AN INTRODUCTION TO RELIGION AND PHILOSOPHY - TĒVĀRAM AND TIVVIYAPPIRAPANTAM

Dr. R. VIJAYALAKSHMY

INTERNATIONAL INSTITUTE OF TAMIL STUDIES

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AN INTRODUCTION
TO
RELIGION AND PHILOSOPHY -
TĒVĀRAM AND TIVVĪYAPPIRAPANTAM

Dr. R. VIJAYALAKSHMY

International Institute of Tamil Studies
C.P.T. Campus, Taramani,
Chennai - 600 113
BIBLIOGRAPHICAL DATA

Title of the Book: An Introduction to Religion and Philosophy-
Tevaram and Tiviyapirapantam

Author: Dr. R. Vijayalakshmy, D. Phil. (Oxon).

Publisher & ©: International Institute of Tamil Studies
C.I.T. Campus, Chennai 600 113.

Publication No: 413

Language: English

Edition: First

Date of Publication: 2001

Paper Used: 18.6 kg TNPL Maplitho

Size of the Book: 1/8 Demy

Printing type Used: 12 points

No. of Pages: xvi + 664

No. of Copies: 1000

Price: Rs. 200/-

Printed by: United Bind Graphics
101-D (189-D) Royappettah High Rd.,
Mylapore, Chennai - 4.

Subject: Religion and Philosophy
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Dr. S. Ramar Ilango
Director
International Institute of Tamil Studies
Taramani, Chennai - 600 113.

FOREWORD

This book on 'An Introduction to Religion and Philosophy - Tēvāram and Tivviyappirapantam' by Dr. Mrs. R. Vijayalakshmy is a pioneering effort to bring the heritage of Tamils bequeathed by Śaiva and Vaiṣṇava saints to a wider audience through the English language.

Dr. Mrs. R. Vijayalakshmy was an Associate Professor in the Faculty of Overseas Tamils at our Institute. She is a multilingual with a command of Tamil, English, Sanskrit, Prakrit, Sinhalese and German languages. She obtained her D.Phil. from the University of Oxford, England for a Comparative Study of "The interaction between Tamil and Sanskrit as reflected in the Civakacintāmani". Later she was a fellow of the prestigious Alexander-von-Humboldt Foundation in Germany.

The present work is the outcome of a research project which was sponsored by the University Grants Commission, New Delhi, when she was at our Institute. This topic is one of great current interest to people interested in the contribution of Śaiva Nāyaṉmārs and Vaiṣṇava Ālvārs and our Institute is happy in publishing this book. Three of her major works, 'A Study of the Peruṅkatai', 'Tamilakattil Ācivakarkal' and 'Tamilāka Makaḷir' have already been published by our Institute.

I take this opportunity to wish the author a fruitful academic life in the days to come. I express my gratitude to the Chairman of this Institute and Hon.Minister for Education, Mr. M. Thambithurai for giving constant encouragement. I also thank Mr. P.A. Ramaiah, I.A.S., the Secretary for Tamil Culture and Religious endowment and Mr. D. Chandrasekaran, I.A.S., the Additional Secretary for Tamil Culture and Development, for the encouragement given to develop this Institute. My thanks are also to the United Bind Graphics for the neat execution of this book.

Director
ACKNOWLEDGEMENT

This book is the outcome of the project supported by the University Grants Commission and was carried out at the International Institute of Tamil Studies. I would like to thank the University Grants Commission and the Director, Dr. S. Ramar Ilango, who encouraged me to take up this project and helped me at every stage of the work.

I would like to thank all those who contributed to this project: Ms. S. Geetha, Ms. S. Rajarajeswari, Ms. Radhika Gopal, Ms. S. Latha and Ms. Mamta Dash. I would like to specially thank Ms. K. Latha who stood by me from the beginning to the end and without whose help this work could not have taken the present form. My thanks are also due to Prof. Narasimbhachary, who went through the section on Vaisnava Philosophy and gave valuable suggestions.

My sincere thanks to Mr. C. Vedanarayanan, who guided us on some of our field trips to temples. I would like to express my gratitude to Mr. T.N. Ramachandran of Tanjavur and Prof. S. Raman of Kanchipuram for the fruitful discussions in the course of my work and also for providing important source material for the project. I would like to thank Mr. Balaji of the Triplicane Temple for readily lending me copies of commentaries on the Tivviyappirapantam and Professor K. Kalyanakrishnan of the Department of Computer Science and Engineering, Indian Institute of Technology, Chennai, who helped me in maintaining my computer and data entry. My thanks are also due to Mr. S. Rajan who assisted me in entering data in the computer.

I would also like to thank the Staff of the International Institute of Tamil Studies, The Adayar Library, The Kuppuswamy Sastrl Research Institute, Mylapore and U.V. Swaminatha Iyer Library. I also place on record my appreciation of the services rendered by Mrs. N. Lakshmi, DTP Staff of the International Institute of Tamil Studies.

Finally I thank my family for the constant support in completing this book.

R. Vijayalakshmy
## TRANSLITERATION: TAMIL

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# Transliteration: Sanskrit

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Note: The characters in the table represent the transliteration of Sanskrit into Roman script.
LIST OF ABBREVIATIONS
(in English Alphabetical Order)

1. A.B. - Aitreya Brāhmaṇa
2. A.V. - Atharva Veda
3. Akam. - Akanānūru
4. B. Vai. P. - Brahma Vaivarta Purāṇa
5. Bha. P. - Bhāgavata Purāṇa
8. Cilap. - Cilappatikāram
9. Gar. P. - Garuḍa Purāṇa
10. Kali. - Kalitokai
11. Kula. - Kulacekarālvār
12. M.P. - Matsya Purāṇa
13. Maitri Up. - Maitri Upaniṣad
14. Matura. - Maturakaviyālvār
15. Mbh. - Mahābhārata
16. Mullai. - Mullaippātu
17. Nam. - Nammālvār
18. Nar. P. - Narasimha Purāṇa
19. Pari. - Paripāṭal
20. Peri. - Periyālvār
21. Peri. Tiru. - Periya Tirumolji
22. Periya P. - Periya Purāṇam
23. Perumpāṇ - Perumpāṇāṟṟuppati
24. Pēy. - Pēyālvār
25. Poykai' - Poykaiyālvār
26. Pūt. - Pūttattālvār
27. R.V. - Rg Veda
28. Ś. Bh. - Śatapatha Brāhmaṇa
29. Sk. P. - Skanda Purāṇa
30. Śvet. Up. - Śvetāsvatara Upaniṣad
31. Tirunāllicai - Tirunāllicaiyālvār
32. Tirumaṇ. - Tirumāṇkaiyālvār
33. Tiruppāṇ - Tiruppāṇālvār
34. Tonṭ - Tonṭaratippotiyālvār
35. T.V.M. - Tiruvāyamoji
36. V.S. - Vajasaneyi Samhitā
37. Val. Ram. - Vālmiki Rāmāyaṇa
38. Vi.P. - Viṣṇupurāṇa
INTRODUCTION

This book deals with the following important aspects of Tēvāram and Tivviyapirapantam: their composers, the sacred shrines at which these compositions were sung by them and the philosophical concepts underlying them. There are two types of readers whom this companion addresses: one is the lay reader with a religious purpose and the other is the scholar who wishes to study these texts in depth in order to carry out research studies.

The Tēvāram and the Tivviyappirapantam are devotional songs sung by Nāyaṇmārs, the Śaiva saints and Āḻvārs, the Vaiṣṇava saints. The influence of the non-Vedic religions like Jainism, and Buddhism was at its peak during the medieval period (post Caṅkam period). Not only the people of the Tamil land but also the kings were drawn towards the concepts of these religions. Śaiva and Vaiṣṇava devotees, therefore, felt an urgent need to revive Śaivism and Vaiṣṇavism in Tamil Nadu and retrieve the country from the hold of the non-Vedic religions. The Āḻvārs and Nāyaṇmārs dedicated their lives to this mission and as a result, Tamil literature was enriched by their devotional songs. They headed the Bhakti movement in the Tamil land.

The term 'bhakti' is generally understood as the deep attachment of a devotee to God. The path of bhakti is different from the path of Jñāna. The term bhakti derives from the Sanskrit root "Bhaj" with the suffix "Ktin(ti)". This word can mean participation, separation, experience, loyalty, faithfulness, practice, reverence, love and devotion. Pāṇini, in his Āṣṭādhyāyī (iii: 3:18), uses this term in the sense of excessive fondness and devotion. In Tamil, aṉpu, pakti, kātal and avā all signify bhakti in one way or the other. The experience of bhakti has been one of the most remarkable and important characteristics in the religious history of India and it has influenced
almost all aspects of Indian religion. The Bhāgavata purāṇa (75: 23-24) describes bhakti with its important characteristics in the following verse.

```
śravaṇāṁ kārtanaṁ viṣṇoḥ smaraṇaṁ: pāda-sevanam ∥
arcanaṁ vandaṇaṁ dāśyaṁ sakhyam ātmanivedanaṁ //
pumśārpita viṣṇu bhaktiścena nava-lakṣaṇāḥ ∥
```

(If one offers his devotion with the following nine characteristics to Lord Visnu, hearing, singing, remembering, serving at His feet worshipping, paying salutation, being enslaved to Him, being friendly with Him and surrendering oneself to Him, it will be considered as reverence paid to Him.)

The period between the seventh century A.D. and the tenth century A.D. is identified by scholars as the period in which Bhakti cult in Tamil Nadu was at its peak. A general overview of all the bhakti literature which arose during this period points to the fact that they are mostly an out-growth from the earliest available literature Viz. The Caṅkam works. The Caṅkam poems spoke of an indigenous South Indian religion, but not with much mythology. Mostly, they dealt with things related to human beings and their activities. The poems were divided into Akam (inner) and Puram (outer) and the former spoke of all situations of love and the latter all themes other than love. The experiences in love poems are depersonalised and universalized.

The advocates of the heterodox religions, Jainism, Buddhism and Ājivikism, which came into existence against Vedic rituals, started migrating into Tamil Nadu even at very early times. These religions insisted on the impermanence of life on earth and the liberation of the soul. They did not believe in God and for the Buddhists and the Jains, eradication of the accumulated karmas acquired in various birth is important to attain liberation. Ājivikas, the fatalists of India, believed neither in God nor in Karmas but only in fate. All these heterodox religions propagated Ahimsa, non-violence. The rulers and the people of Tamil Nadu were fascinated by the teachings of these religions and a large number of them embraced these religions. This new wave
and its influence created alarm and anxiety in the minds of the followers of Śaivism and Vaiṣṇavism and they also sensed the aggressive expansion of these religions. Jains, Buddhists and Ājivikas learnt the language of the Tamils and wrote several works in Tamil. A large number of ethical works were written by Jains and Buddhists. Therefore, a need was felt to re-establish Śaivism and Vaiṣṇavism and to root out the heterodox religions from Tamil Nadu. This atmosphere gave rise to a new type of literature called Bhakti literature. Śiva and Nārāyaṇa were the major deities around whom this literature was created. The three Śaiva saints (Nāyānmārs), viz. Tirunānacampantar (Campantar), Tirunāvukkaracar (Appar), Cuntaramūrti (Cuntarar) and the twelve Vaiṣṇava Ālvārs Viz. Poykaiyālvār (Poykai.), Pūtattālvār (Pūt.), Pēyālvār (Pēy.), Periyālvār (Peri.), Āntāl, Maturakaviyālvār (Matura.), Nammālvār (Nam.), Kulacēkarālvār (Kula.), Tirumālaiyālvār (Tirumālai.), Tontarāṭipoṭiyālvār (Tont.), Tiruppānālvār (Tiruppān.) and Tirumāṅkaiyālvār (Tirumaṅ.) were the main exponents of the bhakti cult.

These Nāyānmārs and Ālvārs were from all walks of life and many of them travelled from place to place with their devotees and followers. They sang the praise of their Lords, either Śiva or Viṣṇu, and this new type of devotion brought out a spontaneous overflow of love for God. The under-current of all bhakti literature was the mixture of complete self-surrender and feeling of oneness with God. The lines:

\[\text{tantum tannaik konṭatam unnaic} \]
\[\text{caṅkarā ār kolō caturar}......................\]

(I have given myself and taken you (in return). Caṅkarā! Who is the cleverer (of the two ).........?) of Māṇikkavācakar and the lines,

\[\text{unnaikkont ennul vaittēn} \]
\[\text{ennaiyum unnuḷ iṭṭēn}.............\]

(I have placed You in me and myself in You.............) of Peri. exemplify the kind of bhakti the Nāyānmārs and Ālvārs had for their Lords.
In the bhakti literature, these saints have employed various techniques to pour out their devotion and love to their God and some of these were the techniques of the Akam poems of the Caṅkam literature. Most of the Akam poems contain the emotional outpouring of a character and this model served well for the Nāyaṇmārs and Ālvārs. This is especially so in the case of the Ālvārs who express their intense emotional love for God and their mental agony due to separation from God. The yearning of these saints for God had no bounds.

The Ālvārs fancied themselves as mother, a pining lady yearning to unite with the Eternal Lord, a friend who worries about the young lady who craves for her Lord, the lover etc. They were so much in love with God that they even try to send messages to God through animate and sometimes inanimate objects. The poems of Periyālvār treating himself as the mother of Kṛṣṇa, the divine child, was a trail blazer to a new literary work called Pillaiattamil. Kulacakarālvār identified himself with Daśaratha, the father of Rāma steeped in devotion. Though the Śaiva saints used these Akam conventions less extensively than the Ālvārs, their songs are as authentic and emotionally rich as the poem of the Ālvārs. Mānikkovācakaar went one step ahead and composed a devotional book called Tirukkovaiyar, which is almost an Akattinai work. These ardent devotees of God were also revered and held equal in rank to the Gods themselves. The following verse of Nampiyāntārnampi, in the eleventh Tirumūrāi, exemplifies this idea,

pon ār matil cūl pukalikku aracai arukar tānkal
ten nāttu aran āṭṭa ciṅkattinai em ciyan ivan enru
an nāl kalalait tiruvāy moliṅka āruḷi ceyta
eṅ ānaiyaip pāṇivārkku ilai yamālayamē

(One does not have to go to the abode of Yama if one worships (Nāṇacampanṭar) the elephant who spoke the divine words referring to Śiva, in his prattles, the king of Pukali (Cikāli), the lion who razed down the southern fort of the Jains).
The Śaiva saint Cuntaramurti also expresses the same loyalty and devotion to the devotees of Śiva in his *Tiruttomṭarttokai* (VII:9-10).

These saints have also freely used mythological stories about Śiva and Viṣṇu to evoke deep emotions in the minds of those who hear and sing the verses. They succeeded in rekindling faith in Śaivism and Vaiṣṇavism in the minds of the people of Tamil Nadu which, in turn, caused a decline of the Jains and the Buddhists. They made it a point even to ridicule and criticize the beliefs of the heterodox religions in their hymns. They were also able to reconvert the kings who embraced the Jaina religion to Hinduism. The Pallava king Mahendravarman (600-630A.D.), who persecuted Appar, was converted back to Śaivism by Appar himself. Likewise, a Paṇḍya king was converted by Campantar. Both of them had to reestablish their faith by confronting the Jains.

The Āḻvārs and the Nāyaṇmārs came from all four varṇas and belonged to various castes. By virtue of their devotion to their chosen deity, either Śiva or Viṣṇu, they were all deemed equal. Very few of them belonged to the socially dominant Brahmin caste. For instance, Tiruppanāḻvār belonged to a caste which is quite low in the social hierarchy and did Kaṇṇappanāṉār, who was a hunter. But, all distinctions of class and caste were forgotten in the great surge of Bhakti.

Thus Bhakti literature created a casteless society. It was, in general, a mission which brought the sub-continent together as one nation in spite of local differences which were determined by the different sociological, political and economic conditions.

It may be relevant to give a brief explanation of the methodology followed in this book. The book is divided into three sections. The first section consists of entries on the sixty three Nāyaṇmārs and the twelve Āḻvārs. The second section is devoted to the Śaiva and Vaiṣṇava Sthalas-temples at which the verses of the Tevāram and the Tivviiyappirapantam were rendered. The last section deals with some important philosophical concepts found in the two texts.
The first section deals with the sixty three Nāyanmārs and the twelve Ālvārs. Out of these sixty three Nāyanmārs, Appar, Campbell and Cuntarar are the authors of the Tēvāram. The names of the other sixty Nāyanmārs have been mentioned, by Cuntarar, in a patikam called Tiruttoṇṭartokai (vii.39). The complete life history of the three Nāyanmārs, the miracles associated with them and the sthalas visited by them (approximately in the order in which they travelled, based on the Periya purāṇam1) have been given in these entries. As for the other sixty, a brief life history has been given. The entries on the Ālvārs also give their life history and the names of their works, apart from pointing out some significant features of these works. These entries are based mainly on the accounts found in 'The South-Indian Ālvārs'2, 'Ālvārkal Vaipavam'3 and the Tivviyap pirapantam text edited by Mayilai Mātava Tācan.4

The second section is on the one hundred and eight Vaiṣṇava sthalas and the two hundred and seventy six Śaiva sthalas. The entries contain information in the following order: the location of the sthala, the names of the deities, the tala firttam and the vṛkṣam. The entries on the Vaiṣṇava sthalas give the names of the utcavar deities and the vimāṇam in addition to the above. This is followed by the tala purāṇam (the mythology of the sthala), the special features of the sthala and, finally, the numbers of the verses rendered by the Ālvārs/Nāyanmārs on the sthala. The numbers given for the Tēvāram verses refer to the

2. Varadachari. K.C. Alvars of South India, Bomaby, Bharatiya Vidya Bhavan.
edition of the French Institute, Pondichery\(^5\) and, for the Tivviyappirapantam verses, to the edition of Tiruvēṅkaṭattāṁ Tirumanṛṇam\(^6\). The information given in these entries is based upon ‘Tiruttalaṅkāl Varalārū’\(^7\) and ‘Tirumūṟait Talaṅkāl’ by Jeyasenthinātan\(^8\) for the Śaiva sthalas and the ‘108 Vaiṣṇava Tivyatēca Vaipavam’\(^9\) and ‘108 Vaiṣṇava Tivyatēca Varalārū’\(^10\) for the Vaiṣṇava sthalas. I have tried to visit as many sthalas as possible and have incorporated information gathered during this field work.

The final section is made up of entries on some important philosophical concepts found in the Tēvāram and the Tivviyap pirapantam. The first two entries are on Śiva and Nārāyaṇa, the two main deities of the verses of the Tēvāram and the Tivviyappirapantam, respectively. The germ of the concepts of the two philosophical systems, Śaiva Siddhānta and Visisṭādvaīta, are found in these texts. The entries in this section take up terms invested with philosophical implications used in the two texts and trace their evolution into the forms they assumed in the two philosophical systems. This has been done to give a clear picture of the terms used in the two texts as they are understood now, in the light of Śaiva Siddhānta and Visisṭādvaīta.


This book, thus, attempts to put together some important details, necessary for a complete understanding of the two texts, to aid researchers who are interested in them. Each section in this book could lead to a full-fledged research work in itself. It is hoped that this would serve as a source-book for further research work in the field.
NAYANMARS
ATIPATTAR

Atipattar was a fisherman who lived in Tulaippāti in Nākappaṭṭinam. Everyday, he used to set free a fish from his catch as his offering to Śiva.

Even when he got a single fish, he used to set it free. This happened continuously for days together. Atipattar and his family went without food. One day, he captured a gold fish with gems studded on it, which too he set free without being overcome by greed. Śiva was pleased with his devotion and determination and appeared before Atipattar. Atipattar worshipped Śiva and, thereafter, he lived at Śivaloka.

Cuntarar mentions Atipattar in the following line:

\[\text{viri tirai cūl kaṭal nākai atipattarkku atiyēń} \]

\[\text{Cuntarar VII : 39.7:2}\]

(I am the slave of Atipattar who lived in Nākai surrounded by the sea.) This episode is also described in the Periya P (vv. 3997-4016).

APPŪTIYATIKAṆ

Appūtiyātikāḷ is one of the sixty three Nāyanaṁārs. He was born in Tiṅkāḷūr. He was a devotee of Śiva and also revered Appar. He named his son, his house and all his belongings after Appar.

Once, when Appar was on a pilgrimage, he went to Tiṅkāḷūr and came across several name boards and many places in Tiṅkāḷūr, bearing his name. He came to know about Appūti and his devotion and visited his house.

Appūti was very happy to see him. He requested Appar to have food at his place and Appar accepted the invitation. Appūti, then, asked his son to cut a banana leaf to serve food for Appar. The son, who went to cut the leaf, was bitten by a snake. He gave the leaf to his mother and said that his death should not be known to Appar as he would not have his lunch then. His mother informed her husband of the death of their son. They rolled him in a mat and kept him aside and, hiding their grief, they served food to Appar. Appar asked Appūti to call his son so that they could have lunch together to which Appūti replied that his son had gone out. Appar decided to wait for him. Unable to keep him waiting, Appūti told the truth to Appar.

Appar rendered the patikam beginning ‘Onru Kolām’ (IV. 18) in praise of Śiva. The boy came back to life when Appar recited the patikam and
Appūṭi was infinitely grateful to Appar. Appar, then, stayed at Tiṅkaḷūr for a few days and then proceeded on his pilgrimage according to the Periya P.

Cuntarar mentions Appūṭi in the following line in his Tiruttonṭattokai

oru namppi appūṭi aṭiyārkkumāṭiyēṅ. Cuntarar VII. 39.4:3

(I am the slave of Appūṭi.)

The chapter on Appūṭi aṭṭikal in Periya P. (vv. 1788 - 1832) describes this episode.

AMARNĪTI NĀYANĀR

Amarnīti was born in Palaiyārai near Tanjavur. He was a devotee of Śiva and, being a businessman, he had accumulated enough wealth. He spent much of his wealth in feeding the devotees of God, providing them with shelter and clothes. He built a maṭām near Tirunallūr for the devotees visiting the temple.

Śiva wanted to test Amarnīti before bestowing His grace upon him. He went to the maṭām at Tirunallūr in the guise of a Brahmāṇa Brahmaṉacārī. Amarnīti welcomed him and extended his hospitality. The brahmāṇa gave him a loin cloth and asked him to safeguard it, till he returned from his bath. After sometime, the brahmāṇa came back and asked for his loin cloth. To his consternation, Amarnīti could not find it and said he would give a new cloth. But, the brahmāṇa refused to take it and accused Amarnīti of stealing his cloth. Eventually, he agreed to accept a new cloth if it was equal in weight to another loin cloth he had. The brahmāṇa placed his loin cloth on one scale of a balance. Amarnīti brought clothes of silk cotton and other materials and left them on the other scale, but the scales of the balance did not become equal. He, then brought gold and silver, which too were not equal to the single loin cloth. Amarnīti offered to place himself and his family on one side of the balance to equalise the cloth. He chanted the Paṇcākṣara mantra and stood on the balance with his wife and children praying to God that, if his service to the devotees was true, it should balance. The scales finally were balanced. Śiva was pleased with the devotion of Amarnīti and revealed himself to Amarnīti. Amarnīti reached Kailāsa with his family. (Periya P. vv. 502-550)
Cuntarar mentions Amarniti nayanar in one his patikams as:

'alli men mullaiyam"r amarnitikku a[iyen

Cuntarar VII:39:1:4

(I am the slave of the Amarniti who wears the garland woven with soft mullal and waterlily.)

ARIVATTAYAR

The original name of Arivattayar was Tayanar. He lived in Ka絵manikalam. He used to offer rice grains of high quality, greens and mangoes to the lord of this sthala.

Gradually his wealth dwindled and he became poor. He reached a state where he could not offer rice of good quality to Siva. He became an agriculture labourer in the fields and collected the rice grains as his wages. He offered the grains of a superior quality to Siva and kept the inferior quality of rice for his consumption. When he got a job in the fertile fields which yielded quality paddy he offered everything to God and hence had to go without any rice for his food. His wife plucked greens from the garden and cooked them for him, but the greens too were exhausted at the end of their yielding season and they remained hungry. Tayanar became very weak.

One day, while he was carrying food for Siva, followed by his wife with paicagavya, Tayanar fainted and fell on the ground. The food was scattered on the ground, Tayanar was overcome with grief and decided to kill himself, since he could not offer food to God. When he was about to sever his neck with his scythe, he heard the sound of somebody eating mangoes. Siva appeared before Tayanar and stopped him from killing himself. He took Tayanar and his wife to Kailasa. He came to be called Arivattayar from the association of the 'arival' (scythe) with which he attempted to kill himself. Cuntarar refers to him as follows

'Egenicat va! tayen, a[iyarkkur a[iyen'  Cuntarar VII:39:2:3

This episode is referred to in the Periya. P. (vv. 908-930).

ANAYA NAYANAR

Anaya nayanar was born in Tirumankalam in a family of cowherds. He was a devotee of Siva. Everyday, he used to take the cattle to graze and
bring them back in the evening. While herding the cattle, he used to play his flute.

One day, he saw a konrai tree and visualised it to be Śiva, who is adorned with konrai. He sat near the tree and played his flute continuously. Days went by and Ānāya nāyanār forgot himself, immersed in the music, playing his flute, without food or water. The cattle were attracted by the music. The music from his flute filled the whole world. Śiva was moved by it and appeared before Ānāya nāyanār and took him to Śivaloka. (Periya P. vv. 931-972)

Cuntarar refers to Ānāyar as

'alai malinta pūnap mañkai ānāyarkkum aṭiyōn'

_Cuntarar VII:39:2_

**ICAIṆĀNI**

IcaiṆāniyār is the wife of Caṭaiyaṇār and the mother of Cuntarar. She is also considered as one of the sixty three nāyanmārs. Cuntarar mentions her in his Tiruttonṭattokai in the following lines:

................. caṭaiyaṇ  
icaĩṇāni kāṭalāṇ tiru nāvalūrk kōn  

_Cuntarar VII:39:11:3_

Cuntarar refers to himself as the one who was loved most by Caṭaiyaṇ (his father) and IcaiṆāni (his mother)

Periya P. (VV. 4233) also refers to her in the chapter on IcaiṆāniyār.

**ITAṆKALI**

Itaṅkali was the king of Kotumpālūr and was a devotee of Śiva as well as a patron of Śaivism.

A Śaivite saint who lived in his kingdom, used to prepare food and offer it to several devotees. One day, the saint did not have enough money to feed the devotees. That night, he went to the palace and stole rice grains from the store house of the palace but was caught by the guards and was taken to the king.

The saint explained the reason for this theft to the king. On hearing it, the king ordered his men to open the store house. He sent messages all over
the country for all Śaiva saints to come and avail themselves of whatever they needed. Thus, he removed the distress of many Śaiva saints. Čuntarar mentions him in his Tiruttuntattokai in the following lines:

\[
\text{matā cūlnā tār nampi itāṅkalikkum} \\
\text{.........} \\
\text{atiyarikkum atiyēn.}
\]

Čuntarar VIII. 39:9:2

(I am the slave of the slave of Iṭaṅkalī)

This story is also described in the chapter on Iṭaṅkalī nāyanār in Periya P. (vv. 4114-4124).

IYARPAKAI

Iyarpakai, a devotee of Śiva, is one of the sixty three nāyanmārs. He was born in Kāveripūmpāṭinam. He never could refuse help to any Śaiva devotee who came to him with his requests. One day, Śiva met him in the disguise of a brahmin, in order to test him. Iyarpakai received him with warmth and enquired about his requirement. The brahmin said that he wished to have the wife of Iyarpakai accompany him. Iyarpakai agreed to it immediately. The brahmin further requested Iyarpakai to guard him and the latter’s wife from the villagers till they crossed the village. So, Iyarpakai followed them.

When the villagers came to know of this, they attacked the brahmin with weapons, but Iyarpakai fought them and protected Śiva who was in the disguise of the brahmin. They reached the border safe and Iyarpakai was about to return when he heard the voice of Śiva. He rushed to the place and found that only his wife was there. Śiva was pleased with his magnanimous nature and revealed Himself, accompanied by Parvati. Čuntarar mentions Iyarpakai as the who never utters the word ‘no’ to anyone.

\[
\text{illaiyē ennāta iyarpakaiikkum atiyēn} \\
\]

Čuntarar VII: 39:1:2

(I am also the devotee of Iyarpakai who never refuses.)

Periya P. (vv 404-439) describes this episode in the chapter on Iyarpakai nāyanār.

ILAIYĀNKUTI MĀRAN

Iḷaiyāṅkutimāran was born in Iḷaiyāṅkuti. He used to offer food to all anyone who came to his house anytime of the day. Once, Śiva visited him
in the disguise of an old man to test his generosity. At that time, Iḷaiyānkuṭimāran was in extreme poverty. When he saw Śiva an old man, he requested him to take rest and decided to collect the grains which he had sowed in his field for food. His wife cooked food from those grains with great difficulty. Śiva was pleased with his service and appeared before Iḷaiyānkuṭimāran and bestowed His grace on him.

Cuntarar mentions Iḷaiyānkuṭi in the following line:

Iḷaiyānkuṭimāran atiyārkkum atiyēn

(I am (also) the slave of the slave of Iḷaiyānkuṭimāran).

Periya P. (vv. 440-466) describes this episode.

**URUTTIRAPACUPATI**

Urttirapacupati was born in Tiruttalai. He used to chant the mantra ‘Śri rudram’ standing in a pond immersed up to his neck. He was known as Urttira Pacupati since he chanted the Śri rudram. Cuntarar refers to him in the following line:

... uruttirapacupatikkum atiyēn  Cuntarar VII:39:3:1

(I am also the slave of Urttirapacupati)

The chapter on Urttirapacupati Nāyānār in Periya P. (vv. 1036-1045) gives his life history.

**ERIPATTANĀYANĀR**

Eripattanāyānār lived in Karuvūr. His main duty was to protect the devotees of Śiva. He used to carry an axe with him to do this.

In Karuvūr, there was a famous Śiva temple in the sthala of Ānilai. A devotee known as Civakāmiyāntār served the Lord by bringing flowers. One day, when he was carrying flowers to the temple the elephant of the king Pukalecōla nāyānār snatched the flowers from him and threw them away. Civakāmiyāntār, enraged on seeing the flowers meant for Śiva wasted, started screaming. Eripattar, who was nearby, heard this voice and rushed to him. Civakāmiyāntār narrated the incident to him. Eripattar followed the elephant and pulled out both the tusks of the elephant.
The king heard of this incident and went to the spot. He was angry because his elephant as well as his men were killed, but when he came to know that the killer was a Śiva devotee, he realised that it must have been the mistake of the Elephant. Eripattar narrated the incident in detail. The king admitted that he was also responsible for harassing Civakāmiyāntār and felt that he himself should die. He thought that he was not worthy to be killed by the axe of Eripattar. So he attempted to kill himself. Eripattar was moved by his respect for the devotees of Śiva and he felt guilty for having killed the king’s men. So, he decided to sever his own head with his axe. At this point, a voice was heard in the sky which said that these incidents took place by the order of Śiva to reveal the greatness of Eripattar and Pukalccōla nāyanār, the Cōla king.

This episode is described in Periya P. (vv. 551-607)

Cuntarar mentions Eripatta nāyanār in his Tiruttonṭattokai in the following line:

‘ilai malinta vēl nampi eripattarkkm atiyēn’  Cuntarar VII:39:2:1

EYARKŪNKALIKKĀMAN

Eyarkōṇ was born in Perumaṅkalam in the Cōla kingdom. He performed several services to the Śiva temple at Tiruppankūr. He was the commander-in-chief of the Cōla army.

Eyarkōṇ heard that Cuntarar had sent Śiva as a messenger to his wife Pāravai in order to settle their quarrel. He considered it as an insult to Śiva and was very angry with Cuntarar for making use of Śiva for such purposes. Śiva wanted to clear this misunderstanding between Eyarkōṇ and Cuntarar. He made Eyarkōṇ suffer from a stomach disorder and appeared in the dream of Cuntarar and requested him to cure Eyarkōṇ’s pain.

Cuntarar reached the place of Eyarkōṇ, to carry out Śiva’s request. Eyarkōṇ, unwilling to be cured by Cuntarar, killed himself with a knife. Cuntarar rendered a patikam and brought him back to life. Their enmity ended and they became friends, says the Periya P. (VV. 3160 - 3596).

Cuntarar speaks about Eyarkōṇ in his Tiruttonṭattokai in the following line:

ēyarkōṅkalikkāman atiyārkkum atiyēn  Cuntarar VII:39:5:2

(I am also the slave of the slave of Eyarkōṅkalikkāman.)
ENATI

Enatinayanar, one of the sixty three nayanmars, was born in Eyinanur. He was a devotee of Siva. He was a warrior and trained soldiers in the army. He was also an ardent devotee of Siva. Another warrior, by name Aticuran, a relative of Enati, lived there, but considered Enati as his rival. In order to defeat Enati, Aticuran, with his students, met Enati and challenged him to fight. When Aticuran lost the battle, he vowed to kill Enati.

Aticuran, then, challenged Enati for a duel. Enati met Aticuran on the battlefield unaccompanied by his students. Aticuran smeared the sacred ash on his forehead and covered it with his shield and reached the spot. When Enati geared up to meet him in combat, he removed the shield from his face. On seeing the ash on his face, Enati, believing him to be a devotee of Siva, refused to attack him, but Aticuran threw his knife at the hesitant Enati. Siva appeared before them and restored life to Enati. Periya P. (vv. 608 - 649) refers to this episode. Cuntarar refers to Enati thus:

(I am also the slave of Enati)

AIYATIKAL KATAVARKON

Aiyatikal Katavarkon was a Pallava king of Kanchipuram. He was a devotee of Siva and patronised Saivism. His devotion to Siva made him neglect his duties as a king. He crowned his son as the king of Kanchipuram and went on a pilgrimage to the various Siva sthalas. Periya P. (vv. 4051-4059) mentions that he rendered verses on all the sthalas and attained liberation.

Cuntarar refers to him in the following lines:

iaiyatikalapatavarkkm atiyarkkm atiyen Cuntarar 39:7:4
(I am also the slave of the slave of Aiyatikal Katavarkon.)

KANANATAR

Kananatar was born in Cirkali. He served the Siva temple of Cirkali as well as the devotees who rendered songs, strung garlands and performed other services at the temple. He also considered Campantar as his teacher and held him in high regard. Siva was pleased with his devotion and service, and, by His grace, Kananatar became the leader of the Siva ganas.
Periya P. (vv. 3928 - 3934) also describes Kaṇanātar as a great devotee, in the chapter on Kaṇanātar.

Cuntarar mentions Kaṇanātar in the following lines:


(I am also the slave of the slave of Kaṇanātan of Kāli (Cirkāli))

KAṆAMPULLAR

Kaṇampullar lived in Irukkuvēḷūr. Everyday, he used to light all the lamps in the local Śiva temple, the expenditure for which was borne by him. In course of time he became very poor. He went to Citamparam and sold some of his house hold articles in order to have some money for the expenditure of lighting lamps. When all the articles he had were sold, he began cutting grass and sold it. Out of that money he illuminated the temple. Hence, he was known as Kaṇampullar. One day, the bundles of grass could not be sold. Kaṇampullar made wicks out of the grass and lit the lamps, but, they were not enough. He then cut his locks and made wicks out of them. Moved by his devotion, Śiva appeared before Kaṇampullar and blessed him.

Cuntarar mentions Kaṇampullar in the following lines:

karaikkamān kalalatīyē kāppuk koṇṭirunta
kaṇampullar nampikkum .......... .......... āṭiyēn


(I am also the slave of Kaṇampulla nampi who always took refuge at the feet of the one with a dark throat (Śiva).)

This episode, regarding Kaṇampulla, is narrated in the chapter on Kaṇampulla nāyaṇār in Periya P. (VV. 4060 - 4073).

KAṆṆAPPAR

Kaṇṇappar is one of the sixty three nāyaṇmārs who gave away his eyes to the bleeding Śiva liṅga.

Once a hunter known as Tiṇṭan* found a liṅga in a forest. Tiṇṭan became devoted to the liṅga and he offered worship daily. He would bring water in his mouth for the abhiṣeka and would offer meat offering. One
-day while he was worshipping, he found the right eye of the deity bleeding. Tinñan plucked his right eye using his arrow and placed it on the bleeding eye of Śiva. The bleeding in the right eye stopped, while the left eye started bleeding. Tinñan has plucked his other eye keeping his leg on Śiva's left eye to identify it as he had lost eyesight in the right eye also. Śiva pleased with his devotion, appeared in front of Tinñan addressing him as 'Kanñappar' because he gave his eye to Śiva. His eyes were restored by Śiva’s grace and he was known as Kanñappa nāyanār. According to the sthala purāṇam, this episode is said to have taken place at Kurukkai vīrattānam. It is to be noted that the sthala of Kālāhasti is also associated with this episode.

Appar speaks about this episode in his patikam in the following manner:

Kāppatu ór villum ampum. kaiyatu ór iraccipāram
töl perum cerupput toṭṭu tiya väyk kalacam āṭṭi
tip perum kankaḷ ceyya kurutinir olukat tan kañ
koppatum parrit koṇitar kurukka virattanārē. Appar IV: 49: 7

(Carrying the bow and arrow for protection with a handful of meat, his footwear placed on the bleeding eye, water in his mouth he (Kanñappar) gave his own eyes to replace the bleeding eyes (of Śiva) and the lord of Kurukkai virattānam accepted this)

The chapters on Kanñappa nāyanār of the Periya. P. speak about this episode in verses 177-186.

* later known as Kanñappar.

KALIKKAMPAN

Kalikkampan was a businessman and lived in Tiruppenṇākatam. He was a devotee of Śiva in the sthala of Tūnkānaimātam. He offered food to those who visited the temple.

One day, he brought a devotee to his house. In those days, it was a custom for the host to wash the feet of devotees when they entered the house before serving them food. The wife of Kalikkampan brought water in a vessel to wash the feet of the devotee. When she came near him, she recognised him to be a former servant. That caused a delay of few seconds. Kalikkampan thought that she was hesitant to wash the feet of the devotee, since he was their servant. He severed the hands of his wife who had hesitated
to wash the feet of the guest and then washed the feet of the devotee himself and ushered him inside the house. This devotion to Śiva made him one of the nāyanaṁśas.

Cuntarar speaks about this incident in his Tiruttāṇṭakam in the following lines:

kai taṁṭaṁ varicilaiyān kalikkanpan kaliyan

(I am also the slave of the slave of Kalikkanpan who chopped the hands (of his wife)).

This episode is also narrated in the chapter on Kalikkanpan in Periya. P. (vv. 4017 - 4026).

KALIYAN

Kaliyan lived in Tiru Orriyur. He was born in a family who were producers and traders of edible oil. Every day, he used to light lamps in the Śiva temple of Orriyur. Since oil was expensive and he had to use plenty of oil to illuminate the temple, his wealth dwindled, but Kaliyan managed to continue his service. Subsequently, he worked for daily wages and bought oil with the money. But, with innumerable workers and lack of employment, he was not able to work for many days. He sold his house hold articles umum by one. He reached a stage where there was virtually nothing at home. Eventually, he decided to sell his wife but there were no buyers for her.

He vowed that if he was unable to light the lamps that day, he would kill himself. He cleaned the lamps, placed the wicks and was about to cut his neck so that he could use his blood to light them. Śiva, moved by his love and devotion, appeared before Kaliyan and Kaliyan attained liberation.

Cuntarar states himself as the slave of Kaliyan in his Tiruttāṇṭakam in the following lines:

......... .......... .......... kaliyan

Periya. P. also describes the episode of Kaliyan in its chapter on Kaliyanāyanär (Periya. P. vv. 4027- 4043).
Kalarirrarivār was born in Koṭūṅkölūr, in Kerala, in a royal family. His real name was Perumākkōṭaiyār. He was a devotee of Śiva and offered worship to the Lord of Añcāikkālam.

During that time, the Cēra king Ĉeṅkōr Poraįyaṉ became an ascetic went away to the forest. His minister felt that Perumākkōṭaiyār was suitable to become the next king. They approached him with their request. Perumākkōṭaiyār could not refuse their request, but he was apprehensive of the responsibilities involved. He prayed to Śiva that he should be a ruler with moral values and also remain an ardent devotee of Śiva. Śiva answered his prayers. He was blessed with intelligence and abilities of a king by Śiva and became an adept at judging intuitively the people around him. He acquired the foresight to know when they would become his enemies. Therefore, he came to be known as Kalarirrarivār. Subsequently, he was crowned and he became the king.

After the coronation, he worshipped Śiva and went on a procession, on the back of an elephant. On the way, he saw a washerman who was carrying salt on his back. The salt had dissolved in the rain leaving white patches on the skin. Kalarirrarivār thought he was a devotee of Śiva with ashes smeared on his body and he offered him a seat next to himself on the elephant. Such was his love for the devotees of Śiva.

Everyday, when he offered worship to Śiva, he used to hear the tinkle of Śiva's anklets. One day, he did not hear the tinkling of the anklets. Kalarirrarivār thought that he had committed some error and was about to kill himself. Suddenly, he heard the sound of the anklets. He heard the voice of Śiva from the skies which said that he (Śiva) had forgotten himself listening to the patikams rendered by Cuntarar on him, at Citamparam. Hearing this from Śiva himself, Kalarirrarivār was eager to visit Citamparam and also to meet Cuntarar. On hearing that Cuntarar lived at Tiruvārūr, Kalarirrarivār went there and met Cuntarar and they became close friends. They went on a pilgrimage to many Śiva temples together and reached Koṭūṅkölūr. Cuntarar stayed with the king for sometime. Eventually, he wanted to get back to Tiruvārūr because he could not live without seeing the Lord of Tiruvārūr. Kalarirrarivār showered innumerable gifts on him and saw him off with great respect.
At a later period, Cuntarar visited Koṭukkölīr again and worshipped Śiva at Aṇcaikkalam along with Kalarirarivar. Both of them are said to have attained liberation at Aṇcaikkalam. (Periya P. vv. 3753 - 3927)

Cuntarar mentions Kalarirarivar in the following lines:


(I am also the slave of Kalarirarivar whose generosity is like that of the rains.)

**KALARCĪṆKAN**

Kalarciṅkan is one of the sixty three nāyanmārs. He was a Pallava king who supported Śaivism. Once, he went on a pilgrimage to various Śaiva sthalas with his wife, during the course of which they came to Tiru āṟūr.

At the time of their visits, in one of the maṇḍapas of the temple, beautiful flower fell on the floor. Kalarciṅkan’s wife took them up and smelt their fragrance, which was witnessed by another Nāyanmār, known as Ceruttaṇṇai who was serving in the temple. He was angry when he saw that the flowers, meant for the Lord, were smelt by a human being. The enraged Ceruttaṇṇai cut off the nose of the queen.

Kalarciṅkan, who also witnessed this, felt that, as the flowers were picked up by her hands first, the hands should be chopped off and he severed her hands. Śiva was moved by his devotion and blessed Kalarciṅkan. (Periya P.vv. 4101 - 4113).

Cuntarar mentions Kalarciṅkan in his Tiruttontatttokai in the following lines:

................. kalarciṅkan atiyārkkum atiyēn. Cuntarar VII:39:9:1

(I am also the slave of the slave of Kalarciṅkan.)

**KĀRI**

Kāri is one of the sixty three Nāyanmārs. He was a Tamil poet who lived at Tirukkaṭavūr. He used to write poetry in praise of Śiva and recite it to the kings. The kings, in return gave him gold in appreciation of his poems. He used the gold to offer food and render other services to the devotees of Śiva.
Cuntarar mentions him in the following line:


(I am the slave also of Kāri.)

In the chapter on Kāri Nāyanār the Periya P. describes his life (Periya P. vv. 4069 - 4073).

KĀRAIKKAL AMMAIYAR

Kāraikkal ammaiyyār (Lady of Kāraikkāl, a port city of Tamil Nadu) was originally called Pūnitavati. She was the daughter of a merchant called Taṇatattan. She was married to an affluent merchant called Paramatattan and the two lived happily at Kāraikkāl. Pūnitavati was an ardent devotee of Śiva.

Once, some men came to meet Paramatattan at his work spot on business and gave him two mangoes. He sent the mangoes home through a servant, planning to eat them at lunch. Meanwhile, a devotee of Śiva came to the house and Pūnitavati invited him to have food. She offered one of the mangoes to the devotee who relished it. The devotee rested for a while and went on his way. A little while later, Paramatattan returned and sat down for his lunch. Pūnitavati gave the other mango to him. He ate it and, finding it delicious, asked for the second one too. Pūnitavati was caught in a fix. She went in and prayed to Śiva. Immediately, a mango appeared in her hands and she gave it to her husband. Paramatattan ate it and found that this mango was far superior in taste to the other. He demanded an explanation from Pūnitavati and she told him all that had happened.

Paramatattan did not believe her story and was sceptical of her account of the miraculous appearance of the fruit. He asked her to produce another fruit in the same way. Once again, Pūnitavati prayed to Śiva and another fruit appeared in her hand. But, when she gave it to her husband, the fruit vanished. Paramatattan then felt that his wife was not a human being but a divine woman. With this realisation came the decision to separate from her as he felt he was unworthy of her. So, he embarked on a journey by sea and, on his return, instead of coming to Kāraikkāl, he went to the neighbouring Pāṇḍya Kingdom. He married the daughter of a merchant there and soon a daughter was born to them. He named the child after his first wife. When the relatives of Pūnitavati learnt of these events, they took her to Paramatattan.
with the intention of reuniting them. But Paramatattan refused to live with Punitavati, saying that she was a divine woman and, therefore, worthy of his reverence. He could not look upon her as his wife any more. He offered his respects to her and made the relatives pay obeisance to her. Punitavati then decided to dedicate her life to the devotion of Śiva and prayed to Him that her youth and beauty may be taken away since she was not going to live with her husband any more. She felt that her youth and beauty would only come in the way of her service to Śiva. Śiva answered her prayers and she was transformed into a skeletal figure. When this transformation took place, Punitavati composed the Arputattiruvantāti and Iraṭai maṇimālai.

She decided to go to the Kailāsa mountain, the abode of Śiva. When she reached the foot of the mountain, unwilling to defile it with her feet, she started to climb it moving on her hands. Pārvati, who saw the skeletal figure moving thus, was surprised and asked Śiva who it was. Śiva replied that it was a devotee very dear to him. When Punitavati reached the peak, Śiva addressed her as ‘ammaiyē’, a respectful term of address for a woman. She fell at His feet and worshipped Him. Śiva told her that He would fulfill any wish of hers. She wished to be released from the cycle of birth and death and also wished to witness His Divine dance while she sang. Śiva directed her to go to Palaiyanūr Tiruvālāṅkāṭu, where He promised to dance to her song. She returned from Kailāsa to Tiruvālāṅkāṭu, once again, moving on her hands. At Tiruvālāṅkāṭu, Śiva revealed to her HisŪrdhva Tāṇḍava and Kāraikkāl ammaiyyār sang the Mūttatiruppatikam beginning ‘Koṅkai tiraṅkī’.

Cuntarar refers to Kāraikkāl ammaiyyār in his Tirunottartokai and declares himself to be her servant thus:

....... pēyārkkum aṭiyēn. Cuntarar VII:39:4:2

The Tirunottar tiruvantāti also describes Kāraikkāl ammaiyyār’s journey to Kailāsa and her vision of Śiva and Pārvati thus:

nampan tirumalai nān mitiyēn enṛutāl iraṇtum
umpar mīnkat talaiyēl naṭantērē umai nakalum
cempon uruvan ‘en ammai’ enap perravai celuntēn
kompin kukukkāraikkālinīl mēya kulataṇnamē Periya P. (vv. 1722-1787)

KUŃKILIYAKKALAYAN

Kalaṇṇār / Kuṅkiliyakkalanṇār is one of the sixty three Nāyaṇmārś. He was born in Tirukkaṇṭavūr. Providing the Lord of Tirukkaṇṭavūr with
Kunthiliyam [Shoirea (Tripterocarp dammar)] was the daily ritual he performed in the temple.

Suddenly, his income dwindled and he became so poor that he did not have enough money even to feed his family. His wife gave him her wedding chain and asked him to sell it and buy food grains with that money. When Kalayanār was on the way to the market he saw a man selling kunthiliyam. Kalayanār bought it in exchange for the chain and gave it to the temple. His family was awaiting his arrival, but Kalayanār did not return till late in the night. Meanwhile, his family fell asleep, tired and hungry.

The wife of Kalayanār had a dream in which their house was filled with grains, gold and silver. She woke up and saw that, by the grace of Śiva, the house was filled with wealth. Śiva appeared in the dream of Kalayanār in the temple and ordered him to go and have food at his house. Kalayanār returned to his house and was surprised to see the wealth bestowed by the grace of Śiva in the house and he thanked Śiva.

Once, in the temple of Tiruppanantāl, the Śiva linga stood slanted in one direction. The King tied his elephants to the linga and pulled it, but the Līṅga could not be made to stand erect. Kalayanār, who heard this, tied himself to the Līṅga and pulled it to its original position and received the grace of Śiva. Periya P (vv. 836-870) also describes these events.

Cuntarar mentions him in the following line:

Kaṭavūrīl kalayanat anṭīyarkkum anṭiyen. Cuntarar VII:39:2:2

(...I am also the slave of the slave of Kalayan who lives in Kaṭavūr)

KULACCIRAİ

Kulaccirai was born in a place known as Maṇjamērkuṭi in Madurai. He became the minister of the Pāṇḍya King, Kūn Pāṇḍya. During the reign of Kūnpāṇḍya, Madurai and the rest of Tamilnadu was highly influenced by Jain ascetics and Buddhist monks. Kūnpāṇḍya himself was a patron of Jainism while his wife Maṇkaiyarkaraci and minister Kulaccirai were ardent devotees of Śiva. They reconverted the king to Śaivism by bringing Campantar to Madurai. Kulaccirai played an important role by inviting Campantar and requesting him to debate with the Jaina ascetics. Campantar refers to Kulaccirai thus: 
Maṅkaiyarkku aracōtu kulaccirai  

In Periya P. (vv. 1700-1710), the chapter on Kulaccirai nāyanār also provides information regarding him.

Cantarar refers to him as Perunampi in his Tiruttontattokai in the following lines.

.........
Perunampi kulaccirai tan atéiyarkum atéyēn.

(Cantarar VII:39:4:2)

(.......I am also the slave of the slave of Kulaccirai, the Perunampi).

KŪRRAN

Kūran was the king of Kaḷantai. He was a devotee of Śiva and was a patron of the devotees of Śiva.

Though Kūran was the king of only a small domain, he had captured many neighbouring cities and had accumulated wealth and arms equal to that of some of the big dynasties. Despite his wealth and military powers, he did not have a crown. The devotee requested the brahmins of Cidambaram to perform the consecration for him so that he could have a crown, but they refused saying that they performed the consecration only for the kings of the Cōla country.

The king prayed to Śiva asking Śiva to crown him with His feet. That night when he went to sleep, Śiva appeared in his dream and placed his feet as a crown on the head of the King. According to the Periya P. (vv. 3935 - 3943), the blessed king ruled the country for a long time and reached Śiva Loka finally.

Cantarar also refers to Kūran in the following lines:

ärkōntu vēlkūran kaḷantaik kōn atéyēn  
(Cantarar VII:39:6:4)

(I am the slave of Kūran the king of Kaḷantai, who possesses the sword.)

KÖCCEŅKAŅ

Köcceņkaņ was a Cōla king. He had been a spider, which used to offer worship to Śiva everyday, in his previous birth. Śiva, pleased with the
devotion of the spider, said that he would be born as a Cōla King in his next birth.

Cupatēvar was a Cōla king. He did not have children for a longtime. His wife Kamalavati prayed to Śiva to give her a child. Her prayers were answered and she conceived. When the child was about to be born, the court astrologer told her that if the child were to be born after sometime, he would be a great king. Kamalavati had her legs tied in an elevated position so that the delivery of the child could be delayed. When the child was born, his eyes were red because of the forcefully delayed birth. Therefore, the king and queen christened him as Köcceṇkaṇ meaning the red eyed one. Köcceṇkaṇ grew up and became the Cōla king. He recalled his previous life, became a devotee of Śiva and built many Śiva temples. He also built houses for the Brahmins who lived in Cidambaram and performed the temple rituals.

Cuntarar mentions him in his Tiruttontattokai in the following line:

\text{tennavaṉāy ulakānta ceṅkaṇārku aṭiyēn} \quad \text{Cuntarar VII:39:11:2}

(I am the slave of the Ceṅkaṇān, the one who ruled the earth.)

This episode is described in Periya P. (vv. 4202 - 4219).

\section*{Kōṭpuli}

Kōtpuli nāyaṇār one of the sixty three nāyaṁmārs was born in Nāṭiyattāṅkuti. He was the army chief for a Cōla king. Out of his salary, he used to buy and save rice and other grains for the use in the temple.

Once, the king ordered Kōtpuli to go to the warfront. Kōtpuli called his family and his other close relatives and instructed that the grains he had saved for the temple should not be used for other purposes at any cost. A few days after he left, there was famine in the city. Food grains were scarce. His family decided to open and use the stock of grains Kōtpuli had saved and they started using it.

Kōtpuli returned after a long time at the battle field. When he heard that the grain had been used up, he killed his family one after another. At the end, only a small child was left out. Kōtpuli was about to kill that child too, but Śiva appeared before him, pleased with his devotion. All those who were killed by him reached Śivaloka. Kōtpuli also went to Śivaloka with Śiva, according to the Periya Purāṇam. Cuntarar mentions Kōtpuli in the following line:
I am also the slave of Kōtpuli, the brave one with spear.

This story of Kōtpuli is also narrated in the Periya P. (vv.4139-4151).

**CATAIYAR**

Caṭaiyar is the father of Cunṭarar (see also Cunṭaramūrti nāyaṇār) and is considered one of the sixty three nāyaṇmārs.

Cunṭarar refers to him in the following line:

\textit{ennavanam aranātiyē aṭaintiṭṭā cataiyan}  Cunṭarar VII:39:11:3

(Caṭaiyan who reached the feet of my Lord Aran (Śiva))

Periya P (v. 4232) also refers to him in the chapter on Caṭaiya nāyaṇār.

**ATICCAṆṬI / CANḻECUVARAR**

Caṇṭēcvavarar, one of the sixty three nāyaṇmārs, is also known as Āṭiccanṭi. Cunṭarar mentions this nāyaṇār in his Tiruttōṇṭattokai in the following line:

......... canṭipperumāṇukku aṭiyēn.  
\textit{Cunṭarar VII:39:3:4.}

(I am the devotee of Caṇṭēcvavarar.)

Periya P. (vv. 1211-1270) also refers to him in the chapter on Caṇṭēcvavarar.

**CATTI**

Catti was born in Variṇcaiyūr. His devotion to Śiva was expressed by punishing those who ridiculed Śiva.

Cunṭarar mentions him in the following line:

\textit{kalal catti variṇcaiyarkōn aṭiyārkkum aṭiyēn.}  
\textit{Cunṭarar VII:39:7:3}

(I am the slave of the slave of the Catti the King of Variṇcai.) The Periya. P. also refers to him in the chapter on Catti nāyaṇār (Periya P. 4044-4050).
CĀKKIYAR

Cākkiyar lived in Caṅkamaṅkai. He embraced Buddhism and was a follower of it for sometime. Then, he became a devotee of Śiva, but did not change his appearance of a Buddhist monk.

He vowed to eat only after seeing a Śiva Liṅga everyday. One day, even after he had walked a long distance, he could not find a liṅga. After a longtime, he found a liṅga and he forgot himself at the very sight of it. He threw stones as offering at the liṅga to express his joy on seeing it.

The next day when he went to offer worship to Śiva he again threw stones at the Liṅga. This became a practice since Cākkiyar believed that even the thought of throwing stones occurred to him by the grace of Śiva.

One day he forgot to offer worship to Śiva and was about to eat his food. Suddenly, he remembered his prayers and went to the temple and threw a stone. Śiva manifested himself with Pārvati before Cākkiyar and took him to Śivaloka.

Cuntarar mentions this episode in the following lines:

\[\text{umai pañkan kalala̱ maravātu kal ēqinta cākkiyarkkum atiyēn} \quad \text{Cuntarar VII:39:6:1.}\]

(I am the slave of Cākkiyar who did not forget the feet of Śiva, He who gave a part of his body to Umā, and threw stones at him.)

This story is also found in the chapter on Cākkiya nāyaṉār in Periya P. (vv. 3641 - 3658).

CIRAPPULI

Cirappuli was born in Tiruvākkūr. He was an ardent devotee of Śiva and one of the sixty three nāyaṉmārs. Everyday he chanted the Pañcākṣara mantra and performed yajña. He also served food to the devotees of Śiva, says Periya P. (vv 3659 - 3664)

Cuntarar mentions Cirappuli in the following line:

\[\text{cir koṇṭa pukal vallal cirappulikkum atiyēn} \quad \text{Cuntarar VII:39:6:12}\]

(I am the slave of the famous and generous Cirappuli.)
Ciruttonṭar lived in a village called Ceṅkāṭṭaṅkuṭi. His original name was Paraṅcōṭi, and he was an ardent devotee of Śiva, and of His devotees. He had the habit of having food only after feeding some Śaiva saints and devotees. Since he accorded the Śaiva saints great respect and conducted himself in a humble manner he was known as Ciruttonṭar meaning 'the simple devotee'.

Ciruttonṭar was the minister of Narasimhavarma Pallava and spearheaded the King’s victory against the Chalukyas at Vatāpi. Ciruttonṭar was put to a severe test by Śiva. Śiva, in the disguise of a Bhairava, came to the house of Ciruttonṭar when he was away. The wife of Ciruttonṭar informed him of the absence of her husband, but the Bhairava told her that he would await her husband’s arrival at the temple. When Ciruttonṭar returned, he went to the temple and invited the Bhairava to his house for food. The Bhairava told him that it would be impossible to meet his food requirements. But Ciruttonṭar, who used to offer food to a devotee of Śiva everyday, promised to fulfil his needs. The Bhairava demanded that the flesh of a young boy, who was the only son of his parents, be cooked for him. He further imposed the condition that the mother of the boy should hold the boy while the father cut him up and also that the mother herself should cook the meal. Ciruttonṭar accepted the condition and returned home. He informed his wife of what had transpired between him and the Bhairava. With her consent, he brought his own son Cirāḷan (who fulfilled the conditions) from school and his wife Veṅkāṭṭunāṅkai cooked the child for the meal.

Ciruttonṭar, then invited the Bhairava for the meal. The Bhairava sat down at the leaf and asked Ciruttonṭar to call his son to keep him company. Ciruttonṭar protested that his son would be of no use. But the Bhairava refused to touch the food unless his son was called. Ciruttonṭar and Veṅkāṭṭunāṅkai found themselves helpless. In their agony, they called out aloud to Cirāḷan and, to their delight, the boy appeared hale and healthy. They turned to the Bhairava only to find that he had disappeared and, in his place, was Śiva, on His bull, accompanied by Pārvati, Gaṇeṣa and Skanda.

Cunṭara refers to Ciruttonṭar in the following line:

ceṅkāṭṭaṅkuṭi mēya - ciruttonṭarkku aṭiyē

_Cunṭara VII:39:6:2._
Ciruttonṭar was also a close friend of Campantar. During his pilgrimage, when Campantar visited the Śiva temple of Čeṅkāṭṭanukaṭi, (Ganapaticcuram) he rendered a patikam glorifying the devotion of Ciruttonṭar thus:

cēṅkāṭṭanukaṭi mēya ciruttonṭar paṇi ceyya
veṅkāṭṭul anālēṇti viḷaiyaṭum perumāṇē

_Campantar III:63:13-4_

(................. the Lord who dances in the Cremation ground holding fire (in his hands), the lord of Čeṅkāṭṭanukaṭi who is served by Ciruttonṭan.)

In all the ten verses of this patikam, Campantar address Śiva as one who has been worshipped by Ciruttonṭar.

Periya. P. (vv. 3665-3752) also contains references to Ciruttonṭar.

**CUNTARAMУRTI**

Cuntaramūrti Nāyānār is the composer of the seventh Tirumurai of the Tēvāram and is the author of Tiruttonṭar tokai. He was originally named Nampi Ārūrā. Cuntarar also called Ālāla Cuntarar, was actually an attendant of Śiva earlier and was in Kailāśa rendering service to Śiva.

Once, he was gathering flowers from the garden at Mount Kailāśa. His gaze fell on two women Anintitai and Kamaliṇi who were engaged in gathering flowers for Umā, the consort of Śiva, and fell in love with them. The maidens reciprocated his love. His awareness of the situation retrieved him from his momentary lapse and he returned with the flowers to Lord Śiva, who perceived the state of mind his devotee was in. Śiva bade his devotee be born in South India and enjoy the company of the two maidens he had desired. Ālāla Cuntarar requested Śiva to guide him and direct him to the path of liberation at an appropriate time in his life as a human being on this earth, to which Śiva agreed.

Thus, in a place called Tirunāvalūr, the capital of Tirumunaippati in Tamilnadu, Nampi Ārūrā (later known as Cuntaramūrti) was born to Caṭaiyanār, a śaivite Brahmin and Icaiṇāiyār.

One day, when the child was playing on the streets with a toy temple-car, the king of that region, Naracinka Munaiyār, who was passing by, was attracted to the child. Impressed by the child, he approached the parents, wishing to adopt the child. Nampi Ārūrā grew up like a prince, as he was brought up by the king.
When he attained marriageable age, his parents decided on the alliance of Caṇka civāccārya’s daughter from Puttur. On the day of the marriage, when Cuntarar was seated before the sacred fire, Śiva, in the guise of an old man, announced, to those who had come to attend the marriage of Cuntarar, that there was a dispute pending between him and the bridegroom. He demanded that it be settled amicably before the marriage took place, for which he enlisted the aid of the elders present at the event. He then went on to claim that Cuntarar was a slave of his and that he had been in bondage for generations. On hearing this claim, Cuntarar addressed the old man as “pittā” (madman) and mocked at him, to which the old man responded by displaying a palm-leaf manuscript as proof of his claims, but refused to give it to Cuntarar, he being the former’s slave. Cuntarar proceeded to snatch the manuscript and tear it, exclaiming that a Brahmin could not be a slave to another Brahmin. The old man was taken aback by this act and those present at the wedding made inquiries of his whereabouts. As the old man belonged to Tiruvēṇnainallūr, they decided to seek justice and solve the dispute from the local leaders. The old man replied that he would get justice and establish his claim at his place, as he had the evidence of the original manuscript written by Cuntarar’s grandfather. On reaching Tiruvēṇnainallūr, the citizens found the palm-leaf manuscript was written by the grandfather of Cuntarar. It identified him as Arūraṇ, one of the brahmins residing at Tiruvāṇvalur. It also said that he as well as his succeeding generations would be slaves to the “Pittai” (madman) residing at Tiruvēṇnainallūr. The authenticity of the handwriting was verified and Cuntarar had to accept the claim of the old man. The whereabouts of the old man’s residence was questioned for which he asked them to follow him into the temple. Cuntarar followed him into the interiors and had a vision of Śiva and Pārvati, who explained his previous births and the claim. Śiva also referred to him as a devotee who had used harsh words (vāṇoṭṭan). He further asked him to render verses about Him in Tamil. When Cuntarar asked Śiva how he could sing about him, the great Lord, Śiva told him to sing a verse starting with the word ‘Pittā’ (madman) as he had referred to Śiva as ‘Pittā’ earlier. Cuntarar then composed his first verse in Tēvāram, which begins as “Pittā piraicūti perumanē...........” (VII. 1.1) He became an ardent devotee of Śiva and started on a pilgrimage of Śaiva sthalas. Cuntarar went to Tiruvāṇvalur, his native place, from Tiruvēṇnainallūr. He rendered a patikam, on the presiding deity of the temple of Tiruvāṇvalur and proceeded to Tiruttūraiyēr, where the patikam commencing “malaiyē aruvi” (VII. 13.1) was rendered by him.
Cuntarar’s next place of pilgrimage was Atikai Viraṭam. He did not enter the township, but stayed at a māṭh called Cittavaṭam, on the outskirts, where Śiva visited him in the guise of an old brahmin. The old man slept in such a position that his feet were placed near the head of Cuntarar, which disturbed Cuntarar who had awakened. On enquiry, the old man gave his old age as the excuse. Cuntarar, then changed his position but once again felt the proximity of the old man’s feet to his head. Enraged, he questioned the old man’s identity and whereabouts. The old brahmin asked Cuntarar whether his identity was not clear to the latter and disappeared. Cuntarar realised at once that it had been Śiva in the guise of an old man, and rendered a patikam in His praise beginning “Tammanai ariyata cātiyār uṭare” (VII.38.1).

The next day, Cuntarar went to the river Keṭilam and had a bath. He continued his pilgrimage and visited Tīrumāṇikkulī. He proceeded to Tiruttinainakar where the patikam beginning with the words “nīru taṅkiya” (VII. 64.1) was rendered by him. The next temple was Tillai, where he rendered a patikam, the first line of which goes as, “aintu pērați vum kaṇkaḷe koḷḷa”.

Lord Śiva ordered Cuntarar, who was staying at Tillai, to go to Āṟur and Cuntarar proceeded to obey the Lord’s command, travelling through Koḷḷiṭam. On the way, he had to pass through Cirkāli, which is also known as Tirukkalumalam. This being the native place of Campantar, he did not want to step on the holy place, apprehensive of being irreverent to the saint. He stood at the outskirts and rendered the patikam beginning, “cātalam pirattalam” (VII. 58.1). Then he visited Tirukkolakkā, Tirupūṅkūr, Mayilāṭuturai, Ampar Mākālam and Pukalūr, before reaching Tiruvārūr.

Śiva appeared before his devotees at Tiruvārūr, informed them of the arrival of Cuntarar and asked them to receive him with honours. Cuntarar was accorded a respectful reception by the śaivite devotees, and he requested them to enquire the presiding deity Śiva whether he would be accepted. He rendered a patikam beginning with the words “karaiyum kaṭalam” (VII. 73.1). Then he heard Śiva’s reply addressing him as Nampi Āṟūraṇ and that the Lord was willing to accept Cuntarar as his friend. On hearing this, all the devotees present attributed the name of Tampirān Tōḷār to Cuntarar and praised him.

Kamalini, one of the close friends of Pārvati, had been born in Tiruvārūr as Paravai, in the community of Courtesans and had attained marriageable age. Due to the blessings she had attained in her earlier birth,
she offered worship to the presiding deity, Śiva, regularly. She happened to see Cuntarar one day, while she was entering the temple, and both of them fell in love. Cuntarar, on his part wanted to get the assent of the Lord for this alliance. So, he prayed to Śiva and sat in the Tevācchiriya maṇḍapa. Śiva, recognising the suffering of Cuntarar and Paravaiyar, appeared before his devotees and asked them to conduct their marriage. The devotees carried out the orders of Śiva and the marriage of Pāravai to Cuntarar was conducted.

One day, when Cuntarar visited the Tiruvārūṟ temple, he passed by a group of devotees assembled at the Tēvāccchiriya maṇḍapa. A devotee, Viññāmīṇa nāyana, took exception to being ignored and was angered by Cuntarar’s failure to acknowledge them. His principle was to pay obeisance to the devotees of Śiva before offering worship to the Lord Himself. Hence, he declared Cuntarar (as he had ignored them) as well as Śiva, who had bestowed his grace on Cuntarar, as his foe. On hearing this, Cuntarar prayed to Śiva to mould him into a devotee suitable to that ardent group of devotees.

Śiva is said to have enumerated the services rendered by the devotees and narrated their life-history to Cuntarar, instructing him to compose verses on those devotees. Cuntarar, thus, rendered the Tiruttōṭṭar tokai.

Cuntarar, thereafter, lived in Tiruvārūṟ for sometime offering his worship to the Lord Tiyākēcar of Tiruvārūṟ. There lived in Kuṇṭaiyūr an old man called Kuṇṭaiyūr kilār, who, out of devotion sent red rice and lentils to Paravai, the wife of Cuntarar.

One year, this patron could not provide Cuntarar with the required paddy due to the failure of monsoon. The desolate old man prayed to Śiva to help him and went to sleep. The Lord appeared in his dream and told him that he had provided enough grains to give away to Cuntarar. Śiva asked Kubēra to fill Kuṇṭaiyūr with enough paddy. The next morning, paddy was available in abundance and was heaped all over Kuṇṭaiyūr. The old man found no way to carry the heap of paddy to Tiruvārūṟ. The old man narrated his dream and the subsequent miracle to Cuntarar who accompanied the former to Kuṇṭaiyūr. From there, he went to the nearby sthala of Tirukkoḷi and sung a patikam on that presiding deity beginning, “nīḷa ninæntatūyēn” (VII:20:1) asking the Lord to arrange for the transportation of the grains to Tiruvārūṟ and, by the grace of Śiva, the heaps of paddy got transported and were found outside every house at Tiruvārūṟ.
When Cuntarar was in Tiruvārūr, he was invited to Tirunāṭṭiyattāṅkuṭi by a śaivite devotee, Kōṭpuliyaṉ, to his residence, and Cuntarar responded to the invitation. Kōṭpuliyaṉ was accompanied by his two daughters Ciṅkāṭi and Vanappakai, introduced them to Cuntarar and requested Cuntarar to accept them. Cuntarar accepted them as his daughters. He, then, visited a temple in Naṭṭiyattāṅkuṭi and rendered the patikam with the first line, “puṇ ṇāṅ āvatū ēr aravaṇa kaṇṭ aṅcēn” (VII:15:1). In this patikam he refers to himself as Ciṅkāṭiyappan, the father of Ciṅkāṭi (VII:15:3). Cuntarar proceeded from there to Tiruvālimalam and rendered a patikam on the presiding deity of the temple there, beginning with the word, “Uṇaṅkattuyirppāi” (VII:67:1) His next destination was Tiruvārūr, which he reached a few days before the Paṅkuni Uttrāram festival. The devotees were in need of money for the festival. So, Cuntarar went to the presiding deity at Tiruppukalūr and requested the Lord for his blessing and enable him to receive some money. That night, he slept resting his head on bricks meant for some masonry work at the temple. The next morning, on waking up, he found them to have been converted into golden bricks, and rendered the patikam beginning with the words, “tannaǐye pukalnticcai” (VII:34.1) in praise of the Lord.

Cuntarar returned to Tiruvārūr via Tiruppṇaṉiyūr, where the Lord manifested Himself, in a dancing posture, before Cuntarar. He offered prayers to the Lord, composed a patikam starting with the word, “māṭa māḷikai” (VII:87:1) before reaching Tiruvārūr.

After a few days, he left Tiruvārūr in order to visit other Śiva sthalas. He went to Tirunāṭṭilattupperuṅkōyil, worshipped the Lord there and rendered patikam on the Lord beginning “tāṇṭiyal vennmaiţiynān” (VII:98:1) before leaving for Tiruviḷṭimalalai. He rendered a patikam beginning “nampiṅārkku arulceyyum” (VII:88:1) on the presiding deity of the place Tiruviḷṭimalalai. The next sthala was Tiruvaṅciyam, where a patikam beginning with the words “poruvaṅār purinular” (VII:76:1) was composed by him. From there he went to Tirunāṟaiyūr, where he composed the patikam starting “nirum malarum” (VII:93:1) The patikam beginning with the words, “malaikkkum makiḷ aṇca” (VII:9:1) was rendered by him at Aricirkaraipputtūr.

Cuntarar’s pilgrimage to the Śaiva sthalas took him next to Tiruvāvaṭṭurūr where he stayed for a few days. He rendered the patikam with the first lines ‘maṇiayavan oru māṇi vantataiyā” (VII:66:1) on the local presiding deity. He then proceeded to Tiruviṭaimarutūr situated on the southern bank of the Kāvērī. At the temple of Tiruviṭaimarutūr, he composed
In praise of the Lord, the initial words of which are “kañutai kuṅkumantān” (VII:60:1)

The patikam beginning “piraiyani vāṇutalā!” (VII:99:1) was rendered by him at Tirunākēccuram. Cuntarar went to Civitàpuram on the way to Tirukalayanallūr, his next destination in the pilgrimage. At Tirukalayanallūr, he rendered a patikam beginning with the words, “kurumpai mulai malarkulali” (VII:16:1). He continued his pilgrimage visiting the Śiva temples at Kutamūkku, Valaṅcuḷi, and Tirunallūr, and reached Tirucorruṭturai. There he rendered a patikam on the presiding deity of the temple, which begins with the word: “alai nīr oḻuki anaiya caṭayum” (VII:94:1).

He visited the temples at Tirukkaṇṭiyūr, Tiruvaṇiyūru, and Tiruppūṟuntamī before reaching Tiruvalampōṭil, where he stayed the night. During the night, he dreamt of the Lord asking him whether he had forgotten to visit Malapaṭi. So, the next day he went to Malapaṭi and sang the patikam beginning “ponnar mēniyane” (VII.24.1).

After staying at Malapaṭi for a few days, Cuntarar went to Tiruvaṇaikka, where he rendered a patikam beginning with the words “maraikalaiya nāṅkum” (VII:75:1). Later, he visited the Śiva temple at Tiruppāccilāciramam and composed a patikam beginning “vaittanaṇ tanakke” (VII:14:1) and received heaps of gold from the Lord.

He proceeded from there to the sthalas situated on the bank of the Kāvēri and reached Tiruppaṅnil. Śiva revealed himself as a kaṅkāla to Cuntarar there. Cuntarar, on seeing the Lord, sung a patikam which begins with the words “kāruḷaviya naṅca!” (VII:36:1). Next, he visited Tirunkōymalai which lies on the route to Tiruppaṅṭkkōṭumūṭi which has a Śiva temple. There, he offered worship before reaching Pāṇṭikkōṭumūṭi. In Pāṇṭikkōṭumūṭi, he sang the patikam beginning “marruppar renakkin” (VII:48:1) in which he repeatedly says that he would not forget the mantra ‘Namaccivāya’. After offering worship to the Lord of the temple at Tiruppērūr, he went to Tiruveṅcāmakkuṭal and composed a patikam beginning “erikkunṅkatirvey uti” (VII:42:1) in praise of the Lord. Later, he visited Karkuṭi where he sung the patikam beginning with the words, “viṭaiyaruṅkoṭiyāy” (VII:27:1) and proceeded to offer worship to the presiding deities of the Śaivite sthalas of Tiruvāraṇi and Innampar. Then, he went to Tiruppurampayam where he rendered a patikam beginning with the words “aṅkaṃ őtiyar ārai meṛṭalī nimrum pōntu vaṇtu innampar” (VII:35:1). When he thought of visiting Tirumutukūṟram from Purampayam, the Lord came in the guise of an old
brahmān. Cuntarar asked the old brahmān to guide him to Tirumutukunram. On the way the brahmān vanished. Cuntarar realised that the old brahmān who accompanied him was Śiva. Cuntarar composed the patikam beginning “vāṭivuṭai maḷuvēnti (VII. 85.1) on the Lord of Tirukkuṭṭalaiyārūr. From there he proceeded to Tirumutukunram where he rendered a patikam, the first line of which is ‘nānciyīṭaiyinru nālai’ (VII. 43.1) This was followed by another patikam, “meyyai murrap poṭi” (VII. 63.1) requesting the Lord for some gold. (This patikam is classified as a potuppakam (Common patikam) under the title, “Nampi ena Tiruppatikam” Śiva bestowed his grace and Cuntarar received gold. He then beseeched the Lord to arrange for him to collect the gold at Tiruvārūr for which Śiva asked him to deposit the gold in the Maṇimuttā river and to collect the same, subsequently at Tiruvārūr from the temple tank. Cuntarar abided by that command of the Lord and left for Tillai.

On the way to Tillai he offered worship to the Lord of the temple at Tirukkaṭṭavūr. At Tillai he composed and sang a patikam beginning “maṭittātum aṭṭimaiṅkaṅ” (VII: 90:1). After a few days, he left for Tirukkaruppariyalūr where a patikam beginning with the words “cimnantu cimpulittu” (VII:30:1) was composed by him. This was followed by a patikam he composed at his next place of visit, Tiruppāḷamaṇṇippatikarai beginning “mūnnavan eṅkalpirāṅ” (VII:22:1). When he was travelling from Tirupāḷimaṇṇi patikkarai he forgot to worship the God in Tiruvāṅkoliputtūr. So, he came back and rendered a patikam starting “Talaikkalān talaimēr tarittānai” (VII:57:1) He proceeded to Kāṇāṭumullūr where he composed a patikam beginning “vāḷṗyā matimilirum” (VII: 40:1) From there, Cuntarar went to Eṭukolpāti and sung the patikam beginning “matta yānaī ērī” (VII:7:1) and proceeded to Tirutturittī via Tiruṛēḷvikkuṭi where he offered worship to Lord Śiva. At Tirutturittī, he composed a patikam beginning with the words, “mūppatamillaṉ piṟappatu” (VII:18:1) after which he went to Tiruvārūr. He went to the Kamalālaya tank after a few days in order to retrieve the gold which he had deposited in the river Maṇimutta at Tirumutukunram. His repeated attempts to retrieve the gold did not yield results, even after a thorough search, much to the amusement of his wife Paravaiyār. This experience urged Cuntarar to sing a patikam on the Lord of Tirumutukunram, beginning, “poṇ ceyta mēṇiyinir” (VII:25:1) after which he could retrieve the gold. When he compared the gold which he had taken with the gold Śiva bestowed upon him in Tirumutukunram, he found that the one he got at Tiruvārūr was of a lesser quality. He again prayed to Śiva and got gold of better quality which he sent to Paravaiyār.
After a short stay at Tiruvārūr, he decided to continue his pilgrimage and went to Tirunāḷārū, where he composed a patikam beginning “cempon mēnī” (VII:68:1). The next centre of his pilgrimage was Tirukkaṭavūr. Cuntarar sang a patikam at Tirukkaṭavūr beginning “maruvār konrai” (VII:53:1) on the Lord. He left for Kaṭavūr Viraṭam and rendered a patikam whose first line is,”poṭiyār mēniyanē” (VII:28:1). At Tiruvalampuram, his next place of pilgrimage, the patikam beginning with the words, “enakkinittinaittanai” (VII: 72:1) was composed by him. As part of his religious tour, he visited Tiruccāykaṭu, Tiruvēṇkaṭu, Tirunāppaḷḷi, Tiruccemponpaḷḷi, Tiruniriyūr, Tirunīṭūr, Tirupponentsūr, Tirukkōlakkā and Cirkāli. He offered worship to the Lord at those respective temples and was on the way to Tirukkurukāvūr in a state of exhaustion. Lord Śiva, in the guise of a brahmin, sat under a makeshift shelter with food and water waiting for Cuntarar. Cuntarar, on seeing the shelter, chose to rest under it and was offered food and water by the brahmin. His hunger and thirst being assuaged, he went to sleep. On waking up, he found that the brahmin was well as the pantal, the makeshift shelter, had disappeared and realised that it had been Lord Śiva who had come in the guise of a brahmin. A patikam beginning with the words, “ittenāiyamārai ārintilen” (VII:29:1) was rendered by him as a tribute to the Lord at the local temple.

His next stop over was at Tirukkalippāḷai. There, he composed the patikam “Cētiyēn śivāiṇiyil” (VII:23:1) before leaving for Tillai where he offered worship to Lord Śiva. Cuntarar, then, travelled to Tirunāvalūr, where he was accorded a warm welcome by the residents. He offered worship to the Lord at the local temple and rendered a patikam which begins with the words “Kōvalan nānmukāṇ” (VII:17:1).

Cuntarar wished to go on pilgrimage to the Śaivite shrines in the Tonṭaināṭu region and commenced the same by visiting Tiruvītaiyārū. He composed a patikam beginning, “munṭaiyūr mutukunram” (VII:31:1) at Tiruvātīyārū and went to Tirukkaḷukkunram, where he rendered a patikam beginning with the words, “Konru ceṭṭa” (VII:81:1). He then proceeded to Tirukkaccūr and offered worship to the Lord of the temple. On seeing Cuntarar, who was famished, the Lord came in the guise of a brahmin and visited all the houses of his devotees at Tirukkaccūr, collected alms and offered food to Cuntarar. A patikam beginning with the words, “mutuvaiyōri kataranmutu” (VII:41:1) was composed by the saint when he realised that it was Śiva who had fed him.
In the course of his pilgrimage, he reached Kānci, offered worship to the Lord of Tirukkōttam at Kāmkōttam and at Kaccimēṟri where he rendered a patikam, “Nontā oncuṭarē” (VII:21:1). “Neyyum pāllum” (VII:5:1) are the words with which the patikams composed by Cuntarar at ᪐ppakkāntantali start At Kacci anēkataṅkāpatam he rendered a patikam beginning with the words, “tēn nēy purinṭulāj” (VII:10:1) and proceeded towards Tiruvanpārtan Panaṅkattūr where a patikam, which begins “vīṭaiyin mēl varuvānai”, (VII:86:1) was sung by him.

On the way to Tirukkāḷatti, he visited the sthalas of Tirumārperū and Tiruvallam. At Tirukkāḷatti he rendered a patikam beginning with the words “Cēntātuṁ vīṭaiyai” (VII:26:1) From the same place, he composed patikams on Tiruparupatam beginning “Māṇum maraiyinamum” (VII:79:1) and on the Lord of Ketaram beginning “Vāḷvāvatu māyam” (VII:78:1). He reached Tiruvorriyūr after leaving Tirukkāḷatti. Later he offered worship to Lord Śiva at Tiruvorriyūr and rendered a patikam, the initial words of which are, “Pāṭṭum pāṭi” (VII:91:1).

Tiruvorriyūr is also associated in the life of Cuntarar with his marriage to Caṅkiliyār. Umādevi’s friend Anintitai was born as Caṅkili to Nāyiru Kiljavar of Nāyiru Nātu in the Tōntainātū region. The parents decided to conduct the marriage of Caṅkili when she attained marriageable age. Caṅkili felt that an ardent devotee of Śiva alone would be the right person to marry her. Meanwhile, she rejected one of the prospective grooms from their own community chosen by her parents and earned his wrath. The prospective groom died suddenly and the parents of Caṅkili realised that the marriage was not meant to be conducted. After this incident, Caṅkiliyār came to Tiruvorriyūr and stayed near the temple in a makeshift shelter. She offered her services to the temple by stringing garlands to the Lord. Cuntarar, who was on a visit to the temple, met her and fell in love with her.

Cuntarar prayed to the Lord and requested Śiva to bring about his union with Caṅkili through marriage. The Lord appeared to Cuntarar in his dream and assured him of his help. Lord Śiva also appeared in the dream of Caṅkili and informed her of the wish of Cuntarar, for which Caṅkili conveyed her reservations regarding Cuntarar’s commitment: that he was used to living at Tiruvārūr, hinting at his love for Paravaiyār. So the Lord asked Cuntarar to vow to Caṅkili never to part from her. Cuntarar knew that this promise would be difficult to fulfil. So, he asked the Lord to move away from the Sanctum to the Makila tree when he made this vow to Caṅkili, so that the vow would not
be binding upon him. Śiva agreed to do so. However he appeared in a dream to Caṅkili and told her the truth.

Caṅkili, on the advice of Lord Śiva, asked Cuntarar to give her his word under the Makila tree. Thus, Cuntarar was caught in a difficult situation and promised Caṅkili never to part from her in the presence of the Lord under the Makila tree.

The devotees of Śiva at Tiruvorriyūr in whose dreams the Lord had appeared and ordered them to perform the marriage of Cuntarar and Caṅkili, conducted their marriage in splendour.

As days went by, despite their blissful life, Cuntarar yearned to worship the Lord of Tiruvārūr. He offered worship at the Tiruvorriyūr temple and left for Tiruvārūr, but, even before he could reach the outskirts of Tiruvorriyūr, he lost his eyesight. Cuntarar realised that this was the result of having broken the vow he had made to Caṅkiliyār. He beseeched the Lord to cure him of his handicap by rendering a patikam starting with the word, “ālukkumey” (VII. 54.1) Accompanied by other devotees of Śiva, he reached North Tirumullaiavāyil and appealed to the Lord of that temple to restore his eyesight through a patikam, “Tiruvum meypporuḷum” (VII. 69.1) As his appeal went unanswered, he proceeded to Venpākkam where he questioned the presence of the Lord in the temple. The Lord assured Cuntarar of his presence and offered him a supporting staff. On receiving the staff, Cuntarar sung a patikam beginning “Pījaiyulaṇa” (VII. 89.1)

He, then, went to Pālaiyanūr, worshipped the Lord at the local temple and rendered a patikam near Tiruvālāṅkaṭu, beginning, “muttā muttī” (VII. 52.1) This was followed by his visits to the sthalas of Tirvūrāl, and the temples at Kāmakōṭtam and Kacci Ēkampam at Kāṇci. The presiding deity Ēkāmpanāṭar blessed him with eyesight in the left eye. He immediately composed and sang a patikam starting with the words, “ālantān ukantu amutu” (VII. 61.1) From Kāṇci, he went to Tiruvāmāṭṭur and rendered a patikam beginning, “Kaṇṭaṇaṅ kaṇṭaṇaṅ” (VII. 45.1) followed by a patikam at Nelvāyil Aratturāl, “nālvaṭ akillum”. From there, he left for Tiruvāṉāṭṭṭurai where he sung a patikam in praise of the Lord, beginning with the words, “Kaṅkaivār” (VII. 70.1). The next sthala in his pilgrimage was Tirutturuttii and the patikam composed by Cuntarar at Tirutturuttii begins, “minnumā mēkāṅkal” (VII. 74.1). He was suffering from a raging fever on the way to Tirutturuttii and appealed to the Lord to cure him of it. The Lord
ordered him to have a dip in the temple tank in order to be cured of his illness, with which Cuntarar complied and his health was restored. Cuntarar then proceeded to Tiruvārūr and offered worship at the temple of Paravaiyulmaṇṭalī at Tiruvārūr, where he composed a patikam with the line, “mīla aṭīmaḷ” (VII. 95.1) The Lord of Tiruvārūr blessed him and restored sight in his right eye. After regaining sight in both his eyes, Cuntarar set out for Tiruvārūr, accompanied by several other devotees of Śiva. Paravaiyār, the first wife of Cuntarar at Tiruvārūr had come to know of his marriage to Caṅkiliyār by then and turned the devotees away from her house. They in turn, informed Cuntarar of the happening. On Cuntarar’s request, the elders visited Paravaiyār to mediate and solve the quarrels between the couple, but Paravaiyār, enraged at their support to Cuntarar who had been unjust in his betrayal, stated her decision to end her life. Having heard her reply, Cuntarar was hurt. He appealed to the Lord and sought his help for bringing about a reconciliation.

The Lord agreed to go as a messenger to Paravaiyār, on hearing the appeal of Cuntarar. He visited Paravaiyār in the guise of a brahmin and suggested that she accept Cuntarar. Parava, who had received the brahmin with great reverence and extended her hospitality was offended as well as enraged at his suggestions. She turned him away. The Lord conveyed his inability to convince Parava to Cuntarar but Cuntarar persuaded him to try again.

Meanwhile, Paravaiyār realised that the messenger she had turned away could have been only Lord Śiva and was chastising herself for the irreverence she had exhibited. So when the Lord returned to her residence, she immediately knelt before him and sought his forgiveness and blessings. She also expressed her willingness to be reunited with her husband and the couple united with the grace of the Lord.

As the news of Lord Śiva having been sent as a messenger by Cuntarar spread across that region, another devotee at Tirupperumāṅkalam in the Čōḷa country was enraged. He was known as Ėyarkōṇ Kalikkāma Nāyaṇār. According to Ėyarkōṇ Kalikkāma Nāyaṇār Cuntarar’s act of sending the Lord as a messenger to his wife, was tantamount to irreverence and disrespect shown by Cuntarar to the Lord.

When Cuntarar came to know of Ėyarkōṇ’s anger, he realised his mistake and appealed to the Lord to bring about peace and understanding
between him and Eyarkōn. Lord Śiva inflicted Eyarkōn with a severe ailment. The ailing Eyarkōn, prayed to Lord Śiva to cure him and relieve him of his suffering. Śiva informed the Nāyaṇār that the ailment could be cured only by Cuntarar. This reply of Śiva’s angered Eyarkōn, who felt that if Lord Śiva himself could not cure his devotee, then he was prepared to suffer.

Lord Śiva bade Cuntarar go to Tirupperumāṅkalam and cure Eyarkōn of his ailment. He informed Eyarkōn of the impending visit which upset Eyarkōn to such an extent, that he drove a knife into his stomach and opted to die. Meanwhile, Cuntarar came to the residence of Eyarkōn and informed the bereaved wife of his arrival. She received him respectfully after placing the body of her husband in a room, but, when Cuntarar insisted on meeting Eyarkōn, she informed him that her husband was asleep. The unconvinced Cuntarar persuaded the lady to show him the room where Eyarkōn was sleeping. On seeing the slain body of Eyarkōn, Cuntarar proceeded to run the sword through himself, at which instant, Eyarkōn came back to life by the grace of Lord Śiva and prevented Cuntarar’s attempt to kill himself. They offered obeisance to each other and marvelled at the grace and benevolence of the Lord. Cuntarar, then, composed and rendered a patikam, beginning with the words, “anāṇaḻan un” (VII. 55.1).

Meanwhile, Cērāmān, who was an admirer of Cuntarar, visited Tiruvārū to see Cuntarar who received him with affection and great respect. Together they visited several temples and reached Madurai. Cuntarar visited Tirupūṇāṇam, Madurai and its environs with Čēra, Cōla and Pāṇṭiya kings and left for Kurvalam and Tirunelvēli along with Cēramān Nāyaṇār, who invited Cuntarar to his country. After his stay with Cēramān Nāyaṇār, Cuntarar expressed his wish to return to Tiruvārū. On his way to Tiruvārū, Cuntarar was caught in the flood waters of the river near Tiruvaṉyār. There, he rendered a patikam beginning “paravum paricō” (VII. 77.1) beseeching the Lord to make way for his journey amidst the swirling water, and the river is said to have parted and given way to him and the other devotees accompanying him to Tiruvaṉyār. Cuntarar parted the company of Cēramān Nāyaṇār at Tiruvaṉyār and proceeded in his journey towards Tiruvārū. On the way, as he was passing through Tirumuruṇaṉpūṇṭi, the presiding deity of the local temple sent his Bhutagaṇās in the guise of hunters to rob Cuntarar off his possessions. When Cuntarar realised this, he visited the temple and rendered a patikam on the presiding deity, beginning with the words “kōṭukku veṭicilai” (VII. 49.1) after which his belongings were returned to him and he reached Tiruvārū.
Cuntarar wished to see Cēramān Nāyaṇār after a period of time and he set out to meet his friend. On the way as he wished to offer worship to the Lord of Tiruppukkoliyur, he visited the temple. Here he heard the sounds of celebration and joy in one house and, adjacent to it, cries and wails in another. On enquiry, he found that two boys of the same age had been to bathe in the local river wherein one was attacked and swallowed by a crocodile and the sacred thread ceremony of the boy who had escaped was being celebrated.

The parents of the boy who was killed met Cuntarar and offered their respectful homage to him. Cuntarar moved by their devotion, asked them to take him to the spot where their son lost his life to the crocodile. He then rendered a patikam starting “errān maraikkēn” (VII. 92.1) after which the crocodile regurgitated the boy whom it had swallowed. The grateful parents then performed the sacred-thread ceremony of their son.

Cuntarar proceeded to the country of Cēramān Nāyaṇār and after he met his friend, they visited several sthalas of Śiva. In their course of pilgrimage, they reached Tiruvaṉcaikkaḷam one day. There Cuntarar renounced the life of a mortal in this world and prayed to the Lord to beckon him to His feet by composing a patikam, “talaikkuttalai mālai” (VII. 4.1). By the grace of Śiva, it is believed, that the Devas came and took Cuntarar on a white elephant. Cuntarar constantly thought of his friend Cēramān Nāyaṇār during his journey on the elephant and Nāyaṇār, on sensing the thoughts of Cuntarar, reached Tiruvaṉcaikkaḷam. At the sight of Cuntarar journeying on a white elephant accompanied by the Dēvas, he whispered the five-letter mantra into the ears of his horse and it went on the aerial path along with Cuntarar. On the way to Kayilai, Cuntarar composed a patikam, beginning “tān enai mun patittān” (VII. 100.1). The warriors accompanying Cēramān, beheaded themselves and they also continued their journey with Cēramān. When this group reached a gateway called Tiruvanukkān at Kailasa, Cēramān halted there with his entourage. Cuntarar offered his obeisance to the Lord and informed him of Cēramān’s presence outside the gate. The Lord bade Nantitēvaṇ to usher in Cēramān, and then appointed both the devotees as the chiefs of Śivaganās. Paravaiyār and Caṅkiliyār, the wives of Cuntarar, also attained salvation and reached Kailasa to perform their duties to Goddess Umā once again. (see Periya. P. vv. 147-149).
Ceruttunai was the King of Tanjāvūr. He was an ardent devotee of Śiva. Every day, he used to do service in the Śiva temple. On one such day, when he was engaged in performing his duties at the temple, he saw the wife of Kaḷarciṅkanān smelling a flower that was meant for the worship and he immediately cut her nose. (See also Kaḷarciṅkanān). Such was his devotion. Despite being a king, he remained in the temple and served the Lord for a longtime.

Cuntarar refers to him in the following lines:

mānnavanām ceruttunai taṇ aṭiyārkkum aṭiyēn.

_Cuntarar VII: 39:9:2_

(I am the slave of the slave of Ceruttunai, the King of Tanjāvūr.) In the chapter on Ceruttunai nāyaṇār, in the Periya P, this episode is described (Periya. P. vv. 4125 - 4131).

### Cōmācimāran

Cōmācimāran is one of the sixty three nāyaṇmārs. He was born in Tiru Āmpūr. He worshipped Śiva every day by performing sacrifices prescribed by the Āgaras and by chanting the Paṇcākṣara mantra. He also served other devotees of Śiva by offering them food and shelter. He became a friend of Cuntarar when he visited Tiruvārūr and lived there. Under the influence of Cuntarar, Cōmācimāran gave up his ritualism and married a girl who did not belong to his community. Cuntarar mentions him in his Tiruttōnṭattakai in the following lines:

........ cōmācimārarukkum aṭiyēn

_Cuntarar VII: 39:5:4_

(I am also the devotee of Cōmācimāran)

Periya P. describes the life of Cōmācimāran in the chapter on him (Periya P. vv. 3635 - 3640).

### Taṇṭi

Taṇṭi was born in Tiruvārūr. He was a devotee of Śiva. Although born blind, he used to serve the Śiva temple in Tirvārūr.

The temple tank was very small during those times and Taṇṭi wanted to widen the tank. He planted a pole on one side of the tank and another pole
on another edge of the tank and tied a rope between the poles. He then pulled at the rope in such away that, a layer of the soil was removed. In this way, he attempted to widen the tank.

At this time many Jaina ascetics lived in Tiruvārūr. They told Taṇṭi that by widening and deepening the tank he was troubling the creatures living in the soil. They also teased him that he was blind. They challenged him that if he were blessed with the eyesight by the grace of Śiva, they would quit Tiruvārūr. Taṇṭi was hurt by this and he prayed to Śiva for eyesight. That night, Śiva appeared in Taṇṭi's dream and blessed that he would gain his eyesight. He also appeared in the dream of a king and asked him to help Taṇṭi.

The next day, the king met Taṇṭi and explained his dream. Taṇṭi informed him of the happenings. The King then called the Jaina ascetics for an enquiry. They said that they were prepared to leave the city if Taṇṭi were to be blessed with sight by the grace and power of Śiva. Taṇṭi went to the temple tank, prayed to Śiva and had a ceremonial dip in the tank, after which he gained his sight. The Jaina ascetics left the place immediately. Taṇṭi continued his services to Śiva.

Cuntarar refers to Taṇṭi in the following line:


This episode is also explained in the chapter on Taṇṭiyatikal in Periya. P. (vv. 3597-3622).

TIRUKKURIIPPUTOONȚAR

Tirukkuripputtoonțar, whose life was dedicated to washing the clothes of the devotees of Śiva, lived in Kāncipuram.

One winter day Śiva came to his house in the disguise of a devotee. He told Tirukkuripputtoonțar that he wished to bathe in the river, during which time his clothes must be washed and dried. He also said that he would return in the evening and needed the clothes by then to protect him from the cold night.

Tirukkuripputtoonțar assured him that his clothes would be ready by the evening. But the rains poured down so much so that the clothes remained dripping wet in the evening. Tirukkuripputtoonțar could not bear the thought
of causing discomfort to a devotee of Śiva and betraying his trust. Therefore he attempted to kill himself by dashing his head on the washing stone. Śiva appeared before him and blessed him. He later reached Kailāsa to be united there with the Lord. This episode is described in the Periya P. (vv. 1083-1210).

Cuntarar in his Tiruttunṭatatokai refers to him in the following line:

tirukkuripputtoṇṭar tam aṭiyārkkumāṭiyēn  Cuntarar VII:39:3:2

(I am also the slave of the slaves of Tirukkuripputtoṇṭar.....)

# TIRUṆĀNACAMPANTAR

Civāpāṭavitaisyār (Civapāṭar) (Skt. Sivapādahṛdaya), a brahmin belonging to the Kavuniyar (Skt. Kaṇḍinya) Gōtra, got married to Pakavati Ammāiyār (Skt. Bhagavati) and led a happy life at Cīrkaḷi, an important town in the Cōla country. Both were ardent devotees of Śiva and offered worship as well as pūjās regularly. By the grace of Śiva they became the proud parents of a boy on the day of the Tiruvāṭirai star.

When the child was three years old, one day the father was preparing to go to the temple tank to bathe. The child insisted to be taken along with his father and the father complied. Civapāṭar seated the child, Tiruṇāṇa campantar (Campantar) near the tank and went into the water. Campantar started crying once his father disappeared from his sight. On hearing the wails of the infant, Śiva, with his consort Umā, appeared before Campantar. Umā, offered Campantar milk in a golden cup. He came to be known as Nāṇacampantar ever since as he had consumed the milk (of knowledge) offered by the Goddess Umā herself. The father of Campantar, on the completion of his bath and rituals, saw the trace of milk on the child's lips and demanded to know the details. The young boy pointed to the temple tower of Cīrkaḷi and said that they had come and offered him milk. This reply was in the form of a verse containing the description of the couple who had offered him milk. This verse is the first hymn in the Tēvaram. The patikam begins with the words, “tōṭaiyā ceviyān” (I:1:1-11). He then went into the temple with his father to offer worship to the Lord, where he composed another patikam beginning “nāravāṇirai vaṇṭarai” (I:74:1-11), Civapāṭar was immensely moved and realised that his son had been blessed by the God and Goddess themselves. From that moment, Campantar used to be seated on the shoulders of his father wherever he travelled.
The father and son commenced their pilgrimage of the Śaivite sthalas and Campantar carried by his father on his shoulders, went to Tirukōḷakkā. He composed a patikam beginning with the words, “maṭaiyil vālaipāya” (I:23:1-11) inside the temple of Tirukōḷakkā using his palms to keep rhythm. As he sang golden cymbals bearing the five lettered word (Na ma śī vā ya) appeared miraculously in his hands. After receiving the blessings and grace of Lord Śiva, Campantar left for Cīrāḻi where he rendered a patikam beginning with the words, “pū ār konrai” (I:24:1-11) at the temple.

The brahmins and other śaivite devotees of a place called Tirunāṉippalī heard about Campantar and paid him a visit. Campantar's mother was a native of Tirunāṉippalī. Hence, they invited him to their place and Campantar responded to their invitation. He, visited the temple accompanied by his father. There he composed a patikam, the first line of which begins with the words, “karaikāl kūkai mullai” (II:84:1-11). He left for Talaiccāṅkāṭu from Tirunāṉippalī. Here, he sang the patikam beginning with the words ‘nalaiccaṅka venkulaiyum’ (II:55:11-11). Then, he reached Tiruvalampuram and worshipped Śiva with the patikam beginning ‘koṭi utai mumaratil’ (III:103:1-11). From here he proceeded to Pallavaniccaram. Here, he sang the patikam beginning ‘ataiyartam purankal’ (I:65:1-11) and from there he went to Tiruvēṅkāṭu and dedicated the patikam beginning with the words 'kāṅkāṭum natalānum' (II:48:1-11) to Śiva. From here, he went to Teṉtirumullaivāyil and sang the patikam ‘tuḷi maṇṭi uṇṭu’ (II:88:1-11) and then went to Cīrāḻi.

After a brief stay at Cīrāḻi, Campantar went to Tirumayēntirappalī and worshipped the Lord with the patikam beginning ‘tiraitaru pavālānum’ (III:31:1-11). The next temple which was visited by Campantar is Tirukkūṟukavūr, where he sang the patikam beginning ‘cūṇa venṭirani’ (III:124:1-6). Then, he offered worship at the temples of Tirukkalikkāmūr and Tirumullaivāyil. At Kalikkāmūr, he sang the patikam beginning ‘maṭalvaraiyil mattuvimmu’ (III. 105.1-11) and returned to Cīrāḻi.

Here, Tirunīḷakanṭa yāḷpāṇar, a famous yāḷ player and his wife Mataṅka cuḷāmanṭiyār met Campantar and paid their respects to him. At Campantar's request, Yāḷpāṇar played his lute and produced divine music. He then expressed his wish to accompany Campantar on his pilgrimage and to play the lute whenever Campantar sang. Campantar readily agreed.

Campantar then left Cīrāḻi for Citamparam. Here he was welcomed by devotees and he dedicated the patikam beginning "Karrāṅkeriyōmpi"
(I:80:1) to Śiva. He then reached Tiruvētkalam and sang the patikam beginning with the words ‘antamum atiyum’ (I:39). He stayed at this place for a few days and later also visited Tirukkalippālai.

He sang the patikam beginning ‘puṇalātiya puṇcaṭaiyāy’ (II:21:1) at Tirukkalippālai and returned to Tiruvētkalam. The next temple at which Campantar worshipped Śiva is Tirunelvāyil where he sang the patikam beginning ‘puṭaiyin ār puḷi’ (II:26:1). From Tirunelvāyil, he reached Tillaḷ which is also known as Citamparam, once again. On his way to Tillaḷ he saw a group of Tillaḷ brāhmaṇas who appeared to Campantar to be the gaṇās of Śiva. He sang the patikam beginning ‘āṭināyarnueeyyōtu’ (III:1:1) in their praise and then entered the temple. From here, at the request of Yālppānar, he went to Erukkattampuliyūr. There, he sang the patikam beginning ‘paṭaiyāṭarupūta’ (I:89:1). He also visited temples on the bank of the river Nīvā. Then, he went to Tīrumutukunram where he sang the Tīru irukku kuraḷ, beginning ‘ninru malar’ (I:93:1). After offering worship to the Lord, he also sang the patikam beginning ‘muracatirntu eljutarum’ (III:99:1). He, then, went to Tīrupeṇṇākāṭam and sang the patikam beginning ‘ōṭunkipiṇipiṇavi’ (I:59:1). Then, he decided to walk to Tīruaratturai and, on this journey, he refused to be carried by his father.

On his way he spent a night at Māranpāṭi. Meanwhile Śiva appeared in the dreams of some of his devotees at Aṟatturai and directed them to the pearl palanquin and umbrella they would find at the temple. There were asked to take those to Campantar. These devotees did as they were bid. Śiva also appeared in a dream to Campantar and told him to accept the palanquin and to travel in it. In the morning the devotees from Aṟatturai reached Māranpāṭi and informed Campantar of their dream. Campantar then sang the patikam beginning ‘entai’i’cān’ (II:70:1-11), paid due respects to the palanquin sent by Śiva and reached Aṟatturai travelling in it.

Campantar stayed for sometime at Aṟatturai and visited Tirunelvenṇey and sang the patikam beginning ‘nalvenṇey viḷūtu (III:96:1-11). The next temple which Campantar sang was Tiruppaḷuvūr where he rendered the patikam beginning ‘muttaṃniku mūvilai’ (II:34:1-11). He, then, proceeded to Tīruviyamaṇkai and sang the patikam beginning ‘maruvamar kuḷalumai’ (III:17:1-11). From Tīruviyamaṇkai, he went to Tīruvaikavūr and sang the patikam beginning ‘kōlai mitaraka’ (III:71:1-11).

Campantar then reached Tiruppurampayam and sang the patikam beginning ‘maḷam payammalaintavar’ (II:30:1-11). He then went to Cēyñalūr
where he was welcomed by the people. As Ceyínaír was the birth place of Cánticancánar, he got down from the palanquin and walked to the temple and sang the patikam beginning ‘núl átaina’ (I:48:1-11). He stayed there for a few days on the request of the people of Ceyínaír and then proceeded to Tiruppanántál where he sang the patikam beginning ‘kaṇpolí nerrína’ (III:62:1-11). Campantar then reached Tiruppampaíanallur and sang the patikam beginning ‘itarrí nar kúrrai’ (III:121:1-11). The next temple visited by Campantar is Tiruomámpuliyur where he rendered the patikam beginning ‘púrkoći mātavá’ (III:122:1-10) there.

From Tiruomámpuliyur, Campantar went to Tiruválkojiputtur and rendered the patikam beginning "poțiyyuțai mārpița" (I:40:1-11). The next temple visited by Campantar is Tirukkatampal where he worshipped the Lord with the patikam beginning ‘vānamar tíaķal’ (II:68:1-11). From there he went to Tirumáraiyyur and sang the patikam beginning ‘uraïýiil vanta’ (II:86:1-11). Next, he worshipped at Tirukkarappariyuralur with the patikam ‘cuṟrañoțu parrávai (II:31:1-11) and returned to Cirkáli where he asked Yálppánar to go back to his village.

Since Campantar had now reached the age suitable for the performance of the ritual of Upanayanam, the bráhmañas of Cirkáli, conducted the Upanayanam ceremony for Campantar. Campantar cleared the doubts regarding the rituals on this occasion and sang the patikam called Pańcákkarat tiruppatikam beginning with the words ‘tuńcalum tuńcaliláta’ (III:22:1-11). In this patikam he explained the importance of the letters of the pańcákṣara mantra. Meanwhile Appar who had heard of Campantar, came to Cirkáli to meet him and Campantar received him with due respects. The two saints spent some time together and then Appar went away on a pilgrimage. Campantar (staying at Cirkáli) rendered the Tirumoțimáru (I:117:1-12), Tirumálaimáru (III:117:1-17), Valimilétiruvírákam (III:67:1-12), Tiruèkapáltam (I:121:1-12), Tiruvírukkuńkurañ (I:90:1-12) Tiruvelükkuńkukkai (I:128:1-45), Tiruvírañ (III:110:1-12) Iraţímélvaippu nálañi (III:5:1-11), Nálañi méiwaippu (III:108:1-11), Tiruvírákam (III:78:1-11) and the Tirućakkaramáru (II:73:1-12) on the Lord of Pirampuram. Yálppánar and his wife Matańka cujámani set these verses to music.

From Cirkáli, once again, Campantar expressed his wish to visit other Śaiva sthalas to his father. His father also followed him on his pilgrimage. From Cirkáli, he went on the palanquin to Tirukkaṇñańar köyil. Then, he went to Kílaitirukkańtumpalji and rendered the patikam beginning ‘Ceyaruké
puṇāl pāya' (I:5:1). From Kīlaítirukkaṭṭupallī, he went to Kaṭaímüṭi and sang the patikam beginning 'aruttanai aravaṇai (I:111:1-11). Then he went to Pullirikkuvēḻur and sang the patikam beginning 'kalāma pūkōṇurai (II:43:1). He has also referred to the two birds Campāti and Caṭāyu (Jaṭāyu) in this verse. From here, he went on to Tiruninriyūr and worshipped the Lord with the patikam beginning 'cūlampāṭai cuṇṇappōṭi' (I:18:1). Then, he proceeded to Nīṭūr and Tiruppunkūr. At the latter sthala he rendered the patikam beginning 'muntinira viṇāikaḷ' (I:27:1).

From Punkūr, Campantar visited Tiruppalamanṭippaṭikarai Tirukkurukkai and Anniyūr. At the last mentioned sthala, he sang the patikam beginning 'mṇṇiyūrizai cenniyar' (I:96:1). Then, he went to Tiruppantanainallūr and sang the patikam beginning 'iṭarinar kūṟṟai' (III:121:1). The next temple visited by him was Tirumanaṅćeēri where he sang the patikam 'ayilārum ampu ataṇāl' (II:16:1). Then, he went to Tiruvetirkōppāṭi and, from there, to Vēḷvikkūṭi where he sang the patikam 'ōṅkimēl uḻitarum' (III:90:1). From Vēḷvikkūṭi, he went to Tirukkoṭikā, where he sang the patikam 'iṅrunaṅru' (II:99:1). From there, he went to Tirukkaīcaṇūr and then to Tirumāntuṟai where he sang the patikam 'Cempon ār' (II:110:1). Then, he proceeded to Maṅkalakkūṭi where he sang "cīrinār maniyum" (II:10:1).

The next sthala visited by Campantar was Tiruvialūr. He sang the patikam beginning 'Kuravam kamal naru men kuḷal' (I:13:1) here. Then, he went to Tiruntutevaṅkuṭi and sang the patikam 'maruntu vēṇitil ivai' (III:25:1). From here, he visited Tiru innampp and sang the patikam 'eṅ ticaikkum' (III:95:1). Then, he went to Vāṭakuraṅkaṭṭurai, the sthala at which Vāḷî had worshipped the Lord and sang the patikam 'Kōṅkame kuvāmē' (III:91:1). Then, he went to Tiruppalanam and sang the patikam beginning 'vētamōṭi ven nūl pūṇtu' (I:67:1). He proceeded to Tiruvaiyāru where he sang the patikam 'pulaṇaintum poṛi' (I:130:1). The next sthala visited by Campantar was Tirupperumpuliyūr where he sang the patikam 'maṇṇumōr pākam utaiyār' (II:67:1).

Then, he visited Tiruneyṭaṅnam and sang 'maiṭāyiya kaṇṭan' (I:15:1). From there he went to Maḷapāṭi where he worshipped the deity with the patikam 'aṅkai ār' (III:48:1). Then, he went to Tirukkanūr and sang the patikam beginning 'vāṇāmcōṭi' (I:73:1) and to Tiruanpiḷāḷanturai where he sang the patikam 'kaṇai niṭṭu erimal' (I:33:1).

Campantar then reached the temple of Tiruppācclācclīramam. This place was under the reign of the king Kolli maḷavaṇ whose daughter was
suffering from a disease called ‘muyalakan’ and was rendered senseless. The king had tried all kinds of treatment but in vain. He had, therefore, brought the girl to the temple and laid her before the deity. When Campantar went to this temple, he saw the girl and made enquiries about her. On learning about her illness, he sang the patikam ‘tuṇivañj aer kapital’ (I:44:1). With its last line, ‘maṇi-val kantaro maṅkaiyai vāṭamayal ceyvatōṭevar maṇpur’, the girl was cured. The father and the girl paid their respects to Campantar. After spending some time there, Campantar went to Tirupāniṇi and sang the patikam ‘āriṭam pāṭil’ (III:14:1). From Tirupāniṇi he visited Tiruṅkoymalai and sang the patikam beginning ‘vāṇattu yār taṇmati’ (I:70:1). From here he reached the west side of Koṅku country. Then he went to Koṭimātacceṅkunrür and sang the patikam ‘venṭavenţīru anjący’ (I:107:1-11). The people in this sthala paid their respects to Campantar and then he proceeded towards west and reached Tirunāṇa and sang the Patikam ‘pantārvir al maṭavāl’ (II:72:1). Meanwhile, winter had set in and the cold weather resulted in the followers of Campantar being afflicted with fever. Campantar sang the Tirunilakanṭappatikam beginning ‘Avvinākku ivvinā’ (I:116:1) and ending with ‘ceyvinā vantu email tiṅṭapperāṭīru nilakāntam’. When he sang the verses his followers regained health.

Campantar then went to Tiruppāntikkoṭumūṭi and sang the patikam beginning ‘peñ amar mēṇiyinārum’ (II:69:1). From here, he visited the sthalas Veṇicāmkkūṭal, Karuvūr, Tiruvāṭpokki and Tiruppāyṭturai. In the last sthala, he sang the patikam beginning ‘nirucēravor’ (I:135:1). Then he went to Ālanturai, Centurai and Kaṅkuṭi. At Kaṅkuṭi, he sang the patikam beginning ‘Vaṭantikāḷmen mulaiyāl’ (I:43:1). Then, he went to Tirumukkiccuram and sang the patikam ‘Cāntam venṇīru’ (II:120:1). From there, he went to Tiruccirappalli where he sang the patikam ‘naṭrutaiyāṇai’ (I:98:1). Then, he reached Tiruvānaikkā where he sang the patikam called ‘Kūṭar catukkam’ (combining the four sthalas of Tirukkayilam, Tiruvānaikkā, Tirumayēṭṭīram and Ārūr) beginning ‘maṇ atu uṇṭa ari’ (III:109:1). Next on his pilgrimage, he went to Tiruppāṟṟai and sang the patikam beginning ‘Kāṟār konrai’ (I:56:1) and proceeded to Tiruverumpiyūr. From Tiruverumpiyūr he went to Neṭunjalām where he rendered the patikam ‘maṇiyutaiyāyī tōluaiyāy’ (I:52:1). From this sthala, Campantar went to Mēḷaittirukkāṭuppaḷḷi and there he rendered the patikam ‘Vārumaṇnum mulai’ (III:29:1). Then, he went to Ālampolil and Pūnturutti and reached Kanṭiyūr where he sang the patikam ‘vinavīṇēn ariyāmāiyāl’ (II:38:1). At the next sthala, Tiruccirṛutturai, Campantar sang the patikam ‘ceppam neṇcē’ (I:28:1). Then, he went to
Vētikkuṭī, where he rendered nine patikams beginning with ‘nīruvari atu aravamoṭu’ (III:78:1). The next sthala visited by Campantar was Tiruvenṇi and there he composed the patikam beginning ‘cāṭaiyāṅaic cantiranṭu’ (II:14:1). From there, he went to Tiruccakkarappāḷḷi and sang the patikam beginning ‘paṭaiyinār venmaiḷu’ (III:27:1).

From this temple he went to Tiruppuḷlamaṇkai and sang the patikam beginning ‘pāluṇṭu uṛu tirāl’ (I:16:1). The next sthala visited by Campantar was Ālanturai and then Pālaitturai and Tirunallur. At the latter, he rendered the patikam beginning ‘koṭṭum pāṟai’ (I:86:1). Then, he went to Tirukkarukāvūr where he rendered the patikam ‘muddu ilaṅku muruvaḷ’ (III:46.1) From Karukāvūr, he went to Avalivalallur. Here he composed the patikam beginning ‘kumpu iriyavaṇṭu ulavu’ (III:82.1) on the deity of the temple. Then he went to Paritiniyamam and sang the patikam beginning ‘vīṇkoṇṭa tūmaṭi’ (III:104.1). The next sthala he visited was Tiruppūvanūr. Then, he worshipped at the temple of Āvūrppacupāṭiccuram and sang the patikam beginning ‘puṇṇiyar pūtiyar’ (I:8:1).

From this temple he returned to Tirunallur and then went on to Valaṅcūḷu where he worshipped Śiva with the patikam ‘vīṇṭu elām (II:2.1). By this time summer had set in and, in spite of the heat, Campantar decided not to use the palanquin. He worshipped at the temples of Tirūraimēṟalḷi, Karuvūr, Caktimmūram and finally at Tiruppaṭṭiccuram. At Paṭṭiccuram Śiva sent a pearl umbrella through his gāṇḍas to protect Campantar from the heat while travelling. Here, he sang the patikam beginning ‘pāṭal mārai cūṭal mati’ (III:73:1) and worshipped Śiva.

From here, Campantar went on to Paḷaiyārai vaṭaṭaḷi and then to Irumpūḷai where he sang the patikam ‘cīrārkaḷāḷe’ (II:36.1). Then, he went to Arataippērumpāḷḷi and sang the patikam ‘paitta pāmpōṭu’ (III:30:1). The next temple he stopped at was Tiruccēṟai where he sang the patikam beginning ‘mṛjuṟu nīṟam’ (III:86:1). Next he went to Tirunāḷurmayāṇam and then to Tirukkuṭavāyil where he sang the patikam, ‘Tikāḷum tirumāḷoṭu’ (II:22:1). At the next temple Tirunāraiyūr he sang the patikam ‘uraivyinīl vanta pāvam’ (II:86:1).

From here he went to Tenṭirupputtur (Aricirkaṟaiputtaṟu) and sang the patikam ‘minnuṟ caṭaimēḷ’ (II:63:1) and then to Tiruccivapuram and there he rendered a patikam beginning ‘puvam vaḷi kanaḷ’ (I:21:1). Then, he reached the sthala of Tirukkuṭamūkkku and sang the patikam beginning ‘araviri kōṭal niṭal (III:59:1). He then proceeded to Kuṭantaikilkōṭṭam and then to
Kuṭantaik kārōnam. At Kuṭantaik kārōnam, he sang the patikam beginning ‘vār ār koṅkai’ (I:72:1). From here he reached Tirukkarukkuṭi and sang the patikam ‘naṇavālum kaṇavālum’ (III:21:1). At Tirunākēccuram, which was the next sthala visited by him, he sang the patikam beginning ‘poṇ ērtaru mēṇiyanē’ (II:24:1). Then he went to Tiruvitāmarutūr and sang the Tiruirukkuṟukuraḻ beginning ‘tōṭar kāṭanān’ (I:95:1). From here, he went to Tenkuraṅkāṭuturai where he sang the patikam beginning ‘paravak keṭum valviṇai’ (II:35:1). Then, he reached the sthala of Tiruvāṭtuṭurai.

When he was staying at this sthala, his father, Civapātavirutayar, came to see him. He requested some monetary assistance from his son for the performance of a yajña. Campantar sang the patikam beginning, ‘iṭtarinum taḷarinun’ (III:4:1) and requested Śiva to give him some money. As soon as he sang, a Śīvagāṇa appeared and placed a bag (Porkiḷi) containing one thousand gold coins before him. The Śīvagāṇa informed him that this money would never deplete as the bag would constantly replenish itself. Campantar was informed that the Lord of the sthala Mācilāmaṇi ićuvarar had bestowed this wealth upon him. Campantar received it and gave it to his father. Then he began to travel again and reached the sthala of Tirukkōlappam where he sang the patikam ‘nīrōṇai niḻcaḷai mēl’ (II:13:1).

From here he went to Tiruvaiṅkān māṭakkōyil and sang the patikam beginning ‘Tulamati uṭaimari’ (III:18:1). On leaving this sthala, he went to Tirunallam and sang the patikam beginning ‘Kallāl niḻal mēya’ (I:85:1). He then went to Cirukūṭi and composed a patikam beginning ‘Tīṭam mali matil’ (III:97:1). Next, he went to Tiruvaḷuntūr where he sang a patikam beginning ‘tōḷumāṅuvāḷ’ (II:20:1). He rendered the patikam beginning ‘vaṟaiṭṭalaip pacumponōṭu’ (II:98:1) at the next sthala Turuttī. Then, he worshipped at Tirumūvalūr and went on to Tirumayilāṭturai, where he rendered the patikam beginning ‘karavu inri nal māmar’ (I:38:1).

From here he went on to Tiruccemponpaḷḷi and rendered the patikam beginning ‘maru ār kuḷali’ (I:25:1). Then he went to Vīlanakar and sang ‘ōtir iḷam piṟai’ (II:78:1). The next sthala he worshipped at was Tiruppāriyāḷur where he sang the patikam beginning ‘karuttaṅ kaṭavul’ (I:134:1). Then he went on to Tiruvēṭṭakkuṭi and composed a patikam beginning ‘vaṉṭu iṟaiṅkum’ (III:66:1) From Tiruvēṭṭakkuṭi he proceeded to Tarumapuram.

Tarumapuram was the native town of Nilakaṇṭa yāḷpāṇar, who accompanied Campantar with his yāḷ. On reaching this place, the friends
and relatives of Yālpanār gave them a warm welcome. Campantar extolled
the playing of yāl by Yālpanār to them. But Yālpanār, who was all humility,
knew that he stood nowhere in comparison to the skill of Campantar in
composing patikams. To prove this, he asked Campantar to compose a
patikam and Campantar sang the patikam beginning ‘mātar maṭapiṭiyum’
(1:136:1). Yālpanār found himself unable to accompany the song on his yāl
and wanted to break the instrument. But Campantar prevented him and
asked him to continue playing it.

Then Campantar visited Tirunallārū and rendered the patikam
beginning ‘pōkamārta puṇmulaiyāl’ (1:49:1), accompanied by Yālpanār who
played this patikam on his yāl. From Tirunallārū Campantar went to
Tiruccattamaṅkai. Nilanakkar, a Śiva devotee welcomed him. He stayed at
the house of Nilanakkar along with Yālpanār and the other devotees. At
the temple of Ayavanti, he rendered the patikam ‘Tirumalar konrai’ (III. 58.1).
Then he proceeded to Tirunākaik kārōṇam where he sang a patikam beginning
‘puṇaiyum viri konrai’ (1:84:1). He stayed at Tirunākaikkārōṇam for a while
and proceeded to Tirukkiyēlur. Cūrutoṭṭar who had heard of Campantar
came to invite him to his place, Tirucceṅkāṭṭaiṅkuṭi. There accompanied by
other devotees, Campantar went to the temple of Kaṭapaticcaram and sang
a patikam beginning ‘pāṅkotu malarppunnaṟ’ (3:63:1). He stayed with
Cūrutoṭṭar for sometime as his guest and then went to Tirumarukal. Near
the temple of Tirumarukal, Campantar found a young woman in deep distress.
This young woman was the seventh daughter of Tāman, a resident of Vaippīr.
Tāman had promised his nephew that he would give his eldest daughter in
marriage to him. But he did not keep his words. He gave the eldest girl in
marriage to some other person for a huge sum of money. Then he told the
nephew that he could marry the second daughter and once again deceived
him. Thus, his nephew was cheated six times. Witnessing this the seventh
daughter decided to marry the nephew and eloped with him. This nephew
now lay dead being bitten by a snake and the young woman sat there
weeping helplessly. On hearing this, Campantar sang the patikam beginning
‘cāṭaiyāy enumal’ (II:18:1). The man was brought back to life and Campantar
blessed the couple. Meanwhile Cūrutoṭṭar came back to meet Campantar
and requested him to return to Cēṅkāṭṭaiṅkuṭi to which Cūrutoṭṭar belonged.
Campantar went to the temple in Tirumarukal and had a vision of Śiva as He
is in Tirucceṅkāṭṭaiṅkuṭi. He rendered a patikam beginning ‘ānikamum
vētamum’ (1:6:1) dedicated to the two deities Tirucceṅkāṭṭaiṅkuṭi and
Tirumarukal. Then Campantar went to Tiruppukalūr where he met Munuka
Nāyaṉār. While staying here, he learnt of the arrival of Appar from Tiruvārūr and went to meet him. Appar described the celebrations of Tiruvāṭirai festival at Tiruvārūr and Campantar decided to go to Tiruvārūr. On the way, he rendered the patikam beginning ‘Vaṭikol mēṇiyar’ (II:108:1) at the temple of Vīṟkūṭivirāṭam. Then while travelling from here to Tiruvārūr, he sang the patikam ‘paruk kai yāṇai’ (II:101:1). On reaching the frontiers of Tiruvārūr, he sang the patikam ‘Cittam telivērkāl’ (I:91:1) Here, he was received by the devotees of Tiruvārūr and he sang another patikam beginning ‘Aṇṭamāy ulakāṭiyum’ (III:45:1). He stayed at Tiruvārūr for some time and visited Tiruvalivalam where he rendered the patikam beginning ‘Ollai āṟi’ (I:50:1).

He also went to Tirukkōḷi where he sang the patikam beginning ‘pavaṇāmāyīcōṭaiyāy’ (II:79:1). After returning to Tiruvārūr he desired to meet Appar. He went to Tiruppaṇaivār where he sang the patikam beginning ‘aravac caṭāimēl’ (I:37:1) Irāmānanttīccuram was the next temple visited by Campantar and here he composed the patikam beginning ‘caṅku olīr’ (I:115:1). Then he returned to Tiruppukalūr where he was received by Appar and Murukanāyaṇār. Soon, they were joined by Cūruttoṇṭar and Nilanakkkar and they all stayed at the residence of Murukanāyaṇār. Campantar, while residing here, sang the patikam beginning ‘kuṟikalanta icai’ (I:2:1.) After some time, when Cūruttoṇṭar and Nilanakkkar returned to their towns, Appar and Campantar decided to travel further together. On the request of Appar, Campantar consented to travel by a palanquin.

The two Nāyaṉārs reached Ampar mākālam, where Campantar sang the patikam ‘pulku poṁmiram’ (II:103:1). Then they worshipped at Māṭakkōyil built by Kōcceṇkaṭcōḷan and proceeded to Tirukkaṭavūr where they received a warm welcome from Kuṅkiliya nāyaṇār. Here, Campantar composed the patikam beginning ‘caṭai uṭaiyaṇum’ (III:8:1). Appar and Campantar stayed as the guests of Kuṅkiliyakkalaya nāyaṇār. Then they worshipped at Kāṭavūr mayāṇam, where Campantar sang the patikam beginning ‘variya maṟaiyār (II:80:1) and stayed there for sometime.

From here, Campantar and Appar reached Ākkūr tāntōninmāṭam’ and Campantar rendered the patikam beginning ‘akku iṟunta āramum’ (II:42:1). The next sthala visited by them was Tirumīḷiyacūr where Campantar rendered a patikam beginning ‘Kāyac cevvi’ (II : 62:1).

The two also went to the temple in Tirupāmpuram and sang the patikam beginning ‘cīr aṉiṭikāl’ (I:41:1). Then they went to Tiruṉilimilalai where they were received by the Brāhmaṇas of the town. As they entered
the town, Campantar composed the patikam beginning ‘araiyar virikóvana átai’ (I:35:1) and on entering the temple, he rendered yet another patikam beginning ‘cātaiyar pūnal uṭaiyān’ (I:11:1). Campantar and Appar stayed at Viḷimilalai for a while. They stayed in two different mātams and met during their visit to the temple. During his stay Campantar along with Appar visited the temple at Tiruppēnuperunturai and sang the patikam beginning ‘paim mānakam’ (I:42:1). They also visited Tillaippāṭi and worshipped Śiva. Campantar sang a patikam beginning ‘poṭikaḷ pūci’ (II:118:1). Meanwhile, some Brāhmaṇas from Cīrāki visited Campantar at Viḷimilalai and requested him to go to Cīrāki. That night, Śiva appeared to Campantar in a dream and assured him that he would have a vision of the deity of Toṇipuram (Cīrāki) at Viḷimilalai itself. Accordingly, Campantar had this vision and sang the patikam ‘māimmaru pūntkulal karrāi’ (I:4:1). Campantar asked the brāhmaṇas from Cīrāki to return home as he had already had a vision of the deity of Tiruttōṇipuram.

During this time, a famine struck Tiruvilimilalai, due to inadequate rain. Both Appar and Campantar prayed to Śiva to alleviate the suffering of the people. Śiva appeared to them in a dream and told them that they would find gold coins in the platform on the east and the west of the temple and, when there was no further need for the coins the supply would be stopped. The next morning indeed the gold coins were found on the pīṭam (platforms). Campantar took the coins on the eastern pīṭam and Appar those on the western. They returned to their respective dwellings to prepare food for people. The food was served daily to the devotees. After sometime, the crowd went only the mātam where Appar stayed and the number of devotees who ate in the mātam of Campantar decreased because the preparation of food was delayed at Campantar’s mātam. When Campantar wanted to know the reason, he was told that his golden coins were not easily accepted by the shopkeepers while Appar’s were regarded to be purer. Campantar then sang the patikam beginning ‘vāci ṯiravē kācu nalkuvir’ (I:92:1) and received pure gold coins from the Lord. Soon there were rains and the land became fertile again. Then Campantar, accompanied by Appar, left for Tiruvāṇciyam and here, Campantar sang the patikam beginning ‘vannī kōṇrai’ (II:7:1). Then, they worshipped at the sthala of Talaiyālaṅkāṭu.

From Talaiyālaṅkāṭu, Campantar and Appar went to Tirupperuvēḻur where Campantar composed the patikam beginning ‘āṇṇāvum kaḷukkuṇrum’ (III:64:1). Then he worshipped the deity of Karaviram with the patikam beginning ‘ariyum namvînai’ (I:58:1). Then they went on to Ārūr and Kārāyil.
The next sthala, where Campantar composed the patikam beginning ‘mattakam anī pērā’, (III:88:1) was Viḷamār nakar. At Kārṇī, he rendered the patikam Nīrānē nil caṭai mēl (II:15:1).

Then, they went to Tiruttēvūr and Campantar worshipped the deity there with the patikam beginning ‘paṇ nilāviya moḷi’ (II:82:1). Next they visited Tirunellikē where Campantar sang the patikam ‘arattāl uyir’ (II:19:1) and subsequently to Kaiccinām where he rendered, the patikam beginning ‘taiyal or kūṟuṭaiyān’ (II:45:1). From here, they went to Tiruttenkūr and Campantar sang the patikam ‘purai cey valvinai’ (II:93:1). Then they went to Tirukkoḷiikkāṭu where Campantar Composed the patikam beginning ‘niṇaṃpaṭu cuṭalayin’ (III:16:1). From here, the two travelled on to Tirukkoṭūr where Campantar composed the patikam beginning ‘nīlam ārtaru kanṭaṇē’ (II:109:1) and then to Tiruvaiṭurai where he sang the patikam ‘āṭiyān āṭiraiyān’ (III:61:1).

The two Nāyanārs, then went on to Cittēmam (Citrāmpūr, Citrāymūr, Elīlūr, Nēmam) where Campantar sang the patikam beginning ‘niraiventiṅkāl’ (III:42:1). From there they travelled to Tiruttanṭalai niṇeri and here Campantar sang the patikam beginning ‘Virumpum tiṅkāḷum’ (III:50:1). They then went on to Tirukkaḷar where Campantar rendered the patikam beginning ‘nīrul ār kayalvāvi’ (II:51:1).

From Tirukkaḷar, the two went to Tirumaraikkāṭu, now known as Vēṭarāṇyam. Appar and Campantar received a grand welcome from the residents of Tirumaraikkāṭu. The main door of this temple had remained firmly shut ever since the time when the Vedas had worshipped Śiva here. A small entrance had been constructed by the people of the town and this was being used by them to offer worship. But Campantar and Appar decided to get the main door opened. So, iii the request of Campantar, Appar rendered a patikam beginning ‘paṇṇi nēr moḷiyāl’ (V:10:1). The door opened when Appar finished singing ten songs and the two went into the temple. After they had offered worshipped inside the temple they came out. Appar wanted the door to be closed again so that in future the main door would open and close as usual. So he requested Campantar to sing a patikam to close the door. Campantar rendered the patikam beginning ‘catura(m)maraṭtān’ (II:37:1). Even as he sang the first song of the patikam the doors closed and they went to their respective maṭams. The fact that he had to sing ten songs to open the doors, while Campantar could get it closed with a single song disturbed Appar. He came to the conclusion that his devotion was inferior
to Campantar’s. Appar went to sleep ruminating upon this incident. Śiva appeared in his dream and asked him to go to Tiruvāyūr immediately and Appar started off in the middle of the night. Śiva led him on by appearing at a distance before him. Whenever Appar tried to get closer to the vision of Śiva, the Lord would move further away. Meanwhile, Campantar woke up from his sleep and was told that Appar had gone to Tiruvāyūr. Campantar also set off to this place. When he reached the place and met Appar, Śiva appeared before them with His consort. Campantar then rendered the patikam beginning with the words ‘tālirjāvāla’ (II:111:1).

They stayed there for some days and then returned to Tirumaraiκātu. Meanwhile the Queen of the Pāṇḍya kingdom wanted to bring Campantar to Madurai, since her husband, the king, had forsaken Śaivism and had accepted Jainism. She sent a message to Campantar asking him to come to Madurai and reconvert the King to Saivism. Campantar consulted Appar regarding the message he received from the Pāṇḍya Queen. Appar dissuaded Campantar from undertaking this task since he himself had been harassed by the Jains when he had returned to Śaivism from Jainism. Further, Appar also felt that the planetary positions were unfavourable to the journey of Campantar. But Campantar dismissed his fears through a patikam beginning ‘vēyuru tōlipaṅkan’ (II:85:1) in which he says that planets and omens could have no evil effect on the devotees of Śiva. This patikam is popularly known as ‘Kōḷaru patikam’. Appar then desired to accompany Campantar to Madurai. But Campantar asked him to stay behind and went on to Madurai himself.

On his way he worshipped at the temple of Akattiyānpallī rendering the patikam beginning ‘vāṭiya ven talai’ (II:76:1). Then, he went to Tirukkōṭikulakar kōyil and then to Tirukkaṭikkulam where he sang the patikam beginning ‘poṭikoḷmēṇi’ (II:104:1). From here he went to Tiruitumpañāṇam and rendered the patikam beginning ‘maṇam ārtaru mātvāroṭu’ (II:17:1). Next he went to Tiruvucattānām and sang the patikam beginning ‘nirītait tuyinravaṇ’ (III:33:1). From here he went to Koṭūṅkunram where he rendered a patikam beginning ‘vāntir polivu’ (I:14:1). Finally he reached Madurai, the capital of the Pāṇḍya country.

Meanwhile the Pāṇḍya queen Maṅkayarkaraci and the Minister Kulacciraiyar had received the news of the arrival of Campantar. Kulacciraiyar, on the request of the queen, met Campantar at the outskirts of the town and gave him a warm welcome. Campantar asked him to be directed to the Śiva
temple at Ālavāy. Kulacciraiyar pointed out the temple which was at a distance. Campantar immediately sang the patikam beginning ‘maṅkayarkkaraci’ (III:120:1). On reaching the temple he sang the patikam beginning ‘nīlamāṃṭār̥ru’ (I:94:1) also known as Tiru irukkukura! The queen Maṅkayarkkaraci also went to the temple to meet Campantar. After being introduced by Kulacciraiyar, the queen paid her respects to Campantar. She explained the situation in Madurai and requested Campantar to retrieve Madurai from the clutches of Jainism. The Jain monks, who had managed to become intimate with the king, had determined to root out Śaivism and the queen requested Campantar to deliver the king from their strangle hold. Campantar reassured her and decided to stay in a ‘maṭam’ close to the temple. The Jain monks came to know of the purpose of Campantar’s visit and poisoned the king against him. The king ordered his men to set the place (in which Campantar was staying) on fire. As the fire started raging, people of Campantar’s retinue informed Campantar. He sang the patikam beginning ‘ceyyāṇē tirūlāvāy’ (III:51:1) and prayed to the Lord that the king who was responsible for the fire be afflicted with the heat. The king took ill at once and his condition deteriorated moment by moment. No physician could cure him. The Jain monks also failed to give him relief. The queen and the minister cautioned the king that his disease must be a repercussion of his deed against Campantar. Then with the consent of the Pāṇḍya king, they sent for Campantar requesting him to cure the king. Campantar went to the temple and composed the patikam ‘Kāṭṭumā atu’ (III:47:1) and received the approbation of the Lord for the task undertaken by him. He then went to the palace, where he was offered a seat by the king. The king asked Campantar where he had come from. Campantar then sang the patikam ‘Piramaṇṭur vēṇupuram’ (II:70:1) indicating that he belonged to Cirkāli. In the verse he had incorporated all the twelve names of Cirkāli. The Jains, growing jealous of Campantar’s intimacy with the king started intimidating him. The king then told both the Jain monks and Campantar to prove their claims by curing him. When the queen expressed her fear at this, Campantar sang the patikam beginning ‘māṇin nēr viḷḷi’ (III:39:1) to reassure her.

The Jain monks said that they would cure the left side of the king and chanted some mantras and touched the left side of the king’s body with a peacock feather. But the affliction only grew worse. Then Campantar sang the patikam beginning ‘mantiramāvatu niṟu’ (II:66:1) in which he claimed that the sacred ash is the cure for all diseases. He smeared the sacred ash on
The right side of the body of the king and instantaneously the right side was cured. The king then spoke harshly to the Jains and asked them to leave the palace. Campantar cured the left half of the king’s body as well.

The Jain monks were not willing to accept defeat. They went to the king again and told him that they wished to have a contest with Campantar. The test was that both the parties would write out the principles of their own sect on palm leaves and put them into fire. The leaf which remains unburnt would be accepted as containing the principles of the true religion. Campantar agreed to this. He had the collection of his patikams brought to him and selected a palm leaf from this. The patikam selected turned out to be the one on Naḷḷaṟu beginning ‘pōkamārta pūṇmulaiyā’ (I:49:1). He took it up and singing the patikam beginning ‘talir īlavāroji’ (III:87:1) deposited it in the fire. The leaf was not burnt. Meanwhile the Jain monks also wrote the principles of their religion on a palm leaf and put it into the fire. The leaf was immediately burnt up. Campantar took this unburnt leaf and put it back in the collection.

The Jains were still reluctant to accept defeat. The requested that another test be conducted this time in water. It was decided that the palm leaf which does not get drowned in the waters of Vaikai, but moves up stream to reach the bank, would be considered to contain the principles of the true religion. Kulaccīrāiyar intervened and demanded that the punishment to be meted out to the losers be also decided. The Jain monks in anger retorted that the loser would be hanged to death by the king himself and the whole party went to the river.

On reaching the river the monks wrote out the most important Mantra of their sect, ‘asti, nāsti’ on a palm leaf and dropped it into the river. The leaf was carried away by the current. Campantar wrote the patikam beginning ‘vāḷka antañar; (III:54:1) on a palm leaf and put it into the river. The leaf moved against the current up stream. In a song in the patikam, Campantar had used the words ‘vēntañum oṅkuka’ (III:54:1:1-2) meaning ‘May the king prosper’. On singing this the king ‘Kūṅpănṭiyān’ (the hunch-back Pāṇṭiyān) was cured of his hunch-back.

The minister, Kulaccīrāiyar travelled along the bank of the river on horse back following Campantar’s palm leaf, but the leaf kept moving against the current. It stopped at Tiruvēṭakam but only after the patikam beginning ‘vānñiyum mattamum’ (III:32:1) was rendered by Campantar.
The Jains were impaled by the orders of the king who accepted Saivism. Then the king, accompanied by Campantar, went to the temple where Campantar rendered the patikam beginning ‘vītu alāl vāyilāy’ (III:52:1). He stayed on in the town of Madurai for some days and during this time Civapātavirutaiyar, his father came to visit him. During this stay he composed the patikam beginning ‘āla nilāl’ (III:115:1) and the one beginning ‘maṇḍin nalla’ (III:24:1).

After a while, Campantar decided to resume his pilgrimage. He left Madurai and travelled with Manikayarkaraci and Kulaccirai Nāyaṇār on to Tirupparaṅkūram where he rendered the patikam beginning ‘nītū alar cōti’ (I:100:1). Next he went to Āppanūr and sang the patikam beginning ‘mūrmut caṭaṁuṭmēl’ (I:88:1). Then, he went on to Tirupputtur and sang the patikam beginning ‘veṅkāl vimmu’ (I:26:1). He rendered the patikam beginning ‘aṟaiyār pūṇalumā’ (I:64:1) in the temple of Tiruppūṉām. Next he sang the patikam beginning ‘piṭi elām pīn’ (III:26:1) at the temple of Tirukkāṇappērūr. He went on to Tiruccūliyāv and after this went to the temple at Tirukkurālam and sang the patikam beginning ‘vampār kūṟam’ (I:99:1). He also visited Tirukkurumpālā.

From here he went to Tirunelvēlī and rendered the patikam beginning ‘maṟuntu avai’ (III:92:1). Then at the next temple of Tiruirāmēccuram, he sang the patikam beginning ‘tiritarumāmaṇi’ (III:101:1). From the seashore he rendered the patikam beginning ‘nirai kalai’ (III:123:1) on the sthala of Tirukkōṇamalai and the one beginning ‘vīrutu kunra’ (II:107:1) on the Tirukkēṭīccuvaram temple at the sthala of Māṭoṭam, both of which were situated in the island of Sri Lanka across the sea. He stayed here for a while.

He, then, went to Tiruvāṭānai and sang the patikam beginning ‘mātu ār kuṟi’ (II:112:1). From here he went on to Tiruppuṇavāyil and composed the patikam beginning ‘minniyal ceṇcaṭai’ (III:11:1). Then he stayed for a night at Maṇaṁērkūṭi, the place to which the Pāṇḍya minister Kulacciraiyār belonged. Here he asked Kulacciraiyar and Manikayarkaraciyār to return to Madurai. The next morning he went with his devotees to Tirukkaļar and from there to Tirppāṭāḷiccuram where he sang the patikam beginning ‘minniyal ceṇcaṭaimēl vīlaṅkum mati’ (I:108:1).

Campantar then went on to the river called Mullivāykkarai, is a tributary of the river Kāvērī. When he reached its banks, he found the river in floods. The boats, used to ferry passengers, were tied up and the boat
men had left its banks. But Campantar wanted to get across the river to go to
the temple of Kollamputtur. He untied one of the boats and got on to it with
his retinue. He sang the patikam beginning ‘Koṭṭamē kamaḻum’ (III:6:1) and
the boat reached safely across. He worshipped at the temple and went on to
Tirunāḷārū where he composed the patikam beginning ‘pāṭaka mellaṭippāvai’
(I:7:1). He stayed here for sometime.

He then went on to Tiruttēṭiċēri and sang the patikam beginning ‘pū
alamtna koṇṭu’ (II:3:1). Then, he proceeded to Pōtimaṅkai. The residents
of this place welcomed Campantar, playing on musical instruments. Hearing
the trumpets, the Buddhists residing in the village came and opposed such
a welcome being accorded to Campantar. A heated argument followed and
in the course of the argument a follower of Campantar sang a patikam,
composed by Campantar beginning ‘puttar caṇaṇ kalūk kaiyar’ (III:22:10)
following it up with a prayer that the head of Puttananti (who led the Buddhist
monks) be split into two. Immediately there was a thunderbolt and Puttananti
dropped down dead. The Buddhist monks were gripped with fear and began
to run away. But soon, they regrouped themselves under the leadership of
Cāripuṭṭiran and challenged the Śiva devotees to a debate. A follower of
Campantar (the one who sang the song earlier, causing the death of
Puttananti) accepted the challenge and defeated Cāripuṭṭiran. The rest of
the Buddhists were then converted to Śaivism.

Campantar went on to Tirkkaṭavūr from here and sang the patikam
beginning ‘caṇaṇ uṭaiyaṇum’ (III:8:1) and stayed there for sometime. On
learning that Appar was at the town of Tiruppūnturutti, he decided to travel
there in his palanquin. Meanwhile Appar on receiving the news of the
arrival of Campantar, set out to meet him. At the outskirts of Pūnturutti
Appar saw the palanquin in which Campantar was travelling. Unknown to
the others, he joined the group and replaced one of the palanquin bearers.
Thus he entered the town carrying Campantar on his shoulders. On entering
the town Campantar enquired about the whereabouts of Appar and Appar
replied, from below, that it was indeed his good fortune that he could bear
the palanquin of Campantar. Campantar was taken aback and immediately
got down from the palanquin. He paid his respects to Appar and related to
him the events of Madurai. The two then decided to part ways and carry on
their pilgrimage separately.

Campantar went on to Neyṭaṇam and sang the patikam beginning
‘māiyāṭiya kaṇṭan’ (I:15:1). Next, he was in Tiruvaiyārū and rendered the
patikam beginning ‘Kalaiyar matiyotu’ (I:36:1). Then he worshipped at Tiruppalanam with the patikam beginning ‘vētamōti venṇūl’ (I:67:1). Then he rendered the patikam beginning ‘munai nālmarai’ (III:35:1) at Tenkūṭittitāi. From here he returned to Cirkaḷī.

At Cirkaḷī, he sang the patikam beginning ‘uṛruumai cērvatu’ (III:113:1). After staying at Cirkaḷī for a brief while, he went to Tirucōppuram and sang the patikam beginning ‘venkaṇānai’ (I:51:1). Then he went on to Tiruttinai nakar and then to Tirumānikkulī. At Tirumānikkulī, he sang the patikam beginning ‘ponniyan porupparaṅyaṇ’ (III:77:1) From here he went to Tiruppatiripulyur and sang the patikam beginning ‘munnaṅ nippur’ (II:121:1). The next temple visited by Campantar was Vaṭukūr where he sang the patikam beginning ‘cuṭukūr emīli’. From there he visited Tiruvakkarai and sang the patikam beginning ‘kāraṇ anī māṃṭaráṅ’ (III:60:1). He went on from here to Irumpaimākāḷam and sang the patikam beginning ‘māṇṭu kaṅkai caṭaiyil’ (II:117:1). Then he worshipped at the temple of Atikaiviraṭam with the patikam beginning ‘kuṇṭaik kūral pūtam’ (I:46:1). He then went to Tiruamattūr and sang the patikam beginning ‘kunra vār cilai’ (II:50:1).

He went from Amāṭṭur to Tirukkōvīlur and sang the patikam beginning ‘paṭaikol kūṟṟam’ (II:100:1). Then he went to Tiruaraṅgirinallūr where he sang the patikam beginning ‘piṭināl periyōṛkaḷum’ (II:77:1). Next, he went to Tiruvanāmalai and rendered the patikam beginning ‘uṇṇāmalai umai’ (I:10:1) and also the patikam beginning ‘pū ār malar’ (I:69:1).

He went on from here to the temple of Tiruvōtturai and decided to stay there for some time. During his stay here a devotee of Śiva living in the village came to him with a problem. He had planted some palm trees in order to make use of the fruits in the temple. But all these trees turned out to be male trees not yielding fruits. The Jains of the place ridiculed the devotee and his effort. At his request, Campantar sang the patikam, beginning ‘pūṭṭerntu’ (I:54:1). The eleventh verse of this patikam starts with ‘kurumpai an paṇai in kulai ōttū’. When he finished the patikam, the trees began to bear fruits. The Jains, who had ridiculed the devotee, left the country.

Campantar then went on to Mākaraḷ and sang the patikam beginning ‘Vīṅku vilai kalaṇi’ (III:72:1). Next, in Kuraṅkaṇil muṭṭam, he sang the patikam ‘vilunir māluvai’ (I:31:1). From here he went to Kāṇcipuram where he was received by his devotees. He went to the Kaccēkampam temple and rendered the patikam beginning ‘māraiyānai mācilā’ (II:12:1). From there, he visited
Kāmakōṭṭam and sang the patikam beginning ‘pāyuṇāl viṭṭi’ (III:114:1) and the patikam beginning ‘karaṟ kacci’ (III:41:1).

He then went to Kaccinerikkaraikkāṭu and composed the patikam beginning “vār anāvau mulaś” (III:65:1). On his way to Tirumārpēru, he worshipped at the temple of Anēkataṅkāvatam and Tirumēḷrai. At Tirumārpēru, he sang the patikam beginning ‘ūri artarū naṇcūnai’ (I:55:1). Then he proceeded to Tiruvallam and sang the patikam beginning ‘erittavan muppuram’ (I:113:1). In Ilampaiyaṅkōṭtūr, where he went next, he sang the patikam beginning ‘malaiyānūr paruppatam’ (I:76:1) The next temple at which he worshipped was Vīrōlām, where he sang the patikam beginning ‘uruvinār umaiyoṭum’ (III:23:1). From there he went on to Tiruvūrāl and rendered the patikam beginning ‘māru il avuṇar’ (I:106:1)

Campantar then went on to Tiruvāḷaṅkāṭ. This was the sthala at which Kāraikkāl ammāiyār had moved on her hands as she did not want to defile the place with her feet. Campantar was also reluctant to step into such a sthala. So he spent the night at its outskirts. Śiva appeared to him in a dream and asked him if he had forgotten to render a patikam on him. Campantar woke up from his sleep and rendered the patikam beginning ‘tuṅca varuvarum’ (I:45:1). In the morning he with his devotees, worshipped the Lord of Tiruvāḷaṅkāṭu and the next day, he set off to Tiruppācuṇ where he rendered the patikam beginning ‘cintai itaiyār’ (II:60:1). From there he went on to Tiruvenpākkam and Karikkāraṇi and proceeded to Kāḷatti where he sang the patikam beginning ‘vānavaṅkaḷ tānavaṅkaḷ’ (III:69:1). He praised the devotion of Kaṇṇapar in this patikam. He also rendered the patikam beginning ‘poṭikoḷ uruvār’ (I:68:1) on the Lord of the Kailāsa mountain (Śiva’s abode) and the patikam beginning ‘tōṇtar añcu kalīrnum’ (II:114:1) on the deity of Kēṭārām, a sthala in Himalayas during his sojourn at Kāḷatti. He worshipped the Lord of Kōkāṇnam and rendered patikam beginning ‘enrum ariyān’ (III:79:1). He also rendered the patikam beginning ‘kuluva pāṟiṭam pōṭra’ (II:27:1) on the deity of Intiranila paruppatam, the patikam beginning ‘cuṭumaṇi umilṇākam’ (I:118:1) on the Lord of Tirupparuppatam, the patikam beginning ‘niṭal mēvu’ (II:5:1) on the deity of Anēkataṅkāpatam and the patikam beginning ‘mullin mēḷ mutukūkai’ (I:119:1) on the deity of Tirukkaḷḷil during his stay in Kāḷatti.

From Kāḷatti he went on to Tiruvērķāṭu and sang the patikam beginning ‘oḷīṭu uḷḷa’ (I:57:1). He rendered the patikam beginning ‘pattarōtu palārum’ (I:3:1) at the temple of Tiruvalitāyam. From there he proceeded to Tiruvorriyur
where he rendered the patikam beginning ‘Vitaïy avan Vinnum’ (III:57:1) and stayed there for some time. Then he decided to go to Mayilai.

Meanwhile Civanēcar, a resident of Mayilai, (present day Mylapore) heard of Campantar’s arrival. He had a daughter called Pūmpāvai and had determined to get her married to Campantar. But unfortunately she had been bitten by a snake and had died. Civanēcar had cremated her body and had preserved the ashes in an urn. Now, when he came to know of the arrival of Campantar he decided to invite Campantar and hand over the urn to him. He decorated the path between Tiruvorriyūr and Mayilai with flowers and gave Campantar a grand welcome. Some devotees of Campantar narrated the story of Pūmpāvai to him. Campantar worshipped the Lord Kapālicevarar and asked Civanēcar to bring the urn. Civanēcar brought the ashes from home with great respect and placed it opposite to the Manigōpuram. Campantar called the name of the girl aloud and sang the patikam “mațtițta punnaiyum (II:47:1-11). When he finished singing the tenth verse ‘urițcu aya vákkai’ the girl emerged alive from the urn. Civanēcar, who was overjoyed, offered her in marriage to Campantar. But Campantar refused saying that, having given life to her, he was like a father to Pūmpavai. Then Civanēcar decided that Pūmpāvai would remain unmarried and would devote her life to the service of Śiva. Campantar stayed in Mylapore and then went to Tiruvānnmiyūr and sang the patikam beginning ‘Kariyilâṅkaṭalî’ (II:4:1) which is in the form of questions and answers. Then, he went to Tirujiaticuram and sang the patikam beginning ‘Vari vaḷar avir oli’ (I:78:1). From here he went to Tirukkalukunram and sang the patikam beginning ‘Tōṭuṭaiyän orukâṭi’ (I:103:1). From Tirukkalukunram he left to Accirupâkkam where he sang the patikam beginning ‘ Pon tiraatoona’ (I:77:1). The next temple at which Campantar worshipped was Aracili, where he rendered the patikam beginning ‘Pâtal vanṭu’ (II:95:1). Leaving Aracili, he reached Puravār panâkâṭtur and composed the patikam beginning ‘Vin amarntana’ (II:53:1). He proceeded towards Tillai and on reaching Tillai he stayed in a maṭam.

At this point his father, Civapatavirutaiyar and other kinsmen came to invite him back to Cirkāli. Campantar started to Cirkāli and as he saw the temple of Cirkāli from afar, he got down from his palanquin and sang the patikam ‘Vanṭar kulalarivai’ (I:9:1). Murukanāṅgar and Tirunilalanakkanāṅgar on learning of the arrival of Campantar, reached Cirkāli with their relatives.

Campantar’s father desired to get him married and chose the daughter of Nampiyāntār Nampi of Tirupperumānanallūr as the bride. Campantar
worshipped the Lord of Cirkāli and went to Perumānanallūr. Here his marriage was conducted by Nilanakkanāyanār. When the marriage rituals were over he went to the temple and prayed for Union with the Lord, singing the patikam 'kalūrperumānām' (III:125:1). The Lord told Campantar that a flame would appear and asked him to enter the flame with his wife and other guests who had attended the wedding. Campantar sang the patikam beginning ‘kālalākī kacintu’ (III:49:1). Then he entered the flame which had appeared accompanied by his wife, Nilanakkar, Muruka nāyaṇār, Civapātavirutayar, Nampiyāṇṭar nampi, Nilakanṭa yālpāṇar and other guests. As soon as they entered the flame, it disappeared and the temple appeared as before. Thus, Campantar the young devotee of Śiva attained Mokṣa.

TIRUNĀVUKKARACAR

Tirunāvukkaracar, or Appar, as he is popularly known, is the composer of the patikams which constitute the fourth, the fifth and the sixth Tirumūrai of the Tēvāram. He is also known as Āļūţaiya aracar.

Nāvukkaracar, originally called Marunīkkīyiār, was born at Tiruvāmūr to Pukalāṇār and Māṭinīyiār. His sister Tilakavatīyiār had a great influence on his life. Tilakavatīyiār, who was older to Nāvukkaracar, was a devotee of Śiva. She had been engaged to a chieftain called Kalippakaiyiār. But before the wedding could be solemnised, Kalippakaiyiār was sent to a battle by the king of the region. Meanwhile Pukalāṇār and Māṭinīyiār passed away. Even before Tilakavatīyiār could get over this calamity, news reached her that Kalippakaiyiār had been killed in the battle. Though she had only been engaged to Kalippakaiyiār, she considered herself married to him and therefore wanted to kill herself at his death. But Marunīkkīyiār dissuaded her from doing so. Tilakavatīyiār decided to lead an ascetic life and look after Marunīkkīyiār. She dedicated her life to the service of Śiva and his devotees. Marunīkkīyiār was also inclined towards social service. His involvement in this led him to be influenced by the principles of Jainism. He went to the city of Pāṭaliputra and there he was converted to Jainism. He also became one of the important religious leaders of Jainism. He defeated some Theravāda Buddhists in a debate on their religious beliefs. With his conversion to Jainism, his name also was changed to Tarumacēnar (Dharmasena). Tilakavatīyiār was hurt by this conversion of her brother to Jainism. She prayed to Śiva at Atikai virattānam to bring him back to the fold of Śaivism.
The Lord decided to win over Tarumacēnar. Tarumacēnar was struck with a disease called cūlai and experienced severe pain. The Jains tried all their skills and charms on him but the disease only worsened. The Jains were helpless. As the pain became severe, Tarumacēnar remembered his sister and visited her. Tilakavatīyār chanted the name of Lord Śiva and smeared the Sacred Ash on his forehead. Then the two went to the temple at Aṭikai viraṭānam where Tarumacēnar sang the hymn beginning ‘Kūrā yināvāru (IV:1). As soon as he composed this hymn his disease was cured. Śiva’s voice was heard naming Tarumacēnar as Nāvukkaracu meaning ‘Lord of speech’ and henceforth he was known by the name. Thus, he was reconverted to Śaivism.

Meanwhile the Jains were offended by the conversion of Nāvukkaracar. They poisoned the mind of the Pallava King, who was also a Jain, against Nāvukkaracar and forced the king to send his soldiers to arrest Nāvukkaracar at Tiruvatikai. When the soldiers arrested him, Nāvukkaracar sang the song 'nāmarkukkūn kūṭiyālom’ (We are not subordinate to any one) (VI:98:1). The King ordered him to be shut up in a room filled with lime. When he was thus shut up, he sang the patikan ‘mācilvīnaiyum’ (V:90:1). Even after a week of confinement, he was unhurt and fresh. The Jains told the king that he had escaped unhurt because of the Mantras he had learnt when he was a Jain and asked him to poison Nāvukkaracar. Accordingly he was given poisoned milk but the poison did not have any effect on him. Then the king decided to let loose his royal elephant on Nāvukkaracar. But Nāvukkaracar sang the patikam beginning ‘Cunṇaṇeṇ cānṭaṇac cāntuṃ’ (IV:2:1) and the elephant turned away without harming him. Instead, it killed some Jains assembled there. Then the Jains influenced the king to bind him to a stone and push him into the sea. As soon he was pushed into the sea he sang the patikam beginning ‘Corruṇai vētiyan’ (IV:11:1) and by the grace of Lord siva he did not sink. He floated along and reached the shore at Tiruppāṭirippuliyūr. At this place he composed the patikam beginning ‘inrarulumāy enakkku’ (IV:94:1). Then he worshipped at the Stalas of Tirumāṇikkulī and Tiruttinai before reaching Tiruvatikai where he sang the patikam beginning ‘vēḻiviravu kūvīlā’ (VI:3:1). Here the Pallava king, who was repentant for all the harm done to Nāvukkaracar met him and embraced Śaivism.

From Tiruvatikai, Nāvukkaracar went on to Tiruvenṇeynallūr, Tirumunśiccuram and to Tiruvāmāttūr. At the last mentioned sthala, he sang
the patikam beginning 'mā mātu ākiya (V.44:1). Then he went to Tirukkōḻur and Tiruppenṉāṭakam. At the temple of Tūṅkānai māṭam in Pēṇṭāṭakam, he prayed to the Lord Śiva to purify his body which had associated with the Jains. He prayed for the imprint of the trident of Śiva on his body and sang the patikam beginning ‘ponnārtiruveṇṭikkū’ (IV:109:1). A Śivagaṇa appeared immediately and imprinted the mark of the trident on his body.

From here, he went to Tiruvaṟatturai, and sang the patikam beginning ‘kaṭavulai kaṭalai’ (V:3:1). Then, he went to Tirumutukunram and sang the patikam beginning ‘karaṇiṇayai kaṇakattātī’ (VI:68:1). He went on to Cidambaram where he sang the patikams beginning ‘karaṇaṭṭa kaṇṭanai’ (IV:81:1), ‘pattrāṇai patta matṭen (IV:23:1) and ‘annampālkkum’ (V:1:1). Then he went to Tiruvēṭkālam and sang the patikam beginning ‘naṇrunāṭorum’ (V:42:1). He next went to Kalippāḷai where he sang the patikam beginning ‘vaṇṇamum vāṭīvum’ (V:40:1) and returned to Cidambaram. Here he heard about the young Campantar and went to Tirunārāiyūr on his way to Cīrkāḷi, to meet him. Campantar learnt of the arrival of Nāvukkaracar and met him at the frontiers of Cīrkāḷi. On seeing Tirunāvukkaracar he addressed him as ‘Appar’ with affection and since then, Nāvukkaracar came to be known as Appar. (Hereafter Nāvukkaracar shall be referred to as Appar.) Then the two went to the temple at Cīrkāḷi where Appar sang the patikam beginning ‘pāṛkoṇṭu muṭi’ (IV.82:1).

Appar spent a few days with Campantar at Cīrkāḷi. Then, he set out on a pilgrimage again. He went to Tirukkaruppaiṭalūr and Tiruppunkūr. Then he went to Tirunīṭūr where he composed the patikam beginning ‘pirāvāte tōṇriya’ (VI:11:1). Next he went to Kurukkai Viraṭṭam and sang the patikam beginning ‘ātiyir piramanār’ (IV:49:1). Then he went to Tiruminriyūr and sang the patikam beginning ‘koṭunkan’ (V:23:1). From here, he went to Tirunanippalḷi and sang the patikam beginning ‘mūṭṭūrāi ayinānai’ (IV:70:1).

The next sthala visited by Appar was Tiruccemponpalḷi, where he composed the patikam beginning ‘ūnīnul uyirai’ (IV:29:1). Then, he went to Mayilāṭuturai and sang the patikam beginning ‘kollum kāṭamai’ (V:39:1). From Mayilāṭuturai he went on to Tirutturutti and sang the patikam beginning ‘poruttiya kurampai’ (IV:42:1). Then he worshipped at the sthalas of Tiruvēḷvikkutu, Tiruetirkolpāṭi, Kaṅcāṇur and Kurakkukkā. Then he travelled to Kōṭikā where he sang the patikam beginning ‘neprīmel kanṭinānē’ (IV:51:1). The next temple on his journey was Tiruvāṭuturai, where he stayed for several days and sang the patikams beginning ‘māīrū āḷam’ (IV:56:1)

The next sthāla visited by Appar was Tirunākēccuram where he composed the Patikam ‘tāyavaṇai vāṇörka’ (VI:66:1) and then he went on to Tiruppāḷaiyārai. At the next sthāla, Tiruccattimurram, he sang the patikam beginning ‘kōvāy mutuki’ (IV:96:1). He then went on to Nallūr and sang the patikam beginning ‘niṅaintu urukum’ (VI:14:1). At this temple, Lord Śiva placed His feet on Appar’s head and blessed him. Then Appar went to Tirukkarukāvūr where he sang the patikam beginning ‘kurukām vairamām (VI:15:1). From there he went on to Tirūvārūr and then to Tiruppāḷaitturai. At Tiruppāḷaitturai he sang the patikam beginning ‘nilamānanikantattar’ (V:51:1) and then returned to Tirunallūr. From Tirunallūr, he went to Tiruppaḷanam and then to Tiṅkaḷūr. When he reached Tiṅkaḷūr, he saw a lot of charitable work being done in his name. On enquiry, he was told that Appūṭiyāṭikal who lived in the place was devoted to Appar and named all benevolent deeds after Appar. Appar went to the house of Appūṭiyāṭikal and, without revealing his own identity, asked him why all the charitable deeds were being carried out in the name of a stranger. Appūṭiyāṭikal replied that Tirunavukkaracar was not a stranger but was greatly revered by him. Then Appar revealed his own identity to Appūṭiyāṭikal who was overwhelmed and requested Appar to be his guest. Appar accepted his hospitality. Appūṭiyāṭikal asked his wife to prepare food for Appar and sent his son Tirunavukkaracu to bring a banana leaf from the garden to serve food on it. While the boy was cutting the leaf, a snake bit him. The boy brought the leaf home, gave it to his parents and fell down dead. Appūṭiyāṭikal did not want his son’s death to prevent his hospitality to Appar. So he invited Appar to have his food. Appar sat down to eat and asked all the members the family of Appūṭiyāṭikal to receive the sacred ash from him before food. When they came out, Appar noticed the absence of the son of Appūṭiyāṭikal and enquired about him. Appūṭiyāṭikal then told him of the death of his son. Appar immediately had the body of the boy brought before him and sang the patikam beginning ‘oruṅkōḻaṇavar’ (IV:18:1). The boy came back to life and the overjoyed parents, with Appar, finished the meal. Then Appar returned to Tiruppaḷanam and sang the patikam beginning ‘colmālai payilkinra’ (IV:12:1). From here, Appar went to Paḻaiyārai and composed the patikam beginning ‘talaielām paṟikkum’ (V:58:1). Then he went to Koṭṭaiyūr and from there to Tiruvalaiṇcuḷi where he sang the patikam beginning ‘ēṭamār
kaṭalin' (V.66:1). At the next sthala the Kuṭamūkku, he sang the patikam beginning 'puṇaṇattavaṇ (V.22:1) and at Tiruccērai, he composed the patikam beginning 'peruntiru imavān' (IV.73:1). Then on his way to Vānciyam, where he rendered the patikam beginning 'paṭaiyum pūtamum' (V.67:1), he worshipped at the sthala of Nārāiyūr. He went on to Tiruvilammar and then to Tiruvārūr where the devotees of Tiruvārūr greeted and received him. There he sang the patikam beginning 'kāntalē karuttāy' (IV.20:1). Then at Ārūraṇaneri temple, he rendered the patikam beginning 'porum kai matakari' (VI:33:1).

When he was in Ārūr he went to Valivalam where he sang the patikam 'nallān kān' (VI:48:1) and then to Tirukklēvēlur where he rendered the patikam beginning 'āḷāṇa aṭiyavarkatku' (VI:67:1). Then he went to Tirukkāṇāppūr and rendered the patikam beginning 'māṭinai őr kūgu' (VI:61:1). Then, he went on to Pāḷljīyin mukkūṭal and sang the patikam beginning 'ārāta innamutai; (VI:69). At the next sthala, Tiruppayaṛur, he sang the patikam beginning 'urittīṭār ānaiyin tōl' (IV:32:1) and then reached Tiruppukalur where Campantar too had arrived in the course of his pilgrimage. The two devotees of Śiva met there and from here Campantar went on to Ārūr while Appar went to Tiruccenkāṭtankūṭi and rendered the patikam beginning 'peruntakaiyai peṭarkariya' (VI.84:1). Then, he went to Tirunaḷḷuru, Tiruccattamaikai and Tirumarukal. At Marukal he sang the patikam beginning 'perukalam tavam' (V:88:1) and returned to Pukalur, where he met Campantar who too had returned from Ārūr. Then Campantar and Appar went together to Tiruvampar and then to Tirukkaṭavūrviraṭam, where Appar rendered the patikam beginning 'pōḷatta kāyam (IV:31:1). Then they went to Kaṭavūrmayāṇam where Appar rendered the patikam beginning 'kūlai koḷ kāṭiṇa' (V.38:1). Then they reached Ākkūr. Appar sang the patikam beginning 'muṭittāmarai' (VI:21:1). The two then went on to Tiruvilimilalai, where Appar sang the patikam beginning 'pōr ānai ir urivai' (VI:50:1). They stayed on at Viḷimilalai for some time. During their stay here, there was a famine and both Appar and Campantar received gold coins by the grace of Śiva, which they used to feed people gripped by hunger. When the famine ended, the two saints went on to Tiruvāṇciyam and then to Pēreyil. At Pēreyil Appar rendered the patikam beginning 'maṟaiyum oṭuvār' (V:16:1). Then they went on to Koṇṭiccūrum, where Appar worshipped the Lord with the patikam beginning 'varaikilē pulaṅkai (IV:67:1). Then Campantar and Appar went to Tirumaraikkāṭu.
At Tirumāraikkāṭu, the doors of the main entrance to the temple had remained shut because the Vedas had worshipped at the temple but, in later times no one chanted the Vedas there. The people in Maraikkāṭu made a small door and they went through it to worship the Lord. Campantar requested Appar to sing a patikam so that the door would open. Appar complied and sang the patikam beginning ‘paṇṇinēr moliyālumai’ (V:10). When he sang the eleventh verse, containing ‘irakkamāṭir’ (V:10:11:2), the door opened. They worshipped at the temple and came out. Then, Appar requested Campantar to sing a verse to close the doors and Campantar sang ‘āṭal kaṇṭatu.’ At the end of the very first song, the doors closed. Appar was hurt by the fact that, while he had to sing ten verses to open the door, Campantar could close it with a single verse. With this thought wrangling in his mind, he went to sleep. Śiva appeared in his dream and directed him to go to Tiruvāyūr. Appar started off in the middle of the night and Śiva led him on appearing tantalisingly close to him but moving farther whenever he tried to go near him. Meanwhile Campantar found Appar missing and learning from his followers that he had gone to Tiruvāyūr, he too followed Appar. At Tiruvāyūr the Lord revealed his Dancing form to both Campantar and Appar when Appar sang the verse ‘tiṟakkap pāṭiya’ (V:50:8). Campantar then described the dancing form in a patikam ‘taṭirillavaḷareṇa’ to Appar, who, in turn sang the patikam beginning ‘pāṭa aṭiyar’ (VI:77:1). This patikam is called Tiruttāṇṭaka Tiruppatikam. The two then returned to Tirumāraikkāṭu.

From here, Campantar went on to Madurai while Appar went on to Nākaiṭoṟam, where he sang the patikam beginning ‘maṇaivi tāy tantai’ (IV:71:1). Then he sang the patikam beginning ‘māru āḷalāmēlām, (IV:56:1) on the Lord of Tiruvāṭuṟai. Then he went to Palaiyāṟai. Here, while he was passing by a place called ‘vaṭaṭali’ built by Jains his palms joined in voluntarily in obeisance. On enquiry, he found that it was a Śiva temple which had been taken over by the Jains who built a Vīmāna to hide the original Vīmāna. Appar then sat down there vowing not to eat anything until Śiva revealed Himself, bringing down the Vīmāna built by the Jains. Śiva appeared in the dream of the king of the region and ordered him to demolish the Vīmāna. The king carried this out and paid his respects to Appar. He also gave a lot of grants to the temple where, now the idol of Śiva had been restored. Appar sang the patikam called Tirukkuṟuntokai beginning ‘talaiyēlām’ (V:58:1) at Palaiyāṟai and went to Kaṭuvāyakaraippuṭṭūr, where he rendered the patikam beginning ‘oruttanai mūvulakoṭu’ (V:62:1).
From here he went to Vanniyūr where he rendered the patikam beginning ‘kātu koṇṭu’ (V:26:1). Then he went to Karuvilik koṭṭītaī, where he rendered the patikam beginning ‘maṭṭu iṭṭa kulalār’ (V:69) and then to Kaṭampanṭurai where he composed the patikam beginning ‘mṛṣilā mulaiyal’ (V:18:1). At the next sthala, Nilakkūṭi he composed the patikam beginning ‘vaitta māṭum maṇaiviyum’ (V:72:1). Then he went to Tīruṇaikkā and from there to Erumpiyūr where he composed the patikam beginning ‘virumpi Ṽru viṭēl’ (V:74:1). Then he worshipped at Tiruccirāppalli with the patikam beginning ‘maṭṭu vārkuḷalāloṭu’ (V:85:1). He then set out to Tiruppaṇṇīḷi worshiping at Tirukkarḵūṭi and Tirupparāyṭṭurai on his way. While he was walking towards Tiruppaṇṇīḷi, he was afflicted by extreme hunger and thirst. Siva in order to give him relief created a garden and a pond and in the disguise of a Brāhmaṇa offered him food. Appar accepted the food and quenched his thirst with the water of the pond. The Brāhmaṇa volunteered to accompany Appar to Tiruppaṇṇīḷi and the two set off when Appar was rested. When they reached the outskirts of Tiruppaṇṇīḷi, the Brāhmaṇa disappeared and Appar realised that it was the Lord Siva himself who accompanied him. From here he went to Tīruvaṇṇāmālāi worshipping at several sthalas on his way. At Tīruvaṇṇāmālāi, he sang the patikam beginning ‘ōtimāmalarkal’ (IV:63:1). Then he worshipped at Tīruvōṭṭūrai and reached Kaṅcipuram. At the temple of Kacciēkkampam, he rendered the patikam beginning ‘karavu āṭum vannēṇicarkku’ (IV:7:1) Then he went to Kaccimayāṇam and rendered the patikam beginning ‘āntam katanta’ (VI:97:1). At Kaccimēṟṟāḷḷi, he sang the patikam beginning ‘marai atupāṭi (IV:43:1). From there he reached Tirumāṟperū and composed the verse beginning ‘māṇikku uyir peṟa’ (IV:108:1). This Tiruviruttam contains only two verses. He then went to Tirukkalukkunram passing through Kaṅcipuram. At Kaḻukkunram he rendered the verse ‘mūvilaie vēḷ kaiyāṇai’ (VI:92:1). This is a Tiruttāṇṭakam with only two verses. From Kaḻukkunram he went to Tīruvaṉṇimiyūr where he sang the patikam beginning “viṇṭa māmalar” (V:82:1). Then he worshipped at Mayilāppūr and proceeded to Tīruvōṛriyūr where he sang the patikam beginning “veḷḷattai caṭaīyīl” (IVA5:1)

From here he went on to Tiruppācūr and sang the patikam beginning ‘muntimūveyi’ (V:25:1). He, then, proceeded to Paḻaiyāṇūr Tiruvālaikāṭu and sang and patikam beginning “Veḷḷanirc caṭaīyar” (IV:68:1). Then he worshipped at Tirukkarikkaraḷḷai and reached Kāḷṭi where he rendered the patikam beginning, ‘Vṛṭṭu Ṽṛṇ’ (VI:8:1). Then he went to Tirupparupatam and dedicated the patikam beginning ‘kaṇrīnar puraiṅkal’ (IV:58:1). From here he
went to Tirukkoṅkaraṇam and sang the patikam beginning ‘cantiṟaṇum’ (VI:49:1). Then he travelled to the Northern part of India and worshipped Lord Vicuvanātar (Viṣvanātha) at Vāraṇāsi.

Appar then wished to go to the inaccessible Tirukayilāyam (The Kailāsa mountains the abode of Śiva) and began climbing the Himalayas. The arduous journey made him weak. As he was walking up the hill, Śiva appeared to him in the guise of an ascetic. He dissuaded Appar from his journey to Kailāsa and told him that even the Devas cannot reach this sacred abode of Śiva. But Appar was steadfast in his resolution. The ascetic then, disappeared and a voice (the voice of Śiva) was heard asking Appar to ‘rise up’ and immediately Appar regained strength. Then Śiva told him that He would reveal Himself to Appar as He dwells in Kailāsa, at Tiruvaiyārū. Appar was directed to take a dip in the pond created by Śiva. When Appar did so he found himself transported to Tiruvaiyārū and at the temple had a vision of Kailāsa.

From Aiyārū, Appar went on to Neytānām and sang the patikam beginning ‘kāḷaṅṇai vīḷaṇ cērra’ (IV:37:1). Then, he went to Malapāṭi where he rendered the patikam beginning ‘nīṟu ēru tirumēṇi’ (VI:39:1). Then at Tiruppūnturutti he worshipped the Lord with the patikam, a tāṇṭakam, beginning ‘nīḷāṭa nīṟcāṭai mēl (VI:43:1). He also rendered the Aṭaivuttirutāṇṭakam (VI:71), the Tagittirutāṇṭakam (VI:95,96) and Tiruvanikamālai (IV:9).

Learning of the arrival of Appar, Campantar came to Pūnturutti. When Appar learnt of Campantar’s arrival he joined the followers of Campantar unknown to them at the outskirts and bore the palanquin, in which Campantar was travelling, on his shoulders. As they entered the village Campantar enquired about the whereabouts of Appar. Appar replied from below that he was fortunate to bear Campantar on his shoulders. Campantar immediately climbed down from his palanquin and embraced Appar.

Following the advice of Campantar, Appar went to the Pāṇḍya kingdom. At Tiripputtūr he rendered the patikam beginning ‘purintu amaraṇ’ (VI:76:1) Then he went to Madurai and accompanied by the Pāṇḍya king Niṅragi rnetumāran went into the temple of Ālavāy. At this temple he sang the patikam beginning ‘vētiyā vētakītā’ (IV:62:1).

At the next sthala, Tiruppūvaṇam, Appar was blessed with a divine vision of Śiva and rendered the Tiruttāṇṭakam beginning ‘vaṭīvērū tīrīcūlām’
(VI:18:1). He then went to Tirurāmēccuram and rendered the patikam beginning ‘pācamum kalikka’ (IV:61:1). Then he worshipped at the temples of Tirunelvēli and Tirukkāppēreyil. Then he went on to Tiruppukalūr. Here he took up the task of weeding out the grass around the temple with the ‘ulāvāram’ (a small spade like tool used for removing grass from the soil). While weeding out the grass, pieces of gold and precious gems appeared along with pebbles. But to Appar they were as worthless as stones and he threw them into the pond. He was further tested by celestial nymphs who descended on earth and danced before him. But the mind of Appar remained steadfastly fixed on Śiva. He sang the Tiruviruttam containing only four verses, beginning ‘ṭaññai caraṇenru’ (IV:105) praying to Śiva for Union with him and his prayers were answered. He reached the divine feet of Śiva in the month of Cittirai on the day when the star Catayam reigned, according to the Periyapurāṇam (VV:1271-1699). Cuntarar refers to Tirunāvukkaracar in the following line of his Tiruttoṇṭattokai as

“Tirunāvukkaraiyar tan aṭiyārkkum aṭiyēn”   Cuntarar VII. 39.41

TIRUNĀĻAIAPPĪVĀR

The original name of Tirunāḷaippīvār was Nantan. He lived in Merkā which is known as Ātamaṅkalām in the Cōḷa kingdom. In those times, certain communities were not allowed inside temples. Nantan belonged to one of these communities. He was a great devotee of Śiva.

He used to supply animal hides and strings for the musical instruments that were used in the temples. One day he visited the temple of Tiruppuṅkūr. Since he could not enter the temple he worshipped the Linga from afar, standing near the entrance. Nandi, the bull, which was seated at the entrance facing the Liṅga moved away so that Nantan could have better view of the deity. Gratified he dug a pond for the temple and left the place.

Days went by and Nantan desired to visit the temple of Cidambaram and witness the dance of Naṭārāja there. He kept postponing his trip since he would not be allowed to enter the temple. Every day he would think of going to the temple the next day and go to bed. One day Śiva appeared in his dream and asked him to jump into the sacrificial fire created by the brahmīns of Cidambaram (Tillaivāḷantaṇar). He also instructed the brahmīns in their dream, to build a fire and request Nantan to leap into it.

The brahmīns of Cidambaram built the fire and explained their dream to Nantan. Nantan accepted their request, prayed to Śiva and then entered
the fire. The fire did not burn him. He came out unharmed as a sage with jātā and ashes smeared on his body. Every body realised the devotion of Nantān to Śiva and Nantān entered the temple along with the brahmins. Śiva gave him Mokṣa at the temple and he is said to have disappeared into the Liṅga.

As he kept telling himself everyday that he would go ‘tomorrow’ to the temple, he was known as Tirunāḷaippōvār meaning ‘the one who would go tomorrow’.

Cuntarar refers to Nantān as Tirunāḷaippōvār in the following lines:

\[\text{cemmaiyē tirunāḷaippōvārkkum aṭiyēn} \quad \text{Cuntarar: VII:39:3:2}\]

(I am also the slave of Tirunāḷaippōvār............)

The chapter on Tirunāḷaippōvār in Periya P. (vv:1046-1082) also describes this episode in detail.

**TIRUNĪLAKANṬĀR**

Tirunīlakāntānār was born in a family of potters. He was an ardent devotee of Śiva. He always chanted ‘Nilakanṭām’ (Skt.Nilakanṭha), an epithet of Śiva. Hence he was known as Nilakanṭa nāyanār. He was married to a beautiful lady.

One day, he had been to a prostitute and his wife who came to know this was angry at this act of infidelity. After this incident Nilakanṭar once tried to embrace his wife. She at once swore, by the name of Nilakanṭar (Śiva), that he should not touch her. They lived in that state of life for years together and grew old.

In order to show their greatness to the world, Śiva went to their house in the disguise of a devotee of Śiva. He gave a begging bowl to Nilakanṭanār and asked him to keep it safe till he demanded it. He also explained its value to him. Nilakanṭar agreed to this. After sometime, he came back from his trip and asked for the begging bowl he had left in the custody of Nilakanṭar. But the bowl had disappeared from its place. Nilakanṭar assured the devotee that he would replace it with a new one, but the devotee insisted that he wanted his bowl. He also accused Nilakanṭar of stealing the bowl. Śiva, in the disguise of the devotee, asked him to hold the hands of his son and have a dip in the tank saying that he did not steal it, in order to prove himself innocent. Nilakanṭar replied that he did not have a son. The devotee then
asked him to hold the hands of his wife and take a dip in the tank. Nilakanṭar refused to do it because of his vow, but the devotee forced them to hold their hands. They decided to hold two ends of a stick and have a dip in the tank.

Again on the interference of the devotee, they finally held their hands and had a dip in the tank. Immediately they became young and the signs of their old age disappeared. Śiva revealed himself to them and blessed them to stay young forever since they had absolute control over their senses.

Though Cuntarar does not describe this episode, he mentions Nilakanṭar in the following line:

\[\text{tirunilakanaṭṭuk kuyavanārkkku aṭiyēn Cuntarar: VII:39:1:1}\]

(I am the slave of the potter Tirunilakanaṭṭuk.)

The chapter on Tirunilakanaṭṭa nāyaṇār in Periya P. narrates this episode (Periya P. vv. 360-403).

**TIRUNILAKANAṬṭA YĀLPPĀṆAR**

NilakanṭayālppāṆar lived in Erukappampuliyūr. This place is now known as Rajendra paṭṭanam. He used to visit many Śiva temples and play the yāḷ (an instrument) in the temple. Once, he visited the temple of Madurai and played the yāḷ at the temple. His wife, Mataṅkacūḷāmaṇi was also a good yāḷ player. They played the yāḷ in front of the temple as they were not allowed to enter the temple. The Lord of Ālavāy temple ordered his devotees (in their dream) that Nilakanṭar should be brought before of him. They obeyed the order and brought Nilakanṭar before the Lord. There he played on his yāḷ the praise of Śiva. Pleased with the music of Nilakanṭar, Śiva ordered his devotees to place a beautiful plank under his feet as the cold weather could affect the yāḷ he was playing on. The devotees placed a golden plank on which Nilakanṭar stood and played. Then he met Campantar at Cirkāli and became his companion. Nilakanṭar played the patikams of Campantar on his yāḷ. He attained liberation at Nallūpperumaṇam along with Campantar.

Cuntarar mentions Nilakanṭar in the following lines:

\[\text{tirunilakanaṭṭappāṇar pāṇāṅṛkkku aṭiyēn Cuntarar: VII:39:11:4}\]

(I am the slave of Tirunilakanaṭṭappāṇar.)

The chapter on Tirunilakanaṭṭa yālppāṆar in the Periya P. gives an account of his life. (Periya P. vv: 4220-4231)
TIRUNILANAKKAR

Nilanakkar lived in Ceṅkāṭṭāṅkūṭi close to Cāttamaṅkai. He was an ardent devotee of not only Śiva but also the devotees of Śiva. He found fulfillment in the service of offering food and shelter to the devotees of Śiva. Once Campantar, with Nilakaṇṭha Perumpaṇar and his wife, went on a pilgrimage to Cāttamaṅkai. Nilanakkar accorded them a warm welcome and provided Pāṇar accommodation in his house. Though Pāṇar belonged to a low-caste he was treated well by Nilanakkar. Campantar was impressed by his hospitality. He refers to the service of Nilanakkar in a verse in the following lines:

...... ...... ...... ...... cāttamaṅkai
atikāl nakkan paravai ayavanti amarntavanē

(Campantar: III:58:2:3-4)

(The one, whose abode is Ayavanti is worshipped by the devotee Nakkan of Cāttamaṅkai)

There is also another popular episode connected with Nilanakkar and his wife. Once when the couple were at the temple at Cāttamaṅkai they found a spider on the Linga. Immediately Nilanakkar’s wife blew away the spider. But Nilanakkar was furious with her for having desecrated the Linga. He abandoned her at the temple and returned home. That night Śiva appeared to him in a dream. His body was covered with boils, an effect of the spider’s poison, but for the spot at which Nilanakkar’s wife had blown. Nilanakkar realised that his wife’s devotion to Śiva bordered on maternal love and apologised to her. The couple were reunited.

Nakkar and his wife attended the wedding celebrations of Campantar and were united with Śiva immediately after the wedding (See Campantar).

Cuntarar refers to Nilanakkanāyaṉār in the following lines of his Tiruṭṭoṇṭattokai:

ōḷi punai cūḷcāttamaṅkai nilanakkarkku atiyēn

(Cuntarar: VII: 39:4:3)

The reference to this Nāyaṉār is found in the Periya P., in the chapter Tirunilanakka nāyaṉār (vv 1833-1870).
Tirumūlar was a siddha who had the Aṣṭa siddhis in his control. He wanted to stay with the sage Agastya for sometime. Hence he came to South India. On the way he saw a group of cows shedding tears. The cowherd, whose name was Mūlan had died while they were grazing. Through his siddhi Tirumūlar transferred his soul to the dead body of the cowherd. The cowherd got up and reached his house with the cows but he did not enter the house. The wife of Mūlan was surprised at this and wanted to take him inside. He asked her not to touch him and went to reside at a nearby matha. His wife informed the elders in the village of this incident. He told them that he had became an ardent devotee of Śiva and that he would not involve himself in family life in future.

Mūlan searched for the body that he had left behind but could not find it. He assumed that it was one of the sports of Śiva. He reached the temple of Tiruvāvāṭṭūrai and performed tapa under a banyan tree. There he also wrote the magnificent work ‘Tirumantiram’.

Cuntarar mentions him in the following lines

.......... tirumūlan atiyārkkum atiyēn Cuntarar: VII:39:5:3

This episode is also described in the Periya P. in the chapter on Tirumūla nāyanār (Periya P vv. 3569-3596)

NAMINANTIYAṬIKAL

Naminantiyaṭikal, Brāhmaṇa, lived in Ėmāppērūr. This village is between Tiruvārūr and Tirutturaiippūṇṭi and is now known as Tirumapparru or Neyppērū. Once Naminantiyaṭikal went to the temple at Tiruvārūr and on his way back worshipped at the temple in Aṇanēri. He wanted to light lamps at the temple but did not have any oil with him. He went to a house near by and asked for some oil. The people in the house happened to be Jains. They ridiculed him saying that Śiva bears the fire in his arms and so does not need lamps. They further told him to use water for the lamps. Naminanti was hurt by these words and returned to the temple with a grieving heart. While he was lost in prayer at the temple, the Lord’s voice was heard asking him to fetch water from the temple tank and light the lamps. When he did so, the lamps glowed brightly. He filled the lamps with enough water to keep them burning through the night and returned home. This became his daily routine
and every evening he went to Araneri, lighted lamps with water and returned home. The Cōla king learnt of Naminanti’s devotion and endowed the temple with a lot of funds with Naminanti in charge of them.

Once Naminanti went to a place called Maṇali at the outskirts of Tiruvārūr, for the Paṅkuṇi uthiram festival when the deity from Tiruvārūr is brought to this place. Naminanti worshipped the Lord and returned home. He wanted to have a bath before entering the house because he had come into contact with people of all castes at the festival and this would have polluted him. He asked his wife to bring water for his bath at the backyard but fell asleep when she went into the house to do so. In his dream Śiva appeared and told him that all those who are born in Tiruvārūr were Śivagaṇas and therefore the question of pollution does not arise. Naminanti awoke, realised his mistake and begged pardon from Śiva.

The Tiruttoṇṭattokai refers to Naminanti thus:

arunampi naminanti āṭiyārkkum āṭiyēn. Cuntarar VII:39:4:4

Appar also refers to the episode of Naminanti lighting the lamps with water thus:

“nampi nanti nīrāl vilakkittamai nīṇṭu ariyumanre

The Tiruttoṇṭar Tiruvantāti describes Naminanti thus:

Vēṭamarikkaratūr arāṟku vilakkku neyyait
fitu ceri amankaiyar aṭṭavātāt tenpuṇṭalāl
ēṭa muruka arukarenṟanru vilakkerittān
nattē elil ēmappērū aṭipāṇ naminantiyē

Periya P. (vv. 1871-1903).

NARACIṆKA MUNAIYARAIYAR

NaraciṆka munaiyaraiyar was a king who ruled at Tirumunaippāṭi. NaraciṆkar is his original name. Every year, on the day of Tiruvāṭirai, he used to serve food to Śaiva devotees and gift them one hundred gold coins. He is the one who brought up Cuntarar.

On one particular Āṭirai day a person who was known for his liaisons with prostitutes came to partake the food with the sacred ash smeared on his body and the other devotees, branding him as a sinner, kept away from him.
On seeing the sacred ash on his body the king accorded him a warm welcome, served him good food and also gave him two hundred gold coins (Periya P. vv. 3988 - 3996). Such was the implicit trust the king placed in the devotees of Śiva.

Cuntarar refers to him in the following line:

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meyaṭiyān naraciṅ kamunāiyaraiyarkku aṭiyēn
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*Cuntarar: VII: 39:7:2*

(I am the slave of Naraciṅkamunāiyarayar, the true devotee.)

### NINRACĪR NEṬUMĀRAN

Neṭumāran was a Pāṇḍya King contemporaneous with Appar and Campantar. He was also known as Māravarman arikēcari and Kūnpāṇṭiyan (because he was hunch-backed). He had converted to Jainism but was brought back to Śaivism by Campantar who cured the disease that afflicted him. Neṭumāran, then, became an ardent devotee of Śiva and rendered a lot of services to Śiva temples and devotees of Śiva.

The Tiruttōntattokai of Cuntarar refers to Neṭumāran thus:

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Ninra cīr neṭumāraṇ atiyārkkum aṭiyēn  Cuntarar: VII:39:8:2
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In the Tiruttōntṭar Tiruvantati, he is described thus:

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kārtṭaṅ mukirtkaik kūrkāiyar perumārketirāy
āṛṭta amaṇțar aḷintatu kaṇṭu marrāṅkavaraik
kūṛṭa kaḻuvin nutivaitta paṅcavan enmuraikkum
vārttaiyatu paṇṭu nelvēliyil vėnra māraṇukkē.
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*Periya P. (vv. 4074-4083)*

### NĒCAṆ

Nēcan was an ardent devotee of Śiva. He used to chant the Paṅcākṣara everyday and offer worship to Śiva. His occupation was to weave loin clothes and other dress materials for the devotees of Śiva at the north Indian city of Kāmpili. The life of Nēcan is described in Periya P. (vv. 4197-4201) in the chapter on Nēcanāyar. By virtue of his unflinching devotion to Śiva and His devotees, he became a NāyaṆār.
Cuntarar refers to Nēcan in his Tiruttōṇṭattokai in the following line:


PUKALCCŌLAN

Pukalccōlan was an ardent devotee of Śiva and was the king of Cōla country. Several kings paid taxes to him with the exception of one king known as Atikan. The king ordered his men to kill Atikan. In the war Atikan ran into the forest. Several men of his army were killed. The soldiers of king Pukalccōlan brought the heads and the booty to Pukalccōlan. Among the heads, the king found a head with a jata.

When Pukalccōlan saw that the crown was a jata, he realised that Atikan was a devotee of Śiva. He felt guilty of having killed a devotee of Śiva. He ordered his ministers to crown his son as the king and built a fire. He went round it three times and leapt into the fire along with the head of the devotee of Śiva, thus atoning for the sin he had committed.

Cuntarar mentions Pukalccōlan in his Tiruttāṇṭakam in the following line:

polil karuvūrt tuñciya pukalccōlarku
........ ................. .............. atiyēn  Cuntarar: VII:39:7:1

(I am the slave of Pukalccōlan who lived in Karuvūr.)

The Periya P. also speaks of Pukalccōlan (vv: 3947 - 3987) Pukalccōlan is also associated with Eriippattanāyanār (See Eriippattanāyanār for details).

PUKALTTUNAI

Pukalṭtunai nāyanār was born in Ceruvilippattur. His duty was to clean the temple and perform pūja at the temple everyday. At that time, Ceruvilippattur was affected by famine. Though Pukalṭtunai nāyanār also suffered from pangs of hunger, he continued his duties at the temple.

One day, while performing the abhiṣeka he dropped the pot with water on the head of the Lord and fell on the ground out of exhaustion. He fell asleep on the floor. Śiva appeared in his dream and said that here after he could leave a gold coin everyday in the temple, so that Pukalṭtunai could use it for feeding people. From that day onwards, Pukalṭtunai received a gold coin every day and he survived the famine and fed the people of the village (Periya P. vv: 4132-4138).
Cuntarar mentions Pukaḷṭtuṇai in his Tiruttōṇṭattokai in the following lines:

puṭai cūnta puli atal mēl aravamē āja āti
pon aṭikē manam vaitta pukaḷṭtuṇaikkum aṭiyēn.

*Cuntarar: VII:39:9:6*

(I am the slave of Pukaḷṭtuṇai who set his mind on the golden feet of the Dancer wearing the tiger skin on which the snake also dances).

**PŪCALĀR**

Pūcal nāyanār lived in Tiru ninravūr. He was a great devotee of Śiva and wanted to build a temple for Him. But he did not have money to build the temple. Therefore, he built a temple in his mind. The temple developed day by day. He chose a particular day to perform the consecration of the (imaginary) Liṅga.

At the same time a Pallava king called Kāṭavarkōn, built a temple in Kāṅcīpuram. He selected the very day chosen by Pūcal for the consecration of the temple. That night Śiva appeared in the dream of the king and said that since he had to be present for the consecration of Pūcalār he could not be present for the consecration of the king’s temple. Śiva asked the king to consecrate his temple on the following day. The curious king wanted to meet Pūcalār and see his temple.

He went to Tiruninravūr, met Pūcalār and asked him about the temple. Pūcalār replied that though he wanted to build a temple, due to non-availability of funds, he could not do so and that instead he built a temple for Śiva in his mind. The king was surprised and moved by his devotion. After a few more years of life in this world, Śiva granted him Mokṣa.

Cuntarar mentions Pūcalār in the following line:

"manniya īr marai nāvan ninravūr pūcal
.............................. aṭiyēn.  Cuntarar: VII:39:11:1"

(I am the slave of Pūcal of Ninravūr)

In the chapter on Pūcalār Nāyanār Periya. P also narrates this episode (Periya P. vv: 4176-4196).
PERUMILALAIK KURUMPAR

PerumilalaiK kurumpar was a king born in Milalai. He was an ardent devotee of Śiva and had high regard for Cuntarar. He served the devotees of Śiva and also practised yoga by chanting the Pañcākṣara. When Cuntarar was asked to return to Kailāsa by Śiva, PerumilalaiK kurumpar who had received all siddhis through yoga realised that Cuntarar was leaving for Kailāsa. Since he could not bear to be seperated from Cuntarar, he also reached Kailāsa through his yoga even before Cuntarar (Periya P. vv:1711-1721).

Cuntarar mentions PerumilalaiKkurumpar in the following line:

PerumilalaiKkurumparkkum ...... aṭiyeṇ Cuntarar: VII:39.4:4

MAṆKAṆARACI

Maṅkaiyaracaraci was the daughter of a Cōla king. She married Kūnāntīyan, the king of Madurai who was a follower of Jain religion. Maṅkaiyaracaraci believed in Śaivism and was an ardent devotee of Śiva. With the help of their minister Kulaccirai who was also a devotee of Śiva, she invited Campantar to the Pāṇḍya kingdom to revive Śaivism. During this time the king was affected by an ailment. Campantar not only cured him of his disease but also straightened his hunch back. The king became a devotee of Śiva after this incident. (see TiruṆāṇa Campantar) Śaivism was revived in the kingdom. The Periya P. narrates the story of Maṅkaiyaracaraci (Periya. P. vv: 4194-4196).

Cuntarar refers to her as

Varivaḷaiyal maṅkaikkum......... aṭiyeṇ Cuntarar: VII:39:11:2

MĀṆAKKAṆARAN

MānakkaṆarān who belonged to a family of warriors lived in KaṅcaṆūr which is now known as Āṇatāntavapuram. He was an ardent devotee of Śiva. He also treated other devotees with affection and served them with care.

MānakkaṆarān did not have any children for a long time. Everyday he prayed to Śiva for the birth of a child. His prayers were answered and a girl was born to him. As years went by she grew up and reached marriageable
age. His friends advised him to give her in marriage to Ṣyarkōn kalikkāmar who lived in a nearby village. The wedding was fixed and preparations were on. At that time, Šiva visited Mānakkaṇcāran in the disguise of a sage. Mānakkaṇcāran welcomed him and took care of him. He also told the sage that he was preparing for his daughter’s wedding. The sage wanted to see his daughter. Mānakkaṇcāran called his daughter and when the sage saw her he was attracted by her beautiful long hair. He then requested Mānakkaṇcāran to cut her hair and give it to him, so that he could use it as his sacred thread (yajñopavīta).

Mānakkaṇcāran immediately acceded to his request and handed over her hair to the sage. Moved by his generosity, Šiva revealed himself with Parvaṭi and blessed Mānakkaṇcāran and his daughter. Ṣyarkōn kalikkāmar was on the way to Kaṇcaṇṭur for the wedding. When he heard of this incident, he was touched by this sport of Šiva. Still, Ṣyarkōn kalikkāmar was reluctant to marry a girl who did not have hair on the head. Knowing his reluctance Lord Šiva promised that the girl would regain her hair. Ṣyarkōn kalikkāmar then, married the daughter of Mānakkaṇcāran.

Cuntarar mentions the greatness of Mānakkaṇcāran in the following line:

‘Malai malinta tōl vaḷḷal mānakkaṇcāran

........................................... atiyyākkum atiyēn  Cuntarar: VII:39:2:5

(I am the slave of the slave of the generous Mānakkaṇcāran).

This episode is narrated in detail in the chapter on Mānakkaṇcāranāyaṇār in Periya P (vv: 871-901).

MURUKA NĀYANĀR

Murukan was born at Tirupukalūr. His main service to Šiva was to collect several kinds of flowers, string them into beautiful garlands and adorn the idol of Šiva with those garlands. He lived in the temple of Vartamānīccuvaram in Tirupukalūr. When Campantar visited this temple, he became a friend of Campantar. He attained liberation due to his devotion to Šiva in the marriage - ceremony of Campantar. Campantar mentions the service of Murukan in one his verses in the following lines:

mücu vaňtu arai konrai murukan muppotañcēy muñtimēl
vāc nāmalar utaiyar vartamānīccuratārē

Cuntarar: II:92:5:3-4
(The Lord of Vartta māniccuvaram who is adorned with the Konrai garland surrounded by bees made by Murukan).

A reference to this Nāyanār is also found in the Periya P. (vv:1022-1035).

Cuntarar mentions Murukanāyanār in the following line in his Tiruttonṭattokai.


MUNAIYATUVĀR

Munaiyatuvār was an expert warrior (munai - battle field; atuvār - the one who fights) whose help was sought by people. He used to fight on their behalf and would receive gold as payment. With the gold he offered food to devotees of Śiva and thus was exalted to the position of Nāyanār.

Cuntarar mentions him in the following line of his Tiruttonṭattokai:


(I am the slave of Munaiyatuvār, the one who has the spear)

The life of Munaiyatuvār is also narrated in the Periya P. in the chapter on Munaiyatuvār nāyanār (vv:4094-4100).

MŪRKKAN

Mūrkkan was born in Tiruvērkāṭu. He used to feed devotees of Śiva and only then have his food. When a large number of devotees began to come, Mūrkkan could not offer food to all of them. Being an expert gambler, he decided to gamble for money and use that money to feed the devotees. As gambling was not practised at Tiruvērkāṭu, he kept moving from one place to another in pursuit of gambling, in order to feed the devotees. He came to be known as Mūrkkan meaning the 'angry one' since he fought with those who argued with him during the game.

He was blessed by Śiva for his service of feeding devotees (Periya P. vv:3623-3634).

Cuntarar mentions him in his Tiruttonṭattokai in the following line:


(I am also the slave of Mūrkkan).
Mûrti nayanar was born in the Pândya kingdom in the merchant community. He was an ardent devotee of Śiva. Everyday, he used to apply sandalwood paste to the deity in the temple at Madurai. The king of Madurai, at that time, was a patron of Jainism and wanted to propagate Jainism. Therefore he harassed the followers of Śaivism. He stopped the supply of sandalwood in his country so that Mûrti would not be able to continue his service. When Mûrti could not get sandalwood to prepare the paste for God, he started rubbing his hands against the grinding stone out of frustration. When his elbows started bleeding, a voice from the sky told him that he would become the king of the country and would be able to continue his service to God without any hinderance.

The king died that very night. His ministers were not able to decide upon his successor. They decided that they would give a garland to the royal elephant and whoever the elephant chose to garland would be accepted their king.

The elephant carried the garland in its trunk and placed the garland around Mûrti's neck thus choosing him the king. Mûrti became the king and ruled Madurai. Śaivism was revived under his rule. (Periya P. vv: 973-1021)

Cuntarar mentions Mûrti in his Tiruontology as follows:
mummaiyâl ulaku anṭa mûrtikkum atiyen


(I am the slave of Mûrti who ruled the country)

MEYPPORUL NÄYANÄR

Meypporuḷ nayanar, a descendent of Malayamân, was the king of Tirukkõvalur. He was an ardent devotee of Śiva and also a good ruler. A rival king, Muttanatâṅ wanted to kill him and take over the country. He had already suffered defeat several times at the hands of Meypporuḷ. He decided to win Meypporuḷ by using a cunning strategy. He dressed himself like a devotee of Śiva, smeared holy ash all over his body and went to meet the king Meypporuḷ, who was fast asleep in his bed room with his queen. As he appeared to be a devotee of Śiva, he easily gained entry to the bed room. Tattan, the gatekeeper at the entrance of the bed room, prevented him from entering the room. But Muttanatâṅ hastily entered the room and the queen got up immediately. She woke the king up and, on seeing Muttanatâṅ, who
was in the disguise of a devotee of Śiva, the king welcomed him. Muttnātan told the king that he had brought a valuable work which was created by Lord Śiva. He also expressed a wish to impart that knowledge to Meypporuḷ. Muttnātan was very happy and asked him to teach him the sacred text. Muttnātan agreed to do so on the condition that the king will be alone with Muttnātan. The queen left the bed room in order to leave the King alone and, Muttnātan killed the king with a dagger which was hidden among the pile of books.

The guard on hearing the screams of the king, rushed to his rescue. The king was bleeding profusely. Yet he asked the guard to escort the enemy to the outskirts of the kingdom, so that people would not attack him. The guard followed his orders and left him at the outer limits of the city. He went back to the king who was holding his breath only to hear that the enemy had reached the outskirts safely. Although an enemy, the king took care of his safety, because he appeared to be a devotee of Śiva. Such was his love for Śiva and His devotees. He became a nāyanār because of this devotion.

Cuntarar mentions Meypporuḷ nāyanar in the following line of Tiruttoṇṭattokai.

\[ vellumā mika valla meypporuḷukku āṭiyēn \]

\[ Cuntarar: VII:39:1:3 \]

(I am the slave of the great valorous Meypporuḷ)

The chapter on Meypporuḷ nāyanār in Periya P. describes the above episode (vv: 467 - 490).

**VĀYILĀR**

Vāyilār nāyanār, who lived at Mylapore imagined his heart to be the temple of Śiva, his knowledge the lamp, the Ānanada the water for abhiṣeka (ritual bathing) and his love the offering of food for Śiva. Thus he worshipped Śiva in his mind and attained liberation.

Cuntarar describes his devotion in his Tiruttoṇṭattokai in the following lines:

\[ tol mayilai vāyilān āṭiyārkkum āṭiyēn \]

\[ Cuntarar: VII:39:8:3 \]
I am the slave of the slave of Vāyilān belonging to Mylapore

The episode is also narrated in the chapter on Vāyilār nāyanār in Periya P. (vv: 4084-4093).

VIRAL MINṬAR

Vīral Miṅṭar was born in Cenkunrār in the Cēra country as a farmer (Vellāla). He was a devotee of Śiva and His devotees. He had the habit of worshipping the devotees of Śiva first and then Śiva. He visited most of the Śaiva sthalas. Once he came to Tiruvārūr and stayed there for sometime. He used to go to the temple of Tiyāgarāja and offer worship. Once, Cuntarar came to worship Śiva in this temple. As he was keen to see Lord Śiva he had not paid any attention to the other devotees who were seated in the Dēvāciriya Manṭapam. On observing this, Vīralmiṅṭar said that Cuntarar, the harsh devotee, is not included in the gathering of devotees of Śiva and so also Śiva the one who accepted Cuntarar as his devotee, was censured.

When Cuntarar heard this statement, he realised his fault and appreciated the devotion Vīralmiṅṭar had for the devotees of Śiva. Cuntarar started singing the patikam Tiruttoṇṭattokai in which Cuntarar expresses his devotion to all the sixty three Nāyanmārs, the devotees of Śiva.

In this patikam of Cuntarar, the following line refers to Vīralmiṅṭar.

viripoḷil cūl kunrāiyār viralmiṅṭārkkku atiyēn


(I am the slave of Vīralmiṅṭar, who lives in the beautiful Kunrāiyūr)

The chapter on Vīralmiṅṭa Nāyanār also describes this episode in Periya P. (vv: 491-501).
ĀLVĀRS
Añṭāl or Godā, which was her original name, is the only woman Alvār of the twelve Alvārs. She was found as a child under a Tulsi plant by Periyālvār in his garden in the month of Āṭi. (mid. July - mid. Aug.) under the star Pūram (Pūrvapāhāgni). The Alvār named her Godā and brought her up as his own daughter. She grew up, steeped in devotion to Nārāyanā especially in his form as Krṣṇa.

Her father, Periyālvār used to make flower garlands and offer it to Vaṭapatrasāyi, the deity at Śrīvilliputtur. The young Godā, curious to know how these garlands would look on her, put them on one day and this continued to happen every day. Periyālvār, unaware that Godā had already worn the garlands, continued to take them to the temple. One day while Godā was admiring her reflection in the mirror wearing the garland, her father saw her and came to know that this had been happening everyday. He was saddened by the thought that he had offered the garland already worn by his daughter to the Lord. That day he decided not to take the garlands to the temple. However when he fell asleep that night, Vaṭapatrasāyi appeared in his dream and told him that the garlands worn by his daughter were all the more dear to Him and bid him bring these garlands the next day. From then on Godā herself would wear the garlands first and then they would be taken to the temple. She came to be known as Cūṭikkotutta cutār koṭī (The glorious lady who gave (the garlands) after wearing (them) herself).

Godā decided that she would get married to none but Lord Nārāyanā Himself. This resolution of hers is also declared in her verses called ‘Nācciya Tirumoli’, where she says she would give up her life if there is even a talk of her marriage with a mortal. Periyālvār despaired on hearing her decision. Once again, the Lord of Śrīraṅgam appeared in his dream and directed him to bring Godā to Śrīraṅgam. He also appeared in the dream of the priests at the Śrīraṅgam temple and told them to receive the father and the daughter with due honour. When Periyālvār and Godā reached Śrīraṅgam, they were taken into the temple by the priests. Godā on seeing her Lord, ran into the Sanctum and merged with the deity there. Then a celestial voice was heard declaring that Godā had been united with the Lord and that Periyālvār was now, his father-in-law. The Lord then directed Periyālvār to return to Śrīvilliputtur. Godā came to be known as Añṭāl, 'she who rules', because she rules over the heart of Lord Nārāyanā Himself.
Anṭāḷ composed the thirty verses of Tiruppāvai and the hundred and forty three verses of Nācciyār Tirumōḻi. The Tiruppāvai was sung by her on the occasion of a vrata that she took up in order to wed Kṛṣṇa. The Nācciyār Tirumōḻi also expresses Anṭāḷ’s love for Kṛṣṇa-Nārāyaṇa and thus Śrṅgāra is the dominant rasa in her poems. These verses are love poetry par excellence dedicated to her Lord.

KULACĒKARA ĀLVĀR

Kulacēkara was the son of king Drdhavrata who ruled over Kōlikkōtu in Kerala. He was born in the star of Puṇarvacu in the month of Māci (mid. Feb. – mid. Mar.), and is believed to be an incarnation of the gem called Kaustubha of Viṣṇu. He was well educated and learnt all skills such as archery. At the death of his father, he became the king. He was a great devotee of Viṣṇu and his heart was in spiritual pursuits rather than in the concerns of kingship.

Once the Vālmiki Rāmāyana was being read and explained at the king’s palace. When the battle between Rāma and Khara and Dūṣaṇa was being described, the Paurāṇika (one who explains Purāṇas) said that Rāma was poised to fight against an army numbering thousands all alone. Kulacēkara, who was almost transported to the time of Rāma, immediately set out with his army to assist Rāma. So complete was his identification with Rāma! The Paurāṇika, seeing that the king was not himself, immediately said that Rāma won the battle single handedly. The king then turned back with his army. After this incident the Paurāṇika was careful not to dwell upon the dangers Rāma faced but spent a lot of time describing his victories.

Once it so happened that the Paurāṇika fell ill and could not go to the palace. His son went to read the Rāmāyana to the king. He started describing the abduction of Sītā in great detail. Kulacēkara, with his army, set out to rescue her and reached the sea with the intention of going to Laṅkā. He decided to swim across and plunged into the sea. Then Rāma, accompanied by Sītā and Lākṣmaṇa appeared before him and told him that he had rescued Sītā Himself. He then helped the king swim ashore.

After this Kulacēkara spent all his time in the devotion of the Lord. He wanted to relinquish his kingship and go to Śrīraṅgam. His ministers were concerned that the kingdom would be destroyed if the king went away. So everytime Kulacēkara talked of going away to Śrīraṅgam to spend his life worshipping Raṅganātha, the ministers brought a lot of Vaiṣṇavas to the
palace. The king thought that it was his duty to serve these Vaiśṇavas and so put off his departure to Śrīraṅgam. But soon the ministers saw that these Vaiśṇavas became very close to the king and enjoyed great privileges. This made the ministers jealous and they wanted to get rid of the Vaiśṇavas. They hid away a valuable gem-studded necklace that adorned the idol of Rāma in the palace-temple. When the loss of the necklace was brought to the notice of the king, the ministers accused the Vaiśṇavas of the theft. But the king, who was convinced that no devotee of Viṣṇu could ever do such a deed refused to believe them. To prove his trust, he put his hand into a pot containing a poisonous snake saying that if the Vaiśṇavas were innocent, the snake would do him no harm. The snake did not bite him and the king remained unharmed thus proving the innocence of the Vaiśṇavas. The ministers were ashamed and confessed their guilt. The king pardoned them but did not wish to be entangled further in political intrigues. He coronated his son and left to Śrīraṅgam. It is believed that he gave his daughter who was devoted to the Aḻakiya Maṇḍavāḷan, the deity of Śrīraṅgam in marriage to the Lord. Then he went to the temples at Tiruppati, Tillait tiruccittira kutām, Tirukkanṇappuram, Tirumaliruṇcōlai, Tiruvittavakkōṭu and a few other temples. Finally, he reached the temple of Rajagopala at Piramatēcam near Tirukkurukarkūr. He stayed here till his death at the age of sixty.

Kulacēkara āḻvār composed hundred and two verses on the deities of the sthalas he visited and these are compiled as 'Perumāḷ Tirumoli'. Besides, he also composed the Mukundamālā in Sanskrit.

In one of the verses in Perumāḷ Tirumoḷi, Kulacēkara expresses the wish to be a stone step in the temple at Tiruppati in order to have the pleasure of seeing the Lord forever. Therefore the doorstep at the inner door is called Kulacēkaraṇ paṭi at all Viṣṇu temples. Kulacēkara āḻvār is called Kulacēkara perumāḷ. (Perumāḷ – Lord) because of his complete identification with Rāma and his composition is also called Perumāḷ Tirumoli. Among the twelve Āḻvārs, Kulacēkara is the only one to be given the epithet Perumāḷ and this testifies to his pre-eminent position among the Āḻvārs.

**TIRUMAṄKAI ĀṉVĀR**

Tirumaṅkai Āṉvār derives his name from the region called Tirumaṅkai in which he was born. He was born in a village called Tirukkuṟaiyāḻūr near Tiruvālī-Tirunakari in the month of Kārttikai (mid. Nov. - mid. Dec.) in the star of Kṛttikā and is believed to be an incarnation of the bow of Viṣṇu. He
was named Nilan by his father. He belonged to the fourth Varna and was an army chief of a Cōla king. He is also known Parakālan, Kaliyān, Kalikanri and Alinātan.

Nilan was rewarded for his valour by the Cōla king who made him the chieftain of Tiruāli. Nilan was an exemplary king but was also very much addicted to the luxuries of kingship. Meanwhile, in a village called Tiruvēḷḷakkulam in his kingdom, some Apsaras had descended from their celestial abode and had bathed in a lotus pond there. When they ascended to heaven again, one of them transformed herself into a human form and stayed behind to collect Kumuda flowers. She was seen by a physician who was childless. The physician entreated her to accept him as her father and she agreed. He named her Kumutavalli and soon fame of her unearthly beauty reached the ears of Nilan. He wished to marry her but she laid down the condition that she would be married only to one who had undergone the Pañcasaṃskāras (five rites) of a Vaiṣṇava. Nilan then went to the temple of Tirunaraiyūr and prayed to the Lord there. The Lord of Tirunaraiyūr performed the Pañcasaṃskāras for him. Nilan now returned to Kumutavalli but now she laid down a second condition that he should promise to feed one thousand and eight Brāhmaṇas everyday for a year after their marriage. He agreed to this condition and they were married.

After their marriage, Nilan kept his promise. All his wealth was used up in this process and soon he started using up the money that was to be paid to the Cōla king as well. When the king came to know of this, he sent the chief of his army with soldiers to imprison Nilan. But Nilan defeated the army. The king, then, came himself and fought a battle with Nilan who was defeated and was locked up in a cell. On the third night of his imprisonment, the Lord of Kāñcipuram appeared to him in a dream and promised to give him wealth at Kāñcipuram. In the morning, Nilan sought permission from the king to go to Kāñcipuram promising to repay him with the money he obtains there. Nilan was taken to Kāñcipuram and the Lord directed him to the banks of the River Vegavati, where he found a huge treasure. The king realised that Nilan was a great soul and begged his pardon. Nilan paid whatever was due to the king and with the rest started feeding Vaiṣṇavas once again. Soon, this money also was exhausted and he took to waylaying travellers and robbing them. He used the money obtained thus to serve devotees of Viṣṇu.

At this point, the Lord decided to shower his grace upon Nilan. Lord Viṣṇu and Laksṛi assumed the form of a newly married couple and appeared before Nilan, adorned with gem-studded jewellery. Nilan threatened them at
peril of their lives to hand over all the jewels to him and they did so. But Nilan saw that the young and handsome bridegroom had not given one of his rings and demanded it. The groom told him that the ring could not be removed from his finger. Nilan tried hard to remove it and when he failed, he used his teeth to take the ring off. When Nilan tried to bundle up the jewels and take them away, he realised that the bundle would not budge. He accused the bride groom of using some magical charm to prevent the bundle being taken away. The young man told Nilan that he was willing to impart the charm to Nilan. When Nilan approached him, the bride groom imparted the Aṣṭākṣara mantra to him. Nilan immediately attained Jñāna and the Lord revealed Himself to him. Nilan was, thus, transformed into a saint. He was called Tirumaṅkaiyāḻvār.

Tirumaṅkai Āḻvār then started visiting Viśṇu temples and sang several verses. He also built the ramparts around the Śrīraṅgam temple. There is an interesting story connected with this. When Tirumaṅkai sang the two ‘maṭals’* at Tirunaṟaiyūr, Lord Raṅganātha asked him to sing a ‘maṭal’ at Śrīraṅgam too. But the Āḻvār replied “matil inkē, maṭal ankē” meaning ‘ramparts here and maṭal there’.

Tirumaṅkai āḻvār is also the composer of the ‘Periya Tirumoli’ apart from the two maṭals ‘Ciriya Tirumaṭal and ‘Periya Tirumaṭal’. He also rendered the Tiruṇeelukkuṟirukkai at Kumbakoṇam. This is a very special as well as a difficult kind of poetic composition. He also composed the Tirunēṟantāṇtakam and the Tirukkurantāṇtakam, (tāṇtakam also is a special poetic form). These verses of Tirumaṅkai Āḻvār are fine examples of Madhura bhakti, where the lord is seen as the lover and the poet, whether male or female, is the beloved. Tirumaṅkai occupies a special place among the Āḻvārs as he is the only Āḻvār to receive the Paṭcasamśkāra and the Aṣṭākṣara mantra from the Lord himself. He is the only Āḻvār to whom Lord Narāyaṇa Himself was the Guru.

**TIRUMALICAI ĀḻVĀR**

Tirumalicaī Āḻvār, named after the place of his birth, Tirumalicaī, is believed to be a contemporary of the first three Āḻvārs, Poykai, Pūtattār and Pēy.

Tirumalicaī Āḻvār, was the son of Rṣi Bhārgava and the story of his birth goes thus. Once, several Rṣis, including Rṣi Bhārgava, went to

* A poetic form
Brahmā and asked him to point out the best place on earth for them to perform their sacred duties. Brahmā told them to go to Mahisārakṣetra (Tirumaljadi) and they did so. Bhārgava conducted a Yajña here. His wife conceived and gave birth to a shapeless mass of flesh on the day of the star of Makam in the month of Tai (mid. Jan - mid. Feb). Bhārgava and his wife abandoned the mass mistaking it to be lifeless, under a cane bush. But soon the mass of flesh transformed itself into a child and one by one the limbs appeared. When the child (who later became the Ālvār) started crying, Nārāyaṇa appeared before him, accompanied by Lakṣmī who assured his hunger with milk. The child having had this Divine Vision wailed all the louder when the Divine Couple disappeared. This wailing attracted the attention of a man called Tiruvāḷan. He found the abandoned child and took it home to his wife Pāṅkayacelvi. They decided to bring him up as their own child. But, surprisingly, the child refused to partake of any food and, inspite of starving, remained in good health.

Hearing of the extraordinary child, a childless old couple, who belonged to a low caste, brought some milk for it. The child immediately drank it up and the couple made it their daily task to bring milk for the child. After several days, once the child left some milk in the vessel and gestured to the old couple to drink it. When they did so, they were transformed into young and beautiful people. Eventually, they had a son, named Kaṇṭikanṭan, who later became loyal disciple of Tirumaljadi Ālvār, by whose grace he had been born.

As the child (Tirumaljadi Ālvār) grew up, he turned to various beliefs other than Vaiṣṇavism. He became a Śaiva and assumed the name Civavākkīyar. According to some accounts, Pēyālvār decided to bring him into Vaiṣṇavism and tried to convince him of the supremacy of Nārāyaṇa through arguments, but Civavākkīyar refused to listen to them. Finally, Pēyālvār planted some saplings with their roots above and watered them. When Civavākkīyar saw this and laughed at him, Pēyālvār pointed out to him that his devotion to other deities was an equally vain endeavour. Civavākkīyar then underwent a transformation and became an ardent devotee of Viṣṇu. He thanked Pēyālvār and decided to go on a pilgrimage.

He reached Tiru Allikkēni and stayed there for some time, immersed in his devotion to Nārāyaṇa. It is said that Śiva Himself, impressed with his devotion, gave him the name of ‘Bhaktisāra (Essence of Bhakti). During his stay here one day a Siddha called Cūṭtikaran was travelling in his aerial
chariot. When he tried to fly above the place where the Ālvār sat in meditation, he could not do so. He descended and found the Ālvār dressed in rags. In order to show off his powers, he produced a garment of silk and offered it to the Ālvār. The Ālvār, in return, created a garment studded with gems. The Siddha accepted his defeat, paid his respects to the Ālvār and went his way.

Tirumalica Ālvār as mentioned above is believed to have been a contemporary of the first three Ālvārs. His meeting with them forms an interesting episode in his life. Once he sat in a yogic trance in a cave. The first three Ālvārs, who were going from place to place singing the praise of Nārāyaṇa, saw a radiance emanating from the cave. When they went close to the cave they found Tirumalica Ālvār in meditation. The four Ālvārs were very happy at the meeting and stayed together at Mylapore for a while. Then the first three Ālvārs carried on their pilgrimage.

Tirumalica later went to Tiruvēḷkā at Kāṇcipuram and stayed there. Here Kaniṅkannān joined the Ālvār and both of them spent their time in devotion to Nārāyaṇa. There was an old lady who used to clean up the hermitage of the Ālvār and render other services to him. By his grace the old lady regained her youth and beauty one day. The king of the region happened to see her, fell in love with her and married her. As days went by he realised that while he himself was showing signs of ageing, his queen remained unaffected by the passage of time. On being questioned by him, the queen told him that her youth and beauty were the gifts of the Ālvār. The king wanted to receive the same boons from the Ālvār and sent word to Kaniṅkannān to bring the Ālvār to his court. Kaniṅkannān went to the court and told the king that his Guru never went to anybody’s place. The king then demanded that Kaniṅkannān sing a verse in his praise. Kaniṅkannān refused to sing in praise of a mortal. The king in his anger exiled Kaniṅkannān. When Kaniṅkannān informed the Ālvār of this and prepared to leave the state, the Ālvār to set off with him deciding against residing in a place where his disciple was insulted. The Ālvār then went to the temple and sang a verse (“Kaniṅkannān pōkinān”) telling the Lord that since he and his disciple were leaving the place, the Lord also should roll up His bed of snake and follow them. The Lord Nārāyaṇa, ever attentive to His devotees did as He was told. The three of them left Kāṇcipuram and stayed at a village close by that night.

The next morning when the temple was opened the Sanctum was empty. When the king was informed of this, he realised his error and begged
forgiveness of the Ālvār. The Ālvār then decided to return to Kāncipuram and sang a verse telling the Lord that, since he and his disciple were returning, the Lord could spread His bed and recline on it. Once again, Nārāyaṇa obliged and to prove the fact that He had indeed followed His devotee out of the town He changed His position when He came back. This deity at Tiruvekkā is known as ‘Yatoktaṅkāri’ meaning ‘He who did as He was bid’. So great was the Ālvār’s devotion that he could direct Nārāyaṇa Himself to do as he wished. The place where the Ālvār, his disciple and Nārāyaṇa stayed for a night is now called ‘Orikai’. This is a distortion of ‘Oriravirukkai’ meaning ‘Halt for a night’.

Tirumālicai Ālvār once decided to go to Tirukkuṭantai (Kumpakōṇam) and set off on foot. On the way, he reached a village called Perumpuliyūr and rested on the verandah of a house. Some Brāhmaṇaś were reciting the Veda within the house. When they saw the Ālvār (who was not a Brāhmaṇa being brought up by lower caste people), they stopped the recital. The Ālvār understood this and moved away to some distance. When the Brāhmaṇaś tried to resume their recital they realised that they had forgotten the place at which they had stopped. The Ālvār took a grain of paddy lying near by and split it with his nails. The gesture was indicative of the verse ‘krṣṇāṇāṁ vṛhīṇāṁ nakhanirbhinnaṁ’, at which the Brāhmaṇaś had stopped. They felt ashamed at their behaviour and paid their respects to the Ālvār.

Meanwhile, Perumpuliyūratikal, a saint of Perumpuliyūr came to know of the arrival of the Ālvār and invited him to preside over a yajña. Once again some Brāhmaṇaś denounced the idea of a low born presiding over a yajña. The Ālvār then sang a song beginning “Akkaraṅkāl akkarāṅkāl enrumāvaten kolō” requesting the Lord to reveal Himself. Nārāyaṇa obliged his devotee and was seen, accompanied by Lakṣmi and reclining on Ādiśeṣa, on the chest of the Ālvār indicating that he resided in the heart of the Ālvār. The Brāhmaṇaś then begged forgiveness and honoured the Ālvār.

Tirumālicai Ālvār then reached Tirukkuṭantai. Here he deposited the palm leaves containing his verses, in the river Kāvēri. Only the leaves containing the ‘Nāṉ mukan Tiruvantāti’ and the ‘Tiruccanta viruttam’ remained unsubmerged. He took these and went to the temple where he saw the deity reclining on Śeṣa. He then sang a verse asking the Lord to get up and grant audience to this devotee. The Lord began to raise when the Ālvār felt sorry to disturb him. He sang a verse saying that the Lord must indeed be tired and so could speak to him reclining on Śeṣa. The Lord then stopped
mid way in the process of rising. The deity at this temple is still seen in a half-risen position and is called ‘Utthāna sāyi’. The Ālvār lived for a long time in this place and, after several years of service to the Lord, attained His feet.

**TONṬARATIPPOTI ĀLVĀR**

Tonṭataippoti Ālvār, originally called Vipranārayaṇar, was born in the month of Mārkali (mid. Dec-mid. Jan) in the star of Kēṭai (Jyeṣṭhā) as an incarnation of the Vyjayanti garland of Viṣṇu. He was a Brāhmaṇa by birth. He was a great devotee of Viṣṇu. He lived in Śrīraṅgam where he tended a garden. He picked flowers from this garden, made garlands with them and offered them to Raṅganātha. He had no wish for any worldly pleasures.

Once a courtesan called Tēvatēvi from the village of Tirukkarampanṭūr happened to pass by Vipranārayaṇa’s garden accompanied by her sister. The cool and shady trees were inviting and the two sisters entered the garden to refresh themselves. Tēvatēvi happened to see Vipranārayaṇa who was busy watering plants in the garden. But Vipranārayaṇa was sunk in the devotion of the Lord and did not take any notice of the two beautiful women. Tēvatēvi, who was used to being admired by men, found this behaviour very strange. Her sister explained to her that Vipranārayaṇa had absolute control over his senses and would not be attracted by her beauty. Tēvatēvi took this up as a challenge and told her sister that she would make Vipranārayaṇa a slave to her beauty, failing which she would serve her sister for six months. She then sent her sister away and went to Vipranārayaṇa alone. She told him that she was the daughter of a courtesan and that she wished to give up the profession. She convinced him to believe that she was being forced to take up the profession by her mother while she herself wished to become a devotee of Raṅganātha. Vipranārayaṇa, in his innocence trusted her and permitted her to stay with him.

For several months Tēvatēvi could not succeed in her plans of seducing Vipranārayaṇa. But finally her beauty did have an effect on Vipranārayaṇa who fell madly in love with her. With this there was a sea-change in him. He forgot all his daily duties and his devotion to Raṅganātha. He became a slave to the courtesan.

Having accomplished what she set out to do, Tēvatēvi spurned Vipranārayaṇa and returned to her own house. But by now Vipranārayaṇa
was so maddened by his love for her that he come to her door and pleaded with her for permission to enter. The courtesan insulted him by refusing to even see him and Vīprānārayaṇa went away in great grief. Now, Raṅganātha himself decided to intervene and bring Vīprānārayaṇa back to his senses. He took a human form one night and went to Tēvatēvi’s house taking with him a golden vessel from the Śrīraṅgam temple. He introduced himself as Alakīyamanavāla, the servant of Vīprānārayaṇa. He gave the vessel to Tēvatēvi telling her that it was a gift from Vīprānārayaṇa. Tēvatēvi pleased with the gift, asked him to send Vīprānārayaṇa to her. Then he went to Vīprānārayaṇa and told him that Tēvatēvi was willing to see him. Vīprānārayaṇa’s joy knew no bounds and he went to the house of Tēvatēvi immediately.

The next morning, the priests of the Śrīraṅgam temple found the golden vessel missing and reported it to the Cōla king at Uraiyyūr. The king’s soldiers traced it in Tēvatēvi’s house and she pleaded innocence saying it was gift from Vīprānārayaṇa sent through his servant. Vīprānārayaṇa denied having done this and also said that he had not employed any servant. But the king was unconvinced and put him in prison. That night Vīprānārayaṇa brooded over all that had happened to him and realised his blunder. His infatuation for Tēvatēvi was gone. He prayed to Raṅganātha in tears and was penitent.

Meanwhile Raṅganātha appeared in the dream of the Cōla king and told him that Vīprānārayaṇa was innocent. The king released Vīprānārayaṇa from the prison the next morning. Vīprānārayaṇa then went to some elders of the place and confessed to them all the mistakes he had made so far. He asked them how he could expiate all his sins. They advised him to serve the devotees of Lord Raṅganātha because service to Bhāgavatas (devotees) is far superior to service to Bhagavan (Lord) himself. So, he took to serving the devotees of the Lord and got the name Tōṇṭaraṭippoti meaning ‘one who is a slave to the dust of the feet of devotees’. Vīprānārayaṇa, thus, became an Ālvar by virtue of his service to devotees. Tēvatēvi also became a devotee of Raṅganātha and gave up her profession.

Tōṇṭaraṭippoti Ālvar sang the Tirumālai and the Tiruppalliyelucci. The forty-five verses of Tirumālai express the Ālvar’s repentence for his past deeds and also affirm his devotion to the Lord of Śrīraṅgam. The Tiruppalliyelucci, the second composition, consists of ten verses. These verses are songs to awaken Lord Raṅganātha from sleep and are similar to
the verses of the Tiruppávai of Ānṭāl. These verses give a very beautiful
description of the various stages of dawn and are recited by devotees every
morning, especially in the month of Mārkāli (mid. Dec. - mid. Jan.). The life
of Tontaratipotti Ālvār, thus, testifies to the power of service to the devotees
of the Lord which wipes away all sins.

NAMMĀLVĀR

Nammālvār, originally called ‘Māran’, was born in the month of Vaikāci
(mid. May - mid. June) in the star of Vicākam at Tirunakari. His parents were
Kāri and Uṭaiyanaṅkai of Tirukkuruk. The couple had prayed to the Lord of
Tirukkurukūr for a child. The Lord had sent a message through the priest
that He would Himself be born, as their son. This child was Māran, who is a
partial incarnation of the Lord, the Kaustubha jewel and also Viśvaksena.

The child Māran was extraordinary. He neither cried nor did he feel
any hunger or thirst because he was blessed with Eternal Knowledge. On
the twelfth day after his birth his parents took him to the temple in Tirunakari.
There was a tamarind tree in the temple which was believed to be a
manifestation of Adisesa. The child was laid in a cradle under the tree and
sunk deep into meditation. As the child had controlled the vital breath
called ‘Caṭam’, he was called Catakopan. From this day he was lost in
meditation for sixteen years.

Meanwhile Maturakavi álvar, who had undertaken a pilgrimage to
Ayodhyā, saw a very bright glow emanating at a great distance and decided
to find its source. When he followed the light, he reached Tirunakari and
found that the glow came from Māran who as he was dear to God was called
Nammālavār. Maturakavi álvar threw a small pebble close to Nammālvār in
order to rouse him from his deep meditation. Nammālvār opened his eyes
and immediately, Maturakavi asked him a question ‘Cettatin vayiril ciriyatu
piṟantai tinṟu anke kiţakkum” The meaning of this question is “when a
little one (the soul) is born in that which is dead (the body which is made of
non-living matter), what will it eat and where will it lie?” Nammālvār replied
“Attai tinṟu anke kiţakkum”. This answer is interpreted in various ways. It
can mean that the soul will rest in the mortal body and partake of all the
pains and pleasures of the body. Another account replaces the word “Cettatu”
with ‘Ciriyatu’ and the word ‘Ciriyatu’ in the question with the word
‘periyyatu’. Now the question would be, “when knowledge (which is all
pervasive, Vibhu) is born within the soul (monodic-aṇu) what would it partake
of and where would it lie?” The answer to this question would be that the soul enjoys the bliss of the knowledge of the Supreme Being and would find refuge in Him.

On hearing this Maturakavi paid obeisance to Nammāḻvār and become his disciple. Nammāḻvār accepted him as his disciple and imparted knowledge to him. Nammāḻvār was blessed with a Divine vision of the Lord Nārāyaṇa and also of the deities of all the hundred and eight Vaiṣṇava sthalas. Then Nammāḻvār sang verses in praise of the Lord and spent his life in the devotion to Nārāyaṇa. He is believed to have lived for thirty five years and then reached Vaikunṭha.

Nammāḻvār is the composer of Tiruviruttam, Tiruvāciriyyam, Tiruvāymoli and Periya Tiruvantāti. These four texts are believed to be the essence of the four Vedas. The Tiruviruttam is named after the Viruttam metre in which it is composed. In this work, Nammāḻvār describes the relationship between God and the soul using the language of love poetry. The Tiruvāciriyyam also gets its name from ‘aciriyaṉ’ which is a poetic form. The Periya Tiruvantāti is in the antāti form and the adjective ‘Periya’ is given to distinguish it from the antātis of the first three Āḻvārs which are much smaller. The last composition is Tiruvāymoli which has thousand one hundred and two verses. This composition is highly philosophical and Rāmaṉuja had Pillai of Kurukkai write a commentary on this. Much of the philosophical concepts of Viśiṣṭādvaita can be found in this. Nammāḻvār holds a unique position among the Āḻvārs as he is the only Āḻvār who is believed to be a partial incarnation of the Lord Himself.

**TIRUPPĀṆĀLṆĀVĀR**

TiruppāṆālṆāvār was found in a field in Uṟaiyūr in the Cōla country in the month of Kārttikai (mid. Nov – mid.Dec) in the star of Rohini. He is believed to be an incarnation of the Śrīvatsa. He was adopted by a couple belonging to a very low caste, that of ‘PāṆār’. The child grew up to become a great devotee of Viṣṇu. It is believed that the Paṅcasanikāras were performed for him by Viṣvaksena.

TiruppāṆālṆāvār used to sing songs steeped in devotion to Raṅganātha and also play on the Yāḷ. Since he belonged to a low caste, he feared to enter Śrīrāmam and so used to stand on the Southern bank of Kāveri and worship the Lord from there. One day, a priest called Lōkasāranga, the chief priest of
Śrīraṅgam, went to the Kāveri to bring water to the temple. He saw this untouchable standing in his way and shouted at him to move away. But Tiruppānālvār was so deep in contemplation of Lord Raṅganātha that he did not hear anything. The priest then threw a few stones on the Ālvār to make him move way. When the priest returned to the temple, he found blood flowing out of the idol of Raṅganātha and none of his efforts could stop the flow of blood. He then realised the greatness of Tiruppānālvār's devotion. Lord Raṅganātha then directed Lōkastārāṅga to seat the Ālvār on his shoulders and bring him to the temple. At first, Tiruppānālvār refused to be carried by a devotee of the Lord since that would amount to an insult to the devotee. But he was persuaded by the priests who told him that this was the wish of Raṅganātha Himself. When the Ālvār was thus carried to the sanctum, he was overwhelmed by the beauty of Raṅganātha. He sang the ten verses of 'Amalanātipirāṅ' in which he extolls the beauty of the Lord from foot to head. (Tam. Pāṭālikēcam).

The convention of Tamil poetry is that while describing the beauty of a mortal, the description begins with the head and ends with the foot and while a god or goddess is praised, the description is from foot to head. Tiruppānālvār follows this convention in his 'Amalanātipirāṅ'.

Tiruppānālvār is a fine example of the levelling influence of the Bhakti Movement. Though he belonged to a caste which was very low in the social hierarchy, he was accepted an Ālvār and raised high above people of other castes by virtue of his devotion. The Bhakti Movement, thus, brought about a social revolution.

**PERIYĀLVĀR**

Periyālvār was originally called Viṣṇucitta and was the son of Mukunda Bhaṭṭa and Padmavallī, a Brāhmaṇa couple living in Śrīvilliputtūr. He was born in the month of Āni (mid. June–mid. July) under the star of Svāti and is believed to be an Amśa (incarnation) of Garuḍa. He was devoted to Vaṭapatrasāyi, the Deity at the temple of Śrīvilliputtūr. He was not a very learned man but was distinguished by his devotion to Nārāyaṇa. He used to make flower garlands every morning and offer it to the deity at the temple.

At this time, King Vallabhadeva, who ruled the region with Maturai as his capital, desired to know who was the Supreme Being capable of granting Mokṣa. Several Vedic scholars were asked to clear this doubt but
their arguments failed to satisfy the king. He then, tied up a purse of gold coins high above on a pole in Maturai and announced that this would be given away as a reward to anyone who could answer his question. Nārāyaṇa appeared in the dream of Viṣṇucitta one night and asked him to go to Maturai to answer the King’s question and claim the reward. On waking up, Viṣṇucitta decided to do as he was told though he was aware of his own inadequacy of not being well-versed in the Vedas. However, he placed his trust in Nārāyaṇa and reached the court of the king. He was received with honour by the King. But the scholars in the court were sceptical of Viṣṇucitta’s capabilities and ridiculed him. The king put his question before Viṣṇucitta and the simple devotee started expounding difficult philosophical concepts effortlessly, establishing Nārāyaṇa as the Supreme Being. He had gained the knowledge of Vedas by the Grace of Nārāyaṇa and the scholars listening to him were dumb struck. The purse of gold coins also miraculously lowered itself so that Viṣṇucitta could take it. The king hailed Viṣṇucitta and decided to honour him by taking out a procession in the streets of Maturai with Viṣṇucitta seated on the royal elephant.

As Viṣṇucitta set out in the procession, Nārāyaṇa himself, accompanied by Lakṣmī, appeared seated on Garuḍa desirous of seeing his devotee thus honoured. When Viṣṇucitta saw the Lord, he was afraid that the Lord was in danger of being harmed by the evil eye of someone in the large crowd. So to mitigate the evil effect, he immediately burst forth into a song, ‘Tiruppallāṅṭu’, which conferred longevity on Nārāyaṇa. Since he blessed the Lord Himself with longevity and also because his foster-daughter, Āṇṭāl, later married the Lord, (thus making him the father-in-law of Nārāyaṇa Himself) he is known as Periyālvār or the Big Ālvār.

Periyālvār has sung four hundred and seventy three verses and these are known as ‘Periyālvār Tirumoli’ collectively. In these verses, he imagines himself to be Yasoda, the foster-mother of Kṛṣṇa and describes various stages of growth of the Divine child. He also sings of the pranks played by the child Kṛṣṇa and refers to mythological episodes associated with the childhood of Kṛṣṇa such as the stealing of butter, his games with the cowherd boys and the killing of Asuras sent by Kaśīva. Periyālvār’s verses pioneered a genre called ‘Piḻḷai tamiḻ’, which describes the various stages of childhood, from birth to about the ninth age of the subject. Thus, the dominant Rasa in Periyālvār’s verses is the Vatsalya Rasa. Periyālvār occupies a unique position among the Ālvārs both by virtue of his own
devotion and by the distinction of being the foster father of Aṅṭal (see Aṅṭal), an incarnation of Bhūdevi, the Divine consort of Nārāyaṇa.

MATURAKAVI ĀLVĀR

Maturakavi was born in Tirukkoḻūr near Tirukkurukūr or Tirunakari on the day of the star Citrā in the month of Cittirai (mid. Apr. - mid. May) He was an older contemporary of Nammāḻvār. Maturakavi belonged to a Brāhmaṇa family and was well versed in the Vedas and was a great devotee of Viṣṇu. When he grew up into a young man, he went on a pilgrimage to the Vaiṣṇava sthals in Northern India and reached Ayodhyā. During his stay, one night in Ayodhyā he saw a bright glow in the Southern direction. Following this glow, he reached Tirukkurukūr and found Nammāḻvār deep in meditation (see Nammāḻvār).

This meeting resulted in Maturakavi becoming Nammāḻvār’s devoted disciple. Nammāḻvār imparted Knowledge to Maturakavi and the disciple then became an inseparable companion of Nammāḻvār.

After the demise of Nammāḻvār, Maturakavi made an idol of his Guru and worshipped it. He claimed that his Guru was one of the best Tamil poets and this provoked the wrath of some poets belonging to the Tamil caṅkam. They challenged Maturakavi to prove his claim. Maturakavi then wrote a verse from Nammāḻvār’s Tirvāyomoli which begins with the words “kaṇṇan kaḷalini” on a small palm leaf and put it on the caṅkappalakai. The caṅkappalakai was a small plank which was used to prove the merit of any literary composition. The composition would be placed on the plank in the Porrāmarai pond in the Maturai temple. If the composition was good, it would remain on the plank and if bad, the caṅkappalakai would throw it into the water. When the verse of Nammāḻvār was placed on it with compositions of other poets, his verse alone stayed on the caṅkappalakai, displacing the other palm leaves into the water. The poets then acknowledged the merit of Nammāḻvār’s compositions.

Maturakavi spent all his life singing the greatness of his Guru Nammāḻvār and finally reached the Lords’ feet. Maturakavi has composed eleven verses of the Tivviyappirapantam and his composition is called ‘Kaṇṇinuṭ ciruttāmpu’. In these eleven verses he extols the greatness of Nammāḻvār and declares himself to be the devotee of the Āḻvār. Maturakavi is the only Āḻvār not to have sung any verses on the Lord Himslef. He chose
to reach god through Bhāgavata-Kaṅkarya, the service of the devotees of
the Lord. It is by virtue of his devotion to one of the greatest devotees of the
Lord that he finds a place among the Ālvārs.

THE MUTAL ĀLVĀRS

The first three Ālvārs, Poykai, Pēy and Pūttattar are called ‘Ayonija’
because they were not born from the womb (yoni) of a woman but appeared
on flowers. The first of these was Poykai Ālvār who is believed to have
appeared on a lotus flower in a pond in the sthala of Tiruvelkā near
Kaṇṭcipuram in the star of Tiruvōṇam (Sravana) in the month of Aippaci
(mid.Oct - mid.Nov). He came to be known as Poykai Ālvār as he appeared in
a pond (‘Poykai’). He is believed to have been an incarnation of the conch,
Paṁcājanya of Viṣṇu. There is a poet called Poykaiyār whose poems are a
part of the Tamil Cankam literature. But it has not been indisputably
established that this poet and the Ālvār are one and the same.

Pūttatu Ālvār appeared on a Mātavi flower in the sthala of Kaṭalmallai
(Mahabalipuram) on the day after the appearance of Poykai Ālvār. He was
born in the star of Aviṭṭam (Sravista) as an incarnation of the Kaumodaki
mace of Viṣṇu.

Pēyālvār, the third of the twelve Ālvārs appeared on a Cevvalli flower
in a well in the temple of Ādikēśava at Mylapore on the day after the
appearance of Pūttattālvār. He was born in the star of Catayam (Śatabhiṣak)
as an incarnation of Nandaka, the sword of Viṣṇu. The three Ālvārs were
great Viṣṇu devotees and went from temple to temple worshipping their
chosen deity, without knowing each other.

There is hardly any biographical detail available about the first three
Ālvārs. The only incident known is the Tirukkovilur episode which describes
the first meeting of the three Ālvārs.

In the course of his journey from temple to temple worshipping
Nārāyaṇa, Poykai Ālvār reached Tirukkovilur. He sought shelter in a small
verandah (Tam. Itaikkali) of a house one night and lay down to rest. Soon
another pilgrim came there and requested shelter. He said that there was
room for one to lie down and two to sit and was admitted. This pilgrim was
Pūttattu Ālvār but it was too dark for the two to see each other. Soon a third
pilgrim who was Pēyālvār joined them. He said that there was room for one
to lie down, two to sit and three to stand. He was also admitted. But soon,
the Álvárs began to feel the presence of an invisible fourth person. They realised that it must be the Lord Nárayaṇa Himself. Then Poykai álvar burst into song beginning with the verse ‘vaiyam takaliyá’ Through this verse, Poykai Álvár tried to have a vision of the Lord through jñāna or knowledge. Pūtattār sang the verse beginning ‘Anpē takalīyā’ and tried to see the Lord through devotion or Bhakti. Pēyálvār brought both these visions and the Álvārs then had a vision of the Lord. Pēyálvār sang the verse beginning ‘Tirukkanṭēn, pōmnēnīkāntēn’ describing the resplendent beauty of Lord Nárayaṇa.

The songs of these three Álvārs form the beginning of the Nālāyirat tīvviyappirappantam. Poykai álvar’s composition, which is believed to be the embodiment of Parājñāna (transcendent knowledge), is called the Mutal Tiruvantāti. This is made up of hundred verses in the Antāti form. The second Álvår’s composition is the Iraṇṭām Tiruvantāti. This crystallises the way of Devotion (parābhakti). The composition of Pēyālvār is believed to embody the concept of parama jñāna, which brings together parājñāna and parābhakti. This is known as the Mūṅgām Tiruvantāti. These three compositions paved way for the other Vaiṣṇava Álvår’s compositions.

Tirumalācāi, the fourth of the twelve Álvārs, was also a younger contemporary of these Álvārs. Pēyālvār is believed to have converted Tirumalācāi to Vaiṣṇavism. The three Álvārs, after their meeting at Tirukkōvilūr travelled together to various temples. In the course of their pilgrimage, they met Tirumalācāi Álvår once again when he was deep in meditation. They stayed together at Mylapore for some time and then the three Álvārs carried on their pilgrimage (see Tirumalācāi Álvår) The first three Álvārs sowed the seeds of devotion towards Viṣṇu and, thus, the precursors of the Bhakti movement in Tamilnadu.
SOME IMPORTANT TERMS ASSOCIATED WITH THE STHALAS
Aṭṭa Vīraṭṭa Sthālas:

These are eight sthalas, each of which is associated with a valorous deed of Śiva. They are as follows:

1. Tirukkanṭiyūr - The decapitation of Brahmā
2. Tirukkaṭaṭavūr - The defeat of Yama.
4. Valuvūr - Killing of Gajasura
5. Tirukkōvalūr - The defeat of Andhakāsura
6. Tiruatikai - Burning of the three forts (Tripura)
7. Tiruppariyalūr - Severing the head of Dakṣa
8. Tirukkōrūkai - Burning of Kāma

Kōḷili talaṅkal:

These are Śaiva sthalas in which the Navagrahás are found in a single line one after another. The usual practice is to depict them occupying positions in a square with Śūrya in the centre.

Pañcapūta talaṅkal (Skt. Pañcabhūta sthalas):

The five elements Earth, Water, Fire, Air and Space are specially associated with five Śaiva sthalas as follows:

- Earth - Tiruvārūr (Prthivi)
- Water - Tiruānaiikā (Āpa)
- Fire - Tiruānṭāmalai (Agni)
- Air - Tirukāḷatti (Vāyu)
- Space - Citamparam (Ākāśa)

Pañca kiruṭṭina talaṅkal (Skt. Pañcakṛṣṇa Kṣetras):

Five of the one hundred and eight Vaiṣṇava sthalas form a group called Pañcakṛṣṇa Kṣetra. They are Tirukkāṇnapuram, Tirukkāṇṇākuti, Tirukkāṇṇamaṅkai, Kavittalam and Tirukkōvīlūr.

Pañca Capai (Skt. Pañca sabbhās):

There are five temples specially associated with the Dance of Śiva. Śiva, as Naṭarāja, is believed to have performed Tāṇḍava in each of these sabbhās.
**Capta Mātarkā! (Skt. Saptamātrkā):**

They are a group of seven goddesses called Brāhmaṇī, Vaiṣṇavi, Māheśvari, Kaumāri, Vārāhi, Indrāṇi and Cāmunḍi. They are believed to be aspects of Pārvatī.

**Capta iruṭika! (Skt. Saptarṣi):**

This term refers to a group of seven Rṣis. The seven Rṣis who make up this group are different for each Manvantara. For the present Manvantara, they are Maṭici, Pulastya, Kratu, Pulaha, Atri, Āṅgiras and Vasistha.

**Capta tāma talaṅka! (Skt. Saptasthāna sthalas):**

A group of seven sthalas in and around the sthala of Tirvaiyāru is known by this name. The Saptasthāna sthalas are Tirvaiyyāru, Tiruppunnam, Tiruccōrutturai, Tiruvēṭikūṭi, Tirukkanṭiyūr, Tiruppuntuttī and Tiruneyttānam.

**Capta Viṭāṅka talaṅka! (Skt. Saptak Viṭāṅka sthalas):**

The seven Viṭāṅka sthalas and the dance associated with them are given below:

1. Tiruvārur - Viti viṭāṅkar - Ajaba nātānām
2. Nakaikkarōṇam - Sundara Viṭāṅkar - Vici nātānām
3. Tirūnaiḷḷāṟu - Nakara Viṭāṅkar - Unmatta nātānām
4. Tirumaraikkatū - Puvani Viṭāṅkar - Hamsapada nātānām
5. Karayil - Ati Viṭāṅkar - Kukkuṭa nātānām
6. Tiruvaymūr - Nila Viṭāṅkar - Karnala nātānām
7. Tirukkōḷili - Anvi Viṭāṅkar - Bhṛṅga nātānām
An old verse which lists out the Sapta viṭṭaṅka sthalas is given here.

cirār tiruvārur tennākai naḷḷāru
kārār maraikkāṭu kārayil pērāṇa
otta tiruvāyur uvanta tirukkōḷi
otta vitṭaṅkat talam.

Tirunāṅkūr Tivya Tecaṅkaḷ (Skt. Tirunāṅkūr Divya deśas):

There are eleven Vaiṣṇava sthalas in and around Tirunāṅkūr which form a group. On the New Moon day of the month Tai (mid. Jan. - mid. Feb.), Garuḍa sevē is held in Tirunāṅkūr and the Utsava deities of all the eleven sthalas are brought to Tirunāṅkūr. The eleven sthalas are:

1. Tirukkāvalampāṭi
2. Tiruarimēya viṇṇakaram
3. Tiruvāṇpurụṭottamam
4. Tiruccemponceykōvil
5. Tirumanimāṭakkōvil
6. Tiruvaiṅuṭa viṇṇakaram
7. Tiruttēvaṉārttokai
8. Tiruttēriyampalam
9. Tirumanikkūṭam
10. Tiruvelḷakkulam
11. Tiruppārttanpaḷḷi

Among these, the first six are within Tirunāṅkūr town and the other five are within a radius of two kms.
ŚAIVA STHALAS
TIRUAKATTIYĂNPAŁLI

Tiru Akattiyanpalli is about a kilometre and a half from Vedăraṉyam on the Kōṭikkara road. The sthala is known as Agastiyanpalli and the temple as Agastiyar koil at present.

Svāmi : Akatīcuvarar (Skt. Agastīśvara)

Ampāḷ : Pākampiriyāḷ, Pākampiriyānāyaki, Cauntaranāyaki, Maṅkaināyaki.

Tīrtaṃ : Akatīya tīrț tam (is found west of the temple) Akkiṇī tīrț tam (the nearby ocean) (Skt. Agni tīrtha).

Vṛkṣam : Akattī (West Indian Pea tree, Sesbancia grandiflora)

Tula purāṇam:

It is believed that Agastya witnessed the divine wedding of Pārvatī and Śiva at this sthala. There is an idol of Agastya in this temple.

A stone inscription of this temple states that the Pāṇḍya king Kulacakaraṇ (1268-1308 A.D.) was cured of his physical ailment after he conducted an utsavam at the Vedāraṇyam temple.

Special Features:

1. This east-facing temple has a three-tiered gōpuram.

2. The Ampāḷ shrine faces west. Next to this shrine is a minor shrine for Agastya facing east, i.e. facing the Svāmi at the sanctum sanctorum.

Sung by : Campantar: II.76.

TIRUACCIRUPĀKKAM

This sthala is situated about ninety four kilometres from Chennai and popularly known as Accarapākkam. It can be reached by train. This is on the Chennai - Vīḷuppuram route near Madurāntakam. There are frequent buses from Ceṅkalpaṭṭu.
Svāmi: Pārkapurēcuvarar, Āṭcikōṇṭanātār

Ampāḻ: Cuntaranāyaki (Skt. Sundaranāyaki) Ilaṅkiḷḷaiyammāi (Skt. Balasukhāṃbikā), Aticuntaraminnāl

Tīruttam: Tēva tīruttam, (Skt. Devatīrtha) Cāṅkūṭīruttam (Skt. Śaṅkhātīrtha), Cīṅka tīruttam (Skt. Śimha tīrtha)

Vṛkṣam: Konraī (Cassia fistula)

Tala purāṇam:

When Śiva went in his chariot to burn the Tripuras, the axle of his chariot broke since he did not pray to Gaṇesa. Thus, this place got the name Accīrupākkam (Accu - axle, īruttal - to break)

Special Features:

1. It is believed that the sages Gautama and Kaṇva worshipped here.

2. Once the Vaikai dam was damaged. To repair the dam mud was brought from the banks of Gaṅgā. During the course of this process, the axle of the Pāṇḍya king’s chariot broke. A voice from the skies asked the king to renovate the temple here. The king vowed to do so and the chariot began to move again.

3. The stone inscriptions in the temple belong to the period of King Kulōttuṅka. In one of the inscriptions, Śiva is referred to as Accukkonṭu arulīya Tēvar. Some of the inscriptions talk about the gifts given such as lands, goats, gold etc, by kings, during various occasions.

4. Once, when a Pāṇḍya king was passing by he found a golden iguana (uṭumpu) which disappeared near a Konraī tree. On digging the place he found a Liṅga. The king gave a lot of money to a Rṣī called Trinetradhārī and asked him to build a temple. The sage built a temple with two Garbhaghras; Umaiyaṭcicuvarar and ‘Āṭcicuvarar’ are the two main deities.

5. There are idols of Sarasvatī, Lākṣmī, the Saptamātrkās and Aiyappan in the temple.
6. It is said that there was a well just outside the Garbhagṛha. Even today, during monsoon water can be seen through chinks on the floor.

7. There are sculptures of a liṅga below the spread hoods of a snake, of Kāraikkāl Ammaiḻar walking on her hands and of Kaṇṇappar plucking out his eyes, below the Koṭṭhamūrti of Somāskanda.

_Sung by:_ Campantar: I. 77.

**TIRU AṆCAIKKALAM**

The temple of AṆcaikkalam is eight kilometres from Iriññālakkutā station on the Madras-Cochin rail route. It is thirty two kilometres from Tiruccūr.

_Svāmi:_ Aṇcaikkalattičcuvarar, Makāṭēvar, (Skt. Mahādeva) Vaṇcikuleṭcuvarar

_Ampāḷ:_ Umaiyanmai

_Tīrtham:_ Civakaṅkai

_Vṛksam:_ Carakkonrai (Indian laburnum, Cassia fistula)

_Tala purāṇam:_

This is the sthala at which it is believed Paraśurāma worshipped Śiva to be redeemed from the sin of killing his mother, Reṅukā, on his father’s orders.

_Special Features:_

1. It is said that it is from this sthala that Cuntarar ascended to Kailāsa on a white elephant (see Cuntaramurti pg.no. 30). There is a square in the street leading to the temple from where the white elephant from Kailāsa is believed to have taken Cuntarar. This is now known as ‘Yānai vanta mēṭai’. It is also said that the king of the region, Čēramāṉ also ascended to Kailāsa holding on to the tail of the white elephant from here.

2. The Liṅga is a small one. There are no Koṭṭhamūrtis. There is a sculpture of Yoga Narasimha on the Vīmāna.

3. On the Dhvajastambha, the Aṣṭavidyeśvaras are seen.
4. The idols of Cēramāṇ Perumāḷ and Cuntarar are kept in the Kotunkōlur Bhagavati temple for safety. They are brought to this sthala on the day of Svāti in the month of Āṭi (mid. July - mid. Aug.) the day on which Cuntarar ascended to Kailāsa, and the episode is reenacted.

5. The temple generally follows Tāṇtric rites. But, on the day of Āṭi Svāti, the worship is performed according to Āgama rites.

6. The wood work in this temple, built in the Kerala style is beautiful.

7. The capital of the Čēras, Kōṭuṅkōḷ, is also close by. There is a temple to Kaṇṇaki in this town.

_Sung by_: Cuntarar VII: 4.

**TIRUVANṆAMALAI**

This sthala TiruvanṆamalai is well connected by bus from all major town in Tamilnadu. There is also a railway station. The sthala is on the foot of a hill about 2668 ft. above sea-level.

_Svāmi_ : Anṇamalaiyār (Skt. Arunācāleśvara)

_Ampāḷ_ : Uṇṇāmulai ammai (Skt. Apitakacāmbā)

_Tīrṇam_ : Piramatīrttm (Skt. Brahmaṭirtha), Tikpālaṭiṛttam (Skt. Dīgpālaṭiṛttam)

_Vīkṣam_ : Makilam (Mimusaps elangi)

_Tula purāṇam:_

Of the Paṭcabhūta sthalas this is the sthala of fire. The hill itself is believed to be a manifestation of Śiva. This sthala is associated with the lingodbhava form of Śiva; He manifested Himself as a column of fire to Brahmā and Viṣṇu. Since the hill itself is a form of Śiva, even today circumambulation of the hill is undertaken by devotees (girivalam).

_Special Features:_

1. This is the sthala where Murukan bestowed his grace upon Aruṇakirinātar and appeared from a pillar in the sixteen - pillared maṇṭapam. This pillar is called Kampattu īlaiyanār kōyil.
2. There are several cannisis and liṅgas in the temple. There are cannisis to Aiyappan and Rēṇukāmbāḷ here.

3. The liṅga and the idol of Ampāḷ are covered by Svarṇabandhana (gold plating) and not by the usual Aṣṭhabandhana.

4. This is the sthala where Ramaṇa Maharsi lived and the cave where he performed tapa is also to be seen. The Ramaṇa āśrama is situated here.

5. The Kārttikai tipam festival is very well known in this sthala. On this day, the ‘Aṇṇāmalai tipam’ is lighted on the peak of the hill after five lamps are lit at the temple and puja is performed to the chanting of Paṅcabrahma mantra.

6. Several poems have been written on this sthala and even today this sthala is one of the most revered sthalas.

7. The Dakṣiṇāyana festival is also celebrated here.

8. The sthala purāṇa has been written by Ellappa nāvalar.

9. There are several inscriptions, mostly belonging to the Cōla period.

10. It is said that there are three hundred and sixty tīrthas in and around the temple.

*Sung by:* Campantar: I:10; I:69; Appar: IV:63; V:4,5.

**TIRUATIKAIVRĀṬTAM**

This sthala Tiruatkaivrāṭtam is about two kilometres from Panrutti which is well connected to all the major cities of Tamil nadu. The temple is on the Panrutti - Cuddalore bus route.

*Svāmi* : Viraṭṭiccuvarar, Atikainātar

*Ampāḷ* : Tiripuracuntari (Tripurasundari)

*Tīrīṭṭam* : River Keṭilam

*Vṛksam* : Carak konra (Cassia fistula)
Tala purāṇam:

This sthala is one of the eight Viraṭa sthalas, the sthala where Śiva performed his eight valorous deeds. It is at this sthala that Śiva burnt the Tripura, the three forts of asuras. The place was originally called Atiraiyamānakalam, which has now become Atikai.

Special Features

1. This is the sthala where Appar gave up his belief in Jainism and returned to Śaivism after his incurable disease was cured by the sacred ash of Śiva. Appar and his sister Tilakavatiyār served in this temple.

2. King Mahendravarman, the Pallava king who patronised Jains in the beginning, gave up Jainism and embraced Śaivism. He destroyed the Jaina maths of this place and constructed a temple called Guṇaparēśvaram close to this temple.

3. When Cuntarar visited this temple, he did not want to step on the sthala worshipped by Appar. So, he spent the night in ‘Cittavaṭamaṭam’ outside the village. Śiva appeared in the disguise of an old man and placed his foot on the head of Cuntarar, who was sleeping. When Cuntarar changed his position once again the old man’s foot was place on his head. Cuntarar got angry and demanded to know who the old man was. Śiva then appeared before him in his true from. The Cittavaṭa maṭam is now called Citamparēcuvarar kōyil (see Cuntaramurti pg. no. 30).

4. Campantar is believed to have had a vision of the dance of Śiva in this sthala. It is to be noted that in his patikam on this sthala (I, 46) every verse refers to Śiva’s dance.

5. There is an inscription which says that a king called Kālinkarāyaṇ donated a lot of treasures and built several structures of this temple.

6. The Sanctum sanctorum is like a chariot and its shadow never falls on the ground. This structure is similar to the Kailāsanātha temple of Kānticipuram.
7. The entrance has sculptures depicting the one hundred and eight karaṇas of Bharatañātya.

8. There is a cānntī to Tilakavatiyār and another to Appar.

9. The sthala Vināyaka is Mūttanāyiṇār.

10. There are several cave temples around the Sanctum sanctorum.

11. The main festivals are Vaikāci vicākam festival and Cittirai catayam festival.

_Sung by_ : Campantar : I:46; Appar : IV: 1,2,10,24-28 and 104; V : 53, 54; VI: 3-7; Cuntarar : VII:38.

**TIRU ANEKATAÑKĀVATAM**

The sthala Anēkatañkāvatam (Anēkatañkāpatam) is on the Haridvar-Kedarnath route in the Himalayas. It is better known as Gaurikunḍ. It can be reached either by bus or on foot.

_Svāmi_ : Arulmāni AVCuvarar

_Ampā!_ : Maṇonmaṇi

_Tala purāṇam_ :

Gaurī (Pārvatī) is believed to have performed Tapa here and, therefore, the place came to be known as Gaurikunḍ.

_Special Features_ :

1. Candra and Sūrya are believed to have worshipped Lord Śiva here.

2. There are several inscriptions in the temple belonging to different periods. One of these states that the maṇḍapa in the outer Prākāra was unfinished and that the son of Devādāsi vowed to kill himself if it could be completed. When the structure was completed, the boy carried out his promise.

3. There is a natural hot spring in this place.

4. Campantar rendered a patikam on this sthala from the temple of Kālahasti.
5. There is also another sthala of the same name in South India.

6. The Vaiṣṇava sthala of Tirukkaṇṭam (Devaprayāg) is close to this sthala.

Sung by : Campantar II : 5.

TIRU AMPAR PERUNTIRUKKÖYIL

This sthala Tiruamparperuntirukkōyil is about three kilometres Southeast of Pūntoṭṭam railway station and a kilometre from Ampar Mākālam by road. This sthala is known as Ampar and Ampal at present.

Svāmi : Piramapurićuvarar (Skt. Brahmaapuricar)
Ampāl : Pūṅkuḷalammai, Cukantakuntalampikai.
Tirittam : Pirama tīrtham (Skt. Brahma tīrtha)
Vṛkṣam : Punnaī tree (Alexandrian laurel or Mastwood, Calophyllum inophyllum)

Tala purāṇam:

Brahmā worshipped Śiva in this sthala in the form of a swan (the form of swan being a result of a curse by Śiva) and regained his original form. The tīrtham in Anṇamām Poykai, a well in the temple, is said to have been created by Brahmā who was in the form of a swan. He is said to have bathed in the tīrtham, worshipped the linga and was absolved of the curse.

The Vināyaka in this sthala is known as Paṭikkācup Pillaiyar as he is believed to have given a paṭi, i.e., one measure of coins to a king by name Nantaṅ during a famine.

Manmatha is believed to have worshipped here.

Special Features:

1. This temple has a three-tiered gopuram. The temple is said to be the last Māṭakkoyil built by Kōccenkaṭ Čōlan.

2. The minor shrines of this temple are of Vināyaka, Subrahmanya, Mahālakṣmi, Jambukēśvara, Somaskanda and Naṭarāja.
3. A sculpture of Kocceñkat cö lan is found under the sthala vrksam.

4. There are three Vinayaka idols near the Pañikkacu Vinayaka shrine.

5. The Ampal shrine faces South. It has the Atippura amman shrine on one side and the Pañliyarai on the other.

6. The idols of Vinayaka, Kocceñkat cö lan, Sarasvatī, Campantar and Appar are found.

7. Somaskanda is seen behind the main linga.

8. There are three Ambalavāṇa mūrtis in this temple.

9. Viṣṇu is found as a niche sculpture on the western exterior wall of the Sanctum sanctorum, where generally Lingodbhava is seen.

10. Amongst the Utsava mūrtis, Śiva who appeared before Brahmā with Nandi, is a remarkably huge one. Brahmā, Appar, Campantar, Cuntarar and Māṇikkavācakar are the other mūrtis.

11. It is in this sthala that Cōmacimāra nāyaṇār lived.

12. A festival is conducted on the day of the star Makam in the month of Māci (mid. February - mid. March).


TIRUAMPARMĀKĀḷAM

The sthala Tiruamparmākāḷam is situated about a kilometre and a half from Pūntottam railway station between Pēralam and Tiruvārūr rail route. It can be reached by the Mayilāṭuturai - Tiruvārūr road via Pūntottam and Kāraikkāl. This sthala is known as Kōyil Tirunallam at present and the temple as Maṅkala nātar kōyil.

Svāmi : Mākālanātar and Kālakanṭēccuvarar

Ampal : Payakṣaya nāyaki, Payakṣayāmpikai

Tiṛttam : Maṅkala tiṛttam

Veṛṣam : Maruta tree (Terminalia arjuna) Karuṅkāli (Diospyros tupru)
Tala purana:

Kali worshipped Śiva here to be absolved of the sin of killing the demons Ampan and Ampācuran. Thus, this sthala came to be known as Mākālam.

It is in this sthala that Cōmacimāra nāyanār performed the Sōmayajñā (sacrifice). He used to give Tūtuvalaiikkirai (Solanum trilobatum) to Paravaiyār for Cuntarar’s meals. One day when Cuntarar asked his wife about the person who delivers the leaves, he came to know of Cōmacimāra nāyanār. Cuntarar met Cōmacimāra who requested the former to help him for the forthcoming Sōmayajñā, Cōmacimāra wished to have the Svāmi (Tyāgesa Perumān) of Tiruvārūr to visit the sacrifice. Cuntarar requested the Svāmi, accordingly, conveying Cōmacimāra’s wish to which the Svāmi acceded and replied that He should be allowed to attend in whichever form He chooses to have and obtain his oblation. Śiva came to the site of sacrifice as a person who burns the corpses at the cremation grounds (veṭṭiyān) accompanied by the four Vedas as four dogs with a dead calf on his shoulder, a thick sacred thread across chest and a turban covering his head. Vināyaka and Subrahmanya were transformed by Him into young lads and Umādevi as his wife carrying a pot of toddy (Kaḻḷu) on her head. Those present at the sacrifice ran helter skelter at the intruders in fear of their appearance and apprehensive of religious pollution, but Cōmacimāra and his wife remained in the site. Vināyaka indicated to them His father’s arrival, after which they prostrated before the Divine couple and received their blessings. Thus, Vināyaka here came to be known as Accantavirutta Vināyakar. The Svami came to be known as “Kāṭci Koṭṭuta nāyakar”.

Special features:

1. The temple has a five-tiered gopuram facing east.

2. In the circumambulatory passage are Mōkśalinga, a minor shrine for Kāli and Śivalokanātar.

3. The inner gopuram is known as Atikāra nandi gopuram. The inner circumambulatory passage contains Vanmikanātar,
Cômăciyăr and his wife Cucilai, the sixty three Nāyanmārs, Vīnāyaka, Subrahmanya, the minor shrine of Caṭṭanāta at slightly higher level, Mahālakṣmi, Iśāna liṅga, Jvarahara liṅga, Navagrahas, Naṭarāja maṇṭapa, Saṅiśvara, Bhairava and Daṇḍapāni.

4. The minor shrine of Tyāgarāja is found next to the Sanctum sanctorum.

5. The Utsava mūrtis of Tyāgarāja, Kāṭcikotutta nāyakar, Cômăcimārar and his wife, Murukan holding a bow, Somaskanda, and Kāli in the posture of making a liṅga are unique.

6. Festivals are conducted during the month of Vaikāci (mid May-mid June) on the day of the star Āyilyam, when Cômăcimārar’s sacrifice and the events connected with it are enacted at the temple.

Sung by: Campantar: I:83.

TIRUARACILI (OḻINTIYĀPPAṬTU)

The temple of Aracili is situated between Pondicherry and Tințivanam. It is nearly five kilometres from Ottanpāḷaiyam. The road leading to the temple branches off at the seventeenth kilometer from Pondicherry. It is also known as Oḻintiyāmpaṭṭu.

Svāmi : Aśvatthesvara, Araciliccuvarar, Aracilinātar

Ampāl : Periya nāyaki, Aḻakiyanāyaki.

Tīritam : Vāmadēva tīrttam, Aracaraṭi tīrttam

Vṛkṣam : Aracu (Ficus religiosa)

Tala purāṇam:

This sthala is known as Aracili since Śiva liṅga appeared under a fig tree (Aracu). It is believed that Vāmadēva worshipped at this temple.

Special Features :

1. Inscriptions found in this temple state that this temple belongs to the region of ‘Oymāṇātu’
2. The Koṣṭhamūrti of Dakśināmūrti has a special Vimāna.

3. The Śvāmi in the Sanctum sanctorum (Līṅga) is small and the Āvūṭaiyār is also placed low.

*Sung by*: Campantar: II:95.

**TIRUARAṬAIPPERUMPĀLI**

This sthala Tiruarataipperumpāli is a kilometre and a half east of Avalijavanallur. It is situated in the Tanjore - Ammāpēṭṭai road. It can also be reached by the Kumbakonam - Māṇırkūṭī road route via Amaravati- Ammāpēṭṭai - P eruṅkuṭī. Another name of this sthala is Čamivaṇam. It is known as Arittuvārāmankalam at present.

**Śvāmi** : Pāṭālavaratar, Pāṭālecuvarar (Skt. Pāṭālēśvara)

**Ampāḷ** : Alaṅkāra nāyaki, Alaṅkāra valli

**Tīrttam** : Pirama tīrttam (Skt. Brahma tīrtha)

**Vṛkasam** : Vanni (Indian mesquit, Prosopsis spicigera)

**Tala purāṇam** :

When Viṣṇu, in the form of Varāha, dug into the earth, Śiva broke a horn of his and made it one of His ornaments. This event is believed to have taken place here.

**Special features** :

1. This east-facing temple has a three-tiered gopuram.

2. At the Naṭarāja sabhā which faces South, the idols of Śivakāmi, sages Pataṭjali and Vyāghrapāda are found.

3. There are minor shrines of Vināyaka, Subrahmanya, Dakśināmūrti and Gajalakṣmi.

4. A spot near the main deity in the Sanctum sanctorum, covered with a circular slab, is said to be the place where Viṣṇu as Varāha dug into the earth with the horn.

5. An inscription belonging to the period of Kulōttunga Cōla is found in front of the Ampāḷ shrine.

TIRUARICIRKARAIPPUTTUR

The sthala Tiruaricirkaraipputtur is about six kilometres from Kumbakonam towards Nacciyyar Koil referred to as Alakar puttur in the Tévaram and at present as Alakaputtur. Periyapuränam refers to this sthala in Ceruviliputtur.

Svami : Palañkâcu vaitta paramar, Pañikkâcu aîitta nátar, Alakiyâr, Corñapuricuvarar (Skt. Svarñapurísvara)

Ampal : Cauñaranâyaki, Alakâmpikai.

Tirttam : Aracil âru

Vrksam : Vilvam (bael, Aegle marmelos)

Tala purânam:

It is in this sthala that Pukalíttunâi nâyanâr received gold coins. He also attained liberation in this sthala.

The linga still bears the dent of the pot which slipped and fell from the hands of Pukalíttunâi nâyanâr. (see Pukalíttunâi Nâyanâr) Sage Ûnmaiyanantâr worshipped in this sthala.

Special features:

1. The temple has a three-tiered gopuram.

2. Sûrya and Candra are represented at the entrance of the gopuram.

3. There are minor shrines for Vinâyaka, Árumukar, Gajalakshmi, Bhairava and Navagrahâs. The Árumukar is depicted with twelve arms accompanied by a peacock. He holds a cakkaram (discus) and a canku (conch) in the upper right and left arms respectively, which is a unique feature. There is a belief that anyone who suffers a poisonous-bite would be cured if he prays in this shrine of Árumukar.

4. The idols of Vinâyaka, Appar, Campantar, Cunatar, Mânâyükâcakar, Pukalíttunâi nâyanâr, and his wife and sage Ûnmaiyanantâr are found in the mañâpâ.

5. The main deity, a linga, is adorned with a long garland of Rudrâksha beads.
6. This sthala is referred to as "Kulottunga Cöla Va añatru alakărtiruppattū", in the inscription of Koccenkat Cöla.


**TIRUAVALıVAṆALLÜR**

Avalivanañallür is at a distance of eight kilometres from Köyil Veñi. There are different road routes to this sthala. viz., Kumbakonam - Ammâpetṭai road route and Tanjore-Attvāramañkalam road route. Avalivanallür is three kilometres from Attvāramañkalam towards Manṟakuti by road. Other names of this sthala are Pullāranam, Câcînatapuram and Pâririvānam.

**Svāmi**: Câcî nāyakēcuvār, Câcînāṭar (Sākṣinātha)

**Ampāḷ**: Cauntara nāyaki, Cauntaravalli

**Tirśtām**: Cantira Puṣkarini

**Vṛksām**: Pâtiri (Stercospermum chelonoides)

**Talapurāṇam**:

Viṣṇu, Sage Kāṣyapa, Murukan, Sūrya, Sage Agastya and Kāṇva Mahārṣi worshipped Śiva in this sthala.

Viṣṇu during His incarnation as Varāha had his horn broken by Śiva after which he worshipped Śiva in this sthala.

The reason behind the name of this sthala is said to be the following incident:

A Brāhmaṇa (Aḍi Śaiva) devotee of Śiva had two daughters the older of whom was afflicted with small pox while her husband was away on a pilgrimage to Kāśi. She lost her eye sight and her beauty. Meanwhile the younger daughter got married. After a few years, the eldest son-in-law returned from his pilgrimage and claimed the younger daughter to be his wife emphatically, owing to the ravages wrought by the small-pox on his wife's face. The father prayed to Śiva to solve the confusion and dispute regarding the identities, after which Śiva appeared before the eldest son-in-law and pointed out his wife to him by saying 'avaḷ īvaḷ'. His wife regained her eye
sight and her original appearance after bathing in the tīrttam of this sthala.

**Special features:**

1. The east-facing temple has Āṭkonṭār and Uyyakonṭār as Dvārapālakas (guardian deities near the entrance).

2. The main deity is a Svayambhu Liṅga. Behind this liṅga can be seen Śiva, Rṣabhārūḍha, with Pārvatī, who appeared as a witness to clarify the identity of the eldest daughter of His devotee.

3. Vināyaka, Appar, Campantar, Cuntarar, Māṇikka vācakar, Paravaiyār, Sage Kaṇva, Virahadra, Saptamāṭkās and the sixty three nāyārmārs are found in the inner circumambulatory passage.

4. Next to the Naṭarāja sabhā are Kumāraliṅga, Kāśi Visvanātha, Visālākṣi, Tapas Ampāl and on the opposite side Navagrahās, Kālabhairava, Sūrya are found.

5. The Utsava mūrtis of Somāskanda, Vināyaka, Śivakāmi, Appar, Campantar, Cuntarar, Māṇikka vācakar, Ārumukar and Mahālakṣmī are preserved in this temple.

6. Brahmōtsava (festival) is conducted for a day on the New Moon in the month of Tai (mid. Jan - mid-Feb.).

7. Inscriptions dated to the period of Rajendra III (1246-1279 A.D.) refer to the Svāmi of this sthala as "Tamparicuṭaiyār".


**TIRUAVINĀCI**

*(Tirupukkoliyūr)*

The sthala Tiruvināci is about thirty-five kilometres from Coimbatore and ten kilometres from Tiruppūr railway station.

*Svāmi:* Avināciliṅkēccuvarar, Perunēṭiliyappar

*Ampāl:* Karunāmpikai, Perunkarunaināyaki

*Tīrttam:* Kācikkiṇaru, Nākakanyā tīrttam and Airāvata tīrttam
**Tala purāṇam:**

Avināsī means that which is never destroyed and Śiva is known by this epithet here. The sthala is now known by the name of the lord.

In the Tēvāram patikams of Cuntarar the sthala is called Pukkōliyūr. It was here that Cuntarar brought a boy caught in the jaws of a crocodile back to life. Since the boy had entered (pukku) the jaws of the crocodile, the sthala is called pukkōliyūr. But, now it is known only as Avinācī.

**Special features:**

1. The sthala Vināyaka is Vālikāṭṭi Vināyakar.

2. Beneath the Dhvajastambha made of stone, the episode of Cuntarar and the boy swallowed by the crocodile is sculpted. At about a kilometre from the temple is the lake where this episode took place. There is a minor shrine of Cuntarar on the banks of the lake.

3. The Bhairava shrine is unusually found in the inner circumambulatory passage here.

**Sung by:** Cuntarar: VII:92.

**TIRUALANTÜR**

Tiru Aḻantūr is at present known as Tēraluntūr. The temple is about three kilometres from Tēraluntūr railway station between Mayilāṭuturai and Kumbakōṇam. It lies on the Mayilāṭuturai - Kumbakōṇam road route, with a diversion on 'Komal' road. It is next to Mūvalūr.

**Svāmi:** Vētapuricuvarar (Skt. Vedapuriśvara) Atyāpākēcar.

**Ampāl:** Cautariyāmpikai (Skt. Saundaryāmbikā), Cautara nāyaki (Skt. Saundaryanāyaki)

**Tīrītami:** Cittāṁrita tīrītami, Vētāṁrita tīrītami

**Vṛksam:** Cantaṇam (Sandalwood, Santalum album)
Tala purāṇam:

This sthala is also known as Vētapuri because chanting Vedas is said to have been common here, according to Campantar.

It is said that the chariot of king Urtuvarttan stopped here and refused to move. It started moving only after he offered worship to Śiva here. As he is said to have unknowingly passed by this place when Agastya was worshipping Śiva, his chariot is supposed to have stalled here. The sthala acquired the name Tēraluntūr because of this incident. The Vedas, Devas and the Dīgpālas offered worship in this sthala.

Special features:

1. The Sanctum sanctorum, facing west, is at a raised level, being a Māṭākkōyil.

2. The temple has five-tiered gopuram.

3. It is believed that the Śvāmi in Śrī Māṭēcuvarar Shrine, which is on the left as one enters the temple, must have originally been the main deity once. In the Tēvāram hymn of Campantar refers to Māṭēcuvarar of Ajuntai.

4. There are other tanks known as Śrī Māṭa tīrttam and Kaṭakatampaikkuḷam around the temple. A liṅga, Kaṭampavanēcuvarar, is said to have been brought from the banks and installed in the main temple. Similarly, Rudrapatiṣa, and Kaḷāsanātha liṅgas too have been consecrated in this temple brought from the nearby areas where Śiva temples were once in existence.

5. The minor shrines of this temple are for Subrahmaṇya, Navagrahās, Kṣetraliṅga, Kaṭampavanēcuvarar and Vaḷaṇiculī Vināyakar.

6. The Ampāḷ shrine faces the Sanctum sanctorum.

7. Festivals are conducted during Navarātri, Skandaśaṣṭi, Ārūḍrā (as special abhiṣēka), during the month of Āni (mid. June -
All the mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) are considered auspicious.

8. Inscriptions refer to this sthala as "Jayāṅkoṇḍa Cōla Vaḷānāṭṭut tiruvelūntūr" and the name of the Svāmi as "Tiruvelūntūr Uṭaiyar".

Sung by: Campantar ; II:30:

TIRUARAIYANINALLUR

The sthala Tiruaraiyaṇinallūr is known as Arakanṭanallūr and is on the bank of the river Peñṇai opposite to Tirukkōvilūr. It is on the Tiruvanṭāmalai-Viluppuram bus route.

Svāmi : Atulyanāṭēcuvarar, Oppilāmanīṭcuvarar, Araiyanināṭar
Ampāl : Cauntarya Kaṇakāmpikai, Aruṇāyaki, Alakya ponnammai
Tīrttam : River Peñṇai, Pima tīrttam (Skt. Bhima tīrtha)

Tala purāṇam:

Ṛṣī Nilakaṇṭha is believed to have worshipped here. The temple is on a rock.

Special Features :

1. The Bhima Tīrtha is believed to have been created by Bhima with the stroke of his Katai (Skt. Gadā).

2. The idol of Murukaṇ in this temple is unique because he is depicted with a single face and six arms.

3. The sthala Vināyaka is Valampuri Vināyaka, a huge idol carved from a single stone.

4. There is an idol of Śānaśvara with one foot placed on his carrier, the crow.

5. There is a ruined Nāṭanamaṇṭapam. It is said that a devotee, called 'Iļaṭvenmati cūṭināṉ', declared that he was willing to give up his life if somebody built the maṇṭapam. When this maṇṭapam was finished, he gave up his life as promised.
6. There is a pond called 'Kaḻuvan kulam' about a kilometre from this place. It is said that once Jainas had closed this temple. Campantar came to this sthala and sang a patikam to open the temple. Then he made the Jainas mount the kaḻu (Impaling stake) at this place.

7. There is a temple on the banks of a pond to Tirauppatiyamman (Draupadi).

8. It is believed that the Ampāl of this sthala directed Ramāṇa to Tiruvanṇāmālai.

Sung by: Campantar: II:77.

**TIRUANPIL ĀLANTURAI**

This sthala Anpilāntūrāi is about five kilometres from Lalgudi railway station near Trichy. There are buses from Trichy to this sthala.

*Śvāmi*: Cattiyaṅkācuvāra (Skt. Satya vāgliśvara)

*Ampāḷ*: Cauntaryāṇāyaki (Skt. Saundaranāyaki)

*Tṛttam*: Kolliṭam, Gāyaṭ Tṛttam

*Vṛkṣam*: Āḷ (Banyan), (Ficus bengalensis)

**Special Features :**

1. The sthala Vināyaka is called Cevicāyttta Vināyakar (Vināyaka who listened attentively). The story goes that when Campantar came here, he could not reach the sthala because the river Kolliṭam was in floods. Therefore, Campantar rendered a patikam on the sthala from across the river and Vināyaka listened to it with great attention. He is also called 'Cāma kāṇam kēṭṭa Vināyakar' because the temple was surrounded by a settlement of Brahmins who chanted the Sāmāgāna everyday.

2. The Kośṭha mūrtis are Liṅgodbhava, Viṣṇu, Sūrya and Candra.

3. There are images of Sapta kanyās, Bhiṅśatana, Viśvanātha, Viśālākṣī and Bhairava.

4. The Linga is Svyambhu.
5. There is a canānīti to Brahmā.

6. In the Maṇḍapa, there is a unique sculpture of a snake on a pillar. The snake is seen entering through the pillar - the head is seen on one side of the pillar and the tail on the other.

7. The current structure of the temple belongs to the period of Parāntaka Cōla.

8. Rṣi Vagiśa and Brahmā are believed to have worshipped here.


**TIRU ANNIYŪR**

Anniyūr is about five kilometres from Niṭūr and eight kilometres from Mayilāṭturai towards Maṇālmeṭu. It is known as Poṇṇūr at present. Other names of this sthala are Līkucāraṇyām, Bhāskara Kṣetra and Bhānu Kṣetra.

*Svāmi*: Āpatcakāyēcūrar, Līkucāraṇyēcūvarar, Agnicuvarar, Pāṇṭavēśvarar, Raticuvarar.

*Ampāḷ*: Periyānāyaki, Birukannāyaki (Bṛhannāyaki)

*Tīrττam*: Varuṇa tīrττam, Agni tīrττam - both are the same.

*Vṛkṣam*: Elumiccai (Lemon tree, Citrus medica acida)

*Tala purāṇam*:

Agni, Sūrya, Varuṇa, Rati and the Paṇḍavas are said to have offered worship here.

**Special Features**:

1. The temple and the Sanctum sanctorum face east, while the Ampāḷ shrine faces west.

2. The minor shrines in this temple are for Citti Vināyakar Murukan, Mahālakṣmi, Navagrahas, Śanisvara, Sūrya and Bhairava.

3. The idols of Vināyaka, Murukan, Vaṭṭi, Deivyāñai, Cantiracēkarar, Naṭarāja, Cīvakāmi, Atippūramman, Durgā and Astiratēvar are found in this temple.
4. Śiva, who appeared before Agni, is in the form of Ādimūlalinga near the Ampāḷ shrine.

5. Navarātri, Kārttikeyai deepam and Deepavali festivals are conducted in the temple. Special pūjas during the month of Mārkaḷi (mid. Dec. - mid. Jan.) are followed by poor feeding.

**Sung by:** Campantar: 1:96; Appar: V.8.

**TIRUĀKKŪR**

This sthala Tiruākkūr is between Mayilāṭuturai and Tarāṅkampāti. The Mayilāṭuturai - Poraiyaru road passes through Ākkūr. It is fifteen kilometers from Mayilāṭuturai railway station and one kilometre from Ākkūr railway station.

**Svāmi**: Cuyampunātar (Skt. Svayambhu nātha) Tāṇṇōnicar.

**Ampāḷ**: Vāḷaraṅkāṇṇi, Vāṇeṭṭūṅkāṇṇiyammai, Kaṭṭkanēṭri.

**Tīrīṭtam**: Ampallampūppoykai, Kumuta tīrīṭtam (Skt. Kumuda ṭīrtha)

**Vṛkṣam**: Carakonrai (Cassia fistula)

**Tala purāṇam**:

A Cōḷa king named Cilanti was suffering from chronic stomach ache and leprosy. Śiva appeared in his dream and asked him to give food to one thousand people everyday. The king followed his orders and one day found one person less than the required number. Śiva appeared as an old man and, the king approached to invite Him, hid Himself in an anthill. When the king proceeded to disturb the anthill with a crowbar he found a Linga and Śiva manifested Himself. The linga bears the mark of the crowbar. The Svāmi came to be known as Āyirattul oruvar (One among the thousand).

There is a separate shrine for Āyirattiloruvar in this sthala. In this sthala Agastya is said to have had a vision of Śiva's marriage with Pārvatī.

**Special features**:

1. This temple has a three-tiered gopuram.
2. This is a mātākkōyil, built by Kōcchēkaṭ Cōḷan.

3. In the inner circumbulatory passage, we find Baṅalīṅga, Viśvanātha and Viṣālākṣī, Cirappuli nāyaṇār, Vināyaka, Appar, Campanṭar, Cuntarar, Māṇikkavācakar, Murukan and Ilakkumi idols:

4. As this is one of the sthalas where Agastya saw the marriage of Śiva, the Ampāl shrine is to the right side of the Sanctum sanctorum facing east.

5. The main deity is svayambhu liṅga.

6. Inscriptions belonging to the periods of Rajādhiraḷa II, Köpperuncīṅka Pallavaṉ, Viraṅgana Devarāya are found in this temple.

7. This is the birthplace of Cirappuli nāyaṇār. The sculptures of Cirappuli nāyaṇār and his wife and Cilanticcōḷan are found in this temple.


TIRUĀṬĀNAI

This sthala Tiruāṭānai is about forty eight kilometres from Kāraikkuti. Buses ply from Kāraikkuti (via Tēvakōṭṭai) to Āṭānai.

Svāmi : Āṭirattinapurucciravar (Skt. Ādiratnapuruśvara), Āṭāṇaināṭar, (Skt. Ajagajēśvara).

Ampāl : Snehavalli, Anpāyiravalli, Anpāyiyammai.

Tīrōttam : Kṣirakuṇḍa, Varuṇa tīrōttam, Agatiya tīrōttam, Cūriya tīrōttam and Mārkanṭēya tīrōttam.

Vṛksam : Vilvam (Bael) (Aegle marmelos).

Tala purāṇam:

Once Varuna's son Varuṇi was cursed by Durvāsa (whom he insulted) to be transformed into a creature with a goat's head and an elephant's body, He was redeemed from the curse on worshipping Śiva here. Thus the sthala came to be known as Āṭānai from 'ātu' meaning goat and 'ānai' meaning elephant.
**Special features:**

1. This sthala is also known as Pārijata vana, Vannivanam, Vilvavanam, Atiratineccuram, Mārkaṇḍeyapura, Gomuktiśam and Vijayeśvaram.

2. Manu, Māndata, Arjuna, Varuṇa, Kāmadhenu, Sūrya and Agastya are believed to have worshipped Śiva here.

3. Sūrya is believed to have made the linga in this sthala from a blue gem stone and the linga even today has a blue hue.

4. The sthala purāṇa has been composed by Tiravārūr Cāmināta Tēcikar.

*Sung by:* Campantar: II:112.

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**TIRUĀPPANUR**

This sthala Tiruāppanur is better known now as Āppuṭaiyar kōyil and is about a kilometre from the Madurai Mīnākṣi Temple.

*Svāmi:* Itapurēccuvārā (Skt. Rśabheśvara), Annavinōtan, Āppuṭaiyar.

*Ampāl:* Kuravaṅkamālkulalammai

*Tīrttām:* Vaikai, Īṭaṇa tīrttam (Rśabha tīrtha)

*Tala purāṇam:*

Śiva appeared from a wedge (āppu) for the sake of a Pāṇḍya king called Coḷāntakāṇ and hence this sthala is called Āppanūr.

**Special features:**

1. The Utcava mūrtis of Naṭarāja and Civakāmi of the sthala are magnificent.

2. Once, a priest of the sthala worshipped Śiva and with His Grace, cooked rice using sand from the Vaikai river.

3. The sthala purāṇa has been written by Pulavar Kantaswamy.

*Sung by:* Campantar: I:88.
TIRUÁPPÁTI

Appāti is near Aṭṭururai railway station. It is about a kilometre and a half from Tiruppanantāl on the Kumbakonam- Tiruppanantāl road. It is known as Tiruvāyppāti locally.

Svāmi : Pālukantīcuvarar, Kṣirapurinātar, Pālukantanātar, Kṣirapurīśvarar.

Ampāl : Periyanāyaki, Pirukannāyaki (Skt. Brhannāyaki).

Tīrītam : Maṇḍiyāru

Vṛkṣam : Attī tree (Bauhinia racemosa)

Tala Purāṇam :

A young cow herd used to carry milk from this place to a nearby house. Everyday he used to trip and spill the milk at a particular place. When he tried to dig the soil on that spot with his sword, it started bleeding. The perturbed lad prayed to Śiva, who manifested Himself and blessed the cowherd. As the lad addressed Śiva = Pālukantanātar, the Svāmi acquired the name in this sthala.

Cāṇḍēśavara is said to have made a linga out of sand and offered worship to Śiva in this sthala.

Special features :

1. Near the linga, an idol of Cāṇḍēśvara is found. After offering prayers to the linga, Cāṇḍēśvara is worshipped. On Śivarāṭiri, Newmoon day, Cāṇḍēśa nāyānār is said to have attained liberation. Brahmōtsava tīrtha festival is also conducted on that day.

2. The idols of Bhairava, Sūrya and Śanīśvara are placed in a mantapa before entering the Sanctum sanctorum.

3. There is a beautiful Naṭārāja bronze in this temple.

4. The Ampāl shrine faces west.

5. An inscription refers to the Svāmi as ‘āppāṭi uṭaiyār’

6. The temple owns one veli of land.

7. A charter (cācaṇam) of Köpperuṭciṅkan is found here.

TIRU ĀMĀTTŪR

Āmāttūr is about seven kilometres from Viluppuram railway station. On the Viluppuram - Tiruvaṇṇāmalai bus route, at about two kilometres from Viluppuram, there is a road to the left of the high way. The temple is about six kilometres from the highway on this road. Buses going to Curappaṭṭu from Viluppuram pass through this sthala.

Śvāmi : Ajākiyanātar, Apirāmēccuvarar (Skt. Abhirāmēśvara)

Ampāl : Ajākiyanāyaki, Muktāmpikai (Skt. Muktāmbikā)

Tīrttām : Kampa river

Vṛksam : Vannī (Prosopsis spicigera)

Tala Purāṇam:

It is believed that Kāmadhenu (according to some sources Nandi) worshopped Śiva here and acquired horns. So this place is called Āmāttūr (Ā-cow). Another story says that Rṣi Bhṛṅgi was cursed by Pārvati to turn into a Vannī tree and was redeemed here.

Special Features:

1. Rāma is believed to have worshopped in this sthala. There is a cannti to Rāma in the temple.

2. The sthala Vināyaka is Māltuyar tīrtta Vināyakar, whose cannti is at the river bank.

3. There is a Nandi in a pit at the four-pillared maṇṭapa. It is believed that, during times of famine, rains can be brought by filling the pit with water.

4. Another Vināyaka cannti which is in the temple is unique as he is seen holding flowers in his hand.

5. At the entrance to the main cannti, there is a depiction of Rāma worshipping Śiva.

6. There is a Vaṭṭappāraī ammaṉ cannti in the Ampāḷ cannti. This Amman is believed to be very powerful. Several cases are brought here for dispensation of justice. It is believed that
if one takes a false oath here, he would be bitten by a snake. In fact there is a mark of a snake’s tail on the chest of Muktāmbikā.

7. This sthala is also associated with Vaṇṇaccarapam Taṇṭapāṇi Cuvāṃkita who sang the ‘Pulavar Purāṇam’. His samadhi is found near the temple.

8. From the inscriptions, it is learnt that a Cōja king provided endowments for food for blind people who sang the Tēvāram at this temple.

9. Irāṭṭai pulavarkaḻ have sung the Tiruāmāttuk Kalampakam on this sthala.

**Sung by:** Campantar: II:44, 50; Appar: V:44, VI:9, Cuntarar: VII: 45.

**TIRUVĀRŪR**

Tiruvārūr is near Āṭuturai railway station. It is a kilometre and a half south west of Tiruppanantāl. Tiruvārūr can be reached by road from Mayilāṭuturai, Cidambaram, Tanjore and Trichi. Other names of this sthala are Kṣētrārāpuram, Āṭakēcurāpuram, Deivāyāgapuram, Mucukūntāpuram, Nakaram, Kalīcelā Antarākēcupuram, Vāṃmikāntāpuram, Devāciyāpuram, Camarkārapuram, Mūlātārapuram, and Kamalālayapuram.

**Svāmi:** Purītam koṅṭā, Tirumūlattāna naṭar, Vāṃmikāntar.

**Ampāḷ:** Kamalāmpikai, Allīyāṅkotai, Nilōtpalāmpāḷ.

**Tīrṭṭām:** Kamalālayam (Deva tīrtha), Caṭkutīrṭṭam (Amuta tīrtha), Kayātīrṭṭam, Vāṇītīrṭṭam (Sarasvati tīrtha).

**Vṛkṣam:** Pāṭiri (Sterecospernum chelonoïdes).

**Tala Purāṇam:**

Tiruvārūr is one of the Paṇcabhūta sthalas, representing ‘Earth’ (alongwith the Ėkāṃ-parēcuvarar temple at Kāṅcipuram) as ‘Ar’ means ‘Prithvi’ (earth). It is the first among the Saptaviṭāṅga sthalas and this temple is known for the shrine for Tyāgarājasvāmi. Tyāgarāja in this sthala has more than sixty names, some of which are Vitiṭāṅkar, Tēvar-kāṇṭapperumāṅ, Tyāgappperumāṅ, Āṭaravakkiṅkinik kālākara,
Ceṅkaḷunīralakar, Cevvantittōtakar, Kampikkātalakar, Tyāgavinōtar, Karuṇākarattonṭaimān, Acaintāṭum appar, Kamalēcar, Atikkāyiram ponvalaṅkiyavar, Cempon tyākar, Dēva cintāmanī and Tyāga cintāmanī. He is said to have danced the ‘Ajabānaṭanam’ here. Viṣṇu is said to have worshipped Tyāgarāja by placing the Svāmi in His heart. The gentle movement which occurs during the inhalation and exhalation of breath is said to be the ‘Ajabā naṭanam’ Viṣṇu is said to have worshipped only this Svāmi among the seven viṭāṅkars.

Parāsaktī (as ‘kamalai’) is believed to perform tapa here. Laksṇmi, Rāma and Manmatha worshipped Śiva in this sthala.

Cuntarar realised the devotion and love of the devotees of Śiva in this sthala and rendered the Tiruttonṭattokai at the Tēvāciriya maṇṭapam in this temple. His marriage to Paravaiyār took place here. The Svāmi went as a messenger for the sake of Cuntarar in this sthala. Cuntarar regained the sight in his right eye here. Naminanti atikal is said to have lit the lamp of this temple with the water of Kalalayattīrttāram and the Svāmi is said to have transformed the citizens of Tiruvārūr to Śivagānas for Naminanti atikal in this sthala.

Special features:

1. There are seven gopurams in this temple of which the east-facing gopuram measures one hundred and eighteen feet in height.

2. There are four circumambulatory passages, the entire temple complex is enclosed on all the four sides within high walls.

3. There are several maṇṭapams in this temple such as Bhaktakāṭci maṇṭapam, Uīcal maṇṭapam, Tulāpāra maṇṭapam, Cittirasaabā maṇṭapam, Purāṇa maṇṭapam, Dēvaciiriya maṇṭapam (Rājatāṇi maṇṭapam), Rājanārāyaṇa maṇṭapam (Eṇṇeykkāppu maṇṭapam) and Taṭṭaccūri maṇṭapam.

4. There are several minor shrines in this temple, some of which are Pārppatiiccaram, Aṭakēcuvaram, Ānanṭēcuvaram, Viśvakarmēcām, Siddhiśvaram, Candracēkarar, Nāganātha svāmi in the middle of Kalalayat tīrttam and Vānmīkanātar.
5. Other than the above there are idols of Ākāśa Vināyaka, Ucciṣṭa pillaiyār, Saṅmukha, Bālasubrahmanya, Oṭṭūttyākar, Jvaraharēśvara, Ēkādaśarudra, Mucukuntar, Daksēśvar, Manucakrēśvara, Bhagiratēśvara, Kailāsattyāga, Pāṇṭiyanātar, Saptamātrkās, Sataricicuvarar, Čērānātar, Visvāmitrēśvara, Pūrvacakkārēcuvarar, Mahāpaḷicuvarar, Raudra Durgā, Anuṇācalecuvarar, Varunēcura Vināyakar, Varunēcurar, Pradoṣa nāyakar, Candraćēkarar, Māṇikkavācakar, Tiripurasamhārēr and sixty three nāyānmaṛs.

6. The utsava mūrtis of the sixty three nāyānmaṛs are preserved here.

7. Kamalāmēśika, Cōmakulāmēśika, Nilōtpalāmpē (Alliyankōtai with her left hand place on the head of child Murukkan carried by her attendant) and Yokāmpēl - the consort of Nāganaṭha Svāmi in the middle of Kamalālayattūttam - are the Ampēl shrines in this temple.

8. There is an emerald liṅga in a casket in the shrine of Tyākecar.

9. The Navagrahas are found in a row in this temple.

10. There two shrines for Caṇḍēśvara in this temple. There are Yama caṇṭar where Yama himself is seated as Caṇṭecar and Āticeṇṭar (Skt. Caṇḍēśvara).

11. There is a belief that those who worship Raṇavimōcanēcuvarar (who is found on the north side of the circumambulatory passage) will be cured of wounds, as well as be rid of their debts. People offer salt here.

12. The twenty seven stars and twelve zodiac signs are found sculpted above the Nandi in the shrine of Vanmikanātar.

13. The chariot of this temple referred to as Alittēr is beautiful with exquisite carvings.

14. The Paṅcamukha vādyam, a unique percussion instrument is played in this temple.

15. Viranmiṃṭar, Naminanti, Cerutunai, Daṇḍi and Kalarcinkar attained liberation in this sthala.
16. Important festivals of this temple are conducted during the months of Pankuni (mid-Mar. - mid-Apr.), Cittirai (mid. Apr. - mid. May) and Aṭi (mid. July - mid. Aug.).

17. There are sixty-five inscriptions in this temple, most of them belonging to the Cōla period.


**TIRU ĀRŪR ARANERI**

Tiru Ārūr Araneri is a separate temple in the southern side of the circumambulatory passage of the Tiruvārū temple. The temple is also known as Acalēccaram.

*Svāmi*: Araneri Appar, Akilēcurar (Skt. Akileśvara).

*Ampāḷ*: Vaṅṭārkuḷali, Akilēcuvari (Skt. Akileśvari).

*Tala Purāṇam*:

Naminanti aṭikāḷ lighted a lamp with water in this sthala and worshipped Śiva.

*Special features*:

1. The shadow of Acalēcuvarar is seen only in the east and other direction.

2. This temple was built as a stone structure by queen Cempiyān Māṭēvi, according to an inscription.

3. Navarātri festival in this temple is important.


**TIRUVĀRŪRparavaIyūnMāṇṭalēI**

Tiru Ārūrparavaiyūḷmaṇṭalē is in the east car street near the chariot shelter at Tiruvārū. The temple is known as Tūvāynāṉār kōyil by the locals.

*Svāmi*: Tūvāynātar, Paravaiyūḷmaṇṭalēcuvarar.

*Ampāḷ*: Pañcin mellāṭiyammai
Tala Purāṇam:

Śiva is said to have swallowed the sea created by Varuṇa in this sthala. Sage Durvāśa worshipped Śiva here and his idol is found next to Vināyaka. It is said that Cuntarar regained sight in one of his eyes after bathing in the tank of this east-facing temple.

*Sung by:* Cuntarar: VII:96.

**TIRU ĀLAṆKĀṬU**

Ālaṅkāṭu (Skt. Vaṭāranyam) is about forty kilometres from Chennai. The temple is situated about five kilometres on the north eastern side of Ālaṅkāṭu.

**Svāmi** : Tēvar Cīṅkapperaumān, Amīrtatāntēcuvarar, (Skt. Amṛta tāṇḍavēśvara) Muñcikeśvara, (Skt. Muṁcikeśvara) Uṛtuvatāntēcuvarar (Skt. Urdhva tāṇḍaveśvara)

**Ampāl** : Vaṇṭār kuḷali (Skt. Bhramarālakāmbā)

**Tīrțam** : Muktiṭirttam

**Vṛkṣam** : Palatree (Jacktree, Borassus flabellifer), Vaṭa (Banyan tree, Ficus bengalensis)

**Tala puranam**:

This temple is one of the five Natarāja Sabhas and it is called Iṛattiṇa capai (Skt. Ratna sabhā). Once, Kāli and Śiva were competing in dance. Śiva found that Kāli was dancing on par with Himself. Śiva then performed the Urdhvatāṇḍava. He picked up his left earing, which had fallen down, with His left leg. He raised the left foot holding the ear ring above His head and then using His hand wore it in His ear. Kāli could not do thus and she conceded victory. It is said that this incident took place in Ālaṅkāṭu. The Urdhva tāṇḍavamūrti, which explains this incident, is found in this temple.

**Special features:**

1. In inscriptions it is stated that king Rajendra I gave the village of Palaiyaṇur to Mahadeva of Ālaṅkāṭu and that this message
was communicated to all the villagers. From the following phrase ‘tēnkum pāṇaiyum ēḻavar ēṟappēṟatātakavum’, which is found on one of the inscriptions of the temple, it can be understood that it was not allowed to tap toddy from the coconut and palmyra trees belonging to the temple.

2. Punitavatiyar, who was better known as Kāraikkāl ammaiyaṛ, witnessed the dance of Śiva here. Since she is older than the Mūvar, her verses are known as Mūttatiruppattikam. The 11th Tirumarai comprises her verses. She attained Mukti here. In Pālaiyāṇūr, which is about a kilometre from Āḷankāṭu, there is a temple for Kāraikkālammaiyāṛ.

3. It is believed that the Rṣis Muṇcikeśa and Kārkōṭaka witnessed the dance of Śiva. Hence every year during Pāṅkuni Uttiram and Mārkajī Tiruvattirai, the Ur dhava Tāṇḍava idol of Śiva is taken to Pālaiyāṇūr for the Rṣis and brought back. Rṣī Kārkōṭaka attained Mukti here. Āḷankāṭu is one of the twenty four important sthalas of Daksīṇamūrti.

4. Pālaiyāṇūr, a village nearby is often referred to along with Āḷankāṭu by Campantar. “Pālaiyāṇūr āḷankāṭṭu em atikalē”.

A brahman who lived in the village killed his wife, Navaṉāi. She was reborn as the daughter of Puricaikīḻar. She looked like a devil in her appearance. Her husband was also reborn in the name of Taricaṉacceṭṭi. There were seventy Veḷḷāḷas in the village, who always kept their promises. In order to take revenge on Taricaṉacceṭṭi, Navaṉāi approached the Veḷḷāḷas and told them that her husband had separated from her for no good reason, yet she wanted to live with him. Taricaṉacceṭṭi retorted that she was not his wife but a devil who wanted to kill him. Finally, the Veḷḷāḷas decided that the husband and wife should stay together that night and vowed to protect his life. In case he was killed, all the Veḷḷāḷas would leap into fire.

Taricaṉacceṭṭi and the woman stayed in a house that night and she killed her husband. When the Veḷḷāḷas came to know of the death of Taricaṉacceṭṭi, all of them leapt into fire.

This episode is mentioned in Campantar’s patikam on Tiruvāḷankāṭu.
5. After visiting the temple of Tiruúralai in Pukaliyánțakaiyar takkólam, Campantar came to Ālaṅkātu. He did not enter this temple as he considered it a sacred place where Kāraikkāl Ammaiyar walked on her hands. He went away and slept in the next village. That night Śiva appeared in Campantar’s dream and asked if Campantar had forgotten to sing to him. Campantar then went to Tiruvālaṅkātu and rendered a patikam on the Lord of Tiruvālaṅkātu.

Skt. Name: Vaṭāranyam

- Vaṭa + arañya = forest of banyan trees.

The five dancing places of Naṭarāja are:

- Citamparam - Poṛcapai (Skt. Kanaka Sabhā)
- Maturai - Velli ampalam (Skt. Rajata Sabhā)
- Tirunelvēli - Tamira capai (Skt. Tamra Sabhā)
- Kurālam - Cittira capai (Skt. Citra Sabhā)
- Tiru ālaṅkātu - Ratna capai (Skt. Ratna Sabhā)

Ratna capai is also known as Maṉimaṉru.

6. The important festivals of this temple are Paṅkunī Uttira viḷa, Tiruvātirai, Āṇit tirumaṅcaṇa viḷā.

7. There is an idol of Upadesa Dakṣiṇamūrti.

8. There is a Maragada liṅga and a Sphaṭika liṅga in the temple.

9. At the temple of the Urdhva Tāṇḍava mūrti, tīrttam is given. The explanation of this practice is as follows: When Śiva performed the Urdhva Tāṇḍava, the Dēvas fainted because of the ferocity of the dance. Śiva sprinkled water of the river Gangā, who is in his locks, to revive them. Tīrttam is given at this temple to signify this episode.

9. There are sandal wood trees in the temple.

10. There is a secret passage near Naṭarāja but the place to which it leads is unknown.

_Sung by:_ Campantar: 1:45; Appar: IV: 68; VI: 78; Cuntarar: VII:52.
TIRU ĀLAMPOLIL

Alampolil is about eight kilometres north of Tanjore and about a kilometre and a half from Meliruppuntuṟṟi, on the Tirukkaṇṭiyūr - Tirukkāṭuppāḷḷi road route. It is known as Tiruvālampolil and Tiruvāmpolil today.

Svāmi : Ātmanāṭecvarar. (Skt. Ātmanāṭēsvāra)
Ampāl : Nānāmpikai (Skt. Jñānāmbikā)
Tīrāṭam : River Kuṭamuruṭṭi
Vṛkṣam : Al (Banyan, Ficus bengalensis) (Does not exist in the sthala at present)

Tala purāṇam :

Kasyapa and Aṣṭa vacukkaḷ (The eight vasus) are said to have offered worship here.

Special features :

1. The temple faces west.
2. There are minor shrines of Subrahmaṇya, Vināyaka, Visvanātha, Visālākṣi and Navagrahās.
3. The idols of Appar, Campanar, Cunatar, and Mānjikkavācakar are found.
4. The Svāmi of this sthala is referred to as “ten paraṃpākkuṭi tiruvālampolil utaiyanāṭar” in the inscriptions of this sthala. It can be inferred that the temple was known as Tiruvālampolil and the place as Paraṃpākkuṭī from this inscription.
5. Navarāṭri, Śivarāṭri and the day of the star Mūlam in the month of Āvaṇi (mid. Aug. - mid. Sep.) are festival days, while all Mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) and Šaṣṭi are auspicious to this Svāmi.

Sung by : Appar : VI : 86.

TIRUĀLAVĀY (MATURAI)

Tiruālavāy, which is also known as Madurai Mīnākṣī temple, is a very well known pilgrim centre. This is well connected by bus and train to all major towns of Tamilnadu.
**Svāmi** : Cokkanātār, Comacuntera (Skt. Somasundara)

**Ampāl** : Mīnākṣī, Taṭātakai, Ankayārkaṇṇi

**Tīrttam** : PottāmaraiKKuḷam

**Vṛkṣam** : Kāṭampu (Ananthocephalus cadamba)

**Tala Purāṇam**:

It is believed that, at this sthala, Śiva turned the Hālahāla viṣa (the poison emitted by the snake Vāsuki) into sweet (Maturam) nectar. Therefore, the sthala is known as Maturai.

Pārvatī was born as the daughter of a Pāṇḍya king and ruled this region. Śiva came here and married her. As Pārvatī, known as Taṭātakai, was the queen of this region, she receives more importance here than Śiva.

**Special features**:

1. This is the Rajata (silver) Sabhā of the five Nāṭarāja sabhās. Nāṭarāja is seen rising his right leg instead of the usual posture of the raised left leg. This is because a Pāṇḍya king, Varaguṇa Pāṇḍya prayed to him to do so. The king was afraid Śiva would be inconvenienced because of the perpetually raised left leg.

2. The temple is an exquisite example of South Indian sculptural excellence. There are several maṇṭapas chief of which are Aṣṭaśakti maṇṭapam, Uṇi kal maṇṭapam, KiliKKūṭu maṇṭapam, Kampattati maṇṭapam and the thousand - pillared maṇṭapam which have beautiful and unique figures on the pillars. On the pillars of the Aṣṭaśakti maṇṭapa, the eight Śakti forms are sculpted. The KiliKKūṭu maṇṭapam has the sculptures of Vāli, Sugrīva, Draupadi and the Puruṣa animal. The Kampattati maṇṭapam has sculptures of Saṅkarānārayaṇa, Sōmāskanda and Ardhanārīśvara. The thousand - pillared maṇṭapam has a cakra marking the sixty Tamil years. There are sculptures of Bhiksāṭana, Nṛttta Gaṇapati, Sarasvati, Arjuna, Raṭi, Manmatha, Mōhini and Kalipuruṣa here. The Vasanta maṇṭapam has sculptures of Taṭātakai, Mīnākṣī Kalivaṇam, Tirumalai Nāyakkar and the lifting of Kailāsa by Rāvaṇa.
3. Airāvata Vināyaka is in the Mahāmāntapa of the Minākṣī shrine. Mukkuruṇi Vināyaka is on the way to the Svāmi shrine.

4. This is the sthala where Śiva performed the sixty four miraculous deeds (Tiruvilaiyāṭal).

5. This was also the head quarters of the anicent Tamil Āṭikam (association of poets) of which Śiva himself was a member.

6. This is one of the three Śakti Pīthas (In Yōga, this is called ‘Tuvāta cāntattalam’).

7. Maṅkaiyarkaracī, the wife of Kūnḍāntiyan, and his minister Kulaccirai requested Campantar to come to this sthala and reconvert the king who had become a Jaina to Śaivism. Campantar defeated the Jainas in arguments and established the superiority of Śaivism in this place.

8. Poets like Kapilar, Paraṇar and Nakkīrar lived here and so did Ulakāṇṭa Mūrti Nāyanār.

9. On Mondays, Ampāḷ is adorned with golden Kavaca (plates made to fit the parts of the idol) and a diamond diadem.

10. The Vimānam (Indra Vimāna) is also called Vinṇiḷi Vimānam. It is supported by the eight elephants guarding the direction, thirty two lions and sixty - four Bhūtaganas.

11. In 1330 A.D., when there was a Muslim invasion, an official of the temple sealed the Sanctum and established another linga in the front. The invaders misled by this destroyed the new linga. Later, the Muslim invaders were defeated by a local king and worship was restored in the original Sanctum sanctorum.

12. Various kings have renovated and adorned the temple between the thirteenth and the eighteenth centuries A.D.


**TIRUVĀVATUTURAI**

*(COMUKTIPIRAM)*

Tiruvāvaturai, which means a place on the bank of a river (Kāvēri) where cows abound, is about two and a half kilometres from Naracinnan
pēṭṭai railway station. It can be reached by the Mayilāṭūrai - Kumbakōṇam road route. Other names of this sthala are Gōmukti, Bhūkālāsa, Tyākapuram, Pōtivaṇṭam, Śivapuram, Vēṭapuram, Aracavaṇṭam, Piramapuram, Agattiyapuram, Gajāraṇyam, Nandinagar, Tarumanagar, Navakōṭi, Cittipuram and Muttikṣėṭram.

**Svāmi**: Mācilāmaṇiccuvarar, Gōmukticcuvarar (Skt. Gomuktiśvara)

**Ampāl**: Atulyakuca nāyaki, Oppilāmulaiymmai, Oppilāl.

**Tīrτam**: Muki tīrτam or Gōmukti tīrτam, Kaivalya tīrτam, Patuma tīrτam

**Vṛkṣam**: Paṭar Aracu, Aracu tree (Pipal tree, Bo tree, Ficus religiosa).

**Tala purāṇam:**

Ampāl worshipped Svāmi in the form of a cow.

It is here that Tarumatiēvatai worshipped Śiva and was blessed by him to become his vehicle. Śiva blessed Mucukuntan with a child here and appeared before him as Tyākēcar (Puttirattyākēcar) of Tiruvārūr, showing this sthala as Tiruvārūr to him.

Śiva is said to have danced in this sthala the Cuntara naṭaṇām (Mahā tāṇḍava) from the Vīracīṭka (Virasīntha) throne.

The Dēvas are said to have taken the form of Paṭar Aracu (a variety of Peepal tree) tree. Śiva resided under the tree in this sthala.

Campāntar received gold coins from the Svāmi to help his father’s sacrifice in this sthala. Cuntarar prayed to Śiva in this sthala requesting him to cure him of his ailment. Cēramān perumāl nāyaṇār offered worship here.

**Special features:**

1. There is a huge Nandi in this temple near the inner gōpuram.

2. The minor shrines of Vināyaka and Murukan, who had accompanied ampāl (in the form of a cow) are found in this temple.

3. Tyākēcar, Cempon Tyākar, Puttirat Tyākēcar and Corṇa Tyākēcar Utsava mūrtis are preserved in the temple.
4. There are minor shrines for Tirumāḻikaitṭēvar and Namacchivāya mūrtikaḻ. The shrine of Tirumūlar is situated on the west side of the circumambulatory passage.

5. An inscription of Parāntaka Cōla I reveals that during the festival in the month of Puraṭṭāci (mid. Sep.- mid. Oct.), a play on Tirumūlar and Āriyakkūttu were conducted.

Sung by: Appar : IV:56, 57; V:29; VI:46, 47; Campantar : III:4; Cuntarār : VII:66, 70.

TIRUĀVŪR PACUPATĪCCURAM

It is about seven kilometres South West of Paṭṭiccuram. This sthala can be reached by the Kumbakōṇam - Māṇārkuṭi road route via Valaṅkaiṅān.

Svāmi : Pacupatīcuvarar (Skt. Pasupatisvara), Asvattanāṭar (Skt. Asvattanātha), Avūruṭaiyār.

Ampāl : Māṇkalāmpikai and Pāṅkajavalli

Tīrttām : Kāmādhenu tīrtham, (Skt. Dhenu tīrtha), Pirama āṅtām, (Skt. Brahma tīrtha).

Vṛkṣam : Aracu (Pipal, Ficus religiosa)

Tala purāṇaṁ:

Once Rṣi Vasiṣṭha cursed Kāmādhenu who on the advice of Brahmā came to this sthala and was absolved of the curse. It is believed that Brahmā, the Sapta Rṣis, Dēvas, Indra and Sūrya, the Navagrahas and Vasiṣṭha worshipped here. It is also believed that Vāyu, after a contest with Adiśeṣa, brought two hillocks from Kailāṣa of which one is Āvūr and the other is at Nallūr.

Special features:

1. The temple is a ‘Māṭakkōyil’ built by Kōcceṅkaṭcōḷan, i.e. a temple with a narrow passage built on a mound.

2. The idol of the Māṅkalāmpikai was taken from the temple tank and consecrated. The idol of Pāṅkajavalli is older, and is
referred to in the Tévàram as “Pañkaya mankai virumpūm āvūr”. Significance is attached to the worship of this Ampāl.

3. It is the birthplace of the Caṅkam poets, Āvūr Kiḷār and Āvūr Mūlaṅkilār.

4. The sculpture of a cow showering milk on the Śivalinga and offering worship can be seen in the flagstaff (Koṭimaram) of this temple.

5. Āvūr served as a fort in the 2nd century A.D. during the reign of Cōla kings.

6. Inscriptions refer to the Svāmi as, “Nittavinōta valanāṭṭaić cērnta āvūrkkūrrattaic cērnta pacupaticcvaramuṭaiaiyār”.

Sung by: Campantar: I : 8.

TIRUĀNAIKKA

Tiruānaiikkā is about a kilometre from Śrīraṅgam near Trichy. It is also known as Matakārivaṇam, Attiāraṇiyam, Tāṇapporuppuvaṇam, Uralaṭivenam and Matāmātaṇkavāṇam.

Svāmi : Campukēcuvarar, Campūṇāyakar, Amutapperrumān (Skt. Jambukēsvara)

Ampāl : Akilāṇṭanāyaki, Akilāṇṭēcuvari (Skt. Akilāṇṭēsvari)

Tirṛtam : Kāvērī

Vṛkṣam : Veṇnāval (Eugenia jambolana)

Tala Purāṇam:

There were two devotees of Śiva in Kailāsa, Puṣṭpanandā and Mālyavān. Once, they fought with each other about whose devotion was greater and were cursed by Śiva. They were born on earth as an elephant and a spider. At their request, Śiva told them that if they worshipped him at Āṇaikkā they would reach Kālāsa again. The elephant and the spider followed his orders. The spider made a shelter for Śiva while the elephant destroyed the shelter made by the spider. One day, the spider out of anger, went into the trunk of the elephant
and stung the trunk. The elephant hit the trunk against a tree in pain and both of them died. They regained their original form and returned to Kailāsa. Therefore the sthala is called Āṇaikkā, after the elephant and the spider.

**Special features:**

1. It is believed that long ago there was a forest of white Nāval trees. A sage was performing tapa there. He took a fruit to Śiva at Kailāsa and later ate it without removing the seed as it was the prasāda. Śiva made a tree grow out of his head. When the Rṣi approached him for help, Śiva asked him to go the place where he collected the fruit. Thus, the Rṣi worshipped Śiva here and Śiva became Jambuliṅga (Skt. Jambu - Tam. Nāval).

2. The Sthala purāṇa was written by Rṣi Kāśyapa.

3. Among the Pañcabhūta sthalas Āṇaikkā is the Appu sthala (water). Since the temple is situated between Kāverī and Kolliṭam, the Sanctum sanctorum is always damp.

4. It is believed that Umā worshipped Śiva here. Even now, the after noon puja is done by a priest clad in the clothes of a woman. The lord is also known as Cēṣunirttirāj (The collection of water) as the Goddess made a liṅga out of the water of Kāverī.

5. This is a stone Māṭākkōyil temple built by Kōccejān cōlan.

6. Brahmōtcavam in the month of Pāṅkuni (mid. Mar. - mid. Apr.) on the day of star Cittirai is an important function. The Utcava mūrti, Somaskanda, is dressed as the Goddess while the Goddess is dressed as Śiva and brought out in procession. Teppattiruvilā takes place in January every year in Rāmatīrttam. During the month of Aṭi (mid. July to mid. Aug.) Teppattiruvilā is done in Sūrya tīrṭtam.

7. Apart from Kāverī there are nine other tīrṭtams

   (1) Brahma tīrṭtam  (2) Indra tīrṭtam  (3) Jambu tīrṭtam  (4) Rāmatīrttam  (5) Śrīmat tīrṭtam  (6) Agni tīrṭtam  
   (7) Ākāsa tīrṭtam  (8) Soma tīrṭtam and (9) Sūrya tīrṭtam.
8. There are sculptures which depict the sthala purāṇa of this temple. The niche sculpture of Daksināmūrti is extremely beautiful.

9. An ancient book known as Tируañnaikkáttiruppanimalai gives details of the devotees who renovated the temple. There are forty three names from the King Cēṅkaṭ Cōlaṇ to Maṇikkāvācakar in fifty six verses.

10. Gaṇesa here is known as Aimmukappīḷaiyār as he has five faces. He is also known in the āgamas as Herambha Vināyaka. There is also a shrine to Vallabha Gaṇapati in the circumambulatory passage. This idol of Gaṇapati is unique as he has sixteen arms and is accompanied by his consort.


**TIRUITṆPĀVANAM**

Itumpanān is about sixteen kilometres south west of Tirutturaippūnti railway station. It can also be reached from Neṭumālam, Pondicherry and Tillaivijakam railway stations. This sthala is situated on the Muttuppēttai-Vetāranāyam road. The other names of this sthala are Vilvavanam, Caruṇēcapuram, Maṅkalanyayakipuram and Maṅakkōlanakar.

*Svāmi:* Caruṇānātar, (Sarguṇanātha) Maṅakkōlanātar, Itumpanēccurur.

*Ampāṭ:* Maṅkalanyayaki, Maṅkalavalli, Kalyāṇēccuvari (Maṅgalavalli, Kalyāṇesvari)

*Tirttam:* Citapuṣkārinī (Skt. Śīta Puṣkārinī), Pirama tīrttam (Skt. Brahma tīrtha), Akatiya tirttam (Skt. Agastya tīrtha).

*Veṅkāṭ:* Vilvam (bael, Aegle marmelos)

*Tala purāṇam:* Itumpan (Hiḍimba) offered worship to the god in this sthala. Bhumā one of the Pāṇḍavas, married Itumpi (Hiḍimba) the sister of Itumpan. Sage Vyāsa named this sthala Itumpanān after her. Kūratrur which is near this sthala is
said to be the native place of Iṭumāṇ. Agastya witnessed the marriage of Śiva and Pārvatī at this sthala. Brahmā, Agastya, Yama and Rāma worshipped Śiva in this sthala.

**Special features:**

1. The temple has a three-tiered gopuram.

2. Sūrya, Agastya, Hiṣṇumā, Vināyaka, Śaṅkṣvara, Gajalakṣmī, Murukāṇ and Bhairava are found in the circumambulatory passage.

3. The minor shrine of Veḷḷai vināyaka is in a maṇḍapa.

4. Rituals for the manes are conducted in this sthala.

5. Inscriptions inform us of the donation offered to this temple by Maratha kings.

**Sung by:** Campantar: I:17.

**TIRUTTAICCURAM**

Tiruṭṭaiccuram is situated between Chengalpet and Tiruppurūr, a kilometre away from the village called Tiruvaṭiṭtulam.

**Svāmi:** Iṭaiccuranāṭar, Nanapucicvarar (skt. Jnāna puriśvara)

**Ampāl:** Imaiyanatkoṭiyammai, Köparanāmpikai

**Tirttam:** Maturam.

**Tala purāṇam:**

Pārvatī, in the form of a cow, is believed to have worshipped the Lord here by pouring milk over Śiva. Thus, the sthala got its name from ‘iṭai’ meaning ‘cow’.

**Special Features:**

1. Rṣī Gautama and Sanatkumāra are believed to have worshipped here.

2. The Linga is made of Marakatam (emerald) and is green in colour.
3. There are can̄nīs of Brahmanḍēśvara and Brahmanḍēśvari here.

4. The Śivaratri pūjā is an important occasion in this temple.

Sung by: Campantar: I. 78.

**TIRUVIṬAIMARUTŪR**

Tiruvilātāmarutur is situated on the Mayilāputurai-Kumbakonam road. It is also known as Itāimarutu, Mattiyārccunam (Skt. Madhīyārjunam), Marutuvaṁgam, Čanpakāraṇyam and Čattipuram.

**Svāmi:** Makālinkēcar, Marutavanēcuvarar, Marutavānar.

**Ampāl:** Perunalamulaiyammai (Skt. Brhatsundarakucāmbikā)

**Tīrțtam:** Kāvēri, Kārunya and Amīrta tīrțtam.

**Vṛkṣam:** Marutam tree (Terminalia arjuna).

**Tala purāṇam:**

Śiva is said to have appeared in the form of a flame (jyoti) from the heart of the ampāl (who was performing tapa), before Agastya and several other sages. Varagūṇa pāṇḍyan was rid of his Brahmahatya sin in this sthala.

Rudra, Umā, Vināyaka, Murukāṇ, Vēdas, Kapila, Kāli, Lakṣmī, Sarasvatī, Brahmā, Airāvata and Viṣṇu worshipped Śiva in this sthāla.

Sages Agastya, Rōmaṇa, Mārkanḍēya, Vasiṣṭha, and the kings Sukūrti and Viracāla worshipped the Svāmi here. The sthala gets its name from the Sthala Vṛkṣam ‘Marutam’.

**Special features:**

1. There are five circumambulatory passages including the four streets surrounding this temple. They are Āsvamēdhā prākāram, Koṭumūṭip prākāram, Praṇavap prākāram and an inner circumambulatory passage around the Ampāl shrine.

2. There are thirty five tīrțtams in and around this temple. Taking a holy dip in each one of them gives different beneficial results.
Specific days and offerings are outlined to achieve these desired results for the sake of the devotees. The Tīrttams are Kārṇuṇyātīrttam, Bāṇatīrttam, Parāśara tīrttam, two Soma tīrttams, Rudra tīrttam, Patuma tīrttam, Pāṇḍava tīrttams, Indra tīrttam, Agni tīrttam, Yama tīrttam, Nirūti tīrttam, Varuṇa tīrttam, Vāyu tīrttam, Kubēra tīrttam, Īcāṇa tīrttam, Kṛṣṇa kūpam, Kaṇaka tīrttam, Kaṅka kūpam, Gāruḍa tīrttam, Vāsu tīrttam, Śūrya tīrttam, Marutītīrttam, Naraciṭka tīrttam, Nandi tīrttam, Droṇa tīrttam, Irākava kūpam, Ćura tīrttam, Muni tīrttam, Kaccapa tīrttam, Gautama tīrttam, Kalyāṇa tīrttam, Śeṣa tīrttam, Kanda tīrttam and Airāvata tīrttam.

3. There are four viniyaka temples, one in every corner of the four streets around the temple.

4. There are temples for Viśvanātha in the eastern street, Rṣipuriśvara, in the west street, Ātmanātha in the South street and for Cokkanātar in the north street around the main temple. Hence, this sthala is referred to as Paṇca liṅga sthala.

5. The shrines of Aghora virabhadra, Kumaraṇ, Paṭitturai Vināyakar, Paṭjīnattar and Bhaṭṭharhari are situated at the north, south, east and western gopura entrances respectively.

6. Both the Sanctum sanctorum and the ampāḷ shrine face east. The minor shrine of Mūkāṃpikai, where the Ampāḷ is said to have performed tapa in silence is a unique feature here.

7. The marriage of Śiva and Umā is conducted as a festival in the month of Vaikāci (mid. May-mid. June) on the day of the star Uttirām.

II. There are one hundred and forty nine inscriptions in this temple. This sthala is referred to as “uuyakkonța colajala nāṭṭut tiraimūr nāṭṭut tiruviṭaimarutū” in an inscription.

*Sung by*: Campantar: I:32,95,110,121,122; II:56; Appar: IV:35; V:14,15; VI:16,17; Cuntarār: VII:60.

**TIRU ITAIYĀRU**

Itaiyāru, now known as Itaiyār, is about five kilometres from Tiruvēṇnainallūr.
The sage Śuka is believed to have worshipped Śiva here.

**Special features:**

1. There is no Nandi in this ancient temple.
2. There are sculptures of Čaṇḍeśvara, Saptamatṛkās and Bālamṛta Vināyaka.
3. Brahmotsava is performed every year.
4. Murukan is referred to here as Kaliyukarāmappillaiyar in inscriptions.
5. There are inscriptions belonging to Cōla, Pāṇḍya and Vijayanagara periods. One inscription mentions that this temple was destroyed by a king of Orissa in 1471 A.D., and renovated by a representative of King Cāluva Narasimha ten years later.

**Sung by:** Cuntarar VII 31.

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**TIRU ĪTAIVĀY**

This sthala, Tiruītaivāy, is situated on the Tanjore Koratacci - Kūttanallūr road. It is two kilometres from Kūttanallūr. This sthala was discovered in 1917 when a mound was excavated and Campbell's Tēvāram on the sthala was also found in an inscription in the temple.

**Svāmi** : Ītaivāynātār, Viṭāivāyappar, Puṇṭiyā Kōṭṭicuvarar. (Skt. Puṇṭyakoṭiśvara)

**Ampāḷ** : Umaiyammai, Apiṟāmi (Skt. Abhirāmi)

**Tirittam** : Puṇṭiyakōṭi tirritam

**Special features:**

1. This small temple has the minor shrines of Vināyaka, Murukan, Gaḷalakṣmī, Navagrahas, Bhairava, Čaṇḍeśvara, Candra and Sūrya in the circumambulatory passage.
2. The Ampāl shrine faces South.

3. The exterior walls of the Sanctum sanctorum have Nardana Vināyaka, Dakṣiṇāmūrti, Lingodbhava, Brahma and Durgā as niche sculptures.

Note: The Patikam of this sthala beginning "Maṇiṣvar Karattentaiyam...." has been published in the book "Muvar Tevaram Talamūrai" by the publishers Shri. Vaikuntam, Shri Kumaraguruparan, Caṇkam (1536).


TIRU INTIRANĪLAPPARUPATAM

The sthala Tiru-nilapparuppatam is on the Himalayas. There is no temple but a peak called Nīlakanṭha is worshipped as Śiva. This peak can be seen from the Vaiṣṇava sthala of Badrinath. It can also be reached from Kathmandu, the capital of Nepal. This is about 1800 ft. above sea level.

Svāmi : Nīlācalanātar (Skt. Nīlācalanātha)

Ampāl : Nīlāmpikai (Skt. Nīlāmbikā)

Tirttam : Indra tīrttam

Tala Purāṇam :

Indra is believed to have worshipped Śiva here.

Special Features :

1. The peak appears blue in the early hours of the morning. As the day progresses, it turns white.

2. There is a green-coloured peak close by which is worshipped as Pārvatī. Another peak, which is close by is believed to be Indra.

3. The river Nila Gaṅgā flows in the valley.

4. Campantar rendered a patikam on this sthala from Kāḷahasti

Sung by: Campantar II. 27.
TIRU IRĀMANATĪCCURAM

The sthala Irāmanaticcuram is about seven kilometres from Nāṇiḷam railway station and three kilometres from Tirucccēnkaṭṭānkuṭi. This sthala is known as Tirukkkaṇṭāpuram at present.


Ampāḷ: Karuvār kulāliyammai, Cūṭikāmpāl, Carivār kulāli, Cūṭikāmpāl

Tīrttam: Ķūriya puṣkaraṇī (Skt. Sūrya puṣkarini), Irāmā tīṛṭtam (Skt. Rāma tīṛtha).

Veṅkam: Canpakam (Michelia champaca) Now there is only a pe flower tree (Tam. Makīlamaram, Mīmusaps elangi).

Tala Purāṇam:

Rāma is said to have worshipped Śiva to absolve himself of the sin of having killed Rāvaṇa here. It came to be known as “Irāmanatīcciuram”. When Rāma came to this sthala, Nandi is said to have obstructed Him. But Ampāḷ intervened and stopped Nandi. She is believed to have appeared before Rāma, after which he bathed in the tīṛttam of this sthala and worshipped Śiva. Thus the place came to be known as Rāmanaticcuram and later Ramanatīccuram. As an evidence to this episode, in the Sōmaskanda mūrti of this sthala, Nandi is found in one of the arms of the Ampāḷ. This is preserved at present in the Tiruppukalūr temple.

In this sthala, Nandi offered worship to Śiva and sage Durvāsa performed tapa.

Special features:

1. The minor shrines in this temple are for Vināyaka, Subrahmanya, Gajalakṣmi, Kālabhairava, Sūrya and Cāndēśvara.

2. Festivals are conducted during Saṅṭhi in the month of Mārkali (mid. Dec. - mid. Jan.) on the day of the star Tiruvātirai and in the month of Tai (mid. Jan.- mid. Feb.) on the day of the star Pūcam.
3. Inscriptions refer to the name of the Svāmi of this sthala as "Irāmanātaccuvaraiyar". It is mentioned that king Kulottunga donated land from the region of ‘civapāta cekaramanagalam’ for conducting puja in this temple.

4. The Vaiṣṇava sthala of Kaṇṇapuram is adjacent to this temple.

_Sung by_: Campantar: I:115.

**Tiruirāmēccuvaram (Rāmeśvaram)**

This is a well-known pilgrim centre at the extreme south of India. There are trains and buses from Chennai and all other important towns of Tamil Nadu. It is in an island.

_Svāmi_: Irāmanātaccuvāmi, Rāmalīṅkēcuvāra, (Skt. Rāmalīṅgēsva)

_Ampāl_: Parvatavardhini, Malaivalarkātali

_Tīrtam_: There are twenty two tīrthas (in the form of wells) within the temple and twenty two around it. The most important is the Köṭi tīrtha within the temple. Some other important tīrthas are Lakṣmi tīrtha, Madhava tīrtha, Nalatīrtha, Cakra tīrtha, Rāma tīrtha, Lakṣmaṇa tīrtha and Dhanuṣkōti tīrtha.

_Tāla Purāṇam:_

When Rāma reached this place on his way to Ayodhya, after killing Rāvanā, he wanted to worship Śiva. He asked Hanumāṇ to get lingas from the bank of the river Narmadā. Hanumān was carrying two lingas from the Narmadā to this place when Nārada intervened and asked him to fetch one more for Hanumān to worship. Hanumān returned to find a linga for himself.

Meanwhile, Rāma was impatient with the delay and worshipped a linga made by Sītā, with the sand on the seashore.

This is the Rāmalīṅgēsva worshipped today. When Hanumān returned, he was angry that the linga he brought was not being worshipped by Rāma. He tried to uproot the linga made by Sītā with his tail. In this effort his body turned red, but the linga could not be uprooted. Later, the linga brought by Hanumān, Viśva linga, was also consecrated and this can be seen in the Hanumān māṇḍapa now.
**Special features:**

1. This is a huge temple with excellent architecture.

2. Kaśi and Rāmeśvaram are the two most important pilgrim centres. A pilgrimage to Kaśi is not considered complete until pilgrimage to Rāmeśvaram is also completed.

3. Rāma is believed to have built a bridge from this sthala across the sea to reach Lankā. This place is called Setu or Dhanuṣkōṭi and is around five kilometres from the temple. About two kilometres away from the temple is the Gandhamādana parvata where Rāma’s foot prints are found.

4. There are minor shrines of Viśvanātha, Mahāgaṇapati, Santāna gaṇapati, Sabhāpati, Rāganātha, Murukan, Sētumādhava and Lakṣmi.

5. A Srilankan king called Parākramabāhu is believed to have built the Gōpuras and the Ampal shrine in the twelfth century. There is a Śrīcakra in the Ampal shrine.

6. The third circumambulatory passage is one of the longest in the world.

7. The Vināyaka of the sthala is Uppur Veyyilukanta vināyakar.

8. There are six idols of Kāli, one of Muṇiccuvarar and one of Karuppanaṅaccuvāmi guarding the temple on the eight sides.

9. There is a place near the temple called Ēkāntarāmaṇ. It is said that Rāma held consultations with his generals here before going to Lankā. While he was discussing his plans, the sea roared so loudly that he could not be heard. Rāma was angered and he silenced the sea. Therefore Rāma is here known as Ēkāntarāmaṇ (Rāma in solitude).

_Sung by:_ Appar: IV: 61; Campantar. III: 10 and 101.

**TIRU IRUMPŪLAI**

Tiru Irumpūlai is situated between Niṭāmaṅkalam and Kumbakōṇam. It is also known as Ālaṅkuṭi. As Puḷai is the sthala Vṛkṣam, this sthala came to be known as Irumpūlai.
Svāmi : Kāci Āraṇiyēcurar, (Skt. Kāśi Āraṇyesvara) Āpatcakāyar (Skt. Āpatshahāya).

Ampāḷ : Elavār Kulaḷiyaṃmaṇ, Ālakāṃba

Tīrtam : Amīra Puṣkaraṇī tīrttam (This is found as a moat around the temple). The Amīra used by the devas for abhiśeka is said to have become this tīrttam.

Vṛkṣam : Pāḷai (red Silk Cotton, Bambax malabaricum)

Tala purāṇam:

This is the sthala where Siva is said to have consumed the Halahala posion, in order to save the Devas. It came to be known as Alankuṭi since then.

Sage Visvāmitra offered worship in this sthala. This is one of the Paṇca Arānya sthalas.

Special features:

1. The temple has a five-tiered gopuram.

2. On entering the gopuram, the first shrine is of Kalaṅkāmal Kāṭa Piḷḷaiyār, (the Piḷḷaiyār who protected against distress) who is said to have protected the Devas from the deadly poison. He is also known as Akalanka Vināyaka.

3. The minor shrines of Sūrya, Naṭarāja, Saṅsvarā, Saptamaṭkās and Cukkiraṇavāra Amman found in this temple.

4. The idols of Appar, Camptantar, Cuntarār, Māṇikkavācakar, Sūrya, the Saptalīṅgas - Sōmeśa, Gurumokṣēśvara, Sōmanātha, Saptarṣinātha, Viṣṇunātha, Brahmaśa and Kāśi Viṣvanātha with Viśālakṣi - and Agastyā are in the inner circumambulatory passage.

5. The Utsava mūrtis of Aģā Gaṇapati, Sōmāskanda, Vināyaka, Subrahmanya, Caṇḍēśvara, Kalyāṇasāstā, Sapatamaṭkās and Dakaśīṃāmūrti with the four sages (Caṇakāti nāḷvar) are in this temple.

6. The main deity, Āpatshahāya linga faces east.
7. The Dakṣiṇāmūrti shrine is important in this sthala and Thursdays considered auspicious for offering worship at this sthala. Dakṣiṇāmūrti, as Utsavamūrti, is taken in procession on a chariot during Guruppeyarcci. This sthala is also known 'Guru sthala'.

8. There is a well inside the temple called Nānakūpam.

9. The water from the "Pūlaivaḷa āru" which flows east of this sthala is brought for the abhiṣeκa during the month of Aippaci (mid Oct - mid Nov.)

10. Festivals are conducted during Guruppeyarcci (transition of Jupiter) on the full Moon day in the month of Cittra (mid Apr.- mid May), on the day of the star Pūcam in the month of Tai (mid Jan. - mid Feb.) and on the day of the star Uttiram in the month of Pankuṇi (mid Mar.- mid Apr.).

_Sung by_: Campantar: II:36.

**TIRU IRUMPAI MĀKĀLAM**

It is about eight kilometres from Pondicherry railway station.

_Svāmi_: Mākālēcuvarar (Skt. Mahākāleśvara)

_Ampāḷ_: Maturacuntaranāyaki, (Skt. Madhura Sundaranāyaki) Kuyilmoliyammai.

_Tīrțam_: Mākāḷa tīrțam

_Vṛkṣam_: Punnai (Callophyllum inophyllum)

_Tula Purāṇam_: Mahākāla is believed to have worshipped here. Rṣi Atri also worshipped here.

_Special Features_

1. The linga in the Garbhagṛha is split into three at the top. This is explained in a story thus:

   During the reign of Kulōttunga cōḷa, there was a famine in the region. The king declared that anyone who finds the cause of
the famine would be amply rewarded. At this time, a Siddha called Kaṭuvelicittar, was performing tapa in this temple. He survived eating only mature leaves of Pipal tree (Tam. Aracu tree). A dancer, Valli, associated with the temple, decided to consult him. She placed a leaf of the Pipal tree on his extended palm while he was deep in meditation and he opened his eye. The dancer requested him to provide relief from the famine. Subsequently, when the Siddha came to the temple Valli was dancing there. As he arrived, one of her anklets fell down and the Siddha clasped it back on her ankles. Seeing this, people gathered at the temple ridiculed the Siddha. He felt insulted and sang a verse addressed to the Lord commanding him to split. The top of the Linga immediately split into three pieces and one piece fell at a distance - a place now known as 'Kaṭuveli'. When the people who laughed at him realised their fault and begged to be forgiven, the Siddha sang another verse requesting that the pieces that fell off the linga be assimilated again. Two of the pieces that fell off stuck again to the linga and the place where the third piece had been, remains a hollow still.

Sung by: Campantar II: 117.

**TIRU ILAMPAIYANKŌTTUR**

This sthala is about three kilometres away from Kuvam and is also on the Madras - Kāñcipuram bus route.

**Svāmi**: Cantiracēkaraṇ (Skt. Candrasekhara), Arampēcuvarar, Teyvanāyakēcuvarar (Skt. Devanāyakesvara).

**Ampāl**: Kōṭēntumulai ammai.

**Tīrītam**: Cantira tīrītam (Skt. Candra tīrtha)

**Vṛkṣam**: Mallikai, Jasmine (Jasminum anestomosans)

**Tala Purāṇam:**

Rambha and other celestial nymphs are believed to have worshipped at this sthala. So it was known as Arampaiyankōttur (Arampai - Rambha) but later became Ilampaiyankōttur. Now, it is known as Elumiyan kōṭṭur.
Special Features:

1. It is said that when Campantar was travelling in his palanquin in this region, Siva himself came disguised first as a boy and then as an old man and hinted at the existence of this temple. But the followers of Campantar did not recognise him. Then he came in the form of a cow and butted against the palanquin. Campantar decided to follow the cow. When they reached the temple, the cow vanished and Campantar realised that it was Siva Himself who had lead him to the temple.

2. The Koşṭha mūrti of Dakṣiṇamūrti is Yoga Dakṣiṇamūrti.

3. Viṣṇu’s image is found as the Koṣṭhamūrti instead of Lingodbhava.

4. The Avuṭaiyār is in the form of a lotus. (The priest in the temple at Kūvam also performs Pujā here. So, it is advisable for the pilgrims to go to Kūvam first and bring him to his sthala)

Sanctuary: Campantar I. 76.

TIRU INNAMPAR (INNAMPŪR)

Innampar is about six and a half kilometres from Kumbakonam and three kilometres from Tiruppurampiyam. This sthala is known as Innampūr today. This is situated in the Kumbakonam-Tiruvaiyār bus route.

Svāmi : Elutturinātecuvarar, Tāntōnriyicar.

Ampāl : Koṇṭar pūṅkulalammari, Nittiyakalyāṇi, Cukanta Kuntalāmpikai (Skř. Sugandha Kundalāmbikā).

Tīrttam : Aīrāvata tirttam.

Vṛkṣam : Čenpakam (Champac, Michelia Champaca), Palā (Jack fruit, Artocarpus integrifolia).

Tala purāṇam:

It is believed that Rṣi Agastya worshipped Śiva and learnt the exposition of grammar from the Svāmi. It is also the sthala where Śiva, in the guise of an accountant, submitted the temple accounts to a king.
Special features:

1. The elephant Airāvata offered worship in this sthala.
2. The temple has a five-tiered gopuram.
3. There are two Ampāḷ shrines in this temple.
4. The temple has a Gajapṛṣṭha vimāna.
5. The idols of Vināyaka, Subrahmanya, Sūrya, Candra and Navagrahas are found in the circumambulatory passage.
6. In one of the pillars the sculpture of Nardana Vināyaka (dancing posture) is found.

Sung by: Campantar: III:95; Appar: IV:2; IV:100; V:21; VI:89.

TIRU ĪṆKOYMALAI
(TIRU VĪṆKANĀTA MALAI)

Tiru Īṅkoymalai is near Musiri on the Trichy-Salem bus route. It is about four kilometres from Kūḷittalai railway station. The temple is on a hill.

Svāmi: Marakatācalēcvarar (Skt. Marakatācaleśvara).

Ampāḷ: Marakatavalli (Skt. Marakatavalli).

Tala Purāṇam:

It is believed that Rṣi Agastya assumed the form of a housefly (Tam.1) and worshipped the lord here. Therefore, this sthala is called Īṅkoymalai.

Special features:

1. The liṅga here is a maragada liṅga (emerald liṅga).
2. Since Pārvaṭi worshipped at this sthala, the hill is called Śivaśaktimalai
3. There is a temple to Bhogamuniṇivar at the foot of the hill.
4. The rays of the sun fall on the liṅga on the Śivaratri day.
5. Worshipping at Kaṭampantarai in the morning, at Vāṭpōkki at noon and at Īṅkoymalai in the evening on the same day is believed to be beneficial to devotees.

Sung by: Campantar: I:70.
TIRUUCĀTTĀNAM

Tiru Ucāttānam is about three kilometres north of Muttupēṭṭai railway station. It is known as Kövilūr at present. Tiru Ucāttānam is situated about two kilometres on the Muttupēṭṭai - Mānārkuṭi road.

Svāmi : Mantirapurīcurar (Skt. Mantrapurīśvara)
Ampāl : Periyanāyaki
Tīrīttam : Anumān tīrīttam (Skt. Hanumānīrthā), Mārkkaṇṭēya tīrīttam, (Skt. Mārkkaṇṭēya tīrthā), Gautama tīrthā.
Vṛkṣam : Mā (Mango tree, Mangifera Indica).

Tala purāṇam :

It is said that Śiva imparted some sacred mantras to Rāma, before Rāma left for Ceylon. The Svāmi came to be known as Mantirapuriyurar since then and the sthala Ucāttānam, as Rāma consulted and took suggestions from Śiva for building a dam across the ocean (in order to reach Ceylon). (Ucāvutal, in Tamil, means 'to consult' or 'get details from someone'). Viśvāmitra witnessed the dance of Śiva here. Indra, Viśvāmitra, Rāma, Lākṣaṁaṇa, Jāmbavān, Sūgrīva and Hanumān worshipped here.

Special features :

1. This east-facing temple has a five-tiered main gopuram and a three-tiered inner gopuram.
2. Atikāra nandi is found after entering the inner gopuram.
3. The inner circumambulatory passage contains Sūrya, the sixty-three nāyanmārs, Śiva with Ampāl, Saptamāṭrkās, Saptakannikās, Virabhadra, Kāli, Kāśi Viśvanātha, Cūtavana Viṇāyaka, Sōmāskanda, Varuṇa and the linga worshipped by him, Rāma and the linga worshipped by Him, Mārkaṇḍēya and the corresponding linga, Subrahmaṇya with Vālī and Tēyvayānai (Skt. Dēvasena) Gajalakṣmi, Sarasvāti, Śaṅkīṣvara, Nāṭarāja Sabhā, Bhairava and Candra.
4. Scenes from the sthala purāṇam are painted in the front maṇḍapa.
5. The sthala purāṇam finds supporting evidence in the names of the landmarks near this sthala, like Jāmbavān Ūtai (a stream), Anumān Kātu, a temple for Rāma and place with names Sugrīvanpēṭṭai and Tampikkunallān paṭṭinam.

6. The main deity, a Svayambhū linga, is white in colour. As He is said to reside under the sthala vrkṣam Mango tree, this sthala was known as Māvaṇam earlier and, at present, as Čūtavaṇam. In accordance with this, the sthala Vināyaka too is seen holding mango leaves in his hand.

7. Inscriptions of the periods of Vikrama Cōla, Kulōtūṅga III and Sundara Pāṇḍya are found in the temple. The inscriptions refer to the Svāmi as “Tiruvucāṭṭānamuṭaiya nāyaṇār” and the Ampāl as “Periya nācciyār”.

_Sung by:_ Campantar: III:33.

**TIRU ĪRAL TAKKOLAM**

This sthala is on the southern end of Aḷaṅkāṭu. It can be reached by train on the Madras - Kāncipuram line. It is about nine and a half kilometres from Kūvam.

_Svāmi:_ Jalanāṭēcuvarar (Skt. Jalanāṭēsvara), Tiruvūralnāṭar, Umāpatīcar (Skt. Umāpatīśa).

_Ampāl:_ Kirirāca Kannikai, Mōkanavalli (Skt. Girirāja Kannikā, Mohanavalli).

_Tīrttam:_ Nanti Tīrttam (Skt. Nandi tīrtha).

_Tula Purāṇam:_

This sthala is believed to have been the place where Dakṣa was beheaded by Viśrāmadra. Dakṣa cried out loud when his head was severed and therefore, it is known as Takkolam (Takkan - Dakṣa, Īlam - cry).

_Special features:_

1. On the Western side of the temple, there is a natural spring. Water from the spring fills the tank inside the temple through Nandi’s mouth. It goes around the Lord and comes out through
another Nandi. Since water comes through Nandi's mouth, this temple is known as Pokkēcuvar temple. It is also referred to as Kaṅkātarēcurar temple.

2. Nearby, there is a temple for Tiru Māmpalēcuvarar. The story goes that He was worshipped by Rśi Gautama, who accompanied the Pāṇḍavas. Śiva gave Gautama a mango fruit every year and hence is called Māmpalēcuvarar. There are also sculptures of the Pāṇḍavas in the temple.

3. Periyapurāṇam mentions this temple. The sthala purāṇam of Orriyur refers to the Nandi in this sthala.

4. The Liṅga here is made of sand and so Abhiṣeka is done only to the Āvuṭaiyār.

5. Instead of the Liṅgodbhava, the usual Kośṭha Mūrti, Viṣṇu, seated with one leg folded and the left arm resting on his thigh, is found.

6. There is a beautiful sculpture of Durgā on the Kośṭha. The Kośṭha Mūrti of Brahmā is also found seated, unusually.

*Sung by: Campantar I. 106.*

**TIRU ETIRKOLPĀṬI**

Etirkolpati is about eight kilometres from Kurrālam railway station. It is also known as Mēlaitirumaṇāṇcēri. This sthala lies on the Mayilāṭuturai-Kurrālam road. From Kurrālam, one has to take the road leading to Pantanallūr, reach Aṅcār vārṭtalai, and turn right to the road leading to Tirumaṇaṇcēri. The temple is locally referred to as 'Mēlakkōyil'.

*Svāmi:* Iravatēsvarar, Matyānēsvarar (Skt. Madhyāhneśvara)

*Ampāl:* Malarkkulaḻ mātāmmai, Cukanta kuntalāmpikai (Skt. Sugandha Kundalāmbikā).

*Tala purāṇam:*

A prince, who had got married at Vēḻvikkutī to the girl he had been betrothed to after overcoming several hurdles by the grace of Śiva, is said to have come to this sthala. Śiva is believed to have met the newly wed couple on the way, in the
guise of the princes’ maternal uncle (Ammān), and welcomed them. Since Śiva waited for them at this place, it came to be called Ettirkōlpāti. Some believe that Erutupāti became Ettirkōlpāti. Airāvata is said to have offered worship here.

Special features:

1. The temple has a three-tired gopuram, facing west.
2. The idols of Bhairava, Śanīśvara, Sūrya and Vināyaka are found in the outer circumambulatory passage.
3. The minor shrines of this temple are for Vināyaka, Subrahmanya and Mahālakṣmi.
4. The Ampāḷ shrine is to the left side of the main entrance.

Sung by: Cuntarar: VII; 7.

TIRU EERRUKKATTAMPULIYUR

This sthala Erukkattampuliyur is popularly known as Rajendra pāṭṭānām and is about twelve kilometers from Viruttācalam. This is also close to the sacred Vaiṣṇava sthala of Srimuṣṇam.

Svāmi: Śvetārkaveśvara, Nilakanṭeshvara.

Ampāḷ: Apitakucanāyaki, Nilamalarkkāṇi, Nilōrpalāmpāḷ

Tirttam: Nilōrpalā tirttam

Vṛksam: Veḷḷerukku (Calotropis gigantea-albiflora)

Tala Purāṇam:

Ṛṣi Vyāghrapāda worshipped here. The five sthalas (Perumparrappuliyur, Tiruppāṭiripuliyur, Omāmpuliyur, Perumpuliyur and Erukkattampuliyur) at which this Ṛṣi worshipped, are known by the suffix puliyur. As the sthala Vṛksam is Veḷḷerukku, the sthala is known as Erukkattam puliyur.

Special features:

1. Rudraśarman, who was dumb, regained his speech by worshipping Śiva here.
2. This is the place where Tirunilakantha Yâlpânar was born and there are sculptures of the Nâyanâr and his wife Matañka Cuṭâmani here.

3. There is a Cânniti of Caṭṭanâtar, at a slightly elevated level, above the Dakṣīṇâmûrti cânniti.

_Sung by:_ Campantar I; 89.

**TIRU ERUMPİYÜR (TIRUVERUMPUṆṆṆ)**

Tiruverumpiyür is built on a hill. The sthala is on the Trichi- Tanjore highway. Other names of this sthala are Pippilicçaram, Mañikkûtâm, Ratnakukâm, Tiruverumpipuram, Erumpicar, Piramapuram, Ilakkumipuram, MâtuvaṆpuram and Kumârapuram. It is known as Tiruverumpūr and Tiruvarampur today.

_Svâmi:_ Erumpîcar, Erumpîcar, Mâñikkkanâtar, Pippilikiśvâra, MâtuvaṆēsvârâ, (Skt.Madhuvanesvâra) Mâñikuṭā kalâpati (Skt. Mañikûtâcalâpati)

_Ampâl:_ Naruṅkutâl nâyaki, MâtuvaṆēsvârî, Cauntaranâyâki, (Skt. Ratnâmbâ, Madhuvanēsvâlî, Saundaranâyâki)

_Tirûtam:_ Pirama tîrtam (Skt. Brâhma Tirtha)

_Vrâkaṁ:_ Vilvam (bael, Aegle marmelos)

_Tala purâṇâm:_

Viññu, Brahmâ and the Naimisâraṇya offered worship here. Indra and the Dēvas are said to have assumed the form of ants and worshipped in this sthala and hence the name Erumpiyûr. (Tam. Erumpu-ant)

The Dēvas and Indra approached Brahmâ and sought his help to kill the Dārukâsura, and assumed the form of ants at the suggestion of Brahmâ. They came to this sthala and worshipped Siva.

_Special features:_

1. The temple, facing east, is on a hillock.
2. The idols of Appar, Campantar, Cuntarar and Mânika vâcâkar, Saptamâtrkâs, and the Shrines of Vinâyaka, Kâśi Viśvanâtha,
Arunukan and Gajalakṣmi are in the inner circumambulatory passage.

3. The sculpture of Śaṅkaranārāyanā is found in the niche of Liṅgodbhava on the west exterior wall of the Sanctum sanctorum.

4. There are minor shrines of Caṇḍēśvara, and Navagrahas with Sūrya and his consort.

5. As the main deity, the liṅga, appears like an anthill, water is not used for any ritual. The liṅga appears to be tilted to the north side which, according to local belief, was to facilitate an easy climb for the Dēvas and Indra who offered worship in the form of ants. There are traces evident on the liṅga to show that ants travelled over it.

6. The pillars in the temple maṇḍapa are highly ornamental with innumerable sculptures.

7. As the Ampāḷ shrine was partially destroyed during the Mughal invasion, another Ampāḷ has been consecrated in a shrine facing west in the outer circumambulatory passage.

8. The inscriptions refer to the Svāmi “Tirumalaiyāḷvar” and “Tiruverumpiyūṟ utaiya nāyanaṟ”. The sthala is mentioned as “Śrī Kaṇṭha caturvēti māṇgalam”.


TIRUĒṬAKAM

This sthala, Tiruēṭakam, is about five kilometres from Cōlavantan railway station on the Madurai - Cōlavantan route.

Svāmi : Ēṭakanāṭar


Tīrttam : Piramadīrttam (Skt. Brahma tīrtha)

Vṛksam : Vīlvam (Bael, Aegle marmelos)
Tala purāṇam:

According to one account, this sthala was called Cēṭanūr after Adiśeṣa (Tam. Āticēṭan) who worshipped here and later became Ēṭakam. The name Ēṭakam is also associated with Campantar. Once, to prove the supremacy of Śaivism over Jainism, Campantar wrote patikam on a palm leaf (ēṭu) and threw it into the Vaikai. The leaf went against the current and reached this sthala. When Campantar sang another patikam here, the leaf came up to the banks. Therefore, the place is called Ēṭakam.

Special features:

1. The Sanctum sanctorum is beautifully sculpted.
2. There are canitis of Śāstā, Candra and the star Kṛttikā.
3. Bathing in the Brahma Tirtha is believed to cure depression and other psychological disorders.
4. The idol of Campantar is seen without the cymbals in his hands.
5. The incident of the palm leaf is reenacted on the first day of Āvaṇī (mid. Aug. - mid. Sep.)
6. Śaṅkhābhīṣeka, performed on Tuesdays in the month of Kārttikai (mid. Nov - mid. Dec), is considered auspicious.

Sung by: Campantar: III : 32.

TIRUVAIYĀRU

Tiruvaiyāru is eleven kilometres north of Tanjore. Other names of this sthala are Pañcanatam, and Bhūlōka Kailāsam.

Svāmi: Pañcanatīcuvarar, (Skt. Pañcanadīśvar) Cēmporcō tićuvarar, Aiyārappan Aiyārricar, Praṇatārttičarar (Skt. Praṇatārttihara)

Ampāl: Tarumacamvarīntini (Skt. Dharmasamvarindini) Aṟam vaḻartta nāyaki

Tīrttam: Kāvērī, Cūrya tīrttam (Skt. Sūrya tīrtha)

Veḷṣam: Vilvam (bael, Aegle marmelos)
Tala puranam:

Tiruvaiyaru is one of the Saptasthāna sthalas. Svāmi is said to perform puja to Himself in this sthala. A priest, who used to perform Pūja by rotation in this temple, had once gone to Kāśi on a pilgrimage and could not return on time. Śiva is said to have taken over the form and duties of the priest. When the priest returned, he questioned the person (Śvāmi) who had taken over in his absence. The Śvāmi invited the priest inside the Sanctum sanctorum and vanished. Since this incident, two lingas and Ampāḷ have been preserved in an iron casket, to which regular abhiṣeka and pujas are conducted. They are an emerald linga, a crystal linga and a crystal Ampāḷ. This is conducted as a festival, symbolically, in the month of Cittirai (mid April - mid May) on the day of the star Āyilyam. Indra, Lakṣmī and Vāli are said to have worshipped Śiva here.

It is in this sthala that Appar witnessed the scene of Kailāsa. This event is conducted as a festival in this temple annually in the month of Āṭi (mid July - mid Aug) on the New Moon day.

Śiva is said to have made way, amidst the waters of the flooded Kāverī, for Cuntarar and Ceramāṇ in this sthala.

Special features:

1. There are four gopurams, one on each direction. The east-facing main gopuram of this temple is seven-tiered and the inner gopuram is three-tiered.

2. The Teṉkayilai temple, where Appar is said to have had a vision of Kayilai (Skt. Kailāsa), is a separate structure with a three-tiered gopuram, within the precincts of the main temple.

3. Near the western gopuram is a separate temple known as Vaṭṭakayilayam Ulakamāṭēvikkaram.

4. There are five circumambulatory passages in this temple and several manṭapams such as Muttimanṭapam, hundred-pillared manṭapam, Utsava manṭapam, Astāṇa manṭapam, Prasaṅka sabha manṭapam and Cokkaṭṭan manṭapam.
5. The inner circumambulatory passage contains paintings on the walls of the Alankāra maṇḍapam.

6. Bhavānīnātha linga, Adi Vināyaka, Navagrahas, Pañcabhūta lingas, Candraśekhara, Siddhi Vināyaka, Viśvanātha and Viśālakṣi, Daṇḍapāṇi, Subrahmanya, Selva Vināyakar, Āvuṭai Vināyaka, Mahālakṣmi - Sarasvati - Durgā shrine, a separate shrine for Caṇḍēśvara, Naṭarāja, lingas of the other six Sapthasthāna sthalas and Jvaraharēśvara are all found in the inner circumambulatory passage.

inscription, the sthala is referred to "Rājarāja vaḷanāṭṭup poykai nāṭṭut Tiruvaipayṟu'.

**Sung by:** Campantar: I:36, 120, 130; II:6, 32; Appar: IV:3, 13, 38, 9, 40, 91, 92, 98; V:27, 28; VI:37, 38; Cuntarar VII:77.

**TIRU ORRIYŪR**

It is about eight kilometres from Chennai and there are several city buses to the temple.

**Svāmi:** Atipurićuvarar (Skt. Adipūrisvara) Māṇikkattiyākār, Purītaṅkōntār

**Ampāḷ:** Vaṭivuṭaiyaṃmait, Tiripuracuntari (Skt. Tripurasundari)

**Tīruttam:** Pirama tīruttam (Skt. Brahma tīrtha)

**Vṛksam:** Makila tree (Minusops elangi)

**Tala purāṇam:**

The Lord saved the village from a deluge and, therefore, the place is known as Orriyūr.

**Special Features:**

1. Once, a Cōla king sent a message on a palm leaf, during a famine, to reduce the amount spent on pujā and other expenses. The Lord of this place changed it so as to exempt Orriyūr from following the order. Since then, the Lord is known as eluttariyum perumān.

2. The Lord gave rubies to Elēla; hence, he is called Māṇikkattiyākār.

3. He wore the snake Vāsuki as his body and is, therefore, known as "Paṭam pakka nāṭar".

4. Cuntarar married Cāṅkili nācciyār here (see Cuntaramūrti, pg.no.30).

5. Paṭṭinattu aṭikal attained Mukti at Orriyūr.

6. Kaliya nāyanār served the Lord here.
7. The full moon day of the month of Māci (mid Feb - mid March) is important here. A festival is celebrated for ten days. The Makilāti Čēvai on the ninth day is well known.

8. On the wall behind Nātarāja, there is a beautiful image of Ėkapādamūrti.

9. On one of the pillars in the front Manḍapa, there is a sculpture of Bhartṛhari.

10. The Liṅga in this sthala is a Nāgaliṅga.

11. The twenty-seven stars are believed to have worshipped here and, therefore, there are twenty-seven liṅgas named after the stars.

12. There is a Canniti to Ādiśankara, who is supposed to have pacified the fierce ‘Vaiṭappārai Amman’.

13. There is a small temple to Paṭṭinattār, at a short distance from this temple.


TIRU ĪṆAKĀNTANTALI

This sthala, ĪṆakāntantali, is about a kilometre and a half from Kāṇcipuram.

Swāmi : ĪṆēcuvarar and Kāntēcuvarar.

Ampāl : Kāṃṭciammai

Tala Purāṇam:

Two lieutenants of Bāṇāsura, ĪṆan and Kāntan, are believed to have worshipped Bhairava here, establishing pillars of Coral and Erukku and bronze doors. (They were defeated by Tonṭaiman and the pillars and doors were taken away to Tirumullaivāyil and Tiruvorriyūr).

Special Features :

1. Two Liṅgas, ĪṆēcuvarar and Kāntēcuvarar, worshipped by the two Asuras, are found in two Garbhaṅgas.
2. A Linga worshipped by Jalandhara is also found in the temple.

3. Cuntarar prayed to the Lord here for gold coins to help devotees. He began singing a patikam and, as he was singing the fifth song, Siva hid in a Tamarind tree close by. Realising this, Cuntarar completed the patikam at the tree and the Lord, pleased with him, caused the fruits of the tree to turn into gold.

*Sung by:* Cuntarar VII. 5.

**TIRUÖTTUR**

It is about thirty kilometres from Kâncipuram. This sthala is better known as Ceyyâru of Tiruvattipuram.

*Svâmi* : Vētapurîcuvarar (Skt. Vēdapurīśvara), Vētanātar (Skt. Vēdanātha)

*Ampâl* : Iļamulai nāyaki (Skt. Bâlakucāmbikâ)

*Tîrttam* : Kalyâŋakōti fûrttam.

*Vṛkṣam* : Palmyrah tree (Borassus flabellifer)

*Tala Purâṇam:*

It is believed that Siva, seated under a banyan tree, taught the Vēdas to Dēvas and Rṣis. Hence it is known as Öttur (‘ōtu' means to preach) also called Vēdapuri.

*Special Features :*

1. The sthala vṛkṣa, a palmyrah tree, is sculpted on a column near the Ampâl Canniti (Five palm trees are also found in the circumambulatory passage).

2. There are five liṅgas representing the Paṅcabhūtasthalas: Tiruccirrampalavan, Tirukkalattiyâr, Tiruâŋaikkavulâr, Tiruâŋâmalaiyâr and Tiruvekampan.

3. There is a Canniti for Cândesvara; He sits folding one leg, holding an axe in one hand and resting the other hand on his thigh.
4. The Nandi here faces East. The reason is given as follows: King Tonṭaiman, unable to defeat his enemy king prayed to the Lord for aid. Śiva promised to send Nandi to the battle field and, as a proof to convince the King, the Nandi turned Eastwards facing the entrance. Śivagaṇas became horses, elephants, and chariots and Nandi led the army of king Tonțaiman to victory. (The same story is also given for the East-facing Nandi at Tirumullaivayil)

5. Inscriptions belonging to the periods Rājādhīrāja, Kulōttuka, Rajendra and Vikramacōla are found.

_Sung by:_ Campanatar I. 54

**TIRU ĎMÂM PULIYUR**

This sāthala, Ŏmâm Puliyūr, is about thirty kilometres from Cidambaram.

_Svāmi:_ Tuyārtīrtha nātār, Pranāva vyāghrapurīśvara, Pranavapurīśvara.

_Ampāl:_ Pūńkoṭi nāyaki, (Skt. Pushpalatāmbikā).

_Tīrtam:_ River Koliṭam, Gaurī tīrtha

_Vṛkṣam:_ Vatari (Ilantai) (Jujube, Zizyphus jujuba)

_Tala purāṇam:_

Once a hunter was chased by a tiger. He climbed a Vilva tree and spent a whole night there. Since he did not want to sleep, he dropped the leaves of Vilva one by one on the linga under the tree, unintentionally. Śiva was pleased and gave Mukti to the hunter.

The Svāmi, as Dakṣināmūrti, is said to have enunciated the meaning of the Pranāva mantra to Umā in this sāthala. It is also known as Pranāva Vyāghrapuram.

This sāthala is well known for the innumerable yajñās which have been performed here.

_Special features:_

1. The temple has a three-tired gopuram.
2. There is a Śiva temple near the Gaurī tīrtha; which is opposite the main temple.

3. A minor shrine for Murukaṇṭ is found in the circumambulatory passage.

4. The main deity, linga is ‘Cuyampu’ (Skt. Svayambhū).

5. On one side of the Sanctum Sanctorum, the sculpture of Śiva bestowing the cakra (the discus) to Viṣṇu (for killing the demon Jalandhara) is found and, on the other, five lingas from the four other Puliyūrs (Pātiripuliyūr, Perumparrappuliyūr, Perumpuliyūr, Puliyūr) are sculpted.

6. The Daksināmūrti of this sthala is unique, as he is enshrined as a deity in one of the shrines in this temple, and is actually interchanged with Naṭarāja whose sculpture is found on the Southern niche of the outer wall of the Sanctum Sanctorum, usually allotted to Daksināmūrti.

7. Vyāghrapāda offered worship in this sthala.

8. Five Pallava inscriptions of Sakala Bhuvanacakkravarti Köpperucinka Tēvar are found in which the Svāmi of this sthala is referred to as ‘Vaṭataḷi utāiya nāyānār’ and ‘Vaṭataḷi utāiyār varum tuyar tīrta nāyaṉār’. An inscription belonging to the period of the Cōḷa king Kulottunga III refers to the name of this sthala as ‘Vaṭakarai virutārācaḥbayanakara vaḷaṇaṭṭu mēṟkānattup piramatēyam’ and ‘Ōmāmpuliyūr ākiya ulakalanta cōḷa catuṛṇētīnmaṅkalam’.

9. Special worship is offered and celebrations are conducted during Navarātri, on Śivarātri, during all Mondays of the month of Kārttikai (mid Nov. - mid. Dec) and on the day of the star Makam in the month of Māci (mid Feb. - mid. March).


**KACCI ANEKAṬAṆKĀPATAM**

This Sthala, Kacci Anekatankapatham, is about two and a half kilometres from Kāṇcipuram, on the way to the Kailāsanātha temple.
The Linga here is believed to have been consecrated by Vinayaka. The word 'anēkapa' refers to an elephant as it drinks with its trunk and mouth. The place derives its name from the fact that the Linga was worshipped by the elephant - headed Vinayaka.

Special Features:

1. Kubēra is believed to have worshipped here.

2. The fields to the west of the temple are called 'ānai urittān vayal', and, perhaps, have some associations with the story of Śiva killing Gajamukhāsura and wrapping the hide of the elephant around his waist.

Sung by: Cuntarar VII. 10.

KACCI ĖKAMPAM

The temple Kacci Ėkampam is situated in Periya Kānwipuram near the railway station.

Svāmi: Ėkāmpara nātar, (Skt. Ėkāmrēśvara)

Ampāḷ: Ėlavār Kuḷali, KāmAṭciammai (Skt. Kāmākṣi)

Tīrttam: Ėivakāntkai (Śivagangā)

Vṛksam: Mā (Mango tree, Mangifera indica)

Tala Purāṇam:

Once, Pārvatī was performing ṭapa here, having made a linga with sand on the banks of river Kampai. Śiva caused a flood to occur. Immediately, Pārvatī embraced the Linga to protect it. As a result, the linga bore the marks of her bangles and the imprint of her breasts. Since the Lord resided under a single (ekā) mango (āmra) tree, he is known as Ėkāmrēśvara, which later became Ėkampam.
Special Features:

1. Among the Pañcabhūta Sthalas, this is the prthvi sthala.

2. The sthala Vināyaka is Vikātaka cakra vināyaka. Once, when Viṣṇu attacked Virabhadra with his Cakra, the Cakra was swallowed by a skull in the garland worn by Virabhadra. Viṣṇu泄sa, the assistant of Viṣṇu, pleaded with Virabhadra to return the Cakra and, on his advice, performed a comic dance called ‘Viṣṇavātaka kūṭu’. On seeing this dance, the skull laughed out aloud and the Cakra fell down. But before the Cakra could be taken up, Vināyaka grabbed it. Vināyaka asked Viṣṇu to perform the kūṭu again and, when this was done, returned the Cakra. Therefore, he is called ‘Viṣṇavātaka cakra vināyaka’. (A similar story is also associated with Tiruvakkara).

3. A shrine of ‘Prajanakāla sakti’, the form of Śakti who protects Kāṇci during the pralaya, is found in the circumambulatory passage.

4. The sthala Purāṇa is depicted on the pitha in the Sanctum.

5. There is a shrine to Murukan called ‘Māvaṭivaikum ceeve!’.

6. Three Nāyanmārs, Tirukkuṟippuṭtōṉṭar, Aiṟyāṭikal Kāṭavarkōṇ and Cattiyā Nāyanār have either lived in or visited this sthala.

7. This is one of the few sthalas where a Śaiva temple and a Vaiṣṇava temple co-exist. The temple of Nilattunṭap perumāḷ, sung by Tirumāṇkaiyāḷvār, is in this temple.

8. Abhiṣeka is not performed here to the linga.

9. Sculptures of Ādiśanākara, Dakṣināmūrti, Raṭi and Manmatha and Narasimha ripping apart Hiranya are seen on columns.

10. Several Cōla and Nāyaka kings have renovated the temple and given several endowments.

11. The city of Kāṇci is very ancient and has been mentioned in the epic Maṇimēkalai.

12. This is the sthala where vision was restored to Cuntatar in his left eye.

KACCI NERIKĀRAIKKĀTU

This sthala, Kacci Nerikāraikkātu, is in Kāṇṭhipuram, a little beyond the town. This place is better known as Tirukkāḷaimēṭu.

Śvāmi : Kārīttirunāṭeçuvarar, Cattiyaviratēçuvarar (Skt. Satyavrateśvara).

Ampāḷ : Kārār Kulali, Kāmāṭci ammai (Skt. Kāmākṣī) Piramarāmpikai (Skt. Bhramarāmbikā)

Veṇkṭam : Kārai (Canthium parviflorum)

Tala Purāṇam:

Indra and Budha are believed to have worshipped here and, so, this place is also known as Indrapuri. This place is known as Kāraikkātu because it was full of Kārai plants (Canthium parviflora).

Special Features:

1. Idols of Indra, Budha and Gajalakṣmi are seen in the temple.

2. The tīrttam ‘Indra tīrttam’ is now known as Periya Vēppankūlam.

3. The temple is now known as ‘Tirukkāḷēçuvarar kōyil’.


KACCIT TIRUMĒRRALI

This temple, Kaccit Tirumērrali is in Pillaiappāiyam in Kāṇṭhipuram. The street in which this sthala is situated is called Tirumērrali street.

Śvāmi : Tirumērralinātar

Ampāḷ : Kāmāṭci ammai, (Skt. Kāmākṣī) Tirumērrali nāyaki

Tīrttam : Viṣṇu tīrttam (Skt. Viṣṇu tīrtha)

Tala purāṇam:

Viṣṇu worshipped Śiva at this sthala in order to attain ‘Sānūpyam’ (similarity of form) with Him. Śiva directed him to
perform tapa at the place till the arrival of Campantar, at which
time his wish would be fulfilled. Viṣṇu did so and attained
Sārūpyam. Therefore, the temple contains two sannidhis; that
of Mērājinātr (Śiva) and that of Ōtaurukicar (meaning ‘one
who melted at the song), Viṣṇu in the form of Śiva. The latter is
so named because he melted on hearing the song of Campantar.

Special features:

1. There is a temple to Campantar at the end of the street.

2. There is also a temple of ‘Urukkēṭta mutticar’ (Lord who
listened attentively) in this street. He is so named as he listened
with rapt attention to the songs of Campantar.

3. The Naṭarāja sabhā has only a painted figure of Naṭarāja and
not an idol.

4. There is also an image of Jyeṣṭhā devī close by.


TIRUKKACCŪR

Tirukkaccūr is about sixteen kilometres from Cinkapperumāl Kōyil
railway station close to Tambaram in Chennai. There are two temples here.

1. Kaccūrkōyil or Ālakkōyil

Svāmi : Viruntiṭṭa icar, Kaccapēcuvarar (Skt.Kacchapeśvara)
Ampāl : Añcanāṭci, Kanniyumaiyāḷ
Tirttam : Kūrma tīrttam
Vṛksam : Āl (Banyantree, Ficus bengalensis)

2. Marunticar kōyil (Malaiyatīvārak Kōyil)

Mūlavar: Marunticar
Ampāḷ : Iruñnikkitṭāyār (Skt. Andhakanivāriṇī)

Tala Purāṇam:

It is believed that Viṣṇu worshipped the lord in the form
of a tortoise (Kāscapa) to obtain Amṛta and the place, originally
called Kaścapavūr, has now become Kaccūr. The name Viruntīṭcar. (The Lord who served banquet) is derived from the episode of Śiva begging alms in order to give food to the hungry Cuntarar and then giving Cuntarar a banquet.

Special Features:

1. In the Kaccūr Kōyil, there is a sculpture of Viṣṇu, in the form of a tortoise, worshiping Śiva.

2. There is a sculpture of Śiva serving food to Cuntarar in the Maruntīṭcar temple.

3. The Caturmukha Caṇḍesā in the Maruntīṭcar temple depicts a rare form of Caṇḍesā with four faces.

4. This is, perhaps, the only Śiva temple where the Ampāḷ is referred to as 'Ṭāyār'. This term is usually used in Vaiṣṇava temples to refer to the goddess.

Sung by: Cuntarar: VII:41.

KAṆCANŪR

The sthala KaṆcanūr, is on the Pantanallūr - Kumbakonam bus route. There is a village called Tirukōṭikkāval on this road and the road turning right from this village leads to KaṆcanūr. There are buses from Kumbakonam.

Svāmi : Agniśvara

Ampāḷ : Karpakāmbikai (Skt. Karpagāmbikā)

Tīrttam : Agni and Parāśara Tirtha

Vṛkṣam : Puracu (Skt. Palāśa) (Butea frondasa)

Tala Purāṇam:

Kaṁsa (Tam. Kaṅcan) is believed to have worshipped the lord here and, therefore, the sthala is called KaṆcanūr.

Special Features:

1. This sthala is associated with the Śivacārya Haradatta. Once, a Vaiṣṇava called Vāsudeva lived in this village. His son, called
Sudarśana, turned out to be a great Śiva devotee. Vāsudēva was angered by this and tried to convert him to Vaiṣṇavism but Sudarśana resisted it. Vāsudēva then decided to punish the child by seating him on a red-hot iron stool. The child sat on it and declared that Śiva was the Supreme Being, thrice, remaining unhurt. This child became the Śivācārya Haradatta later and was taught by Dakṣināmūrti Himself.

2. There was a wealthy merchant in this village who used to offer food to Śiva everyday. Śiva used to appear in his dream every night and show him that he had accepted the food. But, one night, this did not happen. The merchant found later that Śiva had, in the disguise of a Brāhmaṇa, received gruel from Haradatta and so did not eat the rich food of the merchant. This proved the superiority of the devotion of Haradatta. There is also a temple to Haradatta here.

3. There is another episode associated with Haradatta and the Śiva temple. Once, a poor Brāhmaṇa gave a bundle of grass to his cow. The cow fell dead after eating it, perhaps because of some poisonous weed that was unnoticed. The poor Brāhmaṇa was excommunicated because he had caused the death of the cow. He went to Haradatta chanting the Pañcāksara and pleaded with him for help. Haradatta told the Brāhmaṇa community that the chanting of the Pañcāksara had absolved the Brāhmaṇa of all sins. The community ridiculed him and asked him to show them some tangible proof for this. Haradatta asked the Brāhmaṇa to bathe and bring a tuft of grass. When this was done, Haradatta took them to the temple and offered the grass to the stone Nandi saying “if the Pañcāksara absolves one of all sins, let the stone Nandi eat the grass”. The Nandi accepted the offering and ate the grass, to the astonishment of the onlookers.

4. The Naṭarāja, in this sthala, is in the form of a stone sculpture and not a metal idol. Śivakāmi is also in the form of a stone sculpture.

5. This is the sthala where the marriage of Kalikāmar took place. Another Nāyaṇār, Māṇakkaṇcāra nāyaṇār, was born here.

_Sung by: Appar: VI:90._
TIRUKKATAMPANTURAI

The sthala, Tirukkatampanturai, is about half a kilometre north-west of Kulittalai and lies on the Trichi- Erode route. It is known at present as Kaṭampar Kōyil, Kulittalai and Kulittalai.

_Svāmi_ : Kaṭampavanānatēcuvarar, Kaṭampavanānātār.

_Ampāl_ : Mūrrijā mulaiyammai, Pālakucāmpā (Skt. Bālakucāmbā) Mūrrijāmulaiyāl

_Tīrttām_ : Kāvēri

_Vṛkṣam_ : Kaṭampa tree (Anthecephalus cadamba)

_Tala purāṇam_ :

Śiva is said to have manifested before the Dēvas and Sage Kaṇva in a Kaṭampa tree in this sthala.

The Saptamāṭrākās were absolved of Brahmahatyā dōṣa after worshipping Śiva in this sthala.

This sthala is known as Brahmapuram as Brahma is said to have built this temple and conducted the chariot festival here.

It is here that Viṣṇu is said to have retrieved the Vedas from Sōmakāsura. The sthala has been known since as Caturvēdapuri.

Another name of this sthala, Kantapuram, is derived from the episode of Murukaṇ having worshipped Śiva here.

**Special features :**

1. The Saptamāṭrākās are found in a sculptural panel on the wall behind the main deity in the Sanctum.

2. Idols and Utsava mūrtis of the sixty three Nāyanmārs are found in the inner circumambulatory passage of this temple.

3. There are two Naṭarāja mūrtis in this temple of which only one has the ‘Muyalaka’ under the feet of the Svāmi.

4. This sthala is referred to as “Kūḷir taṇṭalai” in an inscription.

_Sung by :_ Appar : V ; 18.
TIRUKKAṬAMPŪR

The sthala, Tirukkaṭampūr, is about twenty four kilometres from Citambaram and five kilometres from Kāṭumāṇḍar kōyil. As the sthala Vṛksam is Kāṭampū, this place came to be referred to as Kāṭampū. It is at present known as Mēlaṅkaṭampūr (Mēlak kaṭampūr) and the temple is also known as Kaṭampaiṅkakarṇ kōyil.

*Svāmi* : Amirtakaṭēcvarar (Skt. Amṛtaghatesvara)

*Ampāḷ* : Koṭiminnammai (Skt. Vidyutjyoti nāyaki)

*Tīrtham* : Śaktifirtha

*Vṛksam* : Kāṭampū (Anthrocephalus cadamba)

*Tala Purāṇam* :

Indra offered worship here and obtained a vessel filled with Amṛta (amutakalacam) and Murukan offered worship to receive the lance (Tam. vēl).

Indra's mother was in the habit of worshipping the Svāmi of this temple. As she grew old, Indra, to ease the strain of his ageing mother, tried to move the Sanctum by pulling it with horses. In this effort, he forgot to offer prayers to Vināyaka who put his right foot firmly on the ground. This effectively stopped Indra from translocating the Sanctum and realisation of the blunder he had committed dawned upon him. He, then, worshipped the Lord and obtained the vessel filled with Amṛta. The image of Vināyaka is found to be tilted at an angle even today and stands as an evidence to this episode.

*Special Features :*

1. The temple has a three-tiered gopuram.

2. The minor shrines of this temple are of Vināyaka, Subrahmanya, Mahālakṣmi, Durvāsa, Bhairava, Śānīśvara, Śūrja, and Candra. The outer walls of the Sanctum contain beautiful sculputures.

3. Ankārrakaṇ is also said to have offered worship at this sthala.

TIRUKKÂṬAVŪR MAYĀṆAM

This sthala Tirukkâṭavūr mayāṇam is about two kilometres east of Tirukkaṭavūr. The Mayilâṭuturai-Veppanceri road passes through this sthala. It is known locally as Tirumayāṇam and Tirumeyyāṇam.

Śvāmi : Piramapuricurar (Skt. Brahmapurisvara)


Tīrṭam : Pirama tīrṭam (Skt. Brahma tīrtha), Kācitiṭraṭam (Skt. Kāsitīrtha).

Tala purāṇam :

Śiva is said to have transformed Brahmā into water and brought him back to his original form, as well as entrusted him with the task of creation in this sthala. Brahmā worshipped Śiva here.

Special features :

1. Water is carried to Tirukkaṭavūr temple for the Śvāmi from the tīrṭam of this sthala everyday.

2. The inner gopuram is three-tiered.

3. The minor shrines in this temple are of Vināyaka, Nāṭarāja, Bhairava and Cinkāravelaṇ with Vallī and Teyvayāṇai.

4. Paintings of the twelve zodiac signs are found in the maṇḍapa opposite Cinkāravelaṇ shrine.

5. The main deity, the linga, faces west.

6. The sthala tīrtha, Kācitiṭraṭam also known as Kaṭavūr tīrṭakkināru is on the south side of the temple amidst fields. It is said that, on the day of the star Āsvini in the month of Pankuni (mid March - mid April), the river Gaṅgā came as this tīrṭam for Mārkanḍeya. It is also known as Āsvini tīrṭam. A festival is conducted annually on this day, when the procession of the Paṅcamūrtis takes place.

7. The Ampāḷ shrine faces east. It has a three-tiered gopuram.

TIRUKKATAVŪR VĪRĀTTAM

The sthala Tirukkatavūr viraṭtam is on the way to Taraṅkampāṭi from Mayilāṭuturai. It is one of the eight Viraṭṭa sthalas where Śiva performed valorous deeds. At present, it is also known as Tirukkaṭaiyūr. Other names of this sthala are Kaṭapuri, Vilvāraṇyam, Piṅcilavaṇam, Piramarantisrattalam and Pāpavimōcaṇa puṇṇiyāvartam.

Śvāmi  : Amīrta Kaṭēcurar (Amṛtaṁguṇēśvara)
Ampāl  : Apirāmi (Skt. Abhirāmi)
Tīrttam : Amīrta tīrttam, Civa Kaṅkai (Skt. Śivagaṅgā)
Vṛkṣam  : Vilvam (bael, Aegle marmelos), Jāti (Piṅcalam)

Tala purāṇam :

Śiva kicked Yama with His foot, in order to protect Markaṇḍeya in this sthala. As Amṛta ghata (pot of Amṛta) is itself the iṅga, the name of Śvāmi is Amṛtakaṭēcuvarar. As he punished Kāla (Yama) here, he is known as Kālasamhāramūrti.

Sage Agastya, Pulastya, Vāsuki and Durgā worshipped here.

Kuṅkiliyakkalaya nāyanār and Kāri nāyanār lived and attained liberation in this sthala.

Apirāmi Paṭṭar rendered the 'Apirāmi antāti' and received the blessings of the Ampāl here.

Special features :

1. This temple has a seven-tiered main gopuram with innumerable unique sculptures and a five-tiered inner gopuram.

2. The circumambulatory passage houses idols of Mārkkaṇḍēśvara, Nāganāthēśvara, Subrahmaṇya, Gajalakṣmi and Naṭarāja sabhā. In addition to these, Paṅcalingas, Cantanācāriyas, Kuṅkiliyakkalaya Nayanār, Candrabhuṣana rāja, his minister, the trader who brought Kuṅkiliyam, Virahadra and the minor shrine of Aśvini Dēva are found in this temple.
3. The utsava mūrtis of Dharmarāja, the sixty three Nāyaṇmārs, Sōmaskanda and Subrahmanya are preserved.

4. The Kālasamhāramūrti here with his consort, Bālāmbikā, is unique. He bears the mark of the noose flung by Yama on him. The ‘Uṭaiyavar’ Marakataliṅga (emerald liṅga) is preserved in a silver box next to him. Mārkaṇḍeya is found near his feet, in the posture of paying obeisance. Yama is found lying on the floor near His feet after being kicked by Him. Opposite to this Kālasamhāra mūrti, can be seen the idol of Yama, who, at the behest of Bhūmidevi, Viṣṇu and Brahmā, was pardoned by Śiva.

5. As Mārkaṇḍeya is believed to have worshipped Śiva with the Pīḷcilam flowers and the water of the Gaṅgā, this Vṛksam is found as the sthala vṛksam in the temple. The sthala also came to be known as Pīḷcilāraṇyam.

6. The Apirāmi Ampāḷ shrines faces east. Apirāmi means ‘most beautiful’ and the Ampāḷ is known for her beauty in this sthala.

7. Several rituals and modes of worship connected with the pacification of the evil spirits are performed in this temple. Some of them are Mrtyuṇjaya Hōmam, Ugra Śānti, Bhāmaratasānti, and Ayuṣhōmam. The sixtieth and eightyith birthdays, i.e., the Saṣṭyabhapūrti and Saṭābhiseka, are conducted in this sthala.

8. Eleven different festivals are conducted for the Kālasamhāramūrti annually here. An eighteen-day festival in the month of Cittirai (mid-April - mid-May) is popular.


**TIRU KĀTİKKUḻAM**

This sthala, Tirukkaṭikkulam, is about seventeen kilomtres southwest of Tirutturaiippuṇṭi railway station. It can be reached by the Tirutturaiippuṇṭi-Tonṭiakkāṭu road as well as the Muttuppēṭṭai-Vetāraṇyam route. Tirukkaṭikkulam is known as Karpakanār Kōil and Karpakanāṭar Kūlam at present.
Svami: Karpakēcūrā, Karpakānātar

Ampāḷ: Cauntara nāyaki (Skt. Saundara nāyaki), Bālacauntari (Skt. Bāla Saundari).

Tirūttam: Vināyaka tirūttam (Kaṭikkūḷam), Ilakkumi tirūttam

Vṛkṣam: Palā (Jack fruit, Artocarpus integrifolia)

Tala purāṇam:

It is believed that Vināyaka worshipped Śiva here and obtained a mango fruit from him in this sthala. The Vināyaka of this sthala is known as Māṅkaṇippillaiyār and Karpaka Vināyaka because of this episode.

Special features:

1. This east-facing temple has a three-tiered gopuram.

2. In the circumambulatory passage, Appar, Campanṭar, Cunṭarār, Māṅkaṇkkavācakar, Vināyaka, Murukan, Gajalakṣmi, Śaniśvara, Bhairava, Śūrya, Candra and the Sthala Vṛkṣam are found.

3. Inscriptions reveal the donations made by the Maratha kings of Tanjore to this sthala.

Sung by: Campanṭar: II:104.

TIRUKKĀTUṬVĀYKKARAIPPPUTTŪR

TirukkātuṬvāykkaraipputtūr is situated on the Kuṭavācal Valaṅkaṁān road. The temple is known as Anṭārkōyil. The river Kaṭuvāy is now known as Kuṭamuruṭṭi.

Svāmi: Conṇapūrīcar (Skt. Svarṇapūrīśvara)

Ampāḷ: Cīvāṃippyai, Conṇāṃippyai (Skt. Svarṇāṃbikā)

Tirūttam: Cūla tirūttam, Tricūla kaṅkai.

Vṛkṣam: Vanni tree (Prosopis spicigera)

Tala purāṇam:

Śiva and Pārvatī, while traversing the skies once, were attracted by the forest of Konrai trees. Śiva placed his trīṣūla
here and the Gaṅgā started flowing. A vanni tree appeared. Śiva manifested Himself in the form of a linga under the tree. Pārvatī worshipped him with flowers and the water from the Gaṅgā. She decorated His feet with beautiful jewels. Hence, Śiva came to be known as Cempongātar and Pārvatī as Śivaśēkharī.

Once Rṣi Romāṣa performed tapa near the Vanni tree here. Śiva manifested Himself with Pārvatī and proclaimed that the Vanni tree which gives Mukti is present in the forest of this sthala apart from Kailāsa and Maraikkatu. The Rṣi, then, called Maya and asked him to build a very beautiful temple for the Svāmi under the Vanni tree. The Dēvas were attracted by the beauty of the temple and referred to it as the new city (Puttūr) on this earth. Since then this sthala came to be known as Puttūr. As the sthala is on the banks of the river Kaṭuvāy, it is called Kaṭuvāykaraiputtūr.

Sage Kaśyapa worshipped the Svāmi here.

Special features:

1. The east-facing temple has a five-tiered gopuram.
2. At the entrance of the gopuram is Siddhi Vināyaka.
3. The Sanctum and the Ampāḷ shrine are situated at a higher level than the rest of the temple.


TIRUKKĀTAIMUTI

This sthala, Tirukkātaimuti, is about six and a half kilometres southeast of Tiruninriyūr. This place is also known as Kilaiyūr and Kilur at present. It is a mile northwest of Nanipalli.

Svāmi: Kaṭaimuṭīṭar (Kaṭaimuṭtināṭecurār), Kaṭaimuṭtināṭar.

Ampāḷ: Apirāmavalli (Skt. Abhirāmi)

Tīrattam: Śrī Kaṭaimuṭitiṭattam, Karuṇatīṭattam.

Veṭṭam: Kiluvai (Balsamodendron berry)
Tala purāṇam:

It is believed that Brahmā worshipped here.

Special features:

1. The Sanctum faces West (The usual practice is to construct it facing East).

Sung by: Campantar: I:111.

TIRUKKANTAṆIYŪR VĪRATTAM

This sthala is nine kilometres from Tanjore. KantaṆiyr vīrattam is one of the eight sthalas where valorous deeds were performed by Śiva and is also the fifth of the Saptasthāna sthalas.

Svāmi: Piramma cirakkanṭṭiкуvārār, Vīraṭṭēcuvārār, Pirama nātar, Ātivilvavanānātār.

Ampāḷ: Māṅkala nāyaki

Tīruttam: Nanti tīruttam, Yakka tīruttam, Pirama tīruttam, and Kuṭamuruṭṭī river.

Vṛkṣam: Vilvam (Bael, Aegle marmelos)

Tala purāṇam:

The episode of Śiva severing one of Brahmā’s five heads with his trident, at the request of the Dēvas, took place in this sthala. Since Śiva cut off Brahmā’s head, this sthala came to be known as KantaṆiyr (Khaṇḍa - to sever, to cut). Śiva is believed to have brought the Vilva tree (Bael) from Kailāsa for Sage Ācārāpar. This sage went regularly to Kāḷattī during Pradoṣa and offered worship to Śiva, but, once, when he was in KantaṆiyr, he was unable to go to Kāḷattī on time. Śiva is said to have appeared before the sage at KantaṆiyr during this occasion. The sthala is known as Vilvāraṇyam because Śiva brought the bael tree from Kailāsa for the sage.

Special features:

1. It is believed that one can be rid of the Brahmahatya dōṣa, by offering worship here.
2. Surya offered worship in this sthala. Hence, the sun’s rays fall on the Svāmi between 5:45 pm and 6.10 pm. on the 13th, 14th and 15th days of the month of Māci (mid Feb. - mid March) The temple, as well as the Sanctum, faces west.

3. The temple has a five-tiered gopuram.

4. There is a separate shrine for Daṇḍapāṇi with a māṇḍapa inside the temple.

5. During the Saptasthāna festival, the Svāmi from Tiruvaiyār, rests at this sthala (the fifth) and leaves for the next sthala. There is a tradition of sending packed Puḷiyōtarai and Tayirçatam (tamarind rice and curd rice) along with the Svāmi.

6. The Ampāl shrine faces west.

7. The minor shrines of Vināyaka, Subrahmanya with his consorts, Mahālakṣmi, Navagras and Naṭarāja sabhā are found.

8. The idols of Bhairava, different forms of Vināyaka, Surya and a seated Ardhanārīśvara are found.

9. Caṇḍēśvara has a separate shrine.

10. The niche sculpture of Bhikṣāṭana is found on the exterior wall of the Sanctum.

11. There is a sculpture of Sage Caṭatapar next to the Dvārapālakas.

12. The Saptasthāna liṅgas, Paṅcabhūta liṅgas, and the minor shrine of Kājattinātar, who appeared before the Sage Caṭatapar, are found.

13. Surya is found with his consorts among the Navagras.

14. The main deity, a liṅga, is Svyambhu.

15. The sculpture of a four - headed Brahmā and Sarasvatī are found next to the Sanctum.

16. A sculpture of the svāmi is found near the door on the way to the Brahmā shrine.

17. The inscriptions refer to the Svāmi as “Tiruviraṭṭanattu Mahātēvar” and “Tirukkanṭiyūr uṭaiya Mahātēvar”.

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18. The festival of the saptasthāna sthalas is held in the month of Cittirai (mid. April - mid. May) and a thirteen day festival is held from the day of the star Viṣākha in the month of Vaikāci (mid. May- mid. June).

_Sung by:_ Campantar: III:38; Appar: IV:93.

**TIRUKKAṆṆĀR KŪYIL**

This sthala, TirukkaṆṆār Kūyil, is about two and a half kilometers Southeast of Vaitṭisvarakōil. It is known as Kurumāṇakkūṭi at present.

**Svāmi:** Kaṇṇāyirēcurar (Skt. Sahasranetresvara), Kaṇṇāyiranātar.

**Ampāl:** Murukuvāḷar Kōṭaiyammai, (Skt. Sugandha kundalāmbika) Murukuvārkōtai.

**Tīrūt̄am:** Indra tīrūt̄am, Maṇikarnikai tīrūt̄am.

**Vṛksam:** Carak konrai (Cassia fistula)

**Tala purāṇam:**

Indra, enamoured with the beauty of Ahalyā, the wife of Rṣī Gautama, united with her in disguise. Sage Gautama, who came to know of this, cursed Indra. Indra offered worship to Śiva and was absolved of the curse, at this sthala.

This sthala is also known as Kurumāṇikkūṭi since it was worshipped by Vāmana, the dwarf, an incarnation of Viṣṇu.


**TIRUUKKAYILĀVAM**

(Skt. KAILĀSA)

This is a peak on Himalaya, about 22980 feet above sea level. It is also known as Noṭittāṃmalai. The Government of India arranges for a trip to Kailāsa, which is under Chinese control, every year.

_Special Features:_

1. This is believed to be the abode of Śiva. The peak itself looks like a Śivalinga. It has a circumference of twenty nine miles and the hill is believed to have several representations of Gopuras of temples in India.
2. Among the Nāyāmārs, Kāraikkāl ammaiyār is believed to have reached this peak and seen Śiva and Pārvatī. Cuntarar, and Cēramān nāyānār reached Kālāsa on the white elephant. Appar undertook the journey and started climbing the peak but was dissuaded by Śiva. Campantar rendered a patikam on this sthala from Kājahasti.

Sung by: Appar IV:47, VI:55, 56 and 57; Campantar I:68; III:68; Cuntarar: VII:100.

TIRUKKARAVIRAM

Tirukkaraviram is about eleven kilometres west of Tiruvārūr. It can be reached by the Tiruvārūr-Kumbakonam road via Vatakanṭam and Karaiyapuram. As ‘alari’ (Herium odorum) is the Sthala Vṛkṣam, this sthala is known as Karaviram after Ponnālari.

Svāmi: Karavirā nātha, Piramapureścar, Alarivānānatār.

Ampāl: Piyāṭaṁca minnammai (Skt. Pratyākṣa nāyaki).

Tirttam: Pirama tirttam, Aṇavarata tirttam.

Vṛkṣam: Alari (Herium odorum).

Tala purāṇam:

It is believed that Brahmat and Sage Gautama worshipped Śiva here.

Special features:

1. Vināyaka, Murukan, Sūrya, Candra, Saṅśvara and Bhairava are found in the circumambulatory passage.

Sung by: Campantar: I:58.

TIRUKARUKKUTI

This sthala is four and a half kilometres from Kumbakonam.

Svāmi: Catkuṇālinkeścar, Karukkuṭinātar, Piramapuricuvarar (Skt. Brahmapuriśvara).

Ampāl: Carvālaṅkṛta Nāyaki (Skt. Sarvālaṅkṛta Nayaki).

Tirttam: Yama tirttam.
Special features:

1. The Liṅga in this sthala is made of sand and the idols of Svāmi and Ampāḷ are small in size.


TIRUKKARUKĀVŪR

This sthala is about six and a half kilometres south of Pāpanācam railway station and on the Kumbakōṇam - Tanjore road (via Milaṭṭur). Tirukkarukāvūr is known as Tirukkaṭavūr today. Some other names of this sthala are Mullaivaṇām, Mādhavivaṇām and Garbhapuri.

Svāmi: Mullaivaṇecurār, Mullaivaṇanātar, Karppapurīsvarar, Mādhavivaṇēsvarā.

Ampāḷ: Karumpu ānayāḷ ammai, Karupparaṭcakai, Karpparaṭcāmpikai, Karukkāṭtanāyakī (Skt. Garbharaṅkṣāmbikā).

Tīrttam: Brahma tīrttam, Kṣīrakunḍa

Vṛksam: Mullai (Arabian Jasmine, Jasminum sambac)

Talapurāṇam:

Niṭṭuvar’s wife Vēṭikai, had a miscarriage due to the curse of Üṛtuva Mahārṣi when the Ampāḷ is said to have saved the foetus. Thus, this sthala is said to have acquired the name Karukāvūr, one of the meanings of Karu being embryo (Karukāvūr - Karu + kā + ār).

Special features:

1. There is a belief, even today, that those who have suffered repeated miscarriages and the childless attain motherhood if they visit and worship in this temple. Also, those who offer worship do not have miscarriages.

2. This sthala, known as Mullaivaṇām, one of the five āranyās (Paṅcāranyas) in the southern bank of the Kāvēri, the rest being Pāṭirivaṇām - Avaliṇallūr, Vannivaṇām - Arataipperrumapāḷi, Pulaivaṇām - Irumpūḷai, Vilvaṇām - Koḷlampūṭūr. There is also a tradition of worshipping all these five sthalas at dawn, morning, noon, evening and night respectively on the same day.

4. The temple has five-tiered gopuram.

5. Vināyaka, twin Nandis, the sixty-three Nāyanmārs, Cantānacāriyārs, Murukan and Gajalakṣmi are found in the inner circumambulatory passage.

6. There is a chariot-shaped Sabhāmaṇḍapa, inside which the linga worshipped by sage Nittuva is enshrined.

7. The Navagrahās and Naṭarāja Sabha are seen in the temple.

8. The main deity, linga, is Śvambhū and the impression of the Mullai climber entwined on the linga is evident.

9. This sthala is referred to as "Nittavinōta vājanaṇṭu avūrk kūrattattu tirukkarukāvūr" in an inscription dated to the period of Rājarāja Cōḷa I.


TIRUKKARUPPARIYALŪR

Tirukkaruppariyalūr is about eight kilometres from Vaitṭicvaran köyil railway station and is situated on the Vaitṭicvaran köyil-Tiruppāṉantāḷ road. It is also referred to as Mēlaikkāli because it is west of Cirkāli and Talaṅāyiru Āṭityapuri because Śūrya offered worship here. The temple is known as Kokuṭikkōyil ‘Kokuṭi’ is a variety of mullai flower and the temple is said to be built in the shape of this flower. Other names of this sthala are Yūṭikāvaṇam and Kanmanācapuram.

Svāmi: Kurram poruttanātar (Skt. Aparādha kṣamēśvara)

Ampāḷ: Kōlvalai nāyaki (Vicitra Bāḷāmbikā)

Tirittam: Indra tirittam, Ĉūrya tirittam

Vrksam: Kokuṭi mullai (Jasminum auriculatum)

Tala purāṇam:

When Indra went to Kailāsa once, Śiva appeared before him in the form of a goblin. Indra attacked Śiva, with his weapon, Vajrāyudha, without recognising Him, which angered Śiva. By then, Indra realised his mistake and requested to be
pardoned. Śiva willingly pardoned Indra and came to be known, since, "Kurram porutta nātār (Lord who forgave mistakes) Vasishtha, Aṇjaneya and Indra, offered worship here.

*Special features:*

1. This temple has a three-tiered gopuram facing east.

2. There is a minor shrine for Caṭṭaināṭar in the circumambulatory passage (as in Cīrkāli) at a higher level, reached through wooden steps.

3. The Tōniyappar shrine has to be reached through steps. Tōniyappar holds the deer and the battleaxe in his arms. He is known as Garbhāṅgēśvarar and his consort is Garbhāṅgā paramēśvari in this sthāla.

4. The sthāla vr̥kṣam, ‘kokuṭi mullai’ climber, is opposite to the Liṅgodbhavamūrti niche sculpture.

5. The minor shrines of Siddhi Vināyaka, Subrahmanya and Nāṭarāja exist in this temple.

6. Umapā mahēśvara sculpture can be seen in this temple.

7. There is a sculpture of a stork offering worship in a manṭapā. No explanation is forth coming for this sculpture.

8. Navaratri is celebrated as a grand festival in this temple.

9. There is a reference, in an inscription belonging to the period of Kulōttunga III, to the name of this sthāla as, “Tāṇināyakac caturvētiṣṭaṅkalam”.

*Sung by:* Campantar: II:31; Cuntarar: VII:30.

**TIRUKARUVILIK KOTTITTAI**

Karuvilik kottittai is about nineteen kilometres from Kumbakonam. The temple is known as Kottittai. This sthāla lies on the Pūntōttam - Nācciyārkōiḷ road (via Kūntalūr). It is about two and a half kilometres from Tirunallam and about four kilometres from Tiruvanṇiyūr. It is known as Karuveli at present.

*Svāmi*: Carkuṇa nāṭecurar (Skt. Sargaṇa Natesvara)

*Ampāl*: Carvānka cuntari (Skt. Sarvāṅgasundari) Carvānka nāyaki (Skt. Sarvāṅganāyaki)
TIRUKKARUVUR ANILAI

The sthala, Tirukkaruvur Anilai, is now popularly known as Karur and is a big town on the Trichy - Erode bus and rail routes. It is well connected by bus to all the big towns of Tamilnadu.

Svāmi : Pacupatirccuvarar (Skt. Paśupatiśvara)
Ampāḷ : Kirupānayaki, (Skt. Kṛpānayaki) Cauntarya nāyaki
Tīrītam : Brahma tīrītam, Amarāvati river.

Tala puraṇam :

The temple is called Tirukkaruvur anilai because the Divine Cow (Tam. ā), Kāmadhēnu, worshipped Śiva here. Kāmadhēnu obtained a boon from Śiva to carry out creation and the place came to be known as Karuvur from ‘Karu’ meaning foetus.

Special features :

1. The Mūlavar linga leans slightly to a side. It is said that the linga bent to a side for the sake of a devotee called Karuvur Tēvar.
2. Pukalcoḻa nāyaṉār and Eripatta nāyaṉār lived in this sthala.

3. The Dhvajastambha carries depictions of the sthala purāṇa and also that of Pukalcoḻa nāyaṉār.

4. The Samādhi of Karuvūrītēvar is in this sthala.

5. There are two shrines to Ampāl. The shrine of Alaṅkāra nāyakī is the original one.

There are two stories about the shrine of Saundara nāyakī. According to one account, a young girl, at a place called Anṭavar Kōyilur near Karūr, fell in love with the Lord and married him. This shrine is believed to be dedicated to her. Another account says that, when there was a foreign invasion, the older Ampāl idol was buried to protect it. Later, after the threat from the foreign invasion had been warded off, this idol could not be found and a new one was consecrated. But the old idol was also unearthed a little later and reconsecrated.

6. The story of Eripattanāyaṉār and Pukal Cōḻa nāyaṉār is reenacted every year during the Navarātri festival.

7. In the month of Māci (mid Feb. - mid March), sun rays fall directly on the linga for five days.


TIRU KKALAYANALLUR

Tirukkalayanallur is situated about five kilometres South east of Kumbakōṇam on the way to Valaṅkaimāṇ. It is five kilometres from Kumbakōṇam towards Mannārkuṭi. This sthala is known as Cakkōṭṭai at present and the temple as “Kōṭṭai civankoil”

Svāmi : Amirtakalacērcurar (Skt. Amṛtakalacērsvara), Amirtakala cērcurar (Skt. Amṛtakalacērsathā).

Ampāl : Amirtavalli (Skt. Amṛtavalli)

Tīrtham : Caturveda tīrtha

Vṛkṣam : Vanni (Prosopis spicigera)
Tala purāṇam:

The essence of creation, gathered in a pot during the deluge, is said to have reached this sthala. As ‘Kalayam’ means pot, the name “Kalayanallūr” is said to have been in use since then.

Campantar has mentioned that this region was inhabited by the “Cākkiyar” (Buddhists). Hence, it came to be known as Cākkiyar kōṭṭai and later Cākkōṭṭai.

Special features:

1. This temple has a moat inside its boundary walls as well as a moat outside the walls. It has a three-tiered gopuram.

2. The Saptamātrkā panel on a single stone slab and that of the Tapasviyamman are of special interest in this temple.

3. The niche sculpture of Daksināmūrti on the exterior wall of the sanctum is unique, as he is seen with four hands, the upper right holding a string of Rudrākṣa beads, the upper left agni, the lower right and left cinmudrā and palm leaves, respectively. The hair locks are arranged in the form of the sun’s rays.

Sung by: Cuntarar: VII:16.

Note: The temple priest lives at Civapuram close by.

TIRU KALIKKĀMUR

Kalikkāmūr lies in the Cirkāḷi -Koṇaiyāmāṭṭinam route and is also known as Annappanpēṭṭai. It is about five kilometres from Tentirumullaivāyi.

Svāmi: Cuntarēcurar (Skt. Sundaresvara)

Ampāḷ: Alakammai, Alakuvanamulaiyammai, Cuntarāmpāḷ (Skt. Sundarāmbā)

Tīrṭam: Ampuli tīrṭam, Cantira tīrṭam.

Special features:

It is said that the sage Parāśara offered worship here. The minor shrines of this temple are of Vināyaka, Subrahmanya,
Vilvanāṭar, Akilāndēśvarī and Mahālakṣmi. The sculptures of Bhairava, Śaṅkīvara, Kailāsanātha, Parāśara and Bhadrakāl are found in this temple.

*Festivities:*

On the day of the star Makam in the month of Māci (mid. Jan to mid. Feb.) the Svāmi proceeds to Tirumullaiavāyil, where the tīrṭa utcavam is performed.


**TIRUKKALIPPĀLAI**

This sthala Tirukkalippalai is half a kilometre from Tirunelvēyil. This sthala is also known as Intirakilapuram.

*Svāmi* : Pālvaṇṇa nātēcurar

*Ampāḷ* : Vētaṇāyaki (Skt. Vedanāyaki)

*Tīrṭam* : Kollīṭam

*Veḻsam* : Vīlam (Bael, Aegle marmelos)

**Special features:**

1. This temple is known as Pālaiyappar temple as the water in the temple well is white and resembles milk.

2. It is said that Rṣi Vanmika offered worship here.

3. The temple was earlier situated elsewhere and is said to have been shifted to its present place, when it was inundated by floods in the river Kollīṭam.

4. The temple has a three-tiered gopuram. The minor shines of this temple are of Vināyaka, Śūrya, Kirātamūrti, Mahāviṣṇu, Subrahmanya, Mahāklakṣmi, Navagrahas, Kālabhairava and Candra.

5. The Atikāra Nantis, with their consorts, flank the main entrance. The Dvārapālakas are beautifully sculpted with different mudrās. Śiva and Pārvati are sculpted on the wall behind the main deity (linga).
Festivities: Navarātiri, Śivarātiri and Vināyaka caturthi.


TIRUKKALUKKUNRAM

Tirukkalukkunram is on the way to Māmallapuram (Mahabalipuram) from Chennai.

Svāmi: Vētakirīcar (Skt. Vēdagirīśvara) Uruttirakōṭīcār (Skt. Rudrakoṭīsa) Tirumalaiyāḷuṭaiyār, Nantikirīcar (Skt. Nandigiriśa)

Ampāḷ: Tirumalai cokkanāyaki, Tirumalaic cokki, Peṇṇinallāḷ, Aniyātavalkiyavammai.

Tīrttam: River Pāḷāru and Caṇku tīrttam

Vṛkṣaṇ: Vāḷai (Banana, Musa paradisiaca)

Talapurāṇam:

It is said that two eagles (Kaḷuku) worshipped Śiva here and, hence, the place is known as Kaḷukkuṇram. Even today, it is said, every afternoon two eagles come to the temple and eat the food offered by the temple priest. As the Vēdas themselves are in the form of mountain it is called Vēdagiri, Maṟaikkāṭu, Vētapporrai and Ṣrutimalai.

Special Features:

1. The temple is situated on the mountain. There is another temple at the foothills. This temple is referred to as Taḷakkōyil which derives from Taḷvaraikkōyil (Cave temple). The Lord here is Paktavaṭcālar (Skt. Bhaktavatsala) consecrated by the Cōla king Suraguru.

2. Tirukkalukkunram is also known as Indrapuri since Śiva redeemed Indra from his curse. It is said that one crore Rudras offered worship here and, therefore, the sthala is also known Rudrakōṭi.

3. Certain rituals are conducted by Vaiṣṇavites in this temple. It is believed, a Vaiṣṇavite attained mukti here and the rituals are a result of this.
4. There are many sannidhis for Gaṇapati with several names such as Canniti Vināyaka, Caṇmuka Vināyaka near the Caṅka tīrīṭam, Terasṭippillaiyar near the car and Cokkappillaiyar near the saiva math of Tirvāṉṭuturai.

5. Apart from river Kāvēri, there are twelve other tīrthas: Intira tīrīṭam (Indra tīrtha), Campufīrīṭam, (Ṣambhu tīrtha), Uruttirakoṭi tīrīṭam (Rudra kōṭi tīrtha) Vaciṭṭa tīrīṭam (Vasiṣṭha tīrtha), Meyṉāṇa tīrīṭam, Akatiya tīrīṭam (Agastya tīrtha), Mārkkaṇṭēya tīrīṭam, Nandi tīrīṭam, Varuṇa tīrīṭam, Akalika tīrīṭam, Campāṭi tīrīṭam. There is another important tīrīṭam, known as the Caṅka tīrīṭam (Saṅka tīrtha). It is believed that, once in every twelve years, a conch appears in this pond to signify the event of Śiva making a conch appear for sage Mārkanaḍeya.

6. There is a temple known as Rudranakoṭi near this tīrtha. It is built by one crore Rudras who were blessed by Tirumalaiyāḻutaṭaiyar.

7. It is believed that the Lord of Tirukkalukkunram cures the disease of devotees who stay in the temple for a few days and worship Him.

8. It is said that once Cuntarar prayed to Śiva to get gold from him. When he came to the temple, Śiva went to the Western entrance to hide Himself while Cuntarar went through the Southern entrance to discover Him. After sometime, He revealed Himself and gave the gold to Cuntarar. Śiva is, therefore, referred to as 'Ponnittanāṭar'. (the lord who gave gold). Even now, during a utsava, this episode is performed as a ritual by the priests. The idol of Śiva is taken to the west gate and the idol of Cuntarar is carried on an elephant through the south and, then, the gold is offered.

9. According to the sthala purāṇa, a Cōla king Curakuru built this temple. Śiva redeemed him from the sin of Gohatti.

10. Campantar considered the entire mountain as the form of Śiva. So he rendered a patikam standing at the foot of the hills. This place is, at present, known as Mūvarpēṭṭai. Māṇikka vācakar has also rendered a patikam on this sthala.

12. There is a legend about a woman named Nāccimuttu who worshipped here. She used to worship Śiva everyday. One day, there were heavy rains and strong winds. She was worried that she could not go to the temple and, wishing to see Śiva at her home, she sang a verse on him. Śiva manifested Himself before her and she was given salvation.

13. **Festivals:**

According to the text Tirukkalukkunra ulā, in the month of Āṭi (mid. July - mid. May) on the star of Uṭṭirāṭam the car festival is celebrated. At present, it is celebrated in the month of Cittirai (mid. April - mid. May). In the month of Vaikāci (mid. May - mid. June) Āṭi and Paṅkūni (mid. Feb. - mid. March) the wedding rituals of Śiva and Pārvatī are conducted. Special Abhiṣeṣka is performed with 1008 conches during the month of Kārttikai (mid. Nov. - mid. Dec.).

14. Works on this sthala:

1. There is a patikam on this sthala in Tiruvāca-kam written by Māṇikkavāca-kar.
2. Verses written by Paṭṭinattār
3. Tiruppu-kāl written by Aruṇakirinātār
4. Tirukkalukkunrappurāṇam - Virarākava mutaliyaṁ
5. Tirukkalukkunra mālai
6. Kalukācala catakam
7. Tirukkalukkunra Kōvai - Comacuntaram pillai
8. Tirukkalukkunra-accilēṭai venpā - Kāṅcipuram Capāpati mutaliyaṁ
9. Vēṭakirica-patikam: Tiruppōṟūr Citamparam Cuvāmikal
10. Tirukkalukkunraṭtu antāti
11. Malaimaruntup patikam
15. There is a sthala purāṇa in Sanskrit.

According to an inscription in the temple, this place was earlier known as Ulakaḷanta Cōlapuram. There was a maṭh known as Naminanti aṭikāl maṭh. Śiva is referred to as Tirumalai āḻuṭaiya nāyaṉār in another inscription.

16. There is a beautiful sculpture of Aṣṭabhuja Durgā in Manḍapa.

17. There is a pendent of Śricakra adorning Ampāḷ. Abhiṣekā is performed to Ampāḷ only on three days in the year Āṭippūram, Paṅkūṇi Uttiram and the Navami of Navarāṭri.

18. There is a cānniti of Pratyakṣavedagirīśvara near the Ampāḷ cānniti.


**TIRUKKALIL**

The temple is situated on the Madras Periyapālayam bus route. There is no direct bus to Kaḷḷil, one has to get down at Kaniputtūr or Kanippēr and cross a distance of about three kilometres from there. This sthala can also be reached by the Tiruvallur-Red hills road.

_Svāmi_: Civānantēcurar (Skt. Śivānandeśvara)

_Ampāḷ_: Ānantavalliyyammai (Skt. Ānandavallī)

_Tirittan_: Nandi Tirttam

_Tala purāṇam_: Not found

_Special Features:_

1. Sage Bhrghu is said to have worshipped here.

_Sung by:_ Campantar I: 119

**TIRUKKALAR**

Tirukkalar is about eight kilometres from the railway station of Tiruttaraippūṭi. Tirukkalar is also known as Pāricatavaṇam. It is situated on the Tiruttaraippūṭi Mānnārkuṭi road and is twenty one kilometres from Mānnārkuṭi. Other names of this sthala are Tāruvaṇam and Karpakavaṇam.
Svāmi : Kalar mulainātēcurar, Āṭaṁtārkkuarul ceyyānīra nātar, Pāricātavaṅgēvarar (Skt. Pārijātavanesvara).

Ampāl : Alakēcuvari ammai, Amutavalli and Ilāṅkompanālammai.

Tirrtam : Durvāca tīrttam (Skt. Durvāsa tīrtha)

Vṛksam : Pavaḷa malli (Pārijātam, Nyctanthes arbor-tristis)

Tala purāṇam:

Sage Durvāsa witnessed the dance of Śiva, as Nāṭarāja, here in this sthala. The idol of sage Durvāsa is found opposite to that of Nāṭarāja here. The Svāmi was worshipped by the sages Parāśara, Gālava, Kālabhairava and Durvāsa.

Special features:

1. This East-facing temple has a five-tiered gopuram.

2. A minor shrine for Vināyaka is found in the South west corner of this temple.

3. Idols of Navagrahas, Candra, Brahmā, Viśvakarma, Appar, Campantar, Cuntarar, Māṇikkavācakar, Mōkaśadvārēsvara, Somaskanda, Valampuri Vināyaka, Subrahmanya with Vallī Teyvayānai (Skt. Dēvasena) and Gajalakṣmī are found.

4. Nāṭarāja (known as Brahmatāṇḍavamūrti here) is of special importance in this temple. Viṭaṅkār liṅgā is preserved in a box placed next to Nāṭarāja.

5. There are minor shrines for Viṣṇu, Sūrya and Aṣṭabhuja Durgā in this temple.

6. Some other tīrttams in this sthala are, Piramā tīrttam (Cintāmaṇi tīrttam) found in the South street; Rudra tīrttam, found in the West street and Nāna tīrttam, found in the North street of the temple.

7. The name of the Svāmi is mentioned as “Kalar mulaitta nāyaṇār” and “Āṭaṁtārkkku araḷ cēyta nāyaṇār”, in inscriptions.

Sung by: Campantar: II:51.
TIRUKKARKUTI

Tirukkarkuti is about thirty two kilometres south west of Trichi. The temple, known as Uyyakkonṭėcuvaṟam, is built on a hill. As the Svāmi resides in a stone structure on a hillock, the sthala came to be known as “Karkuṭi”. It is known as Uyyakkonṭāañ malai at present.

Śvāmi : Uccināṭar, Mutṭīcar, Karpakanāṭar Uccināṭasvāmi, Uyyak koṇṭa nāyaṇār, Ujjivanēsvara and Viḷumīyar

Ampāl : Aṉcaṉāṭci (Skt. Aṉjanākṣi) Maṉiḷiyammai (Skt. Bālāmbikā)

Tīrttam : 1. Poṇnoḷi őtai. 2. Kuṭamuruṭṭi (not the river which flows in Tanjore district but one of the canals of Kāvēri) 3. Jñānāvāvī (Mutṭi tīrttam). 4. Eṅkōṇa tīrttam, 5. Nāṅkōṇa tīrttam (the first two tīrttams are outside the temple and the rest inside the temple)

Vṛksam : Viḷvam (bael, Aegle marmelos)

Tala purāṇam:

This is the sthala where Śiva is said to have given assurance to protect Mārkaṇḍeya. A sculpture depicting this episode is found above the entrance of the temple.

Karan offered worship here to the liṅga, known as “Iḷar kāṭṭār” which is at present in the outer circumambulatory passage. Nārada, sage Upamaṇḍu, Mārkaṇḍeya and Aruṇakirināṭar also worshipped here.

Special features:

1. This east-facing temple, which is on a hillock, has five circumambulatory passages.

2. The minor shrines of this temple are of Vināyaka, Śaṇmukha, Subrahmanya with Vaḷḷi and Teyvayaṇai, Gajalakṣmi, Jyēṣṭhādevi, Bhairava, Sūrya, Sāntisvara, Navagrahas and Naṭarāja.

3. There are utsavamūrtis of Bhikṣāṭana, Candraśekhara, Subrahmanya with Vaḷḷi and Dēvasena and Somāskanda.
4. The main deity is a Svayambhu linga and the Sanctum faces West.

5. The foot imprint of Śiva, who is said to have left the Sanctum to protect Mārkaṇḍeśa from Yama, is found before the flagstaff of the temple.

6. There are two Ampāḷ shrines in this temple. Añcanāṭci Ampāḷ shrine faces west. As one of the petals of the flower held by this goddess is broken, a new idol of Ampāḷ has been consecrated, which is the Bālambika shrine facing East.

7. This temple was built by Nandivarman Pallava. The area where it is situated was known once as "Nandivarma Maṅkalam".

8. The 'Kuṭamurūṭṭi' tīrṭam of this temple is also known as Carppanati and Uyyakkonṭān nati. It is referred to as Vairamēkavāykkāl in inscriptions.

9. (a) This sthala is referred to as "Pāṇṭīya kulācaṇi vaḷaṇāṭṭu rājaśraya caturvēti maṅkalattu karkuṭī" in an inscription belonging to the period of Rājarāja.

   (b) "Rajamakentira vaḷaṇāṭṭu uraiyūrk kūrattup piramātēyamaṇa...........caturvēti maṅkalattuk karkuṭī" in the Kulottuṅgaṇ period inscription.

   (c) as "Kēralāntaka vaḷaṇāṭṭu uraiyūrk kūrattuk karkuṭī" in the inscription ascribed to the period of Rajendra; and

   (d) as "Rajakampīra vaḷaṇāṭṭup piramātēyamaṇa uyyakkonṭān tirumalai" in the inscription of Mallikārjuna mahārāja.

10. Another inscription refers to this sthala as “Nandivarma maṅkalam” also and the name of the Svāmi is “uyyakkonṭa nāṭar”

**Sung by**: Campantar: 1:43; Appar: VI:60; Cuntarar: VII:27.

**TIRUKANRĀPPŪR**

Kanrāppūr can be reached by the Tiruvārūr-Tirutturaiippūṇti road. The sthala is known as Koḻil Kaṭṭāppūr at present.
Svāmi : Naṭutariyappar, Naṭutarinātar, Vatsanātar, (Skt. Stambhapuriśvara)

Ampal : Mātumai Nāyaki, Śrīvalli Nāyaki,

Tiruttam : Nāna tiruttam, Civakaṅkai (Skt. Śivagaṅgā)

Vṛksam : Kalpanai

Talapūrāṇam :

A Śaivite girl, who married a Vaiṣṇavite, worshipped a linga without the knowledge of her family. Her husband threw the linga into a well when he came to know of this and the miserable girl considered the wedge (used to tie the calves in the barn (Tam. āppu)) symbolically as a linga and continued her worship. When the husband came to know of this habit of hers, he proceeded to cut the wedge down with an axe. Śiva appeared before him and blessed the couple. The sthāla came to be known as Kanrāppūr since. The mark of the axe is found on the linga.

Iṭumpan worshipped Śiva here.

Special features :

1. This East-facing temple has a three-tiered gopuram.

2. The inner circumambulatory passage contains four idols of Vināyaka, idols of Piṭāriyamman, Subrahmanya, Candra, Sūrya, Navagrahas, Śaṇiśvāra and two idols of Campantar and two idols of Appar.

3. All the lands in this sthāla have been registered in the name of Naṭutarinātar, the Svāmi.

4. A festival is celebrated in the month of Vaikāci (mid. May - mid. June) on the day of the star Visākha.


KILAITTIRUKKĀṬṬUPPALI

This sthāla is about fifteen kilometers from Cirkāli. It is also known as Āraṇiyēcurar Köyil. This temple is situated at a distance of about a kilometre and a half on the Tīruveṅkātu-Ilayamutu kulapuram road.
Svâmi: Ārânya cun-tarēcvarar (faces west) (Skt. Aranyēsvara, Ārânya Sundaresvarā).

Ampāl: Akilān-tanāyaki

Tîrttam: Amu-tap po-ykai, Amiratīrttam. (Skt. Amṛta tīrtha)

Tala purāṇam:

It is said that, Indra after killing the demon Vr̥trasura, worshipped here to be absolved of the sin.

Special Features:

1. A crab is said to have offered worship to the Vināyaka at this temple.

2. The minor shrines of this temple are of Subrahmanya, Dakṣiṇāmūrti, Bhairava, Sūrya and Candra.

3. There is a sculpture depicting a king offering worship to the linga on the outer wall of the Sanctum.

4. The inscriptions containing the patikams rendered here by Campantar are found in the maṇṭapa of this temple.

5. The roar of the sea can be heard from the western wall of the Dakṣiṇāmūrti shrine.

Sung by: Campantar: 1: 5.

(MELAI) TIRUKKĀTTUPPALĪ

Tirukkāttuppalī is about eight kilometres from Pūtalur railway station. It lies on the Tiruvaiyārū - Kallanai road.

Svâmi: Tiyāṭainātar, Tiyāṭinātar, Tiyāṭiyappar, (Skt. Agniśvara)

Ampāl: Vārkonṭa mulaiyammai, Vārmannu mulai manṭkai, Caunṭaranāyaki, Ālakammai, (Skt. Saundara Nāyaki)

Tîrttam: Kāverī, Sūrya tīrtha, Kuṭamuruṭṭi river. Agni tīrtha (This tīrtha is in the form of a well)

Vṛksam: Vanni (Prosopis spicigera) Vilvam (Bael, Aegle marmelos).
Tala purāṇam:

Agni offered worship to Śiva here. Hence, this temple is known by the name Agniśvaram.

Viṣṇu, Brahmā, Sūrya, Gaṇeśa, Sage Bhāgiratha and the queen of Uraiyūr offered worship in this sthala. Sage Bhāgiratha is said to have brought the river Kuṭamuruṭṭi to flow near this sthala through his tapa. An episode connected with the worship of the queen of Uraiyūr in this sthala is as follows. The king of Uraiyūr was in the habit of giving the flowers gathered from the temple garden to both his queens. While the older used to worship Śiva with those flowers, the younger wife took to adorning her tresses with those flowers. Hence, it is believed, that Uraiyūr, where the young queen resided, got buried under sand while Tirukāṭuppetṭi, where the older queen resided, flourished.

Special features:

1. The temple has a five-tiered main gopuram and a three-tiered inner gopuram.

2. The minor shrines of this temple are of Vināyaka, Naṭarāja, Navagrahas, Liṅgodbhava, Śaṅmukha with. Vālī and Dēvasenā, KāŚī Visvanātha and Visālakṣī and Durgā. All the grahas face Sūrya in the Navagraha shrine.

3. The idols of Bhairava, Appar, Campantar, Cuntarar and Māṇikkavaṅkakar are found in the circumambulatory passage.

4. The Ampāl shrine faces South. The entrance to this shrine is flanked by Dwārapālakas.

5. The main deity, Śiṅga, is found below ground level and can be reached by climbing down four steps.

6. Festivals are held in the month of Māci (mid Feb. - mid March) on the day of the star Makarn and in the month of Paṅkuni (mid March - mid April).

Sung by: Campantar: III:29; Appar: V; 84
KAṆIRAṆ PUṆṆAṆIṆAṆ TAM}

Kāviriṇḍuṇaḥatī Appanāticaram is about sixteen kilometres South east of Cīrkaḷī. The ancient name of Kāviriṇḍuṇaḥatī was Campāṭī. It is also known as Kākantī and Pukār. Today, it is known as Pūmpukār.

Svānī : Pallavanēcvarar (Skt. Pallavesvara)

Ampāl : Cauntara nāyaki (Skt. Saundara Nāyakī)

Tirīṭam : Kāvēri, Jahnāvi tīrtha

Vṛkṣam : Mallikāi (Jasmine, Jasminum anestomosans) Punnai (Mast wood, Calophyllum inophyllum)

Special Features :

1. Pallavanicaram is considered sacred, since it is the place where the river Kāvēri flows into the sea.

2. Kāviriṇḍuṇaḥatī was the capital of the Cōla kingdom.

3. The ruins of a Buddhist stūpa and a seven-celled Vihāra, said to have been constructed by Indra, exist here.

4. The temple was renovated by a Pallava king and, hence, got the name Pallavanicaram. This is the birthplace of iyarpakai nāyanār and saint Paṭṭinattār.

5. The temple has a five-tiered gopūrum. The minor shrines are for Sūrya, Candra, Liṅga, Paṭṭinattār, Vināyaka, Subrahmanya, Gajalakṣmi, Śanisvara and Bhairava. There is an inscription containing the patikāms rendered about this sthala in maṇṭapā.

Sung by : Campantar I : 65; III : 112.

KAṆI(CĪṆAṆ)

Cīrkaḷī is also known as Cīrkaḷī. This sthala is next to Cidambaram. It can be reached by both rail and road routes. There are eleven other names for this sthala. They are Piramaṇuṇam, Venupuram, Pukālī, Venkuru, Tōṇipuram, Pūntaraṇī, Cirapuram, Puravam, Campai, Koccaivayam (Koccai) and Kaḷumalam.
Svāmi: Pirampurēcar, Tōṇiyanappar, Caṭṭainātar.

Ampāṭ: Tirunilaināyaki, Periyanāyaki

Tīrūtam: Piramatinārtham (skt. Brahmaśīrtha) and twenty one other tīrītams.

Vṛkṣam: Pāricātām (night - flowering Jasmine, Nyctanthes arbor-tristis)

Talapurāṇam:

Śiva, along with Umā, is said to have sailed to this sthala during the deluge, as this sthala did not submerge in the flood waters. He is said to have worn the sixty four arts as his attire and sailed in the vessel (Tōṇi) of Praṇava. The sthala, then, came to be known as Tōṇipuram.

As Kāli worshipped here to be redeemed from the sin of having engaged in an argument with Tillaipperumāṇ (Siva), this sthala came to be known as Śrī Kāli and later Cīrakāli.

As Brahmā worshipped here, the sthala came to be known as Piramapuranam; it acquired the name Vēṇipuram, as Śiva is believed to have appeared as a reed of bamboo; the Devas took refuge in this sthala out of fear for the demon, Ćūran and, thus, the sthala got the name Pukali; the planet Jupiter (Guru) acquired his exalted position here, as a result of which this sthala came to be known as Veṇkur; the sthala is called Pūntarāy as the Svāmi pursued the demon Iraṇayakkan, who split the earth wide, and killed him; the planet Rāhu worshipped here and it came to be known as Cirapuram; the sthala is alluded to as Puravam because king Śibhi attained liberation on account of having given refuge to Agni in the form of a dove; Kṛṣṇa, who worshipped here to be saved from the curse of his clan destroyed by the Campai grass, was responsible for the sthala’s name of Campai; as sage Parāśara worshipped in this sthala to be rid of his sin for having united with Matsyagandhi, the sthala came to be known as Koccaivayam and also as Kālumalam, having been worshipped by sage Lomaśa, who wanted to be relieved of all earthly attachments.

Brahmā, Viṣṇu, Murukan, Kāli, Guru, Indra, Śūrya, Candra, Agni, Ādiśeṣa, Rāhu, Kētu, and sage Vyāsa worshipped the Svāmi in this sthala.
It is in this sthala that Campantar was blessed by the Svāmī and Ampāḷ with divine milk to assuage his hunger, near the Brahma tīrtha.

Special features:

1. The temple has four gopurams on all the four directions; the eastern gopuram being the main entrance.

2. Campantar is found as a Utsavamūrti, holding a cup (of milk) in his hand, next to the Sanctum. The events of his life are painted on the exterior walls of the Sanctum.

3. The circumambulatory passage contains the idols of the sixty three nāyaṇmārs and the minor shrine of Sōmāskanda.

4. The shrine of Tōṇiyappar is found at a higher level and can be reached by climbing a few steps.

5. The Caṭṭaiyappar shrine can be reached after climbing further from the Tōṇiyappar shrine through narrow, wooden steps. The practice of ladies removing the flowers adorning their hair and men removing garments from the upper part of their body, before entering this shrine, is observed. Only ghee is used to light the lamp in this shrine. Every friday, at ten in the night, vaṭāi (deep fried in ghee) and pāyacam are offered to this Svāmī.

6. Dēvēndra liṅga, Navagrahas and Pīrampurlicuvara liṅga are found next to the Sthala vrkṣam.

7. Kaṇanāta nāyaṇār lived in this sthala.

8. Festivals are conducted during the months of Tai (mid Jan - mid Feb.) on the New Moon day, in Vaikāci (mid May - mid June) on the day of the star Mūlam and in the month of Aippaci (mid Oct - mid Nov) on the day of the star Catayam. Navarātri and the day of the star Puram on the month of Āṭi (mid July - mid Aug) are the festival days for Tirunilaināyaki Ampāḷ.

9. Inscriptions belonging to the periods of Kulōṭtuṅka II, Kulōṭtuṅka III, Virārajēndra, Rājakēcarī Varman and Krishna Dēva Rāya have been discovered in this temple. The Svāmī is
referred to as “Tirukkalumalam utaiyar” and “Tiruttōṇipuram utaiyar” in them. Campantar is mentioned as “Aluṭaiya pillaiyar” and the sthala is referred to as “Rāja rāja valanaṭṭut Tirukkalumala nāṭṭup piramatēyam tirukkalumalam” in the inscriptions.

**Sung by:** Campantar: I: 1, 4, 9, 19, 24, 30, 34, 47, 60, 63, 66, 74, 75, 79, 81, 90, 97, 102, 104, 109, 117, 126, 127, 128, 129; II: 1, 11, 17, 25, 29, 40, 49, 54, 59, 70, 73, 74, 75, 81, 83, 89, 96, 97, 102, 113, 122; III: 2, 3, 5, 7, 13, 24, 37, 43, 56, 67, 75, 81, 84, 89, 94, 100, 110, 113, 117, 118; Appar: IV: 82, 83; V: 45; Cuntarar: VII:58.

**TIRUKKĀLATTI**

Tirukālatti is about twenty four kilometres from Rēṇikunṭa railway station. This sthala is in the state of Andhrapradesh and there are frequent bus services from both Tiruppati and Rēṇiguṇṭa. There are also bus services from Chennai.

**Svāmi** : Tenkailaināṭar, Tirukkalattināṭar, Aṅkuṭumittēvar, Aintukoluntu, Kuṭumittēvar, Arāvamutu, Kaṇanāṭar, Kallālaṭiyar, Kallālaṭiyir Karumpu, Maruntu, Malaimēlmaruntu, Kāpālikālatti, Kālattikkarpakam, Cotiv.ṭāṅkar, Poṇmukalitturvar.

**Ampāl** : Nānapracūṃāmpikai, Naṇappūṅktōtai, Nānakkoḻuntu, Nānacuntari, Nānappēroli, Cirputpākēci, Vanṭārkuḷali

**Tīrrtam** : Cuvaramukki (Skt. Śvarṇamukhi)

**Vyākṣam** : Akanṭa Vilvam (Aegle marmelos), Kallāl (Ficus dalhousea)

**Tala purāṇam** :

A spider, a snake (Kāḷam) and an elephant (Hasti) are believed to have worshipped the lord here and received salvation. The place derives it name from these animals.

**Special Features** :

1. Kāḷatti is also known as Dakṣiṇa Kailāśa, Śivānandalahari, Vijñāna Kṣetram, Kaṇṇappapuram and Mūmūṭi Cōlapuram.

2. Kaṇṇappapanāyāṇār also offered worship here and attained liberation (see Kaṇṇappapanāyāṇār)
3. This temple is the Vāyusthala of the Pañcabhūta sthalas.

4. The figure of the spider, elephant and snake is sculptured in the Sanctum. The Liṅga is Svayambhu. Ritual Abhiṣeka is performed with water mixed with medicated camphor.

5. The idol of Kaṇṇappa nāyaṇār is found opposite to the Sanctum. Mahāśivarātri is an important festival in the temple.

6. It is said that Rudra, Nakkīrā, Indra, Rāma and Mucukunda offered worship here. Nakkīrā consecrated Śiva liṅga which is known as Nakkīra Liṅgam.

7. There are many tīrttams and hills around this place.

**Tīrttams**: Piramati tīrttam, Sarasvati tīrttam, Intira tīrttam, Vacciratārai, Māyāra tīrttam, Rudra tīrttam, Mārkkaṇṭha tīrttam, Harahara tīrttam, Mahimohini tīrttam, Māṇikarṇikā tīrttam, Bhagavati tīrttam, Bhairava tīrttam, Mākāla tīrttam, Mūkta tīrttam.

8. Temples of other deities in this place are Bhagavati, Indra, Māṇikarṇikēśa, Kālabhairava, Sahasra Liṅga, Mūkēśa, Mahiśāsura Mardhini, Mārkaṇḍēśa and Yakṣesvara.

9. There are several works on the history of this sthala such as Satādhyaśi, Srikālattimāṃmiyam, Dakṣiṇa Kailāsa Mahātmiya, Svarṇamukari Mahātmiya, Tirukkāḷattip purāṇam, Tirukkāḷattināturulā and Tirukkāḷattinātar Iṭṭakāmiya mālai.

10. Since this sthala is ‘Rāhu kētu Kṣētra’, the circumambulation is done from right to left.

11. The Cannitis of Vināyaka and Murukaṇ are inter-changed in their position. There is an idol of Sakti Gaṇapati, Vināyakā with his consort, in the prakāra.

12. There is a Canniti of Bālaṉāṇampāl and of Pañcamukheśvara, with four faces facing the four direction and liṅga facing upwards.

13. There is a canniti of Pātāla vināyaka. Legend says that when sage Agastya came to this sthala, he failed to worship Vināyaka. So, Vinayaka caused the river Poṁmukali to dry up. Agastya
realised his mistake and consecrated an image of Vināyaka at the same level as the river (35 ft. below ground level) and the river then filled up. This caṇṇīti can now be reached by descending twenty steps.

14. The water of Sarasvati tīrṭam is believed to have the power of restoring speech to the dumb.

15. Cuntarar came to this sthala and he sang patikams on Tirupparuppatam and Tirukkēṭāram from here. Appar began his journey to Kailāsa from here and Campantar sang on Kēṭāram, Kōkarṇam, Tirupparuppatam and Intiranilapparuppatam from here.

16. There is no Arthajāma pūjā here. The temple remains open throughout the day.

17. As this is a Vāyu sthala, the lamps in the Garbhagṛha keep constantly flickering.

18. There are two Nandis facing the Mūlavar.

19. There is a Sphaṭika liṅga in the temple, believed to have been consecrated by Adiśaṅkara.

20. There is an ‘Arthanērū’ established by Śaṅkara in the Ampāḷ caṇṇīti.

21. A hillock called ‘Kailāsaṅgiri’ has a temple with a liṅga. There is also a temple for Kaṇṇappar here. Another caṇṇīti, believed to be that of Nakkirar, is also found in this hillock.


**TIRUKKĀRĀYIL**
*(Banasāranyam and Kalakaruvanam)*

Kārāyil is about thirteen kilometres south of Tiruvārūr. It is situated on the Tiruvārūr - Tirutturaiippūṭi road. As this place abounded with ‘Kārakil’ trees, it came to be known as Kārakilvanam and later Kārāyil. Other names of this sthala are Tēvatārūvanam, Kapālapuram, Piramapuram and Kapittavanapuram.

*Svāmi* : Kaṇṇāyira Natēcurar, Kaṇṇāyiramūṭaiyar
Ampāl : Kayilāya Nāyaki
Tīrttam : Intira tīrttam (Skt. Ṇindra tīrtha), Pirāma tīrttam (Skt. Brahma tīrtha), Cēta tīrttam (Skt. Śeṣa tīrtha).
Vṛksam : Palā (Jackfruit, Artocapu integrifolia)

Tala purāṇam:

This is the first of the Sapataviṣṭāṇka sthalas. It is said that sage Patañjali witnessed seven types of Tāṇḍavas (dances) of Śiva here.

Śiva is said to have appeared before Sage Kapāla in this sthala.

Special features:

1. The inner gopuram is three-tiered.

2. The circumambulatory passage houses Cunatar, Tyāgarāja sabhā, Vināyaka, several liṅgas, Mahāviṣṇu, Śaṅmukha, Sarasavti, Bhairava and Gajalakṣmi.

3. The Svāmi is Ātiviṣṭāṇkar in Tyagaraja sabhā. His throne is Viracīṅkacanam. He is said to have danced the Kukkuṭa naṭaṇam. An emerald liṅga is preserved in a silver casket in this shrine.

4. The main deity is a Svayanibhu liṅga.

5. Festival is conducted in the month of Vaikāci (mid May–mid June)

6. The inscription refers to the Svāmi as “Kārāyil makāṭēvar”.

Sung by: Campantar: II : 15

TIRUKKĀNAPPĒR

Tirukkānappēr is better known as Kālaiyār köyil. It is close to the railway station of Nāṭjaracan pēṭṭai on the Madras-Ramesvaram rail route. There are buses from Madurai, Dēvakoṭṭai and Givakaṅkai.

There are three Mulavars here:

1. Svāmi : Kāḻiccuvarar (Skt. Kāliśvara)
   Ampāl : Cuvāṁavallī (Skt. Svarṇavallī)
2. **Svāmi** : Cōmēcar, (Skt. Sōmesa)  
   **Ampāl** : Cauntaranāyaki (Skt. Saundaranāyaki)

3. **Svānti** : Cuntarēcar (Skt. Sundarēsa)  
   **Ampāl** : Mināțci (Skt. Minakṣi)  
   **Tīrttam** : Yānai maṭu (Gajapaṭkarini), Civakaṅkai kāḷi tīrttam Viṣṇu, Sarasvāṭi, Gaurī, Rudra, Lakṣmi and Sudarśana tīrthas.

**Tala purāṇam** :

The elephant, Airāvata, was once cursed by Nandi. Airāvata came here, created a pond (now called Aṇaimaṭu) and worshipped Śiva in order to be redeemed from the curse.

**Special features** :

1. This place is also known as Daksīnakālipuram, Mandāravana, Agastyakṣetra, Devadāruvana, Mahākālapura and Gāndhāra. It is also called Sugandhavāna (sweet-smelling forest). King Varaguṇa Pāṇḍya married the daughter of a Cōla king. This girl was called Sugandhakāsi. But, on seeing her beauty, he sacrificed her to Śiva. The entire area was permeated by the smell of incense from her hair and so was called Sugandhavāna.

2. This sthala is referred to as Kānappēreyil in Čaṅkam literature and was the capital of Ukkirapperuvalūti.

3. Marutupāṇṭiyar built the gopuram opposite to the Somēsa canniti. It is said that the gopuram of Madurai temple can be seen from this gopuram. When the British wanted to capture Marutupāṇṭiyar, who were under cover, they declared that the gopuram would be destroyed if the brothers did not surrender themselves. The two brothers, immediately, gave themselves up to the British soldiers. The Samādhi of the two brothers is found near the temple. When Cuntarar visited the near by sthala of Tiruccuḷiyal, accompanied by Čēramāṇ, Śiva appeared in the form of a bull (Tam. Kāḷai) in his dream and told him that He (Śiva) dwells in Kānappēr. Therefore, this sthala is also called Kāḷaiyār kōyil.

**Sung by**: Campantar : III : 26; Cuntarar : VII : 84.
TIRUKKĀṆĀṬTUMULLŪR

This sthala, TirukkāṆāṭtumullūr, is about twenty nine kilometers to the Southwest of Cidambaram. It can be reached through the Cidambaram-Kāṭṭumākkutti-Ōmāṇpuliyyūr-Mōvūr-Muṭṭam road. This is a kilometre from Muṭṭam and is known as Kāṇāṭṭam puliyūr at present.

Svāmī : Patañcali nāṭecurar, Patañcali nāṭar.

Ampāḷ : Kāṇārkulāli, (Skt. Ambujākṣī), Kōlavāḷaiikkaiyammai, Kōlavāḷaiikkaiyāḷ

Tirttam : Sūrya puṣkariṇī (a pond opposite the temple).

Vṛkṣam : Attī (Ficus glomerata), Vellērukkan (Calotropis gigentea-allirifloa)

Ṭala purāṇam:

Patañjali is said to have offered worship here and received Śiva’s grace.

Special features:

1. This is a brick temple.
2. To the right side of the entrance, in the outer circumambulatory passage, is the Ampāḷ shrine.
3. The minor shrines of this temple for Naṭarāja, Subrahmanya and Gajalakṣmī.
4. There is an idol of the Rśi Patañjali on the left side before the Sanctum.
5. This sthala has been referred to as “Virutarāca payaṅkara valaṅṭṭu kīlkāṇāṭṭumullūrākiya Tiruc cirrampalac caturvēti maṅkalam “, in an inscription of the Cōḷa king Vikrama’s period.

Sung by : Cuntarar: VII : 40.

TIRUWKĀṆŪR

TirukkāṆūr is off the Māyavaram - Kumbakonam bus route. There is a village called Viṣṇampīṭṭai on a road that diverges from the main road. The temple is a few kilometres from this settlement. Vehicles cannot ply on this
An alternative is to reach the sthala of Tirukkāṭuppallī and cycle down from there.

Svāmi : Cemmēninātar, Karumpēcuvarar
Ampāl : Civalōka nāyaki (Skt. Śivalokanāyaki)
Tirittam : Kolliṭam, Vēda tirittam (Skt. Veda tīrtha)
Tala purāṇam :

Pārvatī is believed to have performed tapa here and Śiva appeared to her in his Agni aspect.

Special Features :

1. In 1924, the temple got buried in the earth when there were floods. Some time later, a single sugarcane grew on it and, when excavation was undertaken at this spot, this temple was found. Therefore, Śiva is called Karumpēcuvarar from ‘Karumpu’ meaning sugarcane.

2. Now this place is called Maṇalmētu because there is only a sand dune and no settlement here. The priest has to be brought from Viṣṇampēṭṭai.

3. The Vimāna is globular in shape.

4. The Ampāl idol is made of Sālagrāma.

Sung by : Campantar I: 73; Appar V: 76.

TIRUKKILITIYANNAVAR

This sthala has been identified as the two hundred and seventy sixth Tirumuralittalām.


Publishers: The Institute of Indology, Pondicherry.

The publishers have acknowledged the journal “cittāntam” 1932 as the source.
The pan of this patikam, which has eleven verses, is Kaucikam. The editors of this book and journal are T.V Gopala Aiyyar and Francois Gros.

There is no mention of the location of Kiliyannavur in this book.

A place by name Kiliyandur exists near Tinthivanam, but it has not been identified as this sthala till now.

**Sung by:** Campantar

## TIRUKILVELUR

Kilvelur is situated on the Tiruvur - Nagappaṭṭinam road before Cikkal. Another name of this sthala is Patarikāranyam (Ilantai marakkātu, Skt. Badarikāranya) It is known as Kivalur at present. The temple is known as Peruntirukkoyil.

**Svāmi:** Kēṭiliyappar, Akṣaya liṅgēcurar (Skt. Akṣaya liṅgēsvara).

**Ampal:** Vāṇamulaināyaki, Cuntarakucāmpikai (Skt. Sundara kucāmbā).

**Tirittam:** Carvanaṇappoykai.

**Vṛkṣam:** Ilantai (Zizyphus jujuba).

**Talapuranam:**

Murukan worshipped the Lord here. The Amman, known as Añcuvaṭṭa ammai or Añcuvaṭṭattamman, is said to have stood guard and protected Murukan during His worship.

Śiva appeared before Agastya as Naṭarāja in this sthala. Naṭarāja’s posture, with the right foot lifted in dance, is a unique feature.

Kubera is said to have appeared before a poor trader at his behest and granted him gold. His sculpture is found, facing south, in the Ampal shrine.

Adiśeṣa, sage Vasistha and Mārkaṇḍeṣya worshipped Siva here.

**Special features:**

1. This east-facing māṭakkōyil has a seven-tiered gōpuram.
2. There are two Vināyakas in this temple, Patari Vināyaka and Cuntara Vināyaka.

3. Agastya linga is found under the sthala vrksam, ilantai.

4. The main deity is a Svayambhu linga.

5. There are two Cōla period inscriptions and one Maratha inscription in this temple.

**Sung by:** Campantar: II: 105; Appar: VI: 67.

**TIRU KUTANTAIK KĀRŌNAM**

The temple, Kuṭantaikkārōnam, is identified as the Kāsi Viśvanātha Svāmi temple near the Mahāmakam tank in Kumbakōṇam by U.V. Saminata Aiyar and the Dharmapura Āṭṭinam but P.M. Jaya Senthilnathan identifies it with the Kumbēcar temple at Kumbakōṇam near the Pōrāmarai tank, relating the name of the temple to a Tēvāram hymn written by Campantar.

**Svāmi** : Cōmanātar (Skt. Sōmanātha), Cōmēcar (Skt. Sōmēsa) Cikkēcar.

**Ampāḷ** : Tēnārmolīyāl, Cōmacuntari (Skt. Sōmasundari)

**Tirittam** : Sōma tīrtha

**Tala purāṇam**:

The Uṛi (a storage decive made of ropes hung from the ceiling, in which pots containing milk, curd, butter etc are stored against ant and insects), which contained the pot of Amṛta is believed to have become a linga in this sthala “Cikkam” means “uṛi”. Hence, this temple is also known as Cikkēcam.

**Special features**:

1. Candra (Moon) and Vyāḷan (Jupiter) offered worship here.

2. The temple has five-tiered gopuram.

3. Maṅkalanāyaki Ampāḷ shrine is found to the right side as one enters the temple through the main entrance and, next to the shrine, Makēśvara linga is enshrined. In front of this shrine, Kalyāṇacuntara Vināyaka sculpture is found.
4. The inner gopuram of this temple is three-tiered.

5. The minor shrines in this temple are of Vināyaka, Ārumuka with Valī and Deivyāṇai, Gajalakṣmi and Naṭarāja śabhā.

6. The idols of Ĉekkilār, Appar, Campantar, Cuntarar, Māṇikkavācakar, and Vināyaka are found in the inner circumambulatory passage.

7. This temple has been identified and accepted as the Kuṭantaik kārōṇam referred to in the Tēvāram hymn by the devotees of Kumbakōṇam (Kuṭantai Śivanaṭiyār Tirukkoṭattinar) in the year 1958 and the patikam pertaining to this sthala has been inscribed on the wall of this temple.

8. There is a Kōṭi Paṅcacāra shrine here.

Sung by: Campantar: I: 72.

TIRUKKUTANTAIK KILKKÖTTAM

Tirukkurantaikkilkkōttam, which is referred to in the Tēvāram hymns, is known, at present, as Nākēcvaracuvāmi kōil and is situated in Kumbakōṇam.

Svāmi : Nākēcvaracuvāmi (Skt. Nāgēśvarasvāmi)

Ampāl : Pirukannāyaki, Periya nāyaki (Skt. Bṛhat nāyakī)

Vṛkṣam : Vilvam (bael, Aegle marmelos)

Tala purāṇam:

This sthala is said to be the place where the vilvam (bael) of the Amṛta pot fell and formed itself into a linga.

Special features:

1. Śūrya and Ādiśeṣa offered worship to Śiva here.

2. The temple has a five-tiered gōpuram.

3. The temple is built such that in the Tamil month of Cittirai (mid Apr–mid May) on the dates eleventh, twelfth and thirteenth days, the rays of the sun fall on the Svāmi.
4. There is a well in the temple, built like the face of a lion (Cīṅkamuka).

5. The Nāṭarāja sabhā here is known as Pērambahal and the structure is in the form of a chariot, replete with stone wheels, two horses and four elephants drawing the chariot. The spokes of the stone wheels contain intricate carvings of the twelve zodiac signs. Nāṭarāja, in this temple, is known by the name Aṭalvāḷ. Viṣṇu is said to have played the flute and Śivakāmi the cymbals as accompaniments to the Cosmic Dancer.

6. The minor shrines of Pralayakāla rudra, Paṭaiveṭṭi māriamman, Valaṅcuḷi Vināyaka, Subrahmanya, Saptalīṅgas, Vaidēśvara, Jvarahara, Vināyaka, Somāskanda, Cāṇḍēśvara and Viṣṇudurgā are found in this temple.

7. There is separate shrine for Śūrya in this temple. Its outer walls contain innumerable inscriptions.

8. There are miniature panels sculpted beneath the niche figures on the external walls of the Sanctum, which, according to Dr. U. V. Saminatha Aiyyar, depict episodes from the epic Rāmāyaṇa.

9. Liṅgas named after the four Vedas are found in the circumambulatory passage around the Sanctum.

10. The main liṅga is decorated with a silver crescent moon and a brass snake-hood.

11. Before entering the Sanctum, an idol of Taṇṭūrīya Vināyaka can be seen. It is also known as Gaṅgā Vināyaka.

12. The niche figure of Ardhanārīśvara standing before his bull mount (Rṣabhā) is found on the west exterior wall of the Sanctum, where, usually, the Liṅgodbhava sculpture is seen.

13. The Ampāḷ shrine is a separate structure with the Āṭippūra amman shrine on one side and the ‘resting chamber’ (pāḷiyarai) of the Ampāḷ decorated with glass-work and Tanjore paintings on another side. There is a minor shrine for Cāṇḍikēśvari in the circumambulatory passage of this Ampāḷ shrine.

_Sung by:_ Appar: VI; 75.
TIRUKKUTAMUKKU

Kuṭamūkku is the name of the sīhala referred to in Tēvāram. This temple in Kumbakonām is known as Kumbēśvarar kōyil at present. It is situated on the Chennai-Tiruchirāppalī road and rail route. It is also known as Kuṭantai and Tirukkuṭantai.

Śvāmi : Kumpēcuvārar (Skt. Kumbēśvara), Amutēcuvārar (Skt. Amrēśvara), Kulakar.

Ampāl  : Maṅkalānyaki, Maṅkalāmpikai (Skt. Maṅgalanāyaki).

Tiruttam : Kāvēri, Mahāmahatiittam.

Vṛksam  : Vanni (Prosopis spicígera)

Tala purāṇam:

During the deluge, a pot of Amṛta is said to have floated to this sīhala on the water in a Kumbha (a pot) at the request of Brahmā and, hence, the place is known as Kumbakonām. Śiva appeared in the form of a hunter, broke the pot and made the Amṛta pour out on the ground, where a līṅga appeared as Svayambhū. The līṅga is in the form of a Kumbha, hence, the lord is known as Kumpēcuvār. This temple is one of the Śakti pīṭhas, called Mantra pīṭha, and so the ampāl is known also as Mantira pīṭcuvāri (Skt. Mantrapīṭthēśvari).

Special features:

1. The idols of Śiva, in the form of a hunter, and Ėkaṅa Śāstā are found in the temple.

2. Śūrya is worshipped in the mornings and Candra in the evenings.

3. The temple has a nine-tiered main gōpura facing east.

4. There are two other gōpuras in the west and the north and three circumambulatory passages in this temple.

5. The maṇḍapa near the flagstaff of the temple has exquisitely carved and sculpted pillars and is known as Maṅkalavilāca maṇṭapam and Alaṅkāra maṇṭapam.
6. Campanar's Tiruvellukurirukka is found inscribed on a marble inside a chariot-shaped outline, on the left side of this maṇṭapa.

7. The minor shrines of this temple are of Lākṣmī Nārāyana, Navagrahas, Vallabha Viṇāyaka, Bhairava, Jvaraharesvara, with three feet Śaṅkara, Candradhāra and Nātārāja sābhā.

8. The idols of the sixty three nāyaṇmārs, Sōmāskanda, Varāṇavīti Viṇāyaka, Mahālīṅgēśvara, Vīrabhadra, Saptamāṭkās, Aṣṭāṅgas (eight different liṅgas), Bhikṣāṭana, Kārtikēya, Annapūrṇī, Mahālākṣmī and Sarasvatī are worshipped in this temple.

9. Next to the amāḷ shrine, is a shrine for Śiva in the form of the Kīrātāmūrti i.e. hunter (who broke the pot of Amṛta with his arrow).

10. Govinda Dikshitar's (the minister of king Accutappa Nāyaka) image, with that of his wife, is found sculpted in this temple.

11. The main liṅga, which is Svayambhū, is gold plated.

_Sung by:_ Campanar: III :59; Appar V: 22.

**TIRUKKUTAVĀYIL**

Kuṭavāyil is on the way to Tiruvārūr from Kumbakoṇam. It is fifteen kilometres from Kumbakoṇam and sixteen kilometres from Tiruvārūr. The temple in this sthala is known as Kuṭavāyirkōṭṭam. Other names of this sthala are Kataḷivānam and Vaṃmikācalam. It is known as Kuṭavācal at present.

_Svāmi:_ Köṇēcurar (Skt. Köṇēsvara)

_Ampāl:_ Periyānasākhyamai (Skt. Brahmānai)

_Tīrṭam:_ Amuta tīrṭam, Cūriya tīrṭam (Skt. Śūrya tīrtha) river Kuṭuvāy (a tributary of Kuṭamuruṭṭi river).

_Vṛkṣam:_ Kataḷi (Banana, Musa paradisiaca) Palāsā (Butea frondosa)

_Tala purāṇam:_

When there was deluge (Prālaya), the Svāmi is said to have preserved all the living beings inside a pot of Amṛta and covered the mouth of the pot in the form of a liṅga. As Svāmi
protected the living beings, He came to be known as Kônêcar (Kô-Nêcar). With the passage of time the linga covering the mouth of the pot was covered by on anthill. This was disturbed by the probing beak of Garuḍa and the linga was revealed to the world. The Svâmi has since acquired the names Garudâdri and Vâmûkâcalêcar. Garuḍa is said to have constructed this temple. As the mouth portion of the broken pot fell here, this sthala was called Kuṭavâyil

The Svâmi is known as Cûriyēcuvarar (Skt. Sûryēśvara) as Sûrya worshipped him; as ‘Tâlappiyēcuvarar’ having been worshipped by sage Tâlappiyâr; by the name ‘Pirukanâṭar’ (Skt. Bhûgu nâtha) as Sage Bhûgu worshipped him. Śiva is said to have cured Sage Trânabindu of his ailment in this sthala.

Special features:

1. The temple is a māṭakkōyil built by Kōccēṅkaṭcōḷan and has a three-tiered inner gōpuram.

2. The minor shrines of Daṇḍapâṇi, Sarasvatî (Kalaimakaḻ], Gajalakṣmî, Kuṭavâyîṛ Kumaraṅ, Navagrahas and the idols of Îṭumpaṅ, Bhairava, Śanîśvara an Saptamāṭkâś are found around the Sanctum.

3. In the pedestal of the Nâṭarâja mûrti is found an inscription. “Kâlakâṭutaiyâr mālai tâlmârpan” are the words found in the inscription in the 10th-11th century script. A devotee’s image is also carved amidst the words.

4. The Kâsi Viśvanâtha linga is red in colour here.

5. The main deity, a linga, faces west. The sanctum can be reached by climbing twenty four steps. The linga has the marks made by Garuḍa while worshipping the Svâmi.

6. The Ekapâda sculpture, in the posture of standing on one leg, is unique in this temple.

7. A festival is held in the month of Mâci (mid Feb – mid March) on the day of the star Makam. Śanîpprâdoṣam is considered auspicious in this sthala.
8. There are three inscriptions in this temple. An inscription of the Kulōttunga III period refers to the Svāmi as “Kuṭavāyi utāiyār”, the Ampāḷ as “Periyanācciyār” and the temple as “Peruntirukkōyil”.

**Sung by:** Campantar II: 22, 58.

**TIRUKKURAKKUKKĀ**

This sthala, Tirukkurakkukkā, is about a kilometre and a half to the North of Tirukkaruppiriyalūr. This place is known by the name Tirukkurakkāval at present. It can be reached from Vaitisvaran kōyil by the road towards Tiruppañantāḷ on taking a turn next to the hospital at Ilantooppu.

- **Śvāmi:** Kuṇṭalēśvara
- **Ampāḷ:** Kuntalānāyaki, Kuntalāmpikai
- **Tīrttām:** Gaṇapati rīver

**Sthala purāṇam:**

According to the sthala purāṇa, Hanumān worshipped Śiva here. An idol of Hanumān is found in the temple. Hence, the place is called Kurakkukkā from the Tamil word 'Kuraniku'.

**Special Features:**

1. Vināyaka and Śaṅmukha shrines (with his consorts Vallī and Tevyayāṇal) are found in the circumambulatory passage.

2. The idols of Bhairava, Sūrya, Hanumān and Appar are worshipped here.

3. There is a mural depicting Hanumān worshipping Śiva at the entrance.

4. The Ampāḷ shrine faces west.

**Sung by:** Appar V: 75.

**KURAṆKAṆIL MUTṬAM**

This place is about nine and a half kilometres to the South of Kānci on the bank of the river Pālāru.
Svāmi : Vālīcurar, Koyyamalai nātar.

Ampāl : Iraiyār valaiyammai

Vṛksam : Ilantai (Zizyphus jujuba)

Tala Purāṇam:

Vālī, in the form of a monkey (Kuruṅku), Indra in the form of a squirrel (Anīl), and Yama, in the form of a cow (Mūṭṭam) worshipped the Lord at this sthala. The place, therefore, came to be known as Kuruṅkanil mūṭṭam.

Special Features :

1. The Ampāl shrine, which was outside the temple, has now been brought within the temple.

2. There are images of the Saptamāṭkās in the temple.

3. There is a rock-cut temple close to this temple.


TIRUTTENKURAṆKĀṬUTTURAI

Kuruṅkāṭuturai is situated about 1 kilometre north of Mayilāṭuturai railway station and is on the Mayilāṭuturai - Kumbokōnam road. It is known as Āṭuturai at present.

Svāmi : Āpatcakāyēcvurar (Skī. Āpadsahāyesvāra)

Ampāl : Pavaḷakkoṭiyammai

Tīrītām : Kāvērī

Tala Purāṇam:

Sugrīva and Hanumān worshipped the Lord in this sthala.

Special features :

The Sanctum is built of stone. The wife of Kantarāttīta Cōla is said to have built it. The temple has a three-tiered gopuram. The manḍapa in the front contains an inscription about the sthala. The stucco figures of Sugrīva and
Rṣabhārūḍha, in the act of the former worshipping the latter, can be seen at the entrance of the maṇḍapam.

Altogether, fifteen inscriptions have been found in this temple

Inscription: Cōla:

1. Parakēcari Varma Uttamacōla
2. Rāja Rājakēcari varma
3. Kulōttuṅka cōla
4. Rāja Rāja-I
5. Vīra Rājēndra Cōla
6. Māraṇ Caṇaiyan

This sthala was known as

a) ‘Tenkārāt tiraimūrṇāṭṭut tirukkurāṇkāṭuturai’ during the time of Rāja Rāja I, and as

b) ‘Pūpalakulavalli vaṇanāṭṭu tiraimūrṇāṭṭut tiru kuranṅkāṭuturai’ during the reign of Kulōttuṅka Cōla.

The inscriptions refer to the presiding ceity as Tirukkurāṇkāṭuturaimātēvar.

Sung by: Campantar: II: 35; Appar: V: 63.

TIRU (VATA) KURANGKATUTTURAI

This sthala is known as Aṭuṟaipērumāḷ kōyil at present. It is located about forty eight kilometres from Aiyampēṭai railway station, on the Kumbakōnām - Tiru Aiyāru highway and about seven and a half kilometres east of Tiru Aiyāru on the northern banks of Kāvēri river. This sthala is also known as Aṭi citamparam, Nālikeravana, Kapinaratnapuram.

Svāmi: Āḷaku caṭaimuṭṭināṭar, Kulaivaṉangīkīcar, Vālināṭar, Tayaṇiṭṭucvarar (Skt. Dayāṇidhiśvara) Cittilināṇanāṭar (Skt. Siddhilinganātha).

Ampāḷ: Āḷaku caṭaimuṭṭiḥmaimai, (Skt. Jatā Makutṭanāyaki)

Tirttam: Kāvēri

Vṛkṣam: Tenmai (Coconut tree, Cocos nucifera)
Tala purāṇam:

While a husband and wife were travelling, the wife, who was pregnant, was thirsty and her husband left her to fetch some water. Śiva is said to have bent a coconut tree and offered her a tender coconut to quench her thirst and disappeared (Hence he came to be known as Kulaivanaṅkicar). On returning, the husband came to know of this incident. He left his wife there out of fear for her divine qualities and went to another city. The wife stayed on at this sthala, worshipped Śiva and attained liberation. Her image is found in the first circumambulatory passage near the entrance of the temple.

The liṅga is known as Ciṭṭu liṅga, since it was worshipped by a Ciṭṭukkurvi (sparrow). Vālī offered worship here and received Śiva’s grace. Vālī’s sculpture can be seen on the vimāna. It is said that Hanumān, who lost his tail in Ramēśvaram, regained it in Kuraṅkāṭuturai.

Special Features :

1. The temple has a five-tiered gōpuram.
2. The minor shīnes of Vināyaka, Subrahmaṇya, Gajalakṣmi, Viśvanātha and Navagrahas are found.
3. Naṭarāja is accompanied by Śivakāmī in this sthala, both of them represented beautifully in sculptural form, in addition to a sculpture of Ardhanārīśvara.
4. inscriptional references :
   1. Köpparakecari varman
   2. Pāṇṭiyan talaikonṭa köpparakēcari varman
   3. Rāja Rāja I
   4. Rājendra I
   5. Kulottunaka III
   6. Vikrama Pāṇṭiyan.

This sthala has been referred to as ‘Vatkarai’ and ‘Viraikkūṟattu Ėyinūrt Tirukuranaṅkāṭuturai’ during the reign of the first two Cōla kings.
b) as 'Vaṭakarai viraikkurattat Tirukkuṟaṅkāṭuturai' during the reign of Rāja Rāja I and

c) as 'Vaṭakarai vikkirama cōla valanāṭṭu miraiikkurattat Tirukkuṟaṅkāṭuturai' during Kulottuṅka III's period.

_Sung by:_ Campantar III : 91.

**TIRUKKURUKAVŪR**

This sthala Kurukāvūr, goes by the name Tirukkaṭavūr today. Enroute to Tentirumullaiyil from Cirkāli, after six kilometres, the road that leads to Vaṭakāl has to be taken to reach this sthala. It is almost seven kilometres from Cirkāli. This sthala is also known as Virukṣāpapuram.

_Svāmi:_ Cuvētaricāpēcuvarar, Veḷḷaiavīṭaiyīcuvarar, Veḷḷaiṭainātar, Ratnāṅkurenśvara, Manivaiyarkkoluntu, Vīlvāraṇyēśvara (Skt. Śvetarṣabheśvara).

_Ampāl:_ Nilōtpala Visālakṣī, Kāviyāṅkaṇāṇiyammai, Kāviyāṅkana maṭavāl

_Tīrttam:_ Veḷḷiṭai tīrttam (Pāl kīnaru) This tīrttam is in the form of a well outside the temple. Śiva is said to have quenched the thirst of Campantar, on the New Moon day of the month of Tai (mid Jan. to mid Feb.), with the water from this tīrttam. This water, which resembles milk, is offered to the devotees every year on that day. (There are eleven other tīrttams which are described in detail in the ‘Special Features’).

_Tala purāṇam:_

Agni took the form of a pigeon, surrendered to the King Cipi (Śibhi) to test the kindness of the king towards other living beings. Agni was neither pardoned for this act nor absolved of his sin. As he could not regain his original form, he created a river by digging the ground with his beak and showered the water from the river on the Svāmi of this sthala regularly while offering worship. He, later, regained the original form, after which the place came to be known as Tirukkurukāvūr.

It is in this sthala that Śiva offered curd rice and water to a tired and starving Cunturar. So it is called Tatyōtaṇāpuram (dadhyodanam-curd rice).
As Viṣṇu took the form of a white ox and worshipped Śiva here, this sthala is also known as Svētavrṣapuram and Viṣṇupuram, also, known as Velviṭaipuram which became Veḷḷaṭai later. Śiva blessed a poor Brāhmaṇa, by name Bharadvaja, by directing Kubera to bestow rubies which glowed like fire to the Brāhmaṇa. Hence, Śiva came to be known as Ratnāṅkuresvara. Ćuntarar refers to this episode in his patikam as “māṇikkam muḷaittelunta vittanē.”

When Campanatar wanted to be absolved of his sin for having been associated with the Jainas, the water from the holy Gaṅgā is said to have been obtained from this sthala tīrtha, the Velviṭai kūpam or well. Since then, this sthala came to be known as Rakaciyakāci also.

Special features:

1. There are eleven different tīrttams in this sthala. They are;

(a) Ādi brahma tīrtha: known by this name because this tīrtha was created by Brahmā when he offered worship as a five-headed God.

(b) Hamsa tīrtha: Is found to the south of the temple and was created by a swan.

(c) Sarasvatī tīrtha: Is situated on the Northern side of the temple.

(d) Indra tīrtha: Is situated on the eastern side. This was created by Indra to gain strength and capacity to kill the demon Valāsura.

(e) Viṣṇu tīrtha: Is situated in the Nṛtimulai.

(f) Vatsa tīrtha: Created by Vatsarāja while he carried out renovation and repair of the temple.

(g) Śiva tīrtha: Created by Śiva when he offered Ćuntarar food.

(h) Varuṇa tīrtha: Situated in the Vāyumulai created by Varuṇa (the rain-god).

(i) Lōmaṣa tīrtha: Is situated in the south.

(j) Purāṇati: This is the Kapōtanāṭi which is a canal.

(k) Viṇayakānati: The place of confluence of the Purāṇati and the sea. This is referred to as Dēva tīrtha in the Tirumullaivāyil purāṇam.
2. Other places, in the surrounding area associated with the episode of Śiva offering food to Cuntarar are:

(a) Cittirappantarāṭi, where Śiva put up a ‘pandal’ (a temporary shelter) and awaited a famished Cuntarar with food. This place is about a kilometre from the temple. Symbolically, the Utsava mūrti is brought here on the Full Moon day in the month of Cittirāi (mid Apr - mid May) and the episode is enacted.

(b) Iṭamāṇalōrū is the place where Cuntarar offered worship to Śiva along with the other fellow travellers.

(c) Pattam-When Cuntarar asked Śiva, who was in the guise of a Brāhmaṇa, as to whether the food would be sufficient to feed everyone, Śiva answered in the affirmative. This is to the north of Varicaipparru.

(d) Āmaippallam

(e) Varicaipparru-Pantikramam - This is where Cuntarar and the other devotees were seated in a row to partake of the food and curd offered by the Brāhmaṇa (Śiva).

(f) Karuvalaittoṭam- This is situated south of Varicaipparru. The plantain leaves required for serving food to Cuntarar and other pilgrims were cut from the fields of this place.

(g) Vēṭṭaṅkuṭi- Cuntarar rested here after his hunger was assuaged and, on waking up was confused about the direction in which he had to proceed to the temple. Śiva appeared as a hunter and guided him to the temple from this place.

3. A bronze idol of Śiva, in the form of a hunter, is preserved in this temple.

4. The idols of Vināyaka, Murukan, Agastya, Sūrya and Māriamman are found in the outer circumambulatory passage.

5. Ampāḷ shrine and Naṭaraja sabhā are found in this temple.

6. The inscriptions of the period of Kulōṭtuṅka I, Rajēndra I, Vikrama cōḷa Parakēcarivarman, Kulōṭtuṅka cōḷa, and Rājakēcarī varma, Tiruvana cakravarti and Rajādirājadēva
contain references to the name of the Svāmi of this sthala as Veḷḷaṭai Makāṭēvar and Kurukāvūr Veḷḷaṭaiappan.

**Sung by:** Campantar: III: 124; Cuntar: VII: 29.

### TIRUKKURRĀLAM

Kurrālam is a tourist spot and is well connected by bus to all important towns. It is on the Madras - Kollam rail route. It is about forty eight kilometres from Tenkāci.

**Svāmi**: Kurrālanatar, Tirikūṭacalēcuvār

**Ampāl**: Kuḷalvāyomoliyammāi

**Tirttam**: Vaṭa aruvi (a waterfall)

**Vṛkṣam**: Kurumpalā (Astorarpus integrifolia)

### Tala Purāṇam:

Agastya turned an idol of Viṣṇu into a small Śiva liṅga at this sthala and, hence, it is called Kurrālam. The marks of Agastya’s fingers can be seen on the liṅga.

### Special features:

1. This sthala is also known as Tirukūṭamalai.

2. There are several water falls here and this is a summer resort. People come here during the months of July and August.

3. The temple is in the shape of a conch.

4. The sthala Vināyaka is Ambala Vināyaka.

5. This is the Citra Sabhā among the five important Naṭarāja sabhās. Naṭarāja and Śivakami are painted on the walls.

6. There is a Parāsakti pīṭha believed to have been consecrated by Agastya.

7. The god is taken in procession for five days; on the first day as Brahmā, on the second day Viṣṇu, on third day as Rudra mūrti, on fourth day as Īśvara and on the fifth day as Sadāsiva mūrti, during a festival.

**Sung by:** Campantar: I: 99.
TIRUKKURUKKAI VIRATTAM

Tirukkurukkai Virattam is about twelve kilometres from Mayilâtuturai (Mayavaram).

Swâmi : Viraṭṭecurar
Ampâl : Pûrṇâmpikai, Nânâmpikai (Skt. Pûrṇâmbikä, Jñânâmbikä)
Tittam : Tiriculakaṅkai, Ñânatittam (Skt. Trisûlagâṅgâ, Jñâna tîrtha)
Vṛksam : Kâṭukkây (Terminalia chebula)

Tala purâṇam:

It is believed that the burning of Kâma, one of the eight valourous deeds of Śiva, took place here.

A sage, Tîrkkaṅkâ (skt. Dirghabâhu) performed Abhiṣeka to Śiva with the water brought from Gaṅgâ. When his hands reached up to pour the water, they became short. Thus, the place got its Kuruṅkai meaning ‘shortened arms’. Kurukkai is also known as Aritakivaṇam, Kâṭuvaṇam, Yûkicapuram, Nânâmpikâ puram, Kâmatakaṇapuram and Kâmakarapuram.

Special Features:

1. The dance hall is known as Kâmaṅkanâcînî capai or Campuvinôtâ capai.

2. Six festivals are important in the temple:
   1. Cittirâ Paurnami
   2. Vaikâci Vicâkam
   3. Aṭi Takṣînâyanam
   4. Mâci Makam
   5. Uttarâyanam
   6. Brahmôtsavam

   During these days, abhiṣeka is performed to the Mûlavâr.

3. The killing of Kâma is enacted on Mâci Makam, and on Paṅkuni uttiram.

4. There are many liṅgas with separate sannidhis such as the Piramaliṅga, Râmaliṅga and Kâmēca liṅga in the temple.

5. Aiyadvaja liṅga is in Varakamaṭai, about a kilometre and a half away from this place. The site of a Yajña performed by Brahmâ
in Kāli Kōyil, is to the south west of the temple. Sapta Kannikās are founded in a near by grove. There is an idol for the Sage Dirghabāhu in the temple.

6. There are many temples around this place:
   a. Kankaṇampūruttur is on the south eastern direction from the main temple. Kāma vowed to destroy Śiva’s tapa here.
   b. Vētanallur is near Kankaṇampūruttur. This is the place where the Devas requested Kāma to disturb the tapa of Śiva.
   c. Viliyanallur is the place where Kāma took his bow to fight Śiva.
   d. Kalvalaimētu is the place where Kāma bent his bow to shoot his arrows.

7. There is a beautiful sculpture in the temple with faces of a pig, an elephant, a lion and a human face.

8. The Pītha of the linga has a lotus (one of the five arrows sent by Kāma) inscribed on it.

9. There is also a sculpture of Kāmadahanamūrti. Idols of Rathi and Manmatha are also found here.

*Sung by*: Appar IV: 49 and 50.

**TIRU KŪTALAIYĀRRŪR**

The sthala Kūtalaiyārrūr is close to Cidambaram. There are town buses from Cidambaram to Kāvalakuṭi which is close to Kūtalaiyārrūr.

*Svāmī*: Neṇikāṭṭunātar (Skt. Nardana Vallabha)


*Tīrțtam*: Brahma tīrtha, Agastya tīrtha, Saṅgama tīrtha (the confluence)

**Tala purāṇam:**

Śiva performed Nardana (dance) here for Brahmā and, so, he is called Nardanavallabha. The place derives its name from this.
Special Features:

1. When Cuntarar was on his way to Viruttācalam, he passed by this temple, unaware of its existence. Siva came in the form of an old man and directed him to the temple.

2. There are canittis to Amuda vināyaka, Viśvanātha and Śanmukha.

3. There is a sculpture of Citragupta in the temple.

4. There is a sculpture of Agastya on the outer wall.

5. There is no canitti for the Navagrahas but there is one for Śani.

6. The temple was originally between the two rivers, the Manimuttāru and the Vellāru, but was destroyed in floods. It has been reconstructed at the present location using the stones from the ruins.

Sung by: Cuntarar VII: 85.

TIRUKKĒTĀRAM (Skt. KEDĀRANĀTH)

This sthala is on the Himalayas, at about 11750 ft. above sea level. There are buses from Delhi, through Rishikesh and Haridvar, to Gaurikund. From Gaurikund, the temple can be reached either by foot or on horse back. The temple is open only for six months (from April to September) in a year.

Svāmi: Kētārēccuvarar (Skt. Kedāresvara)

Ampāl: Kētārakauri (Skt. Kedāragauri)

Tirtham: River Mantākini (Skt. Mandākini)

Tala purāṇam:

Rṣi Kēdāra is believed to have worshipped at this sthala and the place derives its name from him.

Special Features:

1. This is one of the twelve Jyotirlinga sthalas. The others are:
2. There is no linga here. But, it is believed that a part of Mt. Kailása appears as the idol of Śiva here.

3. Once, at Bhīma’s request, Śiva appeared to him on the Rṣabha here. The Rṣabha was so huge that only its back was visible here. Its middle part was seen in Madhyamaheśvar, stomach in Tuṅgānath, beard in Kalpēśvar and face in Paśupatināth. These five temples are known as Pañca Kēḍārakṣetra.

4. There are idols of the five Pāṇḍavas in the Arthamaṇḍapa.

5. Pārvatī performed tapa here in order to become a part of Śiva’s body, when the Rṣī Bhūrgi refused to worship her and paid his respects to Śiva alone.

6. Cuntarar and Campantar sang patikams on this sthala from Kālahasti.

Sung by: Campantar:II: 114; Cuntarar:VII. 78.

**TIRUKKĒTĪCCARAM**

This sthala is in Srilanka. There are trains from Colombo and this is a station on Colombo-Talai Mannar rail route. This sthala is within the city of Mātōṭam.

**Svāmi** : Kēṭicvarar (Skt. Ketīśvara).

**Ampāḷ** : Kauri (Skt. Gaurī)

**Tirttam** : Pālāvi, Kauri Tirttam (Skt. Gaurī tirtha)

**Vṛkṣam** : Vanni Tree (Prosopis spicigera)

**Tala Purāṇam**:

Kētu, one of the Navagrahas, worshipped the Lord Śiva at this sthala. Therefore, this sthala is called Kēṭisvaram.

**Special Features**:

1. The original temple was destroyed in a cyclonic storm in the 16th century. Around 1872, due to the initiative taken by Ārumuganāvalar, forty acres of land (in which the temple was believed to have been situated) was reclaimed in a public
auction. When excavation was undertaken, several idols and structures were found. But, the original linga was slightly broken while being dug out. Therefore, it is now seen in the western prakāra. A new linga was made to replace this. The images of Nandi and Vināyaka, the Garbhagṛha, the Artha maṇḍapa, the Balipitha and the Dhvajastambha were reclaimed without any damage.

2. There are five tērs (chariots) in the temple today.

3. There is a cānṇiti for Śarabhamūrti.

4. This temple was patronised by King Rājendra who named this region ‘Arulmolittēvan valanātu’ after his father. There is a place called ‘Pāppāmōttai’ which was, once upon a time, a Brāhmaṇa (Pārppana) settlement.

5. The Pāṇḍya kings succeeding the Colas have also endowed this temple with lands and other facilities.


**TIRUKAICCINAM**

The sthala, Tirukaićcinam, is about three kilometres east of the railway station of Tirumellikkā. It is on the Tiruvāṟūr - Tirutturāippūṭi road. Kaićcinam is known as Kāccinam at present.

*Svāmi*: Irutayakamalanātar (Skt. Hṛdaya Kamalanātha), Karaccinēcurar, Kaiccinna nātecurar.

*Ampāl*: Vēḻvaḷaiyammai, Matsyāyadākṣi, Cuvēṭavāḷaināyaki.

*Tīrttam*: Indra tīrtha, Vajra tīrtha, Agastya tīrtha.

*Vṛkṣam*: Koṅkiḷavu (Cochlospermum gossypiüm)

*Talapuraṇam*:

Sage Tṛṇabindu, Agastya and Indra worshipped Śiva here.
Indra made a linga of sand for worship. After worshipping, when he tried to lift it, his fingers left marks on the linga, which can be seen on the main deity of this temple.

**Special features:**

1. The temple is Māṭakkōyil with a three-tiered gopuram.

2. There is an inner circumambulatory passage and an outer passage outside the temple walls. The inner circumambulatory passage contains Vināyaka, Vītumalaṅga worshipped by Viṭūman, one of the eight Vacus (Aṣṭa Vasukkal) Subrahmanya and Ampāḷ shrine. The Naṭarājā maṇḍapa is on the east side.

3. An idol of Viṣṇu holding the conch (Śaṅkha) and the discus (Cakra) in his arms, found while ploughing the temple land, has been consecrated in the inner circumambulatory passage.

4. The Dakṣināmūrti in this temple is unique, as he is in the form of Rśabhāruḍha Dakṣināmūrti.

5. A ten-day festival is conducted in the month of Vaikāci (mid May - mid June), beginning from the day of the star Viśākha. Saṣṭi is also conducted here. Other auspicious days when special worship and pūjas performed, are the day of the star Tiruvāṭirai in the month of Mārkalī (mid Dec. - mid Jan), the day of the star Maha in the month of Māci (mid Feb. - mid Mar.), the day of the star Maha in the month of Paṅkuṇi (mid Mar. - mid April) and Sundays in the month of Kārtṭikai (mid Nov. - mid Dec.).

6. There are eleven inscriptions in this temple. They refer to this Śvāmi as "Koṅgu ilavu vaṇēcvaracvāmi", "Tirukkaiccinam utaiya nāyaṇār" and "Karaccīncēcvarar".

*Sung by*: Campantar: II: 45.

**TIRU KOTTAIYŪR KOTTICCURAM**

This sthala, which is four kilometres from Kumbakoṇam, is enroute Tiruvaiyār. 'Kotṭai' means nut. A linga appeared under a castor plant
is known as Kōṭiśvarar köyil today. Another name of this sthala is Vilvāranyam.

**Svāmi** : Kōṭiccurar

**Ampāḷ** : Pantāṭiyammai. (Skt. Kandukakridāmbikā)

**Tīrṭam** : Amuta tīrṛtṛam (a well)

**Vṛksam** : Kōṭṭaicceṭi (Amaṇṇakku, Castor, Ricinus communis)

**Tula purāṇam:**

Śiva is said to have appeared (Svayambhu) in the form of a Kōṭi linga (one crore lingas) for a Cōla king and came to be known as Kōṭiśvara. Sage Ātrēya, son of sage Atri, performed tapa in the forest (which abounded with castor plants) to please Śiva, hence the place came to be known as Herāṇḍapuram and the sage as Herāṇḍa. It is this sage who brought back the Kāvēri, which vanished into the netherland, and, at Tiruvalaṅcuḷi, made it flow on earth. He returned to earth from the netherlands in this sthala. His image is found in this temple.

**Special Features :**

1. The temple has a five-tiered gopuram.

2. The main deity, the Svayambhu linga, is seen to have castor-seed-like formations hanging from it.

3. Śiva is said to have appeared as Kōṭi Vināyaka, Kōṭi Ammaī, Kōṭi Murukan and Kōṭiśvara to sage Bhadrayogi in this sthala and blessed him with the promise that any good deed done in this sthala will be rewarded one crore times.

4. The Vināyakamūrti in this temple is accompanied by his consorts, similar to the one at Tiruvalaṅcuḷi.

5. The Kāvēri tīrṛtam in this sthala is known as Kōṭi tīrṛtṛam.

6. The minor shrines of this sthala are of Vināyaka, Murukan and Mahālakṣmi.

7. Märkanḍeṣya offered worship in this sthala.
8. There is a sculpture of Maṇunīṭi cōla (who killed his son under his chariot in order to give justice to a cow whose calf was killed under the wheels of the chariot accidentally) at the entrance of the second gopuram.

9. There are three Cōla inscriptions in this temple belonging to the Seventh century A.D. Two inscriptions, belonging to the period of Kulottunga III, and one inscription of the period of Rajādiraja II. This sthala is referred to as Innāmpar nāṭukkōṭaiyūr in the records of Cōla period.

Sung by: Appar VI: 73*

Appar has rendered this combined patikam on both Valaṅculi and Koṭṭaiyūr.

TIRU KOTIMĀṬAC ČEŅKUNRŪR

Koṭimāṭac Čeṇkuṇrū is called Tiruccēṇkōṭu now. There are buses from Salem, Erode and Nāmakkal. It is about twenty kilometres from Erode and about thirty kilometres from Nāmakkal. The temple is on a hill that is 1900 ft. high.

Svāmi: Arttanāricuvarar (Skt. Ardhanārisvara)
Ampāḷ: Pākam piriyālammai
Vṛksam: Iluppai (Bassia longifolia)
Tala purāṇam:

Gaurī worshipped a Marakata liṅga here and gained one half of Śiva’s body.

Special features

1. This mountain is called Čeṇkōṭu because it is of a reddish hue. It is also known as Nāgācalam since it appears like a snake.

2. The sixtyieth step (of thousand two hundred steps) is considered special. An oath taken here used to be accepted even in Courts of Law, once upon a time.

3. The Mūlavār is the idol of Ardhanārisvara, half male and half female. The male half is clothed in a Veṣṭi and holds the Daṇḍa.
The female half is clothed in women’s attires and is adorned with women’s ornaments.

4. This is also a very well known Skanda sthala. Murukan is here known as Cēnkōṭṭu vēlavaṇ. The Cilappatikāram refers to this place as Neṭuvēḷkunram, after Murukan. The idol is believed to be a Svayambhu.

5. There is a spring in the Sanctum of Ardhanārīsvara and this is called Dēvātirtha. There is a Marakata linga and an idol of Bhṛṅgi Mahaṛṣi here.

6. When Campanatar came to this sthala, his followers developed a mysterious fever. Campanatar sang the patikam beginning ‘Avvinaikkivvinai’ (I. 107) and cured them.

7. There is a temple to Adikesava perumāḷ with Śridevi and Bhūdevi here. This has been sung by Nammāḷvār and is one of the hundred and eight Vaiṣṇava sthalas.


TIRUKOṆṆṆUNRAM

TirukkoṆṆunram is now popularly known as ‘Pirān malai’. This sthala is on the Madurai-Ponnamaravati bus route. There are three temples on the slope of the hill. The three temples are known, respectively, as Corkkam, Antaram and Pūmi. (Skt. Sarga, Antara and Bhumi).

1. Svāmi : Maṇkai-pākar (Skt. Umāmaheśvara)
   Ampāl : Tēnāmpikai
   Vṛkṣam : There is a sthala vṛkṣa in the temple, the name of which is not known.

2. Svāmi : Bhaiarava

3. Svāmi : Koṭunununātatar, (Skt. Kaṭhūragiriśvara)
   Ampāl : Kuyilamuta nāyaki
   Tīrtham : Tēnāli Tīrtham
   Vṛkṣam : Puī (Tamarindus Indicus)

Tala purāṇam:

Rṣi Magora and Nāgarāja worshipped at this sthala.
**Special features:**

1. The Ummahaesvara temple is a cave temple and Śiva is in the 'kalyāṇa kōlam' here. The Kāranāgama is followed here for worship.

2. In the second temple, Bhairava is in the standing posture.

3. Koṭunākunātār is in the form of a linga. This temple follows the Kānīkāgama.

4. The Navagrahas in this temple are all in the seated posture.

5. This is the Parampumalai of the ancient Tamil king Pāri.

6. The Cittirai festival (mid April-mid May) is the most important festival.

7. The sthala Vināyaka is Ėkānta Vināyaka.

*Sung by:* Campantar: I : 14.

**TIRUKKONTİCCARAM**

The temple of Tirukkoṭicaram is about two and a half kilometres from Nānñilam in the village of Tūttukkudi on the northern banks of river Muṭikōṭān. It can be reached by the Nāgappāṭṭinam-Nānñilam; Mayilāṭuturai-Tirutturappūṭi via Nānñilam and Nāgappattinam - Kumpakōṭam via Nānñilam road routes, after taking a turn at the Tūttukkudi stopping. This sthala is also known as Vilvāranyam; at present it is known as Tirukkoṭiccaram.

*Śvāmi:* Pacupaticcuvarar (Skt. Paśupatiśvara)

*Ampāl:* Cānta nāyaki (Skt. Śānta nāyaki)

*Tīruttam:* Kśīra puṣkarinī

*Vṛksam:* Vilvam (bael, Aegle marmelos)

*Tala purāṇam:*

Pārvatī was born in the form of a cow, Kāmadhenu on earth. As she was ploughing the earth with her horns in search of Śiva, she reached
Konfiścuram, where her horns hit the linga buried in the ground and the linga began to bleed. Kāmadhenu is said to have healed the wound by showering her milk on the linga. The mark of the wound is still found on the linga.

**Special features**:

1. The minor shrines of Vināyaka, Subrahmanya and Gajalakṣmī are found in the inner circumambulatory passage. The idols of Sūrya and Navagrahās exist here.

2. There is a sculpture of sage Āpatcākāya (Skt. Āpadsahāya) in the manḍapa housing the Ampāl shrine.

3. The Jvārahārēśvara, with three feet, is worshipped by people suffering from fever. A hot-water abhiṣeka and offering of parboiled rice to him is believed to cure fever.

4. Sculptural representation of Kāmadhenu and Ampāl are found in a pillar at this temple.

5. The main deity, a linga, is found to have a split denoting the occurrence of it being struck by the horns of Kāmadhenu.

**Sung by**: Appar: IV: 67; V: 70.

**TIRUKKOLLAMPUTŪR**

This is about six and a half kilometres from Koraṭācchēri. It was originally called Kūvilampūtūr (Kūvilam-Vilvam). The road route to this sthala passes through Kumpakōṇam, towards Kuṭavācal. Other names of this sthala are Piramavanāṁ, Paṇcāṭcarapuram, Kāṇṭipavanam and Vilvavanam.

**Svāmi** : Vilvavanecurar, Vilvavanāṭar, (Skt. Vilvāranyēśvara).

**Ampāl** : Caundāmpikai, Cauntaranāyaki, Alaku Nācciyār (Skt. Saundaranāyaki).

**Tīrttam** : Pirama tīrttam (Skt. Brahma tīrtha) Agattiya tīrttam, Kāṇṭipa tīrttam, Mullaiyānu.

**Vṛkṣam** : Vilvam (Aegle marmelos), Konrai (Indian laburnum, Cassia fistula)

**Tala purāṇam**:

This sthala is one of the sixty-four sthalas where Śiva is said to have danced. It is believed that Śiva liberates the soul of those who die in this sthala.

When Campantar visited the temple, the river in front of the temple was flooded. He found boats tied up and deserted by the boatmen. Campantar rendered a patikam and used the boat, without oarsmen, to cross to the temple. The incident is celebrated as a festival during the month of Aippaci (mid. Oct−mid. Nov.) on the New Moon day. The river acquired the name ‘Oṭam pōkkiyāṟu’ after this incident.

**Special features:**

1. Above the entrance of this east-facing temple are sculptures of Rśabhārūḍha, Vināyaka, and Subrahmanya in stucco.

2. The minor shrine of Mahālakṣmī is situated amidst the temple garden (nandavanam).

3. The temple has a five-tiered inner gopuram.

4. On one of the pillars of the temple is found a sculpted panel depicting Campantar rowing a boat across the river.

5. In the circumambulatory passage are idols of Appar, Campantar, Cuntar, Māṇikkavācakar, Valampuri Vināyaka, Sōmāskanda, Gajamuktēśa, Mullaivana nātar, Cāṭcinātar, Pāṭalavaratr, Makālīntkar (Mahālínga), Vināyaka, Gaṅgā, Daksīṇāmūrti, Sarasvati, Visālakṣī, Āruṇukan, Mahālakṣmī, Bhairava, Navagrahās, Šanīsvara and Śūrya. A resting chamber (Palliyarai) exists here.

6. The Utsava mūrtis of Vināyaka, Bhikṣātana and Candrasekhara are in the manḍapa near the Naṭarāja sābhā.

7. Inscriptions dated to Rājarāja III and Kulottuṅka III periods are found in this temple. Śvāmi is referred in them as “Kollamputür utṭaiyār” and the Ampāl as “Alakiya nācciyār”. The sṭhala is called “Aruḻmolitēva vaḷjanāṭṭuc cōṟtūr kurrattut tirukkolāmpṭāṭur”.

*Sung by:* Campantar; III: 6.
TIRUKKOLLIKĀTU

Tirukkollikātu is about six and a half kilometres from Alattampāti. The road route to this sthala would be Tiruvārūr - Tirutturaiippūnti road via Nellikā, Tēnktūr and Kīralātūr. Kollikātu is known as Kallikātu to the locals.

Svāmi : Akkinicuvarar (Skt. Agniśvara) Tivaṇṇanātar
Ampāl : Pānciṇu mellātiyammai (Skt. Mṛdūpādanāyakī)
Tīruttam : Akkinī tīruttam (Skt. Agni tīrtha)
Vṛkṣam : Vanni (Prosopis spicigera)

Tala purāṇam:

Since Agni worshipped Śiva in this sthala, it came to be known as Kollikātu from 'Kolli' meaning 'fire'.

Devotees consider it auspicious to worship Śanīśvara as he is believed to have absolved the Śanidoṣa of a Cōla king.

This temple was known as 'Kariyurita nāyanār kōyil' earlier because, the Tevāram composed on the Svāmi of this sthala contains reference to Śiva killing and flaying Gajamukhāsura.

Special features:

1. Subrahmanya with Vaḻḷi and Teyvayānai (Skt. Devasena), Mahālakṣmi, Śanīśvara, Bhairava, Navagrahas, Vināyaka and Kāsi Viśvanātha are found in the circumambulatory passage.

2. The main deity appears slightly reddish in colour, as Agni had worshipped the īṅga. Idols of Appar, Campantar, Cuntarar and Māṇikkavācakar are found nearby.

3. The Utsava mūrtis of Naṭarāja, Śivakāmi, Śanīśvara with his mount, the crow, and Vināyaka are preserved here.

Note: The Kurukkal (the priest) of this temple lives at Tirutteṇkūr.

Sung by: Campantar: III: 16.

TIRUKKÖKARNAM

This is in the state of Karnatakā. There are buses from the state capital, Bangalore. It can also be reached from Madras. There are trains from Madras to Hubli from where buses ply to Gokarna.
Svāmi: Makāpalicuvarar (Skt. Mahābalesvara), Piṇāṇa linēcuvarar (Skt. Prāṇalīngesvara), Ātmalinēcuvarar (Skt. Ātmalīngesvara)

Ampāl: Kokaṁēcuvari (Skt. Gokarneśvarī), Tāmira kauri (Skt. Tāmragaurī), Kunkumavalli.

Tirttam: Köti tirtha, Prabhāsa tirtha.

Tala Purāṇam:

Once, Rāvana brought a Liṅga (with the condition that it should not be placed on the ground anywhere on the way) from Kailāsa to be consecrated in Laṅkā. On the way, Rāvana wanted to perform ablutions (Sandhyāvandana). Vināyaka, in the form of a young boy, appeared before him and Rāvana requested him to hold the liṅga for some time. The boy told him that he would hold it only for a brief while and then would call thrice after which, if Rāvana did not return, he would place the Liṅga on the ground. Rāvana agreed and went away. Vināyaka called to him thrice after some time and then placed the Liṅga on the ground. When Rāvana returned, he could not lift the Liṅga from the ground. He pulled it with all his might and the liṅga got distorted into the shape of a cow’s ear (Go-Cow, Kārṇa-Ear). The sthala, thus, came to be known as Gokarna.

Note: This Tala purāṇam is similar to that associated with the Vaiṣṇava sthala of Śrīraṅgam.

Special Features:

1. This sthala is also known as Rudrayoni and Varuṇāvarta. This is one of the Bhāskara Kṣetras, the others being Kāṇḍipuram, Kāsi, Puṣpagiri, Śrīśaila, Ramesvara and Kedāra.

2. The temple is on the seashore. The Liṅga is very small and is within a circular Pīṭha. There is a fissure on the pīṭha which is a Sālagrama pīṭha with a golden line.

3. Vināyaka is seen in the standing posture with two arms. He is, therefore, called Dvibhujā Vināyaka. It is believed that Rāvana, who was angry that the boy (Vināyaka) had placed the liṅga on the ground, hit him on the head making a dent on his forehead.
4. Devotees coming to this sthala are required to bathe in the Köṭi Tirtha, then bathe in the sea, offer Tarpana and, then, worship the Lord in the temple.

5. There are Cannitis to Dattātreya and Ādīgokarṇēśvara in this temple.

_Sung by:_ Campantar:III: 79; Appar: VI: 49.

**TIRUKKÖTTĀRU**

Tirukkōṭṭāru is about sixteen kilometres northeast of Ampakaratār railway station. Köṭāru can be reached by the Kāraikkūti - Kumpakōṇam road via Tirunallār and is about two kilometres from Ambakaratār. It is known as Köṭṭāram at present.

_Svāmi_ : Airāvatēcurar (Skt. Airavatesvara).

_Ampāl_ : Vāṇṭamar pūrkuḷalammai.

_Tirattam_ : Čūriyā tīrttam, (Skt. Sūrpatīrtha), Vāṇčiyāru.

_Vṛkṣam_ : Pārijātām (Nyctanthes arbor-tristis).

_Tala purāṇam:_

Airāvata is said to have offered worship here. The elephant created a river called Vāṇci for abhiṣeka water.

**Special features :**

1. The temple has a three-tiered gopuram.

2. The minor shrines in this temple are for Vināyaka and Naṭarāja.

3. The idols of Cuntarar, Paravaiyār, Ārumukan, Kumāra Bhuvaneśvara and Agastya are found.

4. There is a beehive before the Sanctum. The origin of the hive is said to be that sage Cupar (Skt. Subha) was in the habit of offering worship regularly to the Svāmi. One day, he was delayed and the door of the temple was closed. Cupar is said to have taken the form of a honey bee and offered worship to the Svāmi. The beehive is believed to have been created then.
5. Festivals are conducted for Ārūdra and on the day of the Star Viśākha, in the month of Vaikāci (mid May–mid June).

6. This sthala is referred to as “Rājarājap pāṇṭinaṭṭu uttamac cōla vaḷanāṭṭu nāncil nāṭṭuk kōṭṭārāṇa mummuṭic cōla nallūr”, the Svāmi as “Rajendraōīśvaramuṭaiya makātēvar” and the name of the king who built this temple Kulōttuṅka Cōla (1253 A.D) in inscriptions.

*Sung by:* Campantar: II: 52; III: 12.

**TIRU KŌṬṬUR**

Kōṭṭur is about sixteen kilometres south east of Manṇārkuṭi railway station. This sthala is between Manṇārkuṭi and Tirutturappūṇṭi. The temple is known as Koluntīcar Ālayam.

*Svāmi:* Koluntīcar, Camivanēcuvarar (Skt. Samīvanesvara).

*Ampāl:* Maturavacanāmpikai (Skt. Madurabhāṣīni), Tēṇmolip pāvai, Tēṇārmoliyāl, Tēṇāmpāl.

*Tīrttam:* Airāvatēccurā tīrttam, Akattiya river, Kuḷḷānāru, Poykai, Amuta kūpam.

*Vṛkṣam:* Vani (Prosopis spicigera).

*Tala purāṇam:*

It is said that the Devas and Rṣi Kuccara worshipped here.

Rambhā and Airāvata worshipped Śiva in this sthala. As Airāvata worshipped here, the sthala is also known as Airāvatēccuram.

*Special features:*

1. The west-facing temple has a three-tiered inner gopuram.

2. There are eight tīrttams excluding those mentioned earlier. They are

   (1) Mullaiyāru
   (2) Civakaṅkai created by Airāvata behind the temple (Skt. Śivagangā)
(3) Pirama tīrttam - East of Civakaṅkai (Skt. Brahma tīrtha)
(4) Indira tīrttam - a tank in the west street (Skt. Indra tīrtha)
(5) Civa tīrttam - is in the south street (Skt. Śiva tīrtha)
(6) Vicuvakarma tīrttam - known as Aiyanār Kūlam is in the north side (Skt. Viśvakarma tīrtha)
(7) Arampai tīrttam - known as Karuppuṭṭiyān kūlam (Skt. Rambhā tīrtha) and
(8) Maṇṭait tīrttam - lies between Mēlkōṭṭur and Kiḻkkōṭṭur.

3. Idols of Candra, Viṣṇu with his consorts, Appar, Campantar, Cuntarar, Māṇikkavācakar, Subrahmaṇya and Aghora Virabhadra are found in the circumambulatory passage.

4. The sculpture of Rambhā, with a leg lifted and bent at the knee and one arm placed on her head in tapa, is unique.

5. Umāmaheśvara, Ardhanārīśvara, Minākṣi, Sundaresvara, Subrahmaṇya, Gajalakṣmi, Vallabha Gaṇapati and Sūrya are also found in this temple.

6. The Pradaśa mūrti is the Mūlamūrti in this temple.

7. On either side of the Sanctum are found the Naṭarāja sabhā and the Utsava mūrtis. The Naṭarāja maṇḍapā is known for its sculpted pillars.

8. The east-facing Tēnāmpāl shrine has a resting chamber (Paḷḷiyarai) to its right.

9. Śivarātri and Tiru ātirai festivals are conducted here. During the last Friday in the month of Tai (mid Jan - mid Feb) every year, a festival of lamps (Kuttuvilākku) is conducted. A three-day annual festival takes place in the month of Vaikāci (mid May - mid June). Saṅkhābhiseka (using 1008 conches) is done on all Mondays of the month of Kārttikai (mid Nov - mid Dec.).


**TIRUKKŌTI**

Tirukkoṭi is about eleven kilometres south of Akattiyān Pallī on the Vēdāranyam - Kōṭikkaraī road. This is known as Kōṭikkaraī, Kōṭiyakkarai and Kūḷakar köyil at present.
Svāmi: Amīrtakāṭecavār, Kulaśecavār (Skt. Amīrtakahāṭecavāra)

Ampāl: Maiyār tataṅkāṇi, Maittaṅkāṇi (Skt. Aṇjanākṣi)

Tīrṇam: Amuta tīrṇam (a well, inside the temple), Akkīni tīrṇam (the ocean) (Skt. Agni tīrtha)

Vṛkṣam: Kurāmaram (Webera corymbosa)

Tala purāṇam:

The Devas and Asuras churned the ocean of milk (Pārkaḷa) and obtained Amṛta. The Dévas, after consuming it, gave Vāyu the pot with the unconsumed Amṛta. When Vāyu carried the pot aerially to the Devalōka, it is said to have fallen down on the earth, where a linga appeared. Hence, the Svāmi here is known as Amīrtakāṭecar.

Nārada, Indra, Siddhas, the son of sage Śveta, called Brahmā, and sage Kuḻaka worshipped Śiva in this sthala.

Special features:

1. The minor shrines of Amṛta Vināyaka and Murukān are found in the circumambulatory passage. Murukān here is unique as he has only one face but six arms with a pot of Amṛta, a Nilātpala flower (Pontederia monochoria vaginalis), a lotus, a Vajra (a weapon of Indra), a Vēl (lance) and abhaya mudra. His peacock mount faces north.

2. The Navagrahas are found in a single row (due to this being a Kōjili sthala).

3. An idol of sage Kuḻaka is found in the mandapa.

4. Cūntarar, accompanied by Cēramān Perumāl nāyaṉār, has rendered a pāṭikam on this sthala bemoaning the absolute solitude of this temple located near the sea.

Sung by: Cūntarar: VII:32.

TIRUKKÖTIKKĀ

Kōṭikkā, known as Tirukkōṭikkāval at present, is about sixteen kilometres from Tiruṭālaimātur and lies on the Kumpakoṇam - Kātiṟṟamangalam road. It is known as Periva kōṭil locally.
Swami : Tirikōṭṭuvatir (Skt. Kōṭisvara) Koṭikanālar.

Ampāḷ : Vaṭivāmpikai, Tiripuracuntari (Skt. Tripurasundari).

Tirtam : Kāvēri, Śrīga tirtha (a well).

Tala purāṇam:

It is believed that Rudra and three crore Rṣis offered worship here.

Special Features :

1. This temple has an east-facing five-tiered gopura.

2. The minor shrines are for Kariyērrum Vināyakar, Mayilvākanar, Gajalakṣmi, Jyeṣṭhādevi, Kālabhairava, Sūrya, Candra, Śanisvara, Durvāsa and several liṅgas.

3. The Ampāḷ shrine is to the right side of the maṇḍapa in the front, as one enters the temple. The Ampāḷ is in a standing posture.


TIRUKKŌṆAMALAI

This sthala is in the island of Srilāṅka and can be reached by train as well as bus from Colombo.

Swami : Kōṇēcuvarar (Skt. Kōṇeśvara).

Ampāḷ : Mātumaiyālammai

Vṛkṣam : Kallāla tree (Ficus dalhouseae)

Tala Purāṇam :

Rāvaṇa is believed to have worshipped at this sthala.

Special Features :

1. This temple was destroyed by the Portugese in the 17th century. The temple was rebuilt and Kumbhābhīṣeka was performed in 1963 and again in 1981.

2. It is believed that originally there were three temples; one at the summit of the hill, one in the middle and one at the foot of the hill.
3. When the Portuguese invaded this place, the images of Śiva and Parvati, (Adikōṇanāyakar and Hamsagamanāmbikā) were taken away and hidden in a place called Tampalakāmam. There is a beautiful temple here.

4. The Paṅkuni Utiram festival as well as the Śivarātri festival are celebrated on a grand scale here.

5. Ākāśa Pūja is performed in the temple everyday before other pujas are performed.

6. Natārāja and Śivakāmasundarī have been consecrated in the Snapana maṇḍapa here.

7. Campantar sang a patikam on this sthala from Rāmeśvaram.

Sung by: Campantar III: 123.

KŌYIL (CIDAMBARAM)

Cidambaram is situated on the Chennai - Trichi (mainline) rail route. It can be reached by road also. This sthala is situated between Tiruppāṭirippuliyūr and Mayilāṭuturai. Other names of this sthala are Puḍarīkapuram Mahāsīvalokam, Bhūlokakailasa, Ponnāmpalam, Cīṟrampam, Perumparrappuliyūr, Tillaivanam and Citākāśa kṣetram.

Śvāmī : Kanaka sapāpati, Sapā Nāyakar, Naṭarāja, Ampalak kūṭtar, Ampalavāṇar, Kūṭtapirān, Tirucīṟrampa muṭaiyār. (Skt.Kanaka Sabhaṉati)

Ampāl : Civakāmi, Civakāmacuntari (Skt. Śivakāmi).

Tīrīttram : Civakāṅkai (Skt. Śivagaṅgā) Paramānanta kūpam (a well), Pirama tīrīttram (Skt. Brahma tīrtha, Vyāhṛpāda tīrtha, Ananta tīrtha).

Vṛksam : Tilla Āl (Banyan, Ficus Bengalensis)

Tala purāṇam:

This is the Ākāśa sthala among the Paṅcabhūta sthalas. Among the Paṅca Sabhās, Cidambaram is said to be the Kanakasabhā, Porcapai, Citsabhā. It is considered to be the 'heart' of the Śaiva sthalas. This is the sthala where the sages, Patańjali and Vyāhṛpāda witnessed the dance of Śiva at the Kanaka sabhā.
The place where Nāṭarāja danced is known as Cirrampalam as well as Tapā sabhā. Nṛttasabhā is where Nāṭarāja is said to have danced the Īrdhva tāṇḍava.

Sages Vyāghrapāda and Patañjali, Upamanyu, Vyāsa, Śuka, Tirunilakaṉṭar, Tirunāḷaippōvār, Kūruva nāyanār, Kanampuilā nāyanār and Cantāṇāccāriya attained liberation in this sthala.

Campantar is said to have seen the Brāhmaṇas of Citamparam as Śivagaṇas in this sthala.

The Tirumūrais are said to have been discovered here.

Special features:

1. This temple has gopurams on the four sides, but the gopuram in the South is considered the main gopuram.

2. There are five halls in this temple viz. Cirrambalam, Ponnambalam, Pērambalam (Deva sabhā) Nṛttasabhā and Rājasabhā (thousand - pillared maṇḍapa).

3. The east-facing gopuram and the inner gopuram are both seven-tiered.

4. All the four main gopurams contains exquisite sculptures of classical dance - postures sculpted on them.

5. The minor shrine of Murukan known as ‘Pāṇṭi nāyakaṇ’ is found west of the temple tank. Sarabhamūrti and Bhikṣātana are found in the Nṛtt sabhā.

6. In the first circumambulatory passage are Kampattįlayaṇār, Tāyumāṉavār, Vināyaka, Subrahmanya, Tirumūraī kāṭṭiya Vināyakar, Viśvanātha linga, Vaidyanātha and Taiyalmāyaki, Kālābhirava, Caṇḍēśvara and the sixty three nāyaṅmārs. Śaṇiśvara is found next to the utsava mūrtis.

7. Mulattāṇṇēcuvarar is Śvayambhu mūrti, whose shrine is found to the north of Ponnampalam. Pārватi, the consort of the Śvāmi, also resides in the same shrine.

8. Govindarāja perumāḷ shrine is found near the Cirrampalam. The main deity of this Vaiṣṇava sthala is found in a reclining
position. The circumambulatory passage contains Venugopāla, Yatirāja, Yōga Narasimha, Kūrattāḻvār and Utsavamūrtis along with Aṇjaneya. This sthala is called Tiruccittirakkūṭam by the Āḻvārs.

9. Festivals are conducted during the months of Āṇi (mid June - mid July) and Mārkaḷi (mid Dec - mid Jan) on the day of the star Tiruvāṭirai.

Sung by: Campantar: I: 8; Appar: IV:22, 23, 80, 81; V:1, 2, VI: 1, 2; Cuntarar: VII: 90.

TIRUKKÖLAKKÄ

Kölakkä is about a kilometre and a half on the western side of Cirkāli. The temple is known as Tiruttāḻamūṭaiyār kōyil. Kölakkä means ‘beautiful woods’.

Śvāmi: Captapuricvarar, Captapurinātar, Talēsvarar, Tiruttāḻamūṭaiyār (Skt. Śabdapurtśvara)

Ampāḷ: Ōcaikoṭutta Nāyaki, Tonippratāṃpāḷ (Skt. Dhvani pradāṃba)

Tīrtām: Sūrya tīrtha, Ānanda tīrtha

Vṛkṣām: Konraī (Indian laburnum) (Cassia fistula)

Tala purāṇam:

This sthala is said to be the first of those visited by Campantar when he started his pilgrimage. Campantar received two golden cymbals from the Śvāmi of Kölakkā, when he rendered a patikam to the accompaniment of rhythmic clapping of his hands. Since the Ampāḷ infused sound in the cymbals, she is known as ‘Ōcaikoṭutta Nāyaki. The Śvāmi came to be known Tīruttāḻamūṭaiyār after this incident. Since then, this sthala came to be known as Śabdapuri and the temple Tiruttāḻamūṭaiyār kōyil. The cymbals are said to have been inscribed with Namaccivāya (The Paṅcākṣara).

Special Features:

1. Above the front entrance, the painted stucco sculpture of Rṣabhārūḍha can be seen.
2. The idols of the quartet (Appar, Campantar, Cuntarar and Māṇikkavācakar), Atikārananti, Vināyaka, Sōmāskanda, Subrahmanya, Mahālakṣmi, Śaṅśivara, Bhaīrava and Śūrya can be seen in the inner circumambulatory passage.

3. The Utsavamūrti of Campantar in the standing posture, holding the golden cymbals in his hand, is unique.

4. Agastya and Kaṇva offered worship at this sthala.

5. The bestowing of cymbals by the Svāmi to Campantar is conducted as a festival and it concurs with the Tirumulaippal Utsavam of Cīrkaḷī. Other than that, during Navarātri, Śivarātri, Saṣṭi, Pradoṣa and on all Mondays in the month of Kārttiķai (mid. Nov. to mid. Dec.), special worship and festivities are conducted.


TIRUKKŌVALŪR VĪRĀṬṬAM

This sthala, Tirukkōvalūr, is about thirty-five kilometres from Tiruvannāmalai. There are buses from Madras, Kaṭāḷūr, Vīlūppuram and all other major towns in Tamil Nadu.

Svāmi : Viraṭēccuvarar

Ampāl : Civaṇantavalli (Skt. Śivaṇandavalli, Brhannāyaki)

Tīrttam : Tenpenṇai

Vṛksam : Vilvam (Aegle marmelos)

Tala Purāṇam:

The killing of the Asura Andhaka, one of the eight valorous deeds of Śiva, is believed to have taken place here.

Special Features:

1. This place is also one of the hundred and eight Vaiṣṇava sthalas. The Trivikrama temple here is a famous one.

2. This is the birth place of Rājarāja Cōḷa.

3. This is the place where Kapilar got the two daughters of Pāri, Ankavai and Cankavai, married to Tirumuṭikari and then attained Samādhi. There is a palce called ‘Kapilar Kukai’ here.
4. There are Caṇṇitis of Somāskanda, Viṣṇu and Andhakāsura samhāra mūrti.

5. The Andhakāsura samhāra is reenacted at the Mācimakam festival.

6. There are Samādhis of several saints around this sthala.

7. The Vināyaka of this sthala is believed to have escorted Auvaikār to Kailāsa.

8. This is the place of birth of Meypporuḷ Nāyanār.

Sung by: Campantar: II : 100; Appar: IV : 69.

TIRUKKŌLAMPAM

The sthala Tirukkōlampam is about three kilometres south east of Naraciṅkapēṭai railway station. This is situated on the Kumbakonam - Kāraikkal road next to Tirunīlakkuṭi and S. Pudur. It is known at present as Tirukkōlampiyam

Svāmi : Kōkilecurar, Koḷampanātr (Skt. Kokileśvara)

Ampāḷ : Cauntaranāyaki (Skt. Saundaranāyaki)

Tīrītam : Matu tīrītam (Skt. Madhu tīrtha)

Tala purāṇam:

Once, a Vidyādhara known as Cantan was cursed by Indra to become a cuckoo. He offered worship here and regained his original form. Hence, this place is called Kokilāpuram and the Svāmi as Kōkileśvara (Skt. Kokila - Cuckoo).

The Ampāḷ, in the form of a cow, is said to have offered worship in several sthalas to be redeemed from a curse. This was one such sthala where she offered worship as a cow after worshipping at Avatūrurai. As the hoof of the cow struck against the liṅga buried in the earth, the liṅga still bears the hoof-mark on the top.

Indra offered worship at this sthala.

Special features:

1. The temple faces east. The inner gopuram is three-tiered.
2. Only the base of the Vasanta maṇḍapa remains today.

3. The minor shrines of this temple are of Vināyaka, Naṭārāja, Murukan and Gajalakṣmi. The idols of Bhairava and Appar are found in the inner circumambulatory passage.

4. A unique feature of this temple is the additional niche sculptures of the exterior walls of the Sanctum, Naṭārāja, Caṭṭainātar and Bhikṣāṭana.

5. The main deity, the īṅga, bears the mark of the cow's hoof.

_Sung by:_ Campantar: II: 13; Appar: V: 64.

**TIRUKÖLILI**

Kōḷili is nineteen kilometres south east of Tiruvārūr, by road, towards Eaṭṭikūṭi. Other names of this sthala are Piramapōvānam, Kaṭakāranyam (Terrāmaravaṇam), Puspaṇām, Tenkayilai. It is known as Tirukkuvaḷαι at present. The temple is known as Perūṅkōyil.

_Svāmi:_ Cuntarēcar, Piramapuricavarar (Skt. Brhmapurāṇa) Kōḷilināṭar, Kōḷilināṭecuvarar.

_Ampāḷ:_ Mināṭci ammai, Vaṇṭamār pūṇkuḷalī (Skt. Mīnāṣē)

_Tīrttam:_ Piramā tīrttam (Skt. Brahma tīrtha)

_Vṛksam:_ Terrāmaram (Stychnos potatorum)

_Tala purāṇam:_

This is one of the Saptaviṭāṅga sthalas. It is the Avani viṭāṅka tālam where Śiva is said to have danced the Bhṛṅga naṭana.

Brahmā and Sage Agastya worshipped Śiva here. Bhīma, one of the five Pāṇḍava brothers, was absolved of his sin in this sthala for killing Bakāsura. The Asura's sculpture is found on the gopuram. Viṣṇu, Indra, Mucukunda and King Hemakānta also worshipped Śiva here.

Cuntarar is said to have prayed to Kōḷilīyappar in this sthala to help him engage enough labourers to transport the
paddy grains to Tiruvārūr. Kuṇṭaiyūr kilār who used to send an abundant supply of grains regularly to Cuntarar, was unable to send them due to drought, but Śiva is said to have procured the paddy grains, on his behalf, for Cuntarar. The sins of the Navagrahas were removed and they were blessed in this sthala. The sthala thus came to be known as Kōjili. Campantar refers to this in his verse as “Kolaya nikkumavan kōjili emperumāṇ”.

Special features:

1. The minor shrines of Tyāgeśa, Tyāga Vināyaka and Subrahmanyā are found. The circumambulatory passage contains idols of Viśvanātha, Viśālakṣī, Indrapurīsa, Aṇṇāmalaiyār liṅga, Appar, Campantar, Cuntarar, Māṇikkavācakar and Mahālakṣmi.

2. The Utsava mūrtis of Cuntarar and Paravaiyār are preserved here.

3. All the Navagrahas face south.

4. The Liṅga worshipped by Agastya is found in a minor shrine between the Sanctum and the Ampāl shrine.

5. Brahma tīrtha is found opposite the temple, Indra tīrtha in the south, Agastya tīrtha in the west and Vināyaka tīrtha near the Śivaloka Vināyaka shrine and Śakti tīrtha is found as a well in the Ampāl shrine.

6. In the south west corner of the temple is the minor shrine of Śivaloka Vināyaka, who is supposed to have shown Śivaloka to king Hēmakānta.

7. “Nel aṭṭic cellum vīla” is a festival held during the month of Māci (mid Feb.-mid Mar.) on the day of the star Makam. Vasanta utsava and Mucukunda arcanā, on the day of the star Pūcam in the month of Tai (mid Jan.- mid Feb.), are the other festival days. All the Sundays in the month of Kārttikai (mid Nov. - mid Dec.) are considered auspicious in this temple.

8. There are nineteen inscriptions in this temple, belonging to Cōla and Pāṇḍya periods. The Svāmi is referred to as “Tirukkōjili utaiya nāyaṇār” and Tyākēcar and “Avaniviṭṭaṅkat tyākaṭ” in the inscriptions.

TIRUCCAKKARAPPAḷṆI

Cakkarappaḷḷi is about a kilometre and a half from Aiyampeṭṭai railway station. It lies on the Kumpakōṇam - Tanjore road. The name of the temple is Cakkarappaḷḷi and the place, Aiyampeṭṭai, specifically, Tanjore Aiyampeṭṭai.

Svāmi : Ālanturāi icuvarar, Cakkavakēśvarar, (Skt. Cakravākeśvara)
Ampāḷ : Alliyāṅkōtāi, (Devanāyakī)

Tala purāṇam:

Viṣṇu is said to have worshipped Śiva and received the Sudarśana cakra in this sthala. Jayanta, the son of Indra, and the Devas had worshipped Śiva here. Pārvati is said to have worshipped in the form of a Cakravāka bird and, hence, the name of the sthala.

Special features:

1. This sthala is the first of the Saptasthalas.
2. Tiruccakkarappaḷḷi is the sthala of Brāhmaṇī, the first of the Saptamātrkās, the rest of the six being, Māheśvarī of Animaṅkai, Kaumārī of Cūlamaṅkai, Vaiṣṇavī of Nantimaṅkai, Vārāhi of Pacupatimaṅkai, Māhendrī of Talaimaṅkai and Cāmuṇḍī of Pūḷamaṅkai.
3. Stucco figures of Rṣabhārūdha, Vināyaka and Murukan are found at the entrance of the maṇḍapa before entering the Sanctum.
4. The Cōḷa inscriptions refer to this place as “Kulottunāṟa cōḷavaḷaṇaṭṭu vilaṇaṭṭu Rajendra cōḷa caturvēṭi maṅkalam”.
5. An inscription of the twelfth regnal years of Kulottunaka cōḷa III contains the norms and rules applicable to the members of the local administration (ṭuṭṭapai).

Sung by : Campantar : III; 27.

TIRUCCATTI MURRAM

This sthala is three kilometres south west of Tārācuram railway station and can be approached through the Kumpakōṇam - Avūr road. It is known as Cattimuttam today. This temple adjoins the Paṭṭicaram temple.

Svāmi : Civakkoḻuntōcar
Tamil script

Ampal : Periyanayaki
Tirittam : Cula tirittam (Skt. Sula tirtha)

Tala puranam:
Parvati is said to have performed tapa to please Siva, who was pleased with her austresities and blessed her. Parvati, in turn, is believed to have embraced Him and kissed Him. Hence, this place came to be known as Cattimuttam.

Special features:

1. Appar requested Siva to bless him in this sthala, through his patikam and Siva directed him to go to Tirunallur where He appeared to Appar and blessed him by placing His feet on the saint poet’s head (Tirvati-tikṣai).

2. Campantar rendered a patikam while going to Tiruppatticcaram from this sthala through the shaded ‘pantai’ made of pearls, put up by the Svāmi for him.

3. The temple has a five-tiered gopuram.

4. At the entrance is the shrine of Vallabha Vināyaka also known as Uccīṣṭa Vallabha.

5. The minor shrines of this temple are of Vināyaka, Murukan, Somāskanda, Ārumukan and Gajalakṣmi.

6. Catti tirittam is found in the north west corner (Vāyumūlai) of this temple.

7. The images of Somāskanda and the Sthalamūrti, the divine couple embracing each other, are found on either side of the entrance to the Sanctum.

8. The inscriptions refer to the Svāmi as Tiruccattimurram uṭaiyār, Tiruccattivanaṇap perumāl.

Sung by: Appar : IV ; 6.

TIRUCĀTTAMAṆKAI

Tirucattamaṇkai is about eight kilometres south west of Tirunallāru. It is situated at a distance of a kilometre from Tirumarukal towards Nagoor by
road. Cāttamaṅkai is known as Kōyil Clyattumaṅkai at present. The temple is known as Ayvanṭi.

Svāmi : Ayvanṭicurār, Piramapuricuvarar. (Skt. Brahma puriṣvara)

Ampāḷ : Malarkkaṇṇammai (Skt. Puṣpaviḍan).

Tīr tart : There is a tank in front of the temple. One half of this tīr tart is called Candra tīrtha and the other half as Sūrya tīrtha.

Vṛksam : Konrai (Indian Laburnum) (Cassia fistula).

Tula purāṇam :

Brahmā worshipped Śiva here. It is the birth place of Tirunilánakka Nāyaṇar. The idols of Nilanakka Nāyaṇar and his wife are found near the Ampāḷ shrine.

Special features :

1. The west-facing temple has a five-tiered gopuram.

2. In the outer circumambulatory passage are found Candra, Śaniśvara (in the posture of resting one of his legs on the crow, his mount) Saptamātrkās, Bhairava, Navagrahas, Mahālínga, Viśvanātha and Viśálakṣī and Vināyaka.

3. The circumambulatory passage next to the inner entrance has idols of Subrahmanya, with Vaḷḷi and Deyvavāṇai (Skt. Devasena), Mahālakṣmī, Appar, Campantar, Cuntarar, Māṇikkavācakar, Somāskanda and Mahāgaṇapati.

4. Naṭarāja is found with his consort Civaṅkā (Skt. Śivakāṃ) and Māṇikkavācakar in the Naṭarāja sabhā.

5. The Utsava mūrtis of Nilanakkar, his wife and Naṭana Cuntarar are preserved in this temple.

6. Sūrya, Vināyaka and Subrahmanya shrines are found near the Ampāḷ shrine. There is a resting chamber (palḷiyarai) near the Ampāḷ shrine.

7. A Cōla inscription refers to the Svāmi of this sthala as “ayvanṭi uṭaiyar”.

Sung by : Campantar : III; 58.
TIRUCCÄYKKÄTU

Tiruccäykkätu is about fourteen kilometres south east of Cirkāji and and three kilometres from Tiruvenkātu. This sthala is within Kāverippumpatātinam limits. It is also known as Indrapuri, but goes by the name Cāyuvaṇam today.

*Svāmi*: Cāyāvanēcvara (Skt. Cāyāvanēsva, Indreśvara, Ratna Cāyāvanēsva, Amṛtesvara).

*Ampāl*: Kuyilīnum nanmoliyammai (Skt. Kośāmbā).

*Tīrttam*: Kāverī, Čaṅkamuka tīrttam, Airāvata tīrttam.

*Vṛkṣam*: Payṅcāy (pacumaiyāna kōrai) (Cyperus routundus toberosus).

*Tala Purāṇam*:

'Cāy' means light and since the light from the hoods of Adiśesa glowed here, this sthala came to be known as Cāykkātu.

Another version is that, due to the abundant Kōrai reeds in this area, it acquired the name Cāykkātu.

Indra’s mother regularly offered worship to the Svāmi of this sthala. Hence, Indra wanted to translocate this Svāmi to his place for his mother’s convenience, but failed in his attempt as he found that the linga was rooted firmly in the nether world (pātāla loka).

*Special features* :

1. Upamanyu, Indra, Airāvata and Iyarpakai Nāyaṇār offered worship in the sthala.

2. Iyarpakai Nāyaṇār is supposed to have accompanied his wife till this sthala and sent her to the Svāmi.

3. This is one of the six sthalas considered equivalent to Kāśi in the South, the others being Tiruvenkātu, Mayilāṭutūrai, Tiruvijāmarutūr, Tiruvaiyāru and Śri Vāṇciyam.

4. The episode of Iyarpakai Nāyaṇār is found painted above the entrance to the Sanctum.
5. A festival for Indra is celebrated for twenty-one days, starting on the Full Moon day in the month of Cittirai (mid April - mid May). In the month of Cittirai and Vaikāci (mid May - mid June) drinking water is supplied to pilgrims in the name of Iyarpakai Nāyaṉār. Iyarpakai Nāyaṉār festival is conducted in the month of Mārkaḷi (mid Dec. - mid Jan.).

_Sung by:_ Campantar II: 38 and 41; Appar IV: 65, VI: 82.

**TIRUCIKKAL**

Cikkal is situated on the Tiruvārūr- Nāgapatṭīnām road. This sthala is also known as Mallikaivaṇam.

_Svāmi_: Venṇeyya perumān, Venṇeyyppirān (Skt. Navanīśvāra), Pālvaṇṭan.

_Ampāḷ_: Vēḷonkaṇṇiyināl, Veḷneṭunkaṇṇi (Skt. Śaktyāyudākṣī).

_Tīrttam_: Amirta tāṭākam (Skt. Kṣīrā puṣkariṇi), Kayā ṭīrttam, Ilakkumi ṭīrttam (Skt. Lākṣmī tīrtha).

_Vṛkṣam_: Kuṭamallikai (Arabian Jasmine, Jasminum sambac).

_Talapurāṇam:_

Sage Vasiṣṭha worshipped Śiva here to obtain Kāmadhenu. Śiva gave Kāmadhenu to Vasiṣṭha and Vasiṣṭha made a liṅga out of the butter extracted from the milk of Kāmadhenu. The liṅga, thus, came to be known as Venṇey liṅga. When Vasiṣṭha tried to shift the liṅga of butter to another place, he could not do so. It had got stuck to the spot. Thus, the sthala acquired the name Cikkal (cikkal means "to get stuck") It is also known as Mallikaivaṇam, as the liṅga was amidst Jasmine shrubs.

_Special features:_

(i) This is a very big māṭakkōyil, which has a seven-tiered gopuram.

(ii) There is a separate shrine for Kōlavāmaṇappuḷumāḷ, with Tāyār Kōmāḷavaḷḷi, near the temple. Viṣṇu is said to have bathed in
the Kayā ārttam and worshipped Śiva. This Perumāḷ is also known as Kayāmātavan (Skt. Gayāmādhava)

(iii) The river Viṟuttakkāveri known as Oḻampōkkīyāṟu flows near the temple.

(iv) Vināyaka, the sixty three nāyaṇmārs, Śanisvara, Viśvanātha, Kārīttikaśvrāya, Gajalakṣmī, Ārumukar, Bhairava, Navagrahas, Sūrya and Candra are found in the circumambulatory passage.

(v) The minor shrine of Sundara Gaṇapati is near the ampāl shrine. There are minor shrines for Tyāgarāja, Somāskanda and Naṭarāja in this temple.

(vi) There is a Marakata liṅga (emerald liṅga) in this temple. To its right is the shrine of Cīkāravelar which is very well known.

(vii) Worship of Murukān is important in this temple. The idol of Murukān is very beautiful and, so, he is known Cīkāravelavar. This is a popular sthala of Murukān. During the festival of Skandaśaṭṭi in the month of Aippaci (mid. Oct. - mid. Nov.), Murukān obtaining his Vēl on the fifth day and the killing of Sūra (Sūra samhāra) on the sixth day are special days for worship here. This festival ends on the sixth day of the bright fortnight.

(viii) The inscriptions refer to the Svāmī of this sthala as “Pālvanṇai nāyaṇār”.

Sung by: Campantar: II : 8.

**TIRUCIRĀPPALI**

Tirucirāppalli is a major railway junction. It can be reached by road from all the major cities in South India. It is known as Tirucci or Trichi at present.

_Svāmī_ : Tāyumāṉavar, Tāyan celvar, Tirumalaikkoluntu (Skt. Māṭrubhūtesvāra) Cevvandināṭar

_Ampāl_ : Maṭṭuvār Kuḷalammalai, Sukanta Kuntāmpikai (Skt. Sugandra Kundaḷāmbikā)
**Tiruttam:** Kāvēri, Civakaṅkai, Pirama tīrttam, Nanruṭaiyān and Tiyatilān tīrttam.

**Tala purāṇam:**

The Svāmi is said to have appeared in the form of her mother to a pregnant lady in order to assist her during her confinement. He came to be known as Tāyumāṇavār since then, meaning ‘He who became the mother’.

A demon by name Tirucirān (Skt. Triśiras) worshipped Śiva in this sthala. Thus, it acquired the names Tirucirāppaḷḷi, Tirucirapuram, Tiricirakiri and Tiriciramalai.

This is said to be one of the three hillocks, once a part of Mount Kailāsa, flung by Vāyu. Hence it is known as Ten Kayilāyam.

Cāramāmūṇivar is said to have worshipped Śiva with Cevvanti flowers brought from Nāgalaṅka and this sthala to be known as Cevvanti Mānakar.

Agastya, the Saptarṣis, Cāramāmūṇivar, Arjuna, Hanumān, Indra, Rāma, Umādēvī, Saptamāṭkās, Triśiras, snake, beetle and Jaṭāyu worshipped Śiva in this sthala.

**Special features:**

1. The temple is situated on a hillock.
2. There is a minor shrine for Māṇikka Vināyaka at the foothills.
3. The idols of the sixty three nāyaṇmārs and their Utsavamūrtis are found in this temple.
4. Kaṅkāla, one of the sixty four forms of Śiva, is found in this temple.

*Sung by:* Campantar I:98; Appar: V:85.

**TIRUCIVAPURAM**

Civapuram is about five kilometres southeast of Kumpakōṇam. On the Kumpakōṇam - Tiruvārūr highway, a left turn is to be taken at Čakkōṭṭai
passing Malaiyappanallūr. A journey of two kilometres leads to Civapuram. Some other names of this sthala are Kubērapuram, Bhūkayilāyam and Čanpakāranyam.

_Svāmi_ : Civapurānātar, (Skt. Śivapurānātha) Piramapurinātar (Skt. Brahmaipurānātha), Civakurunāta cuvāmi (Skt. Śivagurunātha Svāmi).

_Ampāl_ : Civikāravalli, Periyanāyaki, Āryāmpāl (Skt. Āryāmbā).

_Tīrṭam_ : Čūrya tīrṭam, Cantira tīrṭam (Skt. Sūrya tīrtha, Candra tīrtha).

_Vṛksam_ : Čanpakam (Michelia champaca).

_Talapurāṇam:_

Brahmā worshipped Śiva here and was blessed with the capacity to carry out creation. Viṣṇu offered worship to Śiva in the form Śvetavarāha (white boar). A sculpture in the temple represents this worship of Viṣṇu. This incident has been referred to in the Tēvāram. Kubēra and Rāvana worshipped Śiva here.

_Special features:_

1. Traditionally, it is believed that there is a linga underneath this sthala, due to which Čamppantar is said to have worshipped Śiva by rolling on the ground (Aṅgapradakṣiṇam), avoiding stepping on this sacred ground. The spot where Čamppantar stood and rendered the patikams, outside the boundary of this sthala, is known as 'Śvāmikaḷ tuṟai’ at present.

2. The east-facing temple has a five-tiered main gopuram and three-tiered inner gopuram.

3. The inner gopuram has Candra and Sūrya images, facing the Sanctum.

4. A Sculptural panel depicting Viṣṇu in the form of a white boar (Śveta varāha), worshipping a Śivalingga with a flower in his snout, is found next to the niche sculpture of Dakṣiṇāmūrti on the exterior wall of the Sanctum.

5. The Naṭarāja bronze of this sthala is known for its artistry and beauty. (This was smuggled to the U.S. and later
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retrieved by the Indian Govt. and is at the Tiruvārūr temple at present).

6. The idols of Appar, Campantar, Cuntarar, Māṇikka vācakar and Paravaiyār are found.


TIRUCIRRĒMAM

Tirucirrēmam is about nine and a half kilometres from Ālattampāti. It can be reached by the Tiruvārūr-Tirutturaippūnti road viz Ālattampāti. Cirrēmam is known at present on Cirrāymūr and Cittāymūr.

Svāmi: Pōnvaitta nātēcurar, Cuvarṇatāpanēcurar
(Skt. Svāṁatāpanēsvara)

Ampāl: Akilāntanāyaki (Skt. Akilānteśvari)

Tirittam: Cuvarṇa puṣkariṇī (Skt. Svarṇapuṣkarini, Veda Tirtha)

Vṛksam: Atī (Bauhinia recemosa)

Tala purāṇam:

Everyday, a pot of milk was carried to the king of Muttaracapuram, north of Tirucirrēmam. Suddenly, for several days the pot broke in a particular place. On digging the place, the king discovered a linga and built a temple there. The linga bears a mark because of this incident.

There was a trader by name Caṅkaraṇa Cēṭtiyar, in Cirrēmam, who undertook a journey in order to trade and earn money. His wife, who was in the early stages of pregnancy, prayed to Śiva. The Svāmi is said to have given her a gold coin everyday, which she sold, to lead her life. The Ampāl, Akilāntećuvari, came in the guise of a midwife and assisted the lady during her delivery. On his return, the Cēṭtiyar was ridden with suspicion fuelled by the gossip-mongers regarding his wife’s fidelity. The miserable wife prayed to Śiva, who, in order to prove the fidelity and innocence of his devotee, performed miracles of opening the door of the temple, shifting
the Sthala viṣṇum, Atti, to the front and moving the Nandi behind the Bali pīṭham of the temple. The place where Śiva bestowed a gold coin everyday to this Čeṭṭiyār lady is Ponmērī, which is six kilometres west of Čirrēmām.

Sage Agastya, Indra, Nāgarāja, Brahmā and the Vedas worshipped Śiva here.

Special features:

1. Kannī Vināyakar, Murukan and Māhālakṣmī are found in the circumambulatory passage. In addition to these, Aiyyānār, Bhairava, Śaniśvara, Sūrya, Naṭarāja and Viśvanātha shrines are found.

2. The Utsava mūrtis of Vēlavar, Somāskanda, Āṭippūra amman, Pradoṣanāyaka, Candraśekhara, the Čeṭṭiyār and his wife and Campantar are preserved in this temple.

3. There is a honeycomb in this temple. It is said that a Brahmarṣi, who used to come to this temple regularly for worship, came here later than usual once and found the temple doors closed. He is said to have taken the form of a honeybee and entered the temple to worship the Svāmi.

Sung by: Campantar: III:42.

TIRU CIRUKUTI

Čirukūti is about eight kilometres from Pēralām railway station. This sthala can be reached by the Kumpakōṇam - Nācchīyār kōyil - Kaṭakampāṭi road route. Another name of this sthala is Vicuvaṃitrapuram.

Svāmi: Maṅkalēcēr, Kalyāṅacūntarēcēr (Skt. Kalyāṇa sundareśa) Čirukūṭiyōlcēr, Maṅkalanāṭar (Skt. Maṅgalanātha, Śūkṣmapūrḷśvara)

Ampāḷ: Maṅkala nāyaki, Maṅkai.

Tīṛttaṃ: Cūrya tīṛttaṃ, Maṅkala tīṛttaṃ (Skt. Śūrya tīrtha, Maṅgala tīrtha).

Viṣṇum: Vilvam (bael, Aegle marmelos).
Tala purāṇam:

Garuḍa, Aṅgāraka (Ceyvāy) and the Gandharvas offered worship here. Ambikai is said to have created the Maṅkala tīrttam with a fistful of sand.

Special features:

1. This temple has a three-tiered gopuram.
2. There are minor shrines for Maṅkalaśīvayaka, Subrahmaṇya and Navagrahas.
3. There is a stone idol of Campantar near the Navagrahas. There are idols of Adigaṇḍapati and Bhairava next to the idol of Campantar.
4. The main deity is Svayambhu līṅga. There are dents at the sides and in the forehead region of the līṅga. The līṅga is always covered with gumbenzion oil. There is a honey comb before the Śvāmi at the right corner of the wall.
5. The Utsavamūrtis of Candraśekhara and Santosha aliṅgamūrti, in the posture of Śiva holding the Ampāḷ by her shoulders akin to an embrace, is unique to this sthāla.
6. There is a belief among people of all religions that if one bathe in the Maṅkala tīrttam on Tuesday morning or evening and receives the sacred ash, one would be absolved of all sins and the unmarried would soon be married.
7. A one day festival is held in the month of Māci (mid Feb - mid March) and the day of the star Āṭirai, in the month of Mārkaḷi, is considered auspicious in this temple.


TIRUCCULIYAL

Tirucculiyal, which is now known as Tirucchuḷi, is on the Ramanāṭapuram - Aruppukkōṭṭai bus route. There are buses from Madurai and Virudunagar. It is about seventy one kilometres from Madurai. It is also on the Virudunagar-Mānāmadurai rail route.
**Svāmi**: Tirumēnīnātār, Cūḷikēcar, Pirālayavitarikar, Tanunātar (Skt. Dhanunātha) Puvanēcuvarar, (Skt. Bhuvanesvara) Kalyanacuṇḍārar, (Skt. Kalyanasundara).

**Ampāḷ**: Tunaimālayammai, Muttumālayumaiyāl, Maṇikkamālai (Skt. Satyavalli).

**Tirūtām**: Pavakari river (River Kounḍīnya) Kavvaik kaṭal, Pūmitirūttam (Skt. Bhūmi tīrtha), Cūḷa tīrūttam (Skt. Śūla tīrtha) and Koṭi tirūttam.

**Vṛksām**: Aracu (Ficus religiosa) and Punnai (Callophyllum inophyllum)

*Talā purāṇam:*

Śiva is believed to have turned the waters of the deluge into a whirl pool (cuḷi) and made it enter the earth here. Therefore, the place is called Cūḷiyal. The Kavvaikkatāl tirūttam, found in the temple, is believed to be the spot at which the pralaya waters entered into the earth.

**Special features:**

1. Arjuna is believed to have married a Pāṇḍya Princess, called Cītrāṅgadā, and the two worshipped Śiva at this sthala. The tirūttam created by Arjuna, with his bow, Gāṇḍiva, is the Koṭi tirūttam.

2. There are idols of Śūrya, with his consorts Usā and Pratyuṣā and of the Saptamātṛkās.

3. There is a Cāṅni to Viṣṇu, called Cūḷikaik kōvintar, with Bhūmi and Nilā.

4. There is a stone duct to carry water into the temple.

5. In the Maṇḍapa in the Ampāḷ cāṅni, Śrīcakra is engraved on the roof. Ampāḷ is in the Tribhanga posture.

6. This is the birth place of Ramaṇa Mahaṛṣi. His house is close to the temple.

**Sung by:** Cuntarar. VII:82.
TIRUCCEṆKĀṬṬĀṆKUTI

This sthala, Tiruccēṇkāṭṭāṅkuṭi, is about nine and a half kilometres from Nāṇilam railway station. It is situated on the Tiruvārūr-Tirumarukal road. The temple is known as Kanapaticccuram. Other names of the temple are Mantirapuricam, Caktipuricam, Intirapuricam, Attivanam and Pāckarapuricam.

Svāmi : Kanapaticccuvarar, Uttaraapatēcar, Attivanānātār, Mantirapuricvarar, Piramapuricvarar, Pāskarapuricvarar (Skt. Mantrapurīśvara, Brahmaṇpurīśvara, Bhāskarapurīśvara).

Ampāḷ : Tirukulālnāyaki, Čulikāmpāl.

Tīrṭam : Čūrya tīrṭam, Čatya tīrṭam, Cantira Tīrṭam, Akkini tīrṭam, Intira tīrṭam, Yama tīrṭam, Varuna tīrṭam, Vāyu tīrṭam and uraḷa tīrṭam.

Vṛkṣam : Ātti (Bauhinia racemosa)

Tala purāṇam:

Ganapati worshipped Śiva in this sthala in order to get rid of His sin, which He acquired in annihilating Gajamukha. The earth in this region became red due to the river of blood from the body of Gajamukhāsura and this sthala came to be known as Čeṇkāṭṭāṅkuṭi. The temple has been known by the name Kanapaticccuram since then.

Śiva is said to have appeared before Cittūṇṭa nāyaṇār Bhairava and blessed him, his wife and son. The miracle associated with this incident is enacted in the festival conducted in this temple in the month of Cittirai (mid April - mid May) on the day of the star Bharaṇī.

Sage Satyasata and Brahmā worshipped Śiva in this sthala.

Special features:

1. The temple has a five-tiered gopuram facing east.

2. The idols of Bhikṣāṭana, Cantaṇanaṅkai, Ciraṭatēvar, Tiruṅkāṭṭu nāṅkai, Cittūṇṭar and the sixty three nāyaṇmārs are found in the inner circumambulatory passage of the temple.
3. Brahmā, Ardhanārīśvara, Siddhi Vināyaka, Appar, Campantar, Cuntarar, Mānīkkaṉavacakar, Śaṅkha nidhi and Padma nidhi, lingas worshipped by Sage Satyavrata and Brahmā and the minor shrine of Subrahmanya with Vallī and Tēvāyāṇai (Skt. Devasena) are found in this temple. Vatāpi Gaṇapati is in a separate minor shrine.

4. The Aṣṭamūrtī maṇḍapa of this temple houses idols of Durgā, Virāṭalīṅga, Viśvalīṅga, Bhujangalalitā, Gajasamhāra, Urdhvatāṇḍava, Kālasamhāra, Kaṅkāla, Bhikṣātana, Tripurāri, Bhairava and Vināyaka.

5. The Utsava mūrti of Uttarapatiśvara is smeared with saffron and medicated camphor (paceik karpūram) everyday.

6. An emerald linga is preserved in a silver casket in this temple.

7. Navarātrī and Śivarātrī festivals are conducted. Special worship and other festive occasions include the day of the star Uttirārām in the month of Aṇī (mid June - mid July), the day of the star Tiruvāṭirai in the month of Mārkalī (mid Dec. - mid Jan.), all Mondays in the month of Kārttikai (mid Nov. - mid Dec).

8. The Svāmi is referred to as “Cenkāṭutaiya nāyaṇār”, “Kaṇapaticcaramuṭaiya makāṭevar” Gaṇapatīcvara-muṭaiyār” and the sthala as “Kāyā mānikka valanāṭṭu marukal nāṭṭu tiruccenkāṭtuṅkuṭi” in inscriptions.

Sung by: Campantar: I:61; III:63; Appar: VI:84.

**TIRUCCEMPONPALLI**
(Skt. Svarṇapuri)

Tiruccemponpalli is about eleven kilometres east of Mayilāṭturai, on the Mayilāṭturai-Poraiyaru road. It is known as Cemponārkōyil and Cemaṇārkōyil at present.

*Svāmi* : Cuvarṇa purīcurar (Svarṇapurisā) Tēvappiriyar (Devapriya) Cuvarṇalaṭcūmicar (Svarṇalakṣmiṣa).

*Ampāl* : Maruvārkuḷali, Cukanṭavāna nāyaki, Cukanta kuntasāmpikai (Skt. Puṣpālaki, Dāksāyaṇī).
**Tīrțam**: Sūryapurṣkārīṇi, Kāvēri.

**Vṛkṣam**: Vanni (Prosopis spicigera) Vilvam (bael, Aegle marmelos)

**Tala purāṇam:**

Indra offered worship here in order to annihilate Vṛtrāsura and was bestowed the Vajrāyudha by Śiva for that purpose. Hence, one of the names of this sthala is Indrapuri, the others being Ilakkumipuri and Kāntapuri.

Virabhadra is said to have originated from this sthala. Śiva blessed Dākṣāyaṇī here.

Brahmā, Indra, Śibi, Sūrya, Kubera, sages Vasiṣṭha and Agastya, offered worship in this sthala.

**Special features:**

1. The temple is a māṭakkōyil built by Kócčerįkaṭ cōḷan.

2. The minor shrines in this temple are for Vināyaka, Subrahmaṇya, Sūrya and Candra liṅgas, Saptamāṭkās, Prakāsa Pillaiyār and the Navagrahās.

3. The idols of Vanadurgā, Viśvanātha, Śrīnivāsa Perumāl, Cipikāṭcinātar, Baḷaṇaḥaṇī, Gajalakṣmī, Jyeṣṭhādevī, Virabhadra, Sūrya and Bhairava are offered worship in this temple.

4. The Utsava mūrtis of Somāskanda, Naṭarāja Candrasekhara and Bhikṣāṭanā are found here.

5. The main deity, a Svayambhu, is found on a two-tiered lotus like base with sixteen petals at each level.

6. On the southern wall of the main maṇḍapa, a sculpture panel of a king offering prayers with an ascetic and a minister is seen.

7. The Amḍēl is in a standing posture with one of her feet forward and one behind.

8. The rays of the Sun are said to fall on the Svāmi every year during the second week of the month of Cittirai (mid April - mid May), in the morning.
9. There are six belonging to the Cōla period inscriptions in this temple, belonging to Kulottuṅka Cōla III, Rājātirāja Cōla and King Serfoji of Tanjore.

_Sung by_: Campantar: I:25; Appar: IV:29; V:36.

**TIRUCCĒYṆALŪR**

This sthala, TiruccēyṆalūr, is about fourteen kilometres from Māyavaram (Mayilāṭṭuturai). It is popularly known as Čeṅkānūr.

_Svāmi_: Cattiyakirićuvarā (Skt. Satyagiriśvara)

_Ampāṭ_: Tōḷiṇyi ammai (Skt. Sakidevi)

_Tīrṭam_: River Maṇṇi

_Tala Purāṇam_: Subrahmanya prayed to Śiva at this sthala and received the Rudra Pāśupata, a very powerful weapon, from Him to fight Sūrapadma. The Sthala receives its name from ‘Cēy’ referring to Murukan or Subrahmanya. It is also called Kumārapuri after Murukan, who is also called Kumāra.

_Special Features_:  
1. This temple was built by Kōccheṅkaṭcōjan on an elevated level. The temple of Śiva is on the Kaṭṭumalai and the Ampāṭ Caṅṇiti is below.

2. King Śibhi and Hariscandra are believed to have worshipped here. Hariscandra performed a yajña here and, it is believed, that stones used in this Yajña are found here even today.

3. This is the birth place of PeriyavāccāṆ Pillai, the first commentator on Tivviyappirapantam. There is a temple to him and also a temple to Viṣṇu here.

4. There is a stone idol of Bhairava which gives out a metallic sound when struck.

5. This is also the birth place of Caṅṭēcuvara nāyaṉār.

_Sung by_: Campantar I:48.
TIRUCCÉRAI

Tiruccérai is about fifteen kilometres southeast of Kumbakonam. This sthala can be reached from Tiruváruṟu also. It is known as Uṭaiyār Kōyil and the temple as Cenneriyappar Kōyil.

Svāmi : Cenneriyappar, Nānaparemēcurar, Cāraparamēcuvarar (Skt. Jnānaparamēśvara)
Ampāḷ : Nānavalli (Skt. Jnānavalli)
Tīrṛttaṁ : Mārkaṇḍēya tīrṛta, (Skt. Mārkaṇḍeya tīrtha)
Vṛkṣaṁ : Māvilaṅkai (Crataeva religiosa roxburghii)

Tala purāṇam :
Mārkaṇḍēya and Sage Dhaumya worshipped Śiva here.

Special features :
1. This east-facing temple has a three-tiered inner gopūram.
2. Nāṇa tīrṛtam is found opposite to the temple
3. Vināyaka, Saptamātrkas, the liṅga worshipped by Mārkaṇḍēya, Appar, Campantar, Cuntarar, Māṇikkavācakar, Murukāṇ, Gajalakṣmi, Jyeṣṭhādevi and Nāṭārāja sabbā are found in the temple.
4. This is also one of the hundred and eight Vaiṣṇava sthalas.

Sung by : Appar: IV:73; V:77.

TIRUCCŌPURAM

Tiruccōpuram is about three kilometres Northeast of Alappākkam railway station. Today it is known as Tyāgavalli. The temple has to be approached through a bridge over the salt-pan, after passing through a railway level crossing. It is advisable to visit the temple before 10 a.m. or after 4 p.m.

Svāmi : Cópuranāṭar, Māṇikalapuriśvara
Ampāḷ : Cópuranāyaki, Satyādakṣī, Tyākavalliyammai, Vēñnetunkanṭi
Tīrṛttaṁ : A well inside the temple and a tank behind the temple.
Vṛkṣaṁ : Konrai (Indian laburnum, Cassia fistula).
Tala puranam:

Sage Agastya is said to have consecrated the main deity of this temple and offered worship to him.

Special Features:

1. This temple, which was buried in sand, was discovered by Tampiran Svaamikal one hundred and twenty five years ago and excavated with the help of some patrons from Cuddalore. It has come to be popularly referred to as ‘Tampiran kanta koyil’ since then.

2. The queen of Tirupuvanaccacakraartti, Tyagavalli, is said to have renovated the temple. Hence, the name Tyagavalli can be associated with this sthala.

3. The temple faces west. The minor shrines of this temple are for Subrahmanya, Gajalakshmi, Viraticevara lingam, Kanappar, Bhairava, Surya, Navagrahas, Vinayaka, Soma askanda and the sixty three saivite saints.

4. The sculpture of Lingodbhava, flanked by Vishnu and Brahma in a worshipping posture, is found on the outer wall of the Sanctum.

Festivities:

A ten day Pankuni-Uttiram festival is held, in the month of Pankuni (mid. Mar. - mid. Apr.).

Sung by: Campantar: I: 51.

TIRUCOCRUTTURAI
(Skt. Odanavana)

This sthala, known as Tiruccatturai at present, is situated two and a half kilometres from Tiruvetikudi via ViracinKampethai on the Thanjore-Tiruvaiyaru road. It is one of the Saptasthana sthalas around Tiruvaiyaru.

Svami: Otaanavanecuvvarar (Skt. Odanavanesvara) Tolaiyac celvar, Corutturainatar.

Ampul: Annapuraani (Skt. Annapuran), Oppila ammai, Oppilampikai, Oppilanayaki
**Śiva** is said to have bestowed an ‘akṣayapātra’, an everful vessel which contains rice, to one of his devotees, Arulājan. The Svāmi came to be known as Tolaiyāccelvar since then.

There was a famine for about twelve years and Sage Gautama performed severe tapa and prayed to Śiva to put an end to it. Śiva blessed the sage and bestowed on him a boon of enabling him to feed the villages by making rice grow and yield abundantly on its own. The field on the south west bank of the lily-pond near the temple is said to be the site of this miracle. Even today, it is referred to as arici vilanta vayal’ and the canal, which supplied water for the irrigation, is referred to as ‘cōṟuṭaiyān vāykkāl and cōṭaraṇ vāykkāl’.

This sthala is also known as Gautamāśrama in connection with this episode.

Another version is that Ampāḷ, on seeing that fields had yielded rice, fed the poor during a famine. This huge rice field is known today as ‘annām paṭaitta vayal’. She is called Annapūraṇī after this incident.

**Special features:**

1. Indra and Śūrya offered worship in this sthala.
2. The temple has a three-tiered gopuram.
3. The Ampāḷ shrine is situated in the outer circumambulatory passage.
4. There is a separate shrine for Śanmukha.
5. There are minor shrines for Valaṅculi (trunk curled to the right) Vināyaka on the South side and for Gajalakṣmi on the north side in the circumambulatory passage around the Sanctum.
6. The Čōḷa period inscriptions reveal the donations and endowments made by kings to the temple, in particular Āditta Čōḷa.

TIRU TANTALAI NÎNERI

Tiruttantalai nîneri sthala is about three kilometres north of Tirutturappûnti railway station. It is situated on the Tiruvârûr-Tirutturappûnti road. At present this sthala is known as Tanâlaiâccēri and Tanâtalaccēri.

Svâmi : Nîneri nâtècurar, Stiraputticurar (Skt. Sthirabuddhîśvara)
Ampâl : Nânâmpikai (Skt. Jînâambikâ).
Tirtam : Omaka tirtam.
Vrksam : Kuruntam (Hiptage madablotâ)

Tala purânam :

Śiva removed the shell of Kûrma (tortoise) and wore it, as an ornament here. Arivâṭṭâya nâyaṇâr worshipped Śiva with red rice, red greens and māvatu (small tender mangoes) and obtained liberation in this sthala. Kanâmâṅkalam, the birth place of this Nâyaṇâr, is about half a kilometre from this place.

Special features :

1. This was originally one of the seventy eight mâtakkôyils built by Köcçênkaṭ Cōlan, but as it became dilapidated, Tèvakôttaî Râma. Âru. Ramanâtaṇ Ceṭtiyâr built a stone-structure, which is the present temple.

2. The circumambulatory passage contains idols of Vinâyaka, Subrahmaṇya, Navagrahas, liṅgas worshipped by the sages Vyâghrapâda and Pantaṅjali, Sûrya and Candra.

3. The idols of Köcçënkaṭcōlan, Arivâṭṭâya nâyaṇâr, Appar, Campanlar, Cunrar and Mânîkkâcakar are found in the maṇṭapa in front of the Sanctum.

4. Sculptural panels representing the episode of Arivâṭṭâya nâyaṇâr and his wife offering rice and māvatu to the Svâmi, the Svâmi’s arm preventing them from the act and appearing before them as Ṛṣabharûḍha are found above the entrance to the Sanctum.
5. The Utsava mūrtis of Natarāja, Appar, Campantar, Cuntarar, Mānīkkavācakar, Arivāṭṭa nāyanār and his wife and Köcenckaṭcōlan are preserved in this temple.

6. A three-day festival is conducted in the month of Tai (mid. Jan. - mid. Feb.).

_Sung by:_ Campantar : III : 50.

**TIRU TARUMAPURAM**

Tarumapuram is about a kilometre west of Kāraikāl railway station. It can be reached by the Tirunalḷḷarū - Kāraikkāl road. At two kilometers from Tirunalḷḷarū, a right turn, adjacent to the church, leads to the temple.

_Svāmi_ : Tarumapuricar, Yāḻ murinātar, Agnipuricar (Skt. Agnipuriṣa).

_Ampā!_ : Maturaminnammai, Taṇamirtavalli.

_Tīrttam_ : Brahma tīrttam (Skt. Brahma tīrtha), Viṣṇu tīrttam (Skt. Viṣṇufīrtha), Abhayāmpikai tīrttam (Skt. Abhayāṃbikā fīrtha), Taruma tīrttam (Dharma fīrtha), Cittirakupta tīrttam (Skt. Citragupta fīrtha).

_Vṛkṣam_ : Vāḷai (Plantain, Musa paradisiaca)

_Tala purāṇam_ :

Markaṇḍeya, the son of Mṛkaṇḍu, performed tapa to obtain long life, since he was destined to die at the age of sixteen. When Yama, the god of death, approached him, he embraced the Śiva linga in Tirukkaṭavūr. The Pāsa of Yama, thrown on Mārkaṇḍeya, fell on the Śiva linga too. Śiva in great anger kicked Yama. Yama worshipped Śiva here to get rid of this sin. This sthala came to be known as Dharmapuram since Yama, also known as Dharmarāja, worshipped here.

_Special features_ :

1. The Sanctum faces east. Above its entrance, are found the sculptures of Rṣabhrūdha in the centre flanked by Campantar in the singing posture to the accompaniment of Yāḷippāṇar’s lyre.
2. The minor shrines of Vināyaka, Subrahmanya, Navagraḥas and Mahālakṣmi are found.

3. The Utsava murtis of Yājñūrinātar and Yama are unique to the temple.

*Sung by*: Campantar: I; 136

**TIRUTTALAICCAṆKĀTU**
(Skt. Śaṅkhāraṇyām)

This sthala is about two and a half kilometres from Akkūr railway station. It is situated on the Mayilāṭuturai - Tarankampāti road route. Caṅktuvānam, Caṅkāranyam and Talaiccaṅkānam are some of the other names of this sthala.

*Svāmi* : Caṅkarunātēcuvārar, Caṅkāraṇyēcuvārar, Caṅkāraṇēcvarar (Skt. Śaṅkhāraṇyēsvāra)

*Ampāḷ* : Cauntarānāyaki, Cuntarāmpikai (Skt. Saundaryā nāyakī)

*Tīrttaṃ* : Caṅku tīrttam (It is considered auspicious to have a dip in this tīrttam on the full Moon day) (Skt. Śaṅkha tīrtha).

*Talapūrāṇam*:

Viṣṇu is said to have offered worship to Śiva here and obtained the conch named Paṅcajanya. Paṅcajanya is considered to be the most sacred and the best among all varieties of conches.

*Special features*:

1. The temple in this sthala is a Māṭakkōyil, built by Kōcchenkānā. A māṭakkōyil is a temple with a narrow passage built on a mound.

2. Campantar refers to this sthala, in his patikam as Talaiccaṅkai.

3. The minor shrines of Vināyaka, Viṣṇu with his consorts Śrīdevī and Bhūdevī and Subrahmanya are found in the outer circumambulatory passage.

4. The shrines of Naṭarāja and Sōmāskanda are found in this temple.
5. The idols of the quartet (Appar, Campantar, Cuntarar and Māṇikkaṇaḻakar) Viṣṇu, Jávaraḥarēvara (the form of Śiva who removes fever), Kāvērī, Paṭṭinattēr and Agastyā are found in the inner circumambulatory passage.

6. Ampāḷ shrine faces South.

7. The main deity appears in the form of a conch.

8. Cōḷa inscription reveals that Cempīyaṉ Māṭēvi donated silver utensils to this temple.

_Sung by_: Campantar: II:55.

**TIRUTTALAIYĀLAṆKĀṬU**

Tiruttalaiyālankāṭu is about eight kilometres east of Kuṭavāyil. It is eighteen kilometres on the Tiruvārūr - Kumbakōṇam road route. This sthala was referred to as Talaiyālankāṇam during the caṅkam period.

_Svāmi_: Āṭavallīcurar (Skt. Nardanapūrīṣvāra).

_Ampāḷ_: Tirumaṭantaiyammai

_Tirattam_: Caṅku tirattam (Skt. Śaṅkha tīrtha) Svaṅga tīrattam (Skt. Svaṅga tīrtha).

_Tala purāṇam_: Apasmāra (Muyālakaṇa), sent by the sages of Dārukkāvana to attack Śiva, was killed by Śiva who danced on him victoriously in this sthala which came to be known as Nardanapuri. Rṣi Kapila worshipped Śiva here. As the sage reached this sthala on his head to offer worship to Śiva, the place came to be known as Talaiyālankāṭu.

_Special features_:  

1. The sthala tīrtha is in front of the temple, which faces south. There is a belief that those suffering from Leucoderma are cured of it, if they bathe in this tīrtha and light a lamp before the Svāmi with conviction.
2. The minor shrines of Vināyaka, Viṣvanātha, Murukan, and the idols of Bhairava, Appar, Campantar, Cuntarar and Māṇikkavācakar are found in this temple.

_Sung by:_ Appar: VI:79.

**TIRUNUTĒVANKUTI**

Tirunutēvankuṭi is about eight kilometres northeast of Kumbakonam. The village Tirunutēvankuṭi does not exist any more and the lone temple is situated amongst the fields. The temple is known as Nantāṅkōyil today.

_Svāmi_: Karkaṭakēśvara

_Ampāḷ_: Arumaruntu nāyaki, Aravintanāyaki (Skt. Aravindanāyaki), Arumaruntammai, Apūrva nāyaki.

_Tīrtam_: Paṅkaya tīrttam (Skt. Pankaja tīrtha), Tirumaruvum Poykai.

_Tala purāṇam:_

A crab (Skt. Karkaṭa) is said to have worshipped Śiva here, hence the temple is known as Nantāṅkōyil. It is said that Śiva came in the guise of an old man and cured the physical ailment of a king, who later consecrated the Ampāḷ Arumaruntammai.

_Special features:_

1. It is believed that a golden coloured crab appears and moves around the top part of the liṅga when the liṅga is showered with ten Kalam (nine hundred and sixty litres) milk of cows of the same colour.

2. The moat surrounding the temple is referred to as Tirumaruvum poykai in Campantar’s Tevaram.

3. The Sanctum, the Ampāḷ shrine and the front maṇṭapam alone remain today, once a part of a very big temple.

4. The episode of a crab offering worship is found as a sculpture in one of the pillars.

5. The front portion of the svāmi is damaged.
6. There are two Ampal shrines, one consecrated by a king who was cured of his disease by the grace of the Ampal in this temple and the other housing the original idol of the Ampal called Apûrvanāyaki.

**TIRUTILATAIPPATI**

Tilatalappati is about a kilometre and a half west of Pûntottam at railway station. It is known as Cetalaepati in the present. The river Aricil flows around this sthal. Tilatalappati can also be reached by road from Mayilāṭuturai. One has to take the Tiruvārūr road, reach Pûntottam, cross the bridge on Aricilaru, turn right on the Kumbakōṇam - Nācciyārkōyil road and reach Kūttanūr and proceed, by foot, for two kilometres along the bank.

**Svāmi** : Muttićar, Mantāravaneçuvār (Skt. Muktīśa, Mandāravanesvara).

**Ampal** : Porkoṭī nāyaki, Porroṭī nāyaki, Marakatavalli (Skt. Marakatavalli), Cuvarṇavalli.

**Tī ś t a m** : Cantra tīrṭham (Skt. Candra tīrtha) Aricilāru.

**Vṛkṣa m** : Cemmanṭāraï (Bauhinia Variegata - purpurascens)

**Tala purāṇam**:

Rāma and Lakṣmaṇa are believed to have performed the final rites for Daśaratha and Jaṭāyu here.

A sculpture depicting this is found in the circumambulatory passage. The king of Kāsi, Cittōji, performed ceremonial rites for his ancestors here. His idol, along with that of his guru, is found in the temple. Śūrya. Candra, an elephant, a lion, Rāma and Lakṣmaṇa offered worship here.

**Special features**:

1. The Adi Vināyaka in this temple is unique, he does not have a proboscis.

2. The idols of Vināyaka, Rāma, Lakṣmaṇa and the liṅgas consecrated by them, Śaṅmukha, Gajalakṣmi, Navagrahas, Bhairava, Śūrya, Candra, Campantar, Appar, Cuntarar,
Māṇikkavācakar, and Viṣṇu with his consorts, found in the circumambulatory passage.

3. The sculpture of Mahāviṣṇu is found in the western niche in the exterior walls of the Sanctum, in the place of Liṅgodbhava or Ardhanaṁśvara.

**Sung by:** Campantar: II; 118

**TIRUTTINAINAKAR**

Tiruttinainakar is about nine kilometres from Alappākkam railway station. Today, it is known as Tiruttinagiri.

**Śvāmi** : Civakkolunticap (Skt. Sivāṅgārīśvara), Tiruntīcuvarar.

**Ampāl** : Oppillā nāyaki, iḷam kompanṇā!, Karuntaṭaṅkaṇṇi (Skt. Nilāyadākṣi).

**Tīrttam** : Jāmbhava Taṭāka

**Vṛkṣam** : Kōnraii (Indian laburnum) (Cassia fistula)

**Tala purāṇam:**

Śiva appeared in the disguise of a devotee and begged for alms before a farmer named Periyān, who was ploughing the field. Periyān went to his residence to bring some food for the devotee. By the time he with his wife returned with food to feed the devotee, his fields had been ploughed, seeds sown and the millet was ready for harvest. Śiva appeared before the wonder-struck Periyān and blessed the couple. As ‘tiṇai’ means millet, the place came to be known as Tinainakar. Śiva, then, manifested Himself in the form of a liṅga in the temple tank.

**Special Features :**

1. Jāmbhavān offered worship to the liṅga which is now found at the Ampāl shrine.

2. King Virasēna is said to have been cured of his leprosy after bathing in the tīrttam of this temple and, later, renovated this temple.
3. The temple has a three-tiered gopuram. The minor shrines of Vināyaka, Subrahmanya, King Vīrāśena, Cāṇḍeśvara, Navagrahās and Bhairava are found.

4. Small idols of Viṣṇu and Brahmā are found in the same platform as that of Nataraja. Viṣṇu, in the posture of blowing a conch, and Brahmā, in the posture of playing a pañcamukha vādyā, are unique to this temple.

5. Sculptures relating the history of the sthala are found on the walls of the temple.

_Sung by_ : Cuntarar VII : 64.

**TIRUTTURUTTI**

The sthala Tirutturutti is situated on the Mayilāṭuturai - Kumbakōṇam road route. It is known as Kurralam and Kuttālam at present. Another name of this sthala is Uttālavaṇām.

_Svāmi_ : Vēṭēcurar, Connavārārivār (Skt. Uktavedīsvara).

_Ampāl_ : Amirta mukilāmpikai, Mirutu mukilāmpikai, Mirutumukulakucāmpikai, Parimala cukantanāyaki, Arumpana vaṇa mulaiyāl.

_Tīrttām_ : Cuntara tīrttām (Skt. Sundara tīrtha), Kāvēri, Patma tīrttām (Skt. Padma tīrtha).

_Vṛkṣum_ : Uttālām (Bauhima tomentosa, a variety of atti tree).

_Tālapurāṇam_ : Siva recited the Vēdas as Brahmacāri here. As He promised Pārvati that he would marry Her and fulfilled it, He came to be known as Connavārarivār. He is also known as Maṇavāḷanāṭar. The Vēdas are said to have taken the form of the Svāmi’s footwear (pāṭukai) and the umbrella became the Uttāl tree.

Cuntarar was cured of his ailment after he bathed in the Cuntarar tīrttām of this sthala.

Varuṇa is said to have worshipped here to get rid of his ailment called ‘Cāḷōtaram’.
Kāli also worshipped Śiva in this sthala. The Saptarṣis. viz., Sages Kasīpa, Āṅgirasa, Gautama, Mārkaṇḍeya, Vasiṣṭha, Pulastya and Agastya worshipped the Śvāmi in this sthala.

**Special features:**

1. This west facing temple has two circumambulatory passages.

2. The imprint of the ‘Pātukai’ is found under the Sthala vrksam. Opposite to this vrksam is the idol of Uṃa, ‘Nāruṅcāntīla mulai annam’, as a bride. Vināyaka, who accompanied the Śvāmi for the wedding, is known as ‘Tuṇaivanta Vināyakar.

3. There is a minor shrine for Cuntarar near the Cuntara tīrtham where he is said to have taken a holy dip.

4. The names of a few other tīrtrams near this sthala are Akkini tīrtham, Kāli tīrtham, Puṇṭarika tīrtham, Kāma tīrtham, Katirava tīrtham, and Mārkkaṇṭeṭya tīrtham.

5. This Śvāmi is referred to as “Viṅkunīr tirutturuttiyuṭaiya mak&eacute;ṭv̄ar”, “Uṭaiyār connava&aring;raiv̄ar” and “Tirukkarraḷi Makātec̄ar” in inscriptions.

**Sung by:** Campantar II:98; Appar: IV:42; Cuntarar: VII:74.

**TIRUṬTUṆAIṆŪṆ**

The sthala, TiruttuṇaiṆūṆ, is known as Tiruttaḻūr today. There are buses from Panrutti. It is on the Viḷupuram – Cuddalore rail route.

**Śvāmi:** Siṣṭhaṇagunāṭhesvāra, Paśupatiśvāra, Turaiyūrapaṭtavara

**Ampūl:** Puṅkōṭai nāyaκi, Civalōkanāyaκi (Skt. Śivalokanāyaκi)

**Tīrtham:** Sūrya tīrthha

**Vṛksam:** Konra (Indian Laburnam, Cassia fistula)

**Ṭalapuranam:**

Nārada, Vasiṣṭha, Agastya, Bhima and Śuṛya are believed to have worshipped at this sthala.

**Special Features:**

1. This is the sthala at which Śiva, in the form of an old man, bestowed His grace upon Cuntarar. The place, at which this incident is believed to have taken place, is called Kīḷappakam
and there is a temple with a linga here. The sthala, at the time of Cunatarar, was on the Northern bank of the river Peṇṇai. But this stream is now called Malaṭārum and another stream, further North, is called Peṇṇai now.

2. Usually, the Canniti of the Mūlavar faces east in temples of Śiva. But, in this sthala, the Canniti faces West.

3. The Aṣṭabhuja Kāli canniti is significant.

4. On the Vimāna, is the sculpture of Rṣabhārūḍha mūrti who is believed to have appeared to Cunatarar. There is also a sculpture of Cunatarar crossing the river Peṇṇai.

5. There is also a Canniti to Viṣṇu.

6. The sthala Vināyaka is called Cāṭcivināyakar. (Skt. Sākṣivināyaka)

7. This is also the native of Aruṇanti cīvācāriyār, who wrote the ‘Civaṇāṇaṅacittiyār’. There is a linga next to his Samādhi.

8. The important festivals are Vaikāci festival, Mācimakam, Pānkuṇjuttiram, Tiruvātirai, Navarāttiri, Civarāttiri and Kārtikaiṭtipam festival.


TIRUTTENKUR

Tiruttleńkūr is about ⅔ kilometre from Tirunellikāval railway station.
The temple in this sthala is known as Velliyankūru and Vellimalai.

Swāmi : Vellimalainātar (Skt. Rajatagiriśvara)
Ampāl : Periyanāyaki (Skt. Brhannāyaki)
Tirittam : Cīvakankai (Śivagaṅgā)
Vṛksam : Tennai (Coconut palm, Cocos nucifera)
Tatal purāṇam :

During the deluge, when the whole world was submerged in water, it is said that only in this sthala, clear water was found. Thus, it acquired the name Teńkūr. Another explanation
for the name is that, the prolific coconut palms in the area gave it the name Thanikur.

Lakṣmi and the Navagrahas worshipped Śiva here.

Special features:

1. In the circumambulatory passage are found Sōmāskanda, Vināyaka, Subrahmanya, Mahālakṣmi, nine Liṅgas worshipped by Navagrahas, and the Navagrahas. Next to the Naṭarāja sabbhā are Bhairava and Śūrya.

2. The main deity, a liṅga, is adorned with Akkamāṇimalai (garland of Rudrākṣa) sacred ash, silver crescent and vilva (bael) leaves.

3. Festival is conducted for a day in the month of Vaikāci (mid. May-mid. June) on the day of the star Viṣākha.

4. Inscriptions belonging to Rajarāja III, Kulottunga III and Rajendra III periods found in the temple.

Sung by: Campantar: II:93.

TIRUTTELĪCCĒRI

Telīccēri is about a kilometre northwest of Kāraikkāl railway station. This sthala is known as Kōyilpatu at present. The temple is a part of Kāraikkāl and is known Camivanam, other names being Brahmavanam and Muttivanam.

Svāmi: Pārvatīçurar, Parppatìcvarar, Camivanēsvarar. (Skt. Parvatesvara, Śamivananātha)

Ampāl: Sattināyaki, Ampaṭuttakkanţal, Pārvatiyammai, Cuyamvāra Tapasvīni.

Tirttam: Catti tirttam, Sūrya puṣkariṇi, Tavattirttam, Kukatirttam (Skt. Guhaśrītha).

Vṛksam: Vilvam (Bael, Aegle marmelos), Vanni (Prosopis spicigera)

Tala purāṇam:

Pārvatī is said to have offered worship to Śiva here, as this sthala is believed to be suitable for undertaking Tapas. Brahmā, Ambariṣā and Śūrya had worshipped in this sthala.
Special features:

1. This temple has a five-tiered gopuram, facing west.

2. The minor shrines in this temple are of Śivasubrahmanya, Lakṣmi, Durgā, Sūrya, Śaṅiśvara, Bhairava, Vāṇi linga, Dakṣiṇāmūrti, Nardana Gaṇapati, Naṭarāja and Pradoṣa Vināyaka with Ampāl.

3. The idols of the sixty three nāyaṇmārs are found.

4. The main utsavamūrti of this temple is of Kirātamūrti (Śiva, in the form of a hunter).

5. The linga mūrti in this temple is known Mahāliṅga and Brahma liṅga, as Brahma worshipped it, Rājaliṅga, as Ambaraṣa offered worship and Bhāskaraliṅga as Sūrya worshipped it.

6. Mondays are considered auspicious in this sthala.

Sung by: Campantar: II:3.

TIRU TENKUTITITITTAI

This sthala is nine and a half kilometres North east of Tanjore and lies on the Kumbakōṇam - Tirukkurakāvur road. It is known as Tiṭṭai today. Another name of this sthala is Kuṭitvīpam or Kuṭitṭīṭai.

This place came to be known Tiṭṭai because it is situated on an island (Dvīpa, Tiṭṭu) between the Veṭṭāru and Veṇṇāru rivers.

Swāmī : Cuyamputēvar, Pācupatēcuvarar, Tērumātar, Tēnumātar, (Vasiṣṭhēsvara, Dhēṇupuriśvara).

Ampāl : Ulakanāyaki, Cukantakuntaḷāmpikai, Manḍaka nāyaki, Manḍalāmpikai (Skt. Mangalāmbikā).

Tīrttam : Cakratīrttam (also called Cūlaṭīrttam), Pacūṭīrttam (Skt. Cakra/Śūla tīrtha, Pasu tīrtha)

Vṛksam : Canpacam (Campak, Michelia Champaca).

Tala purāṇam:

Viṣṇu, the Vēdas, Sages Vasiṣṭha and Gautama, the Dēvas, Bhairava, Murukan, Brahma, Kāmadhēnu, and Ādiseṣa offered
worship here. As the chariot wheel of Śrīmālī got stuck, this
sthala came to be known as Rathapuri or Tērūr. It is referred to
as Rathapura in one of the Purāṇas in Sanskrit. As the place
survived in the form of a mound during the deluge (pralaya)
and Śiva manifested himself as a linga, (Svayambhu), it was
called Kuṭitiṭītai. This sthala is known as Tēnupuri because
Kāmadhēnū offered worship here. The other names of this
sthala are Vasiṣṭhārāmam, Vilvāranyam, Daksinakuṭīdvīpa and
Tērūr (Skt. Rathapura).

Special features :

1. The temple is built of granite.
2. The sculptures of Appar, Campantar, Cuntarar and
   Mānīkkavacakar are found in one pillar in the maṇṭapa and
   Rṣabhrūḍha is sculpted on another pillar.
3. The twelve signs pertaining to the twelve zodiacs (solar signs)
   are sculpted on the roof of the maṇṭapa outside the Ampāḷ
   shrine.
4. The minor shrines of Guru, Vināyaka, Bālasubrahmanya,
   Gajalakṣmī, Naṭarāja, Navagrahās are found.
5. The Mahāmēru of Ciruvāccur Kāḷidevi and linga are kept on a
   wooden pedestal.
6. The main deity, a linga, is Svayambhu. Innumerable lines are
   found etched on the linga.
7. Festivities take place in the month of Cittirai (mid. Apr.- mid.
   May).

Sung by : Campantar : III:35.

TIRUTĒVŪR

Tēvūr is about three kilometres from Kīḻvēḷūr railway station. It is
situated on the Kīḻalūr-TirutturaiṇṆī road. The Tiruvānūr - Valivalam
road passes through this sthala. It came to be known as Tēvūr as the Dēvas
worshipped. Other names of this sthala are Katalivaṇam, Virāṭa puram,
Aracankātu and Tēvaṇūr.

Svāmi : Tēvapuricar, Tēvakurunātar, (Skt.Kadalivanēśvara,
       Devapurīśvara)
Ampal : Panñilāviyamoliyammai, Tēnmo liyammai
(Skt. Madhurabhāṣini).

Tīrṛtam : Tēvatīrṛtam (Skt. Dēvafīrtha) Pirama tīrṛtam (Skt. Brāhma fīrtha).

Veṛṣam : Veļvālai (a type of Plantain).

Talapurāṇam:

Sage Gautama and Brhaspati, Indra, Kubēra and Sūrya worshipped here. Since, Śiva was worshipped by Brhaspati who was the teacher of Dēvas, He came to be known as Devagurunātha. Indra worshipped Śiva here to be absolved of the sin of having killed Vṛtra. Kubēra was bestowed with Śaṅkhanidhi and Padmanidhi after worshipping Śiva here. King Viraṇ is said to have worshipped with his daughter Uttarā.

Special features:

1. This east-facing māṭakākōyil has a three-tiered gopuram.

2. In the inner circumambulatory passage are found the sixty three nāyamārs, Valampuri Vināyaka, Subrahmanya, Mahālakṣmī and Liṅga worshipped by Ahalyā, the liṅga worshipped by Sage Gautama and Navagrahases also found here.

3. The minor shrines of Indra, Murukan and Vināyaka are found in the lower level of the temple.

4. The Somāskanda shrine is found at a higher level in the temple.

5. An elaborate festival is conducted in the month of Vaikāci (mid May - mid June).

6. A Pāṇḍya period inscription refers to the Svāmi as “Ātiteccuramuṭaiyār” and the place as “Aruṇmolittēva vaḷanāṭṭūt tēvūr”.

Sung by : Campantar : II:82; III:74.

TIRUNANĀ

Tirunanā is about twelve kilometres from Erode junction. There are buses from Salem, Coimbatore and Erode.
\textbf{Svāmi} : Caṅkam ācuvarar (Skt. Saṅgameśvara).

\textbf{Ampāl} : Vētāmpikai (Skt. Vedāmbikā).

\textbf{Tīrṇam} : The confluence of Bhavāṇī, Amutam and Kāvēri rivers.

\textbf{Vṛkṣam} : Ilantai (Zizyphus jujuba).

\textbf{Special features} :


2. This place is also called Pavaṇī mukkūṭal, Dakṣiṇa aḷakaś, Dakṣiṇa prayāga and Parāśara kṣetra.

3. The sthala Vināyaka is Irācakanāpati (Skt. Rājagaṇapati)

4. There is a minor shrine of Śani in the temple.

5. It is believed that bathing in the confluence on the eighteenth day of the month of Āṭi (mid July - mid August) is auspicious.

6. Five hills surround this place and they are Padmagiri, Nāgagiri, Maṅgala giri, Saṅkhagiri and Vedagiri.

7. There are minor shrines of Adikesavapperumal, Saundara nāyaki and Yoga Narasimha.

\textbf{Sung by} : Campantar: II:72.

\section*{TIRUNALLAM}

Nallam is about eight kilometres from Āṭuturai. It is known as Kōnērirājapuram at present. This sthala lies on the Kumpakōṇam-Kāraikal road and can be approached via S.Pudur.

\textbf{Svāmi} : Umāmakēcuvarar (Skt. Umāmaheśvara), Māmaṇiyēcuvarar, Paumēcar, Pūminātar (Skt. Bhūminātha), Pūmicuvarar (Skt. Bhūmīśvara).

\textbf{Ampāl} : Maṅkala nāyaki (Skt. Maṅgala nāyaki, Ankavaṇa nāyaki, Tēkacaultari (Skt. Dehasaundari).

\textbf{Tīrṇam} : Pirama tīrṇam (Skt. Brahma tīrṇa)

\textbf{Vṛkṣam} : Pattirācuvarattam (Tam. Aracu, Ficus religiosa)
Tala purāṇam:

Bhūmādevi and Brahmā offered worship in this sthala. King Purūrava’s leprosy was cured by the Vaidyanaṭha Svāmi of this sthala.

Special features:

1. The temple faces west. The ceiling of the front maṇḍapa contains paintings of the sixty three nāyaṅmārs, the twelve signs of the zodiac and that of the sages.

2. The minor shrines in this temple are for Śaṅmukha, Vaidyanaṭha, Mahāgaṇapati, Subrahmannya, Mahālakṣmi, and Naṭarāja.

3. The Utsava mūrtis of Appār, Campantar, Cuntarar, Māṇikkavācakar, Vināyaka, Agastyā līṅgas and Navagrahas are preserved and the idols of Śaniśvara and Bhairava worshipped in this temple.

4. The Naṭarāja of this temple is a remarkably beautiful mūrti.

5. The niche sculpture on the exterior walls of the Sanctum Vināyaka, Dakṣiṇamūrti, Agastyā, Jvārahā, Līṅgodbhava, Gaṅgādhara, Ardhanarīśvara and Dūrgā.

6. Inscriptions dated to the periods of Rājarāja, Rājendra, Rājadirāja I, Rājendra II and Kulottunaka I throw light on the donations made to the temple, the rituals and festivals conducted in the temple, the administration of the temple etc.

The Svāmi is referred to as “Tirunallam Uṭaiya nāyakar” in the inscriptions.

Sung by: Campantar: I:85; Appar: V:43.

TIRUNALLŪR

Tirunallūr is about a kilometre and a half east of Uttamapuram, which lies east of Pāpanācam railway station. It can be reached through the Tanjore-Kumpakōṇam road taking a diversion on the road leading to Valaṅkaimāṇ and travelling two kilometres on the same.
Svāmi : Ponvaṉan, Periyānṭecuvarar, Amrutecuvarar,  
(Skt. Aparādhakṣapanaṇeśvara, Kalyāṇa Sundarēśvara,  
Vijayēśvara, Paṅcavaraṇeśvara).

Ampāl : Kalyāṇacuntari, Tripuracuntari, (Skt. Girisundarī,  
Parvatasundari, Kalyāṇasundari, Tripurasundari).

Tīrtam : Saptasāgara tīrtha

Vṛksam : Vilvam (Bael, Aegle Marmelos)

Tala purāṇam:

Once, there was a contest between Ādiśeṣa and Vāyu as  
to who was more powerful. Ādiśeṣa held Mount Kailāsā with  
his thousand heads, while Vāyu created cyclonic winds to  
uproot the mountain and the Dēvas were apprehensive of the  
outcome. When Ādiśeṣa relaxed his grip a little, Vāyu uprooted  
two mounts and placed them one each at Tirunallūr and Āvūr  
in South India. The temple at Tirunallūr is on one such  
mountain which is called Cuntaragiri (Skt. Sundaragiri) and  
the sthala as Ten Kayilāyam (South Kailāsā).

Special features :

1. It is in this sthala that Śiva complied with the request of Appar  
and placed His feet on the head of Appar, blessing him, as He  
had promised. Appar requested Śiva to do so at  
Tiruccattimurram, but Śiva asked him to go to Tirunallūr (for  
the Tiruvaṭi Dīkṣai) In accordance with this episode, the divine  
feet of Śiva are placed on the heads of devotees symbolically  
(like a caṭārī - a small crown - like object of metal on which the  
divine feet are engraved), a practice usually associated with  
Vaiṣṇava temples.

2. Amarnīti nāyanār attained liberation in this sthala with his  
wife and son.


4. Amarnīti nāyanār maṭalayam is situated close to the temple  
tank, where a festival in his name is conducted by the members  
of his family, annually, even now.
5. The main gopuram is five-tiered and the inner gopuram is three-tiered.

6. Vasanta maṇḍapa and Tulā maṇḍapa are found in the temple.

7. The temple is known for the unique eight-armed Kāli (Aṣṭabhuja kāli)

8. The minor shrines in this temple are of Kāśī Vināyaka, Bāṇaliṅga, Viṣvanātha, Murukan and Cañḍēśvara.

9. Somāskanda maṇḍapa and Naṭarāja Sabhā are found.

10. This temple is a māṭakkōyil built by Kōceṇkaṭcōlan

11. The main deity, Paṇcavarnēśvara, a liṅga, is Śvayambhu. He is called so because the liṅga changes colours, five times during the day. There are a number of holes in this liṅga. The reason is said to be that sage Bhṛṅgi worshipped Śiva in the form of a bee and bored his way through the liṅga.

12. This is one of the sthalas where Śvāmi blessed Agastya with the vision of his marriage. This episode is found in the form of a stucco sculpture behind the main deity, wherein Viṣṇu, Brahmā and Agastya are in worshipping posture. Agastya liṅga is found next to the main deity.

13. There is a Vināyaka made of Śālagrāma stone in this temple.

14. The Saptasāgara tirtha at the temple is said to contain water with curative powers, where Kuntidevi is said to have bathed absolve herself of the sin of having abandoned Karna.

15. Mucukunda, while carrying Tyāgarajasvāmi obtained from hands of Indra to Tiruvārūr, is said to have stayed for three days in this sthala and offered worship to Tyāgarāja Śvāmi.

16. The sculptures of Amarnīti nāyaṇār, his wife and son are found in stone and copper in this temple.

17. A sculpture of Kuntidevi is found in this temple.

TIRUNALLÛRPPERUMANÂM

This sthala, Tirunallûrpperumaṇam, is about five kilometres from Kollâtam railway station. It is referred to as Perumaṇam Nallûr, Perumaṇanallûr and Nallûrpperumaṇam. It is known as Accâlpuram today.

Svâmi : Cîvalâkâtyâkâcar, Perumaṇamuṭaiya Mahâtēvar (Skt. Mahâdeva).

Ampâl : Vennîṟrumai maṅkai, Cuvêta Vipûti nâyaki, Vipûtikâlyânî (Skt. Sveta vibhûtinâyaki, Vibhûtikâlyânî)

Tîrttam : Paṅcâkṣara tîrtha, Gaṅgâ tîrtha and nine other tîrttams

Vēkṣam : Mâ (Mango tree, Mangifera indica)

Talâ purâṇam :

This is where the marriage of Campantar and Töttîra Pûrṇâmpikai took place in the month of Vaikâci on the day of the star Mûlam (This event has probably given rise to one of the names, Perumaṇanallûr, to this sthala). Ampikai is said to have given holy ash (venûṟu) to all those who had come to attend Campantar’s marriage, at the Paṅcâkṣara tîrttam, and, hence, was known by the name Tiruvennûṟrumai. All those who attended the event are said to have attained liberation in this sthala. Alongwith Campantar and Töttîra Pûrṇâmpikai, Tirunilânamakanâyanâr, Murukanâyanâr, Tirunilakanṭa yâlppânar, Cîvapâtâvirutâyâr and Nampiyanṭar nampi merged into the jyoti (fire) and attained liberation, according to the sthala purâṇa. Hence, it is known as Muktîsthalam.

Special features :

1. The temple has a five-tiered gîpuram. Campantar’s marriage manḍapa exists here.

2. Minor shrines of Vinâyaka, Subrahmaṇya, Mahâlakṣmi, Râmavimocana, Bhairava, Naṭarâjasabhâ, Caṭânâtar and Sûrya are found.

3. The facade of the Sanctum contains a stucco sculpture frieze of Campantar attaining union with Śiva. The unique feature is
Campantar being accompanied by his wife in sculptured form, a Utsava murti. The other Utsava murti are Tripurasamhāra, Candraśekhara, Vāyiḻar, Cēkkilār, Bhikṣāṭana, Nilanakkar and Murukanāyanār.

4. Vasiṣṭha, Parāsara, Bhrigu and Jamadagni performed severe tapa at this sthala after which Śiva blessed them with a vision of Sivaloka.

5. The inner entrance to the temple contains inscriptions on either side wherein the patikams rendered in this sthala are inscribed. Other than these, the inscriptions belonging to Cōla, Pāṇṭiya and Maratha kings are also found in this temple. The inscriptions refer to Ampāḷ as “Cokkiyār” and Svāmi as “Tirupperumaṇaṃmuṭaiya mahātēvaṇ”.

6. Campantar’s marriage is conducted on the day of the Mūlam star, in the month of Vaikāci (mid. May - mid. June) every year.

_Sung by:_ Campantar: III:125.

**TIRUNALLĀRU**

The sthala, Tirunallāru, is about five kilometres west of Kāraikkāl on the Kāraikkāl - Kumpakoṇam road. Other names of this sthala are Atipuri, Tarppāranyam, Nalēcuvaram

_Svāmi_: Tarppāranyatyaṅkar, Nalēcuvarar, Atipuricuvarar, Tarppāranyēcuvarar, Tirunallārtiicuvarar

_Ampāḷ_: Pōkamārttā puṇmulaiyāḷ, Attiranayānī, Prāṇēcuvari (Skt. Prāṇāmbā)

_Tīrṭam_: Nalātīrṭam (Skt. Nala tīrtha)

_Vṛksam_: Tarppai (The sacred grass, Poa cynosuroides)

_Tala puraṇām:

King Nala, who was afflicted by the negative planetary influence of Saṅgūma (planet Saturn), was rid of it in this sthala. On the advice of Sage Bharadvāja, Nala came to this sthala, created a tīrṭam, bathed in its water and entered
the temple to worship Śiva when Śanšvara is said to have stayed back in apprehension. Hence, the Śanšvara shrine in this temple is given utmost importance.

This sthala is one of the Saptaviṣṭaṅga sthalas, the others being Tiruvārūr, Nāgappattinam, Tirumaraikkāṭu, Tirukkārāvil, Tiruvāyūr and Tirukkōjillī. Tyāgarāja in this sthala, is known as Nākaviṭāṅkātyākā. He is said to have danced the Unmatta naṭanam here. Campantar, while debating with the Jainas, is said to have fed the palm leaves containing his patikām rendered in this sthala into the fire, in order to prove the supremacy of his religion. The patikām remained intact in those palm leaves and came to be known as ‘Paccait tiruppatikam’, beginning with the words, “Pōkamāritta puṇmulaiyā!”.

Viṣṇu, Brahmā, Indra, Sages Agastya and Pulastya, Arjuna and King Naja worshipped Śiva in this sthala.

**Special features:**

1. The temple has a five-tiered gōpuram.

2. There is a minor shrine for Śanšvara on the northern side.

3. The inner circumambulatory passage has the idols of Cuntarar, the sixty three nāyanmārs and the linga worshipped by Nala.

4. Corṇa Kaṇapati (Skt. Svarṇa Gaṇapati) lingas of all the Saptaviṣṭaṅga sthalas, Subrahmaṇya, Aḍīśeṣa, Nājanārayanapperumāl, Mahālakṣmi, Bhairava and Naṭarāja are also found in the temple.

5. The main deity is a Svayambhu linga. The Svāmi is said to have manifested Himself in the Darbha grass. Hence, the linga bears resemblance to a bunch of Darbha grass.

6. It is considered auspicious to participate in the rituals performed to the emerald linga at the shrine of Nākaviṭāṅkātyākār in this temple.

7. The names of a few other tīrthams around the temple are Sarasvatī tīrtha, Kamsa tīrtha, Brahma tīrtha, and Agastya tīrtha.


**TIRUNARAIYŪRCITTIČCARAM**

The sthala Tirunaraiyūrciticcaram is about eight kilometres from Kumbakōnam. It is on the way to Nācciyār Kōyil. Nāraiyyūr is the name of the sthala and Citticcaram is the temple.

**Śvāmi:** Cittanāṭecurar, Vēṭēcuvarar, Nāṇecuvarar, Cittanātar. (Skt. Vedēsvara, Siddhanātha)

**Ampāṭ:** Āḷakāmpikai, Āḷakammai, Cauntaranāyaki, (Skt. Saundaranāyaki)

**Tīrttam:** Pirama tīrttam, (Skt. Brahma tīrtha) Cūla tīrttam (Skt. Śūla tīrtha)

**Viṃśam:** Pavaḷa mallikai (Nyctanthes arbor - tristis)

**Tala purāṇam:**

Brahmā, Kubera, Mārkanḍeya and Siddhas worshipped in this sthala. It came to be known as Citticcaram as it was worshipped by Cittars, (Skt. Siddha) and as Piramapuram because Brahmā worshipped Śiva here. A man, who was cursed to become a bird by sage Durvāsa, is said to have worshipped Śiva in this sthala to be absolved of his curse. This sthala is also known as Nārapuram since then. Another name of this sthala is Cukantavanam (Skt. Sugandhavāna)

**Special features:**

1. This west-facing temple has five-tiered gopuram. It contains a profusion of sculptures. The temple is maṭakkōyil.

2. The inner circumambulatory passage has Navagrahās, Naṭarāja shrine, Bhairava and Viḍabhairava shrines.

3. The niche sculptures of Nardana Vināyaka, Dakṣināmūrti, Liṅgodbhava, Brahma, Bhikṣātana, Ardhanārīśvara and Durgā are found on the exterior walls of the Sanctum. Near the Liṅgodbhava is a sculptural representation of a man (Naran) worshipping the Liṅgodbhava.
4. There are inscriptions from the period of Rājarāja I and Kulottunga III. This sthala is referred to as “Kṣatriya cikāmānī valanāṭṭu tirunāraiyūr nāṭṭut tirunāraiyūr,” “Kulottunga cōla valanāṭṭu tirunāraiyūr” and as “Paṇcavān mātevyāna caturvēti mahgajattut tirunāraiyūr” in different inscriptions. The Svāmi is referred to as “Kaṃkāla Tēvar” and “Cītticcaramuṭṭaiyār” in them.

Sung by: Campantar: I:29, 71; II:87; Cuntarar: VII; 93.

TIRUNANNILAM

The sthala, Nannilam, is about four and a half kilometres west of Nāndilam railway station. Nāndilam lies on the Mayilāṉcutṟai - Tiruvārūr route. The mūr of the temple is Perumāyil. Other names of this sthala are Matuvanām, Devānrayam, Cuntaravanam and Pirukatpuram (Skt. Bṛhatpura).

Svāmi: Matuvanacurar (Skt. Madhuvanesvara), Prakātīcuvarar (Skt. Bṛhadiśvara), Prakācanātar (Skt. Prakāsanātha), Tēvāranyecuvarar (Skt. Devāranyesvara).

Ampāl: Matuvanā nāyaki, Prakātīccuvari (Skt. Bṛhadiśvari), Matuvanēcuvari (Skt. Madhuvanesvari) Devāntara nāyaki.

Tīrtam: Pirama tīrttam (Skt. Brahma tīrtha), Tēva tīrttam (Skt. Deva tīrtha), Cūla tīrttam (Skt. Śūla tīrtha).

Veṭṭam: 1. Vīlvam (bael, Aegle marmelos)
2. Kōkku (Hopea wightiana)
3. Venkai (Pterocarpus marsupium)
4. Mātavi (Hiptage madablot)
5. Cānpakam (Michelia champaca)

Tala purāṇam:

The Devas transformed themselves into honey bees in order to escape from the harassment of Vṛtrāśura and worshipped here. The sthala came to be known as Madhuvanam since then.

Sūrya and Agastya also worshipped Śiva in this sthala.
Special features:

1. The temple is a māṭakkōyil built by Kōcceanṭ ḍōlan.

2. The minor shrines of this temple are for Vināyaka, Subrahmanya, Gajalakṣmi, Mahādevalīṅga, Agastyeśvara and Somāskanda.

3. Festivals are conducted in the month of Vaikāci (mid. May - mid. June) on the day of the star Vicākam and Vaṭṭi Kalyāṇam in the month of Kārttikai (mid. Nov - mid. Dec.) after Śaṣṭhi.

4. There is a reference to this temple in the Tēvāram of Cuntarar as 'Nannilattup Perunūyil'.

Sung by: Cuntarar: VII:98.

TIRU NANIPALLI

Nanippalli is about four kilometres from Cempōṇār Köyil. It can be reached from Mayilāṭuturai by road. This sthala is known as Puṇcai, at present.

Svāmi: Nāṟṟunaipp or appār.

Ampāl: Malaiyāṇ maṭṭantai, Parvataputtiri (Skt. Parvata putri).

Tirittam: Cuvaṇa tirittam (Skt. Svarṇa tirtha).

Tala puranam:

It is in this sthala that Campantar’s mother, Pakavatiyammai was born. This place was originally dryland. When Campantar visited this sthala, at the request of the devotees, he rendered a pātikam and it is believed that he converted the Pālai land into Neytal.

Special features:

1. The Sanctum of this temple (facing east) is known for its sculptural embellishment.

2. The Ampāḷ shrine faces West.

3. The idols of Vināyaka, Sūrya, Appar, Campantar, Cuntarar, Māṇikkavācākār and Naṭarāja shrine are found in this temple.
4. There is a shrine of Kalyāṇa Sundaresa in this temple.

5. This sthala is referred to as "Jayaṅkoṭa valanāṭṭu ākkūr nāṭuppiramatēcamākiya nanipalli" in a Cōla inscription.

*Sung by*: Campantar: II:84; Appar: IV:70; Cuntar: VII:97.

**TIRUNĀKĒCCURAM**

Nākēccuram is Kumbakonam and it has a railhead. Other names of this sthala are Canpakāranīyam and Gitakānkkaiyam.

*Svāmi*: Canpakāvanēccur, Nākāntar, Nākēcuvarar (Skt Nāganātha).

*Ampāl*: Kunramulaināyaki, Kunrumamulaiyammai, Kirikucāmpikai (Skt. Gitucāmbikā).

*Tīrtham*: Sūrya puṣkārini (It is situated in the third circumambulatory passage)

*Vṛksam*: Canpakam (Champak, Michelia champaca)

**Special features:**

1. There are six tirthas in and around the temple. They are:
   a. Sūrya puṣkarini: A tank inside the temple.
   b. Kanyā tīrtha: It is on the north street.
   c. Inaya tīrtha: It is in the form of a canal in the south street.
   d. Indra tīrtha: This is outside the temple.
   c. Gautama tīrtha: This pond is on the north side of the town.
   f. Nāgatīrtha: This is also known as Tēpperumāl nāllur kuḻam (tank).

2. Cēkkilār, the author of Periya purāṇam, was devoted to the lord of Nākēccuram. So he named the temple he built in Kūnrathūr Nākēccuram.

3. Along with the Nālvar, i.e. Appar, Cuntar, Campantar and Māṇikkavācakar, idols of Cēkkilār and his family are also found in the temple.
4. Cuntarar refers to the Ampal = Kuṇru mulaiyammai and Pirainutalal and Vañutalal in his patikams.

5. There is a shrine for Nāgaraja inside this temple. Gaṇapati, Pārvatī, Indra, Naṣa, Sūrya, Candra, Brahmā, Viṣṇu, and Campumali (king of Laṅkā) Rṣis Parāśara and Gautama, Bhagiratha, Vaṣṇṭha offered worship here.

6. Idols of Cēkkilār, Gaṇkāniti (Skt. Śaṅkhanidhi), Patumani (Skt. Padmanidhi) are in the temple.

7. Ādiṣesa, Dakṣa, Kārkotaka, the serpent kings, offered worship here.

8. The temple has a five-tiered gopuram.

9. There is a hundred-pillared maṇḍapa in this temple.

10. The milk which is poured on the Svāmi turns blue here.

11. There are two Ampal shrines; one near the Sanctum, known as Piraiyani Nutilal Ĉanmiti, the other for Girikcämpikai, a separate shrine.

12. Kaṇṭaratītta Cōla is said to have built this temple, while the inner maṇḍapa and the outer maṇṭapas are believed to have been constructed by Cēkkilār and Govinda Dīkṣitār, minister of king Accutappa Nāyakkar, respectively.

13. It is considered auspicious to offer worship at Kuṭantaik kilkkōṭtam (Nāgesvaraswāmī temple) in the morning, Tirunākēccuram in the afternoon and Tiruppāmpuram in the evening, on the same day.

14. The Vaṣṇṭava sthala of Oppiliyappan kōyil is close to this sthala.


**TIRUNĀKAIKKĀRŌṆAM**

TirunākāikkārōṆam is a port with a rail head in the Tanjore-Nagore rail route. It can be reached by road form Tanjore, Tiruvārur and Mayilāṭturai. Other names of this sthala = ĀtipurāṆam, Civarācatāni, Pārppaticcaram and Aravanakaram. It is known as Nāgappattinam at present.
Swami: Kāyārōkāñēcurar, Atipurāñēcurar (Skt. Ādipurāñēśvara).

Ampal: Nilāyatāksi, Karuntaṭakāṃṭi (Skt. Nilāyadakśi)

Tīrtam: Pūṇḍarīka tīrtha (Skt. Pūṇḍarīka tīrtha), Tēva tīrtha (Skt. Deva tīrtha).

Vṛkṣam: Mā (mango, Mangifera indica).

Tala purāṇam:

This is one of the Saptavītāṅka sthalas. Tyāgarāja is known as Cuntaraviṭāṅkar here and the type of dance is Pravarataraṅka nātaṇam (like the waves).

Agastya is said to have witnessed the marriage of Śiva and Pārvati in this sthala.

Nākaikkārōṇam is the birth place of Atippatta nāyanār. Adiśeṣa is said to have worshipped Śiva here.

Special features:

1. This east-facing temple has a five-tiered gopuram.

2. The circumambulatory passage contains idols of Atippatta nāyanār, Vallabha ganaṇpati, Aghiśra virabhadra, Ātmalinga, Vināyaka, Palaṇiyāṅṭavar and Īṭumpan.

3. The Rājadhāni maṇḍapa houses the minor shrines of Kāśi Viṣvanātha, Bhairava and the Ampāl shrines.

4. The inner circumambulatory passage houses Śūrya, the sixty three Nāyaṇmārs, Māvāṭippillaiyār, Vēṇēcyipirāṅ, Arunācalesvara, Gajalakṣmī, Śaṅkśvara and Navagrahās, facing the Svāmi, in an arrangement of three rows, i.e., three grahas in each row respectively.

5. In the maṇḍapa near the Naṭarāja sabhā, the utsava mūrtis of Bhiksūpana, Naṭarāja, Śivakāmī and Kāṭcināyakar are preserved.

6. Adjoining the Sanctum is a minor shrine for Tyāgarya, opposite to which are Cuntarar and Paravaiyār, his wife.

7. Nākāparaṇappillaiyār is specially worshipped in this temple. His shrine is found near the entrance of the temple.
8. A festival is held in the month of Āvaṇi (mid. Aug - mid. Sep) annually for Atipatta nāyaṇār.

9. There is an inscription dated to the period of the Rajaraja-I in this temple. Another informs of the donations given by a Dutch Governor to this temple.

10. There is also a Vaiṣṇava sthala in Nāgappattinam.

_Sung by:_ Campantar: l:84; II:116; Appar: IV:71,103; V:83; VI:22; Cunterar VII:46, 101.

**TIRUNÂTTIYATTÂNKTUTI**

This sthala is about nine and a half kilometres South of Tiruvârûr. It be reached by the Tiruvârûr - Tirutturaiippûnti road via Mâvîr kūt road and Vâtapatimaṅgamal.

_Svâmi_ : Ratnapurîcuvâr (Skt. Ratnapurîsvâra), Mānîkkavanâr.

_Ampâl_ : Ratnapurîcuvâri, Mâṅgalâmpikâi (Skt. Ratnapurîsvâri, Mâṅglâmbikâ), Mâmâlarmâṅkâi

_Tîrttam_ : Kari tîrttam, Sûryâ tîrtha, Svetanadi tîrtha, Agni tîrtha.

_Vrâksam_ : Mâvilânhây (Rataeva religiosa roxburghu)

_Talâ purâñam:_

Cunterar adopted the daughters of Kâtpuli nāyaṇâr, Cûkâṭi and Vanappakiyâr, his daughters when he visited this sthala. When Cunterar visited this temple, Śiva and Pârvatî were working in the fields, in the disguise of a farmer and his wife. Unable to find them in the temple, Cunterar asked Gaṇapati about their whereabouts. Gaṇapati pointed his finger towards the fields. Śiva and Pârvatî revealed their original identity and blessed Cunterar. These fields, east of the temple, are called Kûi meyntân Kaṭṭalai. The idol of Gaṇapati is found with an arm stretched out pointing to the distant fields. He is known as Kaikâṭṭu mûrti. An elephant also offered worship here and, hence, Śiva came to be known as Karinâṭēcurâ.

This is the birth place of Kâtpulinâyaṇâr. He worshipped Śiva and did services to this temple. There is an idol of his in
the temple. The Utsavam of Kōṭipulinaṭar is conducted during the month of Aṭi (mid. July - mid. Aug).

Sages Pukalaka and Hemakanta performed tapa here.

Śiva is said to have played a mediator and divided some property and gems between, two brothers. Hence, he is also known as Ramapurificvarar.

**Special features:**

1. The east-facing temple has a five-tiered gopuram. The Kai Kāṭṭiya Vināyakar shrine is found at the entrance of the main gopuram.

2. The inner circumambulatory passage houses Vināyaka, Murukan, Viśvanātha, Gajalakṣmi and Navagrahas.

**Sung by:** Campantar: VII : 15

**TIRUNĀRAIYŪR**

The sthala, Tirunāraiyūr, is about sixteen kilometres from Cidambaram, on the way to Kāṭṭumanarkuṭi.

**Śvāmi** : Cauntaranāṭar (Skt. Saundaranātha), Cauntarēcar.

**Ampāḷ** : Tiripuracuntari ammai (Skt. Tripurasundari).

**Tīruttam** : Kārunya tīruttam

**Vṛkṣam** : Punnākam (Mastwood, Allophyllum inophyllum)

**Tāla purāṇam:**

A Gandharva (celestial), who disturbed the tapa of Sage Durvāsa, was cursed to be born as a stork. He offered worshipped in this sthala and it came to be known as Tirunāraiyūr.

**Special Features:**

1. This is the birthplace of Nampiyāntar Nampikaḷ. It is from the Vināyakar of this sthala that he received the blessings to bring forth the Tēvāram hymns from Tillai (Cidambaram) and reveal them to the world.
2. This temple has a three tiered inner gopuram. A painted stucco figure of Rṣabhāruḍha can be seen on the inner wall of the entrance. The minor shrines in this temple are of Canātanāccāryār, Vināyākar (Pollāpillaīayar or Cuyamprakācar), Subrahmanyā, Gajalakṣmi, Tirumulanātār and Navagrahas. The sculptures of Nampiyāntār Nampikal and Rājarāja can be found. The utsavamūrtis of Nārai, Pollāpillaīyar, Rājarāja and Chandrasekhara, are preserved in this temple.

3. There are four inscriptions in this sthala.


**TIRUNĀLŪR MAYĀNAM**

Tirunālūrmayānam is on the way to Kuṭavācal from Kumbakōṉam, next to the sthala of Tiruccērai. The sthala is one of the mayānams, the others being Kacci mayānam, Kaṭavūr mayānam and Kāli mayānam.

*Svāmi*: Palācavanēcar, ṇānāparamēcurār, (Skt. Palāśavareśvara, Jnānaparamēśvara)

*Ampāḷ*: Periyanaṅkai, ṇānāmpikai. (Skt. Jnānāmbikā)

*Tirttam*: Jnāṇa tirttam, Chandra tirtha.

*Tala purāṇam*:

Rṣi Āpadstambha worshipped Śiva here.

*Special features:*

1. The temple is built in the Cōḷa architectural style, including the structure, superstructure and the pillars.

2. It was known as Caturvēti maṅkalām during the Cōḷa period.

3. The inscription refers to the sthala as "Cerrūrk kūrtattup piramatēyam" and to the Svāmi = "mayānantup paramacuvāmi"

*Sung by:* Campantar: II:46.

**TIRUNĀVALŪR**

This sthala, Tirunāvalūr, is about eight kilometres from Paṇṇūṭī railway station. It is also on the Kaṭalūr - Paṇṇūṭī bus route.
"Svāmi" : Tirunāvalēccuvār, Paktacanēccuvār (Skt. Bhaktajanesvāra)

Ampāñि : Maṇoññampañि, Cuntarāmpikā (Skt. Sundarāmbikā)

Tīrțtam : Gomukhi tīrthā and river Ketiḷam

Vṛkṣām : Ṇāval (Eugenia Jambolana)

Talapuraṇām:

The sthala is named after the sthala vṛkṣa. The Tirunāvalūrppuraṇam of Venṇainallūr Rācappa Kavirāyar is rendered on this sthala.

Special features:

1. This is the birth place of Cuntarar and there is a Canniitī to Cuntarar in the temple.

2. The Koṣṭhamūrti of Daḵṣināmūrti is unique. He is represented as standing before Rāṣabha, resting his hand on it and holding a palm leaf in another hand.

3. The story of Caṅcēcuvarar is depicted on the walls of the Sanctum. The idols of Rāma, Lakṣmaṇa, Ṣītā, Viṣṇu and Lakṣmi are also seen in the Sanctum.

4. There is also a canniti to Varadarāja accompanied by Śrīdevi and Bhūdevi.

5. The Šūrya, in the Navagraha canniti, faces the Sanctum, unusually.

6. There are liṅgas named after the Yugas and also a liṅga that was worshipped by Narasiṅka munaiyaraiyr. There is also a canniti to Gajalakṣmi.

Sung by: Cuntarar: VII:17

TIRUNINRIYUR

This sthala, Tiruninriyur, is about three kilometres northeast of Ananta tāṇṭavapuram railway station. It is eight kilometres from Mayilāṭuturai by road, towards Vaitisvaran kōyil.
Svāmi: Makālakṣāmicurar (Skt. Mahālakṣāmīśvara) Camataṅkṣīcuvārar (Skt. Jamadagasūrā) Parikēcuvārar, Vartiihirvāpanēcuvārar

Ampāl: Ulaka nāyaki (Skt. Loka nāyaki)

Tīrtrtām: Nilamalarpooykai, Parikārēcuvāra tīrtrtām (Skt. Parihāresāvra tīrtha) Mahālakṣmi tīrtrtām.

Talāpurāṇam:

It is said that Goddess Lakṣmi offered worship to Śiva here. Thus, it came to be known as Tiruninriyūr Cuntarar refers to it in his Tēvāram as ‘Centaṁmāmalart- tirumakanmaruvum celvatten tiruninriyūrānē. Paraśurāma is believed to have prayed to Śiva here. Kāmadhenu, Indra and Agastya offered worship to Śiva in this sthala.

A Cōla king, known as Vira Cōla, was affected by Brahmahatti doṣa. In order to be absolved of the sin, he worshipped Śiva at Tiruḻaimarutūr in the morning and at night, he would travel down to Cidambaram to offer worship.

His servants used to carry lamps for him at night. Every night, the lamps went off automatically and lit themselves up at a particular place. The intrigued king and his men searched around the place and his men fell on a linga. The linga still bears the scar. The king, then, offered prayer to this linga.

Sage Jamadagni is said to have offered worship here, in order to be absolved of his sin of having ordered the killing of his wife Renukā.

Paraśurāma offered worship to Śiva here to be absolved of the sin of having killed his mother.

Kāmadhenu is said to have offered worship to Śiva in this sthala to be rid of the sin of having extracted bone from the spinal cord of sage Dadhici (son of sage Bhṛgu) to give it to Indra, who, in turn, made it into his Vajrāyudha, which was instrumental in annihilating Vṛtrāsura.

Special features:

1. A sculpture of Paraśurāma is found in this temple.
2. There are evidences of this temple having had several walls, from the existing ruins.

3. The sthala tirttam, Nilamalarp pooykai, is also known as Parihāresvara tirttam and is found as a moat surrounding the temple.


**TIRUNĪTŪR**

This temple is about a kilometre and a half from Tirunītūr railway station. This sthala is situated very near Mayilāṭuturai. Some other names of this sthala are Vakulāranyam, Makiḷāranyam and Makiḷavaṇam. The place is known as Nītūr because it is believed to have survived even the deluge.

_Svāmi:_ Aruchiomānaitecuvarar, Badrakāllīsvāra, Karkātakēsvāra, Nānanartanacankarar.

_Ampāl:_ Ātityāpayapratāmpikai, Vētānayaki, Alālacunṭara nāyaki, Vēyurutoṭiyammati, (Skt. Ādityābhayapradāmbikā)

_Tirttam:_ Ĉenkaḷumīrōtai

_Vṛḵṣam:_ Makiḷa tree (Mimusops elange)

_Tala purāṇam:_

Muniyaṭuvār, a devotee of Śiva, used to offer food to the devotees of Śiva regularly. It is in this sthala, that he attained liberation due to his service to Śiva through feeding devotees of Śiva.

It is believed that Indra offered worship in the first yuga, Sūrya offered worship in the second Yuga, Bhadrakāli in the third yuga, and a crab in the fourth yuga. The crab is believed to have united with the Svāmi.

The Aṁpāḷ is said to have offered refuge to Sūrya in this sthala. Hence, she came to be known as "Ātityāpayappatāmpikai". (The Ampāḷ who gave refuge to the sun)
Special features:

1. This temple is supposed to have had two circumambulatory passages enclosed within its precincts earlier. The outer wall is not to be found at present.

2. Indra, Sūrya, Candra, a crab and Kāli offered worship here.

3. The idol of Muṇaiyāṭuvār nāyaṇār is found as Utsava mūrti in this temple.

4. There are five tīrttams in this sthala. They are:
   a) Ananda tīrtha also known as Cēnikaḷunirōṭai and Kalhāra tīrta. It is situated to the south of the Ampāḷ shrine.
   b) Candra puṣkarini: Behind the Ampāḷ shrine.
   c) Indra tīrtha: in the eastern side.
   d) Muni tīrtha: situated in the Southeast corner, i.e. Agni mūlai.
   e) Sūrya puṣkarini: near the Muni tīrta. Also known as Gaṅgā.

5. There is a Bhadrakāli amman shrine in the temple and the Ampāḷ is known as Alālacuntari.

Sung by: Cuntarā: VI: 56.

TIRUNĪLAKKUṬĪ

The sthala, Tirunīlakkūṭi, is about four kilometres from Āṭuturai railway station. It is situated near Kumpakōṇam on the Kumpakōṇam - Kāraikkāl road. Tennālakkūṭi is its present name.


Ampāḷ: Umaiammai, Alakāmpikai, Anupakucāmpikai (Skt. Abhiṣtapradanāyakī, Anupamasthanī, Bhaktābhīṣadāyini)

Tīrttam: Devītīrtha, (opposite to the temple), Bharadvāja tīrtha (tank outside the temple), Mārkanḍeya tīrtha (well inside the temple) Pirama tīrttam (well), Kṣīrakuntām (on the banks of the Kāvēri)
**Vṛkṣam**: Palā, Jack fruit tree (Artocarpus integrifolia) Pañca Vilvam:

1. Vilvam (Bael, Aegle, marmelos)
2. Nocci (Vitea negundo)
3. Māvilankai (Gataeva religiosa rouburghii)
4. Muṭ Kijuvaı (Balsmodendron berry)
5. Viḷa (Feronia elephantum)

**Tala purāṇam**:

Śiva, after consuming the Hālahala poison which emerged during the churning of the Ocean of Milk (Pārkaṭal), is said to have resided here as Nilakanṭha, the blue-necked One. Hence, this sthala came to be known as Tirunilakkūṭi.

Śiva blessed Māraṇḍeya in this sthala. Brahmā, Varuṇa, and Celestial damsels (Devakannikās) offered worship here.

**Special features**:

1. There are two Ampāḷ shrines in this temple.

2. The idol of Sūrya, Brahmaliṅga (which was worshipped by Brahmā), Vināyaka, Subrahmanya, Ṣaṇmukha, Visvanatha, Mahālakṣṭi, Navagrahas and Bhairava are found in the inner circumambulatory passage.

3. The main deity, liṅga is regularly offered abhiseka with oil. It is an intriguing aspect that any amount of oil showered or smeared on the liṅga is absorbed by it. It is believed that the Ampāḷ herself does the oil abhiseka. The practice of placing the oil before the Ampāḷ first and then carrying it to the Svāmī for abhiseka is followed even today.

4. The Jack fruit tree is sacred. The fruit is offered to the Svāmī during the bearing season and then distributed to the devotees. But, it is believed that, if it is taken out of the temple for consumption without offering to the Svāmī first, it would be infested with worms.

5. Those who are haunted by the fear of death believe that visiting this sthala and donating a buffalo, blue-coloured silk cloth and gingelly (el) helps them to overcome their fear.
5. A twelve-day festival during the month of Cittirai (mid. April - mid. May) is conducted.


**TIRUNETUṆKALAM**

Neṭuntuṅkalam is about three kilometres from Cōlakampaṭṭi railway station. It is situated on the Trichi - Tanjore road route via Tuvākkuti. Neṭuntuṅkalam is four kilometres from Tuvākkuti This sthala is known as Tirunāṭṭāṅkulaṅm now.

**Śvāmi**: Nittiyacuntarēcuvarar, Neṭuntuṅkalāṅantar (Skt. Nityasundaresvara)

**Ampāḷ**: Oppilāṇâyaki, Maṅkalāṇāyaki (Skt. Mangalanāyaki)

**Tīrttam**: Akatiya tīrttam, Cuntara tīrttam. (Skt. Agastya tīrtha, Sundara tīrtha).

**Vṛksam**: Vilvam (bacl, Aegle marmelos)

**Tala purāṇam:**

This sthala is said to be the place where one of the sixty four dances of Śiva took place. A Cōḷa king, known as Vāṇkiya Cōḷa received the blessings of Śiva here. Agastya offered worship in this sthala.

**Special features:**

1. The temple faces east. The Sanctum has two vimānas, unique feature.

2. The Ampāḷ shrine is in the outer circumambulatory passage. She is standing posture with four arms. It is said that when the Ampāḷ doing tapa, Śiva came in disguise and held her arms, which made her run away and hide in a forest. This place is referred to as “Oḷimaticcōḷai”.

3. The Utsavāṁūrti of Somāskanda, Vināyaka, Subrahmaṇya with Vaḷḷi and Devasenā are beautiful. A bronze horse in this temple has unusual and unique structure.

4. There is a belief that if 'Pānakam' (sweet jaggery water) is offered to the Karuppanṇa Śvāmi, who is on the banks of the Cuntara
tīrīḷīm, and then distributed to the devotees and pilgrims, diseases would be cured.

5. Festivals are conducted during Navarātri, during the month of Vaikāci (mid. May - mid. June) starting form the day of the star Visākhā; on the day of the star Pūcām, in the month of Tai (mid. Jan. - mid. Feb.) on the day of the star Uttiraṁ in the month of Paṅkūṇi (mid. Mar -mid. Apr.) and during the Pradoṣa.

6. This sthala is referred to as “Pantikulacimi vaḷanāṭṭu vaḷaṅraṇaṭṭu tiruneṭṭhaḷaṇam” in an inscription found in the near by Sthala of Tīruvērumpiyūr.

_Sung by_ : Campantar : I:52.

**TIRU NEYTTĀṆAM**

This sthala, Tīru NeyttāṆam, is about a kilometre west of Tīruvaṅkūṟu. It is the seventh of the Saptasthāna sthalas and is known as TīllaittāṆam at present.

_Svāmi_ : Neyyāṭiyappar

_Ampāḷ_ : Pāḷāṃpiṅkai (Skt. Bālāṃbikā)

_Tīrīḷīm_ : Kāvēri

**Special features :**

1. Sarasvatī, Kāmadhenu and Sage Gautama offered worship in this stīḷāla.

2. The main Liṅga, Neyyāṭiyappar, is worshipped by offering oblations of ghee obtained from milk from a cow.

3. The Ampāḷ shrine faces west.

4. The niche sculpture of Dakṣiṇāmūrti, in the Southern exterior wall of the Sanctum, is in the standing posture.

5. Lion - motif bases in the pillar indicate the Pallava's contribution to the architecture in certain parts of this temple.

6. The Tēvāram hymns refer to the Ampāḷ as Iḷamāṅkai-ammuī.
7. The Cōla inscriptions refer to this temple as “Rājarāja vaḷaṇāṭṭu painkanāṭṭu Tiruneyṭṭāṇam”, and the Svāmi’s name is given as “Neyṭṭāṇamutaiyār”.

Sung by: Campantar: I:15; Appar: IV:37, 89; V:34; VI: 41; 42.

TIRUNELLIKA

Tirunelliaka is about fourteen kilometres from Tiruvārūr towards Tirutturippuṇṭi. It has a rail head. Other Ellikkāval of this sthala are Nellikkāval and Āmalakavanām. It is one of the Paṅcakūṭapura sthalas, the other being Nāṭiyattāṅkūti, Kārāyil, Tiruttēṅkūr, and Namaccivāyapuram.

Svāmi : Nellivanannātar (Skt. Āmalakavanesvara) Nelli nātēccuvarar
Ampāl : Māṅkalanāyaki, (Skt. Āmalakeśvarī).
Tīrttam : Pirama tīrttam, Cūriya tīrttam (Skt. Brahma tīrtha, Sūrya tīrtha, Roganivāraṇa tīrtha).
Vṛkṣam : Nelli (gooseberry, Phyllanthus emblica)
Tala purāṇam:

Sūrya, Brahmā, Viṣṇu, Candra, Śanīśvara, Gandharvas, and sage Durvāsa worshipped Śiva in this sthala.

It is here that Śiva is said to have divested sage Durvāsa of his anger.

The sthala is known as Aruṇapuram as Sūrya worshipped here.

Brahmā is said to have created the Brahma tīrtha here.

As a Gandharva was cured of his leprosy, this sthala is known as Kuṣṭarogaharam.

Those who worship here receive boons easily from the Svāmi. Hence, it is known as Carvauttama puram. (Skt. Sarva Uttamapuram).

The five letters of the Paṅcāṅkṣaramantra are said to have worshipped Śiva here. So, it is known as Paṅcāṅkṣaparapuram.

As there are five tīrttams here, it is known as Paṅca tīrthaparapuram.
**Special features:**

1. This west-facing temple has a five-tiered gopuram.

2. In the circumambulatory passage found Appar, Campantar, Cuntarar, Mānıkkavacakar, Gajalakṣmi, Vināyaka, Subrahmanya with Valji and Teyvayanai (Skt. Devasenā) Śāntiśvara, the Sthala Vīkṣam underneath which are Nellivānanātār, Bhairava and the Navagrahas.

3. Near the Naṭarāja sābhā is the minor shrine of Somāskanda. The Utsavamūrtis are displayed on either side of the Naṭarāja sābhā.

4. Festivals conducted during the month of Citiṟai (mid. Apr.-mid. May) for ten days, Kalyāṇa Utsavam on the first Friday in the month of Āvani (mid. Aug.-mid. Sep.) Navarātri, Śaṣṭhi, Abhiṣeka with conch (Śankhābhiṣekan) on all the Mondays in the month of Kārttikai (mid. Nov.-mid. Dec.), festival of lamps in Kārttikai and on the day of the star Pūcam in the month of Tai (mid. Jan.-mid. Feb.)

Coḷa period inscriptions refer to this sthala “Rājendra coḷa vaḷanāṭṭu aruvāḷa kurtattu nelliḷkā” and to the Svāmi as “Nelliḷkā uṭṭaiyār” and “Āmalakesvāra”.

**Sung by:** Campantar: II:19.

**TIRU NELVĀYIL**

This sthala, Tiru Nelvāyil, is about five kilometres South East of Cidambaram, near Tiruvēṭkaḷām. The place is known as Vivapuri today.

**Svāmi** : Uccināṭecuvarar, (Skt. Madhīyāhnesvara) Cikāpurīcuvarar, Uccināṭacuvāmi.

**Ampāḷ** : Kanakāmpikai (Skt. Kanakāmbikā)

**Tirittam** : Kṛpāsamudram

**Vīkṣam** : Nelli (gooseberry, Phyllanthus emblica)

**Tala purāṇam:**

The linga is said to have appeared in a paddy field, which probably gave rise to its name, Nelvāyil.
Special features:

1. Pārvati and Paramēśvara idols can be seen behind the liṅga.
2. Water flows down from the locks of the idol of Paramēśvara.
3. There are minor shines of Vināyaka, Subrahmanya, Bhairava, Pañcaliṅgas, Śanīśvara, Candra and Navagrāhās in this temple.
4. This temple has a five-tiered gopuram.
5. Kaṇva mahaṛṣi is said to have offered worship at this sthala.


TIRUNELVĀYIL ARATTURAI

This sthala, Trunelvāyil aratturai, is now known as Tiruvatūrai. It is about twenty kilometres from Toḻutūr on the Toḻutūr-Viruttācalam route.

Śvāmi : Aratturai nātar (Skt. Ānandīśvara, Tirthapūrlīśvara)

Ampal : Aratturaināyaki (Skt. Ānandanāyaki, Tripūrasundarī)

Tirittam : River Nīvā

Vṛksam : Ālamaram (Banyan, Ficus bengalensis)

Special Features:

1. Vālmikī and Aravaṇ are believed to have worshipped here.
2. It is at this sthala that Campantar received a pearl palanquin, and a canopy from Śiva.
3. There are liṅgas worshipped by Cēra, Cōla and Pāṇḍya kings.
4. The head of the Nandi is slightly turned. The reason is given as follows: Once, there was a flood in the Nīvā river. To stop the flood, Nandi turned his head slightly and glanced at the river. The flood immediately subsided.
5. There is a canniṭī to Śanīśvara here.
6. The liṅga is also called Aṣṭottara liṅga.
7. There are also seven other liṅgas in the temple believed to have been worshipped by the Saptarṣis.
8. There is a tīrtha called Annamalar poykai, the confluence of the river Vāmlika and Śveta.

Sung by: Campantar: II:90; Appar: V:3; Cuntarar: VII:3.

TIRUNELVENṆEY

The sthala, TirunelvenṆey, popularly known as NeyvenṆey, is about seven kilometres from Ulundurpettai railway station.

Śvāmi : Venēyappar, Skt. Svārṇaghaṭesvara.


Tīrītam : Penṇai river

Tala purāṇam:

The four rṣis (Cānakaṇṭi) who received instructions from Śiva, as Dakṣināmūrti, worshipped here.

Special Features:

1. Campantar appears without cymbals in his hand in this sthala. Cuntarar is called Naṭana cuntarar here.

2. There is a caṇṇiti to Viṣṇu and Lakṣmī here.

3. An inscription refers to an episode of Śiva giving a golden pot (Skt. Svārṇaghaṭa) to someone and the name of the Mūlavar corroborates this. Other details regarding this episode are not available.


TIRUNELVELI

This is an important town and is well connected by both bus and train to all major towns in Tamil nadu.

Śvāmi : Nellaiyappar, Vēymutanātar (also called Vēnuvaṇanātar, Cālivaṭica) Skt. Vēnuvaṇa mahāliṅgeśvara.

Ampāḷ : Kāntimati ammai, Vaṭivuṭaiyammai.

Tīrītam : Porrāmaraiṅ kujam, Karumāri tīrītam and Cintupūnturai.
**Vṛkṣam:** Mūṅkil (Bamboo, Bambusa arundinacea).

**Tala purāṇam:**

A devotee called Vedabhaṭṭa had left some paddy (Tam. Nel), to be offered to Śiva, to dry when the rains came. Śiva weaved a shelter (vēlī) over it and protected it and so, He came to be known as Nelvēlināṭar. Another story connected with this place is as follows:

A devotee of Śiva was carrying some milk. Śiva, in the form of bamboo reed, caused him to trip and fall upsetting the milk over the bamboo. Then, He appeared as a liṅga, bearing the scar of the vessel of milk which fell on Him. Since he appeared in bamboo reed (Vēṇu), He is called Vēṇuvanānāṭar.

**Special features:**

1. A liṅga, called ‘Anavarada liṅga’, was worshipped by a Muslim, whose wife’s chronic stomach ache was cured by worshipping Śiva.

2. This is the sthala where Agastya witnessed the marriage of Śiva and Pārvatī. The utsava idol of Govindarāja (Viṣṇu) in the temple is seen with a vessel of water, reminiscent of Viṣṇu performing the Kanyādana in the marriage. There is a mark of the liṅga on the chest of Govindarāja.

3. This is the Tāmra sabhā of the five Naṭarāja sabhās. The utsava idol of Naṭarāja is known as Tāmra sabhāpati. The stone idol is called Sandana sabhāpati. There is also another Naṭarāja called Agni sabhāpati.

4. There are two cannitis to Durgā, one is the Mahiṣāsura Mardini and the other is the Bhaṇḍāsura mardini.

5. The Śanmukha of this sthala is unique. He has six faces facing different directions, with pairs of arms in each direction. A Siddha called Amāvācāi paratēci worshipped Śanmukha here and lived for hundred and twenty years.

6. The Jvaraharamūrti of this temple (with three heads, three legs and three arms) is believed to have high fever.
7. There is a sculpture of Rāvaṇa, with his hand crushed under the Kailāsa, here.

8. It is believed that twenty āvutaiyārs of the Mūlavār linga are already buried in the ground. The one seen at present is the twenty-first.

_Sung by_: Campantar: III:92.

**TIRU PATĪCCURAM**

Paṭṭīccuram is about six kilometres South west of Kumpakōṇam. It adjoins the sthala of Tirucattimūram and is actually seperated from it only by a street.

**Svāmi**: Paṭṭīccuvarar, Tēnupurīcuvarar (Skt. Dhenupurīśvara)

**Ampāl**: Palvalai nāyaki, Ŵānāmpikai (Skt. Jñānāmbikā)

**Ṭīrttam**: Ŵāna ērrttam (Skt. Jñānatṛtha)

**Vṛkṣam**: Vanni (Prosopis spicigera)

**Tala purāṇam**:

This sthala acquired the mūm Paṭṭīccuram, because a calf, Paṭṭi, the daughter of Kāmadhenu, offered worship to Śiva here. A sculpture depicting this incident is found in one of the pillars and in the Sanctum of this temple.

Ambikā performed tapa in this sthala. Since then, it came to be known as Devīvanam.

Rāma, on his return journey from Rāmeśvaram, is said to have created the Kōtī ērrttam with the tip of his bow and worshipped here. Rāmalīnga shrine and Kōṭītīrttam are found in this temple.

This is the sthala where Campantar was accorded welcome under the “muttuppantal” (a temporary shelter erected with poles, open on all the sides). Here, pearls were strung together to form a cover. Śiva is said to have instructed Nandi to move aside a little, in order to see Campantar walking down. There are five Nandis in this temple, all of which are unaligned and not in a straight line, because of this episode.
Märkaṇḍeya offered worship here. Sage Viśvāmitra acquired the title of Brahmārṣi in this sthala.

Special features:

1. The east facing temple has four entrances and gopurams.

2. The minor shrines of Matavāraṇap pilḷaiyār, Saptamātrkās, Reṇukādevi, Svarṇa vināyaka, Mahāliṅga, Pāla murukān, Saṃmukha, Rāmaliṅga and Mahālakṣmi are found in the circumambulatory passage.

3. The idols of Somāskanda and Campantar are found in the maṇḍapa.

4. A separate shrine for Ampāḷ faces east.

5. The idols of Bhairava and Durgā are offered special worship.


Sung by: Campantar: III: 73.

TIRUPPANTANAINALLUR

This sthala is now known as Pantanallūr. It is on the Māyavaram-
Tiruppanantāḷ bus route.

Svāmi : Pacupaticcuvarar (Skt. Paśupatiśvara)

Ampāḷ : Kāmpanatōli ammai, (Skt. Vēṇubhujāmbikā)

Tīrttam : Ăuriya tīrttam (Skt. Śūrya Tīrtha)

Veṭkam : Carakkonrai (Cassia fistula)

Tala purāṇam:

Once, Pārvati was playing with a ball, accompanied by Lakṣmi and Sarasvati. They were so engrossed in their game that Śūrya, unwilling to disturb their game, hesitated to set. Śiva tried to tell Pārvati that it was time for the sun to set and, so, she should stop the game. But Pārvati did not notice His arrival. Śiva, then, cursed her to become a cow and kicked the
ball. The ball fell at this sthala, and this place came to be known as Pantañāi nāllur (Pantu - ball) meaning ‘the place at which the ball fell’. Pārvatī asked to be pardoned and Śiva told her to worship Him at this sthala, where He was present in the form of an ant hill. So, Pārvatī, in the form of a cow, poured milk over the ant hill every day. Viṣṇu, who came here as a cow herd, looked after her and gave her milk to Rṣi Kaṇṭha, who used to perform Abhiṣeka everyday with it. Soon, he realised that the cow was pouring out some milk elsewhere. He followed the cow and found her emptying the milk over an ant hill. In his anger, he hit the cow and the hoof of the cow hit the ant-hill. Immediately, Lord Śiva appeared and redeemed Pārvatī from her curse. The linga in this sthala is still an ant-hill bearing the hoof-marks of a cow on top.

Special features:

1. The sthala is also known as Tenkayilai, Kövur, Konraivañam, Viṣṇupuri, Indrapuri, Kaṇṭhaacciramam, Vālinakar, Bhāṇupuri, Avūr and Kandukapuri.

2. Kāmadhenu, Indra, Vāli, Viṣṇu, Brahmā and Sūrya are believed to have worshipped here.

3. Ampal is in the posture of performing tapa here.

4. Viṣṇu, who came as the cowherd, is worshipped as Ādikeśava, with Parimalavallī, here.

5. The Pitha of the linga depicts the sthalapurāṇa.

6. The Navagrahas are, unusually, seen in a single file.

7. The linga is white in colour and Abhiṣeka is done with the Kavaca (protective covering) on, as the linga is an ant hill.

8. There are inscriptions in this sthala belonging to the period of Rājarāja Cōla.

9. The Sthala Purāṇa of this sthala is closely associated with that of Tirumāṇaṅcēri.

10. The famous temple of Kaṅkaikōṇṭa cōlapuram is about four kilometres from here.
11. Another temple, about five kilometres from here, is the Tiruccirrampalām temple.

Svāmi: Nāṭanapūṭucuvarar, Ampalavāṇan
Ampāḷ: Saundaranāyaki
Tīrttam: Parāsara and Candra Tirtha

12. There is a ruined fort in this sthala.

Sung by: Campantar III: 121; Appar VI: 10.

**TIRUPPAYARRūR**

Tiruppayarrūr is about nine and a half kilometres east of Virkuṭi railway station. This sthala is near Tirucchenkaṭṭāṅkuṭi. It is known as Tiruppayattaṅkuṭi at present.

Svāmi: Tiruppayarrīcucurar, Muktapūṭucuvarar (Skt. Muktapūṭīśvara)
Tiruppayarrunātār.

Ampāḷ: Kāviyaṅkaṇṇiyammai, (Skt. Netrāmbikā)

Tīrttam: Devi tīrtha, Karuṇa tīrtha, Brahma tīrtha

Vṛkṣam: Cilanti maram (Ochna Squarrosa)

Tala purāṇam:

It is said that a trader, who was apprehensive about paying tax for his pepper-produce, worshipped Śiva requesting Him to transform the produce to pulses which are exempted from tax. Accordingly, Śiva transformed the sacks of pepper to sacks of pāyaṇu, a type of cereal (green gram). Since then, the Svāmi came to be known as Payarrunātār.

Sage Bhairava is said to have worshipped Śiva here.

**Special features:**

1. The minor shrines of this temple are of Siddhi vināyaka, Somāśaṅkānd and Naṭarāja.

2. The Utsava mūrtis of Appar, Campantar, Cuntarar, Māṇīkkavācakar, Viramākāli, Pradoṇanāyaka, Agastya, Vināyaka and Subhrāmanya are preserved in the temple.
3. A copper plate (cācaṇam) reveals that there was a belief regarding the Karuṇā tīrtha. It is believed that worshipping the Ampāl of this sthala, after a ritual bath in the Karuṇā tīrtha, cures eye diseases.

4. All Fridays in the month of Āṭi (mid. July - mid. Aug) are considered auspicious for the Ampāl. All the Mondays in the month of Kārttiikai (mid. Nov. - mid. Dec.) are auspicious for offering worship to the Śvāmi.

_Sung by_: Appar: IV:32.

**TIRUPPARAṆKUNRAM**

This temple is about six kilometres from Madurai. There are frequent bus services from Madurai. There is also a railway station at TirupparaṆkunram.

**Śvāmi**: Paraṅkirinātar

**Ampāl**: Āvūṭaināyaki

**Tīrttam**: Caravanappoykai, Ilakkumi tīrttam (Skt. Lakṣmī tīrtha), Piramakūpam (Skt. Brahmakūpa)

**Tala purāṇam**:

Brahmā, the king Śibi and the poet Nakkīrar are believed to have worshipped Śiva here.

**Special features**:

1. Though this is a Śivasthala, Murukan is the important deity here. This is one of the six important temples (Aṟupaṭai Viṭṭu) of Murukan. He married TeyvayāṆai (Skt. Devasena), the daughter of Indra, at this sthala.

2. The Śiva canṇiti is a cave temple. Kalyaṇa cuntarēcuvarar (Skt. Kalyaṇa Sundaresvara) is seen on the wall, behind the linga, in the Sanctum.

3. There is an inscription in the temple which mentions Vayirāvi muttuk karuppan kumaran Čēṭṭi who, in his attempt to defend the temple from the attack of Europeans, fell from the gopuram of the temple.
4. There is an idol of Nakkirar in the temple. The poet is believed to have protected several other poets during a flood. Nakkirar was a great devotee of Murukan.

5. The sthala *purāṇam* has been rendered by Alakiya Tecikar.

6. There is a Viṣṇu temple also close by.

*Sung by*: Campantar: I: 100; Cuntarar: VII: 2.

**TIRUPPARĀYUTTURAI**

This temple, Tirupparāyutturai, is on the bank of Akanṭa Kāverī near Elamannah railway station. The Trichi-Karur-Kulittalai road passes through this sthala. As the temple is amidst a thicket of Parāy trees (Skt. Dārakavrksam), the sthala is known as Parāyutturai.

*Svāmi*: Parāyutturainātār, Tārukavanātār (Skt. Dārakavana nātha)

*Ampāl*: Pucumponnayaki, Ḥemavarṇāmpikai (Skt. Ḥemavarṇām bikā)

*Tīrtnam*: Kāverī

*Vṛksam*: Parāy (Streblus asper)

*Tala purāṇam*:

It is in this sthala that Śiva is said to have appeared in Piṭcāṭānār (Skt. Bhikṣātana) before the sages of Tārakavanām (Skt. Dārakavana), vanquished their pride and blessed them.

Indra, Kubera and the Captaricikai (Skt. Saṭārṣis) offered worship here. A dog is also said to have worshipped the Lord here.

*Special features*:

1. This temple has a seven-tiered gopuram.

2. A stucco sculpture of Iṭapārūṭar (Skt. Rṣabhaśādha) is seen above the front manḍapam.

3. Sculptures of Campantar, Appar, Māṇikkvācakar are found on the pillars of the Nandi manḍapa.

4. The inner gopuram of this temple is five-tiered.
5. Valampuri Vināyakar, Sapatamātrkās and the idols of the sixty three nayanmārs are found in the circumambulatory passage around the Sanctum.

6. The minor shrines of this temple are of Somāskanda, Mahāganapati, Piṣṭānara (Skt. Bhiksātana) Piramaṇ (Skt. Brahmā), Turkkai (Skt. Durgā), Kajalakṣmi (Skt. Gajalakṣmi), twelve-armed Śaṇmukha, Pairavar (Skt. Bhairava), Naṭarāja, Pāncabhūta lingas and Navagrahas. Among the Navagrahas, Śanisvara alone is seen with his mount, the crow.

7. The niche sculpture of Artanārīcurar (Skt. Ardhanārīśvara) is found in the place of Liṅkotpavar (Skt. Liṅgodbhava) on the west exterior wall of the Sanctum.

8. There are separate shrines for Caṇḍesvara and Daśināmūrti in this temple. The Daśināmūrti shrine is notable for its beautiful pillars with lion-motif bases and an intricately sculpted banyan tree behind Daśināmūrti.

9. The Ampāḷ shrine faces south. The maṇḍapa of the Ampāḷ shrine has a pillar with the sculpture of Üruttvātanāvanam (Skt. Ürdhvatāṇḍava) and Kāli.

10. A ten-day festival takes place in the month of Vaiṅācī (mid. May - mid. June) beginning from the day of the star Vicākam (Visākha).

11. This temple was built during the period of Parāntaka Cōja. This sthala is referred to in the inscription as “Uttama cilic caturvēti maṅkalattu tirupparāyтурai” and the Svāmi as, “Parāyтурai makatēvar” and “Parāyтурai paramēcuvarar”.


TIRUPARITINITYAMAM

This sthala, Paritiniyamam, is about twelve and a half kilometres from Āliyamankalam railway station. It is on the way to Paṭukkōṭai from Tanjore (via Mēla uḻūr). It is known as Paruttiyappar kōyil at present. ‘Pariti’ means ‘sun’ and ‘niyamam’ a temple. Sūrya worshipped Śiva at this temple according to general belief. Another name for this sthala is Aracavanam.

Svāmi: Paritiyappar, (Skt. Bhāskaresvara)
Amp ál : Mańkañâyaka, Mańkañämpikai. (Skt. Mańgalāmbika)

Tirțam : Sūrya tirtha, Candra tirtha

Vṛkṣam : Aracamaram (Pipal) (Ficus religiosa)

Tala purāṇam :

Sūrya worshipped Śiva here, on the nineteenth day of the month Pańkuṇi (mid. Mar. - mid. Apr.). Since Śiva was worshipped by Sūrya, He is known as Paritiyappar. Śiva blessed Mārkaṇḍeya on the day of the star Tiruvātirai in the month of Mārkaḷi (mid. Dec - mid. Jan), in this sthala.

Special features :

1. This east-facing temple has a five-tiered main gopuram and a three-tiered inner gopuram.

2. The circumambulatory passage contains Vināyaka, Murukan, Gajalakṣmi, Naṉarāja Sabhā, Bhairava, Śūrya, Candra and the Navagrahas.

3. The main deity is a Swayambhu liṅga.

4. Śūrya is found opposite to the main deity in a worshipping posture.

Sung by : Campantar : III : 104.

TIRUPPARUPATAM
(Skt. ŚRĪ ŚAILAM)

This sthala, Tirupparuppatam, is in the state of Andhra Pradesh near Nandiyal. There are buses from Madras as well as Tiruppati. This is better known as Śrī Śailam.

Śvāmi : Mallikārcuṇar, Śrī Śailanātar, Parupatanātar, (Skt. Śrīśailanātha)

Amp ál : Parupatanāyaki, (Skt. Bhramāmbikā).

Tirțam : There are several tirttams, the chief of which is Pālaḷi

Vṛkṣam : Marutam (Arjuna) (Terminalia arjuna) and Tirphala tree (see No. 3 of special features for details).
Tala purāṇam:

Rṣi Śilāta worshipped at this sthala and thus, the sthala came to be known as Śaila. A female devotee called Candrā worshipped the Lord here with Jasmine (Mallikai) flowers and so, the Lord is called Mallikārjuna. It is believed that Nandi himself resides here as a mountain and the name Śailam, meaning mountain, may also be derived from this.

Special Features:

1. This is one of three sthalas, called Arjuna sthalas, which have the Arjuna tree as the Sthala Vṛkṣa.

2. This is also one of the Jyotirlinga sthalas.

3. The Triphala tree is a result of the union of the three trees Medi, Ravi and Juvi. As Dattātreya performed tapa under this tree, it is also known as Dattātreya Vṛkṣa.

4. The Krishna river is known here as Pātāla Gaṅgā.

5. This sthala is also known as Bhūkailāsa.

6. There are eight peaks in the mountain here. They are: Vaiḍūrya, Māṇikya, Paravali, Brahma, Raibhya, Kṣema, Marakata and Vajra. There are nine Nandis known as Prathama, Nāga, Vināyaka, Garuḍa, Śiva, Mahā, Śurya, Viṣṇu and Soma Nandi. There are also nine temples called Brahmesvaram, Varuṇesvaram, Indresvaram, Janārdanesvaram, Saptakōṭisvaram, Kukkuṇesvaram, Hemesvaram, Agnesvaram and Mokṣesvaram.

7. There are six temples believed to have been built by the Pāṇḍavas in the western prakāra.

8. There are marble images of Śanmukha and Annapūrṇi.

9. The Sahasralingesvara temple and Pañcanadīśvara temple are noteworthy.

10. Campantar and Cuntarar sang patikams on this sthala from the temple of Kālahasti. Only Appar worshipped at this sthala and sang a patikam, on his way to Kailāsa.

TIRU PALAMANNNIPATIKKARAI

The sthala Palamanippatikkarai is better known as Illuppaippattu. There is a village called Pappakuti on the Vaitticoovaran koyil – Tiruppanantál road. This sthala is about a kilometer from Pappakuti.

Svámi : There are five liṅgas, Nilakanṭečuvavarar, Muktičuvvarar, Paramēcuvarar (Skt. Nilakanṭēsvara, Muktiśvara, Paramesvara), Mākaticuvarar and Paṭikkarainātar.

Ampál : Amirtakaravalli, Maṅkalananayaki, (Skt. Amṛtakaravalli, Maṅgalanāyaki)

Tirttam : Brahma tirtha, Maṇṇi river, Kolliṇam

Vṛksam : Illuppai (Bassia longifolia)

Tala Purāṇam:

The river Maṇṇiyāru flowed close to this sthala, years ago and, therefore, the sthala came to be known as Palamanippatikkarai. This is also known as Illuppaippatțu after the Sthala Vṛksa ‘illuppai’. It is also called ‘Madhūka vaṇa’ (Skt. Madhūka, Illuppai tree). At present, the River Maṇṇi runs in a diverted course.

Special Features:

1. The five Pāṇḍava brothers are believed to have worshipped Siva here. Therefore, there are five liṅgas. Nilakanṭečuvvarar, worshipped by Utiṭītiran (Skt. Yudhiṣṭra), is in the Sanctum. The liṅgas worshipped by Bhīma, Nakula and Sahadeva, Mākaticuvarar, Paramēcuvarar and Muktičuvvarar, respectively, are in the Prakāra. The liṅga worshipped by Arjuna, Paṭikkarainātar is in a caṇṇiti in a maṇḍapa, accompanied by Maṅkalananayaki. The Vināyaka worshipped by Draupadi, Valampuri Vināyaka, is also in the prakāra.

2. There is also a second Vināyaka, the Naṭana Vināyaka.

3. Brahmā, Māndāta and King Nala are believed to have worshipped here.

4. It is here that Pārvatī stopped the Hālāhala (poison) from going down Śiva’s throat, according to popular belief.
5. There is another sthala near this place called Nāgapuram, better known as Maṇalmēṭu.

*Svāmi* : Nāga liṅga
*Ampāl* : Sundaravalli
*Tīrťtam* : Nāgafirtha
*Vṛkṣam* : Punnai (Calophyllum inophyllum)

Adisesa and Rṣi Daumya worshipped at this sthala.


**TIRUPPALANAM**

(Skt. Prayāṇapuri)

This sthala Tiruppalanam is about two kilometres east of Tiruvaiyāru off the Tiruvaiyāru-Kumpakōṇam road near Tinkalūr. It is the first of the Saptasthāna sthalas. Another name for this sthala is Kadaliṇam, as this place abounds in plantain trees. The temple is about a kilometre off the main bus road from Tiruvaiyāru to Kumpakōṇam, the nearest bus halt being Tinkalūr.

*Svāmi* : Āpatcakāyar (Skt. Āpadsahāya)
*Ampāl* : Periyanāyaki
*Tīrťtam* : Kāveri, Maṅkāla tīrttam (Not found now)
*Vṛkṣam* : Vālai (Kadali, Plantain, Musa paradisiaca)

**Tala purāṇam**:

When the son of Appūṭi aṭikal, an ardent devotee of Śiva and Appar, died of snake bite during the visit of Appar, the saint poet brought him back to life. This incident is believed to have happened at Paḷṇam. Candra is said to have offered worship here.

**Special features**:

1. The temple, which is now in a dilapidated condition, has a three-tiered gopuram.

2. The minor shrines of Vināyaka, Veṅgopala, Naṭarāja Sabhā and the idols of Bhairava, Saptamāṭrīkās, Navagrahas and
several lingas with different names are found in the circumambulatory passage around the Sanctum sanctorum.

3. The temple kurukkal (priest) comes from Tiruvaiyaru once a day, in the morning.

_Sung by: Campantar : I : 67; Appar : IV : 12, 36, 87; V : 35; VI : 36._

**TIRUPPALUVÜR**

Paluvūr is south of Ariyalūr, on the Trichi-Ariyalūr road route. This sthala is, in KIlappaluvur. ‘Paḷu’ means banyan tree. As this tree is the sthala vṛkṣam here, the sthala came to he known Paḷuvūr. It is also known as Ālamalur.

_Svāmi:_ Vaṭamulānātār, Ālanturai ikar, (Skt. Yogavaneśvara).

_Ampāl:_ Aruntava nāyaki

_Tīrṭam:_ Koḷḷiḷam, Brahma tīrtha

_Vṛkṣam:_ Al, Banyan tree (Ficus bengalensis)

_Tala purāṇam:_

Pārvatī is said to have performed tāpa here, in order to marry Śiva. Hence, she is called Aruntava nāyaki. Parasurāma is believed to have been absolved of his sin of having killed his mother, by taking a dip in the tīrṭam of this sthala. Brahmā, Viṣṇu, Indra, Agastya, Candra, Sages Vasiṣṭha, Kaśyapa and Vyāsa offered worship here.

_Special Features:_

1. The idols of Kālasamhāra, Ardhanarīśvara, Kalyāṇasundara, Kaṅkāla and Bhairava can be seen near the wall of the maṇḍapa in this temple.

2. The idols of Durgā, Tirunāvukkaracar, Campantar, Vināyaka, Vīrabhadra and Saptamāṭr̥kās are found in the circumambulatory passage.

3. The Utsava idols of the sixty three Nāyaṁmārs, Tripurāntaka and Rṣabhārūḍha are unique.
4. The Vināyaka here is known as Nṛtta Vināyaka, as he is said to have danced in joy in this sthala, after annihilating the demon Kayamukācuran. (Skt. Gajamukhāsura)

5. An image of Paraśurāma is carved on a piece of stone, on the ceiling above the entrance of the Sanctum.

6. Paraśurāma’s father, Jamadagni, is depicted in a carving at the temple in the nearby Mēlappaḷuvūr.

7. It is learnt, from the Tēvāram of Campantar, that Paraśurāma had engaged Brāhmaṇas from Kerala to conduct the prayer and worship at this temple.

8. Inscriptions reveal that it was built as a stone structure in the period of Parāntaka I and that officials of the Cōla kingdom, known as Paḻuvēṭṭaraiyar, were in charge of the temple administration, through the phrase “Perumpaḷuvūr Paḻuvēṭṭaraiyar”.

9. This sthala is referred to as “Piramatēyamāṇa ciru Paḻuvūr Ālantūrai” and the Svāmi as “Ālantūrai Makātēvar” in the inscriptions of Kulōttuṅka, Rajadhīrāja, and Rajendra Cōla.

_Sung by_: Campantar: II: 34.

**TIRU PALAIYĀRAI VATATALI**

This sthala is about two and a half kilometres from Tarācuram. Palaiyārai and Vaṭatali are two different sthalas but both are mentioned together in a single patikam. This temple also can be reached from Mulaipūr which is situated on the Kumpakōṇam - Āvūr route.

**Palaiyārai**

_Svāmi_ : Cōmēcuvarar (Skt. Somesvara)  
_Ampāḷ_ : Cōmakalāṇayakī, Cōmakalāmpikī (Skt. Sōmakalāmbikā)  
_Tiruttam_ : Cōmatiruttam (Skt. Somatirtha)  
_Vṛksam_ : Nelli (Gooseberry, Phyllanthus emblica)

**Vaṭatali**

_Svāmi_ : Tarmacupurīcuvarar (Skt. Dharmapurīsvara).  
_Ampāḷ_ : Vimalanāyakī (Skt. Vimalanāyakī).  
_Tiruttam_ : Kaurī tiruttam (Skt. Gaurī tirtha)
Talapurāṇam:

One of the four daughters of Kāmadhenu offered worship at Pālaiyārai Vaṭṭataḷi of the other daughters, Paṭṭi worshipped Śiva in Paṭṭiccaram, Cāyāni in Tirumēṟṟaḷi and Nandini in Mulaḷiyūr. Candra also offered worship here.

Special features:

1. Pālaiyārai was one of the capitals of the Cōla Kingdom. The old Pālaiyārai comprised of Śivasthanas like Paṭṭiccaram, Tiruccattimurram, Vaṭṭataḷi, Mulaḷiyūr, Tirumēṟṟaḷi and a Vaiṣṇava sthala, Kōṇappurumāl kōyil.

2. Pālaiyārai was known by this name in 7th century A.D., as Nandipuram in 8th century A.D., as Muṭikoṇṭa Cōlapuram in the 9th and 10th centuries and as Rājarājapuram in the 12th century A.D.

3. The Cōla temple at Pālaiyārai was called Aruṇmolittēvēccaram, after Rājarāja Cōla who renovated it.

4. The Kailāsanātha sculpture, in the front maṇḍapa, and the sculpture of Durgā, in the main maṇḍapa, are beautiful.

5. Vaṭṭataḷi houses the shrines of the Śvāmi and Ampāḷ only.

6. It is here that the Śvāmi revealed Himself to Appar after the Jains hid the Śiva temple and built their own monasteries.

7. This is the birthplace of Māṅkaiyarkkaraciyār and Amarniti nāyaṉār.

8. Garuḍa and Adiśeṣa offered worship at Pālaiyārai.

9. There was a mint during the Cōla period in Pālaiyārai.


TIRU PALLIYINMMUKKŪTAL

This sthala is about two and a half kilometres from Virkti. It can be reached by the Kekkarai road from Tiruvārūr. This sthala is also known as Kuruvi Rāmēśvaram.
Svāmi : Mukkōṇanatēcuvarar, Mukkuṭalnātār, Tirinēṭtiracuvāmi (Skt. Trinetrasvāmi).

Ampāḷ : Maimēvaṇkaṇṇi, Aṇcaṇāṭci (Skt. Aṇjanākṣi).

Tirittam : Mukkuṭal tirittam (believed to be on par with the Triveṇi saṅkamam).

Tala purāṇam:

Jaṭāyu performed tapa and requested Śiva to reveal the time of his liberation from this world, to which the Svāmi replied that it would be when Rāvaṇa severs his wings during an encounter to protect the abducted Sītā. Jaṭāyu felt that he would not be able to bathe in the tirittams of Kāśi (Gaṅgā), Ramēsvaram (Setu) in the eventuality of such an end and prayed to Śiva. The Svāmi is said to have created the Mukkuṭal tirittam in this sthala which is believed to give sixteen-fold benefits of having a dip in the holy Gaṅgā and Setu. This tirittam is also known as “Ṣoḍasa Setu”

Sage Mūrka worshipped Śiva in this sthala.

Special features :

1. Above the entrance of the temple, stucco sculptures of Śiva, Rāma, Jaṭāyu, Viṇāyaka and Subrahmanya are found.

2. Idols of Sūrya and Candra are found on entering the temple. The inner circumambulatory passage contains Appar, Campantar, Cuntarar, Māṇikkavācakar, Viṇāyaka, Subrahmanya and Gajalakṣmi.

3. The Ampāḷ shrine faces south.

Sung by : Appar; VI: 69.

TIRUPPARIYALŪR VIRAṬṬAM

The sthala, Tiruppariyalūr Viraṭṭam, is known as Kilapparacalūr at present. It is about two kilometres from Cemponār köyil, on the Mayilāṭuturai - Taranākkampāṭi (Tranquebar) road.

Svāmi : Viraṭṭēcuvarar, Skt. Dakṣaprūṣvāra.
Ampāl : Vālamākai, Ilam kompuṇaiyāḷ
Tīrttam : Uttaravēti tīrttam, (Skt. Homa kūṇḍa tīrtha).
Vṛkṣam : Vilvam (Aegle marmelos)
Tula purāṇam:

This sthala is one of the Atavirattānam, the place where the sacrifice of Dakṣa was destroyed by Virabhadra (one of the forms of Śiva). It is said that the Yoga kūṇḍa is visible when the water in the pond dries up. This sthala came to be known as Dakṣāpuram, since Dakṣa performed sacrifice here. As Śiva absolved the sin of the Devas who attended the sacrifice by taking way their sins, the sthala is also known as Pariyultū (Pari - to snatch away).

Special features:

1. The idol of Virabhadra is in standing posture here. He is known as the Yoga samhāra mūrti and Dakṣasamhāramūrti, the form assumed by Śiva to destroy the sacrifice. Abhiṣeka is performed to Virabhadra only six times a year during the following occasions.
   1. Tamil new year
   2. The first of the month Āṭi (mid.July - mid.Aug.)
   3. The first of the month Aippaci (mid.Oct-mid. Nov.)
   5. The first of the month Tai (mid.Jan.-mid.Feb).

2. The Utsava mūrti of Subrahmanya depicts him with one leg placed on the peacock, his mount.

3. There are two Gaṇapati shrines for Ceṅkaḷunīruppiḷḷaiyār, and Karpakappiḷḷaiyār, who is in the dancing posture (Nardana Gaṇapati).

4. There is an Utsava mūrti of Campanar, who rendered a patikam on this sthala. The other mūrtis are Somāskanda, Vināyaka and Pradoṣa nāyaka.
5. The minor shrines of Vināyaka, Viṣvanātha, Bhairava, Sūrya, Caṇḍesvara and Naṭarāja are found here.

6. The sculpture depicting Dakṣa offering worship to the linga is found on the wall of the Sanctum.

7. The main deity is Śvayambhu linga.

8. The inscriptions refer this sthala as “Jayakōnta cōlavaļanāṭṭu vilaināṭṭu Rajanārayana caturvēti mañkalamāna Pariyalūr”, the Svāmi as “Tiruviraṭṭāna muṭṭiyār” and “Dakṣēsvaramuṭṭiyār”.

Sung by: Campanatar : I : 134.

TIRUPPANANTĀL

The sthala is the Māyavaram - Kumpakōnām bus route about three and a half kilometres from Āṭutūrāi.

Svāmi : Cēṇcaṭaiyappar, Tālavanēcuvarar, Skt. Jaṭādhara, Aruṇajāṭēsvara.

Ampāḷ : Brhannāyaki, Tālavanēcuvari, Periyānāyaki

Tirttam : Brahma, Airāvata and Tāṭakā taṭākas

Vṛksam : Panai (Palmyrah, Borasses flabellifer)

Tala purāṇam:

As Lord Śiva appeared on a leaf (Tāḷ) of the Palmyrah (Panai), the sthala is called Panantāl. There was a devotee called Tāṭakai, who used to worship at this place and was blessed with a child. One day, when she was offering a garland to the linga, her upper garment began to slip. She held the garment in place with her elbows and could not, therefore, place the garland on the linga. The linga, then, slanted slightly, so as to enable Tāṭakai to place the garland. Later, this linga was brought to its original position by Kuṅkilyakka Nāyanār (see Kuṅkilyakka nāyanār).

Special Features:

1. The linga is a Śvayambhu. There are two palmyrah trees in the circumambulatory passage. A slanting Śivalinga is seen close to these trees.
2. Brāhma, Viṣṇu, Indra, Airāvata, Agastya, Sūrya, Candra, Ādiśeṣa and Nāga women are believed to have worshipped here.

3. There is a Ārdhva ṭaṇḍava mūrti in the temple.

4. The sthala purāṇa is depicted in a sculpture in the sixteen-pillared maṇḍapa.

5. “Kṣettirak kōvai pīḷḷai tamiḻ” mentions this place as one of the sthalas for Lord Murukan.

6. The deity in this temple has twelve names. It is also believed that Goddess Pārvatī received Jñānopadesa in this temple.


**TIRUPPANAIYŪR**

Tiruppaṇaiyūr is about two and a half kilometres from Nannilam. It can be reached also by the Pērālam - Tiruvārūr road via Cannānallūr. As the place abounds in palm trees (Tamil: paṇai and Skt. tālam), the sthala is known as Tālavāṇam and the temple, ‘Tālavanesvaram.

**Svāmi:** Alakiyar, Alakiyanāṭar, Cauntarēcvuvarar (Skt. Saundareśvara), Tālavanesvara, Cauntaryanāṭar, (Skt. Saundaraynātha).

**Ampāl:** Periyanāyaki, (Skt. Bṛhannāyaki).

**Tīrṭam:** Parācara tīrṭam, Tirumakaḷ tīrṭam, Skt. Skt. Amṛta puṣkaraṇī.

**Vṛkṣam:** Paṇai (Palm tree, Borassus flabelliger).

_Tala purāṇam:_

Sage Parāśara, Mahālakṣmi, the Saptarṣis (Kauśika, Kāśyapa, Bharadvāja, Gautama, Agastya, Atri and Bhrugu) worshipped Śiva here. The king Karikāl Cōla also offered worship in this sthala.

After Cuntarar obtained gold from the Svāmi, at the behest of Paravaiyūr, for conducting the Paṅkuni uttiram festival at Tiruppukalūr, his wish to worship the Svāmi at Paṇaiyūr was fulfilled, as he witnessed the dance of Śiva on the outskirts of
this sthala. Cuntarar rendered the patikam beginning “arankāṭavallār alakiyar” on having a vision of the Svāmi of this sthala. There is a tank by name “Cantitta tīrttam” northeast of this sthala at Māṇikkānācciyārtittu’, to mark the incident.

**Special features:**

1. This east facing temple has a stucco sculpture of Rṣabhāruḍha above the main entrance.

2. The minor shrines of this temple are of Tuṇai nīra vināyakar, Mārruraitta vināyakar, Subrahmanya, Caṇḍēśvara, Naṭarāja, Somāskanda and Mahālakṣmi.

3 Tuṇai nīra vināyaka is known by this name because, he helped Karikāla when the life of Karikāla, as a child and heir to the Cola throne, was threatened by the enemies of the kingdom. The maternal uncle of the king, who was also a Caṇkam poet, Irunmipartatalaiyār, arranged for the queen mother and prince Karikāla to take refuge at Paṇaiyūr and stay in this temple, for eight years, under the protection of this Vināyaka.

4. The Somāskanda here is found holding a fruit in the left hand, a unique aspect.

5. The idols of Appar, Campantar, Cuntarar, Māṇikka vācakar, the seven liṅgas worshipped by the seven rṣis and sage Parāśara are found in this temple.

6. It is said that this temple was built in early 11th century A.D. Inscriptions refer to this sthala as “Rājendra Cōlapaṇaiyūr” and to the Svāmi as “Paṇaiyaṭiyappan” and “Paṇaṅkāṭṭīraivan”.

**Sung by:** Campantar: I: 39; Cuntarar: VII: 87.

**TIRUPPĀCCILĀCCIRAMAM**

The sthala, Tiruppāccilācciramam, is on the Trichy - Salem bus route, twelve kilometres from Trichy.

**Śvāmi** : Mārraṅivaratar, Skt. Samīvaneśvara, Brahmaṇpurīśvara

**Ampāḷ** : Pālacuntari (Skt. Bālasundari), Skt. Bālāmbikā.
Tirrtam : Cilampāru
Vṛḵasam : Vanni (Prosopis spicigera)

Special features:

1. Campantar cured the disease of Pūmpāvai, the daughter of Kollimalavan here. This is depicted in sculptures here.

2. It was in this sthala that Cuntarar worshipped the Lord to obtain gold coins. At first, Śiva gave him bronze mixed gold coins. On further entreaties, He changed them to pure gold. Therefore, He is called Māraṇivaratar.

3. The idol of Naṭarāja is unique here because, instead of the customary depiction of Muyalakā under the foot of Naṭarāja, there is a serpent.

4. Śiva married the daughter of a merchant, an incarnation of Umā.

Sung by: Campantar: I. 44; Cuntarar: VII. 14.

TIRUPPĀCUR

The sthala, Tiruppācur is about a kilometre from Tiruvelūlūr, (Tiruvalļur) railway station on the outskirts of Chennai.

Svāmi : Pācur nātar, Vēyiṭam Koṇṭa nāyanār. Vāciucvarar
Tirrtam : Cōmatirrtam (Skt. Soma tīrtha) and Maṅkāla Tirttam (Skt. Mangal tīrtha)
Vṛḵasam : Bamboo (Bambusa arundinacea)

Tala Puranaṃ:

This place is associated with king Karikāla. Some hunters of this region, once, found a cow showering its milk in a thicket of bamboo (Paracu). When they dug up the place, they found a Śivalinga which was scarred by the blows of their tools. (Even today, the linga bears these marks). They informed
Karikālān, who built this temple and consecrated the Śivalinga. Since the Linga was found in a thicket of bamboos (Paracu), the place came to be named after the bamboo tree. Once, Karikālān was engaged in a battle with the chieftain of this region, a devotee of Kālī. Karikālān could not defeat him as Kālī came to his assistance. Karikālān, then, prayed to the Lord here. The Lord sent Nandi to his aid and Nandi defeated Kālī by shackling her and bringing her to the temple. The victorious Karikālān, then, worshipped at this place. An idol of Kālī, in chains, is found at this temple (The original idol, according to the locals, was lost and a replica has replaced it now). It is interesting that a muru or less similar story (with minor variations) is also associated with the sthala of Vaṭa tirumullaivāyil.

**Special features:**

1. Viṣṇu Durgā is one of the Koṣṭha mūrtis here.

2. A Vināyaka Sabbā with eleven Vināyakas, which includes Valampuri, Itampurai and Mukkāṅ Vināyaka, is found here.

3. The idols of Sapta Māṭīkās is found in the temple.

4. In this temple, ‘enāikāppu’ (anointment with oil) is not performed to the main linga.

5. There is a Śrīcakra consecrated by Ādiśaṅkara, in this temple.

**Sung by:** Campantar: II: 60; Appar: V: 25, VI: 83.

**TIRUPPĀṆṆIKOTUMUTI**

The sthala, Tiruppāṭiṅkoṭumuṭi, is about forty kilometres from Erode and is on the Trichy - Erode rail route.

**Svāmi:** Koṭumuṭinātār (Skt. Makuṭesvāra)

**Ampāḷ:** Paṇḍomolināyaki, Vaṭivuṭaināyaki, Skt. Madhurabhāṣini, Tripurasundari.

**Tīrṭam:** Tēvaṭīrṭam (Skt. Devatīrtha), Piramāṭīrṭam (Skt. Brahmaṭīrtha), Kāvērī.

**Vṛkṣam:** Vanni (Prosopis spicigera)
Tala purāṇam:

Once, there was a test of strength between Ādiśeṣa and Vāyu and both of them tried to dislodge mount Meru. Ādiśeṣa managed to break a peak (Koṭumūṭi) of Meru into five pieces. One of these pieces fell at this sthala and became the Śivalinga.

Special features:

1. It is believed that a Pāṇḍya king, who had lost a finger, regained it here. Therefore, this sthala is also known as Anāgavardhanapuram.

2. Naṭarāja is known as Kuṇcitapāda here and performs the Caturmukhatāṇḍava, without Muyalakaṇ under His feet.

3. There is a minor shrine to Sarasvatī; Brahmā’s idol is found under the sthala Vṛksam. There is also a minor shrine to Viranārayaṇappperumāl and Mahālakṣmi. Since Brahmā, Viśnu and Śiva are present here, it is called Tirumūrti canṇiti.

4. There are idols of Bhikṣāṭana, Candraśekhara, Umāmahēśvara and Tripurasamhāramūrti.

5. There is a panel of Saptamātrikās in the temple.

6. An inscription in the temple refers to the Lord as Malaikkōḻuntōcār.


TIRU PĀTĀLĪCCURAM

Pātālīccuram is about two kilometres from Mamārkuṭi on the Pāmanī road. Other names of this sthala are Pāmpanī and Carpapuram.

Svāmi : Carpa purūccuvcarar (Skt. Sarpapurisuvara) Nākanātar (Skt. Nāganātha)

Ampāl : Amiranāyaki (Skt. Amrtanāyaki)

Tīruttam : Nākaṭiruttam (Skt. Nāgaṭirtha)

Vṛksam : Mā (Mangotree, Mangifera Indica)
Tala purāṇam:

Adiśeṣa emerged from the netherworld as sage Dhananjaya and worshipped Śiva here. Hence, the Lord came to be known as Pāṭālcūrā. (Skt. Pāṭāleśvara) from ‘Pāṭāla’ meaning ‘netherworld’.

Sage Śukla worshipped Śiva in this sthala. It is said that Anna maharaja and Corṇa mahāraja offered rice and gold respectively here. Devī images are found in this temple.

Special features:

1. Sūrya, Vināyaka, Subrahmanya, Gajalakṣmi, Durvāsa, Śāstā, Kālabhairava, Śanisvara, Navagrahas, Appar, Campantar, Cuntarar, Māṇikkavācakar and Candra are found in the inner circumambulatory passage.

2. The main deity is Śvayambhu linga. It is said to be split into three pieces, but is seen as one whole, secured by copper plates. The reason for this appearance of the linga is that it was knocked by the horns of the Kāmadhenu. Sage Śukla, on seeing Kāmadhenu showering milk on the linga, beat the cow. She ran to the linga in her misery, butted her horns against it and, later, leapt into the Pacupati āśrama to death. Śiva is said to have appeared and revived Kāmadhenu to life.

3. Adiśeṣa appeared sage Dhananjaya on the first of the month of Aippaci (mid. Oct. - mid. Nov.), which is considered auspicious to conduct abhiṣeka with the offerings of rice, vegetables, pāyacam, vaṭai etc. There is a belief that doṣas are removed by doing so.

4. All Mondays in the month of Kārtikai (mid. Nov -mid. Dec.) are auspicious, especially the last Monday when one hundred and eight kalasas (pots) of water are used for the abhiṣeka.

5. A Rājarāja period inscription refers to this sthala as “Cūravaḷi vaḷanāṭṭu pāmpanī kūrtatup pāmaṇi”.

Sung by: Campantar: I: 108.
TIRUPPÂTIRIPPULIYÜR

This sthala, Tiruppâtirippuliyûr, is in Cuddalore and is well connected to all the major towns of Tamil Nadu.

The temple is close to Cuddalore (New Town) bus stand and to the Tiruppâtirippuliyûr railway station.

 организация:

Svâmi: Pâtâléccúvarar, Kannivananâtar, Civaikkolunticar, Uttâranâtar, Tôngâtwinai nátar (Skt. Pâtâlesvara).

Ampâl: Aruntavanâyakî, Tôkaiyâmpikai, Periyanâyaki (Skt. Bâtannâyakî).

Tîrtam: Śivakara tîrtha, River Keṭilam.

Vṛkṣa: Pâtiri (Skt. Pâtala)

Tala Purânam:

This sthala is called Puliyûr, since Rûshi Vyâghrapûda (Vyâghra - Tam. Puli) worshipped Śiva at this place. The name of the sthala vṛkṣa has been added to the name of the place to distinguish it from the other Puliyûrs. Pârvati is believed to have performed tapa here in an unmanifest form (arûpa):

Special features:

1. Appar, who was thrown into the sea tied to a stone, by a Pallava king on the advice of Jains, came ashore, unhurt, in this sthala, chanting the Pañcâksara. The place at which he came ashore is a pond called Appar kulam.

2. The sthala Vinâyaka is Connavarâri Vinâyakar. He holds a Pâtari flower in his hand, as he had helped Pârvati in worshipping Śiva with these flowers. The sthala vṛkṣa, Aṭi pâtiri, is found in the prâkâra.

3. In the Koṣṭha, where Durgâ is usually found, there is an empty pîtha. It is believed that Pârvati performed tapa here without being manifest in any form.

4. There are sculptures of Rûbhârûdха, Kâlinganardana, Mohininâtana, Vinâvâni and Ānjaneya.
5. The Pāṭāliccuvarār tala purāṇam has been composed by Ilakkanām Citampara muṇivar.

6. An inscription states that two texts ‘Kannīvaṇap purāṇam’ and ‘Puliyaṉaṭakam’ have been written on this sthala.

7. The pāḷiyarai (which is usually in the Ampāḷ cānniti) is in the cānniti of Śiva and Ampāḷ is taken to the Pāḷiyarai (resting chamber) every night.

**Sung by:** Appar IV: 94; Campantar II: 21.

**TIRUPPĀMPURAM**

This sthala, Tiruppāmpuram, is about seven kilometres from Pēralam. It is situated in the Karaikkāl-Kumpakōṇam road two kilometres from Karakattī. This sthala adjoins Tirumiyaniçūr. Other names of sthala are Urakapuram and Cēcapuri (Skt. Uragapuram, Šešapurī).

**Svāmi:** Pāmpurēcur (Skt. Sarpeśvara) Cēcapuriccuvarar (Skt. Šešapuriśvara), Pāmpār, Pāmpuranāṭar.

**Ampāḷ:** Vanṭar pūṅkulaḷi ammai, Vanṭucērkuḷai, Pīramarāmpikai (Skt. Bhrāmarāṃbikē),

**Tirttam:** Pirama tīrtaṃ (Skt. Brāhma tīrtha), Āticēca tīrtaṃ (Skt. Adīśeṣa tīrtha).

**Vṛḵsam:** Vanni (Prosopis spicigera).

**Tala purāṇam:**

Adīśeṣa is said to have come to earth on the day of Mahā Śivarātri and offered worship to Nāgeśvara of Kumpakōṇam, Nākanāṭar of Tirunākēcuvaram, Pāmpurēcuvarar of Pāmpuram and Nākēcuvarar of Nāgūr (in that order), requesting the Lord to give him strength to bear the weight of this world. Hence, Nāgarāja’s idol and Utsavamūrti are found in this temple. Kārkotaka, Brāhma and Agasta also have worshipped in this sthala.

**Special features:**

1. Campantar refers to this sthala as "Pāmpura namakar" in his Tevāram.
2. The minor shrines in this temple for Tirumalaicuvarar, Cârtanâtar, Râjarâja Vinâyaka, Vannicuvarar and Naṭarâja.

3. The idols of Bhairava, Śûrya, Mahâviṣṇu, Brahmâ, Māṇikkavâcakar, Cuntarar, Appar, Campantar, Adiseṣa and Śanîsvara are found in a maṇḍapa next to the Ampâl shrine.

4. Of the Utsava mûrtis, Subrahmanya, accompanied by his consorts Vâllî and Teyvayânai, holding the Vajra and Vêl in his arms and placing his left foot on the peacock, is unique.

5. This is a popular sthala among devotees for redemption from afflictions caused by snakes, negative planetary influence and for childless couples.

6. It is believed that a snake visits the Sanctum as, occasionally, the fragrance of Jasmine wafts through the inner chambers on some Sundays, Tuesdays, and Fridays.

7. Śivarâtri festival and the day of the star Makam in the month of Mâci (mid. Feb. - mid. March) are auspicious.

8. There are fifteen inscriptions in this temple, dated to the periods of Râjarâja, Râjendra, Cuntara Paṇṭiyan and Saraboji. The Svâmi is referred to in these as “Pâmpuram Uṭaiyar” and the Ampâl as “Mâmâlaïyâṭṭi.”

Sung by: Campantar: 1:41.

TIRUPPÂLAILTURAI

Tiruppâlaitturai is about a kilometre and a half from Pâpanâcam, on the Kumpakônâ - Tanjore highway. The temple is associated with the temple of one hundred and eight liâgas in Pâpanâcam and both of them together constitute this sthala. The other names of this sthala are Pâlaivanâm, Brahmanavanâm, Aracavanâm and Punnâkavanâm.

Svâmi: Pâlaivanânâtâr, Pâlavanânâtâr, Pâlaiâncuvarar.

Ampâl: Tavaḷa veṇṅkâi maṅkâi, Tavalveṇṅkaïyâl.

Tîrtaṃ: Kâvērî, Skt. Vasiṣṭha tîrtha, Indra tîrtha, Yama tîrtha.

Vṛkṣam: Pâlai (Indian guttapeccha, Dichopsis elliptica) The sthala vṛkṣa does not exist now.
Tala purāṇam:

Siva is said to have killed and skinned a tiger (and worn its hide as a garment) sent by the sages of Dārukavana against Him. During the exile of the Pāṇḍavas, Arjuna is believed to have come here, at the behest of Sage Dhaumya, offered worship to the Svāmi and learnt some special skills in archery. He, then, went to the nether world and married Ulupī.

Viṣṇu, Brahmā, Rāma, Śītā, Lakṣmī, Sage Vasiṣṭha, Dhaumya, the Devas, Lakṣmana, and Arjuna are said to have offered worship in this sthala.

Special features:

1. This sthala is one of the Saptasthāna sthalas associated with Tirunallūr.

2. The Patikam rendered by Appar at this sthala, (i.e. the verse of the 51st Patikam in his Kūṟuntokai which contains the Sūkṣma Pānicākṣara mantra, “Śivāya”) is known for its uniqueness.

3. The temple has a five-tiered gopuram.

4. The pillars at the entrance contain sculptures depicting one of the sixty four divine sports of Śiva, the Svāmi carrying sand on behalf of an old woman, his devotee, who, in turn, paid his wages through piṭṭu, a dish made of rice and jaggery.

5. There is a huge circular brick granary on the right side inside this temple. It is estimated to have a storage capacity of twelve thousand Kalam (a Kalam is equal to 12 marakkāl, a marakkāl is 10 litres) which indicates that this temple was, at one time, prosperous. It is in disuse now.

6. The inner gopuram is a three-tiered structure.

7. The minor shrines of Vināyaka, Sūrya, Kālabhairava, Naṭarāja sabhā, Somāskanda, Subrahmanya, the lingas worshipped by the sage Vasiṣṭha, Mahālakṣmī, Pārśṭiṅaṅ, Malayatvacaṇ are found.

8. Stone idols of the sixty three Nāyanaṅras are installed in this temple.

9. Both the Svāmi and the Ampāḷ are in the Tirumaṅak kōlam.
10. The external walls of the Sanctum contain the sculptures of Vināyaka, Urdhva tāṇḍava, Dakṣināmūrti, Brahmā, Durgā, in niches in their respective directions.

11. There is a minor shrine for Cāndesvara in this temple.

12. Inscriptions belonging to the periods of Kulottunaka Cōla, Vikrama Cōla, Rājarāja II, Rājarāja III and Kulottunaka III are found in this temple. The Svāmi is referred to as “Tiruppālaitturai Makātēvar” and the place as “Nittavinōta vājanāṭṭu nallūr nāṭṭic cērṇta ūr”.

_Sung by:_ Appar; V: 51.

**TIRUPPĀRRURAI**

This sthala is about ten kilometers from Trichy. It is close to Paṇaiyapuram which is on the Trichy - Kallanai bus route.

_Svāmi:_ Ātimūléccurār (Skt. Ādimūleśvara)

_Ampāḷ:_ Mēkalāmpikai, Mōkanānāyaki, Nittiya kalyāṇi.
(Skt. Mekhalāmbikā, Mohananāyaki, Nityakalyāṇi)

_Tirittam:_ Kollijām

_Vēkṣa:_ Vilvam (Bael, Aegle marmelos)

_Tala Purāṇam:_

When Rśi Mārkaṇḍeya worshipped Śiva here, he could not get any milk for abhiṣeka. When he prayed to Śiva, milk flowed in the sthala. Therefore, it is called Pāḷturai or Pāṟṟurai from 'pāḷ' referring to milk.

**Special features:**

1. The Ampāḷ is four-armed in this sthala. She holds a Nilotpala flower in one arm and a lotus in another. The other two arms are in Abhaya and Varada mudras.

2. There are inscriptions of Parāntaka Vikkīrama Cōla in the temple. One of these inscriptions mentions Tirunāvukkaracar maṭam which does not exist now.

_Sung by:_ Campantar; I: 56.
TIRUPPUKALUR

Tiruppukalur is about six and a half kilometres from Nammilam on the Nammilam - Nākappattinam road route. Other names of this sthala are Punnakkavānam, Caranyapuram and Raktāranyam.

**Svāmi** : Ak Nicolear (Skt. Agniśvara), Kōṇappirān, Aknipurēcuvarar, (Skt. Agnipuriśvara), Caranyapuricuvarar (Skt. Śaranyapuriśvara).

**Ampal** : Karuntālkulali, Cūṭikāmpali, Karuntārkulali.

**Tirattam** : Akkiṇī tirattam (Skt. Agni tīrtha)

**Vṛksam** : Punnai (Calophyllum inophyllum)

**Tala purāṇam**:

It is said to be the sthala where all creation sought refuge (Tam. Pukal) at the sacred feet of the Svāmi.

Once, when Bhūmidevi wanted to worship Śiva, Bāṇāsura, her son, is said to have come to this sthala to carry the linga. He tried to lift the linga by digging the surrounding but could not lift it. The linga acquired slant to the north due to the efforts of Bāṇāsura and, since then, the Svāmi came to be known as Kōṇappirān. Śiva, pleased with the love and devotion of Bāṇāsura for his mother, is said to have danced before Bhūmidevi and sage Saṭyasata.

It is in this sthala that the Svāmi transformed some bricks to gold for Cuntarar.

Agni and sage Bharadvāja worshipped Śiva here. Appar attained liberation here on the day of the star Catayam, in the month of Cittirai (mid. Apr. - mid. May).

**Special features**:

1. The east-facing temple has a five-tiered main gopuram and three-tiered inner gopuram.

2. The temple is surrounded by a moat which is said to have been dug by Bāṇāsura.
3. The outer circumambulatory passage contains Nardana Vināyaka, Cintāmaṇīśvara, a Linga worshipped by sage Bharadvāja and the sculpture depicting Appar’s liberation. The inner circumambulatory passage contains idols of Agni, the sixty three Nāyaṇmārs, Pañca liṅgas, Appar, Vatāpi Vināyaka, Subrahmanya, Mahālakṣmi, Śanīśvara, Nala, Navagrahas, Sarasvati, Annapūrṇī, and Kālasamhāra.

4. The minor shrine of Candrasekhara is situated next to the Sanctum.

5. Some unique Utsava mūrtis preserved in this temple are that of Agni (with two faces, seven arms, three feet, four horns and seven flames), Mūkhāsurasamhāra mūrti and Somāskanda.

6. This sthala is the birthplace of Murukanāyaṇār.

*Sung by*: Campantar: I: 2; II: 115; Appar: IV: 16, 54, 105; V: 46; VI: 99;
Cuntarar: VII: 34.

**TIRUPPUKALŪR VARTAMĀṆĪCCURAM**

This temple, Tiruppukalūr Vartamāṇīccuram, is in the northern side of the minor shrine of Kōṇapprān in the temple of Pukalūr.

*Svāmi*: Vartamāṇīccuram (Skt. Varthamāṇesvara)

*Ampāl*: Maṇōṁmaṇi

*Tīrattam*: Akkini tīrattam (Skt. Agni tīrtha).

**Special features**:

1. This temple is situated inside the Tiruppukalūr temple.

2. The idol of Muruka nāyaṇār is found in this temple, as it is the sthala where he rendered services to Śiva.

3. The main deity is Varttamāṇa liṅga.

4. An inscription refers to a maṭam here, the Murkanāyaṇār maṭam, as “Nampi nāyaṇār Tirumaṭam”.

*Sung by*: Campantar: II: 92.
TIRUPPUTTUR

This temple is on the Madurai-Karaikudi bus route. There are buses from Madurai and Karaikkudi. The temple is called Śrīṭaili or Tiruttai.

Śvāmi : Tiruttailinātar (Skt. Śrīṭailisyvara)
Ampāl : Civakāmi (Skt. Śivakāmi)
Tīrttam : Tiruttai tīrttam, Civakaṇkai (Skt. Śivagaṅgā)
Vṛksam : Konkai (Indian laburnum, Cassia fistula)

Tala purāṇam:
Lakṣmī saw the Gaurī tāṇḍava of Śiva, and worshipped him here. Therefore, this place is called Śrīṭaili. (Skt. Śrī-Lakṣmī, Tam. Tiru).

Special features:

1. There are cānṭitis of Sūrya, Lakṣmī, Virabhadra, Viṣṇu and Durgā.

2. The Nāṭaṇa capai has Śiva performing Gaurī tāṇḍava. The five pillars here are musical pillars. This is also called the Cītcapai (Skt. Cītsabhā).

3. The Bhairava cānṭiti is important here. Jayanta, the son of Indra, is believed to have worshipped Bhairava here. At the Ardhaṭāmā pājā, no one, expect the priests, is allowed to be at the cānṭiti. Bhairava is seen in Yogāsana here. On the first Friday of Cittirai (mid. April - mid. May), he is adorned with a silver kavaca.

4. The Navagrahas are seen seated.

5. There is also a cānṭiti to Cāṇḍikesvarī.

Sung by : Campantar : I : 26; Appar : VI : 76.

TIRUPPUĻĀMAṆKAI
(Skt. Vaṭāranya)

Tiruppuḷāmaṇkai is about three kilometres north west of Pacupati Kōyil railway station and lies on the Kumpakōṇam - Tanjore road. The temple is known as Pacupati kōyil and Ālanturai.
Svāmi: Vaṭatīrťtanātar, Ālantarīttanātar, Pacupatīnātar, Skt. Paśupatiśvara, Brahmapiśvara and Ālanturīamīnātar.

Ampāḷ: Allīyaṅkōtai, Caunṭaranāyaki.

Tīrttam: Kāvēri.

Tala purāṇam:

Śiva is said to have consumed the Hālāhala poison here. Parvati worshipped Śiva, in the form of the bird Cākra-vāka, in this sthala.

Special features:

1. This temple has a three-tiered gopuram.

2. This sthala is one of the Saptasthāna sthalas of Tiruccakkaraappalli.

3. Eagles are found in the gopuram even today, in accordance with the name Puḷḷamaṅkai.

4. The temple is well-known for its Cōla-period sculptures.

5. Sculptural friezes, depicting episodes from the epic Rāmāyana, are found.

6. The sculpture of Durgā-Mahiśāsuramardhini, on the Northern exterior wall of the Sanctum sanctorum, is unique.

7. The minor shrines in this temple are of Vīnāyaka, Subrahmanya, Caṇḍēśvara and the Navagras. Nandi is found in the centre of the Navagrahas.

8. The Sanctum sanctorum belongs to the period of the Cōla king Parāntaka I, i.e. A.D. 907-955.

9. The temple is referred to as “alanturāi makātēvar kōyil” in the inscriptions.

Sung by: Campantar: 1:16.

TIRU PULỊRUKKUVĒLŪR

There is a railway station in this sthala. The temple is known as Vaitīcuvarāṅkōyil. The sthala acquired this name as Campāti and Cājāyu,
two birds, offered worship here. ‘Puḻ’ means bird, ‘irukku’ refers to Rg Veda and Vēḻ refers to Murukan. All of them worshipped here.

Svāmi : Skt. Vaidyanātha, Tirātanōy tīrttarulā vallān, Tirātavinaitīrtta tampirān.

Ampal : Taiyal nāyaki, Palāmpikai (Skt. Bālāmbika)

Tīrttam : Ankacantāṇa tīrttam, Cittāmīrtta tīrttam.

Vṛkṣam : Vempu (Neem, Azadirachta indica), Velḷerukku (Calotropis gigantea-albliflora)

The Guardian deities of the sthala in the four directions: are

<table>
<thead>
<tr>
<th>Direction</th>
<th>Deity</th>
</tr>
</thead>
<tbody>
<tr>
<td>East</td>
<td>Bhairava</td>
</tr>
<tr>
<td>West</td>
<td>Virabhādra</td>
</tr>
<tr>
<td>South</td>
<td>Karpaka vināyaka, Turkkai (Skt. Durgā)</td>
</tr>
<tr>
<td>North</td>
<td>Kāli</td>
</tr>
</tbody>
</table>

Some other names of this sthala are Ātivayittiyānatapuri, Kantapuri, Kurukūr, Caṭāyupuri, Tiṅakarapuri, Parutipuri, Puḷḷūr, Vetapuri, Vēḻūr.

Tala Purāṇam :

Sampāti, the brother of Jāṭāyū, is said to have worshipped Śiva in this sthala. Sampāti used to bring flowers for worship from Campātipuram near Kāveripumpaṭṭīṇam, for this Svāmi. Jāṭāyū, the Vedas, Murukan, Rāma, Lakṣmaṇa and the seven sages are said to have offered worship here.

The Cittāmīrtta tīrttam came to be known by this name because the amīrtam which was showered upon the feet of Śiva is said to have spilled over and mixed with this tīrttam. Sūrja, who had a dip in this tīrttam, is believed to have acquired the qualities of the amīrtam. Different Rśis are associated with this tīrttam during different yugas. For the kaliyuga, (the present yuga) sage Sadānanda is said to be the Rśi. It is believed that Śiva in order to join the severed organs of the unconscious Devas, who were injured in their battle against the demon Tāraka, dipped those organs in this tīrtta and placed them on the bodies of the Devas. The tīrttam thus came to be known aṅkacantāṇa tīrttam.
**Special features**:  

1. The sacred ash from the temple, the mud from the anākacantāna tīrṇtam and the water of this tīrṇtam cure all ailments, according to popular belief.

2. Those possessed by evil powers also are said to be cured and exorcised on having a dip in the tīrṇtam of this sthala.

3. The Śvāmi is known as Vayitīyanāṭan (Skt. Vaidyānātha) as he is believed to be a ‘physician of physicians', one who cures all diseases.

4. Murukan, in this sthala, is known as Muttrukkumāra svāmi and special worship is offered to him during the day of the star Kārttiikai right through the year.

5. This sthala is considered one of the five most important Śiva sthalas, the other four being, Tirukkēṭāram, Tiruvāṇai, Tiruvāṇciyam and Madurai.

**Sung by:** Campantar: II: 43; Appar: V: 79; VI: 54.

**TIRUPPURAMPAYAM**

Tiruppurampayam is about nine and a half kilometres from Kumpakōṇam enroute Tiruvaipāyur via Puḷiyānceri and Innampar. The other names of this sthala are Kalyāṇa mānakar and Punnākavanām. During the time of deluge, this sthala is believed to have survived the floods and was exception among the rest of the submerged land, hence, the Tiruppurampayam.

**Śvāmi**: Cāṭcināṭar (Skt. Sākṣīśvara), Punnaiyavanāṭar

**Ampāḷ**: Karumpanna collammai, Karumpanna colli (Skt. Īkṣavāṇi)

**Tīrṇtam**: Brahma tīrṇtam

**Vṛksam**: Punnai (Mastwood, Calophyllum inophyllum)

**Tala Purāṇam**:  
This sthala is one of the twenty four important sthalas of Dakṣiṇāmūrti. It is in this sthala that the Canakātiyār (i.e. the four sages) are said to have listened to the exposition of Dakṣiṇāmūrti.
King Arittuvacan (Skt. Haridhvaja) was cured of his ailment of forgetfulness (muyalaka disease), a result of a curse of sage Durvāsa, in this sthala.

Siva is said to have appeared as a physician who treats cases of poisoning, to remove the venom injected by a snake into a man named Tanakuptan, a trader, who was betrothed to Ratnavalli, a girl from the cēṭi (trading) community. At her request, the dead man was brought back to life by Śiva in this sthala. Śiva, later, went to Madurai as a witness to these betrothed couple, thus enabling their marriage to take place. He is known as Cācīṇātār (The Lord who was a witness) since. The vanni tree (Prosopis spicigera) was another witness in this episode. A vanni tree can be found today in the second circumambulatory passage. Śiva is said to have appeared in the form of Dakṣināmūrti to a labourer who brought firewood (fuelwood) to the temple in this sthala. This Dakṣināmūrti is found near the south side of the tank in the eastern side of the temple.

Brahmā offered worship in this sthala and hence the tīrṭam is known as Brahma tīrṭam.

Special features:

1. The Vināyaka idol in this sthala is white in colour and is known as Praḷayāṅkāṭta Vināyakar. On the day of Vināyaka caturthi one āṭam (a local measure) of honey is showered on the idol.

2. The idols of Appar, Campantar, Cuntarar, Māṇikka vācakar, sage Agastya, sage Pulastya, Sanaka, Sanadana, and Viśvāmitra, are found in the first circumambulatory passage with the liṅgas they worshipped.

3. The Ampāḷ shrine is in the second circumambulatory passage.

4. A shrine for Caṭṭaināṭar is found near the Dakṣināmūrti shrine above the temple tank.

Sung by: Campantar: II: 30; Appar: VI: 13; Cuntarar: VII: 35.
This sthala, Puravarpanânkâttur, is known popularly as Pâñaiyapuram. This is on the Dindivanam-Viluppuram route about two kilometres from Vikravandi.

_Svâmi_ : Pâñânkâṭṭuiccuvāra

_Ampâl_ : Satyâmbikâ, Pûravammai

_Tirttam_ : Padma tirtha

_Vrâkṣam_ : Pâñai (palm-Borassus flabellifer)

_Tala Purâñam:_

The sthala gets its name from the sthala vṛkṣa ‘Pâñai’. To distinguish it from other sthalas with the same sthala Vṛkṣa, it is called ‘Puravâr Pânankâttur’ (from ‘Puravu’ meaning ‘forest’) because it was surrounded by dense forests. Sûrya is believed to have worshipped the lord here.

Special features:

1. The rays of the sun fall on the Mûlavar for the first seven days of Cittirai (April-May)

2. There is a depiction of the story of Tirunilakanâṭar and his wife holding a staff.

3. There are idols of Sapatamâtrkas, Bhairava and Viñnu with his consorts.

_Sung by_ : Campantar II: 53.

**TIRUPPUNKÛR**

This sthala is about five kilometres from Vaittîccuvaraṇ kóyil.

_Svâmi_ : Civalôkanâṭar (Skt. Śivalokanâtha)

_Ampâl_ : Cokkanâyakî ammai, Cauntara nàyaki (Skt. Saundara nàyaki)

_Tirttam_ : Rśbhatirtha

_Vrâkṣam_ : Puñka tree (Pongamia glabra)
Tala Purāṇam:

This is the sthala where the Nandi was directed to move away from the direct line before the Sanctum sanctorum by Śiva, for the sake of Tirunāḷaippōvār, His ardent devotee (Nantaṅār) who wanted to worship Śiva. Nantaṅār belonged to a lower caste and, so, was unable to enter the temple to see His lord. Hence, Śiva directed Nandi to move a little aside.

There is also a belief that this is the sthala where Śiva appeared and blessed the village, Panniruvēli (which is near by), with rain, ending a twelve-year-long drought and famine.

Special features:

1. There is a sculpture of Nantaṅār near the entrance in the outer circumambulatory passage.

2. The main deity, Śīlāṅga is Svayambhu and is made of an ant-hill, hence offerings are made only to the sacred vessel placed on top of it.

3. The Naṭarāja icon in this temple has exquisite workmanship.

4. The temple tank is behind the temple.

5. The image of one of the gaṇas who was assigned by Śiva to play the Maṇīmūla, a percussion instrument, after the burning of Tripura, is found on the southern side of Naṭarāja.


TIRUPPUNAVĀYIL

This sthala, Tiruppunavāyil, is now known as Tiruppanavācal. It is about nineteen kilometres from Tiruvāṭānai and about thirty-five kilometres from Arantangi. It is situated very close to the sea.

 Svāmi: Viruttapuriccuvarar, Pālampatinātar, Mahālingēsvara.
 Ampūḷ: Periyanāyaki (Skt. Bṛhanāyakī).
 Tīrttam: Indra, Brahma, Cakra, Śūrya, Lakṣmī, Candra, Varuṇa (sea), Kalyāṇa tīrthas and Cīvakankai tīrttam and Pāmpāru (altogether ten tīrthas).
 Vṛksam: Punnai, Kuruntu, Caturakkalji, Mākīlam.
Special features:

1. This sthala is also known as Vṛddhapati, Vṛddhakāśi, Indrapura, Brahmapura, Vajravana, Kaivalyajñānapura and Dakṣinacidambaram.

2. The Kāli at the incomplete gopuram (cave temple) is believed to be very powerful.

3. There are cattles of Sūrya, Candra and Bhairava.

4. The linga is huge and the Nandi is also very big.

5. There are idols of the nine sons of Kapila: There are five Vināyakas of which one is Akaṇṭala Vināyaka (Akaṇṭala - Indra), believed to have been worshipped by Indra. There is also a Caturmukha linga in the temple.

6. In the place where lingodbhava is found as Koṣṭhamūri, Viṣṇu and Hanumān are found.

7. In the western prakara, there is an Agasty linga to which pūjā is done only on Mondays.

8. The Nāṭarāja sabhā is called Civañānacapai (Skt. Sivajñāna sabhā).

9. Viṣṇu, Yama, Indra, Agasty, Vasiṣṭha and Cauntara pāṇṭiyān are believed to have worshipped Śiva here.

10. There are fourteen lingas in the sthala representing the fourteen sthalas of the Pāṇḍya region.


**TIRUPPŪNTURUTTI**

This sthala is three kilometres from Tirukkaṇṭiyūr on the Kanṭiyūr - Tirukkaṭiṟṟuppatillī road. It is known as Tiruppūnturutti in the neighbourhood. 'Turutti' denotes a place protruding between two rivers, in this instance. This sthala lies between the rivers Kāvēri and Kuṭamurutti.

Svāmi: Puṣpavaṇānātār, Poyyili, Puṣpavaṇēcuvarar, Ātipurāṇar, Poyyiliyār.
Ampal : Uruvutai ammai, Ājakālamaranāyaki, Cauntara nāyaki.

Tīrīṭam : Kacyapa tīrīṭam, Ĉūrya tīrīṭam (Skt. Kasyapa, Sūrya tīrthas).

Vṛkṣam : Vilvam (Bael, Aegle marmelos).

Tala purāṇam:

This is the sixth sthala of the Saptasthānas belonging to the temple of Tiruvaiyāru. This place is also known as Puṣpavanam.

This is the sthala where Appar is said to have done weeding and clearing in the environs of the temple and Campantar, who was apprehensive of treading on such a sacred ground, stood outside. Nandi is said to have moved aside from his position, allowing Campantar to see the main deity and offer worship from where he stood.

This is also the sthala where Appar is said to have carried Campantar’s palaquin, one of the palaquin- bearers. The exact spot is known as ‘Campantar mēṭu’ and is situated near Vellamparappūr, next to Tiruvālampolil. A temple has been built here for both the saints and annual festivals are held.

A matha established by Appar is in this sthala, a little away from the temple.

Special features:

1. Indra, Viṣṇu, Lakṣmī, Sūrya and sage Kasyapa offered worship here.

2. Tiruppūnturutti is divided as Mēlaï and Kīlai and the Śiva temple is at Mēlaippūnturutti.

3. The temple has a five-tiered gopuram.

4. There is a huge Nandi, near the entrance, which appears to have moved slightly to one side.

5. The Pañcamūrti maṇḍapa is found on entering the temple.

6. The Vasanta maṇḍapa is situated beyond the second entrance.

7. The Somaskanda maṇḍapa and the Naṭarāja Sabhā are situated on the South side of the Sanctum sanctorum.
8. Vināyaka, Saptamātrkās and paintings of the lives of Appar, Campanar, Cuntarar and Mānjikkavācakar are found in the inner circumambulatory passage.

9. The Sanctum sanctorum is flanked by Tenkayilai (south Kailāsa) and Vatakayilai (North Kailāsa) shrines on the South and North, respectively.

10. The sculpture of Viṇādhara Dakṣināmūrti on the Southern niche of the Sanctum sanctorum is unique.

11. Other sculptures unique to this temple are those of Appar in a seated posture, of Pūnturutti Kaṭava Nampi, who was born here and that of Durgā standing on one leg, performing tapa to atone for the sin of having killed Mahiṣāsura.

Sung by: Appar: IV : 88; V : 32; VI : 43.

**TIRUPPUṆAṆAM**

The sthala is TiruppuṇaṆam is on the Madurai - Manamadurai rail route.

*Svāmi*: PūvanaṆatār (Skt. Puṣpavanēsvara)

There are several other names such as Bhāskara purīśvara, Pitṛmokṣapurīśa, Brahma purīśa, and Aṭāivār Viṇaitirppavar.


*Tīrṭam*: Vaikai river, Manikarnikā, Devi Kūpa, Piramāṭṭīram (Brahma tīrtha), Pāpanācam, Lakṣmī tīrṭam, Nala tīrṭam, Mārkanḍeya tīrtha, Viṣṇu tīrtha and Vasiṣṭha tīrtha.

*Vṛkṣam*: Palā (Jack fruit - Artocarpus integrifolía)

*Ṭala purāṇam*:

Lakṣmī, who had insulted Rṣi Vālakilya, was cursed to be born on earth. She performed tapa and, by the grace of Śiva, was reunited with Viṣṇu.

A woman called Ponnanaïyal was a great devotee of Śiva. He appeared here in the form of a Siddha and, through alchemy, produced gold. She made a līṅga from the gold and worshipped it. The marks of her nail can be seen on the līṅga even today.
Special features:

1. This sthala is also known as Puṣpavāna, Pitṛmokṣapura, Bhāskarapura, Lakṣmīpura, Brahmaṇapura and Rasavadapura.

2. When Campantar looked at this sthala from across the river, the sand appeared to be lingas. He did not want to set his foot on this sthala and worshipped the Lord from the opposite bank. To enable him to do this, the Nandi of this temple moved aside. This Nandi here is called Kapinandi.

3. The Nāṭarāja idol is a magnificent one here. The tāṇḍava is Brahmataṇḍava.

4. It is believed that performing the funeral rites of the deceased at this sthala ensures liberation. The mortal remains are believed to turn into flowers.

5. There is a sthala purāṇam which was sung by Kantacāmippulavar.

6. It is believed that the sthala vṛkṣam was planted by Pārvatī. In the Satyayuga, this was a Pārijata tree; in the Dvāpara yuga, it became Vilvam, in the Tretāyuga, it became a vanni tree and, finally, in the present Kaliyuga, it is a jack tree.

Sung by: Campantar: I : 64; II : 20; Appar: VI : 18; Cuntarar VII : 11.

TIRUPPUVANUR

Tiruppūvanūr is about six and a half kilometres from Niṭāmaṇkalam railway station. It is situated on the Tiruvārūr-Niṭāmaṇkalam-Māṇṇārkutī road. It can also be reached by the Māṇṇārkutī- Ammāppettai and Valaṅkaimān-Māṇṇārkutī road routes.

Svāmi: Puṣpavānēcurar (Skt. Puṣpavaṇanātha), Caturāṅka Vallabhanātha.

Ampā! : Karpakavalli, Skt. Puṣpavaṇanāyaki, Rājarājēsvari.

Tīrṛtām : Karuṅkuḷi tīrṛtām, Skt. Kṣira puṣkarini, Kṛṣṇa kuṣṭahara.

Vṛkṣam : Palā (Jack fruit, Artocarpus integrifolia).
**Tala purāṇam:**

It is here that sage Śūka grew a flower - garden and worshipped Śiva.

Pārvatī, who was born as the daughter of king Vasusena and was named Rājarājēśvarī, was defeated by Śiva in the game of caturaṅga (similar to the game of chess) in which she was an expert. Śiva married her on winning the game and has been known since as Caturaṅga vallabhanātha.

**Special features:**

1. This east-facing temple has a five-tiered gopuram.

2. The minor shrine of Cāmunḍeśvarī in this temple is very famous. She is in a seated posture holding a trident. Those bitten by poisonous creatures or rats are cured by tying a root given to them from this shrine, after they pray to her.

3. Both the Kṣīra puṣkaraṇī and the Kṛṣṇa kuṣṭahara tirthas are believed to have curative powers, especially the latter for those suffering from leprosy.

4. All the four streets surrounding this temple have Vināyaka temples in their respective corners.

5. There are two Ampāḷ shrines here, viz. Karpakavalli ampāḷ shrine adjoined which is the resting chamber (palli yarai) and Rājarājēśvarī ampāḷ shrine next to it, both shrines facing south.

6. In the circumambulatory passage are the shrines of Vināyaka, Lakṣmi Nārāyaṇa, Kāsi Visvanātha the sthala vrksam and the idols of Vasusena, Āditya, Aiyaṇār, Appar, Campantar, Cuntarar, Mānikkavācakar, Kōtaṇṭarārār, Valji, Mahālakṣmī, Durgā, Brahmā, Ardhanārīśvarā, Bhikṣātana and Candrēśvara as well as minor shrines of Subrahmanya with Valji and Deivayānai (Skt. Devasēna), Paśupatiśvara, Bhairava, Navagrahas and Sūrya.

7. Somaskanda shrine is adjacent to the Naṭarāja sabhā.

8. Festivals are conducted on the day of the star Pūcam in the month of Tai (mid. Jan - mid. Feb), on the day of the star Makam in the month of Māci (mid. Feb - mid. Mar), on the day
of the star Mūlam in the month of Āvari (mid. Aug.-mid. Sep) on the day of the star Visākha in the month of Vaikāci (mid. May - mid. June) and a ten-day festival starting from the new Moon Day in the month of Cittirai (mid. April - mid. May) for Cāmuṇḍēsvāri ambikā.

**Sung by:** Appar: V: 65.

**PENNĀKATAM**

*(Tūṅkāṇaimātām)*

This sthala Pennākatam is now known as Penṇātam. It is seventeen kilometers from Virudacalam railway station on the Viḷḷuppuram - Trichy rail route. There are buses from Virudacalam.

**Svāmi:** Cuṭārkkoḻuntīcar, Praḷayaṅkāḷēccuvarar, Kaṭāntainātar, Skt. Puṣpavanesvara.

**Ampāḷ:** Kaṭāntaināyaki, Ājākiyanāyaki, Skt. Āmodanāmbikā.

**Tīṟttam:** Kapilaiṭīṟttam, Pāṟvaṭi tīṟttam, Intira tīṟttam, Mukkuḷam, Veḷḷāru.

**Tala Pūrṇaṁ:**

Once, Indra sent some celestial nymphs to bring some flowers for his worship. They came to this sthala and forgot their mission in worshipping the Lord here. Then, Indra sent Kāmadhenu to look for the nymphs. The cow Kāmadhenu also lost itself in the worship of Śiva. Then, Indra sent Airāvata and the result was the same. Finally, Indra himself came down, found Śiva here and prayed to him. Since women (peṇ) a cow (ā), and elephant (kaṭam) worshipped here, the place came to be known as Pennākatam.

**Special Features:**

1. The Sanctum is in the form of Gajaprṣṭha and, therefore, the temple is called Tūṅkāṇaimātām.

2. The place was once inhabited by six thousand Kaṭantais (warriors) and, so, is called Kaṭantainakar.

3. At the time of Praḷaya, Śiva stood steadfast here and stopped the deluge. Hence, the Svāmi is known as Praḷayaṅkāḷēśvara.
4. It was at this sthala that Appar prayed to Śiva and received the marks of Śiva’s Śūla and Rṣabha.

5. This is the birth sthala of Kalikampa nāyanaṟ and also of Meykaṇṭār, an exponent of Śaiva siddhānta.

6. There is also another cāṇṇiti at the Kaṭṭumalai above the sanctum. The linga here is called Saundaresvara. A courtesan, (a great devotee of Śiva) called Saundaravalli, used to come to the market place at this sthala. This cāṇṇiti was built so that she could worship Him from the market itself.

7. Below the Kaṭṭumalai, there is a sculpture of Pralayakalēśvarī.

8. The Lord is also called Kaivalaṇkīcar because he restored the arms of the wife of Kalikampanāyanaṟ (see Kalikampanāyanaṟ).

9. This is the place of birth of Maṟaṅānacampantar.

10. Śiva is believed to have rested at this sthala after consuming the Halahāla poison.

**Sung by**: Campantar I: 59; Appar: IV: 109.

**TIRUPPERUMPULIYŪR**

This sthala, Tiruperumpuliyūr, is about four kilometres northeast of Tiruvaiyārū. It can be reached by the Tiruvaiyārū- Kallānai- Tirukkāṭṭuppallī road, on taking a right turn near Tillaisthanam and travelling four kilometres.

**Svāmi**: Vyāghrapurāṇava

**Ampāḷ**: Saundaranāyaki

**Tīrṭam**: Kolliṭam

**Tala purāṇam**:

Sage Vyāghrapāda, is said to have offered worship here, and hence, the sthala is known as Perumpuliyūr.

**Special features**:

1. The temple has a three-tiered gopuram, facing east.

2. The sculptures on the gopuram are ancient.
3. The Sanctum sanctorum is built on a lotus-shaped base (Padmapītha).

4. The minor shrines of this temple are of Sūrya, Vināyaka, Subrahmanya, Navagrahas and Caṇḍesvara.

5. All the grahas face Sūrya in the Navagraha shrine.

6. There is a sculpture of Cantara svāmīgala, who patronised and popularised this temple.

7. The Ampāl shrine faces east. Ampāl is in the standing posture.

8. There is a Kāśīvisvanātha linga to the right side of the Svāmi in the Sanctum sanctorum.

9. There is a Viṣṇu temple to the west of this temple.


TIRUPERUVĒĻŪR

Tiruperuvēḷūr is about five kilometres east of Talaiyālanāṭu and thirteen and a half kilometres form Koratācēri. It is known as Maṇakkāl aiyampēṭṭai, at present. This sthala is situated in the Kumbakōṇam-Kuṭavācal-Tiruvārūr road, via, Maṇakkāl.

Svāmi : Avimuktēcvuvar, Piriyanāṭar.

Ampāl : Pākampiriyāḷ, Minṇānaiyāḷ, Tiraikōṇṭanāyāki, Apinnāmpāḷ, Ėlavārkulāḷi.

Tīrītīm : Caravanṇappoykai.

Vṛkalam : Vanni (Indian mesquit, Prosopis spicigera).

Tala purāṇam:

Viṣṇu is said to have regained his original form, on worshipping Śiva here, after assuming the form of Mohini. There is a minor shrine for Viṣṇu inside this temple. This is one of the hillocks which fell during the contest between Vāyū and Ādiśeṣa.

As Murukan worshipped here, the place is also known as Velīr.
Special features:

1. This east-facing temple, a mātakkōyil has a three-tiered gopuram.

2. The circumambulatory passage contains Vināyaka, Vaikuṇṭa nārāyaṇa perumāḷ, Subrahmanya with Valli and Deyvayānai (Skt. Devasenā) Navagrahas, Śanisvara, Kṣetra Bhairava, Sūrya, Appar, Campantar, Cuntarar, Māṇikkavācakar, Mahāliṅga, Caracvaticar, Campukecuvarar, Airavatcuvarar, Piramapuricuvarar and Durgā.

3. At a higher level, is the Somaskanda shrine and the Naṭarāja sabhā.

4. The main deity is a Svayambhu linga.

5. Sage Mrkandu is found one of the niche sculptures on the exterior wall of the Sanctum santorum.

6. Śaṣṭi is celebrated in this temple.

Sung by: Campantar: III: 64; Appar: IV: 60.

PĒṆUPERUNTURAI

The sthala, Pēṇuperunturai is about nine and half kilometres from Kumbakonam. It is situated on the Kumbakonam - Karaikkal road, a kilometre on the Eravanceri route from Nācchiyārkōyil. This sthala is known as Tiruppanturai at present.

Svāmi: Cīvānantēcuvarar (Skt. Śivānandeśvara) Praṇavēcuvarar (Skt. Praṇavesvara).

Ampāḷ: Malaiyaraci ammai, Māṅkaḷāmpikai (Skt. Maṅgalāmbikā)

Tirittam: Māṅkaḷa tirittam

Vṛkṣam: Vanni (Indian mesquit, Prosopis spicigera)

Talapuraṇam:
Brahmā, Umādevi and Murukan, worshipped Śiva here.

Special features:

1. The minor shrines of this temple of Vināyaka, Murukan, Gajalakṣmi and Navagrahās in the inner circumambulatory passage and a Iraṭtai Vināyaka shrine near the Māṅkaḷa tirittam.
2. The idols of Vināyaka, Appar, Campantar, Cuntarar, Māṇikkavacakar and a Cōla queen are found in the circumambulatory passage.

3. The Daṇḍapāṇi idol, in a meditating posture (with Cīn mudrā), is unique.

4. The Bhikṣātana mūrti of this temple is unique. Special food offerings are given to Him on the day of the star Bharani, in the month of Cittirai (mid. Apr. - mid. May)

5. This temple was rebuilt as a stone structure, from its earlier brick structure, during the period of Karikārōlan, according to an inscription.

6. An inscription refers to the Svāmi as “Pēnu peruntūrai makātēvar” and the Ampāl as “malaiyaracyammāi”.

**Sung by**: Campantar: I: 42.

**TIRU PĒREYIL**

Tiru Pēreyl is about five kilometres south of Kulikkarai railway station. The road routes to this sthala are Tiruvārur - Mānnārkuṭi via Kamalapuram and Mūlankuṭi and Māvūr road- Vaṭapāti maṅgalam route. Pēreyl is known at present as Okaippēraiyyūr and Vankappēraiyyūr.

**Svāmi**: Cekaticuvarar (Skt. Jagadīśvara)

**Ampāl**: Cakannāyaki (Skt. Jagannāyaki) Peṉṭamirtanāyaki

**Tīrṭam**: Akkini tīrṭam (Agni tīrtha)

**Vṛkṣam**: Nārattai (Citrus aurantium)

**Special features**:

1. This east-facing temple has a three-tiered gopuram.

2. In the circumambulatory passage, idols of Karpaka vināyaka, Murukan, Mahālakṣmi, Bhairava, Aiyyār, Sūrya and Candra are found.

3. Naṭarāja sabhā and the Paṇcamūrtis are found in the maṇḍapa.

**Sung by**: Appar: V: 16.
This sthala Tirupaini is about five kilometres from Piṭcāṅṭar köyil railway station near Trichy.

This sthala, is also known as Nilivaṇam, Katalivaṇam, Arampaivaṇam. Vimalāranyam, Tarālagiri, Śvetagiri, Vyāghrapuri and Mēlaiccitamparam.


Ampāl : Vicalātci (Skt. Viśālakṣi)

Tūrttam : Appar tūrttam

Vṛkṣam : Nilivāḷai (a kind of banana).

Tala purāṇam:

Nili is a kind of banana and this grows only in this area. This fruit is offered only to the Lord and is not to be eaten. Therefore, this sthala is called Paiṇiili.

Special features:

1. The ramparts of this temple are made up of a kind of stone called ‘Pulivari’ stone which is the only kind available in this region.

2. This is the sthala where Śiva provided food to the tired Appar. This liṅga, called ‘Cōruttai īcar’ is in the prakāra.

3. There is a sculpture of Naṭarāja appearing before Vasiṣṭha in the Artha maṇḍapa. Therefore, this sthala is called Mēlaic citamparam.

4. There are two Ampāl canṇitis here, one facing east and the other facing north.

5. There is no canṇiti for the Navagrahas. There are nine lamps which are worshipped as Navagrahas in this sthala.

Sung by: Campantar: III : 14; Appar V : 41; Cuntarar VII : 36.

TIRUMAṆKALAKKUTI

The Sthala, TirumaṆkalakkuṭi, is about four kilometres from Aṭuturāi railway station. This is on the Māyavaram - Kumpakōnam bus route.
Svāmi : Prāṇavaraḍesvara
Ampāḷ : Maṅkalānāyaki
Tīrttam : Kāverī
Vṛksam : Kōṅkuilavam (Cochlospermum gossypium)

Tala Purāṇam:

The minister of Kulottunaka Coḷa - I built a temple to Prāṇavaraḍesvara here with the tax money, without the knowledge of the king. When the king came to know of this, he ordered that the minister be beheaded. The minister, then, expressed his wish to be buried in Tirumāṅkalakkūṭī. Meanwhile, the minister’s wife prayed to Māṅkalānāyaki to save her husband. The minister was beheaded and when his body was brought to Māṅkalakkūṭī, he came back to life miraculously.

Special feature:

1. There are two Naṭarāja idols here. One of them is taken out in procession on the day of Anittirumaṅcaṇam (mid. June - mid. July) and the other on the day of Ārudra.

2. It is believed that diseases are cured by eating the curd rice (prasada) given on Veḷḷerukku leaf for eleven consecutive weeks beginning from the first Sunday of the month of Kārttikai (mid. Nov. - mid. Dec.).

3. Once, when Pārvatī closed the third eye of Śiva playfully, he cursed her to become a parrot. Pārvatī, in the form of a parrot, offered worship here and attained her original form.

4. Agastya has consecrated a liṅga here, known as Aṃmārtta-liṅga.

5. Brahmōtsava is observed in the month of Paṅkuṇi (mid. Mar. - mid. Apr.). Kalyāṇa utsava used to be observed on Makara saṅkrānti. The Brahmotsava is not celebrated at present in this temple.

Sung by : Campantar : II:10; Appar : V :73.
The Sthala, Tirumanañcēri, is close to Kūṟṟālam. Buses from Kūṟṟālam reach Pantanallūr and then take a diversion to Āncār Vārttalai and take the road that branches off to Tirumanañcēri. There is also a place called Mēlai Tirumanañcēri (Etirkolpāti) just before Tirumanañcēri. This is also known as Kīlatirumanañcēri.


Ampāḷ : Kōkilampāḷ (Skt. Kokilāmbā).

Tirttām : Captacākara tīrttam (Skt. Saptasāgara Tīrtha).

Talā Purāṇam:

Once, Pārvasī was cursed, by Śīva, to be born as a cow. She turned into a cow and accompanied by Lākṣmī, Sarasvati and Indrāṇi, also in the form of cows, wandered around, with Viṣṇu as the cow herd. Later, Lord Śīva married her at Tirumanañcēri.

Special features:

1. Special prayers are offered here by people who have problems in getting married. They return to this temple as a mark of their gratitude, once they get married.

2. The Tīrttha here is also very sacred. It is believed that the seven seas transformed themselves into garlands for Śīva’s marriage, and after the marriage stayed here in the form of the tīrttha.

3. Ampāḷ is seated here in Sukhāsana.

4. The Koṣṭhamūrtis are Bhiksātana, Bālaganapati, Naṭarāja, Daksināmūrti, Liṅgodbhava, Brahmā, Rāhu, Durgā and Gangāvisarjana.


TIRUMAYILĀTUTURAI

Mayilāṭuturai is well connected to important cities in Tamilnadu by train as well as by road. Mayilāṭuturai is also known as Māyūram. Other names of this sthala are Cūtavanaṃ, Cikanṭipuram, Piramapuram and Ten Mayilai.
Svāmi : Mayūranātār (Skt. Mayūranātha), Pirammalīṅkam, Śrīvatāṅicuvarar, Kauri Tāṇṭavēcuvār (Skt. Gaurī tāṇḍavesvara)


Tīrttam : Akattiya tīrτtami (Skt. Agastya tīrtha), Anavīdyāśaras, Ṇṭapa tīrttam (Skt. Ṇśabha tīrtha), Kaṇēca tīrτtami (Skt. Gaṇeśa tīrtha), Kācyapa tīrτtami, Pirama tīrttami, Kāvēri.

Vṛkṣam : Mā (Mango tree, Mangifera indica) Vanni (Prosopis spicigera)

Tala purāṇam:

Ampāḷ who was born to Dakṣa, as Dakṣāyāni, is said to have transformed Herself into a peahen. She worshipped Śiva in this form. Śiva appeared as a peacock and danced with Her in this sthala. Hence, this sthala is known as Mayīḷaṭutūrai and the Svāmi as Māyuranātār, Gaurī Māyuranātār and Gaurī Tāṇṭavēcuvār. The dance is known as Gaurī tāṇḍavam and the sthala as Gaurī Māyūram.

Indra, Brahmā, Agastya, Umādevī and Saptamāṭrķās worshipped Śiva in this sthala. This sthala is considered equal to Kāśi.

Special features:

1. The temple has a nine-tiered main gopuram and a three-tiered inner gopuram.

2. The inner circumambulatory passage contains Candra, Mayillammai, Appar, Campantar, Cuntarar, Mānikka vācakar, Saptamāṭrķās, liṅgas worshipped by Indra, Agni, Yama, Nṛti, Mahāviṣṇu and Varuṇa, Mahālakṣmi, Aṣṭalakṣmi, Naṭarāja Sabhā, Aruṇācalēśvāra, Navagrahas, Śaṅśvāra, Śūrya and the utsava mūrtis of the sixty three Nāyaṅmār.

3. There is a liṅga in the minor shrine of Anavīdyāmpikai in a maṇḍapa of this temple. The liṅga is covered with a saree. A shrine for Aṭippūra amman is found nearby.

5. The Svāmi is referred to as “Mayilāṭuturai utaiyar in inscriptions.


MAYILĀPPUR

This sthala is in Chennai. It was known as Mayillāppu earlier. It is also known as Kekayapuri.

Svāmi: Kapāliccurar (Skt. Kapālīśvara)

Ampāl: Karpakavalli (Skt. Karpagāmbā)

Vṛkṣam: Punnaï (Mast wood, Calophyllam inophyllum)

Tala purāṇam:

Pārvatī, worshipped Śiva in the form of a Mayil (peahen). Śiva manifested Himself before her as Kapāli. Hence, this place came to be known as Mylapore. Campantar refers to the worship of Pārvatī as ‘Maṭṭu itṭa punnaiamkānal Maṭṭamayilai (Camp. II. 47.1.1)

Special Features:

1. It is said that Murukan received the spear from Pārvatī to kill Sūrapadma here. Therefore, he is referred to as Ėṅkāravēḷaṇ.

2. Campantar brought a dead girl, called Pūmpāvai, to life from her bones by singing a patikam on this sthala. There is a canntiti of Pūmpāvai and also a depiction of the episode on the Vīmāna.

3. Works on this sthala:

There are Sthala purāṇas in both Sanskrit and Tamil.
1. Tirumayilai Yamaka antāti - Tāṇṭavarāyakkavirāyar
2. Tirumayilaiyulā
3. Tirumayilaikkalampakam
4. Tirumayilaivenpā - Toṭṭikalai Nārayanacāmi
5. Kapālicar pańcaratținam
6. Ėṅkāravēla kōvai - Ampalavānakavirāyar
7. Ėṅkāravēla pilḷaiattamāl - Tāṇṭavarāyak Kavirāyar
8. Ėṅkāravēla venpā - Tāṇṭavarāyak kavirāyar.
4. The Vedas, Śukra, Rāma and Vāli worshipped the Lord here.

5. There are six Tirthas:
   1. Kapāli tīrtha
   2. Veda tīrtha
   3. Śukra tīrtha,
   4. Rāma tīrtha
   5. Vāli tīrtha
   6. Kanda tīrtha

6. There is also a can onei for Śanīśvara in this temple.

7. The Arupattumūvar Vilā, in the month of Paṅkuṇī (mid. Mar. - mid. Apr.), is an important festival.

8. It is believed that originally, the temple was on the sea shore but was demolished by the British. The present temple is about 300 years old.

Sung by : Campantar : II : 47.

**TIRUMAYĒNṬIRAPPALLI**

Tirumayēntirappalli is about eleven kilometres from Kollṭam. It was earlier known as Kōyilaṭipālayam. This sthala can be reached from Tirunallūrirperumāṇam.

**Svāmi** : Antamilākakar, Tirumēṇiyālakar, Īmacuntarar (Skt. Somasundara).

**Ampāl** : Vāṭivāmpikai, Vāṭivāḷammai, Vaṭivammai, Vāṭivāmpāḷ

**Tīr-txtam** : Makēntira puṣkarni

**Vṛkṣam** : Kantamaram, Tāḷai (Fragrant screw-pine, Pandanus odoātissimus)

**Tala purāṇam**:

Once Indra, known as Mahendra, offered worship here. Hence, the place is known as Mayēntirappalli, Candra, Sūrya and Brahmā offered worship here.

**Special features**:

1. It is said that several sages, witnessed the dance of Śiva here.
2. The wife of Indra lived here.
3. The temple has a three-tiered gopuram.
4. The minor shrines of Vināyaka, Kāśi, Viṣvanātha, Viṣṇu with his consorts, Bhairava, Sūrya and Candrab are part of this temple.

5. In the Naṭarāja Sabhā, Māṇikkavācakar’s image is found along with Civakāmi. (Śivakāmi)


TIRUMARUKAL

Tirumarukal is about eleven kilometres from Nānṭilam. It is situated on the Tiruvānur-Mayilāṭturai road. Marukal is the type of a type of plantain. As this is the sthala vṛkṣam, the sthala is known as Tirumarukal.

Svāmi: Māṇikkavaṉṇēcurar, Māṇikkavaṉṇar, Iraṭnakirircuvarar (Skt. Ratnagiriśvara)

Ampāl: Vanṭuvār kulalammai, Arōtā nāyaki

Tirittam: Ilakkumi tirittam (Skt. Laksṇi tirtha), Māṇikka tīrtham.

Vṛkṣam: Makaravāḷai (Musa paradisiaca).

Tala purāṇam:

The plantain, especially the Makara vāḷai, worshipped Śiva here. It is in this sthala that Campantar brought back the son of a tradesman (ceṭṭi) who was bitten by a snake, to life. Campantar rendered a pāṭikām, beginning “cātaivāy cēnumāl” to restore him to life and had him married under a Vanṇi tree (see Campantar)

Special features:

1. This is a māṭakkōyil built by Kōcceṅkaṭ Cōḷan. It has a five-tiered gopuram.

2. A sculpture representing the sthala purāṇa is found on the main gopuram.

3. There is a shrine for Muttuvināyaka near the temple tank.

4. The minor shrines in this temple are of Śanīśvara, Sōmāskanda, Māṇikkavaṉṇar flanked by Vināyaka and a ceṭṭi groom and
bride on either sides, Navagrahas, Saptamātrkās, Cauntara nāyaki and Marukalutaiyār. There is a Naṭarāja sabhā, at the entrance of which the paintings of Patañjali and sage Vyāghrapāda are seen.

5. The inner circumambulatory passage houses the idols of the sixty three nāyamārs, Vināyaka, Subhramanya and Parāsara liṅga. The idols of Bhairava, Sūrya, Campanṭar and cēṭṭi bride and groom in a single pedestal are found next to the Navagraha shrine.

6. The main deity is a Svayambhulīṅga.

7. Paintings of the king Kucakētu and his wife as well as the episode of Campanṭar bringing the cēṭṭi groom back to life are found in the Ampāḷ shrine.

8. The Viṭanṭīrtta Vināyaka shrine is located in the street opposite to the Ampāḷ shrine.

9. A festival is conducted in the month of Cittirai (mid. Apr. - mid. May) when the episode regarding the cēṭṭi groom is enacted on the seventh day.


TIRUMALAPĀTI

The sthala, Tirumalapāti, is about six kilometres from Tiruvaiyārū.

Svāmi : Vaittīyanāṭar, Mālūvāṭīccuvarar, Vairattūṇāṭar (Skt. Vajrastambheśvara).

Ampāḷ : Aḷakammai, Cuntarāmpikai, (Skt. Sundarāmbikā)

Tīrṭam : Ilakkumi tīrṭam (Skt. Lakṣāmi Tirtha), Kolliṭam

Vyākṣam : Panai (Palm, Borassus flabellifer)

Tala purāṇam :

Śiva danced, holding his axe (Māḷu), here on the request of Rṣi Mārkandeya. Therefore, it came to be known as Mālūvāṭi (dancing with an axe) and, later, became Malapāṭi.
Another explanation for the name of the sthala is that this place (Pāti) was inhabited by a group of Maḷavar and, so, was called Maḷavarpāṭi.

Special features:

1. Viṣṇu and Indra worshipped at this sthala.
2. Nandi got married at this sthala to Svayamprabha.
3. Candra was redeemed from a disease here and so the Lord is called Vaidyanātha.
4. An animal called Puruṣa took a Śivalinga from Satyaloka (the abode of Brahmā) and placed it at this sthala. When Brahmā tried to take it back, the Linga did not move and Brahmā exclaimed that it was strong as a pillar of diamond. Therefore, the Lord is called Vairattūṇāṭar (the diamond-pillar Lord).
5. When Cuntarar, unaware of the existence of the temple, passed by, without rendering a patikam, Śiva appeared to him in a dream and told him of the temple asking him to come there.
6. There is a beautiful Sūmāskanda mūrti here.
7. There is a second Ampāḷ canniti, that of Balāmbikā.
8. There is no Navagraha canniti.
9. The Marriage of Nandi took place in this sthala. The Utsava of the marriage of Nandi and Svayamprabha is reenacted every year in the month of Paṅkuṇi. The Lord of Tiruvaiyār also visits this temple. The Nandi of the temple is taken to Tiruvaiyār for the Saptasthāna festival.
10. There are about thirty inscriptions about this temple and most of them speak about Cōla kings and their donations.


TIRUMARAIKKĀTU

Tirumaraikkātu has a railhead and can be reached by road too, from Kumpakōṇam, Mayilāṭturai, Māṇṟākuṭi, Nāgappattinam, Tirutturaiippūṇṭi and Tiruvārūr. This sthala is also known as Maṟaivasanam, Vedāvanam, Satyagiri, Āticēṭu and Tenkayilāyam. It is known as Vedāranyam at present.
Svāmi: Maraikkāṭṭi Śiva, Vēṭāranyē Śiva (Skt. Vedāranyesvāra), Vēḍa Śiva (Skt. Vedāvanesa), and Vēḍarṇyānāt Śiva (Skt. Vedārṇyanātha)

Ampāl: Viṇāvātavātana (Skt. Viṇāvādavidūṣanā), Yālaippalitta moḻiyammai.

Tirrttam: Maṇikarṇīkā, Visvāmitra, Subrahmaṇya, Tirukkōṭi tīṟttam

Vṛksam: Vanni (Prosopis spicigera), Punnai (Callophyllum inophyllum)

Tala purāṇam:

This is one of the Saptaviśāngā sthalas. It is said that one of the seven Tyāgarāja idols, obtained by Mucukunda Cakkravarti from Indra, has been consecrated here. Tyāgarāja, in this sthala, is known as Bhuvaṇi Viṭṭākār. The form of dance is said to be ‘Hamsapāda nāṭana’ and the pedestal is the ‘Ratna Simhāsanam’.

The Vedas worshipped Śiva in this sthala. Rāma was absolved of his sin of killing Rāvana and his kin by bathing in the sea near this sthala. This sthala is known as ‘Atiṭeṭukōṭikaraṇai’. The Vināyaka, whom Rāma worshipped to be absolved of his sin, is known as Virahatti Vināyaka.

Sage Agastya witnessed the marriage scene of Śiva and Pārvatī in this sthala.

Sages Agastya, Mucukunda, Gautama, Visvāmitra and Vasiṣṭha, Nārada, Brahmacārī and Māndāta, worshipped Śiva in this sthala.

Naciketa and Śvetaketu performed tapa here. A rat which had pulled the wick in the lamp at the temple to drink the ghee in the lamp in this sthala, enabled brightening the flame of the lamp. It was blessed by Śiva to be born as Māhābali.

Appar and Campantar rendered Patikams here to open and close the doors of the temple, respectively, which were shut tight after the Vedas worshipped the Svāmi in this sthala. Cuntarar is said to have worshipped here in the company of Cēramān Perumāl nāyānār.
Special features:

1. This temple has an east-facing five-tiered gopuram.

2. The outer circumambulatory passage houses the minor shrine of Virahatti Vināyaka and Kumaran.

3. In the inner circumambulatory passage are found the idols of the sixty three nāyanmārs and Rāmanātha liṅga.

4. Idols of Saṃmukha, Jvaradeva, Śanisvara, Sarasvatī, Annapūrani, Durgā, Nāṭarāja sabhā, Cōliśvara liṅga, Bhairava, Sūrya and Candra are also found.

5. The Navagrahas are found in a row.

6. There are ninety two Cōla inscriptions in this temple. Svāmi is referred to as “Vedavanamutaiyar” in the inscription.

7. This sthala has the distinction of being mentioned in each of the seven Tirumūrais of the Tēvāram.

Sung by: Campantar: I : 22; II : 37, 91; III : 76; Appar: IV : 33, 34; V : 9, 10; VI : 23; Cuntarar : VII : 71.

TIRUMĀKARAL

This Sthala is about sixteen kilometres from Kańcipuram and it can be reached by bus on the Kańcipuram - Uttaramērū route.

Svāmi: Tirumākaṟalliccuvarar, Akatticurar (Skt. Agastīśvara) There are also several other names. Aṭaikkalanṅkata nātar, Makamvāḷvittavar, Uṭumpicar, Pārattalumpar, Purrītamkonṭār.

Ampāḷ: Tiripuvanēcuvari (Skt. Tribhuvanēśvarī) Puvananāyaki (Skt. Bhuvananāyakī)

Tīrtaṇam: Akṇi tīrtaṇa (Skt. Agni tīrtha)

Vṛkṣa: Elumiccai (Citrus medicÀelemicca)

Tala Pūrāṇam: Siva appeared in the form of a golden iguana (uṭumpu) to king Rājendra Cōla. When he chased the iguana, it hid itself in an anthill. A liṅga, embraced by a iguana, appeared from the
anthill. It is also said that, by Śiva’s grace, a king was released from earthly bonds and attained mukti. Indra also worshipped here.

Special features:

1. Offering worship to Śiva on Mondays here is considered auspicious.

2. The sthala Vināyaka ‘Poyyā Vināyakar’ is in a mandapa on the banks of the Ceyyār.

3. The Liṅga is Svayambhu and bears the mark of tail of an iguana (uṭumpu).

4. It is believed that two asuras, Makaran and Malayan, worshipped here.

5. A jack fruit, from a tree in the temple, used to be sent to Rajendra Cōla everyday. On the way it used to be offered to the Lord at Cidambara and then given to the king. In due course, the tree was burnt down by some people who served at this temple. When the king came to know of this he got these people arrested. But, since he did not want to punish servants of the temple, he released them and asked his servants to take them away from his country and leave them, wherever they were at the time of dawn (Viti). The servants also left them at a place between Tiruttani and Tiruvallūr. This place is known as Viṭtimakaral.

6. There is a rare idol of Murukan riding on an elephant.

7. There are stone inscriptions belonging to the periods of Kulottunga Cōla, Cantarapāṇṭiyaman and Vicaykānta Kōpālatēvar.

Sung by: Campantar III: 72.

TIRUMĀṆIKULI

The sthala, TirumāṆikulī, is on the Kaṭālūr - Kumanāṅkuḷam bus route. There are town buses to Kumanāṅkuḷam from Kādāḷūr. The temple is on the banks of river Keṭilām.
**Svāmi**: Utavināyakar (Skt. Māṇikyavara, Vāmanapurīśvara)

**Ampāḷ**: Utavināyaki (Skt. Māṇikyavalli, Ambujākṣi)

**Tīrttām**: River Keṭilam, Śveta tīrtha

**Vṛksām**: Konraī (Cassia fistula)

**Tala Purāṇam**:

It is believed that Viṣṇu, in his Vāmana incarnation, worshipped Śiva at this sthala to atone for the sin of killing Mahābali. As Viṣṇu was in the form of a Brahmācāri (Tam. Māṇi), the place came to be known as Māṇikulī.

The name of the Svāmi, ‘Utavināyakar’ is explained by the following episode. When a merchant called Atri was travelling through this area, he was attacked by thieves. Śiva, then, saved the merchant from the thieves. Since, Śiva helped (Tam. Utavi) the merchant, the Lord is called Utavināyakar.

**Special Features**:

1. The place is also called Vāmanapuri, Indra lōkam and Bhimaśaṅkarakṣetram.

2. The Rājagōpuram is five-tiered.

3. There are minor shrines of Vināyaka, Subrahmanyā, the Nāyamnās, Saptamātrkās, Yugalinga and Gajalakṣmi. There is also a Naṭarāja Sabha and, it is believed, that the Paṅcākṣara mantra is inscribed on the Naṭarāja idol.

4. It is believed that the Svāmi resides in the Sanctum with the Ampāḷ all the time. So, the Mūlavarūpa linga is always behind a screen. All Arcaṇās and Pūjaś are done to Bhimarudra, painted on the screen. The Mūlavar can be seen only during the Dipārādhanam.

5. The Ampāḷ shrine is a separate shrine and the Ampāḷ is in standing posture.

6. The Major festivals of the temple are Kārttikai Tipam, Āṭipūraṅam, Navarāṭṭirī (Navarāṭī), Civarāṭṭirī (Śivarāṭī) and Saṣṭhi. It is to be noted that the Kārttikai Tipam, which is usually performed on the star of Paraṇī (Skt. Bharaṇī), is performed here on the star of Rōkiṇī (Skt. Rohiṇī).
7. Periya purāṇam mentions that Cuntarar worshipped Śiva at Māṇikūḷi but no patikam has been found.

*Sung by:* Campantar: III: 77.

**TIRUMĀΝTURAI**

The sthala, Tirumāṇturai, is close to the Lalgudi railway station near Trichy. There are buses from Trichy. This place is also called Āmrāvana, Brahmanandapura and Mrkaṇḍiśvarapura.

*Svāmi:* Āmiravāṇeçuvărar (Skt. ĀmravaṆeṉvara), Cuttarattinēçuvărar (Skt. ŚuddharaṆeṉvara), Mirukanțiçuvărar (Skt. Mrkaṇḍeṉvara)

*Ampāḷ:* Alakammai, Bālāmpīkā (Skt. Bālāmbikā).

*Tirrttam:* River Gāyatī

*Vṛkṣam:* Mā (Mango tree, Mangifera Indica).

**Tala purāṇam:**

The place is called Māṇturai because it was surrounded by mango trees. Rṣi Mrkaṇḍu worshipped Śiva here and, therefore, the Lord is also called Mrkaṇḍeṉvara.

**Special features:**

1. Candra, Sūrya and Rṣi Kaṇva also worshipped Śiva at this sthala.

2. There are inscriptions belonging to the period of Rājarāja Cōla here.

*Sung by:* Campantar II: 110.

**TIRUMĀRṆṆṆU**

This sthala is about four kilometres from TirumārṆṆu railway station on the Arakkonam - Kaṇçipuram line. It is better known as ‘Tirumālpūr’.

*Svāmi:* MāṇikaṆṭeçuvăr (MāṇikaṆṭheṉvara) MālvanaṆkicu varar

*Ampāḷ:* Karuṇai nāyaki, Aṇīcanāṭci ammai (Skt. Aṇjanākṣī).

*Tirrttam:* Viṣṇu tirrttam

*Vṛkṣam:* Vilvam (Aegle marmelos)
Tala purāṇam:

Viṣṇu worshipped Śiva with thousand lotuses to obtain the Sudarśana cakra. Once, finding one flower less than thousand, Viṣṇu plucked out his eye and offered it. Śiva blessed him with the cakra and also gave him the name Padmākṣa (lotus - eyed). Since Viṣṇu (Māl) received the grace (Pēśu) of Śiva, the place is called Tirimārpēn. It is also known as Haricakrapuram.

Special Features:

1. This idol of Nandi is in the standing posture here.
2. Viṣṇu is represented as worshipping Śiva in the idol opposite to the liṅga.
3. The liṅga is not touched while performing abhiṣeka. The term Tīṅṭṭātirumēṇi is used to refer to the liṅga, to signify this.
4. There is a separate temple of Daksināmūrti on the banks of the old Pālāru river.
5. There is an idol of Viṣṇu holding a lotus in one hand and an eye in the other, in keeping with the sthala purāṇa.
6. An unusual image of Vallabha Vināyaka with ten arms is found here.
7. There is a beautiful idol of Durgā.


TIRUMĪYACCŪR

The sthala, Tirumīyaccūr, is about a kilometre and a half from Perālam railway station. It can be reached by the Mayilāṭurūrai - Tiruvārūr road via Perālam and Kāmpūr.

Śvāmi: Mēkanātēcuvarar (Skt. Meghanathēśvara), Tiromēninātār, Mīkāraruṇa pūcanēcuvarar.

Ampāḷ: Cuntaranāyaki, (Skt. Saundaranāyaki), Lalitāmpikai (Skt. Lalitāmbikā), Lalitāmpāḷ (Skt. Lalitāmba).

Tīṭṭam: Cūriya puṣkariṇī (Skt. Sūrya puṣkariṇī).
**Vṛksam:** Vilvam (bael, Aegle Marmelos).

**Talapurāṇam:**
Sūrya offered worship to Śiva and Pārvatī, placing them on an elephant.

**Special features:**

1. The east facing temple has a five-tiered main gopurām and a three-tiered inner gopurām.

2. The minor shrines of this temple are of Viśvanātha, Subrahmanya and Gajalakṣmi.

3. The inner circumambulatory passage contains the idols of Cēkkilār, Appar, Campantar, Cūntarar, Māṇikka vācakar, Vināyaka, the liṅgas worshipped by the Saptamāṭrākās and liṅgas named after Indra, Yama and Agni.

4. The niche sculpture of Kṣetra Bhuvanēśvara on the exterior wall of the Sanctum sanctorum is a unique feature in this temple.

5. The sthsala of Iḷaṅkōyil is located inside this temple, as a separate shrine, north of the Sanctum sanctorum.

6. The Cōla queen Cempiyān Mātēvi is said to have built this temple.

7. Vināyaka Caturthi, Navarātri, Tiruvāṭirai, Ātipperukku and Śaṣṭi are the festivals conducted in this temple. All Mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) are considered auspicious for worship.

**Sung by:** Campantar: II: 62.

**TIRUMĪYACCŪR IḷAṅKŌYIL**

The temple, Tirumīyaccūr Iḷaṅkōyil, is within the temple of Tirumīyaṭṭacūr. It is on the northern side of the Sanctum sanctorum of the Svāmi of Mīyaṭṭacūr.

**Svāmi:** Cakala puvaṇēcuvarar (Skt. Sakala Bhuvanesvara).

**Ampāḷ:** Mēkalāmpikai (Skt. Mekhalāṃbikā), Vittiyun mēkalāmpikai (Skt. Vidyunmēkhalanāyaki).

**Tirttam:** Amuta tīrttam (Skt. Amṛta tīrtha).
Tala purāṇam :
Kāli worshipped Śiva here.

Special features :
1. The niche sculpture of Caturmukha Caṇḍēśvara is unique and is on the exterior wall of the Sanctum sanctorum of Cakala puvanēcuvarar.

Sung by : Appar: V: 11.

TIRUMUKKĪCCURAM

The sthala, Mukkicecuram, is about 9 kilometre and a half west of Tirucirappalli. Other names of this sthala are Uraiyūr, Urantai and Köliyūr.

Svāmi : Pañcavarṇēcuvarar (Skt. Pañcavarṇēśvara).

Ampāl : Kāntimatiyammai (Skt. Kāntimati).

Tīrttam : Pañcavarna śīrṇam, Civa śīrṇam (Skt. Śiva śīrṇa).

Vṛksam : Vilvam (bael, Aegle marmelos).

Tala purāṇam :

The Cōla king Karikāl peruvaḷattān (Viravatītān) was on the way to Tirucirapuram from Kāveripūm- paṭṭīnām, with his men. In the forest, a hen had pecked the head of his elephant and the elephant retreated unable to withstand its attack. Since, a hen won over an elephant with its beak, the king thought the place must be a powerful place. He stayed in this place and so this place is known as Uraiyūr (urai-stay). This place is also called Mukkicecuram as well as Köliyūr (Mukkukeak). Śiva manifested Himself before the sage Udana in five colours, during the five times of worship on a day. Hence, He is known as Pañcavarnēśvara.

This is the birth place of Pukalēcōḷa nāyanaṁ. The temple was renovated by another Cōla king Cūravatītān Garuda, Sage Kaṣyapa, his wife Kadru and their son Kārkotaka offered worship in this sthala.

Special features :
1. The temple, facing east, has a huge Nandi.

2. The main deity, a linga, is a Svayambhumūrti.
3. On a pillar in the manḍapa before entering the Sanctum sanctorum, is the sculpture of a hen perched on the head of an elephant, pecking it. Next to it is the sculptural depiction of sage Udaṅga worshipping Śiva. Opposite to this is the Naṭarāja sābhā.

4. There are two Dakṣiṇāmūrtis in this temple.

5. The niche sculpture on the west exterior wall of the Sanctum sanctorum is Mahāviṣṇu instead of Liṅgodbava. On the opposite pillar, a low relief sculpture of Bhikṣātana is found.

6. This temple abounds with intricate sculptures on its pillars and the exterior walls of the Sanctum sanctorum, of various episode connected with the feats of Śiva and different dance forms of Śiva.

7. There is a beautiful anthropomorphic sculpture with a human body, legs of a bird and the head of an elephant in the circumambulatory passage of the Ampāḷ shrine. On the other side of the entrance is the panel of a hen pecking at an elephant.

8. The Civa tīrtham of the temple is very sacred as a devotee, who was born as a boar (for having blown away the sacred ash from his hand), attained liberation in this tīrtham after it plunged into its waters trying to escape from some hunters who were in pursuit. A sculpture depicting this episode is found on the right side, on a stone slab, as one climbs down this tank.

9. A ten-day festival is conducted annually, in the month of Vaikāci (mid. May – mid. June) beginning on the day of the star Viṣākha.

*Sung by :* Campantar : II : 120.

**TIRUMUNṬĪCCURAM**

This sthala is now known as ‘Kirāmam’ and is about two kilometres from the sthala of Tiruvellaiṇallūr. There are buses from Viluppuram which stop at the temple.

*Svāmi* : Civalokanātar, Muttīccuvarar/Munṭīccuvarar.

*Ampāḷ* : Kaṇārkujalī, Celvanāyakī, Saundaryanāyakī.

*Tīrtham* : Munḍaka Tirtha or Brahma tīrtha.

*Vṛkṣam* : Vanni (Prosopis spicigera).
Tala purāṇam:

In the Dvāparayuga, a king called Cokkaliṅkan came here on a hunting expedition. He saw a beautiful lotus in a pond here and wanted to pluck it. But the flower kept moving away. The king then shot an arrow at it and, immediately, the whole pond turned red. When the king went closer, he found a linga within the lotus. The linga bore a scar of the arrow at the top. This linga was consecrated by the king and was called Muñticcuvar, from ‘Muṭi’ meaning head. The place came to be known as Mauli Kiraman (Skt. Mauli-head) and, later, became just Kiraman just as Muñticcuram became Muñticcuram.

Another story says that two guards of Śiva, called Tiṇṭi and Muṇṭi, worshipped here and, therefore, the place is called Muñticcuram.

Special features:

1. An inscription in the temple says that the temple was constructed in 943 A.D. by Veḷḷatikumaraṇ, a king from Kerala.

2. It is believed that Śiva gave a bag of sacred ash (called ‘Pokkanam’) to a king called Virapāṇtiyan here.

3. The positions of Vināyaka and Murukan, at the entrance, are interchanged. The left hand of Murukan is in an unusual posture called Nārāca Mudra, in the posture of letting water flow out of the hand.

4. The Dakṣiṇāmurti sculpture is also unique. The Banyan tree, under which he is normally seated, is missing and instead he is seen sitting on the Nandi on a mountain.

Sung by: Appar: VI: 85.

TIRUMUTUKUNRAM - Viruttācalam
(Skt. Vṛddhācalam)

The sthala Tirumutukunram is known as Viruddacalam and is well connected by both bus routes and rail routes to all the main towns of Tamilnadu. The temple is about three kilometres from the Viruddacalam railway station.

Śvāmi: Paḷāmalaināṭar (Skt. Vṛddhagirīśvara).
Ampāḷ : Periyānāyaki and Bālāmbikā, Skt. Vṛddhāmbikā.

Tirittam : Maṇimuttāru, Agnī, Kubēra and Cakra Tirittam.

Vṛksam : Vanni (Prosopis spicigera).

Tala purāṇam:

Śiva performed a dance here at the request of the Devas. Brahmā and Agastya also worshipped at this sthala. Though there is no mountain visible, it is believed that there is a mountain buried in the earth which is rocky even today. As it is an ancient mountain, it is called Paḷa malai (Vṛddhagiri).

Special features:

1. This sthala is also called Vṛddha Kāśi and is as holy as the sthala of Kāśi. It is believed that if one dies here, Śiva Himself, accompanied by Pārvatī, instructs the soul and bestows Mukti.

2. There is another temple called Köpparuppatam close to this sthala.

3. It is here that Cuntarar received gold coins from the Lord of this sthala. He deposited them in the river Maṇimuttāru here and collected them at the Kamalālaya Kuḷam (pond) in Tiruvānur.

4. There are liṅgas, worshipped by Murukan, named after the twenty-eight āgamas.

5. There is a hundred-pillared hall constructed in the form of a chariot drawn by horses.

6. There are sculptures of Vināyaka, Rṣi Vipacit and Romaśa, Vitarkkaṇa Ceṭṭi (who attained the position of a gaṇa by worshipping Śiva) and the sister of Kubera.

7. There is a sphaṭika liṅga to which abhiṣekā is performed.

8. The important festivals of this sthala are Aṭippūram festival and Mācimakam festival.

9. A devotee called Kunanamaccivāyar worshipped the Lord and Ampāḷ here. It is said that, whenever he felt hungry, he would sing a verse on the Ampāḷ and would get food from here. At
this sthala, he sang to her, referring to her as 'Kilatti (the old woman because she is called Vṛddhagirīvāri). Ampāḷ appeared to him in the form of an old woman and said that, being old, she is unable to bring food. Immediately, he sang another verse referring to her as a young woman, Bālāmbikā, and she gave him food.

10. There are inscriptions belonging to the Cōḷa, Pāṇḍiya as well as Vijayanagara periods.

**Sung by:** Campantar: I : 12, 53, 93, 131: II : 64: III : 34, 99; Appar: VI : 68; Cuntarar: VII : 25, 43.

**TIRUMURUKANPŪNTI**

This sthala is about five kilometres from the sthala of Avināci.

**Svāmi** : Murukanātēccuvarar (Skt. Skandānāthēsvāra).

**Ampāḷ** : Muyāṅkupūṅmulaiyammai, Āvutainayaki, (Skt. Ālingabhūṣaṇasthanāmbikā), Maṅkalāmpikai.

**Tirittam** : Cuppiramanisiya Kūpam (Subrahmanyā Tirtha), Akkini Tirittam (Skt. Agni Tirtha), Pirama tirittam (Skt. Brahma Tirtha), Ñāna tirittam (Skt. Jñāna Tirtha).

**Talapurāṇam:**

Murukan (Skanda) is believed to have worshipped Śiva here. Therefore, the sthala is called Murukanpūnti. When Cuntarar was passing through this place, Śiva asked his gaṇas to disguise themselves as hunters and rob him of his possessions. Cuntarar, then, rendered a pathikam on this sthala (reaching the temple on the directions given by Vināyaka) and retrieved them.

**Special features:**

1. This sthala is also known as Mādhavivanam, Ṛṣī Durvāṣa brought a Mādhavi tree from the Karpakalōka and planted it here.

2. The Vināyaka who directed Cuntarar is called Kūppiṭu Vināyakar and his temple is on a rock, about a kilometre from the temple.
3. There are sculptures of the hunters and one of Cuntarar, with an expression of disappointment on his face and another idol of Cuntarar with a happy expression in the temple.

4. Naṭarāja performs the Brahmatanḍava here.

5. At a short distance from this temple is the temple of Mātavanēcuvvarar, worshipped by a hunter chieftain Mālātaraṇ.

6. There is a temple of Vināyaka just outside the temple. From a crevice on a rock, close to the temple, water springs once in twelve years.

Sung by: Cuntarar VII: 49.

**TENTIRUMULLAIVĀYIL**

This sthala Tentirumullaivāyil is about fourteen kilometres from Cirkāli.

*Svāmi*: Mullaivananātar, Mullaivānecuvarar, (Skt. Yuṭhikā Paramēśvara).

*Ampāl*: Kōtaiyammai, Catyānantaacountari (Skt. Satyānanda saundari)

*Tīrīttam*: Cakkarātīrīttam (Cakra tīrtha)

*Vṛkṣam*: Mullai (Arabian Jasmine, Jasminum sambac)

*Tala purāṇam*:

When the creepers of the mullai flower entangled themselves with the legs of the horse of a Cōla king he cut the creepers, but, found blood splashing from the place where he had struck. On clearing up the area he found a Śivalinga. Struck with remorse, he proceeded to sever his own head. Then Śiva appeared before him seated on the bull and graced him (The Linga still carries two dents on the top portion).

*Special features*:

1. Indra and Kārkōṭaka worshipped in this sthala. Karpaga Vināyaka, Viṣṇu, Kṣetra Linga, Bālasubrahmanyā, Lākṣmī and Navagrahās are the minor shrines in this temple.
2. The day of the star Makam in the month of Māci (mid. Feb. - mid. Mar.) is celebrated as utsava. One hundred and eight Kāvatīs are taken in procession on the day of the star Pūcam in the month of Tai (mid. Jan. - mid. Feb.).


VAṬATIRUMULLAIṆṆIL

This sthala is about four kilometers from Āvaṭi railway station in Chennai and is situated at Chennai-Āvaṭi route

Svāmi : Mācilāmanīcuvarar
Ampāl : Kotiyiṭai nāyaki
Vṛksam : Mullaikkōṭi (Jasminum sambac)

Tala purāṇam:

This sthala is believed to have been known as Rattinapuram in the Kṛtayuga, Vilvavanam in the Dvāparayuga and Saṅbagavanam in the Tretāyuga. In the Kaliyuga, this sthala was a mullai forest. A king called Tontaimān was ruling over Kāncipuram. During this time, two asuras called Oṇan and Kāntan who were worshipping Bhairava with pillars made of coral and of Erukkan (Calotropis) and a bronze door ruled the place called Pulalkollai. Tontaimān set out to encounter these Asuras and, on his way, spent a night in the village Kōlampēṭu. At night, he heard the sound of bells tolling and guessed that there must be a Śiva temple close by. In the morning, he set out on his elephant. On the way, a minor king who was under the rule of Oṇan and Kāntan came to fight against him. Tontaimān who had not brought his army along, turned back to fetch his army. On his way, his elephant’s feet got entangled in a mullai creeper. The king cut off the creepers with his sword and was taken aback to see blood spots appearing. When he got down from his elephant. He found a Śivalinga there. Tontaimān begged forgiveness from the the Lord and Śiva blessed him. He also sent Nandi with Tontaimān to fight against his enemies. Even today, the Nandi at this
sthala faces away from the temple, if ready to accompany the king.

Opan and Kantan surrendered on coming to know that Tonthaiman was accompanied by Nandi. Tonthaiman brought the pillars of erukkam to this temple. These can be seen even today plated with bronze outside the Sanctum sanctorum. The coral pillar and the bronze door were kept at the temple at Tiruvorriyur, but were lost in a flood.

**Special Features :**

1. The Tevaram refers to a branch of the river Palaru near this temple which has dried up now. This was the first sthala visited by Cuntarar after he lost his eye sight. Since the linga is Svayambhu, it is known as ‘Tiţattirumēni’.

2. There is a linga made of silver and mercury in this temple.

3. The linga is svayambhu and has a scar on top, at the place where Tonthaiman’s sword fell. The linga is always covered with sandal paste and abhişeka is done only to the avatuial. The sandal paste is removed only once a year on the day of the star Sadaya in the month of Cittirai (mid. Apr. - mid. May).

4. In the Koştha, in the place at which lingodbhava is usually found, Mahāviśṇu is seen.

5. The shrine of Ampal is found to the right of the shrine of the Lord. Since Śiva revealed Himself to Tonthaiman in a hurry, Ampal is on the right.

6. The sthala purāṇa is depicted on the ramparts.

7. Two other temples are closely associated with this temple. The idol of the Ampal of this sthala, Tiruvuṭai nāyakiyammai of Melur and of Vaṭivuṭaiyammai of Tiruvorriyur are believed to have been sculpted by the same sthapathi. There is a belief that worshiping these three Ampaḷs on the same day is auspicious.

*Sung by: Cuntarar: VII: 69.*
TIRUVAKKARAI

Tiruvakkarai is about nineteen kilometres from Mayilam railway station on the Tindivanam - Pondicherry route. It is also known as Kunṭali vanam. There are town buses from Viluppuram.

Svāmi : Cantiracēkarar (Skt. Candraśekhara), Cantiramaulīcuvarar (Skt.Candramaulīśvara).

Ampāl : Vaṭivāmpikai (Skt. Amṛtesvari).

Tīrṭam : Cantira Tīrṭam (Skt. Cand ra tīrtha)

Tanṭavam: Vasanta Tanḍava.

Tala Purāṇam :

An asura, called Vakrāsura, worshipped Śiva here. The linga worshipped by Vakrāsura, the Vakralinga, is in the Northern part of the temple. When Viṣṇu fought with this asura, the asura grabbed his cakra and clenched it between his teeth. Viṣṇu performed the 'Kōṇāṅki' dance to get it from him and then vanquished him. When the asura was killed, Kāli drank up all the blood that oozed out. She prevented it from falling on the ground, since more asuras would spring from the drops of blood spilling on the ground. (According to 'Tirumurait talankaḷ' of Jegasenthilnathan, Kāli herself killed the asura). This place receives its name from the asura. An alternate explanation is that it is so named because it is surrounded by rocks and, therefore, called var karai from 'Val' meaning 'strong' and 'karai' meaning border.

Special Features :

1. The ancient Rājagōpuram has seven levels.

2: The shrine of Vakkira Kāli is found on the left of the Rājagōpuram. At the entrance, sculptures of four young girls are found. The idol of Kāli is fierce, crowned with a skull surrounded by flames. There is a Kuṇḍala of a corpse on her right ear and, in her left ear, she wears a Bhadra Kuṇḍala. She has eight arms each bearing a weapon and wears a garland of skulls. Her sharp teeth protrude from her lips and she leans to a side.
3. The Samādhi of Ṛsi Kūṇḍalini, over which a Śiva linga is found, is in the inner Prakara. The Kōsthamūrtis for this linga are Dākṣiṇāmūrti, Viṣṇu and Varadarāja. There is also an idol of Garuḍa here.

4. The Mūlavār is three faced and is on a circular Āvūṭaiyār.

5. Naṭarāja performs the Vakratūndava here. The left foot is raised above the waist.

6. The crow mount of Śanī in the Navagraha faces, unusually, the south.

7. Fossilised trees are also to be seen here.

**TIRUVĀṬUKŪR**

This is now known as Aṇṭārkōyil = Tiruvāṇṭārkōvīl. This is on the Vilupuram - Pondichery road, a few kilometres from Pondichery limits. It is about four and a half kilometres from Cinnapāpu Camuttiram railway station.

**Svāmi**: Vaṭukāccuvār, Vaṭukanāṭar

**Ampāḷ**: Tiripuracuntārī (Skt.Tripurasundari) Vaṭuvakirkāṇī

**Tīrīṭam**: Vāmadeva tīrīṭam

**Vṛkṣam**: Vānī (Prosopis spicigera)

**Tala purāṇam**:

Vaṭuka Bhairava, a form of Bhairava Śiva, killed the asura Muṇḍaka here and, so, the place is called Vaṭukūr.

**Special features**:

1. The Vimāna of this temple is similar to that of the Tanjavur temple.

2. There are eight Bhairava forms of Śiva, Acitāṅka, Ruru, Caṇḍa, Krodha, Unmattha, Kapāla, Bhūṣana and Samhāra Bhairava. Samhāra Bhairava is also called Vaṭuka Bhairava and this is the Bhairava of this sthala.

*Song by*: Campantar: I : 87.
TIRUVALLAM

This sthala is situated on the way to Bangalore from Chennai. It is about one hundred and twenty kilometres from Chennai. It is connected by train and bus. It is close to the Kāṭpāṭi railway station.

_Svāmi_ : Vallanāṭar, Vilvavanāṭar

_Ampāl_ : Vallāmpikai, Tanumattiyāmpāl (Skt. Dhanumadhyaṁbā)

_Tīr̥t̥am_ : Kauri tīrttām (Skt. Gaurī tīrtha)

_Vṛksam_ : Vilvam (Bael, Aegle marmelos)

_Tala Purāṇam:_

This place was full of Vilva trees and, therefore, called Vilvavanam, which later become Tiruvallam. There was a linga in an ant hill here and a cow used to pour out its milk on the ant-hill, gradually dissolving it, revealing the linga. This linga was later consecrated and a temple was built.

_Special Features:_

1. There is a story associated with this sthala. Everyday the temple priest would bring water from a river in the nearby mountain for Tirumāṇcanam. An Asura, known as Kaṅcan, lived there. Everyday he harassed the priest, who came there to fetch water for the Tirumāṇcanam. The priest complained to Śiva and Śiva ordered his bull to kill the demon. When the bull attacked Kaṅcan he fell at the feet of Śiva and begged pardon. Śiva blessed him and he attained liberation. Śiva, then, seated himself on the east of the temple and asked the river to come to him saying ‘nā va’ (You come). The river then started flowing near the temple. The river is now known as Nivā and also as Peṇnai. The mountain, in which the asura lived, was known as Kaṅcanakiri (now Kaṅcanakiri).

2. The Ampāl was originally called Tikkāli Ampāl and was a fierce deity. Ādi Śāṅkara is believed to have pacified her. Now, she is known as Tanumattiyāmpāl (Skt. Dhanumadhyaṁbā).
3. There is a Sahasra lingam in the temple.

4. The Nandi faces East to guard the temple from the asura Kañcan.

5. It is believed that when the asura Kañcan was killed, a linga appeared where ever his blood fell. Even now, several lingas are dug up around the pond in the mountain. The death of Kañcan is celebrated every year in the month of Tai (Mid. January - Mid. February) on the day of Pongal. It is said that, on the day of Citra Paumami, a flame is seen on the mountain.

6. There is a sculpture of Brähmi in the temple.

7. There is a Pataleśvara linga to the left of the sanctum. The belief is that, in times of famine, if abhiśeka is performed to this linga for forty eight days (a Maṇḍala) rains would come.

8. The begging bowl of sage Sanaka is found outside the Sanctum.

9. The place where Kañcan's forehead (Lalāta) fell is known as Lālāpeṭtai. The place where his head (śīrṣa) fell is called (cikaraṇapuram), the place where his right leg fell is called Vaṭakāl and the place where his left leg fell is called Tenkāl. The place where his wrist (maṇikkaṭṭu) fell is called Maṇiṣyampaṭṭu and the place where his trunk fell is called Kukaiyanallūr. All these places are within a radius of three kilometres from Tiruvallam.

10. The Prabhā around Natarāja is circular in shape.

11. There is an old temple of Viṣṇu here and the deity is known as Karumāṇikkattēvar.

12. There is a Vināyaka idol on a Padma (lotus - shaped) Pitha over a square Pitha. He holds a mango in his hand.

13. Inscriptions belonging to the period of Rājarāja Cōla I, Rājendra Cōla and Vijayanandi Vikramavarman are found here.

_Sung by:_ Campantar I. 113.
This temple is about \( n \) kilometre from Cuvāmimalai. It is known \( n \) Valaṅcuḷi because, the river Kāverī takes a right curve near this sthala. This sthala is also known \( n \) Caktivaṇam and Dakṣiṇāvartam.

\[ \text{Svāmi} : \text{Karpakananṭeścuvarar, Kaparttićuvarar, Valaṅcuḷināṭar, Ceṅcaṭaināṭar} \]

\[ \text{Ampāḷ} : \text{Periyanāyaki (Bṛhannāyaki)} \]

\[ \text{Tīrṭam} : \text{Kāverī, Aracalāru, Caṭai tīrṭam.} \]

\[ \text{Vṛkṣam} : \text{Vilvam (Bael, Aegle Marmelos)} \]

\[ \text{Tala purāṇam :} \]

Once, the waters of the Kāverī gushed into the crevice formed in the earth due to the emergence of Adiśeṣa, and went to the nether world. It is said that a Cōla king prayed to the Svāmi for its retrieval and heard an oracle stating that if a king or a mahaṛṣi entered the crevice and sacrificed himself, the river would emerge and flow on land. The king immediately approached a sage called Heranḍa (who was called so because he was performing penance near the Heranḍa plant - Castor plant - Ricinus communis) and conveyed his predicament. The sage, on hearing it, is said to have entered the crevice, after which it closed and the river flowed back on land.

Sage Heranḍa, Adiśeṣa, Umā, Indra, Viṣṇu and Brahmā offered worship in this sthala.

Sage Durvāsa is said to have performed penance in the third outer circumambulatory passage, during which period the devas consecrated liṅgas individually, all of which were found in the inner circumambulatory passage at present.

Indra made an image of Vināyaka out of the foam from the sea and worshipped him regularly here, in order to be absolved of his sin acquired through the curse of sage Gautama as he cheated Akalikai (Skt. Ahalyā) and united with her. As this Vināyaka is white in colour he is known as Śveta Vigneśvara. Abhiṣeka to this Vināyaka is performed only with medicated camphor.
This is also the sthala where Ampikai who was born as the daughter of sage Yāyāva, prayed to the Śvāmi and married Him.

**Special features :**

1. The linga in the north east (Icānamūlai) of this temple is worshipped as sage Heranḍa by the devotees.

2. Jāṭa tīrṭam is found in the north east (Icānyam) of the inner circumambulatory passage.

3. The manḍapa where the Śveta vigneśvara is found is said to have been built by Indra. It contains highly artistic pillars and a lamp made of stone.

4. The Aṣṭabhujakāli idol in the temple is unique.

5. The Bhairavamūrti in this temple is said to be very powerful.

6. There is a utsava mūrti of Vināyaka flanked by Vāṇi and Kamalāmpal.

7. There is a minor shrine for Śaniśvara.

8. It is believed that, even today, Adiśeṣa emerges during Mahāśivarātri and worships at Valaṅcūli, Nākeccuram, Pāmpuram and Nākaikkārōṇam.

9. Vināyaka Caturthi, Indrapūja and Mahāvīṣṇu pūja are conducted as festivals. The Mahāvīṣṇu Pūja is performed in the month of Mārkaḷi (mid. Dec. - mid. Jan.) on the Šukla saṣṭi (saṣṭi which falls on the bright half of the month) day.

*Sung by*: Campantar: II ; 2, III ; 106; Appar V ; 66, VI ; 72.

**TIRUVALAMPURAM**

The sthala, Tiruvalampuram, is about thirteen kilometres from Cirkāli and is also known as Mēlapperumppaḷam today. It is on the Kāverīppumpaṭṭinam - Tiruṇkāṭṭu road. It can also be reached by the Mayilaṭṭuturai - Pūmpuṭṭār road.

*Svāmi*: Valampurināṭar, Valampurināṭecuvarar (Skt. Valampuri nātheśvara).

*Ampāḷ*: Taṭaṅkāṇinmiyammai, Vaṭuvakirkkāṇniyammai.
Tīrțam : Pirama tīrțam (Skt. Brahma tīrtha), Lakkumi tīrțam (Skt. Lakṣmi tīrtha).

Vṛkṣam : Pañai (Palm tree, Borassus flabellifer).

Tala purāṇam :

Sage Herāṇḍa, who went into the Kāvēri river at Valalncului is believed to have emerged from it here. Viṣṇu is said to have offered worship and obtained the sacred (right whorl) conch in this sthala.

Special features :

1. There is a dent on the top portion of the līṅga. A dent is also said to be on the head of the sage Herāṇḍa also. It is supposed to have occured when he got down to netherland to bring the river Kāvēri back to land. A sculpture of this sage is in the temple.

2. It is a māṭakkoyil, one that is built well above the ground level on a small mound or hillock.

3. The minor shrines of this temple are of Vināyaka, Surya, Viśvanātha, Murukan, Natarāja, Rāmanātha and Gajalakṣmi.

4. The idols of Campantar, Appar, Cuntarar and Māṇikkavaacakar as well as that of Bhikṣatana, known as Vaṭṭanai Nāyakar (in this temple), near the Ampāl shrine are found in this temple.

5. The Ampāl shrine faces south.

6. The Sanctum sanctorum has beautiful sculptural embellishments.

7. The main līṅga is anointed with perfume prepared from civet (punukuccatam) and the oil of gumbenzion (cāmbirāṇitailam). The Svāmi, i.e., the līṅga, is worshipped with Kuvalai flowers. (blue nelumbo, Pontederia Monochoria vaginalis).

8. A festival known as “Paṭṭinattārai mannan varavērkum aitikaviḷa”, is conducted in this temple. The background to this festival is as follows :
A king is said to have gone hunting and then, sent false message to the palace of his death, hearing which the queen died of shock. The king was blamed for her death. It was suggested to the king to feed a thousand people everyday (saahasra bhojanam) and that the day on which a blessed holy man partakes the food, the bell at the entrance of the palace would ring. Paṭṭinattār, who heard of the mass feeding, went to Tiruvalampuram. He was asked to go around and enter through the back door. On the way, he saw gruel collected in a spot and unable to bear the pangs of hunger, proceeded to drink it. At that moment the bell of the palace tolled, indicating him to be the person who would absolve the king of his sin. The king hurried to Paṭṭinattār and paid respects to him.

9. An inscription dated to the period of Vikrama Cōla refers to this sthala as “Rājarāja Valanāṭṭu ākkūr nāṭṭu talaicceankatṭut tiruvalampuram”, the Svāmi as “Valampuri uṭaiyār” and the Ampāl as “ṭaṭāṅkaṇ nācciyār”. This inscription also informs us of a practice, which prevailed during that period, the practice of selling ucca to the temples, according to Jeya Senthinathan (p. 459).


TIRUVALITĀYAM

The sthala, Tiruvalitāyam, is about three kilometres from Villivakkam near Chennai. It is better known as Pāṭi.

Svāmi: Valitāyanāṭar, Valliccuvarar

Ampāl: Tāyammai (Skt. Jagadāmbā)

Tīṟṭam: Pārattuvāca tīṟṭam (Skt. Bhāradvāja Tīrtha), Anumati tīṟṭtam (Skt. Hanumān tīrtha).

Tala purāṇam:

According to the sthala purāṇam, Hanumān offered worship here. This place was also worshipped by Rṣi Bhāradvāja who was cursed to become a bird known as Valiyan (Karikkuruvi). He was redeemed from the curse by establishing
a pond and worshipping in this sthala. The temple gets its name from the name of the bird.

**Special Features**:

1. There are fourteen inscriptions about this temple. The idol of sage Bhāradvāja is found, with the face of the bird Valiyan in this temple.

2. Bhāradvāja, Brhaspati and Hanumān offered worship here.

3. Campantar rendered a patikam about this sthala. In his patikam, he refers to the episode of receiving pure gold coins from Siva.

4. The Tīruttam, called Bhāradvāja tīruttam, is a well. The water in this well is unusually sweet.

5. A Somāskanda shrine is located where, usually, the Vināyaka shrine is located. It is believed that Vināyaka married the two daughters of Brahmā, Kamalai and Valji, here.

6. Since the original idol of Ampāl is mutilated, a new idol has been consecrated. Both the Lord and the Ampāl can be seen simultaneously from a point in the temple.

*Sung by*: Campantar: I. 3.

**TIRUVALIVALAM**

The sthala, Tiruvalivalam, is about nine and a half kilometres south east of Tiruvārū. It is situated on the Tiruvārū - Tirutturaiippūnti road route via Kēvalur. Other names of this sthala are Konraiyanām, Vilvavanām, Ėkaccakkāra puram and Munnūṟumāṇikalam.

*Sāmi* : Manattunai nātār (Skt. Hṛdaya Kamalanātha)

*Ampāl* : Malaiyunkanni, Malaiyonkanni, Valaiyaṅkanni, Āṅkayarkanni

*Tīruttam* : Cakkara tīruttam (Skt. Cakra tīrtha), Caṅkara tīruttam (Skt. Sankara tīrtha).

*Vṛkṣam* : Punnelai (Calophyllum inophyllum).

*Talapurāṇam*:

A bird Valiyan (karikkuruviri) went around this temple and worshipped Śiva here. Hence this place acquired the name Valivalam. Kāraṇamāmunivar worshipped the Svāmi in this sthala.
Special features:

1. The temple is a māṭakkōyil built by the king Kōcceṅkaṅan.

2. Here, Viṣṇu is known as Ekacakra Nārāyaṇappērumpal (Ekacakra Nārāyaṇa).

3. Campantar, in his Tēvāram, mentions the high walls surrounding Valivalam as “varaitikalmatil valivalam” “vāṇaṇaǐmatil valivalam” Cuntarar refers to the Ampal of this sthala as “māḷaiyōṅ kaṇṇi” in his verse.

4. In the circumambulatory passage are found Valampuri Vināyaka, Subrahmanya, Lakṣmi, Kāśi Viṣvanātha and the Navagrahas.

5. The idols of the sixty three Nāyaṇāmērs are found in this temple.

6. Skanda ṣaṣṭhi and an annual festival in the month of Cittirai (mid. April - mid. May) are conducted.

7. There are nine inscriptions in this temple belonging to the Cōla-period.


**VANṔRPĀRTTAṆ PANĀṆKĀṬṬUR**

The sthala Vanāṛttan Panāṅkāṭṭur is also known as Panāṅkāṭṭur. It is about fourteen and a half kilometres from Kāṅci. This is better known as Tiruppanāṅkāṭṭu.

**Deities in the Southern Canniti:**

- **Svāmi** : Tālapurīcurar, Panāṅkāṭṭicurar.
- **Ampāl** : Kōmala patāmpāl, Amirtavalli (Skt. Amṛtavalli).
- **Tīrttam** : Amuta tīrttam (Skt. Amṛta tīrtha).

**Deities in the Northern Canniti:**

- **Svāmi** : Kirupānāṭēcurar (Skt. Kṛpāṇāṭēsvara)
- **Ampāl** : Kirupānāyaki (Skt. Kṛpānāyaki)
- **Tīrttam** : Jaṭākaṅkai (Skt. Jaṭāgaṅgā)
- **Vṛkṣam** : Paṇāi (Palmyrah tree, Borassus flabellifer)
Sage Agastya and sage Pulastya are believed to have worshipped here. This place is called Panāṅkāṭṭūr because the place was full of palm trees. To distinguish it from Puravār Panāṅkāṭṭūr, another Śiva sthala, this sthala was called as Vanpārttān Panāṅkāṭṭūr by Cuntarar.

**Special Features:**

1. Palm fruit is offered to the deity, during the worship. There are two palm trees of the same height near the Canniti. There are six Śaiva sthalas that have have palm trees within the temple. They are:
   1. Tirumalapāti
   2. Tiruppanantāl
   3. Tiruppanaiyūr
   4. Puravār Panāṅkāṭṭūr
   5. Vanpārttān Panāṅkāṭṭūr
   6. Tiruṭṭūr

2. When Agastya worshipped this lord, Gaṅgā came as fīrtha from the locks of Śiva. This became the fīrtha here and is known as ‘Caṭākaṅkai’. There is an idol of Gaṅgādevī on the banks of the pond.

3. The two shrines here have Gajapṛṣṭha Vimāna.

4. There is an oral tale associated with this sthala. The Lord once gave food to the tired Cuntarar and created a pond by scratching the earth with his toes to quench his thirst. This pond is now known as Ûrruttīrttam (ūrṇaṅkuḷī).

5. There are sculptures of Pulastya and Agastya in this temple.

6. Murukan appears with Valli and Teyvayānai. The peacock, mount of Murukan faces a different direction.

7. In the month of Māci (mid. Feb. - mid. Mär.), a utsavam is conducted.

8. Several beautiful sculptures are found on coloumns of this temple.

_Sung by:_ Cuntarar : VII : 86.
TIRUVANNIYUR

The sthala, Tiruvanniyur, is about eleven kilometres from Pūntōṭṭam. It is four kilometres from Tiruvilimilai. It is also known as Annūr and Annīyun.

Svāmi : Akṣicuvarar (Skt. Agniśvara), Akṣipurīcurar (Agnipūrīśvara).
Ampal : Pārvati (Skt. Pārvatī), Kauri (Skt. Gaurī).
Tīrttam : Akkini tīrttam (Skt. Agni tīrtha).
Vṛkṣam : Vanni (Prosopis spicigera).

Tala purāṇam :
It is said that Agni worshipped Śiva here to be absolved of the sin of having participated in the sacrifice performed by Dakṣa. “Vanni” means fire (Skt. Vahṣa) and as Agni worshipped here, it came to be known as Vanniyūr.

Special features :

1. Ampal who was born as the daughter of Kātyāyana performed tapa in this sthala in order to marry Śiva and, eventually, married him at Tiruvilimilai. Hence there is a belief that if the unmarried offer worship in this sthala, they would get married.

2. The walls of the Sanctum sanctorum contain the sculptures of Appar, Agni, Gauri, Śivalinga, Kāmadhenu showering milk on the linga, Rṣabhārūḍḍha.

3. The minor shrines in this temple are of Vināyaka, Bālasubrahmaniya and Gajalakṣmi.

4. The utsava mūrtis of Sōmāśkanda and Naṭarāja of this temple are well-known for their artistry.


TIRUVĀṆCIYAM

Tiruvāṇciyam is about nine and a half kilometres west of Nannil. Tiruvāṇciyam is situated on the Nannilam - Kuṭavacal road. Other names of this sthala are Vāṇciyappati, Cannaṭanavāṇam, Jāntāraṇyam and Puκkalācām (Skt. Bhūkailasa).
Svāmi: Vānchilinkēcuvār (Skt. Vānchilīṅgeśvara), Maruntīcuvār, Vānchicar, Vānchinātēcuvār.
Ampal: Maṅkalānāyaki, Vāḷavantānāyaki.
Tīrtam: Kupta Kaṅkai, (Skt.Gupta Gaṅgā), Yama tīrtam.
Vṛksam: Cantanām (Sandalwood, Santalum album)

Tala purāṇam:

Višṇu is said to have worshipped Śiva in this sthala in order to win the love of Lakṣmī.

Yama is said to have worshipped here. As this sthala is considered equal to Kāśi, those who meet their end here are said to have a peaceful death and liberation. There is a separate temple for Yama in this sthala and a Yamavāhana for Svāmi.

Brahmā, sages Parāsara and Atri, Yajñapati and Indra are said to have worshipped Śiva here.

Campantar and Appar came here to worship the Svāmi after visiting Tiruvilimilalai. Cuntarar is said to have come to this sthala from Tiruvilimilalai after visiting Namānilam.

Special features:

1. This east-facing temple has a five-tiered gopuram.
2. There is a separate shrine for Yama who is found with four arms holding a noose, a mace and a trident, in a seated posture. His right leg rests on the earth while the left is folded and placed on the seat. Next to him is found Śrī.
3. The main deity is Śvayambhu linga.
4. The inner circumambulatory passage contains Veṇṇeyp pilāiyār, Pañcabhūta lingas, Jyeṣṭhādevi, Saniśvara, Aghoreśvara linga, Pañcanāthisvara linga, Mayūranāthisvara linga and Makālīṅkēcar (Skt. Mahālīṅgeśa)
5. Next to the Naṭāraja sabhā are the idols of Yōga Bhairava, Sūrya, Candra and Rāhu.
6. Nandideva, in this temple, is known as Karuvarutta Tēvar.
7. It is considered auspicious to have a holy dip in the Gupta Gaṅgā tīrtha of this sthala on Sundays, in the month of Kārttikai (mid. Nov. - mid. Dec.).

8. Festivals are conducted during the month of Māci (mid. Feb. - mid. Mar.) beginning from the day of the star Makam; in the month of Āṭī (mid. July - mid. Aug.) on the day of the star Pūram and all the Sundays in the month of Kārttikai (mid. Nov. - mid. Dec.) are considered auspicious.

9. Later Cōla and Pāṇḍya inscriptions reveal that this sthala was referred to as “Kulottunga Cōla Valanāṭṭup Pāṇaiyūr nāṭṭut tiruvāṇciyam” and “Rājagambhirā catuvēti maṅkalam”.

Sung by: Campanatar: II: 7; Appar: V: 67; Cuntarar: VII: 76.

TIRUVĀṬPŌKKI

VāṭpōKKi is situated on the Kuḷittalai - Maṇappārai road. The other names of this sthala are Iraṭinakiri (Skt. Rātnagiri), Māṇikkamalai, Cīvāyamalai, and Ratanācalam. It is known as Aiyyarmalai now.

Svāmi: Rattinakirīcār, (Skt. Rātnagīrīsa) VāṭpōKKināṭar, Irācāliṅkam, Muṭittalumpar, Malaikkoluntar, Kokkar, Māṇikkēcar and Rātnācalēcuvarar.

Ampal: Curumpārkulali

Talapurāṇam:

An arya king, who lost his crown, came to VāṭpōKKi to recover it as instructed by Śiva. At VāṭpōKKi, Śiva came in the guise of a brāhmaṇa and asked the king to fill a huge cauldron with water. The king found that the cauldron could not be filled to the brim even after much effort.

He lost his patience and struck the brāhmaṇa with his sword, but the brahmin had vanished. Instead there was a scar on the Śivaliṅga. Therefore, Śiva, in this sthala, came to be known as Muṭittalumpan 'The one with a scar on his crest'. The king realised his mistake and offered worship to the Svāmi, who returned his crown. Even now, the descendents of the king, known as Āriyappanṭāram, perform abhiṣeka with the
water from the river Kāvērī. There is another version with the
crown of the king being substituted by precious gem, a ruby.
An Arya king wanted a ruby from the Lord. The Lord asked
him to fill a small tub with the water of Kaveri. When he could
not fill it he raised his sword on the Lord. The Lord gave him
the ruby, but the king did not want it. Instead, he performed
service to Śiva and attained liberation.

Indra, Cayantan, (Jayanta), Vāyu, Āticecan (Skt. Ādiseṣa), Viracēnan, the Saptamātrkās, Durgā, and
Agastya worshipped here. As Agastya offered worship during
mid-day and received the blessings of Śiva, he is referred to
as Mattiyāna Īcuvarar (The Lord of the mid-day)
(Skt. Madhyāhnesvara).

Special features:

1. This temple is situated on top of a hill. At the foot of the hill is
the temple of Prārthanaif Vināyakar. Those who climb the hill
offer worship to this Vināyaka first and then climb up.

2. There are images of Vairapparumal at the foot of the hill and in
the temple. He was a cowherd and a fervent devotee of Śiva.
He cut his head off and offered it to the Lord on the fulfilment
of his prayer. He is believed to guard this hill.

3. The idols of Appar, Campbell, Cuntarar and Māṇikkavācakar,
are found in a minor shrine at the foot of the hill.

4. One reaches “Ukantām paṭi” after climbing seven hundred
and fifty steps out of one thousand one hundred and forty
steps where the shrines of Vināyaka and of the ampāl Curumpār
Kulali, facing east, are situated. Vātpokkinatar shrine is found
a little higher.

5. As one enters the temple on top of the hill, the first shrine is
that of Taṭeṣināmūti (Skt. Dakṣināmūtī).

6. The main deity, Śvayambhu linga, referred to as Ratnakir̄car
and Māṇikkaicar by Cuntarar in his Tēvāram, faces west. The
deity is also known as ‘Rācaliṅkaicar’, the ārya king offered
worship to this linga. The sun’s rays fall on the Lord through
the latticed window (cāḷaram) on the opposite wall, on Śivarātrī day, the day prior to as well as the day following Śivarātrī.

7. The “Poyvācik Kopparai” (cauldron), referred to in the sthala puraṇa, is in the form of a small water-storage trough before the linga.

8. Eleven ceṭṭiyārs used to sit on a rock on the way to the temple, known as “Pomniṭu Pāraṭ” and divide their day’s income. Everyday, they had to divide their income inevitably by twelve parts, which made them decide to donate the twelfth part to the temple. From then, they came to be known as the Paṇṭireṇṭam ceṭṭiyār.

9. The minor shrines of this temple are for Naṭarāja Śivakāmī, Subrahmanya and Vairarperumāl. This deity is offered abhiṣeka daily by the “Paṇṭireṇṭam ceṭṭiyār” community with ten pots of water from the Kavēri. The abhiṣeka is performed by the temple priest (Kurukkal).

10. It is believed that crows do not fly above the hill top or near the temple because a crow is said to have upset the pot of milk brought to the temple. The crow was burnt to ashes by the enraged Śiva and, since then, crows are not to be found near the temple. The vessels used for the abhiṣeka (ritual bathing) contain an engraving of the crow, in this temple. The hill is referred to as “Kākam anukā malai” (the hill which crows do not approach).

11. There is a belief that the thunder (iṭi) offers worship here once in twelve years.

12. There is a tradition among the devotees of worshipping the deities of Kaṭamankōyil, Ratnakīri (Tiruvāṭpōkki) and Tiru Inkōimalai on a single day during morning, mid-day and evening. This can be understood from the proverb “Kālaiṅkaṭampar, Mattiyāṇac cokkar, antit tiruvṅṅōynāṭar” prevalent locally.

13. A ten-day festival is conducted in the month of Cittirai (mid. Apr. - mid. May), starting from the day of the star Hasta, every year. All Mondays in the month of Kārttikai (mid. Nov. - mid. Dec.) are considered auspicious for worship.
Inscriptions refer to the Svāmi as “Tirumāṇikkalalai utaiva nāyaṉār and Tirumāṇikkalalai makātpōr, and the ampāl ‘Haravaṭeśvārī’.

Sung by: Campanar: V: 86.

TIRUVĀYMŪR

The sthala, Tiruvāymūr, is about thirteen kilometres from Tirunellikā. Tiruvāymūr can be reached by the Nāgapattinaṃ - Tirutturāippūṇti road route via Eṭṭikkutti. Another name of this sthala is Lilāḥāsyapuram.

Svāmi: Vāymūrnātar
Ampāl: Pālinunanmōli ammai (Skt. Kṣirōba vacanī), Pālin nanmoliyāl
Tirttam: Curiya tiruttam (Skt. Śūrya tīrtha)
Vṛkṣam: Palā (Jack fruit, Artocapus integrifolia)

Tala purāṇam:

This is one of the Saptā Viṣṇu sthalas. Tyāgarāja is known as Nilavīṭṭhaka here, his dance form being Kamala nāṭāṇam. It is one of the sixty four types of dances. He is on a Rattmācimācaṇaṃ throne. Śūrya worshipped Śiva here.

Special features:

1. This east-facing temple has a three-tiered gopuram.

2. In the outer circumambulatory passage are found idols of Appar, Campanar, Cuntarar, Māṇikkavācakar and Bhairava and in the inner circumambulatory passage Vināyaka, Subrahmanya with Vālī and Teivayāṇai (Skt. Devasenā) and Mahālakṣmi are found.

3. The Nāṭārāja mūrti is a beautiful icon in this temple.

4. The Navagrahas in this temple are found in a single row, a unique feature.

5. To the south of the Sanctum sanctorum is a minor shrine of Nilavīṭṭhakar and to the north is a minor shrine for Vedāranyesvara.
6. The niche sculpture of Daksinamurti on the exterior wall of the Sanctum sanctorum is found to be seated on a Rshabha (a bull).

7. Special abhiseka is performed for Tyagaraja on the first day of the month of Aippaci (mid. Oct. - mid. Nov.).

8. Siva revealed himself to Appar and Campantar here.

**Sung by**: Campantar: II: 111; Appar: V: 50; VI: 77.

**TIRUVALKOLIPPUTUR**

The sthala, Tiruvalkolipputtur, is about eight kilometres from Vaittiruvan temple towards Tiruppanantal, close to Ittaiyappan. The sthala purana refers to this sthala as VaIolipputtur, but, it is known Tiruvalkipputtur, locally.

**Svami** : Mankikkavannar, Rattinapuriluvar (Skt.RatnapuriSvara)

**Ampal** : Vantuvur Pankulalnayaki, Piramakuntalampal, Vantasmar Pankulali

**Tirattam** : Padmatirtha, Brahma tirtha

**Vrkam** : Vakai (West Indian Pea tree, Sirissa albizzia)

**Tala puranam**:

During the course of his pilgrimage, Arjuna came to this sthala with a raging thirst. Siva appeared in the guise of an old brahma and gave him a mace which would produce water if fixed near a Vakai tree. Arjuna, in turn, left his sword in the care of the old man while he went to drink water. The old man hid it in an anthill near the Vanni tree. On his return, unable to find both his sword and the old man, Arjuna realised that it was Siva who had come. Arjuna worshipped Him, and Siva revealed the sword. Therefore, the place is known as Valkolippurur (VaI + oli + purur).

This sthala is known as Araratapuram, as Vigna is said to have established a ruby linga and offered worship to it here.

Vasuki, the serpent, is said to have worshipped Siva here and was blessed to be an ornament on his body. As Vasuki
lived in an ant-hill in this sthala, this place was originally known as Purtur.

Special features:

1. The temple faces east and the Piramatirattam is a tank opposite the temple.

2. The minor shrines of this temple are for Vinayaka, Subrahmanya, Gajalaksmi, Sarasvati, Bhairava and Candra. There is a Nataraja sabha.

3. Special worship is offered to the Durga, a niche sculpture on the North exterior wall of the Sanctum sanctorum. Navaratri, Karthikai deepam and the Mondays in the month of Karthikai (mid. Nov. - mid. Dec.) are considered auspicious in this temple.

4. There are five lingas known as Pañcapāṇḍava lingas, believed to have been consecrated and worshipped by Pañcapāṇḍavas.

5. Draupadi is said to have offered worship to the Valampuri Vinayaka in this temple.


TIRUVĀṆMIYŪR

TiruvāṆmiyūr is about four kilometres from Adaiyar in Chennai.


Ampāļ: Tirupuracuntari, (Skt. Tripurasundari), Cokkanāyaki.

Tirttam: Nāṇatāyini, Cīvakaṅkai (Sīvagāṅgā).

Vṛksam: Vanni (Prosopis spicigera).

Tala Purāṇam:

The linga is a Svaymbhu linga. The cow Kāmadhenu performed Abhiṣeka with her milk and, hence, the linga was known as Pālvananātār. The linga bears the foot prints of the cow. The Lord instructed Agastya on medicinal herbs (Tam. Maruntu, Skt. Ausadha) here and, so, is known as Marunticār.
**Special Features:**

1. Tyāgarāja is the Utsava mūrti in this temple.
2. Brahmōtsava is conducted during the month of Cittirai (mid. Apr. - mid. May)
3. Special worship is offered every month on the full Moon day. It is said that the Vedas offered worship here.
4. Sūrya and Rṣi Bhrūgi worshipped the Lord here.
5. The well-known poet Appaiya Dikṣita lived close by and used to worship at the temple everyday. Once, the place was flooded and he could not reach the temple. When he prayed to Śiva, the Lord turned West, where Appaiya Dikṣita was standing, and he remains facing this direction even now.
7. There is another Śiva temple called Vāmikāṇāṭar, temple close by. Śiva is believed to have appeared to Vālmīki Rṣi here.

_Sung by:_ Campantar: II: 4, 55; Appar: V: 82.

**TIRUVICAYAMAṆKAI**

Vicayamaṇkai is about six and a half kilometres from Cuntarappurumāḷ Kōyil railway station and two kilometres from Tiruvaikāvūr.

_Svāmi:_ Vijayanāṭeçuvarar, (Skt. Vijayanāṭhesvara) Vijayanāṭar

_Ampāl:_ Maṅkaiṇāyaki, Maṅkaiḷampikai (Skt. Maṅgalāmbikā).

_Tīrtam:_ Arjuna tīrtam

_Tala purāṇam:_

It is said that, in this sthala, Arjuna performed tapa to please Śiva and obtained the Pāśupata weapon from him. As Vijaya (Arjuna) offered worship, this sthala came to be known as Vijayamaṇkai.

_Special features:_

1. The main deity, a linga, bears the scar said to be caused by the arrow of Arjuna.
2. There are shrines of Ampāl, Navagrahas and Śanīśvara.

3. Dakṣiṇāmūrti’s sculpture alone is found on the exterior wall of the Sanctum sanctorum.

**Sung by**: Campantar: III: 17; Appar: V: 17.

**TIRUVIYALŪR**

Tiruviyalur is about six and a half kilometres east of Kumbakonam. It can be reached by the Tiruvaitaimurutūr-Vepattūr road also. This place is known as Tiruvicalur, Paṇṭāravaṭṭai Tiruvircalur and Tiruvicainallur today.

**Śvāmi** : Civayōkināṭar, Yōkānantēcuvarar, (Skt. Yoganandesvara)
Vilvāraṇyēcuvarar, (Skt. Bīlvāraṇyesvara), Purātanēcuvarar, (Skt. Purātanesvara).

**Ampāl** : Cāntanāyaki, Cauntaranāyaki (Skt. Saundaranāyaki).

**Tīrttam** : Caṭāyu (Skt. Jaṭāyu) Tīrttam.

**Vṛksam** : Aracu (Pipal tree, Ficus religiosa)

**Tala purāṇam**:

A devotee, who served at the temple of Tirumaṅkalakkuṭi, died there. When he was brought from Tirumaṅkalakkuṭi to Tiruviyalur, he was brought back to life by the grace of the Ampāl of Tirumaṅkalakkuṭi. It is in this sthala that Brahmapāī, who was born as the son of Viṣṇuṣarma, performed tapa with his seven brothers and merged with the Śivalinga on the night of Śivarātri.

**Special features**:

1. Jaṭāyu is said to have worshipped here.
2. It is believed that Agastya performs pūja here every Śivarātri.
3. The temple is under the management of the Tanjore palace.
4. Inscriptions of the Cōḷa kings, Parāntakaṇṭaḷ and Rājendra, are found in this temple.
5. The Cōḷa period inscriptions refer to the Śvāmi as Tiruvicalur teva paṭṭakārār, Civayōganāṭar” and the sthala as belonging to ”Vaṭakarai Rajendra cimma Cōḷavaḷanāṭṭu maṇṇināṭṭu pirmatēyamāna vēppattūr Cōḷa mārttāṇṭa caturvēti mankalām”

**Sung by**: Campantar I: 13.
TIRUVILANAKAR

Vilanakar is about seven kilometres to the east of Mayilāṭuturai. It can also be reached from Manñampantal, the station next to Mayilāṭuturai. Vilanakar is about seventeen and a half kilometres from Manñampantal. It is six kilometres from Mayilāṭuturai on the Poraiyāru road.

Svāmi : Turaikāṭṭumvalḷal, Uciravanēcuvarar
Ampāl : Veyurūṭoliyammai, Kampanā tōliyammai
Tiruttam : Kāvēri (MeyṆāna tiruttam)

Tala purāṇām :

A brāhmaṇa, Arulvittan, rendered service to Śiva by stringing flowers into garlands for the Svāmi. While crossing the river oneday, Arulvittan was caught unawares in flash floods, despite which he managed to hold the basket containing the garlands aloft. Śiva, pleased with the devotees’s sincerity and perseverance, guided him to the banks.

Campantar, after offering worship at Kaṭaimuṭi, proceeded to Mayilāṭuturai. His pilgrimage was impeded by floods in the river. Campantar prayed to Śiva to send someone to help him cross the river. Śiva is said to have come in the guise of a hunter and guided Campantar to the opposite bank Himself. It is believed that the flood waters receded to the level of Campantar’s feet, enabling him to cross the river with Śiva. Campantar realised the identity of his guide after He disappeared and rendered a patikam addressing the Svāmi as ‘turaikāṭṭum valḷal.

A king, Kapittan, is said to have offered worship in this sthala in order to be absolved of his Brahmahatyā doṣa.

Special features :

1. Śiva is said to reside in all the four directions around this temple, as valḷal, viz as
   a) Mayūranāta valḷal at Mayilāṭuturai, in the centre,
   b) Turaikāṭṭum valḷal at Vilanakar (here), to the east,
   c) Mōlikaṭṭum valḷal at Peruṇicēri to the south,
   d) Valīkaṭṭum valḷal at Mūvālur to the west and
   e) Kaikāṭṭum valḷal (Skt. Dakṣināmuiṛti) at Uttara Mayilāṭuturai, to the north.
2. There are three inscriptions. The Svāmi is referred to as "Turaiikkāṭṭumtpirāṉar and Turaināṭṭuvān in these inscriptions.

_Sung by_: Campantar: II: 8, 78.

**TIRUVILĀMAR**

The sthala Tiruvilāmar is about three kilometers from Tiruvārūr. It is on the Tiruvārūr - Tanjore road. Tiruvilāmar is known as Vilamal amongst the local residents.

_Svāmi_: Patañcali Manokaran

_Ampāḷ_: Yālīnummenmoṭiyammai, Maturapācini (Skt. Madhurabhāṣinī).

_Tirttam_: Akkini tṛṅtām (Skt. Agni tṛṅtha).

_Tala purāṇam:_

It is said that Sage Patañjali worshipped Śiva here. The idols of Patañjali and sage Vyāghrapāda are found in the temple.

_Special features:_

1. Idols of Śanīṣvara, Candra, Sūrya, Vināyaka, and Gajalakṣmi are found in the circumambulatory passage.

2. There is a minor shrine for Bhairava, facing south, in this temple.


**TIRUVIRKUTĪVĪRATTAM**

The sthala, Tiruvirkuṭi vīraṭtam, is about four and a half kilometres from Virkuṭi railway station. It is five kilometres on the Mayilāṭṭurai - Kāraikkutī route.

_Svāmi_: Virattāṇēcurar

_Ampāḷ_: Ėlavaṛ kulaḷi, Parimalā nāyaki.

_Tirttam_: Cakra tṛṅtām (Skt. Cakra tṛṅtha), Ĉaṅka tṛṅtām (Skt. Śaṅkha tṛṅtha).

_Vṛḵsam_: Tulasi (basil, Ocinum Sanctum).
Tula puraṇam:

This sthala is one of the eight virāṭams where Śiva performed valourous deeds. It is said that Śiva killed Jalandharāsura, here, with the cakra. The Uṭsavamūrti holds a cakra. This cakra was later given to Viṣṇu, who is said to have accepted Bṛndā, the wife of the asura, as basil (Tulasī). This sthala is also known as Viruntā mayānām (Skt. Vṛndā smaśāna).

Special features:

1. The temple has a five-tiered gopuram.

2. There is a minor shrine for Viṇāyaka near the tīrtaṃ and a Śiva shrine, where Viṣṇu is said to have offered worship, in the outer circumambulatory passage.


4. The idols of Bhairava, Śaniśvara, Śūrya, a well, known as Nāṇa tīrtaṃ, and the bed chamber (Paḷlijārāi) are also in the inner circumambulatory passage.

5. The twelve signs of the zodiac are represented in sculptures in the maṇḍapa opposite to the Ampāḷ shrine. The outlet (gomukha) for the abhiṣeka water outside the Ampāḷ shrine is unique, as it is held aloft by the sculpture of a lady.

6. The main deity is a Svayambhu liṅga.

7. A unique utsava murti of Jalandharavada mūrti is found in this temple, where Śiva holds a discus (cakra) in his right palm, the others holding the deer, battle axe etc.

Sung by: Campantar: II: 108.

TIRUVIRKŌLAM

This sthala is about nine and a half kilometres from Kaṭamputtūr railway junction. It is also known as Tirukkuvam. It can be reached by road and is situated on the Chennai - Bangalore road with a diversion near, Čuṇkuvarcattiram via the Pērampākkam - Tiruvalļūr road.
Svāmi : Tiripurāntakar (Skt. Tripurāntaka), Tiruvirkōlanātar.

Ampāl : Tiripurāntaki (Skt. Tripurāntaki), Tiripuracuntari
(Skt.Tripurasundari)

Tāla Purāṇam :

It is said that when Śiva went in his chariot to kill the
demons in Tripura, the axle of the chariot broke. Śiva stayed
here for sometime, armed with his bow and arrow. Therefore,
the sthala came to be known as Virkōlam from 'Vil' and 'kōlam'
appearance with the bow). The sthala purāṇa was written by
Civappirakāca svānikal.

Special Features :

1. It is believed that when Kāli argued with Śiva, regarding who
was the better dancer of the two, at Tiruvālankāṭu, and danced,
competing with Him, a bell fell from her anklet at this sthala.
Since the Ampāl argued with Śiva here, She is called ‘Tarka
Mātā’ (‘She who argued’ from ‘Tarka’- ‘to argue’).

2. There is an idol of ‘Accirutta Vināyakar’ in this sthala (the
Vināyaka who broke the axle of the chariot).

3. Bhairava has a separate cannīti here but his mount, the dog, is
not found. It is said that when Bhairava went to bring together
the Dēvas, for the war against the Tripuras, he lost his dog.

4. Nāṭarāja performs the ‘Rākṣānaṭana’ on the Tenth day of the
yearly utsava, to signify the episode of His bestowing grace
upon Kāli.

5. It is believed that if a flood is impending, the linga will turn
pale and if there is an impending war, it would be tinted red.

6. Water for Abhiṣeka is brought from a particular place in the
River Kūvam by a person appointed for this task. If water
brought from any other place is used, ants appear on the linga.

7. Milk for Abhiṣeka is also brought everyday from a village
called ‘Piṇcivakkam’ by a cow herd. When he brings it to the
temple, he does not place the vessel anywhere on the ground
on the way.

Tiruvilimilalai is about ten kilometres from Púntōṭam railway station. As the place abounded with Vīḷi plants, it came to be known as Vīḷimilalai. The other names of this sthala are Bhukailasa, Kalyāṇapuram, Paṅcakkarapuram, Daksīṇa kāśi, Śanmaṅgalasthalam, Śvetakāṇanam, Akācanakaram, Paṅcāranyam, Nēttirāppanapuram and Tecinivanam.

Śvāmi : Vīḷijalakēcurar, Nētrārppanēcuvarar (Skt. Netrārpanēśvara).

Ampāl : Alakumulaiyammai, Pirukatcuntarakucāmpikai (Skt. Brāhatsundarakucāmbikā).

Tīrttam : Viṣṇu tīrttam.

Vṛkṣam : Vīḷi (Cadaba indica).

Tala purāṇam:

It is said that Viṣṇu worshipped Śiva with thousand red lotus flowers to obtain the Sudarśana cakra from Him. One day, he fell short by a single flower and Viṣṇu offered His eye to compensate for it. Śiva, pleased with His devotion, bestowed the cakra upon Him.

During a famine, Appar and Campantar received gold coins from the Śvāmi and offered food to the devotees in this sthala.

Śiva is said to have appeared on the Viṇñili vimāṇam of this temple before Campantar, in the form in which He resides at Cirkali.

Yajñāpati and Kṛṣṇa worshipped in this sthala. Bhikṣātana, Ratidevi, Sage Vasiṣṭha, Kāmadhenu and Manu worshipped Śiva here.

Special features :

1. The circumambulatory passage next to the inner gopuram has two (circular) platforms, where Śiva is said to have placed gold coins for Campantar and Appar.

2. The outer circumambulatory passage has the minor shrines of Paṭikkācū Viṇāyakar on the south; Sōmāskanda, Murikan, and Mahālakṣmil on the west and Cāndēśvara on the northern side.
3. It is said that the Viṣṇu vimānam (a chariot which descended from the sky), in which Viṣṇu came to this earth, became the temple here. It is identified with the Sanctum sanctorum, which appears to be borne by sixteen lions, an unique architectural feature.

4. Behind the main deity, the linga, is found the sculptures of Śiva and Pārvati, in the Tirumanāţkkōlam.

5. Śiva as Kalyāṇa Cuntarar, the bridegroom, is found in a separate mandapa. Viṣṇu’s eye with which He replaced a lotus flower is found on the feet of this bridegroom.

6. The utsava mūrtis of Naṭarāja, Sōmāskanda, Candrasekharā, Cakrādāna, Bhikṣātana, Kālasamhāra, Cuvarkāvatāncuvar and the Nāyaṁmārs are preserved in this temple.

7. There are twenty five tīrṭams around this temple, some of which are Padma tīrṭam, Puṣkariṇi, Viṣṇu tīrṭam, Tiriveṇi caṅkamam, Kupēra tīrṭam, Intira tīrṭam, Varuṇa tīrṭam, Lakṣmī tīrṭam and Vasiṣṭha tīrṭam.


**TIRUVĘnçAMĂKKŬTAL**

Tiruvęnçamăkkŭtal is now known as Veṅcamaṅkŭtalur. It is on the Karūr - Dindugal bus route and there are town buses from Karūr.

_Svāmi_ : Kalyaṇavikirtēccuvarar.

_Ampāl_ : Paṇḍērmoljyammai (Skt. Madhura bhāsīṇī).

_Tīrṭam_ : Kuṭakanāru.

*Special features:*

1. This region was ruled by a hunter chieftain called Veṅcaman and there is also a confluence (Kuṭal) of a forest river Kanỳruru and the river Kuṭavaṇ. Therefore, it is called Veṅcamăkkŭtal.

2. There is an episode associated with Cuntarar that is believed to have taken place here. When Cuntarar sang a paṭikam here,
Śiva pawned his own sons to Pārvatī, who was in the form of an old woman, obtained gold coins from her and gave it to Cuntarar.

3. There are idols of Sūrya and Candra in the circumambulatory passage.

4. There are idols of Sōmāskanda, Naṭārāja and Subrahmanya in the temple.

5. This temple was destroyed in floods in 1977 and was renovated in 1982.

_Sung by: _Cuntarar: VII : 42.

**TIRUVENKĀTU**

Tiruvēnēṅkātu is about eleven kilometres southeast of Ĉirkāli and eleven kilometres east of Vaittisvaran koil. Tiruvēnēṅkātu lies on the Māyilāṭṭūṭurai – Māṅkaimāṭam road. The other names of this sthala are Vēṭāranyam and Śvetavanam.

_Svāmi:_ Venkāṭar (Skt. Śvetāranyesvara), Tiruvēnēṅkāṭṭunātār

_Ampāḷ:_ Vēyanaīya tōḻumai, Pāṃmoyyattainmoliyāḷ, Piramavittiyā nāyaki (Skt. Brahma vidyānāyaki)

_Tīrttam:_ Candra, Sūrya and Agni ċīrthā (Mukkulam).

_Vrḳṣam:_ Vīḷvam (Beal, Aegle marmelos), Kōṇrai (Cassia fistula), Al (Banyan, Ficus dalhouseae).

_Tala Purāṇam:_

It is said that Śiva vanquished Yama twice, to protect the sage Śvetaketu and also the king Śvetarāja here.

_Special features:_

1. This east-facing temple has a five-tiered gopuram.

2. Vināyaka and Meykkanṭār shrines are situated near the Akkṇī tīrṛttam and a minor shrine, housing the Sūryatīrthā liṅga, is near the Sūrya ċīrthā.

3. The minor shrines of Āṟumukān, Candra and Budha (Mercury) are near the Ampāḷ shrine. Budha is given importance in this sthala, and devotees who visit the temple circumambulate Him in order to complete their visit to this sthala.
4. There is Piramapiṭam next to the minor shrine of Budha. Ampāḷ is said to have imparted knowledge to Brahmā at this spot. She is known hence as Piramavityāmpikai (Skt. Brahmavidyāmbikā).

5. There is a resting chamber (paḷiyārai) to the right side of the Ampāḷ shrine and the minor shrines of Pillai iṭukki Ampāḷ and Cukkirāvāra amman in the inner circumambulatory passage.

6. Vināyaka, a liṅga worshipped by Candra and a pair of feet, known as Rudrapāda, are found beneath the Vaṭāla (Vaṭa-āl) tree (Banyan - sthala vṛkṣam).

7. The utsavamūrti of the sixty three nāyaṇārars and idols of Virabhadra, iṭumpan, Sukhāsanamūrti, Nāgaliṅga, Vināyaka, Appar, Campantar, Cuntarar, Māṇikka vācakar, and Viśveśvara are found.

8. The minor shrines of Bhadrakāli, Gajalakṣmi and Aghoramūrti are found in this temple. Aghoramūrti has eight arms and is seen holding a trident with two of his arms, as He killed the son of Jalandhara. This took place on the day of the star Pūram, on a Sunday.

9. The Naṭarāja sabhā in this temple is similar to the one in Cidambaram. There is a crystal liṅga (Skt. sphaṭikaliṅga) in the sabhā.

10. Bhairava, Kāśi Tunṭira Vināyaka and Aṣṭabhuja Durgā are found in this temple. Durgā faces west here, which is a unique feature. Worshipping Durgā in this sthala is believed to lead to a happy marriage.

11. Festival is conducted in the month of Māci (mid. Feb. - mid. Mar.) annually, on the day of the star Makam.


TIRUVENTURAI

Tiru Venṭurai is about nine and a half kilometres from Māṇārkuṭi. It is also known as Piramarampuri (Skt. Bhramarapuri). This sthala can be reached by three different road routes viz Māṇārkuṭi - Virākki road route, Māṇārkuṭi-
Cëntaṅkuṭi road route and Tirutturaippuṇṭi - Mamārkuṭi road via Virākki. It is known as Vaṇṭuturai at present.

Svāmi : Vaṇṭuturaināṭar, Piramarapuri cuvarar (Skt. Bhramarapuresvara), Piramarēcvarar (Skt. Bhramaresvara), Veṇṭuraināṭar

Ampal : Veṅṇetunāṇṇiyammai, Pirahatampal (Skt. Bhṛhadāmbā)

Tirittam : Akattiya (Skt. Agastya) tirittam, Pirama tirittam (Skt. Brahma tirtha)

Vṛkṣam : Vilvam (Beal, Aegle marmelos)

Tala purāṇam:

Sage Bṛhṛgī circumambulated Śiva in the form of a bee, excluding Pārvaṭī who is the left half of Svāmi. The enraged Ampal cursed the sage and he stayed in this sthala as a bee and worshipped Śiva.

Brahmā, Viṣṇu, Dhruva and Vidyādharas worshipped Śiva in this sthala.

Special features:

1. This cast-facing temple has a three-tiered gopuram.

2. The minor shrines of Mahābodha Gaṇapati and Subrahmanya are found in the circumambulatory passage.

3. The idol of Bhikṣatana in the circumambulatory passage is worshipped by pilgrims.

4. The other minor shrines of Naṭarāja sabhā and Caṇḍesvara in this temple.

Sung by : Campantar. II : 61.

TIRUVENNĪYŪR

Tiruvenniyūr is about a kilometre from Venṇi railway staion. It can be reached by two road routes viz. the Tanjore - Nīṭamānkalam road and the Tanjore-Tiruvārūr road routes. Tiruvennai is known as Kōyilvenṇi at present

Svāmi : Venṇik Karumpar, Venṇi nāṭar, Venṇi karumpēcuvarar.

Ampal : Alakīyanaṅyaki, Cuntaranāyaki (Skt. Sundaranāyaki)
Tīrttām: Cūrya tīrttām, Candra tīrttām (Skt. Sūrya tīrtha, Candra tīrtha)

Vṛksām: Sugarcane (Sacharum afficinarum)

Talapurāṇam:

It is said that, when there was a dispute between two sages in a field of sugarcane and Nandiyāvartta, Mucukuntan, who heard their loud quarrel mediated. He perceived the presence of Svāmi there and built this temple. The liṅga in this temple appears like a bunch of sugarcanes tied together.

Special features:

1. This east-facing temple has a three-tiered gopuram

2. Vināyaka, Murukan, Gajalakṣmi, Bhairava and the Navagrahās are found in the circumambulatory passage in addition to a minor shrine for Cāṇḍeśvara.

3. The main deity is a Svayambhu liṅga.

4. There is a tradition of hanging bangles on a pole near the pillar opposite to the Ampāḷ shrine in offering to Ampāḷ.

5. Navarātri, Śaṣṭi and the day of the star Uttīram in the month of Paṅkūṇi (mid. Mar. - mid. Apr.) are the festival days in this temple.

6. Inscriptions belonging to Rājarāja and Kulottunga period are found in this temple. In these Cola inscriptions, this sthala is referred to as “cuttamali vaḷanāṭṭu veṇṇīkk urraṭtu veṇṇī”. An inscription, dated to 1196 A.D., informs us that this temple had glorious times in the 12th century A.D.


TIRUVENNEYNALLUR

The sthala, Tiruvenneynallur, is on the Paṅṛutti - Aracūr bus route. There are buses from Viḷuppuram. It is also about eighteen kilometres from Tirukkōvilūr. There is a railway station at this sthala and the temple is about five kilometres from the station.
Svāmi: Kirupāpurucuvar (Skt. Kṛpāpurūṣvara), Venupurucuvar, Arūṭuraināṭar, Taṭuttāṭkoṇṭar.

Ampāl: Maṅkalāmpikai, Vērkaṇiyammai.

Tirttam: Taṇṭa tṛttam (Skt. Daṇḍa tīrtha)

Vṛkṣam: Mūṅkil (Bamboo, Bambusa arundinacea)

Tala purāṇam:

Pārvatī, once, performed tappa here within a fort of butter (venney). The temple is also called Arūṭurai (Place of grace) because she received Śiva’s blessings here. It is believed that the four Vedas worshipped Śiva here in the form of Bamboo reeds and so the place is called Venupuram (Skt. Venu - bamboo)

Special features:

1. This sthala is very closely associated with Cuntarar. It was here that Śiva, in the form of an old man, claimed that Cuntarar was his slave and then revealed Himself to Cuntarar. The place where this case was argued is called ‘Valakku tīrta Maṇṭapam’. The first patikam of Cuntarar was sung at this sthala. (See Cuntarar)

2. Meykaṇṭar, the author of Civaṇānapōtam, a Śaiva siddhanta text, lived here. His samādhi is in the north street.

3. On the Vimānam is the Rṣabhāruḍhamūrti, who appeared before Cuntarar. There is a cānnti to Cuntarar below, directly opposite to the Vimānam. Here, Cuntarar is seen holding a palm leaf (produced by Śiva to prove that Cuntarar was his vassal) in his hands.

4. This is also the birth-place of Caṭaiyappā vallal, the patron of Kāmpar.


TIRUVENPĀKKAM

Tiruvennpakkam is about eleven kilometres from Tīruvallīr. It can be reached by bus from Tīruvallīr. This temple has been relocated from its
original location of Tiruvilamputur which is one of the villages on the banks of the river Kuṣasthali. When the Pūnti reservoir was built, this village was also taken up by the waters of the Reservoir. The temple was moved to the present site in 1968.

**Svāmi** : Ûnricuvarar, Atārantēcuvarar (Skt. Adhāra-dāṇḍesvara)

**Ampāḷ** : Minnoliyammai (Skt. Taṅtigauri)

**Vṛksam** : Ilantai (Zizyphus jujuba)

**Tala purāṇam**: Cunterar received a supporting staff from the Lord at this sthala when he lost his eyesight. The name, Ûnricuvarar, comes from this episode. Ûnrüköl is a staff and the Lord is called thus, he gave a staff to Cunterar. It is said that when Cunterar left for Kāṇcipuram from here, Pārvati appeared before him dazzling lightning every now and then. Hence, she was called Minnoliyammai.

**Special Features**:

1. There is an idol of Cunterar facing the Lord.

2. When the Lord gave the blind Cunterar a staff instead of restoring his eyesight, Cunterar, in his anger, threw the staff. It hit the Nandi and broke his horn. Even today, the Nandi, which is found next to the statue of Cunterar, has a broken horn.

3. There is a temple to Mahālakṣmi here.

4. The Ampāḷ, Minnoliyammai, has four arms.

**Sung by** : Cunterar VII : 89.

**TIRUVĒTKALAM**

Tiruvētkalam is about kilometre and half from the Annamalai University Campus in Cidambaram.

**Svāmi** : Pācupatēcuvarar, Pācupatanātar (Skt. Pāṣupatesvara).

**Ampāḷ** : Nallanāyaki, Penninnallāl, Carkumāmpāḷ (Skt. Sargunāmbā).

**Tirittam** : Civakankai (Skt. Śivagaṅga)
Vṛksam : Mūnkil (Bamboo, Bambusa arundinacea)

Tala purāṇam:

The sthala purāṇa of Vētkalam states that Arjuna received the weapon Pāsupata from Śiva at this sthala. The dent on the līnga is said to have come into existence, when Arjuna struck the līnga. This dent contains water.

Special features:

1. Nārada offered worship in this sthala. The Utsava mūrti of Śiva holds the Pāsupata.

2. There is a Utsava mūrti of Arjuna also in the temple.

3. This is the sthala from where the three bows, Pīṇākam, Cāṅtikam and Kāṃṭipam, originated.

4. The Naṭarāja mūrti is seen with a crown, which is a unique feature. The pillars in the front manḍapa contain sculptures of Śiva and Pārvatī, in the guise of a hunter-couple accompanied by dogs, the battle with Arjuna and, in another pillar, Arjuna performing tapa and the Asura Mūkācūraṇ (as a boar) disturbing his tapa.

5. There are minor shrines for Vināyaka, Sōmāskanda, Subrahmanya, Mahālakṣmī, Bhairava, Navagrahās and Caṇḍesvara.

6. In the month of Vaikāci (mid. May - mid. June) a one-day utsavam is conducted, when the episode of Śiva bestowing the Pāsupāta to Arjuna is enacted. Other than this utsavam during the Navarātri, on the Śivarātri and on all the Mondays of the month of Kārttikai (mid. Nov. - mid. Dec.), pūjas and rituals are conducted regularly.

Sung by: Campantar : I :39; Appar : V : 42.

TIRUVĒṬṬAKKUṬI

Tiruvēṭṭakkutti is about nine kilometres from Kārnikkāl. This sthala is situated in the Tarankampātī - Nāgappāṭṭinam road route via Pūvam village, two kilometres from Varicukkuṭi village.
\textit{Svāmi} : Tirumēniyālakar, Cuntarēcuvarar (Skt. Sundareśvara).

\textit{Ampāl} : Cāntanāyaki, (Skt. Śāntanāyakī) Cauntaranāyaki (Skt. Saundaranāyakī)

\textit{Tīrttam} : Cattiya puṣkarinī (Skt. Satya puṣkarinī). Tēva tīrttam (Skt. Deva tīrtha)

\textit{Vṛkṣam} : Punnai (Mast wood, Calophyllum inophyllum)

\textit{Tala purāṇaṃ}:

When Arjuna performed tapa here to obtain the Pāṣupatāstra from Śiva, Śiva appeared in the guise of a hunter chasing a boar. Arjuna killed the boar and a battle ensued between Arjuna and Śiva. Finally Śiva gave Arjuna the weapon, revealing His identity. (This sthala purana is also associated with Tiruvēṭkalam).

\textit{Special features}:

1. The temple has a five-tiered gopuram, facing east. It abounds in sculptures.

2. The minor shrines are of Vināyaka, Subrahmanya, Punnaivaṇanātār, Gajalakṣmī, and Śāstā.

3. The idols of Appar, Campantar, Cuntarar, Māṇikkavācakar, Sūrya and Candra are found.

4. The Ampāl shrine faces South.

5. The Utsava mūrtis of Vēṭarūpar and Vēṭanāyaki (of Śiva as a hunter and Pārvati as a huntress) are of interest.

6. On the day of the star Makam, in the month of Māci (mid. Feb.-mid. Mar.), “Kaṭalāṭu vīla”, a festival, is conducted by fisherman to celebrate the bathing of Śiva, the hunter, in the sea in respect of His consort who is said to have been born in the fishing community.


\textbf{TIRUVETIKUTI}

This sthala is three kilometres from Tirukkanniyūr, on the Tanjore - Tiruvaiyāru road route. It is seven and a half kilometres from Tanjore -
Tiruvētiṭuṭi is also one of the Saptasthāna sthalas. The other Saptasthāna sthalas are: Tiruvaiyār, Tiruppāḷanam, Tiruccörutturai, Tirukkaṇṭiyur, Tiruppūnturuttī and Tiruneyyattānām.

Vēti refers to Brahmā. This sthala came to be known as Vētiṭuṭi because Brahmā offered worship here.

**Svāmi** : Vētāpurīcuvarar, (Skt. Vedapuriśvara), Vāḷaimāṭuṇāṭar

**Ampāḷ** : Maṅkaiyarkkaraci

**Tīrṇam** : Cūntara tīrṇam (Skt. Sundara tirtha), Veda tīrṇam. (Skt. Veda tirtha)

**Vṛḵṣam** : Vilvam (Bael, Aegle Marmelos)

**Tala purāṇam** :

It is also said that the Vedas offered worship here and, therefore, the place is known as Vedapuri.

**Special features** :

1. It is believed that Sūrya prays to Śiva in the month of Paṅkuṇi (mid. Mar. - mid. April) every year, in the rays of the sun fall on the Svāmi during sunrise between the thirteenth and fifteenth of this Tamśil month.

2. The Vināyaka here appears to be slightly tilted to one side with his left leg raised as though to hear the chant of the four Vedas from the four mouths of the Lord. He is known as Vedapillaiyār.

3. The temple has a three-tiered gopuram facing east.

4. The Svāmi is called Vāḷaimāṭuṇāṭar, as the Svāmi was found in a grove of Banana trees.

5. Appar is said to have ordered a patikam (IV:90) beginning “Kaiyatu kāleri” even before he visited this sthala.

6. The temple belongs to the period of Aditta Cóla I, as inscription of that period, refers to the Svāmi as “Vētiṭuṭi Mahāṭēvar” and “Parakēcari caturvēti maṅkalattu mahātēvar”.

7. It is believed that the Ampāḷ here fulfils the wishes of her devotees, especially of those who are unmarried.
The temple is said to own seven and a half Vélis of land, but there is no income from the same. When this author visited the temple, in the month of January 2000, the lands were in dispute and was told that a case regarding the same was pending in the court.

9. The temple is in such dire straits, that there are no funds available even for the maintenance of the palanquin which requires to be smeared with castor oil, periodically. This is the Palanquin which is used to carry the Utsava idol of this temple during the Tiruvaiyårú saptasthāna festival.

_Sung by:_ Camptantar: III: 78; Appar: IV: 90.

**TIRUVÉLVÍKKUTI**

This sthala, Tiruvēlvikkutī, is about five kilometres from Kuttālam, on the Mayilāṭturai - Mahārajapuram road route. This is believed to be the place where Śiva's marriage is said to have taken place. Hence, it acquired the name Vēlvikkutī. It came to be known as “Kautukāpantana Cētram” (Skt. Kautukabandhana Kṣetra) because Śiva tied the sacred thread here.

_Svāmi:_ Kaliyāṇacuntaraécuvarar, Manavālécuvarar, Kautakēcuvarar.

_Ampāl:_ Parimalacukanta nāyaki, Kautakēci, Naruńcāntanāyaki.

_Tīrttam:_ Māṅkaḷa tīrttam, Kautukapantana tīrttam (Skt.Kautukabandhana tīrtha).

_Talapūranam:_

It is said that a prince was engaged to a young girl, who suffered the loss of her parents, a few days before the wedding. As her relatives considered it inauspicious to give her hand in marriage to the prince, the wedding was called off. The prince is said to have performed tapa in order to marry the girl. Śiva, who was pleased with the devotion of the prince and his perseverance, arranged for the girl to be carried away by one of his gaṇas. He, thus, enabled the wedding of the prince.

_Special features:_

1. The temple gopuram and the Sanctum sanctorum face east.

2. Idols of Agastya, Vināyaka, and Naṭarāja are found in the maṇḍapa, before entering the Sanctum sanctorum.
3. The Ampal shrine is in the circumambulatory passage. It faces west.

4. Behind the Ampal shrine is a minor shrine for Icānamūrti.

5. The temple is said to have been built during the period of Pāṟantaka Cōla I.

6. The Svāmi is referred to as Maṇavāḷanampi, Maṅkala nāyakar and Tiruvēḻvikkuṭūṭaiyar in inscriptions.


**TIRUVĒRKĀTU**

This sthala, Tiruvērkātu, is about six and a half kilometres from Avadi in chennai. There are several buses from Chennai. This Śiva temple is a kilometre away from the famous Karumāri amman temple.

*Svāmi*: Vētapuruṇcuvarar (Skt. Vedapuruṣvara) Vērkāṭiṭar

*Ampal*: Vērkanaṇiyammai, Pāḷāmpikai (Skt. Bāḷāmbikā)

*Tirttam*: Vēlāyuta tirttam (This is a well without water at present)

*Vṛkṣam*: Vēḻvēla tree.

*Tata purāṇam*: Śiva revealed Himself, with Pārvati in his wedding attire, to the sage Agastyā, Uṃā Mahēśvara mūrti. The four Vedas are believed to have worshipped at this sthala in the from of Vēla trees. Pārvati gave the spear to Murukan, to defeat Sūrapadma here.

**Special features**:

1. Mūrkkanāyānār was born in Tiruvērkātu. There is a temple to the Nāyānār just beyond the entrance of the temple (see Mūrkkanāyānār)

2. There is a shrine for Aruṇakirānātār.

3. The Navagraha, here, is on a Padmapiṭṭha (lotus pedestal) in an octagonal shape.

4. There are several inscriptions on the walls.

5. There is a beautiful sculpture of Karumāri in the Ampal temple.

*Sung by*: Campantar: 1:57.
TIRUVAIKALMĀṬAKŌYIL

Vaikālmāṭakōyil is about six kilometers from Ātuturai. The name of the sthala is Vaikal as Siva dwells there (vaikal-to dwell) and the temple is māṭakkōyil. It is situated on the Kumbakōṇam - Kāraikkāl road route via Tirunīlakkuṭi and Paliyaṇciyanallūr.

Śvāmi : Vaikalnātar, Campakāraṇyācvara.

Ampāḷ : Kompiyalkōtai, Cakakōmaṭavalli, Skt.Campakāraṇesvāri.

Vṛksam : Canḍakamp (Champak, Michelia champaca).

Tala Purāṇam:

Lakṣmī offered worship here. Viṣṇu, Brahmā, and an elephant also offered worship here. The other names of this sthala are Canḍakāraṇyam and Nityavāsapuram.

Special features:

1. This temple, built by Kōcceṅaṭ Cōḷan, is a māṭakkōyil. There are two other temples, the Viṣvanāṭha temple, where Viṣṇu offered worship and Brahmapurīśvāra temple, where Brahmā offered worship.

2. The minor shrines of this temple are of Viṇāyaka, Subrahmaṇya, Bhairava, Śaṇiśvara and Sūrya.

3. The main deity is a Svayambhu linga.


TIRUVAIKĀVŪR

Tiruvaiṅvūr is about eight kilometres from Kumbakōṇam. It is also eight kilometres from Cuntaraperumāḷ railway junction. This sthala is situated on the Kumbakōṇam - Swāmimalai road, near the sthala of Vicaiyamaṅkai.

Śvāmi : Vilvavāṇa nātar

Ampāḷ : Vaiṭṭikamāyaki

Tīrṭam : Yama tīrṭam, Brahma tīrṭam, Agni tīrṭam.

Vṛksam : Vilvam (Bael tree, Aegle marmelos)
**Tala purāṇam:**

A hunter was chased by a tiger once and he climbed the vilva tree (bael tree, Aegle marmelos) in order to escape from its attack, but the tiger remained waiting under the tree. That night, which happened to be Śivarātri, the hunter was awake, plucking the leaves from the tree and dropping them one by one on the ground, where there happened to be a linga. Unaware that it was Śivaratri the hunter, thus, offered worship to Śiva. Siva was pleased at this and bestowed Mukti upon the hunter the next morning. (A similar sthala purāṇam exists for Īmāmpūliyūr also). The Nandi, Navagrahās and the Dvārapālakas are believed to have come to protect the hunter from Yama. Hence there are no Dvārapālakas or Navagrahās in this temple and all the NANDIS are found facing east.

The Saptamātrikās, in order to be absolved of a curse from Sage Untāla, are said to have come to this sthala, to bathe in the Yama tirtha. They regained all their powers on worshipping Daksīnāmūrti.

The other names of this sthala are Vilvavanam and Tiruvaikā.

**Special features:**

1. The episode involving the hunter is found as a stucco sculpture to the right of the entrance.

2. The minor shrines of the Saptamātrikās, Vināyaka and Murukan, with his consorts Vālī and Teivyānai, are found in the outer circumambulatory passage.

3. The niche sculpture of Daksīnāmūrti on the outer wall of the Sanctum sanctorum in this temple is considered unique, due to some rare features and embellishments.

4. There are two idols of Caṇḍesvara, opposite the niche of Durgā on the northern side of the Sanctum sanctorum.

5. The idols of Viṣṇu, Nārāyaṇi, Bhairava, Sūrya, Candra, and Śaṅkśvara are found on pedestals.
6. Vināyaka, Brahmā, Viṣṇu and Viṇā Dakṣināmūrti idols found in the main maṇḍapa.

7. The main liṅga is Svayambhū.

8. On the night of Śivarātrī, during the fourth Yāma, the scene of Śiva appearing before the hunter is enacted, followed by a procession of the Utsavamūrti, every year.

*Sung by: Campantar III: 71.*
VAIŚṆAVA
STHALAS
TIRU ATŤAPUYAKKARAM

This sthala is situated at a distance of about a kilometre and a half from the temple of Varadarāja at Kāñcipuram, Hatsampetai.

Mūlarav : Āḍikēsava, AtTTapuyakarattān (Gajendra Varada).
Stands facing west

Tāyār : Alarmēlmankai, Padmāsani

Tītrtam : Gajendra Puṣkariṇī

Vimāna : Gaganākṛti, Cakrākṛti / Vyōmakara Vimānam

Tala Purāṇam :
When Sarasvatī sent Kāli to destroy Brahmā’s Yajña, the Lord Āḍikēsava of this sthala assumed a form with eight arms (Aṣṭa-eight bhuja-arms) and defeated her. Therefore, he is called AtTTapuyakaran, or the eight-armed one (See also Attikiri).

Special Features :

1. This is the only Sthala where the Lord appears with eight arms. He holds the Cakra, a sword, an arrow and a flower in his four right arms and, in the four on the left, he holds the conch, a bow, a shield and a Daṇḍa.

2. It is believed that the elephant Gajendra received salvation here.

3. There is also a shrine for Varāha here. It is said that, once, a Sarabha (a mythical animal) came here and sought refuge in the Lord. He told the animal to guard the sacrificial hall here and the animal is still believed to reside here.

Note: This and fourteen other sthalas in and around Kāñcipuram have closely linked Tala purāṇams. Therefore, a list of all these sthalas is given in the entries on each of these sthalas for cross-reference.

See also Tiruppāṭakam, Tirunilāṭṭānakatunṭam, Tiruṭṭrakam, Tirukkārakam, Tirunīrakam, Tirukkārvaṇam, Tirukkalvanūr, Tiruppavājavanam, Tiruppamēccura Viṇṇakaram, Attikiri, Tiruttanākā, Tiruveḷukkai and Tiruveḷḥka.

Mankalacācaṇam :
Tirumaḥ : 1118-1127, 3815 (128); Pey : 3482.
ATTIKIRI

This sthala is better known in Kāñcipuram as Perumāl Köyil. It is also called Viṣṇukānci, Attigiri, Tirukkacci, Satya Vrata kṣetra and Attiyūr. There are buses from all major towns of Tamilnadu to Kanchipuram.

Mālavār : Varadarāja, Dēvarāja, Pērarulālan, Attiyūrān. Perumāl stands facing East.

Tāyār : Peruntēvi, Mahātēvi (Mahādevī)

Tīrțītam : Several tīrthas, chief of which are Vēgavati river, Anantasaras, Śēṣa, Varāha and Brahma Tīrtha.

Vimāṇa : Puṇyakōṭi Vimānam

Tāla Purāṇam:

The Padma Purāṇa and the Kūrma Purāṇa refer to this sthala. Once, Brahmā performed a yajña at this place. As he had not invited his wife Sarasvati to the yajña, she tried to stop the yajña. She sent down Asuras in the form of fire. Viṣṇu came to Brahmā’s rescue and subdued them. Then, she sent elephants. Viṣṇu defeated them assuming the form of Narasimhā. Sarasvati, then, sent the eight armed Kāli. But, Kāli was defeated by Viṣṇu who too assumed eight arms. Sarasvati, herself came down, in the form of the river Vegavati, and tried to destroy the Yajña. Viṣṇu lay down across her path and stopped her. Sarasvati then accepted defeat and Brahmā continued the Yajña. At the end of the Yajña, Viṣṇu appeared again and accepted the Havirbhaṅga. The Devas requested him to reside here and Viṣṇu agreed.

Special Features:

1. This sthala is as popular as Śṛiṅgaṅgam and Tiruppati. It is believed that whoever touches the silver and golden images of lizards that are found in the temple, would be rid of all diseases. The two lizards were sons of the sage Śṛṅgivēra. They were called Hēma and Śukla and were the disciples of Gautama. One day, they neglected to close the vessel containing water for their Guru’s Pūjā and a lizard fell into it. Gautama cursed the two to become lizards. When they prayed for redemption he asked them to worship the Lord at this Sthala
and said that they would be redeemed when Indra came to worship here. Accordingly, they here and were redeemed from the curse.

2. There is an idol of Attivaratar made from the Atti tree in this temple. This idol is immersed in the temple pond. Once in forty years, this idol is taken out and worshipped for ten days.

3. It is believed that, on the day of Citrā Pūrṇimā, Brahmā himself comes here to worship the Lord. On this day, the Naivedya is left in the Sanctum for about twenty five minutes and the priests lock the door and come away. When they go back, it is believed, the Naivedya is found to have an unusual fragrance.

4. Another interesting feature of this temple is that the Mūlavār is installed in such a way that on the fifteenth day after Citrā Pūrṇimā, the rays of the setting sun fail the idol.

5. This place is also closely associated with Rāmānuja, who resided here for several years and served in the temple before moving to Śrīrangam. This was the capital of the Pallava Kings during the 7th Century. Later, the Vijaya Nagara Kings also patronised the temple.

6. In 1688, A.D., during Muslim invasion, the idols were safeguarded at Uṭayārpālayam, near Tiruchy and were reinstalled in 1710 A.D.

7. The Garuḍa sēva, conducted on the day of the Viśākha star in Vaikāci (mid. May - mid. June) in this temple, is also very famous.

8. Every Friday, the Utsava idol of the Tāyār is taken out in a procession within the temple and on every Ekādaśi, the Lord is taken in a procession. If the two coincide, then Tāyār and Perumāḻ are taken out together.

There are thirteen sthalas in and around Kaṇḍipuram. (See also Tiruppāṭakam, Tirunilāṭṭṅkaḷ tuṇṭam, Tiru ārakam, Tirukkārakam, Tirunārakam, Tirukkārvāṇam, Tirukkaḷvaṅgar, Tiruppavaḷavaṇṭam, Tirupparamēccura Viṇṭakaram, Tiruṭṭapuyakaram, Tiruttanṭkā, Tiruvēḻukkai, Tiruvelkā).

Maṅkalācācānanām:

Tirumaṇi: 1541, 2050, 2060, 2066; Puṭ: 3378, 3379; Pey: 3409
TIRU ANANTAPURAM

This sthala is popularly known as Trivandram and the city is the capital of the state of Kerala. There are trains from other important cities of the country. The temple is about a kilometre and half from the Trivandram railway station.

Mūlavār : Ananta padmanābha, reclines on Śeṣa (Ananta Śayana) facing East.

Tāyār : Śrīharilakṣmī

Tīrtnaṃ : Matsya, Padma and Varāha tīrtnaṃ

Vīmānaṃ : Hēmkūṭa Vīmānaṃ

Tālā Purāṇaṃ:

The Br.P. and the Bhā.P. give details about this sthala. Once, an ascetic called Divākara performed tapa to have a vision of Viṣṇu, as He resides in the ocean of Milk. Viṣṇu, in the form of a two year old child, appeared before him. Divākara who was enchanted by the child, asked the child to stay with him, not knowing that it was Viṣṇu in disguise.

The child lived with him in his Āśrama. One day, when the ascetic was in his worship, the child took up a Saligrama and bit it. Divākara was angry and chided the child. The child, then, started running away and when they reached a certain place, it disappeared. The ascetic looked for the child everywhere and finally found him in the hollow of a tree close to the sea. As he approached the tree, it fell down and, in the place, was Viṣṇu reclining in a huge form spanning several miles. The ascetic prayed to Viṣṇu to appear in a smaller form and Viṣṇu reduced himself to the size of the Daṇḍa in the sage’s hand. Even now, the image of Ananta Śayana here is a huge one. The head, the body and the feet can be seen only through three different doors.

Special Features:

1. A Nampootiri Brāhmaṇa used to worship at this temple everyday. One day, he found that he had nothing to offer to
the Lord. He plucked some mangoes from a near-by tree and offered it on a coconut shell. Even now, mangoes are offered in a golden coconut shell to mark this event.

2. Bhā. P. says that Balarāma worshipped at this temple while he was on a pilgrimage.

3. There are also shrines for Yoganarasimha, Kṛṣṇa and Anjaneya in this temple. It is said that the butter offered to Anjaneya here does not melt even when the temperature is high.

4. Several Cēra kings have patronised this temple. It is referred to in Cilap. as Āṭakamāṭam. In 1686 A.D. there was a fire in this temple and a lot of damage was caused. It was renovated in 1729 A.D. by Rājamārtāṇṭa Varma. In 1750, this king donated his kingdom to the Lord and continued to rule as his representative. Even today, the descendents of this king worship at the temple every morning through a special entrance. During this time, no one else is allowed into the temple.

5. There is a mantapā in the temple, whose pillars produce the sounds of different musical instruments when struck.

6. A famous festival called ‘Āraṭṭu’ is celebrated here. On this day, the Tiruvanantapuram Mahārāja takes the umbrella and a few other symbols of the Lord and goes to the sea with his officials. These symbols are dipped into the sea and brought back to the temple.

7. It is believed that performing the Ananta Sayana Vrata at this place is extremely beneficial.

Maṅkalacācanam:
Narah: 3085-3095.

TIRU AYÖTTI
(Skt. Ayodhya)

This Sthala is in the state of Uttar Pradesh. It is about five kilometres from Faizabad station which is on the Kasi-Lucknow rail route.
Mulavar: Śrīrāmaṇ, Cakravarti Tirumānaṇ, Rakunāyakaṇ sits facing North.

Tāyār: Sītā

Tīrītām: Paramapada Puśkarini, River Sarayu.

Vimūnān: Puṣkara Vimūnān

Tala Purāṇam:

Ayodhya is mentioned by several Purāṇas, being the birth-place of Rāma, an incarnation of Viṣṇu. Nārāyaṇa Himself gave a portion of Vaikuṇṭha to Svāyambhuva Manu, son of Brahmā, and this became Ayodhya on the banks of the river Sarayu.

Special Features:

1. This is one of the seven sthalas that gives salvation to souls.

2. There are several palaces, gardens and buildings associated with the events of Rama's life such as his birth, marriage, exile and separation from Sītā.

3. There are also several temples to Rāma, Sītā and Hanumāṇ.

4. The idol of Raṅganātha, given by Brahmā to Ikṣvāku, was worshipped here by the descendants of Ikṣvāku till Rāma gave it to Vibhīṣaṇa who took it to Śrīraṅgam.

5. The temple called Ammāji mandir, on the banks of Sarayu, is built in the South Indian style of architecture. Here, there are shrines for both Rāma and Raṅganātha.

Maṅkaḷācācanam:

Peri: 312, 314, 316, 321, 325, 399; Kula: 724, 725, 741, 748; Tonṭ: 920;
Tirumaṇ: 1875; Nam: 2788

TIRUARAṆKAM
(Skt. Śrīraṅga)

Tiruaraṅkam is also known as Periya Kōyil, Bhūloka Vaikuṇṭha and Bhoga maṇḍapa. The temple is situated near Tiruccirāppalḷi (Trichy) junction.
It is about a kilometer from Śrīrangam railway station. The temple is situated between the rivers Kāvéri and Koḷiṭam.

**Mūlavar** : Śrī Raṅganātha also referred to as Periya Perumāḷ, Nam Perumāḷ and Alakya Maṇavāḷan reclines on Ādiṣeṣa facing south (This place is called Śrī Raṅganāṭha Pāḷi because of the Lord’s Posture; the word Pāḷi means ‘lying down’).

**Tāyār** : Śrīraṅga Nācciyār

**Utcavar** : Namperumāḷ

**Tīrīttaṁ** : Originally there were nine tīrthas in the temple. The most important one is the Candrapuṣkarini.

**Vrikṣa** : Punnaī (Calophyllum inophyllum)

**Vimāṇam** : Praṇavākāra Vimāṇam

**Tala Purāṇam**:

The Lord was originally worshipped by Brahmā in Satya loka (Brahmaloka) everyday. Ikṣvāku, the son of the Sūrya Vamsa King Manu, performed tapa to please Brahmā. When Brahmā was pleased, Ikṣvāku asked for the idol of the Lord (Tiruvārādhana statue), worshipped by Brahmā, as his boon and Brahmā granted this. So, the Lord was taken to Ayodhyā and worshipped by Ikṣvāku and his descendatns. Thus, Rāma, who belongs to Sūrya Kula, also worshipped the Lord. When Rāma defeated Rāvana and ascended the throne of Ayodhyā Vibhīṣaṇa (Rāvana’s brother) became a close friend of Rāma. Rāma gave the Lord’s idol as a parting gift to Vibhīṣaṇa who was enroute to Śrīlanka. (Val. Rām, Yuddha Kaṇḍa 128th Sarga, 87th Sloka). While passing through the Cōla Kingdom, Vibhīṣaṇa rested for some time with the idol. The Lord was so pleased with the place that He refused to move from there. Vibhīṣaṇa lamented over this incident. The Cōla king Dharmavarma, having known this came and consoled Vibhīṣaṇa. When Vibhīṣaṇa started to go back to Śrīlanka, the Lord appeared in Vibhīṣaṇa’s dream and said that He would lie facing the direction in which Vibhīṣaṇa was travelling and also that Vibhīṣaṇa could come there once every year to worship Him. Tontarāṭipotti Alvār describes this in his pācuram.
Later, a temple for the Lord was built by the Cola King Tarmavaram. It was further developed by Killardyavan, Cola, Pantuva kings, Vijayanagar kings and the Alvars.

**Special features of Srirangam:**

1. Kampa Ramayana Arunkerram was done in this temple.

2. This temple is the first and foremost of all the hundred and eight Visnu sthalas.

3. This temple has received the matikalacanaams of eleven Alvars. Two hundred and forty seven songs have been rendered about this place. No other temple received so much attention from the Alvars as this. Tirumankai Alvar built the ramparts around the temple.

4. Ramanuja wrote his Visistadvaita treatise here. He gave importance to Tamil Paurams and had them sung every day in the temple, which was not in vogue those days. He stayed at Srirangam for a long time. He made many changes in the temple. When Ramanuja received moksha, it is believed that Lord Ranganatha ordered that his body be kept at the Vacanta Mantrapam of the temple.

5. Once, Rishi Loka Saranga, who used to worship the Lord everyday, went to the river Kaveri to fetch water for the Lord’s Tirumalaanaam. At that time, Tiruppandalvar was singing songs in praise of the Lord on the banks of Kaveri. Since he was born in a low caste, he was refused entry into the temple. Loka Saranga asked the Alvar to make way for him but Tiruppandalvar was absorbed in the songs that he did not hear him. Loka Saranga pelted a stone at Tiruppandalvar. Tiruppandalvar was wounded and began to bleed. Ignoring him, Loka Saranga took the tirtha from the river to the Lord. There, he found blood on the forehead of the Lord. The Lord made him realise his mistake and Loka Saranga carried Tiruppandalvar into the temple on his shoulders. Tiruppandalvar rendered ten paurams on the Lord Sriranganantha.

**Important festivals in Sri Ranganath:**

1. The opening of Corka Vaca on Vaikunta Ekadasi is an important function here. River Viraja is believed to run at the entrance underground.
2. The rendering of Nālayira tivviyappirappantam with rāga and tāla is called Araiyar cēvai. This cēvai is at its best here, during the month of Mārkalī (mid. Nov.-mid. Dec.). Only at a few temples is this Cēvai still in practice.

3. The produce from the lands belonging to this temple is brought on an elephant every year during April by one Veḷḷai Pillai and offered to the Lord when he comes in procession. This event is known as Katir alāṅkāram and it is celebrated with pomp and show.

4. In the month of Paṅkuṇi (mid. Mar.-mid. Apr.), an interesting enactment takes place. On the sixth day of the Utcavam, Lord Rāganātha weds Kamalavalli nācciyār in Uraiyyur. On the ninth day he goes to meet Śrīraṅga nācciyār. Śrīraṅga nācciyār gets angry with him because he stayed in Uraiyyur for three days. So she refuses entry for the Lord and Nammālvār brings them together. To represent him, the araiyars become messengers for the deities and, later, the deities brought together and carried on a Rātha.

About the temple:

The tower of Śrī Raṅgam temple is the tallest in Asia. The statue of Karuṭan (Garuḍa) is also huge in this temple. The sculptures of this temple are very beautiful. The scene of Rāmānuja teaching his students is depicted in a sculpture.

There are seven Prakārās around the temple. Each rampart has historical importance. They are named after the seven worlds. The first rampart is called Pūlōkam (Skt. Bhūloka) and the seventh, where Lord Rāganātha lies, is known as Catyalōkam (Skt. Satyaloka).

Historical background of Śrīraṅgam:

1. The idol of the Lord is believed to belong to the Tretāyuga.

2. The Cōḷas have made many contributions to the temple. There are about 400 Cōḷa stone inscriptions in this temple.

3. Raja Mahendra Cōḷa built the first rampart (1060-1063 A.D.). Hence its called Raja Makentiran tiruviti.
4. Though Śrīraṅgam came under Muslim invasaion (1325-1351 A.D.), not much damage was done to it.

5. The kings of Vijayanagar made numerous contributions to the temple, including further development of it in 1371 A.D.

6. The Nāyaks who ruled Madurai and Tanjore renovated the temple and laid roads to reach the temple. There are many sculptures of Nāyak kings (1538-1732 A.D.) worshipping the Lord.

7. After the invasion of the British, the temple came under the control of collector Wales. In 1803, he brought all available books on the history of Śrīraṅgam and published them together.

8. The biggest tower in Asia was built in Śrīraṅgam in 1987.

Maṅkalācācanam:

Peri: 183, 189, 212, 245, 402, 432; Āntāl: 607, 616; Kula: 657-676, 728; Tirumalai: 772, 800-806, 844, 870, 3486, 3513, 3519, 3543; Tont: 872 916; Tiruppāṇ: 927-936; Tiruman: 1019, 1213, 1378-1427, 1506, 1571, 1664, 1829, 1978, 2029, 2038, 2043, 2044, 2050, 2062, 2063, 2069, 2070, 2073, 2076, 3775 (71), 3815 (118); Poykai: 3189; Pūta: 3311, 3329, 3353, 3371; Pey: 3444, 3445; Nam: 3607, 22755-2765.

TIRUARIMEYAYINNAKARAM

Tiru Arimēya VinnaKaram is situated within Timāṅkūr and is popularly known as Kuṭamāṭukūttar kōvil, twelve and a half kilometres from Cīrkāli.

Mūlavār : Kuṭamāṭukūttar, sits facing east

Tāyār : Amṛṭaghāṭavalli

Ucčaṛaṁ : Kōpālan with four arms

Tīrtǎm : Kōṭī Amṛta tīrttam

Vimāṇam : Uccaciruṅka Vimāṇ (Skt. Uccasṛṅga Vimāna)

Tala Purāṇam:

The Lord from Kōvartaṇam (Skt. Govardhana) came here at the request of Śiva. The name of the place is explained as
‘Hari mēviya Vinṇakaram’ (the place where Hari resides). This is one of the eleven sthalas associated with Tirunāṅkur.

**Special features:**

1. It is said that sage Udāṅga performed tapa here and had a vision of Lord Kṛṣṇa.

See also Tirukāvalampāṭi, Tiruvanpurutottamam, Tiruccemponcykōvil, Tirumaṇamāṭakkōvil, Tiruvāikunta vinṇakaram, Tiruttēvanārttokai, Tirutteriyampalam, Tirumaṇikkūṭam, Tiruvellakkulam, Tiruppārttanpalī.

**Māṇkalācācanam:**

Tirumaṅ - 1238-1247.

**TIROALLIKKENI**

The sthala, Tiruvalikkēṇi, is situated in the city of Madras and is approachable by city buses and suburban train.

**Mūlavare** : Vēṅkaṭaśreya with Rukmini, Balarāma, Śātyaki, Aniruddha and Pradhyumna, stands facing East.

**Tāyār** : Vēdavalli

**Utcavare** : Pārthasārathī

**Tīrttam** : Kairavini tīrtha. It is believed that this tīrtha consists of Indra, Soma, Agni, Mitra and Viṣṇu Tīrthas.

**Vimāṇam** : Ananda, Praṇava, Puṣpa, Śeṣa and Daivīka Vimānas

**Tala Purāṇam:**

The Br. P. calls this place Brṇḍāraṇya, meaning Tulsi forest. Once, a king called Sumati wished to Lord Śrīnivāsa of Tiruppati in the form of Arjuna’s charioteer, Pārthasārathī. Śrīnivāsa directed him to come to this sthala where the sage Athreya, a disciple of Vyāsa, had consecrated an idol of Pārthasārathī and had worshipped it with another sage called Sumati.
Special features:

There are four shrines other than the mentioned above. They are as follows:

i) **Mūlavāra**: Raṅganātha, reclines facing East. He is also called Mannāṭar.

**Tāyār**: Vēdavalli. He came here to marry Vēdavalli, (who was actually Lakṣmī) the foster daughter of sage Bhṛgu.

ii) **Mūlavāra**: Rāma with Śtā, Lakṣmanā, Bharata Śatrughna and Hanumān, stands facing south. Rāma appeared to the sage Madumān, who performed tapa here.

iii) **Mūlavāra**: Varadarāja, sits on the Garuḍa facing East. Revealed Himself, in the form he took to save Gajendra, to please the sage Saptarōma.

iv) **Mūlavāra**: Teḷḷiyaciṅkar (Skt. Narasimha) sits facing west. Resides here to please sage Atri.

a) This is the only temple where Kṛṣṇa is flanked by his wife, **mūn** and grandson (Skt. Rukmiṇī, Pradhyumna and Aniruddha) and brothers (Skt. Śatyaki and Balarāma).

b) As Pārthasārathi had been wounded by Bhīma’s arrows during the Kurukṣetra war, the idol here also bears scars on the face.

c) The place is called ‘Allikkēṇi’, meaning pond of lily flowers, because these flowers were found in abundance here, once upon a time.

d) This is the only sthala where the idol of the Lord has a moustache.

**Māṇkaḷācācanaṃ**:

Tirumaṇ - 1068-1077; Pēy - 3399; Tirumaljīcāi - 3518.
TIRUVALUNTUR

This sthala is also known as Teraluntur. It is situated on the Kumpakonam - Mayavaram route, in Tanjur district.

Mūlavār : Tēvātirājan / Amaruvīyappan
Tāyūr : Cēkamalavalli
Utcavar : Amaruvīyappan
Tīrttam : Darsana Puṣkarini, Kāvēri
Vimānam : Garuda Vimānam

Tala Purāṇam:

The Vi.P. mentions this sthala. During the Kṛṣṇa avatāra, once, Brahmā drove the cattle Kṛṣṇa was grazing to Teraluntur. Realising this, Kṛṣṇa created another herd. Brahmā, then, apologised to Kṛṣṇa and requested him to reside at Tiruvaluntur. The idol at this sthala, is therefore, surrounded by cattle. The name Amaruvīyappan means 'The Lord who is flanked by cattle'.

Special features:

1. It is believed that, when Prahlāda was gripped with fear at the ferocity of the Narasimha avatāra, Viṣṇu appeared to him in the form of Amaruvīyappan to assuage his fear.

2. Once, Agastya cursed Kāvēri that she would bring sorrow and disaster to people wherever she flows. She prayed to the Lord at this sthala and was redeemed from the curse. There is an image of Kāvēri performing tapa here. Once, Indra gave a diamond crown and a Vimāna to Garuḍa and asked him to give it to an appropriate temple. Garuḍa gave the crown to Tirunārāyanapuram and the Vimāna to this temple.

3. This place was also the capital city of the king Karikalān I and is mentioned in Purāṇānūru - 65, 352 and 395.

Māṅkalaścācanāṁ:

Tirumaṇ- 1588-1629, 1854-2066, 2077, 3775 (72).
TIRU ANPIL

The temple Tiruanpil, is situated near Śrī Raṅgam. It can be reached from Tollgate, Trichy and Lālkūṭi.

Mūlavā : Vaṭivalakīya Nāmpī. The Lord stands facing East.

Tāyār : Aḻakiyavallī Nācchiyar

Utcavar : Sundara rāja

Tirttam : Maṇḍūka Tirtha, which is now known as Koḷḷiṭam.

Vimānām : Dāruka Vimānam

Tala Purāṇam:

Some Purāṇas refer to this place as Brahmaṇapuri.

According to the Skanda Purāṇa, Brahmā and Śiva originally had five heads. Once, when Pārvati saw Brahmā passing by, she mistook him to be Śiva and washed his feet and paid respects to him. Brahmā took it to be the usual respect paid to him and did not refuse them. Śiva, who came there, became furious at this and severed one of Brahmā’s heads. Thus, Śiva acquired the sin of Brahmahatyā. Śiva worshipped Viśṇu here to be redeemed from this sin.

In some Purāṇas, another story related to this temple is found. Maṇḍūka Rṣī (known for his tapa under water) was performing tapa. Rṣī Durvāśa came to meet him, but Maṇḍūka Rṣī was not disturbed from his tapa. Durvāśa Rṣī got angry at this and cursed Maṇḍūka to become a frog. Maṇḍūka Rṣī, in the form of a frog, performed tapa in order to please Lord Viśṇu and the Lord released him from the curse. Since then, this place is known as Maṇḍūka puri.

Special features:

1. Cuntara Cōla, while going to a war, came and prayed here. He won the war and, hence, gave a lot of lands as gifts to the temple. The inscriptions in this temple provide information about this incident.
2. There are many stone inscriptions in and around this temple and, in one of them, it is stated that Viṣṇu appeared before Vālmiki at this temple.

Maṅkaṭacācanam:

Tirumālicai - 3519.

TIRU ĀTANŪR

The temple is three kilometres from Svamimalai. It is about eight kilometers from Kumpakōṇam and is also close to the sthala of Puḷḷam pūtamkūṭi.

Mūlavar: Antalakkum aiyan, reclines facing East with a measure at his head, holding a palm leaf and stylus in his hand.

Tāyār: Bhārgavi, Mantrapāṭhesvari, Kamalavāsimi, Raṅganāyaki

Utcavar: Aḷakīya Maṅavājan

Tīṛttaṁ: Sūrya tīṛttam, Candra Tīṛttam

Vimūṇam: Pranāva Vimāna

Vṛksam: Punnai (Collophyllum inophyllum)

Tala Purāṇam:

The third chapter of Br. P. refers to this temple. Kāmadhenu, the divine wish yielding cow, is believed to have performed tapa here to have a vision of Viṣṇu. The place thus, derives its name from ‘A’ meaning ‘Cow’.

The measure, the palm leaf and the stylus held by the Lord are explained by an episode connected with Tirumāṅkai Āḷvār. When Tirumāṅkai was building the ramparts around the temple at Srīraṅgam, he prayed for money to Lord Raṅganātha. He was directed to go along the banks of Kollitam to obtain this money. As he walked along, he met a merchant with a stylus and a measure in his hand. The merchant told him that he would fill his measure with sand and give it to the workers for their wages. If the workers had been sincere, the sand would turn to gold and otherwise it would not. But, for most of the workers, the sand did not turn into gold. The
workers, in fury, attempted to assault the merchant and he started to flee. Tirumāṅkai followed him and, at Atanūr, the merchant revealed himself to be none other than the Lord Himself, holding a measure and a stylus.

Indra and Agni are believed to have prayed here to be absolved of their curses. Indra had insulted the Rṣi Bhṛgu by placing the garland, given to him by the Rṣi, on the forehead of his elephant Airāvata, which trampled the divine garland. Bhṛgu cursed Indra and Indra lost all his splendour. He was absolved of this curse at this sthala.

Agni, on the other hand, had been afflicted with Brahmadātā. When Śiva plucked Brahmā’s head, the skull stuck to his hand. Agni tried to burn it away and, in the process, was afflicted with the sin of Brahmadātā. He was absolved of this when he worshipped at this sthala.

Special Features:

1. There are sculptures of Kāmadhenu and her daughter Nandini in the temple.

2. This sthala is closely associated with Śrīraṅgam. Like Śrīraṅgam, this temple is also situated between the Kāvēri and the Kolilītām. It is believed that this temple too had seven ramparts which were destroyed. In the Sanctum of Śrīraṅgam, there are two golden pillars and the only other sthala which has golden pillars is Atanūr.

3. There is a tale that once the temple got buried in the earth. At the same time, a princess in Kashmir was afflicted by a Brahmakāśasa. Viṣṇu appeared in the dream of the King and asked him to renovate this temple. When he did so, the princess was cured. As a result, even today, people come to this temple to be cured of the effects of witchcraft.

4. Like the Śrīraṅgam temple, here too, there is an idol of Vāsudeva on the Pranavā Vīmaṇa. This is visible only up to the knee at present. It is believed that when the feet of the idol are visible at these two temples, the dissolution of the world would occur.

5. There is a village called Narasimhapuram close to this place. This village was donated by King Carapōji to the twenty fifth
Jiyar. The thirtieth, thirty seventh and thirty eighth Jiyars stayed here and their Brñdāvanas (Samādhis) are found here. There are inscriptions in the temple stating the connection with King Carapoji.

6. It is believed that Hanumān stopped here for two days on his way to Srilanka. Later, Rāma came to know of this and left his foot-prints which can be seen here even today. Hanumān is known as Viracutarcana āṭicānēyar, (Skt. Virasudarsana āṭicaneya) here.

7. A village close by, called Taḷiyur or Taḷikaiyūr, is believed to have provided food to the temple.

Maṅkaḷacāranam:

Tirumān - 3815 (129).

TIRU ĀYṆĀTI
(Skt. Gokula)

This sthala is about thirteen kilometers from Mathura, in the state of Uttar Pradesh.

Mālavār : Navamohana kṛṣṇa, stands facing East
Tāyār : Rukmini and Satyabhāmā
Tīrttām : River Yamunā
Vimāṇam : Hemakūṭa Vimāṇam

Tala Purāṇam:
This sthala is referred to in the Bhā.P. It was in this sthala that Kṛṣṇa grew up as the foster-son of Nanda gopa and Yaśodā. All the childhood lilās of Kṛṣṇa, the killing of Pūtana and several other asuras sent by Kaṁsa, took place here.

Special Features:

1. The temple mentioned by the Āḻvārs does not exist any more. The temple that can be seen here now was built much later.

2. At about a mile from here is a place called Purāṇa Gokul (old Gokulam). It is claimed that this is the real Gokulam. There is
temple here with wooden images of Nandagopa, Yasodā, Balarāma and Kṛṣṇa, in a cradle. The river Yamunā flows touching the walls of this temple.

3. It is believed that worship at this sthala helps in the acquisition of wealth.

4. The Nandotsava (a festival in which Kṛṣṇa’s birth is acted out) is celebrated every year, on the day of Kṛṣṇa’s birth.

Mankalācācanam:


TIRUVĀLI - TIRUNAKARI

The two temples, Tiruvāli and Tirunakari together, are considered as a single sthala. But the distance between both temples is about four kilometres.

TIRUVĀLI

Tiruāli is situated five kilometres from the sthala of Tirunāṅkūr

Mālavār: Lakṣmī Nṛsimha, sits facing west
Tāyār: Amrutaghaṭavalli
Utcavār: Tiruvāli Nakarālan
Tīrītām: Ilākṣaṇa Puṣkariṇī
Vīmāna: Aṣṭāksara Vīmāna

Tala Purāṇam:

The Gar.P. mentions this sthala. This place was close to a forest called Bīlvāranyā. During Viṣṇu’s incarnation as Narasimha, when his anger did not abate even after the killing of Hiranya, Lakṣmī came down, at the request of the Devas and the Sages, and sat on the right thigh of Narasimha at this sthala. Narasimha, then, embraced Lakṣmī. Therefore, the place is called Tiruāli from ‘Tiru’ meaning ‘Lakṣmī’ and ‘Āli’ for ‘Alinkanam’ meaning ‘embrace’.
Special Features:

1. This was the capital of Tirumāṅkai Ālvār, who was originally a king. This is the birth place of Kumutavalli, the wife of Tirumāṅkai.

2. When Lakṣmī insisted that the Lord should bestow his grace on Tirumāṅkai, Viṣṇu asked her to be born as the daughter of the sage Pūrṇa who was performing tapa at this place. He told her that when He comes down to marry her, Tirumāṅkai would also receive His grace.

TIRUṆAKARI

The temple, Tirunakari, is situated around four kilometres from Tiruāli.

Mūlavār : Vēdarājan, Vayalāli Maṇavālan sits facing West.

Tāyār : Amṛtavalli

Uṭćavār : Kalyāṇa raṅkānaṭan

Ṭala Purāṇam:

The story of this place is found in Gar. P., Uttarakāṇḍa, Rudra-Naradiya Samvāda. In the Kṛtayuga, Brahmā’s son, Kardama Prajāpati, performed tapa to obtain salvation. Lakṣmī interceded on his behalf to Viṣṇu. But Viṣṇu did not consent to give him salvation. So, Lakṣmī came to this place in anger and hid herself in a lotus flower. Viṣṇu came in search of her and embraced Lakṣmī here. Since Lakṣmī resided here, it is called Śrīpuri or Tirunakari. Viṣṇu, then, said he would give Mōkṣa to Kardama Prajāpati only in the Kaliyuga, but agreed to reside in the place.

In the Trētāyuga, Kardama Prajāpati was born an Uparisravas. He was a devotee of Lord Viṣṇu and was also known for his valour. He had an aerial chariot. Once, when he was riding above Śrīpuri, his chariot stopped. He got down to find the reason and, when he found that the place was sacred to Lord Viṣṇu, he performed tapa there to attain salvation. Lord Viṣṇu appeared before him and told him that he would attain salvation in the Kaliyuga. Again, in the Dvāpāra Yuga, he was born Śaṅkhapāla, the minister of Vajrakoṣa the king of Kakutsthapāṭṭinam. Since Vajrakoṣa did not have any
children, he crowned the son of Śaṅkhapāla the King. Then, Śaṅkhapāla undertook a journey through the country. When he came to this place, he performed a Yajña and Viṣṇu appeared before him. He requested to be granted salvation but the Lord told him that he would attain salvation only in the Kaliyuga.

In the Kaliyuga, he was born as a chieftain called Nilan at Kuraiyalūr near Tirunakari. He was frivolous a youth. He heard of a girl, Kumutavalli, who was originally an Apsaras, but was brought up by Brāhmaṇa at a near-by village, and wanted to marry her. She laid down the condition that she would marry only Vaisṇava. So Nilan converted himself into a devotee of Viṣṇu. Kumutavalli agreed to marry him the condition that he would feed a thousand Viṣṇu devotees everyday. Nilan agreed to do so and was married to her. For some time, he had enough money to feed a thousand devotees every day. But, soon, he ran out of money and started waylaying travellers. Meanwhile, Lakṣmi was being brought up by Pūrṇa Mahārṣi at a nearby village. Viṣṇu came down and married her and the newly-weds went to Tirunakari through a forest. Nilan way laid them and tried to loot the valuables they possessed but was unable to do so. Then, Viṣṇu taught him the Aṣṭākṣara and, hence forth, he was called Tirumāṅkai Aḻvār.

Maṅkaḷūcācanānaṃ :


TIRUITĀVENTAI

This temple is situated on the Madras - Mahābalipuram bus route and is around sixty kilometres from Madras. This is also known as Tiruitāntai.

Mūlavar : Lakṣmi Varāha, stands facing East
Tāyār : Kōmaḷavalli Nācciyār
Uṭcavar : Nityakalyāṇapperumāḷ
Tīrttam : Varāha Tirtha, Kalyāṇa Tirtha
Vimānam : Kalyāṇa Vimāna
**Tala Purāṇam:**

The Varāha Purāṇa gives details of this sthala. In the Trēta Yuga, there was a king called Mēghanāda. His son Bāli, who was righteous, ascended the throne after him. During his reign, three Asuras, called Māli, Mālyavān and Sumāli, requested him to help them fight against the Dēvas. As they sought refuge in him, he decided to help them and he killed some of the Dēvas. To be absolved of this sin he performed tapa here and Viṣṇu appeared to him in the form of Varāha.

Meanwhile, the sage Gālava, who had three hundred and sixty daughters (partial incarnations of Lakṣmī), performed tapa here to get suitable grooms. Viṣṇu came in the guise of a Brahmacāri and, on the request of the sage, married one girl everyday for three hundred and sixty days. On the final day, while every one was watching, he merged the three hundred and sixty girls into a single woman and placed her on his left. The place thus came to be known as Tiru ita entai from ‘Tiru’ referring to Lakṣmī, ‘ita’ meaning ‘left’ and ‘entai’ referring to the Lord. As the Lord married a girl everyday for a year, he is also called Nityakalyāṇap perumāḻ.

**Special Features:**

1. A king called Harikesarivarman, who lived in Mahabalipuram which is about twenty kilometres from here, used to come to the temple every day. So, the Lord, to save him this trouble, decided to reside at Mahabalipuram as well but with Lakṣmī on his right rather than on the left. This is the Sthala Śayanaperumāḻ kōvil at Mahabalipuram.

2. The idol here is unique. One feet of the Lord is on the earth, the other rests on the hoods of Ādiśeṣa and his consort Akilavalli Nācciyār, is seated on his left thigh.

3. Several Cōla kings were associated with the temple and patronized it.

4. There is a palanquin made of ivory in this temple. There is one other such carriage in India and this belongs to the Maharaja of Cochin.
5. A few miles from this place is the famous Kovalam beach. The name, Kovalam, is itself derived from Komalavalli-puram, named after the Tāyār of this sthala.

Maṅkaḷācācanām:

Tirumāṉ - 1021, 1108, 1117, 3775:73, 3815:119.

TIRUINTALÕR

Tiruintāḷur is situated within the town of Māyavaram on the Chennai-Kumpakonam road.

Mūlavār: Parimala Raṅkanātar, Cukantavaṇanātān, Maruviniya maintain reclines on Śeṣa (Virasayānam) facing East.

Tāyār: Parimala Raṅganāyaki, Cantira Cāpa Vīmōcaṇaṇaḷli (Skt. Candra Cāpa Vīmōcanavalli), Puṇṭarikavalli (Skt. Pundārikavalli)

Tīrītām: Indu Puṣkariṇī

Vimāṇam: Veda Cakra Vimāṇa

Tāla purāṇam:

This place is associated with Candra’s redemption from a curse, by the Grace of Viṣṇu. The place gets its name from ‘Indu’ meaning ‘moon’.

Special Features:

1. The idols of Gaṅgā and Kāvērī can be seen at the head and feet of the Lord, respectively.

2. The story goes that when Tirumaṅkai came to this Sthala, the doors of the temple had closed. Tirumaṅkai started singing verses that pleaded and argued with the Lord to open the doors. When the doors did not open for a long time, Tirumaṅkai, in mock anger, told the Lord that he could keep the temple to Himself. The doors then opened and Tirumaṅkai was admitted into it.

Maṅkaḷācācanām:

Tirumāṉ - 1328-1337, 3815:126.
TIRUŪRAKAM

Tiruūrakam is situated in Kāñcipuram. Three other temples, Nirakam, Kārakam and Kārvānam are also situated within this temple.

Mūlavār : Ulakaḷanta perumāḷ, Trivikrama, stands facing East.
Tāyār : Amutavalli Nācciyār
Utcavār : Pērakattān
Tīrttam : Nāga tīrtha
Vimānam : Sārasākara Vimāna

Tala Purāṇam:

When Mahābali was pressed down into the earth by Vāmana, he could not see the Trivikrama form of Viṣṇu. So, he prayed to Viṣṇu and Viṣṇu revealed the form to him at this sthala. Once, again, He revealed His form as Adiśēṣa, bearing the earth, to Mahābali at this sthala. The word ‘Uraga’ means snake and, therefore, the place came to be known as Ūrakam.

Special Features:

1. This is the only Sthala where Viṣṇu appears in the form of Adiśēṣa, the snake.
2. The idol of Ulakaḷanta perumāḷ is one of the biggest in the country. Two fingers on his left hand are raised signifying the measuring of land by two feet, a finger on his right hand is raised as though asking Mahābali for the third.

Maḥkalācācanam:

TirumāḻicaI - 814, 815; Tirumāṇ - 2059, 2064, 3775 (70), 3815 (128).

TIRUVALLŪR
(Tiruevvuḷūr)

Tiruvaḷḷūr is also known as Puṇyāvarta kṣētra, Vikṣāranya kṣētra and Tiruevvuḷ. The temple is on the Madras - Arakkōṇam rail route, about five kilometres from Tiruvaḷḷūr station. Buses are also available from Madras to Tiruvaḷḷūr.
Mulavar : Vitrarāghava, reclines (Bhujanga Sayana) facing East. Also Evvuṭkīṭāntān (Skt. Kimgrheśa)

Tāyār : Kanakavalli, Vasumati

Ucavar : Same as Mulavar

Tīrttām : Hirātāpanāśini Puṣkarini

Vimāṇa : Vijayakōṭi Vimāna

Tāla Purāṇam:

The Mārkaṇḍeya Purāṇa describes this sthala in detail. The sage Sālīhōtra had his āśrama here. He used to grind rice everyday, offer it to the Lord, give half of it to a guest and, then, eat the other half himself. One day, when he was waiting for a guest to whom he could offer the rice, Viṣṇu Himself, in the disguise of an old Brāhmaṇa, came to the Āśrama. Sālīhōtra gave him half of the rice. But the old man said his hunger had not been mitigated. So, the sage gave him the other half as well. Then, the old man asked if there was a room for him to sleep (Skt. Kimgrha, Tam. evvul, which explains the name of the Lord and of the place).

The sage showed him his own Āśrama. Then, the old man revealed Himself as the Lord Viṣṇu to the sage and, on his request, agreed to stay there. Lakṣmī, who was born as Vasumati, the daughter of Dilipa, the king of Dharmasēnapura, met the Lord while he was hunting and was married to him.

Special Features:

1. Since the good deeds done in this place get multiplied several times, the place is called Punyāvarta kṣetra (the place which increases punya - merits).

2. It is believed that Śiva was redeemed from the sin of Brahmahatyā, with which he was afflicted when he killed Dakṣa, at this sthala.

Mankalacācaṇam:

Tirumalai -1058-1067, 3815: 116; Tirumaljcail -3519.
The sthala, Tirukkattal Mallai, is better known as Mamallapuram or Mahabalipuram and is close to Chennai.

Mūlavar : Sthala Śayana, reclines (Bhujaṅga Śayana) facing East.
Tāyār : Nilamaṅkait Tāyār
Utčavar : Ulakuyya Ninrān
Tīrttam : Puṇḍarika Puṣkaranī, Gruḍa Nadi
Vimāna : Gaganākṛti Vimāna, Ananta Vimāna

Tala Purāṇam :
The Bhā. P. describes the associations of this sthala with Sage Puṇḍarika. Once, Puṇḍarika had gathered Tāmaraṇa flowers to worship Viṣṇu, in the Kṣīrābdhi Nātha form (the form in which he reclines on the Ocean of Milk). He found the sea barring his way. The intensity of his devotion to Viṣṇu was such that he began to scoop out the water with his hands. Meanwhile, Viṣṇu came to him in the guise of an old man and asked him for food. The sage, then, went away to procure food. When he returned, he found Viṣṇu, in his real form, reclining in the on Adhiśeṣa, wearing the flowers brought by the sage. The sage was granted the boon of being close to Viṣṇu. Thus, Viṣṇu resided in the place as 'Sthala śayanap perumāḷ' meaning the 'Lord who reclines in Tirukkattal Mallai'.

Special Features :

1. This place was an important port about two thousand years ago. In Pattuppāṭṭu, Uruttiraṅkaṇnaṅgar, while referring to king Ilantiraiyan, mentions this Sthala as 'nirppāyal' meaning 'water bed'.

Vanṭal āyamoṭṭ uṭtarai talaiip
puṇal ātu mākalir iṭṭapolaṅkulai
Irailēr manicciral iracettu erinteṇa
Pulārppenṭai pulampur māṭar cellatu
Kēlvi antaṇar arunkaṭan irutta
Vēṭvit tunattu acaiyyavaṇar
Otima viḷakkin uyurmiçaik koṇṭa
Vaikuru mini paipayat tōṇrum
Nirppeyarru ellai pōki...

(Perumpāṇ. 311-319)
2. This sthala is very well known for its beautiful sculptures.

3. There were originally seven temples here but six of them were swallowed up by the sea.

4. The Utcavar holds a lotus bud in his hand and the Mūlavār holds his right hand against his chest in the Jñāna Mudra.

5. This is the place where, it is believed, Pūtattālyār appeared on a flower.

Maṅkalācācanam:

Tirumaṇ: 1088, 1107, 1195, 1551, 2050, 2060, 3775:73, 3815:120;
Pūt: 3353.

TIRUKKATIKAI
(Skt. Ghaṭikācala)

This is better known as Cōlinkapuram or Cōlinkar. It is also known as Cōlacimmapuram. It is on the Madras-Bangalore rail route, around twenty five kilometres from Arakkonam station. There are buses from Madras. This sthala is situated on two hillocks and there are three temples here.

i) The temple on the foot of the hill.

Mūlavār: does not exist
Utcavar: Bhaktavatsala, Takkān, Adikēśava Perumāḷ.

ii) The higher hill is around five hundred feet tall on which is the Narasimha temple.

Mūlavār: Yōga Narasimha, Akkārakkāni, sits facing East.
Tāyār: Amṛtavalli
Tirttam: Amṛta Tirtha, Takkān Kulam
Vimāṇam: Simhakōṣṭakṛti or Simhākāra Vimāṇa

iii) The temple on the lower hill.

Mūlavār: Yōga Āṇjanēya holds the conch and the discus in his hands.

Tala Purāṇam:

The Viṣṇu Purāṇa and the Padma Purāṇa give details of this sthala. Once, Viśvāmitra performed tapa here to become a Brahmarṣi for a Ghaṭika (a short measure of time) and was rewarded. Later, the Saptarṣis and the sage Vāmadēva wanted
to be granted a vision of Narasimha and performed tapa here. Meanwhile, Rāma had finished his duties as an incarnation and was going back to Vaikunṭha and Anjaneya also wanted to accompany him. But, Rāma told him to protect the Saptarṣis and Vāmadeva who were being troubled by two Asuras, Kālā and Kēyān, and also gave him the Pāṇcajanya (conch) and the Sudarsana (discus). Anjaneya complied and destroyed the asuras. Narasimha, then, revealed himself to the Rṣis and also told Hanumān to reside there with Himself.

Special Features:

1. Tōṭācāriyār, a great devotee of the Lord at Kaṇcipuram, used to go to Kaṇci from this sthala every year. Once, when he was too sick to go, the Lord Himself came from Kaṇci to this sthala for the sake of his devotee.

2. This is one of the seventy four seats established by Rāmānuja to spread Visīśṭādvaita.

3. The second Carnatic war between the British and Hyder Ali took place near this sthala.

Maṇḍakācācanaṁ:

Tirumāñ: 1731, 1739, 3775 : 73; Pēy: 3444.

TIRUKKAṬITTĀNAM

Tirukkaṭittānām is on the Tiruvallā - Kōṭṭayam road, five kilometres from Cēkkaṇāccēri. There are a few buses from Kōṭṭayam.

Mūḷavar : Adbhuta Nārāyaṇa, Amṛta nārāyaṇa
Tāyār : Karpagavalli
Tīrttam : Bhūmi Tīrtha
Vimānam : Punyakōṭi Vimāna

Tala Purāṇam:

A king called Rukmāṅgada ruled here. He had a beautiful garden from which the Dēvās stole flowers to offer to Viṣṇu. The king, by the powers gained from the regular observation of the Ėkādaśi Vrata, bound the Dēvas, so that they could not
go back to their heavenly abode. Rukmapāṅgada, at the intervention of Viṣṇu, agreed to give away this power to the Dēvas, who were then set free.

The place gets its name from the word ghaṭīkā (Tam. Kaṭikai and later Kaṭi) which is a measure of time roughly equivalent to twenty five minutes. It is believed that any wish would be fulfilled, if one performs severe tapa here for this period of time.

Special Features:

1. There are shrines for Narasimha and Kṛṣṇa within this temple.

2. It is believed that Sahādēva had consecrated the image of Kṛṣṇa here. It is also believed that, this image replenishes its powers once every sixty years and that, at the end of Kaliyuga, it would merge into the skies in the form of a flame.

3. Local records mention a kind of dance performed in a temple festival by women holding umbrellas. It has also been argued that the Kuṭakkūttu, mentioned by Aḻvārs (Nam., Peri), refers to this dance known as ‘Kuṭaikkūttu’, from ‘Kuṭai’ meaning umbrella.

Māṅkalacācanam:

Nam.-2909-2919.

TIRUKKAṆṬAMENNUM KAṬINAKAR

Tirukkaṇṭam is about seventy kilometres from Rishikesh on the Rishikesh - Badrinath route. It is about mīnu thousand seven hundred feet above sea level.

Mūlavār : Nilamegha (Puruṣottama) stands facing east. (Also known as Veṇimādhava)

Tāyār : Puṇḍarikavalli (Viṃalā)

Tirttam : Maṅgala Tīrtha, Gaṅgā nādi

Vimāṇam : Maṅgala Vimāna
Tala Purāṇam:
The Padma, Matsya, Kurma and Agni Purāṇas give information about this sthala. Brahmā, once, conducted an important Yajña here and so the place came to be known as Pryāga meaning ‘best Yajña’. It is believed that the Vaṭa Vṛkṣa (banyan tree) here will remain understroyed during the pralaya and that Viṣṇu would rest on the leaf of this tree.

Special Features:

1. The Pāṇḍavas bathed in the Gāṅgā here before the Mahābhārata war.

2. Bharadvāja performed a Yajña here and became one of the Saptarṣis.

3. Here, the rivers Alakananda and Bhāgirathi unite with the Gāṅgā.

4. There are shrines for Badrināth, Kālabhairava Mahādeva and Hanumān. The idol of Raghunāth was consecrated here by Adiṣaṅkara.

Maṅkalacācanam:

Peri-391-401.

TIRUKKANṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆ党的十YP

This temple is situated on the way to Tiruvaliyāru from Tanjore. It is about ten kilometres from Tanjore.

Mūlavar: Harasāpa Vīmocana perumāl, also referred to as Kamala nātha, stands facing East.

Ṭayār: Kamalavalli nācciyār

Uṭcavār: same as Mūlavar

Ṭīrttam: Kapāla mokṣa puṣkariṇī, Hātyā vīmocana tīrtha / Padma tīrtha / Pāli tīrtha,

Vimāṇam: Kamalākṣṭi Vimāna

Tala Purāṇam:
The 8th chapter of the Brahmāṇḍa Purāṇa deals with this temple. Brahmāṇḍa Purāṇa gives account of Śiva severing
Brahma’s head (See Tiru Anpil) Siva’s begging bowl, the Kapala was filled only at Tirukararampanur. But the Kapala did not fall off from his hand and Siva prayed to Visnu. Visnu appeared before him and said that if Siva came to Kanthiyur and bathed in the Padma Tirtha and prayed to the Lord, he would be redeemed. Thus, Siva was absolved of the Brahmahatyā sin. Since the curse of Hara was removed here, the Lord is known as Harasāpa Vimōcana perumāl. There is also another version which states that Siva bathed in the Padma Tirtha and was freed from the sin. Since Siva was freed from the curse and since Siva is also referred to as Kanthēśvara, this place came to be known as Kanthiyur.

Special Features of the temple:

1. There are idols of Brahmā and his consort.

2. This place is also known as Kanṭa kṣetra and Pañca Kamala kṣetra because the Kṣetra, Puṣkariṇi, Vimāṇa, Mūlavā and Tāyār are all called Kamala.
   - Kamala Kṣetra
   - Kamala Puṣkariṇi
   - Kamala Vimāṇam
   - Kamala Nāṭha
   - Kamala Valli Nācciyār

3. The oldest deities of this temple are of Santāna gopāla and Navanīta Krṣṇa. It is believed that the temple was built before several caturyugas.

4. Narāyāṇa Tirtha, who wrote Sri Krṣṇa līlā, was born near Kanṭtiyur at Tirupūnturutti.

5. It is believed that the King of Mysore, Tippu Sultan, fought a battle at the entrance of this temple. He won the battle and, from then on, he became a devotee of the Lord.

Maṅkalacācanam:

Tirumān - 2050.

TIRUKKAṆṆĀṆKUṬI

Tirukkanṇaṅkuṭi is also known as Krṣṇāranya Kṣetram. This is situated on the Tanjavur - Kilvaḻur route.
Mūlavār: Lōkanātan, Cyāmaḷamēnīp perumāl, stands facing East
Tāyār: Lōkanāyaki
Utcavar: Dāmōdara nārāyaṇa with Śridevi and Bhūdevi
Tāyār: Aravinta Nāyaki
Tīrīṭam: Śraṇa Puṣkarini
Vimāṇam: Utpala Vimāṇam
Vṛkṣam: Makīlamam (Vakula, Mimusaps elangi)

Tala Purāṇam:

The Garu.P. (Ch.5) gives details of this sthala. The Nārada Purāṇa also mentions this place. The sage Vasīṣṭha used to make the image of Kṛṣṇa in butter and worship it. One day, Kṛṣṇa himself, in the form of a child, swallowed the butter and began to run away. Vasīṣṭha chased him. When Kṛṣṇa came to this sthala, some sages, who were preforming austerities, tied him up with their Bhakti. When Vasīṣṭha reached the place, he recognised Kṛṣṇa and fell at His feet. Kṛṣṇa consented to stay in the place for ever.

Special Features:

1. The festival called ‘Tirunīrāni Vilā is important. On this day, the idol is smeared with ‘Vibhūti’, usually associated only with Śiva.

2. When Tirumaṅkai Āljār was involved in building a rampart around the temple at Sṛiṅgaḷam, he came to know that there was a golden image of Buddha at Nākaputtaṅam. He went there and sang to the image to yield the gold. Immediately all the gold fell away from the image. He took this gold and was returning to Sṛiṅgaḷam, when he halted at this sthala for a night. He buried the gold in a field and slept under a tamarind tree. He bade the tree keep a watch over the gold. When, in the morning, the farmer who owned the field came to plough the field, the tree woke Tirumaṅkai up by shedding its leaves. Since the tree kept watch without falling asleep, it is called ‘Urankāpuḷi’ (the Tamarind tree that does not fall asleep).
On waking up, Tirumāṅkai saw the farmer and claimed the land to be his. The farmer was angry and the dispute was taken to the village elders. The farmer produced documents to support his claim. Tirumāṅkai asked for a day’s time to go to Srírangam and bring evidence and this time was granted. He took the gold at night and left for Srírangam. The dispute was never settled. It is, therefore, believed that all disputes remain unsettled (Tērā Valakkku) in this place.

When Tirumāṅkai was staying in this sthala, he was very thirsty. So, he went to the village well and requested the women, who were drawing water, to give him some water. The women, who had heard of the dispute, refused to give him water. He then cursed that all the wells of the village would dry up. Even today, good water is not available in the village. The wells do not have water and are called ‘ūrakkinaṟu’.

After cursing thus, he rested under the Makiḷa tree nearby. He fainted there out of hunger. Nārāyaṇa himself appeared before him as a wayfarer, gave him food and disappeared. Tirumāṅkai was surprised to see no one around when he was revived. He blessed the Makiḷa tree to remain young and green forever (Kāyāmakiḷ). The place is therefore, called Uraṅkāpuḷi, Tērā (Tōla) Valakkku. Uragkinaṟu, Kāyāmakiḷ, Tirukkaṅṇaṅkuṭi.

The Lord is believed to have appeared here before Brahmā, Gautama, Uparisravas, Vasiṣṭha, Bhṛgu and Tirumāṅkai Āḻvār.

Maṅkaḷacācanam:

Tirumāṅ - 1748 - 57.

TIRUKKAṆṆAPURAM

Tirukkaṅṇapuram is also called Kṛṣṇāranya Kṣetram, Paṅcakṛṣṇa Kṣetram and Saṉapuṇya Kṣetram. There are buses from Tiruvārūr and from Nākapaṭṭinam to this sthala. The sthala is about twenty five kilometres from Tiruvārūr.

Mūḷavar : Nilamēkap perumāḷ, Śaurirāja, stands facing East
Tāyār : Kaṅṇapura nāyaki
Utpavār : Śaurirāja
Tīrttām : Nitya Puṣkarinī
Vimāṇam : Utpalavartaka Vimāna

Tala Purāṇam:

The Padma Purāṇa (IX chs. 96-111) refers to Tirukkanṇapuram. A King, called Vasu, who is also known as Uparisravas had the power of flight. He was once returning from a war with the Asuras in which he had defeated some powerful Asuras. When he was flying over this sthala, he mistook some sages to be Asuras and attacked them. Seeing this, Viṣṇu himself, in the form of a sixteen year old boy, defeated Vasu. The King, then, realised that the boy was the Lord himself and prayed to him. He requested the Lord to marry his daughter Padmīṇī and the Lord married her.

Special Features:

1. There is a story that locks of hair had grown on idol of the Lord to save a priest who had promised to show his King locks of hair on the idol.

2. Around twenty miles away from this sthala, a mountain, believed to be Garuḍa himself, lies submerged in the sea.

3. In this sthala, the Lord appears as the Trinity on the seventh day of the Brahmotsava. During the day, he is Viṣṇu, in the night he appears as Brahmā and early in the morning as Rudra.

4. There is also a story about a staunch devotee called ‘Munaiyatārāiyar’ who lived here. He would never have his food before offering it to the Lord. One night, as he had returned very late from a journey, he made a mental offering of food to the Lord. Immediately, the smell of the food pervaded the temple. Even today, the offering at midnight is called ‘Muniyōtaram poṇkal’ after the name of the devotee.

Maṅkalācācaṇāṃ:

Peri - 71; Āntal - 535; Kula - 712-729; Tiruman -1648-1747, 2067, 2078, 3815: 80, 133, 3775: 72; Nam. - 3063-3073.
TIRUKKANMANANKAI

Tirukkanmanankai is also called Kṛṣṇa Maṅgala Kṣetram and it is situated about forty kilometres from Kumpakōṇam. on the Kumpakōṇam - Tiruvānur road. It is about ten kilometres from Tiruvānur.

Mūlavar : Pattarāvip Perumāḷ (Skt. Bhaktavatsala perumāl) stands facing East

Tāyār : Abhiṣeka valli

Utcavār : Perum puṟak kaṭal

Tīrttam : Darśana puṣkariṇī

Vimānām : Utpala Vimāna

Tala Purāṇam :

The Padma purāṇa (5th Kāṇḍa Chs. 81-87) refers to this place. The story goes that Lakṣmi, who emerged from the ocean of milk, was too shy to look at Viṣṇu. So, she came to this sthala and performed tapa. The Lord left His abode, the Kṣīrābdhi and came here to marry her. This is the reason for the name of the Utcavar, which means ‘one who left the huge Ocean’.

The place is also called ‘Lakṣmī Vanam’, because Lakṣmi performed tapa here and Kṛṣṇa Maṅgala Ksetram because the divine marriage took place here.

Special features :

1. This sthala has all the seven requirements (Vimāna, Āraṇya, Maṇḍapa, Tirtha, Kṣetra, Nadi, Nagara) of a temple town and is, therefore, called ‘Saptāṁra kṣetram’.

2. It is believed that all the devas, in the form of bees, came down to attend the divine marriage and live here still. There is a beehive, even today, in the shrine of the goddess.

3. Tirukkaṇṇa mānkapiyāntān, a disciple of Nātamuṇīka, was born here.

4. It is believed that the Lord Śiva guards the four quarters of this sthala.
5. The idol of Vaikuntha Nātha and that of Viṣṇu on Guraḍa need special mention here.

6. It is believed that the Puṣkariṇi here was formed by a drop of water from Brahmā’s Kamaṇḍala when he worshipped Viṣṇu in his Vāman incarnation. Also, Candra, who was cursed by all the Dēvas for his adulterous involvement with Tārā, his preceptor’s wife, was redeemed from the curse here.

7. There is also an idol resembling the Buddha in the temple.

Maṅkaḷacāṇam :


TIRUKKARAMPANṆṆṆ / UTTAMAR KÖVIL

The temple TirukkarampanṆṆ / Uttamar Kövil is about two kilometre and a half from Śrīraṅgam temple. This temple is situated on the banks of the river Kolliṭam. Buses from Trichy to Turaiyūr and Maṅaccanallūr pass through this sthala.

Mūḷavar : Puruṣottama. Also referred to as Uttamar. The Lord reclines facing east.

Tāyār : Pūrṇavalli

Tīrttam : Kadamba Tirtha

Vṛkṣa : Kadali (Banana tree, Musa Paradisiaca)

Vimāṇam : Udyoga Vimāna

Tala Purāṇam :

The Br. P. refers to this sthala. It is believed that Brahmā used to pray to the Lord Viṣṇu every evening (sandhya). To test his devotion, the Lord took the form of a Kadamba tree and stood before him. Brahmā realised that the tree was the Lord Himself and did Tirumāṇaṇam to the tree and prayed to the Lord. The Lord appeared before him and told Brahmā that he should pray every day at the same place. So, Brahmā also decided to reside in the temple.
Siva came to this sthala in the form of Bhikṣāṭana and Lord Viṣṇu asked Mahālakṣmi to give alms to Siva. The begging bowl (skull of Brahmā), which was not filled earlier, filled up in this place. Hence, the goddess came to be known as Pūrṇavalli. Siva, in the form of Bhikṣāṭana, also stayed in the temple. Since Viṣṇu was in the form of Kadamba tree, the place originally took the name Katamanur which later became Karamanur.

**Special Features:**

1. All the three deities of the Trinity, Siva, Brahmā and Viṣṇu are worshipped at this temple.

2. Since Siva came here in the form of Bhikṣāṭana, this temple is also known as Bhikṣāṭanar Kōyil.

3. It is believed that king Janaka conducted a sacrifice here and all the three gods appeared before him. Hence, Janaka built this temple here.

4. When Tirumaṅkai Āḻvār renovated the Śrīraṅgam temple, he stayed at this temple. Even now, the temple and the garden around the temple are referred to as “Āḻvār Paṭṭavarti”.

5. In the Mahāmaṇṭapam of the temple, the idol of Goddess Sarasvati, the consort of Brahmā, is also found.

**Historic importance of the temple:**

In 1751, during the battle between the French and the British, a Colonel took refuge in the temple. But, no harm was done to the temple during the war.

**Important festivals:**

Every year, on the day of the festival Kārtikai, the idol of the Lord, along with Siva, is taken in a procession around the streets.

**Maṅkalācācanam:**

Tirumaṅ - 1399.
TIRUKKAVITTALAM (KAPISTHALA)

The temple is on the Tiruvaiyāru - Kumpakōṇam route, about three kilometres from Pāpanācam railway station.

**Mālavar** : Gajendra Varada, reclines facing East

**Tāyār** : Ramāmanivalli

**Tirttam** : Gajendra Puṣkariṇī, Kapila Tīrttam

**Vimānam** : Gaganākṛti Vimānam

**Tala Purāṇam** :

This sthala is associated with the episode of Viṣṇu liberating the elephant Gajendra. Once, King Indradyumna, a great devotee of Viṣṇu, was performing tapa when Durvāsa, the Rṣi came to see him. The King’s tapa was so intense that he did not notice the arrival of the Rṣi Durvāsa, who, angry at this neglect, cursed the King to be transformed into an elephant. When the king begged to be forgiven, Durvāsa told him that he would be absolved of this curse by Viṣṇu. The king, thus, turned into the elephant. Gajendra and lived worshipping Viṣṇu.

One day, when Gajendra was bathing in a river, a crocodile caught his leg. This crocodile had been an Asura called Kuhu and had been cursed by Agastya to be turned into a crocodile. When he asked to be absolved of the curse, Agastya told him that when he grabs the leg of Gajendra, he would be delivered from it. Therefore, when the crocodile caught the leg of Gajendra, the elephant appealed to Viṣṇu for help. Viṣṇu appeared, seated on his Garuḍa, and cut off the head of the crocodile with his Cakra. Both the elephant and the crocodile, then, regained their original forms.

**Special Features** :

i) This is the only Sthala where Viṣṇu revealed himself to liberate forms of life other than Dévas, Asuras or humans, that is, to an elephant and a crocodile.

**Mankalācācanam** :

Tirumalijcai - 3533.


**TIRUKKAL\VANUR**

Tirukkal\vanur is situated within the Kāmakshi temple at Kāncipuram.

- **Mūlavār**: Ādivarāha perumāl, stands facing west.
- **Tāyār**: Añcilai valli Nācciyār
- **Tīrțtam**: Nityapuṣkārinī
- **Vimāṇam**: Vāmana Vimāna

**Tala Purāṇam**:

Once, Siva and Pārvatī had an argument and Siva cursed Pārvatī to be separated from him. Pārvatī then came to this sthala and performed tapa to please Vāmana. Vāmana appeared before her and reunited her with Siva. Once, when Lākṣmī and Pārvatī were engaged in a conversation here, Viṣṇu eavesdropped. But, Pārvatī saw him and called him a thief (Tam. Kal\van) and, therefore, the place came to be known as Kal\vanur. Even as Pārvatī saw Viṣṇu hiding away, an Asura came to attack Pārvatī and Lākṣmī. Viṣṇu then stood on the Asura and subdued him. But the Asura once again began to attack Viṣṇu and Viṣṇu sat down on him. The Asura was still not defeated. Finally, Viṣṇu lay down on him and pressed him down to Pāṭaḷa. Therefore he is called Ninrān (He who stood), Iruntān (He who sat) and Kiṭāntān (he who reclined) here.

**Special Features**:

1. Though the sthala purāṇa mentions that Vāmana appeared to Pārvatī here, it is intriguing that the Mūlavār is Varāha and not Vāmana. The worship of Varāha is very ancient in India and, therefore, it is possible that the Varāha temple was encompassed within the Kāmakshi temple at a later time. The reason for this unusual occurrence is not clear.

2. The idol here is perhaps the smallest found in all the hundred and eight sthalas.

3. There is no utcavaar, and therefore, no festivals are associated with this temple. The puja is conducted by the priests of the Kāmakshi temple; there are no special priests appointed to perform puja at this temple.
Tirukāṭkarai is on the Shoranūr - Erṇakulam rail route, about three kilometres from Itaipalji station. There are buses to this sthala from Alavāy. In Malayalam, it is known as Kākkara.

Mūlavār : Kāṭkaraiyappan, stands facing south
Tāyūr : Perunicevā Nāyaki, Vātsalyavalli
Tīrttām : Kapila Tīrtha
Vīmānām : Puṣkala Vīmāṇa

Tāla Purāṇām:

This sthala is also known as Vāmana Sthala. When Viṣṇu incarnated as a dwarf, He asked Mahābali for three feet of land and measured the earth and the sky with two feet. For the third feet, Mahābali offered his own head. He also requested the Lord that he should be remembered by people on the day of the Śravaṇa star in the month of Āvani. The Lord in this sthala is believed to be the one who appeared before Mahābali.

Special Features:

1. A rich man, who owned a grove of plantains, donated a bunch of golden plantains to this temple because his grove did not yield any fruit. By the grace of God the plantains gave good yield and they are called Nentiram pālam. Once, this bunch of golden plantains in the temple was misplaced and the King tortured a yōgi on suspicion. But, soon, the golden bunch was found within the temple. Meanwhile, the Yōgi uttered a curse on the country and killed himself. The king then consulted several sages to redeem the country from the curse. On their advice, he made a thatch of bamboo and created light by burning 'Kōrai' a kind of grass and was redeemed from this curse.
Maṇkalacācaṇam:
Nam - 3019-3029

TIRUKKARAKAM

The sthala Tirukkarakam is situated within the temple of Tiruirakam (Ulakaḷanta perumāl koil) in Kāncipuram.

Mūlavar: Karuṇākara Perumāl, stands facing North.

Tāyār: Padmāmaṇi Nācciyār, Ramāmaṇi Nācciyār

Tīrttam: Agrāya Tirtha

Vimānam: Vāmana Vimānam, Ramya Vimānam

Tala Purāṇam:

Like Tiruirakam, this temple was also perhaps a separate sthala. But no reason has been yet found for its present situation within the temple of Urakam. It is said that sage Garga performed tapa here and gained Jñāna (knowledge) and, thus, the place came to be known as Gargaham which later became 'Kāarakam'.

Special Features:

i) This sthala is situated within the third Prakāra of Ulakaḷantaperumāl Koil.

See also Tiruppāṭakam, Tirunilattinakāḷuntaṇḍam, Tiruūrakam, Tirukārvāṇam, Tiruirakam, Tirukkalavanur, Tiruppavalaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruṭṭapuyakaram, Tirutankā, Tiruvēlkai, Tiruvehkā.

Maṇkalacācaṇam:

Tirumaṇ - 2059.

TIRUKKĀRVĀṆAM

The temple of Tirukkārvāṇam is situated within the Ulakaḷanta perumāl koil at Urakam in Kāncipuram.
Mūlavar: Kalvar, Stands facing North

Tāyār: Kamalavallī, Tamaraiyāl

Tīrītām: Gaurī Tātākam, Tarātara Tīrītām

Vimāṇam: Puṣkala Vimāna

Tala Purāṇam:
No details are available about this sthala. Like Nīrakam and Kārakam, this sthala also should have existed elsewhere. The circumstances under which the idols were brought here is not known.

See also Tiruppātakam, Tirumilāṭīkaṭṭunṭam, Tīrūrakam, Tīrūkkārakam, Tīrūnīrakam, Tīrūkkalvāṇur, Tiruppavaḷavaṇṇam, Tiruppammēccura Viṃṇakam, Atīkiri, Tīrūtāṭapuyakam, Tirutāṅkā, Tīrūvēlukkāi and Tīrūvehkā.

Maṅkaḷacācaṇam:

Tirumān - 2059.

TIRUKKĀVALAMPĀTI

This temple, Tirukkāvalampāti, is situated at about three kilometres from Tīrūnāṅkūr. This is also on of the Tīrūnāṅkūr Tiruppatis.

Mūlavar: Gōpālakṛṣṇa (Rājagōpāla) stands facing East with Satyabhāmā and Rukmīṇī.

Tāyār: Maṭavaral maṅkai, Cēṅkamala Nāḍciyār

Tīrītām: Taṭamalar poikai

Vimāṇam: Svayambhu Vimāna

Tala purāṇam:
It is believed that Kṛṣṇa and Satyabhāmā came from Dvārakā and resided in this place because it had gardens as beautiful as the garden of Indra.

Special features:
1. It is considered as sacred as Dvārakā.
On the day after the New Moon in the month of "Tai" (mid. Jan - mid. Feb.), the idols of eleven temples surrounding Tirunāṅkūr are taken to Tirunāṅkūr for 'Garuḍa Śeva' and this temple is one of the eleven.

*Note:* This and the ten other sthalas form a group of closely associated sthalas. All these sthalas are situated in and around Tirunāṅkūr. The Padma Purāṇa refers to this area as Paḷāsavana keśṭra, Mataṅgásrama Nāgapuri and also as Ubhaya kaveri Madhyama (as it is situated between Kāvēri and Maṇṇiyāru). After the death of Sātī (Uma) in the yājīna of Daḵṣa, Śiva began his tāṇḍava in anger at this place. Every time his matted hair touched the ground, a new Śiva appeared and, thus, eleven Śivas danced in fury. The sages and Dēvas were afraid that if Śiva's Tāṇḍava went on, there would be total annihilation of the world. So, they prayed to Nārāyaṇa. Nārāyaṇa came down from Paramapada and, on seeing Him, Śiva's anger was subdued. Śiva requested Nārāyaṇa to appear in eleven forms as he himself had done. So, Nārāyaṇa summoned eleven of his manifestations from various temples and they came to reside in this area in eleven temples. There is also a temple to Śiva here. The idols of the eleven temples are brought to Tirunāṅkūr on the day after the New Moon in 'Tai' for Garuḍa Śeva.

The other ten sthalas are Tiruarimēya Viṇṇakaram, Tiruvanpurūṭottamam, Tirucceṃpoṇcey Kōvil, Tirumaṇi-māṭakkōvil, Tiruvaiκuṇṭa Viṇṇakaram, Tiruttēvaṇāṛttokai, Tiruttenriyampalam, Tirumaṇiṇkkūṭam, Tiruvellakkkuṭam, Tiruppāṛtanpalli.

*Maṁkalācācanam:*

Tirumaṇ: 1298-1307.

**TIRUKKĀLICĪRĀMA VIŅŅAKARAM**

Tirukkālicīrāma Viṇṇakaram is popularly known as Cīrkalī. The temple is about a kilometre from Cīrkalī station.

*Mūlavar* : Trivikrama, Tāṭṭḷan, stands facing East

*Tāyār* : Lōkanāyaki
Ucavar : Trivikrama
Tīrtham : Śaṅkha Tīrtha, Cakra Tīrtha
Vimānām : Puṣkala Vimāna
Talapuṇāṇam:

The Br.P. refers to this place as Pāṭalika Vanam and Uttama Kṣetram. Once, Brahmā boasted of his long life span. To subdue his pride, a sage called Rōmaśa performed tapa and Viṣṇu appeared to him. On further request from Rōmaśa, Viṣṇu also appeared as Trivikrama. He blessed the sage with a longer life than that of Brahmā and said that, when one strand of Rōmaśa's hair fell a year would be reduced from Brahmā's age. The Lord is called Tāl + Āṭan that is, one who measured with his feet.

Special features:

1. This place is believed to be the Sidhāsrama, mentioned by Vālmiki, where Viśvāmitra conducted his Yajña.

2. Once, when this place was in ruins, an old lady safe-guarded the idol of the Lord in a pot of rice. Later, when Tiruṇaṅkai came here, the Lord directed the old lady to hand the idol over to the Āḻvar.

3. Sri V.V.S. Iyer observes that the 610th Tirukkural refers to this Lord. "Matiyilā mannavan eyyum atiyalantān tā(a) yata ellām orukku."

4. On his way back from a pilgrimage in Northern India, Tiruṇaṅkai reached this place. He is believed to have defeated Tiruṇaṅacampantar in a debate, here.

Maṅkalacācanam:

Tirumaṅ: 1178-1187.

TIRUKKUṬANTAI

This sthala is also known as Bhāskarakṣetram. It is situated at about four kilometres from Kumbakonam Railway station.
Mula\var : There are several names such as Cāraṇkapāṇi, Arāvamutan (Aparyāptāṁrta), Utthāna Śāyi.

Tāyār : Kōmaḷavalli

Utcavar : Same as Mulavar

Tīrtam : Hemapuśkariṇī, Kāverī, Aricilāru

Vimānām: Vaidika (Veda Veda) Vimāna

Tala purāṇam:

It is believed that both Raṅganātha (Śrīraṅgam) and Śrīnivāsa (Tirruppati) dwell here. Śrīnivāsa had married Padmāvatī at Tiruppattai. When Lakṣmī came to know of this, she came in search of the Lord, in anger. Fearing her anger, Śrīnivāsa came over from Tiruppati to hide in a subterranean cave here.

Meanwhile, of the two Vimānas of Lord Raṅganātha which were given to Vibhīṣana by Rāma, the Praṇāvārtti Vimāna had been installed at Śrīraṅgam. The other Vimāna, Vaidika Vimāna was installed in Tirukkuṭantai.

The Lord had promised Bhṛgu Mahārṣi that Lakṣmī would be born as his daughter and would marry Him. Bhṛgu was involved in tapa at this place and found a girl child (Lakṣmī) in the pond. He adopted her and named her Kōmaḷavalli. The Lord, holding the Śāṅgga in His hand, came here on the day of Makara Saṅkrānti and fulfilled His promise by marrying Kōmaḷavalli.

Special features:

1. It was the capital of the Cōḷa kingdom for some time.

2. This is the only sthala where the Mula\var and Utcavar enjoy equal importance and is, therefore, called ubhaya pradhāna kṣetram.

3. The Mahāmāham festival is celebrated once in twelve years when the star Maha is in the Simha rāśi. It is believed that, on this day, the nine important rivers Gaṅgā, Kāverī, Yamunā,
Sarasvaṭi, Godāvari, Narmadā, Kṛṣṇa, Sindhu and Sarayu enter the Hemapuṣkariṇī. There are images of these nine rivers on the banks of this tank.

4. The Cittirai tēr belonging to this temple is massive. The Sanctum itself is designed like a chariot.

5. There is a story that Tirumaṅkai Āḻvār sang in praise of this Lord and asked the Lord to raise up from the reclining position and talk to him. The idol immediately started to rise. The Āḻvār, fearing he had inconvenienced the lord, asked Him to rest once again. The idol, then, stopped midway and is still to be seen in the half-risen position (Utthāna sāyi, cāyantu elamuyalum Tirukkōlam).

6. It is believed that, once, at the time of deluge (Praḷaya), Brahmā stored the Veda, the Amṛta and the Seed of Creation in a sealed pot. This pot drifted along till it reached this place. When it came here, Śiva broke it open with an arrow, the Amṛta spilled out and the process of creation began. The name Kuṭantai is derived from 'Kuṭam' meaning pot.

7. Other important temples in this town are those of Cakrapāṇi, Rāma, Varāha, Gopāla, Vedanārāyaṇa, Varadarāja. There is an unique idol of Rāma, at his coronation (Pāṭabhiṣeka). Hanuman can be seen holding a Vinā and a Rāmāyaṇa book.

8. It is believed that the Lord of this place ordered Nātamuni to collect all the four thousand verses of the Āḻvārs.

Maṅkaḷācācanam:


TIRUKKURUKŨR / ĀḻVĀR TIRUNAKARI

Tirukkurukūr is on the Tirunelveli - Tirucentur rail route. There are also buses from Śrīvaikuṇṭam, Tirunelveli and Tirucentur to reach this sthala.
Mūlavar: Ātinātan / Ātippiran / Pointuninra piran, stands facing East.

Tāyār: Atinatavalli and Kurukūrvalli

Tiṟttaṁ: Brahma Tiṟttaṁ, Tamraparanī

Viṁāṇam: Govinda Viṁāna

Tala purāṇam:

Several stories are associated with this sthala which is very ancient. It is also known as Kurukūr and has several other names as well. They are Varāha Kṣetra, Danta Kṣetra, Śeṣa kṣetra and Tirtha Kṣetra. Br.P. gives details about this sthala as follows:

Once, Brahmā came to the earth to perform tapa. He requested Viṣṇu to suggest a suitable place. Viṣṇu told him of this sthala where he resides with the name Ādinātha. Brahmā came here and performed tapa and Viṣṇu appeared to him to impart knowledge to him, his Guru (Tam, Kuru). Thus, the place came to Kurukūr.

Another explanation is that the place got its name from a king Kurukan who ruled over the region, with this place as his capital.

Danta kṣetra

Once, Brāhmaṇa, called Manda, denounced the Vedas. His guru cursed him to be reborn in a low caste. But Manda had rendered services at Viṣṇu temples and so Viṣṇu decided to help him in his rebirth. Manda was reborn as Danta in a low caste. He was virtuous and was directed by some devotees to the Vindhya mountains. From the Vindhyas, a light in the skies directed him to this Sthala. But, when he reached the sthala, the people of the upper castes refused to admit him into the temple. So, he established the Ādinātha vedi on the banks of the Tamraparani. Soon, the Brāhmaṇas who had insulted him became blind. When they prayed to Viṣṇu, they heard a voice asking them to apologise to Danta. They did so and regained their sight. Viṣṇu appeared to Danta with Lakṣmī. Even today, an idol of Danta can be seen in the temple and the place where he worshipped Viṣṇu is called Appan Kōvil.
Tiruccâṅkaṇīttrai

There was, once, a hunter in the Vindhya who stayed under the same banyan tree as Danta for a short while. By virtue of this association, he was born as a sage called Śaṅkha. While he was performing tapa to become a guardian of one of the eight quarters (Digpāla), Narada appeared to him. He told Śaṅkha to worship Viṣṇu to get salvation rather than to become a Digpāla. When Śaṅkha asked him how this could be achieved, he told him that Śaṅkha would become a conch, reach the place where Tamraparnī fell into the sea, would worship Adinatha for thousand years and, finally, achieve salvation. So Śaṅkha was transformed into a conch and reached this sthala. He would worship the lord during the day and go back to the sea in the form of a conch. Once, when he was on his way to the temple, he saw a whale which blocked his way. When he prayed to the Lord, a man appeared and swallowed the fish. Śaṅkha, then, worshipped the Lord for a thousand years and attained salvation. Therefore, the place is also called Tiruccâṅkaṇīttrai.

Śeṣa Kṣetra

When the Rāma incarnation was about to end, Yama came to see Rāma. Rāma told Lākṣmaṇa to stand guard while he talked to Yama with the strict instruction not to allow any body inside. While they were inside, Sage Durvāsa came to see Rāma and Lākṣmaṇa could not stop him. As a punishment, Rāma told Lākṣmaṇa that he would be transformed into a tree. Lākṣmaṇa begged Rāma for forgiveness. Rāma told him that since he had exiled Śītā unfairly, he would sit in the hollow of the tamarind tree into which Lākṣmaṇa would be transformed. Further, Devakī and Vasudeva were also promised salvation in the Kaliyuga. They were born as Kāri and Uṭaiya Naṅkai and Viṣṇu himself was born as their son, who, later, became Nammāḻvār. Meanwhile, Lākṣmaṇa had received a ring from Rāma and he came down South with it. Rāma also told that wherever the ring falls, their Lākṣmaṇa will be transformed into a tree. The ring fell of this hands at this sthala. He was transformed into a tamarind tree and stood in this place. The child Nammāḻvār,
believed to be an incarnation of Viṣṇu, lived in the hollow of this tree for sixteen years without eating anything and not talking to anybody. Maturakaviyālvār, who was on a pilgrimage in the Northern parts of the country, reached this sthala directed by a bright light and his questions aroused Nammālvār from his deep meditation. Since Lakṣmaṇa, an incarnation of Śeṣa, stands as a tree here, the place is called Śeṣa kṣetra.

Varāha kṣetra

It is called Varāha kṣetra because Viṣṇu appeared as Varāha to some sages here.

Special features:

1. This is the sthala where Nammālvār sang the Tiruvāyumoli.

2. It was here that Nātamuṇi meditated on Nammālvār. Nammālvār appeared behind a screen and gave Nātamuṇi the four thousand verses of all the Ālvārs.

3. A dog, belonging to a Siddha who lived close to this sthala, used to come here every day and eat the remains of the food eaten by the devotees. Once, while it was returning from here, it was drowned in the river. Its soul went up to the sky even as everyone looked on. The Siddha, called Karuvūrār, prayed to the Lord for salvation and this was also granted.

4. It is said that once, an elephant and a hunter died attacking each other here and they attained salvation.

5. Indra was cursed by Kaśyapa (for having insulted him) to lose all his wealth and splendour. He worshipped at this sthala and was redeemed from this curse.

6. Here, the shrine of Nammālvār has a higher Vimāna than that of Ādinātha. The image of Nammālvār here is not made of any metal. It is believed that, before renouncing his life, Nammālvār transferred his powers to the water of the Tamraparnī. It is this water which is worshipped even today.

7. There is a Nādasvāra (a musical instrument) at this temple made of stone, though it appears to be made of wood.
8. It is believed that the feet of the idol of Ādināthā are buried in the earth.

9. The Araiśar cēvai is performed here as in Srīraṅgam.

Maṅkalacācānaṁ:

Nam: 3106-3116.

TIRUKKULANTAI

Tirukkulantai is situated about ten kilometres from Tiruppuḷiṅkuṭi. It can also be reached by bus from Srīvaikunṭam. This sthala is also known as Perūṅkuḷam.

Mūlavār: Cōranātan, Śrīnivāsa stands facing East.

Tāyār: Kuḷantaivallittāyār and Alarmēl maṅkaittāyār.

Uṭcavār: Māyakkūṭtan

Tirittam: Perūṅkuḷam

Vimāṇām: Ānanda nilaya Vimāna

Tala purāṇam:

The Br.P. gives information about this Sthala. This place was once called Tātaka Vanam. A Brāhmaṇa, called Vedasāra, and his wife, Kumudavalli, worshipped Viṣṇu here for a child. By His grace, a girl was born to them. She grew up into a beautiful woman but refused to marry as she had chosen Viṣṇu to be her husband. She performed severe tapa and Viṣṇu was pleased. He appeared before her and accepted her as His consort. He placed her on His chest. Vedasāra was overwhelmed by his good fortune and continued to worship at the temple. Once, when Kumudavalli went to the river to bathe, an Asura, called Asmāṣura, abducted her and imprisoned her in a cave in the Himalayas. Vedasāra prayed to this deity to help him. The Lord went to the Himalaya on Garuḍa and brought Kumudavalli back. The Asura followed him to this sthala and a battle between them followed. Viṣṇu vanquished the asura and danced upon him. He was called Cōranāṭṭiyan or Cōranātan because he danced (Nāṭya) upon a thief (cōra).
**Special features:**

1. Here, there are four consorts of the Lord: Śrīdevī, Bhūdevī, Nilādevī and Kamalādevī.

**Maṅkalācācanam:**

Nam: 2868.

**TIRUKKURṆṆKUTI**

The Sthala Tirukkurũṅkuṭi is in the Tirunelveli district about twenty five kilometers from Vāṇanāmalai (Naṅkuṇēri). It can also be reached from Nagarcoil. There are buses from most important towns around.

**Mūlavar:** Ninra Nampi, Kuruṅkuṭi Nampi, Vaṭuka Nampi, Vaiṣṇava Nampi, stands facing East.

**Tāyār:** Kuruṅkuṭi Valli

**Tīrțtam:** Tiruppārkaṭal

**Vimānām:** Paṅcaketaka Vimāna

**Tala purāṇam:**

The Varāha Purāṇa describes this sthala, Tirukkurũṅkuṭi. The Kaiśika Purāṇa also states that Viṣṇu, in the form of Varāha, stayed in this place with Lakṣmī in a small hut and the name 'Kuruṅkuṭi', meaning 'a small hut', comes from this. Another explanation is that, at this sthala, the huge form of Varāha was shortened. Thus, the name of the place is derived from the word 'Kurukutal' meaning 'to reduce in size'.

A Pāṇan (one who sings, bard) called Nampāṭuṇan, who belonged to a low caste, was an ardent devotee of the Lord of this sthala. Every year, on the day of Śukla pakṣa Ekādaśi in the month of Kārttikai. (mid. Nov.-mid. Dec.), he would perform a Vrata and would come to the temple, from his house at the foot of the hill of Mahendragiri close by, to worship the Lord. Once, a Brahmarākṣasa stopped him on the way and tried to eat him up. Nampāṭuṇan requested the Rākṣasa not to eat him as his vrata was incomplete. He promised to offer himself up on his return and the Rākṣasa agreed.
The Pānāṇ went to the temple and, as he belonged to a low-caste, worshipped from outside. He was sad that he would never be able to see the Lord since he was to be eaten up. The Dhvaja-stambha at the temple immediately moved aside and revealed the Sanctum to him. The Pānāṇ, then, returned happily. While he was passing through the forest where the Rākṣasa lived, the Lord, in the disguise of an old Brāhmaṇa, tried to stop him warning him that a Brahmārākṣasa lived there and would eat him up. Nampāṭuvān told the Brāhmaṇa about his intention to fulfil the promise given by him to the Rākṣasa. The Brāhmaṇa argued with him to break his promise but he did not agree. Then, the Lord revealed His true form to him.

Nampāṭuvān went further in search of the Rākṣasa. But, when he met the Rākṣasa, the Rākṣasa told him that he was not hungry anymore. Further, he requested Nampāṭuvān to give away the fruits of his Vrata. The Rākṣasa had been a Brāhmaṇa in his previous birth but had performed his duties, like Yajña, without any sincere interest. Therefore, he had become a Rākṣasa and was to be redeemed only if he received the fruits of the good deeds of devotees like Nampāṭuvān. Nampāṭuvān, then, gave him half of the fruits he gained from singing about the Lord of Tirukkurukkuti. The Rākṣasa was immediately redeemed from the curse.

Special features:

1. It is believed that it was the Lord of this Sthala who was born as Nammālvār.

2. Tirumānakai Ālvār attained the feet of the Lord here. This sthala is considered equal to Śrīraṅgam.

3. Once, it is believed that Rāmānuja imparted the Aṣṭākṣara mantra to the Lord Himself in reply to the Lord’s question as to how Rāmānuja could spread Vaiṣṇavism so easily.

4. When Rāmānuja went to Tiruanantapuram to establish the temple rituals of Tamilnadu there, the Namboodiris of Kerala prayed to the Lord to stop him. So, while Rāmānuja was asleep, Garuḍa transported him from Tiruanantapuram to this Sthala.
When Rāmānuja woke up he found himself here. He thought to himself that this was one of the Lord's deeds. He then called to his disciple, Vatukanampi, to help him with his daily duties. The Lord Himself came disguised as Vatukanampi. But, when Rāmānuja reached the temple, his disciple disappeared. Meanwhile, the real Vatukanampi, informed by the Lord in a dream of his master's whereabouts, reached this place from Tiruanantapuram. It was only then that Rāmānuja realised that the Lord himself had come as Vatukanampi.

5. There is a shrine to Śiva in this sthala.

6. There is another temple about half a mile away from this sthala and the Lord is called Tiruppārkaṭal Nampi.

7. The kings of Tiruvitāṅkoṭu have given several gifts to the temple.

8. Once, when some kings visited this temple, a celestial voice informed them that the idols of Śrī Teyvanāyakan and Śrī Varamāṅkai lay buried in the earth and that they were to identify this spot by a Garuḍa flying overhead. These idols were taken out and consecrated at Vānammāmalai.

Maṅkaḷācācanam:

Nam: 2189, 2393, 2568-2578; Peri: 71, Tirumanā: 1005, 1399, 1470, 1788-1807, 2065, 3815:114.

TIRUKKŪṬALŪR

The temple of Tirukkūṭalūr is situated between Tiruvaiyārū and Kumpakonam. It is also known as Vāṭakūṭalūr and Saṅgamaksetra. The name of the village is Āṭutarai. Hence, the temple is also known as Āṭutarai Perumāḷ Kōyil.

Mūlavar: Vaiyaṅkāṭa Perumāḷ (Skt. Jagadrakṣaka), also referred to as Uyyavantār, stands facing east.

Tāyār: Padmāsānī and Puṣpavalli

Uṭcavār: Same as Mūlavar

Ṭīrttam: Cakra Tirtha, Indra Tirtha and river Kāverī

Vimānām: Suddhasatva Vimāna.
Tala purāṇam:

The Br. P., the Padma Purāṇa and the Kūṭarpurāṇam give several details about this temple. It is believed that Viṣṇu took the form of Varāha and went underground at this place.

A king, known as Ambarīṣa, left his kingdom and crown to become a Rṣi. The Rṣi Durvāsa, to test his devotion, asked the fruit of Ambarīṣa's Ėkādaśī fast, but Ambarīṣa was not disturbed from his tapa. Durvāsa was angry at this and cursed Ambarīṣa. Ambarīṣa prayed to Lord Viṣṇu, who saved him from the curse. As a mark of his gratitude, Ambarīṣa built a temple for the Lord. Since the Lord helped Ambarīṣa, He is known as Ambarīṣa Varāda and also as Vaiyaṅkātta Perumāl. The temple built by Ambarīṣa was demolished and was rebuilt by the queen of Maturai, Maṅkammā. Only the Ucchavar is at the temple. The idol of the Mūlavar is at Vāḷavattūr.

Special features:

1. Since the Devas, along with Nandaka Rṣi, came here in a group to pray the Lord, this place is known as Kūṭalūr.

2. It is believed that Candra, one of the Navagrahas, was affected by Kṣaya Rōga and was cured at this sthala.

3. It is said that a chariot named Ambarīṣa Ratha, which was renovated by Queen Maṅkammā, was driven around the temple. For the past sixty years, the chariot is not used in the temple.

4. There is also a statue of Queen Maṅkammā in this temple.

Maṅkaḷācācanam:

Tirumai: 1358-1367.

TIRUKKŪṬAL (Maturai)

Tirukkūṭal is situated at about a kilometre from Madurai railway station. Madurai is well connected by bus and train. This is also known as Nāṅmāṭakkūṭal and Māṭūr in Tamil literature.

Mūlavar: Kūṭalalakar, sits facing East


**Tāyār** : Maturavalli (also called Varakunavalli and Marakatavalli)

**Tīrttam** : Kṛtamāla, Hema Puṣkariṇī

**Vimānam** : Aṣṭāṅga Vimāna

**Tala purāṇam**:

The Br. P. gives information about the sthala. It is believed that Brahmā wanted to worship Viṣṇu and got Viśvakarma to build a temple at this sthala, where the river Kṛtamāla divides into two and rejoins further down, to form an island. Viśvakarma built the temple with Aṣṭāṅga Vimāna in the Kṛta Yuga.

In the Tretā Yuga, when king Prthu was flying over this sthala in his aerial chariot, the Aṣṭāṅga Vimāna drew the chariot down. Prthu found the temple and stayed at this sthala worshipping here.

In the Dvāpara Yuga, King Ambaraśa worshipped at this temple and attained salvation.

In the Kaliyuga, King Purūravas was a devotee of this Lord.

**Special features**:

1. The river Kṛtamāla is believed to be formed by the drops which fell on earth when Brahmā washed the feet of Vāmana Trivikrama.

2. King Satyavrata, a devotee of Viṣṇu, lived here. Viṣṇu appeared to him in the form of a fish and saved him (along with the Saptarṣis) from the deluge.

3. It is at this sthala that Periyālvār proved the supremacy of Viṣṇu to a huge assembly and also rendered the Tiruppallāṇṭu.

4. This sthala is mentioned in the Caṅkam Literature, the Cilappatikāram, the Paripāṭal and several other ancient works.

5. This temple is three tiered and, on the second tier, is the image of Sūryanārāyaṇa.

6. Nāyaka kings have rendered several services to this temple.
7. There are mural paintings of the deities of all the one hundred and eight sthala on the walls of this temple.

Maṅkalācācanam:

Tirumāṇi: 1762.

TIRUKKOTTIYUR
(Skt. Tirukkoṭṭiyur)

Tirukkottiyur is situated on the Tiruppattur - Civakaṅkai bus route. All the buses stop at the temple. There are also buses from Karaikudi to Tirukkottiyur.

Mūlavar: Urakamellanaiyān (Skt. Kṣīrābhinātha) reclines facing East.

Tāyār: Tirumāmakāl Nācciyār

Uṭcāvar: Saumya nārāyaṇa

Tīrṭam: Devaṇuṣkariṇī

Vimānam: Aṣṭāṅga Vimāna

Tala purāṇam:

The Br. P. and the B. Vai. P. give details about this sthala. When Hiraṇyaakaśipu got a lot of boons from Brahmā, he became very powerful. The Devas prayed to Viṣṇu to protect them from him. Brahmā and all the Devas came to this sthala where the sage Kadamba was performing tapa. Viṣṇu also came to this sthala to meet them. Since all the Devas and Saptarṣis came here together (Koṣṭi), the place came to be known as Tirukkoṭṭiyur. Then, Viṣṇu took the form of Narasimha and killed Hiraṇya. The sage Kadamba wanted to see this form of Viṣṇu and Viṣvakarma built this temple with the Aṣṭāṅga Vimāna with two Narasimha idols on the Northern and Southern sides. Indra also gave the sage the idols of Saumyanārāyaṇa, Śrīdevī, Bhūdevi, and Nilādevī.

Special features:

1. The Aṣṭāṅga Vimāna has three tiers. On the first tier, is Kṣīrābhinātha in the reclining posture, on the second tier,
Viṣṇu is in the standing posture and, in the third, in the sitting posture.

2. On the Northern side of the Vimāna is Uttaresvara Narasimha (killing Hiranāya), sculpted by Maya and on the Southern side is the Dakṣiṇesvara Narasimha (holding Hiranāya), made by Viśvakarma.

3. It was in this sthala that Tirukkōṭṭiyur Nampi lived. Rāmānuja came to him to gain Jñāna and was refused seventeen times. Tirukkōṭṭiyur Nampi imparted the Aṣṭāksara mantra, the eighteenth time, to him and told him not to reveal it to anybody. But, Rāmānuja, for the welfare of the world, climbed the Vimāna of the temple and imparted it to the whole world. There is an idol of Rāmānuja on the Vimāna now.

4. During a Muslim invasion, the Utcavar was hid in the temple at Kumpakōṇam.

5. This sthala has been mentioned in Puranānuṟu by Okkūr Mācattiyar.

Maṅkaḷācūcanam:


TIRUKKŌVALŪR

Tirukkōvalūr is situated on the Tiruchy-Velur bus route and Viluppuram-Kātpāṭi rail route.

Mūlavār : Trivikrama - one foot rests on the ground while the other rises up, faces east

Tāyār : Pūṅkōval Nācciyār, Puspavalli

Utcavar : Āyan, Āyanār, (Skt. Gopāla)

Tāyār : Gajalakṣmī

Tīrttam : Peṇṇaiyārū, Krṣṇa and Sukra Tīrtha

Vimāṇam : Sura Vimāṇa
**Tala purāṇam:**

The Padma Purāṇa and the Br. P. give details about this sthala. This sthala originally had a temple to Kṛṣṇa. In fact, the name of the sthala, Kovalur, is derived from the Tamil form 'Kovalan' of the Skt. 'Gopāla', referring to Kṛṣṇa. It is believed that sage Mṛkaṇḍu heard of Viṣṇu's Vāmana incarnation and wished to be granted a vision of it. On Brahmā’s advice, he came to this sthala, with his wife Mitravati, and performed tapa. He also used to feed Brāhmaṇas everyday. Viṣṇu appeared before him as a Brāhmaṇa and begged for food when there was none. Mitravati prayed to Viṣṇu and, immediately, the vessels were filled with food. Then, Viṣṇu revealed Himself and showed the couple His Vāmana - Trivikrama form.

**Special features:**

1. There is a shrine to Durgā in this Viṣṇu temple.

2. The first three Ālvārs, Poykai, Pēy and Putattālvār met each other for the first time here, while they were travelling from place to place worshipping the Lord. There was a heavy rain and Poykai came to the Āśrama of Mṛkaṇḍu. He sought a place to rest and the sage showed him a place just enough for a man to sleep. A little later, Putattālvār reached the place and asked for shelter. Poykai told him that the place would hold only one person lying down, but could hold two men if they sat up. Then, Pēy reached the place and the first two made space for him by standing up. Suddenly, they felt that another person was with them cramping the space. When they thought of Viṣṇu, the Lord, who had devised the meeting of the three, appeared before them and bade them continue their journey to spread Bhakti.

**Maṅkaḷācācānām:**

Tirumaṅi: 1078, 1138-1147, 1569, 1641, 2057, 2068, 3775:69, 3815:122; Poykai: 3260, 3269; Pūt: 3353.

**TIRUKKÖLI (Uraiyyūr)**

Uraiyyūr is also known as Urantai, Kōliyyūr and Nikāḷapuri and is situated in Trichy. It is about three kilometres from Trichy railway station. Uraiyyūr was the capital city of Cōla kingdom.
**Mūlavār**: Alakiya maṇavāḷan, stands facing towards the north.

**Tāyār**: Kamalavalli nācciyār faces north.

**Tīrṭam**: Kalyāṇa Tīrṭam, Sūryapurṣkariṇī

**Vimāṇam**: Kalyāṇa Vimāna

**Tala purāṇam**:

Uraiyūr was ruled by Nanta Cōla. He was a devotee of Lord Raṅganātha of Śri Raṅgam. For a long time, the king did not have a child. So, he prayed to Lord Raṅganātha. The Lord asked Lakṣmī to take the form of a child and the king found the baby lying on a lotus flower. Hence, she was named Kamalavalli (Kamalam - Lotus) and was brought up by the king.

Kamalavalli grew up into a young girl. She met Lord Raṅganātha in the forest and fell in love with him. The Lord, then, revealed to the King that Kamalavalli was his consort, Goddess Lakṣmī, and so He would marry her. Kamalavalli was taken to Śīraṅgam and the marriage took place there. Nanta Cōla built a temple in Uraiyūr in the memory of the Lord's wedding. Hence, the Mūlavār was called Alakiya maṇavāḷar, meaning 'beautiful bridegroom'.

This event took place at the end of the Dvāpara yuga. In the Kaliyuga, once, Uraiyūr was buried under the earth. The Cōlas then made Gaṅgaikotān their capital. Later, a temple was built by a Cōla king for Lord Alakiya maṇavāḷan and his Consort. This is the temple which exists now. The name of the Cōla king who built it is not known.

**Special features**:

1. Tiruppānālvar was born here. There is a shrine for him in the temple. When an elephant belonging to the Cōla king entered this town, a hen fought against it and chased the elephant out of town. Hence, this place is called Kōliyūr. Kōli, in Tamil, means 'hen' and 'ūr' means town.

2. It is believed that Śīhī cakravarti ruled Uraiyūr. It is said that when Āditya Cōla was riding on this elephant, in order to impress upon him importance of the place, Śiva, who was
present under a Bilva tree, looked at a hen near the tree. The hen became fierce and fought with the elephant. The king realised the importance of the place and named it Kōliyūr. It is also referred to as Kukkuṭapuri Vāraṇapuri and Tirumukkōśvaram.

3. Uraiyūr was also ruled by the famous Cōla Kings, Karikāl Cōlan, Kulōttuṅka cōlan, Nalaṅkīlli and Kiliḷvaḷavan.

4. The Kalyāṇa utsavam is the most important function of this temple.

Kulacēkaraāḻvār, in one of his verses, states he was the king of Cēra, Cōla and Pāṇṭiya kingdoms and Uraiyūr was his capital. This fact is yet to be proved historically.

Maṅkalacācanān:  
Kula: 667; Tirumaṅ: 1762.

TIRUKKŌĻŪR

Tirukkōḻūr is about two kilometres from Āḻvār Tirunakari on the Tirunelveli - Tiruvallur rail route. There are also buses from Āḻvār Tirunakari to Tirukkōḻūr.

Mālavar: Vaittamaṇītipperumān (Skt. Nikṣepa vitta), reclines facing East.

Tāyār: Kumudavalli and Kōḻuvalli

Tīrttam: Kubera Tīrtha, River Tāmrarāṇī

Vimāṇam: Sīkara Vimāna

Tala purāṇam:

Once, Dharma, defeated by Adharma, came to this place to seek refuge in Viṣṇu. A fierce battle followed, in which Dharma, blessed by Viṣṇu, defeated Adharma.

The Br.P. gives the following story about the sthala. Once, Kubera went to Kailāsa to worship Śiva. He was struck by Pārvatī's beauty and cast a lustful glance at her. Pārvatī cursed him that he would become deformed, that he would lose all of his eyes and that he would lose the nine kinds of wealth he
had guarded. These nine kinds of wealth sought refuge with the Lord at this sthala because their keeper had been cursed. The Lord protected them and, therefore, He is called 'Nikṣepavītta'. Kubera begged Pārvatī to pardon him and she asked him to pray to Viṣṇu at this sthala to get his wealth back. But she refused to redeem him from the other two curses. Kubera came to this sthala and performed tapa. Viṣṇu, then, returned part of his wealth. Since Kubera got his wealth at this place, it is believed that anybody who loses his wealth can regain it back by praying here.

Special features:

1. There is a story in the Br.P. that once a Brāhmaṇa called Dharmagupta, who was very poor, requested the sage Bharadvāja to help him. Bharadvāja told him that, in his earlier birth, he had been very rich but did not give any money in charity, hence his poverty now. He told the Brāhmaṇa to worship at this place. Dharmagupta did so and became rich by a treasure he found on the banks of the river.

2. Here, the Lord reclines on Adiśeṣa, resting His head on a 'marakkāl' (a wooden vessel used for measuring). This is the only sthala, apart from Ātaṇūr, where the Lord rests His head on a 'marakkāl'. It is said that He had measured out the wealth he protected with this marakkāl.

3. This is the Avatāra sthala of Maturakāvi Ālavār, who was the son of Viṣṇusena, a resident of this Sthala.

Maṅkalācācaṇam:

Nam: 2700-2710, 2880.

TIRUCCĀĻAKKIRĀMAM

The sthala Tiruccāḷakkirāmam, is about two hundred and fifty kilometres from Kathmandu, the capital of Nepal on the banks of the river Gantaki. However, there is also a belief that this sthala is a place called Mukti Nārāyāna Kṣetra about twenty kilometres farther.

Mūlavāra: Śrīmūrti, stands facing East.
Tāyār : Śrīdevī
Tīrtha : Cakra Tīrtha, Ghaṇṭaki Nadi
Vimāṇam : Kanaka Vimāna

Tulapurāṇam:
This is one of the Mukti Kṣetras (places that grant salvation). Lord Viṣṇu is believed to reside here. The Ghaṇṭaki river, once, performed tapa because she wanted to be associated with Viṣṇu. Viṣṇu granted the boon that He would always reside in her in the form of stones found in the river. These stones are called Sālagrāmas.

Special features:
1. In the river Ghaṇṭaki, a kind of stone (ammonites), called Sālagrāma is found. It is believed that Viṣṇu, in the form of an insect, creates rings in these stones by piercing them. Thus, different kinds of patterns are formed and these stones are worshipped as forms of Viṣṇu.

2. The Sālagrāmas are of the different colours and their worship gives different benefits, as different aspects of Viṣṇu are associated with each.

<table>
<thead>
<tr>
<th>Colour</th>
<th>Deity</th>
<th>Benefit</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>Vāsudeva</td>
<td>Jñāna, Bhakti and Salvation</td>
</tr>
<tr>
<td>Black</td>
<td>Viṣṇu</td>
<td>Fame</td>
</tr>
<tr>
<td>Green</td>
<td>Narāyaṇa</td>
<td>Courage</td>
</tr>
<tr>
<td>Blue</td>
<td>Kṛṣṇa</td>
<td>Wealth and Comfort</td>
</tr>
</tbody>
</table>

There are also golden yellow and reddish yellow ones in which Narasiṁha resides. Vāmana resides in yellow Sālagrāma.

3. The Sālagrāma have different shapes. They may be round, flat, triangular or may even have spiral marks, like conches or shells, with a hole.

4. These stones may be fossils of some earlier living beings. Recently, a Sālagrāma was found in the sea at Rāmeśvaram and is kept in a Hanumān temple at Rāmeśvaram.

Maṅkaḷācācanam:
Peri: 206, 399; Tirumārin: 988-997.
TIRUCCINKAVELKUNRAM
(Skt. Ahobilam)

Cudappah is a station on the Bombay-Madras rail route. Eighty-five kilometers from this station is a place called Arlakatta. There are buses to Ahobilam from Arlakatta. Ahobilam is a town with all facilities. This is surrounded by mountains and forests.

There is a temple at the foot of Garuḍādri (Mount Garuḍa) and another about ten kilometers above, on the mountain. There are nine shrines of Narasimha here.

1. The temple at the foot of Garuḍādri is known as Kīlakōpilam.

Mūḷavar : Prahlādavarada, Lakṣmī Narasimha, sits facing East.
Tāyār : Amṛtavalli, Ceīculeṭcumi
Utcavar : Out of the nine Narasimha Mūrtis, eight are in the temple. The ninth Mūrti, Mālola Narasimha, is with the Jiyar of Ahobila Math. There is also another Utsava Mūrti of Rāma here. The idol of Rāma is Svayambhū (came into existence on its own, not made by human effort).

Tīrttam : Indra, Narasimha, Pāpanāśa, Gaja and Bhārgava ārthī.
Vimāṇam : Kukai Vimāṇam

2. The temple on the hill

Mūḷavar : Ahobila Narasimha
Tāyār : Lakṣmī
tīrttam : Bhavanāśini
Vimāṇam : Kukai Vimāṇam

Tala pūraṇam :
Once, Garuḍa wanted to see the Narasimha form of Viṣṇu and performed tapa on this mountain. Narasimha appeared and reenacted the killing of Hīranya, taking nine different forms. As Garuḍa performed tapa here, the mountain was named after him as Garuḍādri.
Special features:

1. There are nine Narasimha Mūrtis here. They are Ahobila, Varāha, Pāvana, Karaṇa, Cakrāvata, Bhārgava, Jvalā, Mālola and Yogananda Narasimha. Therefore, this place is also called 'Nava Narasimha Kṣetra' - the place of nine Narasimhas.

2. It is believed that Lakṣmī was born here as the daughter of a hunter. She was named Čeñculakṣmī and was married to Viṣṇu, who too took the form of a hunter.

3. Just above the Bhavanāsinī water fall is the shrine of Varāha Narasimha. The shrine of Mālola is about a half mile farther. About two miles from the shrine of Mālola is the pillar from which Narasimha emerged, on Garuḍa's request. It is not advisable to stay on the Hill after sunset since wild animals are on the prowl.

4. There is a pillar called Jayastambha before the temple at the foot of the hill. It is eighty five feet high and goes thirty feet deep into the earth.

5. It is believed that Rāma and Lakṣmana worshipped at this temple when they came looking for Sitā, who had been abducted by Rāvaṇa.

6. Once, a young nun came to worship here. Narasimha himself appeared to him in the form of an ascetic and initiated him into Saṅhyāsa. He gave the young man the name 'Śrīsaṅgopa Jīyar' and this place became the seat of a Maṭha called Ahobila Maṭha. He was also given the idol of Mālola Narasimha, for daily worship, by Narasimha himself. The Jīyar who constructed the Rajagopura at the Śrīraṅgam temple belongs to this lineage.

7. The sixth Jīyar of this lineage was called 'Śrīsasthaparāṅkuśa Yatīndra Mahādesika'. He entered the temple of Ahobila Narasimha and sat in meditation in a cave never to come out. This cave has been closed up now. But, it is believed that this Jīyar lives inside still.

8. When Ādiśāṅkara visited this place, some Kapālikas tried to capture him and sacrifice him to their god. Narasimha frightened the Kapālikas away and protected Ādiśāṅkara.
Maṅkalācācaṇam:

Tirumañ: 1008-1017.

**TIRUCCITRAKŪṬAM**

This temple is popularly known as Citamparam. The temple is situated about a kilometre and a half from Citamparam railway station.

**Mūlavār:** Kōvintarājan (Skt. Govindarāja), reclines (Bhōgaśayana) facing East.

**Ṭāyār:** Puṇḍarīkavalī

**Utcāvār:** Tēvātītevan (Skt. Devadīdeva), Pārttacārati (Skt. Pārthasārathī) Cittirakūṭattullān with Śrīdevī and Bhūdevī.

**Ṭīrṭam:** There are 12 Tīrthas.
1. Puṇṭarika Tīrṭam - Puṇḍarīka Tīrtha
2. Amūta kūpam - Amṛtakūpa
3. Tiruppārkaṭal - Kṣirabdhi
4. Cēca Tīrṭam - Śeṣa Tīrtha
5. Karuṭa Tīrṭam - Garuḍa Tīrtha
6. Kāvēri Tīrṭam - Kāvēri Tīrtha
7. Cuvētanati Tīrṭam - Śvetānadi Tīrtha
8. Iyamapākaccetanā Tīrṭam - Yamabhāgaśchedana Tīrtha
9. Intira Tīrṭam - Indra Tīrtha
10. Akkini Tīrṭam - Agni Tīrtha
11. Nirjarā Tīrṭam - Nirjarā Tīrtha
12. Cāmi Tīrṭam - Svāmi Tīrtha

**Vimāna:** Sātvika Vimāna.

**Tala purūṇaṁ:**

The Br.P., Kṣetra Kāṇḍa, devotes fourteen chapters to describe this sthala. This area is called Kṛṣṇāraṇya. Once Kaverā, the King of Kaliṅga, performed tapa, with his wife, to get a child. A daughter was born to them. Later, she became the sacred river Kāverī and married the sage Agastya. When King Kaverā and his wife asked their daughter the means by which they would become immortal, she asked them to perform tapa at Cittirakūṭam. They came to the place and chanted
Viṣṇu's name 'Govinda' for several years and were granted salvation by Viṣṇu. Since they obtained salvation by chanting 'Govinda', the Lord was named 'Govindarāja'.

Meanwhile, three asuras, Tañcakan, Kajamukan and Tantakācuran, had been killed by Viṣṇu. They had two sisters Cilli and Tilli who sought refuge in Viṣṇu. Viṣṇu was pleased with them and they were granted the boon that they could stand guard at the Lord's temple. Cilli stands guard at the temple at Śrimuṣṇam. Tilli became the Gāndhara Vṛkṣa and surrounded Tīru Cittirakkūtam.

Once Śiva and Pārvatī were engaged in a dance. After the dance they asked Skanda and Vināyaka to judge who was the better dancer and the two decided in favour of Pārvatī. Śiva was not satisfied with the verdict and asked Brahmā to judge. Brahmā asked Śiva and Pārvatī to come to Tiruvālaṅkāṭu and dance there. When Śiva and Pārvatī danced, Brahmā was unable to judge. Then, they decided to request Viṣṇu to judge them. Viṣṇu asked them to dance at Tīllai Vanaṁ which was a favourite place of his. So, Viśvakarma constructed Citrakūṭam in the midst of Tīllai Vanaṁ. The five elements became the Kalasas, the four Vedas, the Gopuras and the thirty Śruti Sūtras, the thirty six entrances. Śiva and Pārvatī began to dance here. For some time, Viṣṇu was unable to decide between them. But when Śiva's ear ring fell down, he picked it up with his right leg and put it back on his ear. Pārvatī, who was unable to do so, was judged by Viṣṇu to be the loser. Pārvatī, then, assumed the form of Kali and stood guard in the south of Tīllai Vanaṁ. Both Śiva and Viṣṇu decided to reside here and, later, temples were built for them.

Special features:

1. This is a Sthala where there are temples of both Śiva and Viṣṇu. It is believed that a Śaivaite Cōla King threw away Viṣṇu's idol into the sea. But, the idol was reinstalled later in this Sthala.

2. It is believed that this is the Sthala where Pāṇini wrote his treatise on Vyākaraṇa and Bharata wrote the Nātya Śastra.

Maṅkaḷācācānaṁ:

TIRUCCIRĪVARAMAṆKAI

The temple, Tiruccirīvaramaṅkai is also known as Tiruvaramaṅkai, Tiruccirīvaramaṅkala nakar, Nāṅku nēri and Tōtādri Kṣetra. It is most commonly referred to as Vānaṁāmalai. There are several buses from Tirunelveli to this sthala.

Mūlavār : Vānaṁāmalai (Skt. Tōtādinātha) sits facing East.

Tāyār : Śrīdevi, Bhūmidevi, Cīrvara maṅkai

Uvacār : Teyvanāyakan

Tīrttām : Indra Tīrtha, Cērruttāmarai Tīrtham

Vimāṇam : Nandavardhana

Tala purāṇam:

Br.P., Sk.P. and Nar.P. give details about this sthala. There are several stories associated with this sthala. Lakṣmī was found here as a child, was named Śrīvaramaṅkai and, hence, the name of the Sthala. Ādiśeṣa performed tappa at this place and Viṣṇu granted him the boon that Viṣṇu would recline on him. Garuḍa too, on knowing this, performed tappa here and was granted the boon that he would be at the entrance of Vaikuṇṭha, ever ready to carry Viṣṇu.

Once, the king of Sindhu was hunting in a forest when he was separated from his friends and attendants. He lost his way in the forest and reached a hut. He found food inside the hut and, since there was no one around to serve him, he helped himself. The sage Kuśānana, whose hut it was, returned to find the food prepared as offering to Viṣṇu eaten up. He cursed the King to turn into a dog. When the King requested to be redeemed from the curse, the sage told him that he would regain his original form when he bathed in the best Tīrtham of the world. The dog was caught by some hunters and in the course of hunting, the dog, along with the hunters, reached this place, which was then dense with trees. The hunters bathed in the Cērrutāmarai Tīrttam. The dog also followed suit and was transformed to its original form. The King, then, worshipped at the temple and returned to his country.
In the beginning of creation, when Viṣṇu killed Madhu and Kaśītabha, the asuras who were threatening Brahmā, the earth was drenched in blood. Bhūmidevi prayed here to Viṣṇu to purify her. Viṣṇu sent his Caktra to cause a rain of Amṛta and the earth was purified.

Once, the two celestial nymphs, Urvaśī and Tilottamā, worshipped Viṣṇu here and received the boon that they would always be close to Viṣṇu. The place is called Nāṅkunēri because there are four (nāṅku) lakes (ēri) here.

Special features:

1. It is a sthala which appeared by itself (a svayam vyakta sthala) and was not constructed by human effort. It is believed that the Cērrutamarai pond is the Ocean of Milk itself.

2. Here, the deity is bathed in oil everyday and the oil is then poured into the well. It is believed that the water from this well cures all diseases.

3. Once, a Brāhmaṇa called Priyamvada was bathing in the river Kāveri. A woman, Susīlā, fell in love with him and proposed marriage. But, he refused to marry her. She cursed him to become a ghost and, in return, she was cursed by him to become a ghost. They wandered as ghosts for a long time and, finally, requested some ascetics to tell them how they could regain their original forms. The sages told them to worship at this sthala. They did so, regained their form and their marriage was solemnised by the Lord.

4. This is the seat of the Vānamāmalai Maṭha. The Vāna-māmalai Jīyar resides here. It is believed that this Jīyar is an incarnation of the Vaiṣṇava saint Maṇavāla māmunikal's foot wear. The Jīyar wears the gold ring of Maṇavāla māmunikal on the day of the Mūla star in the month of Aippaci (Oct-Nov).

Maṅkalācācanām:

Nam: 2590-2600.
**TIRUCCIRUPULIYUR**

The sthala Tiruccirupuliyur is situated at about three kilometres from Māyavaram.

**Mālavar** : Arulmākaṭal / Calacayanaṇapperumāḷ reclines on Śeṣa facing South (Bhujaṅga Śayanan).

**Tāyār** : Tirumāmakāḷ Naṭciyār

**Utcavar** : Arulmākaṭal (Skt. Kṛpā Samudra)

**Tāyār** : Tāyānāyāki (Skt. Dayānāyāki)

**Ṭirittam** : Mānasa Puṣkarini, Anantasaras

**Vimānam** : Nandāvardhana

**Tula purāṇam** :

The Sthala is mentioned in the Garu. P. Once, when there was a quarrel between Ādiśeṣa and Garuḍa as to who was the superior of the two, Viṣṇu appeared in this Sthala and brought about a reconciliation. Another story is also associated with this place. The sage Vyāghrapāda performed tapa at Citamparam and requested Naṭaraja to grant him Mokṣa. But Naṭrāja told him that only Viṣṇu could grant him this boon and, in the form of a Śivalinga, guided the sage to this Sthala. The sage, by virtue of his tapa, created for himself the feet of a tiger (Skt. vyāghra- tiger, pāda - fee) to keep pace with the liṅga and reached this place. He, then, pleased Viṣṇu and attained salvation.

**Special features** :

1. The idol of the Lord here is very small. When Tirumaṅkai was unhappy seeing the small idol, the Lord told him that he would see a huge idol at Tirukāṇṭāmaṅkai to compensate for this.

2. There is a shrine for Garuḍa, beneath the ground level and one for Ādiśeṣa at a raised level.

3. This sthala is believed to be powerful for Nāga doṣa Nivarti (redemption from Nāgadōśa) and also for cure of infertility.
4. There is an idol of the sage Vyaghrapada at the feet of the Lord.

**Mankaalacanam:**

Tirumañ: 1628-37.

**TIRUCCEÑKUNRUR**

This sthala, Tiruceñkunrur, is situated on the Kollam-Emakulam rail-route, a few kilometres from Ceñkannur station.

**Mālavār** : Imaiavaraṇappan, stands facing East.

**Tāyār** : Ceikamalavalli

**Tīrītām** : Śaṅkha Tīrtha, Tirucirraru

**Vimānam** : Jagajyotī Vimāna

**Talapurānam:**

There are no clear details about this sthala. It is believed that Yudhiṣṭhira, to atone for the lie he uttered during the Mahābhārata war to kill Droṇa, came to this Sthala and worshipped the Lord. He renovated the temple which he found in a dilapidated condition. The temple itself had been built by Devas much earlier.

**Special features:**

The Prakāra has a beautifully painted row of lamps.

**Maṅkaalacanam:**

Nam: 2887-2397.

**TIRUCEMponcey Kōvil**

Tirucemponcey Kōvil is situated within Tirunānkur, about eight kilometres from Čirkali.

**Mālavār** : Pērarulālan, Čemponraṅkar, stands facing East

**Tāyār** : Allimāmalar nācciyār

**Uṭcavār** : Hēmaraṅkar, Čemponraṅkar
Tēvāram and Tiviyappirapantam

Tīrītam : Hemapuśkariṇī, Kanaka Tīrtha

Vimānam : Kanaka Vimāna

Talu purāṇam :
After killing Rāvaṇa, Rāma came to this Sthala and stayed at the aśrama of a sage called Dr̥ḍhanetra. Rāma made the image of a cow in gold and gifted it to a Brāhmaṇa. Later, the Brāhmaṇa built this temple with the gold he got from Rāma and, therefore, it is called Cemponsey Kövil.

Special features :

1. It is believed that the Lord from Uraiyur, Alakiya Mañavāḷan, came to reside here on the request of Śiva and the idol of this temple is taken to the Tirunāṅkūr Gauḍāseva. (See Tirukkāvalampāṭi)

2. A poor Brāhmaṇa from Kañci puram, called Kaśyapa, came to this sthala, chanted the Aṣṭākṣara thirty two thousand times in three days and obtained a lot of wealth.

Special features :

See also Tirukkāvalampāṭi, Tiruarimēya Viṇṇakaram, Tiruvaṇpurutōttamam, Tiruvaṇimāṭak kōvil, Tiruvaikunṭa Viṇṇakaram, Tiruttēvaṇārttokai, Tirutterriyampalam, Tirumaṇikkūḷam, Tiruvellakkūḷam, Tiruppāṟṟanpalli.

Māṅkāḷacācanam :

Tiruman : 1268-1277.

TIRUCCĒRAI

The sthala Tiruccērai, also known as Pańcasarākṣetram, is situated about eight kilometres from Kumpakonam and nine kilometres from Nācciyār kōvil.

Mūlavār : Sāranāṭha, stands facing East

Tāyār : Sāranāyakī or Sāra Nācciyār

Tīrītam : Sārapuśkariṇī

Vimānam : Sāra Vimāna
Tala purāṇam:

The Br.P. (Maheśvara - Nārada Sārvivāda chs.1 to 6) and Bha.P. (Chs.68 to 72) refer to this place.

Once, during the pralaya, Brahmā wanted to make a mud-pot and hide the Vedas. But, everytime he made a pot, it broke. Finally, he was instructed by Viṣṇu to take mud from this sthala and make a pot. The place from where mud was taken became the Sarapuṣkariṇī.

Another story says that the river Kāverī performed tapa here as she wanted to become more sacred than the Gaṅgā. Viṣṇu, in the form of a little child, appeared before her and granted her the wish.

Special features:

1. This is the only Sthala where the Lord is with five of his consorts Śrīdevi, Bhūdevi, Nīlādevī, Mahālakṣmī and Sāranāyākī.

2. The Cōla King, Satyakīrti, is believed to have prayed to this Lord for a child and his wish was granted.

3. There is a story that, when the King of Tanjavur sent materials for the renovation of the temple at Mānārkuṭi, his minister, Naracapūlār, used some of it to renovated this temple. When the king came to know this, he came to this place to check if it was true. His minister prayed to the Lord to save him from the King's anger. When the king came to the temple, the idol of the temple resembled that of Mānārkuṭi and the King was pacified.

Maṅkaḷaća canam:

Tirumārin: 1578-87, 1853, 3775:72, 2815:115.

TIRUTTAṆCAI MĀMANĪKKŌYIL

The sthala TiruttaṆcai Māmanīkkōyil consists of three temples within a radius of half a kilometre. The three temples are Taṅcaī Māmanik Kōyil, Maṅkkunram, Taṅcaiyāḷi Nakar. The sthala is about five kilometres, from Tanjavur on the banks of Veṇnāru.
1. Tañcai Mānavi Kōyil

Mūlavār : Nīlamēkap perumāl, sits facing East
Tāyār : Ceṅkamalavallī
Tīrttama : Amṛta Tīrtha, Kannikā Puṣkarini, Veṇṇāru

2. Maṇikkunram

Mūlavār : Maṇikkunrap perumāl sits facing East-
Tāyār : Ampucavalli
Tīrttama : Maṇikkūṭa Tīrttama

3. Tañcaiyali Nakar

Mūlavār : Narasimha sits facing East
Tāyār : Tañcai Nāyaki
Tīrttama : Sūrya puṣkarini, Śrīrāma Tīrtha
Vimānam : Vedasundara Vimāna

Tala purāṇam : The Br.P. gives details about this sthala. In the Tretā yuga, three asuras called Tañcakan, Taṇṭakan and Kacamukan pleased Śiva by their tapa and became very powerful. In their arrogance, they troubled the sage Parāśara who was performing tapa at this sthala. Parāśara prayed to Viṣṇu and Viṣṇu killed Tañcakan using his Cakra. Then, Tañcakan, realising his mistake, asked to be forgiven. Viṣṇu granted him the boon that the place would be called by his name.

Kacamukan (Skt. Gajamukha) an asura in the form of an elephant, was killed by Viṣṇu, in the form of a Yāli, (a mythical animal) and, therefore, the temple was called Tañcayali.

The third Asura, Taṇṭakan fled to Śrīmūṣṭam and was killed there by Viṣṇu, in the form of Varāha.

Special features :

1. It is believed that Viśvakarma built this place in the shape of Garuḍa in flight.

Maṅkalācācanam :

Tirumaṇam: 953, 1090, 1576; Pūt: 3353; Nam: 2546.
TIRUTTANÇKĀ

The sthala Tiruttançkā is also known as Tūppul. It is about a kilometre from the temple of Aṭṭapuyakaram in Kancipuram.

Mālavār: Tīpaprakācan (Skt. Dīpaprakāśa), Viḷakkoliḷipperumāḷ, Tivyapprakāca (Skt. Divyaprakāśa) stands facing West.

Tāyār: Marakatavalli
Tīrtta: Sarasvatī Tīrtha
Vimānam: Śākara Vimāna

Talapuruṇam:

The Br.P. gives details of this sthala. Sarasvatī, once, tried to stop a Yajña, conducted by Brahmā at Kāncipuram, because she was not included in it. She hid the sun and the moon and the world plunged into darkness. Brahmā prayed to Viṣṇu and Viṣṇu created light. Then, Sarasvatī created an asura called Māyānala, in the form of fire, who went to the place of Yajña and tried to draw the sacrificial fire into Himself. Viṣṇu held him in His hand like a lamp, thus providing more light for the sacrifice. Therefore, he is called Dīpaprakāśa (one who sheds light from the lamp).

Special features:

1. Brahmā had selected this place which abounded in cool gardens for his sacrifice. Therefore, this place is called Taṅka, from 'Taṅ' meaning 'cool' and 'Ka' meaning 'garden'.

2. This is the birth place of Deśika.

See also Tiruppāṭakam, Tirunilāṭinkathūṭam, Tirūṟakam, Tirukkārakam, Tirūṟakam, Tirukkārvāṇam, Tirukkaḷvaṉūr, Tiruppavāḷavaṉṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruṭṭapuyakaram, Tiruvēḷukkai and Tiruveṅkā.

Maṅkalācācanam:

Tirumān: 1849, 2065.
TIRUTTANKAL

The sthala, Tiruttankal, is on the Sivakasi - Virudunagar bus-route and rail route. It is four kilometres from Sivakasi.

Mūlavar : Nīrānārayaṇaṇa, stands facing East.

Tāyār : Cēnkamatāyār also called Anānāyakī, Anantanāyaki, Am̐tanāyaki and Jāmbavaṭī

Utcavar : Tiruttankałalpan

Tīrttam : Pāpavīnāśa Tīrttam

Vīmānam : Tēvaccanttiva Vīmānam.

Tala purāṇam:

The Br.P. (Kṣetra Kāṇḍa Ch.8) gives information about the Sthala.

Once, there was an argument between Śrīdevī, Bhūdevī and Nīlādevī about who is the dearest consort of Viṣṇu. The argument went on without a solution being arrived at. Śrīdevī, then, came to this sthala and performed tapa. Viṣṇu appeared before her and told her that she was dearest to him. Since Śrīdevī came and resided here, it came to be known as Tiruttankaḷ, the residence of Tīru (Tīru - Śrīdevī, Taṅkal - abode).

Another explanation is given for the name. Once, there was an argument between Ādiśeṣa and a sacred banyan tree (on the leaf of which Viṣṇu reclines during the deluge) about who was superior. Brahmā told them that Ādiśeṣa is superior because Viṣṇu reclines on him all the time, while He reclines on the banyan leaf only during the deluge. So, the banyan tree performed tapa and requested Viṣṇu to recline on it. Viṣṇu asked the tree to become a hill in this sthala and said that he would reside on it when he comes to accept Śri. Since the banyan (Al) became a hill here, the place is called Tanku āḷa malai (the mountain of banyan tree where the Lord resides) or Tiruttaṅkaḷ which later became Tiruttaṅkal.

Special features:

1. It is believed that the Arjuna river once flowed here.
2. The Cilap mentions this sthala. The story of Vartikaṇ in Cilap is believed to have taken place here.

3. A king called Candraketu committed a mistake in observing the Ekādaśī Vrata. So, he was born as a tiger and came to this sthala where he attained salvation.

4. This is the only sthala where Guraḍa holds the Amṛta Kalaśa and a snake.

5. It is believed that Kṛṣṇa's grandson, Aniruddha, married Uṣā at this sthala.

Maṅkalacācanam:

Tirumār: 1399, 2068, 3775:71, 3815:120; Put: 3353.

TIRUTTALAIĆCAṆKA NĀṆMATIYAM

The sthala Tiruttalaićcaṅka nāṇmatiyam is popularly known as Talaiccaṅka. This is situated about twenty kilometres from Cērkāli. One can also reach this place from Akkūr.

Mūlavarr: Vençútarpperumāl, Nāṇmatiyap perumāl, stands facing East.

Tāyār: Talaiccaṅka Nācciyār

Uteavar: Vençútarpperumāl

Tāyār: Cēṅkamalavalli

Tīrītmat: Candraņuṣkariṇī

Tala purāṇam:

The Br. P. refers to this Sthala. It is believed that Candra was redeemed from a curse at this place. In Skt., the Lord is called ‘Candra Sāpahara’ (Candra-moon, Sāpa-curse, hara - to remove). The Lord holds a precious conch here and, therefore, the place is called Talaiccaṅka (caṅkam-conch).

Special features:

1. This place was famous for its shells and conches during the Caṅkam period. It is about seven kilometres from the port of Kāviripūmpattinam.
2. It is called Talaiccenikanam in Cilap. and is described thus:

Talir velit talaic cenkanatu
Nanmarai munriya nalampurik kojka
Mamarai mutalvan matalan enpon
Matava munivan malai valaikoantu
Kumariyam perunturai kojkaiyur patintu
Tamarmutal peyavon

3. Several Cōla kings have patronised this temple. Till around half-a-century ago, this temple was in a dilapidated condition. It was renovated by Suntara Rāmānuja.

Māṅkaḻaçacanaṇam:

Tirumāñ: 1736, 3815:132.

TIRUTTUṆĀRAKAṆI (Skt. Dvārakā)

Tiruttuvārakai is situated in the state of Gujarat. It is on the Ahamedabad - Okha rail route. The harbour of Okha is around thirty kilometres from this sthala and is situated on the banks of the sacred river Kapila.

Mūlavār: Kalyāṇa Nārāyaṇaṇa, Tuvārakāṇātan (Skt. Dvārakānāth) stands facing East.

Ṭāyār: Kalyāṇa Nācciyyār, Rukmiṇi and the other seven queens of Kṛṣṇa.

Ṭūrtam: Gomathī river

Vīmānaṇam: Hemakūṭa Vīmānaṃ.

Tala purāṇam:

The city of Dvārakā was established by Kṛṣṇa, in an island in the middle of the sea, when Mathurā was repeatedly attacked by Jarāsaṅdha. This Dvārakā was later swallowed up by the sea. The present temple was built about one thousand five hundred years ago. Another temple at Petdvāraka, a few kilometres from Okha harbour in the middle of the sea, is believed to have been built at the place where Kṛṣṇa's palace once stood. Several places in and around this sthala are associated with the life of Kṛṣṇa.
Special features:

1. The temple is built like a palace. There are shrines to Balarama and Durvasa here. Naivedya is offered to Krsna at this temple seventeen times a day.

2. There is a temple of Rukmini at the outskirts of this city. It is believed that, once, after a misunderstanding with Durvasa, Rukmini left the palace and stayed here for some time.

3. At Petdvarakä, there is a temple where Dvarkanath is the deity. He bears the conch and the discus in the hands. In the morning, the deity is dressed up as a child and, later, as a king. The Sanka Tirtha close by is well known.

4. About three miles from Okha harbour is a Rukmini temple where Krsna is believed to have married Rukmini.

5. The Somnath temple is also close to this. There is also a place called Palaka where, it is believed, Krsna rested under a peepal tree, before being killed by a hunter and reaching Vaikuntha. There is a temple here, where Krsna can be seen reclining. This is the only temple where Krsna is in such a posture.

6. It is said that, when Mira, an ardent devotee of Krsna, was poisoned by her husband at Mewar in Rajasthan, the doors of this temple closed by themselves. It was only when Mira (on whom the poison had no effect) reached this temple that the doors reopened.

7. The Prabhâsa Tirtha and the Raivata mountain are other places, associated with Krsna, that are close by.

Maṅkaḷaṃcācanam:

Peri: 333, 398, 399, 415, 472; Āṅā: 507, 541, 594, 625; Tirumāṇi: 1504, 1524; Tirumalica: 3554, Nam: 2551.

TIRUTTERRIYAMPALAM

The sthala, Tirutterriyampalam, situated within Tirunâṅkûr, is better known as Pâlikoṇṭa perumâli cantam.
Mūlavar: Ceṅkamāl, Raṅganātha, with four arms, Śrī Lakṣmīraṅga, the Lord reclines in Bhujanga Śayana facing East.

Tāyār: Ceṅkamalavalli

Ucavār: Same as above

Ṭīrvattam: Śuṛya Puṣkariṇī

Vimānam: Vēta Vimānam

Talapurāṇam:
The Lord from Śrīraṅgam came here, on the request of Śiva, and this is one of the eleven sthalas of Tirunāṅkūr.

Special features:
This is the only Sthala which is called 'ampalam', a Malayalam word for temple. No explanation has as yet been given for the name Tirutterriyampalam.

See also Tirukkāvalampatī, Tiruarimeya Vinṇakaram Tiruvanpurattamam, Tiruccemponceykōvil, Tiruṇaṁimāṭak kōvil, Tiruvaiṅuṁta Vinṇakaram, Tiruttēvanārttokai, Tiruṇaṁikkūṭam, Tiruvelḷakkūṭam, Tiruppārtan paḷḷi.

Maṅkaḷacācanam:
Tirumāni: 1278-87.

**TIRUTTĒVANĀRTTOKAI**

This sthala, Tiruttēvanārttokai, is also known as Killicāla. This is about five kilometres from Tiruvali and is one of the eleven temples of Tirunāṅkūr.

Mūlavar: Teyvanāyakan, stands facing East.

Tāyār: Kaṭalmaṅkaḷ nācciyār.

Ucavār: Mātavappernāḷ

Tāyār: Mātavanāyaki

Ṭīrvattam: Śobhana Puṣkariṇī, Devasabhā Puṣkariṇī

Vimānam: Cōpana Vimānam (Skt. Śobhana Vimāna)
Tala purāṇam:

When Viṣṇu appeared to please Śiva, all the Devas assembled here to see Him. So, this place came to be called Tēvanārttokai or 'The Assembly of the Devas'.

Special features:

1. It is believed that the sage Vasiṣṭha performed tapa here and had a vision of the Lord Viṣṇu.

2. The Lord from Tiruvīṭaventai came here, on the request of Śiva, and the idol is taken to Tirunāhkūr Garudaseva.

See also Tirukkāvālampāṭi, Tiruarimēya Viṇṇakaram Tiruvāṇpuruṭṭtamam, Tiruccemponceykōvil, Tirumanaṃimāṭak kōvil, Tiruvaikunṭa Viṇṇakaram, Tirumanaṅkūṭam, Tiruvellakkulam, Tiruppārtan pāṭli.

Maṅkalācācanām:

Tirumāṅ: 1248-1257.

TIRUTTULAIYILLI MAṆKALAM

This Sthala, Tiruttulaivillimaṅkalam, consists of two temples: Tevāpirān and Aravinta ločanān are the two deities.

TEVĀPIRĀN TEMPLE

This is about two miles from Ālvār Tirunakari. The river Tāmraparani has to be crossed before reaching this temple. The temple is situated in a forest. The priest of Tirukkōḻūr performs the puja at this temple too. So, it is advisable to accompany him to reach this temple.

Mūlavar : Tevāpirān (Śrīnivāsa), stands facing East.

Tāyār : Śrīdevi, Bhūdevi

Tīrttam : Tāmraparani, Varuṇa Tirtha

Tala purāṇam:

The Br.P. and the Padma Purāṇa mention this sthala, also called Kedāra Nilaya. Once, a sage, Suprabha, wanted to perform Yajña but could not find the right place for it. Finally,
he came here and found it to be ideally suited. When he ploughed the field to prepare it for a Yajña, he found a balance and a bow on the ground. He lifted them up and, immediately, they were transformed into a young couple. The young man and woman were Vidhyādhāras cursed by Kubera to become a balance (Tūla) and bow (vīl) for having insulted him. Since the Tula and bow were redeemed by the touch of the sage in this place, it is called 'Tulāvillī maṅkālam'. Suprabha, then, performed the Yajña, at the end of which the Devas came to receive their 'havirbhāga' (share of offerings of the Yajña). The Devas and Suprabha, then, prayed to Viṣṇu and Viṣṇu appeared before them. Since he was worshipped by all the Devas here, he is called 'Tēvāpirān' ('Lord of the Devas').

Special features:

1. The temple is in a dilapidated condition. There are several stone inscriptions in this temple.

2. The Gopura has beautiful sculptures. The paint on these images is still very bright, in spite of having been painted centuries ago.

Maṅkalācācanam:
Nain: 3271-81.

ŚRĪARAVINDALŌCANA TEMPLE
Śrī Aravindaḷocana temple is situated close to the Tēvāpirān temple on the banks of a canal of Tāmraparṇi river.

Mūlavar: Centāmarai kaṇṭan (Skt. Aravindalocana)

Tāyār: Karunatāṅkaṇṭa Nācciyār

Tīrttam: Aśvini Tīrttam

Vimānam: Kumuta Vimānam

Tala purāṇam:
The Br.P. describes this sthala. When sage Suprabha finished his Yajña, he decided to stay here and continued to worship the Lord with lotus flowers from the canal close by. One day, the Lord followed him when he went to pick the flowers. When Suprabha reached the canal he turned and saw the Lord following him. The Lord explained to Suprabha that
he was drawn by the devotion of Suprabha. At this request of the sage, he resided there as Aravindalōcana.

Another story, associated with this sthala, is that, once, the Aśvinidevas wanted a share in the sacrificial offerings made by men. They prayed to Brahmā who told them to worship Aravindalōcana with lotus flowers. The twins (Aśvinidevas) came to this sthala, bathed in the tīrtha now known as Asvini tīrtha, and performed tapa. Viṣṇu appeared to them bearing lotus flowers in his hands and granted their wish.

Special features:

It is said that a Brāhmaṇa called Vibhītaka, was afflicted with leprosy because he had stolen his teacher’s cow in his previous birth. Nārada told him to come to this sthala and worship the lord. He did so and was cured. He stayed at this sthala, worshipping at the two temples, for a long time and, finally, attained salvation.

Maṅkalācācaṇam:

Nam: 2678-2688.

Both the temples are mentioned together in these verses.

TIRUNANTIPURA VIṆṆAKARAM

Nantipura Viṇṇakaram is also known as Nātan Kōvil and Dakṣiṇa-Jagannātham. It is around five kilometres from Kumpakonam.

Mūlavār: Cakamātan, Nantinātan, Viṇṇakarapperumāl, sits facing West.
Tāyār: Cēppakavalli
Uṭcāvār: Cakamātan
Tīrtam: Nandītīrtha Puṣkarinī
Vimānam: Mantra Vimānam
Talapurāṇam:
The Bhavisya P. describes this sthala. It says that Lākṣmī performed tapa here because she wanted to reside in Viṣṇu’s chest. She sat facing East and Viṣṇu appeared before her and granted her wish. This is the reason why the image faces West here.
Once, Śiva's mount Nandi went to Vaikuntha and tried to enter without the permission of the Dvārapālakas (doorkeepers). They cursed Nandi and Nandi began to feel as though his body were burning. He prayed to Śiva but Śiva was unable to cure him. Then Nandi, on the advice of Śiva, came to this sthāla, prayed to Viṣṇu and was redeemed. Therefore the place was named after him.

**Special features:**

1. It is believed that the the Lord, who normally faces east, turned West to look at the Emperor Śibhi who sacrificed his own flesh to save a dove.

2. It was the capital of the Cōla kingdom for sometime. Later, the Nayaka king, Vijayaraṅka cokkappa Nayakkar also patronised this temple as the Lord here cured his mother from an unknown disease.

**Maṅkaḷācācaṇam:**

Tirumāl: 1438-47.

**TIRUNARAIIYŪR**

Tirunaraiyūr is also called Nācciyār Kōvil. This sthala is about ten kilometres from Kumpakōṇam.

**Mālavāra:** Tirunaraiyūrnampi, Śrīnivāsa, Vāsudevan, Sugāṇḍhavana nātha.

**Ṭāyār:** Vaṅculavalli, Nampilkai Nācciyār, Tirukkalyāṇa kōlam facing East.

**Ucavār:** Same as Mālavār

**Tīrttam:** Manimuttā Puṣkariṇī, Saṅkarṣaṇa Tīrthā, Pradyumna, Aniruddha and Śaṃbha Tīrthas.

**Vṛksam:** Vīlva, Vakula

**Vimānam:** Śrīnivāsa Hema Vimānam

**Tāla purāṇam:**

The Br. P. (Saunaka Sāɳīvāda) mentions this temple. Lakṣmī was born here under a Vañjula tree in the Uttarā Nakṣatra in the Paṅkuni month. She was adopted by sage Medhāvī and
was named Vañjulavalli. Viṣṇu came here in his five Vyūha Rūpas, Śaṅkaraśaṇa, Pradyumna, Aniruddha, Puruṣottama and Vāsudeva and married her.

**Special features:**

1. The Lord is in Tirumanakkōlam and leans slightly forward to perform Pañcasaṁśāriṅkāra (Initiation into the twelve sacred names of the Lord, Assuming a name of the Lord’s devotee, Samāśramana, Initiation into Tiruārādhana and Initiation to the Nārāyaṇamantra) to Tirumāṅkai Āḻvār.

2. Gāruḍa is given a lot of importance here. The stone Gāruḍa idol is believed to become heavier and heavier as it is brought out of the shrine during Utcaavams.

3. A Cōla King, Köcceṇkaṇṇan, one of the sixty three Nāyānmaṛs, was defeated by rival army. He was advised to worship this Lord, whereupon he was blessed with a divine sword at the Maṇimutta river.

4. Nilādevi, one of the three consorts of Viṣṇu, is important here and therefore the place is named after her as Nācciyār Kövil.

5. Tirumāṅkai Āḻvār rendered the two maṭals on this deity.

**Maṅkaḷacācanam:**

Tirumāṅkai: 1078, 1329, 1470, 1478-1577, 1611, 1659, 1852, 2067, 2068, 3775:71, 3815:73, 133.

**TIRUNĀKAI**

Tirunākai is also known as Nakappattinam and is connected by bus and train to all major towns of Tamil Nadu.

**Mūḷavar**: Nilamēkap perumāḻ, stands facing East and holds the Gadā in the hand.

**Tāyār**: Sauntaryavalli (Skt. Saundaryavalli).

**Utcavar**: Sauntararajan (Skt. Saundararāja)

**Tāyār**: Gajalakṣmī

**Tīruttam**: Sārapuṣkarini

**Vimānam**: Saundarya Hema Vimānam
Tala purāṇam:
The Br P. (Uttarakāṇḍa) refers to this sthala. In the Kṛta Yuga, Ādiśeṣa worshipped Nārāyaṇa here. The Lord revealed Himself in three forms standing, sitting and reclining. In the Tretā Yuga, Bhūmādevī worshipped the Lord here and in the Dvāpara Yuga, Mārkaṇḍeya performed tapa here. It is also believed that Dhruva performed tapa here and saw Lord Nārāyaṇa. In the Kali Yuga, a Cōla King, Cālicukan (referred to as Tontaimāṇ in the commentary of Naccinārkkiniyar to Perumpāṇarruppatai) worshipped the Lord. One day, he saw a beautiful woman, with three breasts, coming out of a wave. When he saw her, the third breast disappeared. He was married to the girl and remained devoted to the Lord.

Special features:

1. Two Brāhmaṇa brothers, called Kantan and Sukantan, committed several atrocities. But, when they bathed in the Sāra Puṣkariṇi, they were redeemed from their sins and attained salvation.

2. There is a rare bronze idol of Narasimha with eight arms. With one arm he blesses Prahalāda, another is in the 'abhaya hasta' and all other are involved in killing Hiranya.

3. The Lord, in this temple, revealed Himself to Ādiśeṣa and Tirumāṅkai.

Maṅkalacācaṇam:

TIRUNĀVĀY

Tirunāvāy is situated on the Madras - Kallikkottai rail route and is about a kilometre and a half from the Tirunāvāy station. There are also buses from Soranur to reach Tirunāvāy.

Mūlavar: Nāvāymukuntan, Nārāyaṇan, stands facing East
Tāyūr: Malarmaṅkai nācciyār
Tīrttām: Cēṅkamala saras
Vimānam: Vēta Vimānam.
**Tala purāṇam:**

It is believed that once nine (Skt. Nava) yogis performed tapa here and, therefore it was called Tirunavayogi sthala, which later became Tirunāvāy.

**Special features**

1. It is believed that once, in this sthala, both the elephant Gajendra and Lakṣmi worshipped the Lord with lotus flowers. Eventually, flowers were not available to Gajendra and the elephant complained about this to the Lord. The Lord, then, gave Lakṣmi a place equal to Himself and asked Gajendra to worship both. Flowers were, then, available in plenty.

2. This sthala is called Mummiṟti Kṣetra because there are temples for Brahmā and Śiva also here.

3. Like Vāraṇāsi, Śrāddha (rites for the dead ancestors) is performed here.

**Māṇkalacācaṇam:**

Tirumān - 1520, 1856; Nam - 3041-3051.

**TIRUNILĀTIŃKAL TUṽṬAM**

The temple Tirunilātiṅkal tuṽṭam is situated within the Īkāmresvara temple at Kancipuram.

**Mūlavar:** Nilātiṅkal tuṽṭattān / Candracūḍa

**Tāyār:** Nēroruvar illāvalli, Nilātiṅkal Tuṽṭattāyār

**Tīrttaṃ:** Candra Puṣkariṇī

**Vimāṇam:** Puruṭa Cukta Vimāṇam (Skt. Puruṣasūkta Vimāna, Ārya/ Sūrya Vimāna).

**Tala purāṇam:**

Once, there was a disagreement between Śiva and Pārvatī and Pārvatī was separated from Śiva. She came to this sthala and performed tapa under a mango tree, in order to be reunited with Śiva. Śiva, to test the strength of her will, burnt up the tree with his third eye. Parvati then, prayed to Vāmana, who put out the fire with the cool rays of the moon (or, according to
some accounts, the Amrta). Therefore, the Lord is called Nilā tīnkāl tuntattān (both ‘Nilā and ‘tīnkāl’ refer to the moon).

Special features:

This is one of the three sthalas (the other two being, Tirukkalvānūr and Tillaī cittirakūtam) where a Viṣṇu temple and a Śiva temple exist together.

See also Tiruppāṭakam, Tiruūrakam, Tirukkāram, Tirunīrakam, Tirukkalvānūr, Tiruppavālavaṇṇam, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruṭṭapuyakaram, Tirutaṅka, Tiruvēlukkai, Tirveṅka.

Maṅkaḷācācanāṁ:

Tiruman - 2059.

TIRUNINRAVŪR

The sthala, Tiruninravūr, is on the Madras - Arakkonam rail route and is about a kilometre and a half South of Tiṇṇanur railway station from Madras. This can be also reached by Madras - Tiruvallur bus route.

Mūlavār: Bhaktavatsala, Pattarāvipperumāl. The Lord is in standing posture.

Tāyār: Ennaippērā Tāyār, Sudhāvalli

Tirttam: Varuṇa Puśkarini, Vṛttakśira nadi

Vimāṇa: Utpala Viṁāṇam, Śrīnivāsa Viṁāṇam

Tala purāṇam:

Once, Lakṣmī, angry with the Ocean (Samudra Rāja), decided to leave Vaikuṇṭha, where Viṣṇu reclines on the Adiṣeṣa in the Ocean. She came to this sthala and, therefore, the place is called Tiruninravūr meaning ‘the place (ūr) where Lakṣmī (Tiru) stopped (ninra)’. Inspite of apologies from the Ocean, Lakṣmī refused to go back to Vaikuṇṭha. Viṣṇu, then, came down to this sthala, pacified her and took her back to Vaikuṇṭha. Since Viṣṇu was so kind (Vatsala) to his devotee (Bhakta), the Ocean, he is called Bhaktavatsala, the Tamil equivalent of which is Pattarāvi.
Special Features:

It is said that Tirumâñkai passed by this sthala without rendering any verse, as he journeyed through the country singing at the temples. Lâkṣmî, who noticed this, asked Viśṇu to get a verse from him. But, by the time the Lord could reach Tirumâñkai, the Āḻvâr had already reached Mahâbalipuram. The Lord got a single verse from the Āḻvâr there. When he returned, Lâkṣmî was dissatisfied because they had got only a single verse while the other sthalas had several. But, by then, the Āḻvâr had reached Tirukkâññamañkai. So, the Lord went there, got another verse and returned to this sthala.

Maṅkaḻâcâcanam:

Tirumâñ - 1089, 1642.

TIRUNĪRAKAM

The temple, Tirunîrakam, along with Tirukkârrakam and Tirukkâravânam, is situated within the Tirûrakam temple. All these temples are situated in Kâncipuram.

Mûlavâr: There is no mulavâr (but Tirumâñkai in Tiru Neţun tânţakam. 2059 refers to the Lord as Nirakattân)

Utcavar: Jagadîṣvara, stands facing East

Tîrttam: Akrûra Tîrttam

Vimâna: Jagadîṣvara Vimânam

Tala purâṇam:

It is not clear if there existed a sthala called Nirakam in some other place, at an earlier time. As there is no mulavâr here, it is believed that the utcavar must have been brought here from some other place for some reason, but no place with such a name has been traced. As of now, the shrine is situated within the Tirûrakam temple, in the second prakâra, in a maṅḍapa.

Special Features:

Pîḷḷai Perumâl Aiyaṅkâr, in his Nûrreţutiruppattiyântâti, makes a reference to this sthala and says that the Lord revealed Himself to a sage in the form of a child on the Banyan Leaf.
The sthala, Tirunīrāmalai, is within the city of Madras. There are city bus services to the temple. The sthala is situated on a hillock. The sthala consists of a shrine at the foot of the hillock and three shrines on the hillock.

At the foot of the hill

1. **Mūlavār** : Nirvāṇā, Nilamukil Vāṇān stands facing East  
   **Tāyār** : Anīmānalar maṅkai

2. There is also a Rāma shrine on the foot of the hill.

Temple on the hill

1. **Mūlavār** : Śānta Narasimha, sits facing East with Lakṣmī on his chest.

2. **Mūlavār** : Raṅganātha, reclines (Māṇikya Śayana) facing South  
   **Tāyār** : Raṅganāyakī facing East.

3. **Mūlavār** : Trivikrama, stands facing East.

**Tirūtām** : Maṅkārṇikā, Tālaga, Svarṇa, Kṣīra, Kārunya, Siddha Puṣkārinis

**Vimānam** : Toyakiri Vimānam

**Tala purāṇam**:

The Br.P. says that this is 'Svayam Vyakta sthala', meaning it is a sthala which appeared without human endeavour. Once, Vālmiki came to this sthala and worshipped at all the temples. He wished to worship Rāma also at this sthala. To fulfil his wish, the Lord Raṅganātha of this sthala appeared Rāma, Raṅganāyakī as Sīta, Adiśeṣa as Lakṣmāna, the Conch and Cakra as Bharata and Śatrughna, Viśvakṣena as Sugrīva, and Garuḍa as Aṅjaneya.
Special Features:

1. Once, when Tirumaṅkai came to worship here there were heavy rains and the hill was flooded, so that Tirumaṅkai could not climb up to reach the temple. The Ālvār decided to wait for the water to recede. But, for six months, the hill remained surrounded by water. Therefore, the place came to be known as Tirunimalai, from 'Nir' meaning 'water' and ‘malai’ meaning hill. Finally, after six months, the water drained away and Tirumaṅkai went up to the temple to worship the Lord.

2. This temple is one of the most sacred of the one hundred and eight sthalas.

3. It is believed that when Kṛṣṇa cut off all but four of Baṇāsura’s thousand arms, Baṇa worshipped at this hill accepted Kṛṣṇa’s god-head.

4. This sthala is believed to increase one’s life span and also remove any obstacles which prevent one’s marriage.

Maṅkalacācanām:

Tirumāñ- 1078-87, 1115, 1521, 1554, 1660, 1765, 1848, 2069, 3775 : 73, 3815 : 130; Pur- 3329.

TIRU NAIMICĀRANYAM
(Skt. Naimisiāranyā)

The sthala, Naimicāranyam, is in the state of Uttar Pradesh. There is a station Palamav on the Calcutta-Dehradun rail-route. From this station, trains are available to Sitapur and to Naimicāranyam. The temple is about three kilometres from the station.

Mūlavār : Śrīhari (Devarāja), stands facing East.

Tāyār : Śrīharilakṣmi (Puṇḍarikavalli).

Tīrttam : Cakra tīrttam, Gomukhi river.

Vīmāṇam : Śrīhari Vīmāṇam

Vṛkṣam : Tapovana

Tala purāṇam:

Once, all the Rṣis wanted to conduct a great yajña. They requested Brahmā to choose the appropriate place. Brahmā
made a ring out of Darbha grass and told the Rṣis to conduct the yajña at the place where the ring (Nemi) falls. Since the Nemi fell at this place, this is to be known as Naimiśaranya (the forest where the ring fell). At the end of the Yajña, Viṣṇu appeared and accepted the offerings. It is believed that Viṣṇu and all the Rṣis are here still in the form of the trees of the forest.

**Special Features:**

1. There is a temple to Vyāsa and his son Śuka here.
2. The deities sung by the Ālvārs are not found here now.
3. On the banks of the Cakra Tīrtha, there is a Rāma temple within which there is a shrine to Viṣṇyaka as well.
4. There is also a huge Hanuman temple called Hanumānghaṭṭi. This is the only temple where Hanumān can be seen carrying Rāma and Lakṣmaṇa on his shoulders.

**Maṅkalacācanānam:**

Tirumāñ-998-1007.

**TIRUPPARAMAPATAM**

Tiruppparamapatam is the final destination of all souls, the place of Mokṣa or final salvation. Though this does not exist on earth, it is considered as one of the hundred and eight sthalas by Vaiṣṇavaitees.

**Mūlavār:** Parampātanātar, sits facing North

**Tāyār:** Periyapirāṭṭiyār (Skt. Lakṣmī)

**Tīrtham:** Virajā river, Ayiramaṭa Puṣkariṇī.

**Vimānan:** Anantānka Vimānam

Here, Viṣṇu sits on Adiśēśa holding the conch, discus and mace shining with the brilliance of millions of sun. Once human souls reach Vaikuṇṭha, they become immortal.

**Maṅkalacācanānam:**

Peri: 190, 277, 399, 472; Anṭal: 482; Tirumāḷicai: 796, 2476; Tiruppāṇ: 927; Tirumāñ: 2042; Nam: 2274, 2407, 2447, 2838, 2878, 2992, 3034, 3147, 3154, 3162-3172, 3251, 3260, 3444, 3645, 3647, 3654, 3754.
TIRUPPARAMĘCCURA VIṆṆAKARAM

Tirupparamęccura Viṇṇakaram is situated in Kāncipuram, close to the Kāncipuram railway station.

Mūlavar : Paramapatanātan, Vaikuṇṭanātan, sits facing West

Tāyār : Vaikuṇṭavālli

Tīrṭam : Airāmata tīrṭam (the celestial river Viraja itself is believed to have become the Puṣkarini here)

Vimānam : Mukunta Vimānam

Tala purānam:

Purāṇas do not mention this sthala. But this sthala was known in ancient days as Sarpa Kṣetra. Once, the king of Vidarbha, who was heirless, prayed to Śiva for an heir. Pleased with his devotion, the dvārapālakas (guards) of Viṣṇu were born as his sons and were named Pallavan and Villavan. Later, these two performed the Asvamedha yajña and Viṣṇu revealed Himself to them as Vaikuṇṭa nātha. Ever since, He has resided here in the same form. However the three-tiered temple that exists today was built by the Pallava king Paramēśvara (699 A.D.). The birth of this king is also closely associated with this sthala. Once, sage Bharadvāja was performing tapa here and a celestial nymph tried to disturb him. He too fell in love with her and a child was born to them. Bharadvāja, then, returned to his tapa while the nymph returned to Svarga. Then, Viṣṇu and Śiva undertook to protect this child. At the time, an heirless Pallava king worshipped Viṣṇu at this temple, wishing for a son and was returning to his palace. Viṣṇu, in the form of a hunter, handed over Bharadvāja’s child to the king. This child was named Paramēśvara and he went on to become a powerful king. He was instructed in the necessary arts and sciences by the Lord Himself. It was this king who built the three-tiered temple. In the first, Viṣṇu is seated, in the second, he reclines as Rāganātha and, in the third, he is in the standing posture. It is because of the close association with king Paramēśvara that the place got its name.
Special Features:

1. There was a secret passage in the temple between the sanctum and the Maṇḍapa in the temple. When some Briṣihishers came to the temple in search of the secret passage, the local villagers (both Hindus and Muslims) closed the passage and converted it into a kind of bridge between the Maṇḍapa and the sanctum. It is also believed that three secret passages existed starting from this temple and ending in Māmallapuram (Mahabali puram) Kaṇḍīpuram and the palace of Paramēśvara I respectively.

2. There are several beautiful sculptures in the temple.

See also Tiruppāṭakam, Tirunilāṭṭiṅkal tuṇṭam, Tiruṟakam, Tirukkārakam, Tirunīrakam, Tirukkārvanam, Tiruppavāḷavaṇṇam, Tirukkaḻvaṇur, Attikiri, Tiruaṭṭapuyakaram, Tiruttāṅkā, Tiruvēlukkai, Tiruvēhkā.

Maṇkalācācaṇam:

Tirumān- 1128-1137.

TIRUPPAVALAVAṆṆAM

The sthala, Tiruppavāḷavaṇṇam, is situated at Kaṇḍīpuram very close to the Kaṇḍīpuram railway station. This sthala actually consists of two temples the Pacciavaṇṇam and the Pavalavaṇṇam.

Māḷavar : Pavalavaṇṇan, stands facing West

Tāyar : Pavalavalli

Tīrtam : Cakra Tīrttam

Vimānam : Pravāla Vimānam

Tala puraṇam:

Sarasvatī, once, tried to stop Yajña conducted by Brahmā. She sent an army of Asuras to attack Brahmā. But Viṣṇu destroyed all of them and stood there smeared with blood and red-hued. Therefore, he was called Pravālaśa and Pavalavaṇṇan (one whose colour is like that of the coral) in Tamil.
The other temple associated with this sthala, the temple of Paccaivaṉnan, is situated just across the street. The Mūlavar here is called Paccaivaṉnan (the green-hued Lord). He sits on Ādiśeṣa and it is believed that He revealed Himself to Bhrigu Maharṣi. He is also called Marakatavaṉnan.

See also Tiruppāṭākam, Tirunilāṭṭiṅkāḷ tuṇṭam, Tirurākam, Tirukkāṟkākam, Tirunīrakam, Tirukkār vāṇam, Tirukkalvanūr, Tirupparamēccura Viṇṇakaram, Attikiri, Tiruṭṭapuyakaram, Tiruttanal, Tiruveṭṭukai, Tiruvekkā.

Māṅkalācācanam :
Tirumaṉ: 2060

TIRUPPĀṬAKAM

The sthala, Tiruppāṭakam, is situated at Kāṇcipuram near Kāṅkai koṇṭāṁ maṇṭapam.

Mūlavar : Pāṇṭava Tūtār, sits facing East
Tāyār : Rukmiṇī and Satyabhāmā
Tirttam : Matsya Tirtha
Vimāṇam : Pattira Vimāṇam, Vetakoṭi Vimāṇam
Talaipurāṇam :

During the Krśṇāvatāra, Krśṇa went to Duryodhana as the emissary of the Pāṇḍavas, to avoid the impending war between the Kauravas and the Pāṇḍavas. Duryodhana planned to kill Krśṇa, who was the chief source of strength for Pāṇḍavas. He created an under-ground chamber below the throne meant for Krśṇa, so that, as soon as Krśṇa sat down, the throne would cave in and Krśṇa would be killed by wrestlers waiting inside. But, Krśṇa anticipated this plan and revealed his Cosmic form, the Viśvarupa to Duryodhana and others, who had assembled there, thus, defeating his plans. When Janamejaya heard the Mahabhārata story from sage Vaisampāyana, he wished to see the Cosmic form. He was advised to come to this Kṣetra and perform the Aśvamedha, at the completion of which his wish would be granted. He did so and he was granted the vision of the Viśvarupa along with Sage Harita.
Special Features:

1. The idol is twenty five feet tall and is the only idol of such huge dimensions in the sitting posture among the hundred and eight sthalas.

2. The Sanctum is built to resemble an underground chamber.

See also Tirunilätinkalṭunāṭam, Tiruṭākam, Tirukkāram, Tirunīrakam, Tirukkārvānām, Tirukkaḷvanūr, Tiruppavala vanṇam, Tiruppāramēccura Vīṇākaram, Attikiri, Tiruṭṭapuyakaram, Tiruttaṅkā, Tiruvelukkai, Tiruvehkā.

Māṅkalācācānam:

Tirumalacai: 814, 815; Tiruman: 1541, 3815, 127; Pūt: 3377; Pey: 3413.

TIRUPPĀRTTAN PĀLĪ

The sthala, Tiruppārttan Pālī, is about ten kilometres from Cīrkāli and two kilometres from Tiruveṇkāṭu.

Mūlavār: Tāmaraiyāḷ kēḻvan stands facing west with Śridevi, Bhūdevi and Niladevi.

Tāyār: Tāmarai Nāyaki

Uṭcavār: Pārtacārati (Skt. Pārthasārathi) Kōlavilli Rāmaṇ

Tīrttam: Kaṭka Tīrttam (Skt. Khadga Puṣkariṇī)

Vimāṇam: Nārāyaṇa Vimāna

Tala purāṇam:

The Padma Purāṇa gives details about this place. Once, when Arjuna came to this place, he was very thirsty. He approached sage Agastya, who was performing tapa here, and asked him for water. But, when Agastya gave him water from his Kamanḍala, the water dried up before Arjuna could drink it. Then, Agastya told Arjuna to pray to Kṛṣṇa. When Arjuna did so, Kṛṣṇa appeared before him and gave him a knife. Arjuna struck the earth with the knife and pure water sprang forth. Since the Lord came here to help Pārtha (Arjuna), this place is called Pārṭtan Pālī. The Puṣkariṇī which was formed by the stroke of the knife came to be known as Khadga Puṣkariṇī, from Khadga meaning knife or sword.
Special Features:

1. Several people like Varuṇa, Agastya, Gautama and Bharadvaja performed tapa here and had a vision of the Lord Viṣṇu.

2. It is believed that the Lord from Kurukṣetra came to this place, on the request of Śiva, and the idol is taken to Tirunāṇkūr for the Garuḍaseva.

See also Tirukkāvalampāṭi, Tiruarimēya Viṇṇakaram, Tiruvanpurutōttamam, Tiruccempongey kövil, Tirumanī māṭakkōvil, Tirvaikūṭa Viṇṇakaram, Tiruttēvaṉārttokai, Tirutteriyampalam, Tirumanikkūṭam and Tiruvelljak kulam.

Maṅkalacācanam:

Tirumaṇ - 1318 - 27.

TIRUPPĀRKAṬAL
(Skt. Kṣirābdhi)

The Sthala Tirupparkaṭal and the sthala Vaikuntha are not on earth. It is believed that, if one worships at the other one hundred and six sthalas, Viṣṇu would Himself lead one to the Ocean of Milk, the Tiruppārkaṭal.

Mūtavāṛ : Pārkaṭalvaṇṇān reclines on Âdiśeṣa

Tōyāṛ : Kaṭalmaṇkal, Śrīdevi and Bhūmādevi

Tīrṭam : Amruta Tīrṭam, (Skt. Kṣirābdhi)

Vimāṇaṁ: Aṭṭāṅka Vimāṇa (Skt. Aśṭāṅga Vimāna)

Talapurāṇam:

During the time of pralaya, Viṣṇu reclines in the Ocean of Milk. After the pralaya, he goes to Vaikunṭha and manifests Himself as Vāsudeva, Aniruddha, Pradyumna and Sankarṣaṇa, the four Vyūha forms.

Maṅkalacācanam:

Peri: 250, 427, 439, 452, 471; Ānāṭal: 475, 516, 551; Kula: 665, 680; Tirumalīcāi: 768, 769, 774, 779, 780, 832, 846, 861, 3486, 3519, 3556, 3572; Tont: 889; Tirumaṇ: 1003, 1006, 1019, 1341, 1347, 1398, 1618, 1744, 1828, 2060, 2066; Poykai - 3208; Pūt: 3286, 3311; Pēy: 3394, 3414, 3415, 3444; Nam : 2242, 2251, 2370, 2861, 2872, 3147, 3658, 3720, 3763.
TIRUPPIRITI

The sthala, Tiruppiriti, is believed to exist in the place called Joshimath, on the Rishikesh - Badrinath route. It is about two hundred and thirty kilometres from Haridvar, but, according to some people, the sthala exists in one of the valleys of Himalaya as described by Tirumāṅkai Alvār.

Mūlavār : Paramapurutar reclines facing East (Bhujāṅga Sayana)
Tāyār : Parimalāvalli
Tīrttam : Intira tīrttam, Govardhana Tīrttam, Mānasa saras
Vimānam : Govardhana Vimāna

Tala purāṇam and Special Features :

The exact location of the Sthala is under dispute. Though Joshimath has been suggested as the sthala, Nandaprayag and some unknown temple in the valleys of Himalaya also considered to be Tiruppiriti by some. Since Tirumāṅkai begins his Maṅkalaṅcācanam from this sthala and goes down South, some argue that Joshimath (which is South of the Sthala Badarikāśrama) cannot be Tiruppiriti. Further Tirumāṅkai does not mention the river Gaṅgā in his descriptions of this sthala. In the case of all the other sthalas situated on river banks, the river finds mention in his Maṅkalaṅcācanam. Therefore, Joshimath, which is on the banks of Gaṅgā, the argument goes, cannot be Tiruppiriti. Further, in Periyavāccānpiḷḷai’s commentary, Tiruppiriti is said to be the Northern most sthala. But Joshimath is not the Northern most sthala on Badrinath is situated North of Joshimath. So, the location of this sthala is undecided.

Maṅkalaṅcācanam :
Tirumaṅ - 958-967

TIRUPPUTKULI
(Skt. Gṛdhra Puṣkarini kṣetra)

This is situated on the Madras - Velur bus route. It can be reached from Baluchetty Cattiram which is about seventeen and a half kilometres from Kancipuram. Tirupputkuli is around eighty kilometres from Chennai. It is known as Tiruppakkuli now.
Mūlavār: Vicayārākavaṇa (Skt. Vijayarāghava), sits facing East with four-arms

Tāyār: Marakatavalli

Tīrttam: Jaṭāyu Tīrttam

Vimānam: Vicayakoti or Virakoṭi Vimānam

Tala purāṇam:

The story associated with this sthala is the same as that associated with Tirupulālam pūṭañkuṭi. The story is that when Sītā was kidnapped by Rāma, Jaṭāyu attacked Rāvana and was wounded mortally. When Rāma came in search of Sītā, he found Jaṭāyu at this place. Jaṭāyu told him about Rāvana and breathed his last. Rāma, then, performed the last rites of Jaṭāyu. Therefore, this place is called 'Tiru Puḻ Kuli' - 'Puḻ' meaning bird and 'Kuli' referring to the pond created by Rāma to perform the rites.

Special Features:

1. The Mūlavār here holds Jaṭāyu on his lap and is seen to be performing the last rites.

2. Childless women come to this sthala and bathe in the Jaṭāyu Tīrttam. Then, they tie up roasted Bengal gram in their clothes at night. If the gram sprouts in the morning, it is believed, the woman would soon be blessed with children.

3. This is the place where Rāmānuja studied Advaita philosophy from Yādavaprakāśa.

4. The Horse mount (vāhana) (made of stone) of this sthala has parts which can be moved.

Māṅkaḷācācānām: Tirumaṇi 1115; 3815:117.

TIRUPPU莉YŪR
(Skt. Kuṭṭanāṭu)

The sthala, Tiruppuliyur, is a few kilometers from Cenkannūr station on Kollam-Ernakulam rail route. There are frequent buses from Cenkannūr to this sthala and it is commonly known as Puliyūr.
Mūlavār : Māyappirān, stands facing East.

Tāyār : Pornoṭi Nācciyar

Tirittam : Prajñā saras, Puṣṭicunaittīrītta

Vimāṇam : Puruṣottama Vimāṇam

Tala purāṇam :

Once, when Vṛṣadarpī, the son of King Śibhi, was ruling over this region, a disease spread in the area. The saptarasīs happened to go to the place at that time. The king offered to give a lot of riches to them if the disease could be controlled. The Rṣis felt insulted at this offer of wealth and refused to accept the gift. The king, then, sent gold hidden in fruits.

The Rṣis refused to accept this also. The king was angry at their refusal and performed a Yajña from which, Kṛtyā, a demoness, emerged. She was sent to attack the Rṣis. But, Viṣṇu sent Indra, in the form of a tiger, to kill Kṛtyā and, thus, the place came to be known as Puliyūr-'the place of the tiger'. Viṣṇu, then, consented to reside here on the request of the sages.

Special Features :

1. The temple was renovated by Bhīma and the place is, therefore, also known as Bhimakṣetra.

2. The Sanctum is circular in shape.

Māṅkalacācānaṇam :

Nam: 2942-2952; Tirumāṇ: 3775: 71.

TIRUPPULLĀṆI

The sthala, Tiruppullāṇi, is about eight kilometres from Rāmanāṭhapuram. There are buses and trains to Rāmanāṭhapuram from several important cities in TamilNadu.

Mūlavār : Āṭi Jagannāṭar, (Teyvaccilaiyār) standing posture, Cakravartti Tirumakaṇ, reclines on the Darbha grass facing East.

Tāyār : Kalyāṇavalli and Padmāsanī
Utsavar : Kalyāṇa Jagannātar

Tirttam : There are ten Tīrttams of which Cakra Tīrtha, Hamsa tīrtha, Varuṇa Tīrtha, Dharma Tīrtha, Rāma Tīrtha and Ādisetu are important.

Sthala Vṛksam : Aśvattha Vṛksam

Vimānam : Kalyāṇa Vimānam

Tala Purāṇam :

The Agni P. gives information about this sthala. When Śitā was kidnapped by Rāvaṇa and imprisoned in Lāṅkā, Rāma decided to declare a war. He reached this place with his monkey army. He could not cross the sea and, therefore, prayed to Varuṇa for help. He spread the Darbha grass and sat on it praying to Varuṇa. So, he is called ‘Darbhaśayana Rāma’ in this sthala. The place is called Pullaṇai (which later became Pullāṇi) meaning ‘grass seat’. It is also believed that Rāma was given a bow by the deity here and it was with this bow that Rāma killed Rāvaṇa. It is also said that Viṣṇu appeared to the three sages, Pulla, Kanva and Gālava, in the form of the Aśvattha tree.

Special Features :

1. The sthala vṛksa, Aśvattha, is believed to be very powerful. Those who do not have children worship this tree to beget children.

2. On the sea shore there is an idol of Hanumān, in deep meditation with folded palms.

3. The ruins of the bridge built by Rāma exists here.

4. Akam. (70) mentions this sthala.

Māṇkalacācaṇam :

Tirumañ - 1768 - 87, 3815 : 131.

TIRUPPUṬIṆKUTI

The sthala, TiruppulṆkuti, is about a kilometre from Varakuna māṅkai and three kilometres from Śrīvaikunṭam.


**Mūlavar** : Kācyināvēntān (Kācinīvēntar), Bhūmipāla, reclines on Ādiśeṣa facing East.

**Tāyār** : Malarmakal Nācciyar, Pūmakal Nācciyar, Puḻiṅkuṭivallī (supposed to be Ućcavappirāṭṭi).

**Tīrṭam** : Varuṇa and Nirutti Tīrṭam

**Vimāṇam** : Vedasāra Vimāṇam

**Tala Purāṇam**:

The Br. P. gives details about this sthala. Once, Viśṇu came to earth with Lakṣmī. Bhūmidevi was offended that even after coming to earth, Viśṇu was with Lakṣmī. So, she hid herself in the Pāṭāla. The Devas prayed to Viśṇu who pacified Bhūmidevi, reconciled her to Lakṣmī and appeared here with both of them. He is called ‘Bhūmipāla’ as he protected Bhūmidevi. This became Kācini Vēnten in Tamil which later could have mutated to Kācyināvēntān.

Another story is also associated with this sthala. Once, a Brahmāṇa called Yajñāsarma insulted some sages. They cursed him to become a demon. He realised his mistake and requested to be redeemed from the curse. They told him that he would try to destroy the Yajña of Indra and would be struck by Viśṇu.

He would then be redeemed from his curse. Meanwhile, Indra had killed a Rṣi who was in the form of a deer, unknowingly and was afflicted with the sin of Brahmahatyā. The gurū of the Devas told him to come to this sthala and bathe in the Tīrtha. His sin was washed away immediately. Therefore, he performed a yajña here. The demon Yajñāsarma tried to destroy it. Viśṇu, then, struck the demon who was redeemed from his curse.

**Special Features**:

1. In this temple, the stalk of the lotus from the naval of the reclining deity ends in a flower on the wall on which Brahmā is seated.

2. This is the only sthala where the feet of the deity can be seen only through a window in the prakāra.

3. When Rāmānuja came to this sthala, he found the daughter of the priest in the prakāra, cleaning paddy. He asked her how far
the sthala of Kurukur (the birth place of Nam) was and the girl answered him by reciting one of the verses of Namamāyār. Rāmānuja, on hearing the verse of the Ālvār, fell at the feet of the girl. The girl’s father was taken aback that such a saint should fall at the feet of the daughter. He asked the girl to apologise to Rāmānuja.

Maṅkaḷacācaṇānām :

Nam - 2880, 2975-2985.

**TIRUPUṭṭAM PŪTANṺṬI**

This temple, Tiruppulḷampūtanũṭi, is situated near Kumpakōṇam and it can be reached by buses from here. It can also be reached from Svāmimalai which is on the Tanjore - Kumpakōṇam route. It is very close to Tiruātānūṛ.

*Mūlavar* : Valvil rāman, reclines facing East.

*Tayar* : Porṟamaraiyāḷ

*Vimāṇam* : Cōpana Vimāṇam (Skt. Sōbhaṇa Vimāṇa)

*Tala Purāṇam* :

The Br. Purāṇa and the Padma Purāṇa give the history of this temple. When Rāvana took away Sītā, Jāṭayu fought to rescue her. Rāvana, who was on his way to Śrī Lanka, cut off Jāṭayu’s wings and Jāṭayu fell down, hurt severely. Rāma and Lakṣmana who came in search of Sītā, met Jāṭayu, who narrated the tale and died. Rāma performed his final rites at this place. Since Rāma was not accompanied by his wife, he was not satisfied about the final rites. According to Hindu religious belief, the wife has to accompany her husband, when he does the final rites. Rāma imagined Sītā to be present and continued with the rituals. To help Rāma, Bhūmā Devī herself appeared before him on a golden lotus and, hence, the Goddess was known as Porṟamaraiyāḷ. (Porṟamaraiyāḷ- Pon + tāmaraiyāḷ (woman who resides on the golden lotus))

Note: The same sthala purāṇa is also associated with Tiruppuṭkulī.

*Special Features* :

1. Since the last rites for Jāṭayu was done here, this place was called Puḷḷamppūtanũṭi (*puḷḥ* meaning ‘bird’ and ‘pūtan’ referring to the dead body).
2. Rāma who could not perform final rites for his father (as he was away from him) did them for Jaṭāyu. This relieved him of the sorrow of his inability to perform the rites for his father. Hence Rāma’s face glowed with contentment and happiness and was praised as Valvīl Rāman meaning Rama with the strong bow. In Sanskrit, the Lord is referred to as Dṛḍha dhanvi.

3. Kulacēkarāyār also refers to Rāma performing the rites for Jaṭāyu in his hymn (746) on the sthala.

4. Of all the one hundred and eight sthalas, it is only here that the idol of Rāma has four arms, Sāṅkha and Cakra.

**Manḍalācācanam:**

Tirumāñ - 1348-57; Kula - 746.

**TENTIRUPPĒRAI**

*(Tirupporai)*

It is on the Śīvärtirunakari - Tiruccentur bus route about five kilometres from the latter. There are also buses from Tirukkōḻūr to Tentiruppērāi. One can also walk from Tirukkōḻūr to this sthala.

**Mūlavār:** Makaraneṭṭunkulaiikkātan, Nikaril mukilvaṇṇan śīta facing East.

**Tāyār:** Kulaiṅkātuvalli and Tiruppērai Nācciyar

**Tīṟttam:** Śukrapuṣkariṇī, Cāṅka tīṟttam (Skt. Saṅkha tīṛtha)

**Vimāṇam:** Bhadra Vimāna

**Tala Purāṇam:**

The Br. P. gives information about this sthala. Once, Viṣṇu came to earth and spent a lot of time with Bhūdevi. Lakṣmī was left alone and requested sage Duvāsa to transfer Bhūdevi’s beauty to her. The sage agreed and went to see Bhūdevi, who was with Viṣṇu. Bhūdevi pretended not to have seen the sage. The sage cursed her to obtain the form of Lakṣmī and her own form to be transferred to Lakṣmī. Bhūdevi begged forgiveness and requested that her own form be restored. The sage asked her to bathe in the Tāmraparṇi river and worship the Lord here. Bhūdevi took the name Śrīpērāi (the form of Śrī or Lakṣmī) and performed tapa chanting the Aṣṭākṣara. On a full moon day, while she was offering 'tarpaṇa' in the river, she found a pair of ear-rings in the form of fish. Viṣṇu appeared to her and she
gave the ear-ring to him. The Lord accepted the ear-rings and Bhūdevi regained her original form. As the Lord wore the Makara Kundažas (ear-rings), he is called Makaraneṭuṇkulai kātar (‘one who wears long makara ear-rings in his ear’).

**Special features:**

1. Varuṇa was once defeated by the Asuras and lost his capital city to them. He performed tapa here and regained it.

2. Once, when there was a famine in the country of Vidarbha, the king came to this sthala and prayed to this Lord on the advice of his Purohita. Clouds immediately formed over his kingdom, bringing rain. The Lord is therefore called Nīrmukil vaṇṭaṇ (one whose hue is like that of the clouds filled with water).

Maṇkalācācananam:

Nam-2766-2776.

**TIRU PĒRNAKAR**

Tirupērnakar, also known as Köviḷaṭi, is about thirty kilometres from Trichy and eight kilometres from Pūtalūr railway station. The temple can also be reached from Tiru Anpiḷ. This sthala is on the banks of Koḷḷiṭam and is four kilometres from Kallaiṇai.

*Mūlavar* : Appakūṭattān, Appāla Raṅkanāṭan, reclining posture.

*Tāyār* : Indra Devi, Kamalavalli

*Tirītām* : Indira tirtha

*Vimānam* : Indra Vimāna

*Talā Purāṇam*:

The Br. Purāṇa refers to the temple as Palāśavana kṣetra. There are many Palāśa (also called Pūvaracu, Puracam, Thepesia populnea) trees around the temple, hence, it is known as Puracanaṅkāṭu in Tamil.

Due to the curse of Rṣi Durvāsa king Upamanyu lost his powers. Rṣi Durvāsa told the king that, to regain his powers, the king should offer food to one lakh people at this place.
The king erected a palace in this sthala and followed his order. One day, Viṣṇu Himself, in the disguise of an old man, came to the palace and ate up all the food. The old man, further, asked for a pot of appam. The surprised king gave him a pot full of appam. As soon as the Lord received the pot, the king regained his powers and was freed from his curse. From then on, the Lord was known as Appa Kuṭattān (He who holds a pot of Appam). The right hand of the idol of the Lord holds a pot of Appam, in this temple.

Special Features:

1. This temple, is called Appālaraṅkam and is one of the Paṇcā Raṅgam. The others are Ātiraṅkam (Śrī Raṅgap paṭṭīnām, Mysore), Mattiyaraṅkam (Śrīraṅgam), the Caturtha raṅkam (Kumpakōnām) and Paṅraṅkam (Intāḷ, Māyavaram). It is believed that this temple is more ancient than Śrī Raṅgam.

2. Kōvilāṭi is the last Sthala to receive Maṅkalācācanām by Nammāḷvār.

3. The Lord is offered Appam every night.

4. A book called Śrī Raṅgarāja Caritapāṇam gives a lot of information about this temple.

Maṅkalācācanām:

Tirumālīcāi - 2519; Nam - 3151-3161; Peri - 173, 205; Tirumaṅ-1428-37, 1851, 1857, 2050-2060, 2070, 3775; 70, 3815: 118.

TIRUMANṆIKKŪṬAM

The sthala, Tirumaṅnikkuṭam, is at about a kilometre from Tirunāṅkūr. The temple is built in the shape of a Maṅikkūṭam.

Mūḷavar : Varadarāja perumāl, Gajendra Varada, Maṅikkūṭa nāyakan

Tāyār : Tirumānakal nācciyār (Skt.Śrīdevī), Pūtēvi (Skt. Bhūdevī).

Tīrttam : Candra Puṣkariṇī

Viṃānam : Kaṇaka Viṃānam
Tala Purāṇam:

The Lord from Kāṇcipuram came here on the request of Śiva. This is also one of the eleven temples associated with Tirunāṅkūr.

Special Features:

1. It is believed that here the Lord revealed Himself to Garuḍa and Candra.

See also Tirukkāvalampāti, Tiruarimēya Viṇṇakaram, Tiruvānapurutōttamam, Tiruccemponcey kōvil, Tirumanī mātakkōvil, Tiruvaikunṭa Viṇṇakaram, TiruttēvāORLDtokai, Tiruttertiriyampalam, Tiruvellakkuḷam, Tiruppārttānalli.

Māṅkaḷācācanam:

Tirumañ - 1288-97.

TIRUMANĪMĀṬAKKŌVIL

The sthala Tirumanīmāṭakkōvil, is situated at Tirunāṅkūr.

Mālavar: Nārāyaṇa Nantāvilakku, sits facing East.

Tāyūr: Puṇṭarikavalli (Skt. Puṇḍarikavalli)

Uttavar: Aḷattarkariyān

Tīrttam: Indra Puṇḍariṇi, Rudra Puṇḍariṇi

Vimāṇam: Pranava Vimāṇam

Tala Purāṇam:

When Śiva was dancing in uncontrollable fury, Nārāyaṇa appeared before him in this sthala and appeased his anger.

Special Features:

1. The Lord from Badarikāṣṭhāna is believed to have come here on the request of Śiva. The idol is taken to Tirunāṅkūr on the day of Garuḍaseva.

2. Tirukkoṭṭiyūr Nampi, who taught the Tirumantiram to Rāmānuja visited this sthala.
TÊVÂRAM AND TIVVIYAPPIRAPANTAM

See also Tirukkaivalampāṭi, Tiruarimēya Vinñakaram, Tiruccemponecykövīl, Tiruvanppuruṭṭamam, Tiru vaikunṭa Vinñakaram, Tiruttēvaṉārttokai, Tirutterri yampalam, Tirumanṭikkūṭam, Tiruvellakkulam, Tiruppártanpalli.

Maṅkalacūcanam:

Tiruman - 1218-27. 1850. 3815:32.

TIRUMĀLIRUṆCŌLAI
(Alakar malai)

The sthala, Tirumāliruṅcōlai, also known as Alakarmalai, is situated about nineteen kilometres North of Madurai, at the foot of a hill.

Mālavar : Śrīparamasvāmi, stands facing East bearing five weapons, flanked by Śrīdevi and Bhudevi.

Tāyār : Cuntaravalli (Skt. Sundaravalli also Śrīdevi)

Uṭcavar : Cuntararācan (Skt. Sundararāja), Kaḷḷalakar, Māliruṅcōlai nampi, Māḷaṅkāraru (made of gold)

Tīrttam : Cilampāru (Skt. Nūpuragaṅgā)

Sthala Vṛksam: Sandal Tree (Santalum album)

Vimānam : Somasundara Vimāna

Tala Purāṇam:

The Varāha P., the Br. P. and the Agni P. give several details about this sthala, which is also called Rṣabhāḍri. Once, Yama performed tapa here in the form of a Rṣabha (Bull) and Nārāyaṇa appeared to him in beautiful form. Yama requested him to reside in this sthala in the same form and the Lord agreed. At Yama’s request, Viśvakarma built this temple with a Vimāna as beautiful as the moon. The stream Nūpusa Gaṅgā, also called Cilampāru, originated from the drops of the water that Brahmā used to wash the feet of Vāmana - Trivikrama. It is also believed that this hill is named Rṣabhāḍri (Rṣabha- bull, adri -hill) as it resembles a bull, and all the other hills surrounding this hill, appear to be cows.

Special Features:

1. The sthala is referred to in the Paripātal (V.15) and the Cilap.
2. The temple is on a hillock which is full of beautiful trees. There are several herbs here.

3. Several Pândya kings have been devoted to this Lord and have given many gifts to this temple.

4. The festival held in this temple on the full moon day of the month of Cittirai (mid. April - mid. May) is very famous. On this day, Alakar rides on a horse and goes to the Vaikai river. A garland, worn by Āṁal at Śrīvilliputtūr, is brought here and adorns Alakar.

5. During Muslim invasions, the deity from Śrīrangam was brought here and kept in safety.

6. A king of Kerala was enchanted by the beauty of this deity and attempted to take him away. Knowing this, a devotee brought eighteen people to guard him. Another lesser deity also came with them. This guardian deity, drawn by Alakar’s beauty remained here guarding the eighteenth step, with the name Karuppaṇṇacāmi.

7. There is an idol of Yoga Narasimha in the Prakara. He is supposed to be a fierce deity and, to appease his anger, milk, curds and oil are offered to him everyday.

8. The sage Sutapa, who was cursed by Durvāsa here, was redeemed from his curse at Śrīvilliputtūr (See Śrīvilliputtūr).

9. A Siddha, called Pōkār, has described this sthala in detail in his book Janana cakaram.

Maṅkaḷacācaṇam:


TIRUMŪLIKKALAM

Tirumūlikkalam is in Kerala and there are buses to Tirumūlikkalam from Alavay and Ernakulam and also from the Ankamali railway station.
Mūlavār: Tirumūlikkālattān, Appan, Śrisūktinātha, stands facing East

Tāyār: Maturavēni Nācciyar

Tīrktam: Perunkulaṃ, Catika tīrktam (Skt. Śaṅkh Tīrtha), Cīrtāru

Vimāṇam: Cauntarya Vimāṇam (Skt. Saundarya Vimāṇa)

Tāla Purāṇam:

The sage Harita performed tapa here to have a vision of Nārāyaṇa. When Nārāyaṇa revealed Himself to the sage, the sage wanted to know the method by which all men could reach Him. Nārāyaṇa, then, imparted the Śrisūkti, which teaches the method by which men in all the Varṇāśramas could reach Him. Since this is the sthala where these sacred words (Tirumoli) were imparted, the place came to be known as Tirumūlikkālam, which later became Tirumūlikkālam.

Another story is also given to explain the name. When Rāma was in exile from Ayodhya, Bharata went to Citrakūṭa to bring him back. But Lakṣmaṇa doubted Bharata’s intentions and prepared to go to war with him. When he realised his mistake, he came to this sthala to repent. Bharata also came here and the two brothers were reconciled. Since, ‘sweet words’ (Tirumoli) were exchanged between them here, the sthala came to be known by this name.

Special Features:

1. Lakṣmaṇa is believed to have renovated this temple. The practice of worshipping Lakṣmaṇa himself as Mūlavār, which is followed now, is believed to have begun after Lakṣmaṇa’s services to this temple.

Mankalācācanam:

Tirumaṇ - 1553, 2061, 3815: 129; Nam. - 3030-3040.

TIRUMEYYAM

It is on the Pudukkōttai - Kāraikudī rail route. The temple is about a kilometre and a half from Tirumeyyam station. There are buses from Kāraikudī and Trichy. This sthala can also be reached also from Tiruppattūr in Pacumpon district.
**Mūlavāra**: Cattiyakirinātar (Skt. Satyagirinātha), Cattiyamūrtti (Skt. Satyamūrti), reclines facing East.

**Tāyār**: Uyyavantācciyār (Skt. Ujjīvanadevi)

**Utcavāra**: Meyyappan, Rājagopaḷa

**Tīrt-tabhā**: Katampa Puṣkariṇī (Skt. Kadambapuṣkariṇī), Cattiya Tīrttabhā (Skt. Satya Tīrthā)

**Sthala Vṛkṣam**: Aśvattha (aracu, Ficus religiosa)

**Vimānam**: Catyakiri Vimānam

**Tala Purāṇam**:

The Br. P. gives details about this sthala. Once, Ādiśeṣa, who is of Tāmāsa guṇa, performed tapa to achieve Satvagūna here. The path through which he emerged from the Pātāla to perform tapa became the Pāmpāru (Skt. Sarpanadī). At this sthala, called Satyakṣetra, Viṣṇu appeared to him in the form of Hayagrīva and granted his wish. Candra also performed tapa here and Viṣṇu appeared to him in the form of Vāmana.

Another sage called Satya, once, performed tapa on the banks of the river Puṣpapatī in the Himalayas, near a rock called Citrasiḷā, under a banyan tree called Bhadravatā. Viṣṇu appeared before him and the sage requested that Viṣṇu should appear to him whenever the sage thought of Him. Viṣṇu granted him this boon and asked him to continue his tapa at this sthala. But the sage did not want to leave behind the river, the rock and the tree which were his constant companions. So, Viṣṇu converted the river into the Puṣkariṇī, the rock into the Meyyam hill and the banyan tree, into an Aśvattha tree. Satya continued his tapa here and, after some time, wished to see Viṣṇu. When Viṣṇu appeared before him he asked for Salvation. Viṣṇu told him that his wish would be granted after some time, when the king Purūravā too would ask for salvation. So, the sage continued his tapa. Viṣṇu decided to bless both Satya and Purūravā after a period. He took the form of a boar and entered the kingdom of Purūravā causing havoc there. Purūravā chased the boar with a bow and the boar led him to the place where Satya was performing tapa. When the king reached
the place, the boar vanished. The sage Satya opened his eyes disturbed by the noise. Then, Viṣṇu appeared to them in His original form and granted salvation to Satya. He asked the king to build a temple for him in three years time and promised him salvation at the end of this period.

Special Features:

1. It is believed that Garuda gained strength and power for obtaining the Amṛta from the Devas by worshipping Viṣṇu here.

2. The Vāmana worshipped by Candra is now near the Puṣkariṇi and the deity worshipped by Ādiśeṣa is at the southern foot of the hill.

3. The deity reclining on Ādiśeṣa here is bigger than the deity at Śrīraṅgam.

4. It is believed that this sthala is protected by Ādiśeṣa. Once, when asuras wanted to steal the idol, the poisonous vapour that emerged from Ādiśeṣa destroyed them. The idol of Ādiśeṣa has been sculpted so as to seem to emanate flames from the mouth.

Mankaḷaṅcākaṇam:

Tirumāṇ: 1206, 1524, 1660, 1760, 1852, 2016, 2050, 3815: 126.

TIRUMÖKUR

This sthala is about eleven kilometres from Madurai. There are town buses from Madurai. It is about a kilometre and a half from Ottakkatai, a place on the route to Melur from Madurai. One can also reach this place by buses leaving to Tiruvatavur from Madurai.

Mūḷavar: Kāḷamēkapperumāḷ, stands facing East, holds the mace in the left hand and the right hand is held in Varada posture (granting a boon).

Tāyār: Mōkurvalli, Mōkanavalli, Mēkavalli

Uṭcāvar: Tirumōkōrappān (holds five weapons in his hand). Also called Kuṭamāṭukūṭtan and Cuṭārkōl Cōti
**Tirrtam**: (Skt. Kśīrābdhi puṣkariṇī) Tiruppārkaṭal Tirrtam Brahma Tīrtham with Pāpanāsa in the South, Svargadvāra in the North, Narakāsura Tīrtham in the West, and Parama Tīrtham in the East.

**Vimāṇam**: Kēṭili Vimāṇam

**Tala Purāṇam**: The Br. P. and the M.P. (chs. 11 to 14) give details about this sthala and they call it Mohana Kṣetra. Brahmapā created a puṣkariṇī here when he performed tapa and this is called the Brahma Tīrtham now. It is believed that Viṣṇu (in the form of Mohini) distributed the Amṛta to the Devas here. The Sthala was, therefore, called Mōkinīyūr, which has now become Mōkur. The sage Pulastya performed tapa here and Viṣṇu appeared to him in the form of Mohini.

**Special Features**:  
1. The Adiseśa in this sthala is covered with gold ‘Kavaca’.
2. There is a tree East of the Kśīrābdhi Puṣkariṇī. The Br.P. says that this was a Divyavrksa in Kṛta yuga, Vanni Vṛkṣa in the Tretāyuga, a Vilva tree in the Dvāpara and is a Peepal tree in the Kaliyuga.
3. The Vimāna is believed to have been built by Visvakarma.

**Mankalacacanam**:  
Tirumā–3775; Tām–3074-3084.

**TIRUVĀṬAMATURAI**  
(Skt. Mathura)  
This sthala includes Govardhanagiri, Brndāv and Gokula. It is on the Delhi-Agra rail route. Ālvārs have sung these four places separately.

**Mālavar**: Kōvarttanānēcān, Pālakiruttinān (Skt. Bālakṛṣṇa), stands facing East.

**Tāyār**: Satyabhāmā

**Tirrtam**: Indra Tīrtham, Govardhana Tīrtham, and the river Yamunā

**Vimāṇam**: Govardhana Vimāna
Tala Purāṇam:

This is the place where Kṛṣṇa was born. The city of Mathura was built by Śatrughna, Rama’s brother, after he killed Lavaṇāsura. Śatrughna ruled over Mathurā and his descendents lived here for some time. Then, it passed on to the Yadavas and Kṛṣṇa was born in a prison in this city. Govardhana is about eight miles from here. Brṇḍāvana is also at about the same distance.

Special Features:

1. The deities and the temple mentioned by the Ālvārs do not exist now. The prison where Kṛṣṇa was born can still be seen. The Birla Mandir built at Mathurā is huge and can accommodate several thousands of people at a time.

2. At Brṇḍāvana, there is a temple called Raṅgamandir. The deity is Śrīraṅganātha. The temple is built in the South Indian style and is served by a Tamil family. There are shrines for Āntāl, Garuḍa and Veṇkaṭācalapati.

3. On the day of Kṛṣṇa Janmāṣṭmi (birth of Kṛṣṇa) every year, the story of Kṛṣṇa is acted out here.

Maṅkalācācanam:

Peri.: 277, 399, 430; Āntāl: 478, 538, 539, 569, 617, 626; Toṇṭ: 916; Tirumāṇ.: 1512, 1527, 1833, 3775:74; Nam.: 2846, 2906, 2967-2974.

TIRUVAṆPARICĀRAM

This sthala is also known as Tiruppaticaram and is around three kilometres from Nagarcoil. Buses from Nagarcoil to Tirunelveli pass through this sthala.

Mūḷavar: Tiruvalmāpan

Tāṉ: Kamalavalli Nācciyar

Tīrțam: Ilakkumi Tīrțam (Skt.Lakṣmi Tīrțha)

Vimāṇam: Indrakalyāṇa Vimāṇam
Tala Purāṇam:

The Saptarṣis, once, wanted to have a vision of Viṣṇu and performed tapa near Sucindram. The Lord appeared to them in the form of Śiva. But, they wanted to see him as Viṣṇu. Viṣṇu then asked them to come to this sāhala and perform tapa. They did so and were blessed with the vision of Viṣṇu.

Another story is also told in connection with this sāhala. After killing Hiranyakaśipu, the fury of Narasimha did not subside. Lakṣmī, who was afraid of Viṣṇu's fierce form, came here and performed tapa. Narasimha's anger subsided. He came here and Lakṣmī returned to her abode in his chest. Therefore, the Lord is called 'Tiruvālmārpan - One on whose chest Lakṣmī resides'.

Special Features:

1. A girl called Utaiyanaṅkai, who belonged to this place, was married to Kari of Āḷvārtirunakari. They did not have any children for a long time. So, they came to this sāhala and prayed to the Lord. A boy was born to them who later became Nammāḻvar.

2. It is believed that when Vibhūsana reached this place on his way to Lāṅkā, after attending Rāma's coronation in Ayodhyā, he prayed to the Lord here that he wanted to see Rāma once again. So, the Mulavar, here appeared in the form of Rāma. There are idols of Rāma, Sītā and Lakṣmana here, even today close to the Mulavar.

3. Kulačekara Āḻvar gave several gifts to this temple. It is also believed that Agastya wrote a Rāmāyaṇa here on the request of Āṉjaneya.

Maṅkalacācaṇam:

Nam-2882.

TIRUVANṆPURUTOTTAMAM

TiruvanṆpurottamam is situated at TiruṆāṅkūr.

**Mulavar** : Puruṣottama, stands facing East.

**Ṭāyār** : Puruṣottama Nayaki
Tirittam : Tiruppāragaṭal Tirittam
Vimāṇam : Sanjīvi Vigrāha Vimāna

Tala Purāṇam:

On the request of Śiva, the Lord of Ayōdhya came to reside here. This is one of the eleven sthalas of the Tirunāṅkur cluster.

Special Features:

1. It is believed that, when the child Upamanyu, the son of Vyāghrapada, cried for milk here, Nārāyaṇa, at the behest of Lakṣnī brought the Ocean of Milk for the child to drink.

2. The idol of the utcavar is considered to be one of the most beautiful.

3. This is the only place in Tamil Nadu where the Lord Viṣṇu is called Puruṣottama (The best among men)

See also Tirukkāvalampāṭi, Tiruarimēya Viṇṇakaram, Tirucemponcykōvil, Tirumanimāṭakōvil, Tiruvaikunṭa Viṇṇakaram, Tiruttēvaṇārttokai, Tirutteṛiyampalam Tirumanikkūtam, Tiruvelḷakūḷam, Tiruppārtanpalli.

Maṅkaḷacācanam:


TIRUVANANTHUR

The sthala, Tiruvanantthur is about six kilometres from Cenkannur station on the Kollam - Ernakulam rail-route. It is on the northern bank of the Pampa river.

Mulavar : Pampaṇāiyān, Kamalanātan, stands facing West.
Tājr : Kamalavalli Nacciyar
Tirittam : Papanāśa Tirtha, Pampāndāi
Vimāṇam : Vedalaya Vimāna

Tala Purāṇam:

Once, there was a disagreement between Brahmat and Nārada and the former cursed the latter. Nārada came to this sthala, prayed to Lord Viṣṇu and obtained Jñāna by his grace.
It was here that Nārada wrote the Nārādiya Purāṇa. Later, during their exile, the Pāṇḍavas had come to this region and Nakula renovated this temple.

**Special Features:**

1. Several idols have been obtained from beneath the ground here. They have been consecrated in the temple.

2. Above the Western entrance is a beautiful blue sculpture of Kaliṇga Nardana (Kṛṣṇa dancing on the hoods of the snake Kāliya); Kṛṣṇa rests one leg on the hood of the snake while the other is bent towards the right. The two arms are stretched outwards as though to maintain a balance.

**Mahkālcācānam:**

Nam-2634-2644.

**TIRUVATARĪYĀCCIRAMAM**

*(Skt. Badarikāśrama)*

Tiruvatariyācciramam is popularly known as Badrinath. It is in the Himalayas, about ten thousand five hundred feet above sea-level. It is about two hundred and seventy kilometres from Rishikesh. There are buses from Haridvar and Rishikesh. It is open only for six months in the year during summer. The tree Badari (Tam. Ilantai) grows in abundance here and hence, it is called Badarikāśrama. Opposite to this sthala is the Nilakaṇṭha Parvata.

**Mulavaru:** Badarinārāyaṇa, sits facing East holding the discus and conch.

**Ṭāyār:** Aravindavalli

**Ṭīrṭṭam:** Taptakūṭam

**Vimānam:** Badari tree (Tam. Ilantai, Jujube tree, Zizyphus jujuba)

**Tala Purāṇam:**

This is one of the few sthalas where the Lord appeared on his own (Svayambhu). Several purāṇas give details of this sthala. It was here that the sages Nara and Nārāyaṇa (partial incarnations of Viṣṇu) performed tapa. Viṣṇu was himself both the teacher and the disciple here and imparted the Aṣṭākṣara mantra. He sat under the Badari tree which is dear to Lakiṣmī.
**Special Features:**

1. This sthala is on the banks of the Alakananda. There is a hot spring close the temple. Pilgrims usually bathe in the spring, worship the Garuḍa on the steps of the spring and then go into the temple.

2. The main deity is made of Sālagrāma.

3. All the temple rituals here are conducted before the devotees. Though a screen is usually brought down while offerings are taken inside in other temples, this practice is not followed here. The priests here are from Kerala.

4. The sthala is closed down on the day of Deepavali and reopened on the fullmoon day of Citar (mid. Apr.-mid. May) month. During winter, the deity is taken to a place called Panḍuṇakesvara below Badrinath.

5. The Nilakanṭha peak is close to Hanumān Ghaṭṭi. The place where Hanumān and Bhima are believed to have fought each other is about four Kilometres below. The water-fall called Vasudhāra, which is close by, is considered sacred.

6. There is a place called Brahmakapāla here. Śrāddha (rites for dead ancestors) is conducted here.

**Mankaḷacācaṇam:**

Peri: 399; Tiruman: 968-87, 3775:74.

**TIRUVAYṆINTRAPURAM**

TiruvayṆintrapuram is also known as Tiruvāḷintiapuram and Ayintai. It is situated three kilometres from Kaṭalur.

**Mūlavār** : Teyvanāyakan, stands facing East

**Tāyār** : Vaikunṭha nāyaki, Emāmpucavalli (Skt. Hemāmbujavalli), Parkavi (Skt. Bhārgavi)

**Uṭcavār** : Mūvarākiya oruvan, Tevaṅāṭan, Tviṣannātha Viputanāṭan, Dācacaṭyan (Skt. Dāsasatyā).

**Vimāṇam** : Candira Vimāna, (Skt. Śuddhastava Vimāna)
**Tala Puranam:**

Details about this sthala can be found in the Br. P. Sk. P. and the Brhatnārada Purāṇa.

According to the Sk.P., once, the Asuras defeated the Devas in a battle. The Devas sought refuge in Viṣṇu. Viṣṇu came to the battle-field on Garuḍa and defeated the Asuras. But, Śiva came to help the Asuras and sent his Trisūla against Viṣṇu. The weapon proved ineffective against Viṣṇu. Then, Viṣṇu revealed to Śiva that He Himself was the Trinity. According to the wishes of Śiva and other sages, he agreed to reside in a temple at the place which is now known as Tiruvaṅkudrapuram. After the battle, Viṣṇu was thirsty and asked for water. While Garuḍa flew in search of water, Ādiśeṣa created a spring by splitting the earth with his tail. The Tīrtha, thus created by Ādiśeṣa, is known as Śeṣa śīrtha. Meanwhile, Garuḍa brought water from the celestial river Viraja and Viṣṇu accepted both. Since Ādiśeṣa brought water by splitting the earth with his tail it is called Tiruvaṅkudrapuram (Tiru + vahinda + nīr).

**Special Features:**

1. In this sthala, the idol bears the conch and discus in two hands representing Viṣṇu, a lotus on another signifying Brahmā and has a third eye on the forehead representing Śiva.

2. It is also believed that once Indra came and hid in a lotus-stem at this sthala in fear of Vṛtrāsura. Viṣṇu asked the other Devas to perform a Vaiṣṇava yajña. When they did so, Indra came out of hiding, received the Vajrāyudha from Viṣṇu and defeated Vṛtra.

3. There is a temple to Lord Hayagrīva on a nearby hillock called Auṣadha-giri. It is here that Vedanta Deśika resided and worshipped Hayagrīva for forty years. Once, when challenged by a sculptor, Deśika sculpted an image of himself.

**Maṅkaḷācācaṇam:**

Tirumaṅ - 1148-57.
TIRUVARAKUNAMAṆKAI

The sthala Tiruvarakuṇamaṅkai is about two and a half kilometres east of Śrīvalкуṇṭam. It is popularly known as Nattam and can be reached from Śrīvalkuṇṭam.

Mūlavar : Vijayāsana, sits facing East, Ādiśeṣa spreads his hoods over the head.
Tayār : Varakuṇavalli, Varakuṇamaṅkai
Tīrttam : Akni Tīrtha, Tevāpuṣkarini, Akanāca Tīttam
Vimāṇam : Vicayakoṭi Vimāna
Tala Purāṇam:

The Br.P. gives details about the sthala. There was a Brāhmaṇa, called Vedavid, who wanted to have a vision of Viṣṇu and performed tapa. Viṣṇu came to him, in the form of an old Brāhmaṇa, and told him to come to this sthala to continue his tapa. He did so and Viṣṇu appeared to him to grant him salvation.

Much earlier, sage Romāsa had his hermitage here. Once, his disciple Satyavān went to bathe in Akanāca tīrttam. On the other shore, he saw a fisherman. As he was fishing, a snake bit him and he died. Within moments, a Vimāna came and took him to Devaloka. Satyavān was intrigued by what he saw and sought an explanation from his guru. His guru, Romāsa, told him that this fisherman was a king called Viśvasakha in his previous birth. Though he was righteous, he would stray from Dharma at times, because of the company he kept. So, he was sent to Naraka after his death. But, because of the good deeds he had performed, he lived and died at this sthala which grants salvation to good souls.

Special Features:

1. Ādiśeṣa spreads his hood over the Lord, who is seated, in this sthala.
2. Brahmā’s son, the sage Kanaka, told the King of Dharmapura which is on the southern bank of Kaveri about the greatness of this sthala.

Maṅkalācācanam:

Nam - 2978.
TIRUVALLAVĀL
Skt. Śrivallabha Kṣetram

The sthala, Tiruvallavāl, is on the Kollam - Erṇākuḷam rail route about five kilometres from Tiruvalla station. Popularly, it is known as Tiruvalla. The sthals of Tirukkaṭṭitānāmil, Tiruvanvantūr, Tirucēngūnūr (Cēnkanūr) Tiruppatiyūr, and Tiruvāraṇvilai are situated close to this sthala.

Mūlava: Kolappirān, Tiruvālmārpan, Śrivallabha, stands facing East.

Tāyār: Celvattirukkolūntu Nācciyār, Vātsalyadevi

Tīrta: Kaṇṭakakārṇa Tīrta, Pampānati

Vīmāna: Caturāṅkakōla Vīmāna

Tāla Purāṇa:

The Gar.P. and The M.P. give details about this sthala. A Pativrata from Sankaraṇamāgalam came to this sthala and performed the Ekādaśī Vrata. She would feed Brahmacāri on Dvādaśi and then, break her fast. Once, an Asura, Tolaka, began to trouble her and she prayed to Viṣṇu. The Lord himself came in the form of a Brahmacāri and killed the Asura with his Cakra. The place where his head fell is called Talaiyāru, the place where his arms fell, Muttāru and the place where his legs fell, Kālaṇḍu. The place where the Sudarsana (Cakra) cleaned the blood off itself is called Cakkarakalak Kaṭāvu. Then, Sudarsana the cakra established himself behind the Lord. When the Lord, still in the form of a Brahmacāri, came for the Dvādaśi Vrata, the Pativrata saw Lakṣmī on his chest, half hidden by the Kṛṣṇājina. She asked the Brahmacari to move the Kṛṣṇājina and, then, his true nature was revealed. On her request, the Lord still reveals Lakṣmī on His chest at this sthala and the place came to be known as Tiruvallavāl (the place where Lakṣmī resides).

Special Features:

1. It is believed that a devotee of Śiva, called Ghaṇṭakakārṇa, was initiated into the Aṣṭākṣara mantra of Nārāyaṇa by Śiva Himself. He came to this sthala and chanted the mantra, wearing
bells on his ears so that no sound, other than that of the mantra, reached his ears.

2. In this temple, the feet of the idol are not clearly visible because of the way the Sanctum has been constructed.

3. Women cannot go beyond the Dvajastambha which is plated with gold, the exception being the two days of Viṣu and Tiruvāṭirai during the month of Markali (mid. Dec. - mid. Jan).

4. A ritual called Pantirāyiram is well-known here. Twelve thousand raw plantains are brought to the temple by devotees. Six thousand of them are distributed to devotees, after these plantains are made ripe by the yajna fire and the other half has been offered to the Lord. It is believed that wishes would soon be fulfilled on the performance of this ritual.

5. People worship at this sthala to be blessed with an offspring.

6. On the day of Dvādaśi, the offering is rice and salted mangoes. The practice is reminiscent of the offerings of the Pativrata to the Lord, when he came here as a Brahmacāri.

7. The prasada here are Vibhūti (sacred ash) and Candana (sandalwood paste), after the Kerala practice.

Maṅkaḷācācanam:

Tiruman-1808-1817, 3815:118; Nam-2613-2622.

TIRVĀṬṬĀRU

The sthala, Tiruvaṭṭāru, is on the Trivandrum - Kanyakumari rail route. Buses from Trivandrum to Nagarcoil stop at a place called Totuvetti from where this sthala is about fifteen kilometres. There are also buses from Nagarcoil and Trivandrum.

Mūḷavār : Ādikeśava perumāl, reclines (Bhujanga śayana) facing West.

Tāyār : Marakatavalli

Tīrttām : Kāṭalvāy Tīrttām, Vaṭṭāru and Rāma tīrttām.
**Vimānam**: Aṣṭāṅga / Attakkara Vimānam

**Tala Purāṇam**: The Br.P. and the Gar.P. give details about the sthala. Once, when Brahmā performed a sacrifice (Yajñā), two Asuras, called Keṣi and Keṣa, emerged from the fire and troubled the Devas. Viṣṇu killed Keṣa, pushed down Keṣi and reclined on him. Keṣi's wife sought the help of the two rivers Gaṅgā and Tāmraparṇī. The two rivers came rushing down to the place where Viṣṇu reclined. But Bhūmādevī immediately raised the level of this piece of ground. The two rivers thus had to circle around the place and flow away. Since two rivers (ārū) circle (vaṭṭa) the place, it is called Vaṭṭāru. (The rivers which flow in a circle) The place where the two streams branch off is called Mūvāṭtu mukam and the two streams are called Kōṭai and Parāli.

**Special Features**:

1. As in Tiruvanantapuram, there are three entrances by which we can see the idol of the Mulavar here.

2. There is a Śiva liṅga at the foot of the idol.

3. In 510 A.D. Vaitanya had come to this sthala and had obtained the Brahma samhitā. This detail is found in the book written by Paramēsuvarāṇpiḷḷai.

4. In the Dvāpara Yuga, a sage called Somayāji performed yajñā here to beget an offspring. A boy came out from the sacrificial fire and he was brought up by the Saptarṣis. Once, when a Deva called Sucivrata ridiculed this boy (called Hāṭaleka) calling him an orphan, the boy pointed to a banana tree nearby as his parents. Viṣṇu and Lakṣmī emerged out of the tree, imparted the Aṣṭāksāra mantra to Hāṭaleka and Viṣṇu placed him near Himself.

5. In 1974, the Navab of Arcot stole the Utcavar idol from the temple and took it to his palace. But several bad omens occurred at his palace. The Lord appeared in the dream of one of his
devotees and revealed the whereabouts of the idol. By the time the devotee could bring the idol back from the Nawab of Arcot, another idol had been made in Tiruvattāru. The devotee placed the idol down in order to clean it. To his surprise, he could not lift it up again. So, he made another idol and brought it to the sthala Tiruvattāru. But since another idol had already been made by Karpaka Maṅkala tāntirikal, the old one was taken to Māttūr. The Navab of Arcot, who underwent a lot of problems, realised his mistake and gave several gifts to the temple. He built a Manḍapa called Alla Pua Manḍapa. He also presented a golden crown.

6. During the 17th C., when Rani Umayamma was ruling over this place, a Pathan called Mukilkhan attacked Tiruvanantapuram, but was driven away by the muslims of the place. Then, he came to this sthala to destroy the temple. The queen sought the help of other local chieftains to resist him. But, they found their forces inadequate and prayed to the Lord to help them. The Lord took the form of a swarm of black bees, stung the army of the Pathan, and Mukil khan was killed here. The place where the Pathan was buried was called Mukilkān kara and is now known as Kāṅkara. Every year, the day of the victory is celebrated with the offerings of Virakeralā pāyacam.

7. The Mina utsava and the Tulā utsava, each celebrated for ten days, are famous.

8. There are several stone sculptures in the temple. There are stone inscriptions in Sanskrit, Tamil, English and Grantha Scripts. There are also Tamil inscriptions on the flag post.

Maṅkāḷācācanam:
Nam-3129-3139

TIRUVĀRANVILAI

Tiruvāranvilai also known as Arammulā is about ten kilometres from Čēkkānnūr station on the Kollam-Ernakulam rail route.

Mūlavar : Tirukkuṟalappan, stands facing East
Tāyār : Padmācanī Tāyār
**Tīrttam** : Vetaviyāca Tīrttam, Pampā Nadi

**Vimānam** : Vārana Vimānam

**Tala Purāṇam**:

Arjuna is believed to have visited this place twice. The first time was when the Pāṇḍavas were exiled by their cousins, the Kauravas. Arjuna came here and hid his weapons in a Vanni tree. Later, after the Mahābhārata war, Arjuna repented here for the unrighteous method used by him to kill Karna. He renovated this temple and performed tapa here. The Lord appeared to Arjuna as Pārthasārathi, the form he had taken when He was Arjuna’s charioteer in the Mahābhārata war.

**Special Features**:

1. The fruits from the Vanni tree of this sthala are believed to have the power of curing diseases. The fruits are circled around the patients head and thrown away.

2. There is a practice of performing ‘Tulābhaaram’ here. ‘Tulābhaaram’ is a ritual in which a person is weighed against some thing (like bananas, money salt etc.) in a balance and this is given away as an offering to the temple. Here, the fruits of the Vanni tree are used for Tulābhaaram.

3. This is the sthala where the ornaments of Aiyappa of Śabarimala are in safe custody. They are taken to Śabarimala during the festival of Makarajyoti.

4. It is believed that, when the two asuras, Madhu and Kaitabha, stole the vedas from Brahmā, Brahmā came here and worshipped Viṣṇu, who retrieved the Vedas from the Asuras.

5. There is an idol of Pārthasārathi in the temple, believed to have been consecrated by Arjuna.

**Māṇkalācācāṇam**:

Nam - 2843-2853.
The sthala, Tiruvinnakar, is also known as Oppiliyappan kōvil and Mārkanḍeya Kesāram. It is a kilometre and a half from Tirunākkeccuvaram and eight kilometres from Kumpakōṇam.

Mūlavar : Oppiliyappan, Śrīnivāsa (identical to the Mūlavar at Tiruppati), stands facing East.

Ṭāyār : Bhūmi Nācciyār, at the right foot of Mūlavar in wedding attire (Tirukkalyāṇak kōlam)

Uṭcavar : Same as Mūlavar


Tīrțtam : Ahoravtra puṣkariṇi, Arti puṣkariṇi, Śāṅga Tīrtha, Cūriya tīrțtam, Intīra tīrțtam.

Vimānam : Vimāna Śuddhānanada

Tala Purāṇam:

Once, Tulasī prayed to Viṣṇu to be given a status higher than that of Lakṣmī and Viṣṇu told her to be born as a Tulasī plant here. He informed her that Lakṣmī would be born in her shade, would be adopted by sage Mārkanḍeya and would be married to him. Since Lakṣmī would be born under her, Tulasī would get a higher status than Lakṣmī. Tulasī did accordingly and Lakṣmī was born under her. Mārkanḍeya brought this child up. When she became a young girl, Viṣṇu, in the guise of an old man, requested to be married to her. The sage was very reluctant. He told the old man that his girl was so young and tender that she did not even know how much salt should be added to food. The old man promised that he would even like the saltless food which is cooked by his salt for the sake of his daughter and insisted that the girl should be married to him. Finally, Mārkanḍeya realised that it was the Lord Himself who had come down to get married to Lakṣmī and the marriage was solemnised. As the Lord said that he would eat the food without salt he is called Uppiliyappan (uppu-salt, ili-without). It can also be that the name came from Oppili Appan. (He who is incomparable).
Special Features:

1. Any promise of offerings made to the Lord of Tiruppati can be fulfilled here instead.

2. It is believed that carrying salt or salted food into this temple can cause evil to the person who does it.

3. On the day of the Śravaṇa Nakṣatra, prophecies are made with the ‘Śravaṇa Dipa’.

4. It is deemed as sacred as Vaikuṇṭha and it is believed that the river Vraja, which flows in Vaikuṇṭha, flows here as Nāṭṭāru.

5. The Lord revealed himself to Mārkaṇḍeya, Garuḍa, Kāvēri and Dharma.

Maṅkaḷācācanam:


TIRUVITTUVAKKŌTU

The sthala, Tiruvittuvakkōtu, is also known as Tirumirakkōtu, Tiruviccikkōtu, Tiruvikkōtu and Tiruvvincikkōtu. It is on the Madras-Kallikkottai rail route about three kilometres from Pattampi railway station which is in the Palghat District. The rivers Pāratapulā has to be crossed to reach this temple. There are buses to Palghat from all big cities in Kerala and Tamil Nadu.

Mālavār : Uyyavanta perumāl, Apayappiratan (Skt. Abhayapradha), stands facing South

Tāyār : Vittuvakkōṭṭu valli, Padmāsani Nācciyār

Tīrttam : Cakkara Tīrttam

Vimānam : Tapta Kaṇcana Vimānam

Tata Purāṇam:

Several purāṇas give details about this sthala. During Dvāpara yuga, the Pāṇḍavas, while in exile, came to this sthala and decided to stay here for a while. Arjuna consecrated an idol here. To the north of it Yudhiṣṭhira consecrated an idol.
To the south of it, Bhima consecrated one and behind this Nakula and Sahadeva consecrated an idol. Much later, a sage from South India had gone to Varanāsi. When he returned, pleased with the devotion of the brahmana, the Lord Kāśi Viśvanātha (Śiva) hid in his umbrella and travelled to the South. When the sage reached this sthala, he left his umbrella on the Balipitha of the temple and went down to the river for a bath. When he returned, the umbrella had vanished and he found a Śivalīnga that had come up on its own from the Balipitha which was split into four. Thus, there are altogether five idols here.

Special Features:

1. There are several beautiful sculptures on the walls of the temple like Daśāvatāra Kṛṣṇa-īlā and the penance of Arjuna in this temple.

2. This is one of the few sthalas where temples to Viṣṇu and Śiva are to be found together.

3. This is believed to be the Sthala where the king Ambariṣa attained salvation.

Maṅkāḷācācanam:

Kula-688-97.

ŚRĪVILLIPUTTŪR

The sthala, Śrīvilliputtūr, is on the Tenkai-Virudunagar rail route. There are buses from most important towns in Tamilnadu. It can also be reached by all buses which run from Madurai to Rājapālaiyam, Tenkai and Kurralam.

Mūlavar : Vaṭapatraśāyi, Raṅkamānār, reclines facing East
Tāyār : Āṇṭāḷ (Gōdā devī)
Tīrτṭam : Tirumukkūlam
Vimānām : Samsana Vimāna

Tala Purāṇam:

The Rahasya Kānda of Varāha purāṇa gives information about this sthala. It is believed that Viṣṇu, in his Varāha
incarnation, related to Bhūdevi's stories of several of his devotees at this sthala.

A sage, called Sutapa, was performing tappa at Tirumālirūncolai. One day, while he was bathing in the river, sage Durvāsa came to see him with his students. Even after a long time, Sutapa did not come back. Eventually, when he came back, Durvāsa was angry because of the delay and felt insulted. He cursed Sutapa to become a frog as he had been immersed in water for so long. Sutapa begged his forgiveness. Durvāsa asked him to come to this sthala and bathe in the river near the mountain, Tarumattari, close by. Sutapa did so and was redeemed from the curse.

Many other Rṣis also came to this sthala which became well-known due to the tappa of Sutapa, also called Maṇḍūka. When several Rṣis were performing tappa, the Asura Kālanemi attacked them. Viṣṇu appeared and fought with the Asura. He killed the asura with the Sudarśana cakra and the Sudarśana Cakra was smeared with blood. Viṣṇu ordered the three rivers, Gaṅgā, Yamunā and Sarasvati to appear and clean the Cakra. The tirtha thus formed is now known as Tirumukkulam (the pond of the three). Since, this town was built by two kings, Villi and Pūtṭan who were devotees of Viṣṇu, the place is called Śrivilliputtūr.

**Special Features:**

1. This is the Avatāra sthala of both Periyālvār (Viṣṇucitta) and his foster daughter, Āṇṭāl.

2. There is the practice of Araiya Cēvai here, as in Śrirāṅgam.

3. As Āṇṭāl had given the garland worn by her to the deity in the temple, this practice is continued to this day. The first garland to adorn the deity every morning is the one which adorned Āṇṭāl the previous day.

4. Even today, the marriage of Āṇṭāl to Rānkamannār is celebrated in the temple. The descendents of Periyālvār play an important role in the celebrations.
5. The Rajagopuram of Srijilliputtur has found place in the state symbol of Tamil Nadu.

Maṇkalācācanam:
Perī - 133; Āṇṭal - 549.

TIRUVEḤKĀ

The sthala, Tiruveḥkā, is situated opposite to the temple of Aṭṭapuyakaram in Kāncipuram. This is also close to the Varadarāja temple.

Mūḷavar: Connavannam ceyta perumāḷ (Skt. Yatotakāri), Vegasetu, reclines (Bhujanga Sayana) facing West.

Tāyār: Kōmalavalli Nācciyā

Tīruttam: Poykai Puṣkariṇī

Vimāṇam: Vedasāra Vimāṇam

Tala Purāṇam:
The Br. P. gives details of this Sthala. When Sarasvatī tried to flood the Yajña of Brahmā in the form of a river Vegavatī (see Attikiri for more details), Viṣṇu lay across the flow of the river to stop it. Sarasvatī, then, had to reduce her speed. Therefore, the Lord is called Vegasetu (one who impeded the speed). The name of the sthala was originally Vēkavaṇai, the Tamil equivalent for Vegasetu. This word became Vēkīnī later and, as time went by, became Vēḥkā.

Special Features:

1. This is the birth place of Poykaiyāvār, who was found here on a lotus flower in a pond.

2. Tirumaljaicai stayed here for a long time with his disciple Kaṇikānnaṇ. Both of them worshipped this Lord and sang songs praising him. Once, the king asked Kaṇikānnaṇ to sing a song praising him. Kaṇikānnaṇ refused to sing about a mortal and the king exiled him. When Tirumaljaicai came to know of this, he too decided to leave the kingdom with his disciple. He sang to the Lord asking Him to leave the place as well, since
his devotees were leaving. Immediately, the Lord followed them out of the place plunging the temple and the Kingdom into darkness. The king then realised his mistake. But, by then, Tirumālīcāi and Kaṇīkaṇān̐ along with the Lord, had gone to quite a distance. They had stayed at a village for the night. The place is now called Oriravirukkai (or Oriyakkai) meaning 'resting place for a night'. The king reached the place next morning and begged them to return. Then, Tirumālīcāi sang to the Lord to return to the temple. The Lord came back but, in a hurry, reclined in the opposite direction, that is, while originally, he had faced East, now he reclined facing West. Since the Lord did not his devotee directed, he is called Yatoktaśārī (Skt.) or Connavān̐am ceyta perumāl (Tam.) meaning 'one who did not as he was told'.

See also Tiruppāṭakam, Tirunilattīṅkaṭṭun̐am, Tirūṭīmkam, Tirukkārakam, Tirūnirakam, Tirukkārvaṇum, Tirukkaḷvaṇur, Tiruppavāḷaṇan̐am, Tiruppamēccura, Viṇṇakaram, Attikiri, Tiruattapuyakaram, Tirutaṅkā, Tiruvēlkkai.

Maṅkāḷaṅcānaṇ̐am :

Tirumālīcāi: 814, 815, 3519; Tirumaṇ̐: 1854, 2059, 2064, 2065, 3775: 70, 3815: 127; Poykai: 3260; Pēy: 3409, 3445, 3447, 3459; Nam: 3605.

TIRUVELŁAKKULAM
(Skt. Śvetā Puśkariṇi)

The sṭhala, Tiruvellakkulam, is close to Tirunāṅkūr and is situated on the road to Tarankampāṭi from Cīrākāḷi. It is nearly nine kilometres from Cīrākāḷi.

Mūlavar : Anṇan Perumāl, Kaṇṇan, Nārāyaṇan, Stands facing East.
Tāyār : Alampēlmāṅkai
Utcavar : Śrīnivāsappperumāl
Tāyār : Padmāvatī, Pūvār tirumakāḷ
Tīrnttam : Tiruvellakkulam
Vimānām : Tatvatyotaka Vimānam
Tala Purâṇam:

Once, a prince called Śvēta, who was destined to die at the age of nine, came to this Sthala on the advice of Vasiṣṭha. He went to the āśrama of the sage Marutta and learnt the Mṛtyunjaya mantra from him. Then, he sat on the banks of a pond and chanted the mantra. Viṣṇu appeared before him and blessed him with a long life span. As Śvēta received the boon of long life here, the pond came to be known as Śvēta Puṣkariṇī. ‘Veḷḷaiikkulam’ is the Tamil equivalent of this word.

Special Features:

1. It is the birthplace of Kumudavalli, the wife of Tirumāṅkaiāḻvār. Once, some celestial maidens had come down to fetch flowers from the Śvēta Puṣkariṇī. When they returned, one of them remained behind. She then became a child and lay on a Kumuda flower. She was found by a Brāhmaṇa and was brought up by him. Later, she married Tirumāṅkai Āḻvār, who was the chieftain of the area.

2. It is believed that Śrīnivāsa, along with Alarmlēvalli from Tiruppati came to reside here. This is one of the eleven sthalas associated with Tirumāṅkūr.

See also Tirukkāvāḷampāṭi, Tiruarimēya Viṇṇakaram, Tiruvanpurūṭṭamam, Tirucempoṇcey kōvil, Tirumāṇi māṭakkōvil, Tiruvaikkunṭa Viṇṇakaram, Tiruttēvanārttokai, Tiruttērriyampalam, Tirumāṇikkūṭam, Tiruppāṭtāṇpāḷī.

Mankalācaṇaṇam:

Tirumāṇ-1308-17.

TIRUVELLĂRAI

Tiruvelyraie is about twenty kilometres from Trichy on the way to Tūraiyyūr.

Mālavar : Tāmarai kaṇṇan (Skt. Pūndarīkākṣa), stands facing East.

Tāyār : Čenpakavalli and Paṅkaya Celvi
**Tīrīṭam**

There are seven tīrīṭams inside the temple

1. Divya tīrīṭam
2. Varāha tīrīṭam
3. Kuśahasti tīrīṭam
4. Candra Puṣkariṇī
5. Padma tīrīṭam
6. Puṣkala tīrīṭam
7. Maṇikarnikā tīrīṭam

**Vimānam**

Vimalākṣī Viṃānam

**Tala Purāṇam**

This temple is believed to be older than the Śrīraṅgam temple. Hence, it is also known as Āti Veḷḷārai. Veḷḷārai means 'mountain of white rocks'. In Sanskrit, the place was also known as Svetagiri, Uttarakaṣṭha and Hita Kaṭṣtra. Once, king Śibhi of Ayodhya, stayed at Tiruvēḷḷārai with his men for some time. He saw a white pig (Śveta Varāha) and followed it. The pig disappeared in a nearby bush. Śibhi asked Rṣi Mārkandeya, who was performing tappa there, about the pig. The Rṣi asked him to do Tirumaṅānaṇam to the bush with milk. Śibhi followed his advice and the Lord appeared before him and the Rṣi, in a standing posture. Hence, the Lord was praised as 'Śveta varāha uruvai tōṁrīnān vāliye'.

**Special Features**

1. It is believed that, at the request of Rṣi Mārkandeya, king Śibhi brought three thousand and seven hundred Vaiṣṇavas from North India to reside here. The king also built a temple here. One of the three thousand and seven hundred died after sometime. King Śibhi grieved over it and Lord Viṣṇu, in the form of a Brāhmaṇa, replaced him.

2. The Goddess Paṅkaya Celvi performed tappa to please Lord Viṣṇu. The Lord appeared before her as “Centāmarai Kaṇṇan”. Many songs of Periyāḻvār refer to the Lord as Centāmarai Kaṇṇan (The Lotus - eyed Lord).

3. The Jiyar of this temple is known as Paṅkaya Celvi Jiyar, named after the Tāyār of this temple.
4. There is a pond in the form of the Svastika symbol behind the temple. This is believed to have been dug by a Pallava king.

5. There are two entrances to the Sanctum corresponding to the Uttarāyana (mid Jan. to mid-June) and the Dakṣināyana (mid June - mid Jan.). The Uttarāyana entrance is used from mid Jan. to mid June and the Dakṣināyana from mid June to mid January.

6. Uyyam koṇṭār, the disciple of Nātamuṇi, and Viṣṇu Ābhāta (Eṅkaḷālvān) who completed the Śrī Bhaṣya, were born here.

7. From the history of the Pallavas, it is known that the Pallava King Narasimhavarman I showed interest in the architecture of this temple.

**Maṅkaḷācācanam:**

Peri 71, 192-201; Tirumaṇ- 1368-77, 1851, 3775-70, 3815-117.

**TIRUVELLIYANKUTI**

The sṭhala, Tiruvelliyaṅkuti, is situated between Kumpakonam and Mayavaram and is a small village.

- **Māḷavar**: Kōlavalluvilli Rāman, reclines on Śeṣa facing East (Bhujāṅga śayana)
- **Tāyār**: Marakatavalli
- **Utcavar**: Cirunkāra Cuntaraṇ (Skt. Śriṅgāra sundara)
- **Tirittam**: Cakra tirittam, Bhrahma tirittam, Intira Tirittam, Paraśurāma tirittam.
- **Vimāṇam**: Puṣkālavartaka Vimāṇam

- **Sīhala Vṛkṣam**: Kadali (Banana) (Musa paradisica)

- **Tala Purāṇam**

The Br. P. and the Vi.P. contain a lot of details about this sṭhala. This sṭhala has been a place of worship during all the four Yugas. It was called Brahmapuram in the Kṛṭayuga,
Parāśaram in the Tretā; Caimdram in the Dvāpara and Bhārgavapuram in the Kaliyuga. Śukra (also called Bhārgava) was redeemed from a curse here. The story goes that when Mahābali agreed to give three feet of land to Viṣṇu, in His Vāmana avatara, Śukra, the perceptor of Bali tried to stop him. He took the form of a fly and obstructed the spout of the pot (Kamaṇḍala) from which Bali poured out water to solemnise his promise of donation of three feet of land. But, Vāmana poked the spout with a piece of Darbha grass and Śukra lost his eye. He, then, came to this sthala, performed tapa and regained his sight. Śukra is called Veḷḷi in Tamil and the sthala is named after him. It was in this sthala that Maya, the architect of the Asuras, had earlier been granted a vision of Mahāviṣṇu. When Viṣṇu appeared before Maya with his conch and discus seated on Garuḍa, Maya requested that Viṣṇu appear to him as Rāma. Viṣṇu, then, gave his conch and discus to Garuḍa, and appeared as Rāma with bow and arrows. Thus the Lord here is called Kōlavilli Rāman.

Special Features:

1. This is the only Kṣetra of the one hundred and eight where Garuḍa has four arms and bears the Sudarśana Cakra.

2. It is believed that Tirumañkai requested the lord here to appear before him as he had appeared to Maya and his wish was granted.

3. On the stone floor of this sthala, grows the Kadali tree, which is the sthala Vṛkṣa.

4. It stands as the centre of the nine navagraha sthalas.

Maṅkalācācanam:

Tirumān - 1338-47.

TIRUVĒṆKAṬAM
(Tiruppati)

This is perhaps the most popular of the hundred and eight Vaiṣṇava sthalas. It is about ten kilometres from Renigunta, a station on the Madras-
Bombay rail route. There are trains from Madras Central. Buses from Madras to Tiruppati are also frequent. Tiruppati has all facilities for board and lodging. This sthala is also called Ādīvarāha Kṣetram and consists of three temples.

1. Kil Tiruppati

*Mūlavār*: Kövintarācan, reclines facing East  
*Tāyār*: Puṇṭarika Valli

2. Tirumalai - (situated on the Veṅkaṭādri mountain)

*Mūlavār*: Tiruvēṅkaṭaṁuṭaiyān, Śrīṇivāsa, Veṅkaṭācalapati, Bālāji and several other names.  
*Uttarā*: Kalyāṇa Veṅkaṭēcuvarar

*Tīrτtam*: There are 14 tīrτtams and they are:

1. Svāmi Puṣkarini  
2. Pāpavinācam  
3. Akācakaṅkai  
4. Kōnēri  
5. Vaikuṇṭha Tīrτtam  
6. Cakra Tīrτtam  
7. Jāpāli Tīrτtam  
8. Vakula Tīrτtam  
9. Panṭava Tīrτtam  
10. Rāmakṛṣṇa Tīrτtam  
11. Tumpuru Tīrτtam  
12. Cēṭa Tīrτtam  
13. Cukacacantana Tīrτtam  
14. Mōra Tīrτtam

*Vimānam*: Ānanda Nilaya Vimānam

3. Tiruccānūr or Alamelu Mankāpuram

*Mūlavār & Tāyār*: Tāyār, called Alarmelmaṅkai or Padmāvatī, is the Mūlavār here.

*Tīrτtam*: Padmā sarovaram.

*Tala Puruṇam*:

The Br. P., the Varāha P., the Sk. P. and the Padma P. give details about this sthala. Several primitive languages, which are only spoken and do not have any script, give information about this sthala and stand testimony to its antiquity.
It is believed that this mountain was called Garuḍādri in the Kṛtayuga, Vṛshbhadri in the Tretāyuga, Aṉjanādri in the Dvāparayuga and Veṇkaṭādri in the Kaliyuga. There was originally a Varāha temple here which exists even today, close to the Svāmi Puṣkārini.

At the beginning of Kaliyuga, some sages, led by Kaśyapa, conducted a Yajña. When the question arose as to who, among the Trimūrtis, Viṣṇu, Śiva and Brahmā, should be given the sacrificial offerings. The sage Bhṛgu undertook to test the three and decide who was superior of the three. He first went to Satyaloka, the abode of Brahmā, where Brahmā was with Sarasvatī. Brahmā ignored the arrival of the sage. Bhṛgu was angry at the insult and cursed that Brahmā would not have any temples on earth in the Kaliyuga. Then, he went to Kailāsa, the abode of Śiva. Here too, the sage was insulted. Finally, he went to Vaikuṇṭha where Viṣṇu was with Lakṣmī. They did not notice the arrival of the sage. Bhṛgu was very angry at this and kicked on the chest of Viṣṇu. Viṣṇu, instead of being angry, held the sage’s feet. He apologised to the sage and asked him if his feet were hurt. Bhṛgu, then, decided that Viṣṇu was superior to the others. But Lakṣmī, who resides on Viṣṇu’s chest, was angry both with Bhṛgu and with Viṣṇu, with Bhṛgu for kicking Viṣṇu’s chest and with Viṣṇu for ignoring this insult to her. She left Vaikuṇṭha and came down to the earth. Viṣṇu also followed looking for her.

Earlier, in the Tretāyuga, Lakṣmī had been born as the daughter of the sage Kuśadhvaja and was named Vedavatī. Vedavatī wanted to marry Viṣṇu and therefore performed tapa. Viṣṇu promised to marry her in the Kaliyuga and, therefore, she was born as the daughter of Ākāsāraja, with the name Padmāvatī. Meanwhile, Yasodā, the foster- mother of Kṛṣṇa, was also reborn as Vakulamālikā. Yasodā had not seen Kṛṣṇa’s marriage in the Dvāparayuga and had expressed her wish to see Kṛṣṇa as a bridegroom. Kṛṣṇa had promised to fulfil her wish in the Kaliyuga. Therefore, Vakulamālikā was living at Venkaṭādri and worshipping the Varāha Mūrti.
At the same time, Viṣṇu, sad at being separated from Lakṣmi, came to this hill and sat under a tamarind tree. Soon, an ant-hill covered him up. Brahmā and Śiva wanted to bring him out. They transformed themselves into a cow and a calf. Bhūmidevi, in the form of a cowherdess, sold the cow and the calf to a Cōla king. The cow and the calf were taken to graze with the other cattle that belonged to the king. But, the cow would go to the ant-hill with which Viṣṇu was covered and pour out all its milk leaving the king wondering why the cow never gave milk. He asked his cowherd to find the reason and the cowherd found the truth. When he saw the cow pouring out its milk on the ant hill, the cow herd was angry and tried to kill the cow with his axe. But, the axe hit the anthill and hurt Viṣṇu who started bleeding. The cow herd, who saw blood oozing out of the ant hill, fell unconscious. Meanwhile, the king came to know of this and came to the place. He saw the blood that had oozed from the ant-hill and realised that someone was inside. He prepared to strike down the ant-hill when Viṣṇu emerged from the ant hill and cursed the king to become a wandering spirit. When the king begged forgiveness, Viṣṇu told him that he would be reborn as Ākāśarāja. So, the Cōla king was reborn as Ākāśarāja. Vedāvatī, who wanted to marry Viṣṇu, was reborn as his daughter and was called Padmāvatī.

Meanwhile, Vakulamālikā met Viṣṇu (now named Śrīnivāsa) who had emerged from the ant-hill and adopted him as her son. Śrīnivāsa lived with her. Once, he happened to see Padmāvatī who was playing with her friends and fell in love with her. Padmāvatī also reciprocated his feelings. Vakulamālikā went to the King with a proposal for marriage. The king accepted it and the marriage was solemnized.

But, Śrīnivasa still missed Lakṣmi. He went to Kolhapur in search of Lakṣmi who had hid herself there. As he could not find her there, he got a thousand petalled lotus from heaven, placed it in a pond and chanted the Lakṣmi mantra for twelve years. Lakṣmi, finally appeared to him and was reconciled with Viṣṇu.
Special Features:

1. There are seven hills here and, therefore, the place is called Saptagiri. They are called Venkaṭādri, Sēṣādri, Vedādri, Garuḍādri, Viṣabhādri, Aṇjanādri and Ānandādri.

2. It is believed that, till the end of Kaliyuga, Śrīnivāsa would stay here and protect the world.

3. A king called Tontāimān, was a great devotee of the Lord. Once, Śrīnivāsa gave the king his own conch and discus to defeat his enemies. As a mark of his gratitude, the king used to worship the Lord with golden flowers everyday. At the same time, a potter, Kurumparutta Nampi, was also devoted to Śrīnivāsa. He used to make flowers from mud and offered them, with great devotion, to the Lord. One morning, the king found that his golden flowers were displaced by the potter's flowers. The king on enquiry found about Kurumparutta Nampi, realised the greatness of the devotion of the potter and paid his respects to him.

4. The Brahmotsavam, which is held in this temple during the month of Purattāci (mid. Sep. - mid. Oct.) is considered very sacred. It is believed that all the Devas (including Brahmā) come here during this time.

5. Rāmānuja came here in his youth. But he did not want to tread on the sacred abode of Śrīnivāsa with his feet and so stayed below the mountain.

6. There are several Tirttams here. It is believed that there are one hundred and eight Tirttams, chief of which is the Svāmi Puṣkariṇi.

Maṅkaḷācācanam:

Poykai: 3207, 3220, 3223, 3251, 3259, 3260, 3282; Pūt.: 3308, 3311, 3316, 3328, 3329, 3336, 3337, 3355, 3358; Pey.: 3397, 3409, 3413, 3415, 3422, 3423, 3428, 3441, 3444-46, 3451-56, 3458, 3472; Nam.: 2161, 2255, 2256, 2268, 2326-36, 2355, 2392, 2468, 2689-99, 2733-43, 2865, 2993, 3123, 3147, 3587, 3589, 3594, 3610, 3629, 3639, 3646, 3660.

TIRUVĖĻUKKAI

The sthala, Tiruvėļukkai is situated at Kāñcipuram, very close to the sthālas Tiruttāṅkā and Āṭṭapuyakaram.

Mālavār : Alakīyacīṅka, Naracîmmar, Mukunta Nāyakaṅ, Āḷāri, Kāmācika naracîmmar, sits facing East

Ṭāyār : Vēļukkaivalli, Amṛṭavalli

Ṭīṟṟām : Kanaka saras, Hemasaras

Vimāṇam : Kanaka Vimāṇam

Talā Purāṇam:

When Viṣṇu incarnated as Narasimha to kill Hiranya, he was attacked by some other Asuras as well. Narasimha doubled himself and while one killed Hiranya, the other chased the Asuras away. When the Asuras came to Tiruvėļukkai, they hid themselves. So, Narasimha, who was captivated by the beauty of the place, decided to stay here as Yoga Narasimha, inorder to attack the Asuras. The word Vēļ (Skt. Kāmā) means 'wish' and 'irukkai' means residence. As Narasimha wished to reside here, the place was called, 'Vēļirukkai' which later became 'Vēļukkai'.

Special Features:

1. It is believed that the sage Bhṛgu was granted a vision of the Lord here.

2. Desika composed the Kāmāsikāṭakam, praising the Narasimha of this sthāla.

See also Tiruppāṭakam, Tirunīlāṭṭīṅkaḷṭunṭam, Tirūṟakam, Tirukkāṟakam, Tirunīṟakam, Tirukkāṟvāṇam, Tirukkalvaṅūr,
Tiruppavaiavaṇṇam, Tirupparamēccura viṇṇakaram, Attikiri, Tiruṭṭapuyakaram, Tiruttankā, Tiruvēḷkā.

Makkakācaṇam:
Pēy: 2307, 2315, 2343; Tirumaṇ.: 3815 (127); Tirumālicai: 3417.

ŚRĪVAIKUṆṬAM

The sīhala, Śrīvaikunṭam, is situated on the Tirunelveli - Tiruccentūr rail and bus route. There are also buses from Tirunelveli to reach this sīhala.

Mulavar: Śrīvaikunṭaṇātan, Kallappirān
Tāyār: Vaikuṇṭavalli, Pūtēvi (Skt. Bhūdevī)
Tīrṭam: Bhṛgu, Kālaśa and Tāmraparṇi tīrṭam
Vimānam: Cantiṟa Vimānam

Tala Purāṇam:

The Br.P. mentions this sīhala. Once, during a deluge in Satyaloka, an Asura called Somukhāsura stole the secret of creation from Brahmā. Brahmā decided to perform-tapa and pray to Viṣṇu to retrieve it. He created a Bhramacāri out of his staff and sent him to the earth in search of a place to perform tapa. This Bhramacāri fell in love with a woman and forgot his task. So, Brahmā created another woman and sent her to earth. This woman chose a beautiful place on the banks of Tāmraparṇī surrounded by trees. Brahmā came and performed tapa here. Viṣṇu appeared and restored the knowledge of creation to him. On Brahmā's request, Viṣṇu resided in a temple here in the same form as in Vaikuṇṭha.

There was a thief called Kāladūṣaka here, who was a great devotee of the Lord. He used to offer half of his booty to the Lord. Once, when he tried to steal valuable jewels from the palace of the king, some of his associates were caught. They betrayed Kāladūṣaka and the king’s soldiers came in search of him, on the information given by his associates. Kāladūṣaka sought refuge with the Lord. The Lord disguised Himself as Kāladūṣaka and was caught by the soldiers of the King. When
He was brought before the king. He revealed His true form to the king alone. The king begged his pardon. Then, the Lord told him that he had used this opportunity to remind the king to distribute his wealth to the needy. On the request of the king, he consented to reside in this sthala in the form of a thief (Skt. Coranātha, Tam. Kaḷḷapirān). The king and Kāladūṣaka became great friends and performed several charitable deeds together.

**Special Features:**

1. Since Brahmā established the kālaśa with which he performed Tirumāṇicaṇam to the Lord on the banks of the river Tāmraparṇī, the tīrṭam is called Kālaśa tīrṭam.

2. In several other sthalas, the Lord reclines on Ādiśeṣa. But, this is the only sthala where Ādiśeṣa spreads his hoods like an umbrella over the deity, who is standing.

3. The Śricoranātha suprabhāta, a Sanskrit work dedicated to this deity, is well-known.

4. This temple was buried under the earth for sometime. It is believed that, once, one of the cowherds of Pāṇḍya king found a cow pouring its milk at a spot and reported the matter to the king. When the king ordered the spot to be dug up, the idols were found and the king built a new temple there.

5. It is believed that Śūrya comes and worships this Lord twice a year, on the sixth day of the months of Citraī (mid. Apr.-mid. May) and Aippaci (mid. Oct.- mid. Nov.). On these days, the rays of the early morning sun fall on the idol through the door of the Sanctum.

6. In 1801 A.D., during the battle between Kaṭṭapomman (a local chieftain) and the British, this temple was used as a fortress.

**Mankaḷacāṇam:**

Nam.-2978, 2982.
TIRUVAIKUNTA VIŅṆAKARAM

The sthala, Tiruvaikunṭa Viṇṇakaram is situated in Tirunāṉkūr.

Mūlavār : Vaikunṭanātar, Tamaraikaṇṇutaiya pirān, sits (with his two consorts) facing East

Tāyār : Vaikunṭavalli

Ucavār : Same as Mūlavār

Tīrțtam : Laksṇī puṣkariṇī, Udaṅga puṣkariṇī, Virājā

Viṁānam : Ananta satyāvartaka viṁānam

Tala Purāṇam:

The Lord from Vaikunṭha came here on the request of Śiva. This is the of the eleven sthalas of the Tirunāṉkūr group.

Special Features:

Upariśravas and sage Udaṅga were granted salvation in this sthala.

See also Tirukkaivalampāṭi, Tiruarimēya Viṇṇakaram, Tiruttēvanārttokai, Tirutterriyampalam, Tirumanaṅkkūṭam, Tiruvellakkuḷam, Tiruppārtanpalli, Tiruvanpuruttoṭtamanam, Tirucemponcykovil, Tirumanaṅmatakkovil.

Maṅkaḷācūcānanam :

Tirumaḥ. - 1228-37.
ŚIVA
AND
NĀRĀYĀṆA
Śiva means ‘propitious’. He is one of the Trinity and carries on the function of Annihilation, while Brahmā and Viṣṇu are said to be the Gods of Creation and Sustenance, respectively.

The evolution of this God be traced from Rudra, one of the minor deities of the Vedic period, some of whose qualities and epithets came to be associated with Śiva. The development and inclusion of this God in the Hindu Pantheon of Gods as Śiva, a powerful God, and as one of the Trinity, is seen from the evidences available in Vedic literature, the Epic and Purānic literature, the Caṅkam literature and, subsequently, the Bhakti literature. Most of the Tēvāram verses sing about Śiva and His attributes.

Although several Vedic deities are known by the epithet Śiva, the earliest reference, as associated with Rudra, occurs in the ‘Śvetāsvatara Upaniṣad’.

Several versions of Śiva’s birth exist, of which an important version is that, while Brahmā was meditating for a son at the beginning of the Kalpa, a child appeared on his lap. This child of deep-blue complexion began crying and running hither and thither. When Brahmā enquired about the cause of his tears, the child is said to have asked Brahmā for a name. As ‘rud’ means ‘to cry’, Brahmā called him Rudra.

The name Rudra also denoted a form of Agni. When the child cried, once again, requesting for another name, mightier than the former, Brahmā called him ‘Sarva’, the waters from which everything is produced. Other names given by Brahmā, which followed Sarva at the request of child, are ‘Paśupati’ (God of animal), ‘Ugra’ (the wind, Vāyu), ‘Aṣani’ (lightning), ‘Bhava’ (Parjanya the rain God), ‘Mahādeva’ (the Great God), ‘Prajāpati’ and ‘Īsana’ (He who rules over all), after which the child was satisfied. This account is found in the Śatapatha Brāhmaṇa and, in a slightly different form, in the Śaṅkhāyana and the Kauṣātāki Brāhmaṇas.

The qualities of Rudra, described in the Rgveda, reveal that he was an atmospheric god, quite fierce, destructive and physically attractive. He is the Lord of animal sacrifices, the man-slayer and is associated with the destructive powers of nature, viz. the storms, lightning and forest fires. His appearance is described using epithets such as fair-lipped, youthful, tawny, shining like the bright sun, the God with braided hair and His virtues are extolled in terms such as, ‘the wise, the most liberal, the most powerful, the Lord of songs, the possessor of healing medicines, the physician of physicians, one who sits on a chariot and the universal ruler, to name a few.
The initial stage in the evolution of Śiva, replete with His appearance and characteristics, can be seen here, which was further developed in the Yajurveda, particularly evident in its Śatarudriya section, where His one hundred names occur, among which Paśupati (God of Animal), Nīlagrīva (blue-necked) and Śītikantha (white - throated) are notable. The omnipotent and omniscient aspects of Śiva are elaborated in this section of Yajurveda.

In the Śvetāśvatara Upaniṣad, He is referred to as Hara, Mahādeva, Īśa, Īśana, Maheśvara and Bhagavat. Some of the distinct epithets of Rudra, (which have aided in the evolution of the Śiva of the Trinity, in the later period) found in this Upaniṣad are ‘dweller in the mountains’, ‘Lord of the mountains’, ‘the thousand-eyed’ and ‘one who stands alone, steady-fast’.

The Mahābhārata contains references to the one thousand names and one thousand and eight names of Śiva. The Epic also refers to the marriage of Śiva with Umā, who was the daughter of Himāvān, (Himalayas) the king of mountains whereas the marriage of Rudra was with Śatī, the daughter of Dakṣa Prajapati. It is pertinent to mention here that Śiva is described as Ardhanārīśvara (the Androgyn) which was perceived as the Puruṣa and Prakṛti, the male and the female principles of Brahman, on a philosophical level. This philosophical concept could be substantiated by referring to the Mahābhārata which explains that all creation belongs either to Śiva or to Devī (Umā), as all of them bear the male or the female sign. This can also be traced to the Brhadāranyaka Upaniṣad, according to which the original Puruṣa, the Ātman, was androgynous. He divided Himself into male and female and multiplied. This Ardhanārīśvara form is referred to in the Śiva, Liṅga and Padma Purāṇas.

Śiva evolved in the form of a teacher who expounds the Vedas and as a silent yogi (one who meditates in silence, symbolically in peace), was known as Dakṣināmūrti (as he faces South), the origin of which form has been claimed to be the Proto-Historic period, from the Mohenjodaro Harappan Civilisation. In this form, He is known by the names Mahāyogin, Mahātapaḥ, Yati, Taponiṣṭa and Yogīśvara. As He was also believed to be the God of Animals (Paśupati), He is surrounded by the elephant, the rhinoceros, the buffalo and the tiger, in His form of Dakṣināmūrti.

One of the epithets of Rudra in the Rgveda is ‘Paśupa’, which corresponds to the Paśupati form of Śiva in the later period, as ‘Paśu’ means ‘an animal’. The reference to Paśupati as a form of Rudra is found in the Yajurveda, the Atharvaveda and the Śatapatha Brāhmaṇa, among others in Vedic literature. The Paśupata religion is connected with Śiva, as its founder, in the Mahābhārata. Baṇābhaṭṭa describes the Paśupatas as Raktapata, i.e., those dressed in red garments. They are referred to as ‘the ash-besmeared
fīrthikas' by Hsiu Tsang. Since the term 'Pasu' can also refer to the soul, Paśupati (Lord of the souls) also takes up a philosophical significance in the Saiva siddhānta.

Śiva as Nilakanṭha (the blue-necked), having acquired it by swallowing poison and retaining it in his throat, is an episode which is elaborated, in the literature of later period, as Śiva swallowing Hālāhalā emitted during the churning of the Ocean of Milk (pārkal) by the Devas and the Asuras, using Mt. Mandara as a churning staff and the serpent Vāsuki as the rope. But, the earliest reference to this epithet of Śiva is found in the Yajurveda, in the Satarudriya section, where Rudra is referred to as Nilagriva (the Blue-necked). Also, similarly, the earliest reference to Śitikanṭha is found in the Satarudriya section of the Yajurveda, which means white-throated. The story behind the epithet is in Mahābhārata. Śiva, humiliated by Dakṣa, came to destroy Dakṣa's Yajña and hurled His trident at those who were present at the site of the Yajña. When the trident went near Nārāyaṇa, He repelled it and returned it to Śiva. The enraged Śiva confronted Nārāyaṇa in anger and the latter held the former by His throat which is said to have resulted in the white-coloured throat of Śiva.

Apart from these epithets of Rudra, which came to be associated with Śiva in the evolution of the God from the Vedic period to the later period, there are some other important epithets of Śiva which also existed since the times of the Vedic Rudra. The relevance of such epithets can be comprehended by the characteristics, images and episodes associated with Śiva. Some of the epithets, Girīṣa, Girītra and Girīṣánta are descriptive of Him and His association with the mountains even from the Vedic period as these epithets occur in the Satarudriya section of the Yajurveda, as well as in the Śvetāsvatara Upaniṣad.

Rudra is often referred to as a healer in the Rgveda and the Atharvaveda. The epithets 'a physician of physicians', and 'the possessor of healing medicines' are found in the Rgveda. Rudra is referred to as the 'Lord of the soma plant' (which was used to cure many diseases) in the Taittriya Samhitā. This plant is believed to have grown on the slopes of mountains and, specifically, the Munjavat, which is the abode or retreat of Rudra.

It is interesting to note here that Śiva is described as the Indian Dionysius and as the god of hills and mountains by Megasthenes. Greek mythology describes Dionysius "as a healing god, specially associated with vegetation rites, snakes and phallic emblem".
Although innumerable epithets of Rudra evolved into those characteristics aptly implying Śiva in the later period, Śiva is mentioned in the Mahābhāṣya of Patañjali, in two places, as a God and once as one of the folk deities. Patañjali also describes the worshippers of Śiva as the Śiva-Bhāgavata and as those who hold a staff and wear the skin of the animal (daṇḍājīnaka) carrying an iron trident (ayahūṣika). The emergence of Śiva as a generous and powerful God, who readily granted boons, once He was satisfied with the genuineness and dedication of His devotee, gave rise to Him being known as a 'bestower of blessings etc. (Anugrahamūrti). The Purāṇas and the Epics describe various episodes connected with recipients of boons from Śiva, some of them being Kṛṣṇa, Arjuna, Paraśurāma, Vyāsa, Vālmīki, Visvāmitra, Candraśa, Nandikesvara, Rāvana etc.

Śiva, as a God of destruction or annihilation, can be surmised from the Epics and the Purāṇas which contain a multitude of anecdotes pertaining to the annihilation of Asuras such as Gajāsura, Andhakāsura, Jalañdhara, Tripurāsura and the punishing acts of Śiva in connection with Kāma, Yama and Narasimha among others. This is generally known as the Samhāramūrti aspect of Śiva.

Scholars opine that the epithets of Śiva corresponding to His benevolent and destructive aspects can be traced back to the Vedas, Samhitās, Epics and Purāṇas. For example, the Atharvaveda refers to the slayer of Andhaka as the powerful thousand - eyed Rudra, who is the ‘Andhakaghātīn’ mentioned in the Mahābhārata, also described as the Śiva who annihilated the thousand headed demon Andhaka in the Epics and the Purāṇas as well as the one whose evolved form came to be known and depicted as Andhakāsuraavadhamūrti form of Śiva. Likewise, in the Yajurveda, is found a reference to the destruction of the three castles of the Asuras by Agni (an epithet of Rudra). A similar reference occurs in the Taittiriya Samhitā and, later, in the Mahābhārata, wherein the names, Tārakākṣa, Kamalākṣa and Vidyumnālin, the three Asura sons of Tarakāsura, are mentioned. Sati, the daughter of Dakṣa, who married Rudra, once attended a Yajña conducted by her father, uninvited, despite her husband’s (Rudra’s) caution against it. She proceeded to the sacrificial site, where she was insulted by Dakṣa, her father. As a result of it she immolated herself. The bereavement caused Rudra immense grief and He undertook rigorous meditation. Sati who is also known as Pārvatī, born as the daughter of the king of mountains, was simultaneously performing tapa in order to marry Śiva. During this period an Asura, Tāraka was harassing the celestials. The demon had obtained a boon from Brahmā that he could be killed only by a seven-day old infant. The desperate celestials (devas) beseeched Kāma to aim his darts of love at
Śiva and disturb Him, so to enable his union with Pārvatī. Kāma was burnt to ashes, on carrying out their request, by the angry Śiva. The Union of the Divine couple brought about the birth of Skanda who put an end to Tāraka.

Gāṅgā’s origin and association with Śiva is described in the Rāmāyana. The celestial Gāṅgā was made to descend from heaven by Bhagiratha and it was Śiva, who, in order to control her turbulence and force, trapped her in His matted locks, before allowing her to flow on the earth. She is considered one of the consorts of Śiva.

The Purānic literature contains references to several other epithets of Śiva, some of them being Sarabheśamūrti, Kapāli Kapāleśvara and Liṅgodbhavamūrti. Śiva’s incarnation to pacify the enraged Viṣṇu who had annihilated Hīranyakasipu, Asura and ardent devotee of Śiva and to protect the Asura’s son Prahlāda, a devotee of Viṣṇu, is known Sarabhešamūrti. Śiva assumed composite form as Sarabha, a combination of bird, animal and man, which is described in the Liṅga and Kālikā Purāṇas.

Śiva, on being addressed by Brahmapā, His creator, Kapālin, cut off the fifth head of the latter in anger with His left thumb - nail, but it stuck to His hand. He had to observe a severe and austere lifestyle for twelve years before He was absolved of the sin (of cutting off Brahmā’s head). He, thus, came to be known as Brahmasīraschedakamūrti / Kapāleśvara. During the course of being absolved of His sin, He carried the dried-up skull in His hands and went about begging for alms. Once, He entered a pine forest where the sages were performing severe tapa. Śiva begged for alms from their wives who were enamoured of His handsome appearance. The sages were livid when they sighted the near naked Śiva and made a sacrificial fire. The weapons, animal etc. which emerged from the fire in order to kill Śiva were appropriated by Him His assets.

Once, there was a dispute between Brahmā and Viṣṇu regarding their supremacy. When they were vying with each other to establish their superiority, Śiva asked Brahmā and Viṣṇu to find His head and feet (origin and end), respectively, and appeared a pillar of flame. In this form, He is known as Liṅgodbhavamūrti. As realisation dawned on Brahmā and Viṣṇu, they worshipped His infinite form, superior to either of them.

Śiva, in his evolution as one of the Trinity, is also known to be a musician as well as a dancer wherein He is referred to Viṇādharamūrti. The Tumba-Viṇa, a Dīṇḍima (a small-drum) and the Tambura said to be His assets as a musician. Śiva, Dakṣināmūrti, the great teacher, is also known to teach Viṇa amongst the other subjects (Yoga, Sastras etc). Being
referred to as a dancer, more particularly a Cosmic Dancer, He is a Nṛtyamūrti too and amongst the several epithets of this dancer, the most significant and famous is the name Naṭarāja.

Śiva’s associates are called His Gaṇas and Pramathas. The Epics and Purāṇas describe the gaṇas as pot-bellied, dwarfish, big-eared, gigantic, fiercely energetic etc. and Śiva, as their (bhūta’s) Lord, is Bhūteśvara, in the post-Vedic period. He is said to dwell in the Crematorium in the company of His bhūtas/gaṇas. The word ‘Bhūta’ is associated with the soul like the term ‘Pasu’. Thus, ‘Bhūteśvara’ is also ‘Lord of the souls’.

The eight valorous deeds performed by Śiva serve as pointers in arriving at a complete picture of the God, especially His characteristics, each one of them aiding us to comprehend and assimilate His qualities of benevolence, righteousness, pride, justified anger etc. to enlist a few. Those eight deeds are:

1. Decapitation of Brahma
   - Ciraṃaruttavān
     (Skt. Brahmaśirscedaka mūrti)

2. Slaying of the demon Jalandhara
   - Calaṃtanarattintavān
     (Skt. Jalandhararharamūrti)

3. Burning of Kāma
   - Kāmaṇaikkakāna vela vilittavān
     (Skt. Kāmadhanamūrti)

4. Destruction of Dakṣa’s sacrifice
   - Takkaneccamalittavān
     (Skt. Dakṣadhvaranāsaka)

5. Killing of Andhaka
   - Antakaṇaṇai vēlin micai irravaṇān
     (Skt. Andhakavadhama mūrti)

6. Burning of Tripura
   - Puramāṇuru erittavān
     (Skt. Tripūrāntakamūrti)

7. Slaying the demon Gajāsura, who came as an elephant
   - Yaṇai uri pōrttavān
     (Skt. Gajasamhāramūrti)

8. Annihilation of Kāla
   - Kūrrina Huattavān
     (Skt. Kālasamhāramūrti)

Although several epithets have been in existence since the Vedic period with reference to Rudra, such as the ‘fair - lipped’, ‘(one) with braided hair’, ‘youthful’ ‘fierce’ etc. and, later, as the ‘blue-throated’ or ‘white-throated’, ‘most powerful’ and generally portrayed as one who is physically attractive, it is with the description in the Mahābhārata - “a God clad in animal hide (deer, tiger or elephant), with matted hair and the crescent on His head, bearing serpents, carrying a trident (śula) and having a bull for His
ensign” - that a relatively clear picture, akin to His present form; emerges. That His personality is intertwined with His assets and attributes as well as the other paraphernalia and that these but mere extensions of Him, mutually inseparable and indistinguishable, is an interesting feature to be taken note of. As to His acquisition of the basic assets, the story is found in Suprabhedāgama. When Siva violated the sanctity of the ceremonial grounds of the Rṣis and that of their wives by cantering naked into the wooded slopes of Mount Meru, their incantations to kill Siva brought forth snakes, a Kṛṣṇa-mṛga (black deer) Apasmārapuruṣa, a Paraśu (an axe), a bull, a tiger, a lion etc. All of these He adopted as His assets, to serve as His ornaments, sport, foot-stool, instrument, His mount, and garment in addition to the skull and moon which were worn by Him on His matted locks as ornaments.

The third eye of Siva (on His fore-head) was opened by Him, when the world was plunged in darkness, as Pārvatī closed His eyes playfully in one instance. Siva’s arms hold the fire, the axe, the Pāṣupata (bow), the deer, the skull etc., apart from the drum. The crematorium being His place of dwelling, His body is smeared with ash (Tam. Nīṟu). Siva, who rides on a white bull (Tam. Viṭṭai ēri), bears the Ganga and the (crescent) moon as His matted locks, the snakes serving as ornaments and embellishing Him by twining themselves on His waist, neck and His crown (the matted locks).

Siva performed sixty four divine sports, some of which are referred to and described in the Bhakti Literature, specifically, in the Tēvāram.

Siva has been referred to and described in great detail in Tamil literature. His prowess and popularity are evident in the ancient Tamil literature of the Caṇkam period itself. Although the Caṇkam works, Kalittokai, Paripañal and Purāṇāṟṟṟṟum contain several references to Śiva among others, it is in the Kalittokai, in particular, that one finds innumerable references to and descriptions of His appearance, ornaments, mount, assets etc. in great detail. Another interesting feature in these literary classics of Caṇkam period is the mention of various epithets of Śiva. For example, Maṇimittaranaḻ (the one whose throat appears blue like the sapphire), Mukkanaṉ (the three-eyed one), and Umaiyorupākan (one who has Umā as a part of His body i.e. Artanāri) are epithets which refers to His appearance or physical form. Āḷamarcelvan, (one who is seated under a banyan tree, viz. Dakṣinamūrti), Āṭiraiyān and Āṭiraimutilvan (born on the day of the star Āṭirai) are some epithets of associations, whereas Kanicciyōn (one who has the battle-axe) is descriptive of one of His assets. Apart from such direct references, one comes across descriptive lines which allude to some of His valourous deeds, incidents and episodes associated with Him which serve as invaluable material and attest to the authenticity of the God’s popularity.
The following line from Paripāṭal refers to Śiva as the God of destruction and annihilation:

kāy katavul cēey cevvēl  

(Pari : 5: 13)

The following examples contain descriptions of His form and appearance:

pālpurai pirainutat polinta cenni  
nīlamanimittārōruvan pōla  

(Puṟam : 91 : 5,6)

Kāra mitārāṇṇal kāmr cennip  
pirainutat vilānkarurukāṇ pōla  

(Puṟam : 55 : 4,5)

Some of the descriptive terms pertaining to the assets of Śiva, from different works of the Cauṅkam literature are:

eruvaḷaṇ uyariya verimaṟulavircaṭai  
māṅranūn kānicci manimittārōnum  

(Puṟam : 56 : 1,2)

ūrti váļveḷḷēṛē cīranta  
cīrkeḷu kōṭiyumarrēnpa  

(Puṟam : 1 ; 3,4)

Kāṇṭikār naruṅ kōnra kāmar  
vāṇa māṟpirṟuṅkonra  

(Puṟam : 1:1,2)

ayantikal naruṅ konraiyalaṅkālan teriyāta (Kali - Ney : 150 : 1)

kōṭuvāy kuṭāp piraiyap piritonru  

manmalar kōnraiyavan  

(Kali - Ney : 142 : 24-8)

eritikal kānicciyōn  

(Kali - Mullai : 103 : 25)

cīraraṅ kānicciyōn  

(Kali - Pāḷai : 2:6)

Śiva, referred to as Nilakanṭha is described in the following manner:

nīlamanipōlum tirumīttārīnai utaiyāy  

manimittārāṇṇarku matiyārā piraṇtōy ni  

(Kali - Mullai : 105 : 13)

Śiva is known by the epithet Āṭiraiyān, as He is believed to have appeared on the day of the star Āṭirai. The following lines refer to this epithet:

arumperalaṭiraiyanaṇipēra malarnta  

(Kali - Ney : 150 : 20)

āṭirai mutalvaṇjār kilanta  

(Pari : 8 : 6)
As Đakṣināmūrti, Śiva is referred to in the following lines as “Āḷamār kaṭavul”, “Āḷamār Cēlvan”:  
āḷamār kaṭavulamanānin cēlvan  
āḷamār cēlvan anī cāl mākaṇ vilā  
āḷamār cēlvan anī cāl peṟu virai  
-nilārākam  kāliṅkam  
āḷamār cēḷvarṛkkanamarṭanān koṭutta  
(Puram : 198-9)  
(Kali-Maru: 8:14)  
(Kali - Maru: 81.9)  
(Cīru : 96 : 97)  
Śiva, in His form of Ardhanāri, the Androgyn, is extolled in the following lines:  
penṇuruvorutiranākinnarvuru  
umaivyōr pākattoruvaṇai vaṇānki  
umaivyōjutiranākavōntikiya  
(Puram : 1.7)  
(Cīlap: 28-103)  
(Cīlap: 6-42)  
Śiva who destroyed the three forts and the three demons, referred to as Tirupūṟrāntakaṇṭhū, is mentioned in the following lines:  
toṭaṁkarkaṇ tōṇriya mutiyavaṇ mutalāka  
ataṅkāṭā mīṭal cāya amarar vaṇṭu irattalin  
mataṅkal pōl cīnai māyam cey avunaraik  
kaṭantu aṭu munpoṭu mukkaṇṇān mē eyilum  
ūṭaṅrakkāl mukam pōla on kāṭir terutilin  
(Kali - Pālai : 2 : 1 - 5)  
tiripuramēriyat tevar vēnṭa  
erimukuṟ pēram pēval kēṭpa  
(Parivāram : 6 : 40 , 41)  
ōṅkumalaip peruvir pāmputan kōlli  
oru kaṇai koṭu mūveyīḷuṭarrīp  
peruviralamararkku venri tanta  
(Puram : 55-1,3)  
The One who controlled the force of Gaṅgā, Gaṅgādhara mūrti, is referred to in the following lines:  
taṇjuvat tāṅkika taṇinilaic calatāri  
piṇānki nīr caṭaikarantān anī annā nin nirām  
(Pari: 9:6)  
(Kali-Ney.:149:9)  
The epithet, Raṇāṇugrahaḥmūrti of Śiva was acquired after He quelled the arrogance and pride of king Rāvaṇa who tried to lift Mt. Kailāsa, which episode is described in the following lines:  

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ai iru talaiyin arakkar kóman
totip poli tațak kaiyin kil pukuttu ammalai
etukkal cellatu ulappavan pōla

(Siva’s appearance, various forms, assets deeds etc are described in
great detail in some of the invocatory verses (Kațavul vālttu) of various
literary works of the Caṇkam period like Kalittokai, Akanānūru and
Patirṛuppattu among others.

Bhakti literature, the Tēvāram in particular, is one of the most
important source materials for information on Siva. This monumental literary
work focusses mainly on Siva, His various epithets, forms, deeds, assets,
weapons, ornamentation, episode from his life, the extraordinary metaphors
describing His persona and qualities and is replete with verses which sing
the praises of His resplendent form. Campantar, Appar and Cuntarar, the trio
who were ardent śaivites and saint poets, were the creators of this gem in
Bhakti literature.

Several epithets of Siva are found in the Tēvāram, of which some are
Maṇiṅkaṇṭāṇ (one with the blue gem like throat (II : 43 : 2), Nilakaṇṭāṇ (II :
100 : 9.3) and Maiyān. Maṇiṅkaṇṭāṇ (one with the black-throat (VII : 45:11:3),
all of which allude to the colour of His throat acquired by drinking the
Hālāhaia or poison.

Siva is referred to as ‘akkinar’, — He wears a garland of bones, by
Campantar (III : 115 : 6 :4) and ‘Pulit tōlar’, (one who wears the skin of the
tiger, II : 93:3.2). Cuntarar addresses Him as “Veṇṇirraṇ” (one who smears
his body with ash, VII : 89 : 2:3)

Siva’s assets are enumerated in the following lines of Campantar’s
patikam.

\[
\begin{align*}
\text{nadgam mūnu uk kōttinai} \\
\text{irunati aravamōtu orumati cūtinai} \\
\text{orutaj ir ayil mū ilaicculam} \\
\text{nālkāl mānmarai aintalai aravam} \\
\text{ēntinai kāyta nālvāy mummatat} \\
\text{irukōttu orukari ītu alittu urittanai}
\end{align*}
\]

(I:128:9)

The sacred thread worn by Siva is mentioned by Campantar in his
patikam on Tiruvilanjakar, in the following lines :

\[
\begin{align*}
nūl vilāṇkiya māripinār...
\end{align*}
\]

(II.76:4:2)

Appar describes the fierce appearance of Siva and His paraphernalia
in the following lines, which also contain some attributive epithets:
The matted locks of Śiva, adorned with snakes, the crescent moon, the Gaṅgā and different flowers is described by Campantar in the following lines of his patikam:

..... matiyotu tunniya taḷal nākam
potu ilaṅkiiya koṇraiyum mattamum puricaṭaikku aḷaku āka
kātu ilaṅkiiya kuḷaiyinān ........ .......

(II: 104: 6:1-3)

Cuntarar, in his patikam on Tirukkaṭavūrmayāṇam, describes the ornament or garland worn by Śiva around His neck, made of tortoise - shell and the horn of a boar, in the following lines:

................ maruppuṃ āmaīt tāliyor

(VII: 53: 5: 2)

The Rudrākṣa (bead) worn by Śiva around his neck is referred to by Campantar in the following lines:

kalai ilaṅkum mā .........
kaṭṭaṅkam kaṇṭikai kuṇṭalam

(III: 9: 4: 1)

The ear ornaments of Śiva are described by Cuntarar and Campantar in the following manner:

Kāṭil venkulaiyān .......

(VII: 58: 1:7)

The man who wears white Kuḷai in His ear
tōtu oru kāṭiṅil peytu veytuāya
cuṭalaιyil āṭuvar ...... ....

(I:77:6:3-4)

The Kiṅkiṅi (a kind of anklet) worn by Him is mentioned in the patikam on Ceṭkāṭṭaṅkuṭi by Campantar (I: 61: 3:2).

Śiva, in His Ardhanarīśvara form, wears a Kalal and a Cilampu on his right and left ankles respectively. Cuntarar refers to this in his patikam on Kaccūr Alākkōyil, in the following lines:

................ kalalumcilampum kalikka palikkkenنع
uccampōtā ūr ūr tīriyak kaṇṭāl aṭiyār urukārē (VII: 41: 2: 1-2)
The various assets of Śiva, such as the deer and the axe held by Him in His arms, are described in the following lines:

...... māṇ maḷuvinōṭu
ankait ti ukappār ...... (VII: 87: 5:3-4)

The trident is mentioned in the following line:

Kaiyil cūlamatu uṭaiyar ...... (VII: 33: 7:2)

The mace, trident, fire, deer and the battle axe are referred to by Campantar in the following lines:

taṅṭotu akku vaṇ cūlamum talaj ma maḷuppaṭai taṇ kaiyil
koṇṭu oṭukkiya maintan ......... (III: 37: 9: 3-4)

kaṟai maḷi tircikai patai atal kalaimalu elatara veri maṟi
muraimuraḷi oḷi tamarukam muṭaitalai mukil maḷi kaṇi
vaṭamukam
uraṭtaru karan ................. (I: 22: 6: 1-3)

The dried-up skull (Kapāla) held by Śiva (Kapāli) in his arm is referred to by Campantar in the following line:

...... kapālam ēntum kaiyinīr (II: 56: 9: 2)

The bull ensign of Śiva is mentioned in a patikam on Tiruvorriyür, rendered by Cuntarar:

viṭaiyar koṭiyōn .......... (VII: 21: 6:2)

Śiva, as a musician, i.e., one who plays the Viṇa is known as Viṇadhamamūrti. This form is described by Appar in his patikam on Valampuram, in the following lines:

....................... mūramtōrum
terittatō or viṇaiyarāyce celvār ....... (VI: 58: 6: 4-5)

NĀRAYAṆAN / NĀRĀṆAN
(Skt. Nārāyaṇa)

Vaiṣṇavism revolves around the worship of Nārāyaṇa- Viṣṇu and His various incarnations. The Itihāsas and Purāṇas do not speak of them as separate personages and both names refer to the God who was propitiated by the Bhāgavatas, the Pāncarātras, the Ekāntis, the Sātvatas and the Vaiṣṇavas. In the Mbh., the term Nārāyaṇa occurs often while the occurrence of the name Viṣṇu is relatively rare.
The Ś.Bh. (12:13:4. 13:6.11) refers to Nārāyaṇa in two places: in the first it states that Nārāyaṇa created the Vasus, the Rudras and the Ādityas. When beseeched by Prajāpati, He became one with all deities, the Vedas and the wind and became all - encompassing and the other section describes the same idea a little differently by stating that Nārāyaṇa performed the Pāṇcarātrasatra, i.e., a sacrifice spanning five nights and having obtained supremacy over all living beings in the universe, became one with them.

puruṣo ha nārāyaṇo kāmayata atitiṣṭheyam
sarvāṇi bhūtānayahame vedam sarvam syāmiti
sa etam puruṣamedham pāṇcarātram
yajñakratam apasyat tam āhara
tenāyajata teneṣṭva’ tyatiṣṭhat sarvāṇi
bhūtānidad sarvamabhavat atitiṣṭhati
sarvāṇi bhūtānidad sarvam bhavati
yah evam vidvānpuruṣamedhena yajate
yo vai etad evam veda

Both these references of the Ś.Bh (12:3:4. 13:6:11) indicate the important position occupied by Nārāyaṇa by the time of the Ś.Bh. The Puruṣa sūkta (R.V.10:90), describes the Puruṣa as the one with a thousand heads and a thousand eyes from whom all species originated during the performance of a Puruṣa, medha (human sacrifice). In the Ś.Bh (12:3:4) Nārāyaṇa is identified with Puruṣa.

puruṣam ha nārāyaṇam prajāpatir uvaca /

the Manu Smṛti (1.10) interprets the name Nārāyaṇa as one whose abode is water':

āpo nāra iti proktā āpo vai narasūnavah /
tā yadasyayanam pūrvam tena nārāyaṇas smṛtah //

Here the aspect of His sleeping in Primordial water is suggested. The Udyoga Parva of Mbh. and the Nārāyaṇiya refer to Him as the ultimate destination of all living things. The Br.P (II:170), on the other hand, considers Him as identical with Brahma, the creator.

praviśānti surasreṣṭham devam nārāyaṇam prabhām /
sa sraṣṭa sarvabhūtānāṁ kalpādiṣu punah punah //

Nara, i.e., man, and Nārāyaṇa are described as inseparable companions in the Mbh. Nārāyaṇa and his brother, Nara, are the sons of Dharma and the grandsons of Brahma. Dharma married the ten daughters of Dakṣa and he had four sons Hari, Kṛṣṇa, Nara and Nārāyaṇa. Nara and
Nārāyaṇa performed tapa at Badarikāśrama, on the Himalayas, to please Brahmā. Indra, who was alarmed at the intensity of this tapa, sent Kāmadeva, Rati and other Apsaras to disturb them. But Nārāyaṇa to prove the power of his self control, created a woman from his thigh. This woman was called Urvaśī, as she sprang from the thigh. (Skt. Üru) of Nārāyaṇa. Krṣṇa and Arjuna are also believed to be incarnations of Nārāyaṇa and Nara, respectively. Some Grhyasūtras state that for persons who die an unnatural death, those who commit suicide, those who are murdered and those who are not cremated on a funeral pyre, the Nārāyaṇīya rite (Nārāyaṇa bali) should be performed. According to Jaiswal¹ (Tamil translation) this also indicates the connection which existed between, human sacrifices and Nārāyaṇa. The Aranyakā Parva of the Mbh. describes how the sage Mārkandeyava entered the mouth of Nārāyaṇa and saw the whole universe being contained inside the Lord. However, there are no references to him as a God in the Vedas and it is possible that the name and the deity are related to the deity Yā or Yaṅkī in Sumeria. The worship of Nārāyaṇa was influenced by ascetics, as evidenced by the tradition of Nara and Nārāyaṇa performing tapa in Badarikāśrama and by the account found in the Śānti Parva of Mbh. Nārāyaṇa is described as the one who came out of the darkness the Mahāpralaya and reclined on dark waters on Ādiśeṣa the R. V. (X.82.5 and 6) describes the primordial waters which held an embryo. Later, these primordial waters became associated with Nārāyaṇa, who creates Brahma, who in turn creates the world.

Viṣṇu is identified with Nārāyaṇa and, in fact, the former is the term used in the Vedas. The latter name appears only in the Brahmaṇas. The term ‘Viṣṇu’ has been given several etymological explanations.

The root ‘Viṣ’ means ‘to be active’ and the name is interpreted as ‘Active worker’. The Purāṇas explain the term as meaning “one who pervades the Universe”. The Vāyu Purāṇa (66.137) dervies the name thus:

Yasmāt viṣṭam idam sarvam vāmaneneha jāyata /
trasmāt sa vai śrīto viṣṇur viṣer dhātoḥ praveṣanat //

In the Rg Veda, the three strides Viṣṇu took to measure the Universe are referred to repeatedly and is a distinct feature of the God in the Vedas.

In the Vedas, He also emerges as a close associate of Indra who is associated with energy and vitality and who possesses war like qualities which makes Him a slayer of Asuras.

¹. சுவீரா ஜெயஸ்வால் வைணவத்தின் தோற்றமும் வளர்ச்சியும், பேராசிரியர். சி. அனுமந்தன், ஆர். பார்த்தசாரதி (மொ.பெ.) சென்னை. நியுசெஞ்சு புக் ஹவுஸ் பிரைவேட் லிமிடெட், 7991, பஃ5.
In the R.V. (4.18.11 and 8.100.2) Indra requests Viṣṇu to stride widely to help him slay Vṛtra who bars the waters. Viṣṇu is conceived of as the assistant of Indra in these verses. This idea is also found in the Taittiriya Samhitā (2, 4, 12, 3) where, at Indra’s request, Viṣṇu places Himself in three places and assists Indra to slay Vṛtra. In the R.V. (10.113.2), Viṣṇu is also supposed to have released the Soma for Indra, which prepares the latter for a battle. There are several other reference to such an assisting role of Viṣṇu.

Another deity, with whom Viṣṇu is closely associated, is Sūrya who is also frequently associated with Indra. Sūryanārāyaṇa is a form in which the Sun and Viṣṇu are united. Several epithets are also common to Viṣṇu and Sūrya, especially in the Sahasranāma of Viṣṇu given in the Mbh. The Mat. P. (8.4 and 166.1) enjoins that Viṣṇu is to be meditated upon as the deity in the center of the solar system. The Satapatha Brāhmaṇa (Ś.Bh. XIV 1-5) and Taittiriya Aranyakā say that He is the highest God because He attained the end of Yajña before all others. The Ś.Bh. (I.2.5) also mentions the story of Vāmana (the dwarf) who, as a representative of the Gods, wrested the whole earth from the Asuras by growing large enough to encompass it. In the Upaniṣads He is associated with sustenance (Maitri Up. VI.13) and this is in keeping with His position of the Sustainer among the Trinity. In the Kaṭhopaniṣad (III.9), Viṣṇu’s abode is referred to as the end of the journey of the human soul. The Gṛhyasūtras also refers to him and, in the marriage ritual called Saptapadi, the groom tells the bride “May Viṣṇu lead you or be with you”.

These two associations with Indra, the God of Rain and fertility, and Sūrya, the Sun God, bring another aspect of the Vedic conception of Viṣṇu to the fore. He is associated with fertility, food and vegetation. The Taittiriya Sanhitā (5.2.8.7) associates Him with plants in general and, in later times, He came to be associated with particular trees such as the Nyagrodha, Aśvattha, Bilva and Tulasī. Viṣṇu is also closely associated with ghee, which, with Soma, milk and honey, is a life-giving sap. The AV(7, 26, 3) refers to Him as Gṛṛtayoni meaning “one who is born in the ghee”. Honey, of course, is very closely associated with Viṣṇu whose highest step is well of honey (R.V.I.1545). He is called, in later mythology, as Madhu and Mādhava which in turn leads to His association with Kāma, the God of Love, whose companion is the spring, also called Madhu. The Purāṇas consider Kāma and Viṣṇu as identical (M.P. 70, 52) and the Mbh. makes Kāma (as Pradyumna), the son of Kṛṣṇa, an avatar of Viṣṇu. This association of Viṣṇu with Kāma may be traced back to the R.V. (10, 1841) where Viṣṇu is invoked to prepare the womb for a child. The Upaniṣads and the Samhitās also continue this idea.
In the R.V. (1, 154, 2), Viṣṇu is conceived of as dwelling in the mountain. This hymn describes Viṣṇu as an animal roaming in the mountains and, here, perhaps, lies the germ for the Varāha avatar. Another important aspect of Viṣṇu is that, in the Brāhmaṇas, He is closely associated with the Yajña. He is the Yajña Himself (S.Bh. 2, 3, 5, 6) the performer of the Yajña (V.S. 4, 10) and guardian of the Yajña (A.B. 7, 5, 4). In fact the Brāhmaṇas attribute his supremacy over other Gods to his association with the sacrifice.

In the Mbh., Viṣṇu is a very important deity and is referred to as the supreme Being (Paramapuruṣa). Here, Kṛṣṇa is often identified with Nārāyaṇa/Viṣṇu and the thousand names of Viṣṇu (Viṣṇu sahasranāma) forms a part of the Mbh. Viṣṇu is said to have been the youngest son of Kaśyapa and Aditi, (Mbh. 14.43.13).

Lakṣmi is the consort of Viṣṇu. Garuḍa serves as both his vehicle and his ensign. His abode is the Ocean of Milk where he reclines on the serpent Ādiṣeṣa. He bears the Sudarṣana cakra, the conch Pāñcajanya, a mace (gada) and a lotus in four-arms. From his navel rises a lotus, on which is seated Brahmā, who has been delegated the function of creation. He has innumerable epithets, all of which are also attributed to Kṛṣṇa.

The most interesting feature of Viṣṇu is the concept of his incarnation (Avatāra) according to which he comes down to the earth assuming various forms for specific purposes. Though the Purāṇas mention twenty-two to thirty-six such avatāras, the most commonly known are ten: Matsya (the fish), Kūrma (the Tortoise) Varāha (the Boar), Narasimha (the Man Lion), Vāmana (the Dwarf), Parasurāma (Rāma, with an axe), Rāma, Kṛṣṇa and Kalki, (the avataras that would signal the end of the Kaliyuga).

Viṣṇu, thus, gradually evolves from being the helper of Indra in the Vedas to the position of the Supreme Being in the Purāṇas. He is synonyms with Nārāyaṇa, the latter name being more commonly used in the Pirapantam. Viṣṇu, identified with Nārāyaṇa, is the Paramapuruṣa, the God who bestows Mokṣa and the final abode of all souls, according to the Viṣṇuīdvaita school.

The following invocatory verse of the Nārīṇai

\[
\begin{align*}
\text{mānilam cēvaṭiyākat tūnir} \\
\text{val pajnaθal pauvam utukkaiyāka} \\
\text{vicumpu meyākat ticai kaiyākap} \\
\text{pacaṅkatir matiyamōtu cutarkaṅṇāka} \\
\text{iyanaṛ ellam payinarattātakκiya} \\
\text{vēta mutalvan enpa} \\
\text{titara viṭaṅkiyā tikiriyōnē.} \\
\end{align*}
\]

Kāṭavul Vāḷṣṭu (Invocation)
also expresses the idea that Nārāyaṇa-Viṣṇu is the “Primary being of the Vedas, who resides within and controls all that is created in the world.”

The Paripāṭal refers to Him as Tirumāl and Māyōn. The poets Kaṭuvan Iḷaveyīnānār, Iḷamperuvalutiyar, Nalleljīnīyar and Kīrantaïyār offer devout and fervent prayers to Lord Viṣṇu in their poems. It is to be noted here that in the days when these poems were composed, Balarāma also appears to have been worshipped widely. Of the six poems addressed to Tirumāl in the Paripāṭal, the first is of unknown authorship and praises the Lord whose couch is the thousand-headed serpent, Ādiśeṣa. It is in the form of an invocation.

The second poem by Kīrantaïyār describes the various deluges since the beginning of time till the Kalpa of the great White Boar (Skt. Śveta varāha kalpa). The creation of the five elements is then described in the manner of the Vedic texts. The evolution of the universe is then narrated on the lines of the Taittirīya Upaniṣad.

Balarāma is identified by the poet with Tirumāl and the recovery of the earth from the floor of the ocean by the Ādivarāha incarnation of Viṣṇu is also described.

The third poem by Kaṭuvan Iḷaveyīnānār is like a hymn which is terse, rich in allusions and imagery and is musical with verbal figures of speech such as rhyme and assonance. It refers to a rare incarnation of the Lord as a giant swan which dried up, by the beat of its wings, the torrential downpour of nimbi which flooded the earth. It also describes the Vāmana and Trivikrama incarnations of Viṣṇu in which He measured the world in a single step. The destruction of the demon Kēci by Lord Kṛṣṇa is also referred to. The next poem, also by the same poet, contains a powerful description of the Lord’s manifestation as the Man-Lion, Narasimha. His various flags including that of Gruḍa are mentioned in this poem.

Nalleljīnīyar, in his short poem, describes the Lord with his flag and discus while the poem by Iḷamperuvalutiyar addresses the Lord enshrined in Mālirunkunram or Tirumālirunccoli, near Madurai. Another poem whose author is not known, praises the Lord of Iruntaiyūr, near Madurai. It also mentions a temple which was exclusively dedicated to Adisesa at Kaḻuvāy near Madurai.

From these references in the Paripāṭal we can infer that the worship of Viṣṇu-Nārāyaṇa was widely prevalent in Tamilnadu of the Caṅkam era and probably served as the foundation for the Bhakti movement propogated by the Āḻvārs.
Nammāḻvar in his Tiruvāyumolī refers mostly to Lord Nārāyaṇa and only occasionally to Viṣṇu. One of these references occurs in his Panṇirupāṭṭu in the second Ten.

The name Viṣṇu is not very frequently used by the Āḻvārs. However, Periyāḻvar employs this name in a verse (143. 7-8) in his Tirumolī, in which he lists the twelve important names of Kṛṣṇa thus:

veyyṭāṭantōḷar virumpu karuṇkulal
viṭṭuve nīyinkē vārāy

(Viṣṇu, with dark locks of hair, dear to the women with shoulders like bamboo, please come here.)

The Aṣṭākṣara Mantra, the most sacred mantra for the followers of Viṣṇu, invokes the name Nārāyaṇa. This name is known as Periya Tirumantiram in Tamil.

There are five forms in which Nārāyaṇa/Viṣṇu manifests Himself, according to Vaiṣṇava belief. These are the Parā, Vyuha, Vibhava, Arca and Antaryāmi forms.

The Parā form, called Paravāsudeva, is the transcendental form of Viṣṇu. This form is worshipped by the Nityasūris, the eternally unbound souls. He is endowed with the six qualities of Jñāna, Bala, Aśvarya, Virya, Tejas and Śakti.

In the Vyuha forms, the Supreme Being manifests Himself as Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha. The Vāsudeva form is almost the same as the Parā form. The Pradyumna form is associated with creation and the two dominant attributes of this form are Aśvarya and Virya. The Aniruddha form is responsible for sustenance and the qualities of Sakti and Tejas are predominant in this form. The Saṅkarṣaṇa form is associated with dissolution and the qualities of Jñāna and Bala predominate here.

The Vibhava forms are the various forms taken by Viṣṇu when He descends from His cosmic abode (avatāra) to sustain moral and cosmic order by eradicating the forces that threaten it. This Vibhava concept is popularly known. The number of Vibhava forms varies from ten to thirty six. The most commonly known Vibhava forms are the Narasimha, Parāṣurāma, Rāma and Kṛṣṇa incarnations.

The Arca form is the deities found in various temples, consecrated so as to transfer potency to stone idols.
The final form, the Antaryāmi form, is that aspect of the Supreme Being which dwells within every soul. This form is vividly described in the Nārāyaṇa Anuvāka of the Taittṛiya Upaniṣad.

Periyāḻvar invokes this name in his Tirumoli (22.1-2) thus:

\[ \text{cennel ār vayal cul tirukkōṭṭiyur} \\
\text{mannu nāraṇaṇ nampī ...} \]

(Nārāyaṇa, the best of men, who resides at Tirukkōṭṭiyur which is surrounded by paddy fields . . . )

The Periya Tirumoli (107.1) also refers to Nārāyaṇa thus:

\[ \text{naccuvār muṇ nirṣum nāraṇaṇ} \\
(\text{Nārāyaṇa, who appears before those who worship Him}) \]

Thus, Nārāyaṇa emerges as an all-pervasive and omnipotent deity and is the chief deity extolled by the Āḻvārs in the Tivviyappirapantam.
IMPORTANT
ŚAIVA AND VAIŚṆĀVA
PHILOSOPHICAL TERMS
AKANKÄRAM
(Skt. Ahaṅkāra)

I consciousness. It produces egosim. It is differentiated into Bhūtādi -ahaṅkāra, Vaikari -ahaṅkāra and Taijasa -ahaṅkāra.

ACITTU
(Skt. Acit)

Matter, Non spirit, Non sentient.

ĀKĀMIYAM
(Skt. Āgāmya)

This is one of the three kinds of Karma. It is acquired by a soul by its present and future actions. (see: Kaṭṭam).

ĀṆAVAM
(Skt. Āṇava)

Āṇavam is the ‘root defilement’ and is born with the soul. It leads the soul to its bondage in the human state. The word āṇavam’ is derived from the Sanskrit word ‘ānu’ and it is often interpreted as that which atomises the power of the soul. The feeling of I and Mine are due to āṇavam and it also causes the soul to forget its relationship with God, the Pati. It also implicates the soul in the chain of Karma. God, in order to liberate the soul from āṇava, subjects the soul to further defilements in the human condition. These further defilements are Māyai (Skt. Māyā) and Kaṭṭam (Skt. Karma). All three together are called Malam (defilement) and āṇavam, as it is with the soul from the beginning, is called Mūlamala or Cakaca Malam (Skt. Sahaja malam) - that which is there from the origin; the intrinsic defilement. Māyai and Kaṭṭam, as they are acquired later, are known as ‘ākantuka’ (Skt. āgantuka - adventitious).

Āṇavam, concealing God, is compared to the lustre of a bright copper plate covered with vedigris. Āṇavam, which is also often compared to darkness, is considered even worse than darkness. It is said that darkness conceals other things but shows itself. In the case of Āṇavam, it conceals both, the other things as well as itself. This is well brought out in a verse of Tiruvarutpayan, Saiva Siddhānta work:

oru porulūṉ kāṭṭāt irul uruvan kāṭṭum
iru porulūṉ kāṭṭātitu

(3 : 23)
Ānāvam, together with Kanmam and Māyai, can be detached from the soul only when the soul is attached to God. In order to be rid of the bondage of Ānāvam, Kanmam and Māyai, the soul should practise Ānāvam bhāvanā (Skt. Śivoham bhāvanā) i.e. to meditate on the thought that he is one with God (see: Kanmam and Māyai). Then the soul attains the state of the Ātvanmuttan (Skt. Jivanmukta).

**ĀTMACUTTI**
(Skt. Ātmaśuddhi)

It is the state in which the soul identifies itself with the Arul (Grace) of Patī, the God. In the Jñāna Mārga, there are ten states called Daśa kāryam and Ātmacutti is one of them. The Daśa Kāryam are:

1. Tattva rūpam
2. Tattva darśanam
3. Tattva suddhi
4. Ātma rūpam
5. Ātma darśanam
6. Ātma suddhi
7. Śiva rūpam
8. Śiva darśanam
9. Śiva yogam
10. Śiva bhogam.

Appar refers to these Daśa Kāryams in the following line:

"........................
Pattukolām atiyār ceykai tāṅē"
(IV: 18:10)

These are various stages of spiritual experiences in the inner progress of the soul towards God. Ātmacutti takes place after the Ātmataricānam (Skt. Ātmadarsana) (See Ātmataricānam).

**ĀTMATARICĀNAM**
(Skt. Ātmadarsana)

Ātmataricānam is the complete knowledge of the true nature of the soul. The soul stands here without the thought of its own Icchā or Kriyā.

**ĀTMARŪPAM**
(Skt. Ātmarūpa)

Ātmarūpam is the realisation of one’s own spiritual nature. The soul gets rid of all the darkness of the Malas and knows the truth that the Svarūpa of the soul is nothing but Ātmajñāna.
UYARNA
ALAM
(Skt. Kalyāṇa Guṇa)

Viṣṇu, the Supreme Being, Brahman or Īśvara, according to the Śrī
Vaiṣṇava theology, is believed to possess innumerable divine attributes
(Aśaṅkhya kalyāṇa guṇa). Viśiṣṭadvaita makes a distinction between
essential attributes, which distinguish an object from all others (asādhāraṇa
dharma), and secondary qualities (guṇa). The asādhāraṇa dharma constitutes
attributes which determine the nature of a particular object. For instance,
the dew-lap possessed by a cow is its asādhāraṇa-dharma. The nature or
Svarūpa of a cow is determined by this essential characteristic which is also
called Svabhāva. Other characteristics like four legs and hooves, shared by
the cow with other animals, are called Sāḍhāraṇa Dharmas. The essential
attributes are called Svarūpa nirūpaka-dharma or the attributes which
determine the nature. The secondary qualities are called Nirūpita-svarūpa
višeṣaṇa, the qualities that can be understood only after the essential nature
is comprehended.

The essential attributes or Asādhāraṇa dharma (Svarūpa-nirūpaka
dharma) of Brahman are Satyatva, Jñānatva, Anantatva, Ānandatva and
Amalatva, according to the Upaniṣads. In addition to these, Vaiṣṇava
thought mentions also Śrīyahpatitva, which establishes Viṣṇu or Nārāyaṇa
as the Supreme Brahman.

Satyatva - This refers to the absolutely independent and unconditioned
existence of Brahman. Brahman exists eternally without any limitations.

Jñānatva - This refers to infinite and eternal knowledge. This jñāna
determines the Svarūpa of Īśvara and is distinct from His dharma-bhūta
jñāna with which He perceives the universe.

Anantatva - This term refers to the omnipresence of Brahman. Brahman
is neither restricted by space nor time nor by other objects. Brahman is
infinite in His attributes also.

Ānandatva - Brahman is characterised by eternal bliss.

Amalatva - Brahman is free from all imperfections (heyaguṇaruhita) and
is absolutely blemishless.

Śrīyahpatitva - The Puruṣa-Sūkta mentions Hṛṣ and Śrī as the consorts of
the Cosmic Puruṣa. Vaiṣṇava theology accepts Śrīyah-patitva that which
marks Nārāyaṇa as Para- Brahman or Paradēvatā (see Tirumaṅkai for more
details)
Apart from these essential attributes, Nārāyaṇa has six principal attributes (sadgūṇa) and nineteen secondary attributes.

The Vāmana purāṇa (74.40) says that the attributes of Viṣṇu are innumerable as the gems in the sea:

"Yathā ratnāni jaladheḥ asamkhyeyāni putraka/
tathā guṇāśca devasyatru asamkhyeyāhi ca kriṇah //"

The Vi.P.(VI.5.84) refers to Viṣṇu as ‘Samasta-kalyāṇaguṇātmaka’ meaning that He is the abode of all auspicious qualities. The same text (VI.5.79) also interprets the term Bhagavān to mean one who is blemishless and has six qualities, namely Jñāna, Sakti, Bala, Aīśvarya, Vīrya and Tejas:

jñāna-sakti-balaśvārya-vīrya-tejamsyaśeṣataḥ /
bhagavat-sabda-vācyāni vinā heyairguṇādibhiḥ//

SIX PRINCIPAL ATTRIBUTES

1. Dharmanbhūtajñāna (Attributive consciousness)

This term means omniscience. This Jñāna is different from the Jñāna that is an essential attribute of Brahman or his Svarūpa- Jñāna. This Jñāna is his Dharmanbhūta-jñāna through which he perceives all things in the universe. The Jīvas also have dharmanbhūta-jñāna but their perception is dependent upon the mind and the organs of perception. Their knowledge is subject to contraction and expansion. Isvara does not need mind and senses to perceive the universe and He has a direct vision of all things simultaneously. This jñāna is always eternal and self-luminous. The Muniḍaka Upaniṣad (1.1.10) describes Isvara as omniscient (Sarvajñās sarvavid) and as being full of jñāna (jñānamaya).

This knowledge of the Jīvas manifests itself in several form such as Sukha (happiness), Duḥkha (misery), Īrṣyā (jealousy), Dveṣa (hate) etc. Even Bhakti and Prapatti are different dimensions of Dharmanbhūtajñāna. An important concept of the Viśiṣṭādvaṅtins is that an individual soul has knowledge as an inseparable attribute (Aprthaksiddha-viṣeṣaṇa) in all stages of his existence-viz, wakefulness (Jāgrat), dreaming (Svapna), deep sleep (Suṣupti) and liberation (mokṣa) the final stage.

In the state of liberation, the knowledge of the individual souls attains perfection.
2. **Śakti** - Śakti means power, but, in the present context, it is understood as omnipotence. It refers to the power of god to create the universe, according to Vedānta Deśika, a post-Rāmānuja Śrī Vaiṣṇava philosopher. The word is also interpreted as the power to perform things impossible for others.

3. **Bala** - This term means “strength” and refers to the quality by which Īśvara sustains the universe without any effort. The Br.Up. (IV.4.22) says that Brahman is the bridge that serves as the boundary to keep the different worlds apart.

   eśa setur vidhāraṇa eśāṁ lokānāṁ asambheda-yāya.
   (The Prinicipal Upanisads, 279)

The Bhagavad Gita (XV. 17) also refers to the same quality thus:

   “yo lokatrayamāviṣya bibhartyaṃyaya Īśvarah”

4. **Aiśvarya** - This refers to the Lordship of Viṣṇu over the entire universe. The Br.up (IV.4.22) refers to the Brahman as the Lord and Controller of all, thus :

   ya esontar-ḥṛdaya ākāsah tasmin sete sarvasya vaśīsarvasyeśānaḥ
   sarvasyādhipatih

   The word Īśāna, as also the word Īśvara, literally “one who rules” (from the root Īś’-to rule).

5. **Virya** - This refers to the energy of the Lord by virtue of which he remains changeless (Vikārarahita) in spite of creating, sustaining and destroying the universe. Viṣṇu is beyond modification and is, therefore, transcendental.

6. **Tejas** - This refers both to the splendour and to the self-sufficiency of God. The form of God is lustrous beyond description, and all objects derive their lustre from Him, according to the Muṇḍaka Upaniṣad (II.2. 11)

   Na tatra sūryo bhāti na candra-tārakam
   nemā vidyuto bhānti kutoyam agniḥ /
   tam eva bhāntam anubhāti sarvanā
   tasya bhāsā sarvam idam vibhāti //

The term “Tejas” is also interpreted as self-sufficiency. He does not need any external help to create and sustain the universe. His will (saṅkalpa) alone carries out these functions.
NINETEEN SECONDARY ATTRIBUTES

Apart from these primary attributes, which are six in number (Sađgúnās), there are nineteen secondary attributes which become manifest when the need arises, while the six primary attributes are always present in the Lord. These are Sausīlya, Vātsalya, Mārdava, Ārjava, Sauhārda, Sāmya, Kāruṇya, Mādhurya, Gāmbhirya, Audārya, Cāturya, Sthairya, Dhairya, Śaurya, Parākrama, Satyakāma, Satyasamākalpa, Kṛtitvā and Kṛtaṇāta.

1. Sausīlya - The word is a combination of ‘Su’ and ‘Śīla’ meaning ‘good conduct’ and refers to the quality by which god relates to His devotees though they are inferior to Him. The example given to explain this guṇa is the relationship between Rāma and Guha.

2. Vātsalya - This word “Vātsalya” is derived from the word “Vatsa” which means literally, the young calf of a cow. It suggests the deep parental care and affection and refers to the benign disposition of God who ignores the defects of His devotees, just as the mother cow, which licks its calf, ignores the dirt on its body. Thus, the Lord is forgiving and is full of Kṣamā. Some argue that this quality not only makes the Lord ignore the faults of his devotees, but also endears the “sinful” devotee to Him. The Lord, it is said, enjoys the “dōṣas” (defects) of the individual souls who are, so to say, His own children.

3. Mārdava - This refers to the tenderness (Mṛdu-soft) of God which makes separation from his devotees unbearable to Him. Further, it also makes Him lenient to the offences committed by them.

4. Ārjava - Ārjava refers to truthfulness or straight forwardness in thought word and deed. It also refers to that quality of God by which He adapts Himself to the nature of His devotees.

5. Sauhārda - The word is derived from “suhrd” meaning ‘well-wisher’. It literally means “one who has a good heart” - a friend. Sauhārda refers to the friendly disposition of God towards all and His concern for their well-being (hitaiśītvam).

6. Sāmya - This refers to the impartiality of God as He treats all His devotees, whether superior or inferior in caste, profession and character, as equals.

7. Kāruṇya - This refers to His compassion and His desire to remove the sufferings of His devotees. Dayā and Kṛpā are also synonymous with Kāruṇya. It is through His Kṛpā that a Jīva gains liberation. The concept of Grace or Kṛpā is central to the Śrī Vaiṣṇava philosophy. But, there is also
some controversy regarding this concept. Vaiṣṇava philosophical texts mention two kinds of Kṛpā - sahetuka (Grace that is caused) and nirhetuka (Grace that is spontaneous).

According to Vedānta Deśika (the representative of the Vaṅkalai or Northern sect), if God were to shower His grace upon devotees without any effort on their part to attain Mokṣa, He would be partial and arbitrary. Therefore, He holds that the grace of God must be ‘sahetuka’, that is, it is showered on a devotee who is deserving, who has performed some action prayers or Prapattī, to qualify himself for Mokṣa. Thus, the grace is conditional or sahetuka. Though God is free to grant mokṣa to any jīva, He chooses, He looks for a pretext (vyāja) and this is provided when a devotee takes some effort to seek His Grace.

The followers of Tenkalai sect headed by Pīḷai lokācārya believed in ‘nirhetuka kṛpā’ or unconditional grace. They hold that sahetuka kṛpā goes against the Omniscience of God. Their argument is that God is fully aware of the merits of a devotee and, therefore, he can grant mokṣa without any efforts on the part of the Jiva.

The Northern school gives the analogy of the “markaṭa-kiśora” (the monkey and its young one) whereas the Southern school gives the example of the “mārjāra-kiśora” (the mother-cat and the kitten) for the sahetuka and nirhetuka-kṛpā concepts respectively. (see also Caran).

8. Madhurya - The word is derived form ‘Madhura’ meaning ‘sweet’ and refers to the beauty of Nārāyaṇa which enthralls both His devotees and His adversaries. It also means sweetness of temperament.

9. Gāmbhirya - ‘Gambhira’ literally means “deep”. Gāmbhirya refers to both the grandeur of God and to the quality by which He ignores the faults of His devotees. It also means the “depth” of His heart and the inscrutability of His mind. The well-known example cited is the astonishing calmness and dignity exhibited by Rāma when, after being elected to become heir-apparent of the Kingdom of Ayodhyā, he was banished to the forest by a queer turn of fate.

10. Audārya - This is derived from ‘udāra’ meaning ‘generosity’. It refers to the readiness with which God grants boons to His devotees but still feels He has not done enough for them. Further, He also does not expect anything in return from His devotees.

11. Cāturya - ‘Catura’ means skilled and ‘Cāturya’ refers to the ability of God to create faith in the minds of devotees and to dispel their doubts. He induces His devotees to gradually relinquish worldly pleasures.
12. Sthārya - This refers to the steadfastness of God and His strong resolve to save His devotees in spite of their faults, once they seek His protection.

13. Dhārya - This refers to the courage with which God vows to destroy the obstacles in the path of His devotees. The example given to illustrate this guṇa or attribute is the vow taken by Rāma to protect Vibhīṣāṇa, whom he coronated as the king of Lanka, even before the war with Rāvana could take place.

14. Śaurya - This refers to the courage with which God destroys His adversaries, entering into their camp without fear (nirbhaya - praveśa - sāmarthyaṃ)

15. Parākrama - This refers to His valour in defending His devotees and destroying enemies.


17. Satya satkalpa - This refers to His steadfast will to create and sustain this universe and to grant mokṣa to His devotees. His will to incarnate Himself to protect His devotees is also unobstructed.

18. Kr̥ṭitva - This refers to the feeling of relief God has after fulfilling His obligations to the devotees. Though all His desires are already fulfilled (avāptasamastakāmah), He performs certain functions like creation and granting of mokṣa for the sake of the Jīvas.

19. Kr̥ṭajñatā - This refers to the feeling of satisfaction that God derives from a single good deed of His devotee.

The Kalyāṇa guṇas, are referred to as Uyarnalam by Nammālvār in his TVM 2082:1 thus:

uyarvaru uyā nalam uṭaiyavan

(He (Nārāyaṇa) is endowed with all noble qualities)

UYIR

(Skt. Jivātmā, ātmā (The soul or the Individual self))

The existence of the soul or Jīva and its relationship to the Supreme Being are important concerns of Philosophy. The theory of Jīva or Jivātmā has its germ in a verse in the Muṇḍaka Upaniṣad (III. 1.1) which describes two birds sitting on a tree, one tasting the fruit and the other merely looking on:
AN INTRODUCTION TO RELIGION AND PHILOSOPHY

'dvā suparanā sayujā sakhāyā samānam vrksam pariśasvajāte/
tayoranyah pippalam svādvattyanahnananyo abhicākāsīti //

In this verse, the bird tasting the fruit is understood as referring to the Jiva while the bird that looks on indicates Iśvara. This verse, thus, explains the relationship between Jiva and Iśvara. Though they are both sentient beings, and are of the same form, Jiva is bound by Karma and Iśvara is always free from it. Iśvara controls and rules the Jiva. The word Jiva is derived from the verb 'Jivati' meaning 'that which lives'. Jiva is also known as 'ātman'.

The Jiva is eternal according to the Kathopaniṣad (II. 18) which describes it thus:

"na jāyate mriyate vāvipaścin nāyam kutaścin na baṃhūva kaścit /
ajo nityāḥ saśvatoyam purāṇo ma hanyate hanyamāne saīre //"

(The knowing self is never born; nor does it die at any time. He sprang from nothing and nothing sprang from him. He is unborn, eternal, abiding and primeval. He is not slain when the body is slain.)

(The Principal Upaniṣads, 616)

The Śrī Vaiṣṇava doctrine

According to Viśiṣṭādvaita, the soul, which is eternal, is, however, bound by Karma and passes through cycles of birth and death because it is subject to Avidyā, the ignorance that leads to the mistaking of the body for the soul. When this ignorance is removed, Jiva or ātman realises its true nature.

Jiva is said to be associated with knowledge (jñāna) in two ways. Jñāna is an attribute (dharmaḥtajñāna) of the self. It is also inherent in its nature (svarupajñāna). This view is supported by the following hymn of the Br. Up. (VI. 5.13):

ayamātma anantaro abhāyaḥ kṛṣṇah prajñānaghana eva

Viśiṣṭādvaita also accepts this concept and, therefore, looks upon Jiva as Jñātā (one who possesses knowledge) and as Boddhā (the knower). This assumption of the Self possessing Dharmabhūta-jñāna is further justified by the following argument. The ātma is believed to be beyond modifications and, therefore, functions such as knowing cannot be ascribed to it. It is the Dharmabhūtajñāna which undergoes modifications while the Jiva itself remains unaffected. The ātman is only the substrate and the
modifications that affect the attribute do not affect the substrate. However, there is a distinction between Dharma bhūtajñāna, and Svarūpa jñāna. Dharmabhūta jñāna, like the luminosity (prabhā) of the flame of a lamp, reveals itself and also other objects but the svarūpa-jñāna is like the flame which reveals itself and not the external objects. Further, the self knows what is revealed by the jñāna which is its nature, but Dharmabhūta-jñāna only reveals and does not know what it reveals. It is also known as Parāk. Its characteristic is described as Parasma-eva-bhāsamānātva (that which reveals objects for another to perceive). The Jiva is described as having the feature of Svasaṁbhaśamānātva (that which reveals itself to itself).

Since knowledge is the essential nature of Jiva, it is also self-luminous (svayam prakāsa) and, therefore, reveals itself. This belief is supported by the statement in the Brhadāraṇyaka Upaniṣad (IV.3.9.) where the ātman is described as being self-luminous even when a person is asleep:

“... atrāyam puruṣah svayam-jyotir bhavati”

The ātma is monadic or anu in character as opposed to Īsvara who is Vibhu or all-pervasive. The Munḍaka Upaniṣad (III.1.9.) says:

“eṣoṇur ātma cetasā veditavyo yasmin praṇah pañcaḥdha
sanvivesa/
prāṇaiścittam sarvamotam prajānām yasmin viṣuddhe
vibhavatyesa ātma//

(The subtle self is to be known by thought in which the five senses in five different forms have centred. The whole of men’s thought is pervaded by the senses. When it (thought) is purified the self shines forth)

(The Principal Upaniṣads, 688).

When the jīva, which is anu, reaches the state of mokṣa or total liberation after its karma (see viṇai) is eradicated, the dharmabhūta-jñāna, which is its attributive knowledge, becomes all-pervasive or Vibhu.

The Kathopaniṣad (1.2.20) also describes the self as ‘anor anīyān’ meaning ‘smaller than the small’

The jīva is also described as Kartā and Bhokta. The Praṇa Upaniṣad (iv.9.) describes ātma as Kartā:

esa hi drśṭa sprastā śrotā ghratā rasayitā mantā boddhā /
kartā vijnānātmā puruṣah sa pare kṣara ātmani sampratisthate//
(He, verily, is the seer, the toucher, the hearer, the smeller, the
taster, the perceiver, the knower, the doer, the thinking self, the person. He
becomes established in the supreme undecaying self.)

(The Principal Upaniṣad, 663)

But, if it is an agent of action, then, it follows that, it undergoes
modification. Viśiṣṭādvaita, in the contrary, claims that the jīva is immutable.
This contradiction is explained by the argument that jīva is only a substrate
or āśraya for action and, therefore, the physical activity itself and the
modifications caused by it do not affect the jīva. Similarly, jīva is also bhokta,
in the sense that it is the substrate for pleasure and pain. In fact, pleasure is
considered to be “agreeable knowledge” (anukūla-jñāna) and pain,
“disagreeable knowledge” (pratikūla-jñāna). Further, jīva is totally controlled
byĪśvara. Therefore, its actions are also caused by the will of Īśvara.

This raises the question as to how, jīva, which is controlled completely
byĪśvara or Paramātman, can be bound by karma. The explanation given is
that the initial action is performed by the individual to whom the faculty of
thinking has been provided by Īśvara. According to this initial action, which
is watched passively by Īśvara as the spectator (upekṣaka), further action
takes place. As a result, latent tendencies (vāsanā) and karma are acquired
by the individual. Thus, the individual performs an initial action, exercising
the faculty of thought bestowed by Īśvara, and what follows is in accordance
with this action. Also, there are two kinds of factors which function as
causes: The first one is a general cause (sādhāraṇa kāraṇa) and the second
is a specific cause (viṣeṣa - kāraṇa). God, by giving all living beings the
ability to think, becomes the sādhāraṇa kāraṇa. The individual, by initiating
action, becomes the viṣeṣa-kāraṇa.

The jīvas are infinite in number. This statement is upheld by the
hymn from Kathopaniṣad (II. 2. 13) which describes Brahman as the “one
among many” (‘many’ referring to the souls):

nityonityāṁ cetasānacetasānāṁ eko bahūnāṁ yo vidadhāti kāmān/
tam ātmastham yonupasyanti dhīrāh teṣāṁ santis sāsvaṁ netaretāṁ//

(“The one eternal amid the transient, the conscious amid the
conscious, the one amid many, who grants their desires, to the wise who
perceive Him as abiding in the soul to them is eternal peace and to others”)
(The Principal Upaniṣad, 640).

Jīva is an integral part of Brahman and, at the same time, it is distinct
from Brahman. The Upaniṣads state that the Brahman dwells within all jīvas
as the inner controller. Thus, the ātma becomes an aṁśa, or part of Paramātmā. Jīva is the sarīra (body) and Paramātmā is the sarīrin (indweller). Jīva is the Niyāmya (that which is controlled) and Īśvara is the Niyantā (controller); Jīva is the Ādheya (that which is supported) and Īśvara is the Ādhāra (supporter); Jīva is the Śeṣa (that which serves) and Paramātmā is the Śeṣin (one who is served). But, in its relationship with the physical body, the Jīva is the Śeṣin, the Niyantā, the Sarīrin and Ādhāra.

The Jīva is an inseparable part of Brahmān and the term aṁśa, used in this context, means that Jīva is an attribute of a complex whole. Rāmānuja uses the phrases “ekā - vastu eka desatvaṁ hy-amsatvaṁ and ‘visiṣṭasya ekasya vastunāḥ viṣeṣanam aṁśa eva’ to describe this concept. The example given to explain this concept is that of the sun and its luminosity. Just as the luminosity, though an integral part of the sun, is not to be identified with the sun itself, Jīva, which is an aṁśa of the Brahmān, is not Brahmān itself.

The concept of Śeṣatva is very important in Śrī Vaiṣṇava theology. This idea has its germ in the seventh Brahmāṇa of the third chapter of the Brhadāraṇyaka Upaniṣad. In this chapter, the Brahmān is described as the indweller and controller of all creation including the five elements. The last part of the chapter (III. 7.23) refers to Brahmān as ‘ātmāntaryāmi’ (‘the controller’ from ‘yāma’ meaning ‘to control’)

The relation between the Lord and the rest of the Universe, which consists of Cit and Acit, is the one that subsists between the soul and its body (Sarīra - Sarīri - bhāva). The Jīva is, thus, totally dependent upon the will (sankalpa) of Īśvara even for its existence (sattā). Even its capacity to think is granted by Īśvara. Thus, its Śeṣatva or dependence on God is permanent and natural; it is nirupādhika Śeṣatva. The Jīva is parārtha, that is, it exists not for its own sake but for the sake of Īśvara. The sole goal of Jīva is the attainment of Īśvara. Therefore, it is called ‘ananya-prayojana’. It has no refuge other than Īśvara and so it is ananya-saraṇa. It is also characterised by ananya-rakṣatva because it is protected by none other than God Himself. Finally, it has no means (Uपāya) to attain Him other than His grace itself. Therefore, it is ananyopāya.

Apart from being subservient (śeṣa) to God, the Jīva is also subordinate to the devotees of God. “Bhāgavata-śeṣatva” (subservience to devotees) and “Bhāgavata-Kaṁkarya” (service to devotees) are important concepts of Viṣiṣṭādvaita. These concepts are also endorsed by scriptures. The Mbh. (XIV. 116.23) extols the merits of rendering service to the devotees of God thus:
mama madbhakta-bhakteṣu pritirabhyaādhiḥkā bhavet/
tasmāt mad bhaktabhaktāsca pūjanīyā viśeṣataḥ //

There are several references to Bhāgavata Kaitkarya in the hymns of the Alvārs. A verse in Nammālavār’s TVM (2370:2-4) serves as a good example:

........ nam pārkaṭar cēnta paramanāip
payilum tiruvūtaiyār evarēllum avar kaṭṭir
payilum pirappitai tōru emmaiyāḷum paramarē

(All who worship the Lord, who is in the Ocean of Milk, are my masters through all my births).

Even when the soul attains final liberation (mokṣa), enjoying bliss equal to that of Īśvara, it still continues to render service to Īśvara. Thus, the Jīva has the ability to attain eternal bliss (niratīṣayānanda - yogyatva) and the capacity to perform divine service as well (aśeṣa-kaiṅkaryaikaratitva).

According to Viśiṣṭādvaita philosophy, Jīvas can be classified into three classes - Baddha, Mukta and Nitya. The Nityas are souls which have never been bound by Karma at all. They have been eternally free and perform divine service to God. Ādiśeṣa, Garuṭa, Viśvaksena and others are Nityas. The Nityas or Nityasūtras are referred to as sādhyas by the Puruṣa Sūkta (Yajurveda recension).

\[ \text{te ha nākāṁ mahimānaḥ sa-cante} \]
\[ \text{yatra pūrve sādhyāḥ sāntidevāḥ} \]

The Muktras are souls which were once bound by Karma but become free by the Grace of God. The Baddhas are souls which are bound by Karma and are born and reborn on earth. These souls are bound by avidyā, and have to strive to attain Mokṣa. Once, the Baddha realises that he has to aspire for liberation, he would look for an ācārya or preceptor to lead him to it. The acquisition of the right preceptor depends on six factors:

1. The natural tendency of God to save man.
2. Accidental acquisition of merit.
3. The showering of God’s grace because of the merits acquired by man.
4. The right spiritual attitude of an individual.
5. Acquaintance of pious man
6. Constant association and instruction from such men.
The Rahasya Traya Sāra, a work written by Vedānta Deśika, a few centuries after the Āḻvārs, sums up these six factors thus:

Īśvarasya ca sauhārdanī yadrcchasukṛtam tathā
viśnoḥ kaṭākṣam adveśam-abhimukhyam ca sātvikaiḥ
sambhāsaṇām śadetāni hyācarya - prāptihetavaḥ.

With the help of the preceptor, the soul realises its true nature. Intense meditation on the Self leads to Kaivalya (enjoyment of one’s own Self) which is inferior to Mokṣa. The ultimate goal of the Jīva is mokṣa and, therefore, an individual should not be satisfied with Kaivalya. But, to attain the goal, the Jīva has to overcome the obstacles of Karma, Avidyā and also Vāsanā. The last word refers to the impressions formed due to both Karma and Avidyā. Once Mokṣa is attained, the Jīva enjoys eternal bliss.

The Āḻvārs refer to the Jīvatma as Uyir in the following verse in Nammālvār’s TVM (2088:1-3):

Tiṭṭaṭica vai envejē nimiram ivaimicai
paṭaporaṁ muluvatam āyava avaitorun
utalmicai uyirenē karanteṅkun parantulān
(He (the Supreme Being) is all pervasive and is present in space, fire, wind, earth and water and as the soul in the body).

The word is also used in Mutal Tiruvantāṭi (3256.2-4) by Poykaiyāḻvār thus:

........................................... tikaṅṁirk
kaṭalum malaiyum iruvicumpum kārum
utalum uyirumērān .......
(He who assumes the form of the sea, the mountain, the earth and the space, the wind, the body and the soul)

Another word used to refer to the Jīvatma is “civan” in a verse in Tiruvāyumoḷi of Nammālvār (2825:3-4) thus:

kāyanum civanumāyak kāḻivāyppirappāy pinnum ni
māyaṅkał ceytuvaṭṭāy ivaiy enna mayakkukalē
(What delusions are these made by you, the body and the (Jīva) soul, death and birth).

The Jīva or soul is, thus, characterised by its subservience to and complete dependence upon the Paramātman. The ultimate refuge of the Jīva, according to Śrī Vaiṣṇava philosophy, is Lord Nārāyaṇa Himself.
KANMAM
(Karma)

The three eternal categories of Śaiva Siddhānta are the Pati, Pacu, (Skt. Pasu) and Pācam (Skt. Pasa). They are together called Tripadārthas. Karma is one of the three principles of Pāsa, the other two being Ānavaṃ, and Māyai (Skt. Ānava and Māyā). Karma means action and this action can be done through thought, word and deed of a soul. The results of these deeds, whether good or bad, are carried forward, from birth to birth. There are three types of Karmas, the Caṇcitam (Skt. Saṅcita), the Ākāmiyam (Skt. Āgāmya) and the Pirāraptam (Skt. Prārabdha). Saṅcita karmas are Karmas accumulated (Skt. Saṅcita) during the past lives of the soul. These Karmas will be in store and wait for the right time to become Prārabdha. The Prārabdha Karmas determine the present life of the soul. i.e. the formation of the physical body of the soul, the parents, relatives, the friends etc. The Āgāmya Karmas are the Karmas accumulated by the actions in this birth.

The soul, in order to eradicate all its Karmas, seeks the grace of God. Even if the soul is able to destroy the Saṅcita and Āgāmya Karmas, it still has to remain in its physical body till the Prārabdha Karmas are exhausted and the soul becomes a Jīvanmukta. In the Jīvanmukta state, the soul does not get entangled in worldly matters and does not acquire new Karmas.

God’s grace in eradicating the Karma of the soul is often spoken of in the Tēvāram. Campantar, in the following lines of his Tēvāram, mentions the grace of God in destroying the Karmas.

ataiyum valvinai akala arulpavar                         (II:93:3)

(......... He who bestows His grace to eradicate the strong karmas....)

cittan tan ati ninaivār                                  (II:93:2)
ceçipatu koçiuvinai tirkkum

(He who removes the strong Karmas of those who set their minds at the feet of the Lord)

Appar, in the following verse, repents his accumulation of Karmas:

kalittilen kāmavennoy kātanmai enum pācam
olittilen unkan nokki unarvenum imaï tirantu
vilittilen veliru tōna vinai enum carakkuk koṭṭen
alittilen ayartuppōnen atikai viraṭṭanirē      (IV :26: 7)
According to the Śaiva Siddhānta, the Karmas can be annihilated by prayer and faith in God. Campanitar clearly brings out this fact in his line;

\[
\text{anāmālai tōṭuvā vīnai vajuvā vāṇṇaṁ arumē... (I:100:1:4)}
\]

**KIRIYAI**

(Skt. Kriya)

Kriyai or Kriya is one of the four mārgas by which the soul tries to reach God according to the Śaiva Siddhānta. The soul, in this path, serves God in an intimate and loving manner, like a son serves the father. Hence, this Mārga is known as the Sat-putra mārga. It leads the soul close to God (Śāmīpya) The devotee who follows this mārga is involved in learning Jñāna Śastras, the scriptures and performing religious sādhanās. One of the verses of the Tirumantiram of Tirumūlar explains this path as follows:

\[
\begin{align*}
\text{puccittal vācittal pōrral ceppītal} \\
\text{ācarr杂 narravam vāymai ālukkinmai} \\
\text{nēcittiṭannamu nircutti ceytal marru} \\
\text{ācarr杂 carputtira mārkkmam akumē} \\
\end{align*}
\]

(Tirumantiram 5:5 Car.2)

(The Satputra mārga is to perform pūja, read the scriptures, praise God, repeat the sacred mantras (japa), meditate, be truthful, be pure in mind, show love to God)

By following the Kriya mārga, the soul can annihilate its I-ness (Ahaṅkāra) and my-ness (Mamakāra) and have the following five suddhis:

Bhūta Śuddhi, Āṭma Śuddhi, Dravya Śuddhi, Mantra Śuddhi and Līṅga Śuddhi

**CAKALAR**

Souls which possess all three defilements, the malas, Āṇava, Karma and Māyā, are known as Cakalar.

**CAŃCITA VINAI**

(Skt. Sañcita Karma)

Sañcita Karma is the unexhausted Karma which is accumulated in the past of a soul, whether good or bad, and which still has to be experienced (see Kaṃmam).
CATTINIPĀTAM
(Skt. Śaktinipāta)

Śaktinipāta is the descent (nipāta) of the Grace, (the Arul) of God (Śakti) on the soul. This, in its full effect, takes place after the Iruvinaippu. Soon after Śaktinipāta, the soul experiences Guru Darsana. At this state, the soul gives up all attachment to the world, makes all efforts to seek God, the Real, the Supreme. The soul, when awakened, sanctified in spirit with the help of Arul, the divine grace, identifies itself with the Divine through religious practices.

The shower of Grace on the soul takes place gradually, in different stages. There are four stages and they are Manda (slow), Mandatara (less slow), Tīvra (intense), Tīvratarā (very intense). The removal of the Mala from the soul depends on the intensity with which the Arul descends on the soul.

When the divine Grace is Manda (slow), it is said to be Nivrīttī Śakti, the removing power. With the help of Nivrīttī Śakti, the soul is able to discriminate the eternal and the non-eternal and, as a result of this, the soul develops dispassion for sense objects. When the Śaktinipāta is Mandatara, the discriminations and the detachments get confirmed and the Grace here is called Pratiṣṭha Śakti (that which makes firm). The third grade of Grace, Tīvra Śaktinipāta, helps the soul attain Śivajñāna, the knowledge of Śiva, instead of Pāśajñāna and Pāṣujñāna. Here, the Śakti is known as Vidyā śakti (Wisdom-power). The last state is the Tīvratarā (very intense) Śaktinipāta where the souls enjoys the bliss of Śiva. The Śakti in this stage is Peace (Śānti). When Tīvratarā Śaktinipāta is attained, the soul gets its innate vision and longs for the vision of the Lord. In this stage, a part of the Mala of the soul is eradicated.

Sakala souls are entitled to receive Manda and Mandatara Śaktinipāta, whereas the Pralayakala souls are entitled to receive Tīvra Śaktinipāta. The Tīvratarā Śaktinipāta is received by Vijñānakala souls, who are in a stage where all their Malas have been neutralised. The soul is now ready to be initiated into various Dīkṣās and obtain the Darsana of the Divine Guru. The Śaktinipāta of God is explained in the following line of Campantar.

\[ \text{vinaiyāyinaṁ tīrttu arulē puriyum vikirtan} \]
(Campantar I: 70: 7:1)

(The one who dispels the Karmas and bestows Grace,...)
CARAN
(Skt. Prapatti)

Prapatti (Skt. Prapatti) is an important means (upāya) to attain Liberation (Mokṣa) according to Śrī, Vaiṣṇava philosophy. Bhaktiyoga, or Bhakti, is also considered to be a means to attain the same goal but the Ālvarś and other Vaiṣṇava philosophers hold that Prapatti is the supreme path to achieve this goal.

The word prapatti is derived from the root “pad” (to move) prefixed with “pra” (in the best manner). Thus, the word means total self-surrender to God, considering him to be the sole refuge. While Bhakti - Yoga is a rigorous discipline which is meant for souls that are highly evolved, Prapatti is meant for all kinds of souls. Prapatti is also known as Śaraṇāgati (seeking refuge), Bharanyāsa (relinquishing the load) Ātmanikṣepa (placing the self at the feet of the Lord) and Sannyāsa (placing one self totally at the feet of the Lord).

The concept of Prapatti has been derived from Upaniṣads. The Śvet. Up (VI. 18) mentions Śaraṇāgati as a means for one who is desirous of Mokṣa. The Upaniṣad speaks of different Vidyās or kinds of meditations, of which one is Nyāsa vidyā, which is equated to Prapatti. The Āhirbudhnya Samhitā also describes the various components of Prapatti. The Bhagavadgītā also refers to self-surrender as a means to Liberation. The Carama-slokā of the Bhagavad Gītā (XVIII.66) enjoins one who is desirous of gaining salvation to surrender himself at the feet of the Lord.

In the Śrī Vaiṣṇava philosophy, this concept of Śaraṇāgati is well developed. Prapatti is very clearly differentiated from Bhakti and, in fact, some Vaiṣṇava philosophers hold that Bhakti itself leads to Prapatti and that, sometimes, Prapatti also becomes an auxiliary to Bhakti. The latter is called Sadvāraka Prapatti or Āṅga Prapatti. Prapatti as a direct means of attaining Mokṣa is called Advāraka Prapatti or Āṅgi-Prapatti. Here, it is the principal means of attaining Mokṣa.

Though Prapatti is open to all those who aspire to be liberated, there are certain conditions that have to be fulfilled by the Prapitsu, the aspirant for Prapatti. There are two general conditions of eligibility for Prapatti. The first is ‘ārthitva’ or an earnest desire for Mokṣa. The second is ‘Sāmarthya’ or knowledge of the concept of Prapatti and the capacity to adopt it. Apart from these general conditions, there are two specific conditions for eligibility viz., Ākīñcanya and Ananya - gatitva. Ākīñcanya is the absolute inability to
adopt any other means, such as Bhaktiyoga, for salvation. This is also known as Upāyāntarasāmrthyabhāva. (The lack of any other means).

Nammāḻvār points to these two requirements in the following verse (TVM. 2850) in which he describes the episode of Gajendra who sought the help of the Lord, when caught in the jaws of the crocodile:

anri marronrilam nin caranē enm
akalirum poykaiinyāy
ninru tan nilkalal ēttiya ānaiyin
netcitar tīrrta pirān
cenrankiniituraiṅkinra cēllum pojil
cūl tinuvāranvilai
onri valānceyya onrumō tivinaiy
ullattin cārvallavē.

This episode becomes a metaphor for the soul yearning for Liberation performing Prapatti and Nam. says that, but for the feet of the Lord, he has no refuge.

This verse also illustrates the second requisite viz., ananya-gatitva. Ananya-gatitva refers to the determination not to aspire for any goal other than Mokṣa. It also implies that the mumukṣu would not seek any refuge other than God.

According to the Āhirbudhnya Samhitā, Prapatti is a strict spiritual discipline which has six components or aṅgas (śadvidha saraṇāgati). According to some, these are five subsidiary components to the principal component ātmā-nikṣepa. The six components are as follows:

1. Ānukūlya - saṅkalpa - a conscious determination on the part of the prapanna to perform only deeds pleasing to the Lord.
2. Prātikūlya - Varjana - staying away from all such deeds as would displease God.
3. Kārpanya - an acknowledgement of one’s helplessness and a feeling of humility because of the inability to resort to any other means of salvation.
4. Mahā - Viśvāsa - A firm faith in God as the only one capable of protecting the soul.
5. Gopītrīvṛtva - Varāṇa - A formal request to be made to God seeking His protection for liberation.
6. **Ātma nikaśepa** - This is the most important component in which the Prapanna entrusts himself to the protection of God and this is a mental act of self surrender.

Though all the six constituents may not be found in a single hymn of the Āḻvār's, several references may be found in different hymns.

Tirumāṅkai Āḻvār places himself at the feet of the Lord performing the essential component, the ātma-nikṣepa of prapatti, in a verse to the Lord of Naimisāraṇyā.

\[
\text{nampanevantuṇṭирuvatiyāṭaṁ} \ldots \\
\] (Peri. Tiru. 1001)

Ātma Nikṣepa, the principal component of Prapatti, is, in itself, a highly evolved concept. The primary assumption of Viśistādvaīta philosophy is that the individual is caught up in worldly bondage. Through avidyā or lack of true knowledge, one assumes that the soul belongs to oneself and, thus, becomes prey to Ahamkāra or egoism. But, the soul is a property of God in reality. Only from realization of this factor, with the help of a preceptor, can the Ahamkāra be destroyed. When Jñāna has thus been gained, it leads to ātma-nikṣepa because the individual has no power to protect what is not hers in the first place. Thus, ātma-nikṣepa is a state of mind which comprises of three acts (notional):

a) **Svarūpa - samarpana** - The realisation that the soul is the property not of the individual but of God.

b) **Bhāra - samarpana** - The realisation that the protection of the soul is to be entrusted to its rightful proprietor, God.

c) **Phala - samarpana** - The knowledge that the joy derived from the protection of the soul is not enjoyed by the individual, but by God.

The concept of Ātma-nikṣepa finds its prototype in the Upaniṣid texts.

The Āhirbudnya Samhitā XXXVII. 31 describes it thus:

\[
tvamevopāyabhūto me bhaveti prārthana matih /  
śaraṇāgatirityuktā sā deve asmin prayujyātā //  
\]

Another verse quoted by Vedānta Deśika in Rahasyatraya sāra (XXVIII.) says:
ananyasādhye svābhīste mahā viśvāsamūryavām /
tadekāpayatā - yāncā prapattīḥ saraṅgagatiḥ //

Nam. refers to the false notion held by an individual that the soul is
his own in a verse (TVM. 2290) thus:

yāṇē ennai ariyakilātē
yāṇē entanatē enriruntēn
yāṇē ni eṇuṭaimaiyum niyē
evumuyir
viṣṭaṇyāṇitai viṣṭuczeyminē
e

Further, Ātma-nikṣepa presupposes renouncement of three types of
Ahāmkara or egoism.

a) Kartṛtva tyāga - relinquishing the notion that the individual initiates
or performs all action, including Ātma-nikṣepa itself, because of the
realisation that the ability to perform action is bestowed by God.

b) Mamatā tyāga - renunciation of the Ahāmkāras that stem from the
notion that the action of ātma-nikṣepa belongs to the individual.
This Ahāmkāra is wiped away when the individual realises that all
action is caused by His will and grace.

c) Phala - tyāga - renunciation of the notion that the fruit of action of
ātma-nikṣepa, that is Mokṣa, is for the Prapanna himself. In reality
the mumukṣu is only a pretext (vyāja) and Mokṣa cannot be attained
without God’s Grace.

Thus, Ātma-nikṣepa performed with the giving up of these three
egoisms and with the fulfillment of the six (or five) constituents, is called
Sāṅga-prapatti.

Further, Prapatti can be performed either by oneself or through an
ācārya. When prapatti is performed by the individual himself, who recites
the prescribed prayer with the help of a qualified ācārya, it is called ‘Uktiniṣṭha
Prapatti’. It can also be performed by the ācārya on behalf of the individual
and this is called Ācārya niṣṭha- Prapatti’. An individual who has performed
Prapatti, either by himself or through the ācārya, is called Kṛtakṛtya, one who has done what is to be done.

However, there are some controversies regarding the theory of Prapatti. For instance, some sects hold that prapatti does not necessarily mean fulfilling Śaḍaṅga Yoga, because God should not expect such an elaborate discipline from his devotees. They argue that mere self-surrender should be enough. They also hold that mere faith in God should be enough and ātma-nikṣepa as a formal act may not be necessary. They believe that the Grace of God is showered unconditionally, that is, his Grace (Kr̥pā) is Nirhetuka, and that Mokṣa can be attained without any Śādhanā. But, another sect argues that compassion or Grace is shown only as a response to some good act by the individual and, thus, the Grace (Kr̥pā) of God is Sahetuka.

The term ‘Caran’ occurs in a verse in Nammāḷvār TVM (2599: 1-2) thus:

......enakkunin patame caranakat tantolintay unakkorkaim
mārumānnonrilen enataviyum unate....

(......you (Nārāyaṇa) gave me your feet as the refuge. I have no way of repaying this benevolence. My soul is yours....)

Nammāḷvār, in another context, says that his only resort is the feet of the Lord Nārāyaṇa.

ulalai enpin pēycci mulaiyuṭ
avaiya uyir unṭaṅ
kalalkal avaiye caranākak koṅṭa
kurukur catakopan

.............

(TVM 2611)

(I, Kurukur catakopan, who took refuge at the feet of the one (Kr̥ṣṇa) who ended the life of the pēycci (Pūtanā) by sucking her breasts .........)

(see also, Nam. TVM: 2622, 2633).

CARIYAI
(Skt. Cariyā)

According to the Śaiva Siddhānta, Cariyai is one of the four mārgas by which the soul reaches God. The other three are Kiriyai (Skt. Kriyā), Yokam (Skt. Yoga) and Nāṇam (Skt. Jñāna). The souls which are in the Mantatara cattinipātam (Skt. Mandatara Śaktinipāta) practise cariyai (See Cattinipātam).
In this marga, the soul serves God like a personal attendant serves his master and, hence, this marga is also known as Dasa Marga. This Marga brings purity to the soul and it includes all types of activities performed by the physical body. The devotee who practises Cariyai takes the idol itself to be God and treats it as a human being attending to all activities necessary to keep the God comfortable. Visiting temples, cleaning, sweeping and washing the temple, gathering suitable flowers for the pujā and weaving them into garlands, lighting the lamps, fetching water for the abhiṣeka of the deity, ringing the temple bells, singing the glory of the God through devotional hymns etc. and some of the duties in the Caryā Marga.

The life of Appar is one of the best examples for the Caryā Marga. The following verse of his explains the duties performed by him in order to reach God:

\[
\begin{align*}
\text{calam pūvoṭu tūpam marantariyēn} \\
\text{tamiloṭu icaipatal marantariyēn} \\
\text{nalam ṭhūkinum unnai marantariyēn} \\
\text{un nāmam en nāvil marantariyēn} \\
\end{align*}
\]

......................

(IV : 1 : 6)

He says that he never forgets to offer water, flowers and incense and to sing Tamil songs. He further says that he remembers God in joy and distress and praises the Lord.

The nāyaṇār Campbell also refers to the Caryā marga in the following lines:

\[
\begin{align*}
\text{pon atiyē paravi nālum pūvoṭu nīr cumakkum} \\
\text{nīn atiyār iṭar kalaivāy . . .} \\
\end{align*}
\]

(1:52:3:3-4)

(Remove the troubles of the devotees who praise your feet and bring water with flowers for your abhiṣeka . . . )

The following lines of Appar also reveal the intensity with which he was involved in the Caryā marga:

\[
\begin{align*}
\text{Kaippōṭu malar tuvi kātalittu vāṇörkaḷ} \\
\text{muppōṭum muṭicāytту tola niṇra mutalvanaiy} \\
\text{appōṭu malar tuvi aimpulanum akattākki} \\
\text{eppōṭum iniyaṇai enmaṇattē vaittēnē} \\
\end{align*}
\]

(Appar IV:7:3)

See also IV : 77 : 3 : 1 -2.

This marga leads the soul to become an inhabitant of God’s world and it is known Cālokkiyam (Skt. Sālokya).
CANMĀRKAM
(Skt. Sanmārga)

Sanmārga is one of the four mārgas and it is the path of Jñāna (see Ṛgānām).

CĀKKIRAM
(Skt. Jágra)

This is one of the five avasthās the soul undergoes in the body. In the Jágrāvasthā, i.e., in the waking state, the soul lives in the physical consciousness.

CĀLOKAM
(Skt. Sāloka)

The soul which follows the Dāsa mārga attains Sāloka, (living in the same world as Śiva) (See Dāsa mārga).

CĪVŌKAMPĀVĀNAI
(Skt. Śivohambhāvanā)

Śivohambhāvanā is the practice adopted for union with Śiva (See Ṛgānām).

CĪVAN MUTTI
(Skt. Jivanmukti)

Cīvan mutti (Skt. Jivanmukti) is the final spiritual state in an individual says Śaiva Siddhānta. The souls, in this stage, are called Jīvan muktas who do not have any distinction between good and evil. They have no duties to perform and they do not look to the fruits of merits or for the fruits of demerits. They are also known as Ṛgānattai-uṭaiyōr. The soul, in this stage, becomes free from the bondage of all three Malas, the Āṇava, Karma and Māyā and it is in a state to commingle with the Pati, the Lord. Though they are free from the three malas, they require the company of fellow Jīvan muktas, proper environment, and constant worship of God. Jīvan Mukta, on leaving this world, attains Sāyuṣya, oneness with God. In this world, their actions are always in utter disregard of their fruits. Their experiences and the teaching are the sacred scriptures of religion.
ÑANAM
(Skt. Jñana)

Jñāna Mārga is the path of wisdom. After being well established in Cāryā, Kriyā and Yoga mārgas (see Cariyai, Kriyai and Yōkam) a devotee is eligible to follow the Jñāna mārga. A devotee who follows Jñāna mārga should be proficient in all the arts and sciences, Vēdas, Upaniṣads and Purāṇas. The soul, in this path, reaches Śiva and has no distinction between Jñātru, Jñāna, and Jñeya. The soul also gradually attains complete intellectual and spiritual communion with God. This path is compared to the relationship existing between husband and wife and is also called Sanmārga. In this stage, the soul is able to eradicate most of its bondages to the physical universe of desires and aversions and attain self knowledge. The soul gets Śivadarśana and identifies itself with Śiva by the practice of Śivohambhāvanā (Śivah + aham + bhāvanā). When the soul is completely immersed in Śiva, it dwells in Śiva and Śiva dwells in it. This is the final spiritual perfection soul can attain in this world. This state is called Jñāna Mukti - liberation is achieved while living in this earth. A good example for such a state is seen in the following verse of Appar.

munnam avanutaiya naman kēṭṭal
mūrti avan irukkum vannam kēṭṭal
pinnai avanutaiya ārūr kēṭṭal
peyartum avanukke picciyānāl
annaiyaiyum attanaiyum ārē niṭṭāl
akanrāl akaliṭattār ācārattait
tannai marantāl tan nāmankēṭṭal
talaippaṭṭal naṅkai talaivaṅ tāle (VI:25:7)

According to Śaiva Siddhānta, after death, those who practise Cāryā attain Sāloka Mukti, Kriyā attain Samipya Mukti, Yōga, Sārūpya Mukti and Jñāna, Sāyujya Mukti.

TĪKKAI
(Skt. Dīkṣā)

Tīkkai is the imparting of Mantra by the Guru to the disciple. This is given to soul in order to destroy the impurities of the soul and to impart knowledge. In this process, the soul is, by the grace of God, metamorphosed and the veil of bondage is removed. Dīkṣās of seven kinds:

1. Nayana Dīkṣā (ocellar instruction)
2. Sparṣa Dīkṣā (tactile instruction)
3. Vācaka Dikṣā (oral instruction)  
4. Śāstra Dikṣā (scriptural instruction)  
5. Mānasa Dikṣā (mental instruction)  
6. Yōga Dikṣā (instruction through Yōga) and  
7. Hotri Dikṣā (detailed formal initiation with the help of rites, homā etc)  

Of these seven Dikṣās, the first six are imparted to the mature souls and the last, the Hotri Dikṣā, is given to the souls which are not so mature as to receive the grace of God.

**TIRUMAṆKAI**  
(Skt. Śrī, Lakṣmī)

Other names: Ramā, Mā, Kamalā, Indirā, Padmā, Maṅgalā, Devatā, Padmālayā, Haripriyā etc.

Śrī is the consort of Viṣṇu. She emerged along with other precious things from the Ocean of Milk (Skt. Kṣirasāgara) when it was churned by the Devas and Asuras for obtaining Amṛta. She was extremely beautiful and while all the sages gave her various gifts, she wished to be Viṣṇu’s wife and He placed her on His chest. Some accounts refer to her as one of the mind-born daughters of Brahmā. She is the goddess of wealth, splendour and prosperity. She is also called Padmā (as she appeared carrying a lotus). Whenever Viṣṇu incarnates Himself on earth, she too takes birth to wed Him. Thus, Sītā, Vedaśati and Tulasī are identified with her. In iconographic representations, Śrī carries a lotus in the right hand and a Bilva fruit in the left hand.

Peri. refers to the goddess thus: “Śrī, who sits on a lotus, gave a gift of a Tulasī garland and a head ornament of karpagam to the child Krṣṇa” (50: 1-3):

\[
\begin{align*}
\text{kān ār naru tulāy kai ceyta kaṇniyum} \\
\text{vān ār celum cōlaik karpakattin vācikaiyum} \\
\text{tēn ār malar mēl tirumāṅkai pōttantāl}
\end{align*}
\]

The Br.P. (IV. 9.76) refers her birth from the Ocean of Milk thus:

Tato vikasita ambhoja vāsini varadayinī/  
utthita padmahastā śrīh tasmāt kṣira mahāṇavāt //

Śrī is an integral part of Nārāyaṇa, the Parabrahman, according to the Śrī vaiśṇava philosophers like Ramānuja and Vedānta Desika. But the role of Śrī or Lakṣmī has been a much debated topic, as the Tenkai sect holds that
she has limited functions and that She cannot grant liberation. The Vaṣṭakalais, however, make her coeval with Viṣṇu and ascribe all powers to her including the conferring of Mokṣa.

Śrī, as the consort of Viṣṇu, is known since the time of the Vedas. The Puruṣa Sūkta of the Rgveda Khila mentions Śrī and Hṝ as the two consorts of Viṣṇu. The Śrīsūkta says that she controls all the Jīvas.

_isvarīṁ sarvabhūtanāṁ tāmihopahvaye śriyam_

The Vi.P. (I.8.17) explicitly states that Śrī is as all pervasive as Viṣṇu is:

_nityaiveṣa jaganmātā viṣṇoh śrīranapāyinī /
 yathā sarvagato viṣṇuh tathaiveyam dvijottama //_

The words Śrī and Lakṣmī have been interpreted in several ways. The Pāñcarātra samhitās give six etymological interpretations to the name Śrī:

1. From the root ‘śru’ (to listen), it is interpreted as _ma_ who listens to the pleadings of the devotees.

2. From the causative form of the verb ‘śru’ (Skt. śrāvayati), the word is interpreted as the one who causes Viṣṇu to hear the prayers of the devotees.

3. From the root ‘śru’ meaning to ‘serve’ or ‘resort to’, Śrī is called so because she is approached by her devotees (Skt. śrīyate).

4. From the same root, the word is also interpreted as one who seeks the Lord on behalf of the devotee (Skt. śrayate).

5. From the root ‘śr’ (to remove), Śrī is one who removes the sins of the souls (Skt. śrṇāti).

6. From the root ‘śrīṁ’ which also means ‘to cause expansion’ the word is interpreted as the one who expands goodness in the world (Skt. śrīṇāti).

The word ‘Lakṣmī’ is also used for ‘Śrī’ and is found in the Puruṣa Sūkta (Yajurveda recension II.6) thus:

_“hrīscate lakṣmīṣca patnyau”_

The R.V. (X71.2) also refers to Lakṣmī thus:

_“bhadrāśāṁ lakṣmīrīhitādhi vāci”_
The term Lakṣmī is also loaded with meaning and is interpreted by Yāska (Nirukta IV. 9) in seven ways.

1. From ‘lab’ (to acquire), the goddess is called Lakṣmī because she was acquired by Viṣṇu.
2. She serves as a mark of identification for Viṣṇu and from the root ‘laks’, which means ‘mark’, she is called Lakṣmī.
3. She is sought after (Skt. lap) by her devotees and, therefore, is known as Lakṣmī.
4. The name also refers to her permanent presence on the chest of Viṣṇu (lānchana).
5. From ‘lašate’, the name refers to Her lustre with which she illuminates the universe.
6. She is known as Lakṣmī from ‘layate’ because of the eternal association with Viṣṇu.
7. Finally, the word is also derived from ‘lajjate’ which refers to her modesty that is, though she grants boons to her devotees, she, in her modesty, is not satisfied with her bounty.

However, the term Lakṣmī is commonly understood as referring to one who has auspicious qualities (Lakṣaṇa). or the one who is sympathetic towards all living beings.

The followers of Yāmuna, Rāmānuja and Vedānta Deśika hold that Śri is inseparable from Viṣṇu. She is Ṣvārī or the Supreme Ruler of the Universe just as Viṣṇu is the Ṣvāra. She possesses all the attributes possessed by Viṣṇu and her essential nature (svarūpa) is similar to that of Viṣṇu. They also attribute Dayā (compassion), Kṣamā (forgiveness) and Vātsyāya (parental affection) especially to Śri. By mutual consent, Viṣṇu performs certain functions like punishing (daṇḍa-dhāratva) which is not performed by Lakṣmī, who is naturally inclined towards forgiveness. She never knows what anger is (nityam ajñatanaigrāha). She is Anapāyini or inseparable from Viṣṇu. The position occupied by Lakṣmī is one of the principal points of disagreement between the Teṅkalai and Vaṭṭakalai sects of Vaiṣṇavism. Maṇavālaṃrānuṇi (who represents the Southern school) does not agree with this view. He contends that Śri is a subordinate deity. According to him, Śri is anu (finite) and is, therefore, only a jīva. He believes that Śri becomes Viñbhū only through her infinite knowledge (which is possible
for any of the individual Jivas) or through her special powers (Saktivasāt). He refuses to accept the idea of Śrī being a part of Supreme Reality because that would result in duality (Īśvaradvītva). To him, she only intercedes on behalf of a devotee, and, without her intercession, an individual cannot attain Mokṣa. She is, by herself, incapable of granting liberation. For her mediacy which is accepted by both the Vaṭakaḷais and the Teṇkaḷais, she is technically called "Puruṣakāra". Regarding the question of duality that arises if one accepts the theory that Śrī is equal to Viṣṇu, some solutions have been offered. Śrī is an asādhāraṇa dharma, that is, essential quality or characteristic of Viṣṇu, distinguishing Him from other deities. She is the Śakti of Viṣṇu and, thus, is an integral part of His person. She undertakes the function of intercession and service to Viṣṇu voluntarily. So, even though she serves Viṣṇu, it is a voluntary service (aiḍchika-śeṣatva) undertaken with mutual consent and, so, does not diminish her importance or supremacy in any way. She is Ekona seṣṭhi or the one served by all except one (Viṣṇu). Viṣṇu, on the other hand, is Sārāseśi because all in the universe, including Lākṣmi, are subservient to Him.

There are several references to Lākṣmi in Tamil Literature prior to the Ālvārs. She is often referred to as ‘Tīru’, ‘Ceyyāl’ and ‘Ceyyol’ Kali. says that Lākṣmi resided on the chest of Māyavaṇ (Viṣṇu):

“Māyavaṇ māṛpiṇ tiru” (Neytal . 28.64)

The Mullai. also describes Viṣṇu as embracing Lākṣmi with His arms marked by the discus and conch:

..............nēmiyōtu
valampuri poṣita māṭānku taṭakkai
nircela nimimta māal : ........ (Mullai 1-3)

The Pari. also refers to Viṣṇu as the Lord of Tīru (Lākṣmi) thus:

Tīruviṇ kaṇavā (Pari. 3.90)

The Kali. (Pālai) gives a description of the beautiful Lākṣmi comparing the sand on the banks of the river Vaikai to her thus :

ceyyavaḷaṇiya kalat tāramōtaṇikolpu
toyyakantānta katuppupōl tuvarmaṇaḷ (Pālai: 3.90)

In a verse in Malaipāṭukaḷaṁ, the king Nannan is extolled as having a chest that is the residence of ‘Tīru’ and is known world-wide, indicating his splendour and wealth:
cerunaikkup pukalan tiruvār mārpan (Malaipaṭukāṭām. 356)

In the Cilap. (1.1.26) while introducing the heroine Kaṇṇakī, Iḷankōvaṭikāl compares her to Lakṣmī thus:

Poṭilār tiruvināl pukaḷutai vaṭivu..

PACU
(Skt. Paṣu)

Paṣu, the soul, is involved in various types of endeavours but is, all the time, guided by the will of God, the Pati. The will of God is known as Anugraha Śakti. As the soul is fettered with bonds, it is made to experience the effect of its deeds, both good and bad, and the soul is also provided with the appropriate body, senses and things of the world (Skt. Tanu, Karana, Bhuvana). When the soul eradicates its fetters and attains maturity, that is, equanimity to look at all things alike, the Pati, God, bestows His Grace, and the soul attains blissful nature, liberation or Mukti.

Souls are infinite in number and from the beginning they are in contact with Āṇavamala. These souls come into existence by the Grace of God. According to the intensity of the malas, the souls are divided into three groups: the Vijñānakalas, Pralayakalas and Sakalas. Vijñānakalas are the souls which possess only Āṇavamala. The souls with all the three Malas, the Āṇava, Karma and Māyā are the Sakalas.

When the soul is in contact with the physical body (Tanu) the organs of knowledge and action (Karana), the objective world and objects of enjoyment (Bhuvana), it experiences worldly knowledge, pleasure and pain. It also passes through five different conditions (Avasthās). They are:

<table>
<thead>
<tr>
<th>Jāgra</th>
<th>Svapna</th>
<th>Susupti</th>
<th>Turiya</th>
<th>Turiyāśīta</th>
</tr>
</thead>
<tbody>
<tr>
<td>the waking state</td>
<td>the dream state</td>
<td>the dreamless state</td>
<td>the deep sleep and</td>
<td>the state beyond deep sleep</td>
</tr>
</tbody>
</table>

Through various births and deaths, the soul exhausts its Karmas and, by God’s Grace, it attains Mokṣa, liberation.

PATAJITAL
(Skt. Śiṣṭi (creation))

According to the Śrīvaisnava philosophy, there are three Realities or Tatvās. They are Īśvara, the Supreme Lord, Cetana, also called Cit or Jīva,
which is the individual soul and Acit or Acetana, insentient cosmic matter. The last word is formed by adding the negative prefix ‘A’ to ‘cit’ or ‘cetana’, meaning consciousness or that which is endowed with consciousness.

The Acetana Tatva is divided into three catagories: Prakṛti, Śuddha sattva (or Nitya vibhūti) and Kāla. The evolution of the material universe from Prakṛti is described in an elaborate manner. The process of evolution of the twenty-four tattvās - Prakṛti, Mahat, Ahamkara, Manas, the five Karmendriyas the five jñānendriyas, the five Tanmatras and the five Bhūtās - is called Samaṣṭi Śṛṣṭi. The word Prakṛti itself means that which gives rise to or undergoes several modifications. Vedānta Dēśika derives the word Prakṛti thus:

Vikārān prakaroti iti prakṛtiḥ

Prakṛti is the primordial matter from which this universe is derived. Prakṛti is inanimate matter and it conceals the true nature of God from the souls that are born. The concept of a primordial substance from which this universe evolves is found even in the Upaniṣads. The Śv. Up. (IV.10) refers to Prakṛti as Māyā because it gives rise to various objects of this universe. Prakṛti is also called ‘avidyā’. The term ‘avidyā’, as used by the Advaita school of philosophy, refers to the ignorance that creates the illusory entity ‘Jiva’ from Brahman. But, in the Śrī Vaiṣṇava philosophy, ‘avidyā’ means that which obstructs true knowledge. Thus, Prakṛti is the entity which obstructs the soul from realising God.

Prakṛti has three guṇas (attributes). Strictly speaking, they are not attributes but tendencies. Therefore, Prakṛti is also referred to as Triguna. The three guṇas are Sattva, Rajas and Tamas. The Sattvaguna is characterised by bliss and radiance and is conducive to true knowledge. Rajas stands for action and also causes attachment and sorrow. Tamas is associated with inactivity. These three guṇas are found in varying proportions in the objects of this universe. During dissolution, these three guṇas are in a state of equilibrium. Creation begins when this equilibrium is disturbed. Therefore, during dissolution, Prakṛti is A vyakta or unmanifest. It becomes Vyakta or manifest when there is creation. Prakṛti is liable to modification and is the cause of evolution. When evolution begins because of the disturbance in the state of equilibrium, Mahat is the first tattva to evolve. Mahat is equated with Buddhī (intellect). Mahat helps the Jiva to take decisions and is also of three types: Sātvika, Rājas, Tāmasa.

Ahamkāra evolves from Mahat. This Ahamkāra is not to be confused with ego or self-awareness. Here, Ahamkāra is a tattva that influences the
Manas to consider the physical body to be the Ātma. Ahamkāra is also of three types—Sātvika also called Vaikārika, Rājasā known as Tājasa and Tāmasa also called Bhūtādī. The Vaikārika and the Bhūtādī undergo modification to give rise to the sense-organs, Manas, the five subtle Tanmātras and the five gross elements. Tājasa ahamkāra merely helps the other two in this process, without itself undergoing any modification.

The five Jñānendriyas, the five Karmendriyas and the Manas evolve from the Vaikārika or Sātvika ahamkāra. The Manas (mind) is the Antara (inner) indriya while the Jñānendriyas and Karmendriyas are the Bāhya or external organs. Manas (mind) controls the Bāhya indriyas. Manas also is known by different names according to its functions. It is known as Buddha when it helps in the process of decision making, as Citta when it participates in the thinking process, and as Ahamkāra, when it gives rise to attachment. But, it can also lead to salvation when it draws the Indriyas away from worldly desires. It is the mind that binds a man or liberates him, according to the Upaniṣads.

The five Karmendriyas (organs of action) are Vāk (speech), Pāṇi (hand), Pāda (foot), Pāyu (excretory organ), and Upāṣtha (reproductive organs). The Jñānendriyas (organs of perception) are Śrotra (ear), Tvak (skin), Cakṣus (eye), Nāśika (nose) and Jīhva (tongue).

The Rājasā ahamkāra helps the Tāmasa ahamkāra to produce the five elements (paṇca-mahā-bhūta) with the five Tanmātras (the subtle elements). The five tanmātras are the Sābda, Sparśa, Rūpa, Rasa and Gaṇḍha tanmātras. From these tanmātras the five gross elements, namely Ākāsā, Vāyu, Tejas, Jala and Prthvi, are produced.

Thus, the process of Samaṣṭi srṣṭi (aggregate creation) is completed. Then, the subsequent process of Vyaṣṭi srṣṭi (or individual creation) begins. The first step in this process is called Pañcikaraṇa (quintuplication). In this, each of the five mahā-bhūtas is divided into two equal halves. With one half of one element one-eighths of the other four elements are added. Thus, Prthvi would be made of half of Prthvi one-eighths each of Ākāsā, Vāyu, Tejas and Jala and so on. It is still called Prthvi after its major constituent. Thus, each of the Mahābhūtas is quintuplicated with half of itself and one-eights of the other four bhūtas. From these five elements, all the materials of this world are made. Therefore, it is called Pañcabhautika. It is also called Prakṛti, since Prakṛti is the primary cause in its evolution. But, Prakṛti is activated only because Īśvara (God) orders the universe to be created in order to give the Jivas an opportunity to eradicate their karma (see viṇai). As distinguished
from the Sāṅkhya system, where Prakṛti undergoes mutation merely by the proximity of Puruṣa in the Śrī Vaiṣṇava philosophy, the first disturbance (ādya parispanda), which sets in motion the process of evolution in Prakṛti, is caused by the Will of the Lord only. Therefore, from Prakṛti, the twenty four tattvas evolve and creation is completed. Apart from these twenty four tattvas, Jiva or ātma is said to be the twenty fifth tattva and Īśvara, the twenty sixth tattva.

Nārāyaṇa is extolled as the creator of the universe and as the One who existed before creation in a verse in the TVM of Nammālvār thus:

\[
\text{opram tēvum ulakum uyirum marrum yātumilla anru nānmukantannōtu tēvarulakōṭuyir paṭaṭṭān (2513:1-2)}
\]

(He (Nārāyaṇa), who existed when the Gods, the universe, and all other creations did not exist and who created Brahmā, the world of the devas and all other creatures).

**Pati**

The Supreme Being, Lord of Soul.

In the Śaiva Siddhānta, Śiva is the ‘Pati’ and He is also the Lord of the Souls (Paśu). Tēvāram hymns also refer to Śiva as Pacupati. He is also known as Ćivaṉ, Paracīvaṉ and Caccītānantam. The term Saccidānanda, the Sanskrit form of Caccītānantam, contains three terms, Sat, Cit and Ānanda. Since the Supreme Being exists in his own right, he is called Sat (The soul and the world have a dependent existence). Since He is self luminous, He is known as Cit and as He is infinitely blissful, He is also Ānanda. He has neither beginning nor end and has neither form nor formlessness.

According to the Śaiva Siddhānta, God is defined in two ways, the one is the Svarūpalakṣaṇa (the transcendental state) and, the other, the Jadasthalakṣaṇa (the immanent aspect). God, in the Svarūpalakṣaṇa, is defined as Pure Being. He is neither with form (Rūpi) nor is formless (Arūpi). He is neither intelligence (Cit) nor matter (Acit). He does not, according to this definition, create or sustain or perform any other functions. In this state, He is also known as Niṣkala i.e. beyond qualities.

In the Jadasthalakṣaṇa, Śiva is defined according to the relationship he has to the souls and the world of matter. He is the efficient cause of the universe and His instrumental cause is Śakti. He performs the following five acts: Creation (Srṣṭi) Sustenance (Srthiti) destruction (Samhāra), Obscuration (Tirodhana) and Bestowal of Grace (Anugraha). These five acts are referred to as Paṅcakṛtyas. To enable the souls to get rid of their bondage of Ānava and attain liberation (Mukti), God, out of Māyā, provides bodies and objects
of enjoyment. Since God here is possessed of qualities, he is referred to as Sakala as against Nīṣkala. The changes in the world do not in anyway influence Him. His fivefold actions are often referred to by the Nāyaṇmārś. The following line of Campantar refers to the Bestowal of Grace by Śiva on His devotees.

aṭiyārkkus arul ceyvaṇ (81:10)

( . . . the one who bestows grace to his devotees . . . . .

uṭkt tōlvāṟkaṭku
arul ceyyum pemmnān (I:14:6)

(He who bestows grace on the devotees who worship him with sincerity . . . .

Śiva is characterised by eight gunas. They are:

1. Absolute self control (Tṇavayattanāṭal)
2. Absolute purity (Tūyaṭamppīṇanāṭal)
3. Absolute intuition (Iyarkkai uṇarvināṇatāl)
4. Omniscience (Murumuṇartal)
5. Absolute freedom (Iyalpākavē pācaṇkaḷinnikutal)
6. Boundless grace (Peraruḷutamai)
7. Omnipotence (Muтив āráluṭamai)
8. Boundless happiness (Varampiḷimpanuṭamai)

The Tēvāram lines

innaruṅkuṇattar (II:69:1-3)

ēṅkuṅkāḷaṃ . . . . arivōṅna . . . (I:131:1-1)

of Campantar refer to His eight qualities. The lines,

Kalai uḷkavaliār vinai kal keṭututal ceyya vallān . . . . . . (111:62:3-1)

Kalai paruvuvār vinai keṭa arulpuri tolijinar . . . . . . . . (III:88:6:3-4)

of Campantar also refer to His Grace which annihilates Karma, one of the three defilements. The lines,

tañnopillāṭ tūyavan (I:113:2:1-2)

tāyākīya ulakaṇkalai nilai pērcēy talaivan (I:15:3:3)

of Campantar explain his quality of Absolute Purity and His act of sustenance.
PATTI
(Skt. Bhakti)

The term ‘Bhakti’ is derived from the root ‘bhaj’ meaning ‘to serve’.

Bhakti is understood as love towards the respected or elderly ‘mahatmyavisayapritih.’

The Tamil equivalent of Bhakti is ‘anpu’. Anpu means attachment, love, and grace. The word ‘Kātal’ is also substituted for ‘anpu’.

In Vedic literature, often, Gods are invoked and praised for their attributes, with affection. R.V. 5.25.4 refers to Agni with affection and asks people to worship him. The same kind of prayers and hymns occur for Rudra, Indra and Varuṇa.

In the Mbh., there are several stories and instances which speak about Bhakti. In the Bhagavad Gita, Bhakti is spoken of as a path which leads to the Supreme Being. It also talks about the mutual love between God and men. (18.6.5).

It is believed that the Tamil Bhakti movement started as a reaction against Jainism and Buddhism and, later, spread to other parts of India.

The ‘Śrātrapakāsika (1.1.1) defines Bhakti as meditation with devotion or affection:

\[ \text{snehapūrvam anudhyānam bhaktirityabhidhiyate} / \]

The Bhā.P (VII. 5.23) lists nine modes of Bhakti thus:

\[ \text{sravanaṁ kīrtanaṁ viśno r smaranaṁ pādasevanam} \\
\text{arcanam vandanam dāsyam sakhyam -} \\
\text{ātmanivedanam} \\
\text{iti pumsārpita viṣṇau bhaktiścena-navalakṣaṇāḥ} . . . \]

The nine modes listed here are as follows:

1. Śravaṇa - listening to the greatness of God
2. Kīrtana - singing His greatness
3. Smarana - deep contemplation of God
4. Pādasevana - performing service to God
5. Arcanā - worshipping with flowers
6. Vandana - paying obeisance to God
7. Dāsya - feeling of humility and dependence on God
8. Sākhya - feeling close to God
9. Ātma nivedana - self-surrender

The Padma purāṇa mentions Bhakti as born in the Dravidian land (189.51, Uttarakāndha).

Śaiva theory of Bhakti

There are four modes of Bhakti - Cāriya (Skt. Cāryā), Kriyā (Skt. Kriyā), Yōkam (Skt. Yoga) and Nānām (Skt. Jñāna). These four paths represent four kinds of Man - God relationship. Cāryā is the Dāsamārga, where the devotee is a servant and the God, his master. In Kriyā, the devotee is the son while God is the father. In Yoga, the relationship between the human and the God is like that between friends. In the Jñāna mārga, the devotee attains liberation by meditating on God and through knowledge.

Tirumurukāṟṟuppaṭai is one of the earliest Tamil works, belonging to the Caṅkam collection, to speak about Bhakti. It states that, in order to reach the feet of God, a devotee should adapt the path of good deeds, receive true knowledge and worship him. (62, 63, 64, 65, 221).

Though the name Śiva does not occur directly, in the Paripāṭal, there are hymns which state that the feet of Śiva is more important than all worldly thing (5 : 78-80). It further mentions that in order to transcend the cycle of birth, death and rebirth one should reach the feet of God (18 : 54-6; 21 : 68-70).

Bhakti was further developed in the works of Kāraikkāḷ ammaiyaṟ who belonged to the 6th century A.D. Her works, Arputāṟṟuvantāti, Tiruviraṭṭai manimālai and Tiruvalaṅkāṭṭu mūṭṭa tiruppattikam, describe her bhakti to Śiva.

Kāraikkāḷ ammaiyaṟ was followed by the composers of the Tēvāram.

Campantar describes Bhakti in his Namaccivāyappatikam thus:

Kātāl āki kacintu kanṇir malki
Ūtvārtammai naṇ nerikku uyppatu
Vētamnāṅkiniṁ meypporuḻ āvatu
Nātan nāmam namaccivāyavē       (III:49.1)
Appar also describes the process of Bhakti in his Tirunaṅkamālai thus:

kaikāl kūppit toṭir kāṭimāmalar tūvi nimru
paivāyp pāṃpu arai āṛtta paramanāi kaikāl kūppit toṭir (IV:9:7)

Vaiṣṇava theory of Bhakti

Bhakti, also called Bhakti Yoga and Upāsanā, is one of the two means of attaining Mokṣa, the other being Prapatti. Prapatti is favoured more by some Vaiṣṇava philosophers who look upon Bhakti Yoga itself as a path leading to Prapatti. But, more generally, Bhakti is recognised as ṣādhanā or upāya (means), a religio-spiritual discipline, to attain Mokṣa.

Bhakti, in the sense of devotion to a chosen deity, is a common concept. But, in Vaiṣṇavism, Bhakti takes on a specialised meaning as a specific process and discipline leading to Mokṣa. One who adopts Bhakti Yoga as the Upāya for Mokṣa has to first observe strictly all the duties and rites enjoined by scriptures and this is called Karma-yoga. This leads to true knowledge and constant meditation (jñāna-yoga). When the individual has attained jñāna, he has a direct vision of the self (ātmāvalokana). This leads to Bhakti Yōga, which is unceasing meditation and devotion to God till true realisation is attained. But this path may not lead to Mokṣa in a single life. One has to be firm in Bhakti-yoga till all the Prārabdha Karma is destroyed. The eradication of Prārabdha karma may take several lives to be completed and, thus, the attainment of Mokṣa may take a long time. Prapatti, on the contrary, is considered to be the quicker means because Mokṣa can be attained in a single birth by performing Prapatti. Further, Bhakti-yoga can be practised only by the highly evolved souls, but Prapatti can be practised by all kinds of souls.

Bhakti-yoga itself is called Sadvāraka prapatti or Āṅga-prapatti because Bhakti-yōga is a part of Prapatti.

Rāmānuja, the Vaiṣṇava philosopher who came after the Āḻvārs, deals with Bhakti in great detail. According to him, there are four phases in Bhakti. The first phase is ‘bhakti’ in its most commonly understood sense of devotion to God. The second phase is called Para-bhakti. This is a more perfected form of primitive devotion and is attained only when the bhakta is successful in both karma-yoga and jñāna-yoga. In this stage, the bhakta has a mental
perception of God but has not actually had a direct vision of God. This is called darsana-samānakārajñāna or perception that is equal in form to visual perception. But, this does not amount to actual comprehension of God. The third phase is Para-jñāna, which comes when the upāsaka has evolved beyond Para-bhakti. During this phase, the upāsaka has glimpses of divine vision which is not sustained. Then comes the climactic fourth phase, called Paramabhakti, in which there is an eternal, uninterrupted communion with God.

Bhakti and its various components are mentioned frequently by the Āḻvārs in various verses. It is referred to as ‘Patti’ or ‘toḻutal’ in Tamil. Though Bhakti is very often referred to by the Āḻvārs, according to most commentators and philosophers, Prapatti receives higher importance as a means of Mokṣa.

Karma-yoga, which is a constituent of Bhakti-yoga, refers to the performance of duties and rites prescribed by scriptures without any selfish motive. In a verse in TVM (2590.1-3), Nammāḻvār says that he has not performed any rites nor does he have supreme knowledge. These two, according to commentators, refer to Karma-Yoga and Jñāna-yoga respectively. Therefore, in this verse Nammāḻvār says he has not performed Bhakti-yoga but surrendered himself to the Lord and expresses Kārpanya:

nōrṇa nōnpiḷēn nunṇaṇivilēn
ākiluminŷuṇnaṁ viṁu onrun
āraṅkikrinrīlēn aravinaṇaiyammāṁē.

In another verse of the TVM (3116.1-3), Nammāḻvār refers to Arcana and Vandana, two of the nine modes of Bhakti listed by the Bhā. P. (VII:5:23) thus:

vakaiyāl manamongri mātavanai nālum
pukaiyāl vilakkal putumalaral nirāl
ticaitōramararkal cenriaiña ninra
takaiyān...

(He (Mādhava) who deserves the praises of the devas, who worship Him (Mādhava) constantly with incense, lamp, fresh flowers and pure water.)

The word ‘toḻal’ is also used to refer to Bhakti. Nammāḻvār uses the word in this sense in one of his verses (TVM:3063. 1-2) thus:
mālai nāṇittolutejumēnu vīnaikēta
kālai mālai kamalamalar iṭṭunīr...

(Worship the Lord (Māl) day and night with lotus flowers to destroy your Karma)

Pēyāḻvār also refers to Bhakti as ‘toḷal’ in one of his verses (3471.2-4) in which he says that ‘bhakti’ removes all bondage.

matu ninra taṇṭulāy mārvan pōṭuninra
ponnaṅkalalē toḷumīn muluvinaikāl
munaṅkalalum muṭintu.

(Worship the golden feet of the Lord who wears a garland of basil which is filled with honey. Your Karma will be annihilated easily.)

Bhakti is also referred to as ‘anpu’ in the verses of the Ālvārs. In Nānmukan Tiruvantāti (3562), Tirumāḷicai āḻvār mentions ‘anpu’ as a means of attaining Vaikūṇṭha, the eternal abode of the Lord:

āyntukonṭātipperumānai anpināl
vāynta maṇattirutta vallārkaḷ eṃyntam
meykuntamāka virumpuvāṟē tāmuntam
vaikanṭam kānṭār viraintu.

(All such people, who place the Supreme Lord in their hearts with devotion and consider this body as a hindrance, shall reach Vaikūṇṭha very soon.)

‘Bhakti’ is also referred to as ‘pattimai’ by Tirumāṅkai Āḻvār in a verse (1008.3-4) about the sthala Cinkavēḻkunram:

painkanānaik kompuṅkontu pattimaiyāḷ aṭikkīḷē
cenkanāḷiyiṭṭiraiṅcum cinkavēḻ kunramē.

(Cinkavēḻkunram, where the red-eyed lion offers the tusks of the elephant at your feet out of devotion).

PĀCAM
(Skt. Pāśa)

Pācam is one of the three important metaphysical categories in Śaiva Siddhānta, the other two being Pati and Pacu. Pācam is three fold, the
Āṇavam, Kaṇṇam and Māyai and they together are called Malas (see Āṇavam, Kaṇṇam and Māyai).

**PIRALAYAKALAR**
(Skt. Praḷayakāla)

Praḷayakalar are the souls which have Āṇava mala and Karma mala (See Kaṇṇam).

**PIRĀRAPTA KAŅMAM**
(Skt. Prārabdha karma)

The Prārabdha Karmaś, a portion of the Sañcita Karma, are ripe and worked out and give results in the present birth (See Kaṇṇam).

**PIRAPPIRAPPU**

The soul takes several births in order to get rid of the Āṇavamala, the Sahajā mala, which obscures the intelligence of the self. In each birth, the soul acquires Karmaś according to its action. A complete eradication of these Karmaś will lead the soul to get rid of Āṇavamala and, thereby, attain bliss of Śiva (ānanda). Appar, in the following verse, explains the eradication birth and the enjoyment of the bliss of Śiva.

\[
\begin{align*}
\text{pirappu mūppu perumpaci vanpini} \\
\text{irappu ninkitum īnpari vantu eityiṭum} \\
\text{cirappar cēraiyl cenneriesan kala} \\
\text{marappati inṛ manattuḷ vaikkavē}
\end{align*}
\]

(V:77:3)

(When one sets his mind on the feet of the Lord in Cērai, one’s birth, old age, great hunger and disease will disappear and Bliss will be attained).

**MALAPARIPĀKAM**
(Skt. Malaparipāka)

Malaparipākam is the destruction of Āṇavamalam. In other words, in this state, Āṇavamalam loses its power over the soul and the soul is willing to give up its egoism. In this stage, the Tirodhana Śakti, the power which conceals God and allows the soul to enjoy worldly matters, becomes Aruḷśakti and confers supreme jñāna. With the help of this supreme jñāna, the soul is released from its bondage (Pāśa). The descent of God’s Grace is called
Saktinipāta (See Cattinipātam). A soul, which has experienced the bliss of God’s Grace, behaves in this world as Mukta on earth. Campantar, Appar, Cuntarar and Māṇikkavācakar are such souls who were Muktas and they were able to perform miracles.

MALAM
(Skt. Māla)

Mala are of three types, Āṇava, Karma and Māyā. These three bind the soul and prevent the soul from spiritual progress. They are, together, called Mummalam (the three malas). To the souls, bound by these three malas, God appears in the form of a teacher in human form and, by His Grace, releases them from their impurities.

(See Āṇavam, Kaṇṇam and Māyai).

MĀYAI
(Skt. Māyā)

Māyā is the primordial cause of the universe. It is one of the three malas, the other two being Āṇava and Karma. When the Śakti of God acts on Māyā, Tanu (the human body), Karma (the organs of experience), Bhuvana (the world) and Bhoga (the objects of experience) are produced. Māyā helps the soul to remove the Āṇava and Karma malas. This is often compared to that of a washerman cleaning the dirt off the clothes with the help of cow dung and fuller’s earth.

Māyā is said to be of three types, the Śuddha Māyā (the subllest), the Sudhāsuddha Māyā (the gross) and the Prakṛti Māyā (the grossest and the lowest). There are thirty six tattvas (evolutes) created from these three māyās and they are as follows:

Śuddha Māyā (5)
1. Śiva
2. Śakti
3. Sadāśiva
4. Mahesvara
5. Śuddha Vidyā
Suddhásuddha Māyā (7)
1. Kalā
2. Niyati
3. Kāla
4. Vidyā
5. Rāga
6. Puruṣa
7. Māyā

Prakṛti Māyā (24)
1. Antahkaraṇa - 4
2. Jñānendriya - 5
3. Karmendriya - 5
4. Tānmātra - 5
5. Mahābhūta - 5

The five tattvas, which are also called Śuddha tattvas, originate from Śuddha māyā. These five tattvas impel tattvas like Kala to enjoyment and hence, they are also called Preraka. The Śuddhásuddha tattvas cause enjoyment to souls. Therefore, they are together called bhojayitr-kanda. The twenty four asuddha tattvas, they are the means for the souls experiencing enjoyment, are called bhogya-kanda.

At the time of the involution all the thirtysix tattvas are withdrawn into their causes.

MUTTI
(Skt. Muktī)

A soul is fettered with three types of defilements, Ānava, Karma and Māyā (See Ānavam, Kaṇṇam and Māyai). When the soul is free from these impurities, it is liberated and reaches God, the Pati. A soul, depending on the impurities it is fettered with, can be in three states. In the Kevala state, the soul is only fettered with Ānava which is present from the beginning (Sahaja mala, Mula mala). In the Sakala state, the soul is not only fettered with Ānava, but also with the other two impurities, the Māyā and Karma. In this
state, the soul is provided with the powers of mind and body which enable the soul to get rid of the all-enshrouding darkness of Ānava. It is also given a world, to work towards its liberation. In the third and final state, known as Śuddha state, the soul is freed from all bondages and God realisation takes place. The soul is now on the path to liberation. The devotee, in this state, surrenders all acts to God. Iruvñaioppu, Malaparipākam and Cattiniipātam take place in this state. God, now, becomes one with the soul and helps the soul to know Him. This Śivajñāna comes to the soul through a Guru. God, through the Guru, leads the soul to liberation. The Guru should be regarded as God Himself and worshipped such. When liberated, the soul becomes one with God but it is not God. It cannot, unlike God, perform the five tasks of creation, preservation, dissolution, obscuration and bestowal of Grace.

**YÖKAMÄRGA**

(Skt. Yoga mārga)

Yoga mārga is one of the four mārgas which help the soul attain liberation. In this path, the relationship of the soul to the Pati is like that of a friend to another friend and, hence, it is also called Sakha mārga. In this state, the senses to be turned away from their objects. There are eight steps (āṅgas) in this mārga which are to be followed:

1. Yama (acquisition of moral qualities)
2. Niyama (developing virtual action)
3. Āsana (posture)
4. Prāṇāyāma (breath control)
5. Pratyāhāra (to have absolute control over the senses and mind)
6. Dhāraṇa (to have a mind fixed steadfast on God)
7. Dhyāna (spiritual contact) and
8. Samādhi (spiritual experience)

The control of Karmendriyas (the organs of action) and Jñānendriyas (instruments of knowledge), performing Prāṇāyāma (control of breath) and meditating God are considered important activities of a devotee in the path of Yoga. This path makes the soul fit to attain Union with Pati, the God. Campantar is a good example of a devotee who followed Yoga mārga.
VIṆĀNAKALAR  
(Skt. Vijñānakala)

Vijñānakalas are the souls which are defiled only by the Ānava-mala.

VAIKUNTAM  
(Skt. Vaikuṇṭha)

Vaikuṇṭha is the abode of Viṣṇu, where he dwells with his consorts Sri, Bhūmi and Nilā. This place is surrounded by seven enclosures and is free of all sins. Souls which have attained salvation reach this abode. It is guarded by two deities. Vaikuṇṭha is so called because it is free of hindrances (Skt. Kuṇṭha) and sorrow.

Peri. in his Periyālvār Tirumoṭi (399. 1-4), refers to Vaikuṇṭha as the abode of Viṣṇu:

vaṣṭācāt mānāt cālakkirāmam
vaikuṇṭam tuvarai ayōtti
īṭamūṭai vatariyṭavakaṭṭi uṭṭaiya
em puruṣottaman

(My Puruṣottama, who dwells in the Northern Mathurā, Śālagrāma, Vaikuṇṭha, Dvārakā, Ayodhyā and Badari)

The Bhā. P. (III. 16.27) also refers to Vaikuṇṭha thus:

vaikuṇṭham tadadhīṣṭhānam vikṣuṇṭham ca svayanprabhām//

Vaikuṇṭha, the abode of Viṣṇu, is also known as Nitya - Vibhūti (eternal Vibhūti) as opposed to the Līlā Vibhūti, which is this material universe created by Hir. This Nitya-Vibhūti is constituted of Śuddha sattva. This is distinct from the Sattva guṇa of prakṛti which is mingled with Rajas and Tamas. The Suddha sattva is self-luminous and devoid of all negative qualities. Its essential nature is Bliss (ānanda). Thus, Nitya-Vibhūti, which is the eternal abode of the Supreme Being, is transcendental (aprakṛta) and is the highest universe (paramapada). The Puruṣa Sūkta (Yajurveda recension -16) refers to the abode of the Supreme Being which is beyond darkness (tamas) thus:

Vedāhametam puruṣam mahantamādityavārṇam tamāsastu

pāre.
The R.V. (I.22. 20) also refers to the ‘Paramapada’ of Viṣṇu thus:

tadviṣṇor paramaṁ padam sadā pasyanti sūrayah

The ‘Paramapada’ or ‘Śrīvaikuṇṭha’ is described vividly in both the Kauśitaki Upaniṣad and the Chāndogya Upaniṣad. In Vaikuṇṭha, there is a lake named Ara, a river called Virajā and a tree called Tīlya. There is also a city called ‘Aparājita’ or ‘Aydhayā’ meaning “the unassailable”. Within this city are several towers and mansions and a gem-studded hall called Ānanda. In this hall, Viṣṇu is seated on the serpent Ananta and is surrounded by his consorts, the Nityas and the Muktas. Rāmānuja, the great Viśiṣṭādvaita philosopher, who succeeded the Āḻvārs, gives a vivid description of Vaikuṇṭha in his Vaikuṇṭha-Gadya and an account of the soul’s ascent to Vaikuṇṭha in the Paramapada-Sopāna. A soul which attains Paramapada enjoys eternal bliss along with the Supreme Being. Unlike Advaita, Viśiṣṭādvaita holds that a liberated soul never merges with the Supreme Being. It becomes similar to the Supreme Being in its experience of bliss (ānanda) but remains distinct and performs eternal service (nitya kaṇḍikārya) to the Supreme Being. Further, it also attains eternal knowledge (jīvā). The Nityasūris, or the eternally free souls, may take up a physical body and descend on earth for a brief period of time, in obedience to the will of the Lord (Īśvara saṅkalpa). Thus, the Nitya vibhūti constituted of Śuddha sattva is eternal and is free of all imperfections.

All the palaces, towers, objects of enjoyment and the ever liberated are all made up of Śuddha-sattva. The consecrated images of the Lord (called Arcāvatāra) and the temples housing them, found on the earth, also become metamorphosed in Śuddha-sattva, according to the Pāṇcaratra Āgamas.
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**IMPORTANT SAIVA AND VAISHNAVA PHILOSOPHICAL TERMS**

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