

PALNI

The Sacred Hill of Muruga

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சுவாமிநாதர்
பெருமான்
பெருமான்

8

BY

M. SOMASUNDARAM

Palni

The Sacred Hill of Muruga.

By

J. M. SOMASUNDARAM PILLAI, B.A., B.L.

WITH A TRANSLATION OF

“ Tiru-murugarruppadai ”

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Dedicated
to the sacred feet of
LORD SRI DANDAYUTHAPANI SWAMI

BY
His devoted servant
The Author.

“ கண்ணிற் காண்பதுன் கட்சுகை யாற்றொழில்
பண்ணல் பூரை பகர்வது மந்திரம்
மண்ணை டைந்தும வழங்குமிர் யாவுமே
அண்ண னேநின் அருள்வடி வாகுமே

“ Whatsoever the eye seeth is Thou.
Whatsoever the hand doeth is Thy
worship. What the mouth uttereth is
Thy praise. The earth and other
elements and all living things are Thy
gracious forms, O Lord! ”

PREFACE.

Palni, the most popular of hill shrines in South India needs no introduction to the votary of Muruga. The presiding Lord as Sri Dandayuthapani Swami on the Hill is a personal God to every Hindu, high or low, Saivite or Vaishnavite, irrespective of sectional differences and age, and, to every man, woman and child. Be it however so; the Temple as it "deserves to be better known and more widely understood" for its ever growing influence, and the Lord's Grace in ever enlarging abundance, an attempt is herein made to give an outline of its interest in the present monograph.

The beginnings of this holy fane is lost in hoary antiquity as being the work of a great Siddha St. Bogar; the authorship of this hill edifice however ascribed to a Chera of the Kerala land, the later Pandyas, the Nayaks of the 17th and 18th centuries, and the local chieftains also contributing their further extensions and renovations from time to time.

This little monograph is sent out on the assurance that it will be received with the same warmth as my other ventures: "*The Great Temple at Tanjore*" and the other studies on the temples in the Chola country.

To Sri Dewan Bahadur T. M. Narayanaswami Pillai, President, Hindu Religious Endowments Board, Madras, I am indebted for kind permission to publish this monograph; the Publicity Officer, S. I. Ry., Co., Ltd., for the use of certain valuable illustrations; and my Printers, Messrs. Gordon & Co., Ltd., whose uniform courtesy has been inestimable to complete the work.

"THE HILL OF MURUGA", }
Palni November 19, 1911 }

J. M. SOMASUNDARAM

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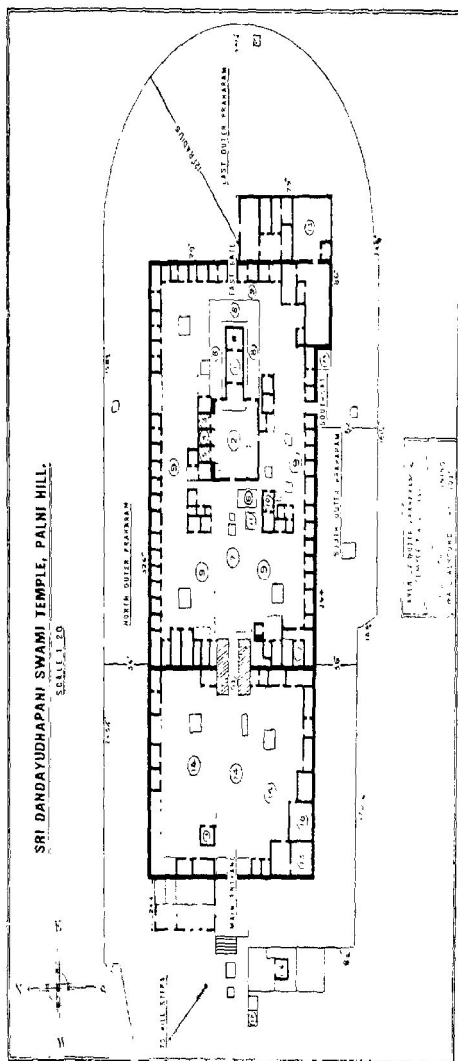
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Ground Plan of Sri Dandayuthapaniswami Temple, Palni Hill.



1. Main Shrine.
2. Maha-Mantapa.
3. Chitta Kumarar Shrine.
4. Shanmukhar Shrine.
5. Palli-arai (the sacred Couch).
6. Temple Office.
7. Para-Vel-Mantapa.
8. Neeralip-paththi
9. Inner Prakara.
10. Sivaloganatha Eswarar Shrine.
11. Chandeswarar Shrine.
12. Roja-gopuram.
13. Madappalli (Kitchen).
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15. Subramanja Vinayakar Shrine.
16. Vallabha Vinayakar Shrine.
17. Electric Clock and Bell-Tower.
18. Yaga-Salai
19. Water-Tank for Hill Steps.

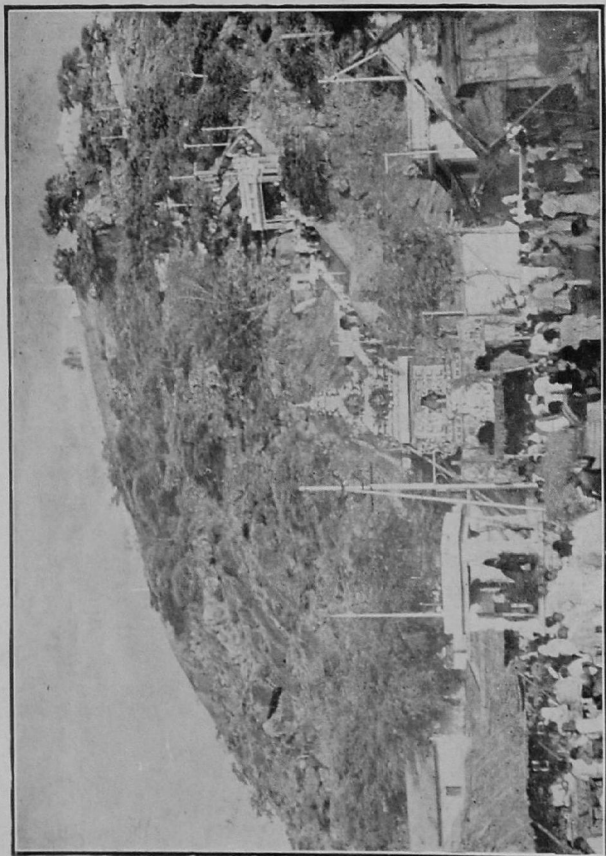
Ground Area on the Hill—
2 Ac 6 cts.

Area of the Hill—98 Ac. 30 cts.

Height of the Hill about 450 ft.

Number of Steps 659.

"The whole Universe is the presence of Para-brahma (the Supreme Spirit), yet there are places on earth where He especially manifests himself, even as the pervading soul dwells and energises in a visible and circumscribed body. "



Palmi Hill and Temple.

Frontispiece.

Palni: The Sacred Hill of Muruga.

THE PALNI HILL charmingly nestles amidst a group of ranges of the name, forming an off-shoot of the Western-Ghats. Five miles off to the north are the Varahagiri and the Kodaikanal ranges, and, looking across these are the mouths of two other large valleys in the Palnis and the bold cliffs which separate them. Framing the eastern side of this beautiful prospect, and on the edge of a vast expanse of water, the Vyavipuri lake, rises the Palni Hill, 450 feet high; the top of which is crowned by the famous temple to Muruga* in His form of Sri Dandayudhapani Swami.

THE PALNI TOWN which lies spread at the foot of the Hill is 1068 feet above the sea-level, and she is a fast-growing one. The name of the town is said to be after the endearing term 'Pazham Nee' (பழம் நீ) ¹ as expressed by Siva and Parvati, the divine parents to Muruga,

* Vide: 'Tiru-Murugarrup-pada'i'—'a Guide to the Holy Muruga' in the Appendices.

1 "படியிற் பெருமித தகவுயர் செம்பொற்
கிரியைத் தனிவலம் வர அர னந்தப்
பலனைக் கரிமுகன் வசமரு ளும்பொற்—பதனாலே
பரன்வெட் கிடவுள மிகவும்வெ குண்டக்
கனியைத் தரவிலை யென அருள் செந்திற்
பழநிச் சீவகிரி தனிலுறை கந்தப்—பெருமானே"
—திருவாலினன்குடித் திருப்புகழ். 117.

"கூறுடை யானுந் குன்றாக் குணப்பெருந் குன்று ஞானப்
பேறுடைப் பழநீ யென்னப் பெயரது மருவி யெங்கள்
ஆறுமா முகவன் வைகும் நகரமும் அன்று தொட்டு
வீறுதொல் பழநீ யென்றே விளம்பின வுலக மூன்றும்"
—பழநித் தலபுராணம்

according to the local legend.¹ It is also said to be a transformed form of its older name 'Pothini' (பொதினி)² the capital of one of its ancient Velir Chiefs, வேளாவிக் கோமான் பதுமன்; and later still formed part of Vyhavur of the Kongu Mandala-the chera country.

Palni had been till its acquisition by conquest from Mysore and ceded to the British East India Company in 1792, the Capital of an extensive Estate of the same name, and one of the 26 Palaiyams included in the Dindigul province. Palni is now a famous pilgrim centre of the South, and a Municipality since 1886, grown with the popularity of the Hill Temple, and has a population of about 24,709. It is also the Taluk head-quarters with a Tahsildar, a District Munsiff's Court, a Government Hospital, a Municipal High School, the several other Government Offices and a District Board Traveller's Bungalow. The town and the *Adivaram* are spotted besides with *Chattrams* or rest houses founded by the different communities and individuals for their special conveniences, and which are also available the whole year round for the pilgrims. Palni is centrally situated to the district head-quarters of Madura, Trichinopoly and Coimbatore; and 36 miles from Dindigul on the South-Indian-Railway main line. A branch line from here opened in 1928 connects Palni, Pollachi, Palghat and Podanur. The Hill and the *Adivaram*, with the Tiru-avi-nan-kudi temple forms a distinct unit, and a little removed from it

¹ The Puranic account is that at Mt. Kailas Siva offered a pomegranate fruit to whoever of his two sons, Muruga and Ganesa 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 they were the Universe itself he would by so doing come round the world and won the prize. Siva admitted this reasoning and bestowed on Ganesa the pomegranate. Muruga completed the journey, and was wrath to find that the fruit has already been won. He left Kailas, and be-took himself southwards. It is said Siva and Parvati, the mother attempted to endear him by saying 'Pazham Nee' "thou art thyself the fruit of all wisdom and knowledge". Muruga was not appeased, it is related, graced as he was at Tiru-avi-nankudi, and later moved to the shrine on the Hill itself.

² "முழவுதழ் தினிதோ னெடுவே ளாவி
பொன்னுடை நெடுகர்ப் பொதினி"—

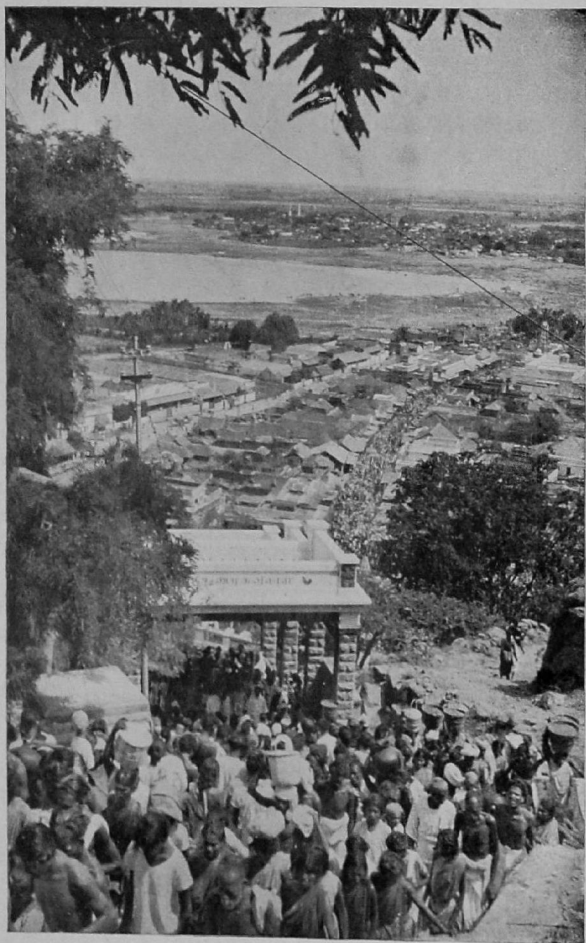
"வேளா விக் கோ மானிகை காட்டி."

அகநானூறு—61,

செப. 28, 198.



Palni Town—an Aerial View.



Agni-nakshatram devotees thronging the hill-steps.

Courtesy, S.I.Ry. Publicity.]

the town proper is extending on her eastern and northern limits.

THE GIRI-VEEDHI around the Palni Hill, is a sandy road of about a mile, electric lit, and adorned at the four directions with four *mantapas*, containing large stone images of the Peacock, the favourite *vahanam* of Muruga, also many *Samadhis* and smaller shrines to Vinayaka and others and many *nandanavanas*. Proceeding a few hundred yards, there is to the right a small temple to the village Goddess *Sri Alaganachiamman* with a small *nandanavana* attached, to it. The road is pleasant with vegetation all around, and the Idumban Hill, and a small lake near by. A little further away are a number of *ashramas*, in the Nandan-tope and others; and the Devastanam Power House for generating Electricity for the hill and giri-veedhi lighting. The lighting has since been changed over to the municipal Pykara System. The *giri-pradakshina* is considered holy, and particularly in the early hours of *Agni-nakshatram*—the fortnight late in *Chitrai* and early in *Vaikasi*—in the month of May. This is sought after by scores of thousands as an act of pious duty and fervent devotion. It is considered the fragrance of the then blossoming medicinal herbs and of the Kadamba growing on the hill-side acts like an elixir of life to the pedestrians in those breezy mornings, apart from its devotional import.

The sacred river is the *Shanmukha-nadhi*—the stream of the six-faced, and she is about two miles away and approached apart in two places. Its six tributaries: the Palar, Varadama-nadhi or Varaththar, Porundalar, Suruliar, Kallar and Pachaiar combine to form it. It is considered an essential of worship to have a bath in the river before going up the hill. There are at the bathing-ghat two small shrines to *Sri Vinayaka*, *Sri Kailasanathar*, the *Nava-graha* and *Dakshina-murti*.¹ It is from here, and

¹ *Sri Sundara Vinayakar* and *Sri Kailasanathar* shrines were founded by the late V. S. Sami Chettiar of Palni, *Sri Shanmuga Vinayakar* by the *Nagarathars*; the *Nava-grahas* by Nachimuthu, Marimuthu Velar of Palni; and of *Dakshinamurti* by a Sourashtra M. P. Rengayyar. The figures of the six-Elephant headed Shanmuga-Vinayaka and of Pulippani riding a Tiger, are worthy of being noticed at this spot.

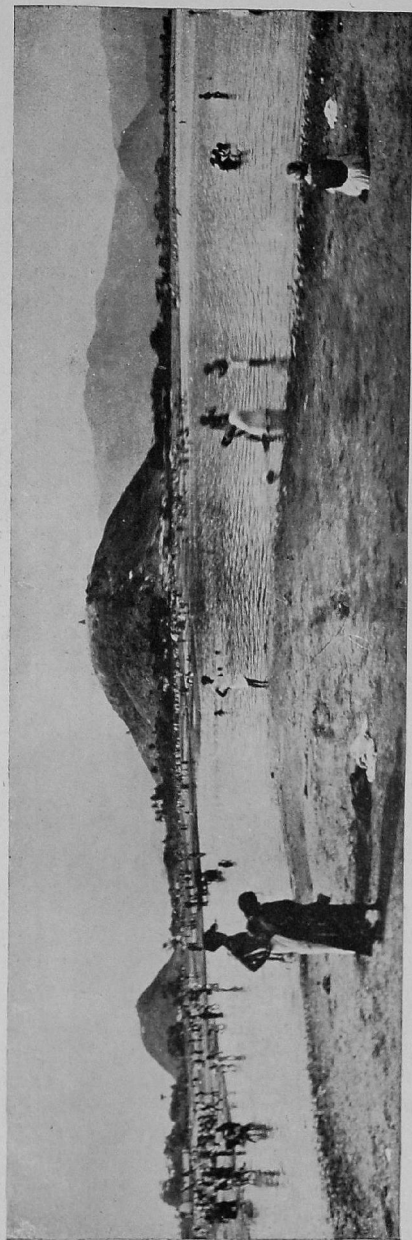
the *Sara-vanap-poigai*, the *Kavadi* offerings are taken up the hill. The *abisheka-tirtha* for the deity Sri Dandayudhapani is brought from one of the above streams, the Varatthar, a mile and half South of the hill. The *Stala-viruksha* is the Kadamba tree (*Eugenia racemosa*),—the flower of which is a favourite with Muruga—and the trees form an avenue on the southern-Giri-Veedhi with a *nandanavana*.

THE STALA-PURANA gives the origin of this hill and its companion of a lesser eminence called the *Idumban-Malai*, as having been brought hither from Mt. Kailas.

Agastya, went to Kailas to worship Siva, and, He bestowed these Siva-giri and Sakti-giri (hills) to the sage to be taken to Podikai, his mountain abode. Agastya commissioned Idumban, his disciple and preceptor of the *asuras* to bring them. To enable Idumban to carry them with ease, the sage initiated him in certain *mantras*, acquainting him also with the route. He bore them slung across on his shoulders in the form of a *Kavadi* one on either side using the Dhanda of Brahma as the rod and the snakes of the earth as the rope to tie them, and turned towards the Podikai hill. While nearing the forest on the present site he felt fatigued and laid them on the ground to rest. A while after, on attempting to lift them to proceed on his task, he found them fixed to the spot. To know the reason thereof he got over the higher Sivagiri, and on it noticed a youth with a baton-staff in hand and wearing only a *Kaupeen*-under-wear. He was no other than Muruga, in this disguised form! On being questioned as to why the hills would not move, the youth claimed them as His. An altercation between them resulted in Idumban falling life-less at His feet. Agastya was instantly on the scene, as also Idumbi the wife of the fallen *asura* who both appealed to Muruga for mercy. Idumban was restored to life and to His grace. Idumban's prayer to Muruga that he might be allowed to stand ever at His portal as the warder-of-the-gate (*dwarapala*), and, also that who-ever offered vows with the *Kavadi* (the method adopted by him in bringing these hills) be blessed. These boons were granted him.

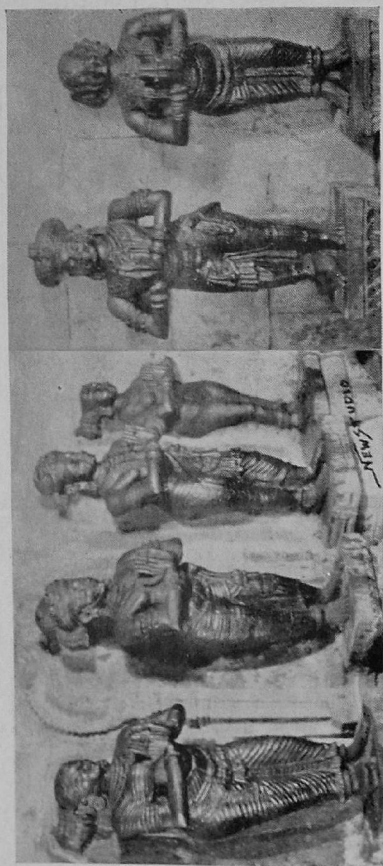
The tradition relates that from then the larger Sivagiri hill came to be sacred to Muruga as the Dandayudhapani-swami, and, explains why pilgrims to Palni bring their offerings on their shoulders in a *Kavadi*. This has been adopted in other hill shrines as well consecrated to Muruga or Skanda.

The worshipper as he approaches the Hill at the *adivaram* meets the *Sri Meenakshi-Sundareshwarar* shrine in a separate mantapa to his right. Stone statues of the Palni Palayagars Kudavela Chinnoba Nayakkar, Vijayagiri Velayudha Chinnoba Nayakkar Ayyan and Velayudha



Courtesy, S.I.Ry. Publicity.]

Palni and Idumban Hills with Vyavipuri Lake.



Statuaries of Poligars of Palni—Meenakshi Mantapa.

Chinnoba Nayakkar with their consorts ornament the mantapa. He then faces the *Sri Padha-Vinayakar* shrine in a small mantapa, which, as he leaves after prayers gets up the steps to the frontal platform and the large Aykkudi mantapa, and reaches the inner quadrangle with a huge Peacock-mantapa. The Ariyar mantapa is then reached, near which there is a small shrine to *Sri Valliamman*.

THE HILL TEMPLE is then climbed by a winding flight of 659 stone steps from the bottom to the top replacing the former rock-hewn ones. They were begun in 1925, and completed about 10 years ago from out of public donations of about seventy five thousands of rupees.¹ On some of the stone steps are cut out the names of their donors, also, the foot-prints of such of the devotees who go up for worship and desire them. The flight of these steps is flanked on either side at frequent intervals by mantapas and lesser shrines to Vinayaka, Subrahmanya, the Kannimars and others. The whole way is crowded with pilgrims passing up and down to the temple, begging ascetics smeared with holy-ash, a great many indigent and forlorn beggars from all parts of the southern Districts and Malabar, and a large number of monkeys grown impudent and playing pranks with the pilgrims. The Hill has two paths of ascent, one in front, and the other at the back which are lighted with Electric lights; as well another, an old *ghat*-road for use of the pilgrims and temple elephants. On this path lies a perennial spring - காளையார்க்குடி - adjoining the rock, and under a copse of the Flame of the Forest trees. A small cave *Pancha-varna padukkai* on the back of the rock at the top is another to be seen. The electrically lit prospect of the Hill and Temple, and the Town lying at its feet is a sight which will always linger in one's memory. And, during the day, the valleys across blowing a cool breeze, the green rice-fields, the groves of palms and the vast silent ranges beyond is again a memorable sight.

¹ Mention has to be made of the laudable efforts of Messrs. M. K. P. Ulaganathan Chettiar of Worur, P. Krishnaswami Pandaram of Palni, A. R. Amirtham Chetty of Poovalur and others in this great *tirup-pati* service.

A small shrine to *Idumban* almost mid-way on the hill steps to the top perpetuates the Puranic account. The figure of *Idumban* is here to be seen at the feet of *Muruga* as securing His grace—also a *Siva-Linga* and *Agastya*. A companion sanctum, facing the East at the spot is ascribed to *Kura-adi-Velavar*, the young form of *Muruga* as he appeared to *Idumban* in the story under the *Kura-tree*. And, adjacently under an ancient *Tamarind* tree is a shrine of the Company days, to the *Sri Kumpani Mayil Velayudhaswami*, with a water-pandal attached to it. A few steps beneath is another shrine with the figure of *Vezh-Avi* or *Vyavik-ko*, a chieftain of an earlier time, who ruled over this part of the country and by whose name the expansive *Vyavipuri* lake below is called.

As the top is reached, one feels a great relief. The devotee faces an extensive quadrangle; and an outer-prakara where-in are three rest houses, two by the *Nagarathars*, and one by the old *Aykkudi Pandiya-Vellalars*. The outer platform on the hill has been recently fortified by a retaining wall; and this prakara is being paved with granite slabs. A *pradakshina* round this prakara brings one to the entrance mantapa to the temple. There is a *Sri Vallabai Vinayaka* shrine in a separate mantapa to his left, and adjacently are located the principal *Dwaja-stambha*, (flag-staff) and *Peacock-mantapa*. A bell-fry for the temple near this spot is in construction as a devotional offering.

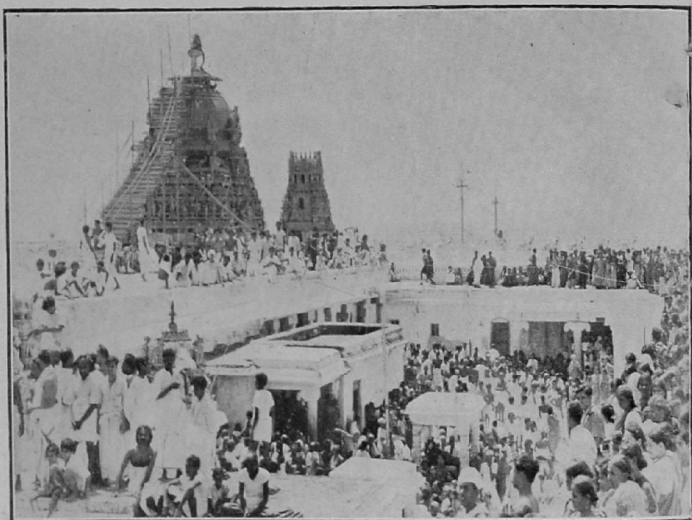
The Hill Temple consists of the usual outer-wall enclosing the central shrine and surrounded by smaller shrines. Architecturally, the main temple building on the hill is not note-worthy, excepting for the inner halls known as the *Navaranga* and *Paravel* mantapas. The stone sculptures therein as also certain others in the outer *Nayakkar* mantapas are representative. A few of them, particularly four in the *Paravel*, and four in the *Nayakkar* mantapas indicate the respective donors of these mantapas.

The Temple is entered by the *Manik-katti* and *Kattai-gopura-vasal* mantapas flanked on either side by the



Courtesy, S.I.Ry. Publicity.]

Palni—a Hill View.



Ashtabandana Kumbabishekam of the principal shrine on the Hill.



Silver Car Procession on the Kumbabishekam night—11-7-1940.

Nayakkar mantapas of Palni and Aykkudi Palaiyagars and of Neikkarapatti. The northern portion of this Nayakkar mantapa has in it a richly worked shrine to *Subrahmanya-Vinayaka* built by the Nagarathars. The Vaisya mantapa is then reached. A small mantapa-annexe on the northern corner of this is ascribed to a lady from Tanjore and known as the *śrīrāgī* அம்மன் மன்றம். The inner quadrangle faced by the Paravel mantapa, 30 feet wide by 53 feet long and supported on 42 pillars is then entered by a brick and plaster gate-way—the five-storeyed *Rāja-gopūram*. This old edifice 22 feet by 27½ feet and 63 feet high has been renovated recently at a cost of nearly Rs. 30,000, and the *ashta-bandana Kumbabishekam* consecration performed in July 1940. The Devastanam office is housed in a part of the *Vadhya* mantapa, and facing it are three separate shrines to *Sri Dakshinamurti*, *Malaik-kolundu-Sivan* and the goddess *Sri Malai-nachi-amman*. The Navaranga mantapa is then entered by a gateway, wherein are placed in a line to the left the processional deities of *Nava-Veerar*, *Velayudha Visvanathar*, *Nataraja* and others on a pedestal. The *palli-arai*—the Couch-room, and the two sanctums of *Shanmuganathar* and of the processional deity, the *Chinna-Kumarar* are in a line to the South. It is in this Navaranga-mantapa worshippers congregate to have a *darsan* of the Lord *Sri Dandayudhapaniswami*. The mantapa is of fine workman-ship and supported on twelve ornate, massive pillars. The next inner is the *ardha-mantapa* where the priests keep the *abisheka* and *arathana* materials. This is faced by the innermost *garbha-griha* of *Sri Dandayudhapaniswami* which is the sanctum sanctorum and crowned by a Stoopi. The outer-quadrangle corridor houses rooms wherein rest the *Pandarams* and *Gurukkals*; the temple kitchen; also the sanctums of *Nava-Veerar*, of *Nava Durga* and *St. Bogar*, and of the *Kannimars*. The Siva shrines of *Sri Sivalokanathar* and *Sri Chandeswara* have also their special places there, distinct and separate.

Early History : Traces of the earlier history of the Temple is to be gathered from a MS in the McKenzie's collection which is confirmed by local accounts. The consecration of the deity as Sri Dandayudhapani in the central shrine on the hill is ascribed to the great Siddha Bogar. Possibly the hill was his *ashrama* at the time, from where-in he cared for the spiritual and medical needs of his circle of votaries. The constituent of the Image is said to be of an amalgam of (*nava-pashana*) nine minerals. The taking-in of the sandal, milk, honey and other *abisheka* materials which has been given in oblation over this deity is known to work curative wonders. A Kannadaya Udayar descendant of Pulippani, a disciple of the Siddha Bogar is stated to have first set up the worship at this small shrine on the Siva-giri; and that he was conducting it for a long time. The sanctity of the temple and the efficacy of prayers at the shrine spread far and wide and had attracted the notice of the Cheraman ruler of Kerala. It is said, the Chera was none other than the canonized Saiva Saint, Cheraman Perumal Nayanar, the last of the Cheraman Perumals of Kerala, and the contemporary of St. Sundarar of IX Century A. C., and the Chera constructed the nucleus of the principal sanctum of the deity and the *ardha-mantapa*, which was to assume such a predominant feature in the religious life of the South. A figure of a King on horse-back sculptured on the southern wall of the principal shrine; as well another stone-panel of a royal figure on horse-back found on the out-side of a small shrine to *Chera Vinayakar*, on the lower hill steps are said to give credence to this Chera tradition.

It is possible that at the early times, the Chera endowed the temple with large grants of land for its upkeep and the expenditure for the daily worship and the periodical festivals. This explains presumably why the deity attracts such a large number of devotees from the Kerala. It may also be that Muruga as the special deity of the *Kuringi*—the high-lands like Malabar—as in the early

physiographical *tinai* (தீர்மான) classification of the *Tamilakam* attracts them. Sri Dandayudhapani faces the West—the direction towards that country explaining also for its prosperity and additional fertility.

THE INSCRIPTIONS found in the main shrine, on its north and south walls and bases are 7 and have been copied by the Government Epigraphist.¹ They are of a later Pandya of the 13th century, of Krishna-deva-Raya of Vijayanagar and of Veerananjaraya Udayar of Mysore, both of the 15th century. They relate to certain *deva-danas* of lands for certain endowments for *Kattalais* to be performed to the deity.

The temple has been improved upon gradually to the present proportions by succeeding Madura Nayak rulers and local chieftains. Pulippani's descendants were the priests at the principal shrine from remote times, and, when Tirumalai Nayak's (A. C. 1623-59) general Ramappayan visited the temple he performed an *ashta-bandana*. *Kumbabisheka* for the hill-temple, and introduced the *adi-saiva* Sivacharyas to officiate in the *pooja* services. He also seems to have bestowed on the former priests certain duties of superintendence, the right to receive certain annual emoluments, and at the Dasara festival to shoot off the arrow which symbolises Muruga's vanquishing the Idumbasura.* The present successors to the Pulippanimutt as such have this privilege as well to officiate at the sanctum of Bogar.

The Siddha Bogar's sanctum is now a small shrine on the corner of the south-western corridor of the inner

¹ Ins. No. 609 of 1893 relates to a *deva-dana* of land by Veerananjaraya Udayar of Mysore (A. C. 1489-1517).

Ins. Nos. 610 and 612 also to a *deva-dana* by Krishna-deva-raya of Vijayanagar of A. C. 1413.

Ins. No. 611 of 1843 on the northern wall of the temple, refers to a gift of a village;

Ins. No. 371 of 1904 on the east base of the shrine on the Hill, records that a provision was made for celebrating in the temple a festival called *Avani-venda* (raman)-*sandi* after the King's name; and Inscription Nos. 372 and 373 of 1904 on the south and north base of the same temple respectively of gifts of land, all by one Tribhuvana Chakravartin, Konerin-mel-kondan-vcera Pandya-deva-a later Pandya of the 13th century. *Vide* Epi. Rep. 1905 p. 15 and S. I. I. Vol. V. p. 104-5.

* A copy of the Grant of Ramappayan is given in the Appendices.

quadrangle on the hill. Nava-Durga, the goddess as *Sri Bhuvaneshvari* is in worship here, also with a *marakatha-Linga*. An under-ground passage below the sanctum is pointed to as the place where-into the sage entered and never appeared again. The passage is also spoken of as leading from here to the *garbha-griha* of Sri Dandayudhapaniswami. *Sri-la-sri* Boganatha Pulippani Patra Udayar Swami said to be a successor of Sage Pulippani is doing the service of *poaja* at this shrine. He also presides over a *mutt* of the name at the foot of the Hill.

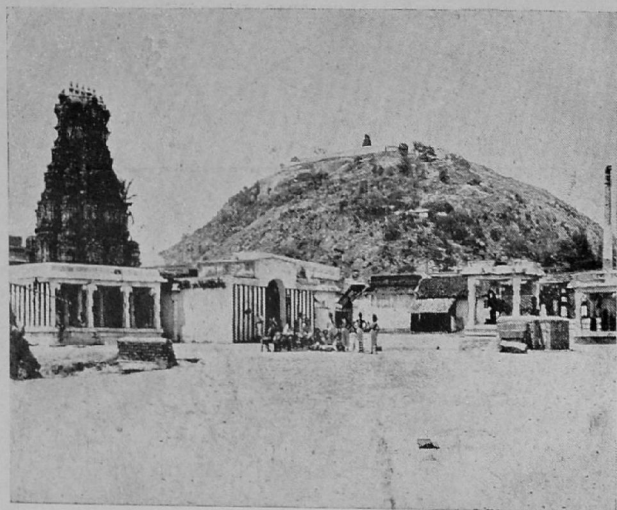
Sri Dandayudhapani in the pose of the young Muruga with a light baton-staff* in his hand draws pilgrims to His shrine from all over the South of India and the North, as *Sri Venkateswara* on the Tirumalai hills. Vows of tonsure of their heads are the most common form of devotional offering, and the worshippers also bring milk, curd, honey, sandal, sugar, rose-water and other materials in sealed vessels tied to either end of the Kavadis and their contents are poured over the deity in pious oblation. Offerings in cash, silver and gold, are the most common. Penances are in vogue at the temple. Pilgrims occasionally take vows to wear a mouth-lock for several days before going to the temple. It consists of a piece of silver wire driven through both the cheeks, passing through the mouth and fastened outside.

THE PRINCIPAL FESTIVALS of the Hill and Town temples are *Thai Poosam* in January, *Panguni Uttiram* in April, *Agni Nakshatram* in May, *Visakam* in June and *Skanda Shashti* in Aippasi-November besides the other periodical and monthly festivals of the Saivite calendar. The temple car is dragged thrice in the year, in the *Vaikasi*, *Thai* and *Panguni* festivals; also the Silver Ratham—a work of art in silver, costing about seventy six thousands of rupees—dragged round the Town temple in *Thai*, and around the hill in *Panguni*. The *Panguni-Uttiram* celebrations of ten days in April is by far the most crowded and the chief festival of the year.

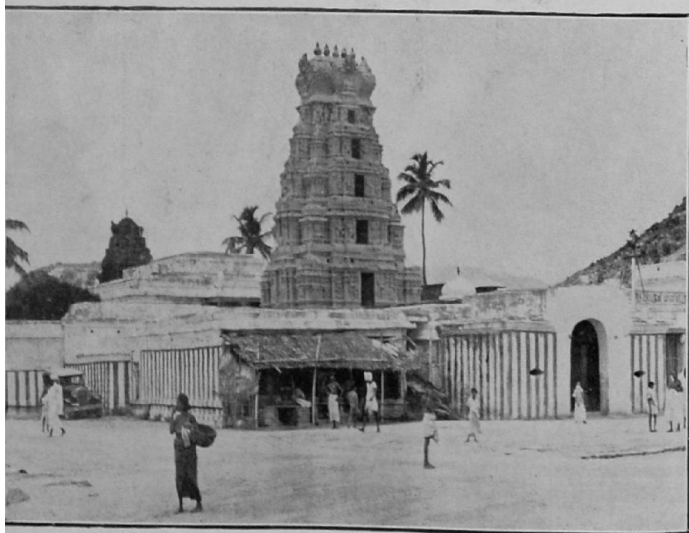
* The favourite weapon of Muruga as the Vel or lance, the instrument of chastisement and salvation, typifying his energy of wisdom (*gnana-sakti*).



The Silver Car—a Flashlight View.



Courtesy, S I.Ry. Publicity.] Palni Hill and Tiru-avi-nankudi Temple.



Tiru-avi-nankudi Temple,

THE LITERATURE about Muruga and his idyllic abode are myriad. They find mention in the Tamil classics of the 2nd—3rd century A.C. in *Tiru-murug-arrup-padai* one of the *Pattup-pattu*—The Ten Idylls—and *Aha-Nanuru*. *Skanda-Purana*, an epic poem by Kachchi-appaswami of Kanchi is the sacred Puranic lore of Muruga. St. Arunagiriar gives 95 verses to Palni and its presiding Lord in his immortal *Tirup-pugazh*. A *Stala-purana* by Balasubrahmanya Kavirayar, and many other panegyric verses in His praise by almost every Tamil poet and devotee are the other devotional compositions¹, and these have a popular appeal.

This ancient temple is held alike sacred by the Hindus and the Muslims. The latter believe in the efficacy of prayers offered at a niche on the back of the central shrine. They worship here making their intercessions and offerings of sugar.

THE TIRU-AVI-NAN-KUDI TEMPLE near-by at the foot of the hill is consecrated to *Shanmukha*—the six-faced form of Muruga as *Sri Kulandai Velayudha Swami*. This foundation is ascribed to a much earlier date and repute. The place is also known as *Sittan-valvu* in classical literary mentions.² The temple has been renovated at a cost of about 1½ lakhs of rupees by N. M. Lakshmanan Chettiar's family of Nagarathars at Karaikkudi, and *ashta-bandana Kumbabishekam* performed in June 1910. The interior *garbha-griha*, *ardha* and *maha-mantapas* have been completely renovated; the old frontal *mantapa*, and the *gopura* alone standing as formerly shewing their antiquity. No inscription is to be found on the walls of the temple possibly obliterated during the renovation.

¹ Vide A list given in the Appendices.

“நல்லம்பர் நல்ல குடியடைத்துச் சித்தன்வாழ்
வில்லந் தொறுமூன் நெரியுடைத்து—நல்லரவப்
பாட்டுடைத்துச் சோமன் வழிவரத பாண்டியரின்
ஞட்டுடைத்து நல்ல தமிழ்” —ஒளவை.

“வண்டுபடத் ததைந்த கண்ணி யொண் கழ
லுருவக் குதிரை மழை நோட்டிய
முருகனற்போர் நெடுவே னாவ்
யாறுகோட்டியானைப் பொதினி யாக்கண்” —அகநானூறு.

The renovated temple contains good modern stone-work, which is worthy of a visit. The Stala-viruksha is the *Amalakam-Nelli*, (*Emblica officinalis*).

A well constructed small tank, the *Saravanap-poigai**—is the *tirtha* of this temple; and, it is adjacently located. It is the traditional sacred waters wherein Muruga took his six-faced form as *Shanmukha* and *Arumugan* (six-faced), and assumed besides, the names *Saravanabhavan* (born in Saravana, a Himalayan lake), *Skanda* (the united one), *Kartikeya* (from his foster-mothers Krithikas-the Pleiades) and *Kankeya* or *Gangesa* (from the association of the Ganges). This shrine is referred to as the third of the six and many other favourite (குன்றுதோரூடல்) hill resorts of Muruga in the *Tiru-murug-arrup-padai*.** Nakkirar-the Poet, praises the spot in many lines, and gives a description of an aerial procession of gods and goddesses of surpassing beauty. The hero of course is Muruga, the War-Lord-of-the-Gods, in whose train the other celestials follow. Another interpretation of the name is that at this spot கிரு-Lakshmi, ஆ-Kamadhenu, இனன்-the Sun, கு-the Earth, and ஃ the fire, worshipped Siva and earned their grace. Images of these divinities installed at this temple-maha-mantapa perpetuate this particular tradition. The place is also said to take its name ஆவி நன்குடி—"the prosperous dwelling of Avi" after Avi—வேள் ஆவி of the family of Velir Chiefs and of whom was பெரும்பேகன், one of the கடையேழுவன் ளல்—the Seven-Patrons-of-Tamil Letters. Two other small shrines near-by are dedicated to *Sri Angili Paramesvara* and *Sri Veleesvara-Swami*.

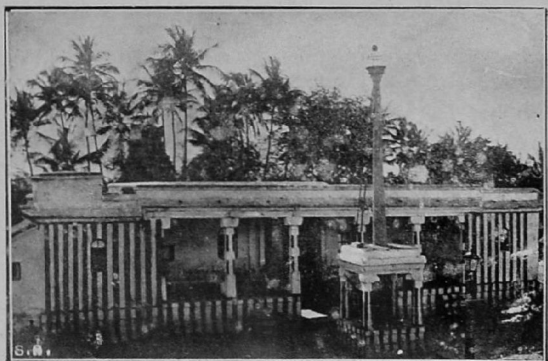
THE PALNI TOWN TEMPLE of *Sri Brihan-Nayaki* or *Periyanayaki Amman* is a Nayak foundation of the mid 16th century; and, enlarged laterly at various times by Vijayagiri Dorai and other Palaiyagars of Palni and Aykkudi and of Neikkarapatti Nayakkars. The stone

* Muruga is said to have issued from the frontal eye of Siva as six sparks of fire. They were received by Agni, God of fire, and cast into the Ganges, from which they passed into the Himalayan lake Saravana and there were transformed into six babes. These were suckled by the six nymphs of the constellation Pleiades (Krithika) and became one on being fondly clasped by the Goddess Uma.

** An English rendering of this classic is given in an Appendix H.



Sri Brihannayaki—Periyanayakiamman Temple, Palni.



Sri Lakshminarayana Perumal Temple, Palni.



Views of Sri Ahobila Varadaraja Perumal Temple,
Balasamudram.

statuesques of the prime donors of this temple ornament the mantapas. *Sri Muthu-Kumaraswami* forms one of the sanctums to the left; but the principal shrine is for the goddess *Sri Peria-nayaki-amman* in a line with *Sri Subrahmanya* and *Sri Kailasanathar*, the trio forming a Somaskanda moortham. *Sri Nataraja's* shrine on the extreme right is a recent addition by the Nagarathars. The Stala-viruksha is the *Bilva*.

The temple is a fairly large one, with an incomplete gopura, possibly of the Vijayanagar times. A frontal Navaranga mantapa by the Nadar community is a fairly large one, with modern but good statuaries done for Dwara-palas, Nataraja, Dandayudapaniswami, four statuesque figures of the donors in the central pillars and others. A sanctum for a brave statuary for Durga as *Sri Badra-Kali-Amman* at the centre does credit as a work of devotion of this rising community. They have paved with stones the central hall of *Sri Muthukumaraswami*, and donated besides a very beautiful work-of-art in the golden Horse-Vahanam for the temple for use at the festivals. The central office of the Palni Devastanam is located in a building near by.

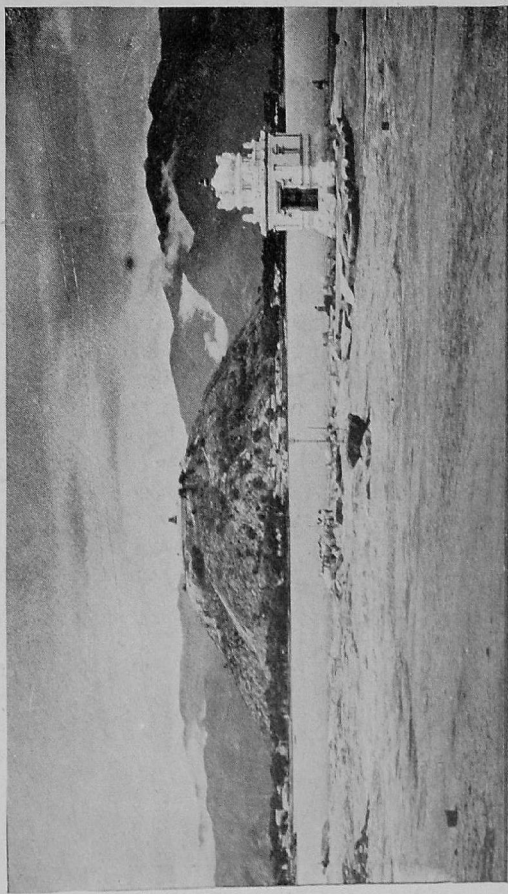
THE CONSTITUENT TEMPLES to this Devastanam number 26 which include among others five smaller temples to Vinayaka in the Palni Town and two to Vishnu: *Sri Lakshminarayana Perumal* and *Sri Venugopala Perumal*. Another to *Sri Ahobila Varadaraja Perumal* in Balasamudram, a village two miles west of the Hill. The last is one of modest proportions, dating probably to the 17th century. It has an annual government *mohini* of Rs. 654-8-5. The main Perumal shrine here is in a state of dis-repair and the renovation of it at no distant date is under consideration.

For the dissemination of knowledge of Saivite philosophy and practical religion and Ethics and Tamilian culture, an association named the *Palni-Saiva-Siddhanta-Sabha* was constituted, and is doing valuable service from September 1940 by arranging bi-weekly religious discourses in the Hill and Town temples. A further activity in this

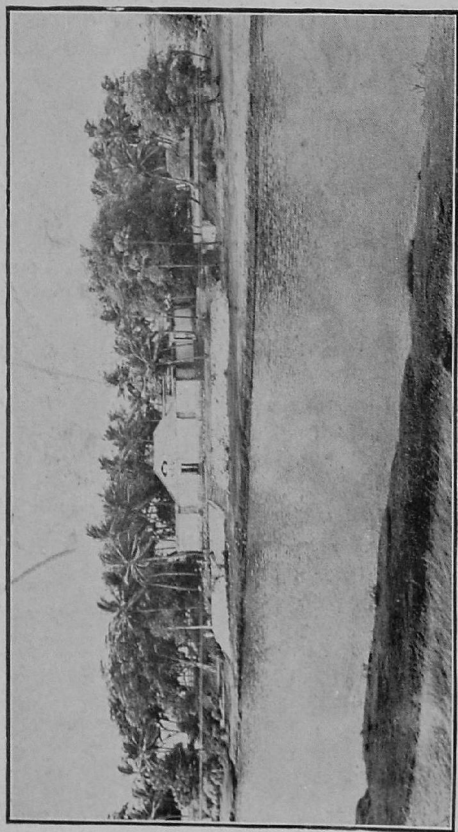
direction is by the periodical publication of Religious Tracts. The work of the Devasthanam *Veda-patasala* has since been augmented by a Sivagama school to train boys of the Gurukkal and Pandaram classes, to their persuasions at the Hill and the constituent temples, and to a general knowledge in Letters. The *Veda-Sivagama Patasala*, as such combining the work of both the Patasalas into one was recently opened by Sri Dewan Bahadur T. M. Narayanaswami Pillai, President, Madras Hindu Religious Endowments Board. This Patasala inculcates knowledge of the Vedas, the Saiva-agamas, Tamil Letters and *Tevaram* and *Tiruppugazh* recitals to all aspirants after this knowledge.

A Library and Reading Room opened in May 1938 by Sri A. Kondappa, President, Hindu Religious Endowments Board is attached to this Devasthanam; and, it is now located at the Panguni-car mantapa at the Adivaram. A Pandit is in charge of the institution, and there are nearly 1300 volumes on its shelves. The books are mostly on Religion, Philosophy, Literature and History for the diffusion of knowledge. It is purposed to be a useful adjunct to this Devasthanam for literary pursuits of the towns-men of Palni and her perennial sojourners.

THE LOCAL TEMPLES AND MUTTS under other managements need mention. *Sri Mariamman*, the village tutelary goddess is in great esteem and the annual festival to Her in March attracts large crowds of worshippers offering pots of burning fire (தீச்சட்டி யெடுத்தல்). The temple is managed by a Managing Trustee, the காணி யாளக் கவுண்டர் of the town Sri M. P. Mangala Goundar. *Sri Pattathu Vinayakar*-பட்டத்து விநாயகர்-temple is the other one of local esteem. It is said to have been founded by a Zamindarini of Palni on her being blessed with a son and heir for succession to the estate. It has been largely renovated from out of public subscriptions, and *Kumbabishekam* performed by its present trustees: Messrs. P. Krishnaswami Pandaram, V. S. Balaramalingam Chettiar and A. Muthayya Pillai. Two others of significance are for *Sri Angalamman* and *Sri Patipparai*



Palni Hill and Patipparai Kaliyamman Temple.



Sri Brihadisvara-Periya-Udayar Temple on the Shanmuga-nadhi.

*Kali*amman. Two local MUTTS, under the care of *Sri-la-Sri* Sadhu-Swami and *Sri-la-Sri* Balayya Swami also need mention. The poor and the needy are under the fostering care of the former; while visitors from Malabar are specially under the protective wings of the latter. The third of *Sri-la-Sri* Pulippani Patra Udayar is already referred to.

Places of particular beauty and sacredness are many in the vicinity of Palni. Vestiges of old palaces and shrines to Muruga on the neighbouring hills, and places like Then-Palani and Varadapatnam are many. Three miles south of the Palni Hill is the Rangasami malai, a seven-peaked hill crowned by a Vinayaka shrine; and, about a mile to the east of it is a shrine to *Sri Kannadiya Perumal* largely frequented by devotees in the month of Purattasi—(September).

The Periya-Udayar Temple: The nearest of them is that of the Siva Temple to *Sri Periya-Udayar* about 3 miles north of the town and located on the bank of the sacred Shanmukhanadhi, which receives the drainage of the great Vilpatti and Pumburai valleys of the Kodaikanal hills, all of which combine and flow from it. A bath in this river is considered sacred before worship at the shrine.

The temple is primarily a Chola foundation, the Sivalinga being named *Sri Brihadisvara* or *Peria-Udayar* a name very common in the Chola country. The temple should have figured as one of much significance in the centuries past, for as many as 16 inscriptions of the Kerala, Kongu-chola and Pandya dynasties were found on its walls and have been copied by the Epigraphical department. None of these are to be seen now, displaced or lost during the renovation.

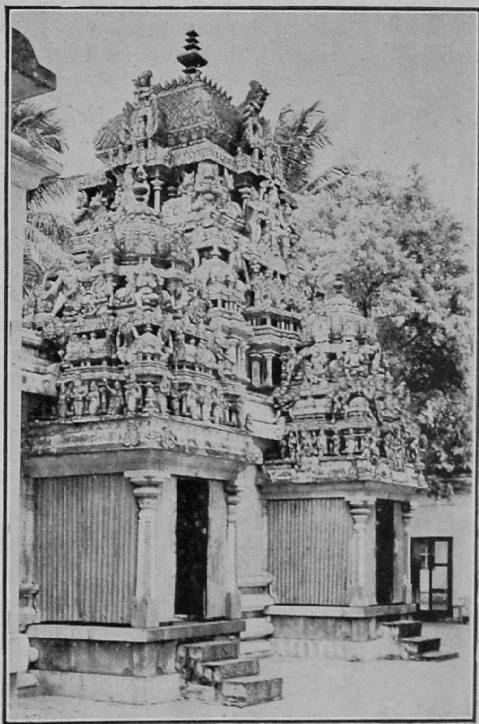
Of the inscriptions Nos. 706 to 721 of 1905, nine of them are by the Kerala dynasty, one by Pandya Jatavarman Sriyallabhadeva, four by the Kongu Cholas, and one by Viranarana Aditya Soladeva, and another by Konerinmai kondan, a Pandya. Of them 11 are in Vatteluttu and 5 in Tamil Script, mentioning the villages of Iravimangalam, Kodaimangalam and Amarabhuja, Naraiyanur-nadu, a gift by the Queen of Adhirajadeva, to a building of a hall and mentioning Kodaimangalam, a sale of land, gift of a gold ornament, of the temple of Paramesuram-Udayar of Iravarur in Vaigavi-nadu, and of a gift of a land and calling the temple as Iruviral—Paramesvaram-Udaya Nayanar and referring to the Goddess set up by Vikrama Pandya—Ganga-Narayana Chakravartin. Vide Epi. Rep. 1906, p. 57.

The temple has been completely renovated nearly 25 years ago from out of public donations, and *ashta-bandana Kumbabishekam* performed in 1915.¹ The temple is very popular as hundreds of marriages are solemnized at this *Sannidhi*, due possibly to the temples sanctity, antiquity, its environments, and the many conveniences afforded here for the purpose by the administration. A Vinayaka shrine is in construction in the outer prakara as a devotional offering.

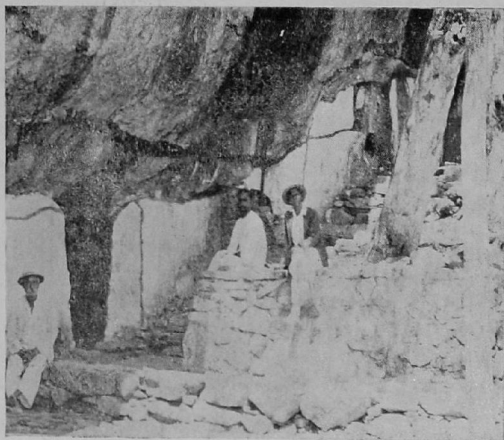
The main shrine is dedicated to *Sri Brihadisvara* or *Peria-Udayar*—represented by a *Swayambu-linga*, and the others are to Natarajah, Vishnu, and the other attendant deities including Brahma. The sanctum for the goddess is significantly absent as it is said to be that of Sri Brihan-nayaki in the Town Temple. It is interpreted that when the Brihadisvara temple came to be founded, the divine elements of Siva and Sakti were considered one and in-separate, and consequently a distinct sanctum for the goddess was not thought of. A tradition of the *Stala-Purana* also explains that the Goddess did penance to the God at the spot of the Town temple and obtained His grace as Sri Kailasanathar there; and, as such both their sanctums are to be found in the Sri Peria-nayaki-*amman* temple. The *Stala-viruksha* is the Kongu (கோங்கு) tree; and the *thirtha*—the Shanmukha-nadhi. The statuary of all the images here are recent and of highly delicate ornamental stone work. The location of the temple is ideal, in a beauteous spot with natural scenery in abundance.

Kiranur, twelve miles north of Palni is a prosperous village lying in the valley of the Shanmukhanadhi. It is an ancient place with a Siva temple to *Sri Vakeesvarar*—a constituent temple to the Palni Devasthanams. A number of Inscriptions to the east of the temple record grants by the Chola King Rajendra I of about 1063 A.C.

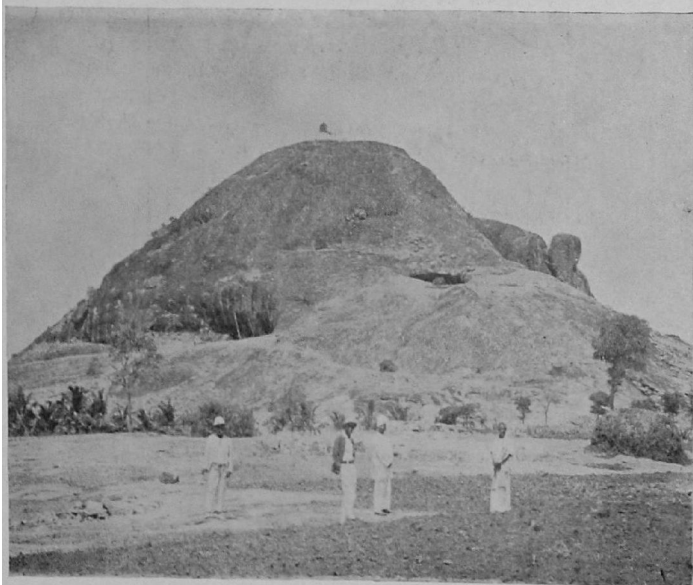
¹ Mention has to be made of the worthy efforts of Messrs. Nallasami Thevar, P. Krishnaswami Pandaram, V. S. Balaramaligam Chettiar, Karuppana Thevar and Palani Chettiar who in the course of six years had collected nearly Rs. 43 thousands and completed the renovation of this ancient foundation.



The Vimanas of Sri Rudra, Sri Brihadisvara and
Sri Dakshinamurthi shrines—Periya Udayar Temple.



The Jain Cave, Aivarmalai.



Aivarmalai.

Aivarmalai: Nine miles West of Palni, "the hill-of-the-Five", also called Iyiramalai, and Ayirumalai is of a prominent height, 1402 feet above the sea-level. As the smaller of two sister-hills, rising abruptly from the surrounding country Aivar-malai is crowned by a recent little shrine to Vinayaka. It is said here, that on this was a resting place of the five Pandava brothers, and hence its name 'பஞ்சபாண்டவர் படுக்கை'. On the north-eastern side, the rock of which it consists over-hangs and forms a natural shelter 160 feet long and 13 feet high. This has now been bricked up and formed into shrines for such popular deities as *Draupadai*, *Palni-andavar* and *Vinayaka*. A *Pandaram* from the neighbouring Ayyampalayam village is performing the daily pooja here.

A tradition current among the people here is that the Pandavas—rested here a while during the last year of their exile of thirteen years; and is evidenced from a relative sequence of place names in and around this hill-shelter. *Darapuram*, about 27 miles distant is spoken to as *Viratapuram*; the *Sri Marudu-Kaliyamman* temple near-by as the place where the Pandava arms were kept hidden on a Vanni tree; *Kadathur* 14 miles from *Darapuram* as where the Virata's cattle were led away; *Kara-tholuvu* 12 miles from the place as where the cattle were seized and impounded; *Tiruppur* 32 miles from the place as where the cattle were re-taken; *Palni* and *Varahagiri* near-by as the places where Arjuna did penance and secured Siva's grace; and *Aivarmalai* itself where the Pandavas abided *incognito*.

The hill cleft was doubtless a Jain hermitage in the early centuries of the Christian era, for above it and on the face of the overhanging rock, in a long horizontal line about 30 feet from end to end are arranged in six groups, sixteen cut representations of the Jain Tirthankaras, each some eighteen inches high, which constitute the best preserved relic of the Jains in the Madura District.

APPENDIX A.

List of 26 Constituent Temples to Sri Dandayudhapani Swami Devastanam, Palni.

On the Palni Hill : The Temples of :

1. *Sri Dandayudhapaniswami.*
2. Sri Malaikkolundu Sivan and Malai Nachiamman.
3. Sri Bhuvaneswari and St. Bogar.

On the Hill-steps :

1. Sri Kura-adi-Velavar.
2. Sri Idumban-Kadamban, Agastya and Sivalinga.
3. Sri Vyavipuri-Durai.
4. Sri Valli-amman near the Ariyar mantapa.

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

1. *Sri Kulandai-Velayudhar.*
2. Sri Veleesvaran.
3. Sri Ankili Parameswaran.
4. Sri Meenakshi-Sundareswarar.
5. Sri Patha-Vinayakar.
6. Sri Rakkala-matam Vinayakar.

Palni Town :

1. *Sri Periyanaayakiamman.—Sri Muthu-Kumaraswami.*
2. Sri Kosala Vinayakar.
3. Sri Uttara Vinayakar.
4. Sri Aparanji Vinayakar.
5. Sri Lakshminarayana Perumal.
6. Sri Venugopala Perumal.

On the Shanmughanadhi,

1. *Sri Periya-Udayar.*
2. The Nava-graha on the Theertha-Ghat.
3. Sri Thoor-Nachi-amman on the Varatham-nadhi.

On the Vyavipuri-tank bund :—Sri Pathiri-Vinayakar.

The Idumban Hill :—Sri Kalingan-parai-Subrahmanyar.

Keeranur :—Sri Vakeesvaraswami.

Balasamudram :—Sri Ahobila Varadaraja Perumal.

LIST OF LANDED PROPERTIES

Sri Dandayudapani Swami Devasthanam, Palni.

District.	Taluk.	Name of the Village.	Wet Land.			Dry Land.			Approximate Paddy Income			Income for Dry Lands.		
			A.	C.	A.	C.	S.	M.	Rs.	A.	P.			
I	Madura	Palni	45	82	35	4	178	90	134	0	0			
"	"	Iyempulli	77	96	...	60	267	60	...					
"	"	Puduatchu	19	20	...	...	61	60	...				
"	"	Tamarakulam	1	22	7	99	2	60	62	0	0			
"	"	Dalasamudram	50	7	13	24	173	...	...			
"	"	Kalayamputhur	14	3	...	...	54	60	...				
"	"	Talayuthu	...	...	90	35	...	...	115	0	0		
"	"	Pulampatti	...	...	9	55	...	...	200	0	0		
"	"	Manoor	18	90	13	68	133	40	400	0	0			
"	"	Kallimandayam	...	...	219	85	...	...	275	0	0		
"	"	Ammapatti	2	24	...	...	7	...	...			
"	"	Chatrapatti	15	46	32	68	...	...	865	0	0		
"	"	Aykkudi	68	15	2	95	240	...	200	0	0			
"	"	Komaralingam	49	60	...	...	448	40	...				
II	Coimbatore	Udumalpet	...	...	...	62	...	...	10	0	0		
III	Trichinopoly	Trichinopoly	1	2	...	...	8	96	...				
IV	Tanjore	Fazhamaneri												
		Total	354	67	426	55	1575	26	2261	0	0			
		Building sites probable income annual										Rs. 4,200	0	0
		Vacant sites probable income annual										Rs. 1,200	0	0
		Probable income by Paddy										Rs. 15,000	0	0
		" Dry Lands										Rs. 2,260	0	0
		"										Rs. 22,660	0	0

APPENDIX C.

List of Ubaya Kattalais to Sri Dandayudhapani Swami Temple, Palni.

No.	Kattalai.	Kattalaidar.	Details of Kattalai.	Probable Annual Value.
1	Nattar Kattalai	Aykkudi T. Siddhanandha Pandaram and others	Hill Temple Vilapooja	140 0 0
2	Poovaloor	" Poovaloor R. Amirtha- lingam Chettiar	Hill Tirukala- sandhi	200 0 0
3	Vanar	" Aykkudi Sri Lakshmanan Chettiar.	" "	370 0 0
4	Pannirendam Chettiaars.	Vijayapuram Rajalingam Chettiar.	" Kalaisandhi	550 0 0
5	Nadar's	Madura Sri P. P. P. Chid- ambara Nadar.	" "	550 0 0
6	Puducoottah	The Rajah of Puducoottah.	" Uchikalam	315 9 2
7	Sivaganga	" The Rajah of Sivaganga.	" "	1,548 13 8
8	Sethupati's	" The Rajah Setupati of Ramnad.	" "	418 3 0
9	Nagarathar's	" Karaikudi Semi-adi- Chettiar and others.	" "	912 8 0
10	Neikkar- appatti.	Sri Mouna Gurusami Naikkar.	" Sayankala	570 5 0
11	Sayankala	" Salem V. M. Subrahman- yam Chettiar.	" "	444 13 1
12	Rakkala	" The Zamindar of Samathur.	" Rakkala	136 14 0
13	Aykkudi Vilva- Archana	" Sirkar.	" Sashti	19 13 0
14	Karthigai.	Thottil Narayana Menon.	" Karthigai	15 0 0
15	Do.	Madras P. S. Udayar Estate	" "	50 0 0
16	Do.	Madura A. Periasami Kone.	" "	195 0 0
17	Uttira-archana	Vridhdhagiri Kuppam. Ganapati Padayachi.	" Uttiram	15 0 0
18	Sashti	Udumalpet Kuppam- Lakshmiammal.	" Sashti and Procession of deity	260 0 0
19	Visaka	Tanjore R. Bala- subramanya Ayyar.	Visaka and Pro- cession of deity	260 0 0
20	Deepa	Allur Kuppusami Ayyar.	For lighting on Mondays.	22 0 0
21	Annabhisheka	Kumbakonam Adwaittha Sabha.	Annabhishekam	60 0 0
22	Do.	Kumbakonam Jayalakshmi Ammal.	Do	25 0 0
23	Siva-rathri	Old Aykkudi Kondama Nayakkar.	Abisheka on Maha-Siva-Rathri	30 0 0
24	Archana	Sri V. Narayana Menon.	" Sadhaya in Aippasi	6 0 0
25	Archana	Sri K. Gopal Menon, Calicut.	" Uthiradam.	3 0 0
26	Navarathri	Rajalingam Chettiar for 12 x 6 Chettiaars.	Town Temple	25 0 0
27	Navarathri	Sundararaja Nadar for 7th day for Naders of Udumalpet	Town Temple	25 0 0
28	Krithigai	R. Subramania Padayachi	Hill Temple	10 0 0
29	Do.	S. Subbaiah Naidu	Do.	4 8 0

APPENDIX D.

List of Ubaya Mandagapadis to Sri Dandayuthapani Swami Devasthanams.

No.	Details of Mandagapadis	Mandagapadidars.	Annual Value	Rs.	A.	P.
Soorasamharam Festival						
1	Hill Temple 1st day	Karuppena Gounder, Mannapatti, Udumalpet Taluq	...	70	0	0
2	" 2nd day	M. Deivanayaga Achari, Palni, on behalf of Gold Smiths community	...	60	0	0
3	" 3rd day	M. C. T. Vairavan Chettiar, Banker, Palni	...	80	0	0
4	" 4th day	Rangaswami Gounder, Pottipalayam, Coimbatore District	...	100	0	0
5	" 5th day	M. Mounaguruswami Naicker of Neikkarapatti, Palni, on behalf of the Naicker community	...	60	0	0
6	" 6th day	Do. Do.	...	60	0	0
Thaipoesam Festival						
7	Town Temple 1st day	Pogukaliyappa Mudaliar of Veerapandi, Palladam Taluq, on behalf of Mudaliar community	...	80	0	0
8	" 3rd day	N. Nachimuthu Chettiar of Ervanaickenpatti, Palni Taluq	...	70	0	0
9	" 4th day	Arumuga Gounder etc., Vellampatti, Dindigul Taluq	...	60	0	0
10	" 5th day	A. M. Rajalingam Chettiar, Nagama Naickenpatti for 12 X 6 Chettiar community	...	60	0	0
11	" 6th day	H. H. the Maharaja of Pudukottah	...	50	0	0
12	" 7th day	Thannasi Nattalwar etc., Kalayamputhur Agraharam and others for the village people of Agraharam and Thamarakulam, Palni Taluq	...	80	0	0
13	" "	M. P. Ganapathi Chettiar of Annavasal, Pudukottah	...	15	0	0
14	" 8th day	Raja Setupati of Ramnad	...	80	0	0
15	" "	Rajamanickka Nadar and others, Virudunagar	...	40	0	0
16	" 9th day	Zamindar of Thoraiyur	...	40	0	0
17	" 10th day	Kuppu Chetty of Balasamudram and others for Chettiar community at Balasamudram, Ayakudi, Kavalapatti etc.	...	15	0	0
18	" "	C. V. Muthiah Chettiar of Vellampatti	...	100	0	0
19	" "	R. S. Palaniyappa Chetty of Neikkuppai	...	40	0	0
Panguni Uttiram Festival						
20	Tiruvavimankudi 3rd day	Zamindar of Kallakottai, Pudukottah State	...	60	0	0
21	" 4th day	S. N. Srinivasa Ayyangar, Madras	...	65	0	0
22	" 5th day	Subramania Desigar, Palni	...	70	0	0
23	" 6th day	Marutha Naidu for the Palni Santhakula Sowmyanarayana Kauvaraya community	...	100	0	0
24	" 8th day	Veeranna Konar of Madura for Yadava community	...	150	0	0
25	" 10th day	Kuppu Chetti of Balasamudram and others	...	16	0	0
Chitra Festival to Sri Lakshminarayana Perumal Koil						
26	Perumal Koil 8th day	Marutha Naidu and others for Palni Santhakula Sowmyanarayana Kauvaraya community	...	15	0	0
Visakam Festival						
27	Town Temple 7th day	Sivalinga Maniagar for Thamarakulam and Agraharam residents	...	30	0	0
28	" 8th day	A. K. Amiratham Chettiar of Poovalur for Saiva Chettiar community of Trichy District	...	60	0	0
Ani Thirumanjanam						
29	Town Temple	S. Nataraja Odhuvar, Palni	...	60	0	0
Navarathri Festival						
30	Town Temple 9th day	Kollimalai Nadar of Palni for Nadar community, Dindigul Taluq	...	100	0	0

APPENDIX E. 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 Aykkudi Zamindar and subsequently it came under one *Tiru-ovi-nankudi-Servai*, one of the Karyasthars of the Zamindar of Palni; and later on under Committees as hereunder.

Name.	Designation.	Period.	Improvements and chief events.
Before the Act XX of 1863.			
I 1. Kullama Nayakar 2. Nelkarapatti 3. Purakkanakku 4. Subrahmanya Pillai 5. Josyam Subramania Pillai	Committee Members		
II 1. Zamindar of Chatrapatti 2. Arunachala Thevar 3. Sundaram Pillai Venkataswami Nayakar of Pappampatti	Do. Honorary Manager		Nataraja shrine at the Town Temple constructed by the Nagarathars also provision made by them for Arudra Darsan; and Adi சுந்தரம் kattalais.
After the Act XX of 1863.			
III 1. A. Karuppana Thevar 2. Sivagurunatha Mudaliar 3. Zamindar of Chatrapatti Subrahmanya Pillai of Virudupatti	Committee Members Honorary Manager		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. Monthly Krithigai procession, and 8th day Mandagapadi of Panguni Uttiram arranged by Yadhavammuthu, Sri. Nachimuthu Swamikal. 4. Prathosha Kattalai for Hill—Sri Sivalokanathar Temple by the Palni Annathana matam Nagarathars.

Under Government Officials.

Govinda Rao

Vakil Krishnaswami Ayyar,
M. Saketharama Nayudu

Tq. Tahsildar
in-charge
Manager
Tq. Tahsildar
in-charge

for 2 Months
1899
for 2 Years

Non-official Committee of

1. V. Ct. Rm. Ramasami Chettiar
2. Kuppuswami Maniagar of Balasamudram
3. Ranga Rao, a retired Police Official

Veerasami Ayyar
Chellam Ayyar

1. Ranga Rao
 2. Kuppuswami Maniagar
 3. A. Sethurama Mudaliar
- Soundararaja Ayyangar

Committee
Manager

29-8-1900—
1925

First Stobbi Kumbabishekam.

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.

Daily Temple Dittams formulated; also regular Devastanam accounts begun with @ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ and @ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$. Tiru-avi-nankudi Temple renovation begun by Nagarithars also by the Panni Annadhana matam the Subrahmanya-Vinayakar temple on the Hill in 1898.

1. Renovated Vaikasi Temple car $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ in dis-use for 60 years and run for Thai-Poosam.
2. Tiru-avi-nankudi temple Kumbabishekam on 9-6-1910.
3. Purchased extensive lands for devastanam in and around Palni.
4. Introduced Chitrai car-Brahmotsavam for Sri Lakshmi-Narayana Perumal Temple.
5. (a) Peru-Udayar temple brought under Devastanam control.
(b) Performed Kumbabishekam for above in 1915 through public subscriptions.
(c) Sanctioned increased Dittam for same from Rs. 2. to Rs. 80.

3. A. Sivasubrahmanya Mudaliar (a) " " (b) R. M. K. Velusami Pillai (c) V. Balasubrahmanya Mudr.	as Treasurer as Manager as Managing Trustee Hony. Trustee Mg. Trustee	3-4-31 26-6-31 17-12-32 to 23-2-1935 23-5-34 to 9-1-39 23-2-35 to 17-4-1935	d.
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 1-6-1936 to 5-3-37 4-3-37-	1. Agni Nakshatram—Theertham and Pro- cession introduced. 2. Prathosa Purappadu for Peru-Udayar Temple. Small Stooobi Kumbabishekam. Electric lighting for Tiru-Avinankudi, also of the ^{for} this temple. 3. Devasthanam office housed in a separate building. 4. Commenced making Silver Batham. 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.	M'g. Trustee	5-3-37 to 16-9-38	
L. S. Swaminatha Ayyar, B.A., B.L.	M'g. Trustee	8-7-1938 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 Dandayudapaniswami Temples, Paihi, and the endowments attached thereto, declared a notified temple, subject to the provisions of Chapter VI of Madras Act II of 1937.			
L. S. Swaminatha Ayyar, B.A., B.L. J. M. Somasundram Pillai, B.A., B.L.	Executive Officer Executive Officer	9-1-39 to 10-5-40 10-5-1940-	Vide p. 26

APPENDIX F.

MISCELLANEOUS.

Donors :—Of Mantapas on the Hill steps :—

- 1 Sri. Puliyadi A. B. Kuppusami Ayyer, Madura 1936.
- 2 Sri. V. V. C. R. Murugesu Mudaliar, Erode 5-9-1940.
- 3 Sri. Selakkarai Arunachala Upadhyayar Sons, Mayavaram
13-12-1938.

Donation for Electric Lighting on the Hill steps :—

Sri. T. Rm. T. Subramania Chettiar of Devakottah.

Of a few Vahanams and Jewels of interest :—

Gold Horse Vahana Valued Rs. 2,500 by Kshatriya Nadars
of Virudunagar.

Palli-arai பல்லி-அரையால் by Narayanan Chettiar of Karaikudi Valued
Rs. 4,000.

A Jewelled Crown by Rous Peter, Collector, Rs. 1,166.

A diamond bracelet by Sri. V. A. Subrahmanya Pillai of
Tenkasi valued Rs. 10,000.

Pearl-anki, Diamond Crown, Gold Peacock Vahan by
Palani Yadhavar Matam Sri. Nachimuthu Swami.

Diamond Jewelled Vel and Gold Kavadi by Sri. V. V. C. R.
Murugesu Mudaliar, Erode.

A few Distinguished Devotees :—

H. H. The Maharaja Holkar of Indore and Her Highness
the Dowagar Maharani and party in 1937.

H. H. The Maharaja Holkar of Indore 8-8-1940.

H. H. The Maharaja of Travancore and H.H. The Maharani
Sethu Parvati Bhai 29-12-1940.

A few Chief Events :—

First Ashtabandana Kumbabishekam	25-6-1909.
Tiru-avi-nankudi Temple—Kumbabishekam	25-6-1910.
Installation of Power House for Electric Lighting	June 1930.
Second Kumbabishekam	30-6-1933.
Second Stoopi Kumbabishekam	1936.
Devastanam Library and Reading Room opened	8-5-1938.
Samayacharya's Day celebrations commenced	May 1940.
Rajagopura Ashtabandana Maha-Kumbabishekam	11-7-1940.
Sri. Perianayaki Amman Temple Kumbabishekam	5-9-1940.
Palni Saiya-Siddhanta-Sabha founded	7-9-1940.
Hill Retaining wall completed	19-4-1941.
Veda-Sivagama Patasala opened	23-1-1941.

APPENDIX G.

திருமலைநாயக்கரது

தளவாய் ருமப்ப அய்யன் கொடுத்த பட்டயம்.

(தாம்பிரசாசன நகல்)

தெண்டபாணி துணை.

“சொச்ச ஸ்ரீ ராஜாதி ராஜன், ராஜப்பரமேஸ்வரன், ராஜமார்த் தாண்டன், ராஜகாண்டபன், ராஜகேசரி, ராஜராமகேசரி மன்னர் மண்டலேஸ்வரன், துஷ்டநிக்கிரக சிஷ்டை பரிபாலனம் செய்யும், மகுடமன்மத சுகுட சத்த விருதுஷ்ட்டநிஷ்டூர கோஷ்டகோலாகலன், விசுடமிடு மருவலர்கள், மகுடமுடி திருகி விழ விருதுகங்கணங் கட்டும் வீரப்ரதாபன், மும்முறசரையும் முத்தமிழ் வினோதன், தவனெறியுள்ளவன், சத்திய வாசகன் சிவநெறி தளைக்க திருநீறு மிட்டவன், சொக்கநாதருக்கு முக்கிய குணவான், கச்சியிலகிபதிபன், உச்சித போஜன், அச்சத அரியின், மெச்சிய பாலன், வங்கி நாராயணன், மருவலர்கள் கண்டன். ஸ்ரீமது கச்சித் திருமலை நாயக்கர் அவர்கள் தளவாயாகிய மகா-ரா-ஸ்ரீ ருமப்பய்யர் அவர்கள் சாலிய வாகன சகாப்தம் 1366 கலியுக சகாப்தம் 4578-க்குமேல் செல்லா நின்ற ஸ்ரீமுகர் ஓஸ் தை மீ 16உ பூர்வ பகலும் சப்தமியும், ரோகணி நகஷத்திரமும், சோமவாரமும், சுபநாமயோகமும், பத்திர வாகரணமும் பெற்ற சுபதினத்தில் தாம்பிரசாசனப் பட்டயம் பிரப்பிவைத்தபடி, தாம்பிரசாசனமாவது : ஸ்ரீ தெண்டாயுதக் கடவுளாருக்கு அஷ்டபந்தனஞ்செய்துனவக்கும் முன்னிலைக்கி இந்த ஸ்தலம் போகர் வாதையாய் புலிப்பாணிபாத்திர சுவாமியார் பூசை செய்து வந்தபடியினாலே இப்போது ருமப்ப அய்யர் அவர்கள் அவர்கையினாலே தீர்த்தப்பிரசாதம் வாங்கக்கூடாதென்று நினைத்து பாளையகாரரும் ருமப்ப அய்யர் அவர்களும் புலிப்பாணிபாத்திரசுவாமிகள் மனது சம்மதப்படுத்தி அவருடைய பூசைமுராசுக்கு குமாஸ்தா வாக பூசை பரிசாரகத்துக்கும் கொங்குதேசத்திலிருந்து கொடுமுடி சரஸ்வதி அய்யன் 1, மருதூர் தம்பாவையயன் 2, நாட்டார அய்யன் கோவில் சுப்பய்யன் 3, கரூர் முத்தய்யன் 4, கடம்பர்கோவில் அகிலாண்டய்யன் 5, இவர்களை பாளையக்காரரவர்கள் வரவளைத்துக் கொடுமுடி சரஸ்வதி அய்யனை குருக்களாகவும் மைத்த நல்லவரைப் பூசைப்பரிசாரகம் நம்பிமார்களாகவும் நியமித்து பூர்வா பூர்வமாய் தெண்டாயுதக் கடவுளாருக்கு பூசைகள் செய்துகொண்டுவந்த புலிப்பாணிபாத்திர உடையாருக்கு தெண்டாயுதபாணிக்கடவுளாருக்கு அபிஷேகமாகி நம்பிமார்களுக்கு வரப்பட்ட நிர்மால்யம் சொர்ண புஷ்பங்களில் கால்ப்பங்கு கொடுத்துவரும்படியாயும் மூலஸ்தானமாகிய தூர்க்கையம்மன், மரகதலிங்கம், வலம்புரிச்சகங்கு முதலாகிய வானை, புவனை, திரிபுரைக்கும் பூசனை செய்துகொண்டு நவராத்திரி பூசையும்

செய்து பிரதமை முதல் தசமி வரையில் மூணு பட்டுப்பரிவட்டமும் கட்டிக்கொண்டு, தேவதர்மரியாதைகளுடன் அம்புபோட்டுக்கொண்டு வருகிறதும், பண்டாரங்கள் இருபத்தினுலு பேரும் மாமூல் வழக்கப் படிக்கு திருமஞ்சனம், மாலை சந்தனம், வில்வம், வகையறு, பள்ளியறை கட்டியும், ஓதுவார் கந்தப்பராணம், திருப்புகழ், திருவலகு, சட்டக்கால், தூபக்கால், பரிவட்டம் துவைக்கிறது. கொல்லச் சேவகம் உபயத்திருமஞ்சனம் வகையறு கட்டளை இது முதலானதெல்லாம் எண்ணெண்ணுக்கும் மாமூலாய் பண்டாரங்களைப் பணிவிடை செய்து கொண்டு வரும்படியாய்க் கட்டளை யிட்டிருக்கிறோம். பூர்வா பூர்வமாய் இந்தஸ்தலம் புலிப்பாணி பாத்திர உடையாரைச்சார்ந்தது. சிவப்பிராமணன் அஞ்சு பேருக்கும் இது காரணஸ்தலமானபடியால் விருமநம்பி, விஜயநம்பி, வாலநம்பி, கோசல நம்பியென்றும் நாம கரணமிட்டு, கொடுமுடி சரஸ்வதி அய்யனை கலத்தாபிதம் ஸ்தவராச பண்டிதர் என்றும் காரணப்பெயரிட்டு காயாசம் பஞ்சகொத்து தாவடமும் கொடுத்து நன்மை தின்மைகளில் புலிப்பாணிபாத்திர உடையார் ஆதினத்துக்கு நடக்கிற ஆறுகால் பீடம் அபிஷேக மரியாதைகளில் சிலமரியாதையும் கொடுமுடி குருக்களுக்குக் கொடுத்து, சுவாமி காரியங்களில் யாதொரு விச்சின்னம் வராத படிக்கு புலிப்பாணி பாத்திர உடையாருக்கு முன்பாக பண்டாரங்களை யும், நம்பிமார்களுயும், வரவளைத்து நம்பிக்கை வாங்கிக்கொடுத்து இவர்களுக்கும் கோவில் வேலைக்காரர்களுக்கும், புலிப்பாணி பாத்திர உடையாரை மேல் விசாரணை செய்துவரும்படிக்கும், சுவாமி நெவே தனம், புண்யாசனம் பிரமணனைக்கொண்டு செய்துவரும்படியாயும், நவராத்திரி பூசைக்காக புலிப்பாணி பாத்திர உடையாருக்கு இருபத்தினாலு பொன்னும் பனிரண்டு சலகை நெல்லும் அதற்கு வேண்டிய ஜாமான்களும் கோவிலில் இருந்து கொடுத்து வரும்படியும் திட்டம் செய்திருக்கிறோம். மலைக்கோவிலில் அம்மனுக்குச் சாத்து படிக்கு பரிவட்டமும், ஊர்க்கோவிலில் அம்மனுக்கு சாத்துப்படிக்கு பாவாடை பட்டுகள், அஸ்மானகிரி, குத்துவிளக்கு, சரவிளக்கு, மணி, தட்டம், தீப முஸ்திகிகள் கொடுத்து அம்பு போட்டபிறகு வாங்கிக் கொள்ளுகிறது. இந்தப்பிரகாரம் எண்ணெண்ணுக்கும் சந்திராள், சூரியாள், கல்லுங் காவேரி, புல்லும் பூயியும் உள்ள வரைக்கும் நடந்துவரும்படியாய் கட்டளையிட்டிருக்கிறோம். இந்த தர்மத்துக்கு யாதாமொருவர் வாக்குச்சகாயம், மனச் சகாயம் சரீரசகாயம், அர்த்த சகாயம், பண்ணின பேர்களுக்கு காசியில் கெங்கைக்கரையிலே கோடி சிவலிங்கபிரதிஷ்டை பண்ணின பூசா பலத்தைப் பெறுவார்களாகவும். இதற்கு விகாதம் பண்ணினபேர்கள் கெங்கைக்கரையிலே காராம் பசுவைக்கொன்ற தோஷத்தில் போவார்களாகவும், இந்தப் படிக்கி எழுதின நன்மை பழனியில் கந்தசாமி ஆசாரி.”

இந்தப்படிக்கு மகா-ரா-புரீ ருமப்ப அய்யர் அவர்கள், மோகர் போடப்பட்டிருக்கிறது.

APPENDIX H.

பழநித்தல பிரபந்தங்கள்.

வரிசை எண்.	தூ. பெயர்.	செய்யுள் தொகுதி.	ஆக்கியோன்.
1	திருப்புசும்—பழநி	95	அரணகிரிநாதர்
2	மாம்பழக்கவி பிரபந்தத்திரட்டு:—		
	(a) பழநிக்குமரன் அந்தாதி	...	மு. மாம்பழக்கவிச்சிங்க நாவலர் 1908
	(b) பழநிச் சிவகிரி யமகவந்தாதி	...	
	(c) திருவாவின்னஞ்சு சந்தத் திருப்புசும்	...	
	(d) சிவகிரி சந்தத்திருப்புசும்	...	
	(e) பழநிப்பதிகம்	10	
	(f) சிவகிரிப்பதிகம்	10	
	(g) பழநிக்கோயில் விண்ணப்பம்	123	
	(h) பழநிபுரிமாலை	102	
	(i) பழநிவெண்பா வெந்தாதி	102	
	(j) பழநி நர்ன்மணிமாலை	46	
	(k) திருப்பழநி வெண்பா	104	
3	முருகநிலைய மயில் சிந்து	35	பழநி பச்சையண்ணவேள் 1925
4	பழநிக்குமரன் பாமாலை	15	பழநி பொன்னம்பல சிவம் 1937
5	பழநியாண்டவர் மாலை	108	பழநி என். காதர்முகைதின் மஸ்தான் 1937
6	(a) பழநியாண்டவர் அஷ்டபந்தன மகா கும்பாபிஷேகச் சிறப்புச் செய்யுட்கள்.		வளவனூர்க் குமாரசுரி அரங்க சின்னப்பா உபாத்தியாயர் 1910
	(b) அஷ்டபந்தன மகா கும்பா பிஷேக நினைவு தினம்.		பழநி, தி. கு. கணபதி பண்டாரம் 1924
	(c) ஸ்ரீ தண்டாபுதபாணி பஞ்ச ரத்தினப் பதிகமும் திருப்புசும்.		கோவை. சி. கு. நாராயணசாமி முதலியார் 1940
7	பழநியாண்டவர் கீர்த்தனை.	...	...
8	ஸ்ரீ பழநியாண்டவன் புகழ்	...	திண்டுக்கல் எஸ். ஏ. வெங்குசாமி ஐயர் 1914
9	ஸ்ரீ பழநியாண்டவர் சண்மயமாலை	...	வரகலி விஜயகிரித்தூரை ...
10	சிவகிரிப் பழநிப்பாமாலை	...	பாங்கிப்பேட்டை அ. சிவசங்கர மூர்த்திப் பிள்ளை 1825
11	இடுமபன் கவசம்-கடம்பன் கவசம்	...	பூவை. கலியாணசுந்தர முதலியார் 1938
12	பழநி ஆண்டிப்பண்டாரம் பாட்டு	...	... 1938
13	பழநிலேல் மெய்க்குஞானமாலை	...	அத்தனூர் சுவாமிகள் ...
14	பழநி ஆண்டவர் காவடி பாட்டு	...	... 1940
15	பழனிப்புள்ளித்தமிழ்.	31	சின்னப்ப நாயக்கர் 1932

வரிசை எண்.	நூற் பெயர்	செய்யுள் தொகுதி.	ஆக்கியோன்.
16	பழனிக்கோவை	...	பதிப்பாளியர் T. K. இராமானுஜ ஐயங்கார், (மதுரைத் தமிழ்ச் சங்கம்) 1938
17	பழனித்தண்டாயுதக்கடவுள் தோத்திரத்திரட்டு.	...	காஞ்சி கு. சுப்பிரமணிய வாத்தியார் 1911
18	பழனி ஆண்டவர் பதிற்றுப் பத்தந்தாதி.	...	பழனி அண்ணாமலைக்கவிராயர் 1891
19	பழநியாண்டவர் ஆனந்தக்களிப்பு	...	வாலையானந்த சுவாமிகள் 1940
20	பழனிப்பாமாலை	...	... 1933
21	பழநியாண்டவர் பாமாலை	30	வை. அகிலாண்டநாயகி யம்மாள் 1916
22	பழநித்திருவாயிரம்	1000	ஸ்ரீமத் தண்டபாணி சுவாமிகள் 1915
23	வடிவேலர் சந்திரிமுறை	...	...
24	பழனிப் பதிற்றுப்பத்து	...	...
25	ஆவினன்குடி அந்தாதி	...	பாலகவி, வயிநாகரம் வே. இராம நாதன் செட்டியார் 1939
26	பழனிப் பத்துப் பதிகம் மூ-உ. கீர்த்தனங்களும்.	...	சி. கு. முத்துக்குமாரசாமி முதலியார் 1941
27	பழனி மாலை	...	கொற்கையூர் பாவலன் எட்டுப்பிரதி எண். 336, தஞ்சை சரபோஜி சரஸ்வதி மஹால். சின்னோப நாயக்கர்
28	வைகாபுரிப் பள்ளு (கைப் பிரதி)	148	விய்யகிரி வேலாயுத சின்னோப நாயக்கர்
29	பழனித்தல புராணம்	987	ப. பெ. பாலசுப்பிரமணியக் கவிராயர் 1893

வசன நூற்கள்.

1	பழனித்தல புராண வசனம்	...	நா. கதிரைவேற் பிள்ளை 1903
2	பழனித்தல புராண வசனம்	...	கந்தசாமிப் பிள்ளை 1905
3	பழனித்தல மஹத்துவம்	...	சி. கு. நாராயணசாமி முதலியார் 1932
4	பழனித்தல மஹாத்மியம்	...	பி. நடராஜ பண்டாரம் 1925
5	பழனி கீழ்த்திர வரலாறும் பாடல்திரட்டும்	...	பி. நடராஜ பண்டாரம் 1941
6	பழனி ஆண்டவன் ஸ்தல வரலாறு	...	என். கெ. முகம்மது ஷரீப் 1939
7	பழனித்தல வழிகாட்டி	...	கெ. கேசவகோன் 1938
8	The South Indian Inscriptions Vol. V, pp. 104-5.		

APPENDIX I

Tiru-Murugarrup-padai.¹

TRANSLATION BY J. M. NALLASWAMI PILLAI, B.A., B.L.

*Tiru-Murugarrup-padai*² is an Idyll of the *Pattupattu* Collection, and it is said to have been composed when Narkirar 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 Narkirar and the others, and it is believed even now, with great reason, that the reciting of this idyll has the same saving power.*

This 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

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

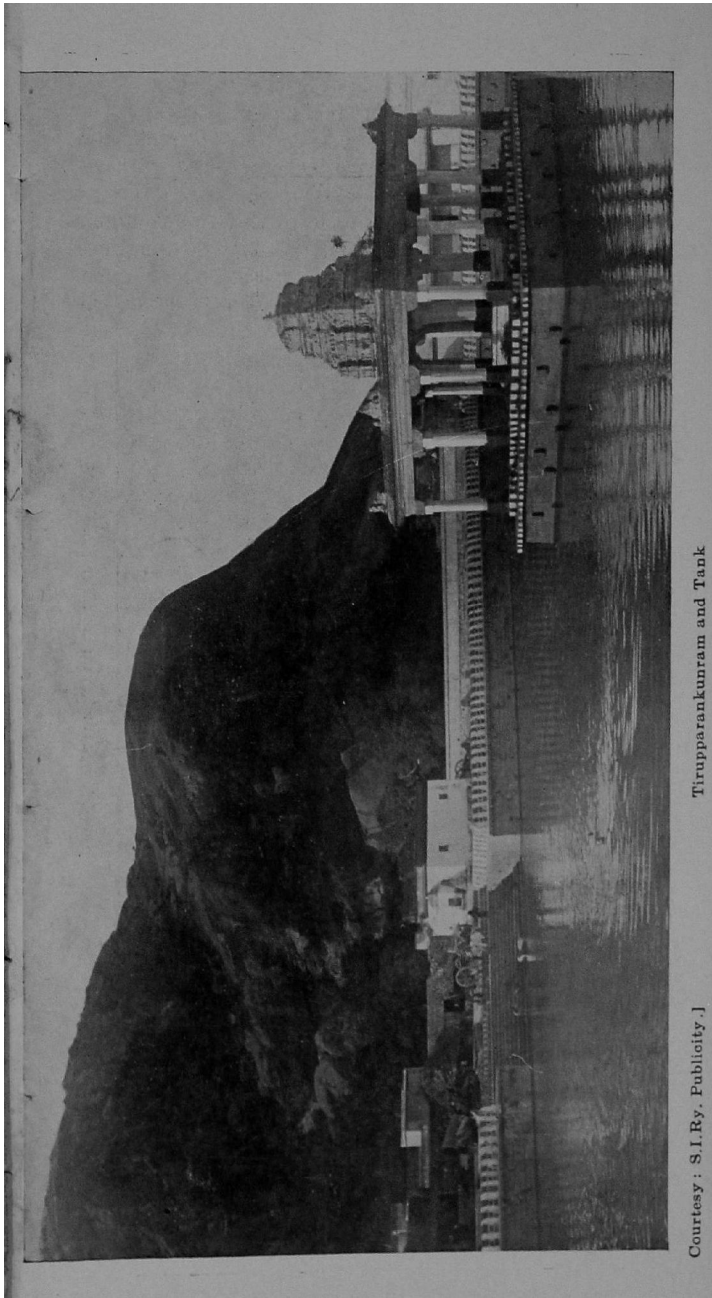
² The author Nakkirar lived about the 1st Century and was a member of the third Academy, which had its seat in the third Pandyan Capital Madura: Ptolemy's "royal Modoura of Pandion," and still an important religious, literary and commercial centre-Editor.

* "அஞ்ச முகத் தோன்றி னாறு முகத் தோன்றும்
வெஞ்சுமரி லஞ்சலென வேரோன்று—கெஞ்சி
வொருகா னினைக்கி விருகா லுந் தோன்றும்
முருகாவென் றோதுவார் முன்"

"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.

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 God Muruga* meets another, and tells him if he wished for salvation, to go to Tirupparankunram, Tiruchohendur, Tiruvavinankudi (Palani), Tiruveragam, Kunruthoradal, *Pata-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 Narkirar.

* Muruga as He is known by the pure Tamil name *Murukan* "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, the 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 pervading spirit 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 Muruka, type of perennial tender beauty, always and everywhere at the service of his devotees.



Courtesy : S.I.Ry. Publicity.]

Tirupparankunram and Tank



Tirupparamkunram and Temple.

TIRU-MURUGARRUP-PADAI.

Canto I

Tirup-param-gunram¹

The Consort of that chaste heavenly Bride with shining forehead,

Whose Light blinds and spreads far, like that of the Sun as it rises above the sea, delighting the world, and travelling round Mount Meru.

Whose Foot gives shelter to his *bhaktas* and sunders their ignorance;

Whose thunder-like hand shatters the hostile hosts,²

He whose chest is adorned with the garland made of flowers of red Kadamba trees, growing thick and darkening the glades of the forest, which receives from the

¹ A Hill about 5 miles South-West of Madura, one of the six seats of God Subramanya or Muruga. [Vide my article in 'The Hindu Illustrated Weekly' dated 15-11-1931 Ed.:]

² The first picture presented is that of the Sun in all his majesty rising above the gently rippling bluish-green waves of the sea, dispelling the deep darkness of the night, adored by millions in all parts of the world and inducing the world's activity and bringing light and pleasure to all. God as the Sun and Light is the most universal figure adopted in all religions; and the famous verse in *Svetasvatara Upanishat* echoes this thought.

"I see the Great Purusha, sun-like beyond the darkness. A man who knows Him truly passes over death; there is no other path to go" (III. 8).

The commentator points out that the simile is doubly appropriate as applied to God Subramanya, as he comes riding in the *akas* on his beautiful peacock, after conquering the hostile hosts of *Asuras*, (man's evil desires) and showering His Grace on the adoring *Bhaktas*. In form the bluish green peacock corresponds to the sea and God Muruga whose form is red corresponds to the blood-red sun. The action of the Sun in dispelling the darkness and bringing light corresponds to God's action in removing our maya veils and giving us grace. The world translated as 'blinds', is not exactly so in the original. The sun's splendour is so great that as we look up we have to shut our eyes. We cannot see God objectively but we can feel His presence and Grace through his Grace. Hence we cannot know Him, and yet we can know Him.

The sun that gives life to everything and spreads its light far and beyond is brought out by another text of *Svetasvatara*. "That Purusha is the Mahesvara; He is the mover of existence; He possesses the purest power of reaching everything. He is Light, He is undecaying." (III. 12)

While the peacock dances, from time to time, there is a rustling of the feathers of the whole body, and the dancing and rustling is happily compared to the dancing and rippling waves of the sea. God Muruga is first described as the consort of Deivayanai to bring out His function as creator and protector. The peacock also symbolises *avidya* or *anava* which is put down by God's Grace. The Muyalaka under God Siva's foot and Mahishasura under Devi's foot reproduce the same symbolism.

The *Skanda Purana* devoted to the glorification of the Son-God, Kumarswami, "God Subramanya" is the weightiest of Puranas, and its ancient,

bright sky, the first showers of the clouds rising above the sea.¹

He whose crown is adorned with the bright flowers of red Kanthal tree growing the hill-sides thick with trees difficult to be climbed by monkeys, in *shoals* where roam the forest nymphs dancing with tinkling bells, on their feet, and shouting 'Hail, Hail' to the victorious Cock-Banner of God Muruga.*

The Son-God with the Spear, whose praise is immeasurable and Who six-faced terrified and subjugated the

character was only brought out by the discovery of its manuscript in birch-bark recently by Dr. Bendal, which are as old as the fourth century A. D. The study of this God is noticed in most of the *Puranas* and in the *Mahabharata* and *Ramayana* and has been immortalised in the famous drama of Kalidasa, *Kumarasambhava*. The Tamil version of the *Purana* is also the oldest of the existing *Puranas*, and its date is said to be as far back as the tenth century A. D. Whether God Subramanya was an Aryan conception or a South Indian conception or whether the two had become blended we will consider later on.

¹ The next picture presented is that of the moisture-laden cloud as it rises from the sea, and travels over and pours its refreshing showers over the valleys with the most luxuriant tropical vegetation. It is a beauty indeed, as one gets up the hills, in the early spring, to see the *Kanals* bursting into leaves and buds and flowers of all shapes. The tallest trees fill the valleys and they are literally dark as the poet has described. One has only to bear in mind the Perambu-Kanal and other kanals lower down the valley of the Pambar River issuing from Kodai-kanal.

The garland is described here as God is Bhogi as described above, though at the same time He is the Yogi of Yogis. The poet has in mind in beginning these descriptions of the Sun and the clouds what is considered as *mangalavalshu* in beginning a poem.

The author of *Silappadigaram* has the following, besides praising the Moon:

“ஞாயிறு போற்றுதும் ஞாயிறு போற்றுதும்
காவிரி நாடன் திரிபோற் பொற்கோட்டு
மேரு வலத்திரித லான்”.

“மாமழை போற்றுதும் மாமழை போற்றுதும்
நாமகீர் வேலி யுலகிற் கவணிர்போல்
மேனின்னு தான்குரத்த லான்”.

—சிலப்பதிகாரம்.

¹ This is another picture higher up among the hills. The *Tinai* of the last section is *Mullai*, and the *Tinai* of the present is the *Kurinjī*, the Highland Villages. Considerable space is devoted to the beauty, the dress, and the adorning of their hair and person of the forest nymphs which we have omitted. But it is a beautiful picture and well harmonises with the surroundings. *Adukkam*, the word used to mean a Hill is actually the name of a Hill-Village on the lower Palnis, a few miles from Periakulam. It is an ideal village with its cardamom and coffee gardens, plantain and jack-trees, and oranges, well watered with many a gentle stream but for its malaria and the odour of cowdung of the hundreds of cattle maintained there.

Asura who assumed the form of the mango tree and the Surapadma-half man and half horse; over whose victorious battlefield, the terrible she-devils danced their *Tunankai* dance with the heads of the fallen held aloft in their hands.¹

If thou, with mind made steady and purified by good deeds dost desire to reach His Sacred Foot, which the wise know without thought,² thou wilt surely secure it even now, as your previous good works have ensured this bliss in your heart.

Because He dwells in love in the Hill *Tirup-paran-gunram*, where the little rock pools re-sound with the humming of the bees, over the lilies budding out like eyes, and where, in its broad paddy fields, the bees sleep in the lotuses during night, and after dawn sound their trumpets in the nectar-laden nymphæas; and which is situated west of the famous city of Madura, filled with palaces and market places, where Lakshmi her-self dwells, and whose Fort gate is list-less without War, all the enemies having been already vanquished, and where the banners fly with dolls and balls hanging about.³

¹ *Tunankai*. This dance is described as a jerky walk with flabby arms bent and tossed. From this gay picture, we are taken to the grim picture of the battlefield reeking with the blood and mangled bodies of the slain, and where the she-devils danced and gloated over their huge feast. The she-devils are described at length which we have omitted. The description of the battlefield was necessary as God Skanda's mission was to slay the *Asuras* and redeem the imprisoned *Devas*. And it is a grim sight indeed as man wars with his evil passions and subjugates them.

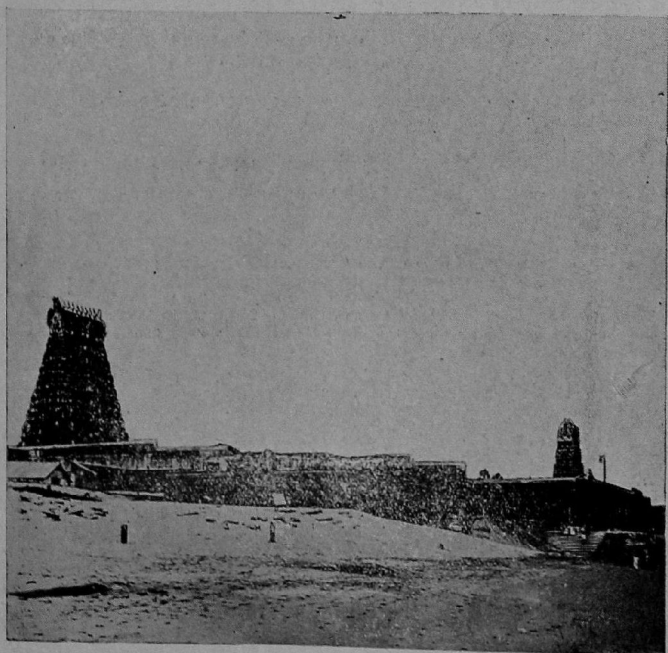
² This recalls the famous thought in the *Kenopanishad* "He by whom It is not thought, by him it is thought; he by whom It is thought knows it not. It is not understood by those who understand it, it is understood by those who do not understand it". (Talavakara Up. 2, 3. It means man cannot know God with his Pasubodha or what is called *சுருது அறிவு*, with his human objective consciousness. This can only end in objective knowledge. When this consciousness is merged in the Divine consciousness, then he can know God. "By the Atma (Pathi-jnana) we obtain strength, by such knowledge we obtain immortality" (Tal., Up. 2, 4). The eye sees but it cannot see itself and God is the eye of this eye (Tal., Up. 1, 2), and hence the improbability of knowing God. The substance of the first Khanda is reproduced in *Sivajnanabodha Sutra XI*. See also *sutra IX*.

³ *Tiruparangunram* still holds its own reputation as a picturesque place, and its fine spring water is said to be very healthy. Madura is now the second City in the Presidency and first in importance on account of its architectural remains; and no tourist would care to miss it for all the world.

Dolls and Balls: These were tied to the flag staff in challenge and derision of their foes and to tell them of their fate that awaited them as captives, of being condemned to women's games.



Tiruchendur Gopura and Shanmuga Vilasa.



Canto II

Tiruchiralaivai.

Riding on the elephant, whose scarred head is adorned with golden shields and garlands, whose sides resound with the bells, which is swift of foot like wind, and powerful like God Yama.²

So, God Muruga appears, with his head glowing like lightning with the five kinds of skilfully wrought ornaments.

With his golden earrings shedding light like the Moon surrounded by the inseparable stars,

His faces blossom out from the hearts of devotees, practising austere *Tapas*.³

Of these, one Face sheds rays of light brightening fully the world shrouded in great darkness.

One Face lovingly grants boons, being gladdened by the praise of his loving devotees.

One Face takes care that no harm befalls the Yajnas performed by Brahmanas according to strict Vedic tradition,

¹ Tiruchendur in Tinnevely District is the finest bit of sea-side we have ever seen. Its Vaisakam festival is famous and hundreds of thousands of people flock to it at the time. It was there that we saw the finest dancing peacock and it still dwells in our memory. The *Pujaris* in this temple, by a peculiar custom, are drafted from Malabar from among the Namburi's and are called *Portia* (worship-ful).

² As the conquering Hero and deliverer of Indra, our Son-God rides on the elephant to show His grace to his devotees.

³ Compare the text from *Svetasvatara*.

"That Bhagavat exists in the faces, the heads, the necks of all; He dwells in the cave (*guha*) of the heart of all beings; He is all pervading. Therefore He is the omnipresent Siva." (iii. 11).

"Its Hands and feet are every-where; its eyes and head are every-where; its ears are every-where it stands encompassing all in the world". (ii. 16).

Hence God Muruga is called *Guha* himself as dwelling in the hearts of all. Hence, His six heads and twelve arms. Each face is doing a separate function and one pair of arms corresponds to each of these functions. In these, God as the Yogi and Bhogi, as the first teacher, as the ruler and protector, destroyer, as the Lord loving his devotees and being loved by them, all these different aspects are brought out.

One Face, like the Full Moon, spreads light in all quarters removing the doubts of Maharishis, after teaching the truths of sciences difficult of reach,

One Face performs the Battle-Sacrifice crushing the hostile hosts, with thoughts dark with revenge and biased against them,

One Face smiled with joy on his young Highland-Bride with the creeper like waist.

In consonance with these various functions of these six faces,

On his broad towering shoulders, bearing the sharp arms dividing the bodies of the foes, and glorified on account of their great might, and reached by the triple fold of the chest shining with golden garlands.

One arm was held aloft shielding the divine Rishis sojourning in the skies,

The corresponding one reclined on his waist.

One arm wielded the Mahout's weapon and one arm rested on his thigh,

One pair of arms played the wondrous and sharp spear and shield,

One arm was placed on his breast, and one arm shone amidst the garlands,

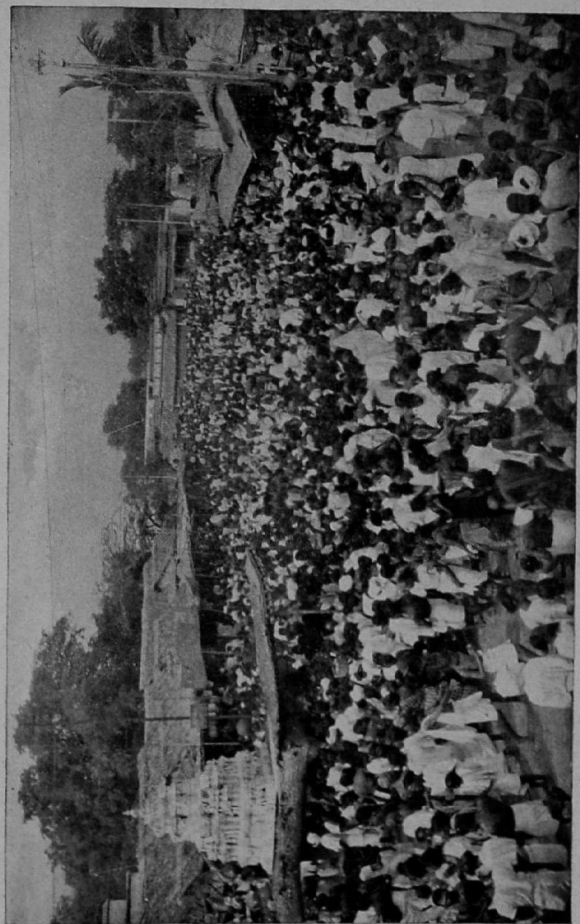
One arm held the circlet and one arm ringed the bells,

One arm rained down showers and one arm garlanded the divine bride,

So these twelve arms played according to the respective faces.

While the heavenly music played, and the strong horns resounded, and the drums were struck like thunder, and the peacock with its variegated feathers swayed on the victorious banner.

So God Muruga appears on the aerial route, with rapid strides, and reaches and rests in the far-famed *Alaivai* praised by the world.



Courtesy, S.I.Ry. Publicity]

P. 111—Tiruvavinankudi—Padha-Vinayaka Shrine—a festive crowd of devotees.

Canto III

Tiruvavinankudi.¹

While with joyful heart the great seers, the *Munis*,²
Clad in garments of bark, with their spiral braids,
Shining beautifully like the *Valampuri* Chank³,
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;

While the *gandarvas*, 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

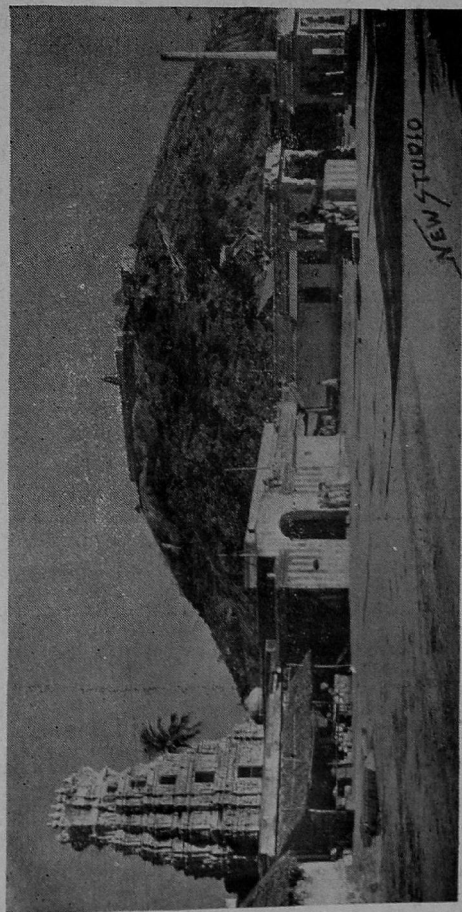
And showed in every turn true golden spots

Whose person was adorned with jewelled cloth,

¹This part gives a description of an aerial procession of Gods and Goddesses of surpassing 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. *Tiruvavinankudi* is identified with a small place called Sittanvalvu near Palni, a famous place sacred to God Subramanya.

²A 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 perfectly balanced in mind, knowing no anger and no sin. They have mastered all knowledge and what is more they have seen the Truth (செம்பொருள்) as Saint Tiruvalluvar puts it. See for a like description in *Periyapurānam*.

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



Tiruvavinankudi.

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 world²
 Where-in the cities gleam with temples to the four³
 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 victorious⁴
 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 four⁵,
 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

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 fangsthrough a tube. (*சூழல்* 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 According 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 Supremacy of Siva, we have given the passages from the Veda and explained its symbolism elsewhere (*vide p. 279 Studies in Siva 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, Taitiyas, Garudas, Kinnaras, Kinpurashas, Yakshas, Vijnadaras, Rakshasas, Ghandarvas, Siddhas, Charanas, Bhutas, Paisachas, Taraganas, Nagas, Akasavasis, Bhoja-bumigas.

To free the lotus born Brahma from curse¹,
 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 *Tiruvavinankudi*.

Canto IV

Thiruveragam.²

The Brahmans failing not in duties six³
 On both sides famed for long and high descent,
 Their good youth spent for eight and forty years⁴,
 In Vedic paths and teaching *Dharm* always
 And tending sacred fires of three different forms⁵,
 And wearing sacred thread of three triple strands
 In wet cloths clad and palms over heads held up
 Landing self⁶ and the secret word of letters six⁷
 Repeating, they offer flowers sweet at proper times.
 Much pleased our Lord doth dwell in *Eragam*.

¹ When the War-God after vanquishing the *Asuras* was married to *Devayanai*, 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 curse lost his power of creating people, the other Gods also lost the power of protection and destruction.

² This is said to be a shrine of God Subrahmanya in the Hill country, Malabar; also popularly identified with Swamimalai, an artificial hill temple 4 miles from Kumbakonam.

³ These six duties are reciting the Vedas, and teaching the Vedas, performance of Yajnas and getting them performed, giving charity and accepting charity.

⁴ These brahmans belong to the Brahmacharya asrama.

⁵ The three fires are Agavaniya, Dakshinagni and Grihapatya, and they are tended in pits of the form of the square, triangle and bow-shape. The editor notes that the two latter forms are different from the forms now in use and attributes it to *Sahabatham*.

⁶ This is the practice of *Soham Dhyana*.

⁷ The commentator says this mantra is *Nama-kumaraya*. But the modern mantra usually practised is *Om Suravanabhava*.

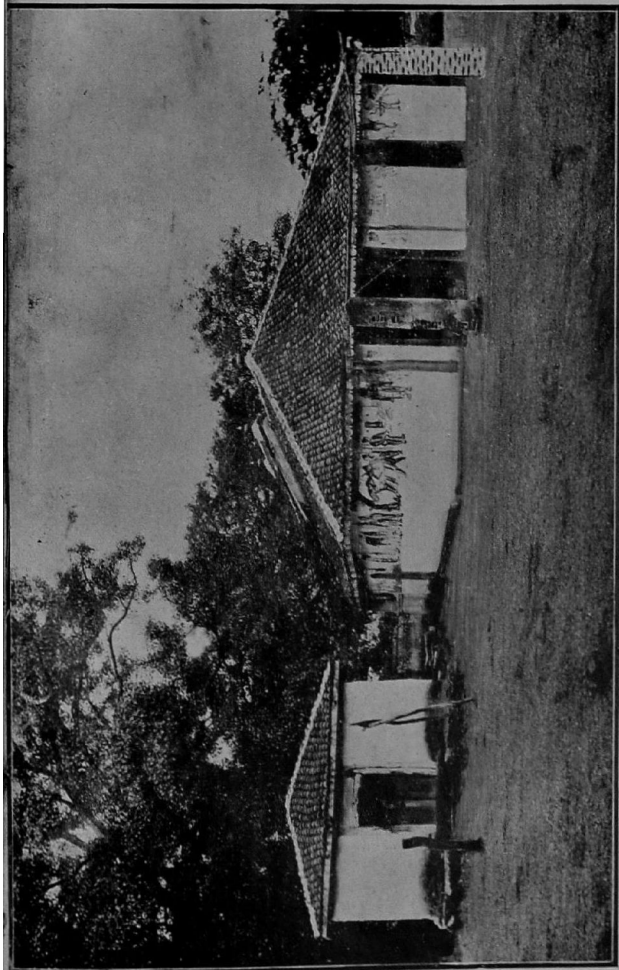
Canto V

Kunruthoradal.¹

SPORTING ON ALL THE HILLS.

God Velan crowned with garland made of leaves and
flowers
And fragrant wets with scented sandal paste well
smeared
While cruel Highland men armed with death-dealing
bows
Drink deep potations of strong mead with kith and kin
And dance to the Music of the *Thondaka* drum,
While damsels fair like peacock fine with modest gait
And hair adorned with strings of water-lilies sweet
And body streaming with garlands of green leaves
And flowers white where-in dip in the honey bees,
Raise their hands in mute adoration,
While some left their voices sweet like stringed
instruments,
Our Lord of reddish-hue in cloths of reddish colour clad,
His ears with cool and tender leaves of Asoka stuck,
Kilted and belted with the Victorious tinkling bells
And garlanded with flowers of red Iseora. (*Vetchi*).

¹ This means God's play in all the Hills. According to Sutra five of *Porul Adhigaram*, *Agattinai Iyal* of *Tolkappiyam*, the Hill country called *Kurinji* inhabited by the Kuravars is especially associated with the worship of God Muruga; as pasture land (*Mullai*) with the worship of Vishnu, as sea-board (*neithal*) with that of Varuna; and cities (*marutham*) with that of Indra. The form of marriage is Gandharva and free court-ship and love. The courtship of God Muruga with the girl Valli, born among Kuravars and his subsequent marriage arises out of the usual incidents of *Kurinji-tinai*. See *Kurinji-pattu* of this collection. The last section dealt with the high philosophic and ritualistic worship of God Muruga by Brahmans who had vowed celibacy and practised the greatest austerities. And the present section gives a thorough contrast to the above scene and the god of these severe Brahmans, whose secret name could not even be audibly pronounced, this austere God is seen here mixing freely in the company of these low hill-people in their dances and drinking bouts; and the explanation is given by the poet in one word. This is how God shows His graciousness. He is all in all to all, to the High and the low, the lettered and unlettered, the sage and saviour. To all of them He is accessible and shows grace. A simple faith and trust in God and more than any learning austerity, will lead to a quicker knowledge of God; and this is also the lesson brought out in the story of the Hunter Saint: *Kannappa*.



The Kataragama Temple of Kartikeya - Muruga
Kartikeya Grama - Ceylon
Courtesy : Swami Balananda Saraswati.]

Blowing sweet notes from hollow reed, and on the
 peacock striding swift,
 Stridings wift with goat in front and flawless banner raised,
 His stature soaring high, with armlets rare adorned,
 His waist fastened with soft cloths trailing to the ground,
 The damsels fair with shoulders soft and eyes like
 those of deer,
 Swinging quick to the lilt of *Kuravai*¹ dance,
 Our Lord leads out with his strong hands interlaced
 And plays over all these Hills and shows His endless grace.

Canto VI

Pazhamuthir-solai²

At famous festivals in all and every village,
 Where goats are sacrificed, and blood mixed with
 millet is sprinkled,
 At every abode where devotees invoke him,
 At every sacrificial ground where Velan dances,
 At every forest, grove and tank and rivers and other places,
 At squares where three, four and five roads meet,
 At flower gardens and village *munds* and public places,
 At places where the cattle are herded together,
 At towns where the kurava girls,
 Fixing the cock-banner, and smearing ghee and white
 mustard thereon
 Recite the *mantra* secretly and in loving worship

¹ *Kuravai* is a Dance in a ring, the dancers holding each other's hands; it is supposed to secure success in love and war.

² The common identity of Pazhamuthir-Solai with Alagarkoil on the Alagar-Hills, 13 miles away from Madura has to be considered. Her ancient traditions are as a Vishnu Stala to Sri Kalla-Alagar. Mentions of it are as *Tirumal-kunram* and *திருமால்குஞ்சோலை* in Sangam classics. *Vide*,

"திருமாள் குன்றத்துச் செல்குவி ராயின்"—*Silap.* XI. 91-100

"நிலம்பக வீழ்ந்த சிலம்பாற் தகன்றலை"—*Silap.* XI. 108

also "சிலம்பா தணிந்த சீர்கெழு திருவிற்

சோலையொடு தொடர்மொழி மாலிருங் குன்றம்"

—*Paripadal* XV ll 22-23

where it is referred to. Pazhamuthir-solai may be one of the many shrines on the lower Palnis, and the neighbouring groups of hills in the Pandi-nadu. *Vide* also my article in 'The Hindu Illustrated Weekly' dated 15-7-1934.—Ed.

Offer the flowers, and tying two different pieces of cloths
On their loins and the *raksha* on their arms,
And sprinkle white fried rice and offer oblations
Of white rice with goat's blood in different corners,
And smear with paste of sandal and fragrant saffron,
And tie up the garlands of red oleander and green leaves
After severing them, and invoke Muruga's blessing
On their Hill-Villages (so that it may be freed from
famine, sickness and enemies).

Offer incense singing the *Kurinji* melody,
While the music of the instruments mixed with that
of the rippling brooks
And sprinkling the red flowers and millet mixed with
blood

The Kurava girls danced a fearful dance to the tune
of the music,
And invoked God Muruga so that unbelievers may
be baffled,

While others of the city make the Holy place resound
With their songs and the blowing of many horns,
And the ringing of many bells, and praising
The Royal Elephant invoke God and obtain boons they
wished for,

In all these places, Our Lord is sure to dwell
This I state of my own knowledge;
Yet He may dwell in places not known to me.

There where you see Him, praise Him, with your face
beaming with joy and lift your hands over your-
head in worship and fall down at His feet and
repeat His praises as follows :—

Thou Oh Lord, six-bodied, of six holy women born,
In sacred pool of Himayam with *darbha* grass grown
And borne by one of the elemental Gods (Agni),
Thou Son of God seated under the Banyan trees,
Thou child of the daughter of great Himavat,

* "சரவ ணந்தனித் தனதுசே யாறுருத் தனைபு
யிருக ஈங்கனா லன்புட னெடுத்தனன் புல்வித்
திருமு கங்கனோ ராறுபன் னிருபுயஞ் சேர்ந்த
வருவ மொன்றெனச் செய்தன னுலகமுன் றுடையான்."

Thou the Death of my foes, Thou Lord of the Bow
Thou darling child of Victorious and Victory-giving
Durga,

Thou Lord born of the Sylvan Goddess well adorned,
Thou, the General of the suppliant Deva hosts,
Thou, the wearer of the garland and knower of all Arts,
Thou, incomparable in war and victorious in youth,
Thou, the wealth of the Brahmins and the word of
the wise,

Thou, consort of Valli and Devasena,
Thou, bull among heros with spear in arm,
Thou, mighty Lord who split the rock of evil,
Thou, Lord of *Kurinja* whose hills to sky do soar,
Thou, Hero of whom all bards do sweetly sing,
Thou, Muruga whose station none can reach,
Thou whose praise is Thou fulfillest all desires,
Thou showerer of grace on those in travail
Thou Lord whose chest Victorious in war is blazoned
in gold.

O Thou who hast no equals in Thy Supreme Wisdom.
Thou liberal dispenser of gifts to those who pray to Thee
Thou whose name is praised by the great
Thou who acquaint the name of strong over evil by
your prowess in vanquishing Surapadma and his
hosts

Thou the Comparable, Thou the Chief ”.

“In Saravanai's waters her child's six forms she (Uma) lovingly clasped with both arms and lifted and of his six beauteous faces and twice six shoulders she made one form, she, the mistress of the triple world.

“எந்தை சத்திக ஞாயிரெலா மொடுக்குறு மெல்லை
முந்து போலவென் றுகியே கூடிய முறைபோ
லந்த யில்லதோர் மூவிரு வடிவுமொன் றுகிக்
கந்த னென்று பேர் பெற்றனன் கவுரிதன் குமரன்.”

—கந்தபுராணம், சரவணப்படலம் 20-21

“As the diverse energies of our father, at the involution of all things, became one as before, so the twelve forms of Gauri's son became one and he received the name Kandan.”—P. A.

• His inherent energy is exoterically represented as his twin-consorts—*Teivayanai*, here referred, the energy of action (*கிரியா சக்தி*) and *Valliamman* (l. 101), the energy of desire (*இச்சா சக்தி*). Though himself free from all desire he deigned, says the commentator, to set the world a pattern of home life; for the discharge of its duties leads to God, no less surely than a life of renunciation—P. A.

PAZHAMUTHIR-SOLAI

Thus have I praised Thee in words not adequate;
As Thou art difficult of description by mere mortals;
And approached Thee to gain Thy Feet.

(By the Poet to God Muruga)

Desiring to mix with the hosts of devotees of all sorts
and conditions

And share in the joy of the Festive ground

This deserving poet of mature knowledge and truth

Has approached Thee, O Lord, desiring to utter

Thy great praises and praising Thee in words of
wisdom and sweetness

Before even these prayers were thus addressed

His divine form of incomparable strength

And His stature extending to the skies

This fearful Form concealing and approaching the
Sabha

And showing his old Divine Form of Youthful Beauty
The Lord, will say

"Your Visit I know—Leave off fear".

And graciously uttering words of love

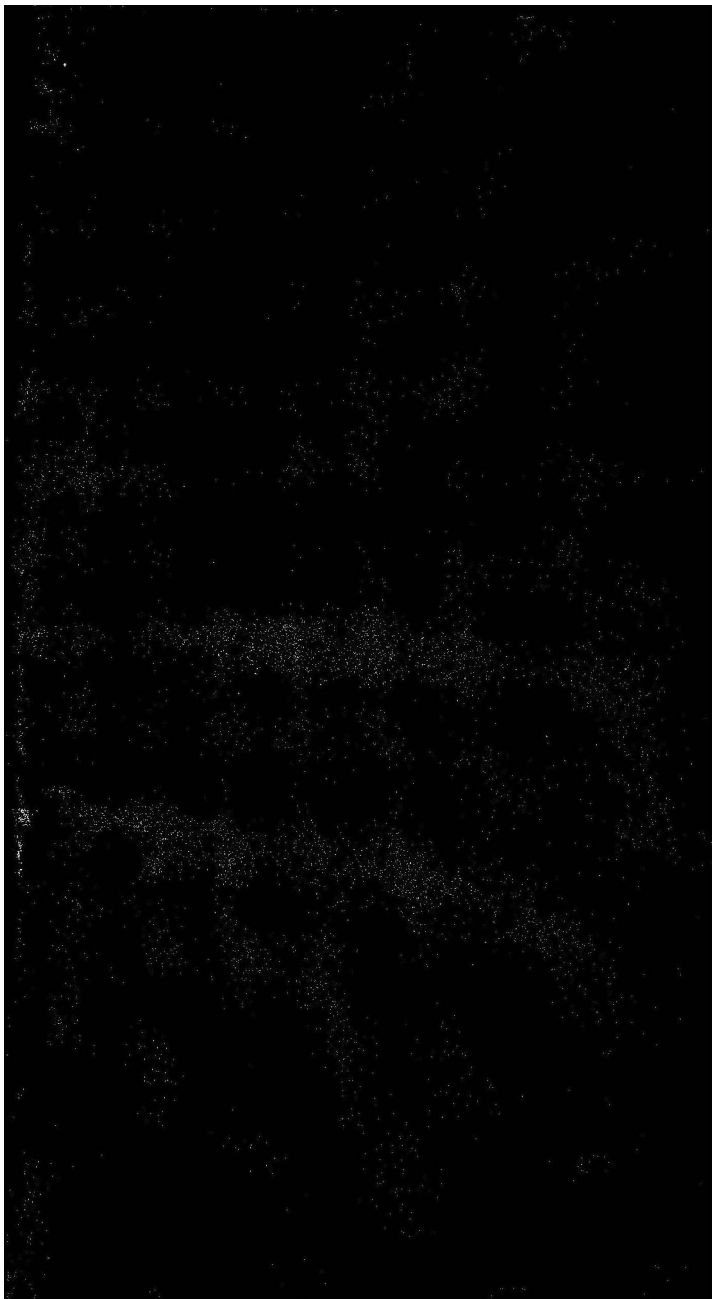
So that you of all others in the world surrounded by
the waters may shine

He will grant you the boons difficult to obtain.

(Here follow the description of Pazhamuthir-solai as above)

He, the Lord of the Hill in *Pazhamuthirsolai*.

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