

there was a treasure pot in the bazaar near-by. When they searched at the spot directed by the yogī the treasure was found.

On another day the King and the yogī went to the temple and as they walked about they saw the doll on one of the pillars crying. The King asked the yogī the reason for the doll crying thus. The yogī replied "Oh, King this temple is not located in a proper place. Further the deity here was not installed at an auspicious time. If this continues the King will come to ruin. That was why the doll cried." On hearing this the King ordered the temple to be completely demolished and the place made a plain ground. The order was carried out and Kalāvati got release from the curse. She went to heaven and told Indra all that had happened. Indra immediately sent Kalāvati to fetch Thiṇṭhākara to heaven and then both of them lived happily in heaven. (Taraṅga 2, Viṣamaśilalambaka, Kathāsaritsāgara).

TILABHĀRA. A place situated in the north-east part of Bhārata. (Śloka 53, Chapter 9, Bhīṣma Parva).

TILOTTAMĀ. A prominent celestial maiden.

1) *Birth.* Tilottamā was born to Pradhā, wife of Kaśyapa, grandson of Brahmā and son of Marīci. Alambuṣā, Miśrakeśī, Vidyutparṇā, Aruṇā, Rakṣitā, Rambhā, Manoramā, Subāhu, Keśinī, Suratā, Surajā and Supriyā were all sisters of Tilottamā. (Chapter 65, Ādi Parva).

There is a story about the birth of Tilottamā. Two demons named Sunda and Upasunda obtained invincible powers by doing penance. To make these two brothers quarrel with each other, by directions from Brahmā, Viśvakarmā created Tilottamā. Viśvakarmā collected from all inanimate and animate objects parts of objects beautiful to look at and created the enchanting Tilottamā. Tilottamā was then made to come to the world through the womb of Kaśyapa's wife. Because she was made by the tilāmśa (small particle) of all the best (uttama) articles of the world she got the name of Tilottamā. (Chapter 215, Ādi Parva).

The good girl named Tilottamā was formerly created by Brahmā from small particles of diamonds. (Śloka 1, Chapter 141, Anuśāsana Parva).

2) *How Śiva got four heads and Indra a thousand eyes.* When the two demon brothers Sundopasundas were creating great havoc in the world by their cruel and immoral deeds, it was Tilottamā who was deputed by Brahmā to create a split between the brothers. On the eve of her departure to the world she went to Deva-loka to bid adieu. Brahmā stood facing south and Śiva stood facing north and Tilottamā stood in the centre surrounded by the Devas. Tilottamā circled round the devas worshipping them. Śiva was enamoured of her beauty and wanted to see her always and so a face on all the four sides of his head sprang up so that he could see her always as she circled round him. Indra was also enamoured of her and he found his two eyes insufficient to enjoy her beauty. So instantly a thousand eyes sprang up in the face of Indra. (Chapter 215, Ādi Parva).

3) *How Tilottamā cursed Sahasrāṇika.* (See under Sahasrāṇika).

4) *Tilottamā and Sundopasundas.* See under Sunda.

5) *Other details.*

Tilottamā partook in the Janmotsava (birthday

festival) of Arjuna. (Śloka 62, Chapter 122, Mahābhārata).

TIMIDHVAJA. A demon who was ruling in the state of Vijayantapura. He was called Śambara also. This demon once attacked Devaloka. Indra was not able to kill him. So he sought the help of Daśaratha. Daśaratha went and fought against the demons. Daśaratha was made to faint in the battlefield by the magic of Timidhiva and Kaikeyī who was there then, took him away and gave him all first aid. Pleased at this Daśaratha promised two boons for her and it was these boons that Kaikeyī demanded of Daśaratha on the advice of Mantharā at the time of the coronation of Śrī Rāma. (Sarga 9, Ayodhyā Kāṇḍa, Vālmiki Rāmāyaṇa).

TIMINGILA. A King. Sahadeva defeated this King during his victory campaign in the south. (Śloka 69, Chapter 31, Sabhā Parva).

TIRAGRAHA. An ancient place situated on the north-east part of Bhārata. (Śloka 52, Chapter 9, Bhīṣma Parva).

TIRAYĀṬṬAM. A form of unrefined drama current in Kerala. This ancient art originally came into being to propitiate some gods. There are others of this kind like 'Mutiyettu' 'Tiyattu' and 'Ayyappan Paṭṭu' which all belong to a class of Ritualistic plays.

This folk drama is a colourful pageant devoted to gods. Its artistic value is worth noticing. This is known by different names like 'Tira', 'Teyya' and 'Kaliyāṭṭam'. 'Tira' in ancient language means 'daivadarśana' (sight of gods) 'Teyya' is the corrupt form of 'daiva'. Tirayāṭṭam is a visible amusement where actors appear dressed as gods. Because the actors dance in the dresses of gods, this is called devāṭṭam also. Teyyāṭṭam is the distorted form of devāṭṭam. Because this is both a Kali (play) and an āṭṭam (dance) this is called Kaliyāṭṭam also.

This is held in different parts of Malabar during the period of January to April. It is a programme of three days. The first programme is to exhibit an Ālākolam. This is done on the night of the first day. The second programme is to exhibit the vellāṭṭukolam which will be done on the second day evening. An indication of this is given on the first night itself. The programme of the second day begins with a dance called Velakkali. On that day there will be worshipping of gods at intervals. The Vellāṭṭukolam begins by five in the evening. The chief actor will present himself before the public in the colourful robes of a god and will begin to dance to the accompaniment of drums and music. As the dance and music continues even those without dresses would start dancing. Gradually sounds of pop-guns and instrumental music will rend the air. The chief dancer after dancing for some-time would place a stool before the temple and spread a white cloth on it. Then the dancer would sit in meditation and do the ceremony called 'calling the gods'. He would then pray to the gods to bless the function and appear at the zodiacal sign of Virgin. The dance and music start again. Then the people assembled would throw rice and flower into the cloth on the stool. The dancer-god holds a weapon in his hand and changes it often making huge uproars. Then after finishing the ceremonies like Kāvūṭṭu and Arulappāṭṭu, the Vellāṭṭakkāran retires. Then another actor in the dress of another god appears as Vellāṭṭak-