

**‘Paṅṅirunāmapṅṅu’ of Nammālvār
Dvādaśa-mūrti in Tamil Tradition**

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Abstract

Dvādaśa is an iconographical concept adumbrated in the *Ahirbhadhnya-saṃhitā* of the *Pāñcarātrāgama*. The thought had an impact on the hymns of Nammālvār, who deals with the theme in the seventh *tirumōḷi* of the second ten in *Tiruvāymōḷi*, known as ‘Paṅṅirunāmapṅṅu’. The article examines the parallels and discordances in Tamil and Sanskrit. The concordance is that both the versions are unanimous in arranging the twelve epithets of Viṣṇu in sequential order. The *varṇa* (colour pattern) and emblems carried by the Mūrtis present a case for comparison. Dvādaśa seems to have had an impact on the art of Tamilnadu by about the eighth century CE. To explain the impact of literature and philosophy on art, the Nārttāmalai rock-cut images are examined. The article is illustrated with photographic evidence to enhance the notion how literary propositions and philosophical speculations are consummate when compared with art historical evidences. A study of literature vis-à-vis art is emphasized. The “Attachment” attempts the Roman transcription of Tamil hymns, and summary in English.

Keywords: Ālvārs, Nammālvār, *Tiruvāymoli*, ‘Paṅṅirunāmappāṭṭu’, *Pāñcarātra*, *Ahīrbhūdhnya-saṃhitā*, Dvādaśa, *varṇa* “colour”, Nāttāmalai, rock-cut temple, iconography .

Nammālvār (shortly Nam “our”) in Tamil Vaiṣṇava tradition comes next to Tirumaṅkai in as far as the contribution to Indian¹ sacred literature is concerned. His works consist of the following hymnal compositions: *Tiruvācīriyam* (7 hymns), *Tiruviruttam* (100 hymns), *Periya-tiruvantāti* (87 hymns) and *Tiruvāymoli* (1,102 hymns). Zvelebil (1974: 107) assigns Nam to the later half of the ninth and early tenth century, exactly 880-930 CE. Nam is by traditional classification brought under the intermediary Ālvārs² and dated during the eight-ninth century³. The tendency among Tamil scholars is to assign him various dates ranging from the fifth to the tenth century⁴. He was known as Māraṅ, Caṭakōpaṅ, Caṭāri and Tiruppuḷiyālvār. He was by birth a *vellāla* (landlord or serf). He is considered a manifestation of Viṣvaksena, Tamil Cēṅai-mutaliyār. His disciple was Maturakavi⁵, a *brāhmaṇa*. Born in Kurukūr (modern Ālvār-tirunakari), a majestic temple of the Nāyaka period is today found in

¹ R.K.K. Rajarajan (2014: 1-14) employs the term, ‘Hinduan’.

² The *Ārāyirappati-Kuruparamparāprapāvam* (pp. 8-101) chronicles the list in the following order: Poykai, Pūtam, Pēy, Tirumaḷicai, Kulacēkaraṅ, Periyālvār, Āṅṅāl, Tonṭaratiṭpoti, Pāṅ, Maṅkai, Nam and Maturakavi. Maṅavāla-*māmuṅikal* (fourteenth century) ranks Nam fifth in the lineage, next to Maḷicai; the predecessors were Poykai, Pūtam and Pēy: ‘Poykaiyār Pūtattār Pēyār pukaḷ Maḷicai ayyaṅ aruḷ Māraṅ...’ (Naiḍu 2012: I, xi). Mythical date for the “twelve” is 4203-2706 BCE (Zvelebil 1974: 91).

³ Totally twelve, the Ālvārs are brought under three chronological frameworks: Early (e.g. Poykai and Tirumaḷicai - sixth-seventh), Middle (e.g. Nam – seventh-eighth) and Later (e.g. Tirumaṅkai – eighth-ninth century). *Vide*, Kalidos 1976: 103-106, 1999: 223-24, 2014; Rajarajan 2012: 60-63).

⁴ Zvelebil’s date 880-930 CE is improbable because it was the high tide of Cōla imperialism under Āditya I and Parāntaka I (871-955). Nammālvār frequently refers to Teṅṅaṅ (*Tiruvāymoli* 3.4.11, 5.2.11), the Pāṅḍya. Nam’s given name, Māraṅ has a Pāṅḍyan root. Zvelebil (1974: 91) dates Nāṭamuṅi, who codified the Nālāyiram “sometime in the tenth century” that must fall during 930-999 CE. Tradition says (*Ārāyirappati* p[p]. 118 [114-26]) the ‘Nālāyiram’ was lost during the time of Nāṭamuṅi. He was destined to discover and codify the hymns by visiting Kurukūr. The 4,000 + hymns could not have mysteriously disappeared within a short range of seventy years.

⁵ Maturakavi’s nativity is Kōḷur that is close to Kurukūr at a distance of five kms to the east.

this city-like-village. Nearby nine *divyadeśas* are located that are collectively known as Navatiruppati⁶. By and large the *divyadeśas* in Kerala (totally thirteen) and the far south of Tamilnāḍu do figure prominently in the hymns of Nam, including Kuruṅkuṭi. Nam's forefathers on the mother's side hailed from Vaṅparicāram (Malaināḍu-*divyadeśa*, i.e. ancient Kerala) as mythologies say (*Ārāyirappati* p. 89). The saint's *Tiruvāymoḷi* and other three masterpieces are considered the Tamil *Caturveda* and held in high esteem by Vaiṣṇavas in the Tamil-speaking region of Drāviḍian India. The aim of the present brief communication is neither philosophy nor literary excellence of the Āḷvārs' hymns. It deals with thirteen hymns in the seventh ten of the second *Tiruvāymoḷi* that is known as 'Paṅṅirunāmappāṭṭu' (Hymns on Twelve Sacred Names, i.e. Dvādaśa-mūrti) shedding light on Sanskritic sources for comparison.

At the outset it may be noted though Viṣṇu is credited with 1,000 epithets as it may appear in the *Viṣṇusahasranāma* ('Śāntiparva' of the *Mahābhārata* cf. Mahadevan 1976, Kalidos 2013)⁷, the Lord's *divyavighraha* "sacred icon" or *rūpa* "forms" are brought under certain categories for iconographical studies (Desai 1973: 1-7), viz.,

Vyūha – Four: Vāsudeva, Saṃkarṣaṇa, Pradyumna and Anuruddha; cf. VSN-138, 767 *Caturvyūhaḥ* and VSN-765 *Caturmūrtiḥ*

Avatāras – Ten: *Matsya* "Fish", *Kūrma* "Tortoise", *Varāha* "Boar", *Nṛsiṃha* "Man-Lion", *Vamana/Trivikrama* "Dwarf/Virāṭ", *Paraśurāma* "Battleaxe-Rāma", *Dāśarathi-Rāma*, *Balarāma* "White-

⁶ For a bird's eye view of these temples and their iconography see Rajarajan 2011. The "nine" are Cīvaramāṅkai, Vaikuntam, Varakuṅamāṅkai, Puḷiṅkūti, Tolaiyillimāṅkalam (Iraṭṭaittiruppati "twin-*divyadeśas*"), Kuḷantai, Kōḷūr, Pērai, and Kurukūr (Rajarajan 2012: fig. 0.2) that fall within a radius of twenty-five kms. During a recent visit we discovered a rare post-Nāyaka painting of the Āḷvārs and Ācāryas on the ceiling of the *agramaṇḍapa* in the Nīkarilmukilvaṅṅaṅ (Matchless Lord of Rain-cloud Mien) or Makarakkuḷaikāṭaṅ (Lord fitted with *makarakuṇḍalas*) temple at Pērai (Fig. 1). This rare icon is unpublished.

⁷ The *rūpa* "form" and *nāma* "name" of the Lord are myriad. Vide, *Ananatarūpaḥ* (VSN-932), one who had innumerable forms. For a detailed examination of the VSN epithets from the art historical point of view see Kalidos 2013.

Rāma”, Kṛṣṇa “the Black” and the future Kalki (Basham 1971: 304-309)⁸

Dvādaśa – Twelve: Keśava, Nārāyaṇa, Mādhava, Govinda, Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hṛṣīkeśa, Padmanābha, and Dāmodara

Caturviṃśati – The following twelve in addition to the *Dvādaśa-mūrtis*⁹: Saṃkarṣaṇa, Vāsudeva, Pradhymna, Aniruddha, Puruṣottama, Adhokṣaja, Nārasimha/Nṛsimha, Acyuta, Janārdana, Upendra, Hari and Kṛṣṇa¹⁰.

Literature may present fantastic catalogues of names but the question is whether art historical vestiges are reported in the meant order. Raju Kalidos 1989 and Mevissen 2010 have traced the *daśāvātāras* in north Indian and south Indian iconographic art. Do we find art historical evidences to support the literary mandate on *Dvādaśa* or *Caturviṃśati Mūrti*-s? The present article answers the questions¹¹.

Dvādaśa concept

It is interesting to note the *Dvādaśa-mūrti* have been codified in the meant order in the *Tiruvāymoḷi* (2.7.1-12) of Nammālvār. It has not received the serious attention of scholars in the field. We will return to

⁸ For a comprehensive study for the *daśāvātāras* in sculptural art see Mevissen (2010: 171-286). Raju Kalidos (1989: 338-40, figs. 35 & 43) has reported not less than fifty-five panels from the temple cars of Tamilnadu. See also Rajarajan, Jeyapriya & Kalidos 2012. R.K.K. Rajarajan (2006: pl. 125) has reported the Nāyaka period paintings of *daśāvātāras* on the ceiling of the *maṇḍapa* in the early medieval rock-cut temple at Malaiyaṭippaṭṭi (Kalidos 1988: 57-69, pl. 2b). See also a recent report in *Acta Orientalia* 2012.

⁹ For consolidated list see Desai (1973: 151). This authority cites the *Rūpamaṇḍana* and *Padma Purāṇa* for the *Caturviṃśati*, and the *Ahibhūdhnya-saṃhita* and *Pārameśvara-saṃhita* for the *Dvādaśa*. *Caturviṃśatimūrtilakṣaṇa* presents more iconographical details.

¹⁰ The *lakṣaṇas* of the other twelve *Caturviṃśati Mūrti*-s are enumerated in the *Caturviṃśatimūrtilakṣaṇa* (pp. 18-29). Four among the “twenty-four” are the *caturvyūhas*.

¹¹ Mankodi 1991 is an important study in the present context. The *Caturviṃśati Mūrtis* have been brought to light from the *Rāñi-ka-vāv* at Paṭan, Gujarāṭa; e.g. Nārāyaṇa-81 (figure), Saṃkarṣaṇa-82, Śrīdhara-83, Keśava-Trivikrama-84, Hari-85/3, Govinda-81/1, Puruṣottama-81/2 and so on. Prof. A.J. Gail 1984 has reported wooden images from the temples of Nepāla.

this point. Dvādaśa and Caturviṃśati Mūrti seem to have been cast in the same mould in *caturbhujā-sthānaka* aspect, and fitted with the *cakra-C* (disc), *śaṅkha-Ś* (conch), *gadā-G* (mace) and *padma-P* (lotus) alternating in each of the twenty-four Mūrtis (Desai 1973: 151). The *Caturviṃśatimūrtilakṣaṇa* fixes the emblems in the following pattern (clockwise from right *parahasta* to left *parahasta*, left *pūrvahasta* and right *pūrvahasta*):

Keśavaḥ	Ś C G P	Nārāyaṇaḥ	P G C Ś	Mādhavaḥ	C Ś P G
Govindaḥ	G P Ś C	Viṣṇuḥ	P Ś C G	Madhusūdanaḥ	Ś P G C
Trivikramaḥ	G C Ś P	Vāmanaḥ	C G P Ś	Śrīdharaḥ	C G Ś P
Hṛṣīkeśaḥ	C P Ś G	Padmanābhaḥ	P C G Ś	Dāmodaraḥ	Ś G C P

It may be noted here the iconographical enumeration in the given *śloka*s mainly emphasizes the fixation of the above four emblems, and not other aspects such as *varṇāṃśa* (colour combination), *purāṇāṃśa* (myth), *ābharāṇāni* (ornaments), *vāhana* (mount) and so on (cf. Santhana-Lakshmi 1914: 74).

The *Śrītattvanidhi* (2.19-42), citing the *Pāñcarātrāgama-Kriyapāda* presents the *dhyānaśloka*s bearing on Caturviṃśati of which 19-30 deals with Dvādaśa. More information is obtained in this account.

Keśava: Ś-C-G-P (VSN-23, 648) Golden hue (*svarna-varṇa**), white garments (*pītāmbara*), benign face (*śānta-vadana*), and ornaments in pearls (*muktābharāṇa*)

* VSN-738 ‘Hemāṅgaḥ’ *Ya eṣo ’ntar ’āditye hiraṇmayah puruṣaḥ* “the golden hue who lives in the sun” (Tapasyānanda 1986: 141)

Nārāyaṇa: P-Ś-G-C (VSN-245) Mien (colour of the body) is of the rain-drenched cloud (*meghaśyāma-varṇa*), *pītāmbara* (silk is either white or pale yellow), and ornaments of *uttama-ratnas*

Mādhava: C-Ś-G-P (VSN-735) Mien like blue-lily (*nilotpala*), garments of many colours (*citrāmbara*) and eyes like lotus flowers¹²

¹² The Lord’s eyes are lotus flowers: ‘tāmarai-kaṇ’ (*Tiruvāymoli* 2.7.8), ‘tāmarai-kaṇṇaṇ’ Kṛṣṇa with lotus-like eyes (ibid. 5.3.2) or ‘paṅkayak-kaṇṇāṇ’ (*Tiruppāvai* 14). Nammālvār’s mysticism would find the Lord’s eyes are the *sthalas* or *divyadeśas*, ‘kaṇ-talaṅkaḷ’ (*Tiruvāymoli* 2.8.11).

Govinda: P-Ś-G-C (VSN-187, 539) Mien is white resembling the moon (*Candrakalā*), red-lotus eyes (cf. Tamil Ceṅkaṅ¹³) that is a pointer of *raudra* in Viṣṇu directed toward terrorist-demons, and golden ornaments (*svaṅṅābharaṇa*)

Viṣṇu: C-Ś-G-P (VSN- 2, 258) White silk garments, garland of holy basil, *tuḷaci* (*vanamālā*) and ornaments including *keyūra* and *aṅgada*
 Madhusūdāna: Ś-P-G-C (VSN-73) Mien is the red-lotus and brilliant and *padma-pīṭha*

Trivikrama: Ś-C-G-P (VSN-530) Colour red¹⁴ and fitted with *kirīṭa*, *hāra*, *keyūra*, *kuṇḍalas* and other ornaments

Vāmana: Ś-G-C-P White like the jasmine flower (*mallikā*), and eyes long like lotus-flowers (*kayal-viḷi* in Tamil tradition, *aṅkayar-kaṅ-Mīnākṣī* Rajarajan & Jeyapriya 2013: 15)

Śrīdhara: Ś-C-G-P (VSN-610) White-lotus by mien, red-lotus eyes and pearl *hāras*

Hṛṣīkeśa: C-Ś-G-P (VSN-47) Golden mien, the body glitters like the lightening, the garlands and garments are red-hued and *śirobhūṣaṇa* is a white lotus

Padmanābha: C-Ś-P-G (VSN-196, 346) Mien is Indra-*nīla-varṇa* (blue), decked with the *pītāmbara*, wears odd garlands and is smeared with *gandham* (sandal-paste)

Dāmodara: G-P-C-Ś (VSN-367) Mien green like grass puts on *pītāmbara*, broad eyes (cf. Rajarajan 2012: fig. 5), and wears *sakala-ratnabharaṇas*

¹³ Appears in Caṅkam lore, Ceṅkaṅ in *Paripāṭal* (3. 60). See *Tiruvantāti* I 16, II 44, *Tiruvāymoḷi* 3.5.10.

¹⁴ Santhana-Lakshmi (2014: 78-81) finds some link between the hue of Hindu divinities and the racial elements in India. *Varṇa* “colour” (e.g. *ḷṣatirya*, *brāhmaṇa*, and *avarṇas pañcama* and *mleccha*) is an important brand in Indian socio-religious tradition. An ancient collection of Tamil poems (*Kalittokai* 103.7-14) talks of breed of bulls in different colours, and equates these with the gods; white-Baladeva – *pālnīra-vanṇaṅ-veḷḷai*, black-Māl-Viṣṇu – *tīralcāṅṅra-kāri*, tawny-Śiva – *mukkaṅṅaṅ-uruvē-pōl*, pale red-Murukaṅ – *vēl-vallāṅ-nīramē-pōl* (cf. Rajarajan 2014c: Annexure I, Part II).

The Pāñcarātra tradition got a stronghold over the Vaiṣṇava tradition by about the fourth century CE, e.g. the *Ahirbhūdhnya-saṃhitā* (cf. Schrader 1973: 113-14) and so its impact on the Tamil *Paripāṭal* and hymns of the Ālvārs is quite natural. The *Paripāṭal* and *Cilappatikāram* are clear pointers of the Viṣṇī-vīra worship of Vāsudeva-Kṛṣṇa and Balarāma (Jeyapriya 2012: 64)¹⁵; cf. *umpiyum nīyūm* “you and your brother” (*Tiruppāvai* 17)¹⁶. Nammālvār was a non-*brāhmaṇa* scholar, who inspired the thoughts of Rāmānujācārya and Piḷḷai Lokācāya (*Śrīvacanabhūṣaṇam* and *Ācāryahṛdayam*)¹⁷ and provide raw material for their philosophies. Nammālvār was an expert in the *Vedas* and other liturgical works such as the *Pāñcarātra-saṃhitās*. The impact of *Ahirbhūdhnya-saṃhitā* may be discerned in the *Paṇṇirunāmappāṭṭu* at least the names in sequential order.

***Paṇṇirunāmappāṭṭu* (TNP)**

The *Tiruvāymoli* consists of 10 x 10 x 10 hymnal collections that are arranged under *pattu* “ten (ten-s)” and *tirumoli* “ten (hymns)”. *Pattu* means “ten”, *pāṭṭu* (hymns or poems) and *tirumoli* “sacred saying”. Actually each ten consists of eleven hymns of which the eleventh is reserved for Caṭakōpaṇ alias Māraṇ and his nativity¹⁸, Kurukūr. The seventh *tiruvāymoli* in the second ten consists of thirteen hymns that

¹⁵ The *vyūhas* are naïvely pointed out in the *Paripāṭal* (3. 81-82, cf. Jeyapriya 2012): Ceṅkaṭ kāri karuṅkaṇ veḷḷai/ Poṅkaṭ paccai paiṅkaṇ māal. *Ceṅkaṭ kāri* Vāsudeva with red-eyes and black boy; *Karuṅkaṇ veḷḷai* Saṃkarṣaṇa/Baladeva with black eyes and white body; *Poṅkaṭ paccai* Pradhymna with golden eyes and green complexion, and *Paiṅkaṇ Māl* Aniruddha of green or blue mien. The colour pattern in the *Pāñcarātrāgama* (cited in *Śrītattvanidhi* 2.31-34) is Saṃkarṣaṇa – white, Vāsudeva – white, Pradhymna – golden and Aniruddha – *nīla* “blue”. Some concordance is found in both the accounts. Caturmūrtiḥ (VSN-765) are Virāṭ, Sūtrātmā, Avyākṛta and Turīya or one with four horns hued white, red, yellow and black (Tapasyānanda 1986: 143).

¹⁶ Cf. Nīyē vaḷaiyoṭu puraiyum vāli yōrkavan/ ḷaiyavan “(Kṛṣṇa) You are younger to the white-man Baladeva whose mien resembles the conch-shell” *Paripāṭal* 3. 20-21).

¹⁷ See the *Ācāryahṛdayam* of Maṇavāḷa-māmunikaḷ in Naiḍu 2001.

¹⁸ Even if the hymns are eleven, Nammālvār takes into account only ten, and says *āyirattul ippattu* “this ten among the 1,000”. Therefore, even if the total hymns are 1,102 (cf. Zvelebil 1974: 107) those accredited are 1,000; the remaining 102 are on the Ālvār and his nativity (for details Rajarajan 2014a).

deal with the Dvādaśamūrti-s¹⁹. The key-ideas are summarized hereunder (for Roman transcription and summary see ‘Attachment’).

1. **Kēcavan**/Keśava and Nārayaṇaṅ/Nārāyaṇa are the foremost gods. Keśava is the Īśvara; the “Black-gem”, *karumāṇikkam*. He is Kṛṣṇa holding the scepter, *cenkōlak-Kaṇṇaṅ*. He is the *nāyaka* of the gods, *viṇṇōr-nāyakaṅ*.
2. **Nāraṇaṅ** and Mātavaṅ/Mādhava are the lords. Nārāyaṇa is the Lord of seven worlds. He is the *Veda*. He plucked the tusks of the wild elephant, Kuvalayapīḍa. In this hymn Śrī is *aṇaṅku*, a malicious deity (cf. *aṇaṅku* listed in Rajarajan 2014a)²⁰.
3. **Mātavaṅ** and Kōvintaṅ/Govinda are the lords. Mādhava destroys evil in a terrorist mind. He is ambrosia. He is a hill of red-lotus flowers²¹. He is a lump of sugar, candy.
4. **Kōvintaṅ** and Viṭṭu/Viṣṇu are the lords. Govinda is the pot-dancer, Kuṭakkūttāṅ (Kalidos 1999: 234, Rajarajan 2012: 94-95) and Lord of Cows, Kōvalaṅ (cf. the hero of *Cilappatikāram*). Viṭṭu is the *vallabha*²².
5. **Viṭṭu** and Matucūtaṅ/Madhusūdana are the lords. Viṣṇu’s feet, hands and eyes are lotus-like. His body is a black-hill. He holds the *caṅku/śaṅkha* and *cakkaram/pariti/cakra*.

¹⁹ Empār (c. 1122-74), successor pontiff of the Order of Rāmānujācārya (c. 1017-1137) is said to have observed on reading the *Pañṇirunāmappāṭṭu* he was “converted a Śrīvaiṣṇava” (*Īṭu/Naiḍu* 2012: II, 174). Does it mean Śrīvaiṣṇuism did not exist anterior to his time? “Śrī-Vaiṣṇava” and “Śrī-Vaiṣṇavism” are brain-work of the Ācāryas during the high medieval period. Tiruvaiṇavam/Śrīvaiṣṇavism and Tiruvaiṇavaṅ/Śrīvaiṣṇava do not appear in the Ālvārs’ hymns; see Nāraṇaṅ-kāppu/Vaiṇava-vāti in *Maṇimēkalai* 27. 98-99 (cf. Kalidos 2006 & Narayanan 2007). Nam Piḷḷai (c. 1147-1252), author of *Īṭu* “Humble Petition” (see Naiḍu 2012) was fourth in the order of pontifical succession (Rangaswami 2006: 1). The followers of the cult are called *aṭiyār* (“those at the feet” *Tiruvāymoḷi* 2.3.10), *tonṭar* (“servants” ibid. 3.7.11) and *Pakavar/Bhāgavata* (ibid. 4.4.9). Furthermore, the VSN-943 says ‘Lakṣmiḥ’ is Viṣṇu himself (cf. TNP, v. 2), who bestows all that is auspicious. Viṣṇu-Lakṣman is Vidyā (*Ātmavidyā ca devī tvam*, cited in Tapasyānanda 1986: 170).

²⁰ *Aṇaṅku* as an unorthodox female/male or neuter is repeatedly noted in the *Tiruvāumoḷi* (4.6.1-10).

²¹ Cf. v. 5 “lotus-like eyes of the Lord” (infra); VSN-40 Puṣkarākṣaḥ “lotus-like eyes” or VSN-111 Puṇḍarikākṣaḥ.

²² Viṭṭu (cf. Viṇṭu in *Puṇṇānūru* 391, Jeyapriya 2012) is a very rare usage (cf. Rajarajan et al. 2012). Vallabhasvāmi is the presiding Mūrti of *divyadeśa*-Tiruvalla in Kerala.

6. **Matucūtaṅ** and Tirivikkiramaṅ/Trivikrama are the lords. No God is Madhusūdana's match²³.
7. **Tirivikkiramaṅ** and Vāmaṅ/Vāmana are the lords. Trivikrama's eyes are red-lotus flowers. His mien is white marble, *veḷḷaip paḷiṅku niṟattaṅ*. His feet are lotus, *pāta paṅkayam*²⁴.
8. **Vāmaṅ** and Cīrītaṅ/Śrīdhara are the lords. Vāmana is of the colour of emerald (green gem), *marakata vaṅṅaṅ*. He is the father of Kāma/Kamaṅ.
9. **Cīrītaṅ** and Iruṭikēcaṅ/Hṛṣikeśa are the lords. Śrīdhara is the lotus-Kaṅṅaṅ/Kṛṣṇa.
10. **Iruṭikēcaṅ** and Paṅṅaṅ/Padmanābha are the lords. Hṛṣikeśa dislodged the demonic race in Lankā.
11. **Paṅṅaṅ** and Tāmōtaṅ/Dāmodhara are the lords. Padmanābha is the *kalpavṛkṣa*, ambrosia and *megha* "cloud". He is the Lord of Vēṅkaṭam. He is Lord of the hill, Veṅṅaṅ²⁵.
12. **Tāmōtaṅ** is the exclusive Lord, *taṅi mutalvaṅ*. Dāmodhara is "my God"; 'Āmōtaram' like Jehovah or Yahweh in Jewish tradition. He is Lord of Śiva, Brahmā and all other little gods of other religions²⁶.

Other epithets that come under Caturviṃśati are notified in the 'Nālāyiram' sporadically (*vide*, Rajarajan et al. 2012). They are not coherently listed as it may appear in the TNP²⁷. Santhana-Lakshmi Parthiban 2014 has rightly emphasized the colour combination is the iconographic modeling of images. In fact, the *Śrītattvanidhi* at the end of each *dhyānaśloka* concludes with the ear-mark *varṇa* noted within parentheses at the end. In case of Dvādaśa-mūrti, the two distinctive

²³ *Tiri* (wander, *ayana* in Sanskrit) is not the equivalent of Sanskrit *tri* (three). Such inconsistencies are pointed out in Rajarajan et al. 2012. Cf. *Cirī* (meaningless jargon) and *śrī* below; *śrī* is *tiru* in Tamil tradition.

²⁴ The feet of Śeṣaśyī in the Malaiyatippaṭṭi rock-cut image is fitted with a lotus (Kalidos 2006a: I, pls. I-II, see also Kalidos 1988).

²⁵ Veṅṅaṅ was hero of the *kuṛiṅci* (hills and environs) land (*Tamil Lexicon*, VI, 3811).

²⁶ Gods of the little tradition are nothing but the *vyāpti* of Viṣṇu in his Viśvarūpa aspect. All these little divinities, *paradevatās* of other cults and religions merge with Viṣṇu at the time of cosmic dissolution, *pralaya* (cf. *Tiruvāymoḷi* 4.10.1-10).

²⁷ These are listed in the VSN (number of epithets listed in Tapasyānanda 1986): Vāsudeva (332, 695, 729), Pradhymna (640), Aniruddha (185, 638), Puruṣottama/Puruṣa (24, 507/ 14, 406), Adhokṣaja (415), Nārasimha (21), Achyuta (100, 317), Janārdana (138), Upendra (151), Hari/Havir-hariḥ (650/359) and Kṛṣṇa (57, 550).

marks of identification are the four emblems (C-Ś-G-P) and *varṇa*. *Cakara* and *śaṅkha* appear in one hymn relating to Viṭṭu/Viṣṇu. *Padma* is associated with Viṣṇu and Trivikrama. The *gadā* fails to appear in the TNP. The colour pattern is naïve in the TNP. The concordance or discordance is as follows:

<i>Mūrti</i>	<i>Pāñcarātra in Śrītattvanidhi</i>	TNP
Keśava	golden	black-gem
Nārāyaṇa	<i>megha-varṇa</i>	unnoted
Mādhava	<i>nīlotpala</i> (blue)	red-lotus
Govinda	<i>candrakalā</i> (milk white)	unnoted
Viṣṇu	white	black hill
Madhuśūdana	red-lotus	unnoted
Trivikrama	red	red
Vāmana	jasmine (white)	emerald (green)
Śrīdhara	white lotus	simply lotus
Hṛṣīkeśa	golden	unnoted
Padmanābha	Indra- <i>nīla</i>	<i>megha</i> ²⁸
Dāmodara	grass-like (green)	unnoted

TNP fails to emphasize colour pattern in case of four icons. There seems to be some concordance in case of Trivikrama, Śrīdhara and Padmanābha. Other icons do not agree. Therefore, it is a question whether Nammālvār was influenced by the Pāñcarātra codification. In any case, Nam's aim was not to compile a *śilpaśāstra*. He was more worried about the adumbration of *bhakti* and rituals that he taught (see Attachment), and the exaltation of the personality of Viṣṇu as he retold them from the mythologies at his reach; e.g. the *Harivaṃśa* and *Viṣṇu Purāṇa* or as for the matter the *Mahābhārata* and the *Rāmāyaṇa*. It is singularly unique that the order of divinities from Keśava to Dāmodara is in the meant order, which is clear pointer of the Dvādaśa concept oriented toward the Pāñcarātra tradition. Dvādaśa-*divyanāma* is recast in Tamil 'Paṇṇiru-tirunāmam' (Twelve Sacred Names).

²⁸ Black, blue and green are synonymous in Indian tradition (Santhana-Lakshmi 2014: 78).

Iconographical representation

The main purpose of our research is to authenticate literary material or as for the matter the *śāstra* with archaeological evidences. This way we totally differ from literature-based scholars such as A.K. Ramanujan 1981 (see also Narayanan 2007)²⁹. The only evidence of Dvādaśa-mūrti is the Nārttāmalai cave temple for Viṣṇu (Schwindler 1979: 235-52). Scholars of the Tamil University team (Gopalakrishnan 2005, Latha 2005) under Raju Kalidos (2006a: I, 221-22) are of the unanimous opinion that the twelve images of Viṣṇu in the Nārttāmalai rock-cut temple represent the Dvādaśa-murti. In all probability the Nārttāmalai images were wrought in stone under the spell of Nammālvār's TNP. Raju Kalidos told in an interview, nowhere in the rock-cut art of early medieval South India such an array of Dvādaśa-mūrti is accommodated³⁰. Experts in literature may view Nammālvār in their mental frame, but art historians find him come alive in the Nārttāmalai cave as far as the TNP is concerned. Sitting on top of the Nārttāmalai granite hill, one could listen to the voice of Nammālvār reverberated from Kurukūr at the southern end of peninsular India. This is the gift of Indian art to global literature, philosophy and religion.

The Nārttāmalai cave temple is easy to reach from Putukkōṭṭai, an erstwhile princely state and presently the headquarters of a district³¹. Nārttāmalai, Kuṭumiyāmalai, Cittaṇṇavācal and Tirukōkaṇam are within easy reach from Putukkōṭṭai³². Inscriptional evidences in situ confirm the rock-cut work (*kuṭaivitta* “cut out”) was undertaken by Muttaraiya chiefs of the region. The donor was one Cāttaṇ Paḷiyiḷi (meaning “Faultless Śāsta”), son of Viṭēlvituku Muttaraiyaṇ and

²⁹ The hymns are not for “drowning” and get lost but for “surfacing” from the whirlpool of *karma* and *saṃsāra*. Raju Kalidos 2014 coins the phrase, “wasseroberfläche nicht ertrinken”.

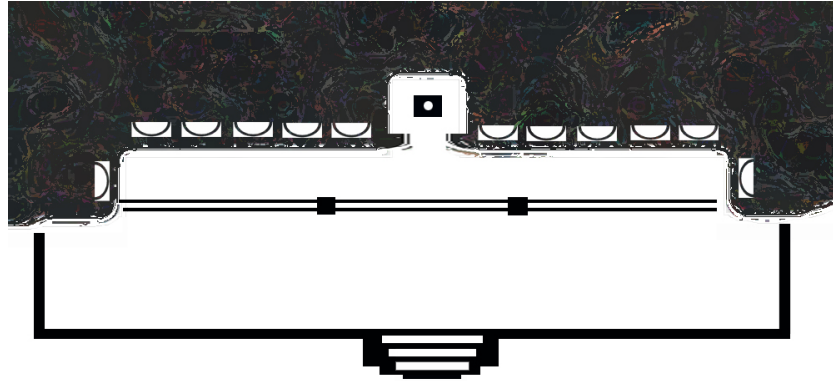
³⁰ Professor Raju Kalidos had lectured to us in the Tamil University and could talk on any Hindu cave temple of South India extemporaneously. He had visited not less than 50% of the 1500 listed in Stella Kramrisch's *The Hindu Temple*, Vol. I.

³¹ I am told the doyen, K.R. Srinivasan (see his icon [1986] in Kalidos 2006a: IV. ii, pl. VIII) to begin with worked in the Putukkōṭṭai Museum for some time.

³² Tirukōkaṇam and Kuṭumiyāmalai were living entities down to the Nāyaka time. Ritual in these temples is ongoing today (Rajaraajan 2006: 57-59, plan VII, pls.129-35).

architect is designated *taccan/takṣaka* (IPS 11)³³. The *śrīkōyil* (temple (Fig. 2), *mukamaṇṭakam* (*mukhamaṇḍapa*), and *palipīṭam* (*balipīṭha*) were added. This is to suggest the rock-cut temples of Nāttāmalai were the work of the early Muttaraiyars. Later under the early Cōḷa regime, they added a structural temple that stands opposite the main rock-cut cave for Viṣṇu. The Cōḷas that emerged in the historical limelight after 850 CE had nothing to do with the rock-cut art. S. Gopalakrishnan on iconometrical evidences had proved the images of Viṣṇu are in *uttamadaśatāḷa*, and are of Pāṇḍya style; maybe the Muttaraiyar were Pāṇḍya vassals at that point of later shifting allegiance to the Pallavas (e.g. the Meyyam and Malaiyaṭippatti rock-cut caves) and Cōḷas in later times.

Our concern is the iconography of the images in the Nārttāmalai cave. The cave temple for Viṣṇu is incomplete and the cult images in the tiny *garbhagr̥ha* devoid of any cult image (cf. Cave XIV in Ellora). The *mukhamaṇḍapa* is oblong. A raised platform about two meters high exists that provides access to the cave temple (Kalidos 2006a: pls. LXXXV-LXXXVI). The oblong *maṇḍapa* on either side of the *dvāra* to the *garbhagr̥ha* houses 5+5 images of Viṣṇu on either side (Fig. 3). The lateral walls provide for an image each, totally making twelve. Thus the images are *dvādaśa* “twelve”, Tamil *panṇiraṇṭu* (cf. TNP). Cf. the simple diagram below



* Dvādaśa Mūrti-s

³³ The Muttaraiyar were minor chiefs of the region during the seventh-ninth centuries CE (Govindasamy 1965: 38-49).

The unique feature of the rock-cut temple is not in architectural marvel. It is in its iconographic alignment (Figs. 2-3).

The iconography of the twelve images is not complicated. It is very simple. All images are uniformly *samapāda-sthānaka*. The *parahastas* carry the *cakra* (top right) and *śaṅkha* (top left); cf. Nammālvāt TNP, v. 5. These two that are weapons and ornaments (*Tiruvāymoḷi* 5.1.1, *Ītu*/Naiḍu 2012: V, 4). The right *pūrvahasta* is in *abhayamudrā*. The left is in *ūruhasta* mode (Figs. 4-5). Other attributes are common to the twelve images. These include the *pītāmbara*, *vaijayantimālā*, tall *kirītamakuṭa* (Tamil *nīṇmuṭi* see *Tiruvāymoḷi* 2.5.5), *makarakuṇḍalas*, *uttariya*, *kaṅkanas*, *keyūras* and so on. All these idioms are not taken into account in the *Pāñcarātrāgama* and TNP account, cited above. That means the architect had exercised his liberty in casting the images. For why they do so is explained in Kalidos (2012: 57-59.). The corpus and canon are not the end-points for an architect with creative acumen.

Concluding Remarks

The earliest notation of Dvādaśa-mūrti seems to be the *Ahirbhudhnyasamhitā* of the *Pāñcarātrāgama*. The emphasis in the canon is on the four vital emblems of Viṣṇu (*cakra*, *śaṅkha*, *gadā* and *padma*) and the colour pattern (black-blue-green, white, golden and red; emphasized in the recent study of Santhana-Lakshmi Parthiban 2014).

Nammālvār was an expert in the *Vedas*, *purāṇas*, *āgamas* and other *śāstras*. He had exploited the material to suit the devotional cult; and retold the ideas with an emphasis on *purāṇāṃśa*, particularly the glories of the Lord, colour pattern of the images and weapons that the Lord carries. The commentator-Ācāryas of the high medieval period (e.g. *Ītu* of Nam Piḷḷai) consider the weapons from the two-fold point of *āyudha* and *ābharāṇa*. That is to say the *cakra* is an ornament for the *dharmātmas* and *āyudha* for the *dharmadrohin*.

The Pāñcarātra and Nam's TNP agree in as far as they cogently present the twelve names in canonized order. These and the other twelve of the Caturviṃśati are sporadically notified in the VSN. This to confirm by about the fifth century CE the 1,000 *nāmāvali* was popular with the Sanskrit and Tamil traditions (cf. *Paripāṭal* cited in Rajarajan 2012: 63-64). The vision in *Paripāṭal* (v. 2) is fantastically

inventive because it talks of 2 to 100,000 hands of the Lord that even the Ālvārs could not speculate.

The Tamil philosophers did not stop with literature. They exploited the plastic media for the expression of Theo-philosophical literary thoughts. The result was the Nārttāmalai cave temple accommodating rock-cut images of Dvādaśa-mūrti. It is a singularly unique venue in the entire range of Indian rock-cut art. Further investigations are warranted to find out the parallels that may be discovered in other parts of India (Mankodi 2001) or South (Gail 1984) and Southeast Asia. Philosophers and littérateurs visit Kurukūr to discover Nammālvār/Tiruppuliyālvār below the centuries old tamarind tree on the site; I would recommend they better visit Nārttāmalai to find the living Caṭakōpaṇ/Māraṇ in the frozen twelve images of Viṣṇu. Viṣṇu is virtually *urāikinrān* (Periyālvār *Tirumoli* 4.4.8) as the Ālvārs would mediate.

Attachment

‘Paṇṇirunāmappāṭṭū’ (*Tiruvāymoli* 2.7)*

* The traditional conjugation of words is not followed. The complex words are broken to help intelligible comprehension. *Sampradāyam* (cf. Hudson 1980: 540) is of no concern when we experience the Ālvārs directly and not through the intermediaries (cf. Rajarajan 2012a: 249-60).

1. Kēcavaṇ tamar kīlmēl emar ēl elu piṛappum

Mācatir itu perṛu nammuṭai vālvu vāykinṛaṇavā

Īcaṇ eṇ karumāṇikkam eṇceṅkōlak Kaṇṇaṇ viṇṇōr

Nāyakaṇ em pirāṇ emmaṇ Nārāyaṇālē

Kēcavaṇ tamar the possession of Keśava, *kīlmēl emarēl piṛappum* (the worlds) seven below and seven upper, and for the seven births, *mācatir itu perṛu* we obtain the endless, *nammuṭaiya vālvu vāykinṛaṇavā* our life-pattern is determined, *Īcaṇ en karumāṇikkam* Īśvara-Viṣṇu is my black-ruby, *eṇ ceṅkōlak Kaṇṇaṇ* my darling Kaṇṇaṇ that wields a scepter, *viṇṇōr nāyakaṇ* Lord of celestials, *em pirāṇ* my Lord, *emmaṇ* my Father, *Nārāyaṇālē* (they belong to) Nārāyaṇa.

“The seven worlds below and above are possession of Keśava. We obtain endless bliss for the seven births. Our well-being is determined

by my black-ruby Īśvara-Kṛṣṇa. He wields a staff that is his scepter. He is the Lord of celestials, my Lord and my Father. We belong to the genealogy of Nārāyaṇa.”

2. Nāraṇaṇ muḷu ēḷ ulakukkum nātaṇ Vetamayaṇ

Kāraṇam kiricai karumam ivai mutalvaṇ entai

Cīraṇaṅku amarar piṛar palarum toḷutu etta niṅṅu

Varaṇattai maruppocitta pirāṇ eṇ Mātavaṇē

Nāraṇaṇ muḷuēḷ ulakukkum nātaṇ Nārāyaṇa is Lord of the entire seven worlds, *Vetamayaṇ* the Veda-incarnate, *kāraṇam kiriyai karumam ivai mutalvan* He is the principal of “cause”, “effect” and “result”, *entai* my Lord, *cīraṇaṅku* auspicious divinity-Periya-Pirāṭṭi, *amarar piṛar palarum toḷutētta niṅṅu* the celestials and several others revere the *sthānaka*-Mūrti, *vāraṇattai maruppu ocitta pirāṇ* the Lord plucked the tusks of the elephant, *Kuvalayapīḍa*, *eṇ Mātavaṇē* He is my Mādhava.

“Nārāyaṇa is Lord of the seven worlds. He is the embodiment of the *Vedas*. He is the principal of *kāraṇam* “cause”, *kiriyai* “effect” and *karumam* “result” (*sṛṣṭi*, *sthiti* and *saṃhāra*?). The Goddess Lakṣmī, the celestials and several other mortals and immortals offer obeisance to Thee. Thou plucked the tusks of *Kuvalayapīḍa* that was commissioned to kill you (Kṛṣṇa); my Mādhava.”

3. Mātavaṇ eṅṅratē koṅṅu eṅṅai iṅi ippāl paṭṭatu

Yā tavaṅkaḷum cēr koṅṅē eṅṅu eṅṅuḷ pukuntu iruntu

Tītu avam keṭukkum amutam centāmaraik kaṅ kuṅṅam

Kōtu avam il eṅ kaṅṅar kaṭṭi emmāṅ eṅ Kōvintaṅē

Mātavaṇ eṅṅratē koṅṅu I repeatedly mutter Mādhava, the prime Mūrti, *eṅṅai iṅi ippāl paṭṭatu* hereafter I am bound to stick to the splendor (of the name), *yā tavaṅkaḷum cērkoṅṅē* do not give room for other philosophies, *eṅṅu eṅṅuḷ pukuntu iruntu* therefore Thou has entered me and are stationed (in my thoughts), *tītu avam keṭukkum* evils and its aftermath are destroyed (terrorism and its impacts), *amutam* the ambrosia (the Lord guides the terrorist to follow the righteous path), *centāmaraik kaṅ kuṅṅam* heap of eye[s]-like lotus flowers, *kōtu avam il eṅ kaṅṅar kaṭṭi* He is the faultless and delighting juice of sugarcane, *emmāṅ eṅ Kōvintaṅē* Govinda is my father.

“I repeatedly mutter the prime-nom of the Lord Govinda. I am bound to cherish splendours of the Lord, and do not think of other philosophies. The Lord has entered me, and is stationed in my thoughts. His presence destroys evil and its aftermath. He is the quaffing ambrosia, and converts the terror-mongers (*dharmadrohins*) to follow the righteous path. The Lord is a hill of lotus flowers. He is the faultless and delighting juice of sugarcane.”

4. *Kōvintaṅ kuṭakkūttāṅ Kovalāṅ eṅru eṅṅē kuṅittut*

Tēvum taṅṅaiyum pāṭi ātat tirutti eṅṅaik koṅṅu eṅ

Pāvam taṅṅaiyum pāṅrak kaittu emar ēḷ eḷu piṅṅappum

Mēvum taṅṅaiyam ākkiṅāṅ vallaṅ empirāṅ Viṅṅuvē

Kōvintaṅ kuṭakkūttāṅ Govinda, the Lord of cowherds is the pot-dancer, *Kōvalāṅ eṅṅru eṅṅē kuṅittut* called *Kōpāṅ* he stooped, *tēvum taṅṅaiyum pāṭi ātat* the gods and others sing and dance, *eṅṅaik koṅṅu* through me (the catalyst), *eṅ pāvam taṅṅaiyum pāṅrakkaittu* get rid of my disfigured sins, *emar ēḷ eḷu piṅṅappum mēvum taṅṅaiyam ākkiṅāṅ* for the seven and seven more births to come I am elevated, *vallaṅ empirāṅ Viṅṅuvē* Viṅṅu is the competent Lord.

“The Lord of cowherds, Govinda is the pot-dancer. God of cows (Govinda), he is charismatic for the gods and others to sing and dance. I am a bin of abstracted sins that the Lord annihilates. The Lord elevates the status of my soul for seven and seven more births past and future. He is the competent Lord Viṅṅu.”

5. *Viṅṅilaṅku ceṅcōtit tāmarai pātam kaikaḷ kaṅkaḷ*

Viṅṅu ilaṅku karuṅcuṅṅar malaiyē tiru uṅṅampu

Viṅṅu ilaṅku matiyam cīr caṅku cakkaram pariti

Viṅṅu ilaṅku muṅi ammāṅ Matucūtaṅṅaṅ taṅṅakkē

Viṅṅilaṅku ceṅcōtit never disappearing red-light, *tāmarai pātam kaikaḷ kaṅkaḷ* lotus-like feet, hands and eyes, *viṅṅu ilaṅku* blossoming light, *karuṅcuṅṅar malaiyē tiru uṅṅampu* the sacred mien is smoky-light on the mountain, *viṅṅu ilaṅku* without any impurity, *matiyamcīr caṅku* the conch resembles the moon, *cakkaram pariti* the disc resembles the sun, *viṅṅu ilaṅku muṅi* all these form the summit, the tiara, *Matucūtaṅṅaṅ taṅṅakkē* of the Lord Madhusūdana.

“The Lord’s lotus-like feet, hands and eyes are ever-shining like the red-beacon. The mien is a blossoming light and appears smoky on the

mountain (cf. Kalidos 2006a: colour pls. II, III). The conch and disc are immaculate and shine like the moon and sun. All these characteristic marks of the Lord find a harmonious blend on the tiara of Madhusūdana.”

6. Matucūtaṇai aṅṅi marṛu ilēṅ eṅṛu ettālum karumam iṅṛit

Tuti cūḷnta pāṭalkaḷ pāṭi āṭa niṅṛu ūḷi ūḷi torum

Etircūḷ pukku eṅaittōṛ piṛappum eṅakkē aruḷkaḷ ceyya

Viti cūḷntatāl eṅakkēḷ ammāṅ Tirivikkiramaṅaiyē

Matucūtaṇai aṅṅi marṛu ilēṅ Madhusūdana is the Lord, not others, *eṅṛu ettālum karumam iṅṛit* nothing is the meant duty for me, *tuti cūḷnta pāṭalkaḷ pāṭi āṭa niṅṛu* but to recite rhythmic songs and dance, *ūḷi ūḷi torum* aeon after aeon, *etircūḷal pukku* stand firmly without taking to other paths, *eṅaittōṛ piṛappum* in all my births, *eṅakkē aruḷkaḷ ceyya* shower graces on me, *viti cūḷntatāl eṅakkēḷ* destined for me, *ammāṅ Tirivikkiramaṅaiyē* the Father is Trivikrama.

“Madhusūdana is the Lord, and not others (means *paradevatās*). Nor is the duty meant for me but to sing rhythmic songs, and dance. Age after age, I stand firmly (by faith) and do not take to other paths (of *mleccha* gods). Shower Thy grace on me during all my births. Lord Trivikrama is my Father destined for all times to come.”

7. Tirivikkiramaṅ centāmaraiḱ kaṅ emmāṅ eṅ ceṅkaṅi vāy

Uruvil polinta veḷḷaip paḷiṅku niṛantaṅaṅ eṅṛu eṅṛu uḷḷip

Paravip paṅintu pal ūḷi ūḷi niṅ pāṭa paṅkayamē

Maruvit toḷum maṅamē tantāy vallai kāṅ eṅ Vamaṅaṅē

Tirivikkiramaṅ centāmaraiḱkaṅ emmāṅ eṅ My Father Trivikrama’s eyes are red-lotus flowers, *ceṅkaṅivāy* mouth red-fruit, *uruvil polinta veḷḷaip paḷiṅku niṛantaṅaṅ* his bodily mien resembles shining white marble (*sphaṭika* or “sacred pearl” Naidu/Īṅṅu 2012: II, 192), *eṅṛu eṅṛu uḷḷip* other parts of the body are akin, *paravip paṅintu* worship in orgiastic fashion, *palūḷi ūḷi niṅ pāṭa paṅkayamē* for several aeons and aeons at Thy lotus-feet, *maruvit toḷum maṅamē tantāy* gifted with a mind to offer devoted worship, *vallai kāṅ eṅ Vamaṅaṅē* Thou businesslike Vāmana!

“My Father Trivikrama’s eyes are lotus-like flowers; mouth red-fruit, and his bodily mien shines like pure-white *sphaṭika* (marble). Other parts of the body, *aṅga* are akin and handsome. We worship in

orgiastic mode for several aeon and aeon at Thy lotus-feet. Business-like Lord Vāmana! Thou have gifted us the mind to offer Thee devoted worship.”

8. Vāmaṇaṅ eṅ marakata vaṇṇaṅ tāmaraik kaṇṇiṇaṅ

Kāmaṇaip payantāy eṅru eṅru uṅ kaḷal pāṭiyē paṇintu

Tū maṇat taṇaṅāyp piṛavit tuḷati nīṅka eṅṅai

Tī maṇam keṭuttāy uṅakku eṅ ceṅkēṅ eṅ Cīrīṭaraṅē

Vāmaṇaṅ eṅ marakata vaṇṇaṅ My Vāmana is of the emerald/green complexion, *tāmaraik kaṇṇiṇaṅ* eyes lotus-like, *Kāmaṇaip payantāy* gave birth to Kāmadeva, *eṅru eṅru uṅ kaḷal pāṭiyē paṇintu* all the time sing and worship Thy feet, *tūmaṇat taṇaṅāyp piṛavit tuḷati nīṅka* pure mind to eradicate the great evils of birth, *eṅṅai tīmaṇam keṭuttāy* annulled my fiery terrorist mind, *uṅakku eṅ ceṅkēṅ eṅ Cīrīṭaraṅē* what shall I do for you my Śrīdhara.

“My Lord Vāmana is of emerald (green-gem) complexion. His eyes are lotus-like. He gave birth to Kāmadeva (Vāmana was a boy-*brahmacāri*, cf. Mankodi 2001: cover plate). I sing all the time, and worship Thy sacred feet. I am pure at heart and willing to eradicate the evils born with me (*karma/viṇai*, *karuma-viṇai*). Thou have extinguished evil thoughts in terrorist minds. What shall I do for you, my Śrīdhara.”

9. Cīrīṭaraṅ ceṅya tāmaraik Kaṇṇaṅ eṅru eṅru irāp pakal vāy

Verī almantu kaṅkaḷ nīr malki vev vuyirttu uyirttu

Marī iya tiviṇai māḷa iṅpam vaḷara vaikal vaikal

Irīi uṅṅai eṅṅuḷ vaittaṅai en Iruṭīkēcaṅē

Cīrīṭaraṅ ceṅya tāmaraik Kaṇṇaṅ Śrīdhara is the idolized lotus-like Kṛṣṇa, *eṅru eṅru irāpakal vāy verī* night and day the mind whirls, *alamantu kaṅṅīr malki* with tears in eyes search here and there, *vevvuyirttu uyirttu* breath heavily, *marīya tiviṇai māḷa* haunting terrors to annihilate, *iṅpam vaḷara* righteousness to increase, *vaikal vaikal irīi* every day that is passing, *uṅṅai eṅṅuḷ vaittaṅai* Thou are fixed in me, *eṅ Iruṭīkēcaṅē* my Hṛṣīkeśa.

“Śrīdhara is the idolized lotus-like Kṛṣṇa. My mind oscillates night and day, and with tears in eyes, and breathing heavily I search (for you) here and there. The mounting terrors pose a threat to cosmic peace that *nāśa* is to be annihilated in order that *dharma* may come to

light. Days are passing like this. Thou are anchored in me, my Lord Hṛṣīkeśa (come to rescue).”

10. Iruṭikēcaṅ em pirāṅ Ilaṅkai arakkar kulam

Muruṭu tītta pirāṅ emmāṅ amarar pemmāṅ eṅru eṅru

Teruṭi yākil neñcē vaṇaṅku tiṅṅam aṅi aṅintu

Maruṭi yēlum viṭēl kaṅṭāy nampi Paṅpanāpaṅaiyē

Iruṭikēcaṅ empirāṅ Hṛṣīkeśa is my Lord, *Ilaṅkai arakkar kulam* the demonic race of Laṅkā, *murūtu tīrtta pirāṅ* the Lord torpedoed the regime (of demons), *emmāṅ* my Lord, *amarar pemmāṅ* dear to the gods, *eṅru eṅru teruṭiyākil neñcē vaṇaṅku* my mind, again and again offer worship to the Lord, *tiṅṅam aṅi* learn certainly, *aṅintu maruṭi yēlum viṭēl kaṅṭāy* do not give up the effort even if confused, *nampi Paṅpanāpaṅaiyē* Lord Padmanābha.

“Hṛṣīkeśa is my Lord. He torpedoed the demonic regime and their family in Laṅkā. My Lord, He is dear to the gods. My mind is repeatedly keen in offering worship to the Lord. Learn certainly, and do not give up the effort even if mentally confused. The Lord is Padmanābha (ordains Brahmā in his umbilicus).”

11. Paṅpanāpaṅ uyarvu aṅa uyarum peruntīraḷōṅ

Eṅpaṅ eṅṅai ākkik koṅṭu eṅakkē taṅṅait tanta

Kaṅpakam eṅ amutam kārmukil pōlum Vēṅkaṅanal

Veṅpaṅ vicumpōr pirāṅ entai Tāmōṭaraṅē

Paṅpanāpaṅ Padmanābha is the cosmic womb, Hiranyagarbha (VSN-194, 411), *uyarvu aṅa uyarum peruntīraḷōṅ* the Great His might is incomparable, *eṅpāṅ eṅṅai ākkikoṅṭu eṅakkē taṅṅait tanta* the miracle-maker, he makes me His and offers Him to me, *kaṅpakam* the All-giving Tree, *Kaṅpakavṛkṣa*, *eṅ amutam* my Ambrosia, *kārmukil pōlum Vēṅkaṅaṅaḷ veṅpaṅ* Lord of auspicious Vēṅkaṅam Hills that is misted by black clouds, *vicumpōr pirāṅ* Lord of celestials, *Tāmōṭaraṅē* Dāmodara is pet of the cowherds.

“Padmanābha is the cosmic womb, Hiranyagarbha. He is the Great, whose efficacy is incomparable. His mind is concentrated on me, and reforms me and owns me. The omni-bestower, *Kaṅpakavṛkṣa*, He is my *amṛta*, Ambrosia. He is Lord of the sacred Vēṅkaṅam Hills always misted by black clouds. Lord of celestials, Dāmodara is the darling of cowherds (Yaldiz et al. 1992: 157-57 fig).”

12. Tāmōtaraṇait taṇi mutalvaṇai ṅālam uṅṭavaṇai

Āmōtaram aṛiyā oruvarkku eṅṛē toḷumavarkaḷ

Tāmōtaraṇ uruvākiya Civaṛkum Ticaimukaṛkum

Āmōtaram aṛiya emmaṇai eṅ āḷi vaṅṅaṇaiyē

Tāmōtaraṇait taṇi mutalvaṇai the unearthly Lord Dāmodara is the singularly unique principle, *ṅālan uṅṭavaṇai* the omnivorous; *āmōtaram aṛiya oruvarkku* is it possible to measure His magnitude? *eṅṛē toḷumavarkaḷ* adore the Lord, *tāmōtaraṇ uruvākiya Civaṛkum Ticaimukaṛkum* Śiva and the direction-facing Brahmā are impressions of Dāmodara, *āmōtaram aṛiya* is it possible for them to know the efficacy of the Lord? *emmaṇai eṅ āḷi vaṅṅaṇaiyē* my Lord of the Cosmic mould.

“The unearthly Lord Dāmodara is the singularly unique Principle. He is the omnivorous that gulps the cosmos (Viśvarūpa). Is it possible to measure His magnitude, whom we worship? Śiva and the direction-facing Brahmā are sparks of Dāmodara’s reflection. Is it possible to gauge the efficacies of the Lord? He is the multi-dimensional cosmic mould.”

13. Vaṅṅa māmaṇic cōtiyai amarar talai makaṇaik

Kaṅṅaṇai Neṭumālait teṅ Kurukūr Caṭakōpaṅ

Paṅṅiya Tamiḷmālai āyirattuḷ ivai paṅṅiraṅṅum

Paṅṅil paṅṅiru nāmap pāṭṭu aṅṅal tāḷ aṅaivikkumē

Vaṅṅa māmaṇic cōtiyai (The Lord is) the multi-coloured great gem, the *Jyoti/Cōti* (Light), *amarar talaimakaṇaik* chief of the gods, *Kaṅṅaṇai Neṭumālait* Kṛṣṇa and the Tall-Black, *teṅ Kurukūr* southern Kurukūr, *Caṭakōpaṅ*, *paṅṅiya Tamiḷmālai* knitted Tamiḷ wreath, *āyirattuḷ ivai paṅṅiraṅṅum* these “twelve” among the one-thousand, *paṅṅil paṅṅiru nāmap pāṭṭu* by notes are verses after epithets (of the Lord, Dvādaśa), *aṅṅal tāḷ aṅaivikkumē* are placed at feet of the Lord.

“The Lord is the multi-coloured (cf. *citra-varṇa* in Santhana-Lakshmi 2014: 80) Great Gem. He is the Cosmic Light. He is called Kṛṣṇa and the Tall-Black. *Caṭakōpaṅ* of southern Kurukūr has knitted the Tamiḷ garland in 1,000-verse of which the “twelve” set to notes are on the Dvādaśa Mūrti forms. These are placed at the sacred feet of the Lord.”

Note: Transliteration and translation based on Kalidos 2015.

Figures

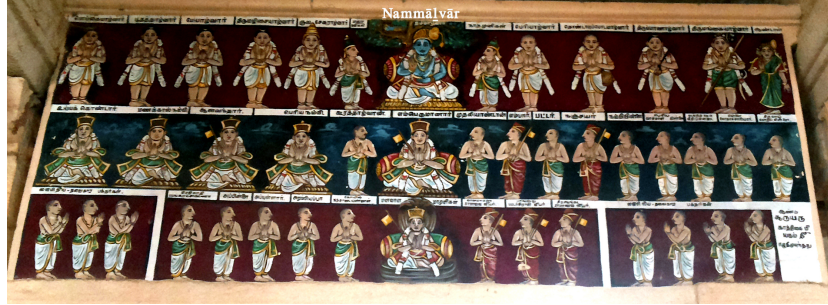


Figure 1: Ālvārs and Ācāryas, Post-Nāyaka Painting (Nammālvār at top center), Makara-Neṭuṅkuḷaikkāṭaṅ Temple, Perai



Figure 2: *Garbhagrha* and adjoining Mūrtis, Rock-cut Temple, Nārttāmalai



Figure 3: Dvādaśa Mūrti-s (computer graphics), Rock-cut Temple, Nārttāmalai



Figure 4: *Sthānaka-Viṣṇu*, Rock-cut Temple, Nārttāmalai

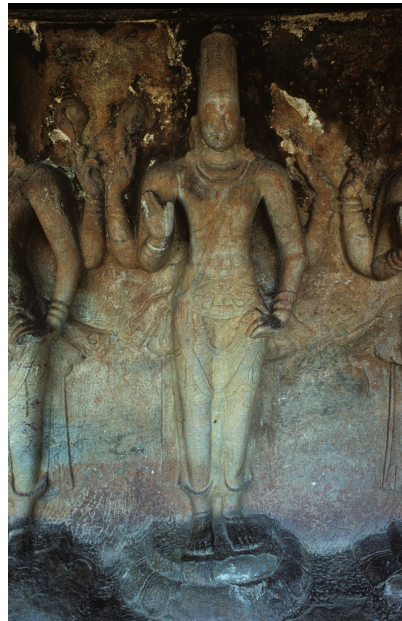


Figure 5: *Sthānaka-Viṣṇu*, Rock-cut Temple, Nārttāmalai

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