Chapter :1

Introduction

Purāṇas and Veda

Puranas form the foundation of Indian ethos along with Śruti and Śmrti. The word “Purāṇa” (old) is suggestive of its antiquity, which is next only to that of Vedas. Puranas enjoy a high place in Indian tradition and Indian religious literature, similar to that of the Vedas. They have been described by the Upanishads as the fifth Veda and by the smritis as the very exposition of what the vedic seers realized. Puranas were written to popularize the religion of Vedas.

The close relation of Vedas and Puranas are referred in many places in Itihasas and puranas; Some examples are given under.

1. Atma puranam Vedanam

अत्मा पुराणं वेदानाम्

(Skānda Purāṇa Rēvakhanda 1.22)
2. Itihaśa purānābhyaḥ vēdam samupabrumhayet.

इतिहास धर्माणां नै शब्दमेवामृतगुणीत्

( Vāyu P. 1.281& Kurma II 19.24)

3. Vedāḥ Pratishthitah sarve purāne naatra samsayah.

नेत्ररूप: प्रतिचित्तिः शरीर धुराणी ना तो अश्चिनयः

( Skānda, Prabhāsaka.2.90)

4. Itihaśa purānāṁ ca pancamam vēda ucyate.

इतिहास धुराणि च पञ्चमं वेदं उपचाते

( Bhāg. I. 4. 20 )

5. Śruti śruti ubhe netrē purānam hridayam smritam

श्रुति श्रुतिः उभे नेत्रे धुराणि हृदयं स्मृतम्

( Skānda Puranam : Kāsi Kh. 2. 96 )

6. Sarva Vedārtha Sarāni Purānāni

सर्वैं वेदार्थं श्लोकाणि पुराणानि न्ति

( Nāradaīya I. 9. 9 )

1. RAI GANGA SAGAR: The Vedas and the Puranas: pp64-65 ( Purana Vol XLVI No 1 Jan 2004 )
Various facets of Hinduism: Vedic Religion, Puja, Tapas

There are many traditions of Hinduism. The most talked about one is the Vedic religion, which has the oldest recorded scripture, Vedas. The other traditions that coexisted, though not in recorded form but in oral form, with that of Vedic religion from pre-vedic times, on a large scale were idol worship (puja) and tapas.

The basic rite of the Vedic religion was sacrifice (yagna). The Vedic sacrifice is a solemn ritual wherein the heavenly powers are invoked in the sacrificial fire and offerings are made with prayers for furthering the well being of the person who performs the sacrifice and those whom he represents; It is conceived as part of the cosmic cycle calculated to maintain the rhythm (rta) of the universe by a mutual exchange between heaven and earth. By performing The yagnas, please both the performers and the Gods. The Gods are sought to be sustained by the offerings in sacrifices and the performers of the sacrifices get the bounties (good seasons and harvests) in return from the gods.

Vedo hi yagnārtha mahā pravṛtta:

(Sāyana:)

A press report in the columns of Thuglak issue dated 4-7-07, in page 31 states that the World Heritage Committee of U.N.E.S.C.O has included 30 manuscripts of Rig Veda in its list of heritage to be protected on the ground that the Rig Veda is 3500 years old.
Bhagavat Gītā also confirms this concept.

_Devān bhāvayatanena tē déva bhāvayantu va:_

_Parasparam bhāvayanta: śreya: paramavāpsyatha_

_Ishtān bhogān hi vō déva dāsyante yagna bhāvita:_

( _Srimad Bhagavat gītā Ch:3_ )

While _Yagna_ is Vedic and Aryan, _Pūja_ and _Tapas_ are non-Vedic and pre-Aryan. These two were not given any place of significance in Vedic religion. Even though the rishis, seers of Mantras have seen the mantras only during and as a result of severe penance, _(_Tapas_ ) Vedar and vedic religion did not attach due importance to _Tapas_. Likewise temples, where idol worship was performed, also played no part in Vedic religion or finds any mention in Vedas and none has been traced in archaeological sites from before the Christian era.

The seals resembling Lord Siva( _Yogi_ ) Bull( _Nandi_ ) and Trident( _Trisul_ ) found in Mohanjedaro and Harappa suggest the prevalence of the tradition of idol worship during that period.
The Itihayas, Ramayana and Mahabharata contain ample references to pūjā (idol worship) and temple worship. They also contain references to the tradition of bathing in the holy rivers and visiting places of religious significance i.e tīrtha yātra. This tradition of tīrtha yātra gathered momentum during subsequent periods to become a major factor of integrating followers of Hinduism through out the country. This was given a prominent place in the Puranas too.

**Origin of Purāṇas**

The origin of Purāṇas can be traced to one of the practices of Vedic sacrifice which warrants the priest narrating the genealogy of the patron of the sacrifice, who used to be invariably the king.

According to Brhad devaita, the recitation of the history of the mantras was an inseparable part of the Vedic sacrifice3.

A study of the Brähmanā literature shows that in the performance of a Vedic sacrifice, purāṇas (old stories and legends, including those concerning creation) akhyanaś upākhyānaś and gāthāś were narrated.4

The process of recording the various oral traditions started at the close of vedic age and this resulted in the emergence of

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3 The Cultural heritage of India: p242
4 Ibid.
Puranas. This happened between 500 B.C and 600 A.D and this long period can be called the Age of Puranas and Dharmasastras. "This is the age when the two great Epics and the principal Smritis and Puranas were composed and no works of this class, written after this period, received that sanctity as authoritative treatise on Hindu laws, customs, and religious practices, which was accorded to them. As a matter of fact, it was tacitly accepted by all concerned that the age of authentic or sacred Dharmasastras was closed, and the energies of the succeeding age were confined to commentaries and expositions." "The most outstanding feature of the succeeding age is that the human authors of this age were denied the divine or semi-divine rank which was now accorded to the Rishis of the old age who were supposed to have composed the Smritis, Puranas, Epics and other religious texts. Thus, the 6th century A.D. may be roughly regarded as the lower limit of the age of authority and composition of sacred texts which formed the theoretical basis of Hindu society for all time to come. It was the accepted boundary line between the age of new creation and blind acceptance, and marked once for all the period after which, theoretically at least, nothing new could be authoritatively added to the frame work of Hindu society." 5. "this period begins with a ferment of new religious ideas and bold philosophical speculations which ultimately find expression in the growth of heterodox sects like Buddhist and Jain, and theistic systems like Saivism and Vaishnavism. The religious concepts of the Vedic period slowly but steadily lose ground till they are all but ousted by the new

5 MAJUMDAR R.C: Indian Culture – A historical review: p7
beliefs.⁶ "The two great theistic religions, viz. Vaishnavism and Saivism were soon absorbed in the fold of Brahmanical religion and radically changed its character. In course of time Saivism came to be the leading religious sect of the Hindus."⁷

When the varied and voluminous oral traditions were recorded, it resulted in the emergence of numerous Puranas. Puranas lay more emphasis on tapas and puja.

Sanskrit Puranas have three classification i.e. Mahāpurāṇas numbering 18, Upa purāṇas numbering 18, and Ati puranas also numbering 18. The Mahapuranas are of general nature, Upapuranas eulogise individual Gods and Atipuranas are of later age and speak about vows (vratas), Tirtha, and divine places (sthalams).

The Mahapuranas have been further classified: A) Purana of Agni - 1: B) Purana of Sūrya- 1, C) Puranas of Brahma-2, D) Puranas of Viṣṇu – 4 and E) Puranas of Śiva - 10

The language of the Vedas is very ancient. The Puranas were written in the language of the people of that time, what we now call modern Sanskrit. Therefore it can be deduced that they were then meant not for scholars but for the common man.

⁶ ibid: p8
⁷ ibid: p 9
Purānas and Māhātmyams

Some of the Puranas have a number of Māhātmyams, forming parts thereof. While Puranas are recorded oral traditions of a broad nature, the traditions pertaining to certain places, temples etc were recorded in what is known as Māhātmyams, which are composed with the specific purpose of proclaiming the" greatness" of a variety of things: a place, an auspicious time, a deity, a ritual activity such as tirthayatra (pilgrimage) etc. They are in essence Tīrtha or Stala māhātmyams. Many more areas and localities in India than we know may have had-and/or still have their own puranas most of which have been lost or never reached the stage of being written down. We can not conclusively say that all the oral traditions, of the nature of Purana, Māhātmyam or sthala Purana, have been recorded in the written form.

The māhātmyams are considered to be original works which only secondarily have been attached to one of the major puranas. Conversely a number of books that go under the name purana, are in fact mahatmyams. Other puranas are for all practical purposes, nothing more than collections of Mahātmyams, the best example being the Skānda Purana.\(^8\)

\(^8\) ROCHER, L: The Puranas :pp70-72
The mahatmyams are, in turn, only the more obvious and better known specimens of a much broader category of local puranic texts, the sthalapuranas.

Initially, Puranas were in the oral form, the written form coming into existence much later. Though they were originally written in Sanskrit, later on they were translated and transcreated in other Indian languages.

There are also instances of some Puranas being written in other languages. Tiru tondar Puranam also known as Periya Puranam written in Tamil is a shining example of this category. Tiruvilaiyadal Puranam is also an original Tamil work but has to be treated as a Talapuranam.

**History of Temple worship in Tamil Nadu.**

The contrast between the rites of a Vedic sacrifice and of temple worship is striking and yet both hold an equally important place in historic Hinduism. In South India in general and Tamilnadu in particular, temple worship and tapas were widely prevalent religious rites.
The rise of temples, temple worship and images of deities are most probably rooted in pre- and non-Aryan form of religion. The worship in a temple stems from a much simpler world of ideas about the relations between a ruler and his subjects, where the king’s daily wants and needs are attended to with meticulous care from dawn to dusk by a whole host of servants and slaves.

During later period the temple came to be considered as the sacred mountain *Meru* at the centre of the universe and served as the abode of gods, which accounts for the colossal *vimanas* of some of the temples.

Earliest Tamil literature reveals that Vedic religion was also fairly well known to the people of Tamilnadu, Vedas were well revered and Brahmains reciting Vedas occupied a highly respectable place in the society. Performance of Yajna by Brahmains and kings was prevalent. Vedic Gods like Indra and Yama the eight Dikpālās (Guards of directions) were well known. People celebrated a festival of Indra (Indira Vizha) in a grand manner. A detailed description of a similar Vizha is found in Cilappatikaram.\(^9\)

Vedic religion was anionic, and the objects that received worship from pre-Aryan peoples in India were trees and stones, which were regarded as the abode of the deities.

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\(^9\)CILAPPATIKARAM: 6.KATAL ATU KATAI
An early Tamil poem (Purananuru No335) contains a short description apparently reminiscent of pre-Aryan times: it says that.....there are no gods(katavul) to be praised(paravu) with offerings of paddy(unhusked rice) unless it be the stone commemorating the hero who fell in a battle while opposing the enemy and his white-tusked elephant. Here is a clear hint that some at least of the deities worshipped by the common people had their origin in the apotheosis of local heroes.

Others arose from the cult of ancestors. Marking the sites where important persons, chieftains or saints were buried or cremated, by a linga or also a small temple was not an uncommon practice. This class of temples is distinguished in the inscriptions as 

*palli-padai-koil*

Temple worship with all its present day components was prevalent from the earliest time in Tamil Nadu. Cankam literature has many references to this fact.

Vishnu (Māl/Mayōṅ), Murukan(cēyōṅ) and Sivan(Mukkanṇan) are the three major gods(Perun teyvam) discussed at length in Cânkam works. Detailed description about their form, their abode, their ārthi (Vāhanam) stories about them, their bravery, their abundant Grace that attracts their devotees to them, different kinds

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10 SASTRI.K.A.NILAKANTA:Development of Religion in South India pp26-27

11 PILLAI. M.SHANMUKHAM;Canka t tamiLarin VaL/patum catankukalum;pp207-231
of worship done by their devotees and more is found in Cankam Works.

Worship of minor deities (ciru teivam) was wide spread and was an inseparable part of religion. Worship of Malaiyurai teivam (God living in hills) Katurai Katavul (God living in forest) Neer it turai k katavul (God living in water front) Yazh teyvam (God living in lute) Natukal, canti, catukkam, Manru, Kantu and different types of Pavai and many more minor deities are mentioned in the Cankam works. 12

People built temples for Major as well as minor deities and worshipped them. When the kings turned forests into towns they built temples in the centre of the towns/villages. Temples were known as ‘Koyil’. Flower gardens were developed around the temples. Devotees offered flowers at the temples and had the freedom to worship gods in any manner of their choice. Even though people were worshiping more than one god every one had an Ishta Devata/Kula Devata. People used to carry flowers, Sandal paste, Dhoop, Lamps, Milk, cooked rice etc with them while going to temple. People worshipped by offering flower garlands and also by performing archana with flowers. Musical instruments were played and songs were sung as part of worship. Musicians like Panar and Kuttar sing a prayer song in praise of God in the beginning of their performance. People were worshiping in the

12 PILLAI, M. SHANMUKHAM; Canka t tamiLarin VaLipatum catankukalam; pxiii
temples in the mornings as well as evenings. Going round the
temple was a part of worship. While going to temples, people went
there along with their family members\textsuperscript{13}.

\textit{Festivals}

Many festivals (Vizhavu) were celebrated in temples. Generally
they were celebrated in the Sukla Paksha and flag hoisting was
performed to mark the occasion. All the people used to participate
in these festivals with pomp and joy. The whole town is decorated
with flowers and lamps and elephants march through the streets.
The decorated god is taken in procession and women worship from
the balconies of their houses. Music concerts and dramas were
arranged for entertainment of people. Maravar (Warrior Class)
exhibit martial arts during this time.

Thiru vonam during the Tamil month Avani was a major
festival for Vishnu(Maayon), Adirai during the Tamil month
Margazhi was a major festival for Mukka\textsuperscript{\textperiodcentered}n\textsuperscript{\textperiodcentered}n(Sivan), and
K\textsuperscript{\textperiodcentered}arthgai deepam festival during the Tamil month of Karthigai on
the full moon day by lighting rows of lamps was a major festival for
Murukan.

\textsuperscript{13}PILLAI, M.SHAHMUKHAM;Canka t tamiLarU VaLipatum catankukalum::p 214
Idol Worship and Temple Worship In Ancient Tamil Nadu

We observe from Čaṅkam works that Temple worship was widely prevalent during that period. Not only big towns, but even small towns, villages and hamlets had temples. The temple was constructed in the central place of the town known as Mamram, 'Podiyil" or "Ambalam". The temples were constructed with walls built of Bricks known as 'Ittikai' and wooden logs used as beams between them. The temples were of good length, breadth and height. The temples had white broad dais (Bali peetam) on which the devotees placed the offerings and worshipped God.

The people were familiar with the form of Siva as is evident from detailed description of His form available in a number of poems in various works. Siva was also worshipped in a form close to what is known in later period as Lingam, which is spoken as Kandu and Tari. The Kandu had a wide base and sharp upper portion.

In some other temples, the God’s image was installed inside the Garbhagraha, in the form of a beautiful painting and worshipped. People worshipped in temples early in the morning. The temple and the raised dais around the temple were mopped daily with cow-dung. Flowers were offered to/ showered on the Gods, Nanda-Vilakku, A perennial lamp was alight through out.¹⁴

¹⁴ GNANASAMBANDAM.A.S. Periya Puranam Or Ayvu pp65-67
The temple worship stands at the centre of popular Hinduism. Almost every village of any importance had at least one temple situated in the middle of surrounding streets or in some other prominent place, besides the shrines of village deities, generally located outside the village near its boundary. The Agamas and some puranas have much to say on temple architecture and iconography. The choice of sites for temples, the materials to be employed in their construction, and the rituals to be observed at every stage, the kinds of images to be installed in different parts of the temple, together with the materials and modes of their fashioning are all prescribed in detail.  

\[\text{Temple worship and Tirumurais}\]

With the temples occupying the centre stage in the social life of Tamils and its role and importance growing manifold over centuries oral traditions about these temples also multiplied and got accumulated in the social psyche of the Tamils. Many of these oral traditions have been recorded in early literary works, but they are more marked in the works of Campantar, Appar and Cuntarar (Tirumurai- see Annexure-7).

Appar in his Patikam on Tiru k kurukkai veerattam(Tirumurai-IV, Patikam 49) mentions one anecdote in each Pacuram of the Patikam, mentioning the name of the Talam Aanaikka and Tiru

\[\text{SASTRI.K.A.NILAKANTA: Development of Religion in South India:p 97}\]
Marai k kadu in two pacurams, and in others without mentioning the name of the Talams.

Most of the incidents related to the lives of Campantar, Appar, Cuntarar are mentioned with internal evidences in Tirumurai I to VII.

Likewise, incidents related to the lives of Nayanmars who lived prior to Campantar and Appar are referred with internal evidences in Tirumurai I to VI and of Nayanmars who lived prior to Cuntarar are corroborated with internal evidences in Tirumurai VII. These are all intricately connected with local oral traditions of the local temples.

Though there are literary evidences in Cankam works, Cilappatikaram, Mañimekalai etc, Tirumurais contain minute details of temples, their structure and temple worship. They describe different types of temples such as Aala k koil, Kogudi k koil, Thoonkanai maadam,. They talk of temple towers, Kopuram, Kal madil (walls made of stones), mortar works (Sutai velai), Mantapam, Arankam, Ataka cālai, temple storehouse or treasury (Bhandaram) Mentions are made of Arcanai, various festivals (Tiruvila) celebrated in temples, temple cars (Ter) and car festival (Terottam) Theerthavari in seas (Katalatuthal)devotees performing abhishekam and arcanai directly without involvement of arcakas, brahmins performing homam, yagam and reciting Vedas, playing of different musical instruments in the temple, Dance and music being part of temple worship. Campantar’s Patikam starting
Mattitta punnaiyan kanal on Mylapore lists one tiruvila every month being celebrated in that temple.

Details of puja-Abhishekam, arcanai with flowers, Dhupam, Deepam, Naivedym, Tothisram, Namaskaram, Pradakshinam, Taking bath in temple tanks etc are found in Tirumurais.

Appar’s Patikam titled Tiru Anka Malai, No 9 in Tirumurai IV lists out the role of different parts of the body in temple worship, going round the temple etc (Talaiye Nee Vanaikai). Appar lists out the services to be offered by the devotees in the temples in stanza 3 of Patikam 31 of Tirumurai VI ordering them “Go to the temple of our Lord daily before the day break, sweep the floor. Mop it with water, Make flower garlands; sing His praise, worship with folded hands above your head, Dance before Him reciting His various names. (Nilai Perumaru Ennutiyl Nence nee va)

Cola king Koc cenaikan of fifth century A.D. constructed 70 temples for Siva and one for Vishnu.

At the time of Campantar the number of temples were 190 in Cola Nadu, 32 in Tondai Nadu, 22 in Nadu Nadu, 14 in Panda Nadu, 7 in Kongunadu and 1 in Malai Nadu. These temples were visited and Patikams were sung by Campantar. In addition Campantar was aware of about 250 temples and included them in his Patikams as Vaippu t talangal.
There are epigraphical evidences revealing that even before King Rajaraja’s time Tiru p Patikams were recited in temples and endowments were made for that purpose. The practice of worshipping in temples, the bronze images of many nayanmars mentioned by Cuntarar in Tiru t tonda tokai was also prevalent, even before Cekkilar’s time.

Campantar, Appar and Cuntarar undertook pilgrimage to various places mainly to meet people of those places.\(^{16}\)

The Patikams of Appar, Campantar and Cuntarar reveal many facts about temples and temple worship at that time. There were about 300 Siva temples in Tamilnadu at that time and in most of the temples music and dance were patronized and there were arrangements for performing musical and dance programmes. There were many devotees who could sing devotional songs efficiently. In most of the temples, temple festivals were celebrated in a grand manner in the Tamil months of citrai, Vaikasi, Ani, Purattaci, Kartikai, Markali, Tai, Maci, Pankuni, from earlier days which became more popular during the reign of Cola Kings. There are also epigraphical evidences to confirm that temple festivals were celebrated in many major temples. The stories of devotees of Siva, which were subsequently detailed in Tiru t tonda togai and Periyapuranam were in circulation in Tamilnadu at that

\(^{16}\) GNANASAMBANDAM.A.S. Periya Puranam Or Ayvu p176
time. Temples were having books on saivam and other arts and they had SriBhandaram (Treasury).

In many places Matams (mutts) were also built and were functioning. These mutts had arrangements for feeding Sivayogis, Maheswaras, Tapasis, devotees, Brahmins etc. There were arrangements for the stay of pilgrims’ and sanyasis and religious discourses.

There were many temples where Saiva devotees (Nayanmars) were also worshipped. Appar was worshipped in Tiruvatikai Veerattanam, Tiruppukalur, Tanjavur Periyakoyil, Tiruvamur, Tirumazhapadi, etc. Likewise, Campantar was worshipped in Tanjavur Periyakoyil, Tirumazhapadi, Sirkazhi, Etc. and Cuntarar was worshipped in Tanjavur Periyakoyil, Kuhur, Tirumazhapadi, Tiruvarur, etc.  

Emergence of Mahatmyams and Talapuranams

The abundance of Sthala-ancient holy places and ancient temples in Tamilnadu is the reason for the emergence of numerous local oral traditions around the various temples and sthalas throughout Tamilnadu. Temples in Tamilnadu have a hoary past and many of them have a history of more than 10 – 12 centuries. They have been occupying a pivotal place in the society and have grown from their

17 RAJAMANI KANAR. Dr. M.: Periyapurana Ayayci; pp95-96
initial role as the place of worship into the hub of all social activities of Tamil society. Temples enjoyed royal patronage from the beginning but it had reached its zenith during the reign of Chola Kings. The practice of reciting various puranas including the purana of the temple and sthala was prevalent in many of the temples. Special halls Mantapas, were erected in the temples for that purpose.

Further, the path shown by the fore runners of Bhakti movement in visiting and worshipping at different shrines, enlarged its scope and became religious tour of various temples, taken up by the people. This necessitated compilation and recording of the oral traditions and various legends about the temples to serve as a guide to the pilgrims. This was done in Sanskrit for the non-Tamil speaking pilgrims and in Tamil for Tamil speaking ones.

While the oral traditions of general nature, when recorded, resulted in the emergence of Puranas of various hues, the recording of local oral traditions resulted in the emergence of the Mahatmyams and Talapuranams.

Mahatmyams are in Sanskrit and Talapuranams are in Tamil. But, their contents are the same, narrating various legends about ancient temples of Tamilnadu. One temple having more than one Talapuranam and a temple having both Mahatmyam and Talapuranam is not an uncommon feature in Tamilnadu. Such proliferation of Mahatmyams and Talapuranams as seen in
Tamilnadu, is unparalleled and unheard of in other parts of India. One of the causes may be the large number of ancient temples in this part of the country.

The number of Talapuranams (Annexure-1) available today in print is close to 400 in verse form and about 500 in prose, many of them being prose rendering of the original poetic compositions, whereas the number of Mahatmyams (Annexure-2) will be about 50 if not less. There are many Talapuranams which were originally written in palm leaves and not brought out in print. Many of them might have been lost, as was the fate of many literary pieces in palm leaves in those days. Some of them might be waiting for publishers in some dark chambers.

The volume of this literary genre is enormous, 300 Talapuranams have among them 300,000 verses. These works, both the Talapuranams and Mahatmyams in such large numbers have records of enormous local temple traditions, and there are many unrecorded traditions too. The famous scholar Mahamahopadhyaya Dr. U. Ve. Swaminatha Iyer was collecting unrecorded local oral temple traditions from temple staff such as temple dancers, known as Rudra ganikas, for recording the same. An in-depth study of these works will open to us vast treasure of information on the social structure, social conditions, religious traditions and our cultural history of a long period of six to seven centuries.

18 MADHAVAN.V.R: Tamilil Talapuranankal-II; p156
19 JAGANNATHAN.K.V: En Aciriyap piran : pp 28, 29
Mahatmyams and Talapuranams have characteristics different from the Panca lakshanams of Puranas. Though their contents may be similar, the characteristics of Mahatmyams composed in Sanskrit are different from those of Talapuranams authored in Tamil. These cultural specific and language specific factors have made Mahatmyams and Talapuranams as distinctly different literary genre.

*The Present study, its scope and limitation*

We have taken up comparative study of Mahatmyams in Sanskrit and Talapuranams in Tamil for the purpose of understanding their structure, content and special features.

We have taken up Cidambara Mahatmyam, Arunacala Mahatmyam, Srivancya Kshetra Mahatmyam, Dakshina Dvipakuti Kshetra Mahatmyam, Sri Vaidyanatha Kshetra Mahatmyam and Halasya Mahatmyam, as representative works of Sanskrit Mahatmyam and indepth study.

Similarly, we have taken up Koyil Puranam of Umapati Sivacariar, Arunacala Puranam of Saiva Ellappa Navalar, Kamalalaya Cirappu enum Tiruvarur p puranam of Maraignana Sambandar, Kanci p puranam of Sivagnana Swamigal and Tanikai p puranam of Kachiyappa Munivar and Tiruvilaiyatal.
Puranam of Paranjothi, as representative works of Tamil Talapuranam

For comparative analysis of Mahatmyam and Talapuranam we will confine our discussion to Cidambara Mahatmyam and Koyil Puranam and Halasya Mahatmyam and Tiruvilaiyatal Puranam.

Methodology adopted

As the subject of this research is "Sthalapuraṇas in Sanskrit and Tamil", the methodology used here is essentially analytical, comprehensive and critical. Comparative methodology is also employed, wherever warranted.