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MURUKA WORSHIP  
AND  
THE CONCEPT OF BHAKTI

**Dedicated to Lord Subramanya**

Gintupitiya Temple

Proceeds from the sale of this book  
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## PREFACE

This study on the modes of Muruka worship and concept of *bhakti* is based on the earliest Tamil literary works, *Paripāṭal* and *Tirumurukārruppāṭai*.

In this study an attempt is made to show that the devotees' *bhakti* towards God Murukaṅ is first introduced in the eight *Paripāṭal* poems in praise of Cevvēl and it achieves a deeper meaning when it finds expression together with the response of God Murukaṅ in the *Tirumurukārruppāṭai*. It has been clearly proved how *bhakti* originated and developed gradually into its full form as the means of liberation, illumination and bliss for the devotee.

I am deeply grateful to Mr. D. Eswaran for helping me to publish this work.

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Sri Lanka,  
17.8.84.

A. Kandiah

## A NOTE ON THE TAMIL TRANSLITERATION

### VOWELS

அ	—	a
ஆ	—	ā
இ	—	i
ஈ	—	ī
உ	—	u
ஊ	—	ū
எ	—	e
ஏ	—	ē
ஐ	—	ai
ஒ	—	o
ஓ	—	ō
ஔ	—	au

### CONSONANTS

க	—	k
ச	—	c
ட	—	ṭ
த	—	
ப	—	p
ற	—	r
ர	—	r
ங	—	ṅ
ஞ	—	ñ
ண்	—	ṇ
ன்	—	ṅ
ந்	—	n
ம்	—	m
ய்	—	y
ல்	—	l
ள்	—	l
ழ்	—	l
வ்	—	v

## THE MODES OF MURUKA WORSHIP

Of the various aspects of religious significance seen in the earliest works, *Paripāṭal* and *Tirumurukārruppāṭai*, the modes of worship of the Tamils, and the role of the brahmans as officiating priests in some of the shrines of Murukaṅ, deserve detailed analysis. We have conclusive evidence in our sources of Murukaṅ worship then, as now, consisting of going to different abodes, worshipping or taking part in congregational worship, offering various oblations, worshipping the deity with songs and dances, conducting religious festivals and so on.

The *Paripāṭal* hymns reveal the manner in which this worship was conducted. We have references to the practice of people worshipping Murukaṅ, sometimes in the morning, and sometimes in the evening.<sup>1</sup> Nallaṭiciyār speaks of people worshipping in the evening, while Nappaṇṇaṅār describes how men and women proceed towards Paraṅkuṅṅam to pay homage early in the morning.<sup>2</sup> These men and women, garbed in fine clothes and expensive ornaments, proceeded on horseback or in chariots.<sup>3</sup> This is clear indication that devotees in those days made use of vehicles and animals to travel to Murukaṅ's abodes. The current theory that devotees should not go on vehicles or animals to temples was perhaps not observed during this period. In other words, the theory was perhaps formulated at a later date by Āṅumuka Nāvalar himself.<sup>4</sup>

The subject matter of *Tirumurukārruppāṭai* also bears evidence to the fact that devotees went to different abodes of Murukaṅ in order to obtain his grace. In the *Tirumurukārruppāṭai*, as we have already mentioned, the *bhakta* who has received spiritual blessings from Murukaṅ directs other devotees who seek liberation to approach him and obtain his grace. The poem in fact describes the six hill shrines where he dwells, and how to reach those shrines.

The practice of people going to shrines on vehicles and animals and taking part in congregational worship is more clearly brought out in the description of Pāṅṭiyaṅ's visit to Paraṅkuṅṅam. In this description, the way in which Pāṅṭiyaṅ, along with his ministers, womenfolk, and citizens, worshipped the abode in a clockwise direction, is compared to the moon and constellations going round mount Mēru ; and the premises where the people tethered the ele-

phants to different trees, removing the horses from the paths and pushing aside the chariots, are compared to the encampment of an army.<sup>5</sup>

A review of this description makes clear three facts ; firstly the king himself went to worship Murukaṅ in his abode, and his visit was celebrated with pomp and glory. Secondly, it was the custom, even during this period, for the devotees to worship the shrine in a clockwise direction, and this mode of worship survives even today. Thirdly, the elephants, horses and chariots, were perhaps used to transport the people in great numbers to celebrate the king's visit, and this is obvious evidence of people travelling to temples on vehicles and animals for congregational worship.

Offering various oblations to Murukaṅ was another characteristic of the mode of worship of the period. Nallaḷiciyār presents a graphic picture of the devotees who worship the Lord at Paraṅkuṅṅam offering flowers, leaves, silk clothes, gems and spears, with songs sung in praise of Him.<sup>6</sup> The practice of offering a spear made of silver or gold for the fulfilment of a vow made to Murukaṅ is prevalent among the Śaivites even at present. Nallantuvaṅār, on the other hand, describes the devotees who offer sandalwood, incense, lighted lamps, fragrant flowers, drums, gems, peacocks, axes, elephants and various other oblations dear to Murukaṅ, in worship.<sup>7</sup> The offering of peacocks and elephants is proof that devotees donated living things as oblations. Even if only images or statues of these animals were offered, they were offered because they were the vehicles beloved by Murukaṅ.

The poet also speaks of ladies worshipping the lord for various material benefits. Some ladies worship the Lord asking him to grace them with success in love,<sup>8</sup> some to grace them with conception ;<sup>9</sup> some for wealth<sup>10</sup> and others for the victory of their husbands in war.<sup>11</sup> All these clearly prove that Śaivite worship and religious practice derives its meaning from the *bhakti* that motivates them. The worshippers believed that all the oblations were to be offered with inner devotion and love for Murukaṅ. To such worshippers, the god granted both spiritual blessings as well as material benefits. Apart from these, references may be cited from *Tirumurukāruppaṭai* for the practice of animal sacrifice. In the section 'Paḷamutircōlai' the poet describes the festivals conducted in honour of

Murukaṅ on holy days, in which the banner that bore the image of a cock was installed, gifts of millet and flowers were served and rams were given in sacrifice.<sup>12</sup>

Music and dancing must have become an essential part of Murukaṅ worship as it is referred to in a number of places in our sources. Nallantuvaṅār speaks of devotees singing songs to time measure and dancing to tāḷa.<sup>13</sup> Nallaḷiciyār delights in describing Paraṅkuṅṅam in association with sweet music and beautiful dancing. He compares the sweet music played on the *yāl* by the Pāṅar to the sweet singing of the crickets, the sweet melody of the flute to the humming of bees, the beating of drums to the sound of the mountain streams and the dancing of ladies to the rustling of creepers.<sup>14</sup> Nallantuvaṅār speaks of two different types of flutes played by the musicians at Paraṅkuṅṅam ; one has seven holes and the other five.<sup>15</sup> Kuṅṅampūtaṅār refers to music and dance competitions in the abode of Murukaṅ at Paraṅkuṅṅam.<sup>16</sup> From all these, we may reasonably conclude that Paraṅkuṅṅam was famous for music and dancing. Nallaḷiciyār's description clearly indicates that songs were sung by groups of people to the accompaniment of various musical instruments, while beautiful ladies performed dances. Another aspect described in all these references, is that music and dancing were performed not merely out of *bhakti* but also for pure enjoyment. On the contrary, not much mention of music and dancing at Paraṅkuṅṅam is made in *Tirumurukāruppaṭai*, and this applies also to the other five abodes of Murukaṅ, except for the descriptions of dances performed by young girls, *tuṅṅaikai* performed by *Pēymakaḷ*, 'She-devil' at Paraṅkuṅṅam, *Kuravai* at Kuṅṅutōṅṅāḷ, and *veṅṅiyāḷ* at Paḷamutircōlai—which will be examined shortly. There are, however references to brahmans chanting the mystic formula of six letters in the section about Tiruvēra-kam ;<sup>17</sup> to the sound of the drums of the gods, blowing of horns and conches, and the beating of drums in the section 'Tirucciralaivāy',<sup>18</sup> and to celestial damsels playing sweet music on the *yāl* in the section about Tiruvāṅṅaṅkuṅṅi.<sup>19</sup> There is no mention of any of these things in *Paripāḷ*.

From these references we may legitimately conclude that songs were sung in the presence of Murukaṅ both in Tamil and Vedic Sanskrit and probably to the accompaniment of musical instruments.

There is evidence in our sources to suggest that during this period, in some shrines of Murukaṇ, the religious ceremonies were performed according to tradition by the brahman priests while in certain other shrines, ceremonies were conducted by the worshippers themselves. The description of one face of the god guarding the sacrifices performed by the brahmans<sup>20</sup> throws light on the fact that the brahmans functioned as officiating priests in the shrine at Tiruccīralaivāy. The reference also makes explicit that the rites in the shrine were performed according to Vedic tradition. Besides this, from the description in the section 'Tiruvērakam', we can reasonably conclude that Tiruvērakam was a prominent holy centre of brahman activities tending sacred fires, performing rites with full devotion, keeping folded palms on their heads in adoration, offering fragrant flowers to Murukaṇ at specified times and so on. These, therefore, furnish ample evidence to show that the ritual in these two shrines was performed by brahman priests and the worshippers probably offered their oblations through them.

The poet, however, presents a different mode of worship in the other sections on Paraṅkuṇṇam, Kuṅṇutōṛāṭal and Paḷamutircōlai. He speaks of devotees performing ritual worship with song and dance. In the section about Paraṅkuṇṇam, there is a vivid description of a dance<sup>21</sup> performed by young girls who bless the banner of Murukaṇ on which is the image of a cock, and wish it great success. All the mountain slopes resound with echoes of their songs. The poet also describes how the girls beautified themselves prior to dancing ;

“On their young breasts, shaped like unopened *kōṅku* buds, they smear fine-coloured and scented sandal-paste made by grinding the strong, hard and fragrant sandalwood as though sweet-smelling *marutam* blooms are being piled ; even before the sandal paste dries they spread over it the fine pollen of full bloomed *veṅkai*.”<sup>22</sup>

This description tells us of the mode of worship of the female devotees at Paraṅkuṇṇam, where the women worshipped directly, without officiating priests. Moreover, it also indicates that unlike current practice, young girls were permitted to go to shrines and to take part in dancing. It is also conclusively proved that the dance was performed in the sacred abode of Murukaṇ as a mode

of worship. In addition, we have a description of *tuṅṅkai* performed by Pēymakal, 'she-devil'. This was probably another dance-form used as a mode of worship at Paraṅkuṇṇam by the female devotees of Murukaṇ.<sup>23</sup>

Reference can also be cited from *Paripāṭal* for devotees conducting ritualistic worship of their own at Paraṅkuṇṇam. Nappaṇṇār describes how the ladies performed *pūjā* with flowers and water to the domed forehead of the sacred elephant of Murukaṇ on which they applied *Kuṅkumam*, having decorated it with chowries made of the tail of the yak, and raising over it a golden-handled umbrella.<sup>24</sup> On the other hand, Nallantuvaṇār speaks of devotees offering to the holy feet of Murukaṇ various oblations which are dear to him.<sup>25</sup> Kēcavaṇār, however, differs in his descriptions, for according to him, Lord Murukaṇ at Paraṅkuṇṇam is well-pleased with the sacrificial ceremonies of the brahmans,<sup>26</sup> which is clear evidence of the fact that brahmans functioned as officiating priests. All these give us conclusive evidence of Paraṅkuṇṇam being an abode open to all to worship on their own, although there were brahman priests to conduct ritualistic rites.

In the section 'Kuṅṇutōṛāṭal' the poet speaks of the *Kuravai* dance of the mountain tribes.<sup>27</sup> The men tread the *kuravai* dance to the small drum's beat, and with them there are damsels whose modest walk is like the strut of the peacock. The 'Red God' descends among them well-decked, dances with them, embraces them, and accepts their offerings. This dance tells us much about the inherent connexions between the mountain tribes and the cult of Murukaṇ. The *kuravai* dance was, therefore, the mode of worship of the people of the hill region, and Murukaṇ was believed to have descended come among them to shower his grace in response to such worship.

Finally, in the section 'Paḷamutircōlai' the typical Darvidian form of worship *veriyāṭal* is described. Though the technical term *veriyāṭal* which is used by the early poets for ritualistic dances does not appear in the *Tirumurukārruppaṭai*, the technical terms *āṭukaḷam*<sup>28</sup> or *veriyayar kaḷaṇ*,<sup>29</sup> used to refer to 'the floor of the frenzied dance' are mentioned. While they danced in frenzy, songs were sung, horns were blown, bells were rung, and hymns were sung in praise of the sacred elephants of Murukaṇ.<sup>30</sup>

The foregoing analysis and examination taken together point to the conclusion that the three types of dances, *tunāṅkai*, *kuṛavai* and *veriyāṭal*, figure prominently as the modes of worship of the people of this period. We need not emphasise this point any further; but what strikes the reader is that these dances are given prominence in the *Tirumurukārruppaṭai* as a mode of worship, and that the author directs devout souls who desire liberation and the grace of Murukaṅ to Murukaṅ's abodes. Each of these dance forms was probably associated with a particular shrine—*tunāṅkai* with Paraṅkuṅṅam, *kuṛavai* with Kuṅṅuṭōṛāṭal, and *veriyāṭal* with Paḷamutircōlai.

Furthermore, the description in the *Tirumurukārruppaṭai* of the young girls who in their worship bless the banner of Murukaṅ and wish it eternal success, and that in the *Paripāṭal* of the ladies who perform *pūjā* to the domed forehead of the sacred elephant, with flowers and water, tend to suggest that during the period of these two works the devotees worshipped even the banner and the elephant of Murukaṅ. In other words, like the *kaṭampu* tree which provided shelter to the deity, the peacock and elephant vehicles, the banner and the spear were regarded as sacred and received all acts of worship which were meant for Murukaṅ himself. Subsequently, this practice perhaps contributed greatly to installing the spear, the emblem of Murukaṅ, as the sole object of worship in some of the shrines of the god. Therefore, Ārumuka Nāvalar's objection to the installation of the spear in the sanctum sanctorum at Nallūr in Sri Lanka is not convincing.<sup>31</sup>

## THE CONCEPT OF BHAKTI

The *Paripāṭal* and the *Tirumurukārruppaṭai* are perhaps the earliest works in which the devotee's love or *bhakti* of Murukaṅ is quite explicitly expressed, conveying not merely 'love of God' but also a deeper, mystical union with the Almighty. The language and the expression bear ample evidence to the personal experience of the poets; the outpouring of their hearts gives us a true picture of their spiritual elevation. This applies particularly to the poet of *Tirumurukārruppaṭai*. Apart from describing the beatific nature of Murukaṅ and singing his glories with devotion, the poets of these two works display *bhakti* as the means of salvation, portraying his holy feet as the refuge of the devotees, and representing his holy faces and holy arms as granting spiritual boons.

The devotee's approach to the holy feet of Murukaṅ is described in three places in the *Tirumurukārruppaṭai*. In one, the poet promises the immediate fulfilment of the desire for salvation if the devotees, with the supreme intention of attaining the sacred feet of Murukaṅ, pursue the path of righteousness and move towards self-realisation.<sup>32</sup> In another, he recommends devotees to sing praises with faces beaming with joy, to adore him with palms folded on the head, and to prostrate themselves at his holy feet, at whatever shrine they happen to see his image.<sup>33</sup> In the third, the devotee's desire to achieve the holy feet of Murukaṅ through *bhakti* is described.<sup>34</sup> Dhavamony cites the reference *anpuṭai nanmoli*,<sup>35</sup> 'good words expressive of love (for god)' as clear indication that the *Thirumurukārruppaṭai* teaches *bhakti* in its technical, religious sense and also points out that this evidence is all the more important since the work belongs to early Tamil literature.<sup>36</sup>

On the other hand, the poets of *Paripāṭal* also often describe the shade of the holy feet as the place of surrender and final liberation of the devotees. Only the virtuous and those who are extolled by ascetics will reach the shade of the holy feet of Murukaṅ, and therefore, to achieve that status, one should worship him for his divine grace, love and virtue, but not for wealth, gold and enjoyment, which are worldly possessions detrimental to final liberation.<sup>37</sup> The commentator says that *anpu*, 'bhakti' creates *arul*, 'divine grace' which causes final liberation, and that *aram*, 'virtue', can be obtained through both divine grace and love.<sup>38</sup> The reason for this interpretation is that love mollifies, softens and melts hearts



quicker than any other passion, reaching its highest stage in the final realization of God. Kuṅṅampūtaṅār describes how the lovers of Murukaṅ, who worship him with their heads bowed and praise him in prayer, long to secure a permanent place in the shade of the holy feet.<sup>39</sup> Nallaccutaṅār speaks of the devotee who praises the Lord in worship not only for his own liberation but also for the salvation of all the other devotees in the shade of the holy feet.<sup>40</sup> Nappaṅṅaṅār sings of the devotee who with fellow devotees, sings the praise of Murukaṅ who resides in the shade of the *kaṭampu* tree on Paraṅkuṅṅam.<sup>41</sup> These descriptions show conclusively that *bhakti* is fostered and developed by steady longing for the holy feet of Murukaṅ and constant meditation on him by such means of worship as constant thinking, praising through hymns, adoration with palms joined together, and prostration.

What strikes the readers of the poems in *Paripāṭal* is the devotee's *bhakti* which creates in him the absolute trust and confidence in the power of Murukaṅ and in the efficacy of his grace, because he goes to the extent of adoring the jewel-like hill where the Lord is housed,<sup>42</sup> worshipping the *kaṭimaram* in the shade of which he resides,<sup>43</sup> and longing to secure domicile at the foot of his hill-shrine Paraṅkuṅṅam.<sup>44</sup> Similar poetic techniques and situations are employed to describe secular love in the early *akam* poetry.

All the descriptions of *bhakti* examined above, although cited as explicitly revealing the devotion and love of devotees in general towards Murukaṅ, can also be taken as a true picture of the spiritual aspiration of the poets in particular. This is true in the case of *Tirumurukāṅruppatai*, as it describes the *bhakta*—author who has received the spiritual blessings of Murukaṅ and directs other devotees who seek after liberation to approach him and obtain his grace. The current story about the author of this work also bears evidence of this fact. The story runs thus :<sup>45</sup>

Nakkīrar was ordered by Śiva to make a pilgrimage to atone for his presumption after the dispute with Śiva at the Tamil literary academy in the city of Maturai. He was caught by a demon on his way while performing his daily *pūjā* on the bank of the river in the forest. He was later confined in a cave along with 999 other men in order to make a huge sacrifice. When the demon was preparing himself to consume all the 1000 prisoners in the sacrifice, the poet invoked the help of the god Murukaṅ to save him and chanted this

poem in his honour. At the end of the chanting of the poem, the god Murukaṅ appeared and killed the demon. Thus Nakkīrar and the others were saved. Many Śaivites believe even at present, with good reason, that the chanting of the *Tirumurukāṅruppatai* still has the same saving power. This legend is undoubtedly a creation of a later date to make the work a popular and inspiring one among the people.

On the other hand, although the poets of *Paripāṭal* are not celebrated as saints and spiritual personalities, the description bears testimony to the profound spiritual experience which they underwent as *bhaktas*.

Murukaṅ's response, however, to those who worship him with *bhakti* is presented through his splendid appearance. We have already mentioned the six faces and the twelve arms, of which four faces and two arms are represented as showering spiritual boons not only on those who love him but also on the people of the whole world. The face which is described as diffusing countless rays of light and as dispelling the dense darkness of the world,<sup>46</sup> and the arm which is portrayed as causing abundant rains,<sup>47</sup> show clearly his practice of granting boons to the whole world. The other three faces and the other arm shower spiritual boons on those who love him ; one face casts a gracious look on the devotees who praise him, and grants the boon for which they pray with love and joy ;<sup>48</sup> the other watches with interest the sacrifices of the brahmans who recite *mantiram* and worship according to the Veda;<sup>49</sup> the third teaches the hidden truths and enlightens the minds of sages,<sup>50</sup> and the arm garlands with the bridal wreath the maiden who lives in heaven.<sup>51</sup> The reference *kātaliṅ uvantu varaṅ koṭuttanṅe*<sup>52</sup> 'gladly grants spiritual bestowal out of love' is a remarkable expression of Murukaṅ's love for his devotee. In addition, the references such as "the glorious Lord grants the favour of release from the sorrow of rebirth, and brings the most enjoyable bliss",<sup>53</sup> "the Lord who is adorned with jewels made of gold grants grace to those who suffer from distress",<sup>54</sup> and "the Lord embraces and showers his grace on those who approach him",<sup>55</sup> clearly demonstrate the spiritual blessings granted by Murukaṅ to his *bhaktas*.

These expressions, or even the term *anpu*, conveying the meaning of spiritual blessings of Murukaṅ in response to his devotees' love, do not figure in the poems in *Paripāṭal*, although the stead-

fast longing of the *bhakta* for the holy feet of the Lord is prominently displayed, especially in the concluding part of each poem. In other words, though the devotee lovingly takes refuge at Murukan's feet in order to live a divine life, the god's response is not explicitly expressed. The mystic union into which the god enters with the mind of his lover, and the way in which the beloved of god in turn, commits himself to god and surrenders entirely to him, is explicitly expressed only in the *Tēvāram*.

The study of these early works has clearly proved how *bhakti* originated and developed gradually into its full form as the means of liberation, illumination and bliss for the devotee. The *Paripāṭal* advocates love, divine grace and virtue but not gold, wealth or luxury.<sup>56</sup> In these poems, the devotees' attitude is one of love and loyal submission to the holy feet of God as being the means of deliverance from the sufferings of rebirth. A notable feature of these poems is that God's response to the devotees' love is not explicitly expressed there as in the other works.

The *Tirumurukārruppaṭai*, perhaps the earliest non-fragmentary poem in praise of Murukan, exhorts devotees to obtain grace and liberation. The central theme in this work is that if the devotee worships God with love, God will grant him the priceless gift of final liberation, which would otherwise be difficult to obtain.<sup>57</sup> This provision for a response from God to the devotees' *bhakti* shows that *Tirumurukārruppaṭai* is the earliest work in Tamil Śaiva *bhakti* literature which exhibits how the devotee pours out his love to God while God responds by showering endless grace on him.

The main difference between the two works is that the *Paripāṭal* represents the self-expression of the devotees who desire salvation while the *Tirumurukārruppaṭai* represents the outpourings of the devotees who have already had Divine revelation and grace. This is perhaps another reason why the *Paripāṭal* poems have not gained a place of religious importance in the Śaivite world and were excluded from the sacred collection of the *Paṇṇiru tirumurai*. The two main reasons are that the anthology contains six poems in praise of Viṣṇu and eight secular poems in praise of Vaiyai, and that secular love-themes dominate some of the poems in praise of Murukan without symbolising the mystic union of the devotee with the Almighty.

Campantar worshipped Śiva with intense *bhakti* for the purpose of achieving spiritual illumination, freedom from rebirth, and final liberation. Dhavamony concludes, "The characteristics of *bhakti*, as described by Campantar, are loving contemplation of things divine, sincere and genuine acts of worship, single-minded devotion, and total surrender of the whole person to God in loyal service."<sup>58</sup> On the other hand, Appar's *bhakti* flows from the bottom of his heart which is pure, sincere and genuine, paving the way for the attainment of final liberation. Single-minded love is very often expressed through Cuntarar's *bhakti* which showed him how to liberate himself from worldly attachments, be freed from fetters, and finally take refuge under the shade of the holy feet of Śiva.

The devotee's *bhakti* towards God is first introduced in the *Paripāṭal* poems. It achieves a deeper meaning when it finds expression together with the response of God in *Tirumurukārruppaṭai*. The full flowering of *bhakti* finds expression in a refined and profound manner only in the mystical verses of the Nāyanmār. Pillay (probably referring to the *Paripāṭal* and the *Tirumurukārruppaṭai*) says that the beginning of the *bhakti* cult is traceable to the third or fourth century A.D., and (probably referring to the *Tēvāram* and *Tivviyappirapantam*) that it blossomed into full vigour in the seventh century A.D.)<sup>59</sup>

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மடமயி லோரு மனையவ ரோடும்  
கடனறி. காரியக் கண்ணவ ரோடுநின்  
சூருறை குன்றிற் றடவரை யேறிமேற்  
பாடு வலந்திரி பண்பிற் பழமதிச்  
சூடி யசையுஞ் சுவன்மிசைத் தானையிற்  
பாடிய நாவிற் பரந்த வுவுகையின்  
நாடு நகரு மடைய வடைந் தனைத்தே  
படுமணி யானை நெடியாய் நீ மேய  
கடிநகர் சூழ்நுவலுங் கால்.  
தும்பி தொடர்கதுப்ப தும்பி தொடராட்டி  
வம்பணி பூங்கயிற்று வாங்கி மரனசைப்பார்  
வண்டார்ப் புரவி வழி நீங்க வாங்குவார்  
திண்டேர் வழியிற் செலநிறுப்பார் கண்டக்  
கரும்பு கவழ மடுப்பார் நிரந்து  
பரிநிமிர் தானையான் பாசறை நீர்த்தே.  
பரிபாடல், 19:19-35.
6. தேம்படு மலர்குழை பூந்துகில் வடிமணி  
ஏந்திலை சுமந்து சாந்தம் விரைஇ  
விடையரை யசைத்த வேலன் கடிமரம்  
பரவின ருரையொடு பண்ணிய விசையினர்.  
*Ibid.*, 17 : 1—4.
7. வேறுபடு சாந்தமும் வீறுபடு புகையும்  
ஆறுசெல் வளியி னவியா விளக்கமும்  
நாறுகமழ் வீயுங் கூறுமிசை முழுவமும்  
மணியுங் கயிறு மயிறுங் குடாரியும்  
பிணிமுக முளப்படப் பிறவு மேந்தி  
அருவரைச் சேராத் தொழுநர்.  
*Ibid.*, 8 : 97—102.
8. கனவிற் றெட்டது கைபிழை யாகாது  
நனவிற் சேஎப்பநின் னளிபுனல் வையை  
வருபுன லணிகென வரங்கொள் வோரும்  
கருவயி றுறுகெனக் கடம்படு வோரும்  
செய்பொருள் வாய்க்கெனச் செவிசார்த்து வோரும்  
ஐயம ரடுகென வருச்சிப் போரும்  
பாடுவார் பாணிச்சீரு மாடுவா ரரங்கத் தாளமும்  
மஞ்சாடு மலைமுழக்கம்.  
*Ibid.*, 8 : 103—110.
9. கருவயி றுறுகெனக் கடம்படு வோரும்.  
*Ibid.*, 8 : 106.
10. செய்பொருள் வாய்க்கெனச் செவிசார்த்து வோரும்.  
*Ibid.*, 8 : 107.
11. ஐயம ரடுகென வருச்சிப் போரும்.  
*Ibid.*, 8 : 108
12. சிறுதினை மலரொடு விரைஇ மறியறுத்து  
வாரணக் கொடியொடு வயிற்பட நிறீஇ  
யூரூர் கொண்ட சீர்கெழு விழவினும்.  
திருமுருகாற்றுப்படை, 218-20.
13. பாடுவார் பாணிச்சீரு மாடுவா ரரங்கத் தாளமும்.  
பரிபாடல், 8:109.
14. ஒரு திறம், பாணர் யாழின் நீங்குரலெழ  
ஒரு திறம், யாணர் வண்டி. னிமிரிசையெழ  
ஒரு திறம், கண்ணார் குழலின் கரைபெழ  
ஒரு திறம், பண்ணார் தும்பி பரந்திசை யூத  
ஒரு திறம், மண்ணார் முழவி னிசையெழ  
ஒரு திறம், அண்ண னெடுவரை யருவிநீர் ததும்பு  
ஒரு திறம், பாடனல் விறலிய ரொல்குபு நுடங்க  
ஒரு திறம், வாடை யுளர்வயிற் பூங்கொடி நுடங்க,  
*Ibid.*, 17 : 9—16.

15. ஏழ்புழை னயம்புழை யாழிசைகேழ்த் தன்ன.  
*Ibid.*, 8 : 22.
16. ஆட னவின்னோ ரவபோர் செறுப்பவும்  
பாடல் பயின்னோரைப் பாணர் செறுப்பவும்.  
*Ibid.*, 9 : 72—3.
17. தாறெழுத் தடக்கிய வருமறைக் கேள்வி  
நாவியன் மருங்கி னவிலப் பாடி.  
**திருமுருகாற்றுப்படை**, 186-7.
18. அந்தரப் பல்லியங் கறங்கத் திண்காழ்  
வயிரெழுந் திசைப்ப வால்வளை ஞரல  
வுரந்தலைக் கொண்ட வருமிடி முரசமொடு.  
*Ibid.*, 119—21.
19. செவிநேர்பு வைத்த செய்வுறு திவவி  
னல்லியாழ் நவின்ற நயனுடை நெஞ்சின்  
மென்மொழி மேவல ரின்னரம் புளர  
நோயின் றியன்ற யாக்கையர்,  
*Ibid.*, 140—3
20. -----யொருமுகம்  
மந்திர விதியின் மரபுளி வழாஅ  
வந்தணர் வேள்வியோர்க் கும்மே.  
*Ibid.*, 95—6.
21. குருதி யாடிய கூருகிர்க் கொடுவிரற்  
கண்டொட் டுண்ட கழிமுடைக் கருந்தலை  
யொண்டொடித் தடக்கையி னேந்தி வெருவர  
வென்றடு விறற்களம் பாடித்தோள் பெயரா  
நிணந்தின் வாய டுணங்கை தூங்க.  
*Ibid.*, 52—6.
22. வண்காது நிறைந்த பிண்டி யொண்டளிர்  
நுண்பூ ணுகந் திணைப்பத் திண்காழ்  
நறுங்குற டிரிஞ்சிய பூங்கேழ்த் தேய்வை  
தேங்கமழ் மருதிணர் கடுப்பக் கோங்கின்  
குவிமுகி ழிளமுலைக் கொட்டி விரிமலர்  
வேங்கை நுண்டா தப்பிக் காண்வர.  
*Ibid.*, 31—6.

23. பெருமுலை யலைக்குங் காதிற் பிணர்மோட்  
டுருகெழு செலவி னஞ்சுவரு பேய்மகள்  
குருதியாடிய கூருகிர்க் கொடுவிரற்  
கண்டொட் டுண்ட கழிமுடைக் கருந்தலை  
யொண்டொடித் தடக்கையி னேந்தி வெருவர  
வென்றடு விறற்களம் பாடித்தோள் பெயரா  
நிணந்தின் வாய டுணங்கை தூங்க.  
*Ibid.*, 50—56.
24. நினயானைச் சென்னி நிறங்குங்கு மத்தாற்  
புணையாப்பூ நீருட்டிப் புணைகவரி சார்த்தாப்  
பொற்பவழப் பூங்காம்பிற் பொற்குடையேற்றி  
மலிவுடை யுள்ளத்தான் வந்துசெய் வேள்வியுட்  
பன்மண மன்னு பின்னிருங் கூந்தலர்  
கன்னிமை கனிந்த காலத் தார்நின்  
கொடியேற்று வாரணங் கொள்கவழ மிச்சில்  
மறுவற்ற மைந்தர்தோ ளெய்தார் மணந்தார்  
முறுவற் றலையளி யெய்தார்நின் குன்றம்  
குறுகிச் சிறப்புணைக் கால்.  
**பரிபாடல்**, 19:85-94.
25. ஆறுசெல் வளியி னவியா விளக்கமும்  
நாறுகமழ் வீயுங் கூறுமிசை முழுவமும்  
மணியுங் கயிறு மயிலுங் குடாரியும்  
பிணிமுக முளப்படப் பிறவு மேந்தி  
அறுவரைச் சேராத் தொழுநர்.  
*Ibid.*, 8 : 98—102.
26. இருபிறப் பிருபெய ரீர நெஞ்சத்  
தொருபெய ரந்தண ரறனமர்ந்தோயே.  
*Ibid.*, 14 : 27—8.
27. தொண்டகச் சிறுபறைக் குரவை யயர.  
**திருமுருகாற்றுப்படை**, 197.
28. ஆடுகளஞ் சிலம்பப் பாடி.  
*Ibid.*, 245.
29. வேலன் றைஇய வெறியயர் களனும்,  
*Ibid.*, 222.
30. ஆடுகளஞ் சிலம்பப் பாடிப் பலவுடன்  
கோடுவாய் வைத்துக் கொடுமணி யியக்கி  
யோடாப் பூட்கைப் பிணிமுகம் வாழ்த்தி.  
*Ibid.*, 245-7.

31. *Ārumuka Nāvalar Pirumāṇiṅ Pirapantat Tiraṭṭu*, Collection of Essays written by ARUMUKA NAVALAR and Compiled by T. KAILACAPILLAI, Part I, p. 5.

32. சேவடி படருஞ் செம்ம லுள்ளமொடு  
நலம்புரி கொள்கைப் புலம்பிரிந் துறையுஞ்  
செலவுநீ நயந்தனை யாயிற் பலவுட  
னன்னர் நெஞ்சத் தின்னசை வாய்ப்ப  
வின்னே பெறுதிநீ முன்னிய வினையே.

திருமுருகாற்றுப்படை, 62-6.

33. யாண்டாண் டாயினு மாக காண்டக  
முந்துநீ கண்டுழி முகனமர்ந் தேத்திக்  
கைதொழுஉப் பரவிக் காலுற வணங்கி.

*Ibid.*, 250—2.

34. நின்னடி யுள்ளி வந்தனென்ன.

*Ibid.*, 279.

35. அன்புடை நன்மொழி யனையே.

*Ibid.*, 292.

36. Mariasusai Dhavamony, *Love of God, according to Śaiva Siddhānta*, p. 126.

37. நின்குண மெதிர்கொண்டோ ரறங்கொண்டோ  
ரல்லதை  
மன்குணமுடையோர் மாதவர் வணங்கியோ ரல்லதை  
செறுநீ நெஞ்சத்துச் சின நீடினோருஞ்  
சேரா வறத்துச் சீரி லோரும்  
அழிதவப் படிவத் தயரி யோரும்  
மறுபிறப் பிலெனு மடவோருஞ் சேரா  
நின்னிழ லன்னோ ரல்ல தின்னோர்  
சேர்வா ராதலின் யாஅ மிரப்பவை  
பொருளும் பொன்னும் போகமுமல்ல நின்பால்  
அருளு மன்பு மறனா மூன்றும்  
உருளிணர்க் கடம்பி னொலிதாரோயே.

பரிபாடல், 5:71-81.

38. See *Paripāṭal mūlamum Parimēlalakar Uraiyum*, ed. by Cāminātaiyar (3rd edition), p. 48.

39. நயத்தகு மரபின் வியத்தகு குமர  
வாழ்த்தினேம் பரவுதுந் தாழ்த்துத்தலை நினையா  
நயத்தலிற் சிறந்தவெம் மடியுறை  
பயத்தலிற் சிறக்க நாடொறும் பொலிந்தே.

பரிபாடல், 9:82-5.

40. நன்றம ராயமோ டொருங்குநின் னடியுறை  
இன்றுபோ லியைகெனப் பரவுதும்  
ஓன்றூர்த் தேய்த்த செல்வநிற் றொழுதே.

*Ibid.*, 21 : 68—70.

41. அவ்வரை யுடைத்தோய்நீ யிவ்வரை மருங்கிற்  
கடம்பம ரணிநிலை பகர்ந்தேம்  
உடங்கம ராயமொ டேத்தினந் தொழுதே.

*Ibid.*, 19 : 103—5.

42. மணிநிற மஞ்ஞை யோங்கிய புட்கொடிப்  
பிணிமுக மூர்ந்த வெல்வோ றிறைவ  
பணியொரீஇ நின்புகழேத்தி  
அணிநெடுங் குன்றம் பாடுதுந் தொழுதும்  
அவை, யாமுமெஞ் சுற்றமும் பரவுதும்  
ஏம வைகல் பெறுகயா மெனவே.

*Ibid.*, 17 : 48—53.

43. தேம்படு மலர்குழை பூந்துகில் வடிமணி  
ஏந்திலை சுமந்து சாந்தம் விரைஇ  
விடையரை யசைத்த வேலன் கடமரம்  
பரவின ருரையொடு பண்ணிய விசையினர்.

*Ibid.*, 17 : 1—4.

44. குன்றத் தடியுறை யியைகெனப் பரவுதும்  
வென்றிக் கொடியணி செல்வநிற் றொழுது.

*Ibid.*, 17: 16—7.

45. For a detailed account see *Nakkīrar carukkam in cīkāḷattip-purāṇam*.

46. மாயிருண் ஞால மறுவின்றி விளங்கப்  
பல்கதிர் விரிந்தன் றொருமுகம்.

திருமுருகாற்றுப்படை, 91-2.

47. .....வொரு கை  
நீன்றி விசம்பின் மலிதுளி பொழிய.

*Ibid.*, 115—6.

48. -----மொருமுக  
மார்வல ரேத்த வமர்ந்தினி தொழுகிக்  
காதலி னுவந்து வரங்கொடுத் தன்றே.  
*Ibid.*, 93-4.
49. -----யொருமுக  
மந்திர விதியின் மரபுளி வழாஅ  
வந்தணர் வேள்வியோர்க் கும்மே.  
*Ibid.*, 94—6.
50. -----யொருமுக  
மெஞ்சிய பொருள்களை யேமுற நாடித்  
திங்கள் போலத் திசைவிளக் கும்மே.  
*Ibid.*, 96—8.
51. நீனிற விசும்பின் மலிதுளி பொழிய வொருகை  
வானர மகளிர்க்கு வதுவை சூட்ட  
வாங்கப்-----  
*Ibid.*, 116—8.
52. -----மொருமுக  
மார்வல ரேத்த வமர்ந்தினி தொழுகிக்  
காதலி னுவந்து வரங்கொடுத் தன்றே.  
*Ibid.*, 93—4.
53. நசையுநர்க் கார்த்து மிசைபே ராள.  
*Ibid.*, 270.
54. அலந்தோர்க் களிக்கும் பொலம்பூட் சேஎய்  
*Ibid.*, 271.
55. மண்டமர் கடந்தநின் வென்றூ டகலத்துப்  
பரிசிலர்த் தாங்கு முருகெழு நெடுவேள்.  
*Ibid.*, 272—3.
56. *Supra*, p. 7.
57. விழுமிய பெறலரும் பரிசி னல்குமதி,  
திருமுருகாற்றுப்படை, 295.
58. Mariasusai Dhavamony, *Love of God, according to Śiva Siddhānta*, p. 354.
59. Pillay K.K., *Landmarks in the History of Tamilnad Proceedings of the Second International Seminar of Tamil Studies, Madras*, p. 20.

