Chapter : 5

Talapūṟañam

Chapter :4, discusses some of the Mahatmyams to have a comprehensive knowledge of this genre of Sanskrit literature which was born, developed and flourished in Tamilnadu. It was the product of the powerful Bhakti movement, which was a mass movement culminating in the renaissance of Hinduism. The Tamil Talapuranam can be considered to be the twin of Sanskrit Mahatmyam, because their objective, content and the message conveyed are similar.

Now we are taking up some of the Tamil Talapuranams for an in-depth analysis for comparison with selected Mahatmyams for proper understanding of these genres of literature.

5.1 Structure

Talapūṟañams are structured as a distinctly different genre of literature in Tamil, retaining the basic format of ‘ Purana’ and at the same time incorporating certain features of a ‘Kappiyam’ like,” Payiram” “Nattu p patalam” “Nakara p patalam”, which provide ample scope for the poet to dispaly his poetic genius. The genius of Tamil poets standardized the structure of Talapuranams on the following lines.
The structure of Talapuranams will be broadly as follows:

1. **Pāyiram / Katavul Vāzhthu / Kāppu**: The author invokes the blessings of various deities, Guru and other saints, so that the venture is successful. Some poems of modesty from the side of the author (*Avaiyatakkam*) are also incorporated.

2. **Nāttu p Patalam**: This chapter eulogises the country; generally, the country mentioned here is the country, where the talam is situated. This comprises of description of various land divisions, i.e. *Kurinci* (Hilly region), *Palai* (Waste land that does not belong to the other four regions), *Mullai* (Forest region), *Marutam* (region comprising agricultural land) and *Neital* (Region comprising of sea shore). Description of rivers and natural scenic beauties.

3. **Nakara p Patalam**: This chapter sings the Praise of the city where the talam is located. It describes the various components of the town such as the compound wall, the moat, the various streets, gardens etc.,

4. **Naimisa p Patalam**: This chapter describes the Naimisa forest and the various sages living there. The sages cause the recitation of the purana and Naimisa is the venue.
5. *Purana Varalarru p Patalam*: This chapter talks about the origin of the Talapuram. The sages discuss about various religious and philosophical matters and reach no common understanding. At that time Vyasa/Brahma/ Suta arrives and the sages receive him and seek clarification of their doubts. For this, Suta says that the answer to their query lies in the Talam and its murti and tittam under discussion.

6. *Tala Viseta p Patalam*: This chapter contains a description of Kailas and the narration of a discussion between Civam and Parvati. Parvati asks Civam about his various abodes and Civam lists them out. Parvati asks Civam to tell her, from among the talams listed, which one is preferred by Him and the reason for the same. Civam will give out the name of the particular talam (on which the talapuram has been composed) as his most preferred talam and the reasons are also listed out.

Then there will be Patalams or chapters narrating anecdotes related to the major deities and major Tittams in the temple. They may also narrate the miracles that have taken place in that temple. In addition to these all the other facts and stories etc will be incorporated in these chapters or in one or more new chapters as per the convenience of the poet.
For example, the main deities in Tiruvarur are Vanmikanathar, Kamalambal, Acaleswarar, Anandeswarar and Tyagaraja. The stories relating to these deities are discussed in Pasupati Purridam Parriya Carukkm, Paduma t Tirumagal Paraviya Carukkm, Acalesura Carukkm, Anandecura Carukkm and Somaskanda Carukkm, respectively.

5.2. Discussion on Kōyil Purāṇam: Umapati Civacariar

Chidambaram houses the temple of Nataraja. In Tamil, a mention of the word, Koyil meaning temple, denotes only Chidambaram, in saiva tradition. Tamil devotional work Tevaram mentions this place only as Koyil. In the Tamil tradition of identifying five temples after the five elements, Chidambaram is identified with Akasa(Space). The temples identified with the other four elements are, Kancipuram with Prithvi(Earth), Tiru anaik ka with Ap(Water), Tiruvannamalai with Teyu(Fire) and Tiru k kalatti(Sri Kalahasti) with Vayu(Air).

There are eight Mahatmyams on Chidambaram. They are, Chidambara Rahasyam, Tillaivana Mahatmyam, Vyaghrapura Mahatmyam, Puliyur Mahatmyam, Pundarikapura Mahatmyam, Chidambara Mahatmyam, Hemasabhanatha Mahatmyam and Chitsabha Prtishtha Mahatmyam.

There are four Talapuranams in Tamil on this temple. They are, Koyil Puranam, Chidambara Puranam, Puliyur p puranam and Chidambara Sabhanatha Puranam.
Koyil Puranam is the earliest work of the genre of Talapuranas. This pioneering work is authored by Umapati Civacariyar, the fourth and the last of the Santanacaryars of Puraccantanam or Bhuta paramparai of the Saiya siddhanta tradition. While the first Santanacaryar Meykandar is the link between the celestial chain (Deva Paramparai) and the exterior chain (Puraccantanam), Umapathi is the link between exterior chain (Puraccantanam) and the institutional Chain (Abhisheka Paramparai) since the founder of Tiruvavatuturai Adinam, Namaccivaya Murttikal is from the lineage of Umapati’s disciples. His Guru, Siddar Civappirakasar, was the disciple of Arulnamacivayar whose Guru was Umapati. Umapati belongs to late 13\textsuperscript{th} century and early 14\textsuperscript{th} century.\(^1\) He lived between 1290 and 1340 A.D. Koyil Puranam is based on Citampara mahatmyam, the first Sthala Mahatmyam.

**Structure:**

This contains 415 stanzas and is made up of Payiram and five chapters called carukkam (Sarga in Sanskrit). They are Viyakkirapata (Vyangrapada in Sanskrit) c carukkam, Patancali c (Patanjali in Sanskrit) carukkam, Nataraca (Nataraja in Sanskrit) c carukkam, Iraniyavanma (Hiranyavarma in Sanskrit) c carukkam and Tiruvila c carukkam.

In the Payiram four stanzas in the beginning are invocation to Lord Nataraja, but the name does not occur anywhere in these stanzas.

\(^1\) SIDDALINGAIAH.T.B; Saiva Siddhanta in historical perspective; p118
and they hail only ‘Tiru c cirrampalam’. These stanzas end as” Tiru c cirrampalam porri” Thus the author drives home his contention that Cirrampalam is the personification of Nataraja, highlighting thereby the sukshma akasa form of the Lord that has to be contemplated and not any physical form, while discussing about Citamparam.Umapati brings about the quint essence of the Saiva Siddhanta concept of Godhead, Civam in these four stanzas.

The fourth stanza contains five statements

“I adore the holy little hall where one can praise the fragrant golden feet which enable mortals to feel joy ;( This corresponds to the Cirutti —creation Phase of the cosmic cycle: Srsti:Sanskrit.)

praise the hand raised in protection; ;( This corresponds to the tity—Preservation Phase of the cosmic cycle: Sthiti:Sanskrit.)

praise the grace bestowed by the flowerlike face; ;( This corresponds to the Cankaram —destruction -Phase of the cosmic cycle: Samharam:Sanskrit.)

praise the body emanating light; ;( This corresponds to the tiropavam—concealment Phaseof the cosmic cycle: Tirobhavam:Sanskrit.)

and praise the lotus like foot which took me from my confused state.( This corresponds to the Anukkiram —mercy Phaseof the cosmic cycle: Anugraham:Sanskrit.)
Appar in Koyil Tiruviruttam ascertains that human birth is desirable if one is blessed to see the curved eyebrow, the gentle smile on the red lips, the milky white holy ash smeared on the coral body and the upraised golden foot. This idea is elaborated in the stanzas 15 and 17 of Payiram where in Umapati says, “what is the use of the state devoid of future births as one can remain in the state of bliss only by seeing the dance of Nataraja, which is possible only one can take birth in this world?” and that only people, other than those who have had darsan of the Lord’s dancing form, will endeavour for birthless ness.”

This Payiram also stresses on the supremacy of devotion over Tapas

**Content**

The Koyil Puranam contains five chapters after Payiram. They are, Viyakkirapata c carukkam, Patancali c carukkam, Nataraca c carukkam, Iraniya vanma c carukkam, and Tiruvila c carukkam.

Payiram is in the nature of introduction and contains 30 stanzas in praise of Citamparam.

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2 APPAR: Tevaram :4941
Viyakkirapatça c carukkam narrates the story of Viyakkirapataparā (Vyağhra pada, in Sanskrit), son of sage Madhyandinar. Viyakkirapatça learns from his father that the highest form of virtue one can think of, is the worship of Civa and the most famous place where He manifests himself is the central shrine of Tillai, which contains the sacred Akasalingam. Viyakkira pata reaches Tillai and settles down there worshiping Civa. When he finds it difficult to climb the tree and collect flowers for his worship he prays for and gets claws and feet of a tiger for that purpose. Thus he becomes tiger footed or Viyakkira patar. His father visits him in Tillai and gets him married to the sister of sage Vasishta. One day, the child Upamanyu, cries for milk. Viyakkira pata prays to lord Civa who in turn brings and places an ocean of milk for the child to consume.

Patañcalī (Patanjali in Sanskrit) c carukkam, narrates the story of Patancali, which is closely connected with the dance of Civa. Adi Sesha, the serpent on which Vishnu sleeps, found Vishnu one day in a state of extreme ecstasy. Then he enquired with Vishnu the cause of the same. Then Vishnu narrated the episode of Taruka forest inhabited by a large number of rishis, outside Civa’s authority. Civa went there disguised as a naked mendicant and Vishnu as a bewitching woman. The males went in a mad chase of Mohini and the women scrambled to get near Bhikshatananar. The sages soon recovered and were angry and ashamed. They decided to fight back by demonstrating their spiritual power by performing the greatest sacrifice, which produced a fierce tiger, a dangerous snake and a powerful demon in successive attempts. These were
deployed to destroy Civa, who simply took and subdued them. He used the tiger skin and snake to adorn himself and stood on the demon. Civa resumed his mystic dance of bliss which Vishnu witnessed and that experience made him highly ecstatic and he finds it difficult to come out of it. (The rishis realized the futility of the path of ritualism chosen by them and became the fervent devotees of Nataraja.) Adi Sesha expressed his desire to witness the dance of Civa and Vishnu and requested to be released from service. Adi Sesha went to Kailas and devoted himself to penance and meditation to fulfill his desire to witness the dance of Civa. After testing Adi Sesha to gauge his determination, Civa bade him to go to Tillai, with a promise to show him the mystic dance there. Patancali reached Tillai, changed his form into semi man and semi snake. There he met Viyakkira pata and both of them waited for the auspicious day when they would be able to witness the mystic dance of the Lord.

Nataraca c carukkam concentrates on the atmosphere of the “Golden” hall and the sense of expectation and excitement associated with being in the presence of Nataraja. A graphic description of Nataraja, the list of the blessed ones present to witness the dance, the instruments played, the music and vedic chant filling the air—all these are described. The Lord then asks Patancali the boon he wishes to get. Patancali then asks that the Lord dance there for ever. Lord also agrees. Some techniques of worship, chanting of Pancatcaram etc are described. Then the anecdote of Brahma’s sacrifice in Antarvedi is described.
Iranīya vanma c carukkam describes the story of Iraniya Vanman, afflicted with leprosy coming in search of a cure, getting cured of it after a bath in the holy Caviganga Tirttam of Tillai. His body gets the golden hue, and his name is changed from Simhavaranman to Hiranya varman. He built several structures of the temple. He is taken back to his country by Sage Vasishta and coronated there. He returns to Tillai with all his courtiers. The Tillai Muvayiravar are also brought back from Antarvedi.

Tiruvila c carukkam is an accurate reflection of the present day festival worship. Daily worship is mostly based on Agamas, which claim antiquity and sanctity equivalent to those of the Vedas and hence inflexible. Festival worship is relatively spontaneous and popular, not very much governed by regulations. Hence they are subject to changes with flow of time. But surprisingly, description of festivals in Koyil Puranam corresponds very closely to the celebrations of festivals today, even after a lapse of 600 years. The schedule of festivals throughout the year, starting from the First month of Tamil Calendar, Cithirai, is given in detail. Detailed description of festivals in Markali, Ani and Maci is given a place of importance in this chapter.

Special features

In other systems of Philosophy, the religious practice of their followers is, many times, at variance with the tenets of the
philosophical thought process. The role played by Umapati Civācariyar in the formulation and development of Saiva siddhanta is very important, as he has authored eight out of the fourteen Saiva Siddhanta sastra works, popularly known as Meykanda Sastras and he is the last of the Santanacaryars of exterior chain (Puraccantanam) or Bhuta paramparai.

Thus Umapatī is the link between Puraccantanam and the institutional Chain (Abhisheka Paramparai).

He tried his hands on a new form of literature, Talapuranam, with a definite two-fold objective. 1) Umapati uses every opportunity to explain the basic tenets, nuances and conclusions of Saiva Siddhanta. 2) The temple traditions are emphasized and explained in the light of the tenets of Saiva Siddhanta.

By presenting the Citamparam tradition and the Saiva Siddhanta faith to the public in the same text, Umapati was demonstrating how temple practice and the Saiva siddhanta might be combined to form the basis of a renewed culture. His formula appears to have had considerable success, as both temple practice and Saiva Siddhanta continued to serve as complementary dimensions. The philosophical thoughts of Saiva Siddhanta and religious practices of its followers were supplementary in nature and the healthy relationship continues till date.

3 YOUNGER, PAUL, The Home of Dancing Civam:p185
4 Ibid
5.3. Discussion on Arunacala Puranam: by Saiva Ellappa Navalar

Now we take up study of Arunacala Puranam. The author of this work, Saiva Ellappa Navalar is an erudite scholar of Saiva siddhanta and therefore the prefix of “Saiva” before his name. This is a typical Talapuranam, with all its features present in the work.

Structure:

This Tala puranam contains 649 stanzas and made up of 13 chapters (Carukkam)

Content

Tiru Nakara c carukkam narrates the greatness of Arunacalam also known as Tiru Annamalai. Sage Markandeya wants to know from Nandikeswara, as to how one can get Mukti. Nandikeswara tells about various Sacred rivers and Talams by visiting which one can get Mukti, but more than these is Arunacalam where one can easily get mukti. He narrates the greatness of this Talam.

Tirumalai c carukkam narrates the story of Brahma and Vishnu’s claim for superiority, Civa becoming a huge pillar of light, Brahma and Vishnu taking the forms of Swan and Boar respectively, and endeavouring to find the head and feet of Civa. Vishnu accepts
defeat, Brahma taking the help of Flower Talampoo makes false claim, Civa appears and resolves the dispute. Civa settles down as the mount Arunacalam.

*Tiru Avatara c carukkam* narrates the story of Daksha performing sacrifice without inviting his daughter Dakshayani and Civa. Dakshayani commits suicide by burning herself in the Sacrificial fire, Civa sends Virabhadra, who destroys the sacrifice and Daksha, Dakshayani is born as daughter of Himavan and becomes Parvati. Devas are tortured by Demon Taraka, Manmatha is turned into ashes by the third eye of Civa. Parvati and Civa marry and their son Subrahmanya destroys Demon Taraka.

*Tirukkan Putaitta carukkam* narrates the story of Parvati playfully covering the eyes of Civa. Civa orders her to go to Kanci and perform penance, Parvati making a sand linga, worships it and performs penance on the banks of Kampa river in Kanci. Civa causes flash flood. The Frightened Parvati embraces the Linga, Civa appears in person and marries Parvati. She requests Civa to make her his left half. Civa asks her to go to Tiruvannamalai where her wish will be fulfilled. Parvati leaves for Tiruvannamalai followed by Civa.

*Itap pākam Perra Carukkam* narrates the story of the slaying of Mahishasura by Durga. As ordered by Civa, Parvati goes round the mount Arunachalam. (performs Giri Valam). When Parvati reaches the western side of the mount, Civa appears before her
mounted on his carrier Rishabha (Bull). When she reaches the Isanya (North Eastern) side of the mountain, He makes her the left half of His body and becomes Ar\'\'ha nariswara.

_Vaccirankata P\'aniya c carukkam_ narrates the Story of King Vaccirankata Pantiyan. While on a hunt, Vaccirankata is mounted on his horse and chases a wild cat( _Punuku Punai_). The cat runs around the mount Arunacalam and at the end falls dead, the horse also collapses dead. The dead cat and horse are transformed into two Vidyadharas( Celestial bards), Kantisali and Kaladharan, narrate the story of their curse. The king retires from his kingdom coronating his son and settles down at Tiruvannamalai, worshipping Annamalaiyar and doing Girivalam regularly. He is relieved of his curse. Civa appears before him and makes him Indra once again.

_Vallala Maharaja\'n carukkam_ narrates the story of Vallala Maharaja, who ruled over Tiruvannamalai. He had no issues. After consulting his ministers on action to be taken to beget a child, he made a public proclamation that he will fulfill any desire of people approaching him. He kept his word and this was going on for sometime. Lord Civa was pleased with the King’s virtuous acts and decided to fulfill the king’s desire. He appeared before the king, taking the form of a Jangama( a saivite Sanyasi) along with a group of Upajangamas (disciples). The king welcomed him with all due honours and requested to spell out his desire. The Jangama, desired to have a ganika to satisfy his sensual need. The King
agreed to make arrangement for the same. His servants sent for that purpose returned saying no ganika in Tiruvannamalai was free that night. The king personally tried and he also failed. Then one of his wives Callamma Devi came forward to please the Jangama so that the king’s promise will be kept up. When the queen met the Jangama in privacy, he disappeared and was in the arms of the queen as a baby. Civa appeared and blessed the couple.

_Tirutta c carukkam_ narrates the greatness of various Tirttas and narrates the benefit of bathing in them. The Tirttas mentioned are, Yama Tirttam, Nirruti Tirttam, Varuna Tirttam, Vayu Tirttam, Kubera Tirttam, Aswini Tirttam, Agastya Tirttam, Vasishtha Tirttam, Rivers Tirunadi, Sonai Nadi, Punniya Nadi, Ceyaru Nadi, Civaganga Tirttam, Cakra Tirttam and Brahma Tirttam. The benefit one gets by making various danas is also listed.

_Tirumalai Valampuri c carukkam_ details the rules to be observed while one undertakes the Giri Valam (Going round the Mountain).

_Atitta c carukkam_ narrates the story of the Sun. When the sun crosses over the mount, his chariot and seven horses are burnt by the fire emitted by the mount. The Sun performed Girivalam and was blessed by Civa. From then on, the Sun does not go over the mount but goes round the same.

_Pratatta rājan carukkam_ narrates the story of a king of Kasi, Pradattan. While on a visit to Tiruvannamalai and
worshipping the deity in the temple, the king decides to kidnap a
dancing girl attending on Arunacaleswara. As soon as the thought
occurred to the king, the face of Pradattan is changed into that of a
monkey immediately. He repented for the evil thought and
regained his original face after worshiping the deity.

Pavam Tirtta c carukkm narrates stories of persons relieved of
their sins by worshiping in Tiruvannamalai.

First is the story of the eight Vasus (Ashta Vasus) performing
penance on the eight sides of the mountain Annamalai, and getting
relieved of the curse of Brahma.

The second one is the story of Brahma’s enchantment of Tilottama,
after creating her. She runs away from him assuming the form of
female deer and takes refuge in Arunacalam. Brahma chasing her as
a male deer, is encountered by Arunacaleswara in the form of a
hunter who tells Brahma that he is relieved of his sin on account of
his having Darsan of the Tiruvannamalai mount.

Next is the story of Moon getting relieved of his sin of neglecting
26 out of his 27 wives, by performing girivalam of Arunacalam

Pulakatipa c carukkm narrates the story of how Arunacaleswara
started getting adorned with Punuku perfume to keep up his word
to a wild cat (Punuku p punai)
Special Features

This Talapuranam is of high quality poetry. In this Talam, Girivalam (Circumbulating the mountain) is given utmost importance, as the mountain is seen as Arunacaleswara himself. It is considered as the Lingam. Girivalam is considered as the most important form of worshiping Arunacaleswara. The lingodbhava episode forms the central theme of the Purana.
The anecdote of Vallala Maharajan has a faint similarity with the story of Iyarpakai Nayanar found in Periya Puranam

5.4. Discussion on Kamalalaya Cirappu enum Tiruvārur p purāṇam by Maraignaṇa Sambandar

Tiruvarur is one of the very holy Siva temples of significance. The association of Cuntarar with this place, virtually making it his home, is its added significance. For him, the lord was not a master, but was a companion ‘Tolan’. Cuntarar composed his famous Tiru t tonta t tokai at the bidding of Thyagaraja, here. Thyagaraja prompted the initial phrase of this work as “Tillai val antanar” and Cekkilar wrote Periya puranam as an exposition of Cuntarar’s Tiru t tonta t tokai.

This temple has on it fourteen Mahatmyams in Sanskrit – Ajapa rahasyam, Hatakeswara Mahatmyam, Kamalalaya Mahatmyam, Nagarakantam, Thyagaraja leela, Chamatkarapura Mahatmyam, Thyagaraja Mahatmyam, Deva yagapura Mahatmyam, Devasraya Mahatmyam,
Muchukundapura Mahatmyam, Ramagaya Mahatmyam, Sripura Mahatmyam, Skāndapura Mahatmyam and Kshetrayara Mahatmyam.⁵ Of these, Kamalālaya Mahatmyam, Nagara kantam and Thyāgarāja leela, have been translated into Tamil and these translations are known as Kamalalaya Cirappu enum Tiruvarur p puranam,, Tiruvarur p puranam and Tiruvarur Thyagaraja leelai respectively.

The Sanskrit mahatmyam, Thyagaraja leela is reported to describe 360 leelas performed by Lord Thyagaraja in Tiruvarur. It is interesting to note that the leelas performed by Thyagaraja are reported to be 360 while the leelas performed by Somasundara in Madurai are 64 as described in Halasya Mahatmyam and Tiruvilaiyatal Puranam. The full text of the work, thyagaraja leela is not available and the available portion containing 13 leelas in full and 14th leela partially have been translated by Mahavidwan Minakshisundaram Pillai into Tamil as Tiruvarur Thyagaraja leelai.⁶

Now we will be taking up Kamalalaya Cirappu enum Tiruvarur p puranam for a detailed study. This work is authored by Maraignana Sambandar. From the internal evidence available in stanza 25 of Payira carukkam the date of the work can be fixed as 1547 A.D.

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⁵ MADHAVAN.V.R.Tamilil Talapurangal: pp.99-100
⁶ ibid:p116
Structure
This work is authored by Maraignana Sambandar. From the stanza 25 of Payira carukkam the date of the work can be fixed as 1547 A.D. It contains 1066 poems divided into 24 chapters called carukkam.

Content
Carukkam 1 is Payiram
Carukkam -2 Mantala Vala c carukkam narrates the greatness of the country.
Carukkam. – 3, Tiruvurar Cirappu c carukkam narrates the greatness of Tiruvurar talam.
Carukkam.- 4 Pacupati Purritam Parriya Carukkam, narrates the traditions pertaining to Vanmika nathar.
Carukkam.- 5 Patuma t tirumakal Paraviya Carukkam, narrates the story of Lakshmi performing penance and Civa blessing her to get married to Vishnu. The city named after her as Kamalalayam.
Carukkam.- 6 Acalecura c carukkam narrates the Camatkaran anecdotes connected with Acalecuram temple within the Tiruvarur,Tyagesa temple complex
Carukkam.- 7 Anantecura c carukkam narrates the Bhadrasenan -Kamalavati anecdotes connected with Anantecuram temple within Tyagesa temple complex, Tiruvarur.
Carukkam.- 8 Civalinka t tapana c carukkam narrates the anecdotes connected with the various Civa Lingas within the temple complex.
Carukkam.- 9 Somaskanda carukkam narrates the story of evolution of the form of Somaskanda and the anecdote of Mucukunta.
Carukkam.- 10 *Kokanna c Carukkam* narrates the story of Gokanna and his visiting Yamaloka and Naraka.

Carukkam.- 11 *Siddecura c carukkam* narrates Siddhar anecdotes connected with Siddecuram temple within Tyagesa temple complex, Tiruvarur.

Carukkam- 12: *Kuliccura c carukkam* narrates the story of King Kulican getting relieved of the curse of Durvasa.

Carukkam.-13 : *vanikan arurai Valamvaru Carukkam* narrates the story of a merchant, benefiting from going round the Tiruvarur temple.

Carukkam. – 14: *Teva Tirtta c carukkam* narrates three anecdotes highlighting the greatness of Teva tirttam, episode of Tricanku, Episode of Indra’s sin of Brahmahatti on account of slaying the Acura, Vritraacura. And the episode of Kemacaruman

Carukkam - 15: *Saraswati Tirtta c carukkam* narrates anecdotes highlighting the greatness of Saraswati Tirttam, anecdotes Connected with Dasarathan of Ayodhya.

Carukkam.—16: *Gaya Tirtta c carukkam* narrates the tale of Viturathan and as a part of the story details various types of ghosts and after death who all become ghosts and who do not. It also details the Sraddha ceremonies.

Carukkam.—17: *Narpayanittai c carukkam* narrates the tale of Narpayanittai, her curse and her getting relieved of the effects of the curse.

Carukkam. --- 18: *Putkarani t tiraya c carukkam* narrates the greatness of Putkarani trayam.
Carukkam. --- 19: *Viswamittira Kunta c carukkm* narrates the story of Viswa mitra and Menaka. and the greatness of the tirtta, Viswa mitra kunktam
Carukkam. --- 20 *Caruva tirttasiriya c carukkm* narrates the effects of various Yugas and the degradation that takes place in different yugas.
Carukkam. --- 21: *Miccirati Tirtta c carukkm* narrates the greatness of Miccira kumptam, Agattiya Tirttam, River Kapila etc.,
Carukkam.—22: *Tacarata c carukkm* narrates the tale of king Dasaratan of Ayodhya and the effect of planet Saturn in human life.
Carukkam.—23: *Catur Mukan yaga u carukkm* narrates the anecdote of Brahma performing sacrifice.
Carukkam.—24: *Munivareluvaram Mutti perra c carukkm* narrates the story of Saptarishi( Seven sages) mukti. This is the concluding chapter.

**Special Features**

The author makes a mention of two miracles worked by Saint Sundarar in stanza 114&115 which is not found in Periya puranam also. A hunchback is cured of his disability and a blind devotee of Sundarar gets vision and salvation by Sundarar’s grace.

The fourth Chapter contains the story of Vanmika Nathar, the Main presiding deity of Tirusvarur. The next chapter deals with the story of Lakshmi performing penance to marry Vishnu and Vanmikanathar granting the boon to her. The Kamalambal temple within the Tyagaraja temple complex is a major temple.
Then comes the details and stories of other temples in the complex namely Acaleswaram, Atakeswaram, Anandeswaram, Siddheswaram, and the numerous lingams installed and worshipped by Devas, Rishis, Kings and others.

The Devas who installed lingams and worshipped them are Vishnu, Brahma, Indra, Lakshmi, Agni, Aswini Devas, Yama, Jyesthha, Sukra, Viswe deva, Veda Purusha, Saraswati, Mukunda, Daksha, Durga, Sapta Madar, Vinayaka, Kaumari, Bhavani, Dakshayani, Parvati, Kali, Chandra, Surya Kama, Iyanar, Mahakalan, Nandi, Chandikeswara, Dundumara, Varuna, Vayu, Tumburu, Ganga, Yamuna, Shanmukha, Parasurama, Krishna, Rama, Vainateya and Budha.

The Rishis who installed lingams and worshipped them are Narada, Bhringi, Kausika, Vasishta, Arundhati, Viswvasu, Bharadwaja, Gautama, Bhrigu, Vasuki, Pulastya, Pulaka, Kritu, Sanaka, Upamuni, Kasyapa, Kausika, Pulastya, Pulaka, Patanjali, Sanatkumara, Vyadha Muni, Romasa, Durvasa, Brihaspati, Atri, Anasuya, Valmiki, Markandeya, Sringa, Sankha muni, Jaya muni.

The Kings who installed lingams and worshipped them are Bhagiratha, Bana, Mucukunda, Dasaratha, Kulisan, Samarkaran, Trisanku, Yayati, Bhadrasenan, Kamalavati, Vali, Vijayai, veera bhadran, Bhupuka, Nala, Dharmaputra, Arjuna and other Pandavas, Nahusha, Harischandra, Dharmadattadhipati, Echchan, Vignanan, King Siddha.
Others who installed lingams and worshipped them are Charanas, Kinnaras, Banasura, Karkotaka, Daksha, Vinatai, Bala Asuran, Two persons with identical name Gokarna, a dumb Vaisya.

Civa is worshipped here in a unique form of Somaskanda meaning “the one with Uma and Skanda”, popularly known as Tyagaraja. The story behind the form and the same being installed here and its importance are detailed in Somaskanda sargam(9<sup>th</sup>).

In Gokanna Carukkkam,, Yama describes the various Narakalokas to Gokanna and tells him the category of Jivas consigned to respective Naraka loka: Raurava, Maha Raurava, Andhatama, Pramukha, Suprasiddha, Nikumbha, Bheepatsa, Kutsita, Turagatha, Dur jagam, Durgatam, Kantaka, Citra dundumi, Punnaga, Kathagam, Kilakalam, Nicita catram, Nithagam, Sanmali, Acitalavanam, Vaitaran.

Yama then lists out various good deeds that the human beings perform.

In Kulicesura Carukkkam, the cow Nandini vows to the tiger that she will return after feeding her calf failing which she will be deemed to have done the following evil deeds(Papa) listing about 40 such deeds.

Then the work proceeds to discuss in detail the various Tirttas in Tiruvarur: Deva Tirttam, Saraswati Tirttam, Gaya Tirttam, Narpayanittai Tirttam, Pushkarani Trayam, Viswamitra Kundam, Sarva Tirttam, Misradi Tirttam, Agastya Tirttam, Ambuja Poigai, Kapila Nadi.
The traditions about these Tirttams are discussed in Saraswathi Tirtta carukkam, Gaya Tirtta carukkam, Narpayanittai carukkam, Pushkarani traya carukkam, Viswamitra Kunda carukkam, Sarwa Tirttasraya carukkam and Misradi Tirtta carukkam.

In Sarva Tirtasraya Carukkam, we find discussion of the four yugas, Differences in these yugas, yuga dharma, behaviour of men during the four yugas, the degradation that takes place in these yugas and proliferation of various papas in various yugas.

The norms to be adopted in hunting are discussed, so also, the ill effects of stealing, drinking, misappropriation of temple property, and meat eating, the greatness of helping others are also discussed.

The author incorporates a few stotras on the Deities and conceptual details on Dharma, Philosophy and metaphysics in these chapters. In Kamalalaya Cirappu enum Tituvarur Puranam, Akarana Upakara Totram forms part of Deva Tirtta carukkam.

In Gaya Tirtta Carukkam, we get a detailed discussion of various forms of Ghosts(Pey) their food, their problems, and how to relieve the Jiva from the state of ghosts.

5.5 Discussion on Kāñci p purāṇam by Civañana Swāmikal

We will now be taking up Kanci p puranam for a detailed study. Kanci p puranam is in two parts’ Kantam”. The first kantam is composed by
Civanana Swamikal and the second Kantam by his disciple, Kacciyappa Munivar. While the first kantam comprises 68 chapters (Patalam) and 2743 verses, the second kantam comprises 7 chapters (Patalam) and 2113 verses. We have taken up the first kantam composed by Civanana swamikal for our study.⁷

**Structure**

Kaṇci p purāṇam is composed by Civanana Swamikal. It is one of the major Talapuranas known for its literary excellence. This contains 2743 poems in Viruttam metre, divided into 68 chapters called Patalams. The work starts with impressive Nattu p Patalam and Nagara p Patalam. The stories about various temples in Kanchipuram are then narrated starting with Tiruneri k karaik kaadu in the eastern direction and other temples in a clock-wise manner.

**Content**


The following stories are narrated in this Talapuranam:

1. The Indra by name Sibi worshipped Civa in Tiruneri k karaik kaadu and obtained mukti. This anecdote is narrated in Tiruneri k karaikkattu p patalam.

⁷ MADHAVAN.V.R.Tamilil Talapuranangal: pp.234-235
2. In Punniya Kotisam, Vishnu worshipped Civa and obtained the power to create Brahma and the entire creation. This anecdote is narrated in *Punniya Kotisa p patalam*.

3. Vishnu worshipped Valampuri Vinayaka and got his conch Panchajanya. This anecdote is narrated in *Valampuri Vinayaka p patalam*.

4. Brahma performed yaga in Civasthanam, and by the grace of the Lord of Civasthanam, obtained the power to create Vishnu and the entire creation. This anecdote is narrated in *Civattana p patalam*.

5. Devas worshipped Civa at Manikantesam to atone the sin of making him consume Halahala poison. This anecdote is narrated in *Manaikanteca p patalam*.

6. Vyasa worshipped Civa at Carnthacaya to get relief from the sin of false swearing. This anecdote is narrated in *Carntacaya p patalam*.

7. The Saptarishis installed a lingam each in Catta tanam and worshipped for obtaining Mukti. This anecdote is narrated in *Catta tana p patalam*.

8. Sage Parasara worshipped Civa for annihilating his father’s assassin with his entire lineage. This anecdote is narrated in *Paracaresa p patalam*.

9. Vilakkoli Perumal(Vishnu) worshipped Civa and with His grace stopped the flooding river Vegavati. This anecdote is narrated in *Atipiteca p patalam*.

10. Garuda worshipped Muktisar(Civa) and with His grace got his mother released from prison, tortured snakes, which in turn
worshipped Civa, became His ornaments and enquired”Garuda, are you OK?” This anecdote is narrated in Muttica p patalam and Panatareca p patalam.

11. During Pralaya (Deluge) Civa carries the bodies of Vishnu and Brahma and dwells in the place ‘Kayarohana’ enabling Guru and Yama worship Him. This anecdote is narrated in Kayarokana p patalam.

12. Siddhas obtain boundless Siddhis by worshipping Civa on the banks of Yellow river, hence the Lord came to be known as ‘Siddhisar’. This anecdote is narrated in Cittica p patalam.

13. Vishnu got relieved of sage Bhrigu’s curse in "Ari capa Bhayam Tirtta tanam.” This anecdote is narrated in Ari capa payam tirtta tana p patalam.

14. As advised by Sukra, Sage Datici worshipped ‘Ishta Siddhiswarar’, got ‘Vajra Sarira’ and vanquished king Kupa. This anecdote is narrated in Itta cisticara p patalam.

15. Brahma worshipped Civa in “Kaccapesam” and obtained the power of creation, Vishnu worshipped there and got relieved of his sin committed in Kurmavatara. This anecdote is narrated in Kaccapesca p patalam.

16. Mandakanni Rishi worshipped Lord and obtained the love of five deva women; Agni had three elder brothers who didn’t have the capacity to carry the Havirbhaga offered in yagas and deliver to the Devas concerned. Agni was concerned about this, worshipped Civa”Vannisa” and obtained the power to carry the Havirbhaga meant to be carried by his brothers also. This anecdote is narrated in Sahodara tirtta p patalam.
17. Devas worshipped Civa in Surakaresam and got relieved of their perennial fever. This anecdote is narrated in Curakareca p patalam.

18. Sage Upamanyu worshipped Civa in Tan tonriccaram and got blessed with Milk-ocean (Parkadal), eternal youth and Civagnanam. This anecdote is narrated in Tantonriccara p patalam.

19. Devas worshipped Civa in Amaresam, and got their desires fulfilled. This anecdote is narrated in Amareca p patalam.

20. Sata Rudras, Srikantha, Veerabhadra, Krodha and other Chiefs of Mandalas totaling 118 worshipped Civa in 118 temples and got their positions. Vishnu worshipped Civa in Tirumerrali, one of the 118 temples praying for Civa sarupam, which was bestowed on him by Gnana Sambandar as desired by Civa. This anecdote is narrated in Tirumerrali p patalam.

21. Vinayaka worshipped Civa in Anekatankavatam and got his position of chief of ganas. This anecdote is narrated in Anekatankavata p patalam.

22. Narada and Buddha worshipped Civa in Kailayam (Kailaya Nathar Alayam) and got salvation of the sin of Civaparadham. This anecdote is narrated in Kayilaya p patalam.

23. Rama worshipped Civa in Veera Rakavecam and obtained the power to win the war against Rakshasas. Vishnu in his incarnation as Kalki worshipped Civa in Kalkisam and annihilates the Rakshasa race at the end of the Yuga. This anecdote is narrated in Virarakaveca p patalam.
24. Balarama worshipped Civa in Balabhadrā Ramesam and got his desire for spiritual fulfillment fulfilled. This anecdote is narrated in Palpattira rameca p patalam.

25. Indra worshipped Civa in Vanmikanatham for restoring the honour of Devas. He takes the form of termites and cuts the bow string of Vishnu, who was resting with his chin on the bow. Vishnu’s head is severed. This anecdote is narrated in Vanmikanata p patalam.

26. Bairava worshipped Civa in Bairavesam, to atone for the sin of plucking the fifth head of Brahma. This anecdote is narrated in Vayiraveca p patalam.

27. Vishwagęsenā worshipped Civa in Vishwageneswaram and got back the Chakrayudha of Vishnu swallowed by a white skull worn as an ornament by Veerabhadra and the conch was returned to Vishnu. This anecdote is narrated in Vituvacceneca p patalam.

28. Daksha worshipped Civa in Daksheswaram, to atone for the sin of organizing the Yaga without inviting Civa and got relieved of the sin. This anecdote is narrated in Takkeca p patalam.

29. Three Rakshasas, Sudhanman, Susilan, Subuddhi, who survived Tripura Dahanam, worshipped Civa in Tripureswaram, and got back the right of being the guard in the abode of Civa. This anecdote is narrated in Muppurari kotta p patalam.

30. Hiranyakasipu worshipped Civa in Hiranyesam along with his family members and obtained the boon that he would not be killed by humans, animals, on earth, in air, by arms, during day, during night, inside the house or outside the house and the
kingdom of three worlds. This anecdote is narrated in
*Iraniyeca p patalam.*

31. When Vishnu, as Narasimha, became uncontrollable after
killing Hiranyakasipu, Civa appeared as Sarabha and killed
Narasimha. Then Vishnu worshipped Civa in Naracinkecam
and atoned for his sins. This anecdote is narrated in
*Naracinkeca p patalam.*

32. Vishnu came as Varaha and recovered earth from Hiranyaksha.
The Varaha ran amuck after wards and became uncontrollable.
Civa appeared as a hunter, killed the Varaha and sported its
horn as an ornament. Then Vishnu worshipped Civa in
Varahesam and atoned for his sins. This anecdote is also
narrated in *Naracinkeca p patalam.*

33. Antakasura worshipped Civa in Antakesam, obtained the
Kingdom of all the worlds and at the end Mukti. This anecdote
is narrated in *Antakeca p patalam.*

34. Banasura worshipped Civa in Banesam and obtained
leadership of all Civaganas. This anecdote is narrated in *Vaneca
p patalam.*

35. Onan and Kantan, two chieftains of Banasura worshipped Civa
in Tiru Onakantan Tali and obtained Mukti. This anecdote is
narrated in *Tiruonakantan tali p patalam.*

36. Jalandharsura worshipped Civa in Jalandharesam and got
mukti. This anecdote is narrated in *Calantareca p patalam.*

37. Vishnu worshipped Civa in Tirumal Peru and obtained
Chakrayudha. This anecdote is narrated in *Tirumar perru p
patalam.*
38. Parasurama worshipped Civa in Parasurameswaram and obtained an invincible Parasu (axe) as his weapon. This anecdote is narrated in *Paracirameccara p patalam*.

39. Renuka worshipped Civa in Renukeswaram and became a deity worshipped in the world. This anecdote is narrated in *Irenukeccara p patalam*.

40. Yogacaryas worshipped Civa and obtained the position of Yogacaryas. This anecdote is narrated in *Yokacariyar tali p patalam*.

41. Manmatha (Kama Deva) worshipped Civa in Kameswaram and obtained the power to induce desire and kama in all humanbeings. This anecdote is narrated in *Caruva tirtta p patalam*.

42. All the waterheads of the universe worshipped Civa in Thirteswaram and obtained the power to bless people taking bath in them. This anecdote also is narrated in *Caruva tirtta p patalam*.

43. Vamadeva worshipped Civa in Pirava t tanam and obtained the boon of no further births. This anecdote is narrated in *Pirava t tana p patalam*.

44. Many sages like Markanda, Sweta, Salankayana worshipped Civa in Irava t tanam and obtained Ciranjivitwam (Immortality). This anecdote is narrated in *Irava t tana p patalam*.

45. Brahma and Vishnu worshipped Civa in ‘Mahalingam’ and got relieved of the sin of fighting among them for proving their superiority. This anecdote is narrated in *Mahalinka p patalam*.
46. Vishnu worshipped Civa in ‘Virattahasam’ and obtained the colour of Coral. Lakshmi worshipped Kamakshi in and got relief from her curse. This anecdote is narrated in Virattakaca p patalam.

47. Pandavas worshipped Civa in Pandavesam and got their desires fulfilled. This anecdote is narrated in Pantaveca p patalam.

48. Isana worshipped Civa here named ‘Kailayanathan’ and got the lordship of ‘Isana’ direction. This anecdote also is narrated in Pantaveca p patalam.

49. Vishnu, as Matsya worshipped Civa in Macceswaram and succeeded in killing the asuras and recovering Vedas. This anecdote is narrated in Macccea p patalam.

50. Vishnu, as Vamana, worshipped Civa in Abhiramesam and won over Mahabali. This anecdote is narrated in Apirameccara p patalam.

51. Vishnu worshipped Civa in Kanesam and got relief from the heat generated by Halahala poison that came out of Milk Ocean. This anecdote is narrated in Kanneca p patalam.

52. Kausiki, who came out of the cloth worn by Umadevi worshipped Civa in ‘Kausikiswaram.’ This anecdote also is narrated in Kanneca p patalam.

53. A snake’ Makalan’ worshipped Civa in “Makalesam” and obtained Mukti. This anecdote also is narrated in Kanneca p patalam.

54. Murukan worshipped Civa in ‘Kumarakottam’ and atoned for disobeying Civa at the time of Brahma’s imprisonment. This anecdote is narrated in Kumarakotta p patalam.
55. Sasta (Ayyanar) worshipped Civa in ‘Macattan Tali’ and obtained leadership of all Civaganas. This anecdote is narrated in *Macattan tali p patalam*.

56. Rama worshipped Civa in Ramanatheswaram. This anecdote also is narrated in *Macattan tali p patalam*.

57. Matali, Indra’s charioteer, worshipped Civa in ‘Mataliswaram. This anecdote also is narrated in *Macattan tali p patalam*.

58. Vishnu worshipped Civa in ‘Ananta Padmanabhesam’ and got relieved of the form of snake, which he got of Uma’s Curse. This anecdote is narrated in *Anantaparpanapecapatalam*.

59. Civa offered the entire creation to the fire in the yaga he was performing in Kacchi Mayanam and destroyed Bhandasura. This anecdote is narrated in *Kaccimayana p patalam*.

60. Civa then took up to creating the entire creation under the Mango tree as Ekamra Natha, through Lalita Devi created by Him. This anecdote is narrated in *Tiruvetkampapatalam*.

61. Uma closes Civa’s eyes with her hands in a sporting mood and all the worlds plunge into darkness; Uma reaches Kanchi for doing penance to atone the sin of plunging the worlds into darkness, She performs 32 dharmas; she worships Civa under the Mango tree as Ekamranatha; Civa causes flood in Kampa River; Uma embraces Ekamranatha in fright of flooding Kampa; Civa pleased with her penance, marries her. This anecdote is narrated in *Taluva k kulaintapatalam* and *Tirumana p patalam*.

The Puranam concludes with a description of 11 miracles of Kanci:- 3 places, 3 thinnais (Pyols), 3 fields (Vayal) 4 thrones, 5 trees, 5 tanks, 6
birds 7 common places 8 tanks 9 stones, 9 groves, 10 Sabhas and 11 wells, in Vimmita p patalam and the chapter Olukka p patalam speaks on code of Ethics and the Civa Punyam to be performed by Saivas.

Kanci p puranam is unique, because, unlike other Talapuranas which narrates stories related to one temple, it tells the stories of all the Civa temples in Kancipuram, thus it is the purana of many sthalams in Kancipuram.

**Special Features:**
After Tiru Nattu p Patalam and Tiru Nagara p Patalam Kanci p puranam contains a chapter Patikam containing 31 stanzas which gives a gist of the work in the order in which the Patalams appear in the work.\(^8\)

The author of Kanci p puranam has composed about 16 citra kavis - poetic compositions of special nature in pictorial form in Kara suresa p Patalam.

**5.6: Discussion on Tanikai p puranam : Kacciappa Munivar**
We will now take up Tanikai p puranam. This is one of the major Talapuranams noted for fine poetry and rich discussion on Saiva siddhanta. It is a major work on Tiruttani by Kachiyappa Munivar. He

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\(^8\) Similar Patikam, giving a gist of Talapuram is found in Ananda Kuthar’s Tiru k Kalathi Puranam, and also in Tiruvilaiyatal puranum of Parancoti Munivar. Surprisingly this feature is found in the Sanskrit work Halasya Mahatmyam also. The incorporation of Patikam, containing a gist of the contents of the work to follow, is an ancient Tamil tradition followed by Tamil poets as evidenced in ancient Tamil works like Cilappatkaram and Manimekalai.
was the disciple of Matava c civanana yokikal, the author of Kanci p puranam. This temple has one more Talapuranam, Tanikacala puranam, a comparatively brief work.

Structure
Kachiyappa Munivar composed this talapuranam in the later half of 18th century A.D. This work contains 19 patalams (Chapters) with 3161 stanzas.

Contents
1. Tirunattu p Patalam
2. Tirunagara p Patalam
3. Naimisa p Patalam
4. Purana Varalarru p Patalam
5. Veerattahasa p Patalam
6. Kumaresa p Patalam
7. Piraman Sirutti peru Patalam
8. Nandi Upadesa p patalam
Upadesam stanza 89-151. Murugan ‘s Upadesam to Nandi
9. Agattiyan Arul peru Patalam
10.Si paripurana Nama p Patalam
11.Piraman Arulperu Patalam
12.Naranan Arulperu Patalam
13.Indiran Arulperu Patalam
14.Nagam Arulperu Patalam
15.Raman Arulperu Patalam
16.Kalavu p Patalam
17.Valli Nayaki Tirumana p Patalam
18. Vidaiyarul Patalam
19. Naradan arul peru Patalam

Special Features

Unlike other Talapuranams, this speaks of the glory of Murugan, the deity of Tanikai and narrates all stories connected with him which form the content of Kanda puranam. However, it deals at length the anecdotes connected with Valli, concluding with her marriage with Murugan as the wedding is believed to have taken place here.

In Raman Arulperu Patalam, Synonyms of the word ‘Vibhuti’, different types, process of making, ways of wearing/sporting it, significance of wearing ‘Rudraksha’ are given.

In Agattiyan Arul peru Patalam,(64-79) the Dhyana (description of the form) of sixteen forms of Muruga, starting from GnanaSaktidharan, is given.

In Purāṇa Varalarru p Patalam (40-48) list of 64 abodes of Civa and (49-56) 64 abodes of Muruga are listed.

In Kalavu p Patalam, all the components of ‘Aka p porul Ilakkanam’ are explained with 580 explanatory verses. This by itself can be treated as an independent “Kovai” composition.9

9 MADHAVAN.V.R;Tamilil Talapurankal-I:p278
Likewise, while describing battle scenes between Muruga and Sura padman in “Siparipurana Nama p patalam” the verses have been composed in accordance with the various Turais mentioned in”Pura p porul Ilakkanam”.  

Nanti Upateca p patalam contains a masterly exposition of the essence of Saiva Siddhanta, in 63 stanzas.

5.7: Discussion on Tirunagai k karona p puranam by Mahavidwan Minakshisundaram Pillai

Mahavidwan Minakshisundaram Pillai is the author of the largest number of Talapuranams, numbering 22. All these were done in a short span of 28 years. These Talapuranams are fairly large in size. His versatility as a poet is evidenced in the Nattu p patalam and Nakara p patalam of his Talapuranams, where he got enough scope to exhibit his ingenuity, creativity and mastery over language. His mastery and deep knowledge of Saiva Siddhanta, Tirumurais and Periya puranam has enriched his works.

He has also authored 6 Minor Kavyas and 45 Prabandham works. Tirunagai k karona p puranam is one of his major works.

Structure
This was composed in the year 1868. This Talapuranam contains 60 Patalams and 2506 stanzas.

10 MADHAVAN.V.R;Tamilill Talapuranankal-I:p278
Special Features

Sri. Pillai was an ardent admirer of Civajnana Munivar, the author of Kanci p puranam and considered him as his role model. In Kanci p puranam, the author Civajnana Munivar has composed 16 citra Kavis- (poetic compositions of special nature in pictorial form) in Kara suresa p Patalam. Likewise, Sri. Pillai has also composed 18 Citra-k-kavi in Nandi natha p Patalam.

The author has incorporated three new Patalams in this work. They are Nana Campanta– p- Patalam, containing a brief account of the life of Tirunana Campantar, Vakica-p – Patalam containing a brief account of the life of Appar, and Cuntara –p- Patalam containing a brief account of the life of Cuntarar. Campantar has composed two decades (Patikam1.84; 2.116), Appar has composed three decades (Patikam4.71, 103; 5.83; 6.22) and Cuntarar one decad (Patikam 7.46) on Tirunakai k karonam. In all the three patalams Sri. Pillai mentions about the saints visiting and composing Patikams on Tiru Nakai k karonam. In Vakica p patalam, stanzas15-17, he lists out the names of talams mentioned in each of the ten stanzas of Patikam6.22. In Cuntara p patalam, the author gives paraphrase of each and every stanza of Cuntarar’s Patikam 7.46 in stanzas13 to 23, beginning his stanzas with the initial phrase of Cuntarar’s stanzas. This reminds us of similar practice of Cekkilar, using the Tirumurai phrases in his verses at the appropriate places.
He has also included Atipatta p Patalam, on the story of Atipatta Naynar, one of the 63 devotees of Civa mentioned in Tiru t tonda t tokai and Periya Puranam and who hails from Naga p pattinam.

5.8. Discussion on Tiruvilaiyātal Purāṇam by Parāncōti Munīvar

Tiruvilaiyatal Puranam is a work on the 64 Tiruvilaiyatals ("leela" in Sanskrit), of lord Civa of Madurai. He is known as Cokkanathar or Somasundarar. There are many Tamil works on the 64 Tiruvilaiyatal of Lord Somasundara-

1. Katampavana puranam composed by Vimanatha Panditar of Ilampur of Tondainadu. This is a Tamil translation of the Sanskrit work Niparanya Mahatmyam alias Kadambavanapuranam and contains 1090 stanzas.

2. Cuntara panṭiyam, dated 1563 A.D, written by Anatari of Vayarpāti in Tondainadu. This is a Tamil translation of Sanskrit work of similar name.

3. There are two works known as Tiruvilaiyatal Puranam. The earliest work is Tiruvalavayutaiyar Tiruvilaiyatal Puranam written by Cellinagar p Perumparra p puliyur Nampi. This is also known as Vempatturar Tiruvilaiyatal. This has been composed in the 13th century. This is a translation of Sara samuccayam forming part of Uttara Mahapuranam in Sanskrit. This contains 1753 stanzas.
4. The Tiruvilaiyatal Puranam, which is the most popular one, is composed by Parancoti Munivar in 3363 stanzas. This work is also known as Tuiravalavay Manmiyam. This is translated from the Sanskrit work Halasya Mahatmyam. Parancoti Munivar’s date has been fixed as later 17th or early 18th century. It is one of the three major works considered very sacred by Tamil Caivas all over the world, the other two being Periya Puranam of Cekkilar and Kanda Puranam of Kacciyaappar. This is divided into 76 Patalams(Chapters).

**Structure**

This puranam is divided into three parts, namely Madurai k kãntam, Kutal kãntam and Tuiravalavay k kãndam. Madurai k kantam contains 18 Chapters called patalams. Barring the 17th Patalam all other patalams have Somasundara and his son Ukkira pandya as the principal characters. Either of the two is directly involved in the stories in these patalams. Unlike the subsequent kantams, Madurai k kantam does not describe any anecdote of God showering His Grace on any one. As this kantam describes the story of Madurai city being built by the order of Somasundara and the Tiruvilaiyatals taking place there, naming of this kantam is appropriate.

Then follows Kutal Kantam with 30 patalams, where in Tiruvilaiyatal of Somasundara showering His grace on all beings such as Pig lings, Karikkuruvi( the black bird) and Narai (Crane) are described. It does

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11 JOTHI.V. Tiruvilaiyatal Puranam pp 14-16
not contain any anecdote where in Somasundara is directly involved as in Madurai k kantam. This drives home the message of Civa coming to the rescue of beings in difficulty and distress. As the kantam begins with the anecdote of Madurai becoming “Nan matak kuta!” and the following tiruvilaiyatals take place there, the title of Kutal kantam fits in appropriately.

The third Kantam begins with the Tiruvilaiyatal titled Tiruvalavayana Patalam and hence the Kantam is appropriately titled Tiruvalavy k kantam. It contains anecdotes connected with the Tamil Cankam, the Cankam poets, anecdotes connected with two of the Tamil quartet, (Nalvar) namely Manikka vacakar and Campantar. Thus this Kantam discusses the greatness of Tamil language, Tamil poets, Tamil Cankam, Caiva philosophy and Caiva way of life.

Content

The work contains one chapter each on the 64 leelas of the lord, which He along with his consort Meenakshi, staged in Madurai.

Special Features

The Tamil tradition of attributing many Tiruvilaiyatal or leelas to Civa has been prevalent in many of the Talams of Tamilnadu. These are of two types, the first category belongs to the universal traditions of Civa like consuming Halahal poison, destruction of Three cities/forts known as Tripura, wrecking the sacrifice of Daksha etc, and relate it to that

179
Talam. The second category is the traditions specifically connected with the Talams. These traditions are numerous. The main Talams having a number of this category of traditions are Madurai, Tiruvarur, Citamparam, and Kancipuram. These traditions have been incorporated in early Tamil literary works, Tevaram hymns of Appar, Campantar and Cuntarar, Tiruvacakam of Manikka vacakar and at a later date, the Talapuranams. The number of traditions about Madurai outranks traditions of other Talams.

Cilappatikaram mentions about three traditions contained in Tiruvilaiyatal Puranam.

Katu kan kathai mentions about the tradition discussed in the Patalam No 13 titled Katal cuvara vel vitta Patalam and Patalam No 14 titled Intiran muti mel valai yerinta katai

Vancinamalai contains mention of the tradition discussed in Patalam 64 titled Vanniyum kinarum linkamum alaitta patalam.

We find Tevaram mention 17 traditions as detailed, later of course in Patalams 5,6,10,16,17,19,20, 23, 32, 41,42,45,51,52,57,62 and 63 of Tiruvilaiyatal Puranam of Parancoti.

Likewise 20 traditions contained in Patalams 2,5,6,10,12,22,23,29, 30,33,35, 36,37,45, 47,55,58,59 and 61 of Tiruvilaiyatal Puranam of Parancoti find mention in Tiruvacakam.

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12 Cilappatikaram: Katukan kathai: 11:18-12
13 Ibid : 11:23-29
14 Ibid: 21:5-6
Kallatam composed by Kallatar is the first work to define and limit the number of traditions relating to Madurai as 64. It contains mention of 31 traditions contained in Patalams 1,2, 5-9,11,13,14,17, 21,24,27, 32,37,39,41,42,43,45-47, 49,51-53,56,57,59 and 61 of Tiruvilaiyatal Puranam of Parancoti.\(^{15}\)

The order in which the 64 Tiruvilaiyatals of Somasundara is mentioned in Tiruvilaiyatal Puranam of Parancoti is different from the order in which they are mentioned in Tiruvalavayutaiyar Tiruvilaiyatal Puranam written by Cellinagar p Perumparra p puliyur Nampi, known as Nampi Tiruvilaiyatal puranam.

Further, the Tiruvilaiyatal “Varunan Katalai Varra c ceytatu “ narrated in Patalam 18 of Tiruvilaiyatal Puranam of Parancoti is discussed in Nanmata k kutalana varalaru of Nampi Tiruvilaiyatal puranam.

Similarly the Tiruvilaiyatal “Nagam eyta Varalaru” narrated in Patalam 28 and Mayap pacuvai vataitta varalaru narrated in Patalam 29 of Tiruvilaiyatal Puranam of Parancoti are discussed in Maturaiyana varalaru of Nampi Tiruvilaiyatal puranam.

Likewise, Tirunakaram kanta varalaru narrated in Tiruvilaiyatal Puranam of Parancoti is discussed in Puli mulai pulvaykku aruliyatu.of Nampi Tiruvilaiyatal puranam.

\(^{15}\) JOTHI.V. Tiruvilaiyatal Puranam pp24-25
It is also observed that the three Tiruvilaiyatals namely, Murttiyarkku arasilattatu, Kariyar nariyar pappakuttatu and Pulimulai pulvaykku aruliyatu narrated in Nampi Tiruvilaiyatal puranam are not found in Parancoti’s Tiruvilaiyatal puranam.16

The order in which the 64 Tiruvilaiyadals of Lord Somasundara is discussed in Paranjothi’s Tiruvilaiyatal Puranam and Halasya Mahatmya are similar.

The 32 Anga lakshana of men (male) are discussed in the Patalam 11 titled Ukkirapantiyan Tiruvavatarap patalam.

The anga lakshanas of women are discussed in the Patalam12 titled Ukkirapantiyanukku vel valai centu kotutta patalam.

Detailed instructions are given for observing Soma vara vratam in Patalam 14 titled Intiran muti mel valai yerinta patalam

Patalam 16 titled Vedattukkup porul aruli c ceyta patalam describes the cosmic science of creation, the origin of Pranava, the structure and intent of the Vedas.

Patalam 17 titled Manikkam Virra Patalam deals at length on the science of nine gems, their physical qualities, their astrological significance, their effect on the users, the traditions about these nine

gems etc. The discussion is masterly, exhaustive and bears mark of expertise.

Patalam33 titled Atta masitti upatesitta patalam contains elaborate discussion on the eight siddhis popularly known as Ashtama siddhi.

Patalam40 titled Varakunanukku c civalokam kattiya Patalam contains a graphic description of Civalokam.

Patalam 41 titled Viraku Virra patalam contains masterly discussion on music and a description of the impact of Civa’s singing.

Patalam59 titled Nari Pariyakkiya patalam contains exhaustive discussion on Aswa lakshanam giving an account of different categories of horses, their countries of origin and discussing their special features import of "Culi" in different parts of horses. This is an expert’s work who is well versed in the subject.

This contains the lineage of Pantiya kings spread throughout the work and we find mention of 22 Pantiya kings.

The quint essence of Tiruvilaiyatal Puranam is given in the invocation in the beginning of Kutal kantam as the first stanza of Nan Mata k kutal ana patalam
The one,
Whose aching feet trod
the streets of Kutil,
vending bangles and firewood,
About whom,
The great scripture Veda fumbles
That He is
Not the elements,
Not the organs
Nor the sense organs,
Not the illusions of mind,
Nor any other thing beyond these;
yet Discerning ones,
hail Him as the mysterious void.

5. 9 Special Features

A study of the Talapuranas listed above shows that the authors were very much familiar with the special and unique features of the temple on which the Talapuranas were being composed by them and accordingly highlighted them in their works. While the unique
features were incorporated in the Talapuranas, they in turn obtained structural uniqueness.

A comparison of Kanci p puranam of Civagnana Swamigal and Kamalalaya Cirappu enum Tiruvarur p puranam of Maraignana Sambandar can help us understand the point made here. Both these works discuss about various Devas, Rishis and kings worshiping in these temples and getting their desires fulfilled. But the treatment of these worships in the two works is different. Where as Civagnana Swamigal devotes 60 Chapters(Patalam) to discuss 60 such cases, Maraignana Sambandar discusses 103 such cases in only one chapter Carukkam named Civalinka tapana c carukkam.

The logic behind the difference in treatment is that a separate chapter is devoted, Where the temple houses a separate structure/ temple to house the deity and exclusive tradition is available for the deity/temple discussed. In Kanchipuram, the 60 deities are housed in different temples outside the main temple of Ekamranathar Koil. The stories about various temples in Kanchipuram are narrated starting with Tiruneri kkkaraik kaadu in the eastern direction. Then he describes other temples in a clock-wise manner and finally discusses Ekamranathar temple at the end.

In Kamalalaya Cirappu enum Tiruvarur p puranam, Maraignana Sambandar dicusses them in only one Carukkam, because all the one hundred deities adorn the available space in the form of Civalingams under the same roof in the main temple, without individual temples or stories.
Authors of Talapuranas are aware that the basic structure and contents of Talapuranas make them similar and look-a-likes. They have found a novel way of building uniqueness in their compositions. They incorporate, in their compositions, elaborate and scholarly discussions on either of or all of, philosophy in general or Saiva siddhanta in particular, discussion on manual of good/religious behaviour/conduct, rules for performing Civa Puja, Rules for worshiping in temples etc. This might be done at the appropriate place in any of the chapters or as separate chapters. Kanci p puranam of Civagnana Swamigal contains two separate Patalams at the end of the Talapuranam, titled ‘Ozhukka p Patalam’ and ‘Civa Punniya p Patalam’.

The Ozhukka p Patalam’ contains 61 stanzas discussing the code of conduct for men and women in general and in the four Asramas- Brahmacarya, Grihastha, Vanaprastha and Sanyasa and also the conducts to be avoided. ‘Civa Punniya p Patalam contains, discussion on the benefits of installing Civalingam, detailed discussion on twenty five forms of Civa like Somaskanda, Rishbharuda, Chandrasekhara etc., the benefits of constructing new temples and renovating old temples of Civa, Details of deities housed in different flowers, which service done on which day will please which deity, all these details are given in this chapter.

In Tirunagai k karona p puranam the rules for performing Civa Puja is discussed in detail in Pundarika Munivar Irandam Katchi Uraitha Patalam (Stanza 11-22).