

**SRI KALASAMARAMOORTY SCULPTURE AT
THIRUKKADAIYUR****S.ARUMEENA,**

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Introduction

Temple is a place as sanctified by divine presence. It is a place of worship and also is considered a seat or Plate form of God. The temple are a receptacle for the God's appearance in various forms imagined by their worshipper. These forms are embodied in the sacred image or symbols of the deities. This article deals this Sri Kalasamharamoorthy sculpture at Thirukkadaiyur temple.

Location

Thirukkadaiyur is one of the most important Siva temple in Tamil Nadu. Thirukkadaiyur is situated at a distance of about 22kms from Mayiladuthurai. The head quarter of Tharangabadi in taluk this Nagapattinam district. The place is on the way to line and its connected with Mayiladuthurai Sirkali, Poraiyar, and Karaikal road. The Thirukkadaiyur temple thousand year old.. This located south of the river Cauveri. The famous Siva temple called Amirtaghatesvara at Thirukkadaiyur.¹ The Saiva canons is the Devaram of the 7th century A.D. attest to presence of the temple of this region frequently in vivid manner Thirukkadaiyur is considered to be the 47th in the series of Devara Stalams in the Chola kingdom located south of the river Cauveri. The Thirukkadaiyur famous temple dedicated to Ashtaveerattanam temple at Thirukkadaiyur the activity to Lord Siva Amirtaghatesvara.² AshtaVeerattanam's Eight is narrated in Sanskrit literature, also this study centralus on the sacred lore in Tamil literature connected with this temple the earliest literary sources to trace the history.³ Ashta Veerattanam is a Sanskrit word. The etymology of the word Ashtaveerattanam can be shown as Ashta +

Veerattanam or Atta + Veerattanam (Tamil) (veerattanam + Attanams) or Veerattanams (Veeram+ Sthanam) mean the place (Attams or Attanams) or Sthanams) which witnessed of f the exhibition the great heroic exploits o Siva in differnd forms against evil forces and for the protection of virtuous elements in the world as well as to teach the lesson of Gnana to the mortals .

Though Thirugnanasambandar generally referred to the Ashta Veerattanam by mentioning their total number ⁴their senior contemporary, Appar furnishes us a detailed enumerative account of the eight famous places.⁵ When Periyapuram mention Sekkilar the court poet ofKulottunga II has sung about the great Saiva Saint Kungulikkalaiya Nayanar and Kari Nayanar in his famous work Periyapuram. Markandeya and it gives a description about Thirukkadaiyur temple.⁶Thirukkadaiyur is one among the Ashta(Atta) Veerattana where the lord is supposed to have performed the eight great heroic exploits of which Kalasamharamoorthy takes placed at Thirukkadaiyur. To this day people flock to the sthala seeking longevity. Thirunavukkarasarhas composed a Patikam on the sthala which all the hymns extol the greatness of the lord who punished Kala. In one of the hymns the lord is called Kalasamharamoorthis who decided the *Kala means Yama,Samharameansdestroyed, Moorthy means Lord.*

In a grand scale to invoke the divine presence for popular welfare and to promote (Bhakti) devotion among the people. Pujas means worship of a deity accompanied by certain formalities and offering. It refers to a form of rituals, series of actions and a set of attitudes. The rituals consitue the necessary part of worship. It is significant that in the Vedic literature pujas are not mentioned. Pujas can be classified as Athmartha and Paramartha pujas ⁷. In theformer aspect he is known by several names each one being indicative of the destruction of a particular malevolent and troublesome demonical being for example, he is known as the formed asura as having killed kala, the God of Death, who came to meddle with his austerities and so on. In the latter or the pacific aspects Siva is represented as seated with his consort be it noted that the company of the Devi is always to keep Siva in a pacific turn of mind bestowing boons and blessings on his deserving votaries.⁸The various boon-bestowing aspects of Siva are called the

Kalashamharamoorthy is an aspect of Hindu God Siva as conqueror of Time (Kala) or Death (Yama the lord of death). He is depicted as defeating or killing Yama when the latter comes to take the life of Siva's devotee Markandeya.⁹

Once Rishi Mrikandu prayed to Siva for a son. Siva while promising to give him a son asked him to make a difficult choice. He offered the rishi numerous useless progeny or one chose the latter alternative. In due course his wife bore him a son who was named Markandeya.¹⁰ Markandeya grew up to be a very intelligent boy. As a young boy he was greatly devoted to worship of Siva. His parents were very disconsolate as their son approached the end of his appointed time on earth.

When the news of his short life reached his ears, Markandeya was unperturbed and spent all his time worshipping Siva at all the end of his fifteenth year, God Brahma taught him mantra named Mahamrityunjaya Mantra (means the great death, conquering mantra in Sanskrit) that conquered death and blessed him with long life.¹¹ When the boy attained the age of sixteen Kala came to take away his life with his weapons the club and noose-riding on his fierce buffalo. He was not daunted by the fact that the boy was engaged in holy duty but at once threw his relentless noose on the boy and began to pull his life out. The boy was frightened at the sight of the terrible God of Death and caught hold of the Siva linga with both his hands. Siva then burst out from within the linga and with one foot still placed on the linga he kicked with the other the transgressing God of Death and pierced him with his trident and vanquished him, Siva then blessed Markandeya to be ever sixteen year of age.¹² Finally on the request of Brahma and Vishnu, Siva brought back his life. This is rare mood of benediction and as such Siva is called as Kalashamharamoorthy it is to be observed that the image of depicts Yama (God of death) under his feet.¹³

Kundodara his attendant is to be seen, by dragging the dead body. There stands Parvati, the consort of Siva is also witnessing the scene. It is believed that who ever invokes Lord will be rescued from the torments of Yama (God of death)¹⁴. The description of Kalashamharamoorthy is given in all the Agamas¹⁵. The description of Kalashamharamoorthi is given in Tirumurais by several poets. In Devaram Siva's seat is often praised to the Kalashamharamoorthylegend¹⁶. Samabandar sing how Siva helped the

devotee who served him by kicking Death and decreed that Death should not touch his devotee¹⁷. Appar narrates how Markandeya worshipped Siva at Thirukkadaiyur with devotion and the lord appeared to save him from Death.

The inscription which are engraved on the walls of this temple and some other temples found in and around Thirukkadaiyur provide information about offering and lighting of Nanda Vilakus. The Chola inscriptions are found on the north, east, south and the western walls other central shrine and on the first Prakara walls. The inscription of Rajendra I found on the Southern wall, north and east base of the central shrine. The promise of regular payment of paddy was made for year and for the daily offering throughout the year and for the requirement of the eight days festivals in the month of chiththirai (April – May) to Kalakaladevar temple in his 2nd regnal year.¹⁸ The inscriptions of VijayaRajendra (1054 -1063 A.D) found on the northern wall of the central shrine mentions, the gift of lands as salabhoga after bringing them under cultivation by pichchanAdittanoffeed seventeen persons and of meet the expenses of worship in the kalakaladevar temple.¹⁹ The inscriptions and literary sources of this study reveals not only the historical and spiritual significance of the Sri Kalasamharamoorthy worship, but also the devotional significance of devotee Markandeya.

Kalasamharamoorthy image

Lord of Sri Kalasamharamoorthy the impressive and artistic image Kalasamharamoorthy in the act of killing Yama could be seen on the northern side of the Mahamandapa of the temple. Siva is represented as Samharamoorthy, having the left leg raised forward in the aspects of kicking .he has a fierce look and upper arms are holding trident towards Yama and Parasu battle axe. The lower right arm holds *Sula* and left arm is found in *Vismayapose*. The presence of the third eye on the forehead is usually well narked in this aspect.²⁰ Kalasamharamoorthy is represented in *Atibhanga* posture. Markandeya is standing at the right foot of Kalasamharamoorthy, Yama who was Kicked down is lying near his left foot and Sivaputham is Pulling Yama with a rope. Balambikai the consort of Siva is represented at his left side with two sewantmaide on either side.

Siva then blessed Markandeya to be ever of sixteen years of age, so that the destiny that he should die at the expiry of his sixteenth year might not operate on him and he is believed to exist as one of the chiranjivis (immortals). Siva in the act of chastising Yama is known as Kalarimurti. This beautiful story is often seen perpetuated in stone and colour in many a temple.²¹ In the Tamil country it is believed that this incident took place in Thirukkadaiyur in the Nagapattinam district.

Conclusion

At the same time, he admires that the earliest depiction of this form in iconography is to be found in the Chola temple at Thirukkadaiyur though Sri Kalasamharamoorthy is present among the Chola temples, it shows the militant mood of the Cholas, as revealed in the sculpture of Kalasamharamoorthy and is absent in other forms. Though Kalasamharamoorthy is a rare form in lithic and sculpture.

END NOTES

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