Reading excerpts from the original Tamil poetry of Māṇikkavācakar’s *Tiruvācakam* (3414 odd lines) and their English translations I would like to introduce, first of all, the importance *Tiruvācakam* (ninth century) enjoys among twelve canonical Tamil Śaivite texts known as Tirumuṛai. Describing the general characteristics of Tamil Śaivite bhakti poetry I would delineate the special qualities of Māṇikkavācakar’s poetry as having a philosophical disposition, emotional intensity, and an easily identifiable personal voice. The recital of *Tiruvācakam* persists in the homes and temples of Tamil Nadu since the tenth century. Traditional singing of Tiruvācakam adheres to Tamil *paṇnisai* and when Ilayaraja, a legendary Tamil film composer set *Tiruvācakam* to Western orchestral symphony music it did not succeed. Citing this example, I would argue that religious music preserves the integrity of the word and its possible contexts.
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Director of National Folklore Support Centre (NFSC), Chennai, India
DAAD Guest Lecture at Würzburg University, 1.5.2016 – 16.5.2016

Reading excerpts from the Tamil original Vaiṣṇavaite bhakti texts of Nammāḻvar’s *Tiruvaymoḻi* and Āṇdāḷ’s *Nācciyārtirumōli* I would like to distinguish the two types of bhakti espoused by the Tamil Vaiṣṇavites. While Nammāḻvar’s bhakti poems are philosophical and they demand intellectual engagement, Āṇdāḷ’s lyricism is sensuous, and it is direct in its expressions of sexual desire. The concept of bhakti transformed into an embodied emotion with the advent of Āṇdāḷ, a woman bhakti poet. I would like to argue that the embodiment of bhakti is key to the understanding of textual foundations of religious life in Tamilnadu.

**Tuesday, May 10 2016, 10.00 – 11.30**
Am Hubland, Philosophiegebäude, Raum 8U11b
Lage Raum 8U11b
Am Hubland, Campus Süd, Philosophiegebäude

Bushaltestelle (Bus 14 oder 114): „Philosophisches Institut“

Bushaltestelle (Bus 10 oder 114): „Hubland Mensa“