Innovations & Reformulations in Translation: Some *Sthalapurāṇas* in Tamil

T. Ganesan (IFP, Pondicherry)

The Purāṇas constitute one of the oldest and major sources of ancient Indian cultural heritage. Based on the deep spiritual and widespread religious practices, this large corpus of texts records almost every aspect of Indian tradition since many centuries. As part of this corpus, there exists a subgroup of texts known as *sthalapurāṇa* or *sthalamāhātmya*. These texts speak about the innumerable holy places and the holy rivers on the Indian subcontinent. In fact, we find such descriptions of holy places even in the great epic *Mahābhārata* mostly in the section *Tīrthayātrāparvan*. The *sthalapurāṇas* present the religious background and antiquity of holy places, give an account of all the holy acts performed by the sages and great men of yore at that site, treat the various divine acts of blessings that happened there and list the merits (*puṇya*) that accrue to one who makes a pilgrimage to that site and other related facts. These texts are mainly used to be recited at those holy places in order to instill devotion in the minds of locals and pilgrims and instruct them to lead a dharmic life.

Many of these *sthalapurāṇas* claim to be part of the various *mahāpurāṇas*, although many actually enjoy an independent status. These Sanskrit *sthalamāhātmyas* were also rendered, sometimes not verbatim, in vernacular languages. We may cite the examples of the *Vṛddhācalamāhātmya*, which is cited as an authority by Veḷḷiyampalavāṇat Tampirāṉ of the seventeenth century in his voluminous Tamil commentary *Ñāṉāvaraṇaviḷakkam māpāṭiyam* on his preceptor's text *Ñāṉāvaraṇaviḷakkam*. The *Brahmottarakhaṇḍa*, which is originally a part of the *Brahmakhaṇḍa* of the *Skandamahāpurāṇa*, has been rendered into Tamil verse by a later Pandya king Varatuṅkarāma Pāṇṭiyaṉ (ca. seventeenth century CE). There exist many *sthalapurāṇa* texts in Tamil, just as in other Indian vernaculars. Since the twelfth and thirteenth centuries CE we find many *sthalapurāṇa* texts in Tamil;[1] the authors of many of these texts clearly state that their sources are the earlier Sanskrit texts forming part of different Purāṇas and that they are rendering the Sanskrit original into Tamil so that more people can read and understand them and reap the religious benefits. The Tamil *sthalapurāṇa* literature found its culmination in the nineteenth century with the works of Makāvittuvāṉ Mīṉāṭcicuntaram Piḷḷai, an acclaimed Tamil scholar and a great poet of his time, who rendered many *sthalapurāṇas* in Tamil poetry, closely conforming to Tamil poetic conventions, yet based on their Sanskrit

---

1   For a study of Tamil *sthalapurāṇa* literature, see Shulman 1980.

originals.[2] All these Tamil renderings contain verses and even separate sections conforming to different Tamil poetic conventions such as the description of the country (*tirunāṭṭuc ciṟappu*) in which the holy place is situated, the description of the town (*tirunakarac ciṟappu*), etc. In this way Makāvittuvāṉ Mīṉāṭcicuntaram Piḷḷai elevated the Tamil *sthalapurāṇa* literature to a class by itself.

Nigamajñāna I, the author of the *Kamalālayac ciṟappu* (the Tamil *sthalapurāṇa* pertaining to the Śaiva holy place Tiruvārūr), presents us with his views on the origin and the purpose of the *sthalapurāṇas*. According to him, the Purāṇas were first taught by Śiva to Nandikeśvara in order to teach the four highest human ends (*puruṣārtha*) to human beings. This was then taught in turn to Sanatkumāra, who taught it to the sage Vyāsa. He in his turn divided them all into eighteen Purāṇas and expounded them to Sūta.[3] The aim of the Purāṇic lore according to Nigamajñāna I is to convey the *dharma* etc., so as to be understandable by women and low-born who reap the benefits by practicing them. This, implicitly, is also the aim of his adapting *sthalapurāṇas* into Tamil so that those who do not know the Sanskrit language can also benefit from these texts. In keeping with this objective, Nigamajñāna I describes the greatness of the Veda and its teaching, the highest benefits gained by following the Vedic teachings, the good effects of conforming oneself to virtuous life (*dharma*) and the bad effects of unrighteous deeds (*adharma*), performance of good and holy deeds (*puṇya*), observance of vows (*vrata*), possessing good and virtuous character, conforming strictly to the rules of conduct according to the class (*varṇa*) and one's stage in life (*āśrama*), the greatness of religious life and coexisting with the people of other religions without any rancour. On the whole the fundamental aim of these compositions is to ameliorate morally and spiritually the common man and instill devotion for the supreme god Śiva in him. Clearly, for Nigamajñāna I the *sthala-purāṇa* is not a mere "text of legends." He makes it to be a text of authority, a *śāstra*, and a sort of record (descriptive in nature but intended to be prescriptive) pertaining to human behavior and conduct, based on the Veda and the Śaiva lore. Nigamajñāna I appears to utilize the medium of the *sthalapurāṇa* to inculcate the importance and necessity of strictly conforming to Veda-Smṛti-Śaivāgama injunctions in all people. In what follows, an attempt is made to compare some texts of the *sthalapurāṇa* genre in Sanskrit and their Tamil adaptations to highlight the various differences as well

---

2   Mīṉāṭcicuntaram Piḷḷai was also the teacher of U. Vē. Cāmiṉātaiyar, popularly called U. Vē. Cā. For more information on Mīṉāṭcicuntaram Piḷḷai, see the biography by Cāminātaiyar (1933/34).

3   This view is also found in other texts such as the *Kōyiṟpurāṇam* (the *sthalapurāṇa* pertaining to the holy place Cidambaram) of Umāpati (ca. fourteenth century):

     nātaṉarulpiriyāta nantitaraccaṉaṟkumaraṉ
     vētaviyātaṉukkaḷikka meṉmaiyellāmavaṉviḷaṅkic
     cūtamuṉitaṉakkutavac cōpāṉavakaitokutta
     mūtaṟivālavaṉmoḻinta purāṇamavaimūvāṟil (*Kōyiṟpurāṇam* 1.24).

For a similar view cf. *Aruṇācalappurāṇam* by Caiva Ellappa Nāvalar (ca. seventeenth century CE), introductory verse 21.

as innovations we find in the latter. The paper will refer to the *sthalapurāṇas* pertaining to the following holy places: Tiruvaṇṇāmalai, Kālahasti, and Cidambaram. These texts have been selected because these three holy sites are very ancient and have been sung by the Nāyaṉmārs such as Tiruñāṉacampantar (ca. sixth century). Moreover, the *sthalapurāṇas* of these holy places are available both in Sanskrit and in Tamil, at least some in the form of manuscripts within our reach.

Aruṇācalamāhātmya and *Aruṇakiripurāṇam*

There exists the Sanskrit text *Aruṇācalamāhātmya* (AM) forming part of the *Māheśvarakhaṇḍa* which is a part of the *Skandapurāṇa*.[4] The text deals with the holy place Tiruvaṇṇāmalai and is divided into two parts, *pūrvārdha* (AM1) and *uttarārdha* (AM2).

   The *Aruṇakiripurāṇam* (AP) is a *sthalapurāṇa* in Tamil of this place which was authored by Nigamajñāna I.[5] He states in the introductory verse 27 of the AP that the main source of his composition is the portion that describes the greatness of Aruṇakiri which forms part of the *Sahasrakoṭirudrasaṃhitā* of the *Śaivapurāṇa*.[6] Then he lists various important events and deeds that are described in the AP, which he undertakes to compose. Although we do not find this portion of the *Śaivapurāṇa* now, we might compare the various events described in the AP with the AM, even though the AP does not claim to be based on the AM. For, these two texts share some narrative tropes, as some of the events and deeds dealt with in the AP are also delineated in the AM. These variations between the AM and the AP are possibly because the latter, as said by Nigamajñāna I, is a Tamil rendering of the *māhātmya* of the Aruṇācala as found narrated in the *Sahasrakoṭirudrasaṃhitā* (of the *Śivapurāṇa*) while the AM is part of the *Māheśvarakhaṇḍa* of the *Skandapurāṇa*.

   Thus, in the AM Śiva appears as a huge column of fire before Brahmā and Viṣṇu who are disputing among themselves as to who is greater/mightier among them. Viṣṇu takes the form of a wild boar (*varāha*), digs the ground very deep and even after many years of continuous digging is unable to find the end of the fire-column. Brahmā in the form of a *haṃsa* bird flies higher and higher but is unable to reach the head of the fire-column. Finally, both accept their defeat, fully understanding that

---

4   See *Skandamahāpurāṇam of Shrimanmaharshi Krishnadvaipayana Vedavyasa: First Māheśvarakhaṇḍam*. In fact, the *Skandapurāṇa* contains many such *sthalamāhātmyas*.

5   There is another well-known Tamil Sthalapurāṇa on Tiruvaṇṇāmalai, namely the *Aruṇācalapurāṇam* authored by Caiva Ellappa Nāvalar (ca. seventeenth century).

6   It is very much probable that the *Śaivapurāṇa* is the same as the *Śivapurāṇa*, one of the eighteen *mahāpurāṇas*, which is available in print. There indeed exists a *Koṭirudrasaṃhitā* as part of the printed text of the *Śivapurāṇa*; this part deals extensively with the twelve *jyotirliṅgas* as well as the greatness of the *śivaliṅga* in many other places glorified by men. Thus it may not be implausible that this section contained some chapters dedicated to the holy place Aruṇagiri (= Aruṇācala) and that Nigamajñāna I was in possession of this text.

the fire column is Aruṇācala, the mountain Aruṇa, and pray to Śiva, who grants them supreme knowledge. They fully realize that Śiva removed their pride and arrogance.

In the AP we find the same narrative. But here we find in addition Brahmā's statement that while he was flying higher and higher, he saw many sages and *siddhas* who ridiculed his failure in finding the head of the fire-column. They also told Brahmā that Viṣṇu, who went digging the ground in the form of a boar for many years, was unable to find the end (foot) of the column and that he had returned accepting his defeat. They advised Brahmā to do the same. Then Brahmā realized his mistake, regained his normal status and came back before the fire-column. Here, both Viṣṇu and Brahmā fully realized that it was Śiva, the source of all, who had appeared as a huge fire-column before them. They realized their own limitations and coming back to their senses, they sang hymns in praise of Śiva.[7]

In the AM1 Brahmā realizes his mistake and misadventure and says to himself: "It is impossible to realize Śiva by learning all the Vedas, or by doing severe penance or by doing pilgrimages; the *śivajñāna* dawns on a person only by the grace of Śiva."[8]

In the AP, the contents of the hymns sung by Brahmā and Viṣṇu in praise of Śiva (in the form of a fire column) clearly show the influence of *Tēvāram* and *Tiruvāca-kam* hymns. The verses describe the form and attire of Śiva, his various deeds such as destroying the Tripura demons, teaching the four Vedas to the sages seated under the banyan tree facing south (Dakṣiṇāmūrti), etc. It is especially noteworthy that Śiva is described as being neither male nor female nor eunuch both in the *Tēvāram*[9] and *Tiruvācakam* hymns as well as in the AP hymns sung by Brahmā and Viṣṇu. As stated at the beginning of this paper the fundamental aim of the *sthalapurāṇa* literature is to propagate supreme devotion and instill it in the minds of common people; to this end both the AM1 and the AP continue their narrative and especially the AP, through the realisation of Brahmā, clearly states that more than the aquisition of knowledge unflinching devotion to Śiva is the highest and the most efficacious means to realize him.

We can also find very close parallels between the AM and the AP. For instance, the verses[10]

"Where all the Vedas, the Śāstras, arts and the Āgamas abide, in the most interior part of which mental cave the great sages with matted hair undergo severe penance …"

---

7 AP, *aruṇacalōtayaccarukkam*, vv. 12–26.

8 *na vedarāśivijñānāt tapastīrthaniṣevaṇāt |*
  saṃjāyate śivajñānam asyaivānugrahādṛte | AM1 1.62cd–63.

9 *āṇalār peṇṇum allār atikai vīraṭṭaṉārē*; *Tēvāram*, 4.27.8.

10 *sarvāsām api vidyānāṃ kalānāṃ śāstrasampadām |*
   āgamānāṃ ca vedānāṃ ca yatra satyavyavasthitiḥ |
   yadguhāgahvarāntaḥsthā munayaḥ śaṃsitavratāḥ |
   jaṭinaḥ samprakāśante koṭisūryāgnitejasaḥ | AM1 2.56–57.

are very closely rendered into Tamil in AP, *aruṇācalōtayaccarukkam*, v. 55[11] as follows:

> "In this [Aruṇagiri] mountain the four Vedas, the twenty-eight Śaivāgamas and the eighteen Purāṇas will remain forever; those [sages] who have conquered their senses resort to this mountain and get freed from all the five-impurities."

We see that both the AM1 and AP drive home the point that the mountain Aruṇagiri is the repository of Vedas and all other scriptures and that the sages perform penance in the caves of this mountain through which they are blessed by the knowledge contained in these scriptures.

Being a Śaivasiddhānta preceptor of great repute and the author of some important Śaivasiddhānta texts and commentaries, Nigamajñāna I briefly speaks about the different types of *mukti*: the highest type of *mukti* (*paramukti*) and the lower type (*aparamukti*), attaining the world of Śiva (*sālokya*), living in the proximity of Śiva (*sāmīpya*), attaining the same form as that of Śiva (*sārūpya*) and attaining union with Śiva (*sāyujya*), as held in the Śaivasiddhānta system. In verses AP, *aruṇācalōtayaccarukkam*, vv. 57–59 he says that those who meditate on Aruṇācala as equal to the effulgence of thousands of suns in their centre of the heart as well as at the centre of their eyebrows will attain the *padamukti* and eventually attain the holy feet of supreme Śiva. As these views are not found in the AM, the AP differs in this respect substantially from the AM. Further in the AP the great services such as offering delicious food to the devotees and other Śaiva mendicants residing in the Aruṇagiri are extolled.[12] We can observe that the authors of the Tamil *sthalapurāṇa* texts, as exemplified by Nigamajñāna I, fully utilize the texts such as the AP to propagate *śivabhakti* along with conveying the Śaiva[siddhānta] view points in detail when the occasion arises.

Overall, the unparalleled greatness and the divinity of the Aruṇācala mountain and its surroundings are brought out in the AP, which states that all the words uttered by the people residing within the space of the Aruṇācala mountain are verily *mantras*; whatever act they perform is the worship of Paśupati (Śiva); whatever they think is nothing but meditation on Śiva; and sleeping is, in fact, remaining in deep meditative state (*samādhi*).[13]

---

11 *ilaṅkumikkiriyileṉṟu miruk keḻuvāya vētaṉ*
    kalantikaḻ nālēḻ mūvāṟeṉa navi nūlka ḻellām
    pulaṉkaḻai veṉṟōr nantip poruppaṭi puṭaiyiṟ ṟaṅki
    malaṅkaḻain tiṉaiyun tīrvar maṉattiṉiv varaiyai vaittē.
    Similarly, AM1 2.59 and 60 are very closely rendered into Tamil in AP, *aruṇācalōtayaccarukkam*, vv. 56 and 57.

12 AP, *aruṇācalōtayaccarukkam*, vv. 63–64.

13 AP, *aruṇācalōtayaccarukkam*, v. 65.

In the second part of *Aruṇācalamāhātmya* (*uttarārdha*; AM2) we also find quite a few chapters dealing with the greatness of Aruṇācala.[14] Thus, in AM2 (4.14) we read:

"This [mountain] should be revered by the great sages more than the Sumeru, Kailāsa and Mandara mountains, since it is verily God Parameśvara."[15]

The superiority of the mountain Aruṇācala is also expressed in Tamil, with slight variation, in AP, *aruṇācalōtayaccarukkam*, v. 80:

"The *siddhas*, sages and gods leave the Kailāsa mountain and settle at the [Aruṇācala] mountain with great devotion; they fully control their senses and thereby directly perceive the holy feet of Śiva. By the grace of Śiva they get their desires fulfilled."[16]

The Thirty-Two *Dharmas*

The AP in its second chapter, *aruntavaccarukkam*, vv. 20–32, describes in detail the penance, namely, regular worship of Śiva in the form of a *liṅga*, performed by Pārvatī at the holy place of Kāñci in order to regain her lost status and to remain inseparable from Śiva forever. The story narrated at the beginning of this chapter is, in brief, as follows: once Śiva along with Pārvatī goes to the beautiful garden on the Kailāsa mountain. Suddenly in a playful mood, Pārvatī closes the eyes of Śiva with her palm; since the sun and the moon, the two eyes of Śiva, are obstructed, the entire universe plunges into darkness and all the gods and the sages get confused. The sages complain to Śiva that they did not know the actual time of the day and eventually they could not perform their daily obligatory rites. Śiva asks Pārvatī why she, the supreme mother of all, created such a havoc. As an atonement for this blunder committed by her, Śiva tells Pārvatī that she has to live on earth, regularly perform the worship of a *śivaliṅga* under the mango tree on the banks of the river Kampā at the holy place of Kāñci.

The subject of the thirty-two *dharmas* performed by Pārvatī during her penance at Kāñci is introduced in the AP as a very important narrative, but is not found in the AM. There we only find in a single verse alluding to this narrative:

---

14 Here the subject matter and the narrative are slightly different from the first part of the *Aruṇā-calamāhātmya* (*pūrvārdha*; AM1).

15 *sumeror api kailāsādapy asau mandarād api |*
     mānanīyo maharṣīṇāṃ yaḥ svayaṃ parameśvaraḥ | AM2 4.14.

16 *cittar muṇivar tēvarkaḷun tikaḻuṅ kayilai malainīṅkip*
     pattiyuṭaṉē vantittap parama ṉaruṇakiri yaṭaintu
     cittamorukkic civaṉaṭiyait tericittuḷḷu mavaṉaruḷār
     ṟatta miṭṭa palampeṟuva rimmai taṉiṉun tavaṟaṟavē. AP, *aruṇācalōtayaccarukkam* v. 80.

> The Goddess (*devī*) followed the *dharma* by removing the fatigue of the living beings through planting trees, donation and by honouring all the guests.[17]

The background to this subject, namely, the incident of Pārvatī closing the eyes of Śiva with her palms and the eventual curse of Śiva, because of which she had to do penance at the holy place of Kāñci to regain her lost status, is described in detail in both the texts[18].

In the AM it is said that Pārvatī was performing the *dharma* by growing trees, making gifts to all human beings, by feeding the guests and by removing various troubles faced by the living beings. In contrast, in the AP, *aruntavaccarukkam*, vv. 52–55, we have a detailed list of thirty-two *dharmas* that Pārvatī performed during her penance on the banks of the Kampā river. They are:[19]

1. To provide a home for Vedic teachers,
2. To provide food for Vedic teachers,
3. To provide food for Vedic students,
4. To provide a home for Vedic students,
5. To provide a home for Śaiva Āgama teachers,
6. To provide food for Śaiva Āgama teachers,
7. To provide a home for the students of Śaiva Āgama,
8. To provide food for the students of Śaiva Āgama,
9. To provide shelter and food for the followers of *Vāma[tantras]*,
10. To provide shelter and food for the followers of *Bhairava[tantras]*,
11. To provide shelter and food for the followers of other types of Tantras,
12. To provide shelter and food for the followers of Jaina,
13. To provide shelter and food for the followers of Buddha,
14. To provide food for those who study and do research on Smṛti,
15. To provide food for those who study and do research on Itihāsa,
16. To provide food for those who study and do research on Purāṇa,
17. To provide food for those who study and do research on logic (*tarka*),
18. To provide food for those who study and do research on literature,
19. To provide food for those who study and do research on astronomy (*jyotiṣa*),
20. To provide food for those who study and do research on Siddhānta,
21. To provide food for those who study and do research on the Āyurveda,
22. To provide food for those who study and do research on music,
23. To provide food for those who study and do research on grammar,
24. To give grass to cows,
25. To give water to cows,

---

17 *vṛkṣapraropaṇair dānair aśeṣātithipūjanaiḥ |*
    śrāntiṃ harantī jīvānāṃ devī dharmam apālayat AM1 4.14[0].

18 AM, 3.24–69; AP, *aruntavaccarukkam*, vv. 20–34.

19 There is also another list of thirty-two *dharmas* (slightly different from the one found in the AP) mentioned in the *Aṟappaḷīcuracatakam*, composed by Ampalavāṇakkavirāyar of the eighteenth century.

26. To give medicine for sick people,
27. To give milk for sick people,
28. To give oil for sick people,
29. To give milk for infants,
30. To provide dry ginger for pregnant women,
31. To provide castor oil for pregnant women,
32. To provide cow's milk for women who have delivered babies.

As we can observe, the list of *dharmas* provided in AP is elaborate and the list of beneficiaries covers a wide range of students studying different subjects and others who are in dire need of support such as the pregnant and lactating women. Also, the devotional hymns sung by Pārvatī after worshipping the *liṅga* are highlighted much more in the AP, where the author devotes four verses to this.[20]

In the chapter called *aruntavaccarukkam* of the AP, Nigamajñāna I describes the special worship performed by the goddess Pārvatī at Aruṇācala in the Tamil months of Aippaci, Kārttikai, etc. He says after installing special *liṅgas* at the base of the Aruṇācala mountain, Pārvatī worshipped them and started the festivals in the month of Kārttikai, which is very famous and well known nowadays.[21] This is not found in either section of the AM. Nigamajñāna I's source for this motive might have been the *māhātmya* from the *Śivapurāṇa*, which we are not able to access now.

As we can see from the passages analysed above, Nigamajñāna I never fails to inculcate some of the Śaivasiddhānta concepts. In the chapter called *valampuric-carukkam* of the AP, while recounting the various fruits that accrue to one who circumambulates the entire mountain of Aruṇācala (*valampurital* in Tamil), he says that those who circumambulate the Aruṇācala mountain without any desire to get the heavenly enjoyments (though they are entitled for them due to their devotion and the circumambulation) will not remain after death in the world of impure *tattvas* (*aśuddhatattva*) and the worlds of pure-cum-impure tattvas (*śuddhāśuddhatattva*), the enjoyments of which are not eternal. Rather, those persons will get the enjoyments in the worlds of pure *tattvas* (*śuddhatattva*), which are the highest. This in other words means that those selves will attain the status of the *vijñānākala* after which, during the great deluge (*mahāpralaya*), they attain the final liberation and abide forever in the lotus feet of Śiva.[22] Further, the author describes the five faces of Sadāśiva, namely Īśāna, Tatpuruṣa, Aghora, Vāmadeva and Sadyojāta and their directions in AP vv. 24–25. According to the Āgamas of the Śuddhaśaiva system, Nigamajñāna I continues, in whichever direction the *liṅga* in a temple faces, the Dvārapālas should be worshipped as facing the same direction, while the *balipīṭha* and the bull (*vṛṣabha*) should face the opposite direction. In other words, they both

---

20 AP, *aruntavaccarukkam*, vv. 172–175.
21 On the festival, see L'Hernault and Reiniche 1999.
22 AP, *valampuriccarukkam*, v. 21. For the *vijñānākala* type of selves and their highest status one may refer to the *Tattvaprakāśa* of Bhoja, v. 10 and its commentary *Vṛtti* by Aghoraśiva.

should always face the *liṅga*.[23] The Tatpuruṣa face is known as the *karmasādākhya*, and the offering of food during worship should be done to the Tatpuruṣa face. The Aghora face is known as the *kartṛsādākhya*, the Sadyojāta face is known as the *mūrtasādākhya*, the Vāmadeva face as the *amūrtasādākhya* and the Īśāna face is known as the *śivasādākhya*.[24] The *karmasādākhya* is the most all-pervasive among the five *sādākhyas*; therefore, Nigamajñāna I says that all the other four faces merge in the *karmasādākhya*, namely, the Tatpuruṣa face whereas three, two faces and one face abide in the other four faces respectively. Consequently, Nigamajñāna I states that persons well versed in the Śaiva Āgamas (*karrōr* in Tamil) give food and other offerings in the Tatpuruṣa face during daily worship.[25]

In the AP, *valampuriccarukkam*, Nigamajñāna I gives some more details regarding different types of *liṅgas* such as *mānuṣa* (installed by humans), *ārṣa* (installed by sages), *daiva* (installed by gods), and those installed by the groups of semi-gods (*gaṇas*). He gives brief instructions to the *śuddhaśaivas* (those who are born in the category of *ādiśaiva* and have been initiated according to the Śaiva Āgamas) pertaining to the procedure of worship and the circumambulation of these types of *liṅgas* fully following the Śaiva Āgamas.[26] He also cautions against the formal worship done to these *liṅgas* by the other Śaivas such as those who follow the Vedas (*vaidika śaivas*) and the harm that such an act would bring to the nation and to the people.[27] Nigamajñāna I emphasizes that it is the duty of the king to oversee that this rule of the Śaiva Āgamas is fully followed in his kingdom by carrying out which the king attains to the world of Śiva.[28] Here it would be pertinent to draw attention to some

---

23 AP, *valampuriccarukkam*, v. 26.

24 AP, *valampuriccarukkam*, v. 27.

25 AP, *valampuriccarukkam*, v. 28. It is interesting to note in this connection that this view, namely, during worship the food and other offerings should be made in the Tatpuruṣa face of Sadāśiva, appears to be stressed very much both by Nigamajñāna I and his disciple Nigamajñāna II: in the voluminous compendium, *Ātmārthapūjāpaddhati*, compiled by Nigamajñāna II we find a long discussion on this topic. There Nigamajñāna II enters into a detailed discussion refuting the other view which holds that the food and other offerings should be done to the Īśāna face, the upward looking face of Sadāśiva; the proponents of this view are Nirmalamaṇi, the commentator of the *Kriyākramadyotikā*, the well-known Śaiva *paddhati* text authored by Aghoraśiva (twelfth century CE) as well as the anonymous commentator of the *Śivapūjāstava* of Jñānaśambhu (twelfth century CE). Nigamajñāna II firmly establishes by citing many passages from the Śaiva Āgama corpus that this view of some of the Śaiva *ācāryas* is against logic as well as against the tradition. What is interesting is that we find both the teacher and his disciple hold some important views and interpret some of the Śaiva concepts in the same way in many texts authored by them. For more such common views and interpretations of Śaiva concepts of both these Śaiva *ācāryas*, the reader can profitably consult Ganesan 2009.

26 AP, *valampuriccarukkam*, vv. 29–31.

27 AP, *valampuriccarukkam*, v. 32.

28 It would be relevant to mention here another text, the *Civatarumōttaram*, which is a Tamil adaptation in verse, of the original *Śivadharmottara* by Nigamajñāna I, for which literary

personal details which Nigamajñāna II (nephew cum disciple of Nigamajñāna I) gives at the end of Dīkṣādarśa, one of his voluminous compilations. He states that his teacher (Nigamajñāna I, the author of the AP) had towers (*gopura*), etc. construct- ed for many temples when the great king Sadāśiva[rāya] was ruling the kingdom. He also says that his teacher established (installed ?) the Śaiva Āgamas in many holy places such as Cidambaram (Tillavana), Tiruvaṇṇāmalai (Aruṇādri), Vṛddhācalam, Tiruviṭaimarutūr (Madhyārjuna), Tiruveṇkāṭu (Śvetāraṇya) and Kumpakōṇam (Ghaṭapura) and many other places.[29] From this we can conclude that the statement of Nigamajñāna I in the AP "that it is the duty of the king to oversee that this rule of the Śaiva Āgamas is fully followed in his kingdom" is alluded by his disciple in his great compilation: that his teacher with the support of the king (Sadāśivarāya) had established the rule of the Śaiva Āgamas in some of the very important Śiva temples. In other words, Nigamajñāna I had carried out in his life time what he had said in the AP. As a corollary we can say that Nigamajñāna I was instrumental in starting vari- ous temple festivals (*utsavas*), especially the *Dīpam* festival[30] in the Tamil month of Kārttikai in the Tiruvaṇṇāmalai temple on the authority of the AP referred to above.

Nigamajñāna I concludes the discussion by stating that the initiated Śaivas should regularly worship the *śivaliṅga*, follow the instructions found in the *caryā°*, *kriyā°* and the *yogapādas* of the Śaiva Āgamas and then perform the circumambulation of the mountain of Aruṇācala, by which acts they will definitely attain to the worlds of Śiva and eventually attain liberation (*mukti*).[31]

We may also note with interest that Nigamajñāna I in the AP (*valampuriccarukkam*), briefly lists out various types of persons who, remaining at different distances from the temple, worship Śiva: he says some remain at the outskirts of the town and from there worship Śiva with devotion; others come inside, still others come near the temple tower and others come inside the temple and worship him with due devotion. Only those persons belonging to the *śuddhaśaiva* group that directly worship the *liṅga* follow the Śaiva scriptures.[32] Nigamajñāna I provides further information regarding the places (and the distance) from the temple remaining where persons belonging to various *varṇas* worship Śiva; in other words, these persons have to remain at these specific places and worship Śiva.[33]

---

contribution he is very well known. In *Civatarumōttaram*, 1.23–24, Nigamajñāna I clearly states that the king, instructed by his preceptor, should strictly follow the rules of the *śiva-dharma* (broader term for all rules and conducts of a Śaiva) for the welfare of his kingdom which includes both personal as well as public rules and observances. Inspired by the king's conduct the subjects also would follow the same.

29 See Ganesan 2009, xi, fn. 11.

30 Nigamajñāna I mentions that Śiva instructs Pārvatī at Tiruvaṇṇāmalai to start this festival. Cf. AP, *aruntavaccarukkam*, v. 165.

31 AP, *valampuriccarukkam*, vv. 36–37.

32 AP, *valampuriccarukkam*, vv. 44–47.

33 AP, *valampuriccarukkam*, vv. 48–55.

Such information is not generally found in the *sthalapurāṇa* texts, especially in the Tamil versions. Nigamajñāna I mentions the rule to be followed by persons born in different *varṇas* who are supposed to stand at different distances from the temple (inside and outside) and worship Śiva.[34] He also gives practical instructions for doing the different types of obeisance (*namaskāra*) by men and women such as the *aṣṭāṅga°* and the *pañcāṅganamaskāra* by prostrating on the ground before the God in the temple. We also find instructions regarding the directions (*dik*) for doing the *namaskāra* in the temple depending on the direction that the main *liṅga* faces. Such instructions are not generally found in other texts.[35]

To conclude our discussion on the comparison of the AM1 (and the AM2) and the AP, we can say that the former, as part of a bigger Purāṇa, generally follows its style and content dealing with the legends related to the holy site in a formal way and giving the basic facts without much elaboration. The latter, the AP, on the other hand is more elaborate incorporating the local traditions and customs. This feature is more striking in the case of Nigamajñāna I, its author, who being a great Śaivasiddhānta teacher, uses the medium of the *sthalapurāṇa* to inculcate the importance of many of the basic principles of rituals and customs including some technical points discussed in the Śaiva Āgamas in the minds of the devout readers.[36]

Suvarṇamukharīmāhātmya and *Tirukkāḷattippurāṇam*

There are two Sanskrit *sthalamāhātmya* texts related to the holy place of Kālahasti, both available in manuscript form; these are the *Kālahastīśvaramāhātmya*[37] and the *Suvarṇamukharīmāhātmya* (SMM). For my present study I am only considering the SMM, since it is the source for the Tamil adapted text, the *Kāḷattipurāṇam* (TKP).[38]

The SMM is said to be a part of the *Tīrthakhaṇḍa* of the *Skandapurāṇa* and contains twenty-four chapters. These are: *arjunatīrthagamanam, bharadvājadarśanam, agastyadakṣiṇadiggamanam, suvarṇamukharījanmakathanam, snānapraśaṃsā,*

---

34 AP, *valampuriccarukkam*, vv. 48–55.

35 AP, *valampuriccarukkam*, vv. 63–66.

36 It would also be very rewarding if a detailed comparative study of the *sthalapurāṇa* of Tiruvaṇṇāmalai, the AP and that of the Tiruvārūr, known as *Kamalālayacciṟappu*, also composed by Nigamajñāna I, were undertaken.

37 The *Kālahastīśvaramāhātmya* is available in the ms. RE. 26353. It begins with the seventy-sixth *adhyāya*:

    yatra viṣṇvādayo devā munayaśca tapodhanāḥ |
    yakṣakinnaragandharvasiddhavidyādharā api |
    dānavā mānavāś cāpi tapaḥ kṛtvā śivājñayā |
    sarve svalpena kālena babhūvuḥ prāptavāñchitāḥ |

The *Kālahastīśvaramāhātmya* ms. has the colophon: *iti śivarahasyasaṃgrahe romaśabhara-dvājasaṃvāde śrīkālahastisthalamāhātmye …*

38 The present study is based on T. 0704, the IFP paper transcript in Devanagari of the SMM.

*mārgatīrthadarśanam, viṣṇumāhātmyakathanam, varāhāvatārakathanam, śaṅkhā-
gastyavratacaryā, agastyaśaṅkhavaralābhaḥ, kaliṅgeśvaraprasaṃsā, paraśurāma-
tīrthaprasaṃsā, śivavaraprasaṃsā, nāradopadeśaḥ, paraśurāmeśvaraprasaṃsā,
brahmavaralābhaḥ, kālahastivaralābhaḥ, śivamāhātmyakathanam, pañcākṣarītīr-
thavratakathanam, dvīpakathanam, jambūdvīpakathanam, karmanirūpaṇam,
dharmakīrtanam* and *āśramadharmakathanam.*

The *Tirukkāḷattippurāṇam* (TKP) is a Tamil *sthalapurāṇa* on Kālahasti, com-
posed by the author Āṉantakkūttar. It is clearly based on the Sanskrit SMM. The
editor of the TKP states in the footnote on p. 12 that the source (*mutaṉūl*) for the
Tamil text is the SMM. The author himself says so under the subsection *nūlvara-
lāṟu*:[39]

> "Having taken a few chapters related to the greatness of the river Poṉmukali from
> the *Tīrthavaibhavakhaṇḍa*, which is part of the *Skandapurāṇa* …"

He also states that he has added some materials from the *Sūtasaṃhitā* and the *Vāsi-
ṣṭhalaiṅgapurāṇam.*[40] This example shows that in adapting the text, Tamil *sthala-
purāṇas* make use of different Sanskrit texts. Moreover, Āṉantakkūttar says that in
the presence (*canniti* = *sannidhi*) of Śiva at Kālahasti the elders kindly requested him
to sing the glories of the holy city of Kāḷatti (Kālahasti) in the southern language (=
Tamil).[41]

Though Āṉantakkūttar appears to closely follow the Sanskrit text of the SMM,
we can find some variations. In the SMM[42] it is stated that great sages such as
Śaunaka were performing a twelve-year-long *satra* sacrifice for the sake of the world
in the holy Naimiṣa forest; there arrived the sage Ugraśravāḥ, the story-teller, son of
Romaharṣaṇa and the disciple of the sage Vyāsa. In contrast, there seems to be no
reference to the arrival of the sage Ugraśravāḥ, son of Romaharṣaṇa, in the TKP.
Rather, at the end of this section in the TKP, we find that Sūta, beseeched by the

---

39 *kānta nūliṉuṭ ṭīrttavai pavameṉuṅ kaṇṭat
    tēynta poṉmuka rikkatai yiṟcila veṭuttu.* TKP v.1.

40 *cūta caṅkitai taṉṉilu miyaṉṟavai tokottu
    māto ṭaippaṭak kūṭṭupu vācittalaiṅkat
    tēta miṉṟiya cilaterin tivaṟṟoṭu miyaittē
    yāta rittakā ḷattimāṉ miyameṉa varaintēṉ.* (*nūlvaralāṟu* section) TKP v.2.

41 Cf. the section *nūliyaṟṟutaṟkuk kāraṇam*, p. 6, TKP v.1. One can find a parallel in the text of
    Kamalālayacciṟappu of Nigamajñāna I, v. 28:
    *arumaṟaikaḷoru nāṉku mākamaṅkaḷeḷu nāṉku maṅkamāṟuṉ
    teriyavā rāyntu paramāṉa teyyameṉat telintu caivar
    poruvariya civaṉārūrp puṟṟiṭaṅkoṇṭa ruḷpurinta pukaḷāmellām
    uraiceyumā riyattiṉatu poruttamiḷā luṉarttuka veṉṟuraikkac colvām.*

42 *pāvane naimiśāraṇye śaunakādyā maharṣayaḥ.
    cakrire lokarakṣārthaṃ satraṃ dvādaśavārṣikam.
    tān abhyagacchat kathako vyāsaśiṣyo mahāmatiḥ.
    munir ugraśravā nāma romaharṣaṇanandanaḥ.* SMM p. 1.
    Since the verses of the SMM in T. 0704 are not numbered I give the page number as reference.

sages, started narrating the legend.[43] In the SMM text we do not find any other reference to the sage Ugraśravāḥ; in the Tamil text there is no mention of him at all.

In both texts the story begins with the episode of Arjuna going for pilgrimage (*tīrthayātrā*). The beginning part of this section is almost the same in both the texts. The Tamil text closely follows the SMM, as can be illustrated with the following example. Arjuna sets out for a pilgrimage as an expiation. Although Yudhiṣṭhira initially advises him not to do so, Arjuna convinces him and sets out from his palace. Ordered by Yudhiṣṭhira, his minister for treasuries and others followed Arjuna with sufficient money (gold coins) for his expenses and performing donations/gifts (*dāna*) during his pilgrimage. This event is well described in the SMM and is closely rendered into Tamil, too. The SMM states that Arjuna, after crossing the Gaṅgā, visits the holy city of Prayāga and then reaches the shores of the southern sea.[44] Then he visits the Mahānadī, the Puruṣottama[kṣetra], viz. [Jagannātha]purī, then comes to Siṃhācala and finally reaches the banks of the Godāvarī. From there Arjuna comes to Veṅkaṭācala after crossing the river Veṇā. In contrast, the TKP states that after worshipping Śiva at the holy city of Kāśī, Arjuna reaches the countries of the southern ocean. There he visits the Siṃhācala and directly reaches first the banks of Godāvarī and then Śrīśailam (Paruppatam). Then Arjuna crosses the river Vēkavati and reaches Vēṅkaṭam (Veṅkaṭācala). Here the mention of the river Vēkavati - instead of Veṇā, which is mentioned in the SMM - is a little confusing. Curiously the editor U. Vē. Cāminātaiyar in a footnote states that Vēkavati is one of the seven rivers that flow in the region of Kāñci. This would mean that Arjuna visited Kāñci before Vēṅkaṭam, which is not possible as Kāñci lies far south to Vēṅkaṭam.

The SMM describes the natural beauty and serene features of the banks of the holy river Suvarṇamukharī; we find interestingly some descriptions in a poetic way a not so common feature of many of the *sthalamāhātmyas*:

> "The Kaurava king [Arjuna] saw the holy *āśrama* of [sage] Bhāradvāja; [it was] surrounded on all sides by the trees [such as] the plantain, coconut, mango, *campaka*, *candana*, *takkola*, *aśoka*, palm, *ketaki*, pomegranate, blackberry, *kadamba*, *kataka*, cutch tree, *arjuna* and *pāṭala*. It was full of bees attracted by the unusual fragrance [of these trees]."[45]

Āṇantakkūttar, conforming to the Tamil poetic convention dedicates many verses in his TKP to describe the natural beauty of the place, where he uses many figures of speech. He states that all the five tracts of land (*aintiṇai*), namely *kuṟiñci*, *mullai*,

---

43 *munibhiḥ prārthitaḥ sūtaḥ kathāṃ vaktuṃ pracakrame* SMM p. 1.

44 *āsasāda samuttālakallolaṃ dakṣiṇodadhim* | SMM, p. 5.

45 *puṇyam āśramam adrākṣīd bharadvājasya kauravaḥ* |
   kadalīnārikelāmrakolakolacampakacandanaiḥ |
   takkolāśokahintālatālaketakadāḍimaiḥ |
   jambūkadambakatakakhadirārjunapāṭalaiḥ |
   …
   apūrvasaurabhākṛṣṭabhramarībhiḥ samantataḥ | SMM, pp. 6–8.[0].

marutam, *neytal* and *pālai*, are present on both the banks of the river and describes each one of them.[46] Such poetic descriptions are one of the defining characteristics of the *sthalapurāṇa* literature in Tamil. As examples we may cite the *Kantapurāṇam*, *Tiruviḷaiyāṭaṟpurāṇam* and all the Tamil *sthalapurāṇa* compositions of Makāvittu-vāṉ Mīṉāṭcicuntaram Piḷḷai of the nineteenth century.[47]

The SMM in its second chapter deals with Arjuna's arrival at the hermitage of sage Bharadvāja after describing the scenic beauty of the banks of the Suvarṇa-mukharī river, the Kālahasti mountain and his worship of Śiva at the temple. The SMM devotes quite a few verses to the description of Bharadvāja's *āśrama* and the sage.[48] Here, the Tamil text is more elaborate in its description.[49]

From the close parallels between these two texts— the SMM and the TKP—it is very clear that the author of the TKP closely follows the SMM as stated by him at the beginning of the text. It is also evident that where necessary he also adopts the Tamil poetic conventions and includes Śaiva views, such as those pertaining to the holy ash (= *tirunīṟu*) following his predecessors (such as Nigamajñāna I) and taking these details from the *Sūtasaṃhitā* and the *Vāsiṣṭhalaiṅgapurāṇa* as he himself says.[50]

Cidambaramāhātmya and *Kōyiṟpurāṇam*

The *Cidambaramāhātmya* (CM) is said to be part of the *Skandapurāṇa* and speaks about the greatness of the holy place Cidambaram (well known as Tillai in Tamil).[51] Some of the chapters describe the penance performed by the sages Patañjali and Vyāghrapāda, their meeting at the holy place Cidambaram in order to witness the great divine dance of Śiva (Naṭarāja), etc. The Tamil text *Kōyiṟpurāṇam* (KoP) dealing with the legends related to Cidambaram (the temple of Naṭarāja is known as *kōyil*) is said to have been composed by the well-known Śaiva preceptor Umāpati (ca. fourteenth century CE). Though it is not yet certain that the KoP is Tamil rendering of CM, we do find some similar views and expressions in both of them.

---

46 TKP, pp. 14–18.

47 For example, Makāvittuvāṉ Mīṉāṭcicuntaram Piḷḷai dedicates ninety-five verses (vv. 26–120) to describe the five tracts of land (*aintiṇai*), namely *kuṟiñci*, *mullai*, *marutam*, *neytal* and *pālai*, in his poetic composition *Māyūrappurāṇam* (the *sthalapurāṇa* of the holy place of Māyūram, i.e., Mayilāṭutuṟai).

48 SMM, pp. 9–10.

49 TKP, pp. 24–27.

50 See footnote no. 40.

51 The present study is based on T. 0404, an IFP paper transcript in Devanāgarī of the CM. Since the verses are not numbered in the transcript, I give only the page number as reference.

Similar views

In KoP 4.6, while describing the beginning of the dance of Śiva witnessed by all gods and sages including Patañjali and Vyāghrapāda, we find the following description:

> "They saw before them as if a huge mountain with one thousand moons arose, as if thousands of Vedic recitations, as if Bhānukampa with his thousand faces and two thousand hands was holding the conchs and reciting the *praṇavamantra*."[52]

Umāpati (in the KoP) goes on to say that "it appeared as if Baṇāsura with his thousand hands beat the drum (*kuṭamuḻā*), thereby raising the sound "'thom.'"[53] A parallel to this is found in the CM:

> "Bhānukampa, well known to be possessing thousand heads and resembling the king of mountains (Himālaya), started blowing a thousand conchs, resembling the orbit of the moon (*candramaṇḍalasannibhān*), through all his mouths."[54]

Similarly, we find another parallel between the two texts. The actual witnessing of the divine dance is described as follows in the KoP:[55]

> "They heard the sound generated by the five types of musical instruments accompanied by the sound of Veda *mantras* as well as the continuous sound coming from the divine anklets [of Śiva Naṭarāja]."

A close parallel to the above-mentioned description is found in the CM[56] as follows:

> "Both of them heard the sounds of the five types of musical instruments (*pañcavādya*) and the recitation of the Veda; [they also heard] the high pitched (*tāram*) sound emanating from the anklets [worn] on the lotus feet of Śiva (*śūlī*)."

---

52 *āyira matiyutitta varuvarai pōla vēta*
   māyiram vakaiyālōtu matutakap pāṉu kampa
   rāyira mukatti raṇṭā yiraṅkarat tāla ṇaitta
   vāyirañ caṅku mōmeṉ raṟaintaṉa taḻaṅka vaṅkaṇ. KoP, 4.6.
53 *naṭamuyal virakun tāḻa katiyuṉal laruḻāṟ peṟṟa*
   vaṭakuṭa vaṉaiya tōḻka ḻāyira muṭaiya vāṇaṉ
   cuṭarviṭu kaṭakak kaiyāṟ remmeṉap paṇmu katta
   kuṭamuḻa veḻumu lakkaṅ kuraikaṭaṉ muḻakkaṅ koḷḷa. KoP, 4.7.
54 *sahasra [mūrdha* em. *mūrta* ms.] *prakhyāto bhānukampo gaṇeśvaraḥ.*
   sahasraśaṅkho viśadaśailarāja ivāparaḥ.
   śaṅkhānniveśya vaktreṣu candramaṇḍalasannibhān.
   gajadaṇḍadhvanenāśu … CM, p. 80.
55 *aintutuṉ tupiyu māci larumaṟai yoliyu nīṭu*
   kantaru vattā kūṭuṅ kāṉamuṅ kēṭṭā rumpar
   tantami ṟirucci lampi ṉaravamuṅ kēṭṭā rupmar
   cintiya mantā rattiṉ ceḻumalar teriyaki kaṇṭār. KoP, 4.8.
56 *tāv ubhau pañcavādyānāṃ vedānāṃ ca dhvaniṃ puraḥ |*
   tāraṃ ca nūpurāravaṃ pādapadmasya śūlinaḥ | CM, p. 81.

The description of Naṭarāja's divine form with various decorations are given in the KoP[57] as follows:

> "They [the sages] saw one foot firmly placed on the ground and another slightly lifted, decorated with the anklets, [his] brilliant form, the beautiful thighs, the wrapped tiger skin around the waist, the sash, the waist band and the sacred thread on the chest."

We find similar expressions in the CM:[58]

> "[He] has firmly set one foot down; [He] is motionless and is beyond the reach of words. His left foot is slightly bent sideways and adorned with a ruby-studded anklet. His body is decorated from head to foot and thus it is shining. The two thighs are well-shaped and [wrapped] with tiger-skin; the serpent tied as waist-band is shining with its hood; the hood of the snake shines on the beautiful navel; the other arm shines with the beautiful sacred thread."

In this way there are some more and sometimes even verbatim similarities in both CM and KoP, especially in the detailed description of Naṭarāja and the goddess Pārvatī. These instances of similarities notwithstanding, we cannot firmly conclude that KoP is based on the CM. We can say at the most that, as we have seen in the case of the AP, where its author Nigamajñāna I along with introducing various types of changes in the content of the legend also incorporates some of the Śaivasiddhānta view points, Umāpati, the author of KoP, who is one of the reputed Śaiva teachers of his time, also utilizes the medium of the *sthalapurāṇa*, the KoP in this case, in the same way to propagate the inner (Śaiva yoga) meanings related to the concept of Naṭarāja, his dance, the hall where he performs the dance, etc.[59]

According to Paul Younger, who has discussed the CM and the KoP in his study of the Naṭarāja temple, the CM was composed with "the specific concerns of North Indian pilgrims" in mind (Younger 1995, 184). This view is highly debatable and no concrete evidence from the text is provided for it (in fact, there is none in the text). The *sthalapurāṇas* are composed for the general devout pilgrims irrespective of their place of origin. That apart, in Younger's study there is no one-to-one comparison between any specific verse(s) of the CM and KoP. As such, it does not add to the

---

57 *tiruvaṭi nilaiyum vīcuñ ceyya kāluñ cilampu*
    muruvaḷa roḷiyum vāynta vūruvu muṭutta tōlu
    maraitaru purivuṅ kacci ṉaṉikaḷu maḻakā runti
    maruviya vutarapantak kōppunūl vāyppu mārpum. KoP, *naṭarācaccarukkam*, 4.11.

58 *sthāpitaikapadāmbhojaṃ niścalaṃ vāgagocaram* |
    tiryakkuñcitavāmāṅghriṃ lasanmāṇikkanūpuram |
    āpādamastakaṃ bhūṣaṃ punaruktaprabhodayam |
    ūrūruddaṇḍayugalaṃ calavyāghrājināmbaram |
    phaṇāratnaprabhāhārikaṭisūtrasamujjvalam |
    pratyuptanavaratnāḍhyanābhikalyāṇabhūṣaṇam |
    yajñasūtraprabhāśobhiśilāsanabhujāntaram | CM, p. 82.

59 See also Younger 1995, 176–184.

present paper, which is a comparative study fully based on the form and content of the *sthalapurāṇa* texts in Sanskrit (as part of bigger Purāṇas) and their Tamil adaptations composed by different authors in different periods.

Conclusion

We have made a brief comparison of a few *sthalapurānas* in Sanskrit and their Tamil adaptations in order to highlight the various differences as well as innovations found in the adaptations. We have also shown how the innovations are in keeping with the Tamil literary conventions as well as the strong influence of the Śaivasiddhānta religio-philosophical system. We have seen that the authors of many of the Tamil adaptations, who are great Śaiva preceptors themselves, appear to be very eager to utilize the medium of the *sthalapurāṇa* to incorporate and thereby propagate some of the basic tenets of the Śaivasiddhānta philosophy, rituals and of [Śaiva] Yoga in the minds of the devout readers. With a fair degree of certainty we can conclude that this is a unique and a defining feature of the *sthalapurāṇa* literary corpus in Tamil. A comparative study on a larger scale of the huge corpus of Sanskrit *sthalapurāṇas* and the equally vast Tamil *sthalapurāṇa* literature—both in form and content—with the aim to highlight the innovations and reformulations in the Tamil adaptations of the Sanskrit *sthalapurāṇas* will be highly rewarding. The present study is a modest beginning in that direction, on which the author intends to embark in the near future.

References

Primary Sources (in Tamil alphabetical order)

Aṟappaḷīcura Catakam of Ampalavanak Kavirayar. Chennai: T. S. Ramanuja Aiyyankar, 1921.

Aṟappaḷīcura Catakam mūlamum uraiyum. Ed. by Dr. Kathir Muruku. n.p.: Sarada Patippakam, 2013.

Aruṇakiripurāṇam Citamparam Maṟaiñāṉatēcikar aruḷic ceytatu. Ed. on the basis of many manuscripts by Vāmatēva Muruka Paṭṭārakar. Chennai: Vittiyāṉupālaṉa yantiracālai, 1880.

Aruṇācalamāhātmyam. See *Skandamahāpurāṇam*: Rājendranātha Śarmaṇā Bhpmikā, Nāgaśaraṇasimhaślokānukramaṇyā Sahitam Kṣemarāja Śrīkṛṣṇadāsa Sampāditaḥ. Ed. by Nāgaśaraṇasimha, Śrīkṛṣṇadāsa, Kṣemarāja. Delhi: Nag publishers, 2013.

Aṣṭaprakaraṇam. Ed. by Pt. Vrajavallabha Dvivedi. Varanasi: Sampurnananda Sanskrit University, 1988.

Kōyiṟpurāṇam Koṟṟavaṇkuṭi Umāpati Civācāriyar aruḷic ceytatu. With the new commentary by Ārumuka Nāvalar. Chennai: Catācivappiḷḷai.

Civatarumōttaram Maṟaiñāṉacampantanāyaṉār aruḷic ceytatu mūlamum uraiyum. Ed. by Salivatisvara Oduvamurti. Tirunelveli: Muttamilakara Accukkutam, 1867.

Ñāṉāvaraṇaviḷakkamum Veḷḷīyampalavāṇacuvāmikaḷ aruḷiya māpāṭiyamum. 2 pts. Tarumapuram, Mayiladuthurai: Tarumapura Ātīṉam 1957–1959.

Tattvaprakāśa of Bhojadeva with the commentary of Aghoraśiva. See Aṣṭaprakaraṇa.

Tirukkāḷattip Purāṇam Vīrainakar Āṉanttak kūttar iyaṟṟiyatu. Critically ed. by U. Vē. Cāminātaiyar (U. Ve. Svaminatha Iyer) with explanatory and research notes. Chennai: Vaijayanti Accukūṭam (Vaijayanti Press), 1912.

Tēvāram: Hymnes sivaites du pays Tamoul. Ed. by T.V. Gopal Iyer. 3 vols. Pondicherry: Institut Français de Pondichéry, 1984–1991.

Pirammōttarakaṇṭam Varatuṅkarāma Pāṇṭiyaṉ iyaṟṟiyatu (Tamil rendering of *Brahmottarakhaṇḍa*, part of the *Skanda Purāṇam*) by Varatuṅkarāma Pāṇṭiyaṉ. Ed. with commentary. Tiruvidaimarudur: Mahalingasvami Devasthanam, 1974.

Māyūrappurāṇam of Mīṉāṭcicuntaram Piḷḷai, rev. by Vayittiliṅkam Piḷḷai. Chennai: Attinīyam aṉṟ ṭēliniyūs pirāṉc accukkūṭam, Vipava year [= 1868/69].

Skandamahāpurāṇam of Shrimanmaharshi Krishnadvaipayana Vedavyasa. *First Māheśvarakhaṇḍam*. Varanasi: Chowkhamba Sanskrit Series Office, 2003.

Hālāsyamāhātmya. See *Mīnākṣīstutimañjari & Hālāsyamāhātmyaṃ ca*. Compiled by S. V. Radhakrishnasastri. Bengaluru: Sri Mahaperiyaval Trust, 2005.

Secondary Literature

Cāminātaiyar, U. Ve. 1933–1934. *Tiruvāvaṭuturai Yātīṉattu Makāvittuvāṉ Tiricirapuram Śrī Mīṉāṭcicuntaram Piḷḷaiyavarkaḷ carittiram*. 2 vols. Ceṉṉappaṭṭaṇam: Kēsari Accukkūṭam.

Ganesan, T. 2009. *Two Śaiva Teachers of the sixteenth century: Nigamajñāna I and his disciple Nigamajñāna II*. Pondichéry: Institut Français de Pondichéry.

L'Hernault, Françoise, and Marie-Louise Reiniche. 1999. *Tiruvannamalai: un lieu saint sivaïte du sud de l'Inde. Vol. 3: Rites et fêtes*. Paris: École Française d'Extrême-Orient.

Shulman, David. 1980. *Tamil Temple Myths: Sacrifice and Divine Marriage in the South Indian Śaiva Tradition*. Princeton: Princeton University Press.

Younger, Paul. 1995. *The Home of Dancing Śivaṉ. The Traditions of the Hindu Temple in Citamparam.* New York, Oxford University Press.

Paper Transcripts and Palm-leaf Manuscripts from the collection of French Institute of Pondicherry (IFP)

Kālahastīśvaramāhātmya, Palm-leaf Ms. RE. 26353.
Cidambaramāhātmya, T. 0404.
Suvarṇamukharīmāhātmya, T. 0704.