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# “Origin And Development of Saiva Siddhanta Upto 14th Century”



By

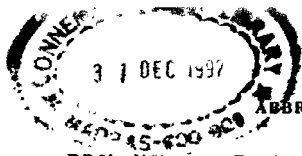
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## ABBREVIATIONS

DRSI	—	Development of Religion in South India
DSSI	—	Development of Saivism in South India
IV	—	Ilakkiya Varalaru by K. Subramania Pillar
Māpāḍiyam	—	Śivañāṇa Māpāḍiyam
MS	—	Meykanda Sāttiram (Dharmapuram, 1942)
MVK	—	Mānikkavācakar Varalārum Kālamum
NVT	—	Neñcuvidutūdu
Porr	—	Pōrippabroḍai
PP	—	Periya Purānam
PPA	—	Periya Purāna Ārāycci
PTV	—	Paṇṇiru Tirumurai Varalāru
Sattiram	—	Siddhānta Sāttiram (Samajam, 1940)
SB	—	Śivañānabōdam
SN	—	Saṅkarpa Nirākaranam
SP	—	Śivappirakāśam
SSP	—	Śivañānasiddiyār, Parapakkam
SSPPK	—	The Saiva Siddhanta as Philosophy of Practical Knowledge
SS Puranam	—	Śaiva Santānācāriyar Purānam
S. S. S.	—	Śivañāṇa Siddiyār, Supakkam
SSV	—	Śaiva Siddhānta Varalāru
TIV	—	Tamiḷ Ilakkiya Varalāru by T. V. S. Pandarattar
TKP	—	Tirukkaliṅṅuppadiyār
TM	—	Tirumandiram
TU	—	Tiruvundiyār
TV	—	Tiruvācakam
TVP	—	Tiruvaruṭpayan

# Scheme Of Transliteration

(Tamil)

## VOWELS :

அ — a

ஆ — â

இ — i

ஈ — î

உ — u

ஊ — û

ஏ — e

ஐ — ē

ஐ — ai

ஒ — o

ஔ — ô

ஔ — au

## Aspirate

ஹ — ah

## CONSONANTS :

### Surds

க — k

ச — c

ட — t, d

த — t, d

ப — p, b

ற — r

### Nasals

ங — ñ

ஞ — ñ

ள — ñ

ந — n

ம — m

ள — ñ

### Medials

ய — y

ர — r

ல — l

வ — v

ழ — l

ள — l



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**CHAPTER I**  
**DEVELOPMENT OF ŚAIVISM**

## DEVELOPMENT OF SAIVISM

Saint Mānikkavācakar sings 'Śiva that hath the Southern Land Praise ; the God that belongeth to all lands Praise'.<sup>1</sup> What the saint-poet suggests in these momentous lines is not so much that South India is a Chosen Land but that it is a land that has the distinction of worshipping the one God of all times as Śiva. The sentiment expressed in these lines lends credence to the view held by many scholars that Śiva was a contribution of the Dravidians to the Indian Religion<sup>2</sup> as such. This is strengthened by the fact that the name Śiva hardly occurs in the Rg Veda as a **proper noun**. It is often

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1 **Tiruvācakam**. Pōrrittiruvākaval, lines 164 - 5 ; St. Sundaramūrti is very definite about Śiva favouring the Tamil or the South country. He goes to the extent of saying about Śiva that He is a Southerner whose concern does not extend toward West, North or East. "Tennānaik kudapāliṅ vadapālin kunapār cērādacindaiyāṅ" (7.38 8).

2 Pope, G U. writes that "Śaivism is the old prehistoric religion of South India, essentially existing from Pre-Aryan times" — **Tiruvācagam** (Reprint, (1959), p. LXXIV ; Slater, G. says, "If Kali and Siva and Visnu are not Vedic deities, and certainly they are not, they can hardly be Aryan, and there seems no other possible alternative than to suppose they are Dravidian" - **The Dravidian element in Indian culture**, p 50, cited in the **Siva-Siddhanta as a philosophy of Practical Knowledge**, 1966, p 38. "Like Saivism itself, yoga had its origin among the Pre-Aryan population, and this explains why it was not until the Empire period that it came to play an important role in Indo-Aryan Religion" - Marshall, Sir John, **Mohenjadaro and the Indus Civilization**, Vol. I, 1931, p. 54.

applied to many gods of the pantheon in the sense of 'propitious', and once indeed to Rudra himself (x. 92. 9), meaning paradoxically that the God of wrath is the very apotheosis of propitiousness<sup>3</sup>. The origin of Śaivism is lost in obscurity and the Śaivism of history is acknowledged by historians to be a blend of two lines of development, the Aryan and the Pre-Aryan<sup>4</sup>. The Mohanjadaro and Harappa excavations prove fairly beyond doubt the vogue of a civilisation, pre-Aryan in content and presumably Dravidian<sup>5</sup>. From these excavations we get the first available evidence of Śaivism, specially the worship of the figure of Śiva or his ancient prototype<sup>6</sup>. Sir John Marshall rightly observes that Śaivism takes its place as the most ancient living faith in the world<sup>7</sup>.

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3 Sastri, K. A. N., **The Cultural Heritage of India**, Vol. IV, 1956, p 64

4 Sastri, K. A. N., *ibid.* Vol. II, p., 18.

5 They exhibit the Indus peoples of the fourth and third millenia B C, in possession of a highly developed culture in which no vestige of Indo-Aryan influence is found - Marshall, *op. cit.*, Vol I, preface, p.v. There are scholars who doubt this. For instance, Sastri, K.A.N. says, "If, as is generally held, the Harappa culture and Vedic culture represent pre-Aryan and Aryan Strands, we have here an instance of Syncretism ...."- **Development of Religion in South India**, 1963, p. 18.

6 Side by side with this Earth or Mother Goddess there appears at Mohanjadaro a male god, who is recognizable at once as a prototype of the historic 'Siva'!!- Marshall, *op.cit*, Vol. I, p. 52. and also, 'The second feature of this pre-Aryan God that links him with historic Siva is his peculiar Yogi-like posture'. *ibid.*, p 53.

7 Among the many revelations that Mohanjadaro and Harappa have had in store for us, none perhaps is more remarkable than this discovery that Saivism has a history going back to the Chalcolithic Age or perhaps even further still, and that it thus takes place as the most ancient living faith in the world. *ibid.*, Vol. I, preface, p. vii.

Even those advocating a Vedic origin of Śaivism admit that Vedic Rudra came to be identified with Śiva of indigenous people<sup>8</sup>. Whether the two deities were originally identical, or different but later on identified, it seems to be a fairly accepted view today that the religion of Śaivism itself is anterior to the Vedic cult of the Rudras. The name Śiva itself, it has been shown with plausibility<sup>9</sup>, is Dravidian in origin, though later appropriated by Sanskrit.

Of the four Dravidian languages spoken in the southern part of the country, Tamil has the oldest literature dating well back to the pre-Christian era and as such can be taken to represent, amply and aptly, everything that was Dravidian. And,

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5 "We need not suppose that in this presentation the Brahmanas were creating a new figure; rather they were adapting to their system as far as they could, a great god of the people. But the Rudra of this period can hardly be regarded as a mere development of the Rudra of the Rg Veda; it seems most probable that with the Vedic Rudra is amalgamated an aboriginal god of vegetation, closely connected with pastoral life" — **The Cambridge History of Ancient India**, pp. 144-5, cited in the **SSPPK**, op cit., p. 30 "The Rig Vedic precursor of Siva is Rudra" — SASTRI, K. A. N., **DRSI**, p 18.

9 "It has been suggested that the name Siva is connected with Dravidic root meaning 'red'. Whether this surmise is correct or not, it is by no means unlikely that Sanskrit epithet of Siva (the auspicious), applied to this god by the Aryans, bore a phonetic resemblance to his original name." — Marshall, op cit., Vol. I, p. 56. And Maraimalai Adigal feels that "the root-meaning of the two terms, Rudra and Siva, in Tamil is 'to be ruddy'. Without mutilating or twisting the shape of these two terms you can quite easily derive the one from the root 'uru' and the other from 'Siva', both meaning in Tamil, 'to be ruddy'." **SSPPK**, op. cit., preface, pp. 33-34.

as the canonical and doctrinal works of the Śaiva Siddhānta philosophy are available almost exclusively in Tamil,<sup>10</sup> it is but proper to look into the history of the Tamil literature to trace the worship of Śiva in the Tamil Land, and the philosophy that grew up with it.

## 1. ŚIVA WORSHIP IN TAMIL LAND

“By Śaivism is meant becoming related to ‘Śivam’<sup>1</sup> says Tirumūlar, a Śaiva saint of the early Christian era. By Śaivam he means the religion of Śaivism which is here characterised broadly as implying the art of becoming united to Śivam. Worshipful relation to Śivam, the one God, as the characteristic feature of Śaivism is at least as old as the Tolkāppiyam, the oldest extant treatise on grammar in Tamil, as old as Pāṇini if not older<sup>2</sup>. One of its aphorisms defining the duties of married couple says. “When they have fully enjoyed their life herein with children and relatives, they should contemplate

10 “The fact must be borne in mind that in Tamil alone exist systematic, authoritative works on the Śaiva Siddhānta, whereas in Sanskrit either in the Vedic or in post-Vedic period not even a single systematic work on this philosophy is to be met with, even though its principal tenets are found scattered... in the Upanisads and ..... the Vedānta works” — Maraimalai Adigal, *ibid*, pp 53-54.

1 “Śaivam Śivaṇḍaṇ Sambandamāvaḍu” - *Tirumandiram*, 1486.

2 Bharati, S S., *Age of Tolkappiyam*, Annals of Annamalai University, 1936, where the author gives very plausible reasons for dating Tolkappiyam earlier than Panini.

on the Good; and that is their life's ultimate goal.'<sup>3</sup> Another aphorism of Tolkāppiyam makes mention of the presiding deities of the five divisions of land, viz., forests, hills, pastures, sea and desert.<sup>4</sup> From these it is evident that the early Tamils had a conception of deities and also perhaps of the deity of the deities conceived abstractly in terms of transcendence, for another aphorism<sup>5</sup> says that the Book by Him that is the First (Mūṇaiyaṅ), whose knowledge is free from the effects of the Deed (Karma) is the original Book. Here the expression 'being free from the Karma' means infinitude or freedom without beginning (*anādi mukta*). It is also conceivable that the Tamils' conception of God was that of the Absolute. Tolkāppiyam makes use of the word 'Kadavul'<sup>6</sup>, which is significantly also the name that has established itself in popular vogue in Tamil for God. This word means simply that which is transcendent. On the other hand 'irar' used by Tiruvalluvar stands for immanence<sup>7</sup> or omnipresence and suggests divine providence. It is evident from these expressions and especially their popular acceptance that Tamil has had a conception of God as both immanent and transcendent 'Kandaḷi' another expression for

---

3 Kāmam .Cānra Kaḍaikkōṭkālai ..... Cīrandadu payīral irandadaṅ paṇbē-porul, 190. 'Cīrandadu' means the Good (Magnificent) This expression has been expressed in this respect by later writers also, e.g., 'Cīraṇṇum Cemporul'. (Tirukkuṛaḷ, 36.8) 'Cemporuttunivē' (Tiruvācakam, piditta pattu, 1) etc., Etymologically connected with 'Śivam' understood as a Tamil word.

4 Porul, 5.

5 *ibid*, 640.

6 Kāmappakudi kadavulum varaiyār-Porul, 81. 'kodinilai... kadavul vāttodu kaṇṇiya varumē. *ibid*, 85.

7 Tirukkuṛaḷ, 39.8 and see also Parimelaḷagar's note in the beginning of this Chapter. 'Iraivaṅ' *ibid*. 1.5 and 10.

God in Tolkāppiyam, not so popularly known, means at least according to one commentator a 'Being, absolute, independent, impersonal and transcendent.'<sup>8</sup>

Tirukkural, a didactic work of the pre-Christian era, deliberately secular in its expression, is not however entirely secular in its contents. It begins with an invocation to God. The ten couplets of the first chapter speak of the nature and qualities of God, as being at once immanent, transcendent<sup>9</sup> and also as neither in an exclusive sense but as co-existing<sup>9</sup>, as endowed with pure knowledge<sup>10</sup>, as presence in the hearts of those meditating on Him<sup>11</sup>, as above appetite and aversion<sup>12</sup>, as one whom neither merit nor demerit afflicts<sup>13</sup>, as naturally free from the snares of senses<sup>14</sup>, as the Incomparable<sup>15</sup>, graceful and impersonal<sup>16</sup> of eight supreme qualities<sup>17</sup> and omnipresent<sup>18</sup>.

8 Porul, 85 - Nacciṅārkkiniyar's commentary.

9 Suggested by the expression 'ādipakavaṅ' Tirukkural, 1.

10 vālarivan. *ibid.* 2.

11 malarṁisai ēkīnān. *ibid.* 3.

12 vēndudal vēndāmai ilān. *ibid.* 4.

13 iruviṅaiyum cērā. *ibid.* 5

14 porivāyil andavittāṅ *ibid.* 6.

15 taṅakkuvamai illādāṅ *ibid.* 7.

16 aravāḷi andaṅaṅ. *ibid.* 8. The expression 'aravāḷi, andaṅaṅ' fully explains that he is impersonal (as justice) and 'graceful', for the author explains elsewhere the full meaning of 'andaṅaṅ' (having andaṅmai = grace) — 'evvuyirkkum centaṅmai pūndolukalāṅ'. *ibid.* 3. 10.

17 enkuṅattān. *ibid.* 9. Parimēlalakar, the commentator, refers to the Saivagama doctrine of eight divine attributes.

18 iṅaiyaṅ. *ibid.* 10.

And he is also called, in another context, the ordainer of destiny<sup>19</sup> It is plausible to discern in these expressions used for God the seeds of Śaiva Siddhānta Philosophy<sup>20</sup>.

The culture of the early Tamils, though avowedly secular in tone, was not without some religious overtones. In the ancient Sangam literature, pre-Christian in time, which are anthologies, we come across descriptions of gods, Śiva, Viṣṇu, etc. There were temples for these gods in big cities like Kāvīrippūmpattinam, Madurai, Vañci, etc.<sup>21</sup> Five of the eight works (Ettuttokai), viz., Akanānūru, Puranānūru, Ainkurunūru, Padiruppattu and Kalittokai contain invocations to Śiva, though the composition of these invocatory verses is suspected to be of later age. In these works Śiva is mentioned as 'one with matted hair'<sup>22</sup>, the three-eyed one<sup>23</sup>, one who is blue-throated<sup>24</sup>, the supreme<sup>25</sup>, one with a divine consort<sup>26</sup>, one with the Ganges on his head<sup>27</sup>, the Destroyer<sup>28</sup>,

19 vakuttāṅ *ibid.* 38 7.

20 Vajravelu Mudaliyar, K., demonstrates with great plausibility in *Tirukkuraḷin utkidakkai Saiva Siddhāntamē* that Tirukkuraḷ bespeaks only Saiva Siddhanta philosophy though making use of neutral terminology.

21 Rajamanikkam, M., *Saiva Samayam*, 1959, p. 28.

22 *Puranānūru*, 1; *Kalittokai*, 38.

23 *Puranānūru*, 1; *Kalittokai*, 2

24 *Puranānūru*, 55, 91; *Paripādal*, 5.

25 Mudumudalvan, *Puranānūru*, 166.

26 *Ainkurunūru*, *Invocatory verse*.

27 *ibid.*, 207; *Paripādal*, 8; *Perumpānāruppāḍai*, lines 430-33.

8 Kūru. *Puranānūru*, 56, line 11.

one who sits under the banyan tree<sup>29</sup> and one with a sword<sup>30</sup>. These descriptive epithets are quite significant. Śiva the sustainer<sup>31</sup> is also the destroyer<sup>32</sup>. He dances after destroying everything and that dance is known as 'kudukottī'<sup>33</sup>. These descriptions of Śiva, particularly calling Him the sustainer and the destroyer, indicate in a way the Śaiva Siddhāntic conception that Śiva is the author of the cosmic functions.

The two great Tamil epics, the Cilappadikāram and the Maṇimēkalai of the early Christian centuries, as also the Maduraikkāñci, one of the Ten Poems (Pattuppāṭṭu) speaks of Śiva counting him as the first among gods<sup>34</sup>. The first of these three works mentions Śiva as the Great one who has a body that has not been given birth to<sup>35</sup> and the other two as 'The Lord with the sight of the eye of the forehead'<sup>35</sup>. Maduraikkāñci gives the first place to Śiva among gods and speaks of him as 'the one who created the five elements'<sup>36</sup>.

29 **Kalittokai**, 81; **Akanānūru**, 181; **Puranānūru**, 198.

30 **Kalittokai**, 103. For references to Śiva see also **Puranānūru**, Invocation, verses 1,55,56 and 166; **Kalittokai**, 1, 2, 38, 81, 83, 100, 101 and 103; **Paripādal**, 5 and 9; **Tirumurukāṟṟuppaḍai**, line 256 and lines 153-4; **Cirupanārruppaḍai**, lines, 96-7, etc.

31 ellāvuyirkkum ēmam ākiya. **Puranānūru**, Invocation.

32 kūṟṟu **ibid.** 56.

33 **Kalittokai**. Invocation; refer to Nacciṅārkkīṇiyar commentary.

34 **Cilappadikāram**, 5, lines 169-72; **ibid.** 14, lines 7-10; **Maṇimēkalai**, 1, lines 54-55; **Maduraikkāñci**, lines 453-55.

35 piravāyākkaipperiyōṅ. **Cilappadikāram**, op. cit.

36 **Maṇimēkalai**, op. cit; **Maduraikkāñci**, op. cit.

37 nīrum nilaṇum tīyum valiyyum, māka vicumboḍu aindudaṅṅ iyaṟṟiya maḷuvāḷ nediyōṅ. op. cit.

Āvūr Mūlaṅkiḷār, in his poem, tells that the "Veda consists of four divisions and six branches that are inseparable from the tongue of the greatest God with matted hair (Śiva)<sup>38</sup>." This gives us a clue to determine that the early Tamils knew the Vedas and the six parts (aṅgas) of them and believed that they were the words of Śiva. This, as we shall see later, is one of the central tenets of the Śaiva Siddhānta philosophy.

The Cilappadikāram mentions the Pañcāksara (the five-lettered word). It says this five-lettered word is a mantra and occurs in the Veda<sup>39</sup>. This is the first reference to the Pañcāksara in the early Tamil literature. The Cilappadikāram speaks that Ceṅkuttuvaṅ was born by the Grace of the Lord with red matted hair (Śiva)<sup>40</sup>. And he was a devotee of Śiva<sup>41</sup>. In the court of Ceṅkuttuvān a male dancer (cākkaiyaṅ) performed kodukotti, a dance which Śiva did while Umā, his divine consort, stood and watched<sup>42</sup>. 'Kodukotti' is the name of the dance which Śiva performed when the three cities (Tripura) were burning<sup>43</sup>.

38 naṅṟāynda nīnimircaḍai, mudu mudalvaṅ vāy pōkā, toṅrupurinda irirandin, ārunarnda oru mudunūl. **Puranāpūru**, 166, lines 1-4

39 arumarai maruṅṅi aindinūm ettiṅum, varumuṟai eḷuttiṅ mandiram irāṅduṅ, orumuṟaiyāga ulamkondōdi. **Cilappadikāram**, 11, lines, 128-30.

40 ceṅcaḍai vāṇavaṅ aruḷiṅil viḷaṅga, vañcittōṅṟiya vānava, 26, lines 98-99.

41 *ibid.*, lines 169-72.

42 *ibid.*, 28, lines 67-75; Koḍukotti is referred to as 'kotticcēdam' in this passage.

43 imaiyavan ādiya kodukotti ādalum. *ibid.* 6, lines 40-43; This passage mentions another dance of Śiva known as Pāṇḍaraṅgam - tērmun ninra tisaimuṅ kāṅap pāṟati yaḍiya viyaṅpāṇḍaraṅgam. *ibid.*, lines 444-45; also **Kalittokai**, 1.

It is striking that none of the Saṅgam classics mentions 'Śiva' by name. His descriptions and deeds are given elaborately. He is mentioned by various descriptive names like 'mudumudalvan'<sup>44</sup> (the oldest of the old), 'iraivan'<sup>45</sup> (immanent being), 'imaiyavan'<sup>45</sup> (a celestial being), 'ālamar kadavul'<sup>47</sup> (God present under the banyan tree) etc., but nowhere do we find the word 'Śiva' being mentioned.

The expression 'Śiva' connotes the quality 'propitious'. 'Semmai', the root of this word, stands for 'red', 'justice', 'order', 'perfection' and 'good'. In all the aforementioned Tamil works, Śiva, though not mentioned by this word, is referred to as to "one who is red". Later on this has been extended to the deity Murugaṅ, whom the Purāna has as the son of Śiva<sup>48</sup>. As it was shown earlier, Tolkāppiyam calls the Supreme God as 'ci.andaḍu' (the magnificent). The adjectival use of 'Śiva' as in 'śivanda' is also not unknown<sup>49</sup>.

44 **Puranāpūru**, op. cit.

45 **Manimēkalai**, 27, line 95.

46 **Cilappadikāram**, op. cit.

47 **Kalittokai**, op. cit.

48 Seyyan śivanda ālaiyan - **Tirumurukāṭṭuppaḍai**, line, 206. Varuṅaṅ mentioned in the **Tolkappiyam** (poruḷ, 5) is the Vedic god, Varuna. But there are scholars who believe that this word is from Vannaṅ (Tamil). **Ilakkiyavaralāru**, Pt. I, pp. 73-4. This Vannaṅ (meaning one who is coloured) might have referred to Śiva, as he is always mentioned as 'red one'.

49 **Tirumurukāṭṭuppaḍai**, line 206.

So, 'Śivan' is one who is 'red'. Even his hair, which is matted, is called 'red hair'.<sup>50</sup>

So one can even conjecture that the Tamil word 'Śiva' was taken into the Vedic literature<sup>51</sup>, and Rudra is called Śiva in the Rig Veda<sup>52</sup>. Once having gained acknowledgement as a current coin in the Vedic literature, it soon came to be adopted and accounted as a proper name in later Tamil literature to refer to what earlier was called by different descriptive expressions like Periyōn (the Great), Irai (the

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6 Purananuru. Invocation; also 'Taniyārmadi ceñcadaiyān' Sambandar, 1.38. 5; God manifests himself in fire. That is why in the **Rig Veda** Rudra is called Agni. 'tvam agne Rudra' (II. 1.6); the hymns of St. Sambandar, St. Appar, St. Sundaramurti and St. Mānikkavācakar also speak of fire as the special form of Śiva. Fire is both visible and also invisible, as in its latent presence in fire-wood. Fire, therefore, is taken to typify the nature of Godhead who has His visible concrete manifest form and also at the same time non-visible universal and unmanifest. The Tamils identified their God with fire and ascribed the colour and the glow of fire to God. Śiva is the Being having the form of glowing red. Śivaṅ eṇum nāmam, taṇakkē udaiya semmēni emmān" - Appar, 4 112 9; muḷuttalal-mēnittavalappodiyān - Sundaramurti, 7. 24. 1; cudarkinṇa kōlam tiyē ena maṇṇum cūrambalavar-Mānikkavācakar. **Tirukkōvaiyār**.

51 Sir John Marshall says "it is by no means unlikely that the Sanskrit epithet of Siva (the auspicious), as applied to this God by the Aryans, bore a phonetical resemblance to his original name" — **Mohenjadaro and the Indus Civilization**, op. cit., p. 56.

52 **Rig Veda**, x. 92. 5; Regarding the issue if the term is used here as a name or only an epithet, the late Nallaswami Pillai writes that "Sayana in his great Bhashya takes Sivaḥ as a noun and not as an adjective as translated by most oriental scholars." **Studies in Saiva Siddhanta**, 1962, P. 39 (footnote).

immanent being), Kadavul (Transcendent), etc.<sup>53</sup> Anyway by about the time Manimēkalai appeared, the word Śiva and its derivatives like Śaivam and Śaivavādi were in full vogue in the Tamil land.

The Manimēkalai, for the first time in Tamil literature, refers to the philosophical notion of God as of Eight forms. "Śiva has as his forms the eight objects, viz., the two lights (sun and moon), the five elements (earth, water, fire, air and ether) and the doer (the self). Knowledge of manifold kind forms His body. He creates the world and destroys it as an act of play. He removes the fatigue (due to birth and deaths) of the soul. He has none as his Supreme. And He is called 'Īśāṇan'.<sup>54</sup>

Tirumūlar, author of the Tirumandiram, is said to have lived during the early Pallava period<sup>55</sup>. As we shall be discussing Tirumūlar's work separately under devotional literature, it is enough to say that Tirumūlar was the first author to

53 These have already been explained.

54 **Manimēkalai**, 27, lines 86-95; These eight forms (Astamūrtam) have been extolled by the later Saivaite saints also. The Astamūrtam has a special significance in the sense that this speaks of Śiva's immanence in the paśu (doer) and the pāśa (the other things being the outcome of the māyā). It is also noteworthy that Manimēkalai speaks of removing the fatigue of the souls (ilaippārral), for the first time, which is one of the pañcakrityas (fivefold acts) attributed to God.

55 Rajamanikkam, M., **The Development of Saivism in South India**, 1964, p. 34. Tirumūlar is believed to have lived before Abhinavagupta, the celebrated author of a number of works of the Pratyābhijñā school of Kashmir — Dr. Ramana-sastri cited in **DSSI**, p. 60.

mention 'Siddhānta'<sup>56</sup> and speak at some length of the tenets of Śaiva Siddhānta philosophy.<sup>57</sup> In the fifth section (Tantra) Tirumūlar speaks of various types of Śaivism. He lists them as 'aśuddha śaivism', 'kadum suddha śaivism', 'suddha śaivism' and 'mārga śaivism'<sup>58</sup>

This sufficiently proves not only that there was Śiva worship in the early Pallava period but there were many ways of worship characteristic of different schools of Śaivism. Tirumandiram was a stimulus for the growth of later Śaiva Siddhānta Śāstras. "It is almost the only source to study the growth of Śaivism in the Tamil Nadu during the 4th, 5th and 6th centuries A. D., which is known as the dark age of the Tamil country."<sup>59</sup>

Then the later Pallavas appear on the scene. Their reign extended from Mahēndra Varman I (600-630 A. D.) to Aparājita Varman (875-883 A. D.). They inscribed the Nandī mudra (impress of the Bull, the vehicle of Śiva) in all the

66 Verses, 2329, 2331, 2332, 2343, 2346, 2354, 2355, 2356, 2361, 2363-65

57 Verses, 2366, 2367, 2371, 2373, 2374, 2380-84, etc.

58 Verses, 1394-97; 1398-1401; 1412-16 and 1402-11 respectively. 'aśuddha śaiva' people wear kundala, the ash and the rudrākṣa; follow carya and Kriya methods and chant mantras; followers of 'kadum śuddha śaivism' are above the four paths (carya etc.); they do not pay attention to their external appearance. They have attained 'sāyujya'. 'Śuddha śaivism' people know the difference between Pati, Paśu and Pāśam, and are careful not to allow the śuddha māyā to mix with the aśuddha māyā. And the followers of 'mārga śaivism' wear kundala and the ash; pay more attention to jñāna.

59 DSSI, p. 86.

Royal grants. This 'mudra' continued till the end of the Pallava period, in spite of a few kings of that dynasty who embraced Vaisnavism. So it can safely be said that Śaivism was the state religion during the Pallāva period.<sup>60</sup>

The Pallava king Mahēndra Varman, originally a Jain, was converted to Śaiva faith by St. Appar, one of the four masters of Śaivism. The king built many temples for Śiva after his conversion. And it was he who made Śaivism the state religion. His great grandson, Paramēśvara Varman (660-680 A. D.) built the Śiva temple at Kūram. His inscription in the Ganēsa temple at Mahāmallapuram reads; "Śiva is without superior. He is unborn. Śrinidhi<sup>61</sup> assiduously worships Śiva. Six times cursed be those in whose hearts does not dwell Rudra"<sup>62</sup>

His son Rāja Simha (680-700 A.D.) built the famous Kailāśanātha temple at Kāñci. The temple is full of inscriptions and scenes representing Puranic stories. It is known for its high class architecture. The inscriptions therein make mention of him thus: "Śivacūdāmani, Śankara Bhakta, Āgama Priya, who considered Śiva as his protector, Rsabhalāficana, **follower of Śaiva Siddhānta**, one who considered that itself as his

60 Cf. "Since the impress of Nandi or Bull alone is found in the copper plates issued by kings like Nandi Varman II and Nrupatunga Varman, who espoused Vaishnavism, it is known that Śaivism alone was considered to be the state religion. This is confirmed by the fact that Nandi was being surmounted in the plates of Kūram and Kāsakkudi ... We also see the impress of the Bull in many Pallva coins." *ibid.*, p. 89.

61 One of the titles of Paramēśvara Varman.

62 South Indian Inscriptions, 18 - cited in *DSSI*, p. 94.

support, wearer of Śiva on his head.''<sup>63</sup> And the other Pallava kings who came after Rāja Simha also built Śiva temples. They are borne out by inscriptions.

So it is sufficient to mention here that Śaivism was the state religion of the Pallavas and they were builders of unique Śiva temples by which means they could spread Śaivism. For the first time we hear of 'Śaiva Siddhānta' being mentioned in one of the Pallava inscriptions. Most of the Nāyanmārs (devotees of Śiva) lived in the later Pallava period. So we can safely conclude that the philosophy of Śaiva Siddhānta was known to people and Śiva worship was quite wide spread then. And that the philosophy of Śiva Siddhānta, codified later on in the 13th century had its soil and seeds centuries before the advent of Meykandār.

So far we had seen that Śiva worship was there even before the Christian era; that Śiva was conceived as the Supreme God and the cosmic dancer, that there were devotees who sang in praise of him, that there was the Śaivavāda by the side of other creeds, that there were temples built by the Pallavas, that even before them the Śaiva Siddhānta as a system was expounded by St Tirumūlar in his immortal work, that this system was called the Āgamānta also and that it found a place in the inscriptions of Rāja Simha.

As it was mentioned earlier, most of the Nāyanmārs<sup>1</sup> and the religious teachers of Śaivism lived during the later Pallava period and they poured out in their hymns the love

63 South Indian Inscriptions, I, 23, 24 and 25; Epigraphica Indica, 18, p. 150 - cited in DSSI, p. 97

64 The expression 'Nāyanmārs' means devotees of Śiva. Originally this meant 'leaders'.

they had for Śiva, the methods to be followed in the worship of Śiva, etc. A study of these hymns, called the Tirumurais (the sacred books) will reveal the condition of Śaivism after the Pallavas till the advent of St. Meykandār, at whose hands the Śaiva Siddhānta philosophy took a final and the most beautiful shape as a system and 'end of ends'.

## 2. HYMNS AND DEVOTIONAL LITERATURE

The pre-Christian Tamil land saw the effulgence of a highly developed culture and literature. Concepts of God and cosmology and other high values of life found place in them. The people were so much advanced that they could divide the content of literature into two broad divisions, viz., akattinai and purattinai. Akattinai spoke only of love<sup>1</sup>. Tolkāppiyam provides a grammar for this. The Sangam literature speaks of gods, their worship etc., Cilappadikāram and Manimēkalai give evidence to the existence of religions in Tamil-nad. The tenets of Jainism and Buddhism entered the South and captured the imagination of the people who were weary of warring faiths and cults in perpetual conflict. Cilappadikāram, a Jaina work, is tolerant in its outlook and warm in its praises of Gods like Krishna and Śiva. Manimēkalai, the complementary epic, is, however, sectarian and intolerant of other creeds. What is obvious from this is that Jainism and Buddhism had taken roots in the Tamil land. With the advent of the Kalabras, the rulers from the North, who subdued Pandiya kings and, practically crushing everything that was native, introduced their own religion, culture, etc., Jainism, their state religion, perhaps became firmly entrenched

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<sup>1</sup> Iraiyanār Kaḷaviyal's commentator, the celebrated Sangam poet Nakkīrar, gives a very ingenious account of the close relation of the theme of love to that of spiritual realisation.

in Tamil Land<sup>2</sup> Their rule for three centuries had done enough damage to the Vedic beliefs already prevalent in the country. Though the Tamils were attracted to the tenets of these two religions, viz., Jainism and Buddhism, especially to their other worldly outlook if only as a refreshing contrast to their own preoccupation with love life, which was their dominant literary theme, they missed something in their teachings. There is no place for the layman as a layman in these faiths. The call is for renunciation understood as formal, joining a monastic order. There is no popular appeal. Instead pressure was brought on their behalf from the side of the State converted to these faiths. To the people who enjoyed utmost freedom of worship this was intolerable. The advent of the Śaivaite masters who came to grips with these faiths, at the end of the Kalabra regime was a god-sent relief. These masters without minimising the importance of renunciation, calling Śiva the ascetic of the ascetics, at the same time sang of the LORD being inseparably with His divine consort, implying that He is also at the same time God of Love. The fine arts which were discouraged by the followers of Jaina and Buddha faiths, were given a fillip by the Śaiva devotees. The masters made use of music to sing the praise of their God. They changed the atmosphere as a result of which great temples were built by the kings and they became the repositories of all arts

The incidents in the lives of these nāyanmārs regarding the defeat of the Jains and Buddhists at their hands show clearly the revival of the old values and of freedom of worship.

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2 Periyapurānam calls them 'Vadukakkaranādar' 15 . 11; the king it is reported, was of the faith of Jainism, and insulted and harmed the Śiva Bhaktas. *ibid.* 14; Vēmbattūrār in his *Tiruvilaiyādal* likewise says that the king embraced Jainism and destroyed the Vedic order; "Kannamaṇḍalam kondaman kaiyar kaiṇḍundu, munnaṇḍiya vaidika muraiyaiyum oḷṭtān". (Mūṭṭiyārkkku arasalitta tiruvilaiyādal).

This renaissance was kept up till the 12th century, which saw the great epic, Periyapurānam, and was the cause for the later development of the philosophy of Śaiva Siddhānta as a system in the 13th century.

The literary output - particularly of Śaiva faith - of this period of revival and renaissance has been canonized by Nambi-āndārnambi of the 10th century. Let us see this in detail.

The whole of Śaiva literature in Tamil has been divided into two, viz., Stōtra (hymns in praise) and Śāstra (philosophical treatises)<sup>3</sup>. The former are the canonical literature which forms the fountain-head of the Śaiva Śiddhānta philosophy and is of the nature of mystical outpourings of the saints of different periods.

Tradition groups them under twelve Holy Books (Tirumurai)<sup>4</sup> naming and enumerating them as Holy Book one, Holy Book two and so on. A twelfth, viz., Periyapurānam must have been added during the life time of the author of the Periyapurānam itself<sup>5</sup>

The Tamil word 'murai' has many usages and meanings, a proposition, relationship, good conduct, order, a habitat, quality, grade, antiquity, connection, an appeal and greatness<sup>6</sup>.

3 tōttiramum sāttiramum ānār tāmē. Appar, 6 78 5.

4 Tirumandiram, one of the twelve itself, uses the expression 'tirumurai' - "pādum tirumurai pārppanipādangal", 1043; also "tirumurai eḷuduvōr vācippōr". Periyapurānam, 38. 3.

5 Pāvai pākartiru varulci randamurai Paṅṅpirandēṇa vakuttapiṇ. Umāpati, Cēkkilār purānam, 96

6 adaṅgaṇmurai āraycci, Karandai Tamil Sangam Silver Jubilee Souvenir p. 347. Also "Kōsamum paḷamaiyum ūḷum kūttum ārppum muraimaiyum muraiyeṇalākum" - Pingalandai, 3983. (oru corpalporul vagai)

Vedas (Marai) were also called the 'Muraika!'<sup>7</sup>.

The hymns of St. Tīrūñānsambandar, (7th century) are placed first; they are divided into three Books. The soul stirring hymns of St. Tīrūñāvukkarasar (also known as St. Appar), a senior contemporary of St. Tīrūñānasambandar, are classified as the next three, viz., 4th, 5th and 6th Tirumurais. St. Sundramūrti's (9th century) hymns form the seventh Tirumurai. These seven works are called the 'Adangaṇmurai' also<sup>8</sup>.

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7 *murai enum nāmam taṇakkē uriya munnānku maraiaka!*—cited in *Adangaṇmurai Ārāyccī*, op cit. The term 'Tīru' has wealth of meaning as wide and varied as the Tamil religious literature. It stands for Śiva, His grace and the bliss obtained through the grace. Though these three differ according to the stages the soul receives them, they are one in content. "tīruvoḷi kāniya pēdurukinra tiśaimukaṇum" —Sambandar, 1 39.9. "tīruvē enselvamē tēnē" — Appar, 6 47 1.

"ceṇradaiyāda tīru vudaiyāṇai" — Sambandar, 1 98 1.  
 "Sivamē perum tīru eydirrilēṅ"—Mānikkavācakar (Tīruvācakam)—Cf *Tīrūñānasambandar tēvāram* with commentary, Book II, 1954, preface, p 1; also 'Tīru' stands for undaunted mind (sthita prajña) - Cf. 'Tīru ninra semmai' — Sundaramūrti, 7.39.1.

8 A Cidambaranar, a Siddhānta scholar, feels that the seven Tirumurais were first brought to light by Nambiāndārnambi in 969 A.D. His theory is briefly as follows: In the beginning only these seven were called the 'adangaṇmurai'. During the reign of Uttama cola (970-985 A. D.) three more were added, so in his time these ten were called the *aḍangaṇmuṇai*. A few other hymns were collected by Nambiāndārnambi later on and they were called the Eleventh Tirumuṇai. Subsequently, Nambi's works also were added to this last anthology. Umāpati Śivam mentions in his '*Tirumuṇai kanda purānam*' only eleven tirumuṇais. Then Cēkkilār's *Tīruttondar purānam* appeared

.....Contd,

The eighth Book consists of two works of the same author, St. Mānikkavācakar. They are Tiruvācakam and Tirukkōvaiyār.<sup>9</sup> He belonged to the eighth century<sup>10</sup>.

The ninth Book is a collection of poems by nine devotees. This anthology is also known as 'Tiruvīśaiṅpā-Tiruppāllāndu'. The authors are : Tirumālikittēvar, Cēndaṅār, Karuvūrttēvar, Vēnāttadīgal, Tiruvāliyamudaṅār, Purudōttama Nambi and Cēdirāyar.

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and it was added to the Tirumurai, as the twelfth one. Nambīaṅdārnambī naturally could not include it. Cf. **Adaṅgaṅmuṟai** Ārāvcci. op. cit., pp. 350-55. It does not stand to reason to think that Nambi would have added his own poems to the collection of poems by the authors whom he revered. So it will not be far from correct to say that Nambi redacted only the first seven and the rest were added to the collection by the scholar-devotees who lived after Nambi and before cēkkīlar. Cf. **Paṅṅiru Tirumurai Varalāru**, Part I, 1962, p. 25. Adangaṅmurai means the hymns connected with Cidambaram. Adaṅgal also means an account book maintained by the village officials. God also keeps an account of the deeds of the individual soul. "eḷudum kiḷkkanakku iṅṅambar iṣaṅē" — Appar, 5.21.10 ; also, "niṅṅamar peyar eḷdudiyā varinedum puttakattu eṅṅaiyum eḷuda vēṅṅuvaṅ" — Pattinattuppillaiyār, **Kōyil Nāṅṅanimālai**, verse 4 (Eleventh Tirumurai)

9 Umāpati Śivam, author of **Tirumuṟaikāṅṅa purāṅgam**, however, does not mention Tirukkōvaiyār under the eighth tirumurai ; "aruṅṅitiruvācakamonru", verse 26

2 Maraimalai Adigal is of the opinion that this saint belonged to the 3rd century A. D — vide his **Mānikkavācagar varalārum kālamum**. This saint speaks of the āgamas and equates God with the āgamas. The Tēvāra authors mention only the Vedas and the Vēdāṅgas. Even when they spoke  
...Contd.

The tenth Book is Tirumandiram by Tirumūlar. It was shown earlier that he belonged to the early Pallava period<sup>11</sup>.

The eleventh Tirumurai is again an anthology of devotional poems by twelve saints, viz., Tiruvālavāyudaiyār<sup>12</sup>, Karaikkal Ammaiār, Aiyadikal Kādavarkōṅ, Cēramāṅ Perumāl Nāyaṅār, Nakkīrar, Kallādadēva Nāyaṅār, Kapila Dēvar, Pāsānadēvar, Ilamperumāṅ Adikal, Adīrādikal, Pattinattuppiḷlaiyār and Nambiāndārnambi. It is to be noted that the last mentioned Nambi was the one who redacted these works into eleven Tirumurais<sup>13</sup>.

of the āgamas the mention was only secondary. Mānikkavācagar speaks of 'initiation' (diksha) which took roots after the spread of the āgamas. The Tēvāram authors were not 'initiated' in this sense. The three authors mention only two malas. They do not speak ānava as such. Mānikkavācagar speaks of the three malas (Pandāyaṅamarai, Tirukkaḷuk-kunrappadikam and Accōppadikam). He mentions once the five malas also (Nīttal-Vinnappam, 29) This could have been possible only after the spread of the Āgamas. Tirumandiram was the first Tamil work to mention āgamas, and it calls itself also an āgama. Mānikkavācagar says the Māyāvada 'like a gale swept' the country, reference to which is not found in the Tēvāram. All these contribute to one's hesitation to accept Maṛaimalai Adigal's theory. See also K. K. Pillay, Date of Mānikkavācagar, in **Essays in Philosophy** (presented to Dr T. M. P. Mahadevan), 1962, pp. 460-63.

11 ante, p. 12. ff.

12 Named after Siva enshrined at Madurai.

13 **Tirumuraikaṇḍa Purāṇam**, verses 25-29.

Cēkkiḷār's Periyapurānam forms the twelfth Book. He belonged to the early twelfth century<sup>14</sup> and his work gives in detail the biographies of the Śaivite saints who lived earlier and a few of whom are the authors of Tirumurais.

Now we shall take up each Tirumurai and see how it contributes to the development of Śaiva Siddhānta system as expounded in the Siddhānta Śāstras later on.

The authors of the first eight Tirumurais, viz., St Tiruñāṇa Sambandar, St Tirunāvukkarasar, St Sundaramūrti and St Mānikkavācakar, are held in special esteem by the Śaivites. They are called the 'Samaya Ācāryar' or 'Samaya Kuravar' (Religious teachers) Their works are essentially hymns of praise of the Lord, His nature, His gracious self-giving to the souls and of paths to be followed by the souls. The teachers were born to re-establish the religion of Śiva at a time when other religions raged over the Tamil Land. St. Cēkkiḷār, writing the biography of Tiruñāṇa Sambandar, says of him that he was born in order that the Vedic way may spread and prosper, that the great Śiva faith may flourish and the tradition of saints may be hallowed<sup>15</sup>. About Appar, Cēkkiḷār observes that his emergence on the scene was like that of the sun that dispelled darkness enveloping the world<sup>16</sup>, thus

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14 Cēkkiḷār was the chief minister of Kulōttunga II (1113-50 A. D.), Rajamanikkam, M., *Periyapurāna Ārāycci*, 1960, pp. 14 and 41. Dr. Rajamanikkam has fully discussed in this book all the points maintained by other scholars who hold the view that Cēkkiḷār lived during the reign of other Cola kings - *ibid.* p. 14

15 vēdaneri talaittōṅga ... .. — Periyapurānam, 28. 1; Śivam perukkum piḷḷaiyār tiru avatāram ceydār *ibid.* 28.26.

16 ulakīl varum irulnīkki oliviḷaṅgu kadirpōrpiṅ malarum maruḷnīkkiyār vandavatāram ceydār. *ibid.* 26.18.

describing the sense of Appar's name 'Maruṅṅikkīyār'<sup>17</sup> (literally the one that dispelled delusions). The mission for which Appar appeared on the scene is hinted by this name given by his parents at the time of his birth. Similarly about the advent of Sundaramūrti, Cēkkiḷār observes that he was born in order that the world may become salvaged, being freed from evil<sup>12</sup>.

These statements become significant when viewed in relation to the condition of the Tamil Land at the time of the advent of these religious teachers. It is of interest to see how the significance of the advent of these religious preceptors within about a period of two hundred years is hailed by the biographer, Cēkkiḷār, in terms which sound identical in meaning. Their birth was momentous for the world. Their advent heralded a new era for mankind involving a conquest over the forces of evil and darkness. It portended a revival of the orthodox faith in the face of the heterodoxies of Jainism and Buddhism.

Tradition has it that the four samayacaryars in their lives and writings exemplified the four spiritual ways, satputramārga, dāsamārga, sahamārga and saṃmārga respectively. These ways are metaphysically distinguished in the later Siddhānta Śāstras<sup>19</sup>. Indeed these four paths are the bases for the fourfold

3 *ibid*

4 tīḍakapru ulakam uyyat tiruava tāram ceydār. *ibid*. 5.3.

1 Śivañāna Siddiyār, Supakkam, 272, 271, 273, and 274 respectively. The definitions of these paths accord with the lives of these four religious teachers, and so there is considerable support for the tradition.

division of the structure of the Śaivāgama, viz. Carya, Kriya, Yoga and Jñāna. The attitude illustrated in the words of Appar typifies carya, the overt acts of worship and devotion, like removing weeds from the precincts of the temple<sup>20</sup>. The attitude of Kriya, literally acts both outward and inward as in recital of prayer and meditation is illustrated in Sambandar's devotion toward God whom he loved as his father<sup>21</sup>. Sundaramūrti was in divine communion with Śiva all the time and Śiva was always ready to help him in anything. Yoga is union or communion of wills as between good friends. Cēkkaḷār says about the married life of St. Sundaramūrti that 'he continued doing his yoga'<sup>22</sup>. This is further revealed by Cēkkaḷār when he says that Sundarar saw the Grace of Lord even in the form of his lady love<sup>23</sup>. St Mānikka Vācakar's life exemplified Jñāna mārga as he was duly initiated in the manner described in Śāstras by God appearing in the guise of human preceptor.

20 vaḷuvil tiruppani ceydu — Periyapurāṇam, 5.41; nilaiparumāḷu ennudiyēl ..... pularvadaṇmun alakittu ..... Appar-6.31.3.

21 Cf. "The Philosophy of Saiva Siddhanta", Ph. D. thesis Banaras Hindu University, 1963 (unpublished). p. 650 — K. Sivaraman. Kriya stands for ritual also Sambandar got, gold coins from Lord Śiva and hands them over to his father asking him to perform sacrifices, so that the world will be free from evil — PP. 28. 429.

22 paṅṅalum payil yogam paramparaiyiṅ virumbiṅār - pp. 5, 181.

23 *ibid.*, 140; This shows that Sundarar was in divine communion (Yoga) all the time that he could not see anything but divinity around him.

The hymns of Sambandar, Appar and Sundarar form the first seven books (Tirumuṟais). These seven are collectively known as 'Tēvāram' also. The expression 'Tēvāram' to denote the first seven Tirumuṟais was first used by St. Umāpati in his 'Śivanāmakṣēttirakkalivenbā'<sup>24</sup>. Irattaiyar (the twin poets) of 14th century<sup>25</sup> also mention this in their work<sup>26</sup>. Śaiva Ellappanāvalar (17th century A. D.) in his 'Tiruvaruṇaiḱ Kalambakam' makes a mention of this<sup>27</sup>. Tēvāram is split into two as 'Tē' and 'vāram'. 'Tē' means God and 'vāram'

24 Nāṇasambandar Tirunāvaraiyar Vanṇandar paṅgarum tēvārappāmālai, Couplet 288. It is strange that Nambiāndār-nambi, who redacted the Tirumuṟais, does not use any expression to denote all the seven works. During the 11th and 12th centuries 'Tēvāram' was mentioned in the inscriptions to mean 'worship'. An inscription of Nandi Varma Pallava (750 A D) at Tiruvallam temple says "Tiruppadikam pāduvar ullitta palapani ceyvār". This shows that the recital of the seven Tirumuṟais was there during the eighth century and that they were called 'Tiruppadikam'. Cf. PTV. Pt. I, op. cit, p. 23.

25 Sadasiva Pandarattar, T V, **Tamiḱ Ilakkiyavaralāṟu** (13, 14, 15 centuries), 1963, p. 66.

26 mūvāda pēranbin mūvar mudalikalum Tēvāram ceyda tiruppāttum - **Ēkāmbaranādar Uḷā**, Couplet 78; It is interesting to note that the expression 'mūvar mudalikal' collectively denoting the authors of the Tēvāram was taken from this work. The practice of calling the most important as the 'mudal' (first ones) is in Vaiṣṇavism also. The first three Āḷvārs (Pēy, Poykai and Pūtam) are called the 'mudal Ālvārkal'.

27 vāymai vaitta cirttēvāramum — Invocation to the ācāryars.

means singing the praise of the Lord<sup>28</sup>. This expression 'Tēvāram' would have been coined after 'Tēvapāni', which means invoking God in the second person.<sup>29</sup>

These Tēvāram hymns were sung to the accompaniment of musical instruments. For Śiva was considered to be the soul of music and, for that matter, all fine arts. That is why singing is considered a form of worship<sup>30</sup>. Śiva is identified with music and the effect of music<sup>31</sup>. He is the meaning of all arts<sup>32</sup>. St. Sundarar says that St. Sambandar was spreading Tamil through music<sup>33</sup>. This, Sambandar himself mentions in the hymns<sup>34</sup>. St. Appar also says that he did not forget 'to sing to music in Tamil'<sup>35</sup>, and Śiva is pleased when devotees sing.<sup>36</sup> Music was a part of worship<sup>37</sup>. The idea of encouraging music and identifying music and other fine arts with Śiva, and calling him as verily the fine arts and their

28 vāram iraṇḍum varisaiyiṭ pāda — **Cilappadikāram** 3, line 136.

29 **PTV**, Pt. I, pp. 32-33.

30 arccanai pāttēyākum — **PP**. 5. 70.

31 Eḷisaiyāy Isaipayanāy — Sundarar, 7. 51. 10.

32 kalaikkelām poruḷāy, 7. 59. 3.

33 7. 62. 8.

34 1. 11. 11; 1. 5. 11; 2. 97 11; 3. 38. 11.

35 tamiḷoḍisai pādai marandaṟiyēṇ, 4. 1 16.

36 4. 5. 4.

37 paṇṇār isāikal avaikoṇḍu palarum ēttum, 7. 52. 6 ; also 3. 104. 11, 1. 38. 6. and 3. 9. 5.

meaning<sup>38</sup> was in marked contrast to the then prevalent outlook of the Jainism which was critical of aesthetic pleasures<sup>39</sup> and viewed them as corruption of soul.

The Tevaram hymns breathe a spirit of unqualified piety and devotions. Nothing seems dearer to God than the devotion of the devotee. Even if one does not have a fine voice nor knows the art of music, one's devotion is enough to please Śiva<sup>40</sup>. One's heart melts when one prays to Śiva<sup>41</sup>. Tirumūtar also insists upon love as the basis of worship. Even if one burns one's bone as fuel and fries one's flesh one cannot reach God. He showers his Grace only upon those who melt with the love for him<sup>42</sup>. "Contemplate him by being 'one' with him", says Appar, "and you are free from bondage"<sup>43</sup>. And Sundaramūrti lists the lives of the saints who worshipped Śiva in unique contemplation<sup>44</sup>.

These samayācāryars came to re-establish Śaivism, conceived as the very core of the Vedic religion, as it was eclipsed by the growing influence of the non-Vedic faiths, Jainism and Buddhism. Cēkkiḷār mentions that Sambandar "was born so that the Vedic faith might blossom again, the Śaivaite religion might re-emerge and the traditional line of devotees respected"<sup>45</sup>.

38 palkalaiyin porulē, 7. 69. 10, and palkalaiyiṅ porulālē, 7. 62. 6.

39 Cf. pāḷiyuṟai vēḷanikar pālamanar cūlumudalālarumuṇarā, ēḷimisai yāḷiṇmolī ēlaiyavaḷ vāḷum iṟai, 7. 67. 10.

40 kōḷai miḍarākak kavikōlumilavāka iṣai kūḍum vakaiyāl ēlai adiyārkal coṅa coṅmakilum iṣan, 1. 71. 1.

41 5. 75. 9

42 TM 259.

43 oṅṟiirunduniṇaimiṅkal nundamakku ūṇamillai. 4. 81. 2.

44 The whole of Tiruttonḍattokai speaks this.

45 op. cit.

So were the other preceptors born<sup>46</sup>. The revival of the Śaiva faith meant a revival of the Vedic orthodoxy Sambandar mentions that the sacred fire was tended by the Brahmīns<sup>47</sup>, and they recited the Vedas<sup>48</sup>. And he helped his father perform the yagña (sacrifice)<sup>49</sup>. Besides he asked his father to make the other vedic scholars of Sikāli also to perform the sacrifice with the money he got from the Lord at Tiruvāvaḍuṭurai<sup>50</sup> ”

In order to emphasise the importance of the Vedas these masters maintained that the Vedas were the words of Śiva. This is one of the basic tenets of the Śaiva Siddhānta system. Śiva revealed the Vedas and their auxiliary disciplines (aṅgas)<sup>51</sup>. Through them Śiva has given out the method of worship and

46 ante, p. 22.

47 1.80 l, 3.122 3,4; 1.6 l.

48 1 6.1.

49 vēlvī ceyvadaṇukkāvādākiya kālam vandanaivuṇa - PP. 28.422.

50 ādimāmaṇai vidiyiṇāl ārucūl vēṇi. nādanārai muṇṇākavē puriyu nalvēlvi, tīdu nīṅganīr ceyyavum tirukkaḷumalattu vēdāvēdiyar aṇavarum ceyyavum mikumāl - *ibid*, 429; Appar's fast demanding the re-establishment of worship etc. in the temple which was concealed by the local Jains (PP. 21 295-99) and Sundarar asking Lord Śiva for money so that he would feed the devotees during festival at Tiruvārūr (PP. 29.46.51) can be quoted as instances in the lives of these two saints, of their attempts to re-establish the Śaivism.

51 1.131.7, 3.120, 2.84.10, 2.114.2, 2.118 6, 3.23 6, 2.6 6. and 1.100 2.

life<sup>52</sup>. The meaning of the Vedas is Śiva Himself<sup>53</sup>, as the ultimate knowledge is only Śiva. The Vedic worship is called the 'maṛaivaḷakkam'<sup>54</sup> and 'Vaidikam'<sup>55</sup>.

Vedic recital was one of the forms of worship. St. Sambandar mentions this in various places<sup>56</sup>. Sundaramūrti immortalised the saint who attained the Feet of the Lord by reciting the Śrī Rudra of the Yajurvēda<sup>57</sup>

Devotion to Śiva is stressed. So also wearing of the Rudrākṣa and the sacred ash is emphasised. The sacred ash is itself the mantra, it is found on the bodies of the celestials also; it is beautiful and is to be worshipped; it is nothing but the tantra (āgamas); it is Lord Śiva's gift.<sup>58</sup>

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52 vēdamōdum viriṣaḍai annalār, 5 14 9; pāḍinār sāmavēdam, 4 27.2; vēdagitam muṛaiyodum valla... miḍarār, 4.8.8, ōdinār vēdam vāyāl, 4.22 5; nānmaṛaiyodārangam navinṛanāvār, 6.10 6, 10; aṅgaṅgalum maṛainānguḍan virittān, 7.71.3; maṛaināngum virittukandīr, 7 25 4; vēdam tān virittōda vallānai, 7.61.7; angamum nānmaṛaiyum arulcey...mangayor kūṛuḍaiyān, 1.108 4; Even the Vaiṣnavaites accept that the Vedas were the words of Śiva - irukkilaṅgu tīrumoḷivāy eṇḍōḷiśar, Tīrumaṅgai Āḷvār, Periyatīrumoḷi, 6 6 8.

53 āranapporul, 5 68. 2, 5. 81 2; vēdattin porul, 4. 64. 1; maṛaiḍporulum āyiṅān, 6 49. 1.

54 maṛaivaḷakkam ilāda māpāvikal, 3. 108, 3.

55 vaidikattin vaḷiyōḷukāda, 3. 108. 2.

56 2 34. 9, 2. 14 5, 3. 59. 2 and 2. 75. 8.

57 uruttira paśupati, 7. 39. 3; also PP. 17. 9.

58 2.66. 1. This whole decad speaks of the glory of the holy ash.

It is Parā itself<sup>59</sup>. It is capable of giving the Release ; it is the truth<sup>60</sup> ; it is capable of destroying all attachment<sup>61</sup>; If anybody, who ever he is, has put on this scared ash he should be respected<sup>62</sup> ; for Śiva has besmeared himself with the holy ash<sup>63</sup>. If one does not wear this he is born only to suffer from all diseases and die, and the death is also only to make him born once again<sup>64</sup>. For the holy ash can kill vinai as well as the disease<sup>65</sup>. The greatness of the scared ash is maintained by St. Sundaramūrti in his Tiruttonḍattokai. He calls himself the servant of the devotees who have besmeared themselves fully with ash<sup>66</sup>.

As the sacred ash, the five-lettered mantra (pancākṣara) is also very important. It is the Vedas and it is the mantra to be chanted by the Brahmins during the Sandhis (dawn and dusk)<sup>67</sup> For it is the mantra which brings near the Feet of the Lord, which Brahma and Viṣṇu are unable to see<sup>68</sup>. Pancākṣara is the refuge ; it is the ornament for the tongue ; it kills all sins ;

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59 parāvanam āvadu nīru, 2. 66. 8

60 2. 66. 3.

61 2. 66. 5.

62 6. 61. 3.

63 veṅṅīru mēniyāpai, 6 80. 3.

64 6. 95 6

65 nīraṇiyappeṛṛāl vendarum viṇaiyum nōyum, 4, 77. 4.

66 muḷuniṛu pūsiya munivarkkum aḍiyēn, 7. 39 10.

67 cendaḷal ōmbiya cemmai vēdiyarkku, andiyul mandiram  
aṅceḷuttumē, 3 22. 2.

68 3. 22. 9.

it is the path for those who want to attain knowledge<sup>69</sup>. For it is the real knowledge, the education<sup>70</sup>, and it sets at naught dark destiny<sup>71</sup>. Even if one does not possess any other quality, God will come to him if he chants the Pancākṣara<sup>72</sup>. St. Sundaramūrti also devotes the whole of one padikam (decad) to stress the importance and the greatness of the Pancākṣara<sup>73</sup>. For the Pancākṣara is the essence of the four Vedas<sup>74</sup>. Sundarar mentions that this mantra is to be recited in the morning, noon and the evening<sup>75</sup>. It is to be remembered and chanted so well that even if the individual forgets it for the moment the tongue will automatically chant the same<sup>76</sup>. Following St. Sundarar closely, Nambiāṇḍārnambī and Cēkkiḷār mention that Ānāyanāyanār played the holy Pancākṣara on the flute while grazing the cows<sup>77</sup>.

So also the Tēvāram authors describe the other methods of worship. The Brahmins of Tillai chanted the Vedas, lit the

69 4. 11. The whole decad speaks of the greatness of the holy mantra.

70 5. 90 2.

71 5. 43. 6.

72 5. 60. 1 ; 6. 64. 9.

73 7. 48.

74 3. 49. 1.

75 andiyum naṅpakalum aṅcupadam colli, 7. 83. 1.

76 nān marakkinum collumnā namaccivāyavē, 7. 48. 1-11; The concrete and modern example of this was Mahatma Gandhi who even at the time of death chanted 'Ram'.

77 tūyavan pādam todarndu tolciṛ tuḷaiyār paravum, 11. 35. 15; tiruvāḷaṅ eḷuttaṅcum ... vilaittār, 12. 14. 26; aṅceḷuttin isai peruka - *ibid.* 27.

sacred fire and worshipped Śiva.<sup>78</sup> The worship is to be done with flowers and five things (āṇāṅcu) available from the cow, viz, the milk, the curd, the ghee, the urine and the dung.<sup>79</sup> Water is of course the most important for worship.<sup>80</sup> Whoever places a flower on a Śiva linga is blessed and his sins are washed away<sup>81</sup>. Worship does not mean worshipping Śiva alone. Cleaning the temple, decorating it, weaving garlands, etc. also form parts of worship<sup>82</sup>. The people who worship regularly in the temple have also been included by St. Sundaramūrti in his list of devotees. He says "I am the servant of those who worship Śiva in the temple three times a day by touching His Holy image"<sup>83</sup>.

These devotees are to be considered as Śiva Himself and they must be served. It is the main idea running through the eleven poems of Tirutondattokai<sup>84</sup>. Viṅṇamūṇḍar was renowned for his devotion and worship of devotees<sup>85</sup>. He dared ostracizing St. Sundaramūrti for the latter did not pay his respects to the Śaivite devotees who were assembled in the Mantapa of the temple at Tiruvārūr<sup>86</sup>. This eventually proved the occasion for Tirutondattokai of Sundarar. Respecting the devotees, worshipping them as Śiva Himself and meeting with their demands were considered religious duties. The whole of Periyapurāṇam illustrates this point. St. Sambandar visited the

78 1. 80. 1; 1. 6 1.

79 4.41.2; 4.65.6; 4.9 7; 7.5.1; 7.22.2,8 and 7.30.3.

80 4.62.8.

81 5.54.4, 8, 9.

82 6.31.3.

83 muppōdum tirumēni tīnduvārkkadiyēn, 7.39.10.

84 Sundarar, 7.39.

85 meypattarkal pār parivuḍaiyār - PP 6.4.

86 *ibid.* 7.

shrines with a band of devotees. He says that feeding the devotees must be the aim of one's life<sup>87</sup>. St. Sambandar and St Appar moved with devotees<sup>88</sup>. The devotees are so great that they are worshipped by the celestials<sup>89</sup>. There is nothing impossible for the servants of the devotees of Śiva<sup>90</sup>. For even their karma is conquered<sup>91</sup>. It is considered the greatest privilege and merit (punya) to become the servant of the servants of Śiva<sup>92</sup>. St. Appar says his prayer is that he should besmear himself with the dust of the feet of the devotees<sup>93</sup>. The devotees are great because they meditate on Śiva, while sitting, sleeping and walking<sup>94</sup>. St. Sundarar calls himself the bond servant of the devotees. The whole of Tiruttondattokai speaks of this. The conception of *Toṇḍar* (*adiyār*) is peculiar to Sundarar and the cult of worshipping and venerating (not merely adoring) the devotee may be said to become an integral part of Śaiva Siddhānta since the time of Sundarar. Thereby he may be said to espouse abandoning of castes and differences in community of all those who worship Lord Śiva, to whatever caste or community they may

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87 *uruttirappal kanattārkkku atṭittal*, 2 47; 1; *arundavarkal tuyppanavum*, 2.47 2; also *manniṇir pirandār peṇum payan madicūdum annalār adiyār tamai amudu ceyvittal* —PP, 28.1087.

88 **PP**. 21. 180, 261 ; 28. 648.

89 *valaṅkolvārai vānōr valaṅkolvarē*, 5. 80. 10.

90 *udaiyān adiyār adiyōṅgatku ariyadundē*, 4. 94. 3.

91 *adiulankolvār tamai ulankolvār vīnai āśarumē*, 3 111.2

92 *toṇḍarkkuttondarām punniyamē*, 4. 101. 1 ; The whole *decad* speaks of the greatness of the devotees.

93 *toṇḍāḍiya tondaradippoḍi nīṇum*, 4. 111. 7 ; The same idea is expressed by *Kulaśēkara Ālvār*, *toṇḍaraḍippoḍi āda nām peril Gaṅgai nīr kuḍaindu āḍum vētkai ennāvadē* —*Tēttaruntīral*, 2.

94 *enni irundu kīdandum naḍandum aṇṇaleṇā niṇaivār*, 7. 11. 2.

belong. He creates a democracy of Bhaktas, a democracy for all times and climes<sup>95</sup>. This we find in the conception of 'appalum adiccārandār'. "Cēkkilār takes (this) as referring to the lovers of God beyond the limits of the Tamil country and those who might have lived before and after the age of Ārūrar (Sundarar), thus conceiving a democratic family of the lovers of God in the whole universe and of all times<sup>96</sup>". And the inclusion of Sākkiya nāyanār (a Buddhist) as one of the 63 devotees<sup>97</sup> amply shows that the family or community is not restricted even in the name of religion. Those belonging to other faiths too, if they can conceivably worship the Lord, are members of the community of Tondars. This is the basis of the catholic outlook of the Śaivaites. They consider it was Lord Śiva who created all the religions of the world<sup>98</sup>. As such one need not decry the other faith for finally that faith also reaches the devotees (of that faith) to the feet of Lord Śiva. And this forms the basis of the Śaiva Siddhāntic declaration that whatever faith you follow our Lord Śiva appears there as the god of that faith<sup>99</sup>".

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95 Cf Dorai Rangaswami, M A., **The Religion and Philosophy of Tevaram**, Book II, 1959, pp. 1091-2.

96 *ibid*, p. 1066.

97 PP. 34

98 āru samayangatkoru talaivan, 1. 131. 1; āru samayam ōdiyum unarndum ula dēvar toḷa ninraruḷ cey oruvan, 3.71. 10; munṇam irumūnru samayangalavaiyākṛp pinnaiyarul ceydapiṛaiyālan, 2. 29. 5; aruvakaiccamayamvaittār, 4. 33. 6; samayamavai ārinukkum talaivan tām kām, 6. 65. 7; viri vilā ariviṇārkaḷ vēṇoru samayam ceydu eriviṇār conṇārēṇum embirār kērradākum, 4. 60. 9; vevvērāy irumūnru samayamākipukkānai, 6. 50. 7; arivinālmikka aruvakaiccamayam avvavarkkāngē ārarul purinḍu, 7. 55. 9; samayangaḷiṇ nambi, 7. 63. 6.

99 yāḍoru deyvam koṇḍir atteyavamāki yāngē māḍoru pākāṇā; tām varuvar — S. S. S. 115.

Of the three authors of Tēvāram St. Tiruñāṇa Sambandar is the most venerated one. Nambi Ārūrar (Sundarar) calls him 'embirāṇ Sambandan' (our leader). This seems to suggest that Sundaramūrti thinks of Sambandar as the leader of the Devout, singing hymns in praise of God. He says he repeats what St. Sambandar and St. Appar have said before<sup>100</sup>. St. Sambandar is said to have sung the 'written Vedas' (eḷudumaṟai) as opposed to the unwritten Vedas (Śruti)<sup>101</sup>. He calls himself as one whose utterances are indeed the Vedas<sup>102</sup>, and one who is an expert in the Vedas<sup>103</sup>. And his hymns are nothing but the Vedas<sup>104</sup>. His words indicate the divine path<sup>105</sup>. And his words are the words of Śiva Himself<sup>106</sup>. So it is in the fitness of things that St. Sambandar's works found place in the beginning of the canonical literature

Appar (St Tirunāvukkarasar) was the senior contemporary of St. Sambandar. He was converted to Śaivism by the Grace of the Lord. As such his poetry is one of feeling; it is simple, fresh and spontaneous. His was a life of utter devotion and we can hardly find anywhere else in the world such an instance of self-denial carried to a point of total identification of ones own interest with that of the object of love

100 nallīśai nānasambandaṇum nāviṇukkaraiyaṇum pādiya naṟṟamiḷ mālai colliyavē colli, 7. 67. 5.

101 vaṇḍamiḷāḷ eḷudumaṟai moḷinda pirān — PP. 21. 180.

102 maṇṇiya cīr maṟaināvaṇ, ... Sambandaṇ, 1. 130. 11; ceḷu maṟaikaḷ payilu nāvan, 1 132.11; ceḷumaṟamiṟai nāvan, 2. 110. 11.

103 nānmaṟai valla nāna sambandaṇ, 3. 1. 11.

104 maṟai valarum taṁiṁmālai, 2 67. 11; maṟai ilangu taṁiḷ. 1. 61. 11.

105 sambandaṇ uraiḱeyda tiruṇeriya taṁiḷ 1. 1. 11.

106 eṇadurai taṇaduraiyāka, 1.76.1.

as in the life of Tirunāvukkarasar<sup>107</sup>. As Appar was converted to Śaivism from Jainism, his work carries more weight in singing the glory of Śiva and to Him.

St. Sundaramūrti was married, and yet was not bound by it. His spirit hovered above worldly concerns and desires. As he was a friend of Lord Śiva, which Śiva Himself acknowledges<sup>108</sup>, he was confident that Lord Śiva will stand by him and his words. As it was mentioned earlier he was the first biographer of the Saints and conceived the idea of the community of devotees. It may be said that his ideas later on developed into the rules prescribing the community life of the devotees.

### **Seeds of Śaiva Siddhānta Philosophy :**

Both the Vedas and the Āgamas are accepted as having been revealed by Lord Śiva. This is one of the basic tenets of the Śaiva Siddhānta philosophy. The Tēvāram authors have mentioned this fact<sup>109</sup>. So also they have said about the three realities of this system, viz., Pati, Paśu and Pāśam. Pati is Lord Śiva and He is eternal; Paśu is with ānava (Bond) which is beginninglessly connected with the soul<sup>110</sup>. Ānava is intrinsic to the soul and it is not created (vilaiyādador parisil); Pāśa vēdaṇai is Karma; and the third is a luminous

107 Ponniah, V, **The Saiva Siddhanta Theory of Knowledge**, 1952, p. 47.

108 tōlamai āka unakku nammaitandanam — PP. 5.127.

109 aran āgamam, 3. 79. 6; āgamaccelvaṇār, 3. 57. 10; andar tamakkāka āgamanūl moliyum ādiyai, 7. 84. 8; āgamaṅgal arivar... uttamaṇē, 7. 100. 8; āgama ṣīlarkkarul nalkum perumāṇē, 7. 96. 6

110 vilaiyādador parisil varu paśu pāśa vēdaṇai oṅṭalaiyāyina, 1. 12. 3; aruṇai, 1. 5. 7; 1. 19. 9; 1. 60. 2.

bond (Ontalai), i. e., māyā, which provides scope for the soul to desire, to know and act. The bond known as 'pāśavinai' is also mentioned<sup>111</sup>. As it is difficult and trying it is called the pāśavalviṇai<sup>112</sup>. It is the primordial original vinai (Bond)<sup>113</sup>. The Tēvāram authors make use of the word malam<sup>114</sup> for āṇava. St Sundaramūrti speaks of it as kattu (Bond)<sup>115</sup>. According to the doctrine of Śaiva Siddhānta<sup>116</sup> Bondage is incident to Ignorance and it is dispelled by knowledge (light) as sun dispels darkness, and that is Release. Knowledge of Śiva is the real knowledge and that is obtained only through His Grace. The Tēvāram authors called this ignorance 'irul' (darkness) that causes the defect (bondage)<sup>117</sup> Lord Śiva through His Grace dispels this Ignorance and that is known as the 'Olineri' (the path of light)<sup>118</sup>. Once this light is on, the soul is able to perceive the Lord and this is only through His grace<sup>119</sup>. As Śiva is the Lord of the

111 pāśavinai, l. 93. 4.

112 2. 25. 3.

113 munnaiya mudal viṇai, 3 84. 6.

114 iḷuku malam aḷiyumvakai, 3. 67 12; malam aḷuvakai mānam ninaitarum, 1 22 4; nammalam aḷuppar pōlum, 4. 70. 7; malam taṅgiya pāśappirappu, 7. 82. 6.

115 kattu mayakkam aruttavar, 7 10. 7.

116 Aññānattāl uruvadu bandam; aññānam viḍappandamaḷu muttiyākum ... iraiyaṇadi ñānamē ñāṇamenbar — S. S. S., 279,

117 ūṇattiruḷ niṅgiḍa vēṇḍil ñānapporul koṇḍaḍi pēnum - 1.38.3, nuṇṇaivāl valipādu ceyyum kāludaiyān - 1.5.4; ñāṇattāl toḷuvārkal tolakkaṇḍu ñāṇattāy unai nānum toḷuvaṇē - 5 91.3; irulara nōkkamāttākkottaiyēṅ - 4 69.1; icultaru tuṅbappaḍala maraippa arultaru aiyāraṅ adittalamē - 4.92.4.

118 nālvarkkolineri kātṭiṇai - 1-128, lines 8 and 9.

119 avaṇaruḷē kannākakkāniṅ allāl ippadiyaṅ...kāttonādē - 6.97.10; kāṇbār ār kaṇṇudalē ni kātṭākkālē - 6.95.3.

Souls (paśu) He is called Paśupati<sup>120</sup>. So it can be seen that the terminology Pati, Paśu and Pāśa,<sup>121</sup> which is used in the later Śaiva Siddhānta Śāstras, was current coin at the time of Tēvāram hymns.

The most important conception of Śiva in the Śaiva Siddhānta is that He is apart from, one with and co-eval with the soul, all at once. To use the later terminology of Śaiva Siddhānta, God is one (in immanence), different (being transcendent) and along with (co-entially existent) the world of souls. This is the advaita relationship. This is explained with the help of a simile that the relationship of God with the individual souls is like that of the letter 'a' with other letters. For the first time we find this example in the pre-Christian work, Tirukkural<sup>122</sup>. The beauty and the significance of this simile has been appreciated by the Tēvāram authors and they have retained the same in their works<sup>123</sup>. St. Sambandar deals with this concept separately also. He says 'Lord Śiva is the end and the beginning of all, He is both male and female; He is the three qualities (Sattva, Rajas and Tamas); He is the four vedas; He is the five elements, the six tastes, the seven musical notes, the eight directions; He is one with all

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120 paśupati tām - 1.76.3.

121 pāśamadaṟuttu - 3 79 10.

122 akara mudala eluttellām ādi pakavan madaṟṟē ulagu - 1.1.

123 akara mudalānai - 1.88.5; ānattiṅ munṇeluttāy niṅṟār pōlum - 6 28.1; akara mudalin eḷuttāki niṅṟāy - 7.37; The Bhagawad Gita also speaks in the same way. akṣarāṅām akārōsmi - 10.33.

these (co-existing) and also separate from these<sup>124</sup>. This speaks of the Advaita relationship between God and the individual soul.

This conception of non-dual relationship of God underlines also the other idea that God has eight forms<sup>125</sup>. All things that exist — the moving and the unmoving, the sentient and the insentient — are nothing but His forms — the five elements, the two lights (the sun and the moon) and the agent — doer (the soul)<sup>126</sup> — these constitute comprehensively the form of the Divine. Here it is useful to anticipate the immense significance of this concept for the religion and ethics of Śaiva Siddhānta. As Vāyavīya Samhita describes it<sup>127</sup> the eighth mūrta is the individual self<sup>128</sup> which is itself pervasive of the

124 *īrāy mudalonṛāy ..... vēṛāy uḍaṅ ānāṇḍam vīḷim mīlalaṅṅē* - 1.11.2; The first of the Meykanda śāstra writers to have seized this as the aptest interpretation of the advaita of the Upaniṣads is the author of **Tirukkaliṟruppadiyār** (Stanza 86). Meykaṇḍār, Arulnandi and Umāpati also follow him.

125 *Attamūrṭi* - 2. 117 8; *attamurṭiyanē* - 3. 51. 4; *ettām tirumūrṭi* - 2 39.3; *ettisainda mūrṭi* - 3.52 2; *attamūrṭi* - 4.78.10; 5.5 1.6.; 5.10 3, 5 49 8; 5.54 10; *attamā uruviṇṇē* - 4.57.3; *etturuva mūrṭiyām* - 6.15.9; *attamūrṭṭiyai* - 7.59 2; *aṭṭan* - 7.30.3; For reference to eight forms in *Tiruvācagam* see infra. p. 43.

126 1.53.2; 2 102.5; 1.11.4; 2 48 3; 3.105.7; 4.63.7; 6.94.1; 4.48 1; 5.96.8; 6.46.1; 4 54.8; 6.50.1; 6.75.1; 6.4 3; 7.9.3; 7.27 8; 7 40.4; 7 63.3; It may be recalled here that Manimēkalai mentions the eight forms of Śiva, for the first time. (27: lines 86-95) op. cit.

127 *vāyu sankitai, pañca pīramma vaṭṭa mūrṭtam uraitta attiyāyam*, 8 ff.

128 *Mānikkavācakar* terms it 'maindaṅ' - *Tiruvācagam*, *Tiruttōṅkam*, 5.

seven other forms. Śivam pervades the jīva which pervades all elements and the sun and moon. This is the underlying doctrine of advaita. There is also an ethical lesson derived from the doctrine. If the entire world is the form of Śiva it behoves us to be loving and kind toward not merely other fellowmen but all forms of life. To cause harm to or hurt a creature is sacrilege. To love and show compassion to others on the other hand is a species of divine worship.

The eighth Tīrumurai is by St. Mānikkavācakar, the fourth samayācāryar and includes two books. Tiruvācakam and Tirukkōvaiyār. Here we shall take up Tiruvācakam<sup>129</sup>.

“No one has seen so far anybody who sheds tears after reading the Vedas; but if Tiruvācakam is recited people are moved and tears flow from their eyes” so says Śivaprakāśa

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129 Umāpati, the author of Tīrumuraikaṇḍa purāṇam, does not mention Tirukkōvaiyār along with Tiruvācakam, as the eighth Tīrumurai (stanza 26; See also IV. Part II, p. 276). Though there is a popular belief that Kōvai always goes with Tiruvācakam, the fact that it is not studied religiously along with the other Tīrumurais will show that it was and is being treated as a separate work. And the veṅbā ‘tēvar kuralum tirunāp maṇai mudivium ...’ calls them Kōvai Tiruvācakam which gives room to say ‘Kōvai and Tiruvācakam’.

**Tirukkōvaiyār** is the biggest work of its kind. ‘If there is any doubt refer to Tolkāppiyam, Tirukkural and Tirukkōvaiyār. If you do not find in one of these then go to the Sanskrit works, a veṅbā in **Ilakkanakkottu** says so and thus enables us to know the greatness of this work. This also speaks of Śaiva Siddhānta tenets. Its subject matter is Akapporul (Subjective).

Swamikal (18th century) to show the greatness of this work<sup>130</sup>. St. Mānikkavācakar is known as 'aludu aḍi adainda aṅbar (one who reached the Holy feet by weeping)<sup>131</sup>.

Mānikkavācakar's life is taken to represent the stage of *jñāna* in the fourfold scheme as he was instructed by Śiva Himself in the form of a master (guru)<sup>132</sup>. We find the tenets

130 *vēdam oḍin viḷinīr perukki, neṅcam nekkuruki niṅpavark kānkilam, Tiruvācakan ingorukālōḍil karungal manamum karaindukak kaṅgal toḍu maṅaṅ kēṅiyiṅ curandu nīrpāya - Nālvar nānmani mālai, verse 1.*

131 He speaks of it in his work. 'meytāṅ arumbi vidir vidirttu ... kaṅṅīr tatumbi vedumbi - **TV**. Tiruccaṅkām, 1; vīdi vāykkēttalumē vimmi vimmi meymmaṅandu - Tiruvembāvai, 1; pāḍikkacindullam ulnekkuruka - **ibid** 4 Tenṅā eṅṅā munnam tīcēr meḷukoppāy - **Ibid**, 7. nīrorukālōva neḍun tārai kanpaṅippa, **Ibid**, 15; toḷukaiyar aḷukaiyar tuvalkaiyar - Tiruppalliyeḷucci, 4. Corinda kaṅṅīr coriyavunṅīr urōmaṅ cilirppa - Puṅarccippattu, 6; kaṅḍaṅkaniyak kaṅṅīr aruvipāya - **Ibid**, 7. nakkum aḷudum toḷudum vāḷtti - **Ibid**, 8. Karunaiyē nōkkik kacinduḷam urukik kaḷandu nān vālu māṅaṅiyēn - vāḷāppattu, 7; St. Sambandar also mentions weeping while praying; iṣaipāda vimmi alumāru vallār - 2.20.1; aluduṅrūrum aḍiyārkaḷ - 2.61.6; kāḍalākikkacindukāṅṅīr malgi oḍuvār - 3.49.1; also 2.20.1; 3.93.5; 2.53.4, 2.39.11; etc., St. Appar - 5.21.8; mikka aṅbōḍaḷavar - 4.92.5.

132 This does not mean that the other Samayācāryars did not belong to this path or stage. The later śāstras said that the Lord appears in the form of a preceptor when the two-fold karma is equalized. As it was clear in the case of Mānikkavācakar the tradition calls this the *Jñāna* marga. As St. Sambandar puts it, there is no prescribed method for Śiva to initiate His devotees (ātpālavarckkaruḷum vaṅṅamum aḍimāṅbum kētpāṅ pukil alavillai kiḷakkavēndā, 3.54.4.)

of Śaiva Siddhānta philosophy more in Tiruvācakam than in the Tēvāram.

Mānikkavācakar makes mention of the āgamas. He says Lord Śiva revealed the āgamas<sup>133</sup> and He is Himself the gamas.<sup>134</sup> He makes Himself near in and as the āgama<sup>135</sup>.

The poet mentions the three malas (Bonds),<sup>136</sup> and that Śiva rends these bonds<sup>137</sup>. He even refers more specifically to five malas<sup>138</sup>. Paśu and Pāśa are also mentioned. Paśu is paśu because it is bound by pāśa. When pāśa is removed, the paśutva of the self is also removed. Mānikkavācakar put this

133 maṇṇumāmalai — conṇa āgamam tōṟruvittaruḷiyum — Kirttittiruvakaval, lines 9 and 10 ; marravai tammai ... aimmu-kaṅgaḷār panittaruḷiyum — **ibid**, lines 19 and 20.

134 āgama māki ninrannippāṅ — Śivapurānam, line 4.

135 **ibid**.

136 mummalaṅgal pāyum kaḷukkḍai — Tiruttaśāṅgam, 4 ; mayakkam āyadōr mummalappalavalviṇai — Tirukkaḷukkuṅ-rappdikam, 7.

137 mūlamākiya mummalam arukkum tūya mēni — Kirttittiruvakaval, line 111 ; ulla malam mūṅṅum māya ukuperundēn — Paṅḍāyanānmaṟai, 2 ; mummai malam aruvittu mudalāya mudalvan — Accoppadikam, 9 ; cittamalam aruvittuc cīvamākki eṇaiyāṇḍa attāṅ — **ibid**, 2 ; mayakka māyadōr mummalappaḷa valviṇai — Tirukkaḷukkunrappadikam, 7..

138 malaṅgal aindār cuḷalvan — Nittal vinnappam 29 ; Aruḷnandi and Umāpati following him define the nature of five bonds (S. S. S. 177 and SP 32, respectively).

beautifully as both the paśu and Pāśa are moved by Śiva and Grace is showered<sup>139</sup>. The threelfold relation of immanence, transcendence and the co-functioning in which stands Śiva to the individual soul also finds support in the Tiruvācakam. He is there beneath and above in everything like the oil in the seasaimum<sup>140</sup>. He is the sky, the water, the earth, the fire and the air and yet He is not they<sup>141</sup>. He is the male, the female, the eunuch, the sky, the earth; He is one with all these and of course separate from them<sup>142</sup>. He forms a part of the souls and suffers and at the same time He is different from them<sup>143</sup>. He is not any one thing and there is nothing without Him<sup>144</sup>. Māṅikkavācakar speaks of the eight forms of Śiva also. He says the one distributed Himself and became the earth, water, fire, air, sky, the sun, the moon and the agent-doer (soul). He became the seven worlds and the ten directions<sup>145</sup>. Māṅikkavācakar uses the expression 'oruvaṅ' (the one) to mean Śiva, the Supreme

139 paśu pāśam aruttaruḷi - Kandapattu, 7.

140 nallum kilulum mēlulum yāvulum eḷlum eṇneyum pōl ninra iśanē - Tiruccadakam, 46.

141 niranda ākāyam nīr nilamti kālāy avai allaiyāy-Kōyirṇirup-padikam, 6.

142 pennāki ānāki aliyāyp pirangolicēr viṇṇāki manṇāki ittanaiyum vēṇāki - Tiruvembāvai, 18; and also Aṇivuruttal, 5;

143 Pittanē ellā uyirumāyittalaittup piḷaittu avai allaiyāy nirkum ettanē - Pidittapattu, 8.

144 on unī allai aṇṇi onṇillai - Kōyirṇiruppadikam, 7.

145 nilaṅ nīr ... tān oruvanumē palavāki nīravā - Tiru-ttōṅkam, 5. For the details of aṣṭamūrttam (eight forms) see ante. P. 38 ff.

Being. This 'oruvan' has been used in this sense by Nammālvār also<sup>146</sup>. This 'oruvan' can as well mean 'the Inequalled'.

The mala (Bond) binds the soul and this bondage causes Ignorance. This bondage is beginninglessly there and Lord Śiva removes this and enables the soul to know the truth<sup>147</sup>.

In bondage the self identifies itself with mala; and in Release it is one with Pati. The nature of Paśu and the influence of pāśa are lost and the soul becomes Śiva, as it were. This, Māṅikkavācakar explains fully in Tiruvācakam. He makes use of the expression 'Śiva mākki'<sup>148</sup> (transforming one into Śiva) to explain this. This transformation is preceded by two other steps. Lord indicates the pati of devotion, thus removes the viṇai, which ends in the cutting asunder the malam and this leads to Śivam<sup>149</sup>. Śiva gives Himself to have the self<sup>150</sup>.

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146 oruvan enru ētta niṅra nalirmadiccadaiyaṅ engō - Tiruvāymōḷi, 3,4 8; Tirumūlar says, oṅṅē kulamum oruvanē tēvaṅum - TM 2066.

147 valviṇaiyēn tannai maraindiṇa mūdiya māya irulai - Śivapurānam, lines 50-1; enṇuṇḍai irulai ēratturandum - Kīrttitiruvakaval, line 6; aṅṅānam tannai akalvikkum nallarivē - Śivapurānam, line 64; kaḷivil karunaiyaik kāttik kaḷiyaviṇai akarṇip paḷa malam paṇṇaruttu āṇḍavan - Tiruppāṇḍippadikam, 8; pāśavēr arukkum paḷam porul tannai - Piṇḍitpattu, 7. Tirukkovaḷiyār also mentions this: pāśattalai yaṇṇuttu āṇḍuḱoṇḍān, verse 115.

148 cittamalam aṇuvittuccivamākki eṇaiyāṇḍa - Accōpadikam, 1.

149 pattineri arivittup paḷavinaikal pāṇum vannam, cittamalam arivittu - *ibid.* vāṅgiviṇai malamaruttu vāṅkaruṇai tādānai - Kaṇḍapattu, 9. kaḷivil karuṇaiyaikāttik kaḷiyaviṇai akarṇip paḷamalam paṇṇarut tādāvan - Tiruppāṇḍippadikam, 8.

150 tandaduṇṇaṇṇaik koṇḍadeṇṇaṇṇai - Kōyil Tiruppadikam, 10, and tannaittāṇḍa eṇṇāramudai - Puṇarccippattu, 1.

Māṅikkavācakar mentions 'vinaiooppu', which is a contribution of the āgamas<sup>151</sup>. So also his references to his having been initiated by Lord Śiva prove to be good examples of 'sattinipādam' (descent of Grace)<sup>152</sup>. The Tīrvācakam can be called the 'Bible of Śaivism'<sup>153</sup>.

The ninth Tirumurai, as already stated, is an anthology. The hymns of nine devotees are compiled in this work. These authors lived between the 9th and the 12th centuries A. D. This Tirumurai, largely, speaks of the greatness of Śiva, His deeds and the Bliss one enjoys when one devoutly prays to Lord Śiva.

Lord Śiva has no particular name, yet He is addressed with thousands of names<sup>154</sup>. Lord Śiva is both Yoga and Bhoga, i. e.,

151 unakkilādādōr vittumēl vilaiyāmal eṇvinaī ottapiṇ — Tirukkaḷukkuṇṇappadikam, 1.

152 avan enai ātkoṇḍarulināṇ kānga — Tiruvaṇḍappakudi, line 63. Śiva nembirāṇ eṇṇai āṇḍukoṇḍāṇ — Tiruccadakam, 9. eṇṇainī ātkoṇḍavannam tānē — *ibid.*, 24. kattaruttenai yāndu — *ibid.*, 49. eṇṇaiyum tan innarulāl iṇṇiravi ātkoṇḍu iṇṇiravāmē kāttu—Tiruvammānai, 12; urunām aṇiya andanaṇāy āṇḍukoṇḍāṇ—Tirutteilēnam, 1; celvan pāriḍaip padangal kāttippāśam aṇuttenai āṇḍa — Kuyirpaṭtu, 9; arunarakīḍai vīlvadar koruppaḍu kiṇṇēnai attān āṇḍutan aḍiyarir kūttiya aḍisayam kaṇḍāmē — Adisayappattu, 4; The whole decad speaks of this only.

153 It is quite certain that the influence of these poems in South India is like that of the Psalms among Christians, and that they have touched for generations the hearts of the vast majority of the Tamil speaking peoples — Pope, G.U., *Tiruvācagam*, op. cit., p. XXIV.

154 pērkal āyiramirāyiram pidaṇṇum, verse 21.

both the means and the end<sup>155</sup>. Śiva has eight forms<sup>156</sup>. 'He is the one and the only Lord; and I do not recognise the existence of another' so says Cēdanār<sup>157</sup>. Śiva is easily accessible to the devotees<sup>158</sup>. He is the beginning, the end and the endless beginning<sup>159</sup>. He is an ascetic though remains with His consort.<sup>160</sup> He showered Grace upon Sambandar, who cured us of the disease of inveterate Karma and redeemed us<sup>161</sup>.

This ninth Tirumurai speaks in the terminology of the later Śaiva Siddhānta system. Karuvūrttēvar speaks of the old bondage and its removal<sup>162</sup>. Tiruvāliyamudaṇār makes mention of āṇava, the main bondage, and the other bonds: the soul is called paśu because it is with pāśa; the saints and ascetics, who have grown out of paśutva by removing pāśa, and the brahmins worship at the shrine of Tillai<sup>163</sup>. He calls them mad who read the non-śaivaite works termed as 'paśu nul' (Books only of human theme)<sup>164</sup>.

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155 uṇavākiya yōgamum bōgamum āy, verse 23. Kambar, the author of Rāmāyanam in Tamil, uses the same expression to describe the union of Rama and Sita. Oṅṛiya bōgamum yōgamum ottār — Bālakāṇḍam, Kaḍimanappadalam, 85.

156 etturu viravi, verse 36.

157 yōganāyakanai anri maṇṇoru mundena vuṇarkilēṇ, 46.

158 paḷaiyarām tondarkkeliyarē, 94.

159 mūlamāy, mudivāy mudivilā mudalāy, 121.

160 mangaiyo dirundē yōgu ceyvānai, 143.

161 embanda valviṇai nōytirt temaiyālum sambandan ..... ātkoṇdaruli, 188.

162 munṇaiyēn pāśa muḷuvadu makala, 119.

163 pandapāśamelām arap paśupāśam nikkiya paṇmuṇivaroḍu andaṇar vaṇangu maṇiyār Tillai, 219.

164 paśunūl kaṅkum piccarai, 43.

The same author mentions that Śiva is everything; He is the night, the day; He is formless and with a form<sup>165</sup>. 'He is the Lord; He is my refuge; He is the vital air that enables me to breathe; He is the Vedas; He is the earth, the sky and the sun'<sup>166</sup>, says this author.

Cēndaṇār asserts that Śaivism is the only divine path; and the wise think of nothing but the Supreme Lord Śiva<sup>167</sup>. He extols the greatness of the devotees. He says 'I have become the slave of the devotees of Śiva enshrined at Tiruvīlīmīlalai, by besmearing myself with the dust under their feet'<sup>168</sup>.

Tirumālikaittēvar in his Tiruviśaippā speaks elaborately of Divine Grace. Lord Śiva is one with the soul. By being inseparably one with the soul, He enables it to see, by Himself also seeing it. This is technically known as kānum upakāram (seeing Grace)<sup>169</sup>. The present author in all the eleven verses of this work describes Śiva and His Grace with all possible epithets and appeals to Him to make him (the author) to see, to speak and think in His way<sup>170</sup>. This is union and surrender

165 allāyppakalāy aruvāy uruvāy ārāvamudāy, 236.

166 iraivanāi enkaiyai eṇṇuḷē uyirppāki niṇra maṇaivaṇai mannum viṇṇumalivān' cuḍarāy malinda... iraiyai, 251.

167 atteyvaneṇṇiyiṇ cīvamalādavamum arivar arivuḍaiyōrē, 50.

168 Tiruvīlīmīlalaiyān tiruvaḍiniḷarkīḷp pukkunīrpavartam poṇnadikkamalap poḍiyaṇin daḍimai pūṇḍēnē, 51 & 55.

169 aṇivānum tāṇē arivippāntāṇē .... - Kāraikkālammaiṇār, 11.4.20. Appar speaks profusely of this : 4.25.1; 4.5.6; 5.93.8; 4.75.3; etc.

170 karudumā karudē, 3; niṇaiyumā niṇaiyē, 11; viḷambumā vilambē, 1, etc.

of the highest imaginable kind elaborated in Śaiva Siddhānta under the heading of Śiva Yōgam<sup>171</sup>.

Karuvūrttēvar refers to the hierarchy of religious faiths and says that Lord Śiva was with him all the time and that he resides at Tiruviḍaimarudūr<sup>172</sup>.

Tirumandiram, the tenth Tirumuṟai, strikes a different note. The first nine and the eleventh Tirumurai are mystical outpourings; the twelfth is the biography of the saints. But the tenth does not belong to any of these types. Primarily it was written earlier than the rest; secondly it is metaphysical as well as mystical. Tirumūlar, the author, calls his work an āgama<sup>173</sup>. Further he says "God created me only to speak of Him in Tamil"<sup>174</sup>. By that he means that he is giving in Tamil the 'words' of Śiva, viz., the Śivāgamas<sup>175</sup>. He lists, in the beginning, the contents of his work. "They are thirty upadēśas, three hundred mantras and three thousand verses"<sup>176</sup>.

Tirumūlar is among the earliest Siddhānta writers in Tamil to distinguish the Vedas and the āgamas alike divinely inspired

171 Meykaṇḍār elaborates it in sutra no. 10; Umāpati describes it as 'tanpaṇi nīttal' - SP. 71.

172 pandamum pirivum teriporutpanuval paḍi vaḷicceṇru ceṇṇēric cindaiyum tānum kalandadōr kalavai ... Tiruviḍaimarudē, 177.

173 cindai ceydu āgamam ceppaluṟṟēṇē, 135.

174 enṇai naṇṟāka iṟaivaṇ paḍaittan, tanṇai naṇṟākat tamil ceyyumārē, 152.

175 ceppum Śivāgamam, 136.

176 TM. preface, p. 20.

scripture, but the Vedas as 'general' and the āgamas as 'specific'<sup>177</sup>. In keeping with the distinction Arulnandi says, "there are only two works, the Vedas and the āgamas; all other works are based on these two. Of these two the Vedas are 'general' and the āgamas 'specific'. The Śivāgamas reveal the inner core of the Vedānta; and it is the Siddhānta. Other works which speak of the rest of the contents of the Vedas are only 'pūrva pakṣa'. So it can be said that the āgamas are more or less a commentary on the Vedas<sup>178</sup>"

Tirumūlar speaks of the greatness of the Vedas<sup>179</sup>, and also that of the āgamas<sup>180</sup>. The Śaiva Siddhānta system accepts the Vedas and the āgamas as authority. All the Śaiva schools for that matter, accept these two authorities. What are these āgamas? The etymology of the word 'āgama' meaning 'that which has come from' also suggests that āgamas are Revelation that have come from Śiva<sup>181</sup>.

177 Vēdamō ḍāgamam meyyām iṣaiyaṅṅūl, ḍum poduvum cīrappum enrullaṅa, nādan uraiavai nāḍil irandādam, pēdama deṅbar periyōrk kabēdamē, 2358.

178 S. S. S. 267 and its commentary by Śivañāṅa yogin. An old poem brings out the relationship of the Vedas and the āgamas, beautifully as follows: 'vēdampaṣu adāṅpāl meyyāgamam'.

179 TM., verses 61—67.

180 *ibid.*, 68—74.

181 "Āgamam means that which has come from the Lord (iṣaiyan); 'ā' stands for the limit, nearness and the tradition, 'gam' means coming, going and realising. So this means that which has come from the Lord and that which gives the

...Contd.



basic concepts of the Siddhānta, and the three avasthas (kēvala, sakala and śuddha)<sup>188</sup> and also what accounts for the avasthas, viz., malas, five in number<sup>189</sup>.

Tirumūlar was comprehensive storehouse and we have reasons to believe that the samayācāryars were acquainted with his work and used in their hymns certain expressions from Tirumandiram<sup>190</sup>.

Tirumandiram is unique in its form and content. The language is simpler than the other works, but at the same time more difficult to follow than the rest. In the words of Ponniah, "It has puzzled and is puzzling many an intelligent readers; for it is full of riddles and the author tries to solve for us the riddle of existence by means of riddles."<sup>191</sup> The greatest contribution of Tirumūlar, besides giving the tenets of the Śaiva Siddhānta system, is the mention of the āgamas, of their importance and the contents. The āgamas play a vital role in this system. For the first time in Tamil he enlists the āgamas. He says twentyeight āgamas were revealed by Śiva to twentyeight celestials<sup>192</sup>. He mentions the nine āgamas on the basis of which he has arranged his work. They are

188 2187, 2189, 2191, 2193-2200 and 2201-14.

189 mārāmalam aindāṅ, 2121.

190 DSSI, p. 96.

191 op. cit., p. 50. The whole section 'marāiporutkūrru' (verses 2826-95) is like this.

192 TM., 68.

Kāraṇa, Kāmika, Vira, Cinta (cintya), Vātuḷa, Vyāmaḷa, Kālōttara, Supra and Makuta<sup>193</sup>. Śaiva Siddhānta system accepts 28 āgamas<sup>194</sup>.

Tirumandiram is divided into nine sections; and each is called a 'Tantra'<sup>195</sup>.

The first 'tantra', based on Kāraṇāgama, gives an idea of the temporal nature of the body, youth, etc.; it teaches the importance of virtue, humility, vegetarianism, learning and listening to the elders.

The second 'tantra', on the basis of the Kāmikāgama, lists purāṇic tales, the pañcakṛtyas (the fivefold cosmic functions), the three types of people, viz., viññānakalar (with one mala), sakalar (with three malas) and piraḷayākalar (with two malas); a classification which Śaiva Siddhānta system propounds.

The third 'tantra' (Virāgamam) tells about yoga. The fourth one, based on the Cintāgamam, speaks of the mantras, upāsanas and the cakras (mystic symbols).

193 *ibid.*, 73. Maraimalai adikal feels that this verse, besides various others, is an interpolation, for Yāmaḷa and Kālōttara are not included in the twentyeight āgamas now available. He says that Kāmika and Kāraṇa speak of sculpture and not of Śaiva Siddhānta, for Tirumūlar himself says that the twentyeight āgamas speak only Śaiva Siddhānta which is a culmination of the Vedānta - Siddhānta truth — **MVK**, pp. 349-51.

194 Sarvajñānōttarāgama, cited by Ponniah, *op.cit.*, Introduction, p.2; also Paranjoti, V, *op. cit.*, p. 16.

195 Tantra itself means a scientific work or a chapter of a work.

The fifth section, on the basis of the Vātulāgamam, discusses the various schools of Śaivism<sup>196</sup>. The four paths (carya, kriya, yoga and jñāna)<sup>197</sup>, the four types of worship (sanmārga, sahamārga, satputramārga and dāsamārga)<sup>198</sup>, the four types of mukti (sāloka, sāmīpa, sārūpa and sāyujya)<sup>199</sup> and 'sattinipādam' (the descent of Grace) in four ways, viz., mandam, mandataram, tīviram and tīvirataram<sup>200</sup>.

The sixth 'tantra' (Vyāmaḷāgamam) tells of Śivaguru darisanam, nāṇam and Grace and other things connected with them ... It speaks of the 'tripuṭi' (the three factors of knowledge, i. e., the knower, the known and the knowledge) also<sup>201</sup>. It mentions the importance of tirunīru<sup>202</sup> (the Sacred ash) and the appearance of the devotees.

The seventh chapter, based on the Kālottarāgma, speaks of the six adhvas (paths)<sup>203</sup>, the six lingas (anda, piṇḍa, sadāśiva, ātma, jñāna and Śiva lingas)<sup>204</sup>, the tradition, the Grace<sup>205</sup>, the

196 Verses 1394 — 1416. These have been discussed earlier, ante, pp. 12 — 13.

197 1417 — 49.

198 1450 — 80.

199 1481 — 87.

200 1488 — 1502.

201 1579 — 87.

202 1637 — 39.

203 1676-82.

204 1683-1746.

205 1761-82 and 1783-91.

various worships (worship of Śiva, guru, mahēśvara - the devotees<sup>206</sup>) and the greatness of the adiyārs<sup>207</sup> (devotees). Among other things it tells of the nature of paśu<sup>208</sup>, and the method of controlling the five senses<sup>209</sup>.

The eighth section (on the basis of the Suprāgama) speaks of the constitution of the body, the difference in avasthas<sup>210</sup> (both the five stages, viz , jāgra, svapna, etc., and Kevala, sakala and śuddha), the three gunas<sup>211</sup>, the details of pati, paśu and pāśa<sup>212</sup>, three padas - words<sup>213</sup>, (tat, tvam and asi), the three turiyas<sup>214</sup> (paśuturiya, paraturiya and Śiva turiya), etc.

The last and the ninth 'tantra' based on the Makutāgama, speaks about the guru, gurudarśana, samādhi, the pancākṣara (stūla, sūkṣma and atisūkṣma)<sup>215</sup>, the dances of Śiva<sup>8</sup>, the dawn of knowledge<sup>9</sup>, Śiva svarūpa darśana<sup>10</sup> the samādhi of

- 
- 206 1792-1830.  
 207 1831-46.  
 208 1968-84.  
 209 1993-2005.  
 210 2103-2314.  
 211 2257.  
 212 2366-95.  
 213 2398-2405.  
 214 2427-34.  
 215 2649-73.  
 216 2674-2758.  
 217 2678-2781.  
 218 2812-20.

silence<sup>219</sup>, and the description of the devotees<sup>220</sup> and praises of the Lord<sup>221</sup>. This section has a subsection called the 'marai-porutkūrru' (the meaning of the Vedas) which is beyond the conception of the scholars even.

St. Sundaramūrti calls Tirumūlar 'nampirān Tirumūlan' (the Lord of us all)<sup>202</sup>. In the same verse he mentions St. Tiruñāṇasambandar as 'empirān sambandan' (the Lord of his line of school). This will show that Sundarar considered these two as his leaders, Tirumūlar for the philosophical and mystical line of thought and Sambandar for the devotional line, i.e., of singing hymns in praise of Lord Śiva.

Tirumūlar shows great concern to bring Siddhānta and Vedānta together and characterise their affinity and difference. What is of even greater significance from the perspective of later Siddhānta as developed by Umāpati, Tirumūlar refers to the closeness of Śivādvaita with Śaiva Siddhānta. It is possible that what he means to include under the label of 'Vedānta' is Śivādvaita.

The eleventh Tirumurai is an anthology of devotional outpourings. This anthology consists of forty small works. These works speak of Śiva, His deeds, devotees and their greatness.

219 2896-2913.

220 2917-39.

221 2940-3000.

222 7.39.5.

Śiva is mentioned as the Vedas<sup>223</sup>, the meaning of the Vedas,<sup>224</sup> and the author of the Vedas<sup>225</sup>. He is the truth itself.<sup>226</sup> He is the knower, He is what makes for the possibility of knowledge, it is He who knows all knowledge, and He is also what is known<sup>227</sup>. The seven worlds (universe) come out of Him and return unto Him<sup>228</sup>. He is the one and the many; He, as Brahma, Viṣṇu and others, creates, sustains and dissolves<sup>229</sup>. He is the Lord and the end of the right path<sup>230</sup>. He is the Vedas, the sacrifice, the moral law, the world, the celestials, the three gods, the sea, the pleasure and pain, the knowledge and the release<sup>231</sup>. He is the origin, the basis and the end, the eternal, the mukta and the Transcendent.<sup>232</sup> His forms are many and yet He is the only one; He is not one nor many<sup>233</sup>. The

223 3.4; 13. line 50; 22.78.

224 3.4; 10.19; 13. line 17, 31; 27.3.

225 6.19; 6.28; 10.22; 21.22; sāmattakandaṅ — 22.68; 23.31.

226 nīye meyyeṅattōṅṅinai - 27. line 30.

227 arivānumtāṅē arivippān tāṅē, arivāy aṅṅikṅrān tāṅē, aṅṅikṅra meyypporulūm tāṅē viri cudarpār ākāyam apporulūm tāṅē avaṅ — 4. 20.

228 9. 46.

229 alarōṅ neḍumāl amararkōṅ maṅṅum, palarāyṅ paḍaittukkāttāṅdu — 9. 67.

230 nādanākiya naṅṅeṅṅipporuḷ — 13. line 19.

231 13. lines 50 — 63.

232 14. lines 71 — 73.

233 uruvupala koṅḍoruvarāy niṅṅār, uruvupalavā moruvaruvu palavalla oṅṅralla paiṅṅiḷi mēyār, palavalla oṅṅāp pakar 23.93

entire universe comes of Him and returns unto Him; but He is not born of anything nor is He contained in anything; He is beyond the reach of the celestials and the Vedas<sup>234</sup>. He is so pervasive that whoever knows Him knows oneself and the world; those who do not know Him know not themselves<sup>235</sup>. The six religions differ amongst themselves regarding the Supreme Being, but ultimately they converge in Him only<sup>236</sup>. He becomes those gods, according to the taste and requirement of the devotees<sup>237</sup>.

Śiva is omnipresent which is brought out by the concept of eight specific divine forms, called the 'aṣṭamūrtas'. He is the sun, the moon, the fire, the sky, the earth, water, air and the performer of the sacrifice<sup>238</sup>. He is knowledge itself<sup>239</sup>. He is the refuge of all souls, and is called Paśupati<sup>240</sup>. This Paśupati cannot be termed either as male, female or neuter<sup>241</sup>. Because

234 carācaram anaittum, niṇṇidait tōṇṇi niṇṇiṇṇai odungum-nī, oṇṇinum tōṇṇāy oṇṇinum adaṅṅāy, vāṇōrkkariyāy maṇṇikaluk kettāy — 26. lines 30 — 33.

235 ninnaikkānā māṇdar, taṇṇaiyur kāṇāttanmaiṇōrē — 28. lines 34-35.

236 28.17

237 piṇṇaṅgumāṇdar peṇṇimai nōkki, anaṅgiya avvavarkkavvavai yāki-30.2. lines 13, 14,

238 4. 21; 6. 15; 22. 79; 29. 34; envakai mūrṇtti eṇṇadiv vulaginil uṇṇamaiyān eṇṇa unarttiyavāṇṇē - 30.6. lines 13-14.

239 4. 21.

240 9. 50.

241 peṇṇān aliyeṇṇu peṇṇcukkaṇṇanda peruveliyai - 23.9.

He appears in the form and shape as the devotees wish to have<sup>242</sup>. For every form is His form and there is no form beside Him<sup>243</sup>. He is like fruit which tastes sweet and is good to look at, to speak and think about<sup>244</sup>. Everything is born out of Śiva and He is not born of anything<sup>245</sup>. Not only He is birthless but He makes His devotees also birthless. Those who firmly believe that none else is there but Śiva and meditate on Him get this boon<sup>246</sup>. He saves them from the 'sea of Karma'<sup>247</sup>. Śiva's name, the holy pañcākṣara, itself is capable of curing the 'disease of birth'<sup>248</sup>. As the Pañcākṣara, He is also the cure (the medicine) for this disease<sup>249</sup>. This cures birth and death as well<sup>250</sup>.

242 ekkōlattevvuruvāy ettavaṅgal ceyvārkkum akkōlattavvuruvē ām - 4.33, eṇ vaṅnam evvaṅnam avvaṅnam ākiya iśanukkē - 6.1.

243 8. lines 12-16.

244 kāṇinum kēṭṭiṇum karudinum kalitarum cēnuyar maruda mānikkattīṅgani - 28. lines 23-24.

245 tōṭṭruvadellām taṇṇidaṭṭōrri tōrram piṇḍil tōrrāccuḍar - 28. lines 15-16

246 iśanavanalladillai yeṅa niṅaindu, kūci maṇattakattuk-konḍirundupēci maravādu vālvārai maṇṇulakattu eṇṇum piṇavāmaikkākkum piṇān - 3.2.

247 viṇaikkadalai ākkuvikkum mīlāppiṇavik kanai kadalai nīṇḍiṇḍom 4.16; piṇavi kodāda Ēkambar - 29.80; also 29.25.

248 tiya piṇavinōy tīrkkume... emperumān ōrañceḷuttu - 9.39.

249 maṇṇum piṇapparukkum māmarundu - 21.37.

250 iḍarp piṇappu irappēṇṇum kadarpadāvakai kāttal.- 27.7, 28-29, also 28.1, lines 72-74

If a stone is thrown up it does not fail to fall down on the earth. It does not matter whether a strong man does it or a weak one does. So also, the name of Śiva, unfailingly, gives everything to the devotees<sup>251</sup>.

Along with the birth Śiva kills the Karma also. The Karma will be cut at the root when one takes refuge at the feet of the Lord<sup>252</sup>. This Karma functions as a justice, for it meets out the suitable result; this will be removed by Śiva<sup>253</sup>. Viṇai is mentioned as 'tolviṇai'<sup>254</sup>, and 'tollai viṇai (the old Karma), 'valvinai'<sup>255</sup> (the strong one) and 'tīviṇai'<sup>256</sup>, (the bad Karma). Śiva's Grace maintains the world, and it kills the births and deaths<sup>257</sup>. And this Grace removes the pāśa (bond)<sup>258</sup>, for it is His duty to remove this bondage because, "I cannot remove this knot (bondage) however much I try", so says Paṭṭinattuppiḷlaiyār<sup>259</sup>.

251 28.19, lines 78-81.

252 mēlaiiruviṇaiyum vēraṇṭtōm ... caranāra vindangal  
cārndu - 4 81.

253 aṣamāya valviṇaikal ... vārādavāru - 23.90.

254 3.11.

255 29 3.

256 24.15.

257 4.9.

258 9.17; This is called the 'pāśamalam' also - 23.60.

259 Tiruvōṟṟiyūr orupā orupadu - 9. lines 15 & 16.

This pāsa, one of the realities of Śaiva Siddhānta system, is referred to as 'tīmai' (the bad), ānavam (pride), pini (illness), nōy (illness), etc.<sup>260</sup>

The greatness of the devotees of Śiva is equal to that of Śiva Himself. For the devotees themselves can cure the disease of birth and death. Nambiāndarnambi says that the words of St. Nāpasambandar serve the purpose of a boat to cross the ocean of birth<sup>261</sup>. Paṭṭiṇattupīlaiyār says, "I am very happy going around serving servants of the devotees<sup>262</sup>." And these devotees wanted to be in the company of devotees only. They did not want anything else<sup>263</sup>. For this leads to the state where there is no like or dislike, which cause future births<sup>264</sup>. They have only one request to make to Śiva, and that is the grant of a boon which will enable them to

260 tīmai ellām aruttu - 26.10; vāttangal - 10.46; vemmainōy-28.1. line 46; pinikkuttani marundām - 6 83; nōy kaḷaivān - 10.34.

261 piṇavi eṇumpollāp peruṅkadalai nīndat tuṇavi eṇum tōrrōṇi kaṇḍīr...sambandan taṇmālai nāṇattamil - 36.11

262 enakkeṇ iṇi nān avanṇan toṇdar tondarkkut toḷumbāyt tiriyaṭṭoḍaṅginanē - 26.38.

263 āṇḍakai kuricil niṇ adiyārōḍum kulumi — 26. 38. lines 37-38. This has been expressed in so many ways by all the Tirumuṇai authors. The śāstras also speak of this : aṇbarodu marī — SB 12 ; Siddiyār says, 'those who do not love the devotees do not infact love Śiva also — Supakkam, 323.

264 vēndalum veṇuttalum āṇḍoṇṇir padarā ulla moṇrudaimai-28.4, line 23-24.

meditate continuously the feet of Śiva<sup>265</sup>. "If I am permitted to beg and live by the side of my lord at Tiruvorṟiyūr, I will not accept the crown to rule over the three worlds in exchange for it", so declared Aiyadikaḷ Kādavarkōṅ Nāyanār,<sup>266</sup>. Kāraikkālammaiyaṛ says that "the devotees have the privilege of worshipping the Holy feet of Śiva and serving the devotees of Śiva and that is the pride they have."<sup>267</sup>

From all these it will be evident that the authors of the works of the eleventh Tirumurai emphasised the greatness of Śiva and that of the devotees; and expressed the metaphysics of the Śaiva Śiddhānta system in various stanzas. Not only that, the biggest contribution is that the 'Tiruvorṟiyūr orupā orupadu' by Pattinattuppillaiyaṛ has supplied even the words to the foremost Śāstra work, the Śivañāṅa Bōdam. The eleventh Tirumuṟai declares that Śiva stands as 'It', 'She' and 'He' and this is to mean that Śiva is common to all <sup>268</sup> Śivañāṅa Bōdam borrowing from the Tirumuṟai, starts with 'avaṅ' (He) avaḷ (She) adu (It) venumavaḷ mūvinaimaiyiṅ<sup>269</sup>, meaning that the world, which can be indicated as He, She and It undergoes three changes, as such it is created.

In order to emphasise the importance and the greatness of the aḍiyārs, Nambiāṅḍārnambi sang the 'Tiruttondar-

265 maiyaṛ midarṟan aḍimaṟava varam vēnduvaṅē — 7. 98.

266 tañcāka mūvulakum āṅḍu talai yaḷittu, eñcāma peṟinum yaṅ vēṅḍēn — nañcam karandunḍa kaṅḍartam oṟṟiyūr parṟi, irandundirukkapp perin — Kṣēttirattiruvenbā, 22.

267 iḍukolō cindaiyārkkulla cerukku — 4. 79.

268 adu avaḷ avanēṅa niṅṟamai yārkkum podu nilai yāṅēṅa unarttiya poruḷē - 6. lines 5 & 6.

269 Sutra, 1.

tiruvandādi' on the basis of the Tirutṭoṇḍattokai by Sundaramūrti. Both these works were the source books for Cēkṅilār. Further, Nambi wrote eight works (seven on St. Nāṅasambandar and one on St. Appar) to stress the prominence and the importance of these two samayācāryars in the Śaiva world.

The twelfth Tirumurai is the Periyapurānam. Its original name was Tirutṭondar purānam. Cēkṅilār was the author of this monumental Śaiva literature. He was the prime minister of king Anabāya (1113-50 A.D.)<sup>270</sup>. The Cēkṅilār purānam has this account to say that the king found pleasure in studying the Jīvakacintāmaṇi, a Jain work; Cēkṅilār did not approve of this<sup>271</sup>; the king wanted a Śaiva epic which could substitute the Jīvakacintāmaṇi, and this made Cēkṅilār venture writing this masterpiece<sup>272</sup>.

Periyapurānam is the first work in epic form written in Tamil country, extolling the Śaiva faith. It deals with the biographies of sixty-three Śaivaite saints, who lived prior to Cēkṅilār, at different places and at different periods. They belonged to different castes and followed a variegated method of worship. And nine groups of devotees are also mentioned in this work<sup>273</sup>. The main sources of this work were the

270 Identified with Kulottunga II.

271 "There were many good reasons' against this heretical study, but the chief one urged was that its teachings were opposed to the Saiva faith" - Pope, *Tiruvācakam*; p. VLIV

272 Verses 20-31.

273 They are :

1) The Brahmin priests engaged in the worship of Lord Nataraja at Cidambaram (Tillaivāḷandanar). They were 3000 in number.

Tiruttonḍattokai<sup>274</sup> of St. Sundaramūrti, and the Tiruttonḍar Tiruvandādi<sup>275</sup> of Nambiāndārnambi. The eleven Tirumurais, which were by then redacted, the facts, and the 'traditional

2) The poets whose devotion was not false (Poyyaḍi maiillāda pulavar).

3) Those devotees who never forgot the holy feet of the Lord whether they were standing, sitting, lying, walking, eating, sleeping or waking (Pattarāyppaṇivār).

4) The devotees who sang only His praise (Paramaṇaiyē-pāḍuvār).

5) The devotees who attained the Holy feet by meditation (Cittattaic civanpālē vaittār).

6) Those, who are born at Tiruvārūr, are all devotees Śiva and as such nāyanmārs (Tiruvārūrppirandār).

7) The Brahmin priests in the Śiva temples who have the right to worship Śiva by touching His frame (body) (Muppōdum tirumēni tīṇḍuvār)

8) The devotees who besmeared themselves with the Holy ash (Mulunīrupūciya munivar)

9) The devotees who lived before the advent of St. Sundaramūrti or after; those who belonged to the South and those who belonged to other lands, etc. (Appālum aḍiccārndār).

All these are groups of devotees (Tokai aḍiyār).

274 This has eleven stanzas, all of which extoll the greatness of the devotees and Sundaramūrti calls himself the servant of each one of the devotees.

275 This is an expansion of the ideas given in the Tiruttonḍattokai. The author of this work devotes one full stanza for each aḍiyār (at times two also), thus the total being 87 stanzas. This work brings out clearly and crisply the core of the life of each aḍiyār.

accounts that were handed down from one generation to the other, a few minor works like *Tillai ulā*, which mention the lives of the *Nāyaṃmārs*, Buddhist and Jain religious works, inscriptional evidences and architecture and paintings which throw light on the lives of the *Nāyaṃmārs* — all these helped *Cēkkiḷār* "This work is not a translation of any other work, nor dealing with an event that took place in the life time of the author<sup>276</sup>". *Periyapurānam* throws light on the history of the Tamil Land of the twelfth century, in which the author lived, and the centuries preceding it. But for this work the age of St Appar could not have been possibly fixed<sup>277</sup>. *Cēkkiḷār* was a great scholar and a devout *Śaivaite*. "And in consequence, we find in this work, a rare combination of classical taste, historical sense and the doctrinal knowledge of *Śaiva Siddhānta* interspersed throughout this great *kāvya*<sup>278</sup>."

This work was a great boon to the *Śaivaites* as it satisfied the need of having a work equivalent to the *Jātaka* stories of the *Buddhists* and the *Jivakacintāmanī* of the *Jains* which had a hold on the common people. To quote Dr. Pope, *Periyapurānam* is a work, "whose influence throughout south India has been very great and is probably increasing<sup>279</sup>." It was not only a check to the spread of alien faiths, but also facilitated the propagation of the *Śaiva* faith<sup>280</sup>. The beauty and the importance of this great work was such that *Umāpatī*, the

276 **DSSI** op. cit , p. 257.

277 **ibid.**, p. 258.

278 **ibid.**

279 op.cit., p. XLIV.

280 *Pūranlingam Pillai, M. S., Tamil Literature*, pp. 203-205.

fourth and the last *santānācāryar*, wrote a small work, 'Cēkkilār purānam', giving in detail the life of Cēkkilār, the greatness of his work, and the history of the same.

Periyapurānam has not only checked the growth and spread of alien schools of thought but placed that Śaiva faith on a strong pedestal. The Śaivism as expounded in Periyapurānam has become a living faith. The lives of saints had no plots suitable for an epic and were disjointed. But the talent and the poetic genius of Cēkkilār has made this work a fine epic and occupy an enviable position along with other canonical literature and other epics as well.

Some saints, mentioned in this work, have committed such crimes, in the moral sense, like murder, theft, etc. How are they to be justified? Cēkkilār brings in two types of dharmas (ethics); one is Śiva Dharma and the other Paśu Dharma. In the presence of Śiva Dharma Paśu Dharma loses its weight, as such the acts, which are crimes in the moral sense, are not at all crimes. The ethical part of the Śaiva Siddhānta, later on, explains this amply.

Cēkkilār mentions the tattvas and explains they are the steps leading to Śiva<sup>281</sup>. He uses 'āṇai'<sup>282</sup> to mean Śakti (Grace) which is used by St. Meykaṇḍār<sup>283</sup> later on. As the Tēvāram authors, Cēkkilār also calls āṇava the 'irul'.<sup>284</sup> He

281 pēṇu tattuvangaḷ enṇum peruku sōpāṇam ēri — 10. 103.

282 āṇaiyām Śivattaiccāra — *ibid.*

283 pōkku varavu puriya āṇaiyiṇ — SB. 2

284 nil irul nīṅganiṇṇar — 10. 128.

makes a mention of the *mâyēyam*, the twofold Karma and the three bonds ; also that these are rendered powerless by Grace of the Supreme Being<sup>285</sup>.

*Cēkkilār* was the first author who acknowledged that the hymns of *Sambandar* were in their own right the 'Vedas' and that *Sambandar* wrote in Tamil the 'unwritten Vedas'<sup>286</sup>. So also he does not forget to say that it was Lord Śiva who gave the 'unwritten Vedas'<sup>287</sup>.

It can be said that the word pictures of the devotees painted in the *Periyapurāṇam* became the ideal of the later Śaiva Siddhānta system. The concrete pictures of *Periyapurāṇam* get transposed into the ideal pictures of the Śaiva Siddhānta Śāstras. So it will in no way be an exaggeration to say that *Periyapurāṇam* is the concretisation of Śaivism, or more truly, Śaivism is the universalisation of the concrete religion of *Periyapurāṇam*

So far we have seen the seeds of Śaiva Siddhānta philosophy embedded in the canonical literature (Hymnal or Stotra works) of Śaivism. Now we pass on to the Śāstra literature.

285 *mudalvaṇār arulnōkkāl iṇbuṇu vēdakattu irumbu poṇṇāṇār pōl yakkait taṇṇarīsum vinai iraṇḍum cāru malamūṇṇum ara — ibid. 154.*

286 *vaṇḍamiḷāl eḷudumaṇai moḷinda pirāṇ — 21. 180.*

287 *eḷudāda maṇai alitta eḷuttariyum perumāṇai — 21. 335.*

## **CHAPTER 11**

**MEYKAᅇDĀR (PRE-UMĀPATI) LITERATURE**



## MEYKANDĀR (PRE-UMĀPATI) LITERATURE

The religion and even the theology of Śaivism which comes to be labelled as Śaiva Siddhānta<sup>1</sup> involving use of concepts of Śiva, the beneficent, of Pati, the sovereign Lord, of Hara, the universal destroyer, of cosmic creation and cosmic dissolution, of Karma, understood as an act of divine providence, of Bondage and Liberation, was in full vogue in the land of the Tamils in the early Christian centuries. Of their vogue even earlier as forming part and parcel of the cultural fabric of the ancient Tamils also we have ample evidence. But in the spate of religious and devotional literature that constitutes the main bulk of Tamil literature of the period from the first to the tenth century, the outlines of the religion and philosophy of Śaivism are clearly discernible. Historically we know of the vogue and prestige of the religio-philosophical treatises called Śaivāgamas during the time of the Pallavas, the Cōlas and the Pāṇḍiyas<sup>2</sup>. These treatises were looked upon as scriptures containing the ultimate sanctions or authority for worship, cult, rituals and also for theology. Though these treatises were in Sanskrit it is conceivable that there were many of them in Tamil also. Alternately the Sanskrit ones themselves could be viewed as renderings into the lingua franca of that time of the ideas

1. For earlier use of this expression, see ante, p. 14

2. Tirumūlar (c 600 A.D.) calls his own work an āgama (Tirumandiram, 135) and a Śivagam (ibid., 136). He mentions 28 āgamas (ibid., 68) and says his own work is based on 9 āgamas (ibid., 73). The search for new āgamas was on. This is revealed by the life of Meypporulnāyanār. His enemy in the guise of a devotee comes and says that "he has brought an āgama revealed by Śiva, which has hitherto not become known." - PP, 2.5.12.

originally systematised in Tamil<sup>3</sup>. We are atleast sure in the case of one Tamil work of the period that it is both an āgama according to its own admission and also an original independent Tamil work, viz, Tirumandiram<sup>4</sup>. There is practically nothing in the later Śaiva Siddhānta literature that we are about to consider that cannot be documented from the verses of Tirumandiram. Even the attempt to reconcile Vedānta with the claims of Siddhānta and the interpretations of the identity texts of the Vedas compatibly with the spirit of Śaiva Siddhānta - even these we find in Tirumandiram<sup>5</sup>. Yet tradition Tirumandiram classified under the corpus of devotional literature while the later Śaiva Siddhānta treatises are taken to constitute the corpus of Śāstra. As we shall see this is not without some justification.

The period following on the heels of the Śaiva devotional literature in Tamil land was also the period that witnessed a revival in Hindu Brahminical theology in the form of Vedānta. It was revolutionary in its significance specially in the form in which it made its impact as the advaita through the works of Śankara (788-820 A.D.)<sup>6</sup>. Broadly speaking it consists of a doctrine of Brahman 'understood as undifferentiated pure Being, devoid of qualities and relation', and also complementarily to this doctrine, a theory of Illusionism (Māyāvādam) according to which the world including the individual selves is only an appearance of Brahman. Knowledge is the sole means of Liberation and there is no logical sequence either between duty (Dharma) and Liberation (Mokṣa) or even between devotion (Bhakti) and Liberation. Duty is only a moral purification necessary but not sufficient. So also devotion can only help in the

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3 See ante. p. 48.

4 See for details, ante. p. 48.

5 See ante. p. 55

6 DSSI, p. 137.

attainment of one-pointedness of mind. A full-fledged epistemology and metaphysics came to be developed controverting the claims of realism and pluralism and vindicating the standpoint of advaita

As a first reaction to this, Vaiṣṇava theism appeared on the scene in the form of a fully elaborated, logically argued theology of 'qualified non-dualism' (Viśiṣṭādvāitam) Rāmānuja (11th century), himself preceded by a line of thinkers, wrote his commentaries on the Brahmaśūtras and the Gita as a counterblast to those of Śaṅkara, and thus inaugurated a new tradition of Vedānta, called the Viśiṣṭādvaita. A second phase of this theistic revolt we find in the advent of the tradition of dualistic Vedānta (dvaitam) under the lead of Madhva (13th century). It is very significant to note that the home of this great revolution within Hinduism was South India, if not Tamil Land

A third phase of this theistic revolt is seen in the advent of the Śaiva Siddhānta tradition, taking lead from Meykaṇḍār of about the same period. This tradition understands 'non-dualism' in a different way and its interpretation steers clear of the classical absolutistic, pluralistic, dualistic and monistic interpretations. Its approach to the question of relation of man and God defines its position as a philosophy of 'non-dualistic' advāitism. This may be taken as the 'unqualified' interpretation of advāita or 'pure advāita' (Suddhādvaitam) This approach was there even before the advent of Meykaṇḍār as we are able to see from the hymns of the Śaivaite saints and Tirumandiram. But the contribution of Meykaṇḍār lies in that he, accepting all the views of the preceptors who preceded him cut a new path which comprised all the views that

opposed it. Thus the Śaiva Siddhānta tradition proves itself an all inclusive one and the credit of this goes to Meykaṇḍār, after whom the Śaiva Siddhānta śāstras are called the Meykaṇḍa Sāttiram (Skt. Śāstra).

Meykaṇḍa Śāstras are fourteen in number. They are — (1) Tiruvundiyār, (2) Tirukkalīrṟuppaḍiyār, (3) Śivañāṇa Bōdam (Skt. Śivajñāna Bōdham), (4) Śivañāna siddiyār (Skt. Śivajñāna Siddhiyār), (5) Irupāirupahdu, (6) Uṇmaiṣiḷakkam, (7) Śivappirakāśam (Skt. Śivaprakāśam), (8) Tirvaruṭṟpayan, (9) Viṇāveṇbā, (10) Pōṟṟippahroḍai, (11) Koḍikkavi, (12) Neṅcuviḍutūdu, (13) Unmaineriṣiḷakkam, and (14) Saṅkarpanirākaraṇam<sup>7</sup>.

## 1. ŚAIVA SIDDHĀNTA TREATISES BEFORE MEYKAṆḌĀR

The chief concepts of Śaiva Siddhānta were in popular vogue before Meykaṇḍār's Śivañāṇa Bōdam appeared on the scene. Also a few Tamil treatises on the philosophy and religion of Śaiva Siddhānta seemed to have gained recognition

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7 Undikalīṟu uyar bōdam siddiyār, pindirupā uṇmai pirakāsamvaṇḍa aruṭṟpaṇbu viṇā pōṟṟi kodi pāsamilā neṅcuviḍu, unmaineṟi sankarpa mu.ru - This poem lists the fourteen śāstrās, but this was written very much later than the śāstras. There are some scholars who feel that the unmaineriṣiḷakkam is not one of the fourteen śāstras but Tukaḷaṟu Bōdam by Sīkāḷi Ciṟṟambalanāḍikal is one of them - vide, Arunacalam, M., *Siddhāntaccirunūlka*, 1966, p. 10; also *Meykaṇḍa Sāttiram* (Dharmapuram edn. 1942), preface, p. 11,

before Meykaṇḍār<sup>1</sup>. *Īnāmirdam* (Skt. *Jñānamṛtam*) is one such pre-Meykaṇḍa śāstra in Tamil. Its diction and meter clearly indicate its antiquity relatively to the period of Meykaṇḍa literature. Its author Vāgīsar or Vāgīsa Munivar, is thought to belong to 12th century, thus anteceding Meykaṇḍār by about 100 years<sup>2</sup>. The name Vāgīśa Paṇḍitaṅ is found in one of the inscriptions of Rājādi Rāja II (1163 — 78 A.D.), with the significant description tagged to it, viz., one who explains and propagates the 'Sōma Sambhu Paddhati'<sup>3</sup>.

The metaphysics or Śaiva Siddhānta is systematically expounded with arguments and refutations of rival views perhaps for the first time in Tamil language<sup>4</sup>. Śivañāna Yogin, the Tamil commentator on the Śivañāna Bōdam, quotes profusely

1 That the sastras and the study of śāstras were there before Meykaṇḍār is expressed in one of the stanzas of the **Tirukkāliruppadiyār**, a pre-Meykaṇḍa work. It says: 'no amount of the study of the śāstras will help; only the word of guru will help.' — Stanza, 6

2 Maraimalai Adigal is of the opinion that *Īnāmirdam* belonged to the 6th century A. D. — See **MVK**, p. 210; also **IV**, p. 299.

3 Sōma siddhāntam vakkāṇikkum, vākīśa paṇḍitaṅ eḷuttu — *Īnāmirdam*, preface, p. XXXV.

4 **Tirumandiram**, an earlier work, is not a systematic treatise nor is it argumentative on the style of Siddiyār or Śivappirakāśam. And this is also the traditional view, which classifies it under stōtra (Tirumurai) and not under śāstra.

from this text<sup>5</sup> and implies that this work is earlier than the Śivañāṇa Bōdam and that the latter is to be understood in the light of Nānāmirdam, at least with regard to certain issues. He says that Nānāmirdam is a work of general validity to be understood in the light of more specific and unambiguous treatments of the subject such as are to be found in Śivañāṇa Bōdam. He feels that this work is part of the 'general' phase of development within the Śaivāgama represented by Pauškaṇa, Mrgendra, Maṅga and other āgamas<sup>6</sup>.

Vākīśa Muṇivar says that all the āgamas speak of four things, viz , carya, kriya, yoga and jñāna<sup>7</sup>. And he calls the āgamas. 'marai'<sup>8</sup>, the term used in Tamil to refer to Vedic scripture.

The work commences with the avowal that it is the beginning of the nānapāda<sup>9</sup> implying thereby that it is a continuation coming after carya and other parts. To lend credence to this supposition, Śivañāṇa Muṇivar in his commentary quotes a stanza allegedly of Nānāmirdam but pertaining to Kriyāpādam<sup>10</sup>.

5 Māpāḍiyam, pp. 4, 9, 11, 82, 99, 101, 102, 111, 141-43, 145, 169, 251, 329, 336, 374 and 477.

6 *ibid.*, p. 11; Vide Dr K. Sivaraman, *op. cit.*, p. 43.

7 arumarai evaiyum tirumigu nāṇam, tangoḷiyōgam nalangilar kriyai, cariyai cnavurai viritaru pādām, karaiyaṟu maraimurai neriyiṅ araiya - Stanza 7, lines 9-13.

8 *ibid* ; also stanza 42 (line 1) and 62 (line 22)

9 piṇalā nūlaimai perumpeyar nāṇak karaiyaṟu pādām muraiyurakkalaṟiṅ - Stanza 8, lines 1 & 2.

10 Māpāḍiyam, p. 251.

*Ñāṇāmīrdam* (lit. nectar of knowledge) was obtained after churning the ocean of Ignorance with the āgamas as the Stick, the knowledge as the hands and upadēśa as the rope around the stick<sup>11</sup>. This is how the author explains the title of his work. He poses a question: how can knowledge arise in *acit*, a non-intelligent being? If self is intelligent, i e. *cit*, how can it be ignorant? How can these two (knowledge and ignorance) remain together? He himself answers these questions saying that fire is there in the fire-wood but unless some method of lighting it is employed the fire remains unmanifest. So also the real knowledge has to be manifested in the self by means of instruction from without, viz., by a preceptor (guru)<sup>12</sup>.

*Ñāṇāmīrdam* is divided into eight parts: They are (1) *Sammiya ñāṇam* (stanzas 8-14), (2) *Sammiya dariśaṇam* (15-17), (3) *Pāśa bandam* (18-26), (4) *Dēgāntaram* (27-28), (5) *Pāśānādittuvam* (29-30), (6) *Pāśaccēdam* (31-52), (7) *Patiniccayam* (53-72), and (8) *Pāśamocanam* (73-75).

Expounding the theme of *ñāṇapādam* to consist of treatment of the nature of *paśu*, *pāśa* and *pati*, the author takes them up in this order. A complete definition of the finite self (*paśu*) means, according to the author, understanding the three states of *kevala*, *sakala* and *śuddha*, through

11 Stanza 7.

12 Stanza 70; *Umāpati* also questions in the same manner the logic behind the co-existence of two opposing things and answers in the same manner — *Vipāveṇbā*, verse 1; and *Kodikkavi*, verse 1.

which it passes<sup>18</sup>. The basis for the threefold understanding of acknowledgement of spiritual Impurity which is connate with self. It is indeed in the light of this characteristic that paśu stands distinguished from pati<sup>14</sup>. The impurity-ridden self becomes embodied by being conceived in the womb of māyā<sup>15</sup>. Arguing about the existence of self the author gives negative and positive reasons for according recognition to the being of someone that is embodied<sup>16</sup> as different from the body and then proceeds to explain the more basic distinction of the 'intelligent' and the non-intelligent' which is implied by the concept of life<sup>17</sup>.

Sammiya darīṣaṇam gives a horizontal and vertical account of the life of the finite self, and its fivefold states, which span its empirical and embodied life (sakalam)<sup>18</sup>

The nature of bondage is next taken up and the grounds for the distinction of the multiple bonds are set forth<sup>19</sup>. The threefold nature of impurity infesting the self, the primordial impurity of āṇava that accounts for the general condition of servitude and bondage<sup>20</sup>, the Impurity of karma

13 Stanza 8.

14 Stanza 9.

15 māyā udaram mariyōṇ — Stanza — 10, line 3.

16 Stanzas 11 and 12.

17 Stanzas 13 and 14.

18 Stanza 16; It is significant to note that Umāpati distinguishes between causal avasthas and consequential avasthas in **Śivappirakāśam**

19 Stanza 18.

20 Stanza 19.

that accounts for diverse and heterogenous character of sentient experience<sup>21</sup> and the Impurity of Māyā that binds the self in the form of body, sense, world and worldly objects, are clearly set down<sup>22</sup>.

The doctrine of rebirth or transmigration of self which forms a sequel to the acceptance of karma and māyā is then explained. As the soldiers' steps marching in uninterrupted succession like the locomotion of the earthworm, like change of attire, like dream alternating with wakeful life, like an arrow that passes through its target, self transmigrates from one body to another<sup>23</sup>.

Referring to the beginningless character of the bondage of various bonds the author points to a paradox that is posed by the doctrine Māyā provides body, senses, etc., and karma makes action possible. Without the Association of maya and karma the self has no scope of achieving freedom from the Impurity of Malam. But as māyā cannot function without the help of karma and vice versa, and with neither of them functioning the self cannot be freed from association with malam<sup>24</sup>. It follows that self is forever destined to remain associated with these bonds. How is a state of 'purity', i. e., of freedom from various bonds conceivable for the self?

21 Stanza 20.

22 Stanza 21.

23 Stanza 27;

24 Stanza 27; Umāpati, it seems, has been influenced by this work. For he takes up the same question in Śivappirakāśam and poses which enveloped the soul first, Maya or Karma °  
vinaiyōṅṅriccollivaru māyaiyō aṇuval mundaccūḷudadu—SP, 25.

In answer to this the author expounds the doctrine of the "means of cutting loose of the fetter of bondage" (pāsaccēda upāyam) just as with the help of the very water which accounts for slush and mire one can cleanse oneself free of dirt caused by that mire, the same body assumed as fruit of a previous deed can be of help in the cause of liquidation of karma.<sup>25</sup> Commenting on the unique value of the doctrine the author hints at the probable meaning connoted by the name of the text, literally the Nāṇāmirdam 'ambrosia of knowledge'. Sweet as the combination of honey and nectar it is capable of conquering the great suffering of birth and conquering the immortality of freedom. It forever destroys the weed of pāśa by uprooting it, sets at naught the demerits, acts as a fence for merits and cures man of aversion and appetite.<sup>26</sup>

The author also describes it more specifically as the doctrine of the "means of cutting asunder the bond of Karma" (kaṇmaccēda upāyam)<sup>27</sup>. That seems to be the content of the work. Once real knowledge dawns pāśa does not bind the realised ones, just like fire in the hand of a wizard does not get precipitated by dirt once again<sup>28</sup>.

Pati is omnipresent<sup>29</sup>. The feet of the Lord (Pati) is and is alone the refuge of the self<sup>30</sup>. The world is non-

25 Stanza 31

26 Stanza 32.

27 Stanza 34

28 Stanza 52.

29 Stanza 56.

30 oḷivara niṛainda madicēr ceñcaḍai oruvappāda malladai  
piridum unḍō perumpukaḷ namakkē - Stanza 53, lines 23-25.

intelligent and so an intelligent Being must have been there to bring it into existence; self cannot be the author for it is bound; the released ones cannot become the creators for they were not eternally free and there was someone who helped them get released from bondage<sup>31</sup>. Lord Siva is the author of the cosmic functions. Though He is formless He does this through His Śakti<sup>32</sup>. Śiva is formless, is with a form and indeed both<sup>33</sup>. Though He performs these pañcakrityas (fivefold acts) He is not affected by these, for He acts through His Śakti<sup>34</sup>

The last section speaks of pāśamōcaṇam. The realised soul becomes one with Śiva. A question is posed here: Whether the soul was first freed from its paśutva and then became Śiva or vice versa. Both happen at the same time as the dispelling of the darkness and shining of the light<sup>35</sup>.

The Nāṇāmirdam, in short, is a philosophy of spiritual life

It was stated earlier that a few Tamil treatises on the philosophy of Śaiva Siddhānta had gained recognition before Meykandār's Śivañāṇa Bōdam appeared on the scene. Nāṇāmirdam was one such. The first two works, viz.,

31 Stanza 58

32 Stanza 62.

33 Śānta Śiva, Sadā Śiva and Mahēśvara respectively. uruvili aruvuru uru ivariṣaṇ oḷitikaḷ sadāśivaṇ śāntaṇ — *ibid.*, lines 22 — 24.

34 Stanza 63.

35 Stanza 74, lines 13—17.

Tiruvundiyār and Tirukkalīṟruppaḍiyār, of the fourteen Siddhānta Śāstras, also known as Meykaṇḍa Śāstras, are also pre-Meykaṇḍār treatises.

### **Tiruvundiyār and Tirukkalīṟruppaḍiyār :**

The author of Tiruvundiyār was Uyyavanda Dēva Nāyaṅār of Tiruviyalūr, and that of Tirukkalīṟruppaḍiyār was Uyyavanda Dēva Nāyaṅār of Tirukkaḍavūr. The latter was the disciple of one Āḷudaiya Dēva Nāyaṅār, who was the student of Uyyavanda Dēva Nāyaṅār, the author of Tiruvundiyār.

Tiruvundiyār contains fortyfive verses whose burden chimed with a game played by women folk (undi)<sup>36</sup>.

Tirukkalīṟruppaḍiyār consists of one hundred verses in veṅbā meter. This can be called a poetical commentary on the Tiruvundiyār<sup>37</sup>. As such it would do well to consider these two works together.

The author of Tiruvundiyār says that he that knows the truth of this work will be able to remove the malady of the entire world<sup>38</sup>.

36 'Undi parattal' is a game in which girls lift their hands and standing on toes spin round and sing. Two lines are uttered by one girl and the third, as a reply, is supplied by another. **Tiruvācakam** has one Tiruvundiyār (20 verses) as one of its sections.

37 MS clearly gives a list of **Tirukkalīṟruppaḍiyār** verses corresponding to **Tiruvundiyār** verses.

38 Verse 45.

God, formless and unknown assumes out of His Grace the form of a spiritual preceptor and conferred on me that whereby I could become of the nature of Himself<sup>39</sup>. If that Lord, embodiment of Grace, had not appeared in person and instructed how can the scripture come into existence? Or how can anybody know His Nature?<sup>40</sup>

Only the word of guru (preceptor) will remove the doubts; books do not help in this<sup>41</sup>. The sea water does not quench the thirst. But when the same sea water is given in the form of rain from the cloud it is acceptable and useful for all purposes. The cow-dung, in spite of its being a dirt, is pure enough to remove all the dirt. So also the preceptor, though one among the people, is capable of removing the malady of birth<sup>42</sup>. Pati is the Grace which is inseparable from the self<sup>43</sup>. Śiva is not to be reached in the usual worldly way in which things are run after and sought. He is inseparable, and where the knowledge of soul fails to proceed, that is the place for Śiva to appear<sup>44</sup>.

39 TU 1.

40 TKP 4 and 5

41 TU 2

42 TKP 6 and 7.

43 TU 13 (Vide K. Vajravel Mudaliyar commentary) This author gives this interpretation that Pati is the Grace which exists intimately with the soul. Meykandār calls this 'unarvin tami' (Sutra 5.)

44 TKP 29. This employs in this verse the same terms used in the Tiruvundiyār verse, to explain this idea.

If one follows the path of the five-lettered mantra, the hidden consciousness can be unveiled and being one with it one can see Pati and oneself<sup>45</sup>. The bond which conceals the Lord must be recognized and with its help, one can see the Lord and oneself. Here the change of Tirodhāna sakti (a bond) into arutsakti (Grace, that reveals the Lord) is explained

The realised ones remain like the tongue of the bell placed on the ground. The tongue is away from the edge (and does not make any sound) and it does not have a movement as it is seated on the ground. Thus the realised souls are away from the tattvas and not affected by āṇava which leads to the 'I-ness' and 'myself'<sup>46</sup>. In this state the self becomes one with the vast expanse of bliss without losing its individuality. This is an expanse without day (embodied state) and night (pre-embodied state)<sup>47</sup>. In this state the individual selves are one with Pati (the aṣṭamūrti) and so in no way in touch with the world, as such there is no relational or finite knowledge, which leads to transmigration<sup>48</sup>. As the self is one with Pati, it is everything<sup>49</sup>.

To those who have reached the turiya state, even the jāgra is like turiya<sup>50</sup>, for Grace is everpresent to them. The

45 Verse 15. In this verse the author employs two expressions to denote the Grace which is inseparably there with self. They are 'Kilavi' (possessor-feminine gender) and 'Udandai' (one that is in league with, esoterically)

46 **TU** 16. **TKP** also uses the same expression 'Tāḷmani nā'.

47 **TU** 20 and **TKP** 36 & 37

48 eṭṭukkoṇḍār tamaittoṭṭukkoṇḍār - **TU** 24.

49 eṭṭāmāy niṅkumivaṅ - **TKP** 45, for the aṣṭamūrti comprises the entire world, sentient and the insentient.

50 **TU** 32.

lives of the four saints (Samayācāryars) of Śaivism provide good example for this<sup>51</sup>.

Only Śaiva Siddhānta speaks of such thing; other systems are like unyielding cross; so one should not waste one's time in trying to understand them<sup>52</sup>. The self becomes one with Śiva and enjoys bliss only because of the latter's Grace. This does not mean the self becomes Śiva Himself. The self is self whether in the embodied or released state<sup>53</sup>. The extraneous growth of a mango tree does not yield mangoes as the tree itself<sup>54</sup>.

Though Tiruvundiār expounds such metaphysical truths there are scholars who believe that this is not a śāstra<sup>55</sup>. But Śivañāna Muṇivar says this belongs to the 'specific' group of the śāstras<sup>56</sup>.

Tirukkaḷitṭuppadiyār mentions the miracles that occurred in the lives of many nāyanmārs and an explanation of the

51 **TKP**, verses 70-73.

52 **TU**. 31.

53 **TU** 40.

54 **TKP** 92. The term 'pulfūri' can be explained as a growth on the tree, though similar in form etc., is unyielding. This, in common parlance, is called 'pulluruvi'.

55 This is not a śāstra as it does not say directly the philosophy of Śaiva Siddhānta - Pillai, S A., **Śaiva Siddhānta Varalāru**, 1909, p. 7; also Ponniah. op. cit., p. 27

56 **Māpāḍiyam**, p. 11.

same in the light of the Siddhânta system is also given<sup>57</sup>. The author maintains that though these nāyaṅmārs may be behaving like ordinary even they become identified with Śiva and all their acts are the acts of Śiva<sup>58</sup>.

Sundaramūrti, while describing the adiyārs (devotees) classifies them as 'nal adiyār' and 'val adiyār'<sup>59</sup>. The epithets 'nal' and 'val' with reference to adiyārs are explained by the author of Tirukkaliṅṅupadiyār, as applying to their acts (melviṇai) 'nalviṇai' and 'valviṇai'<sup>60</sup>. "Whatever the action, the aim is the destruction of the separating self 'I' for when that self - the self that says I and mine in relation to others - is destroyed, Lord appears in love. Therefore, both species of action, 'valviṇai' and 'melviṇai', achieve the destruction of the selfish 'I',<sup>61</sup>

57 Verses 12, 19, 52-54 and 70-73.

58 Verses 12, 52 and 53.

59 nalladiyār maṇattu eyppiṇilvaippai...valladiyār maṇatticcai yuḷḷāṇai - 7 67.2. "To the one class, the Lord comes to its rescue as a hidden treasure. The other class possible forms a hidden treasure to God Himself like Kaṇṇappar and other servants coming as it were to His rescue. The members of the latter class have no thoughts of themselves; they have no self of theirs; God moves them and all their acts are His."-Dorai Rangaswami, op. cit., p. 1088.

60 melviṇaiyē yēṇṇa viyaṇḷakil āṅṅariya, valviṇaiyē eṇṇa varum iraṇḍum - 16. The next two verses mention respectively the 'melviṇai' and 'valviṇai', meaning soft deeds and rough deed of devotion, with illustrations from the lives of the nāyaṅmārs.

61 Dorai Rangaswami, op. cit., p. 1089.

The author of this work was a great scholar and was well acquainted with the old literature. The general impact of a Tamil work like Tirukkural on the work of Meykaṇḍa śāstra can be seen from the verses of this work <sup>62</sup>

This work takes up the Vedic mahāvākya and tries to give a solution; they say 'that is this'; 'I am that' (Śiva); 'You are that'; and 'I become that'; those who have realised the truth will not say these to mean a mere 'one' or 'two'. For, He, who destroys everything is one at that 'End' He becomes two (Śiva and Śakti) at the time of creation and takes 'eight forms', referring to the world of intelligent souls and non-intelligent matter, and at the same time He is separate from and co-exists with them <sup>63</sup>

The important contribution of this work is its illustration of the lives of nāyanmārs<sup>64</sup>.

The tradition maintains that this work was not accepted by the scholars and so the author placed this work on the first step leading to the mandapam (hall) of Naṭarāja at Cidambaram. The stone-elephant on one side of the step lifted its trunk and placed this work at the feet of Lord Natarāja. And it was

62 Verses 34 and 40.

63 Verse 86; interpreting the mahāvākyas in this strain after the words and senses of Sambandar (1.11.2) Meykaṇḍār and his disciples elaborated this theme in their works.

64 "It seems to justify under certain conditions crimes like patricide, infanticide etc., and deserves special analysis in the ethical part of the Siddhānta ..... This book is useful as containing a daring conception of a standard of morality in its solution of the problem of existence." Ponniah, op. cit, p. 28.

accepted by all and the work also got the name of 'Tirukkalirrupadiyār' meaning 'that which was placed on the step with an elephant'.

Though these two works existed before Meykaṇḍār and both have been accepted as Siddhānta works<sup>65</sup>, authors like Umāpati have not mentioned even their names. Perhaps what the author of 'Santānavaralāru' narrates<sup>66</sup> is correct that this Uyyavanda Dēvanāyanār and the other Uyyavanda Dēvanāyanār (author of Tiruvundiyār) belonged to Viññāna Dēvar Santānam. This might have made authors like Umāpati not to mention these works along with the Siddhānta works of the Meykaṇḍadēvar Santānam, to which Umāpati belonged. Some one who came much later wrote a venbā, giving the names of these fourteen śāstras now available<sup>67</sup>.

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65. The **Santānavaralāru**, a prose work, has a story to explain how these two works have been included in the Meykaṇḍa Śāstras. It says : These two Uyyavanda Dēvanāyanārs (authors of Tiruvundiyār and Tirukkalirrupadiyār) belonged to the Viññāndēvar Santānam, one like the Meykaṇḍadēvar santānam, and they both one day went to Meykaṇḍār, prostrated before him and placed their works at his feet and he approved that they also spoke of the siddhānta. And they were included in the śāstras - p. 36.

66 *ibid.*, p. 36.

67 *op. cit.*

**Tiruvundiyār** has been commented by :

1. an unknown commentator (Samajam, 1940)
2. Śivaprakāśar of Tiruvāvaduturai Ādinam
3. K. Vajravelu Mudaliyar, (Samajam, 1966)
4. Dharmapuram Ādinam has published in prose the same (Publication No. 539, 1963.)

...Contd.,

## 2. MEYKAṆḌĀR'S FORMULATION

The tradition has this account<sup>1</sup> to say that Meykaṇḍār was born of parents who were staunch devotees of Śiva and who had an indomitable faith in the Tirumurai, and he was named Śvētavanapperumāl. As the child had a remarkable spiritual growth Parañjoti munivar initiated the child and named it Meykaṇḍār, after his own guru, Satyañānadarśaṇiga<sup>2</sup>. Meykaṇḍār preached Śaiva Siddhānta to his followers, of whom his father's own guru, Sakalāgama pandita, was one. He presents the philosophy of Śaiva Siddhānta in a most systematic manner in a work of incredible size and terseness. Śivañāṇa bōdam (Śivajñāṇa Bodham in Sanskrit) is a work of 12 sūtras with a brief commentary constituting 81 veṅbās.

Meykaṇḍār was born of the Grace of the Lord enshrined at Tiruvenkādu (Śvētavanam in Sanskrit). In grateful acknowledgement of which the child was named Śvētavanapperumāl. But according to the family tree he was called 'Ūruḍaiya perumālāna Eduttadu valiya vēlār'. This is found in the inscription found in the temple at Tiruvaṅṅāmalat<sup>3</sup>. This inscription is dated 1232 A D.

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S.A.V. Pillai says that one Ciṅṅambalattambirāṇ Swāmikal of Tiruvāvadutuṅṅai has written a commentary on this - SSV. p. 37.

Tirukkālirruppaḍiyār has commentaries by :

1. the unknown commentator who commented upon **Tiruvundiyār**
2. Dharmapuram Āḍīnam has brought out in prose the same.

(Publication No. 504, 1961.)

1. **Santānācāriyar Purānam.**
2. **Meykaṇḍār is the Tamil version of Satyañāṇa darśaṇiga.**

The name Meykaṇḍār, it is obvious from the above references to it is neither a personal name nor a title. What does it refer to? Why has the author of Śivañānabōdam come to be known to the posterity only by this name? Meykaṇḍār himself has included in the work, the Śivañānabōdam, illustrative verses and brief prose passages of commentary (vārttikam). These illustrations are in venbā meter. Of the eightyone venbas, six contain the expression Meykaṇḍān, sometimes used as a label for Śaiva Siddhānta<sup>4</sup> and other times to mean realisation of the nature of Being (Sat)<sup>5</sup>, and at one place it is used as a descriptive label referring to 'one who has realised the truth'<sup>7</sup>

3 South Indian Inscriptions, Vol. VIII, No. 74.

4 Epigraphica Indica, Vol VIII, p. 268 — cited in **TIV**. p 27; and the author, Pandārattar, feels that 'ūrudaiya perumāl' and 'Eduttadu valiya vēṭṭār' are titles conferred upon Meykaṇḍār — *ibid*, p. 28. Though some scholars doubt whether Meykaṇḍār mentioned in this inscription is the one who wrote Śivañānabōdam (M. Arunacalam, **Siddhāntam**, Vol. 40, No 7, pp. 169 — 174). The internal evidence found in the **Sankaṣpanirākaraṇam** (ēḷaṅcīru nūreḍutta āyiram vāḷunaṟ cakaṇam maruvā niṟpa' — preface, lines 26 — 27) fixing the date of that work helps us in coming to this conclusion that Meykaṇḍār lived around 1232 A. D. So long as no other evidence, literary or inscriptional, comes to the light to disprove this theory, there is no harm in accepting that Meykaṇḍār lived in the first half of the thirteenth century.

5 Sūtra 3, adhikaraṇa 6, verse 1; also **Māpādiyam**, p. 300

6 Sūtra 6, adhikaraṇa 1, verse 1; also **Māpādiyam**, p. 361.  
Sūtra 6, adhikaraṇa 2, verse 1; also **Māpādiyam**, p. 367

7 Sūtra 6, adhikaraṇa 2, verse 2; also **Māpādiyam** p. 369.

and the fifth and the sixth reference stand for 'one who has known the nature of That<sup>8</sup>. The author was so fond of this expression 'Meykandān' and found it the most suitable to explain his exposition that he used that in many places and aptly too. This made the scholars call him, perhaps in the absence of any other proper name, Meykandār with affection and respect. This practice of naming a poet with an endearing expression used in his poem was a common practice in the period of classical Tamil<sup>9</sup>. There is a prefatory colophon to Śivañāna bōdam written, perhaps, by Arulnandi Śivācāryar<sup>10</sup>, the first disciple of Meykandār. For the grammar prescribes that only a few others, not definitely the author himself, can write the prefatory verse<sup>11</sup>. In this prefatory colophon there is a clear mention of the name.

The name Meykandār is a descriptive proper name. It means 'one who has seen the truth'. Arulnandi clarifies it

8 Sūtra 8, adhikāra 3, verse 1, also **Māpādiyam**, p. 144.  
Sūtra 10, adhikāra 2, verse 4; also **Māpādiyam**, p. 483.

9 For instance, in the **Kuruntokai**, one of the Sangam classics, as many as eleven poets have been named after subtle expressions they have used in their poems, as a result of which their original names have been forgotten and finally lost. 'cempulappeyalnirār' (40); 'neḍuveṅṅilaviṇār' (47); 'mīṇēṭitūṅḍilār' (54); 'vittakudiraiyār' (74); 'ōṛēruḷavaṇār' (131); 'kalporuciṟunuraiyār' (280); 'kuppaikkōḷiyār' (305); 'padadivaikalār' (323); 'kavaimakaṇ' (324); 'kangulvellattār' (387); and 'kuriṟaiyār' (394).

10 Pandipperumal viruttiyurai - cited in **MS.** p. 23.

11 **Nannūl**, Sūtra 51: The teacher, the class-mate, the disciple (of the author) and the commentators are the proper persons to give the prefatory verse. For whatever be the merit of the work the author should not do this as it would amount to a self-praise (sutra 52).

saying the 'one who has seen the false and avoiding it, perceived and persisted with the Truth'.<sup>12</sup> Maṅavācakam Kaṇḍandār, another disciple of Meykaṇḍār, also mentions thus<sup>13</sup>. And it is Poet Tāyumaṅavar (17th century), who fully gives the actual meaning of the name 'Meykaṇḍār'. "Meykaṇḍār is Meykaṇḍār (one who has seen the Truth) for he has realised the meaning of the holy word 'advaitam' which the other false philosophers could not see"<sup>14</sup>. It can be said without any exaggeration that the contribution of Meykaṇḍār is the interpretation of this word 'advaitam', on which stands the whole edifice of the siddhānta philosophy. To give a correct interpretation of this word he had to elaborate the stand-point of Siddhāntā in a mutually consistent manner, and the result is the Śivañānabōdam, the first systematised work explaining the Siddhānta school.

The Śivañānabōdam contains twelve sūtras (aphorisms); The first six are 'general' and the rest 'specific'; the whole book is divided into four parts; each containing 3 sutras; the first part, Pīramāṇa Iyal, evidences through the aid of metaphysical reason the reality of Pati, Paśu and Pāśa.

The first sūtra states :

The universe is composite for it can be particularised as he, she and it; and it undergoes three changes of Destruction, Reproduction, and Preservation, which calls for an author who can be no other than Śiva, the Supreme Lord. The

12. 'poykaṇḍakaṇṇa meykaṇḍa dēvan' - prefatory verse, **SB**.

13. poykāttip poyyakaṇṇip pōdānandap porulām, meykāṭtum meykaṇḍāy - **Unmaivilakkam**, 1.

14. poykaṇḍār kāṇāp puṇidamenum attuvida, meykaṇḍa-nāḍaṅ - **Enmātkaṇṇi**, 2.4.

material cause of the universe is *Māyā* from which the universe comes out and resolves into. The object of the changes is to liberate the intelligent beings from bondage (*āṇava*).

The second sūtra maintains that the Supreme Lord, in order to enable each unliberated soul to undergo deaths and births according to its Karma, aided by His Śakti (Grace) helps the soul assume a non-dual relationship. That is of being one with Him, different from Him and of being coexistent with Him. He stands in inseparable union with His Śakti for the same purpose.

The third sūtra claims : The soul (*paśu*) is there separate from the body, which is formed out of *Māyā*. It is different from the five senses and sense organs, and also from the vital air, since there is neither consciousness nor movements during sleep. It is also different from Lord since its understanding is in proportion to its enlightenment from outside.

The second part, *Ilakkana Iyal*, defines the three realities

The fourth sūtra speaks of the nature of soul (*paśu*). The soul is different from the internal senses also, although it is united to them as to the other senses and organs, being devoid of any understanding due to the beginningless conjunction with *āṇava malam*. These senses and organs serve the soul as ministers serve their king, and subject the soul to five different states of consciousness.

The fifth sūtra states: These senses and organs possess limited consciousness, and that too only when actuated by a soul. Even then they are not conscious of the soul actuating them. The same is the case with the soul's consciousness actuated by the Lord's Grace. The Lord is yet unchanging, as is a magnet causing changes in iron.

The sixth sūtra maintains : Whatever is comprehensible for limited understanding undergoes change. Whatever is incomprehensible for any understanding is non-existent. The Lord is neither. And hence the wise speak of Him as 'Śiva-Sat'.

The third part, Sādhana Iyal, speaks of the spiritual means. The seventh sūtra speaks of the special features of Paśu. Śiva, the Sat, cannot enjoy anything, for everything in His presence is non-apparent; nor can The Asat Universe enjoy anything being non-intelligent. But the soul being neither can enjoy both

The eighth sūtra claims : The soul having been brought up amidst physical senses and organs, misunderstands its innate nature. The Supreme Śiva, however, instructs such soul in its innate nature through a preceptor, and does so on its attaining the required state of fitness. The soul's misunderstanding having thus been got rid of, it at once seeks to attain the bliss of Śiva who stands in 'advaita' union with it.

The ninth sūtra states . The soul thus initiated in the use of the spiritual senses seeks with the aid of such senses to know the Lord not knowable either for the physical senses or for the intellect. To the soul so seeking the physical universe disappears with the swiftness of a mirage, and the sweet Lord presents Himself. The soul at this stage mentally recites the Pañcākṣara for enjoying the Lord's presence.

The fourth part, Payaṅ Iyal, speaks of the spiritual 'fruit'. The tenth sūtra says : The soul that has enjoyed the presence of the Lord next identifies itself with the Lord in the same way that the Lord identifies Himself with the initiated soul, and devotes itself to the service of the Lord. By such identification and devotion such soul becomes able to overcome the effects of the three mālas, Āṇava, Māyā and Karma.

The eleventh sūtra claims : Just as the soul helps the eye to see and enable the soul to see, Lord Śiva helps the soul thus temporarily liberated by itself, Himself enjoying, and enabling the soul to enjoy His presence This help produces in the soul an undying love for the Lord, which love eventually guides the soul to the Lord's Holy feet.

The twelfth sūtra states - The soul that seeks with unceasing love to reach the Lord Hara's Feet removes the obstruction thereto once for all by completely washing off the Malas It then moves in the society of His devotees and worships equally the devotees and the temple

There are scholars who believe that there is no internal evidence to show that Meykaṇḍār received instruction from Parañcōti muṇivar, as Meykaṇḍār does not in his preface say prayer to his guru, as his followers later on did<sup>15</sup>. They are of the opinion that Śivañāṇa Bōdam was written by Meykaṇḍār in Tamil in the 13th century "when there was a social upheaval and religious turmoil in the Tamil Nadu, indicating among other things the culmination of the Tamilian genius in speculative philosophy"<sup>16</sup>.

It is strange to note that in the whole book of Śivañāṇa Bōdam we do not come across the name Śaiva Siddānta, the system which this work expounds. The greatness of this work can be understood from a poem which says : "The Veda is

15 SSV. p. 40 ; But Arulnandi, the direct disciple of Meykaṇḍār mentions the spiritual lineage from Lord Śiva and says this divine instruction was put by Meykaṇḍār in the book. **Śivañāṇa Bōdam** — S S. S. 10

16 Ponniah, op. cit , p. 24.

the cow, the āgamas are its milk; the Tamil (Tēvāram and Tiruvācakam) of the four saints, is the ghee churned out of the milk; the excellence of the well-instructive Tamil (Śivañāṇa Bōdam) of Meykaṇḍār of Tiruvenneynallūr, is like the fine taste of the ghee<sup>17</sup>.

Meykaṇḍār himself has illustrated this work with examples and a commentary. There are many commentaries on the text, the earliest known being that of Pāṇḍipperumā<sup>18</sup>. Śivañāṇa muṇivar wrote two commentaries, one a short one (ciṟṟurai) and the other pērrurai (Bhāṣya, which is known as Śivañāṇa Bhāṣyam or Dravida mahābhāṣyam or simply Māpāḍiyam in Tamil).

There was a controversy sometime back whether Śivañāṇa Bōdam was an original Tamil work or a translation of the 'pāśamocana pathala' of the Rauravāgama. The scholars who supported the view that it was a translation quoted in their support the authority of Śivāgra yogin, the commentator of Śivañāṇa Siddiyār - Supakkam and that of Sānskrit Śivajñāṇa Bodham and Śivañāṇa muṇivar, the Tamil commentator of the Śivañāṇa Bōdam (Tamil) and the Pauṣkara Bhāṣyam of Umāpati Śivācāryar<sup>19</sup>, in which references are made to Sānskrit Śivajñāṇa Bodham. The other school tried to maintain that Śivañāṇa Bōdam

17 vēdam paṣu adaṅpāl meyyāgamam; nālvar ōḍum taṁiḷ adaṅiṅ uḷluruncy — bōdamiku neyyiṅ urucuvaiyām nīlvenṇey meykaṇḍār ceyda taṁiḷnūliṅ tiram

18. Śivāgra yogin has provided a Sanskrit commentary known as Śivāgra Bhāṣyam on the Śivajñāṇa Bodha sutras in Sanskrit allegedly a part of Rauravagama and held as the original of Meykaṇḍār's Tamil work.

19 There are scholars who believe that Pauskara Bhāṣyam is not by Umāpati as it quotes Nyāyāymṛta, a work of a later date - cf. Dr. K. Sivaraman, op. cit., p. 50.

was an original Tamil work. The upholders of this view gave in their writings many reasons to prove their theory<sup>20</sup>. The most important of them are (1) Meykaṇḍār does not mention this anywhere it is a translation (2) Nor did the authors of the other Meykaṇḍa Śāstra works who were contemporaneous to Meykaṇḍār or close to his time either as his disciples or the disciples of his disciples. (3) The Sanskrit version of the same, in the 12th sūtra, says, "thus says the Śivañāna Bōdha". It is questioned whether a portion of a pathala in an āgama can have a separate heading like this and whether, therefore, it does not suggest that it is a rendering of the Tamil Śivañāna Bōdam. (4) Even before the advent of Meykaṇḍār, there were works like Nānāmirdam, Tirumandiram, etc., which expounded this system, though not logically and fully as Meykaṇḍār did in his work, and the worship of Śiva had been there even before the Christian era and the hymns in Tamil speak of the greatness and Grace of Śiva and indirectly the tenets of this system.

Arulnandi, the direct disciple of Meykaṇḍār, wrote Śivañāna siddiyār as a commentary in poetry on the Śivañāna bōdam. There he mentions the spiritual lineage of instruction. There he gives the names of the perceptors and not any book. He was himself a great Sanskrit scholar and had earned the title of 'Sakalāgama Pandita'. He would not have missed this, that Śivañāna Bōdam' was a Tamil rendering of a portion of the Rauravāgama, if it was so. And he would have had no hesitation to bring this to light, if it was so, for there was

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20 Maraimalai Adigal, *Saivasiddhānta nāpabōdam*; K. Subramania Pillai, *Meykaṇḍārum Saiva Siddhāntamum*; M. Balasubramania Mudaliar, *Śivañāna Bōdam Tamil mudal-nūlē* and other works. M. Balasubramania Mudaliar enlists 121 reasons for this

nothing wrong in translating an Āgama (or a portion of it). It would have been an honour and privilege to do so as the Āgamas were revealed by Śiva Himself ( S. S. S. 267 ). And Umāpati Śivācāryar, another preceptor in that line and the author of Śataratna Saṅgraha (Skt.) does not mention in any of his eight Tamil works that the Tamil Śivañāṇa Bōdam is a translation of the Sanskrit work of the same name. He mentions only the names of the works by his predecessors (SP 11)

So it can safely be said that the Tamil Śivañāṇabōdam is only an original work and that someone who wanted to introduce these ideas to the Sanskrit world might have translated it into Sanskrit and called it a portion of the pāśamocana pathala of the Rauravāgama, to give it a stamp of authority<sup>21</sup>. And this might have gained currency before Śivāgra yogin and he might have accepted it without questioning. And others might have followed Śivāgra yogin.

The service which Meykaṇḍār did through his work to the Śaiva Siddhānta system can be compared to the contribution of Sri Śankara to the advaita philosophy or to that of Sri Rāmānuja to the viśiṣṭādvaita school.

### 3. ARUṢNANDI : DEVELOPMENT OF ŚAIVA SIDDHĀNTA IN THE LIGHT OF OUTER SCHOOLS

For the first time the Śaiva Siddhānta school could get a formal, systematized exposition of its tenets complete in all respects like Brahmasūtras in Śivañāṇa Bōdam. In keeping with the literary tradition of compressing doctrines and discussions

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21 It is said that the available manuscript of the Rauravāgama has no such portion in it.

into cryptic aphorisms<sup>1</sup>, Meykaṇḍār gave Śivañāṇa Bōdam in the form of sutras, which presuppose long discussions<sup>2</sup>. It was given only to Arulnandi Śivācāryar to inaugurate the practice of writing śāstra in 'viruttam' (Skt vr̥tta) form in the history of philosophical literature in Tamil<sup>3</sup>. 'The employment of this form has rendered his work remarkably self explanatory and at the same time brought out the depth and intensity of his utterances'<sup>4</sup>. So it can be said that Arulnandi developed fully and amply his master's treatise on Śaiva Siddhānta philosophy.

The tradition says Arulnandi Śivācāryar was the family preceptor of Meykaṇḍār and narrated the following incident. When Meykaṇḍār failed to visit his family preceptor to pay his respects, Arulnandi, who was perhaps known as Tirutturaiyūr Sadāśiva Śivācāryar<sup>5</sup>, and 'Sakalāgama Paṇḍita' on the basis of his encyclopaedic knowledge of the Vedas, Āgamas and the twelve Tirumuṟais, went to his disciple's residence. There Meykaṇḍār was explaining āṇavamala to his followers. Sakalāgama Paṇḍita with his superior airs asked the child exponent

1 **Tolkāppiyam** defines the form and composition of the aphorisms - Porul, 471.

2 The Śivañāṇa Bōdam sūtras are made up of five elements: (1) the subject matter, (2) the doubt, (3) the prima facie view, (4) its refutation and (5) the conclusion - K. Sivaraman, **Śivañāṇa Siddhiyār Supakkam** (translation) 1949 p. XX.

3 **Ibid.**

4 **Ibid.**

5 This information is given by T. A. Srinivasacaryar. **Śivañāṇabōdamum paṇṇiru tirumuṟaiyum** - 1959, p. 35. There is of course as usual no supporting evidence.

to define malām. The young master indicated with his forefinger the 'Sakalāgama Paṇḍita' [himself This proved to be an initiation and the family preceptor became a disciple of Meykandār. He was given the name (dikṣānāmam) of Aruṇandi Śivācāryar...Even though there is no historical evidence in support of this story it is quite conceivable that a great and erudite scholar well-versed in the lore of Śaivāgamas had to await a conversion even to understand the Āgamas in their depth. The two treatises from his pen bear ample evidenee of his range as well as depth of the understanding of the Śaiva Siddhānta (Śaivāgamas). As a result he could explain the position of Śaiva Siddhānta vis-a-vis both systems, those in consonance with the spirit and substance of the Veda and those at variance with it.

The Śivañāna Siddiyār is divided into two parts, viz., Parapakkam (Skt. Parapakṣam) and Supakkam (Skt. Svapakṣam). The first part deals with the tenets of the alien schools, first expounding them and refuting them. The schools thus dealt are: Materialism (Lokāyata), the four sects of Buddhism, viz., Sautrāntika, Yogācāra, Mādhyamika and Vaibhāṣika, the sects of Jainism i. e., the Nikhaṇḍa vāda and the Ājīvaka<sup>6</sup>, the two sections of the mīmāṃsa system, viz., the Bhatta and Prābhākara, the three types of Ekātmavāda<sup>7</sup>, viz., Sabdabrahmavāda, Māyāvāda and Bhāskaryavāda, the sāṅkhya, and lastly the Pāñcarātra of the Vaiṣnavas.

From the list one may see that the ground covered includes the three groups of 'nāstika' darśanas, viz., Lokāyata, Bauddha and the Jaina, the sāṅkhya, the pūrva and uttara

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6 Ājīvaka was mistaken for a subject of Jainism, while in fact it is a heretical sect anterior to or contemporaneous with Mahāvira — See Basham, A. L., **History and doctrines of the Ajivikas**, (1951).

7 Cf. **Māpāḍiyam**, p. 61.

mīmāmsa, the Sabda Brahma vāda of the Vākhyapardiya school and the Pāñcarātra. There are interesting omissions and commissions in the list. Along with the Jaina is expounded the doctrine of the Ājīvaka, followed by a refutation. Under Sāṅkhya is treated only the atheist variety (*nirīśvara*), the theistic emendation of which, also called the yoga, being not mentioned. Likewise another significant omission is the group of Nyāya-Vaiśeṣika. The two sub-schools of Pūrva mīmāmsa are dealt with, but of the Uttara mīmāmsa, only two schools of interpretation are considered, viz., Śankara's Māyāvāda and Bhāskara's Bhedā Bbeda. Interesting is the inclusion of Śivādvaiva school here, included, perhaps, because of its affinities with the absolutism of the Uttara mīmāmsa.

Arulnandi seems to have grouped together philosophico-religious systems in the order of their distance from the spirit of the theism of Śaiva Siddhānta. The 'non-theistic' systems which deny the central principle of theism, viz., God understood in any sense, are treated first. The 'non-theistic' alternatives of matter (*Lokāyata*), law (*Baudha*), Karma (*Jaina*) and Destiny (*Ājīvaka*) are examined and criticised as imperfect approximations to the 'God' of Śaiva Siddhānta. The orthodox variety of non-theism, viz., the Pūrva mīmāmsa, which is closer in spirit to the heterodox systems, is next considered. The main point at issue here is the concept of scriptural Revelation, acceptance of which allegedly distinguishes the orthodox from the 'heterodox'. Aside from its being unintelligible that scripture is uncomposed by any agency, does the scripture itself anywhere say that it is 'uncreated' (*swayambhu*)? Revelation without a revealer is a contradiction.

While the three groups of heterodox schools do not accept Revelation at all, the 'orthodox' groups accept the norm of Vedic Revelation but do not understand it theistically as the revelation of an eternal Revealer. A theistic understanding of scriptural Revelation provides for possibility of according the

status of revelation to scriptures other than the Vedas also on par with the Vedas. This naturally brings the Śaiva Siddhānta into confrontation with the Vaiṣṇava school. The latter accept the Vedas like any orthodox school but in addition acknowledge the authority of the Pāñcarātra. So Arulnandi completes his Refutation of rival systems, by examining in detail the school of Pāñcarātra.

We get a bird's eye view of these fourteen systems and the siddhāntin's refutation of the same. Maṛaiñāṇa sambandar, one of the commentators on the Siddiyār Supakkam, says that Arulnandi based his Parapakkam on the following works : (1) Śaṅkarācārya's Sarvadarśana Saṅgraha (2) Sarvamatopanyāsa<sup>8</sup>, (3) Rāmanāthācārya's Paramata nirākarana, (4) Śarvātma Śambhu's Siddhānta dīpikā and (5) Aghora Śivācārya's Siddhāntārtha samuccaya<sup>9</sup>.

These fourteen systems belong to the alien (outer group) schools. Closely following this tradition of expounding the tenets of other systems and refuting them set up by Arulnandi, Umāpati deals with the inner schools in the same way in his Saṅkaṣpa nirākaranam.

Arulnandi in his Śivañāṇa siddiyār presented the tenets of the Śaiva Siddhānta system, and side by side commented upon and criticised other systems. Instead of doing it in the whole of his work he divided the work into parts, the first part dealing with the criticism of other system and the second part expounding the Śaiva siddhānta system besides meting

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8 The author of Sarvadarśana Saṅgraha is not Saṅkarācārya but Sāyaṇa Mādhava.

9 cf. Devasenapati, op. cit., p. 5.

out the points which were raised in the first part, the points which other systems lacked<sup>10</sup>.

The Supakkam, the equal to Parapakkam, is almost an independent treatise, mainly expository but not without refutation of rival points of view<sup>11</sup>. Avowedly the treatment follows the lines of Śivañāna bōdam, Arulnandi himself saying that he expounds the doctrinal essence of Śaiva Siddhānta 'keeping duly in mind the work of Meykandār'<sup>12</sup>. Though it reads like a commentary in verse on Śivañāna Bōdam, and tradition acclaims it as a Derived work (vaḷmūl) Śivañāna Siddiyār exhibits great originality and synthesis. That it is designed in an original way intentionally by the author is evident from his account of epistemology with which he prefaces his work. His section on Pramāna<sup>13</sup> is methodologically a novelty and exhibits Arulnandi's attempt to present Śaiva Siddhānta as a logically coherent system of thought.

As for the title Śivañāna Siddiyār, the first part was taken from the original work Śivañāna Bōdam. Śivañāna in its wider sense is at once the knowledge of the means and the knowledge of the end, the preliminary knowledge (aparajñāna) and the final release (parajñāna). Here it stands for the

10 Though the author seems to have treated these two parts as two separate works, as invocations are given separately in each work, they form one undivided whole.

11 Śivañāna Yogin's commentary on Suppakkam (verse 22) distinguishes between the method and motive of refutation in Parapakkam and that of Supakkam.

12 Meykaṇḍān nūl ceṇṇiyiṟkoṇḍu Śaivattirattiṇait teṇṅka luṟrām — verse 3.

13 Aḷavi Iyal.

knowledge of the means of the scriptural wisdom which culminates in ultimate realisation. 'Siddi' (Skt. Siddhi) is the establishment<sup>14</sup> of the true meaning thereof. So the title would mean that 'the work is an assessment or determination of the true import of the varied contents of the knowledge-section (jñānapāda) of the Śaivāgamas'<sup>15</sup>.

The special features of this work are : (1) the epistemology; the pramānas explained. (2) the greatness of Śiva is established. Śiva is the ultimate goal of the six religions; He is the ultimate reality of each religion; He is beyond the reach of the Vedas and Āgamas; He is the source of knowledge and all pervasive in the form of Father and Mother<sup>16</sup>. He is not to be known by the Vedas, Brahma and Viṣṇu, the intellect and word<sup>17</sup>. One may worship any god and Śiva will appear to him in that form; for the other gods are born and dead; only He is free from all these<sup>18</sup>. All His qualities and acts, the mythological ones too, are explained<sup>19</sup>. (3) the supremacy of Śaiva faith over others is fully illustrated "Following the paths of the outer schools, entering the folds of the inner sects, labouring under the dictates of smṛtis, reaching the disciplinary stages of asrama,

14 Uṇmai Sādittal — establishing the truth — Tāyumānavar, ennāṭ kaṇṇi, 2. 5.

15 Dr. Sivaraman, Śivajñāṇa Siddiyār (Supakkam) — Trans., p XXII.

16 Verse 2.

17 Verse 5.

18 Verse 115.

19 Verses 58-80.

performing great austerities, mastering different arts and sciences, studying the Vedas, reading the reputed puranas, achieving clarity with respect to the ultimate import of the upaniṣads, - if one passes through these graded steps (in the different births) he will reach (the heights of) Siddhānta (which is the accomplished end of all Śaivism). And here after undergoing the Sādhanas of Caryā, Kriyā and Yoga through the (resultant) knowledge he realises the Feet of Śiva<sup>20</sup>. The release explained by other religions are like the rungs of a ladder. Only Śaiva Siddhānta speaks of the true Release, i.e., reaching the Feet of Śiva<sup>21</sup>. The Religions, Truth and Books are many and conflicting; which is the real Religion, the real Truth and the real Book? That which knows no such conflicts as 'this is and not that', but can resolve them all under one supreme intuition and have (in its scheme of synthesis) each of them given a well-defined place that is the Religion, the Truth and the Book. Therefore the different truths and doctrines envisaged by finite minds and embodied in different Religious formulations and Books are comprised as parts within what are the Revelations of the Omniscient Infinite Being viz , the Vedas and Āgamas. These two again resolve under the Divine Feet of (their source, viz ,) the Lord<sup>22</sup>. And they speak of Śaivism<sup>23</sup>. Only Siddhānta (the Śaivaite religion) mentions four paths, viz , sanmārga, dāsamārga, satputramārga and sahamārga<sup>24</sup>.

20 Verses 263 (Translation by Dr. Sivaraman, op. cit., p. 137).

21 Verse 264.

22 Verse 265 (Translation by Dr. Sivaraman, op. cit., p. 139).

23 cf. Vēdapayanām śaivam — PP. 20.9.

24 S.S.S. 270, 271, 272, 273 and 274.

The greatness of Siddiyār was acknowledged by the scholars of those days and it was given the honorific suffix of 'ār' and was called the Śivañāṇa Siddiyār<sup>25</sup>. A religious pontiff and the founder of the Dharmapuram math, Guruñāṇa sambanda Swāmikal, says in one of his works: "It is enough to understand one half of a verse in Siddiyār if one wants to learn all the works in the world"<sup>26</sup>. St. Tāyumānavar says: 'Oh, for the day when I can worship the golden feet of one who declared the Truth in half a stanza, enough for one to feel disillusioned about the world'<sup>27</sup>. And the Siddiyār is considered to be one of the six works which bring out the greatness and essence of the Tamil language<sup>28</sup>.

Śivañāṇa siddiyār is a literary work as much as a philosophical treatise. Arulnandi is both a poet and a philosopher. This work will be remembered as the most exhaustive treatise in verse on philosophy in the Tamil language. The author has a mastery over the language and the work abounds with analogies.

The Supakkam has been commented upon by the following:

- (1) Swāmi ṅāṇappirakāsar, (2) Velli Ambalattambirāṇ Swāmi, (3) Nirambavalakiyār, (4) Maraiñāṇa Dēśikar, (5) Śivāgra

25 Very few works have been honoured thus. For instance **Tiruvundiyār**, **Tirukkaliṅrupaḍiyār** (both Śāstra works), **Tiruvundiyār** and **Tirukkōvaiyār** (both by Māṅkkavācakar) and **Nalaḍiyār** (a didactic work). And an adage in Tamil says 'there is no God superior to Śiva and there is no superior śāstra work to (Śivañāṇa) Siddiyār'.

26 Pārviritta nūlellām pārttariyin cittiyilē ōrviruttappādi pōdum — Śiva bōga Sāram, verse. 23.

27 Pādi viruttattāl ippārviruttamāka unmai sādittār ponṇaḍiyaittāṅ paṇiva dennālō - Ennāṅkaṅṅi, 25.

28 valļuvarcīr aṅbar molivācagam tolkāppiyamē, telļu parimēlāḷakar ceyda urai, oḷliyacīrttonḍar purāṇam toku citti ōrārum, taṇḍamiḷin mēlāntaram.

Yogin, (6) Śivañāna Swāmikal and (7) Subramania Dēśikar. (This is of the nature of a sub-commentary on the one by Śivañāna Swāmikal)<sup>29</sup>. Recently two commentaries, one by T. Muthiah Pillai (This being an elaboration of Śivañāna Swāmikal's commentary) and the other by M. Tiruvilaṅgam, have appeared. To these modern commentaries may be added the following : (1) Śivañāna Siddhiyār āraycci by Śivagurunātha Pillai, Tuticorin (1949), (2) Śaiva Siddhānta by Dr V. A. Devaseñapati (1960) Tattuvaprakāśar commented on Parapakkam.

Arulnandi Śivācāryar has contributed yet another work to the Siddhānta Śāstras. It goes by the name 'Irupā Irupahdu'. This work has twenty poems in two different metres, the poems carrying odd number are in the Venbā meter and the even ones in the Āsiriyaṅgā meter. The last word or syllable of the previous poem forms the first word or the syllable of the next verse. In this work the guru, Meykaṇḍa Dēvar, is treated as Śiva<sup>30</sup>, and questions in verse are put to him.

The Irupāirupahdu explains the eight characteristics of the Āṇava māla, seven of Māyā and six of the Karma<sup>31</sup>.

29 These commentaries have been published in the name 'aruvarurai'. A variorum edition of these has also come out.

30. Following this Umāpati has also in two of his works, **Pōrripahroḍai** and **Neñcuvidutūdu**, treated his guru, Maṛaiñāna-sambandar, as Śiva and attributed the qualities of Śiva to him.

It is said that Arulnandi was not satisfied with the invocation he made to his master in the Siddhiyār and so in this work he arranged it in such a way that every verse contained the name of Meykaṇḍār - **SSV.**, p 45.

Certain phrases occurring in Tēvāram hymns are explained beautifully well in this work<sup>32</sup>. The same passage poses questions like the following: If the Lord is inseparably with the self how did the Ignorance take place? Does it not mean that Lord was not there with the soul when it was one with Ānava? At the time of spiritual instruction where and how is the Lord, different from or one with the self?<sup>33</sup>

The functions of the three bonds, viz , Ānava, Karma and Māyā are given in detail. Separation (individualisation), longing, anger on account of failure to get what was longed for, egoity, experiencing pain and pleasure etc., are the results of the Anava. Confusion, falsehood, forgetfulness, harming others, jealousy, fear etc. are due to Māyā. Sitting, lying, doing, leaving, decrying others and involvement etc., are on account of the Karma. These are all jada (insentient). How do they bind they soul? If they act like the poison, they must leave the body the moment their job is done. If mala is insentient it cannot bind the soul, of its own accord. And the soul would not get itself bound by it. As the Lord is essentially free from bonds He would not bind the soul with mala. If mala is intrinsic to the soul then it cannot be removed. So how did this bondage take place?<sup>34</sup>

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32 Irunilam tīnir iyamānan kāl enum perunilai - Verse 2, lines 14-15. Kānbār yārkol kāttākkāl - *ibid.*, line 31 ātpālavarkkaru! - *ibid.* line 34 These lines explain respectively the phrases 'irunilanāyttiyāki' (Appar, 6.94.1.), 'āttuvittālāroruvar āḍādārē' (Appar, 6.95.3) and ātpālavarkkarulum vaṇṇamum (Sambandar, 3.54.4) of the Tēvāram.

33 Verse 2.

34 Verse 4.

How do the five states (avasthas) occur?<sup>35</sup> The Ignorance is removed when the knowledge dawns. Then the self cannot see itself as it has lost its individuality. As it is not separate from the Lord it cannot see the Lord also. And without losing the identity the self and the soul cannot be known one and the same time. If so, how could the self know itself?<sup>36</sup>

The Lord is one with those who are separate from the world i.e., who have renounced the worldly things, and He is away from them, who are one with the world. He, of His own accord, Gracefully came and mingled with the self and remained inseparably (but not one), indivisibly (not two) and not nothing (neither one nor two) and without losing His Greatness made the self great and bestowed eternal Bliss on it<sup>37</sup>.

In short the Irupā irupahdu<sup>38</sup> deals with all the basic problems of philosophy such as pati, paśu and pāśa and their relationship, nature, transmigration etc.

35 Verses 6, 7.

36 Verses 8, 9.

37 aravarkkaṟṟavan allavarkkallavan; inri onrāy niṟṟa annilaiyil, onrākāmal iraṇḍākāmal, onṟumiraṇḍum iṟrākāmal, tanṇadu perumai tākkānāyinum, ennadu perumai ellām eydi .... pērā inbapperunkaḍa ladanul, ārā iṇbamaḷittu - verse 20.

38 Namaccivāyattambirāṇ of the Tiruvāvaduturai maṭh and Tattuvanādar of Cīkāḷi have provided commentaries on this work.

Dharmapuram Āḍiṇam has brought out the same in prose (by K. Subramaniya Pillai). 1963.

#### 4. UMĀPATI : DEFINITION OF SAIVA SIDDHĀNTA AND ITS SCOPE IN THE LIGHT OF INNER SCHOOLS

The first and the foremost disciple of Meykaṇḍār was Arulnandi Śivācāryar, who gave an epistemology to the Śaiva Siddhānta system and established it as a system along with the other systems of Indian Philosophy and as the system which correctly interprets the Vedas and āgamas<sup>1</sup>. Another disciple of Meykaṇḍār, Maṇavācakam Kaḍandār of Tiruvadikai, added a work to the Siddhānta literature. It goes by the name 'Unmai Viḷakkam'; the very little of the work (Exposition of Truth) explains the object as providing an exposition of realising Truth. This work is put in the form of a dialogue between the author and his master. This work speaks of the truths of the āgamas<sup>2</sup>; of the thirty six tattvas<sup>3</sup> (atma, Vidyā and the Śuddha tattvas); the two kinds of mala (Āṇava and Karma)<sup>4</sup>; the dance of Śiva<sup>5</sup>, the holy five letters (pañcakṣara)<sup>6</sup>, the advaita mukti<sup>7</sup>, and the adoration to the guru and devotees<sup>8</sup>.

1 SSS. 267; SSP 11.

2 vanmaitarum āgamanūl vaitta poruḷ vaḷuva, unmai viḷakkam-Invocation; maṇḍaikai vāḷum Maṇavācakam Kaḍandāṇ. paṇṇumarai, vanmaitarum āgamanūl vaittaporuḷvaḷuvā, unmai viḷakkam ceydāṇ urṟu - a stanza found at the end of this work. This gives the lineage of the author also.

3 Verses 4-21.

4 Verses 22.

5 Verse 30-38.

6 Verses 39-44.

7 Verses 45-50.

8 Verses 51-53.

This work categorically asserts that all the three realities of Śaiva Siddhānta, the individual self, God and even malam have their place and function in release<sup>9</sup>. And it extolled the greatness of the five-lettered mantra. It says the five-lettered mantra is the Veda, the Āgama, the Purāna, the dance and the mukti which is beyond the 36 tattvas<sup>10</sup>

This work describes the dance of Śiva and explains its significance. The Holy feet of our Lord are the only thing, which removes the māyā, burn the bond of Karma, destroy that āṇava crushing its effect and place the self in Bliss<sup>11</sup>. And the dance signifies the five-fold cosmic function. Creation takes place in the drum, Preservation in the raised hand (abhaya) and Dissolution in the fire. The foot placed firm on the ground stands for concealment and the raised foot signifies the Grace<sup>12</sup>. The dance represents the five-lettered mantra also. The 'na' is in the Feet; 'ma' is in the naval; 'śi' is in the shoulder; the face has the 'vā' and 'ya' is in the crown<sup>13</sup>. This can be explained in a different way also. The hand that has the drum represents 'śi'; the extended hand has 'vā'; the

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9 mutti tanil mūnru mudalum moliyakkēl, sutta anubō-gattantuyttal anu - mettavē iṅbam koduntal iṅrai ittai vilāvittal malam, verse 50. M.P Rattinam Cettiyar explains it beautifully that the giver is God and the recipient is the self. The factor that creates this difference between them is malam (Siddhāntam, July, 1959).

10 Verse 44.

11 Verse 36.

12 Verse 35.

13 Verse 32.

raised (abhaya) hand signifies 'ya'; the hand in which is fire represents 'na'; and in the foot that is placed on Muyalakan is 'ma'<sup>14</sup>.

This work with 53 verses in Venbā meter<sup>15</sup>, raises six questions, the answers for which explain the tenets of the Śaiva Siddhānta<sup>16</sup>.

Then appears Umāpati on the scene. He was the disciple of one Maraiñāṅasambandar, who received instruction from Aruṅandi Śivācāryar. Thus Umāpati comes in the same line and contributes to the Siddhānta literature. His is the major contribution as eight of the fourteen śāstras are by him. He follows Aruṅandi in expounding this system. Aruṅandi in his book, under two sections, formulates the Siddhānta philosophy. The first section criticised the alien schools from the perspective of Siddhānta, and his second section posited the system with a view to bring out its inner consistency by exhibiting the inner contradictions of positions at variance with it. Umāpati supplemented and complemented this work, by his two major contributions, Śaṅkarpanirākaranam and Śivappirakāśam. The first one deals with the tenets of Māyāvāda and internal schools of Śaivism expounding them and criticising them each from the perspective of the next in the order of enumeration and only implying or adumbrating the position of Śaiva Siddhānta. What is thus implied and unsaid is expounded systematically in the second work, viz., Śivappirakāśam.

14 Verse 33.

15 This work has two commentaries and the names of the commentators are not available. Dharmapuram has brought out the prose version by K. Subramania Pillai (1961).

16 Verse 2.

Umāpati, a past master in philosophy, has shown his ingenuity in Sankarpanirākaranam. He has arranged the systems, which he criticises viz. (1) Māyāvādam, (2) Aikyavādam, (3) Pāśānavādam, (4) Bhēdavādam, (5) Śivasamavādam, (6) Sankrāntavādam, (7) Īśvaraavikāravādam, (8) Nimitakāranaparīnāmavādam, and (9) Śaivavādam, in such a way that one school does, not only condemn the previous one, but also is an improvement upon the other. Arulnandi took up in his Parapakkam of the Siddhyār, systems which were heterogenous in nature, whereas Umāpati dealt with systems which, barring Māyāvādam and Aikyavādam, were homogenous in character. i.e., they all belonged to the inner school.

A question may arise here as to why Umāpati took up Māyāvādam, which is an outer school and which has already been criticised by Arulnandi in his Parapakkam (Siddhyār). Māyāvādam is named after the exposition it makes, Appearance (Māyā). Māyā in the Māyāvādam is indescribable (anirvacanīyam). Māyā in Siddhānta is real for it is a derivative of the power of Śiva. It is one of the categories of the Siddhānta system<sup>17</sup>. As such the māyā of the Siddhānta is entirely different from that of the Māyāvāda

Umāpati calls the Śaivasiddhānta the essence of the Vedānta and clearly implies that the name is applicable in contradistinction to 'Vedānta'<sup>18</sup>.

Māyāvāda is known as Advaita system also for its basic tenet is Advaita. Siddhānta also speaks of advaita. For the expression 'advaitam' occurs in the Śruti and every philosopher interpreting the Veda for that matter has to interpret it, albeit, in his own way. The word 'Advaita' is understood in the

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17 TVP. 6 2.

18 SP. 7.

'privative' sense (abhāvārtha) by the monistic schools, and Māyāvāda is one of them. This means 'not-two' in the sense of non-existence of two, implying really 'one-ness'. The dualist school understands it in the negative sense (virodha). This negative signifies the opposite, i.e., 'not-two' means 'one'. Śaiva Siddhānta adopts a third meaning of negation, i.e., 'otherness' (anyatvam). It interprets advaita to mean not 'one-ness' but 'non-duality' (ananyatvam). 'Other than two is denial, not of two, but of the duality of two'<sup>20</sup>. And so Siddhānta says that 'advaita affirms neither the absence of a second (monism) nor the being of a second (dualism), but affirms only the secondlessness of the second. What appears to be second to Brahman in being is, nevertheless indeed not second to it because of union, pervasion and relation'<sup>21</sup>. As the Siddhānta system was conceived in Tamil land<sup>22</sup> and in the Tamil language, it makes use of two Tamil words, anmai (negation of a quality) and inmai (negation of existence). These two words were time-honoured and haloed by the hymnists of the Śaiva world<sup>23</sup>. So in advaita the Siddhānta finds 'anmai' and interprets it that way. For God is all pervasive (vyāpaka) and everything else is in it (vyāpya). As such 'what is therefore denied of the two is there **otherness** which furnishes the basis for duality and what is affirmed, by implication, is their

19 *ibid.*

20 Dr. Sivaraman, *op. cit.*, p. 230.

21 *ibid.*, p. 231.

22 The Agamic Saivism belongs principally to the Tamil country - Dasgupta, S. N., **A History of Indian Philosophy** Vol. V., 1962, p. 18.

23 For instance, *oṇṇu nī allai anṇi oṇṇillai* - T. V. Kōyilmūta tiruppadikam. 7.

inseparability, inalienability, a positive condition of invariable co-presence<sup>24</sup>. So 'advaita does not exclude the being of the two but only their mutual exclusion, duality'<sup>25</sup>.

The Māyāvāda was called the 'Kevalādvaita' and the Siddhānta school was named 'Śuddhādvaita'<sup>26</sup> as opposed to it. Meykandār established this system on the basis of the interpretation of the expression 'advaitam'<sup>27</sup>. Umāpati wanted to bring in the difference between the (kevalādvaita) Māyāvāda and the (Śuddhādvaita) Siddhānta, and that is why he took up Māyāvāda for discussion, though it has already been discussed and criticised by Arulnandi.

So it can be said that the Siddhānta system, which was expounded by Meykandār and formulated by Arulnandi, got its definition and form at the hands of Umāpati.

24 Dr. Sivaraman, op cit , p. 231.

25 **ibid**

26 Sastrī, K.A N., says that Vallabhācārya was the founder of a system called Śuddhādvaita - **DRSI**. p. 93.

27 poykandār kānappuṇḍamenum **attuvida meykandanāḍaṅ-  
Tāyumānavar, Ennātkanni, 2.4.**



## **CHAPTER III**

**UMĀPATI AND HIS WORKS**



## UMĀPATI AND HIS WORKS

The Śaivaites consider St Sambandar, St. Appar, St. Sundaramūrti and St. Mānikkavācakar as the four Founders of Religion (Samayācāryars). So also they have four Founders of Tradition (Santānācāryars). They are Meykandār, Arulnandī Śivācāryar, Maṟaiñāṇasambandar (disciple of Arulnandī) and his disciple, Umāpati Śivācāryar. We have reasons to believe that the tradition has been maintained unbroken even though under varied auspices and labels<sup>1</sup>. The mode of transmission by which the tradition was kept up was through personal encounter in the form of teacher initiating the pupil<sup>2</sup>.

The Siddhāntain believes that the Vedas and the Āgamas are 'self-revealed' (Svayambhu) in the sense that they are not by human agency, but by the self-existent Lord Śiva Himself<sup>3</sup>. Śrīkaṇṭha Parameśvara disclosed the truth of the

1. The Samayācāryars were four and they brought out the Jñāna pāda of the Vedas in their hymns. So also the four santānācāryars revealed the Jñānapāda of the Āgamas in the Siddhānta Śāstras - cf **SSV** p 9

2 **TKP** , 3.

3 The Tirumurais speak of this profusely. For instance, Sambandar : 2.56.1, 1.98 8, 2.4.7, 1-135.5, 3.115 2, 1 103.4, 1 56.6, 3 112 8, 1 136.1, 1.131.7, 3 120 1, 2 118 6, 2 23 6

Appar : 4.22.5, 6 34 8, 6 2.10, 6.21.2, 5.14.9; 6 44.4, 6 83 4, 6.78.4, 5.46 6, 6.84.6, 4.25.2, 4.79 5, 6 58 3, 6 80.10, 6.56.1.

Sundarar : 7.84.8, 7.1 9, 7.15 6, 7.54.9, 7.69.9, 7.63.4, 7.99.5, 7.2.6, 7.44.6, 7.18 9, 7.71.3, 7.25 4, 7.49.7, 7.61.7, 7.63.1, 7.91.6.

...Contd.

Āgamas (Śivajñāna) to Nandi Dēvar. Nandi Dēvar in his turn gave this 'knowledge of Śiva' to Satyañāṇa Darśanikaḷ (one who has perceived the Real Knowledge). And Satyañāṇa Darśanikaḷ initiated Parañjōti muṇivar in this line<sup>4</sup>. These four, viz., Śrīkaṇṭha Paramaśiva, Nandi Dēvar, Satyañāṇa Darśanikaḷ and Parañjōti are called the 'akaccantānam' (the mythical line) or the 'Dēva paramparai' (the celestial chain). This is the mythical account of the origin of the tradition.

Parañjōti muṇivar carried this instruction to the earth and found the ripe soul in the child-saint of Śvētavanapperumāḷ called Meykaṇḍār, whom he duly initiated into the mystical truth. Meykaṇḍār begins the earthly preceptorial line, initiating in his turn his erstwhile family preceptor, Aruḷnandi Śivācāryar. The latter had a disciple by name Maṇaiñāṇasambandar. And he instructed Umāpati Śivācāryar<sup>5</sup>. These four belonged to the

Māṇikkavācakar ; Śivapurāṇam, line 4 ; Kīrtittiruvakaval, line 10 & 20.

Tirumūlar : preface, stanzas 14, 62, 66, 68, 69 & 70.

Eleventh Tirumuṇai : 5.29, 6.28, 10.22, 21.22, 22.68, 23.31, 23.39.

Twelfth Tirumurai : 5.70, 28.79, 592, 24.18 ; also S.S.S. 267

Māpādiyam, p. 19.

4 mayarvara nandi muṇikanattaḷitta uyar Śivañāṇa bōdam-SB.. preface, lines 6-7, Iṣaivaṇ aruḷnandi taṇakkiyambe nandi kōḍilaruḷ canarkumārarkkuk kūrak kuvalayatın vaḷiyēṇ guru-nādaṇ ... SSP 10 ; tēvarpirān vaḷarkayilaikkāval pūṇḍa tirunandi avarkaṇattōr ... sattiyañāṇa darśanikaḷ aḍicēr parañjōti māmuṇikaḷ patiyām ... meykaṇḍa tīralār - SP. 5.

5 meykaṇḍatīralār māṛā viravupukaḷ aruḷnandi ... mariañāṇa sambandar ivar iccantāṇat temāiyalum taṇmaiṇōrē - SP. 5.

'puṣaccantānam' (the external chain) or the 'Bhūta paramparai' (the terrestrial chain) The historical tradition of the school of philosophy is constituted by these four preceptors.

Umāpati Śivācāryar's disciple was Arulnamaccivāyar, whose disciple was Siddar Śivappirakāṣar. His follower, Namaccivāya Mūrtikaḷ, was the founder of the Tīruvāvaḍuturai Ādīnam<sup>6</sup>. Maraiṇānasambandar's another disciple was Maccuccettiyār; the eighth generation of his disciples was one Guruṇānasambandar, who founded the Dharmapuram Ādīnam<sup>7</sup>. The tradition gets institutionalised at this stage of development. The doctrine is embodied in a church. These two ādīnams or institutions mark the advent of what is called the Tradition of the Initiate (Abhiṣēka paramparai).

In the above account we see that Meykandār was the link between the 'celestial chain' and the 'exterior chain' and likewise Umāpati was the link which connected the 'exterior chain' and the 'institutional one' (Abhiṣēka paramparai). Umāpati is the last of the four Santānācāryars and his works constitute and complete the bulk of the Siddhānta Śāstras, which are fourteen in number. Umāpati's works are eight in number and they are called the 'Siddhāntāṣṭakam'.

Before taking up the life of Umāpati, it will do well to know something of Maraiṇānasambandar, who is the third in the line of Santānācāryars and the preceptor of Umāpati. Very scant information is available regarding this master. The tradition, the invocations to him made by Umāpati and Umāpati's

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6 Śaivattiṇmarumalarcci - the table given next to p. 40; also Siddhāntam, Vol. 36 8, p. 243.

7 Śaivattiṇmarumalarcci - p. 40.

writings alone supply the scanty material about Maṛaiñāṇasambandar. He has not handed down to his disciples anything in writing. So we are unable to get any exact information about him.

Maṛaiñāṇasambandar was born at Marudur,<sup>8</sup> he was a brahmin and belonged to the Parāsara gotra and he was a Sāmavedin<sup>9</sup>. He was well-versed in the Vedas<sup>10</sup> and so was given the epithet 'Maṛai'<sup>11</sup>. He was initiated by Aruṇandi Śivācāryar<sup>12</sup>. And this initiation took place in Kadandai (Tiruppenākadam)<sup>13</sup>. Maṛaiñāṇasambandar, after having been instructed by Aruṇandi Śivācāryar, went to Cidambaram<sup>14</sup>; he worshipped Lord Nataraja there and settled down at Tirukkalāñcēri<sup>15</sup>. Umāpati became his disciple and received the saving knowledge from him<sup>16</sup>. Maṛaiñāṇasambandar is said to have attained the Release at Tirukkalāñcēri<sup>17</sup>.

8 **SP.** 6 ; also its commentary by Madurai Śivappirakāṣar.

9 *ibid.*, 6 ; also Śaiva Santāṇācāryar Purāṇam, verse 60.

10 **SP.** 6.

11 **SS.** Purāṇam, 62.

12 **SP.** 5 ; also **SS.** Purāṇam, 63.

13 Madurai Śivappirakāṣar's commentary to **SP.** 6.

14 **SS.** Purāṇam, 64.

15 *ibid.*, 65.

16 *ibid.*, 65 ; also **SP.** 6.

17 **SS.** Purāṇam, 65.

Maraiñāṇasambandar is referred to by Umāpati as, besides the name itself<sup>18</sup>, 'Sambandanādaṇ'<sup>19</sup>, 'Sambandamāmuṇi'<sup>20</sup>, 'my Lord'<sup>21</sup>, 'Sambandamāmuṇivaṇ who liberated me from the bonds'<sup>22</sup> and 'Marudaccambandaṇ'<sup>23</sup>.

The Śivañānabōdam in its eighth sūtra maintains that the Lord descends and instructs the 'ripened' soul. Umāpati, with this sūtra in mind, describes Maraiñāṇasambandar, his preceptor, as Lord Śiva Himself. The acts and the attributes of Śiva are ascribed to Maraiñāṇasambandar in the works, viz., Pōrriṇṇapahroḍai and Neñcuvidutūdu, citations from which are given above<sup>24</sup>.

The tradition as it is handed down, maintains that Maraiñāṇasambandar did not pass on to his disciples anything in writing. But there are scholars who believe that he is the author of a work, Śatamaṇikkōvai<sup>25</sup>. Two poems from this work have been quoted in the commentary of Śivañāṇa Yogin<sup>26</sup>. But, unfortunately,

18 SP. 6.

19 Pōrriṇṇapahroḍai, couplet 70.

20 *ibid*, venba, and Neñcuvidutūdu, couplet 84.

21 *ibid*.

22 Neñcuvidutūdu, couplet 120, Pōrriṇṇapahroḍai, venba.

23 Sankarpanirākaraṇam, venba.

24 Pōrriṇṇapahroḍai, couplets 30-35; couplets 90-95; Neñcuvidutūdu, couplets 1-8; 30-39; 64-88; 98-106; 120-122; and 127

25 Arunacalam, M., *Siddhāntam*, Vol. 36.8. pp. 241-248. But, strangely, he himself says elsewhere that Maraiñāṇasambandar did not write any work (*Siddhāntam*, Vol. 35-10, Oct 1962).

26 Māpāḍiyam, p. 335 and p. 355.

Śivañāṇa Yogin does not mention the name of the author. Maraimalai Adikal, who published this Śatamaṇikkōvai for the first time in 1898, also does not mention the author<sup>27</sup>. Within about a hundred years after the demise of Śivañāṇa Yogin (He died in 1785 A D) this work perhaps lost its importance and the author's name was forgotten. The earliest reference to this work is found in the commentary of Madurai Śivappirakāsar on the Śivappirakāsam<sup>28</sup>. And this commentary was written in the year 1488 A D. <sup>29</sup>. And this commentary quotes a verse from the Nāṇadikkittiruviruttam, and this verse mentions the Śatamanikkōvai besides other Śāstra works<sup>30</sup>. On the basis of this verse Arunacalam builds up a theory that the author of this Śatamaṇikkōvai is Maṇiñāṇasambandar. He says 'the author of this verse maintains that the four works of Umāpati viz , Śivappirakāsam, Saṅkaṇṇanirākaraṇam, Tiruvaruṭṭpayaṇ and Vināvenbā, are derivative works (cārbu nūkal) Then, to enable the soul to immerse itself in the spiritual worship (Jñānapūja), he places another four works in the last two lines; they are Śivañāṇa Bōdam, Śivañāṇa Siddiyār, the Secondary work (vaḷinūl) Śatamaṇikkōvai and Tirumuṇaittirattu, which is a compilation of the Siddhānta truths found under different headings in the Tirumuṇais'<sup>31</sup>.

27 **Siddhāntam**, Vol. 36.8, p. 241

28 **Siddhānta Sāttiram** (Samajam edn., 1940) p. 711.

29 **Siddhāntam**, Vol 36 8, p. 244.

30 Quoted in the **Siddhānta Sāttiram**, op. cit. p 711. It will not be out of place to state here that Prof K. Subramania Pillai refers to one Śatamanikkōvai and calls it one of the Pandāra Śāstras of the Dharmapuram Ādiṇam - IV. p. 394.

31 **Siddhāntam**, op. cit., p. 245.

Now, the first four works are by Umāpati, and the last one also is by Umāpati. Śivañānabōdam is by Meykaṇḍār and Arulnandī is the author of the Siddiyār. Arunacalam infers that the third work viz., Śatamanikkōvai, is by Maraiñānasambandar. Unfortunately, he forgets to read the whole 'verse at one stretch. Moreover, the expression 'vaḷinūl' has misled the scholar. 'Vaḷinūl' can be taken as one word meaning a secondary work and split into two (vaḷi and nūl) meaning the work which follows. If the latter method is employed, it would mean that the 'flaw-less Śatamanikkōvai, the work which follows the path of the Śivañānabōdam and Siddiyār' This will eventually mean that the author of the verse has arranged the works of Umāpati (and Umāpati alone) and explains the sequence. And this Śatamanikkōvai in thirty places addresses Meykaṇḍa Dēvar and his place. Venṇēy Arutturai<sup>32</sup>. As Arunacalam himself explains that the later authors used to address the founder of this school, out of their love<sup>33</sup>, it is possible that Umāpati, out of his love for the great-grand preceptor, Meykaṇḍār, addressed him in this work. If this is to be disputed, the contention that Maraiñānasambandar was the author of this work can also be questioned as he was not the direct disciple of Meykaṇḍār.

Moreover, had Maraiñānasambandar written any work, Umāpati would have definitely mentioned in his Śivappirakāśam<sup>34</sup>, where he clearly states the Śivañānabōdam and the Siddiyār are the basis on which he builds up his Śivappirakāśam, or at least in the Pōrṇipahṛōdai and Neñcuvidutūdu which are exclusively the praises showered upon Maraiñānasambandar.

32 *ibid.*, p. 248.

33 *ibid.*

34 Verse 11. In this he mentions only Śivañānabōdam and Siddiyār with the names of the authors.

So the tradition that Maraiñāṣasambandar did not hand down anything in writing, is correct, unless and until it can be established to the contrary

## 1. UMĀPATI'S LIFE

Umāpati Śivācāryar was the fourth and the last of the Santānācāryars. Pulavarpurānam, Śaiva Santānācāryar purāṇam, the invocatory poems by various poets who came later on, the Eṇṇātkanni of St. Tāyumānavar etc., speak of the life of Umāpati always referring to him as the last of the line of 'akaccantānam'.

Tradition as recorded in the Tamil sources noted above has the following account. Umāpati was born in Cīdambaram<sup>1</sup>; he was one of the three thousand brahmin priests (Tillai mūvāyiravar or 'Tillai vāḷandanar' as St. Sundaramūrti and Cēkkiḷār called them), who were privileged (as even now) to officiate in the worship of the Lord Natarāja of Cīdambaram. Umāpati was a scholar both in the Sanskrit Veda-āgamas and Tamil Tirumurais.

One day Umāpati was returning home, as usual after finishing his worship in the temple, with the paraphernalia which the King allowed him to have. Just then he heard a remark made by a sannyāsin meaning 'the blind by day is riding on a dead wood', obviously referring to Umāpati travelling in a

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1 Rājēndrapuramānmiyam says that Natarāja Dīkṣitar was the name of Umāpati's father—cf. Śivapirakāśam (English Translation) Dharmapuram, 1945, preface, p. ii.

2 paṭṭa kattaiyiṟ pakaṟkuruḍu ēkudu pārir.

palanquin and carrying of torch in front of him in broad day light. Umāpati who was in search of a real guru and who could understand the real import of this expression, jumped out of his palanquin and ran after the sannyāsin, the guru he had discovered so accidentally. Maraiñānasambandar, for it was he who made that remark, wanted to test his new disciple's 'ripeness'. So he went along the weavers' lane and drank the rice gruel which was being used for the warp. Umāpati unhesitatingly drank the gruel which trickled down along his master's elbow. Maraiñānasambandar found his disciple deserving to receive initiation and he did so. St. Umāpati was condemned for his unconventionalism by the generality of the dikṣitars who ostracised him from the sacred precincts of Cidambaram. The saint took abode in a math in Korraṅkuḍi, a hamlet off the outskirts of Cidambaram. Since then he came to be known as Korraṅkudi Umāpati Śivācāryar. Korraṅkuḍi was later on called Korraṅgudi<sup>3</sup>.

Tradition has it that Lord Natarāja, the chief Deity of the Hall of Cidambaram temple, keen to receive puja at the hands of Umāpati, provided an occasion for displaying the greatness and spiritual worth of Umāpati. During the festive occasion of Flag-hoisting of the temple, to mark the inauguration of the festival, the flag refused to go up despite efforts. Everyone was perturbed. A heavenly voice announced that Umāpati be brought in. Umāpati was duly approached and he arrived and sang the ('Flag-song'-kodikkavi) when the flag went up.

There is of course nothing in the writings of Umāpati themselves to corroborate these incidents. Neñcavidutūdu extols and eulogises the greatness and the compassion of Maraiñānasambandar and describes with dramatic effect his encounter. 'Seeing others offering obeisance to him I also did. But he

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3 St. Tāyumānavar describes Umāpati as 'the saint of Korraṅgudi' - Ennātkanni, 2.6

merely looking at me in that instant set to nought at one stroke all my old demerits and bonds and converted my attention... and exposed the lie that is family life and riches'<sup>4</sup>. From this one can say that Umāpati has had his conversion from one life of a house-holder to that of an ascetic in the true sense of the term for whom the only reality is that of the 'sacred ash, the form of Śiva and The Śiva pūja'<sup>5</sup>. From the circumstance that the shrine over the remains of Umāpati is in Koṣṭraṅgudi adjacent to Cidambaram and is a hallowed spot for devotees even today, the story of ostracism looks plausible. The 'Flag song' ends with the refrain to the effect that he hoisted the flag, which may be interpreted either literally or esoterically.

Lord Natarāja once wrote a chit<sup>6</sup> to St. Umāpati asking the latter to give the final Release to one Pettāṅ Sāmbaṅ, who was supplying fuel to the math in which St. Umāpati and his disciples were residing. The Ācārya sent for the man and conferred on him the nirvāṇa dīkṣa as a result of which he attained Release at once. As this incident was reported to the king of that region as an act of murder, the king himself came in person and asked the saint to repeat the miracle. Umāpati, not finding anyone in the gathering fit for final release, made a plant, which was watered by the 'abhiṣeka' water, attain mukti. This was a conclusive witness to the supernatural powers of Umāpati.

4 NVT., couplets 89-92.

5 *ibid.*

6 Adiyārkkeliyaṅ cirṅbalavaṅ koṣṭraṅ kudiyaṅkelūdiya kaicciṭtu, paḍiyiṅmicaiṅ pettāṅ sāmbaṅukkup pēdamaṅat tiḱkai ceydu, mutti kodukka muṅai — This poem is quoted in almost all Śaiva works.

The story about the miraculous powers of Umāpati is of course again without any clue in his writings. That Umāpati was a great Preceptor of the tradition and that he was authorised by his birth and by his merit to initiate pupils and that indeed he had a host of them are surely facts. It is also true that Śaivāgamas speak of modes of initiation meant for the highly competent by which the initiated attain at once the state of Final Release. It is therefore plausible that an exceptionally meritorious teacher like Umāpati could be the author of the miracle of initiation

It is extremely unfortunate that we do not have a good biography of Umāpati, who has himself written the biographies of Śaiva saints. Consequently we are in no position to know anything more about the life and activities of Umāpati. There is no account by any contemporary or by anyone belonging to the institutions to whose rise Umāpati was responsible. The only definite thing we know about him fortunately is his date. We are in a position to say that he lived in the 13th-14th centuries A D.<sup>7</sup> This date is fixed on the basis of the Sālivāhana year mentioned in his Sankarpanirākaranam, which states that the book was approved by scholars in the year 1235 (1313 A.D.). The dates of the composition of Siddhānta Śāstras we are able to fix more or less with the help of this date.

## 2. THE INFLUENCES ON UMĀPATI

Umāpati Śivācāryar was a scholar of great merit both in the Sanskrit and Tamil learning. before he was instructed by Maṛaiñānasambandar in the Meykandār's tradition. He belonged to the family of priests who had right to officiate in the worship

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7 Kotravankuḍi St. Umāpati Śivācāryar - A.D. 1290-1340-Somasundaram Pillai, J.M., *The University environs*, 1957, p. 132, also TIV., p 54.

of Lord Natarāja at Cidambaram. As such he must have undergone schooling in the traditional Vedas, Vedāngas and the Śaivāgamas. His preceptor, Maraiñānasambandar, was himself, on Umāpati's own evidence, a Sāmavedin, and well-versed in the vedas. He was hailed with the epithet 'Marai' (Vedas). Umāpati was a vedic and āgamic scholar and had an unimpeachable faith in their character as valid revelations of Lord Śiva. Whenever he refers to them speaks of them as the 'Works of God'<sup>1</sup>.

His thorough knowledge of the Vedāgamas helped him in understanding the correct meaning of the Mahāvakyas. As he belonged to the 13th and 14th centuries he had the advantage of studying the commentaries on the Brahmasūtram by Sri Sankarācārya and Sri Ramanujācaryā. He must have also studied the Śrīkanta Bhāṣya on the Brahmasūtram (12 century) which represents the Śivādvaita school. The study of these works enabled him to expound the philosophy of Śaiva Siddhānta and criticise those works from its point of view<sup>3</sup>. His main contribution to Śaiva Siddhānta indeed is his interpretation of Śaiva Siddhānta as the 'essence of the Vedānta'<sup>4</sup>. That he was a master of these systems is evident from his understanding expositions of these systems in his Saṅkarpanirākaranam.

1 Iraivannūl - SP., 11; Perunūl - *ibid.*, 17; meyññāp-puñṇianūl - Pōrrippahōdal, veṅbā irainūl - SN., Śaivavādi nirākaraṇam, line 36.

2 Umāpati, the author of **Pauṣkara Bhāṣya**, refers to Śrīkanta's commentary by name - cf. Sivaraman, Dr. K., *op. cit.*, pp. 42-43, Śivañānayōgin identifies Śivādvaita with Nimitakāraṇa-pariṇāmavāda (**Māpādiyam**, p 44).

3 Māyāvādanirākaranam and Nimitakāraṇapariniāmavāda nirākaraṇam of the **Saṅkarpanirākaranam**.

4 vēdāntatteṇivām śaiva siddhāntam — SP. 7.

Umāpati was a Tamil scholar as well. His knowledge of and acquaintance with Tamil classics and other didactic works are reflected in his writings. He was so much impressed and influenced by Tirukkuṟaḷ that he followed the meter and distribution of Tirukkural in his Tiruvaruṭpayaṅ, one of his eight works. Tirukkuraḷ speaks of the first three of the four ideals of the Hindus, viz., Aram (Dharma), poruḷ, (artha), iṅbam (kāma) and vīḍu (mōkṣa). Umāpati, perhaps, intended to supplement the Tirukkural. His Tiruvaruṭpayaṅ speaks of 'vīḍu' (Release) which is attained through Grace and Grace alone. His love for Tirukkural was so overpowering that he quoted verbatim a kural<sup>5</sup>, and called the author the 'divine poet'<sup>6</sup>, and his words 'the words speaking the truth'<sup>7</sup>.

Umāpati dived deep into the Tirumurais. He expresses the ideas and also the expressions of the Tirumuṟais in his writings<sup>8</sup>.

5 talaippattār tīrattuṇḍār mayāṅgivalaippattār marraiyavar-Tirukkural, 35 8; NVT. couplet 24.

6 deyvappulavar tīruvaḷluvar uraitta meyvaitta collai virumbāmal-ibid, couplet 25.

7 **ibid.**

8 The following examples from Tiruvaruṭpayaṅ alone will amply express the influence of Tirumuṟais on Umāpati :

- a) perumaikkum nuṇmaikkum - TVP. 1.3;  
nunukkariya nunnunarvē - TV. Śivapurānam, line 77.
- b) vānādarkānādamaṅ - TVP. 1.7;  
piramaṅ mālkānāp periyōṅ kāṅka-TV. Tiruvaṇḍappakuti,  
line 38.

.... Contd.

- c) **nalamilāṅ naṅṅārkku naṅṅiṅarkku nallaṅ calamilaṅ pēr saṅkaraṅ - TVP. 1.9;**

naṅṅiṅarkkeṅṅum nallavaṅṅaṅṅai - Sundarar, 7.61.7;  
calamilaṅ saṅkaraṅ cārudavarkkalāl nalamilaṅ ... Appar,  
4.11.9.

- d) **piranda nālpōlumpiṅakunāi pōlum - TVP. 2.1.**

eṅaiṅṅalākōdi eṅaiṅṅalapiṅavum - TV. Tiruvandappakuti,  
line 27.

- e) **paṅṅmōlikaḷ eṅuṅarum pāṅmai teriyāda taṅmai irul ārtandadu - TVP. 3.6;**

uḷḷa iruḷ nīṅga ōruṅarvākum - TM. 2334;

naṅṅiya pāsattil naṅṅenal ānavam - TM. 2382.

- f) **aruḷiṅ periyadu akilattil vēndum - TVP. 4.1;**  
piṅāṅarul unḍeṅil undu naṅcelvam piṅāṅarul unḍeṅil unḍu  
nan nāṅam - TM. 1618.

- g) **malaikēḍuttōr maṅkeduttōr vāṅkeduttōr ... TVP. 4.7;**  
nāṅeṅṅum tāṅeṅṅum . nāṅum nīṅaiṅṅolindēṅē - TM 2777.

- h) **veḷḷattul nāvaṅṅiṅṅum ... kaḍaṅ - TVP. 4.8;**

veḷḷattul nāvaṅṅiyāṅgu ... kaḷḷattulērkarulāy ... - TV.

Nīttalviṅṅappam, 14.

The expression 'veḷḷattul nāvaṅṅudal' (Becoming thirsty in the midst of flood) of Tiruvācakam was so enchanting that Umāpati repeats the same.

- i) **irṅaiṅvarai iyainḍum ēḍum paḷakkamilā ... — TVP. 4. 10;**  
perudarkariya piṅaviyaippeṅṅum, perudarkariya piṅāṅaḍi-  
pēṅār ... pēṅilandāre — TM. 2052.

- j) ārarivār ellām akanṇa neri aruḷum ... — **TVP.** 5. 9 ;  
tēvarkō ariyāda tēvatēvaṅ — **TV.** *Cuttaruttal*, 30.
- k) nāṇam ivaṇḷiṇṇiya ... narkal aṇal pāṇu oḷiyappaḍiṇ —  
**TVP.** 5 10 ; sūriyakāntamum sūlpaṇcum pōlave ... āriyaṅ  
tōṇṇa muṇ aṇṇa malangalē — **TM** 161.
- l) nīdum iruviṇṇaikal nērāka nērādal kūdum iṇai satti kolal—  
**TVP** 6. 1 ;  
unakkilādādōr vittu mēlvilaiyāmal eṇvinaiottapṇ — **TV,**  
*Tirukkālukkunṇappadikam*, 1 ;  
punṇiya pāvam iraṇḍuḷa pūmiyil ... eṇṇi iraṇḍaiyum  
vēraṇṇuttappuṇam aṇṇal iruppiḍam āyṇḍukolvīrē — **TM.**  
1620.
- m) tittikkum pāltāṇum kaikkum ... **TVP** 7.2 ;  
piṇḍum ... pēdamaiyālē, marandu malairul nīnga ...  
cudaroliyāmē — **TM** 1589
- n) inbadaṇai eyduvārkkiiyūm avarkkuruvam inbakaṇam  
ādalinaḷ il — **TVP.** 8 3 ;  
aṭṭamūrṇi aḷakan iṇṇamudāya ānanda vēḷlattāṇ — **TV.**  
*Cennippattu*, 2.
- o) tādalaiṇḍōṇkūḍi .. nī ēkamenakkoḷ — **TVP.** 8. 4 ;  
enkunattān tālai vanangāttalai — **Tirukkural**, 1. 9 ;  
Tādalai is tāl (foot) and talai (head) In combination  
they become 'tādalai' losing their individuality. This  
is 'Śivabhoga'. This is expressed elsewhere beautifully  
'aruvāy enakkunṇ **tiruvaḍikkīḷ** or **talaimaraivē**—*Appar*,  
4 113.2.
- p) onporutkan uṇṇārāḷ kuṇṇupayaṇē allādu ... **TVP.** 8 8 ;  
emperumāṇṇ tiruvaḍiyē eṇṇinaṇ allāḷ kaṇṇilēṇ marṇṇōr  
kaḷaikaṇ illēṇ — *Appar*, 6 99.1.

... Contd.

Kāraikkāl ammaiyār's verse explaining that Śiva is the knower<sup>9</sup> the knowledge and the one who makes the souls know and the known<sup>9</sup>, was so dear to him that he employed same in refuting the mittakāranaparināmavādam<sup>10</sup>.

q) ūṇanadaṇam orupāl orupālām ṇānanādāṇām tān naḍuvē nādu — **TVP. 9.3;**

śivaṇarul āvi tirōdam malam — **Uṇmaiviḷakkam, 41.**

śivan śatti śivaṇ sērumalam māyai ... śivaṇ satti tanṇudan śivanār sēra — **TM. 2660.**

r) mālār tirōda malamudalāy ... **TVP. 9.5;**

śivāyanama venaccittam odukkī ... **TM. 2669.**

s) śivam mudalē āmāru cērumēl tirum pāvam - **TVP. 9.7;**  
śivāya śiva śiva eṇṇerē cindai ... āṇandamāmē - **TM. 2669.**

t) kaḷḷattalaivar tuyarkarudit taṅkarunai veḷḷattalaivar mika - **TVP. 10.10;**

ariviṇāpākuadundō piṇḍiṇ nōy tanṇoypōl pōrrāk kaḍai-  
**Tirukkuraḷ, 32 5;**

nīrinba veḷḷattu nindikkulikkiṇṇa ... pēriṇba vellattul peykalalē cenru pēṇumiṇē - **TV. Tiruppāndiṇṇadikam, 3.**  
kāla munḍākavē kādal ceyduymiṇ ... mūla pandāram vaḷangukiṇṇān vandu mundumṇē, **ibid., 5.**

9 arivāṇumtāṇē arivippāntāṇē, arivāy arikiṇṇrāntāṇē arikiṇṇa meyypporulūm tāṇē - **Aṇṇudattiruvandādi, 20.**

10 **SN., Nimittakāranaparināmavādanirākaraṇam, lines 86-91.**

Cēkkilār, in his Periyapurānam (The twelfth Tirumurai) says: 'there are only four things; they are the (1) deed, (2) the doer, (3) the fruit (of the deed) and (4) the giver (of the fruit), and this distinction is found only in Śaivism and not in any other religion'<sup>11</sup> This Umāpati incorporates almost verbatim in his Tiruvarutpayaṅ<sup>12</sup>. The biographies given in the Periyapurānam impressed Umāpati very much. The greatness of Grace and its functioning in various ways, as found in this work, captivated his mind and become the dominant theme of his works. It can easily be said that no other author of the Siddhānta Śāstras has made Grace the central theme so specifically and so elaborately. The Periyapurānam had a greater influence on Umāpati than any other work and this made him write an exclusive work on the essence of the Periyapurānam.<sup>13</sup>

Umāpati studied the Tēvāram hymns meticulously and wrote a small book, called Tiruppadikkōvai, mentioning all the holy centres visited by the Tēvāram authors. So also his Tiruppadikkōvai gives a list of the decads (paḍikams) sung by the Tēvāram authors in praise of the holy centres mentioned in the previous book. In this he follows Cēkkilār very closely.

Umāpati was not satisfied with these two works. He collected a few paḍikams of the Tirumurais and classified them under ten headings, on the basis of the chapters given in his Tiruvarutpayaṅ<sup>14</sup>. The Tēvāram hymns obviously were the basis for the composition of Tiruvarutpayaṅ.

11 ceyvinaiyuni: ceyvānum adāṅpayaṅum koḍuppāṅum ...  
iruyyalbu saivanṅi allavaṅrukkilāi - 34.5.

12 ceyvānum ceyvinaiyuni cērpayaṅum cērpavaṅum uyvāṅ  
ulaṅ eṅruṅar - 6 3.

13 **Tiruttondarpurānasāram.**

14 **Tēvāra Arulmuṅaittirattu.**

Umāpati's love and regard for Cēkkiḷār was unlimited. So to ventilate them fully he wrote the Cēkkiḷārpurānam<sup>15</sup>.

So looking at Umāpati as both a philosopher and a man of religion, we may say that Umāpati was influenced by the Sanskrit philosophical works and the commentators in his philosophical outlook, and the Tirumurais, specially Cēkkiḷār, shaped his devotional approach to religion.

The most decisive influence on Umāpati, however, was Meykandār's Śivañāṇabōdam and Aruṇandī's Śivañāṇasiddiyār. Meykaṇḍār's formulation of Śuddhādvaita Siddhānta becomes the central focus for Umāpati. All his learning of the Vedas and the Āgamas and his understanding of the works of Tamil devotional saints are brought to bear on the insightful formulation of Śaiva Siddhāntam in Śivañāṇabōdam and Śivañāṇasiddiyār. The result is his writing of the works rightly acclaimed as canonical on par with Śivañāṇabōdam and Śivañāṇasiddiyār. His encyclopaedic knowledge of the Āgama lore and his own genius for a discriminate and evaluative appreciation of the core of the Āgama teaching (as is evident from his Śatarātnasaṅgraha<sup>16</sup>, an anthology of hundred select statements from the vidyāpāda, of the twentyeight Śaivāgamas and from scores of Upāgamas), must have gained in depth and colour after his advent to the Meykandār's tradition<sup>17</sup>.

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15 Also known as **Tiruttonḍarapurāṇa varalāru** The authorship of Umāpati is disputed

16 **Śaiva Siddhānta**, Vol. No. 2, (1966), P. 143.

17 Dr. K. Sivaraman thinks that accordingly two stages in the development of Umāpati's ideas are discernible taking all his works in Sanskrit and Tamil into consideration - op. cit., p 51.

### 3. UMĀPATI'S EIGHT ŚĀSTRA WORKS

Of the fourteen Siddhānta śāstras Umāpati contributed eight and they are known by the name 'Siddhāntāṣṭakam'<sup>1</sup>. They are : (1) Śivappirakāśam, (2) Tiruvarutpayan, (3) Viṅāvenbā, (4) Pōrripahṛōḍai, (5) Kodikkavi, (6) Neṅcuvidutūdu, (7) Uṅmai neri vīlakkam and (8) Sankaṣṣanirākaranam.

#### (1) Śivappirakāśam

This book contains one hundred verses and is divided equally in two parts, viz., 'Podu' (general) and 'Unmai' (specific or true). 'Podu' speaks of the 'tatasta' (embodied state) and 'Unmai' explains the 'svarūpa' (the released state). This work has been classified on the basis of the twelve sutras of the Śivañāṇa-bodam<sup>2</sup>.

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1 Shanmugasundara Mudaliar K., who edited the Siddhanta Sastras in the last century (for the first time), published these works under the title 'Siddhānta aṣṭakam' (vide Sāttiram, p. 1160).

2 The corresponding verses of Śivappirakāśam are as follows:

	Śivañāṇabōdam	Śivappirakāśam
Sūtra	1. Pramāna	13-18 ( 6 verses)
	2. Re-creation	19-50 (32 verses)
	3. Existence of soul, separate from God and Bonds	51-58 ( 8 verses) 59 ( 1 verse)
	4. Nature of soul	60-62 ( 3 verses)
	5. Pāśa	63-67 ( 5 verses)

... Contd.

The greatness of this work is that it gives in a concise but lucid form the essentials of Śaiva Siddhānta.

The Śivappirakāśam speaks of varieties in mukti<sup>3</sup>, nature of the self<sup>4</sup>, five avasthas<sup>5</sup>, the reality of the self<sup>6</sup>, the way

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6. Sat, asat	68	( 1 verses)
7. Speciality of soul	69-70	( 2 verses)
8. Knowledge	71-75	( 5 verses)
9. pañcākṣara	76-79	( 4 verses)
10. Removal of bondage	80-92	(13 verses)
11. Śivānandānubhava	93-97	( 5 verses)
12. State of Jīvanmukti	98-100	( 3 verses)

Śrī Swāminātha Dēśīkar and Śrī Dakṣiṇāmūrthi Dēśīkar of Tiruvāvaduturai ādiṇam have put the 100 verses of this work under the 12 sūtras of the Śivañānabōdam in their works of the same name, **Daśakāryam**. - The author of Cindanaiurai divides Śivañānabōdam into 3, viz , general (sūtras 1&2), specific (uṇmai-3-8), and upāya (9-12) and classifies Śivappirakāśam accordingly - p. 805.

3 Verse 50.

4 Verses 51-59.

5 Verse 60.

6 Verses 61-64.

of initiation<sup>7</sup>, the truth of knowledge<sup>8</sup>, the effect of the truth of knowledge<sup>9</sup>, the Lord's name<sup>10</sup>, and the nature of the Jīva-muktas<sup>11</sup>.

The Śivappīrakāśam gives in a nutshell<sup>12</sup>, i.e., under three headings of Ātma Darśanam<sup>13</sup>, Ātma Śuddhi<sup>14</sup> and Ātmalābham<sup>15</sup>, all the ten acts (Daśakāryas).

It is Umāpati who expressly labels this system that he expounds by the name 'Śaiva Siddhānta' and also clearly implies that the name is applicable in contradistinction to Vedānta<sup>16</sup>. It is a fact that St. Tirumūlar made use of the word 'Siddhāntam' as opposed to Vedāntam<sup>17</sup>. But he used it only as a system. The āgamānta system<sup>18</sup>, without the epithet 'Śaiva'. So also

7 Verses 65-67.

8 Verses 68-70.

9 Verses 71-89.

10 Verses 90-92.

11 Verses 94-97.

12 Verse 71.

13 Verses 72-75.

14 Verses 76-79.

15 Verses 80-83.

16 Vēdāntatteḷivām śaivasiddhāntat tīraṇ iṅgutterikkalūṟṟām-verse 7.

17 TM., verses 2329 and 2331.

18 annadu siddhānta māmaṟaiyāy poruḷ, tunṇiya āgama nūḷḷeṇattōṟṟumē - verse 2364; araṇurai ceydarul āgamam taṇṇil .... uruviya vēdānta siddhānta unmaiye - 2344.

Arulnandi uses this expression 'Siddhāntam' in the sense that it is the essence of the Śivāgamas<sup>19</sup>. And it is also a fact that this expression 'Śaiva Siddhānta' occurs in the inscriptions of Rāja Simha Pallava. He is said to be the follower of 'Śaiva Siddhānta'<sup>20</sup>. But we are not able to find any work, except Śivappirakāśam, which expressly labels the system it expounds as the 'Śaiva Siddhānta'. And Umāpati did not only label this system, but also called it the 'essence of the Vedānta'<sup>21</sup>.

Umāpati meant this work to be the hand book of Śaiva Siddhānta, not only explaining the tenets of the system exhaustively, but also meeting the criticisms raised by the other systems, both 'inner' and 'outer'<sup>22</sup>.

It is the contribution of Śivappirakāśam to distinguish the approach as 'podu' (general) and 'Unmai' (specific or true). The essence of this work is 'that God cannot be known through human understanding (pāśa and pāśu nāṅa) but that He can and must be known through Divine Wisdom (pati nāṅa)<sup>23</sup>. It is 'a complete exposition of the two earlier works and provides a useful basis for all subsequent philosophical literature in Tamil

19 śivagamaṅgaḷ siddhāntamākum - S. S. S. 267.

20 ante, p. 15.

21 SP. 7.

22 viṇavum yāvum vilāṅga ... vēṇḍiṅgai āyiṅ śivappirakāśac-  
ceḷuntamiḷ unmayai aruḷudaṅ āyṅdu kolla - SN. Śaivavādi Nirā-  
karaṅam, lines 66-74.

23 J. H. Piet., **A logical presentation of the Śaiva-  
Siddhānta philosophy**, 1952, p. 12.

for approaching the truths of Śivañāna bōdham<sup>24</sup>. This has been commented upon many scholars<sup>25</sup>.

24 Sivaraman, Dr. K., op. cit., p. 49.

- 25 a) Ilakkanam Cidambaranāthar (K. Nagalinga Mudaliar, edn., 1897)
- b) Madurai Śivappirakāśar (Samajam, 1940).
- c) Cindanai Urai (Samajam, 1934).
- d) M. Tiruvīṅgam of Ceylon (I edn. 1918, II edn. 1933).
- e) K. Subramania Pillai (paraphrase, Reprint, Dharmapuram, 1962).
- f) T. A. Srinivāsācāryar (Paraphrase, Tiruvāvaḍuturai Ādiṅam, 1960).
- g) T. S. Meenakshi Sundaram Pillai (Paraphrase, Tiruvāvaḍuturai, 1967).
- h) Madurai Nāṅappirakāśar (Preceptor of Madurai Śivappirakasar)—cf. Siddhantam, 40.5 (May, 1967).
- i) Tiru urukamāmalai aḍikaḷ, (1908 and 1963)

#### English renderings

- a) H. R. Hoisington — *The Journal of American Oriental Studies*, 1854.
- b) K. Subramaina Pillai, Dharmapuram Ādiṅam, 1945.

‘Śivappirakāśakkattalai’ by Puṅkūr Śivappirakāśar (Dharmapuram, 1930) explains the tenets expounded in Śivappirakasam. ‘Kāvai Ambalavāna Muṅivar, a devotee of the Dharmapuram ādiṅam and a disciple of Veḷḷiambalavānattambirān, wrote the gist (koḷu) found under each Śivappirakāśam stanza. This has been mentioned by one of the scholars of the above-mentioned ādiṅam in his editorial note on the ‘Patipaśu

... Contd.

(2) **Tiruvarutpayaṅ**: The name compounded of Tiru (Divine), Arul (Grace) and Payaṅ (fruit or result) indicates that it deals with the 'fruits of the Divine Grace'. This book has ten chapters each carrying ten kurals (roughly couplets). It seems as though Umāpati wanted to supplement the Tirukkural of Tiruvalluvar with this work. Tiruvalluvar does not give in detail the jñāna or mōkṣa portion of the four ideals of the Hindus, viz., Dharma, Artha, Kama and Mokṣa. He discussed only the first three, i.e., aram (Dharma), porul (Artha) and inbam (Kama). The fourth ideal religiously speaking is attained through Divine Grace. Umāpati's Tiruvarutpayaṅ expounds the significance of Divine Grace and also of the ideal of Spiritual Freedom achieved through Grace.

Under ten headings in Tiruvarutpayaṅ Umāpati gives the essence of the Śaiva Siddhānta system, though viewed from the characteristic angle of Grace. The system itself being only a phenomenology of the experience of grace the exposition of it from this characteristic perspective gains in clarity and depth. The outcome consequently is not a repetition of the exposition

**Pāṣattokaiyum Tiruvarutpayaṅ udāranakkalitturaiyum'.**

\*The preface of the Śivānanda Bōdam (Dharmapuram publication) maintains that there is a work in sūtras which gives the gist of each stanza of the Śivappirakāṣam. This sūtra work 'Śivappirakāṣakkarutturaiccūttiram' by name, was by Kālippaḷudai katticcirāmbala nāḍikal' - **Meykaṇḍa Sāttiram** (Second edn. Dharmapuram Publication) - 1956, p. 413.

**Tiruneṇi vilakkam**, (The name of the author is not known) closely follows Śivappirakāṣam - cf. Madurai Śivappirakāṣar commentary, **Sāttiram**, p. 805. This **Tiruneṇi vilakkam** was first published in the **Siddhāntam**, 1960.

given in Śivappirakāśam. The chapters deal respectively with the following themes : (1) The nature of God. (2) The nature of self, (3) The nature of Āṇava (which is described as the 'darkening one') (4) The nature of Grace. (5) The incidence of Grace (the nature of the preceptor as the incarnation of Grace). (6) The way of knowing. (7) The manifestation of the essential nature of the soul. (8) Methods of obtaining bliss. (9) The significance of the five-letters (pañcākṣara) and (10) The nature of 'Jīvanmuktas'.

Grace in Śaiva Siddhānta is one that provides the souls with fields of experience according to the Karma, in order to ultimately redeem them from bondage<sup>26</sup>. This Cēkkīlār explains in his Periyapurānam<sup>27</sup>. This Umāpati gives in a crisp form in the Tiruvarutpayan<sup>28</sup>.

26 Dasgupta explains this beautifully thus : 'Ordinarily the idea of grace or karuṇā would simply imply the extension of kindness or favour to one in distress. But in the Saivagamas there is a distinct line of thought where karuṇā or grace is interpreted as a divine creative movement for supplying all souls with fields of experience in which they may enjoy pleasures and suffer from painful experience ... Grace, therefore, is not a work of favour in a general sense, but it is a movement in favour of our getting the right desires in accordance with our karma ... It is again different from the doctrine of karuṇā of the Rāmānuja Vaiṣnavas, who introduce the concept of Mahalakṣmī, one who intercedes on behalf of the sinners and persuades Nārāyaṇa to extend His grace for the good of the devotees'. **A History of Indian Philosophy**, Vol V, p. 4.

27 34 5

28 ceyvāṇum ceyvīṇaiyum cērpayaṇum cērpavaṇum - 6,3.

Śaiva Siddhānta accepts three realities and Umāpati develops them into six in this work. They are : 1) the one and the only God, (2) the many (souls), (3) Darkness (ānava), (4) Karma, (5) the Śuddhamāyā and (6) the aśuddhamāyā<sup>29</sup>. Śivañāyogin on the basis of this couplet classifies the religions as the 'inner' and 'outer' ones. Those who accept these six categories form the innermost ones; and those who do not, form the three types of outer religions, viz., (1) inner, (2) outer and (3) outer-most<sup>30</sup>.

In short it can be said that the Tiruvarutpayaṅ gives in detail the Grace<sup>31</sup> and the importance of the sacred five-letters (pañcākṣara)<sup>32</sup> mentioned briefly in the Śivappirakāśam.

This has been commented by many people<sup>33</sup>.

29 ēkaṅ aṅēkaṅ irul karumam māyai iraṇḍāga ivai āṛāḍiyil-6.2..

30 Māpāḍiyam, p. 45.

31 Umāpati defined 'bodha' as Grace. akalāda maṅṅubōdat-tiruvarul - SP 10. Likewise about ānava he says paradoxically that it cannot be known without the knowledge of grace 'aruloḷiyap pukaloṇādē' - SP. 18. Again his description of Śaiva Siddhānta thesis of mukti is as one of 'becoming united to Grace' 'uyir aruḷcēr mutti' - SP. 50.

32 Puṇidan nāmam - SP. 51; andam āḍikal ilāda aṅcēḷuttaruliṅālē - SP. 90; tiruveḷuttāñcil - SP. 91; tiru eḷuttiṅ idē-SP. 92.

33 Vēlappapaṇḍāram and Nirambaḷakiyār (edited by K. Vellaivaranam have commented upon this work. Cindanai Urai by Nallaśiva dēvar was published in 1940 (Samajam).

(3) **Viṇāvenḅā** - Viṇā in Tamil means question and Venḅā is the meter employed in this work. This has thirteen verses. All of them contain questions. They are addressed to Maṛaiṇāṇa-sambandar, Umāpati's preceptor. The questions are based on some of the important problems of the Śaiva Siddhānta philosophy and speak of the philosophical paradoxes. The object is to explain how Śaiva Siddhānta reconciles the various difficulties in philosophical investigations

Light and darkness are opposed to one another and cannot stay together. How do God and Ignorance find place in the individual soul?<sup>34</sup>

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K. Subramania Pillai (Dharmapuram, 1962), T. A. Srinivas-ācāryar (Tiruvāvaḅuturai, 1957) and K. Sundaramūrti (1964) have also commented on this work.

Other commentaries are:

by a) S. Sivapādasundaram

b) K. Vajravelu Mudaliar (Saivāgama Paripālana Saṅgam, Jaffna, 1967)

c) V. Manikkavacakam Pillai, (Kazhagam, 1959).

J. M. Nallaswamy Pillai published the English Translation in 1826. Dr. G.U. Pope, in his **Tiruvacakam** translation has rendered Tiruvarutpayan into English (1900). J.M. Nallaswamy Pillai's English translation and the Hindi rendering of the same by V. S. Ranganathan have been published by Sri Kasimath, Tiruppanandal (1966).

<sup>34</sup> Stanza 1; Umāpati is fond of putting the light and darkness together oḷikkum iruḷukkum onrē iḅam - **Kodikkavi, 1;** viyaṇoli irulena - **SN. Māyāvādinirākaranam**, line 189.

Dream cannot be seen as dream in dream. If seen awake it cannot be pursued. Lord's Grace does not undergo any avasthas. If so how can I meet the avasthas?<sup>35</sup>

The first twelve verses put in question form the basic tenets of this system. The eighth verse speaks of the appearance of guru and so does the Śivañānabōdam. Both the works in their tenth verse speak of the advaita mukti. But that does not mean that this work deals with problems corresponding to the sutras of Śivañānabōdam.

It appears that the author composed Viṇā Venbā for the sake of the people who have already studied the Śivañānabōdam, Śivañāna Siddiyār and Śivappirakāśam.

The last stanza stresses the importance of this work. It reads: 'If one does not understand Vināvenbā, any amount of scriptural knowledge of his will be of no use; the scriptural knowledge cannot be translated into spiritual experience as the dream of the dumb cannot be expressed<sup>36</sup>.

This work can be compared to the Irupā Irupahdu of Arulnandī Śivācāryar. The former is addressed to Maraiñāṇa Sambandar and the latter to Meykaṇḍār.

Some of the questions raised in this work are really important. For instance, how can the finite mind ever grasp the knowledge of God's Grace?<sup>37</sup>

Namaccivāyattambirān of Tiruvāyaṭuturai āḍiṇam has commented on this Viṇāvenbā. K. Subramania Pillai (Dharma-

35 Stanza 4.

36 Stanza 13.

37 Stanza 6.

puram, 1962) and T. A. Srinivasacaryar have commented on this work (Tiruvāṣṭuturai ādinam, 1956). In the form of answers the latter has tried to explain the tenets of this system.

J. M. Nallaswami Pillai has rendered this into English (Dharmapuram, 1945).

(4) **Pōṛippahṛōḍai**: This work has 95 couplets and a venbā at the end.

The whole system of Śaiva Siddhānta is based on Grace. It is out of Grace that Lord Śiva performs the pañcakṛitya. Grace provides fields of experience to the soul with a view to finally redeem them from Bondage. This is Grace in the natural order. When the soul attains spiritual 'ripeness' Grace 'descends' upon it through the spiritual preceptor who is considered for all purposes Śiva Himself. Umāpati devotes two of his works, viz., Pōṛippahṛōḍai and Neñcuviḍutūdu, to stress this point. In both the works he attributes the acts of Śiva to his preceptor, Maṛaiñāṇasambandar<sup>38</sup>.

Pōṛippahṛōḍai deals with cosmology<sup>39</sup>; the Grace of God which gives the body and the world to the soul so that the soul may be liberated from the ignorance and inaction<sup>40</sup>; the tattvas<sup>41</sup>; the benevolent nature of Śiva who occasions the experience of pleasure and pain in accord with the two-fold karma to the souls only to have them purified and redeemed

38 ante. p. 121.

39 Couplet 5.

40 Couplet 12.

41 Couplets 27-35.

at the end<sup>42</sup>; the description of Śiva<sup>43</sup>; and the eternal bliss<sup>44</sup>. The poem ends with a *venba* which is in praise of Maraiñña-sambandar. This work can be compared to the *Pōrirtiruvakaval*, a part of *Tiruvācakam* by Māṇikkavācakar, which also glorifies the preceptor and his Grace.

This work has an old commentary of which the details regarding the author or the time when it was written, are not available<sup>45</sup>

K. Subramaniya Pillai has given in prose the same (Dharmapuram Ādīṇam, 1962).

(5) **Koḍikkavi** : As referred elsewhere, the tradition maintains that this was composed by Umāpati when the flag did not go up to mark the inauguration of the festival of the Natarāja temple at Cidambaram, and when this work was completed the flag went up.

This work has only four verses, one in 'kattalaikkalitturai' and the rest in 'venḇā' meters.

The flag symbolises the starting of something important<sup>46</sup>. It signifies in the case of temple the starting of festival. Any ritual,

42 Couplets 49-54.

43 Couplets 63-65.

44 Couplets 90-94.

45 It is said that Śrī Vēlappa Dēśīkar and his disciple Namaccivāyattambirān have commented upon all the Meykaṇḍa works (vide Meenakṣisundaram Pillai, T.S., *Tiruvāvaḍuturai ādīna varalāru*, 1950, p. 37).

46 'The hoisting of the flag means, in the common parlance, making up one's mind to do a thing and do it to the finish' - Nallaswamy Pillai, J.M.; *Siddhānta Trayam*, 1946, p. 19.

in this case the festival, is supposed to lead to the path of knowledge<sup>47</sup>. Knowledge is the result of the 'descent of Grace'. So it can be said that the flag-hoisting is symbolic of God's Grace<sup>48</sup>. A symbol stands for something and points beyond itself. So the flag, though symbolic, points to the Grace.

The first verse speaks of the inherent Ignorance of the soul. The light and darkness remain in the same place, as it were. The darkness cannot envelop the light. The light dispels darkness. The real knowledge is within, but, because of the three 'malas', the self is unable to know it

The second tells about the realities. It briefly gives the nature of God, Śakti, soul and the kēvala and sakala avasthas.

47 kīriyai yeṇa maruvum avaiyāvum nāṇam kidaittarku nīmittam - SP. 10.

48 kuṟikkum aruḷ nalkak koḍi - **Koḍikkavi**, 2, 'The ceremony (of hoisting a flag) signifies the initiation of the disciple into the path of divine wisdom, called in the language of the Śaiva Śāstras Nirvāna Dīksha or Jñāna Dīksha, which consists in cleansing the disciple's soul of the dirt of the accumulated karma (sañcita), so that the soul may catch the spark of divine wisdom that is to be imparted to it by the guru, and shine in the all-pervading Divine effulgence of Grace. The festivals that follow indicate the various means such as imparting instruction in the ten-fold action (daśakārya) in the realisation of the true wisdom, and in the significance and use of the five-syllabled formula (pañcākṣara) by which the disciple is led, step by step, to reach the final goal, the highest state of perfection, and reaching it, to maintain it, without once again slipping into the ways of the world (pravritti mārga) and thus getting entangled in the cycle of births and deaths' - **Siddhānta Trayam**, foreward, p. ii ff.

The third one explains the 'advaita' relationship of God with soul. God is beyond speech and mind and yet He is inseparably one with soul.

The fourth verse gives the 'varieties of the pañcākṣra. This is uttered in three ways, as the five-lettered, the eight-lettered and the six-lettered mantra.<sup>49</sup>

This work has an old commentary, but the name of the commentator is not known.

K. Subramania Pillai has given in prose the meanings of these poems (Dharmapuram, 1962).

J.M. Nallaswamy Pillai has rendered this work into English (*Siddhānta Trayam*, Dharmapuram, 1946).

(6) **Neñcuvidutūdu**: This work is in the Kaliveṇbā meter. This is a 'poem of message of devotion sent to his gura, having for its theme God's Grace and compassion towards souls, which regulates all the events of the world for the benefit of the souls<sup>50</sup>.

Tūdu is a minor literary form which was developed in Tamil in the medieval period. It is one of the ninety-six prabandhas (minor literary forms). It has as its theme the message of the

49 Śivāyanamah (five-lettered); om ham haum śivāya namah (eight-lettered); om nama śivāya (six-lettered). The details of these and the order in which the letters are to be placed are given in the *Tiruvārutpayaṅ* (chapter, 9).

50 Dr. Sivaraman, op. cit., p. 49.

heart to one's lover<sup>51</sup>. The lover is compared to a king who has ten regal insignia (Daśāngam - parts of his paraphernalia).

In this Umāpati conceives his guru, Maṛaiñāṇasambandar, as Lord Śiva Himself<sup>52</sup>; and the ten insignia he mentions are: goodness is his mountain<sup>53</sup>; bliss is his river<sup>54</sup>; the land which cannot be reached by the Āgamas is his country<sup>55</sup>; Śivajñāna is his city<sup>56</sup>; Grace is his garland<sup>57</sup>; Śakti is his horse<sup>58</sup>; knowledge is his elephant<sup>59</sup>; his banner is beyond the reach of the six religions and removes the pain<sup>60</sup>; the eternal sound is his drum<sup>61</sup>; and his reign extends beyond the worlds of Brahma and Viṣṇu<sup>62</sup>.

51 Swan, peacock, honey-bee, parrot, (one's own) heart etc., are employed as messengers carrying the message. Kālidāsa's Meghasandēśam is an example to show that this practice was there in Sanskrit also. Certain Tamil works illustrate that the Tamil language and other things like tobacco, money etc., were also used as the messengers in this literary form.

52 ante. p. 145.

53 Couplet 39.

54 Couplets 40-57.

55 Couplet 58.

56 Couplets 59-60

57 Couplets 61-63.

58 Couplets 64-65.

59 Couplets 66-73.

60 Couplet 74.

61 Couplets 75-77

62 Couplets 78-79.

This work differentiates between God and soul, even though both are eternal<sup>63</sup>; speaks of Śiva being immanent and transcendent<sup>64</sup>; of the description of the thirtysix tattvas or the evolutes of Māyā<sup>65</sup>; warns the heart not to go near the Materialists<sup>66</sup>, the Māyāvādin<sup>67</sup>, not to be misled by the Buddhist<sup>68</sup>, the Jains<sup>69</sup>, the Mīmāṃsakas<sup>70</sup>, and who decry the temples and the sacred ash and Śaivism<sup>71</sup>

In this Neñcuvidutūdu Umāpati calls Tiruvalluvar a sage and quotes a couplet from Tirukku.al<sup>72</sup> verbatim<sup>73</sup>, to explain that only those, who had renounced, attained the path of realisation and the rest got entangled in worldly affairs.

The Neñcuvidutūdu has an old commentary and the name of the commentator is not known.

- 63 Couplets 9-16.  
 64 Couplets 30-38.  
 65 Couplets 43-53.  
 66 Couplets 107-110.  
 67 Couplet 111.  
 68 Couplets 112-113.  
 69 Couplets 114-115.  
 70 Couplet 116.  
 71 Couplets 117-119.  
 72 38 8.  
 73 Couplet 24.

K. Subramania Pillai has given this work in prose (Dharmapuram, 1962).

(7) **Unmainerivilakkam**: Tattuvarūpam, Tattuvadaraṣaṇam, Tattuvasuddhi, Ātmarūpam, Ātma Darśaṇam, Ātmaśuddhi, Śivarūpam, Śivadaraṣaṇam, Śivayōgam and Śiva Lābham are the ten steps of the spiritual progress. These are called the Daśa Kāryam (Ten acts). Umāpati explains these ten in this work.

The Unmainerivilakkam consists of six verses. The first verse speaks of the Tattuvarūpam, Tattuvadaraṣaṇam and Tattuvasuddhi. The second verse explains the Ātmarūpam, Ātma Darśaṇam and Ātmaśuddhi. The third one details the Śivarūpam. The fourth verse speaks of Śivadaraṣaṇam. The Śivayōgam is explained in the fifth one. And the sixth verse tells us of the Śiva Bhōgam.

These Daśakāryas can be briefly explained as follows :

(1) **Tattuvarūpam** explains how the soul distinguishes the thirty-six tattvas or the evolutes of Maya and the world as different from itself. This knowledge of seeing them as different from the self is **Tattuvadaraṣaṇam** (2). (3) When the soul undergoes purification (from association with the evolutes of Māyā) it is **Tattuvasuddhi**. This purification takes place with the help of Grace. (4) **Ātmarūpam** is that when the soul overcomes āṇava and realises that it could do so only with the help of Grace. The 'I-ness' and 'my-ness' get loosened and it is **Ātmadaraṣaṇam** (5). The soul combines its independence and action in that of Śiva, and that is **Ātmaśuddhi** (6). The soul then realises that everything - birth and death etc., - is only due to Grace. This realisation is **Śivarūpam** (7). The soul progresses enough to get itself steeped into Śiva and forgets its separate identity. It is **Śivadaraṣaṇam** (8). Being one with the Grace (Parai) is **Śivayōgam** (9). And the highest experience (of bliss) is **Śivabhōgam** (10). This occurs only when the soul

has the 'true knowledge of the nature of pati, paśu pāśa, and then it will be able to break up the apparent dualism between god and soul'.

This work, *Unmainerivilakkam*, is one of the eight śāstra works by Umāpati, which are collectively known as 'Siddhānta aṣṭakam'. But there are scholars who dispute this and say that this was written by Sīkāli Tattuvanādar. This view was first held by the late S. Anavarata Vinayakam Pillai. He wrote in the *Siddhānta Sāttiram*<sup>74</sup>: "The prefatory verse, 'ennum arul-nūl', is found not only in this *Cindanai Urai*, but also at the end of the *Śivañāna Bōdam* commentary (of the Govt MSS. Library), the portion which describes the *Daśakāryam*, and in the copy available with Śrī Tiruvārūr Sōmasundara Dēsīkar of the *Ilakkaṇa vilakkam* family. There is no proof to say emphatically that Sīkāli Tattuvanār, the guru of Sīkāli Tattuvanādar, was Sīkāli Ciṟṟambalanāḍikaḷ; But, yet, as the commentator says that this work (*Unmai nerivilakkam*) has followed the steps of the *Tugalarubōdam*, we have to say that the author of that work, Sīkāli Ciṟṟambalanāḍigal, was the guru of the author of this work (*Unmainerivilakkam*). This Sīkāli Tattuvanādar has written a good commentary on the *Irupāvīrupandu*. The poem which is found at the end of that commentary says clearly that Sīkāli Tattuvanādar was the disciple of Ciṟṟambalanāḍikaḷ'.

The preface of the same work states that it was only S Anavaratavinayakam Pillai who carefully examined the eight works called 'Siddhānta aṣṭakam' and *Irupāvīrupahdu* and *Tukaḷarubōdam* and helped the first edition (1934) to come out without mistakes<sup>75</sup>. The very fact that the editor has mentioned the

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74 Second edition. *Samajam*, 1940, p. 1161.

75 *idib.*, p. V.

word 'aṣṭakam' goes to prove that he accepts the tradition that Umāpati wrote eight works out of the fourteen Śāstras and they go by the name 'Siddhānta aṣṭakam. The late Pillai argues that "the Venbā, 'Undikalīru'<sup>76</sup> mentions only 'Uṇmaineri' and does not give the name of the author, and that 'K. Ṣaṇmuga Sundara Mudaliar, who edited and published the Siddhānta Śāstras (in the last century) published these eight works under the name 'Siddhānta aṣṭakam' and took it for granted that they were written by Umāpati"<sup>77</sup>.

Mr. Pillai states that the above mentioned venbā does not give the name of the author. For that matter the venbā does not name any author. He quotes another venbā 'eṇṇum arul nūl'<sup>78</sup> and argues that this prefatory verse gives both the name of the work and that of the author. The previous verse does not.

76 undikalīru uyarbōdham siddiyār, pindīrupā uṇmaipirakāśam -vanda arut, paṇbu viṇā pōrri kodī pāsamilā neṇju viḍu, uṇmai neri sankarpa muṇṇu-is the venbā which lists the fourteen Śāstras.

77 **Siddhānta Sāttiram**, Samajam (1940), p.1160 ff.; Also, Kāñci Nāgalinga Mudaliar, who brought out in 1897 an edition of the fourteen works, with the then available commentaries, maintained that Umāpati was the author of the Uṇmainerivilakkam (preface, p. 7; also p. 763). It is interesting to note that the very same Anavarata Vinayakam Pillai in his other work, Śaivasiddhānta Varalāru (1909), says that these eight works were by Umāpati (p. 30, also p 31)

78 eṇṇum arul nūl eḷidiṇ aṇivārkkku, uṇmainerivilakkam oḍiṇāṇ, vaṇṇamilāt taṇkālittattuvaṇār tālē puṇaindarulum naṇbāya tattuva nādaṇ.

for that matter, give any name in full<sup>79</sup>. On the basis of this prefatory verse, 'eṇṇum arul nūl', Mr. Pillai builds up the theory that this 'Uṇmaineriviḷakkam was by Sīkāli Tattuvanādar and it was included in the Siddhānta Śāstras and by this he rejects the tradition that Umāpati was the author of this work.

It is to be noted that these works were written on palm leaves and handled by scores of generations. There was every possibility of one palm leaf getting mixed up with the other. And also one must keep in view that in those days many authors brought out their works under the same name. Instances of the same are found in Sanskrit also<sup>80</sup>. So it is possible that Sīkāli Tattuvanādar also wrote one 'Uṇmaineriviḷakkam' and gave the name of the work and his own in the prefatory verse.

Further it is to be noted that both in the poem which enumerates the Siddhānta works and all the editions so far published, the Uṇmaineriviḷakkam is placed in between Neṅcuvidu-tūdu and Saṅkaṅpanirākaraṇam, both of them by Umāpati. It

79 It says 'Uadi' for **Tiruvundiyār**, 'kaḷiṇu' for **Tirukkalirupadiyār**, 'bōdam' for **Śivaṇāṇabōdam**, Siddiyār for **Śivanāṇa Siddiyār**, 'irupā' for **Irupāvirupahdu**, 'uṇmai' for **Uṇmaiviḷakkam**, 'pirakāśam' for **Śivappirakāśam**, 'aruṭpaṇbu' for **Tiruvaruṭpayaṇ**, 'viṇā' for **Viṇāvenbā**, 'pōṇṇi' for **Pōṇṇipahrodai**, 'kodi' for **Kōḍikkavi**, 'neṅcuviḍu' for **Neṅcuviḍu-tūdu**, 'Uṇmaineri' for **Uṇmaineriviḷakkam** and saṅkaṅpam' for **Saṅkaṅpanirākaraṇam**.

80 There are two **Paramārtha sāra** in Sanskrit; one belongs to the Advaita school and the other expounds Pratyābhijña system. So also we find three **Daśakāryams** in Tamil (Paṇḍāra-Śāstram) : one by Ambalavānadēśikar, the other by Dakṣhṇāmūrti Dēśikar and the third by Swāminātha Dēśikar (All belonged to the Tiruvāvaduturai Āḍiṇam).

does not stand to reason to say that this *Uṇmaineṇivīlakkam* was written by some one else and was inserted in between two works of one and the same author.

And the order in which these works have been arranged in the anthology (of course on the basis of the *veṇbā* mentioned earlier) of all editions also attribute the authorship of this work to *Umāpati*. These *Śāstras* are chronologically arranged. The two *Uyyavanda Dēvaṇāyaṇārs* lived before *Meykaṇḍār* and the first one was the preceptor's preceptor of the second. So the works of these two authors, viz. *Tiruvundiyār* and *Tirukkaiṇṇirupadiyār* precede *Śivaṇānabōdam* of *Meykaṇḍār*. *Arulnandi* was the first disciple of *Meykaṇḍār* and so his two works, *Siddiyār* and *Irupāvīrupahdu* follow *Śivaṇānabōdam*. Another disciple of *Meykaṇḍār* was *Maṇavācakam Kadandār* and his *Uṇmaiviṭakkam* is placed after *Irupāvīrupahdu*. *Umāpati* was the disciple of *Maraiṇāṇasambandar*, who was instructed by *Arulnandi* and so *Umāpati*'s works are placed after the preceding *Śāstras*. Prof. *Subramaniya Pillai* wrote in one of his books that *Sīkālī Ciṅṅambalanāḍigal* was supposed to have been a disciple of *Meykaṇḍār*<sup>81</sup>. If this was correct his work would have been placed before *Umāpati*'s works, along with that of *Maṇavācakam Kadandār* (for he was also a disciple of *Meykaṇḍār*), and not definitely after *Umāpati*'s works, and much less in between two of them.

There is one more theory about this spiritual line of teachers and students. One *Maccuccettiyār* was also a disciple of *Marai-*

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81 *Śaiva Siddhānta Santāṇacāriyar Carittiramum avargaḷadu arul nūlgalum*, p. 17. Prof. *Pillai* changed his view later on and wrote in the '*Ilakkiyavaralāru*' (Part II, 1949), that *Sīkālī Ciṅṅambalanāḍigal* was a disciple of *Gaṅgai Meykaṇḍār*, who was instructed by *Maccuccettiyār*. And this *Maccuccettiyār* was one of the disciples of *Umāpati* - p. 394.

ñāṇasambandar (preceptor of Umāpati). His student was Kālī Ganga Meykaṇḍār and his disciple was Kālippaḷudaikatti Cīr-ambala nāḍipañḍāram<sup>82</sup>. This was the same Sīkāḷi Cīrambalan-āḍigal who wrote Tukaḷarubōdam. If this view is taken to be a fact then this author belongs to the third generation from Umāpati. If Prof. Pillai's view is taken to be true then this author happens to be of the fourth generation. In any case a work of a later date cannot be imagined to have been put along with Umāpati's works and that too between two of them.

The stand which was taken by S. Anavaratavinayakam Pillai has misled almost all the writers, later on, to doubt the authorship of Umāpati<sup>83</sup>.

Umāpati was not only a philosopher but writer of great merit. He had arranged his works in an order. He expounded many theories in his first work, Śivappirakāśam, and elaborated them in his later works. He spoke of Grace<sup>84</sup> and the holy pañcākṣhara<sup>85</sup> in Śivappirakāśam and they were elaborated in detail in Tiruvarutpayaṅ. He mentioned the grace and the greatness of the guru in the first work<sup>86</sup> and they were fully developed in Pōṟrippahrodai and Neñcuvidutūdu. He indicated the Daśa-

82 Śaivattipparumalarcci - p. 40 ff

83 For instance, Dr. Ponniah, op. cit., p. 26; Dr. Paranjoti, Saivasiddhānta, p. 23; Dr. Sivaraman, op. cit., p. 49; K. Ramalingam, Uṇṇaiverivilakka āraṅccī urai - (Meykaṇḍār Kaḷagam, 1948), pp. 4-5.

84 Verse 18.

85 Verses 90-92.

86 Verse 68.

kāryam in the Śivappirakāśam<sup>87</sup> and they were detailed in the Unmaineṟivilakkam in six stanzas. Sikāḷi Ciṟṟambalanāḍigal elaborated these 'ten actions' (dāśakāryam) under thirty headings<sup>88</sup>.

So it was Umāpati who was the author of this work and the tradition, which says eight out of the fourteen Śāstras were written by Umāpati and calls them Siddhānta ashtakam, is correct, and the order in which these works are arranged in the anthology also testifies the same<sup>89</sup>.

Unmaineṟivilakkam has two commentaries: one is Chindanai Urai, the author of which was, perhaps, the same Nallaśivadēvar, who commented upon the Śivappirakāśam<sup>90</sup>; the name of the other commentator is not available

87 Verses 71-83.

88 Dr. Sivaraman, op. cit., p. 50

89 T.V. Paṇḍārattar writes: Only when the earliest palm leaf is found out and only when this prefatory verse mentioning the name of the author as Sikāḷi Tattuvanāṟ is found there, this question can be settled. TIV., p.59.

90 The commentator of this cindanai urai may not be Nallaśivadēvar. nor for that matter he is the author of the Cindanai Urai on the Śivappirakāśam as S Anavaratavinayakam Pillai feels. (Samajam edn. 1934, p. 8640 ) For this commentary on Śivappirakāśam, at the end, pays homage to 'the feet of Nallaśivadēvaṅ (Nallaśivadēvanaḍi allalarattoḷuvām). One does not pay respects to one's own feet. And more over this occurs in between the lines which pay homage to Tiruccirrambala guru and Śivañāṇa dēvaṅ. So it has to be said that the name of the author of the Cindanai Urai is not known.

K. Subramania Pillai has given the same in prose (Dharmapuram Ādīnam, 1962).

J. M. Nallaswami Pillai has rendered into English this work (Siddhānta Trayam, op. cit.).

K. Ramalinga Mudaliar—Unmainerivilakka āraṅcci urai — (Meykandār Kaḷagam, Kāñcheepuram, 1948).

(8) **Sankarpanirākaranam** (1313) A.D.<sup>91</sup>; This work is in akaval (Āśīriyappā) meter and divided into 20 sections. First section is invocatory in its nature and the second is a preface. The rest, alternatively, propound the tenets of one school of philosophy and condemn the same. The order of the schools is: (1) Māyāvādam, (2) Aikyavādam, (3) Pāsānavādam, (4) Bhēdāvādam, (5) Śiva-samavādam, (6) Sankrāntavādam, (7) Īśvara avikāravādam, (8) Nimittakāraṇa parināmavādam, and (9) Śaivavādam.<sup>92</sup>

Umāpati, a past master in philosophy, has shown in this work his ingenuity; he has arranged these system in such a way that one school does not only condemn the previous one, but also is an improvement upon the same. The Śaivavādam is for all purposes the Śaiva Siddhānta itself, except for the minute points which it does not understand<sup>93</sup>. Finally the Siddhāntin, with sympathy, refutes the tenets of the Śaivavādin. He adds that for the clear position of the Siddhānta system one should

91. **Sankarpanirākaranam**, preface, lines 26—27.

92. All these systems will be dealt with in detail in a Separate book.

93 **Māpādiyam**, p. 44.

look into the Śivappirakāśam and by the Grace of God be benefited<sup>94</sup>.

This work has two commentaries. One is an old commentary, the name of the author of which is not available. The other commentary is by Jñānaprakāśa Dēśīkar. But it seems both the commentators have not studied the systems mentioned therein from the originals and they are to certain extent pre-possessed.<sup>95</sup>

#### 4. OTHER WORKS OF UMĀPATI

##### A. Sanskrit works of Umāpati :

##### (1) Pauṣkara Bhāṣyam :

This is a commentary by Umāpati on the Pauṣkara Āgama. This is the most outstanding of all commentaries available in Sanskrit on the Śaiva Siddhānta system, and 'seems to have exercised a decisive influence on subsequent commentaries'<sup>1</sup>. The introductory verses mention the author as Umāpati, whom the tradition identifies with Umāpati Śivācāryar, one of the Santāṇācāryars. There are scholars who question this<sup>2</sup>.

This commentary contains the doctrines explained in the Śivaprakāśam. The only difference between these two is that the Pauṣkara Bhāṣyam is polemical in nature. The Sankarpanirā-

94 S N. Śaivavādinirākaranam, lines 66-74.

95 Dr. Ponniah, op. cit., p. 41.

1. Dr. Sivaraman, op. cit., p. 50.

2. *ibid.*, and also the footnote, for opinions on this.

karanam of the same author in Tamil is also of the same variety. So it need not raise in us a question whether Umāpati, the author of Śivaprakāśam, an intelligent philosophical treatise of a very high order, could have written this too. This was only a commentary on one of the Āgamas, which is 'general', according to the Siddhāntin's classification<sup>3</sup>.

Śivāgrayogin, the Sanskrit commentator on the Śivajñā-nabōdham follows Pauškara Bhāṣyam very closely and even gives the impression of copying<sup>4</sup>.

It is said that he commented on Natarāja Sahasranāmam, Śrī Rudram, Camakam and Vāyu Sambhita and a minor commentary (tīka) on 'Yantra Vidānam'<sup>5</sup>.

### (2) Śataratna Sangraha :

This is an anthology of Āgamic texts compiled by Umāpti. He has also written a lucid commentary on this, called 'Śataratnolekhini'<sup>6</sup>. The hundred texts selected by Umāpati give the quintessence of Āgamānta.

### (3) Kuñjitāngristavam etc.,

Umāpati contributed the Pātañjala Sūtram (giving) in detail the nitya and naimitya pūjā vidhi to be observed in the Natarāja temple), Natarājadhvani mantrastavam (explaining the impor-

3. Māpādiyam, p. 10.

4. Dr. Sivaraman, op. cit., p. 52.

5. śivaprakāśam (English Translation) Dharmapuram, 1945, preface p. ii.

6. Saiva Siddhanta, Vol. I, No. 2. (1966), p. 143.

tance and glory of the name of Natarāja) and **Kuñjitāngristavam** (beautifully glorifying the raised foot of Lord Natarāja)<sup>7</sup>.

### **Umāpati's Devotional works (Tamil)**

Umāpati had so much concern for the common man that he took to writing minor religious works also. They are. (1) **Kōyir-purāṇam**, (2) **Tiruppadikkōvai**, (3) **Tiruppadigakkōvai**, (4) **Sēkkiḷār-purāṇam**, (5) **Tirumuṇai kanda purāṇam**, (6) **Tiruttonḍar purāṇa sāram**, (7) **Tēvāra arul muṇaittirai** and (8) **jñānācāra śāstra pañcakam** alias **jñāṇa caridai**. It is interesting to note that Umāpati wrote the śāstras which are eight in number and his minor religious works also are eight in number.

1) **Kōyir purāṇam**. This **Kōyir purāṇam** speaks of the history of Cidambaram and the greatness of Natarāja and His Grace<sup>8</sup>. The work has five chapters viz., (1) **Vyāgrapādac-carukkam**, (2) **Patañjaliccarukkam**, (3) **Natarājaccarukkam**, (4) **Irāṇiya varmaccarukkam** and (5) **Tiruvilāccarukkam**.

Umāpati says that he starts singing the praise of Cidambaram, the name of the holy city symbolising spiritual Ether (Cidākāśa). It is to be experienced; it is Bliss; it is where takes place the Dance of Bliss by Natarāja; it is never separated from Śiva, being Śakti<sup>9</sup>. Umāpati states that he sacred ash symbolic of the Purificatory Holiness is capable of destroying the ponds of soul<sup>10</sup>.

7 cf. **Śivaprakāśam** (English Translation) Dharmapuram, preface, p. ii

8 **Kōyir purāṇam**, preface, verse 26.

9 **ibid**, verse 3.

10 **ibid**, verse 20.

This work deals with Caryā, Kriyā, Yoga and jñāna, the greatness of Śiva, His Grace, His Cosmic Dance, the devotees who attained mukti by worshipping Natarāja of Cidambaram and the festivals that take place in Cidambaram and their significances

Śaiva Siddhānta philosophy attributes the five cosmic functions to Lord Śiva. The locale of the dance is Cidambaram, literally the hall of Spirit. The Śaivaites refer to it by the significant appellation 'Kōyil' (the temple). Its name is hallowed whenever the Śaiva Hymns are recited, it being still customary to begin and end the recital with reciting its name, 'Tiruccirāṁ; balam'. As such Umāpati took this up as the subject matter for his first religious work. It may also be due to the fact that Umāpati was one of the 'Tillaivēḷandanars' who have the hereditary right (till now) to officiate in the worship of Natarāj-at Cidambaram.

The formless Śiva assumes a form and exhibits a dance. The whole sky serves as His body<sup>11</sup> and the eight directions His eight hands<sup>12</sup>. The Dance of Śiva signifies the five cosmic functions. They are very well brought out in the Uṇmaiṣṭakkam. The drum in one hand represents the Creation; the raised hand signifies Sustenance; the fire stands for Destruction; the leg that stands on Muyalagaṇ (a dwarf) represents Concealment and the raised foot signifies Liberation<sup>13</sup>. Muyalagaṇ stands for the pāśa<sup>14</sup>

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11 visumbē kōla niṇ āgam - **orupā orupadu**, 1; visumbe udambu - **Poṇvannattandādi**, 19.

12 diśai tol - poṇvannattandādi, 19; eṇṇiśai eṇṇōl - **orupā orupadu** 1

13 Verse 35; also **TM**. 2753.

14 karuviṇ miditta kamalappadam - **TM**. 2752; makaram - **Uṇmai viḷakkam**, 31; 'ma' signifies 'mala' - **Tiruvaruṭṭpayaṇ**, 9.4.

There are seven notes in Indian music and out of these seven Dances of Siva sprang forth<sup>15</sup>. These seven dances represent the five cosmic functions<sup>16</sup>. At Cidambaram Lord Śiva performs the Ānanda Tāṇḍavam, representing the five cosmic functions. Kōyir purānam describes this Dance in detail<sup>17</sup>.

In this Kōyir purānam, Umāpati does not mention the date of composition of this work. It is to be noted that, except in Saṅkaṅṅanirākaraṅṅam, in no other work does he mention the date of composition.

## (2) Tiruppadiikkōvai.

This work has only fourteen verses and lists the places, the temples of which have been sanctified further by the visits of the three great Śaiva Founders of Religion, viz., St. Tiruñāṅa-sambandār, St. Appar and St. Sundramūrti, and eulogised in their hymns... Sthala yātrā or visiting the holy places (pilgrimage to the holy centres) is prescribed as one of the pre-requisites for becoming fit to be initiated by a preceptor<sup>18</sup>. And it is divided

15 Tirupputtūppurānam, Gowri Tāṇḍavaccarukkam, 9 - cited in Iṅraivaṅ āḍiya eḷuvagaiittāṇḍavam - p. 28.

16 *ibid.*; They are (1) Ānanda tāṇḍavam, (2) Sandhyā tāṇḍavam, (3) Gowri tāṇḍavam, (4) Tripurā tāṇḍavam, (5) Kāli tāṇḍavam, (6) Muṅi tāṇḍavam and (7) Sambāra tāṇḍavam. Sandhyā and Gowri tāṇḍavam stand for Sustenance. And the rest, barring Ānanda, represent each of the five cosmic functions. Ānanda tāṇḍavam signifies all the five cosmic functions - *ibid.*, pp. 28-29.

17 Natarājaccarukkam, verses 11-13.

18 Tāyumāṅavar, parāparakkanni. 156.

into three, viz., Mūrti, Talam and Tīrttam<sup>19</sup>. Mūrti is deity, Talam is the holy place and Tīrttam is the sacred water available in that particular place. Śaivism holds the view that Lord Śiva Himself remains as these three and showers Grace upon the devotees. A visit to such places, a dip in the waters there and prayer before the shrines will lead one in the spiritual path. The popular saying "Gopura dariśanam pāpa vimōcanam (a mere look at the tower of a temple removes the sins) significantly explains this. Mūrti is not just an idol in a temple, talam is not a mere place on earth to live in and Tīrttam is not mere water. These are there to signify that God is all-pervasive; He is in the elements also if one seeks the truth. Śiva assumes the form of the holy water to help the souls<sup>20</sup>.

For the sake of those who cannot read the Tēvāram and find out the holy centres, Umāpati has given a complete list of same in the work. He gives their location also. For instance, Āṇaikkā, Paṇṇīli and Pāccilācciramam are on the northern bank of the river Kāvērī<sup>21</sup>, and the number of the centres on this bank is sixtythree<sup>22</sup>. In Ceylon there are only two viz., Koṇamalai and Kēdiccaram<sup>23</sup>. The total number of these centres is 274 as could be counted from the Tēvāram hymns. In Umāpati's view these centres are of such

19 **ibid.**

20 Appar, 6.75.10; Having a dip in the holy waters signifies the contact of the soul with the Grace which removes the bond - Appar, 6.20.6.

21 Ārumuganāvalar edn., verse 3.

22 **ibid.**

23 **ibid.**, verse 8.

great significance that one attains *mukti* on merely contemplating them<sup>24</sup>.

### (3) **Tiruppadikakkōvai**

This work also has only fourteen verses and lists the number of padikams (decads) sung by the three above-mentioned saints in praise of the holy centres and the shrines therein.

Nambiāṇḍārnambi, on the request of Raja Raja I, compiled the Tirumuṟais. The Tirumurai kaṇḍapurāṇam mentions this<sup>25</sup>. Raja Raja was known as 'Abhayakulasēkharan' and this is mentioned both in the Tirumurai kaṇḍapurāṇam and inscriptions<sup>26</sup>. When Nambi started compiling the Tirumuṟais, he found many of the padikams (decads) missing, or the palm leaves containing them eaten away by the white ants. He listed and codified them<sup>27</sup>. There are certain padikams which are mentioned by Cēkkilār in his Periyapurāṇam, but not found in the editions of Tēvāram. So it was possible that some of them were lost even after Cēkkilār<sup>28</sup>. Umāpati wanted to preserve the remaining ones for the sake of posterity. So in this work, Tirupadikakkōvai, he listed them. In this he gives a list of the holy shrines, their locations and the number of decads (holy hymns) each shrine had

24 *ibid.*, verse 14.

25 Verses 13-28.

26 Sastri, K.A.N., *The Colas* - cited in PPA, p. 64.

27 *Tirumurai kaṇḍapurāṇam*, Verse 25.

28 *Appar Tevaram*, Samajam Edn, Introduction, p. 33 - Cited in PPA, p. 68.

(4) **Cēkkilār purānam** <sup>29</sup>

This is known as Tiruttonḍar purāṇavaralāṅṅu, after the devotees whose lives are detailed in the Periyapurāṇam. This gives in the life of Cēkkilār, the greatest biographer of the Tamil literature and the author of Periyapurāṇam and in essence gives the history of the Periyapurāṇam, the twelfth Tirumurai. This has 103 verses.

There are scholars<sup>30</sup> who believe that this work contains many historical errors, which led the historians to arrive at wrong conclusions. Their view is that someone who before Umāpati but later than Cēkkilār wrote this and the Tirumuṇai kandapurāṇam, and the people who came later on mistook these works to have been written by Umāpati, the santānācāryar, as he had composed three other works on the same lines, viz., Tiruppadikkōvai, Tiruppadikkōvai and Tiruttonḍarpurāṇasāram<sup>31</sup>. And they feel that definitely these two were written by a man who had hatred for Jainism<sup>32</sup>. But this has its own justification. Cēkkilār, as the tradition goes<sup>33</sup>, wrote the Periyapurāṇam only to wean the influence of the Jivakacintāmaṇi, a Jaina work, on the Cōla king. And the Periyapurāṇam gives in detail the punishments which were meted out to Tirunāvukkaraṣar and the trials they insisted upon to test

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29 This is called **Cēkkilār Nāyaṇār Purānam** also-**Periyapurāṇam**, Arumuga Navalar edn., p. 41.

30 Tiru. vi. ka. — His **Periyapurāṇam** edn., Introduction, p. 6; Dr. Rajamanikkam, **PPA**, p. 11.

31 **PPA**, p. 12.

32 *ibid.*

33 **Cēkkilār purāṇam**, verses 20-21; also Periyapurāṇam kēṭṭa vaḷavar pirāṇ cevikkuppiḍikkumō iniccintāmaṇippuraṭṭu, verse 84.

Tiruñānasambandar, by the Jains So, naturally, the poet who undertook the task of writing the history of the Periyapurāṇam and the Tirumuraikaṇḍapurāṇam was biased against the Jains and he put forth his views in his writings.

The prefatory verse, which is found in some editions<sup>34</sup> clearly states that this work is by Umāpati, the descendent in the line of Meykaṇḍār<sup>35</sup>.

(5) **Tirumuṛaikandapurāṇam .**

This work also faces the same criticism by the same scholars. This work of 45 verses traces the history of the Tirumurais and how they were codified by Nambiāṇḍārnambi at the instance of Abhayakulasēkhara Cōlan<sup>36</sup>. His original name was Raja Rajan<sup>37</sup>. The author calls him 'arutceṇṇi' (one who has worn the Grace on the head) also<sup>38</sup>. And this king worshipped Tiyāgēśa of Tiruvārūr<sup>39</sup>. The criticism against this work is that the historical data given in this work are wrong and misleading<sup>40</sup>. It is possible for an author

34 Arumuganavalar edn., p. 52; Tiruppanandal edn., p. 703.

35 "Tirukkilarum . Meykandadēvar tūya marukkilar tāl paravum Arulnandi dēvar magiḷum Maṛaijñānadevarukkaṇbāgi irukkum Umāpati dēvar Cēkkiḷār tam isaippurāṇam uraittār eṇbamādō."

36 **Tirumuṛaikandapurāṇam**, verses 1, 9, 12, 23-27 and 28.

37 Verses 1 and 6; also **Cēkkiḷār purāṇam**, verse 24.

38 Verse 44.

39 Verse 1.

40 The Tirumuraikaṇḍapurāṇam is necessarily less authentic in its details relating to a much earlier time - Sastri, K.A.N., **Colas**, Vol. II, Pt. I, p. 531 - cited in **PPA**, p. 62.

of a later date to err while narrating the details of much earlier a period. Moreover Umāpati does not venture to give history in the correct sense of the term, in this work. On this basis alone one cannot reject the tradition that Umāpati was the author of this work<sup>41</sup>.

It is in this work for the first time we come across the classification of the first eleven Tirumuṛais<sup>42</sup>. And only this Tirumuraikkaṇḍapurānam for the first time mentions the musical classifications of the Tēvāram hymns<sup>43</sup>.

Tirumuṛaikaṇḍapurānam may not be of much use as a piece of history, but it definitely has a value as the first work bringing out specifically the number and the order of the Twelve Tirumurais (along with Cēkkiḷārpurānam). As such it finds a valuable place in the history of Śaivaite literature. And the credit goes to Umāpati.

And the last verse of this work mentions 'Tiruttonḍar padam tudippām' (let us worship the feet of the Saints)<sup>44</sup>. And this serves as the beginning of the next work 'Tiruttonḍar purānasāram'.

#### (6) **Tiruttonḍar purāṇa sāram:**

The authorship of this work is not in dispute. The prefatory verse speaks of the author as Umāpati<sup>45</sup>. This has 76 verses.

41 PTV, p. 26.

42 Verses 24-28.

43 Verses 35-43.

44 Verse 45.

45 allalaṟuttenṇai yaṇḍa saiva sikāmaṇiyār aruṭ puliyūr  
Umāpatiyār aruḷ ceydārē.

The first verse mentions the basis for this work. They are: *Tiruttonḍattogai* of *Sundaramūrti*, *Tiruttonḍar Tiruvandādi* of *Nambi Āṇḍār Nambi* and the *Tiruttonḍar purānam* (*Periya purānam*) of *Toṇḍarsīr paravuvār* (*Cēkkilār*). And 'this is the essence of the *Tiruttonḍar purānam*'<sup>46</sup>.

Umāpati gives briefly the biographies of the sixty three saints and the nine groups of saints mentioned in the *Periyapurānam*. The significance and the importance of the life of each saint has been brought out cryptically in stanza after stanza.

Meykaṇḍār extols the worship of the devotees of Śiva as descriptive of the behaviour of the liberated and the necessity of living with them<sup>47</sup>. To explain this concept elaborately Umāpati took this up. This work serves as an illustration to the *Tiruvarutpayan* couplets.

(7) **Tēvāra Arulmuraittirattu :**

Umāpati has selected 99 hymns from the first seven *Tirumurais* (the *Tēvāram*) and compiled them under ten headings on the basis of the chapters given in his *Tiruvarutpayan*. The *Tiruvarutpayan*, another work of Umāpati (p. 140) presents the essentials of Śaiva Siddhānta under ten headings.

The source of the Siddhānta system has been the *Veda-āgamas* in Sanskrit and the *Twelve Tirumurais* in Tamil. In this anthology (*Tirattu*) Umāpati proves beyond doubt that the holy books (*Tirumurais*), particularly the first seven of them (collectively called the *Tēvāram*), also speak of the *siddhānta* philosophy though not in direct and clear terms.

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46. *tiruttonḍar purānamēvum tirundu payan* - verse 1.

47. **SB** 12.

The ten chapters we find in the Tiruvarutpayaṅ are : (1) Nature of the Supreme, (2) Nature of the soul, (3) Nature of the pāśa, (4) Nature of Arul (Divine Grace), (5) Forms of the Divine Grace, (6) Light on the path, (7) Ātmaprakāśam, (8) Nature of the Supreme Bliss, (9) The holy pañcākṣhara, (10) Nature of the liberated. In the Tēvāra arulmuraittirattu Umāpati illustrates these headings with the Tēvāram hymns.

(i) Nature of the supreme (Pati mudu nīai): This is divided further into nine sections.

(a) Nature of Śiva. He is the author of the five cosmic functions. He does this being with Śakti (Grace)<sup>48</sup>. He is one with the soul, and He, through His Grace, meets out to the soul both the bondage and liberation<sup>49</sup>. Śiva is beyond the universe and He instructs the soul<sup>50</sup>. Śiva is the Supreme and only through His Grace the real knowledge occurs<sup>51</sup>. Śiva besmears Himself with the ash obtained when the whole universe is burnt (resolved) and He washes away the karma of the worshippers<sup>52</sup>. His Grace and Greatness are unlimited; if one wants one's karma to be destroyed one should contemplate Him, with the help of His Grace<sup>53</sup>.

(b) Śiva is the destroyer: He resolves to dissolve the universe and then recreates<sup>54</sup>.

48 Sambandar, 1.1.1.

49 Appar, 4.63.3

50 Appar, 5.97.2.

51 Sambandar, 3.54.5.

52 Sambandar, 3.54.3.

53 Sambandar, 3.54.4.

54 Appar, 6.35.2.

(c) Śiva is the One in whom the involution takes place: Śiva assumes a form (Paran) so that the celestials, human beings, animals, the vegetable kingdom etc, dissolve in Him<sup>55</sup>.

(d) Śiva is the Supreme in whom dissolve the other two gods, god of creation (Brahma) and god of sustenance (Viṣṇu): Brahma and Viṣṇu are also souls and they would attain their positions only due to the Grace of Śiva and He alone wears the bones of these two when they are dead<sup>56</sup>.

(e) Śiva contemplates the evolution of the universe, i.e., the universe evolved only from Him in whom it dissolved: He becomes the three gods (of creation, sustenance and destruction) so that the souls and the universe the scripture etc., may be created according to their past karma<sup>57</sup>.

(f) Śiva becomes the Universe<sup>58</sup>: Śiva becomes the earth, the fire, the water, the soul, the air, the sun and the moon and the ether (He assumes these eight forms - aṣṭa mūrtam); He is the mukti and the bondage; He is both male and female; He is the yesterday today and tomorrow i e., He is the time<sup>59</sup>. He is inseparably one with the Universe.

(g) Śiva coexists with the souls · He is the five elements and He is the effects of these five elements viz., sound, touch, form, taste and smell<sup>60</sup>. Viṣṇu, meditating Śiva, sustains the

55 Sambandar, 1.21.3.

56 Sambandar, 3.119.4.

57 Sambandar, 1.21.1.

58 SB. 2.

59 Appar, 6.94.1.

60 Appar, 6.54.5.

Universe<sup>61</sup>. Śiva is one with the Universe and at the same co-exists with it.

(h) Śiva, though one with and coexists with the Universe is separate from it : He is not the sun, not the moon, not the Vedas; He is not the ether, the earth, the air, the water; He is not the celestials nor the human beings; He assumes the form with Umā on His left only out of His Grace<sup>62</sup>.

(i) Śiva is full of Grace : Lord Śiva is the knowledge of the soul; He bestows the body to the soul and destroys it; He metes out the result of the past karma to the soul and finally removes the karma. He, being with Umā (Grace) does all this out of His boundless Compassion<sup>63</sup>

(ii) Nature of the soul . In order to realise the Truth, the soul is blessed with a body; the body is a product; from an embryo the body develops and gets the brain, nerves and bones, and it is brought up by the mother<sup>64</sup>. The body stands on two legs and has two hands; it is a composition of the bones, the flesh and blood, with nine openings. The soul gets attached to the body<sup>65</sup>. It stinks and is with five sense organs and ninety-six tattvas (elements)<sup>66</sup>. The five sense organs assume the leader-

61 Sambandar, 1.21.2.

62 Appar, 4.8.2.

63 Sundarar, 7.56.8.

64 Appar, 6.25.6.

65 Appar, 4.33.4.

66 Appar, 4.67.5.

ship and trouble the soul<sup>67</sup>; the soul finds it difficult to overcome the sense organs<sup>68</sup>. The sense organs lead the soul astray; the soul develops 'I-ness' and 'my-ness'; becomes a prey to lust; because of the Ignorance gets involved in the two-fold karma; it is all because of its forgetting the Grace<sup>69</sup>. It experiences that it is different from the sense organs as it is able to say 'I have dreamt'<sup>70</sup>. The soul is of that nature that it knows only when it is enabled to know. The soul in the womb knows the truth but the moment it comes out and touches the earth it forgets everything and pines for the Grace<sup>71</sup>.

(iii) Nature of the pāśa: This is called the Irulmalam (the darkening - concealing - bond). Pāśa is divided into three. They are āṇava, karma and māyā. The first is the original, inseparable bond (sahaja malam) and the other two added later on by the Grace (āgantuka malam). The later two came into existence only because of the first one. Āṇava conceals the knowledge of the soul. It is a false weed that grows in the field of devotion<sup>72</sup>. It is Ignorance<sup>73</sup> which is to be removed by the Grace. It is a defect<sup>74</sup> which the soul possesses. It is a pain<sup>75</sup>. It is quite

67 Sundarar, 7.60.8.

68 Appar, 4.67.1.

69 Appar, 4.26.7.

70 oḍukkam aridalin — SB. 3.

71 karuvuṟra nāl — Appar, 4.99.6.

72 poymmai — Appar, 4.76.2.

73 maḍam — Appar, 4.75.4.

74 ūnam — Appar, 6.19.4.

75 allakandam — Appar, 6.62.2.

deceiving<sup>76</sup> as it conceals the truth from the soul.

(iv) Nature of Aruḷ (Divine Grace) : The Divine Grace enables the soul to free itself from the bonds. It is the object of contemplation of the devotees and it alone reveals knowledge<sup>77</sup>. Grace is the Divine Consort of Śiva<sup>78</sup>. This Grace removes bonds (encircling the soul like the bangles on the hand) one after the other<sup>79</sup>. Grace is abundant like flood<sup>80</sup>. And Grace is the only refuge<sup>81</sup>. Grace removes the primary bond (āṇava), destroys the effects of karma, reveals the truth and leads to the final liberation<sup>82</sup>.

(v) Forms of Divine Grace (aruladu nilai) : Śiva is the container and Grace is the contained. They are inseparable<sup>83</sup> like fire and its heat. Śiva is formless but He assumes forms, out of His compassion for the souls, to initiate the souls. The preceptor (guru) is none but Śiva. So also various other forms, which are found in the world help the souls follow the right path. The formless Śiva assumes the form of the Holy water

76 kaḷḷam — Appar, 4.76.7.

77 ninaivāgi ... aṇivaruḷi — Sambandar, 1.17.6.

78 aruḷadu sattiyāgum araṇ taṇakku — S.S.S. 239; also melviralāḷ pāgamāga — Appar, 6.13.6.

79 olivalaiyai oṇṇōṇṇā enṇuginṇār — Appar, 6.13.2.

80 veḷḷarōm — Appar, 4.75.9.

81 caraṇam — Appar, 5.97.17.

82 Appar, 6.54.4.

83 SB. 5.2.3.

(Tīrta) in various places<sup>84</sup> so that the people who worship and bathe in them get the benefit of Divine Grace. These forms are there to lead the souls in the right path.<sup>85</sup> Grace, as a holy water, washes the bond<sup>86</sup>. The formless Śiva assumes a form with the Ganges on His Head<sup>87</sup>. The Ganges signifies the Tirodhāna Śakti. If Śiva does not control it the souls will never be freed from the mala. Grace enables the mala-blund soul to overcome the mala by giving it a body, limbs, the world and the experience. Grace is there inseparably with the soul and helps it all the time. Without Grace nothing can take place<sup>88</sup>. When the soul attains the required perfection Śiva reveals Himself from within<sup>89</sup>. And He makes the soul continuously think of Him<sup>90</sup>.

Śiva and Grace are inseparable. It is interesting to note that Umāpati selected 15 verses from the Tevaram to explain Pati (Pati mudunilai) and also fifteen verses to explain Grace and its functions (aruladunilai and aruḷuru nilai).

(vi) Light on the path (aṟiyuneṟi—actually means the method of knowing): Of the three categories of the Saiva Siddhanta (pati, paṣu and pāśa) Paṣu is the knower, Pati is the knowledge and Pāśa is Ignorance. Once the paṣu comes to know of Pati, it begins to get away from and overcome the Ignorance

84 Appar, 6.75.10.

85 neṟitāṇ iduveṇṇu kāṭṭiṇāṇai — Appar, 6.43 4.

86 Appar, 6.20.4.

87 nillādanīr caḍaimēl nuṟpittāṇai — Appar, 6.43.1.

88 āttuvittāl āroruvar ādādārē — Appar, 6.95 3.

89 pulliya maṇattuk kōyil pukkanar — Appar. 4.25.8.

90 Neṅcunniṇṇu niṇaiṇṇikkumnīdiyai — Appar, 5.93.8.

There are various methods prescribed for knowing the Light (Truth). One of them is yoga. Those who follow this path are blessed by the Grace of Siva and are placed among the devotees<sup>91</sup>. Śiva is the great companion, the medicine for the illness (āṇava) of the soul, He is the God and the refuge<sup>92</sup>. If the soul withdraws itself from the senses and contemplates with a single mind, Śiva appears as the fruit of this penance; and such soul is capable of freeing itself from the bonds<sup>93</sup>. Śiva is the nector that flows from within in the case of those who are able to overcome the sense-organs<sup>94</sup>. Śiva reveals Himself as one who is inseparably with the soul to those who follow the right path<sup>95</sup>. The five sense organs trouble like the robbers and prevent the soul from following the path of knowledge. By the Grace of God alone these can be overpowered<sup>96</sup>. The method for overpowering these is devout devotion. The seed of devotion enables one to be free from the sense organs and yields the fruit of Grace. Śiva makes the devoted Himself. This means such blessed souls do not think of anything else but Śiva<sup>97</sup>. Lord Śiva makes His abode of the hearts of those, who with unrestricted devotion worship Him. kill the six enemies (lust, anger, miserliness, greed and jealousy) and control the five sense organs and follow the

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91 Appar, 6.25.1.

92 Appar, 6.1.5.

93 Appar, 4 32.9,

94 Appar, 5.48.4.

95 Appar, 4.97.4; 4.113.5.

96 Appar, 4.77.5.

97 pattippēr vittittē ... cērvār tāmē tāṇāgacceyumavaṇ — Sambandar, 1. 126. 7.

divine path with the help of Grace<sup>98</sup>. The devoted are those who understand that the birth is a gift of Śiva and He alone with His Grace removes the mala<sup>99</sup> and who in seclusion contemplate Śiva, after studying the Vedas and overpowering the senses<sup>100</sup>. It is not that one has to search for Śiva elsewhere; He is always with the soul inseparably and knows the mind<sup>101</sup>. Once an attempt is made to think of the Holy Feet of Śiva, He wills it that the Contemplation continues<sup>102</sup>. Finally it can be said that it is only Lord Śiva who makes the devotees worship Him and enters their hearts and makes them contemplate Him<sup>103</sup>.

(vii) Ātma prakāśam (Uyir vīlakkam); This means 'the illumination on the self'. The soul comes to know of the Lord, His abode and countenance; it leaves behind everything that is connected with it in this birth and loses its identity and contemplates the Lord<sup>104</sup>. It repents for not having thought of Him earlier<sup>105</sup>, and not having made the heart the abode of Śiva<sup>106</sup>. The self realises that Śiva is the nectar to and the refuge of the

98 Sambandar, 1. 132. 6.

99 Appar, 6. 40. 7.

100 Sambandar, 1. 131. 10.

101 ulguvār ulgirrellām uḍaṅṅirundaridi - Appar, 4.75.3.

102 niṅṅaḍiyē niṅṅainḍēṅ niṅṅaidalumē talaivā niṅṅinaiyap panittāy - Sundarar, 7. 21. 9.

103 tuṅṅjavaruvārum toḷuvippārum vaḷuvippōy. neṅṅam pugundu eṅṅai niṅṅaivippārum - Sambandar, 1. 45. 1.

104 taṅṅai maṅṅandāl taṅṅāmam kettā! - Appar, 6.25.7.

105 Sundarar, 7.51.6.

106 Appar, 4.5.5.

souls<sup>107</sup>. Lord Śiva helps the souls contemplate Him and whatever they do, later on, are but the deeds of Śiva<sup>108</sup>. After this occurs a stage when the soul does not think of anything; else but the Lord<sup>109</sup>, and sees nothing but Śiva in everything; the rains, the fine arts and their effect, the day and night, the tastes, the sense organs, the mountain and the sea - everything is Śiva<sup>110</sup>. The creation, the destruction, the words and their meaning - all these are Śiva<sup>111</sup>.

(viii) Nature of the Supreme Bliss (Iṅburu nilai): The fact that the self is able to see Śiva in everything means that it is in constant touch with the Lord. He is Śiva, He is the real knowledge, He is one inseparably with the self; He is the essence of the vedas, He is the Supreme Being<sup>112</sup>; when the chains are cut the swing falls on the ground<sup>113</sup>, so also the mind when cut off from the sense organs and the worldly pleasures fall back on the Lord<sup>114</sup>, the source of the three gods doing three cosmic functions and the nectar of the devotees<sup>115</sup>. And

107 Sambandar, 2 40.1.

108 Appar, 5.50.6.

109 Appar, 6.62.3.

110 Sundarar, 7.59.3.

111 Sundarar, 7.4.7.

112 Appar, 6.67.3.

113 SB. 9. 4.

114 Appar, 4. 26. 6.

115 Sundarar, 7. 84. 7.

the bliss enjoyed by those, who have attained the stage of being in contact with Him, cannot be defined as it is limitless<sup>116</sup>

(ix) The holy pañcākshara (añjeḷuttarunilai): The self, because of its past association with the worldly things, may get back to its original state. To avoid that the chanting of the holy pañcākshara is prescribed. The pañcākshara enables the soul to see Śiva within itself and in the world<sup>117</sup>. The holy pañcākshara and the sacred ash go together<sup>118</sup>. The sacred ash helps one to recognise another devotee, for mixing with and being amidst the devotees enables one to be in constant touch with the Supreme<sup>119</sup>. Unless one takes the aid of the pañcākshara, it is difficult to get the Grace of the Lord<sup>120</sup>. Even if one has not studied the scriptures, and does not know the real significance of the holy pañcākshara, the mere chanting of the same makes one fit to become a devotee and Lord Śiva with His divine consort takes abode in one's heart<sup>121</sup>. For Namaśivaya is the knowledge and education, it is the only thing that leads to the right path<sup>122</sup>.

(x) Nature of the liberated (Aṇaindōr taṇmai): Meykaṇḍār, in his work, gives a prescriptive and descriptive account of the liberated. The prescriptions are to be with the devotees. And

116 perumāṇaippiṛi vilādavar perugadipēṣiḍil aḷavaruppon-  
ṇādē - Sambandar, 2. 106. 10.

117 Appar, 5. 46. 5.

118 Appar, 4. 94. 6.

119 aṇbaroḍu mari - SB. 12; TV., Kōyilmūttatirup-  
paḍigam, 1.

120 Appar, 4. 94. 5.

121 Appar, 5. 60. 1.

122 Appar, 5. 90. 2.

the descriptions are-devotees are always with Grace, which enables the soul to attain knowledge and also retain what is attained, for it is a gift continuously sustained; they see Siva in the devotees and in the temples<sup>123</sup>. Liberated are those who have reached the feet of the Lord (apaindōr). Their thought, word and deed are always indicative of Śiva. St. Appar says, if one wants to sustain the gift of knowledge, one should visit the temple early in the dawn, cleanse and decorate the precincts, weave garlands for the Lord and chant the name of Śankara<sup>124</sup>. And these acts finally enable one to reach the Land of the Lord<sup>125</sup>. And it is the Lord alone who helps them to continue these things uninterruptedly<sup>126</sup>. They become Śiva in form (sārūpam)<sup>127</sup>; this alone is the penance they perform<sup>128</sup>. The realisation is so unique and magnificent that the liberated ones at times wonder how at all they could attain it and praise the Grace<sup>129</sup>. They are able to separate themselves from sense organs and the āpava and contemplate Siva<sup>130</sup>. They consider themselves the eternal slaves of Śiva<sup>131</sup>. That is they realise that Lord Śiva is there inseparably one with the soul beginninglessly and that He is the Master and they are slaves, and the rule is that of Grace. As such

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123 SB. 12.

124 6.31.3.

125 Sambandar, 3.37.4.

126 Sambandar, 1.21.4.

127 *ibid.*, 1.21.5.

128 *ibid.*, 1.21.6.

129 Appar, 5.91.9.

130 Appar, 6.27.4.

131 Appar, 6.98.1.

they are not afraid of death and the effects of karma, for Śiva resides in the mind and the karma ceases to exist<sup>132</sup>. They wear only a loin-cloth, beg and eat, kill the karma and reach the shrine of Śiva<sup>133</sup>. They are sure that the mala (āṇava) and karma will not afflict them and there is nothing impossible for the devotees of Śiva, for Śiva of His own accord took abode in their hearts<sup>134</sup>. If they happen to meet anyone with the holy ash and beads (of Rudrāksha) on, they consider them as Śiva Himself and worship<sup>135</sup>. Śiva is the basis of everything in the world and the source of knowledge and the knowledge itself<sup>136</sup>. So Śiva is considered the preceptor<sup>137</sup> and all preceptors are only the forms Śiva

The liberated ones enjoy the eternal bliss here and this world; their oneness with Śiva (advaita relationship) is experienced always and they want this not to cease even for a moment<sup>138</sup>.

Śiva is the refuge of all; He performs the Dance so that the cosmic functions take place; He showers Grace upon everyone. And He is to be worshipped till the mortal coil is dropped off<sup>139</sup>. And this is the descriptive account of the liberated ones we find in the Tēvāra Arulmuraittirāṭṭu

132 Appar, 6.95.2.

133 Appar, 5.12.5.

134 Appar, 4.

135 Appar, 6.61.3.

136 Appar, 7.26.4

137 Appar. 5.13.5; 7.26.4.

138 eṇṇaṇṇam nāṇ pīrindirukkēṇ eṇṇarūr iraivaṇṇaiyē — Sundarar, 7.51.4.

139 Sambandar, 13.8.

So this Tēvāra Arulmuṟaittirattu can be said to be an illustration of the Siddhānta Philosophy buried in the Tirumurais.

(8) **Nānacāra Śāstra Pañcakam or Nāṇa Caridai**<sup>140</sup>;

This pañcakam contains five small works, viz., (i) nāṇapūjākaraṇam, (ii) nāṇapūjai, (iii) nāṇadikshai or nāṇadikshāvidi, (iv) nāṇāntiyētti and (v) bōjanavidi

This pañcakam was written by Umāpati<sup>141</sup>, and it has been widely quoted by Śrī Velliambalavāṇattambiran in his commentaries on Muttiniccayam and Nānāvarana Vīlakkam<sup>142</sup>. And Velliambalavāṇattambirān categorically states that Nāṇapūjākaraṇam is by Umāpati Śivācāriyar<sup>143</sup>. Madurai Śivaprakāśar refers to these five works in his commentary on the Śivapirakāśam<sup>144</sup>.

140 Dharmapuram Ādīṇam Publication, 1934

141 *ibid.*, p. 4; Sri M Arunacalam feels that these works were written by Arulnamaccivaya Desīkar, disciple of Umāpati (Vide Saiva Siddhāntaccirunūkal, 1966, p. 20). But he does not give any evidence for the same. As such, the tradition that it was by Umāpati, as maintained by the Dharmapuram Adinam, can be taken to be true. For they say, 'In our Dharmapuram Math, somaśambhupaddhati (Sanskrit) and Kamalaiṇānaprakāśar's agaval (Tamil) are followed for the Kriyāpāda. So also Vātuḷāgama (Sanskrit) and Nāṇacaridai (Tamil) are followed for the Nāṇapāda'. (Vide Nānacaridai, Dharmapuram Adinam Publication, 1934, p.8).

142 Nāṇacaridai, op. cit., p. 4.

143 Muttiniccayappērurai (Dharmapuram Publication, 1946), p. 6

144 Sattiram, Nāṇadikkaittiruviruttam (Nāṇadikshā vidhi), p. 711; nāṇapūjākaraṇam, p. 742, nāṇapūjākaraṇam, p. 751; nāṇapūjākaraṇam, p. 762; nāṇapūjai, p. 792; bōjana vidhi, p. 1024; nāṇapūjākaraṇam, p. 1028; nāṇapūjai (4 verses), p. 1033; nāṇapūjākaraṇam, p. 1038.

(i) *Nānapujākaraṇam*: This deals with the question—why should one, who has attained the Śivajñāna, do the Kriya. It answers also convincingly. This has 30 verses.

(ii) *Nānapūjā*: This contains 18 stanzas and explains the methods of worship to be followed by the *jīvanmuktas*. This is known as *nānapujā vidī* also

(iii) *Nāṇadikshā vidī*: In 8 verses this work deals with the details of initiation. This is called *nāṇadīkkaittiruviruttam* also.

(iv) *Nāṇāntiyēttī*: This consists of only 2 stanzas. This is meant for the householder who also happens to be a *jīvanmukta*.

(v) *Bōjana vidī*: This has only 4 verses and they speak of the *Bhikshā* (alms), offering the same to God, and eating, taking *aṛicanut* after food and meditation.

This *nāṇacaridai* has been commented upon by one *Caṭtainādattambirān* of the *Dharmapuram Math*<sup>145</sup>

## 5. UMĀPATĪ — AN ASSESSMENT

*Umāpati*, a scholar both in Sanskrit and Tamil and well versed in the Vedas, Āgamas and Tamil Stotra literature as well, was a devotee of the first order. He had the unique honour of being one of the *Dīksitars* who have the right to participate in the worship of Lord *Natarāja* at *Cidambaram*. And Lord *Natarāja* was also pleased with *Umāpati*'s devotion and this He wanted to prove to the world. The anecdote of the flag-hoisting by *Umāpati* with his poems (*Kodikkavi*)

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145 *Nāṇacaridai*, *Dharmapuram Math Publication*, 1934.

vindicates this. Likewise his spiritual attainment was proved beyond doubt by the incident in which Pettāṅ Sāmbaṅ and the tree, in the compound of the math where Umāpati lived, received final Release.

Umāpati as an employee in the temple engaged in worship came into contact with the public and could know the psychology of the masses. He wanted to do something for them, to educate and elevate them. The only way opened to him was to utilise his knowledge of Sanskrit and Tamil. First he started with the glory of Cidambaram, of which he was a resident. In the Kōyīpurāṇam he brought to light the glory of Cidambaram, the importance of the dance of Śiva etc.,

Next he took up the study of Tirumurais. He made a list of the holy centres (Tiruppadikkōvai) for he wanted the people to visit these centres and temples and he benefited by it. For the sake of the devotees he listed the hymns (Tiruppadikkōvai) also.

He was already deep in devotion to God. The further study of the Tirumuṟais (though for the sake of the people) increased his love and devotion to the Śiva Bhaktas and to Cēkkaḷār, the biographer of the saints and Śiva Bhaktas. This resulted in his writing the biography of Cēkkaḷār himself (Cēkkaḷar purāṇam or Tiruttōṇḍar purāṇa varalāṟu) and the history of the recovery of the Tirumuṟais (Tirumuṟaikanḍapurāṇam). His overwhelming devotion to Śiva Bhaktas found a way out by pouring out the essence of the lives of the saints. St. Sundaramūrti listed them and indicated their acts and methods of worship, individually. Nambi Āṇḍār Nambi elaborated it further. On the basis of these two Cēkkaḷār developed a full biographical sketch on each devotee. In spite of this Umāpati

could find something more to say in the Tiruttoṅḍarpurānaśāram, and this amply proves his devotion to the devotees of Śiva<sup>1</sup>.

A devotee of this order has been initiated by St. Maṛaiṇāṇa-sambandar. From that moment we find a more ardent and evangelist Umāpati. His devotion to Śiva and Śiva Bhaktas in general gets concretised and focalised in his devotion to his 'guru' (preceptor). The devotion he had for the religion and rituals (like visiting the shrines etc.) made him the author of the works mentioned above. Now his attachment to his preceptor made him the fourth in the line of the Śaiva Siddhānta masters and the eminent exponent expounding the 'end of ends'. His knowledge of the Vedas and Āgamas was fully and aptly utilised in expounding the tenets of the Śaiva Siddhanta Philosophy and condemning other systems.

Umāpati was conscious of breaking new ground. Inspired by the legacy of Meykāṇḍar bequeathed to him by his own immediate preceptor he could see new vistas and in turn leave for posterity new trails. He says prefacing Śivappirakāsam, "Whatever is old cannot be deemed good (on account of its antiquity alone) and whatever book comes forth today cannot be judged ill because of its newness<sup>2</sup>". This does not mean that he was haughty or indulged in vain self-praise. He declares that he follows the elders and on the basis of their teachings and with the help of the Grace that dwells in him tries to write the Śivappirakkāsam<sup>3</sup>.

1 His poem on the Samayācāryars has become a prayer. 'Pūli-yarkōṅ veppolitta pukaliyarkōṅ kaḷalpōrri, āḷimisaik kalmidappil aṇaindapirāṅ adipōrri, vāḷi tirunāvalūr vaṅṇondar padampōrri. ūḷimali tiruvādavūrtiruttāl pōrri' ... **Cēkkilār purāṇam**, 6.

2 SP. 12.

3 SP. 11.

And it was Umāpati who expressly labels the system that he expounds by the name Śaiva Siddhānta and also clearly implies that the name is applicable in contra-distinction to Vedānta<sup>4</sup>. It can be said that Śivappirakaśam was an exegetical interpretation of this system and an attempt at understanding in the depth, and Tiruvarutpayan and other works are outpouring of personal experience

Umāpati was acquainted with the classic Tamil also. He calls Tiruvaḷḷuvar a sage<sup>5</sup>, and quotes Tirukkural verbatim<sup>6</sup>, and the work (Neñcuvīḍutūdu) proves beyond doubt that Umāpati was a real poet and the language has become a tool in the hands of the master who sings with real devotion and passion.

In short it was Umāpati who gave the label to the Siddhānta school, it was he who essayed with great clarity to define the position of Siddhānta in relation to 'advaita', bringing it into relation with while also distinguishing its approach from classical and contemporary approaches of the different schools of vedānta. It was he who posited two approaches ('podu' and 'uṇmai') - general and specific - which enabled the later writers to look at the whole system in a new light and comment upon earlier works like Śivañāṇabōdam<sup>7</sup>. It was given only to Umāpati to posit six realities<sup>8</sup> which form the basis of the Śaiva Siddhānta, and the acceptance of which alone qualifies a system to be called an inner school. Grace, which is the basic concept of

4 Vēdāntattēḷivām Śaiva Siddhāntam—SP. 7.

5 teyvappulamait tiruvaḷḷuvar—NVT, couplet 25.

6 *ibid*, couplet 24; Tirukkural, 35.8.

7 Māpāḍiyam, P. 8.

8 TVP. 6. 2.

the Siddhānta school was developed fully in and explained in detail by Umāpati alone in his works<sup>9</sup>. It was Umāpati who gave in detail the 'daśakāryas'<sup>10</sup>. His is the major contribution to the Śāstra literature (eight out of fourteen works) and they are called the 'Siddhānta Aṣṭakam'.

So it will not be an exaggeration to say that Umāpati occupies an enviable position among the galaxy of the authors of the Śaiva Siddhānta Śāstras<sup>11</sup>.

9 Whole of **Tiruvaruṭṭipayan**, **Pōṟṟippahroḍai** and **Neñcuvidutūdu** of the Śāstras and **Kōyiṟpurānam** and **Tiruttoṇḍarpurānasāram** of the religious works speak of Grace.

10 **SP 71** and the **Unmaineri viḷakkam**.

11 The post Umāpati literature bears fully the impress of Umāpati. As it is very wide and varied it is not taken up for discussion here.



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