Tiruviṭaivācal, Puṇyanāthasvāmin temple, no king, no year

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Identifier: DHARMA_INSTamilNadu00026

Repository: Tamil Nadu (varia) (tfa-tamilnadu-epigraphy)

File path: DHARMA_INSTamilNadu00026.xml

Language: Tamil [Tamil]

Commit: 2026-11-09 18:23 (fbd1441), last modified 2026-09-29 11:10 (5251b7d)

Summary

A *patikam* of eleven stanzas by Tiruñāṉa Campantar in praise of the sacred Viṭaivāy (Tiruviṭaivācal). This hymn is not attested in the manuscripts of the *Tēvāram*, but has been included in the modern printed editions (*Tēvāram* 3.126).

Palaeographic description

Segmentation of verses is effected through punctuation at the end of verses 1-10: a dash, approaching in one instance the form of a *piḷḷaiyār cuḻi*, for verses 1-4; a number for verses 5-10.

Edition

1. Kaliviruttam

〈1〉 maṟiyār karatt-entai y-am-māt-umaiyōṭum
piṟiyāta pem〈2〉mā¡n!〈n̲〉 Uṟaiyum Iṭam e¡n!〈n̲〉par
poṟi vāy vari vaṇṭu ta¡n!〈n̲〉 pūm pe〈3〉「ṭai pulki
veṟiyār malar iṟṟuyilum viṭaivāyē ~ _

2. Kaliviruttam

Ov-vāta v-e〈4〉¡n!〈n̲〉pē y-iḻaiyā v-oḷi meḷali-c
cevvā¡n!〈n̲〉 mati vai〈〈t〉〉tavar cērv-iṭam e¡n!〈n̲〉[par Ev-]
〈5〉[vā]yilum ¿E?〈Ē〉ṭ-alar kōṭal am-pōtu
ve〈〈v〉〉-vāy aravam malarum viṭai[vā]〈6〉yē ~

3. Kaliviruttam

karaiyār kaṭal nañc-amut-〈7〉(uṇṭava)r kaṅkai-t
t(i)raiyār caṭai-(t) t(ī)vaṇ(ṇar cēr)v-iṭam e¡n!〈n̲〉par
kuraiyār〈9〉maṇiyuṅ kuḷir cantamum koṇ(ṭu)
viraiyār pu¡n!〈n̲〉al vant-iḻiyum viṭaivāyē ~

4. Kaliviruttam

cūca〈-t〉 taḻal pōla〈10〉 viḻiyā varu cūṟṟai-p
pācattōṭum vīḻa Utai〈t〉tavar paṟṟām
vāca-k〈11〉 kat(i)r-c cāli veṇ-cāmarai(y)ē pōl
vīca-k kaḷi A¡nn!〈n̲n̲〉a malkum viṭai〈12〉vāyē ~

5. Kaliviruttam

tiriyum pura-mū(n̲)ṟaiyum centaḻal uṇṇā E
〈13〉ri y-amp-ey(ta) ku¡n!〈n̲〉ṟa v(i)ll(i) 〈Iṭa〉m e¡n!〈n̲〉par
k(i)r(iyu)n taru māḷ(i)kai-c 〈〈cūḻi〉〉〈14〉kaita¡n!〈n̲〉 mēl
(viri)y(uṅ) koṭi (vā)¡n!〈n̲〉 v(iḷicē)y viṭaivāyē 5

6. Kaliviruttam

〈15〉 kiḻḷai (moḻ)i〈yāḷai〉 I(kaḻ)〈nata〉va¡n!〈n̲〉 m(u)[ttī-t]
[taḻḷi-t] talai takka(n̲ai)〈16〉(k k)oṇṭavar [cārvām]
[vaḻḷi maruṅ]kul (neruṅ)k(um mu)lai-[c cevvā]〈17〉(y)
ve(ḻḷai) ¡nn!〈n〉[ak]ai[yār naṭañ]cey viṭaivāyē 6

7. Kaliviruttam

〈18〉 pātatt-oli pāriṭam pāṭa naṭañcey
nātatt-oliyar navilu¡mm!〈m〉 iṭam e¡n!〈n̲〉par

k¿ī?〈i〉tatt-o(liyum keḻu)〈19〉mum mu(ḻa)vōṭu
vētatt-oliyum payilum viṭaivāyē 7

8. Kaliviruttam

Eṇṇāta v-arakka¡n!〈n̲〉 Urattai [n]e[rit]〈20〉tu-p
paṇṇār taru pāṭal ukantavar pa(r̲)r̲ām
kaṇ ār viḻaviṟ kaṭiv¿i?〈ī〉tikaḷ tōr̲um
(vi)ṇṇōrkaḷum〈21〉 vant-iṟaiñcum viṭaivāyē 8

9. Kaliviruttam

puḷ vāy ¿y?〈p〉iḻantā¡n!〈n̲〉 Aya¡n!〈n̲〉 pū-muṭi pātam
(oḷ)vānilan tēṭum Oru〈22〉vaṟ̲k-iṭamām
teḷ vār punaṟ̲ ceṅ(ka)ḻunīr mukai ta¡nn!〈n̲n̲〉il
viḷ vāy naṟ̲av-uṇṭu va(ṇ)ṭār-viṭaivāyē

10. Kaliviruttam

〈23〉 9 Uṭai y-ētum ilār tuvār ā(ṭ)ai [U]ṭuppōr
ki[ṭai]yā¡n!〈n̲〉eṟ̲iyā¡n!〈n̲〉 keḻum¿i?〈u〉¡mm!〈m〉 iṭam e¡n!〈n̲〉pa(r)
Aṭaiyār pura〈24〉m vēva m¿u?〈ū〉vaṟ̲k-aruḷ ceyta
viṭai[yār] koṭi[yā¡n!〈n̲〉 aḻakār viṭaivāyē 10]

11. Kaliviruttam

Āṟ̲um matiyum poti vēṇiya〈25〉n̲ ūrām
āṟ̲[i]l (p)e(ru)ñ ce[lva mali viṭai vāyai]
[nāṟ̲um] po[l̲iṟ̲ kāḻiya]r ñā¡n!〈n̲〉a-campanta¡n!〈n̲〉
cūṟ̲un (ta)miḻ̲ va[l]lavar kuṟ̲〈26〉 r̲am aṟ̲r̲ōyē[y]

Translation by Subrahmanya Aiyar *et al.* 2007

1.

Viṭaivāy, where the male bee which has dots and lines embraces its beautiful female bee and sleeps in the fragrant flower, people say that it is the place where our father who holds a young deer in his hand and who is not separated from Umai, the beautiful lady, dwells.

2.

Viṭaivāy where the mature buds of white species of malabar glory-lily unfold their petals and blossom like hood of the cruel cobra everywhere, people say that this is

the place where Civaṉ, after adorning himself with bones, which are not suited to his greatness, placed the crescent rising on the red sky, on his brilliant head.

3.

Viṭaivāy where the fragrant water comes and descends,[1] carrying precious stones which make sound and cool sandal-wood, people say that this is the place where Civaṉ, who has the colour of fire and a *caṭai* on which the Kaṅkai with waves, stays, and who consumed the poison which rose in the roaring ocean, just like nectar.

4.

Viṭaivāy, where the mirthful swans stay 〈in the lotus flowers〉 when the fragrant paddy having ears of corn fans like the white yak's tail
is the dwelling place of desire of Civaṉ who kicked the god of death Yamā to fall down with his weapon of noose-cord, who came upon the Lord frightening and staring at him as if spitting fire from eyes.

5.

Viṭaivāy where the spread-out flags on the open terrace of the mansions which appear like hills invite celestials to come to the earth,
people say that this is the place of Civaṉ who has a bow of a mountain from which he discharged an arrow spitting fire to make it engulf all the three wandering cities.

6.

Viṭaivāy where ladies with waist like the creeper, breasts close to each other, red lips and white teeth, dance
is the residence of Civaṉ who removed the head of Takkaṉ, who despised Umai, whose words are like the sweet voice of the parrot, destroying the three fires.

7.

People say that Viṭaivāy is the place where the sound of musical composition accompanied by *muḻavu* and the chanting of the Vedas are always existing without ceasing, while, when the *pūtam*s sing to the accompaniment of the sound produced by the movement of the feet, Civaṉ produces the sweet musical sound of the dance.

8.

Viṭaivāy where, in every street of splendour during festivals which are feasts to the eyes, the celestials leaving heaven and coming to the earth pay obeisance to Civaṉ,

[1]The water is the floods in the rivulet Pāṇṭavāy which is mentioned in the *veṇpā* by Aiyaṭikaḷ Kāṭavar Kōṉ Nāyaṉār quoted before.

who crushes the chest of the *arakkaṉ*, who had no sense about the greatness of Civaṉ, is the dwelling place of Civaṉ, who rejoiced at hearing his songs full of music.

9.

Viṭaivāy where the bees, having drunk the honey in the unfolded petals of the buds of the purple indian water-lily which grows in the clear running water, hum loudly, people say that this is the place of the unequalled Civaṉ whose beautiful head and feet Māl, who split the beak of a crane, and Ayaṉ searched in the bright sky and the earth.

10.

The exceedingly beautiful Viṭaivāy of Civaṉ, who has a flag of a bull and granted his grace to three *acurar*, when the cities of the enemies were burning, people say that it is the place where Civaṉ dwells, he who cannot be approached by *camaṇar*s, who have completely given up dress and by buddhists, who wear a dress soaked in red ochre.

11.

Those who are able to recite the Tamiḻ verses, by Ñāṉacampantaṉ, who is the chief of the residents of Kāḻi, which has fragrant gardens, on Viṭaivāy in which big wealth which does not change[2] is in abundance are definitely without faults.

Commentary

According to ARIE 1917–18, the inscription is on the "south wall of the central shrine", which seems to mean the southern wall of the *vimāna*. According to Aravamuthan 1933–1934 (p. 267, fn. 10): "One half occupies the southern wall of the *ardha-maṇḍapa* and the other half the west wall of the *mahā-maṇḍapa*."

In July 2024, we observed that all the inscribed blocks making this inscription are found on the southern wall of the *mahāmaṇḍapa*. The temple indeed has been renovated in 1960. This would account for the fact that these blocks are now found on a single wall, while there are no inscribed blocks any more on the *vimāna* and few only on the *ardhamahāmaṇḍapa* (southern base), whereas inscribed blocks may have been lost (or built in without showing the inscriptions any more) and most of the remaining inscribed blocks are today displayed in disorder.

[2] That is, which has no equal.

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This edition by Renato Dávalos and Emmanuel Francis, based on Aravamuthan 1933–1934, autopsy (2024) and photos (2024). This translation adapted from Subrahmanya Aiyar *et al.* 2007.

ASI transcript and estampage(s), if any, yet to be consulted.

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[C] Cōmacuntara Tēcikar, S. 1918–1919. Untitled. *Centamiḻ* 27, pp. 169–172.

[S2] Swāmināṭha Upādhyāya, T. M. 1921. Untitled. In: *caivacamayamum tamiḻ pāṭaiyum*. Maṉṉarkuṭi, pp. 43–44.

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