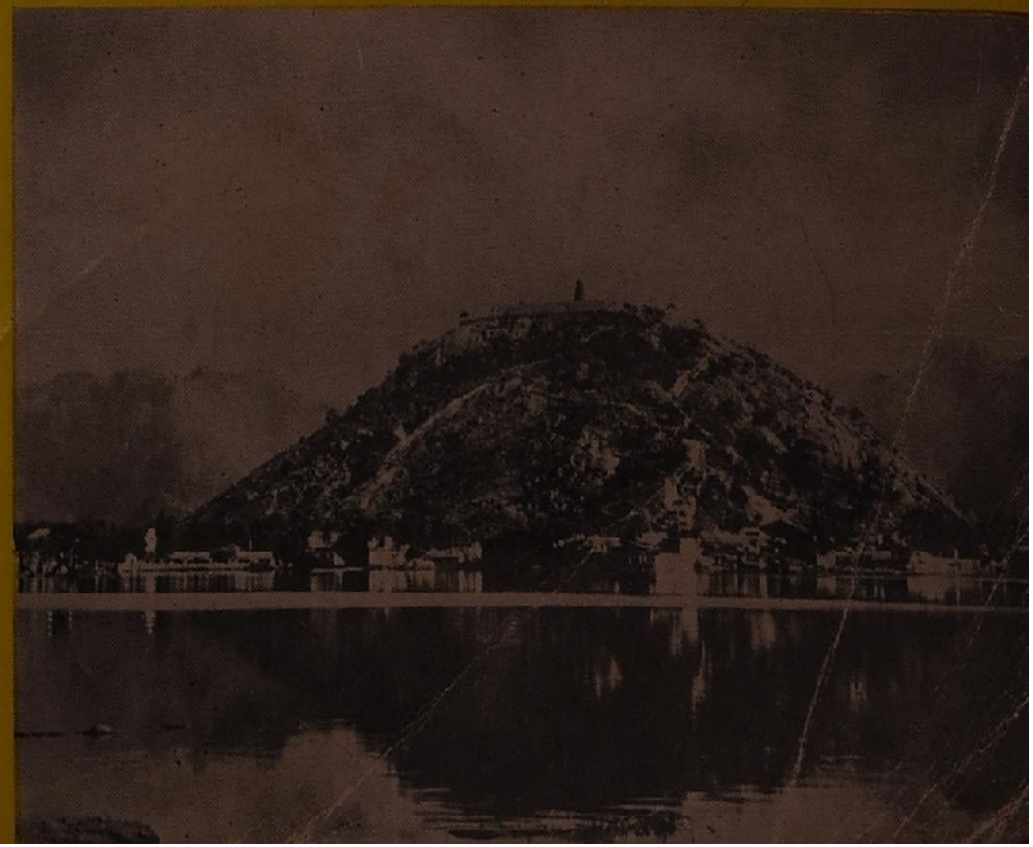
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PALANI

THE SACRED HILL OF MURUGA

1176



SRI DHANDAYUTHAPANISWAMI
DEVASTHANAM,
PALANI
1970



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PRICE RS. 1—75

PALANI, THE SACRED HILL OF MURUGA

by

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CONTENTS

1. CHAPTER I
The Hill And The Town ... 1

2. CHAPTER II
The Hill Temple ... 6

3. CHAPTER III
Poojas and Festivals ... 17

4. CHAPTER IV
Constituent Temples ... 22

5. CHAPTER V
The Temples of Learning ... 26

6. Foot - Notes ... 32

7. APPENDIX A
List of Constituent Temples ... 37

8. APPENDIX B
List of Landed Properties ... 39

9. APPENDIX C
Literature on Palni Temple ... 40

10. APPENDIX D
Thirumalai Naicker's Copper Plate ... 44

11. APPENDIX E
Pazhani Thiruppugaz –
(An English Translation) ... 47

12. APPENDIX F
Nakkirar's Tiru-Murugarruppadai
(English Translation) ... 61

13. APPENDIX G
A Note on the Temple
by Dr. G. S. Arundale ... 68

14. APPENDIX H
Administration ... 70

15. Sri Dhandayuthapaniswamy Devasthanam, Palani.
Particulars relating to Abishegams, Archanas and other offerings ... 79

16. Hill Temple Pooja Timings ... 82

17. Donations made by the Devasthanam ... 84

18. Addendum to Chapter V .. 90-A

19. Statement showing the Fasli War Income ... 91

20. Additions and Corrections ... 92

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FOREWORD

I have immense pleasure in bringing out the Third Edition of *"Palani-The Sacred Hill of Muruga"*. This monograph was originally written by Thiru J. M. Somasundaram Pillai, B. A., B. L., and published in the year 1941 by Sri Dhandayuthapaniswamy Devasthanam, Palani followed by a Second Edition in 1963. But the years that followed have been marked by such remarkable changes in the life of the Temple and its administration that a complete revision of the original book was called for. The task of bringing out a revised and enlarged edition of "Palani–The Sacred Hill of Muruga" was entrusted to Prof. K. S. Ramamurti, M. A., Head of the Dept. of English, Sri Palani andavar Arts College, Palani who has practically re-written the English portion of the book adding a number of details to make it more attractive and up-to-date.

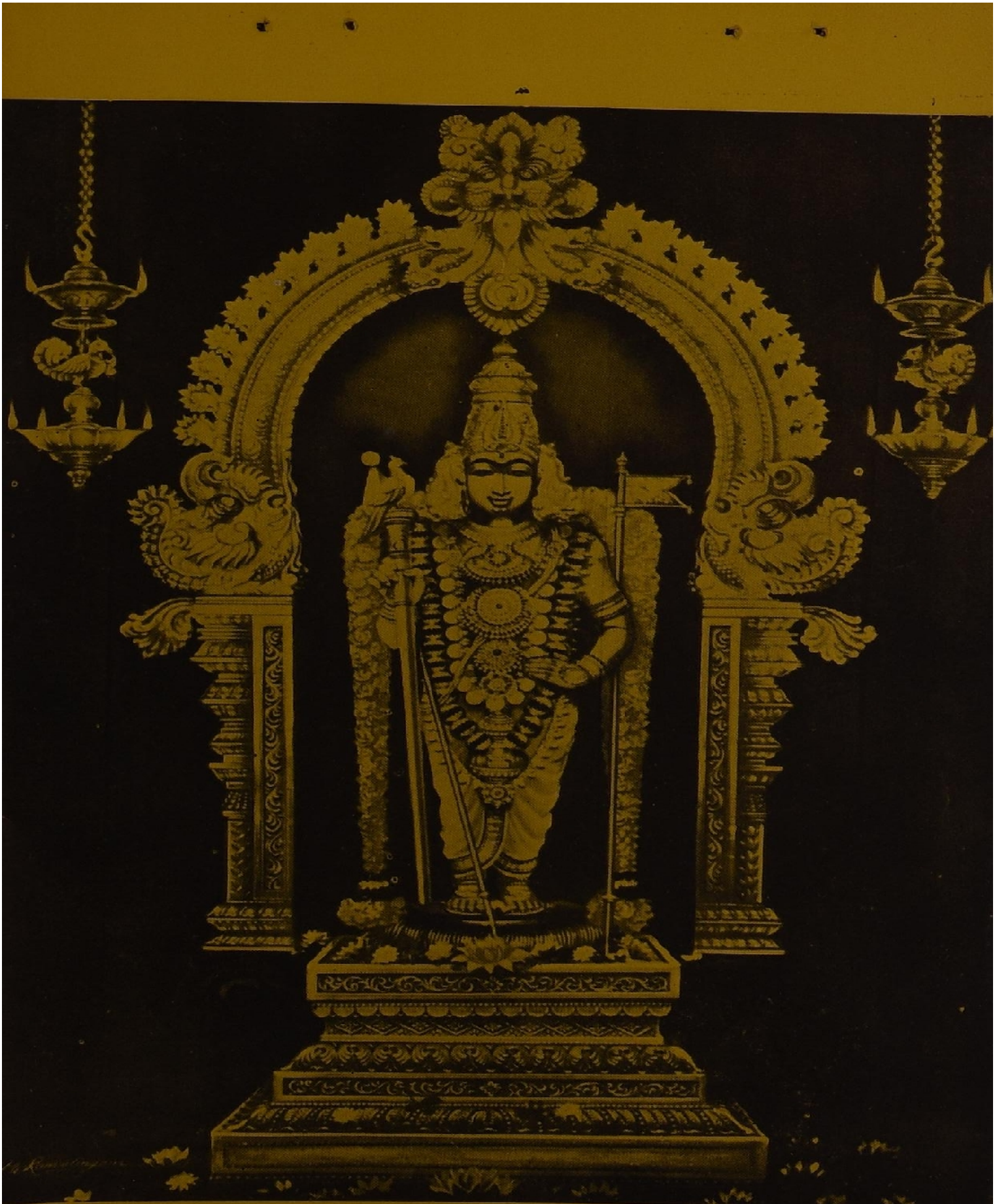
The Revised Edition has, while retaining all the factual and historical information contained in the original monograph, sought to be more informative and descriptive than the latter, attempting as it does to bring home to the reader the spirit and feel of the temple and its timeless

traditions. All the information pertaining to the administration of the temple has also been brought up-to-date. The English translations of some select pieces from Tamil devotional literature have been reproduced as in the original.

What gives me the greatest pride and joy in presenting this pretty little volume is the new look which the book has received with its well-designed cover and attractive art plates. I thank Prof. K. S. Ramamurti for having bestowed a great deal of thought and imagination on the presentation of the matter and on the final get-up of the volume. I am sure that this little publication of the Devasthanam will be received very well and that the pilgrims visiting this temple in ever-increasing numbers will find it a very useful guide-book. Usefulness apart, it will be a happy and auspicious souvenir of pilgrimage to carry home, a precious keepsake of holy memories and also a tempting invitation to all would-be pilgrims.

Sri Dhandayuthapaniswamy Devasthanam.
PALNI.
19—9—1970.

S. RATHINAM, B. A., B. T.
EXECUTIVE OFFICER.



Sri Dandayuthapaniswamy in *Raja Alankaram*



Chapter I

The Hill And The Town.

The Palani Hill

The Palani Hill, sacred to Lord Muruga nestles amidst a group of hills forming the Palni Range, an off-shoot of the Western Ghats. This hill, flanked by the Idumban Hill to the east, rises in a picturesque valley overlooked by the Varahagiri and Kodaikanal ranges. Standing aloof and shy, this green-clad hill rises to a modest height of 450 feet and is a distinct landmark in the strip that lies between two major cities of the south, Madurai and Coimbatore. One can hardly miss this hill while travelling between these two cities either by rail or by road or even by air. Its topographical location is rather unique and it is too conspicuous to be missed by any traveller in these parts. Its conspicuousness is heightened indeed by the presence of a temple on the top with its *gopuram* rising aloft in the traditional fashion, so characteristic of South Indian architecture. If the Hill and the Temple greet visitors and travellers with all the beauty of wooded slopes and gray-and-gold towers set againt the azure, cloud-capped mountains of the Kodaikanal range during day, they thrill them all the more with the mercurial splendour of the lamp-decked slopes and illuminated towers and

arches during night. During day it is Hill Beautiful, during night it is Hill Resplendent but Hill Sacred always and at all times.

And then, who can miss the quietude, the perfect tranquillity and peace that reign on the top of the hill, along the wooded slopes and in the avenue that encircles the entire hill or again the image of all that beauty, all that splendour reflected in the steady bosom of the lake that lies at the foot of the hill ? With its gentle ripples perpetually washing in the banks and with its azure beauty, the lake provides a watery counterpart to the hills and mountains in the background.

The Town

At the foot of the Hill lies the Palani town. The name Palani has been traditionally interpreted to mean 'Pazam Nee' (Thou art the fruit) according to the legendary story relating to a feud in Heaven over the possession of a prize fruit.[1] It is also said to be a transformed form of its older name 'Pothini',[2] the capital of one of its ancient Velir Chiefs which later formed part of Vyhavur of the Chera Land. Palani is said to have been the capital of an extensive estate of the name and one of the twenty-six Palaiyams included in the Dindigul province till it was taken over by Mysore in a conquest and ceded to the East India Company in 1792.

Today Palani is a well-developed municipal town attached to Madurai District in Tamil Nadu. It has a population of about forty thousand. It is a Taluk Head Quarters with a Thasildar, a Deputy Superintendent of Police, a District Munsiff's Court, a Government High School for Girls and a Municipal High School

for boys, two First Grade Colleges, a P. W. D. Inspection Bungalow and several other Government Offices.

It is connected by the railway line between Coimbatore and Dindigul. Visitors and pilgrims from Madras as well from places in the South reach Palni via Dindigul, though those from places between Madras and Coimbatore as well as from Mysore state will reach it via Coimbatore. But, thanks to the complex net-work of long-distance express buses run by the Tamil Nadu State Transport, we have any number of buses now running between important cities like Coimbatore, Madurai, Tiruchy, Tanjore, Nagercoil, Tuticorin, Tirunelveli, Erode, Salem and Tirupur, not to speak of buses to Guruvayur, Tiruchur and Palghat in Kerala and Sathiamangalam near Mysore, all either starting from or touching Palani. Even industrially Palani has not lagged behind other towns in this part of the country. It boasts of a Government Pressed Metal Factory producing Steel Furniture in very large numbers and also a few mills. These apart, the production of Panchamirtham and Vibudhi is one of the most prosperous cottage industries here providing occupation for hundreds of men and women. Palani is a fairly busy business centre too.

The layout of the town

The broad, beautiful road that connects the Railway Station with Adivaram (The Foot of the Sacred Hill) through the Central Bus Stand may be said to be the life-nerve of this town. All the floating population of the town is practically contained by this road, for all the hotels, rest-houses and choultries meeting the

lodging and boarding needs of the pilgrims are situated on either side of this long road. In fact all the pilgrim crowds move to and fro only on this road and have little need to stray away from it. But on either side of this road has grown the town proper with its offices, institutions, shopping centres, theatres (they are five in number) and residential localities. The town proper lies to the west of this road while two other areas have sprung up to the south and the east respectively. To the south lies 'Adivaram' which with Thiru-avi-nankudi, Giri Veedhi and the Hill forms a distinct unit with a distinct character of its own. The atmosphere that prevails in this part of the town is typical of a pilgrim centre with its characteristic bustle, liveliness, gaiety and odoriferousness. The Giri Veedhi is a mile-long road circling the Hill and it is a beautiful avenue with an array of trees providing a shady walk round the hill, scented by the aroma of a variety of flowers. This road is the scene of all the colourful pageantry and procession on festival days.

This is also the road which devotees tread while doing 'Giripradakshinam' and in the months of Chitrai and Vaikasi (May - June) the road is thronged by streams of pilgrims going round the hill in a mood of solemn devotion. That is also the month when the Kadamba trees will be in full bloom shedding their sweet fragrance. It is believed that regular walks on this road are health-giving particularly because of the presence of countless number of medicinal herbs growing on the hill-side and charging the very air with their healing properties.

There are a number of Ashrams and Nandavanams around the hill standing on the Giri Veedhi. Most of the choultries and Matams are located only in



Sri Dhandayuthapaniswamy Devasthanam Administrative Office.



Dhandapani Nilayam.
The New Choultry with modern amenities



The Luxury Cottage attached to
The New Choultry.

Adivaram and most of them, run under various charitable endowments, provide accommodation for pilgrims either free of rent or on a nominal rent. Many of these choultries have facilities for conducting marriages and other religious functions. The facilities offered by these choultries are so attractive that many outsiders prefer to conduct marriages in them, going all the way to Palni.

To the East of the Railway FeederRoad has developed a nice residential colony under the Co-operative House-Building Scheme. This is called Shanmugapuram and it is fast developing into an attractive residential area, particularly because of its proximity to the two colleges. The colleges themselves lie further east on the Dindigul Road at the foot of the Idumban Hill. The strip between Sivagiripet and Shanmugapuram is now developing very fast.

Two miles away to the west lies the river that is sacred to Lord Muruga namely Shanmuga Nadhi. This river has six tributaries namely Palar, Varadama-Nadhi, Varattar, Porundalar, Suruliar, Kallar and Pachaiar. Taking a dip in this river as also in the sacred pond near the Thiru-Avinankudi temple is one of the holy acts a pilgrim is called upon to perform. All the Kavadi offerings are taken out from either of these places. There are at the bathing ghats of the river small shrines to Sri Ganesa, Sri Kailasanathar, the Navagrahas and Dakshinamurti.

Chapter II

The Hill Temple.

We have it from the Stala Purana that both the Hills—the Palni Hill and the Idumban Hill that stands juxtaposed to the former—were brought hither from Mount Kailas. The story goes that Agastya, the great Tamil sage went to Kailas to worship Lord Shiva and that the Lord bestowed on him a gift of two hills- Siva Giri and Sakthi Giri to be taken to Podikai, the mountain abode of the sage. Agasthya commissioned Idumban his disciple and preceptor of the Asuras to take them. To enable Idumban to carry them with ease, the sage initiated him in some mantras and gave him the necessary instructions. The Asura bore the two hills on his shoulders, slung on either side of a rod like a balance or *kavadi*. He used the *Danda* of Brahma as the rod and the snakes of the earth as ropes to tie them. On his way to Podikai Hill, Idumban felt fatigued as he was passing this particular spot and decided to rest for a while. When he stood up again to resume the journey after a brief rest, he found that the hills could not be moved. They were found to be too firmly fastened to the earth.



Origin

Intrigued and bewildered, the mighty Asura climbed to the top of the Sivagiri to espy the surroundings for a clue to this mystery. To his great amazement he found a youth wearing only a *kaupeenam* and holding a baton-staff in his hand. The youth was none other than Lord Muruga himself in a state of total renunciation which he had brought upon himself as a result of his differences with his own father, Lord Shiva. When, however, Idumba demanded an explanation from the youth the latter boldly claimed the hills as his own. There was an altercation leading to a trial of strengths and the fight resulted in the great Asura falling dead at the feet of the Lord.

Agasthya was instantly on the scene as also Idumbi, the wife of the fallen Asura and both appealed to the Lord for mercy. Idumban was restored to life and to His grace. Idumban prayed to the Lord that he might be permitted to stand sentinel at the entrance to the Hill as the *Dwarapalaka* and that whosoever offered vows carrying the Kavadi on his shoulders might be blessed. The prayer was granted. This is the background to the time-honoured custom of carrying the Kavadi to Palni and to all shrines sacred to Muruga.

Tradition has it that from then the Hill at Palani became sacred to Lord Muruga, the ascetic youth (*Dhandayuthapaniswamy*) and that in the fulness of time it became a place of pilgrimage to all the devotees of Muruga.

Legendary accounts apart, we have quite a few pieces of recorded material pertaining to the origin of this temple. One of the principal sources of information has been a MS in the Mckenzie's collection which is confirmed by local accounts. It is believed that the consecration of the deity as Sri Dandayuthapaniswamy in the *sanctum sanctorum* of the temple was done by Siddha Bogar. It is likely that he had made his ashram on this hill and had attended to the needs of his devotees giving them medical help as well as spiritual comfort. It is also believed that the image of the Lord in the *sanctum sanctorum* of the temple was made with an amalgam of *Navapashanam*, a compound of nine poisonous medicines under the expert guidance of Bogar. Hence it is that even now the sandal paste and other abhishekam materials which are poured over the stone image of the Lord in the sanctum are believed to acquire miraculous curative properties. In fact the sandal paste which is allowed to stay on the image overnight after the Rakkala Puja (called Rakkala Sandanam) is considered to be a panacea for many incurable diseases and it is the most important of all the prasadams given in the Hill Temple. It was with this stone image with a unique chemical composition and miraculous curative properties that Sidha Bogar seems to have founded a place of worship on the top of the Hill. Formal worship at this shrine is said to have been started by a Kannada Udayar, a decendent of Pulipani, a disciple of Siddha Bogar. In course of time the fame of this temple spread far and wide and attracted the attention of one Cheraman Perumal, the ruler of Kerala and it is quite possible that the *Garbhagriha* and *ardhamantapa* of the principal

deity were put up by this Chera king. There is on the southern wall of the principal shrine a very interesting carving–the figure of a king on horse–back with an exactly similar carving on the outer wall of a small shrine of Chera Vinayakar on the lower hillsteps. These carvings lend support to the theory that a Chera king had played an important part in the growth and development of this temple. It is also possible that the said Chera king had endowed the temple with large grants in the form of lands for the upkeep and maintenance of the temple as well for meeting all the expenditure relating to the periodic festivals. This should, in a way explain the large crowds of pilgrims that this temple has been, from time immemorial, attracting from Kerala. There are, however, two other possible reasons for the age–long association of Kerala and its people with this temple. Murugan is supposad to be the patron deity of *Kurinji* or hilly-tract and in the old physiographical classification of the land of the Tamils, Malabar fell under the *Kurinji Thinai*. Also, the image of Lord Dhandayuthapaniswamy is west–facing and the people of Kerala have long cherished the sentiment that their land owes its prosperity and well-being to the aspect of the Lord of the Palni Hill who stands directly facing the west.

Pulippani's descendants are said to have been the officiating priests at the principal shrine from the time of its inception. With the advent of the Nayak rulers of Madurai who made many striking improvements over what had been done to the temple by the Cheras, there were some changes in respect of the

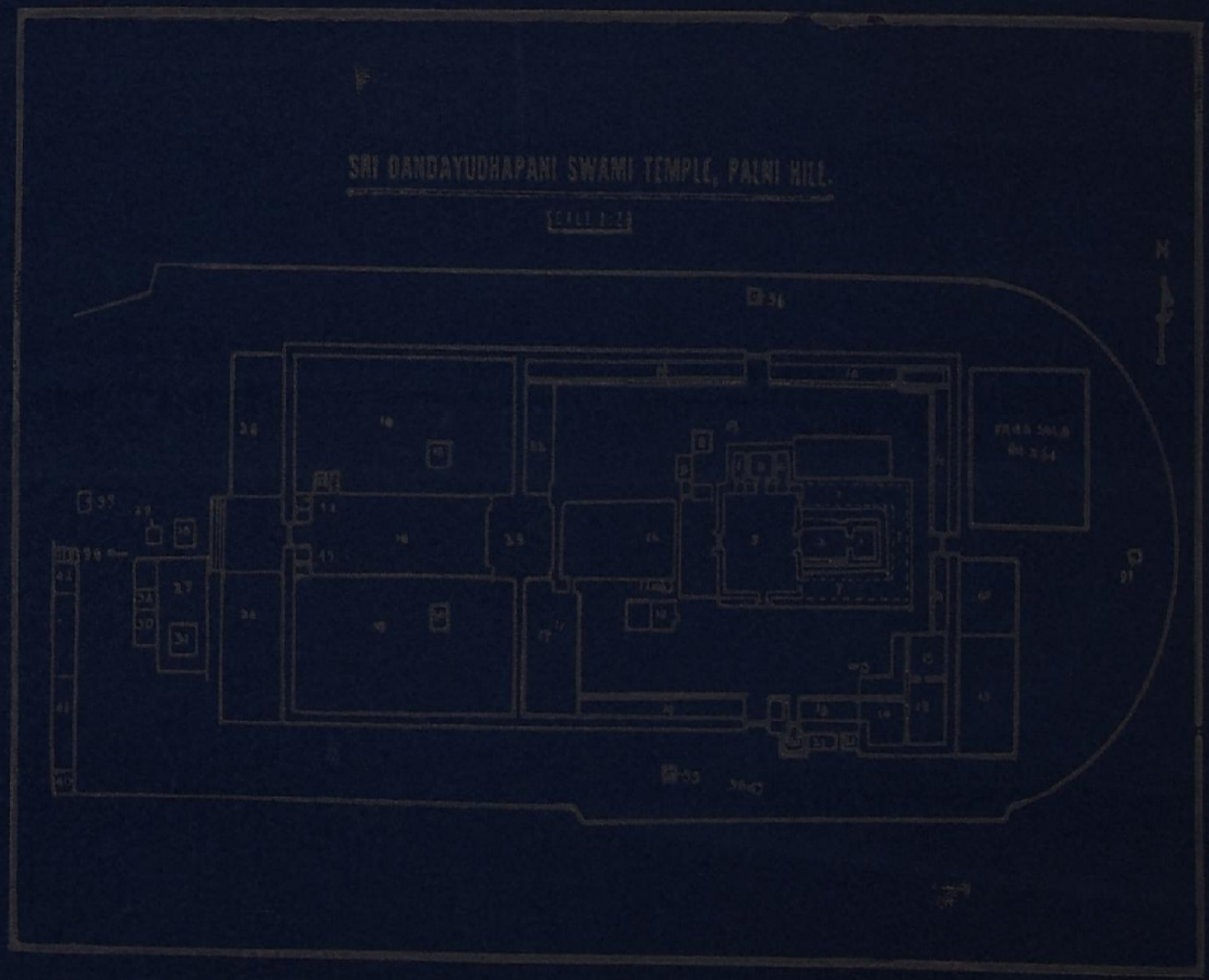
priesthood. When, Ramappayyan, a General of Tirumalai Naik worshipped at this temple, he introduced the Adi-Saiva Sivacharyas as recognized official priests. At the same time he conferred on the older class of priests certain other rights and privileges such as the general superintendence of the temple, receiving certain amounts of money as annual emoluments and shooting off the arrow symbolising the destruction of Idumbasura by Muruga at the Dasra festival. Some of these time-honoured rights and privileges are retained by the successors to the Pulippani Matam even today and it is they who have the sanction to officiate as priests at the Bogar Samadhi.

[4] The sanctum of Siddha Bogar is now a small shrine in the south-western corner of the inner quadrangle of the Hill Temple. We find in this small shrine Nava Durga, in the guise of Sri Bhuvaneshwari and a *Marakatha Linga*. One is shown an underground passage just below the sanctum through which, it is said, Siddha Bogar went in and never came out. It is also said that this passage connects the Bogar Samadhi and the *garbagriha* of Lord Dandayuthapaniswamy. A successor of Pulippani in the person of Sri-la-Sri Boganatha Pulippani Patra Udayar is believed to be doing the Puja service at this shrine and to be presiding over a matam bearing his name in the Giri Veedhi.

The Hill and The Temple

The foot of the Sacred Hill is located at the Southern extremity of the road connecting the railway station and Adivaram. As one approaches the foot of the hill one passes by the famous 'Thiruavinankudi Temple', one of the six famous

SRI DANDAYUDHAPANI SWAMI TEMPLE, PALNI HILL.



PLAN OF THE HILL TEMPLE.

(GUIDE TO THE PLAN ON THE REVERSE)

Guide to the Hill Temple Plan.

1. Main Shrine
2. Artha Mandapam
3. Maha Mandapam
4. Chinna Kumara Shrine
5. Shanmugar Shrine
6. Palli Arai (The Sacred Couch)
7. Neerali Pathy
8. Malaik Kolunthamman
9. Malaik Koluntheeswaran
10. Kailasanathar Shrine
11. Sandikeswarar
12. Paravel Mandapam (Hundial Mandapam)
13. Madappalli
14. Store Room
15. Inner Praharam
16. Thirumalpathy Mandapam
17. Bohar Samathy
18. Nayakkar Mandapam
19. Thirukalyana Mandapam
20. Vigna Vinayagar
21. Water Tank
22. Office
23. Subramania Vinayagar
24. Palani Andavar Mills Mandapam
25. Raya Gopuram
26. Rest Mandapam
27. Mandapam
28. Mayil Mandapam (West)
29. Deepa Sthampam
30. Gold Car Shed
31. Valampuri Vinayagar
32. Electric Clock Tower
33. Bell Mandapam
34. To Haulage Winch
35. Ursavar Mandapam
36. Mayil Mandapam North
37. Mayil Mandapam East
38. Mayil Mandapam South
39. Arasa Marathu Vinayakar
40. Soda Shop
41. Rest House – 1
42. Coffee Hotel
43. Rest House - 2

shrines sacred to Muruga celebrated in legend and poetry as 'Arupadai Veedu'. Further south lies another shrine–the shrine of *Sri Meenakshi Sundareswarar* in a mantapa in which one finds the statues of the Palani and Ayakudi Zamindars and also of Vayapuri Dorai with their consorts. Just at the entrance leading to the hill there is a small shrine of Vigneswara known as the *Pada Vinayakar Koil*. It is after offering his first worship to this lord that one is supposed to commence his ascent up the hill. The ascent commences at the frontal platform covered by the imposing portico called the 'P. S. G. Mantapam'. From here one steps into a spacious quadrangle with a huge peacock mantapa at its centre and then into another mantapa known as the 'Ariyar Mantapa'. There is at the entrance to this mantapa a shrine to Sri Valliamman, one of the consorts of Lord Muruga.

From here on it is a straight and steep ascent up the hill. One has to climb 697 steps to reach the top. These steps built of granite were put up only after 1925 and the construction of the steps is such that one hardly feels the tedium or hardship of the climb. In the first place they are almost fully covered, thanks to the numerous porches and mantapas put up at regular intervals. Secondly the numerous level platforms punctuating the flight of steps at frequent intervals as well as granite benches on which those who become tired or out of breath can sit for a while, take away from the ascent much of its tedium and hardship. There are also a number of small shrines on either side the flight of steps which compel attention and oblige the pligrims to stop for a while and offer at least a token worship.

To add to the liveliness and interestingness of the climb, the entire way is lined up by sadhus and sanyasis who have their own ways of attracting attention, appealing to sentiment. These supplicants, however, are not without rivals of another sort - the monkeys. The latter do not always wait for benefits conferred on them by sentimental pilgrims, for they launch surprise attacks on unwary pilgrims carrying cocoanuts and fruit to be offered to the Lord of the sacred hill. With all these pauses and diversions, the climb could be still tiresome and exhausting particularly to those who are old or weak. To such pilgrims as cannot stand the strain of the ascent, there is yet another path popularly known as the 'Elephant's Path' which is just like any other hill road though no vehicle can be taken on it. But with the installation of the 'Haulage Winch' in the year 1966, the ascent up the hill ceased to be a problem even for the oldest and the weakest. There are two beautiful saloons which ply up and down the western slope of the hill hauled along metre gauge rails laid on a path sloping at an angle of 45°. The hauling is done by means of a special steel rope which is wound during the ascent and unwound during the descent on a large drum kept in slow rotation by a 60 H. P. motor at the station on the top of the hill. There is a regular station at the point where the coaches start, with a well-furnished waiting hall having all modern amenities, a booking-office and a platform to board the train from. Comfort and convenience apart, a ride in the winch train is such an interesting experience in itself that a very large number of pilgrims choose to avail themselves of this unique facility. It is true that the use of the winch train by pilgrims defeats one of the principles involved in

The Haulage Winch

pilgrimage namley that a pilgrim should subject himself to a certain measure of hardship before gaining a darshan of the Lord. But that can be on argument against the winch because it is undoubtedly a boon to the old, the disabled and the crippled and there is also the consolation that those who use this facility are enriching the temple funds. The winch accounts for a steady daily income of about thousand rupees. Also as one journies along in the winch train, one gains a view of the beautiful valleys and fields all around, which is as unique as it is exciting. After sunset, passengers in the winch train can enjoy something like an aerial view of the entire town of Palni and its environs in the full glory of their nightly illumination.

To return to the ascent by the steps, mention should be made of the shrine of Idumban. This is a s small but important shrine where every pilgrim is obliged to make an offering before going further up in the ascent. Reference has already been made to the story of Idumban who carried the two hills-Sivagiri and Sakthigiri all the way from the Himalayas and ended his life in a combat with the Lord of the Sacred Hill. One of boons granted to this Asura was that he should be permitted to stand sentinel at the portals of the Lord's temple. We find in this small shrine a stone image of Idumban in the aspect of a supplicant to divine grace, a Sivalinga and an image of Agasthya. To the right of this shrine stands yet another small shrine of Lord Muruga in the guise of *Kura-adi-Velavar*, the young lord as he appeared before Idumban under the *Kura* tree. Lower down in the

flight of steps stands another temple dedicated to *Vezh-Avi* (வேள் ஆவி) or *Vyavik-ko*, a well-known chieftain who had ruled over this territory and in whose memory the expansive lake at the foot of the hill has been named the 'Vayyapuri Lake'.

On reaching the top of the Hill, the devotee finds himself in a very extensive quadrangle with the Hill Temple at the centre. The temple itself stands within an inner quadrangle comprising four high walls with entries on all the four sides in the traditional fashion, though there is only one gopuram at the main entry on the northern side. At this entry, directly facing the sanctum sanctorum of the temple stand a peacock mantapam, the Dwaja-sthamba (flag-staff characteristic of all Hindu temples), a bell tower with a grand bell which can be heard throught the town during the Pujas, an electrical clock-tower and a special shed for the Golden Chariot. There is also in addition to the rest houses put up by the Nagarathars and the Ayakudi residents, a spacious waiting hall in the modern style.

Up in the broad mantapa leading to the shrine there is, to the left of the main entry, a Vallabha Ganapathy shrine where every pilgrim makes obeisance before stepping into the temple. After walking across another extensive central hall filled with numberless pillars and small mantapams one reaches the inner quadrangle. There, at the centre directly in front of the main shrine, stand two huge *hundis*-one for offerings in the form of cash and another for those in the form of jewels, gold. silver and various other articles. A little to the right is the office



The Navaranga Mantapa inner Hill temple



The Paravel Mantapa inner Hill temple

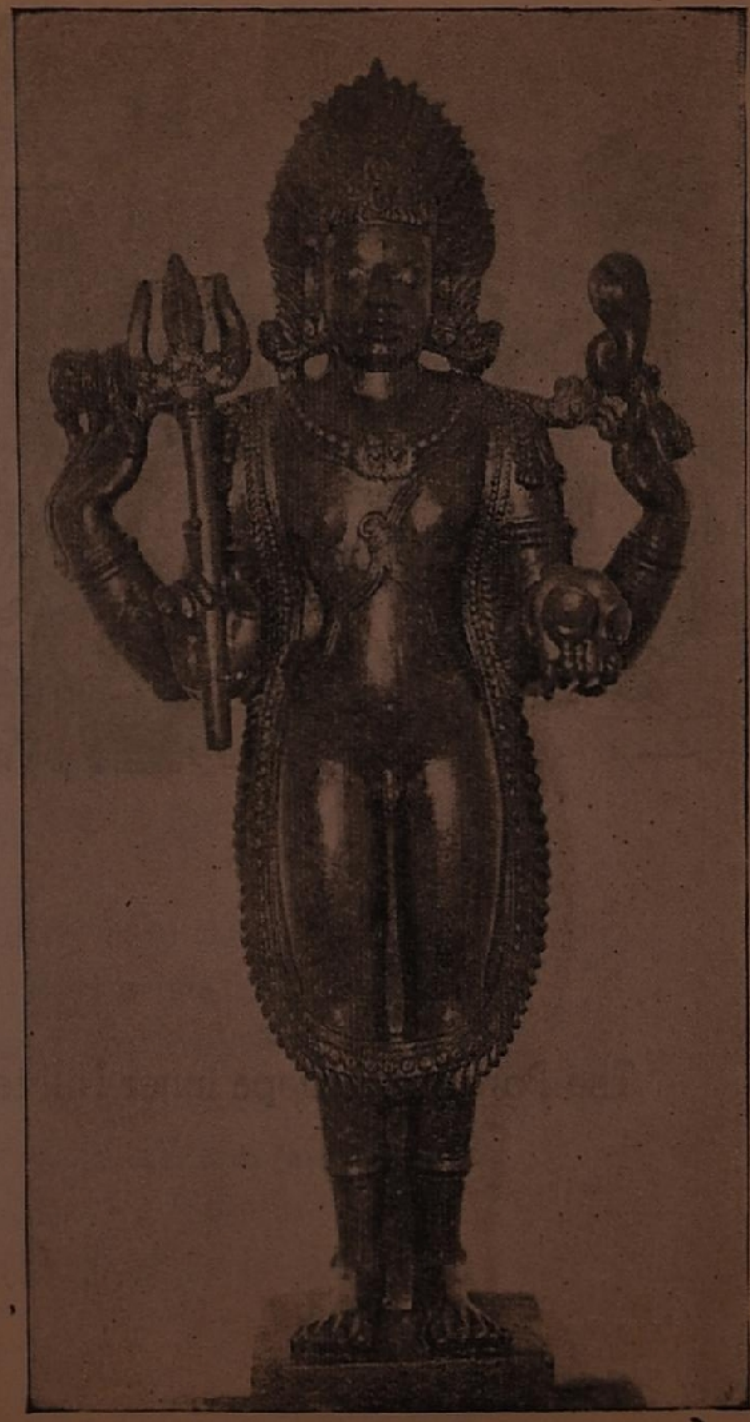
By Courtesy – Ananda Vikatan



← Vishnu

Bhairava →

Peru-Udayar
Temple



of the Temple Superintendent where pilgrims have to call at for all information and also for making payments pertaining to the various kinds of offerings to be made by them—archanas, abhishekams, arrangements for marriages etc., To the left as one goes around the pragara *one* comes across a long corridor-like mantapa girdling the temple with very interesting colourful mural paintings portraying a chain of legendary events connected with the temple lore. We have in the inner halls known as the Navaranga and Paravel mantapas and also in the outer Nayakkar mantapas, sculptural images of the chieftains of old as well as of some great donors. The Paravel Mantapa which is 30′×53′ is entered by the five-storied Rajagopuram. This is a tower (22′×27′×63′) which is characteristic of the traditional temple architecture of the Dravidian style. Renovation of this gopuram was done in the years 1939–40 at a cost of Rs. 30000. The temple office referred to above is part of this mantapa. Facing this mantapa are shrines to Sri Dakshinamurti, Sri Malaikolundu Sivan and Goddess Sri Malai Nachi Amman. The location of these temples marks the highest point of the Palni Hill.

The hall that is entered next is the Maha Mantapa or Narayana Mantapa where the worshippers congregate for darshan and worship. This mantapa stands supported by twelve ornate pillars. Next to this is the 'Arthamantapa' which leads on to the Garbagriha or the *Sanctum Sanctorum*. One unique feature of this temple is that there is facility for at least a limited number of pilgrims performing archanas and abhishekams to squat in front of the arthamantapam and have a

convenient darshan of the Lord. Admission to this part of the mantapam during the various pujas is by a special ticket (costing a rupee per head) In spite of this restriction, this part of the hall is always full during the puja hours, particularly during the *Sayarakshai* and *Rakkala* pujas. As one squats on the spotless marble floor of this enclosure and watches the various *abhishekams* that are performed and the various colourful *alankaras* that the Lord takes on in quick succession to the accompaniment of the melodious recitation of devotional hymns by the temple *oduvars*, one almost passes into a state of rapture, feels elevated and transported into a world that lies beyond the world of mundane affairs and daily strife. The climax of that rapturous experience is reached when, at the *Deeparathanai*, one sees the Lord in the fullness of His beauty and splendour and hears climactic notes of the temple Nagaswaram with the solemn overtones of the Temple Bell. No true devotee can help being visibly moved during these rapturous moments which are moments of reassurance and hope to everyone who is burdened with the sorrows and strifes of this world. This rapture, this inspiration manifests itself in the form of a choric cry that bursts into the air from the enthralled congregation—which shouts almost involuntarily "Arohara! Arohara!" Scenes of frenzied men and women raising hysterical cries are not uncommon too. And the Lord of the Sacred Hill watches all these scenes with a characteristic smile on His face, a smile that can be as bewitching as it is mysterious. Who knows, it may be that the Lord is amused that so much of wealth, so much of pomp and splendour and so much of love are being lavished by the world on one who has renounced everything and assumed the guise of an 'Andi' which means 'the penniless'!



Samhara - Subrahmanya



Virabahu

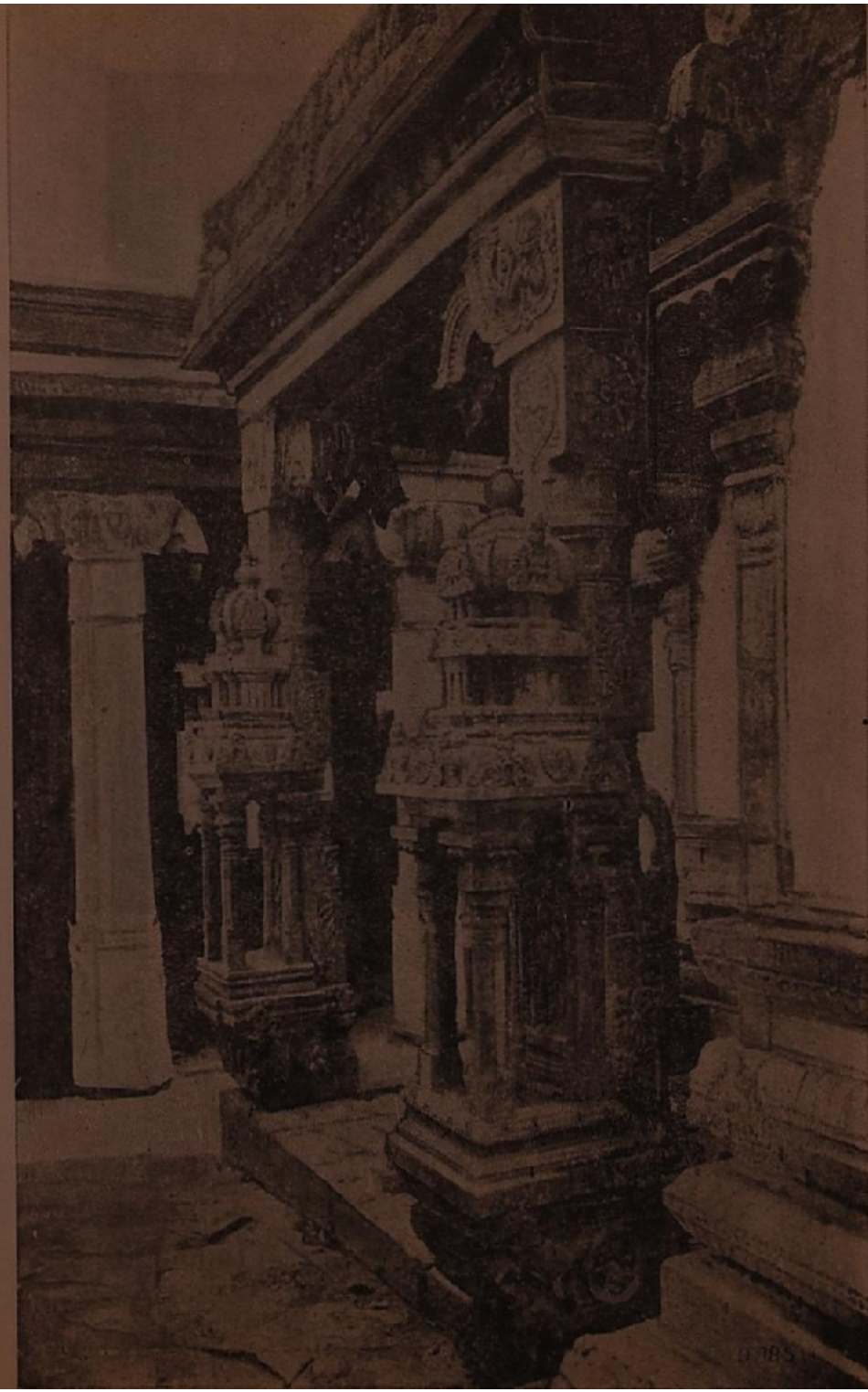
Statuary on the Hill Temple.
Courtesy: Institute Francaisd'Indologie



Kalyana - Shanmukha

Sri Malaikkolundeeswarar Shrine
Paravel Mantapa
S. E. corner facing second inner prakaram

Copyright—Archaeological Survey of India.



Chapter III

Poojas and Festivals.

Poojas

Poojas and festivals in this temple, as in all other temples follow a regular cyclical patterm, round the day and round the year. The daily round of poojas begins with the Viswaroopa Darshan and *Kalai Pooja* at 6 a. m. on ordinary days and at 4 a. m. on important festive occasions and also on all days during the month of *Margahazi*. This is followed by *Vizha Pooja* at 7-15 a. m. and Sirukala Sandhi at 8. a. m. and Kalasanthi at 9 a. m. The pooja at midday called Uchikalam is at 12 noon and the evening pooja called Sayaratchai is at 5-30. The last pooja in the day is the *Rakkala Pooja* at 8 p. m. These poojas are very colourful and inspring as has already been described in the foregoing chapter. These poojas generally take on the pattern of an abhishekam in which the image of the Lord is bathed in holy water, milk, rose water, cocoanut juice, honey and curds after which large quantities of Sandal paste, Viboothi or the holy ash and Panchamirtham are applied to the body of the Lord. Thus sanctified, all these substances become *Prasadhams* which the pious devotees receive with great joy. Abhishekams are promptly followed by *alankaras* when the Lord takes on various guises in succession-the

guise of the ascetic, the hunter, the king and so on. The special alankara that is done at the time of the Rakkala Pooja is particularly striking because of the profusion of flowers and garlands which are arranged in some traditional, beautiful patterns One cannot but admire too the incredible swiftness with which all these alankaras are done. Were it not for such deftness and swiftness on the part of the priests, it should be impossible to cope with the hundreds of abhishekams that are performed every day.

The day closes at the temple with the *Palli Arai Arathana* when the Lord is taken to His bed-chamber in a very colourful procession. The Lord of this temple is Muruga, the Child and hence He is put to rest as a child will be put to rest, to the accompaniment of melodious lullabies sung by the the temple bards. Before the curtains are drawn over the cradle in which the Lord retires for the day, the entire accounts for the day giving details of the day's income and expenses are rendered before the Lord. The accounts are read aloud before the congregation. With this, worship and darshan close for the day and the entire Hill is cleared of all pilgrims. No one is permitted to stay in any part of the Hill during night.

It must be remarked in passing that all the daily poojas are performed *on* time and are under no circumstances delayed even by a minute. This rule is not altered even during the visits of V. I. P.s though specific modifications of the

timings are done on festival days when the Lord Himself would return late to the sanctum after going round in processions during festivals.

Festivals

As in all other temples of the South, there are a number of festivals great and small celebrated in this temple. The observance of *Krithikai* is a regular monthly feature and every Krithikai day will be a very crowded and busy day for the town and the temple with pilgrims pouring in from all the neighbouring areas. *Krithikai* and *Sashti* are days of fasting and prayer for devotees of Muruga everywhere. The major annual festivals are *Panguni Uthiram* in April, *Agni Nakshatram* in May, *Vaikasi Visakam* in June, *Skanda Sashti*, in November, *Thiru-Karthikai Deepam* in Nov.-Dec. and *Thai Poosam* in January. *Adi Amavasai, Thai Amavasai, Vishu* or Tamil New Year Day are also important days for the temple.

Panguni Uthiram

The Panguni Uthiram is the greatest of all the festivals celebrated in Palni. It is an event which draws lakhs of pilgrims from far and near and the celebrations are spread out over a period of ten days. Hence very special arrangements are called for in respect of transport, lodging and boarding facilities for the mammoth crowd, sanitation and civic ameneties, traffic clearance, medical aid, and bandobust. It is indeed a challenge to the temple administration, as well as to the local municipality. Thanks to the co-operation of the Police Department, The Lions Club, the Social Service Leagues of the local colleges and the general public

of Palni, the ten day festival is carried to its happy and successful conclusion year after year. One of the highlights of these celebrations is the attractive programme of music recitals, Harikatha recitals (Kathakali), Villuppattu, Bommalattam, all by eminent star performers of the South, spread out over the ten days. There will be also religious discourses by eminent scholars every evening. On the last day of the festival there will be the colourful pageantry of the drawing of the Temple Car as also the Silver Car during night. More than everything else, it is the sight of large crowds of men and women, young and old who gather here during these days, full of piety and faith expressing their joy in their own simple and unsophisticated ways which really moves us. It is a spectacle which is truly awe-inspiring, a spectacle that reaffirms the great and formidable faith that people have in the Lord of the Sacred Hill.

Skanda Sashti

This festival, occurring in the month of November is spread out over seven days which are days of fasting for the pious and the devoted. On the last of this festival comes off one of the most spectacular processions to be ever witnessed in Giri Veedhi when four Asuras are vanquished in turn by the Gods. Huge giant-sized images of the four *Asuras* – Gajamugan, Tharakan, Singhamugan and Sura Padhuman are moved on uplifted chariots and these are encountered and destroyed by the gods at four different points on the Giri Veedhi. This is known as Sura Samharam or the destruction of the demons, after which Lord Muruga proceeds to the temple of his consort Valli and marries her in all pomp and colour. This

is a festival that symbolizes the perpetual destruction of Evil by God, His marriage with Good, with all that is beautiful and creative.

Every other festival, big as well as small, has its own peculiar attractiveness and its own emotional and spiritual significance. All these festivals do carry with them a great deal of social significance too. They bring together people of all classes and communities, make them share the joy of the occasion and make them feel one before God. They provide an occasion for the cultivator to enjoy the fruits of a good harvest, for the wealthy to spend their money and for the poorer classes to gain from such spending through their seasonal trades. Above all, they remind man of God by bringing Him to the earth in varied guises and symbolic representations. One feels on these occasions that the very gods have begun to walk upon the earth and to feel so is certainly to feel elevated and reassured of one's essential identity with the divine.

Chapter IV.

Constituent Temples.

There are about 32 temples which come under the administration of the Palni Devasthanam. A full list of all these temples is appended at the end. But special mention should be made of some of the very important ones.

First in importance comes the The Thiru Avinangudi Temple, a shrine concecrated to Sri Shanmuga, or the 'Six-faced Lord' who is none else than Muruga himself as Sri Kulandai Velayuthasamy. This is one of the temples celebrated in the Tamil classics as *Arupadai Veedu*. There is a sacred tank attached to the temple called Saravanap-Poigai. Tradition has it that it is from the sacred waters of this tank that Muruga took his form as Shanmuga and also assumed the names Saravana-Bhavan, Arumugan, Kandan and Karthikeyan. Two different interpretations are given for the name Thiru-Avinangudi. One is that it means the place where Thiru (Lakshmi), 'A' (Kamadhenu), Inan (The Sun) KU (the Earth) and 'Di' (Fire) worshipped Siva and earned His grace.

The Second is that the place takes its name after Avi, one of the family of Velir Chiefs (கடையெழு வள்ளல்கள்) the seven patrons of Tamil Letters.



The Kalyanamantapam in Sri Peru Udayar Temple



Palni Town — A Bird's Eye View

There are two other small shrines close by dedicated to Sri Angili Parameswara and Sri Veleeswaraswamy.

Sri Periyanayaki Amman Temple

The presiding deity of this temple situated in the heart of the town is Sri Brihan Nayaki or Periyanayaki. This large and spacious temple seems to have been built by a Nayak in the mid sixteenth century and enlarged and renovated at various times by Vijayagiri Dorai and other Palayagars of Palni and Ayakudi and the ancestors of the Neikkarappatti family. We find in this temple Periyanayaki, the presiding deity, sanctums for Sri Muthukumaraswamy, Sri Subrahmanya, Sri Kailasanathar and Sri Natarajar. The *sthala-vriksha* is Bilva. One of the gopurams of the temple is incomplete and it has a frontal Navaranga Mantapa built by the Nadar community. This mantapam has at its centre a sanctum for Durga as Badrakali. This sanctum is a testimony to the faith and devotion of the Nadar community which has also paved the central hall of Sri Muthukumaraswamy and donated besides, a very artistic Horse-Vahan for the temple for use during festivals.

Other major temples attached to the Palni Devasthanam are the Peru-Udayar Koil on the Shanmuga River, three miles away from Palni town, Sri Pattathu Vinayagar Koil, Sri Lakshminarayana Perumal Koil, the temple of Sri Venugopala Perumal-all in Palni town and Sri Ahobila Varadharaja Perumal Koil in Balasamudram, a village three miles away to the west of the Hill.

Of all these temples the Peru-Udayar Temple is by far the most important and deserves special mention. This is a temple concecrated to Sri Brihadiswara of Peru-udayar, a name pre-eminent in the days of Raja Raja I, in the land of the Cholas. This temple seems to have enjoyed considerable importance in the past as is borne out by the sixteen inscriptions found on its walls and copied by the Epigraphical Department. There have been a number of renovations in this temple the last one having been in the year 1962. The presiding deity of this temple, Sri Brihadiswara or Periya-Udayar is in the form of a Swayambhu Linga, A sanctum for the goddess is conspicuous by its absence. It is said on the one hand that the goddess Sri Brihannayaki is in the town temple. There is also on the other hand the story that at the time of the construction of the temple, Siva and Sakthi, the male and female elements of Divinity were conidered to be one and inseparable and hence the idea of a separate sanctum for the goddess was not thought of. This temple located as it is in a sylvan setting on the banks of the Shanmuga River is an abode of peace and serenity-an ideal spot for meditation and spiritual solace. It has also become popular as a place for conducting marriages and the recent construction of a grand 'Kalyanamantapam' with all modern amenities has added to its importance and attractiveness.

Other important temples attached to the Devasthanam but located outside Palni town are Sri Choleswarar Temple at Ayakudi and Sri Vageeswarar Temple at Keeranur. Mention should be made too of "Aivarmalai", the Hill of the five,

about nine miles away to the west of Palni with a little shrine to Vinayaka on the top. There is a natural shelter 160 feet long and 13 feet high on the North East side of the hill in which shrines for Vinayaka, Palaniandavar and Draupathi have since been built. There is sufficient inscriptional evidence to show that this shelter was once a Jain hermitage in the early centuries of the Christian era. The sixteen representations of the Jain Thirthangaras found on the overhanging rock bear out this view. These are held to constitute the best preserved relic of the Jains in the district. Equally strong are the arguments in favour of the legendary theory that this was the very place where the five Pandava brothers rested during the last year of their exile.

A full list of the temples attached to the Palni Devasthanam is appended to this volume.

Chapter V.

The Temples of Learning.

The temples of South India, from time immemorial, have functioned not merely as places of worship and spiritual solace but also as great focal centres of art and culture as well as forums of scholarly discussion and literary activity. There is plenty of evidence in our ancient literatures to prove that temples have been great centres of social welfare too. They have functioned as asylums during times of war or invasion and during times of floods, epidemics and famine and they have also been centres of social, administrative and judicial activities. They are known to have housed within their walls schools and centres of higher learning and they have promoted all the great arts such as sculpture, painting, music and dancing. The very layout and construction of all the big temples seem to have been designed to meet all these social needs. Unfortunately there was a long break in these traditions and temples came to stay merely as places of worship. But there has been a kind of revival of these traditions in the recent years through the efforts of rich Devasthanams like those of Tirupathi and Palni which, with the support and co-operation of the H. R. & C. E. Depts. of their respective states, have opened a number of educational institutions and institutions of social service. The Palni Devasthanam has to its credit two First Grade Colleges, Patasalas for religious



Sri Palaniandavar Arts College, Palni.



The Arts College
A view of the New Arts Block



A view of the Hostel Campus

training, orphanages and beggar homes, a Library and Reading Room, a College of Nadaswaram, a hospital and a society of religious discourses. The opening of these institutions has marked a turning point in the history of temple adminstration by giving a new scope and dimension to the utilization of temple funds. Nothing does greater credit to the Palni Devasthanam than the fact that it is maintaining a number of institutions which, besides serving the needs of the community, help the utilization of the temple funds along proper lines. It is needless to add that these temples of learning which are the offsprings of a great temple of worship have set before themselves aims and ideals which are in keeping with the high religious, moral and spiritual values bequeathed to us by the great temple on the top of the Hill.

Colleges

Sri Palaniandavar College of Indian Culture formerly called the College of Oriental Culture is a First Grade college affiliated to Madurai Univesity. It is only one of the two or three institutions of its kind in the whole of India, offering as it does a degree course in Indian Culture. The course which leads to the B. A. Degree of Madurai University in Br. XIII comprises a scientific and systematic study of Indian Philosophy including the Vedhas, Principles of Saivaism and Vaishnavism, Agamas, Upanishads, Fine Arts including Temple Architecture, Sculpture, Music, Iconography, Ethics and Comparative Religion. (The college offers a limited number of free studentships, and graduates passing out of this college are qualified to be appointed as Executive Officers of temples under the H. R. & C. E. Board.) With the growing importance of temples and with the great revival

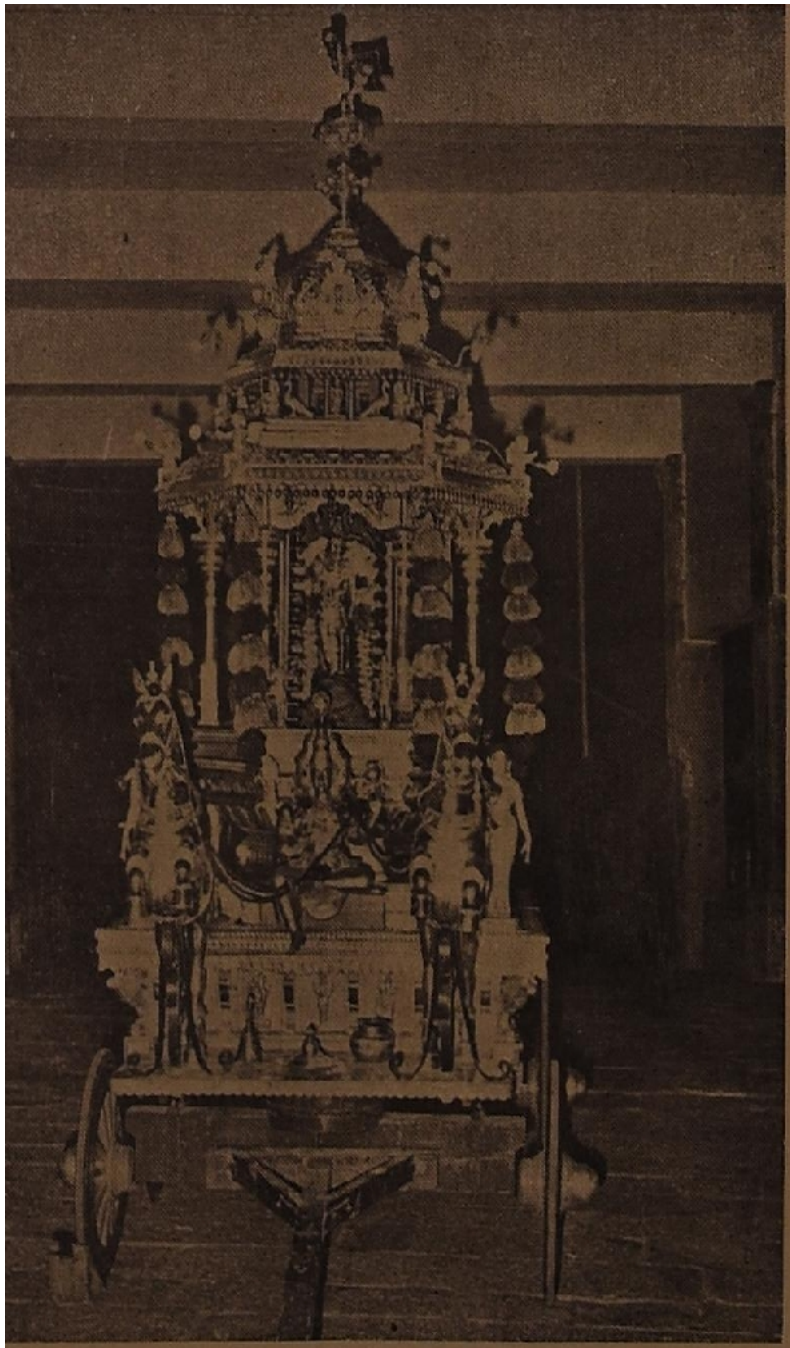
of interest in temple worship as well as in Indian values and culture which is clearly in evidence, the temples of Tamilnadu will, in the years to come, need the services of efficient and well-trained officers with a proper religious, educational and spiritual background and this college will certainly meet that need.

The biggest institution maintained by the Palni Devasthanam is Sri Palaniandavar Arts College. This is again a First Grade College affiliated to Madurai University offering instruction in Pre-University as well as a number of degree courses. The college is located by the side of the College of Indian Culture on the Dindigul Road, in a sylvan spot overlooked by the great Palni Hill. With an overall strength of 1100, the college is housed in two imposing buildings put up at a cost of about 12 lakhs with two eqally imposing hostel blocks put up at cost of about eight lakhs. The college offers a variety of combinations under Part III of the P. U. Course, and offers B. A. degree courses in Economics and Br. XII English Literature and B. Sc. Degree courses in Mathematics, Physics, Chemistry, and Zoology.

This is a young institution which is fast shaping into one of the biggest colleges of Madurai University and with the very bright prospects of Post Graduate courses being opened in this college as also in the College of Indian Culture and of a women's college coming up shortly, Palni is likely to become

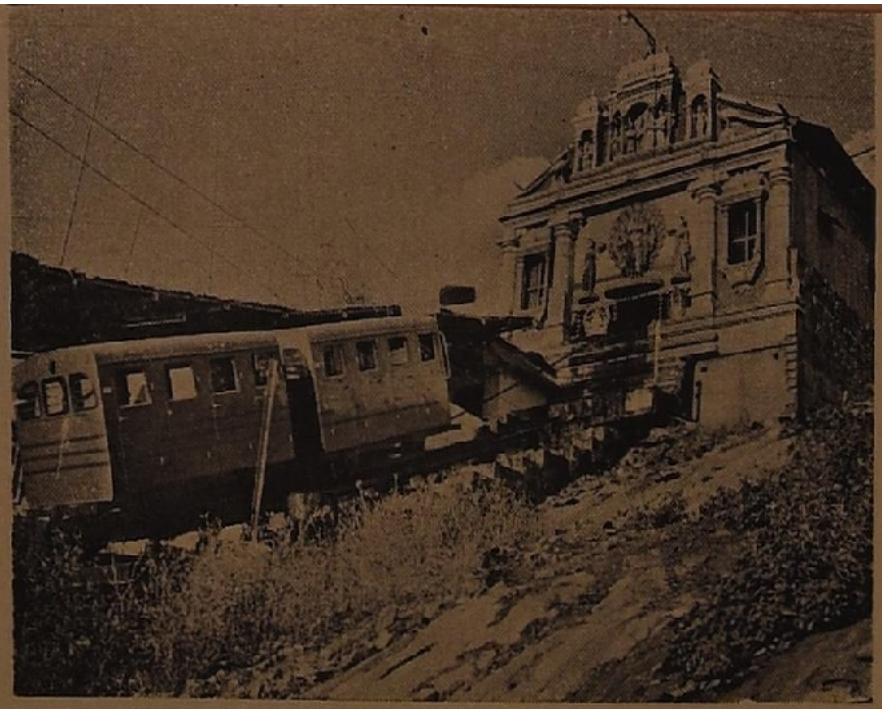


Sri Palaniandavar College of Indian Culture, Palni.



The Golden Chariot

The Haulage Winch at the start and at the finish





one of the biggest centres of higher learning and research in the years to come. The Palni Devasthanam is going ahead with very ambitious schemes in this direction and looks forward to the day when the town will have a net-work of institutions great and small providing for every type of education under the management of the Devasthanam.

Libraries

There is a Library with a Reading Room attached to the Devasthanam and located in the Dandapani Nilayam at Adivaram. It has about 4000 volumes and has a whole-timed librarian. It has a good collection of books on Saiva Agama Literature and subscribes to a number of magazines and journals. This library is indeed a very good supplement to the libraries attached to the two colleges. There are about 4000 volumes in the library of the College of Indian Culture and about 8000 in the Arts College. All these are expected to grow to enormous proportions in the years to come.

Religious Institutions

There is an Association named Saiva Siddhantha Sabha which has dedicated itself to the dissemination of Saivite and Tamil culture and arranges periodical discourses on religious literature. It is located in Ganapathy Ramalinga Nilayam in Adivaram.

The Veda-Sivagama Patasala devotes itself to the teaching of the Vedas, the Saivagams, Tamil Letters, Thevaram and Thirppugazh. There is also a

Sivagama School to train young boys for the vocation of priests and Pandarams. The Patasala maintains at present about 24 Archaka Scholars receiving religious and ritualistic education under an expert Sivachariar. This institution holds out great hopes for the future of the priestly order in the country.

The College of Nadaswaram is a worthy supplement to these religious institutions training as it does deserving and talented young boys in Nadaswaram and Thavul which are part and parcel of all religious celebrations and auspicious events in the Hindu temples and in the singing of devotional hymns which are again part of all worship in the saivite temples. Music, dancing and sculpture have grown with the temples in this country and have become so much a part of the temple history and tradition that these arts need to be preserved and carried over to the succeeding generations through talented artists trained in the field. Certainly no other agency could have been more competent to take up such a responsibility than a great Devasthanam, and Palni Devasthanam has taken up the challenge.

Charitable Institutions

Charity, the greatest of Dharmas has been an essential part of the Hindu Religious faith and tradition and temples have always been a perpetual source of help and inspiration for great acts of charity. The Palni Devasthanam has to its credit an orphanage called "Anbu Illam" ("The Home of Love and Succour"). Located in a picturesque setting away from the din and rattle of town life this

7146

idyllic home provides an arbour for about sixty orphans. They are taken care of by the administration which provides them education too. This is only a small beginning and plans are already under way for raising a Beggar Home to provide succour and relief for about 250 beggars. Also mid-day meals are provided for about 257 poor school children in the Thiruavinangudi Temple at an annual cost Rs. 12,000. There is also a *Sidha Vaidyasala*, providing free treatment for the poor.

Mention should be made too of the GOSALA which is maintained by the Devasthanam with a contingent of 19 Sindhi cows and two stud bulls. The milk produced here is sold for purposes of Abhishekam. This institution accepts gifts of good cows too.

It will not be out of place to mention here that the Devasthanam maintains two big choultries for the convenience of pilgrims, one on the Railway Feeder Road and another in Adivaram. The latter, known as 'Dhandapani Nilayam", is comparatively new and provides three classes of accommodation with all modern amenities. The First Class rooms in this choultry are luxurious suites equipped with every kind of amenity which can be expected only in the posh upper class restaurants of a metropoils. Accommodation for the middle and poorer classes is also available with reasonably good amenities at very nominal rates of payment.

Full particulars of these lodging houses and also of the special family cottages put up in the Giri Veedhi are appended to this volume.

Note: Page 1.

"படியிற் பெருமித தகவுயர் செம்பொற்
கிரியைத் தனிவலம் வரஅர னந்தப்
பலனைக் கரிமுகன் வசமரு ளும்பொற் – பதனுலே
பரன்வெட் கிடவுள மிகவும்வெ குண்டக்
கனியைத் தரவிலை யென அருள் செந்திற்
பழநிச் சிவகிரி தனிலுறை கந்தப் – பெருமாளே"

— திருவாவினன்குடித் திருப்புகழ். 117.

"கூறுடை யாளுங் குன்ருக் குணப்பெருங்குன்று ஞானப்
பேறுடைப் பழநீ யென்னப் பெயரது மருவி யெங்கள்
ஆறுமா முகவன் வைகும் நகரமும் அன்று தொட்டு
வீறுதொல் பழநீ யென்றே விளம்பின வுலக மூன்றும்"

— பழநித் தலபுராணம்.

"முழவுறழ் திணிதோ ணெடுவேளாவி
பொன்னுடை நெடுநகர்ப் பொதினி" — அகநானூறு-61.

"வேளா விக்கோ மாளிகை காட்டி .." — சிலப். 28. 198.

Page 2.

The Puranic account is that at Mt. Kailas Siva offered a Pomegranate to whoever of his two sons, Muruga and Ganesa that could go round the world the quicker. Muruga mounted his Peacock and set off at a great pace; but Ganesa whose portly figure handicapped him in such a contest took thought and walked slowly round his parents and claimed that as the parents were the Universe itself he would, by so doing, come round the world and win the prize. Siva admitted this reason-and bestowed on Ganesa the pomegranate. Muruga completed the journey, and was wrath to find that the fruit had already been won. He left Kailas, and betook himself southwards. It is said Siva and Parvathi, the mother attempted to endear him by saying 'Pazham Nee' "Thou art Thyself the fruit of all wisdom and knowledge" Muruga was not appeased, but went away to Tiru-avi-nankudi and later moved to the shrine on the Hill itself.

Page 5 3.

Durga: Etymological signification possibly a protecting Fortress of Defence against difficulties and ills so that this name would belong to the same class as *Ambiga*, *Siva* and *Uma*. "She resembles *Minerva* - not the peaceful inventress of the fine and useful arts but *Pallas* armed with a helmet and spear. Both represent heroic virtue or valour united with wisdom. Both slew demons and giants with their own hands and both protected the wise and virtuous who paid them due adoration,"— Jones: Asiatic Researches. Vol. I, p. 252.

Sri Sundara Vinayakar and Sri Kailasanathar shrines were founded by the late V. S. Sami Chettiar of Palani, Sri Shanmuga Vinayakar by the Nagarathars; the Navagrahas by Nachimuthu Marimuthu Velar of Palni; and of Dakshinamurti in 1909 by a sourashtra M. P. Rengayyar. The figures of the Six-headed Shanmuga Vinayaka and of Pulippani riding a tiger, are worthy of being noticed here.

Page 8 4.

(See Copy of a copper-plate Grant in the appendix)

"By one tradition, Bogar was a junior contemporary of Agastya, the prince of Sudha-Margha Sidhas. who without caring to pass away by translation, after the conquest of corporal death, worked in full vigour for hundreds of years both before and after the Christian era, making the Siddha Kuta-Parvatha of the present Tirunelveli District in South India, his permanent home. Agastya's Thannaturgic Siddhis were numerous, Supernal and awe-inspiring. He was square of build, wore a face of joy, had a blooming golden complexion and according to one tradition, came to South India from the Trans-Himalayan North on a self-imposed mission. The wide influence which Bogar wielded as the protagonist of a soul-culture on the lines of the Suddha Marga, which replaces corporal death by corporal transfiguration and translation, is obvious from the significant tradition which still holds in many parts of South India and to which reference has been made. Among the Saiva-agamic disciples, Thirumalikai Devar (திருமாளிகைத் தேவர்) who founded a

monastic order of his own, was the foremost and among those of Sakta-agamic persusion, the celebrated garba Purusha (noticed under the Tamil form of his name Karuvurar (கருவூரார்) became in turn the head of a mendicant school of Athanasic spiritual discipline, worked diverse miracles including those of raising men, women and animals from the dead, and finally disappeared in the sight of all.

The Chinese Taoist, Boga, was appearently a contemporary of Mular Devar if the recorded tradition is true. It is generally believed that Bogar came to India under a sense of vocation for an apostolate to impart after the teachings of Lao-tse, certain additional methods of self-culture for Athnasic Mukthi by way of corporal transfiguration and translation. He is also said to have brought with him into this country a fellow countryman of his, by name, Pulippani (as written in Tamil) whom he turned into an expert in medicine, alchemy and lower thanmaturgy.

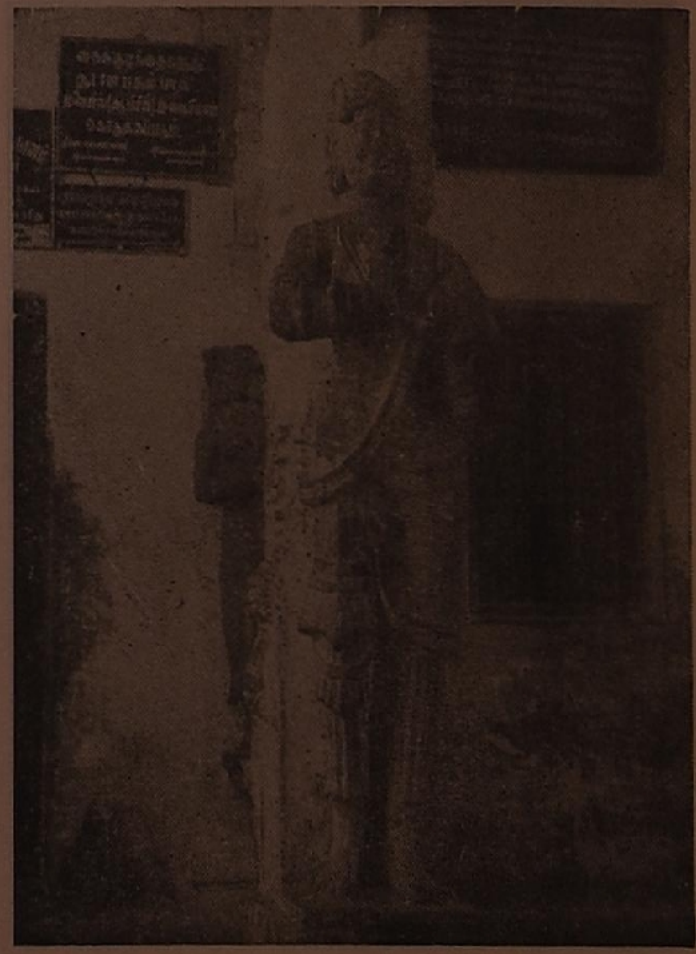
"A Siddha *par exellence* is one who has attained the power of passing into the unseen when his hour is struck, not by the portal of corporal death, but by an open vanishing from sight into space; for his is a transmuted body, so immaculately ethereal in composition that death cannot touch it. Indeed his body and soul have become an inseparable homogeneous whole, a veritable Leibnitziam monad for all time to come.

This Siddhi (perfection) is true Mukthi (release). i. e., release from turning a corpse. This is the goal of every Siddha-the Siddhantha. It is a secret, a mystery (Rahasya), and is called the goal of the Agamas as the Pauranikas of the Suddham-Naya aver. The self-same Pauranikas also proclaim that Sanaka, Sanandana, Sanatana, and Sanat-kumara were the earliest sages to be initiated into the Suddha-marga of the Siddhas by God in human guise. The Siddhas of the the Suddha marga, who therefore form the lineal spiritual descendants of those earliest God-taught sages, constitute, in reality the spiritual vanguard of the Agamics and the Upanishastics."

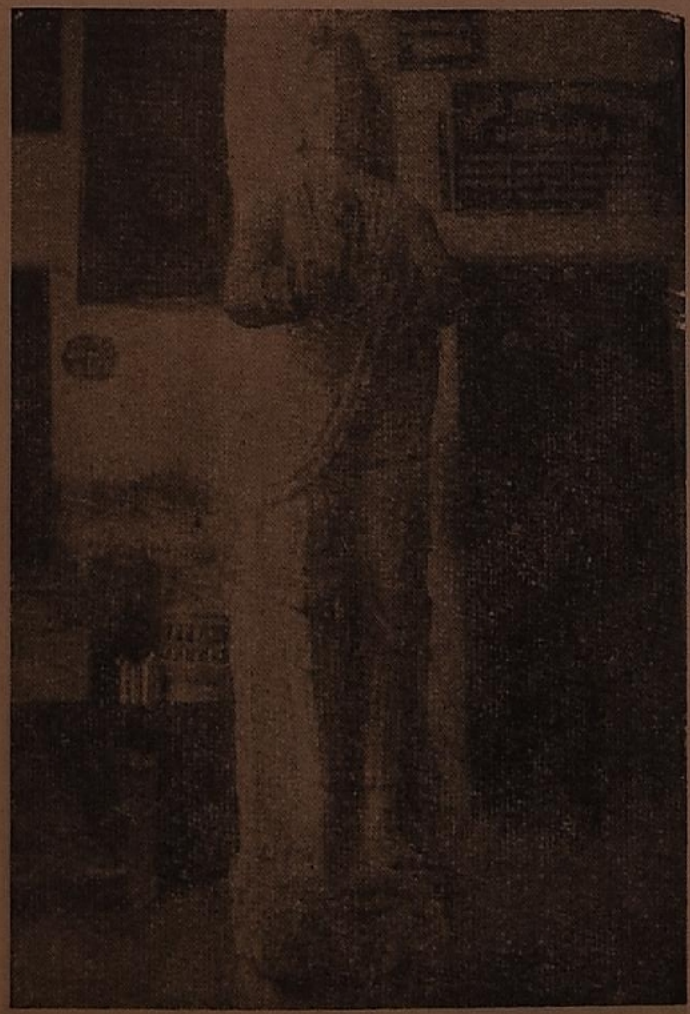
— "Culture and Tradition of Siddhas" — V. V. Ramanan in the Cultural Heritage of India Vol. II p. p. 317 ff.



Courtesy:
Francais d'Indologies



AYAKKUDI
ZAMINDARS & ZAMINDARINIS
— Hill Temple





APPENDIX A

The Hill, the Town and the Constituent temples now number 32. They were under the administrative Control of Government till 1863 and after the passing of Act XX of 1863, transferred to a local committee of management. The Hindu Religious Endowments Board took this administration in 1927 after the passing of Act 2 of 1927; and since 1939 under a Board of Trustees appointed under B. O. No. 1262 Dated 6—3—39 assisted by an Executive Officer.

List of 32 constituent Temples

Sri Dandayuthapaniswami Dev sthanam. Palni.

On the Palani Hill : The Temples of

1. Sri Dandayuthapaniswami.
2. Sri Malai-kolundu Sivan and Malai Nachiamman.
3. Sri Bhuvaneshwari (Durga) and Saint Bogar.

On the Hill-steps :

4. Sri Kuravadi-Velavar.
5. Sri Idumban.
6. Sri Vyavipuri-Durai.
7. Sri Kannimar.
8. Sri Valli-amman near the Ariyar mantapa.

Tiru-avi-nan-kudi and at the Adivaram :

9. Sri Kulandai Velayudhar.
10. Sri Ankili Parameswarar.
11. Sri Veleeswarar.
12. Sri Meenakshi-Sundareswarar.
13. Sri Patha-Vinayakar.

On the Giri-veedhi :

14. Sri Veera Durga-North giri-veedhi.
15. Sri Vana Durga-South ,,
16. Sri Rakkala-matam Vinayagar.
17. Sri Durga on the West giri-veedhi.

Palani Town :

18. Sri Periyanayakiamman, Sri Muthukumaraswami and Sri Kailasanathar Temples.
19. Sri Uttara Vinayakar.
20. Sri Kosala Vinayakar.
21. Sri Pathiri-Vinayakar-On the Vyapuri tank bund.
22. Sri Aparanji Vinayakar.
23. Sri Lakshminarayana Perumal.
24. Sri Venugopala Perumal.
25. Sri Pattathu Vinayagar.

On the Shanmukha-nadhi :

26. Sri Periya-Udayar.
27. The Nava-graha on the Theertha-Ghat.
28. Sri Thoor-Nachi-amman on the Varathamanadhi.

The Idumban Hill :

29. Sri Kalingan-parai-Subrahmaniar.

Keeranur :

30. Sri Vaheeswaraswami.

Ayakudi :

31. Sri Choleeswaraswami.

Balasamudram :

32. Sri Ahobila Varadaraja Perumal.

APPENDIX B

LIST OF LANDED PROPERTIES

Sri Dandayuthapani Swami Devasthanam, Palani

	District.	Taluk.	Name of the Village.	Wet Land.		Dry Land.	
				A.	C.	A.	C.
I	Madurai	Palani	Palani	93	64¼	53	52½
	,,	,,	Iyenpulli	75	45	2	95½
	,,	,,	Puduatchu	11	00½	...	...
	,,	,,	Tamaraikulam	6	42	2	79
	,,	,,	Balasamudram	9	73	...	...
	,,	,,	Kalayamputhur	14	03	...	...
	,,	,,	Supplanaikanpatti	...	...	90	35
	,,	,,	Puliampatti	...	...	9	55
	,,	,,	Manoor	18	90	13	68
	,,	,,	Kallimandayam	...	...	219	85
	,,	,,	Ammapatti	2	24	....	...
	,,	,,	Chatrapatti	15	46	26	65
	,,	,,	Ayakkudi	9	44	...	...
II	Coimbatore	Udumalpet	Komaralingam	44	26	...	...
	,,	Dharapuram	Munduvellampatti	...	...	9	87
III	Tiruchirappalli	Tiruchirappalli	Suriyur	1	32	...	...
IV	Tanjore	Tanjore	Pazhamaneri	1	02	...	...
V	North Arcot	Virudhagiri	Virudhagiri Kuppam	...	...	0	54
VI	Madurai	Palani	Kothaimangalam	1	08	...	...
			Total ...	303	99¾	429	76

APPENDIX C

பழநித்தல பிரபந்தங்கள்

வரிசை எண்	நூற் பெயர்	செய்யுள் தொகுதி	ஆக்கியோன்	
1	திருப்புகழ்—பழநி	95	அருணகிரிநாதர்	
2	மாம்பழக்கவி பிரபந்தத்திரட்டு :—			
	(a) பழநிக்குமாரன் அந்தாதி	..		
	(b) பழநிச் சிவகிரி யமகவந்தாதி	...		
	(c) திருவாவினன்குடி சந்தத் திருப்புகழ்	...		
	(d) சிவகிரி சந்தத் திருப்புகழ்	...		
	(e) பழநிப்பதிகம்	10		
	(f) சிவகிரிப்பதிகம்	10	பழநி மு. மாம்பழக்கவிச்சிங்க நாவலர் 1836—1884	1908
	(g) பழநிக்கோயில் விண்ணப்பம்	123		
	(h) பழனுபுரிமாலை	102		
	(i) பழநிவெண்பா வெந்தாதி	102		
	(j) பழநிநான்மணிமாலை	46		
	(k) திருப்பழநி வெண்பா	104		
3	முருக நிலைய மயில் சிந்து	35	பழநி பச்சையண்ணவேள்	1925
4	பழநிக்குமரன் பாமாலை	15	பழநி பொன்னம்பல சிவம்	1937
5	பழநியாண்டவர் மாலை	108	பழநி என். காதர்முகைதீன் மஸ்தான்	1937

வரிசை எண்	நூற் பெயர்	செய்யுள் தொகுதி	ஆக்கியோன்	
6 (a)	பழநியாண்டவர் அஷ்டபந்தன மகா கும்பாபிஷேகச் சிறப்புச் செய்யுட்கள்	...	வளவானூர்க் குமரபுரி அரங்க சின்னப்ப உபாத்தியாயர்	1910
(b)	அஷ்டபந்தன மகா கும்பாபிஷேக நினைவு தினம்	...	பழநி தி. கு. கணபதி பண்டாரம்	1924
(c)	ஸ்ரீ தண்டாயுதபாணி பஞ்சரத்தினப் பதிகமும் திருப்புகழும்	...	கோவை சி. கு. நாராயணசாமி முதலியார்	1940
7	பழநியாண்டவர் கீர்த்தனை	...	,, ,,	
8	ஸ்ரீ பழநியாண்டவன் புகழ்	...	திண்டுக்கல் எல். ஏ. வெங்குசாமி ஐயர்	1914
9	ஸ்ரீ பழநியாண்டவர் சமயமாலை	60	வரகவி விஜயகிரித்துரை	...
10	சிவகிரிப் பழநிப்பாமாலை	...	பரங்கிப்பேட்டை அ. சிவசங்கரமூர்த்திபிள்ளை	1825
11	இடும்பன் கவசம் - கடம்பன் கவசம்	...	பூவை. கலியாணசுந்தர முதலியார்	1938
12	பழநி ஆண்டிப்பண்டாரம் பாட்டு	...	,, ,,	1938
13	பழநிவேல் மெய்ஞ்ஞானமாலை	...	அத்தனூர் சுவாமிகள்	...
14	பழநி ஆண்டவர் காவடி பாட்டு	...	விஜயகிரிவேலச்சின்னுவையன்	1940
15	பழனிப்பிள்ளைத்தமிழ்	31		1932
16	இலக்கிய வாசகம்	...	ஜே. எம். சோமசுந்தரம் பிள்ளை	1943
17	(தேர்) வருகைபத்து	17	விஜயகிரித்துரை	1783
18	குர. வடிவேலன் வண்ணம்	...	,,	
19	முருகையன் வண்ணம்	1	,,	

வரிசை எண்	நூற் பெயர்	செய்யுள் தொகுதி	ஆக்கியோன்	
20	பழனிக்கோவை	...	பதிப்பாசிரியர் T. K. இராமானுஜ ஐயங்கார், (மதுரைத் தமிழ்ச் சங்கம்)	1938
21	பழநித் தண்டாயுதக் கடவுள் தோத்திரத்திரட்டு		காஞ்சி கு. சுப்பிரமணிய வாத்தியார்	1911
22	பழநியாண்டவர் பதிற்றுப் பத்தந்தாதி	...	பழநி அண்ணுமலை கவிராயர்	1891
23	பழநியாண்டவர் ஆனந்தக் களிப்பு	...	வாலையானந்த சுவாமிகள்	1940
24	பழநிப்பாமாலை	...	,, ,,	1933
25	பழநியாண்டவர் பாமாலை	30	வை. அகிலாண்டநாயகியம்மாள்	1946
26	பழநித்திருவாயிரம்	1000	ஸ்ரீமத் தண்டபாணி சுவாமிகள்	1915
27	வடிவேலர் சந்நிதிமுறை	...	,, ,,	
28	பழநிப் பதிற்றுப்பத்து	...	,, ,,	
29	ஆவினன்குடி அந்தாதி	...	பாலகவி, வயிநாகரம் வே. இராமநாதன் செட்டியார்	1915
30	பழநிப் பத்துப் பதிகம் மூ. உ. கீர்த்தனங்களும்	...	சி. கு. முத்துக்குமாரசாமி முதலியார்	1941
31	பழநி மாலை	...	கொற்கையூர் பாவலன் ஏட்டுப் பிரதி எண் 336, தஞ்சை சரபோஜ் சரஸ்வதி மஹால்	
32	வைகாபுரிப் பள்ளு	339	விஜயகிரி வேலாயுத சின்னேப நாயக்கர்	
33	பழநித் தலபுராணம்	987	ப. பெ. பாலசுப்பிரமணியக் கவிராயர்	1893
34	பழநியாண்டவர் பதிகம்	...	கு. துரைசாமி வாத்தியாயர்	...
35	பழநிக்குமரன் பாமாலை	...	வித்துவான் E. S. கோவிந்தையங்கார்	...
36	பழநியங்கிரி பயிற்றுப்பத்தந்தாதி	100	பெ. அண்ணுமலைக் கவிராயர்	1935
37	பழநியாண்டவர் மயில் விடுதூது	...	கோவை கு. நடேசக் கவுண்டர்	1949

வரிசை எண்	நூற் பெயர்	செய்யுள் தொகுதி	ஆக்கியோன்	
38	பழநிமலைநாதர் உயிர்வருக்கு மாலை	12	வித்துவான் கோவை கந்தசாமி முதலியார்	...
39	சிவகிரிப்பதிற்றுப்பத்தந்தாதி	90	திரு. குமார் சுப்பய்யா நாயக்கர் 'எழுத்துப் பிரதி'	

வசன நூற்கள்

1	பழநித்தலபுராண வசனம்	...	நா. கதிரைவேற் பிள்ளை	1903
2	பழநித்தலபுராண வசனம்	...	கந்தசாமிப் பிள்ளை	1905
3	பழநித்தல மஹாத்மியம்	...	சி. கு. நாராயணசாமி முதலியார்	1932
4	பழநிஸ்தல மஹாத்மியம்	...	பி. நடராஜ பண்டாரம்	1925
5	பழநி க்ஷேத்திர வரலாறும் பாடல் திரட்டும்	...	பி. நடராஜ பண்டாரம்	1941
6	பழநி ஆண்டவன் ஸ்தல வரலாறு	...	என். கெ. முகம்மது ஷரீப்	1939
7	பழநிஸ்தல வழிகாட்டி	...	கெ. கேசவகோன்	1938
8	The South Indian Inscriptions Vol.V.pp 104-5			
9	Annual Report of Epigraphy.			

APPENDIX D

திருமலைநாயக்கரது

தளவாய் ருமப்ப அய்யன் கொடுத்த பட்டயம்.

(தாம்பிரசாசன நகல்)

தெண்டபாணி துணை.

„சொச்ச ஸ்ரீ ராஜாதி ராஜன், ராஜப்பரமேஸ்வரன், ராஜமார்த்தாண்டன், ராஜ காண்டீபன், ராஜகேசரி, ராஜராமகேசரி மன்னர் மண்டலேஸ்வரன், துஷ்டநிக்கிரக சிஷ்ட பரிபாலனம் செய்யும், மகுடமன்மத சுகுட சுத்த விருதுஷ்ட்ட நிஷ்டுர கோஷ்டகோலாகலன், விகுடமிடு மருவலர்கள், மகுடமுடி திருகி விழ விருது கங்கணங்கட்டும் வீரப்ரதாபன், மும்முறசரையும் முத்தமிழ் விநோதன், தவனெறியுள்ளவன் சத்திய வாசகன் சிவநெறி தழைக்க திருநீறு மிட்டவன், சொக்கநாதருக்கு முக்கிய குணவான், கச்சியிலதிபதிபன், உச்சிதபோஜன், அச்சுத அரியின் மெச்சிய பாலன், வங்கிநாராயணன், மருவலர்கள் கண்டன். ஸ்ரீமது கச்சித் திருமலை நாயக்கர் அவர்கள் தளவாயாகிய மகா-ரா-ரா-ஸ்ரீ ருமப்பய்யர் அவர்கள் சாலிய வாகன சகாப்தம் 1366 கலியுக சகாப்தம் 4578-க்குமேல் செல்லா நின்ற ஸ்ரீமுகா வுல் தை மீ 16உ பூர்வ பக்ஷம் சப்தமியும், ரோகணி நக்ஷத்திரமும், சோமவாரமும், சுப நாமயோகமும், பத்திர வாகரணமும் பெற்ற சுபதினத்தில் தாம்பூரசாசனப்பட்டயம் பிரப்பிவைத்தபடி, தாம்பூரசாசன மாவது: ஸ்ரீ தெண்டாயுதக் கடவுளாருக்கு அஷ்டபந்தனஞ் செய்து வைக்கும் முன்னிலக்கி இந்த ஸ்தலம் போகர் வாடையாய் புலிப்பாணிபாத்திர சுவாமியார் பூசை செய்து வந்த படியினலே இப்போது ருமப்ப அய்யர் அவர்கள் அவர் கையினலே தீர்த்தப்பிரசாதம் வாங்கக் கூடாதென்று நினைத்து பாளையகாரரும் ருமப்ப அய்யர் அவர்களும் புலிப்பாணிபாத்திர

சுவாமிகள் மனது சம்மதப்படுத்தி அவருடைய பூசைமுராசுக்கு குமாஸ்தாவாக பூசை பரிசாரகத்துக்கும் கொங்குதேசத்திலிருந்து கொடுமுடி சரஸ்வதி அய்யன் 1, மருதூர் தம்பாவைய்யன் 2, நாட்டார அய்யன், கோவில் சுப்பய்யன் 3, கரூர் முத்தய்யன் 4. கடம்பர் கோவில் அகிலாண்டய்யன் 5. இவர்களை பாளையக்காரரவர்கள் வரவளைத்துக் கொடுமுடி சரஸ்வதி அய்யனை குருக்களாகவுமமைத்த நால்வரைப் பூசைப்பரிசாரகம் நம்பிமார்களாகவும் நியமித்து பூர்வா பூர்வமாய் தெண்டாயுதக் கடவுளாருக்கு அபிஷேகமாக நம்பிமார்களுக்கு வரப்பட்ட நிர்மால்யம் சொர்ண புஷ்பங்களில் கால்ப்பங்கு கொடுத்துவரும்படியாயும் மூலஸ் தானமாகிய துர்க்கையம்மன், மரகதலிங்கம், வலம்புரிச்சங்கு முதலாகிய வாலை, புவனை, திரிபுரைக்கும் பூசனை செய்துகொண்டு நவராத்திரி பூசையும் செய்து பிரதமை முதல் தசமி வரையில் மூணு பட்டுப் பரிவட்டமும் கட்டிக்கொண்டு, தேவதாமரியாதைகளுடன் அம்பு போட்டுக்கொண்டு, வருகிறதும், பண்டாரங்கள் இருபத்தினலு பேரும் மாமூல் வழக்கப் படிக்கு திருமஞ்சனம், மாலை சந்தனம், வில்வம், வகையரு, பள்ளியறை கட்டிடம், ஓதுவார் கந்தப்புராணம், திருப்புகழ், திருவலகு, சட்டக்கால், தூபக்கால், பரிவட்டம் துவைக்கிறது, கொல்லச் சேவகம் உபயத்திருமஞ்சனம் வகையரு கட்டளை இது முதலானதெல்லாம் எண்ணைனைக்கும் மாமூலாய் பண்டாரங்களைப் பணிவிடை செய்து கொண்டு வரும்படியாய்க் கட்டளை யிட்டிருக்கிறோம். பூர்வா பூர்வமாய் இந்தஸ்தலம் புலிப்பாணி பாத்திர உடையாரைச் சார்ந்தது. சிவப்பிராமணர்கள் அஞ்சு பேருக்கும் இது காரணஸ்தலமானபடியால் விருமநம்பி, விஜயநம்பி, வாலநம்பி, கோசல நம்பியென்றும் நாமகரணமிட்டு. கொடுமுடி சரஸ்வதி அய்யனை கலச்தாபிதம் ஸ்தவராச பண்டிதர் என்றும் காரணப்பெயரிட்டு காயாசம் பஞ்சகொத்து தாவடமும் கொடுத்து நன்மை தின்மைகளில் புலிப்பாணிபாத்திர உடையார் ஆதினத்துக்கு நடக்கிற ஆறுகால் பீடம் அபிஷேக மாரியாதைகளில் சிலமரியாதையும் கொடுமுடி குருக் களுக்குக் கொடுத்து, சுவாமி காரியங்களில் யாதொரு விச்சின்னம் வராதபடிக்கு புலிப்பாணி

பாத்திர உடையாருக்கு முன்பாக பண்டாரங்களையும், நம்பிமார்களையும், வரவளைத்து நம்பிக்கை வாங்கிக்கொடுத்து இவர்களுக்கும் கோவில் வேலைக்காரர்களுக்கும், புலிப்பாணி பாத்திர உடையாரை மேல் விசாரணை செய்துவரும்படிக்கும், சுவாமி நெவேதனம், புண்யாசனம் பிரமணர்களைக் கொண்டு செய்துவரும்படியாயும், நவராத்திரி பூசைக்காக புலிப்பாணி பாத்திர உடையாருக்கு இருபத்திநாலு பொன்னும் பனிரண்டு சலகை நெல்லும் அதற்கு வேண்டிய ஜாமான்களும் கோவிலில் இருந்து கொடுத்து வரும்படியும் திட்டம் செய்திருக்கிறேம். மலைக்கோவிலில் அம்மனுக்குச் சாத்துப்படிக்கு பரிவட்டமும், ஊர்க்கோவிலில் அம்மனுக்கு சாத்துப்படிக்கு பாவாடை பட்டுகள், அஸ்மானகிரி, குத்துவிளக்கு, சரவிளக்கு, மணி, தட்டம், தீப முஸ்திதிகள் கொடுத்து அம்பு போட்டபிறகு வாங்கிக்கொள்ளுகிறது. இந்தப்பிரகாரம் என்னெண்னைக்கும் சந்திராள் சூரியாள், கல்லுங் காவேரி, புல்லும் பூமியும் உள்ள வரைக்கும் நடந்துவரும்படியாய் கட்டளையிட்டிருக்கிறேம். இந்த தர்மத்துக்கு யாதாமொருவர் வாக்குச் சகாயம், மனச் சகாயம் சரீரசகாயம், அர்த்தசகாயம், பண்ணின பேர்களுக்கு காசியில் கெங்கைக்கரையிலே கோடி சிவலிங்கபிரதிஷ்டை பண்ணின பூசை பலத்தைப் பெறுவார்களாகவும். இதற்கு விகாதம் பண்ணினபேர்கள் கெங்கைக்கரையிலே காராம் பசுவைக்கொன்ற தோஷத்தில் போவார்களாவும், இந்தப் படிக்கி எழுதின நண்மை பழனியில் கந்தசாமி ஆசாரி."

இந்தப்படிக்கு மகா-ா-ா-ஸ்ரீ ரூமப்ப அய்யர் அவர்கள், மோகர் போடப்பட்டிருக்கிறது.

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APPENDIX E

பழநித் திருப்புகழ்.

By Saint Arunagiri

Rendered into English by

Thanigaimani

V. S CHENGALVAROYA PILLAI, M. A.,

1. மூலமந்திரம்

மூலமந்திர மோத லிங்கிலை
யீவ திங்கிலை நேய மிங்கிலை
மோன மிங்கிலை ஞான மிங்கிலை மடவார்கள்.

மோக முண்டதி தாக முண்டப
சார முண்டப ராத முண்டிடு
முக னென்றொரு பேரு முண்டருள் பயிலாத

கோல முங்குண வீன துன்பர்கள்
நவார்மை யும்பல வாகி வெந்தெழு
கோர கும்பியி லேவி ழுந்திட நினைவாகிக்

கூடு கொண்டுழல் வேனை யன்பொடு
ஞான நெஞ்சினர் பாலி ணங்கிடு
கூர்மை தந்தினி யாள வந்தருள் புரிவாயே ;

பீலி வெந்துய ராவி வெந்தவ
சோகு வெந்தமண் முகர் நெஞ்சிடை
பீதி கொண்டிட வாது கொண்டரு ளெழுதேடு -

பேணி யங்கெதி ராறு சென்றிட
மாற னும்பிணி தீர வஞ்சகர்
பீறு வெங்கழு வேற வென்றிடு முருகோனே

ஆலமுண்டவர் சோதி யங்கணர்
பாக மொன்றிய வாலை யந்தர்
ஆதி யந்தமு மான சங்கரி குமரேசா

ஆரணம்பயில் ஞான புங்கவ
சேவ லங்கொடி யான பைங்கர
ஆவி னன்குடி வாழ்வு கொண்டருள் பெருமானே.

Oh! Muruga! you (in your Avatar as Sambandar) in your disputations. You won over the dumb-founded Jains who got frightened terribly, their paraphernalia of peacock feathers, pitcher water, and Asoku (Saraca Indica) all getting charred; whereas the

palm leaf containing your holy verses was able to go against the fast current of the river (Vaigai), the Pandia King got cured of his disease, and your deceitful opponents had to go to the stakes.

Oh! you the great son of Sankari (Parvathi) who is ever youthful, who is the Sakti in the great cosmic space, who is the beginning and the end of everything and who is the partner of Siva who was able to devour poison and who has as his three eyes the celestial lights, namely, the son, the moon and the fire (Agni).

Oh! you the Being of Supreme Wisdom Revered and praised by Vedas

Oh! you with the cock-banner in your tender hand

Oh! you who have your Abode at Tiruavinankudi (at foot of the Palani Hills)

(I Recount here all my defects)—

I have no good qualities (e.g.)

I never chant the Mystic chief mantra
I have no charitable disposition
I have no kindness of heart
I am not able to control my mind,
I have no wisdom; on the other hand, I possess bad qualities (e.g.) I am infatuated with love towards the female sex
I am full of desires
I am irreverent
I am offensive
I am well-known for my meaness and have been dubbed as a vagabond
I never attempt to attain your grace; I practice in the many vicious ways of mean persons who lead me to the missory and I wander about in this world with this cage of a body, deliberately preparing myself for a fall in the hideous hell

To such a fellow, will you,my Lord, kindly extend your Grace by bestowing on him the

keen wisdom of associating himself with sages and protect him by accepting him as your protage,

2. கரியபெரிய

கரிய பெரிய எருமை கடவு
கடிய கொடிய திரிசூலன் -
கறுவி யிறுகு கயிறெ டுயிர்கள்
கழிய முடுகி மெழுகாலங் ;
திரியு நரியு மெரியு முரிமை
தெரிய விரவி யணுகாதே -
செறிவு மறிவு முறவு மனைய
திகழு மடிகள் தரவேணும் ;
பரிய வரையி னரிவை மருவு
பரம ரருளு முருகோனே
பழன முழவர் கொழுவி லெழுது
பழய பழநி யமர்வோனே.
அரியு மயனும் வெருவ வுருவ
அரிய கிரியை யெறிவோனே -
அயிலு மயிலு மறமு நிறமு
மழகு முடைய பெருமாளே.

Oh! Ye! the son of Paramasiva whose spouse is (Parvati) the daughter of the mighty Himalaya Mountain!

Oh! Ye! Who reside at the ancient city of Palani where the Agriculturist plough in the fields

Oh! Ye! who pierced the Mysterious Krouncha Mountain which frightened even Vishnu and Brahma

Oh! Ye! Who shines with the javelin (your weapon), with the Peacock (your chariot) with your virtue (brilliant) Complexion and with your (remarkable) beauty

Oh! Ye! My Lord!

My Prayer to you is this:

Kindly Bless me with your shelter under your Holy Feet which is the seat of fullness, wisdom and love, so that the wandering jackal and the burning fire may not approach

me (to prey upon and consume my body) when the fierce Lord of Death comes suddenly upon his black big buffalo, with the trudent and the binding rope in his hand to take away my life.

3. தமரும் அமரும்

தமரு மமரு மனையு மினிய
தனமு மரசும் அயலாகத் -
தறுகண் மறலி முறுகு கயிறு
தலையை வளைய எளியாதே ;

கமல விமல மரக தமணி
கனக மருவு மிருபாதங்
கருத அருளி யெனது தனிமை
கழிய அறிவு தரவேணும்

குமர சமர முருக பரம
குலவு பழநி மலையோனே -
கொடிய பகடு முடிய முடுகு
குறவர் சிறுமி மணவாளா ;

அமர ரிடரு மவுண ருடலு
மழிய அமர்செய் தருள்வோனே
அறமு நிறமு மயிலு மயிலு
மழகு முடைய பெருமாளே.

Oh! Ye! Lord Kumara! War Lord Muruga! Oh! Ye! the Supreme Being of the well-known Palani Hills!

Oh! Ye! the partner of Valli—The Kurava Maiden of the Hunter Class before whom you sent the Fierce elephant to frighten her

Oh! Ye! Who waged war and freed the Devas (the Celestials) from their troubled by destroying the Asuras

Oh! Ye! My Lord resplendent with Virtue, lustre, Javelin (the weapon) peacock (the Chariot) and beauty

My Prayer to you is this—

Please Bless me with Wisdom to free myself from my loneliness and to think of your lotus like feet the feet comparable to the faultless gem of emerald and gold, so that the relentless. God of Death may not bind me by throwing

his twised rope around my head and separating me from my relatives, from my home and household, from my dear riches and from my kingdom.

4. திமிர உததி

திமிர வுததி யனைய நரக
சென்ன மதனில் விடுவாயேல் -
செவிடு குருடு வடிவு, குறைவு,
சிறிது மிடியு மணுகாதே :

அமரர் வடிவு, மதிக குலமு
மறிவு நிறைவும் வரவேநின் -
அருள தருளி யெனையு மனதொ
டடிமை கொளவும் வரவேணும் ;

சமர முகவெ லசுரர் தமது
தலைக ளுருளு மிகவேநீள் -
சலதி யலற நெடிய பதலை
தகர அயிலை விடுவோனே ;

வெமர வணையி லினிது துயிலும்
விழிகள் நளினன் மருகோனே -
மிடறு கரியர் குமர பழநி
விரவு மமரர் பெருமாளே.

Oh! You who in the battle field, with your Javelin (1) knocked off the heads of the (contending) Asuras (2) caused the vast ocean itself to roar in distress and (3) powdered to dust the big Krouncha Mountain.

Oh! You! the son-in-law of the Lotus-eyed Lord Vishnu who sleeps profoundly on his frightful Serpent-bed.

Oh! You! the son of the blue necked Lord Siva!

Oh! You! the Lord of the Palani Hills whereto the Devas resort for worshipping you.

My Prayer to you is this:—

In case you ordain that I should have another birth-birth which is as terribly deep and dark as the ocean and is comparable to hell itself;

Please let me not be born either deaf or dumb, deformed or poverty striken even to any small extent;

But be pleased to Bless me with a celestial physique, notable birth and high wisdom and be pleased also to kindly and generously take me and my vascillating mind as your Vassal.

5. உலக பசு

உலகபசு பாச தொந்த மதுவான -
உறவுகீன தாயர் தந்தை மீனபாலர் ;
மலசலசு வாச சஞ்ச லமதாலென் -
மதிநீலகெ டாம லுன்ற னருள்தாராய் ;

சலமறுகு பூனை தும்பை யணிசேயே -
சரவணப வாழு குந்தனீ மருகோனே ;
பலகலசி வாக மங்கள் பயில்வோனே -
பழநிமலை வாழ வந்த பெருமாளே.

Oh! Ye! the son of Siva who wears the Ganga, the Arugu (Cynodon Dactylon-Horvalli grass), the Poolai (red silk cotton flower) and the Thumbai (white dead netile Leucas)

Oh! Ye! who put forth your appearance in the Saravana Pond (surrendered by the Kaus grass) in the River Ganga!

Oh! Ye! the Son-in-law of Maha Vishnu!

Oh! Ye! When the Saint Agunas (scriptures) and all arts and sciences treat and praise!

Oh! Ye! The Lord residing on the Palani Hills!

Please bless me with your grace so that the steadfastness of good nature may not be affected or tarnished by worldly ties, by bonds due to human desires, by family ties, (viz. by ties with my relatives, Kinsmen, Mother, Father, Wife and Children); by mental afflictions and afflictions due to bodily ailments, such as constipation, urinary troubles, and respiratory troubles (eg. Asthma).

6. கருவினுருவாகி

கருவினுரு வாகி வந்து வயதளவி லேவ ளர்ந்து
கலைகள்பல வேதெ ரிந்து மதனுலே -
கரியகுழல் மாதர்தங்க ளடிசுவடு மார்பு தைந்து
கவலைபெரி தாகி நொந்து மிகவாடி

அரகரசி வாய வென்று தினமுநீனே யாமல் நின்று
அறுசமய நீதி யொன்று மறியாமல் -
அசனமிடு வார்கள் தங்கள் மனைகள்தலை வாசல்
நின்று
அநுதினமு நாண மின்றி மழிவேனே ;
உரகபட மேல்வ ளர்ந்த பெரியபெரு மாள ரங்க
ருலகளவு மால்ம கிழ்ந்த மருகோனே
உபயகுல தீப துங்க விருதுகவி ராஜ சிங்க
உறை புகலி யூரி லன்று வருவோனே
பரவைமனே மீதிலன்று ஒரு பொழுதுதூது சென்ற
பரமனரு ளால்வ ளர்ந்த குமரேசா
பகையசுரர் சேனே கொன்று அமரர் சிறை
மீள வென்று
பழநிமலை மீதில் நின்ற பெருமாளே.

Oh ! Ye ! the beloved son-in-law of Maha Vishnu the grand Lord of Sri Ranganatha who reclines on (Audi Sesha) the hooded serpent and who with His foot measured this (whole) world !

Oh ! Ye ! who at one time came of noble parentage (paternal and maternal) at Sirkazhi and who shed lustre as the King and Lion amongst poets.

Oh ! Ye ! the sun brought up by Siva who (at Sri Sundarar's request) once acted as a messenger to the house of Parvathi (the consort of Sundarar) !

Oh ! Ye ! My Lord who, by destroying the army of the Asura enemies stood victorious setting free the Devas from their prison !

Oh ! Ye ! the Lord residing on the Palani Hills !

I took shape as a foctus in my mother's womb, I grew in proportion to my age, I learnt many arts and sciences,

By Cupid's swamy I was ensnared by love for women and I fell deep in that snare—

I pined away heavily affected by growing anguish and anxvity.

I do not daily think and pray to the Lord, chanting His name "Hara Hara Sivaya"—

I stand ignorant of any of the truths set out in the six (veda) Religious systems.

I simply beg standing in the front of houses where I can get food,

Am I thus doomed to perish leaving aside daily all shame and self-respect.

7. சுருதி முடி

சுருதிமுடி மோனஞ்சொல் சிற்பரம ஞானசிவ
சமயவடி வாய்வந்த அத்துவித மானபர
சுடரொளிய தாய்நின்ற நிட்களசொ ரூபமுத
லொருவாழ்வே -

துரியநிலை யேகண்ட முத்தரித யாகமல
மதனில் வீளை யாநின்ற அற்புதசு போதசுக
சுயபடிக மாவின்ப பத்மபத மேஅடைய
உணராதே ;

கருவிலுரு வேதங்கு சுக்கிலநி தானவளி
பொருமஅதி லேகொண்ட முக்குணவி பாகநிலை
கருதவரி யாவஞ்ச கக்கபட மூடியுடல் வினைதானே -

கலகமிட வேபொங்கு குப்பைமல வாழ்வுநிஜ
மெனவுழலு மாயஞ்செ னித்தகுகை யேஉறுதி
கருதசுழ மாமிந்த மட்டைதனை யாளஉன
தருள்தாராய்

ஒருநியம மேவிண்ட சட்சமய வேதஅடி
முடிநடுவு மாயண்ட முட்டைவெளி யாகியுயி
ருடலுணர்வ தாயெங்கு முற்பனம தாகஅம
ருளவோனே.

உததரிசு மாமின்ப புத்தமிர்த போகசுக
முதவுமம லாநந்த சத்திகா மேவுணர
வுருபிரண வாமந்த்ர கர்த்தவிய மாகவரு
குருநாதா ;

பருதிகதி ரேகொளுசு நற்சரண நூபுரம
தசையநிறை பேரண்ட மொக்கநட மாடுகன
பதகெருவி தாதுங்க வெற்றிமயி லேறுமொரு
திறலோனே -

பணியுமடி யார்சிந்தை மெய்ப்பொருள தாகநவில்
சரவணப வாவொன்று வற்கரமு மாகிவளர்
பழநிமலை மேனின்ற சுப்ரமணி யாவமரர்
பெருமாளே.

Oh ! You the incomparable Being who shine as the final and inexpressible essence of the Vedas, as the Supreme Wisdom, as the truth embodied in the Saiva Cult., as the light Divine devoid of dualism and as a shapeless entity !

Oh ! You who sprouting out of this egg-like world reveal your existence everywhere as the life, as the body, as knowledge and as the one spoken off at the beginning, in the middle and at the end of the six religious systems and of the Vedas which lay down excellent rules of conduct.

Oh ! You of pure bliss and supreme felicity who impart fresh enjoyable nectar like happiness like water cooling out of a fountain—

Oh ! You with Javelin in your hand !

Oh ! You the great Preceptor shining as the Lord and embodiment of Om — the Pranava Mantra of Three Wisdom.

Oh ! You who dance in all the big worlds with the tinkling anklets resounding in your Holy Feet and radiant like the Sun's rays !

Oh ! You the Lord of Devas ! Oh ! You Subra manya ! (The Brilliant Supreme Being and residing on the Highly brilliant Palani Mountain which is itself the Mantra 'Saravana Bhava' the Mantra which your humble devotees chant in good faith in their heart of hearts as the truly efficacious Mantra :

Without understanding the way of obtaining your Lotus like feet—the feet which is the seat of the Highest Bliss and of the wonderful and true spiritual wisdom, the feet which shines brightly in the lotus like heart of sages who have renounced all desire and who enjoy the highest stage of Yoga having attained quiescence.

I imagine as stable and permanent this body which orginates in the womb, the vital air discriminately acting on the semen and which in due course becomes the seat of the three fundamental qualities viz. Satva (Virtue), Rajasvam (the quality of passion such as zeal, (courage) and Thamasa (the quality of torpor, sleep etc.) and of unthinkable deceit and fraud and then, as a result of the revoltingly operating Fate, the life (in this world) becomes a useless rubbish ; In spite of these drawbacks I am viewing as abiding this body which is but a cave generating Maya (illusion) !

Therefore Oh ! Thy Lord ! I pray that you may be pleased to protect me and take as your Vassal this fool of a dog.

8. ஆறுமுகம்

ஆறுமுகம் ஆறுமுகம் ஆறுமுகம் ஆறுமுகம்
ஆறுமுகம் ஆறுமுகம் என்று பூதி -

ஆகமணி மாதவர்கள் பாதமலர் சூடுமடி
யார்கள்பத மேதுணைய தென்றுநாளும் ;

ஏறுமயில் வாகனகு காசரவ ணுளனது
ஈசனன மானமுன தென்றுமோகம் -

ஏழைகள் வியாகுலமி தேதெனவி ணுவிலுனே
யேவர்புகழ் வார்மறையு மென்சொலாதோ ;

நீறுபடு மாழைபொரு மேனியவ வேல அணி
நீலமயில் வாகவுமை தந்தவேளே -

நீசர்கட மோடெனது தீவினையெ லாமடிய
நீடுதனி வேல்விடும மடங்கல்வேலா ;

சீறிவரு மாறவுண ணுவியுணு மானமுக
தேவர்துணை வாசிகரி அண்டகூடஞ்

சேருமழ கார்பழநி வாழ்குமர னேபிரம
தேவர்வர தாமுருக தம்பிரானே.

Oh ! You with physique brilliant like gold and blooming with the Sacred Ashes !

Oh ! You with the Javelin !

Oh ! you the rider on the beautiful blue peacock !

Oh ! You the son of Uma (Parvathi)

Oh ! you who discharging your highly superior matchless Javelin glowing like a Vadava Fire (sub-marine fire), destroyed not only the low-minded Asuras but also my Evil fate in toto.

Oh ! you the brother of Ganesa - the elephant faced God who killed Gajamuga Asura who came to fight greatly infuriated.

Oh ! you who reside on the beautiftul Palani Hills, the peaks of which touch the firmament itself.

Oh ! you ! Lord Muruga who granted the Prayers of Brahma Deva !

These are your poor devotees who take shelter under the flowery feet to personages who are great by their religious austerities and who besmear the sacred ashes on their body uttering six times (the Mantra) "Arumugham" (the sacred six faces of Lord Muruga)—

If these poor devotees who daily pray before you calling you as 'Guha' with the peacock chariot and as 'Saravana' (the one who appeared in the pond surrounded by Kusa grass, devotees who feel and say that any greatness of their's is really Your Greatness — where to represent their grievances before you questioning you why they are subject to care and misery, then who will praise you and what will the Vedas themselves say of you.

How can the Vedas themselves Praise You !

9. ஒருபொழுதும்

ஒருபொழுது மிருசரண நேசத் தேவைத் துணரேனே -
உனதுபழ நிமலையெனு மூரைச் சேவித்தறியேனே ;
பெருபுலியி லுயர்வரிய வாழ்வைத் தீரக் குறியேனே -
பிறவியற நினைகுவனெ னைசப்பாடைத் தவிரேனே ;
துரிதமிடு நிருதர்புர சூறைக் காரப் பெருமாளே -
தொழுதுவழி படுமடியர் காவற் காரப் பெருமாளே ;
விருதுகவி விதரணவி நோதக் காரப் பெருமாளே -
விறன்மறவர் சிறுமிதிரு வேளைக் காரப் பெருமாளே.

Oh ! you ! my Lord ! Who pillaged and turned to dust the abode of the wicked Asuras !

Oh ! you ! my Lord ! the Protector of Your devotees who bow and pray before you,

Oh ! you ! my Lord ! who took pleasure in blessing this world with your generous and famous songs !

Oh ! you ! my Lord ! who condescended to spend your time with (Valli) the Maiden brought up by the brave hunter class ;

Never have I prayed to you in good faith with true love unto your Holy Feet.

Never have I worshipped your abode the Palani Hills.

Never have I attempted to understand fully the value of this precious life of mine in this big world.

Despite these defects I wish to get rid of this Cycle of births but I am unable to give up my desires—which is the seed of my future births.

10. ஒருவரை ஒருவர்

ஒருவர் யொருவர் தேறி யறிகிலர் மதவி சாரர்
ஒருகுண வழியுருத பொறியாளர் -

உடலது சதமெ ணுடி களவு பொய் கொலைக ளாடி
உறுநம னரகில் வீழ்வ ரதுபோய்பின் ;

வருமொரு வடிவ மேவி யிருவினை கடலு ளாடி
மறைவரி னனைய கோல மதுவாக -

மருவிய பரமஞான சிவகதி பெறுக நீறு
வடிவுற அருளி பாத மருள்வாயே ;

திரிபுர மெரிய வேழ சிலைமத னெரிய மூரல்
திருவிழி யருள்மெய்ஞ் ஞான குருநாதன் -

திருசரஸ் வதிம யேசு வரியிவர் தலைவ ரோத
திருநட மருளு நாத வருள்பாலா

சுரர்பதி யயனு மாலு முறையிட அசுரர் கோடி
துகளெழ விடுமெய்ஞ் ஞான அயிலோனே -

சுககுற மகள்ம ணுன ளெனமறை பலவு மோதி
தொழுமுது பழநி மேவு பெருமாளே.

Oh! You! the Son of Siva—the Great Preceptor of true Wisdom—who by His mere smile burnt the three Forts of the Asuras and who by His mere look burnt cupid (Manmatha) the God of Love with the sugarcane bow.

Oh! Ye! the Son of Siva who dances extolled by Vishnu (the consort of Lakshmi the Goddess of Wealth), by Brahma consort of Saraswathi (the consort of Maheswari).

Oh! you who on the Ventilation of their grievances by Indra the Head of the Devas, by Brahma and by Vishnu—powered to dust crores of Asuras with your Javelin—the embodiment of True Wisdom!

Oh! you the Lord of Ancient Palani where all the Vedas worship you as the consort of Valli—the happy maiden of the hunter-class.

In this world, people who discuss religious questions do not understand each other;

Nor are they steadfast and clear in their standpoint and belief. With the belief that this body would last for ever, people commit theft, utter falsehood, commit murder and finally they fall in hell—under the control of Yama (the Lord of Death); Then they are re-born subject to the rule of the ocean- like Fate (Karma-good and bad) and they again disappear from this world. This is their drama in this world. I therefore pray to you to Bless me with sacred ashes which would enable me to attain Supreme Wisdom and Salvation under Your Holy Feet.

11. திடமிலி.....

திடமிலிசற் குணமிலிநற் றிறமிலியற் புதமான -
செயலிலிமெய்த் தவமிலிநற்செபமிலி சொர்க்கமுமீதே ;

இடமிலிசைக்கொடையிலி சொற்கியல்பிலிநற்றமிழ்பாட -
இருபதமுற்றிரு வினையற்றியல்கதியைப் பெறவேணும்

கெடுமதியுற் றிடுமசுரக் கினமடியப் பொரும்வேலா -
கிரணகுறைப் பிறையறுகக் கிதழ்மலர்கொக்
கிறகோடே ;

படர்சடையிற் புனைகடனப் பரமர்தமக் கொருபாலா -
பலவய்யிற் றரளநிறைப் பழநிமலைப் பெருமாளே.

Oh! My Lord! who with your javelin destroyed the Horde of the evil-hearted Asuras!

Oh! You the bright son of Parameswara who dances wearing on his matter locks of hair the bright crescent Moon, the Aruga grass (Harialli grass—Cynedon Dactylon), the bones (of the dead), the Konrai the Laburnum flowers and the crane's feather!

Oh! you the Lord of Mountain at Palni where-in many fields pearls abound,
Pray hear me!

I am wanting in strength of mind, wanting in good quality and wanting in good parts,

I am incapable of accomplishing any wonderful or praiseworthy act,

I have not done any penance nor have I prayed to the Lord by silent recitation of his Mantras;

I am not destined for a place in the Celestial world and I have no charitable disposition;

I have no command of words and am incapable of composing good poems in Tamil (in praise of you)

Despite all these defects I pray unto you to Bless me with final Bliss beatitude by destroying my fate (Karma good and bad) and by giving me shelter under Your Holy Feet.

12. வரதாமணி நீ

வரதா மணிநீ
வருகா தெதுதா
திரதா திகளால்
மிடவே கரியா

யெனவோரில் -
னதில்வாரா ;
நவலோக -
மிதிலேது ;

சரதா மறையோ
சகலா கமநூ
பரதே வதையாள்
பழனி புரிவாழ்

தயன்மாலும் -
லறியாத ;
தருசேயே -
பெருமாளே.

Oh ! You ! The Truth ! the son of Parameswari who is beyond the Ken of Bramhma who is conversant with the Vedas ; of Vishnu and of all the Agamas (Sastras)

Oh ! you who reside in Palani Town !

Why should we bother curselves with alchemy and the allied sciences where the combination of the nine metals (like gold, iron, copper, lead, silver; brass, tin, zinc and bell-metal) simply turns into charcoal, while there is the Royal Road of achieving everything which we wish, by the mere chanting of your names, with the full belief that You are the gem-like Donor of all Gifts.

—

APPENDIX F

TIRU-MURUGARRUPPADAI[1] OF NAKKIRAR

By

J. M. NALLASWAMI PILLAI, B. A., B. L.,
Author of "Studies in Saiva Siddhanta" and translator of the Siddhanta Sastras, etc

Tiru-Murugarruppadai[2] is an Idyll of the *Pattuppattu*, Collection, and it is said to have been composed when Nakkirar was confined in a cave by a Demon, who had already collected 999 men to make a huge sacrifice of. God Muruga appeared, and killed the Demon, and saved Nakkirar and the others and it is believed even now, with great reason, that the reciting of this idyll has the same saving power.*

[1] See *The Light of Truth* or the *Siddhanta Dipika and Agamic Review* 1912 XII p. 407, 522; 1913. XIII p. 14.

[2] The author Nakkirar lived about the 1st Century and was a member of the third Academy which had its seat in the third Pandyan Capital, Madura, Ptolemy's "royal Modoura Pondian," and still an important religious, literary and commercial centre. Ed.

* "அஞ்சு முகந் தோன்றி லாறு முகந் தோன்றும்
வெஞ்சமரி லஞ்சலென வேரேன்று—நெஞ்சி
லொருகா னினைக்கி லிருகாலுந் தோன்றும்
முருகாவென் றேதுவார் முன்."

The Idyll is one of the *Arruppadai* in this collection, and its structure is this: One, who had already received the grace of God, meets another who has the same intent and shows him the way to salvation. Other persons may also be subjects of the *Arruppadai*, such as poets swordsmen, actors, songsters &c., and one of them who had received presents from his patron, meets another of his class, and describes to him the

praises of his king and patron, and asks him to go to him. The present idyll is, of course, of the first kind. One who had received the grace of

"In the face of fear, His face of comfort shows. In the fierce battle-field with 'Fear not' His lance shows. Think of Him once, twice He shows, to those who chant Muruga"— P. A.

God Muruga* meets another, and tells him if he wished for salvation, to go to Tirupparankunram, Tiruchchendur, Tiruvavinankudi (Palani), Tiruveragam Kunruthoradal, *Pala-muthirsolai* (Alagar-Kovil) and worship Him and receive His grace. Though good deal of space is devoted to the description of God Muruga and his praise. even in these descriptions, we have pen-pictures of Nature in all her glory, of the sea and sky, hills and forests, the Sun and the Moon, of trees and flowers and of the song of birds. We cannot see God with our eyes, and we cannot hear Him with our ears, and sense Him with our senses, and yet the True Seer sees Him in every phase of Nature's Beauty and hears him in every rustle of the leaves and senses His joy in every breath of the wind. I will indicate in my footnotes such of these beauties as strike the eye in this famous Hymn of Nakkirar.

* Muruga as He is known by the pure Tamil name ***Murugan*** "the tender child" is represented in legend, statuary and painting as a beautiful child or youth. The priests worship him with elaborate rites and ceremonies, the rustic with meal and blood offerings, aboriginal *Vedda* invokes him also with dances in the primitive manner of the woods. The philosopher meditates on him in silence, adoring him as the Supreme God, Subramanya-the all prevading sprit of the Universe, the Essence from which all things are evolved, by which they are sustained and into which they are involved—Who in gracious pity for humanity takes forms sometimes as the youthful God of wisdom, God also of War when wicked Titans (asuras) have to be destroyed, sometimes as the holy child Muruga, type of perennial tender beauty, always and everywhere at the service of his devotees.' — *Studies and Translations*—*P. A*

முன் செல்லும் முனிவரது இயல்புகள்

சீரை தைஇய உடுக்கையர், சீரொடு
வலம் புரி புரையும் வால் நரை முடியினர்,
மாசு அற இமைக்கும் உருவினர், மானின்
உரிவை தைஇய ஊன் கெடு மார்பின்
என்பு எழுந்து இயங்கும் யாக்கையர், நன் பகல்
பல உடன் கழிந்த உண்டியர், இகலொடு
செற்றம் நீக்கிய மனத்தினர், யாவதும்
கற்றோர் அறியா அறிவினர், கற்றோர்க்குத்
தாம் வரம்பு ஆகிய தலைமையர், காமமொடு
கடுஞ் சினம் கடிந்த காட்சியர் இடும்பை
யாவதும் அறியா இயல்பினர். மேவரத்
துனி இல் காட்சி முனிவர், முன் புக

பாடுவார் இயல்பு

புகை முகந்தன்ன மாசு இல் தூ உடை,
முகை வாய் அவிழ்ந்த தகை சூழ் ஆகத்து,
செவி நேர்பு வைத்த செய்வுறு திவவின்
நல் யாழ் நவின்ற நயனுடை நெஞ்சின்
மென் மொழி மேவலர், இன் நரம்பு உளர—

பாடும் மகளிர் இயல்பு

நோய் இன்று இயன்ற யாக்கையர் மாவின்
அவிர் தளிர் புரையும் மேனியர், அவிர்தொறும்
பொன்னுரை கடுக்கும் தி தலையர், இன் நகைப்
பருமம் தாங்கிய பணிந்து ஏந்து அல்குல்,
மாசு இல் மகளிரொடு மறு இன்றி விளங்க;

திருமால், சிவன், இந்திரன் ஆகியோரின் இயல்புகள்

கடுவொடு ஒடுங்கிய தூம்புடை வால் எயிற்று,
அழல் என உயிர்க்கும் அஞ்சுவரு கடுந் திறல்,
பாம்பு படப் புடைக்கும் பல் வரிக் கொடுஞ் சிறைப்
புள் அணி நீள் கொடிச் செல்வனும்—வெள் ஏறு
வலம்வயின் உயரிய, பலர் புகழ் திணி தோள்
உமை அமர்ந்து விளங்கும், இமையா முக் கண்,
மூஎயில் முருக்கிய, முரண் மிகு செல்வனும்—
நூற்றுப் பத்து அடுக்கிய நாட்டத்து, நூறு பல்
வேள்வி முற்றிய வென்று அடு கொற்றத்து,
ஈர்-இரண்டு ஏந்திய மருப்பின், எழில் நடை
தாழ்பெருந் தடக் கை உயர்த்த யானை
எருத்தம் ஏறிய திருக் கிளர் செல்வனும்—

பிரமனுக்காகத் திரண்டு வந்த தேவர்கள்

நாற் பெருந் தெய்வத்து நல் நகர் நீலிஇய
உலகம் காக்கும் ஒன்று புரி கொள்கைப்
பலர் புகழ் மூவரும் தலைவர் ஆக,
ஏழுறு ஞாலம்தன்னில் தோன்றி,
தாமரை பயந்த தா இல் ஊழி
நான்முக ஒருவற் சுட்டி, காண்வர
பகலில் தோன்றும் இகல் இல் காட்சி
நால் வேறு இயற்கைப் பதினேரு மூவரொடு,
ஒன்பதிற்று இரட்டி உயர் நிலை பெறீஇயர்—

தேவர்கள் வருகின்ற காட்சி

மீன் பூத்தன்ன தோன்றலர், மீன் சேர்பு
வளி கிளர்ந்தன்ன செலவினர், வளியிடைத்
தீ எழுந்தன்ன திறலினர், தீப் பட
உரும் இடத்தன்ன குரலினர், விழுமிய
உறு குறை மருங்கில் தம் பெறுமுறை கொண்மார்,
அந்தரக் கொட்பினர், வந்து உடன் காண,

முருகன் மடந்தையோடு வீற்றிருத்தல்

தா இல் கொள்கை மடந்தையொடு, சில் நாள்
ஆவினன்குடி அசைதலும் உரியன். அதாஅன்று.

Tiruvavi-nan-kudi [1]

While with joyful heart the great seers, the *Munis*, [2]

[1] This part gives a description of an aerial procession of Gods and Goddesses of suprassing beauty. The Hero, of course, is the War God in whose train all the other gods follow including the Trinity, and to whom all of them pay homage. God Siva as the author of all Vedas and Vidyas is the First Teacher in the person of Dakshinamurti and His son is said to have taught the truth even to God Siva and he is called Kumara-Guru-Para, the Supreme Son. Teacher. He is said to have taught sage Agastya and other Rishis. And the Rishis accordingly follow in His train. *Tiruvavi-nankudi* is indentified with a small places called Sittan valvu near Palani, a famous place sacred to God Subrahmanya.

[2] A good description of the Rishis or Yogis is given. They are ever joyful though they practise the severest austerities. They are Yogis and at the same time Bhogis, representing their highest ideal, God Siva both in form and in attributes. They have no likes and dislikes and are ever

Clad in garments of bark, with their spiral braids,

Shining beautifully like the *Valampuri* Chank [3],

Their persons bright and clean, their bodies lean and boned

Covered in deer skins, feeding sparingly after the day is past

Their heart freed of ill-feeling and hate

Their head filled with intuitive knowledge not possessed by the learned

And yet surpassing all in learning too,

Their soul purified of all desire and anger,

Their mind never becoming pain, while they led in front;

perfectly balanced in mind knowing no anger and no sin. They have mastered all knowledge and what is more they have seen the Truth (மெய்ப்பொருள்) as Saint Tiruvalluvar puts it. See for a like description in *Periapuranam*.

[3] *i. e.* Conch, the Shell which turns to the right and is much valued.

While the *gandharvas* clad in spotless clothes

Wearing garlands of freshly-opened buds,

And practised in playing on the well-stringed instrument,

And in the fine company of their female kind,

Whose bodies know no human ills

And shine like tender mango leaves

And showed in every turn true golden spots

Whose person was adorned with jewelled cloth,

While they with heart of love tuned their music Sweet;

And while the Gods, Vishnu with the banner of

The spangled *Garud* striking down the cobra

Spouting venom with its bellowed teeth, [1]

Where function sole is Lordship over the world [2]

Wherein the cities gleam with temples to the four [3]

And Uma's Lord, whose banner shows the Victorious bull

With mighty shoulders and never-closed Triple Eyes

The Lord whose rage destroyed the Triple forts,

And Indra of the thousand eyes victorious [4]

Over his enemies by hundred sacrifices well-performed,

Riding on his four tusked famed elephant,

Possessed of easy gait and swinging trunk,

The Thirty-three Demi gods of classes four,[5]

Great seers of truth freed from diversity,

And eighteen *Ganas*[6] of high estate, all these,

Came on and on circling on the firmament

Like twinkling stars to pay their homage due

To free the lotus-born Brahma from curse,[7]

And the Trinity to regain their lost dignity,

With speed like wind over waves where fishes roam,

And might resembling fire in the blasting wind,

And voice like thunder crashing fire behind

So our War-God with His Divine Bride comes

To rest for a time in *Tiruvavi-nan-kudi*.

[1] The poet discloses an intimate knowledge of the mechanism of the cobra's teeth secreting poison. The venom is secreted in the glands and fangs through a tube (துப்பு is the word used by the poet) in the short teeth placed in the sides and as the cobra strikes a small quantity is ejected.

[2] Accordingly to the poet, God Vishnu has only one function, that of Stithi and not any other function.

[3] The four Gods are Indra, Yama Varuna and Soma, whose temples are in the four respective quarters of the city. It shows a time when there were temples dedicated to these Gods also and their worship was popular ; though in course of time, the worship of Siva and Vishnu superseded all other worship.

[4] The Tripura Samhara is a story given in the Yajur Veda and it is always mentioned in connection with the Supremacy of Siva. We have given the passage from the Veda and explained its symbolism elsewhere (*vide* p. 279 *Studies in Saiva Siddhanta*)

[5] The four classes are : Adityas twelve, Rudras eleven, Vasus eight, Maruts two making in all thirty-three.

[6] The eighteen Ganas are Devas, Asuras, Taityas, Garudas, Kinnaras, Kimpurushas, Yakshas, Vidyadhars, Rakshasas, Gandharvas, Siddhas, Charanas, Bhutas, Paisachas, Taraganas, Nagas, Akasavasis, Bhoga-bhumigas.

[7] When the War-God after vanquishing the *Asuras* was married to Devayani, He declared all this He achieved as the strength of His spear (Vel). Brahma said that even that spear was created by him, where-at the War-God was angered and cursed Brahma to be born in the Earth, as he could not give the spear its strength. As God Brahma owing to the course lost his power of creating people, the other Gods also lost the power of protection and destruction.

APPENDIX G

A NOTE ON THE TEMPLE

By

DR. GEORGE S. ARUNDALE

Towards the end of 1942, our Editor and Dr. Arundale made pilgrimage to the Sacred Shrine at Palani, dedicated to Lord Subramanya, and then, visited Courtalam, a beautiful place in South India, with a health-giving waterfall. Of this visit Dr. Arundale writes in the *Theosophist*.

"This month's Watch-Tower is partly written at the foot of the Palani Hills where abides one of the greatest temple in the world, dedicated to the worship of Sri Subramanya, the first aspect of the deity but still more a mighty channel for the pouring down of His influence upon the whole world. One of the special, indeed unique, features of this temple is that muslims as well as Hindus participate in different ways in the worship so that a great link is thus formed between the two Faiths..... It is said that the Rishi Agastya, Guardian of India, was concerned with the foundation of this temple some thousands of years ago, as also of many other temples in Southern India where His power is particularly marked..... The magnetism playing about this temple and its far-reaching rays if FIRST RAY power are indeed wonderful..... With such centres the world is safe, however unrecognised they may be, unheeded looked upon as relics of a bygone(?) barbarism. The image of Sri Subramanya is to me a formula of His variegated Splendours. To gaze upon it is to cause to burst upon my conciousness a veritable rainbow of His gorgeousnesses. Because He is One, therefore am I able to discern more clearly His Manliness. Idol-worship, I proudly confess, means much to me, whatever it may meen to others, for an idol of

whatever nature-Earth or Stone or Flower or Creature or Rain or Lightning or Storm or Sunshine-is an image of the Universal Glory of God, and in it I perceive HIM as otherwise would be impossible to me.

"Essentialy (Kurtallam) is a Deva centre of what we should call the first Ray kind.....Both Palani and Kurtallam are in a special measure healing centres-the one working at the higher spiritual levels and the other more physically with strong rediations streaming through the great water fall there where the Deva himself has his abode.....This water fall, sending down a fine torret of health-giving and highly magnetized water, comes from the higher hills and gives its healing throughout the year, except I am told, in May, when it tends to dry up. Of its healing power there is no doubt whatever, but it is healing which does not minister to the desires of human beings but rather to the needs of those who know how to approach it. It effects its healing through actual contact with the Devotee. He bathes in it at such strength as he may be able to stand, for there are various strengths available at the bottom of its fall. But while he will be helped even if he only approached it as the ignorant approach it-wanting some physical advantage from it – he will be really helped if he bathes in it free from desires but only with the intent of abandoning himself to the Will of the God and thus to his true benefit."

— *The Theosophist*



APPENDIX H

ADMINISTRATION.

Chronological list of Trustees with important events of the periods.

Note : In 1846 the Government handed the Temple into the hands of the then Ayakudi Zamindar it came under one *Tiru-avi-nankudi-Servai*, one of the Karyasthars of the Zamindar of Palani; and later on under Committees as hereunder.

Name	Designation	Period	Improvements and chief events.
Before the Act XX of 1863.			
I. 1. Kullama Nayakar of Neikarapatti 2. Purakkanakku Subramania Pillai 3. Josyam Subramania Pillai	Committee Members		
II. 1. Zamindar of Chattrapatti 2. Arunachala Thevar 3. Sundaram Pillai	Do		Nataraja shrine at the Town Temple constructed by the Nagarathars also provision made by them for Arudra Darsan; and Adi முளைக்கொட்டு kattalais.
Venkataswami Nayakkar of Pappampatti ...	Honorary Manager		

Name	Designation	Period	Improvements and chief events.
After the Act XX of 1863			
III. 1. A. Karuppana Thevar 2. Sivagurunatha Mudaliar	Committee Members		1. Silver Elephant Vahan made from Devasthanam funds. 2. Tahsildar Gurupatha Mudaliar made the Hill Ghat-road with the help of the Government village revenue staff.
3. Zamindar of Chattrapatti Subramanya Pillai of Virudupatti.	Honorary Manager		3. Monthly Krithigai procession, 8th day Mandagapadi of Panguni Uttiram arranged by Yadhava mutt, Sri Nachimuthu Swamiar. 4. Prathosha Kattalai for Hill-Sri Sivalokanathar Temple by the Palani Annathana matam Nagarathars.
Under Government Officials			
Govinda Rao	Tq. Tahsildar in-charge	for 2 Months	
Vakil Krishnaswami Ayyar	Manager	1899	First Stoobhi Kumbabishekam.

Name	Designation	Period	Improvements and chief events.
M. Saketharama Nayudu	Tq. Tahsildar in-charge	for 2 years	1. Devastanam lands in Komaralingam village purchased out of sale proceeds of Temple jewels. 2. Renovated Pathiri Vinayagar Temple on the bund of the Vyavipuri Tank, also 3. Sri Lakshminarayana Perumal Town Temple.
Non-official Committee of			Daily Temple Dittams formulated; also regular Devasthanam accounts begun with குறிப்பு, பேரேடு and சிட்டா. Tiru-avinankudi Temple renovation begun by Nagarathars also by the Palani Annadhana matam the Subrahmanya - Vinayakar temple on the Hill in 1898
1. V. Ct. Rm. Ramaswami Chettiar 2. Kuppuswami Maniagar of Balasamudaram 3. Ranga Rao, a retired Police official	Committee	5—1—1900 d. 4—8—1902 d.	
Veerasami Ayyar	Manager		
Chellam Ayyar	Do.		

Name	Designation	Period	Improvements and chief events.
1. Ranga Rao 2. Kuppuswami Maniyagar 3. A. Sethurama Mudaliar	Committee		1. Renovated Vikasi Temple car வைகாசித்தேர் in dis-use for 60 years and run for Thai-Poosam
Soundararaja Ayyangar	Manager	29—8—1900—1925	2. Tiru-avi-nankudi temple Kumbabishegam on 9-6-1910. 3. Purchased extensive lands for devasthanam in and around Palani. 4. Introduced Chitrai car-Brahmotsavam for Sri Lakshmi-Narayana Perumal Temple. 5. (a) Peru-Udayar temple brought under Devasthanam control. (b) Performed Kumbabishekam for the above in 1915 through public subscriptions (c) Sanctioned increased Dittam for the same from Rs. 2 to Rs. 80.

Name	Designation	Period	Improvements and chief events.
1. A. Sethurama Mudaliar 2. Kuppusami Maniagar 3. V. A. Venkatachalam Chettiar	Committee	11—2—1903	6. Increased income by (a) Introduction of fees for Panchamirtha abishekam. (b) Leased out mudi-shavara Kanikkai. (c) Kavadi Kuttagai.
K. Venkatakrishna Ayyar of Kolumam in place of Venkatachalam Chettiar		27—11—1911	
Ayyakudi Subbian Chettiar in place of Kuppusami Maniagar		23—4—1914	7. Renovation of (a) Hill steps (b) Old worn out rear - hill steps திருமஞ்சனப்படி. (c) (உள் பிரகார தள வரிசை) inner stone pavement also that of Manikkatti Mantapa, (மணிக்கட்டி மண்டபம்).
Sabapati Mudaliar	Manager	1923	8. Commenced Adi - Laksharchanai for Town Temple. 9. Muthukumaraswami frontal mantapa and Sannadhi pavements by the Virudupatti Nadars put up.

Name	Designation	Period	Improvements and chief events.
Under Madras Act II of 1927			
Arumugam Pillai, B.A., B L,	Interim Trustee		
M. P. Mangala Goundar	Trustee	22-1-1926to7-2-28	
S. Chockalingam Chettiar	,,	8-2-1928 to 7-12-32 resigned	
1. M. P. Mangala Goundar		14-11-28 for 5 yrs.	
2. M. Sambandam Mudr., B.A., B L,	Receiver	24-7-29 to 15-5-30 resigned	
,, ,,			
S. Ramasami Ayyar, B A,	as Treasurer	30-11-1926	
,, ,,	as Receiver	12-7-1930to23-2-31 died	1. Retaining wall round the upper Hill Commenced partly.
K. Santanam Ayyangar, B A., B.L.		23-2-1931to3-4-31	2. Introduced water taps and Electric lighting 1930.
1. M. P. Mangala Goundar	Hon. Trustee		3. Ashtabandana Kumbabishekam on 30—6—1933.
2. V. C. Vellingiri Goundar		22-10-30to3-12-35	
3. A. Sivasubrahmanya Mudaliar	as Treasurer	3—4—31	
(a) ,, ,,	as Manager	26—6—31	
,, ,,	as Managing Trustee	17-12-32to23-2-35	d.
(b) R. M. K. Velusami Pillai	Hony. Trustee	23-5-34 to 9-1-39	
(c) V. Balasubrahmanya Mudaliar	Mg. Trustee	23-2-35 to 17-4-35	

Name	Designation	Period	Improvements and chief events.
1. R. M. K. Velusami Pillai, 2. S. Muthuswami Mudaliar, B.A., M. Sambandam Mudaliar, B.A., N. Srinivasan Pillai, B. A., B. L.	Hony. Trustees Ag. Trustee Manager	3-12-35 to 9-1-39 1-6-36 to 5-3-37 4—3—37—	1. Agni Nakshtram—Theertham and Procession introduced. 2. Prathosa Purappadu for Peru-Udayar Temple. Small Stoobi Kumbabishekam. Electric lighting for Tiru-avi-nankudi, also ஆறுகால பூஜை for this temple. 3. Devasthanam office housed in a separate building. 4. Commenced making Silver Ratham. 5. Made Gold and Silver Kavacham and Ratna-Vel. 6 Increased abisheka fees. 7. Renovated the Inner Tiruvasi of Hill Temple. 8. Rayagopuram repairs and renovations commenced, also 9. Pavement of the Hill Temple Outer-prakaram.
3. T. P. Venkatarangam Pillai, B.A.,	Mg. Trustee	5-3-37 to 16-9-38	
L. S. Swaminatha Ayyar, B.A., B. L.	Mg. Trustee	8-7-38 to 9-1-1939	

Under G. O. No. 4534 P dated 19-12-1938 and B. O. No. 1268 dated 6-3-1939 the Sri Dhandayuthapaniswami Temples, Palni and the endowments attached thereto, declared, a *notified Temple*. subject to the provisions of Chapter VI of Madras Act II of 1927.

Sri Dhandayuthapaniswami Devasthanam, Palani.

Particulars of the Board of Trustees (Past and Present)

1. Sri I. T. Obalakondama Naicken Iyen,
   Chairman, Board of Trustees 16-6-1952
   5 Years
2. Sri V. V. C. R. Murugesa Mudaliar, Trustee,
3. Sri S. C. Balakrishnan, M. P., ,,
4. Sri M. P. Mangala Gounder, M. L. A., ,,
5. Sri G. R. Govindarajulu Naidu, ,,
6. Sri V. V. C. R. Murugesa Mudaliar, ,,
7. Sri A. Arunachalam Pillai, Trustee, 19-6-1957
8. Sri S. R. Arumugam, M. P.,
9. Sri P. S. K. Lakshmipathi Raju, M. L. A.,
   Chairman Board of Trustees, 27-6-1957
10. Sri P. S. Srinivasan Chettiar, Trustee,
    26-6-1959
11. Sri A S. Manickam Pillai,
    Trustee from 26 3-59 for 5 Years.
12. Sri P. S. K. Lakshmipathi Raju, Trustee.
13. Sri V V. C. R. Murugesa Mudaliar, Chairman.
    Board of Trustees, 12-7-1962
14. Sri S R. Arumugam, Trustee.
15. Sri P. Mounagurusamy, Trustee.
16. Sri C. Kulandaiammal, Trustee, 7-3-1964.
17. Sri G. Chinnadurai, Chairman,
    Board of Trustees, 22-6-1967
18. Sri R. Kothandapani Durairaja Nadalwar,
    Trustee.
19. Sri C. T, Dhandapani, M. P., Trustee.
20. Sri Pu. Manoharan, Trustee, 18-10-1968.
21. Sri Dr. Suseela Narayanasamy, Trustee.

Sri Dhandayuthapaniswami Devasthanam, Palni.

(List of Executive Officers and their Periods)

1. Sri L. S. Swaminatha Iyer, B. A., B. L.,
   9-1-1939 to 10-5-1940
2. Sri J. M. Somasundaram Pillai, B. A., B. L.,
   11-5-1940 to 3-11-1944
3. Sri G. K. Bhagavathi Gounder, B. A., B. L.,
   20-11-1944 to 3-5-1946
4. Sri K. Chidambaram Pillai, B. A., B. L.,
   13-6-1946 to 27-1-1950
5. Sri M. C. Kalyanasundaram Pillai, B. A., B. L.,
   28-1-1950 to 28-9-1952
6. Sri T. H. Vivekanandam Pillai, B. A., L. T.,
   29-9-1952 to 13-9-1954
7. Sri K. V. Subbiah Pillai, B. A.,
   29-9-1954 to 21-1-1958
8. Sri R. Krishnaswami Pillai, B. A., B. L.,
   21-1-1958 to 30-6-1958
9. Sri M. Veerabahu, B. A., B. L.,
   1-7-1958 to 14-11-1959
10. Sri G. Athimoolam, B. A., B. L.,
    14-11-1959 to 14-4-60
11. Sri C. S. Deenadayalu, B. Sc., B. L.,
    14-4-1960 to 23-12-1961
12. Sri R. Ramaiah Naidu, B. A.,
    20-1-1962 to 19-6-1965
13. Sri N. Sivanesan, B. A., 19-6-65 to 8-7-1965
14. Sri K. K. Menon, B. A., B. L.,
    8-7-65 to 19-11-1967
15. Sri C. S. Deenadayalu, B. Sc., B. L.,
    19-11-1967 to 15-9-1969
16. Sri S. Rathinam, B. A., B. T., 16—9—1969
    (Present Executive Officer)

10.9.10-1971

17. " G. Athimoolam, B.A.B.L.)
Dy. Commissioner 9.10.1971
E.O.

SRI DHANDAYUTHAPANISWAMI DEVASTHANAM, PALNI.

PARTICULARS REGARDING ABISHEGAM, ARCHANA AND OTHER DETAILS

For Lord Muruga (Sri Palani Andavar)	Rate per Archana	For 12 days per year.
1. Ashtothra Archana	Rs. 1-50	Rs 18-00
2. Sahasranamam ,,	,, 3-00	,, 36-00
3. Milk Abishegam	,, 6-00	,, 72-00
4. Panchamirtha Abishegam on a particular day	,, 35-00	,, 420-00

1. For the first **three** items of Archana and Abishegam, Viboothi, Kumkum, Prasadams will be sent to the devotees by post.

2. Panchamirdha Abishegam will be performed on the day desired by the devotee for Rs. 35/-. After due performance of abishegam etc., 2 Kilos of Panchamirtham, Viboothi, Sandal paste and Kumkum prasadams will be sent by railway parcel to the *Nearest Railway Station.*

3 For a remittance of Rs. 10/- with a request to perform Abishegam and Archana to Sri Andavar, Abishegam will be performed on the succeeding *Sunday* with similar contributions from others. One Kilo of Panchamirtham and other prasadams will be sent to the nearest railway station.

4. *Only for those who remit for a period of one year Archanas will be performed on the particular Nakshathra dates and prasadams sent.*

5. Money should be remitted by money order addressed to *The Executive Officer, Sri Dhandayuthapaniswami Devasthanam, Palni Madurai Dist.*

6 While remitting money, devotees should furnish their *Clear Address* and the *Nearest Railway Station.*

7. Archana prasadams will be sent by post. Abishega Prasadams will be sent by Railway Parcel. The Devasthanam authorities will not be responsible for non-receipt of Prasadams etc., due to the circumstances beyond their control.

8. The above facilities will be made to the devotees who cannot come and worship direct.

9. For a remittance of Rs. ~~500~~ 750/- Golden Car procession of the Deity at the Hill Temple will be arranged on a day desired by the devotee.

FEES LEVIED AT THE HILL TEMPLE.

Panchamirtha Abishegam	Rs.	~~6—25~~ 10.00
Theertha Abishegam	,,	1—00
Milk Abishegam	,,	~~2—00~~ 2.25
Ashtothra Archana each	,,	~~0—50~~ 1.00
Separate *Kowbinam fees* for each Abishegam	,,	0—25
Deeparathana fee	,,	0—25
Fees per Kavadi	,,	1—00

ALANKARAMS.

For Raja Alankara	10.00 ,,	~~5—00~~
For Veda Alankara	10.00 ,,	~~5—00~~

On festival days, New moon days and Karthigai days an entrance fee of Re. 0-25 will be levied on every offering of coconut and plantains.

ROSE WATER.

Rose water for Abishegam should be purchased from the *Devasthanam only*. Rate per bottle of 6 oz. Re. 0—75. Any other rose-water will not be permitted.

FLOWERS

Scented flowers will alone be allowed.

WEDDING

Wedding can be solemnized at the Hill Temple Thiruvavinankudi Temple Lakshminarayana Perumal (West Car St.,) and Periavudayar Temple all under the control of this Devasthanam.

KARNAPUSHANA

Re. 1—00 per individul (including Goldsmith's fees) collected through a contractor.

TONSURE-VOW

Re. 1—25 per individual (including barber's fees)

SARAVANAPOIGAI

This is a bathing ghat situated *very near* the the Thiruvavinankudi Temple. Devotees can have their *holy bath* here on payment of Re. 0—10. Separate arrangements are provided for ladies.

No Prasadams are sold by the Devasthanam.

Hill Temple Pooja Timings. (In Ordinary Days.)

6—00 A. M. Thiruvanandal

7—15 „ Vila Pooja

8—00 „ Sirukalasandhi

9—00 „ Kalasandhi

12—00 Noon Uchikalam

5—30 P. M. Sayarakshai

8—00 P. M. Rakkalam or Arthajamam

On festival days in a month viz. New Moon day, Karthigai, Shashti, Visakam, Pradosham, First day of Tamil month there will be procession of the Deity (Utchavar) at the Temple.

Portraits of Lord Dhandayuthapan swami are available in two sizes.

Big Size	Rs.	1—50 per copy.
Small Size	Re.	0—50 „

Publication: **Palni The Sacred Hill of Muruga In English**

On festival days like Karthigai an *Entrance fee* of Rupee 1/— per head will be levied. On all Karthigai days Rs. 3-00 per head is being levied to witness the Uchikala Pooja, Sayarakshai Pooja & Rakkala Pooja.

DHANDAPANI NILAYAM

A New Rest House consisting of Ten I Class rooms and 20 Cottages with all modern facilities for the stay of Hindu families coming for worship is being rented out at Rs. 10/- per day of 24 hours. There are 74 Second and Third class rooms also with all modern facilities like attached bath rooms, Canteen etc, The rent for a room for 24 hours day of Rs. 4—00, Rs. 2—00 respectively.

The rest house is situated in the Andavan Park Road leading to Giriveedhi.

DEVASTHANAM CHOULTRY

The Devasthanam Choultry is situated on the Railway Feeder Road leading to Adivaram and very near the *Central Bus Stand.* There are Four I Class rooms, 24–II class rooms, with kitchen and 22–III class rooms. All the rooms are provided with modern comforts. The rent for a room for a 24 hours day of Rs. 8—00, Rs. 3—00 and Rs. 1—50 respectively. Only Hindu pilgrims will be allowed to stay in the rooms. Rooms can be reserved a WEEK in advance on payment of one day's rent and reservation fee Re. 0—50. Behind the choultry there is also a Pilgrim shed where Pilgrims can free.

PHONE NUMBERS:

Devasthanam Office	—	236.	Town Temple	—	253.
,, Choultry	—	235.	Hill Temple	—	293.
Dhandapani Nilayam	—	325.	Winch	—	249.

SRI DHANDAYUTHAPANISWAMI DEVASTHANAM, PALANI.

Donation made under Sec. 36 of H. R. & C. E.. Act., 1959 for Renovation to the needy temples detailed below:

Fasali 1369.			Rs.	Ps.
24— 8—59	Mental Hospital, Courtalam	...	200	00
29— 1—59	Palaniandavar Devasthanam, Thirunelveli	...	250	00
26—11—59	Manosia Ponchavadi Dhandayuthapani Devasthananam	...	1,500	00
,,	Sri Velappar Temple, Poomparai	...	4 000	00
,,	Palaniandavar Temple, Belukurichi	...	1,000	00
6— 1—60	Arthanareeswarar Devasthanam, Thiruchenkodu	...	5,000	00
25— 1—60	Presanda Vinayagar Temple, Udumalpet	...	15,000	00
21— 1—60	Sangameswarar Devasthanam, Bhavani	...	5,000	00
13— 5—60	Documentary Film	...	15,000	00
26— 5—60	Geetha Bhavan, Guruvayoor	...	2,000	00
28— 5—60	Vinayakar Temple, New Delhi	...	5,000	00
,,	Undreeswarar Devasthanam, Thiruvalamputhoor	...	9,000	00

Fasali 1370				
13— 7—60	Vadapalaniandavar Temple Thiruppani	...	5,000	00
29— 7—60	Palaniandavar Hostel, Palani	...	500	00
3— 2—60	Kumaragiri Dhandapani Devasthanam Ammapettai	...	2,500	00
13—6 —61	Punianathaswami Temple, Thiruvidaivasal	...	4,000	00
,,	Gnanasambantha Vinayagar Temple	...	1,000	00
,,	Renganathaperumal Temple, Tirumandankudi	...	5,000	00
,,	Tirumarainathaswami Temple	...	3,000	00
,,	Renganatha Perumal Temple, Srirengam	...	10,000	00
Fasali 1371				
30—10—61	Flood Relief Donation in Nilakottai Taluq	...	700	00
10—11—61	Kalyaniamman Devasthanam, Kalayamputhur	...	3,000	00
20—12—61	Vinayak Mandir, New Delhi	...	10,000	00
13— 4—62	Meenakshiamman Temple, Madurai	...	1,00,000	00
30— 6—62	Siddhi Vinayakar Koil, Sulur	...	4,000	00
,,	Kalahastheeswarar Temple, Uthamapalayam	...	5,000	00
Fasali 1372				
22— 2—63	Thiruvannamalai Devasthanam	...	20,900	00
2— 3—63	Soundararajaperumal Temple, Thadicombu	...	10,000	00

20— 5—63	Tamil College, Perur	....	100	00
,,	Annathana Samajam, Sornapuri	...	5,000	00
24— 6—63	Meenakshisundareswarar Devasthanam, Madurai	...	20,000	00
Fasali 1373				
4— 7—63	Mariamman Koil Devasthanam, Palni	....	3,415	24
17— 7—63	Alagiamannar Kodi Archanai, Palayamkottai	...	5,00	00
21— 7—63	Appar Swamigal Alayam, Thiruvaroor	...	1,500	00
,,	Meenakshi Devasthanam, Madurai	...	15,000	00
,,	Documentary Film	...	12,250	00
,,	Kanchi Kamakodi Peedam	...	5,000	00
,,	Patta Thalachiamman, Manoor	....	1,000	00
29— 1—64	Nalliseri Varasakthi Vinayagar Temple, Tanjore	...	100	00
Fasali 1374				
27— 7—64	Thirunavukarasar Alayam, Thiruvarur	...	2,000	00
,,	Dhandayuthapaniswami Temple, Ayyampettai	...	500	00
15— 9—64	Nachiyar Temple Devasthanam, Srivilliputhur	...	2,500	00
30—10—64	Mariyamman Temple, Palni	...	5,901	56
3—12—64	Vaidiyanathaswami Temple, Madavarvilagam	...	3,000	00
,,	Madurai Thirupparankuntram Alaya Executive Officers' Summer Training	...	10,000	00

19— 1—65	Tamil Ilakkiya Manram, Palni	...	1 000	00
29— 3—65	Bhavani Sangameswarar	...	3,000	00
18— 4—65	Arthanareeswarar, Thiruchenkodu	...	5,000	00
29— 4—65	Bavani Sangameswarar Temple	...	5,000	00
,,	Kanchi Vidwad Saba	...	5,000	00
7— 6—65	Sangameswarar Alayam, Bavani	...	17,000	00
10— 6—65	Velayuthaswami, Chengeri	...	3,500	00
,,	Jambukeswarar Temple, Thiruvanaikovil	...	25,000	00
,,	Veetriruntha Perumal Temple	...	2,500	00
,,	Marakaleeswarar Temple	...	7,500	00

Fasali 1375

8— 9—65	Govt. College For Women, Madurai	...	25,000	00
28—10—65	Samoondeeswari Temple, Palani	...	1,500	00
1—11—65	Balasubramaniyaswami Temple, Thenampettai	...	5,000	00
8—11—65	Gnana Sarguru Balamurugan Temple, Elampannai		2,000	00
23—11—65	Gandhigram Prayer Hall Construction	...	2,000	00
,,	Tamil College, Peroor	...	100	00
26—11—65	Tamil Varalatru Kalagam, Madras	...	5,000	00
,,	Appar Guru Pujai, Thiruvaroor	...	500	00
,,	Executive Officers' Summer School	...	5,000	00
,,	Rolling Cup Thittam	...	1,000	00

2—12—65	Pavalamalai Muthukumaraswami, Temple	...	3,000	00
3—12—65	Amman Temple	...	500	—00
27— 1—66	Cowmara Madam, Coimbatore	...	5,000	—00
18— 2—66	Parasakthi College, Courtalam	...	25,000	—00
10— 3—66	National Defence Fund	...	20,000	—00
30— 6—66	Kanchi Kamakodi Peedam Vidwa Sabha	...	3,750	—00
,,	Vedapureeswarar Temple, Therelanthur	...	1,000	—00

Fasali 1376

27— 8—66	Commissioner's Welfare found	...	10,000	—00
3— 9—66	Thirunelveli Devasthana Palli Construction	...	2,000	—00
26—10—66	Madurai Meenakshiamman Koil Arts Exhibition	...	5,000	00
,,	Palaniandavar Temple, Suloor	...	3,000	00
,,	Jalakandeswarar Temple, Madras	...	3,000	00
4—11—66	Tanjai Ayyanpettai Sakrapalli Sabsadas	...	100	00
28—11—66	Chennimalai Devasthanam	...	15,000	00
3—12—66	Samoondeeswari Temple, Palni	...	1,500	00
,,	Tamilnadu Deivika Peravai	...	26,672	28
19—12—66	Narikkalpatti Sowdambikai	...	2,000	00
22—12—66	Nachiyar Devasthanam, Srivilliputhoor	...	3,000	00
16— 1—67	Villupatti Velayuthaswami Temple	...	2,000	00

16— 1—67	Bhavani Sangameswarar Alayam	...	25,000	00
„	Madurai Devasthanam Arts Exhibition	...	15,000	00
„	Virathaloor Eswaran Temple	...	1,000	00
„	Jalakandeswarar Temple, Madras	...	2,000	00
1— 2—67	Nannilam Devasthanam	...	3,000	00
„	Madurai Devasthanam Arts Exhibition	...	5,000	00
„	Appar Guru Poojai	...	500	00
14— 3—67	Pallavaram Thirisulanathar	...	3,000	00
20— 3—67	Dharamangalam Kailasanathar Temple	...	3,000	00
25— 4—67	Madras Thirubuvanathar	...	3,000	00
22— 6—67	Kovai Madhakadi Kannimar Temple	...	1,500	00
„	Pumaloor Kulandai Velayuthaswami Temple	...	3,000	00

Fasali 1377

4— 8—67	Thiruvaroor Appar Illam Building Fund	...	2,000	00
5— 9—67	Tamilnadu Deivika Peravai	...	37,010	00
20— 9—67	Advertisement Jeep Van for Donation	...	8,000	00
9—11—67	Pumaloor Kulandai Velayuthaswami Temple	...	2,000	00
18—11—67	Madurai Meenakshiamman Temple	...	13,000	00
„	Arthanareeswarar Temple, Thiruchenkodu	...	4,000	00
12—12—67	Thiruvaroor Appar Swami Guru Pujai	...	500	00
20—12—67	World Tamil Conference	...	20,000	00

21—12—67	Commissioner's Welfare Fund	...	1,00,000	00
,,	Kowai Ganapathinagar Anjaneyar Koil	...	3,000	00
31— 1—68	Anaimalai Visweswarar Koil	...	15,000	00
,,	Ganapathinagar Kamatchiamman Koil	...	3,000	00
,,	Karichipalayam Mariamman Koil	...	3,000	00
24— 5—68	New Delhi Swaminatha Seva Samajam	...	15,000	00
29— 6—68	Kowai Ganapathinagar Royar Koil	...	5,000	00

Fasali 1378

9—12—69	Tamilnad Dheiveeka Perawai	...	5,000	00
,,	Puthukottai College For Women	...	1,00,000	00
25— 3—70	Commissioner's Welfare Fund	...	1,00,000	00
26— 4—70	Sankaranainar Koil Thiruppani	...	25,000	00
15— 5—70	Thandaveswara Swami	...	5,000	00
,,	Thiruwanai Koil Devasthanam	....	30,000	00
18— 5—70	Govt. Arts College, Thiruvarur	...	25,000	00
,,	Kanchi Kamakodi Peedam	...	2,000	00
11— 6—70	Thiruchi Vennawalkudi High School	...	25,000	00

Chapter V

The Temples of Learning

ADDENDUM

The Palni Devasthanam has opened two more Colleges in the year 1970 namely Sri Palaniandavar Arts College for Women and Palaniandavar Magalir Senthamil Kalloori.

Sri Palaniandavar Arts College for Women is a College affiliated to Madurai University.

Palaniandavar Magalir Senthamil Kalloori offers instruction in the *Pulavar* course in Tamil Language and Literature.

The opening of these two colleges marks, a significant milestone in the progress of women's education in this part of the country. It is hoped that with the four colleges and a number of other institutions of learning coming up at Palni and with the prospect of Post Graduate courses being opened in these Colleges, Palni will be an important University Centre in the years to come.