

SEMPITERNAL “PATTINI”: ARCHAIC GODDESS OF THE VĒŅKAI TREE TO AVANT-GARDE ACAṆĀMPIKAI

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A seal of the Indic culture represents a goddess standing close to a tree and receiving sacrifices. Seven more goddesses, hypothetically the Ēḷukaṇṇimār or Sapta Mātrkā, are linked with the Tree Goddess. The ancient Tamil Caṅkam literature, the *Narriṇai* and *Cilappatikāram* (c.450 CE), mention a goddess of the *vēṅkai* tree, the Vēṅkaik-kaṭavul. In Tiṭṭakuṭi in south Ārkkātu district is located a temple dedicated to Vaidhyānāthasvāmi, the goddess called Acaṇāmpikai or Vēṅkai-vaṇanāyaki (cf. Dārukavana or Vaiṣṇava *divyadeśa*-Naimisāraṇya). The presiding goddess of Tiṭṭakuṭi, according to the *sthalapurāṇam*, based on oral tradition (twelfth to eighteenth centuries), is the “Mistress of the *vēṅkai* forest”. Alternatively, in Caṅkiliyāṇpārai (Tiṇṭukkal district) located in the foothills of Ciṅumalai, the Saṅjīvi-*parvata* (‘hill of medicinal herbs and trees’) associated with Hanūmān of *Rāmāyaṇa* fame is a centre of folk worship. Recently, scholars claim to have discovered some pictographic inscriptions there resembling the Indic heritage. Several hypaethral temples to Caṅkili-Karuṇṇai (‘The Black One Bound with an Iron Chain’), the Ēḷukaṇṇimār (‘Seven Virgins’), and the [Ārya]-Śāsta (equated with Ayyappaṇ of Śabarimalā) receive worship. On certain occasions, people from the nearby villages congregate to worship the gods and goddesses and undertake periodical and annual festivals. It seems that a “sacred thread” links the archaic traditions of the Indic culture (c.2500 BCE) with the contemporary faiths (see Eliade 1960; Brockington 1998; Shulman & Stroumsa 2002) of Tiṭṭakuṭi and Caṅkiliyāṇpārai. This article examines the story of the Tree Goddess, the neo-divinity (*vampat-teyvam*) or numen (cf. Vedic *devamātrī*-Aditi), with references to the Caṅkam lore, datable to the third century BCE (cf. “Chōḍa Pāḍā Satiyaputo Ketalaputo” in Aśoka’s Girnar Edict; cf. Mookerji 1972: 223), Vēṅkaikkaṭavul, Acaṇāmpikai of Tiṭṭakuṭi, and the Caṅkiliyāṇpārai vestiges.

The front cover plate of Asko Parpola’s (2000) *Deciphering the Indus Script* illustrates an *iḷaṅkiḷai* (‘tender creeper’) denoting a lively woman eroded due to rust, that has been standing below a tree for the past 4,500 years (Priyanka 2003: Fig. 30a; see Figs. 1, 1a; cf. 1b). I presume the notation is after a proto-historical locution. At the bottom of the same Indic tablet (c.2500 BCE), seven *sthānaka* (female) divinities appear as though attending the Goddess Superior (cf. “Cilampu” 20.34–38;

Rajarajan 2016a: 347, 23). The *hepta* divinities are likely to be the *protos-Ēlukāṇṇimār* or *Sapta Mātrkā* (Panikkar 1997: pl. 1; Maha Devi 2019: Fig. 1).¹

neṭuvēl-kunṛattērip / pūṭta-vēṅkaipponkar / kīl-ōr-tīntolilāṭṭiyēṅ [...]

I mounted the tall hill of Vēlaṅ/Murukaṅ (cf. Vaṭapatraśāyī on top of the *āl* tree, *Ficus benghalensis*; see Cuneo 2017: Fig. 4; Desai 2017) / stood below the flowering *vēṅkai*² (Kino tree); / I am a miserable creature [...] (“Cilampu” 23.190–192)

Elsewhere, the maiden goddess is Cāmuṇḍā (cf. *vampap-perun-teyvam* ‘Neo-goddess, the Great’; “Cilampu” 19.24; Rajarajan 2016a: 63), last in the train of the *Sapta Mātrkā* (see note 1).

Is the “Tree Goddess” (Figs. 1–1a, 3–4, 12–13) *Vēṅkaik-kaṭavuḷ* (i.e. the *vṛkṣadevatā* *Pattiṇi*) referenced by *Īlaṅkō* in the “Cilampu”? The “*Kaṭṭuraikkātai*” of the *Cilappatikāram* (cited above) at the far end of the canto says, “the Goddess-morphed *Kaṅṅaki* is the bejewelled ornament of a woman, and bliss for the gods” (*peṅ* ‘woman’, *peṅmai* ‘modesty [femininity]’; Subramonian 1962: 477, citing *Puraṇānūru* 337; see Rajarajan 2000: Fig. 1). The “*Aḷarpaṭukātai*” in the concluding *veṅpā* (Rajarajan 2016a: 354, 49–50; cf. *Devīmāhātmyam*, invocatory verses of *pratamacaritam* on *mahā-Kālīkā*, *madhyamacaritam* on *mahā-Lakṣmī*, and *uttamacaritam* on *mahā-Sarasvatī*) adds:

māmakaḷum nāmakaḷum māmayitaṅ cerraṅkanta / kōmakaḷum tāmpaṭaitta korṛattāḷ-nāma/
mutirāmulai kuṛaittāḷ muṅṅarē vantaḷ/ maturāpati yēṅṅumātu

Mistress of auspiciousness (Tiru/Śrī), Mistress of the tongue (Vācdevī), annihilator of the great buffalo-demon (Mahiṣamardīnī), / Mistress of sovereignty (Korṛavai/Durgā), possessor of qualities (of the three) / the guardian of Maturai (*nagaradevatā*-Maturāpati) appeared before her who amputated her immature breast, *Pattiṇi*.

This is to suggest that *mahā-Kālī*, -*Lakṣmī*, -*Sarasvatī*, and *Maturāpati* attend the *Virāṭ Pattiṇi* (Rajarajan 2016a: pl. 118). Logically, if the seven are the *mātrkā*s, the Tree Goddess *marat-teyvam* (*maram* ‘tree’, *maṛam* ‘valour, bravery, wrath’, *korṛam*>*Korṛavai*) is *Vīra-Pattiṇi*; *vēṅkai* also denotes ‘panther’, referring to the Tigress Goddess (see Priyanka 2003: Fig. 34b). One may refer here to the *Koṭuṅkallūr* temple enshrining *Pattiṇi-Bhagavatī* (*īlaṅkiḷai*, *vallī*>*valli*[*ālvār*<*ālvār*]; Zvelebil 1970; Palaniappan 2005; Parthiban 2019c: 241–256) in the *garbhagrha* and an adjoining oblong chamber to the left that accommodates the seven *mātrkā*s or *kaṅṅis* (Gentes 1992; Rajarajan 2016a: 115–125, pls. 45–53), and a small chamber for Śiva (= *Kōvalaṅ*). The *Maṇimēkalai* (26.1–5) says the *bhikṣunī*-*Maṇimēkalai*, daughter of *Kōvalaṅ* and *Mātavi*, visits *Vaṅci* (modern *Koṭuṅkallūr*) to have a *darśana* of mother-*Kaṅṅaki* and father-*Kōvalaṅ* in the *kōṭṭam* ‘temple’, where their sacred images (*pratima*), *kaṭavuḷ-eḷutiya-paṭimam*, were worshipped (see note 14).

1 The *Sapta Mātrkā* are the “Seven Mothers”, and the *Ēlukāṇṇimār* are seven *kaṅṅis* (literally seven ‘girls’, or virgins). In the case when there are six, the *aruvark-kiḷaiya-naṅkai* (cf. “Cilampu” 20.37) could be “junior among the six” or “junior following the six, i.e. seventh”. The *Sapta Mātrkā* in North India frequently appear with their children, but in the south they are not with children (Orr 2005: 24).

2 Literally, *vēṅkai* means ‘tiger’ (*Felis tigris*), an East Indian kino, a tall tree equated with sandal (*cantaṅam*), *vēṅkai-verpu* ‘a hill’ (*Puraṇānūru* 336), *Vēṅkainātu/Veṅgi* (Eastern Calukya country), and *īṅkai* ‘gold’ (TL VI, 3820).

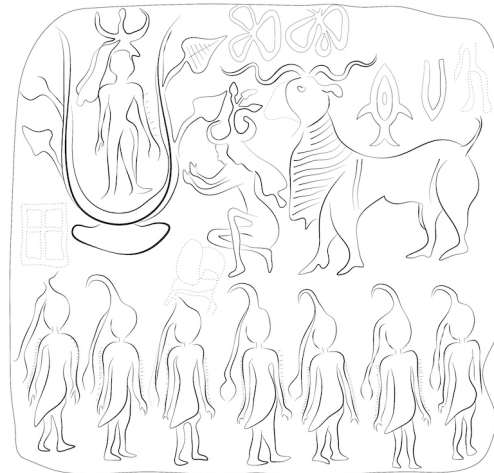


Figure 1 Indic seal (M-1186).
 <flickr.com/photos/28433765@N07/3231801046/>.

Figure 1a Drawing of Indic seal
 (for photo, see Parpola 1994: 260, Fig. 14.35).

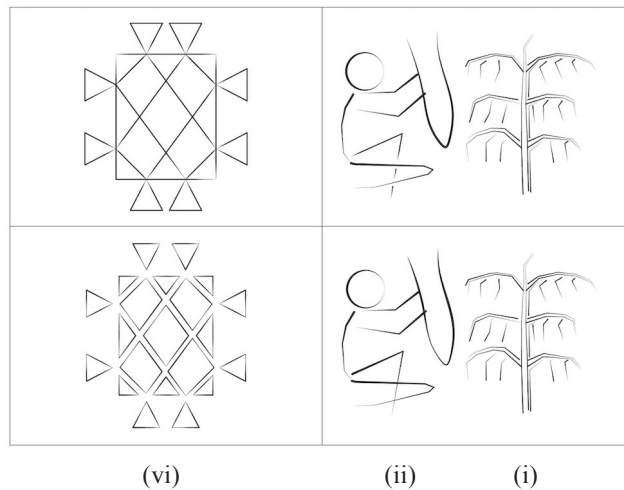
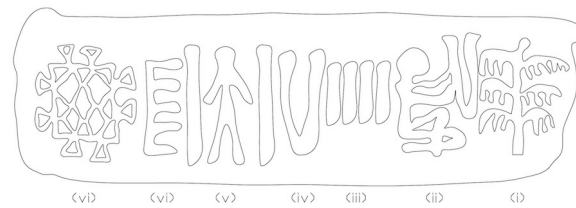


Figure 1b Indic seal M-478 (Parpola 1994: 109; 2015: 254; Priyanka 2003: Fig. 4).

Inference: right to left (i) tree and (ii) seated man? (adorer in *vīrāsana* oblation with *bali* tusk; cf. *veṅkōṭu* in "Cilampu" 12.24–25), (iii) temple?, (iv) tusk (hunter/hunting)?, (v) goddess in *cella*?, (vi) book or scripture?, and (vi) *maṅkalam-kōlam*?³ (sketch by R.K. Parthiban).

3 Dr Jeyapriya-Rajarajan says the *kōlam* resembles the Navagraha-*kōlam*, the astral factor.



Figure 2 Cīrumalai, Cempaṭṭi to Gāndhigrām bypass (courtesy R.K.K. Rajarajan)

Pattinī, a virtuous woman of exceptional deeds,⁴ was a divinity through the ages (see the “Kuṇṛakkuravai” in the “Cilampu”), although her original myth and iconography were hidden or forgotten due to Śaiva *bhakti* in the sixth to ninth centuries CE (Kalidos 1993). Perhaps the *vr̥kṣadevatā*’s journey starts from the Indic tablet to Koṭṭūnkallūr via the *Cilappatikāram*. The Goddess continues to live in one form or another, which the folk call Bhagavatī, Kālī, or Māri,⁵ and she is the Sempiternal Pattinī brought into the Buddhist pantheon in Śrī Laṅkā (Obeyesekere 1984; Rajarajan 2000) and Southeast Asia (Rajarajan 2016a: Fig. 128). To the southeast of Tiṇṭukkal (see Fig. 2a), Caṅkiliyānpārai is one of the living examples of hypaethral tree temples for Ēḷukaṇṇimār, Caṅkili-Karuppan (Kalidos 1989: 201, 381; cf. Māl-Viṣṇu in Rajarajan, Parthiban & Kalidos 2017c: pl. 115, and Śāsta in Kalidos 1989: 201). Scholars claim to have discovered there some pictographic writing (c. 1000 BCE), white and red-ochre paintings of prehistoric human beings, and men fighting with animals on the hills of Aruvimalai. The rock engraving is reported to resemble the Indic script (see Irācēntiraṇ, Vētācalam & Cāntaliṅkam 2007: 62–63).

PATTINĪ, THE VIRTUOUS WIFE IN MYTH AND LITERATURE

Kaṇṇaki, an aristocratic lady-of-rank of the Cōḷa country, took the hand of Kōvalaṇ, an affluent merchant. After he fell in love with a courtesan, Mātavi, and lost his wealth, he migrated to the Pāṇḍya country with Kaṇṇaki to earn his living. Caught up in the conspiracy of a wicked goldsmith (Rajarajan 2016b: Figs. 1–2), Kōvalaṇ was beheaded due to the erroneous judgment of

4 Pattinī (*satī*) literally is a married woman. In another Tamil epic (Zvelebil 1974: 130), Kuṇṭalakēci is *dharma*-Pattinī, even if she disowned her king-bandit husband, Nīlakēci, and Vaḷaiyāpati; the chastity ideology of *pattinī* is reserved. What matters for deification is a virtuous heroic deed (Kaṇṇaki resorting to “violence”; cf. Monius 2005). Probably the Jain Iḷaṅkō’s Hindu “hero” Kaṇṇaki (Berkson 1987; 1997; Rajarajan 2016a: pl. 143) faced such a patriarchal spell-curse. Mahiṣamardini and Taṭātakai are equals in the Tirupparaṅkuṇṇam sculptural art, being *tristana* (Rajarajan & Jeyapriya-Rajarajan 2013: pls. 105–107).

5 Cf. the “Marys” in the “New Testament” of the Semitic legends. Mary and Māri may vaguely suggest an Indic-Jordan link leading to the seventeenth century Vēlāṅkaṇṇi-*mātā* (‘Virgin Mother’) emporium-junction under the Portuguese. I will leave this idiom, which needs more time and space to elaborate a thesis. Recently, however, I came across a village called Mariyāyi-*paṭṭi* (Mary + *āyī*, *ayī*; LSN-427 ‘Mother’) on the Cempaṭṭi-Vattalakuṇṇu highway, close to Cīrumalai (Fig. 2), which is interesting in terms of Hindu-Christian dialogue (Kalidos 2019; Parthiban 2019a).

the Pāṇḍya king. In a legal debate, Kaṇṇaki proved her husband was blameless, burnt down the Pāṇḍyan metropolis of Maturai ('Violence'; see Monius 2005), moved to the hills in the west and stood below a *vēṅkai* tree (*Pterocarpus marsupium*).⁶ The *kuṇṇak-kuravar* (tribal residents of the hills) deified the damsel (cf. Figs. 1, 1a, 1b), who is called Vēṅkaik-kaṭavuḷ ('Divinity of the *vēṅkai* tree'; *Narriṇai* 216) and Vēṅkai-nanṇiḷar-kīlōr-teyvam ('Divinity below the *vēṅkai* tree'; "Cilampu" 24.14–15; [*'pipal tree'*, *aracu* *Ficus religiosa*]; cf. Basham 1971: pl. 5d; Parpola 2000; Sarkar 2002; Priyanka 2003: Figs. 4 ["sacred tree"], 30a ["fig deity" *atti* *Ficus glomerata*; cf. the Atti-Varatar of Kāñcīpuram, *atti* *Bauhinia racemosa*] Figs. 1a–b). The *iḷaṅkiḷai* standing below the tree was first sighted by the hill-folk and deified (24 *Kuṇṇakkuravai*, "Cilampu"). She had burnt down Maturai, moved to the western hills, and stood below a *vēṅkai* tree (see note 33). Presumably, Kaṇṇaki, Pattīni, and the Tree Goddess are identical.

What missile did Kaṇṇaki employ to set the city on fire? The answer is in purāṇic style. The Chaste One, Pattīni "plucked her left breast, *mulaimukam* or *mulai* (*stana* 'mammalian gland',⁷ 'woman's breast, breast's dug'; cf. TL VI, 3281), walked round (*pradakṣiṇa*) the city thrice, and threw it" to conflagrate the *mānakar*-Maturai (see a modern image in Rajarajan 2016a: pl. 39). The "Cilampu" (21.42–45) adds:

īṭamulai kaiyāḷtiruki Maturai / valamuṇai mummūṇai vārāalamantu/ maṭṭārmaṇukiṇ maṇimulaiyai
vaṭṭittu / viṭṭāḷ eṇṇitāḷ viḷaṅkiḷaiyāḷ [...]
remove the left breast by hand, come round Maturai thrice (*pradakṣiṇa*), the gem-breast was
thrown on the celebrated city, (by) the young celebrity [...]

The *mulai/stana* analogically is *aṇaṅku* (Akam. 177; Zvelebil 1979; Rajam 1986: 268; Rajarajan 2016a: 62–65), *vāraṇaṅku* 'breasts tied by bands' (*Periya Tirumoḷi* 2.10.10; Rajarajan, Parthiban & Kalidos 2017a: 79–80), the "Vārkoṇṭa-mulai-yammai" presiding goddess of Śiva-*sthala mēlai*-Kāṭṭuppaḷḷi "upper forest-temple" in Cōḷanāṭu (*Tēvāram* 3.287.1–11, 5.198.1–10), away from Vallam to the south of Tañcāvūr (see Appendix). "Kaṇṇaki" could also

6 See the images from the Indic artefacts (Figs. 1, 1a, 1b) cited above (Parpola 2000; 2015). Fig trees of all major species (Parpola 2000: 258) are assimilated into contemporary Hindu Temple culture. The neem (*vēmpu*, *Azadirachta indica*) is the most popular in the folk religion associated with Ammaṇ ('Mother'). *Vēṅkai* trees are relatively unpopular, and experts in flora studies say that the *vēṅkai* is an endangered species. The *murukaṇ* is associated with the *kaṭampu* (Anthocephalous *cadamba*) tree (Subrahmanian 1990: 196–197) and so-called *Kaṭampaṇ* or *Kaṭampamar-celvaṇ* (*Paripāṭal* 8.126; "Cilampu" 24.61; *Maṇimēkalai* 4.49). The gods associated with trees are Ālamarkaṭavuḷ (*Puranāṇūru* 198) or Ālamarcelvaṇ (*āl*; see Rajarajan, Parthiban & Kalidos 2017c: pl. 89; Parthiban 2019c: ch. 3), "Śiva-Dakṣiṇāmūrti" and Ālilaimēvumāyaṇ (*Periya Tirumoḷi* 5.4.2), Ālilaippāḷakaṇ (*Perumāḷ Tirumoḷi* 8.7), et alia (Kalidos 2006: I, 15; Rajarajan, Parthiban & Kalidos 2017a: 52–53; 2017c: pl. 74; cf. Cuneo 2017: Fig. 4; Desai 2017). *Vaṭapatraśāyī* is rooted in the *kuladevatā* of the local tribes, linked with the worship of the *āl/vaṭa* tree (Parthiban 2019). *Kōṭai*, *Āṇṭāḷ* was a virgin Goddess, worshipped by *brāhmaṇa* and *nāyaka* communities (Jeyapriya-Rajarajan 2009: 55). Besides, the Hindu temples are associated with *sthalavṛkṣa*, for example, *kaṭ[ḷ]ampa-vaṇam* Maturai, *tillai* (*Ecoecaria agallocha*) Tillai-Citamparam, *kāñci* (Portia River, *Triwia nudiflora*) Kāñcīpuram, *nāvalljambu* (*Syzygium jambolanum*) in Āṇaikkā, and India is *Jambudvīpa*, "Nāvalantīvu" (Jeyapriya-Rajarajan 2019).

7 The *Cilappatikāram* coins several names of the one-breasted Goddess, with 'breast' denoting *mulai*, *koṅkai*, folk *pācci* ('mother's milk'; TL V, 2583). See the following citations: "orumulai-kuṇṇaitta-tirumā-Pattīni" ("Cilampu" 23.14, 27.129), "koṅkai-kuṇṇaitta-koṇṇa-naṅkai" (22.107), "orumulai-yiḷanta-naṅkai" (24.21), "mutirā-mulai-kuṇṇaittāḷ" with *mutirā* 'immature' (22, *veṇṇpā*), "mulai-mukam-tiruki" ("pluck the face/nipple of the breast"; 21.36), Pattīni (*Vīra-pattīni* 22.105; *Mā-pattīni* 23.177; *Pattīnik-kaṭavuḷ* 25.114; *poruvaṇu*-Pattīni 26.258), "Maṅkala-maṭantai" (15.131), and so on (Rajarajan 2016a: 62–64). *Orumulai* 'one-breast' is almost a catchword. "Orumulai-aṅutta-tirumā-vuṇṇi" earlier appears in the *Narriṇai* (216) with *unni* 'venerable object'; she is the Vēṅkaik-kaṭavuḷ (PCA III, 496). See the threatening Ishtar (Hutchinson's n.d.: I, top right figure, p. 229), with her cheeks: masculine *bhuja[bala]* and *ūru* 'thigh(s)' earmarked.

mean “[maiden] graced with fire-like eyes” (*aki* ‘snake, fire, a tree’ (PCA I, 46), or female of Kaṇṇaṇ? Kaṇṇaḷ is *aṇaṅku* (Akam. 366), or Mīnākṣī (*mīṇ-akṣa*); cf. the *vana-devatā* (*kāṇṇuraitteyvam* in “Cilampu” 11.171) and *nagara-devatā* are at a crossroads because the forest divinity is different from the city goddess (e.g. Vindhyaśinī- or Vanadurgā and Campāpati of Pukār and Maturāpati). Casually, I may recall an image of Ishtar in which she is pressing her *stana*s (Hutchinson n.d.: I, figure p. 229, right top) into the Euphrates-Tigris valley (Hutchinson n.d., figure p. 259). I wonder whether *stana* of Ishtar is compatible with the *mulai* of Pattiṇi; see also the sacrifices offered to the Hittite Mother Goddess (Hutchinson n.d., figure p. 263; cf. the “Cilampu”, “Vēṭṭuvavari” ll. 21–44 ritual offerings (includes [ēṇattu]-*veṅkōṭu* “*danta*” (Fig. 1b) to *tolkuṭik*-Kumari ‘archaic spinster’, renamed Koṅkac-*celvi*, Kuṭamalaiyāṭṭi, *teṇ*-Tamiḷp-*pāvai*; “Vēṭṭuvavari” ll. 47–48, “Kollit-*teyvam*” in *Narriṇai* 201, “Kolliyam-*pāvai*” in *Periya Tirumoli* 2.7.1; Rajarajan, Parthiban & Kalidos 2017a: 616). However, the present argument could only be conjectural with due consideration to time and space.



Figure 2a Hilly environ of hypaethral tree temples for village gods and goddesses, Caṅkiliyāṇpārai (Tiṅṭukkal)



Figure 3 Hypaethral temples for village gods and goddesses, Caṅkiliyāṇpārai



Figure 4 Eḷukaṇṇimār (Seven Virgins), folk images (contemporary), Caṅkiliyāṇpārai

HEADING TOWARDS REALITY

The classical God in Hindu lore is Brahman (WNDT 1995: 548), Puruṣa (*Puruṣasūktam* 1.1), or Puruṣikā (*Saundaryalaharī*, v. 7; Kalidos 2017: 90): the Male, Female, and *peṇ-āṇ-ali-yenumperrīyaṇ* 'neither one', *peṇ-āṇ-ali-yenumperrīyaṇ* (Māṇikkavācakar's *Tiruvaṇṭappakuti*. 57). See also Tirumaḷicai Āḷvār *Tiruccantaviruttam* 26: *āṇiṇōṭu-peṇṇumāki-yallavōṭunallavāy*, "Thou are a man, a woman, and the androgyny, all others" (Rajarajan, Parthiban & Kalidos 2017a: I, 192–193). The *pēy* could be either male or female. Nevertheless, the human *pēy* 'ghoul' could be the legendary "Ammāi" of Kāraikkāl (Pechilis 2006; 2008; Rajarajan 2014; 2018b: 74, pl. VII.2). The Hindu peoples' deities are of anthropomorphic origin (e.g. Hanūmān), whereas tribal peoples make genderless gods based on their heroic deeds (e.g. the "hero-stones" all over South Asia).

During the early phase of South Indian Śakta-Śaiva interaction, Ardhanārī was an "image" fitted with a *mulai/stana* on the right side. In this regard, several images have been reported (Sastri 1916: Fig. 80; Kalidos 1993: Figs. 5–8; Rajarajan 2012: Figs. 2–4, 6–8; Goldberg 2002: pl. III, p. 123).⁸ Gopinatha Rao (1999) has not commented on these images. Conjecturally, (right-breasted) Ardhanārī merged with (left-breasted) Ardhanārīśvara in male-female conflict, perhaps reflecting an effort to subordinate the feminine principle to the masculine.⁹ Otherwise, the aim could have been to accord equal status to Puruṣa and Prakṛti, in which case the right breast need not be the left. The changing breast from right to left is a symbolic transfer of power because the Hindus consider right (*valāṅkai*) to be the superior and left (*iṭāṅkai*) inferior (Kalidos 1993). However, the Ardhanārī-Pattiṇi cult survived in South and Southeast Asia (Rajarajan 2016a: pl. 128). In Kēraḷa (e.g. Koṭuṅkallūr), the Goddess was familiar as Bhagavatī. A dilapidated temple (Rajarajan 2016a: pl. 62) on the peak of the western hill, close to Kampam (cf. ē-Kampam mono-pillar = tree [cf. Fig. 1b]; *Tēvāram* 1.133.1–10), is known after Maṅgalādevī or Maṅkala-*maṭantai* (see Appendix), where a festival associated with the Caitra star (Tamil *Cittirai-paurṇami*) is celebrated every year with no blood sacrifice (see Gentes 1992). Maṅgalādevī was the venerable Goddess Pattiṇi, who had been absorbed into the Buddhist pantheon (Obeyesekere 1972–1973; 1984). Several village goddesses in Tamilnāḍu (Whitehead 1976; see, e.g., Turkai 'Durgā' and Pakavati 'Bhagavatī'), popular with certain castes and tribes, are likely to be the transformed Pattiṇi. Kaṇṇi ('virgin'), Kumari ('maiden'), Pāvai/Bommi ('idol' or statue), Kōtai (literally 'flower garland', presumably denoting "Kaṇṇaki" in "Cilampu" 2.82, 87), Vaḷḷi¹⁰ (*valli/vaḷḷi* 'creeper'; TL VI, 3529, 3551; "Cilampu" 24.3), and Maṅkai (a girl between 12–13 years old; TL V, 3002) equated with Alarmēlmaṅkai or [Alamēlu-]Maṅgammā¹¹ are heroic spinsters based on their epic deeds (Parthiban 2019c: ch. 4). Close to the Bhagavatī and Sapta Mātṛkā chambers in Koṭuṅkallūr is found a separate

8 Krishna Sastri (1916: 125) notes a right-breasted "unusual form" from "Tiruvadi" but does not explain the "unusual" element. The hand-drawn image is actually Vṛṣabhārūḍa-Ardhanārī (cf. *Tēvāram* 3.266.1; Rajarajan 2012: 253).

9 The Tiruvāḷaṅkāṭu myth narrating the dance competition between Śiva and Kālī, resulting in *ūrdhvatāṇḍavam*, is another example of the male-female contest for supremacy (Kalidos 1996b; Rajarajan 2014: Figs. 3, 5).

10 The word Vaḷḷi, which when used in isolation refers to one of the consorts of Murugaṅ, originally 'tuber', and 'philanthropist'-*vallal* (Rajam 1986: 267, citing *Puṛaṇānūru* 109.6 and *Patirrupattu* 54.1).

11 She is the presiding Goddess of Maṅgāpuram in lower Tirupati. Some *nāyakkar* (erstwhile Nāyakas) communities worship Alamēlu-Maṅgammā as their *kuladevatā* (Jeyapriya-Rajarajan 2009: 54–57).

shrine for Śiva, presumably Kōvalaṅ, the scapegoat-husband of Kaṅṅaki.¹² Men are elevated to the status of a god or god-man due to the virtue of their wives and vice versa, as is common in global mythologies: for example, Anasūyā-Atri (Rajarajan 2018a: Fig. 6), [Gāyatrī-]Sāvitṛī-Satyavān (Parpola 2000: 241, Fig. 14.1), Maturaivīraṅ-Bommi¹³ (temple and images in Figs. 9–11), and so on.¹⁴ Iḷaṅkō, the author of the *Cilappatikāram*, affirms *uraicāl-pattiṇik-kuyartōr-ēttalum* as “the exalted chaste (maidens) are extolled by the elite” (see, e.g., Kuṅṅalakēci, supra note 3. When the lion-man is a prodigal, the doe-woman is the scapegoat. Interestingly, a doe stands behind the Goddess in some rare sculptural samples, called “Kalaiyamarcelvi” (*kalai* ‘doe’; “Cilampu” 12.16, 23.125; Rajarajan 2015a: Fig. 7; 2015b: pl. IIIa; Rajarajan, Parthiban & Kalidos 2017c: pl. 29; Maha Devi 2017; 2018: Fig. 1).

Even if the Ardhanārī cult merged with Ardhanārīśvara,¹⁵ the name of the Goddess in the *sthalas* listed in the *Tēvāram* hymns retain names suffixed with *mulai*, *kōtai*, *maṅkalam* (*kōlam* in Fig. 1b), *aram*¹⁶/*dharma*, or *pattiṇi*.¹⁷ The names of the presiding goddesses in the *Tēvāram-sthalas* are noteworthy: Maṅkala-nāyaki (‘Auspicious mistress’), Ardhanārīśvarī (Ardhanārī, mother of half-*mulai*),¹⁸ Āvuṭai-nāyaki (‘Mistress *āvuṭai*’ = ‘yoni-[nilayā]’; LSN 895), Kāvīyaṅkaṅṅi (‘Epic virgin’), and so on (see Appendix). The presiding goddesses, called Ammaṅ or Tāyār (‘Mother’), in several Śiva (see Āṭṅai in Appendix) and Viṣṇu temples, take the name-suffix ‘valli’ <> ‘vaḷli’ (Parthiban 2019c: ch. 3): for example, Kamalavalli Nācciyār of Kōḷi (Uraiyūr), Pūrṅavalli of Karampaṅūr,¹⁹ and so on. All are rooted in the *Pattiṇi-naṅkai-nallāl*, “Nallatāṅkāl”

12 Maṅimēkalai pays her respects to the sacred images of Mother-Kaṅṅaki and Father-Kōvalaṅ after her return from Cāvakaṅ/Jāvā (*Maṅimēkalai* 26.1–5).

13 Maturaivīraṅ is the virtuous partner deified with his consorts; Bommi/Pommi (fair on the right) and Veḷḷaiyammāl (black on the left) in folk culture (Figs. 9–11); cf. Devasenā and Vaḷli in case of Murukaṅ (Zvebil 1979; 1980; cf. Shulman 1979).

14 The *Cīriya Tirumaṭal* and *Periya Tirumaṭal* of Tirumaṅkai Āḷvār (Rajarajan, Parthiban & Kalidos 2017a: IV, 2232–2286) describes the frantic love of Vāsavadattā, Ratī, Vegavatī, Uṣā (daughter of Bāṅāsura), *nāḅḅinī*-Ulūpī, Umā as *tapasvinī*, and so on. They were the tigresses to contest the “lion” for love (Priyanka 2003: Fig. 34b).

15 The presiding God of Tiruccenkōṭu in the Koṅkunāṭu sector of western Tamilnāḅu is Ardhanārīśvara (cf. Sastri 1916: Fig. 78). See *Tēvāram* (Kaḷakam ed. Campantar *patikam* 205, Appar *patikam* 195). Similarly, *teṅ-Paraṅkuṅṅam*, close to Maturai, houses an image of Ardhanārīśvara in the rock-cut chamber (Kalidos 2006: II, pl. XCIX.2), as noted in *Tēvāram* (Campantar *patikam* 100, Cuntarar *patikam* 2). Ardhanārī[śvara] is clear in these hymns (see Rajarajan 2012: 249–260): see, for example, *peṅṅamar-mēṅṅiyiṅāṅ* (*Tēvāram* 2.205.1) as dancer Naṭarāja-Nateśvarī (1.100.6–7, LSN-734; Rajarajan 2020: 41), united with Gaṅgā (*Tēvāram* 7.2.7), and so on. The Lord as Ardhanārī-Naṭarāja (Rajarajan 2012: Fig. 8) is important because images of Naṭarāja appear in the northern (*caturatāṅḅavam*) and southern (*ānandatāṅḅavam*) cave temples in Paraṅkuṅṅam (Kalidos 1991: pl. IIa; 2006: II, pl. CI.1; Rajarajan 1991). The Śaiva-*sthalā*, Koṭimāṭac-ceṅkuṅṅūr (Nāṅacampantar *patikam* 107; see below) provides for Ardhanārīśvarī and Ardhanārīśvara. However, the hymns note Ardhanārīśvara: “malaimakaḷ-kūruṅṅaiyāṅ” (1.107.2) and “Kaṅkai” Gaṅgā[dhara] (1.107.6). With the coming of Śiva-Ardhanārīśvara (left-breast), Ardhanārī (right-breast) disappears, which is to emphasize the dominance of the masculine principle.

16 The *Patikam* (55–57) in the *Cilappatikāram* (for Romanization of the epic, see Rajarajan 2016a: 263–398) declares the tri-fold aim of the epic: 1) *aram/dharma* is the Kūrū (God of Death) for those that err in justice, 2) the Pattiṇis are exalted by the learned, and 3) *ūḷḷiṅai* (*adharmā* ‘evil deeds’) committed in the past are punished at any time.

17 The names are collected from the Kaḷakam edition of the *Tēvāram*, annexed at the end of each *patikam*. These names may not appear in the cited hymns. It is not clear when the names were given to the goddesses in the concerned temples; based on oral traditions, it may be 200 years ago.

18 Note the epithets Īśvara (*Śivasahasranāma* 369; *Viṣṇusahasranāma* 36, 74), Īśvarī (LSN 271), Puruṣa (*Puruṣasūktam* 1.1), and Puruṣikā (*Saundaryalaharī*, cited in Kalidos 2017: 90).

19 See *Tiruvāymoḷi* (4.2.1, 8.2.6; for concordances, see Rajarajan, Parthiban & Kalidos 2017b: 1537). I am obliged to Dr R.K. Parthiban (2019b) for working with me. He has contributed the drawings and hints from his doctoral thesis. Dr Jeyapriya-Rajarajan suggested some useful interpretations, but the trouble with my wife is when the Goddess descends on her she may pronounce an oracle threatening me: “*nāṅṅāṅ Pattiṇik-kaṭavuḷ vantirukkēṅ*”.

(Shulman 1980: 256–258). R.K. Parthiban has identified such a temple (Figs. 21i, 21ii) at Vatrāyiruppu, away from Kṛṣṇaṅkōyil in Śrīvilliputtūr.

THE REALITY

Tiṭṭakuṭi is a small township in Vṛddhācalam/Viruttācalam (*virutti*, *vṛddha*) ‘Increasing hill’, south Ārkkāṭu district (Figs. 5–8, 13–15). Tiṭṭai means a mound, or maybe a temple, on an elevated surface in-between two rivers, (cf. *raṅkam* ‘stage’; see Śrīraṅgam mentioned in Gail 2016). Two temples for Śiva, called Vaidhyānātha and Raṅganātha, have been located (Kalidos 1989: 262; Parpola 2000: 262; Ragunath 2014: 56–58, 81–84, Plan 4, pls. 28–29, 155–158).²⁰ A scholar of Aṅṅāmalai University is working on the Vaidhyānātha-svāmi temple (Thenmozhi 2019).

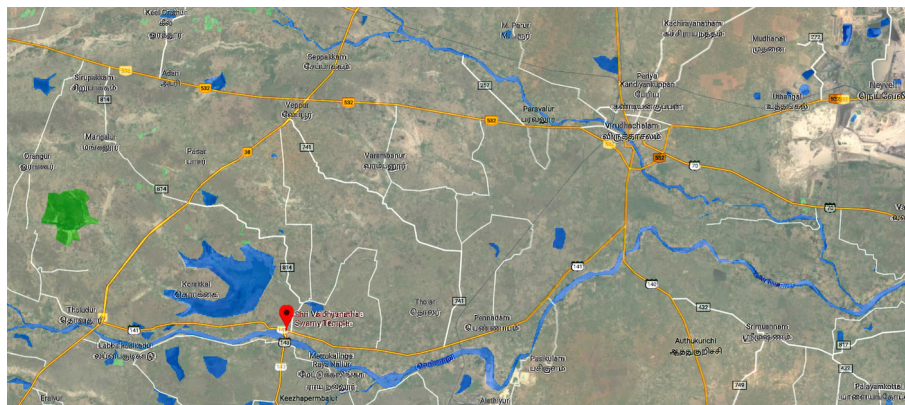


Figure 5 Tiṭṭakuṭi in-between the Manimuttāru and Vellāru Rivers (Google Maps)



Figure 6 Vēnkaivaṇāṇāyaki temple, northern bank of Vellāru River (plan by R.K. Parthiban)

20 For images of the Ūrdhvatāṇḍavam, see Kalidos (1996b: Fig. 9).



Figure 7 Tittakuti on the bank of the Vellaru River (Google Maps)

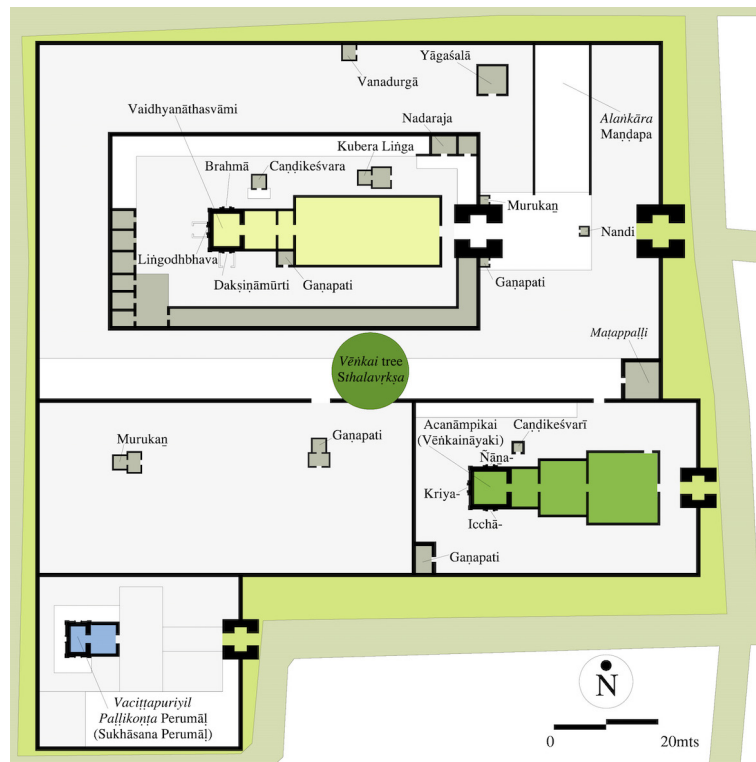


Figure 8 Plan of the temples, Tittakuti (diagram by R.K. Parthiban)

The *talapurāṇam* (*Tiruvatitṭakuti-Śivasthalapurāṇam*; see Rajarajan 2019b: 49, note 27; Shulman 1980: 432–434)²¹ is important in the context of the myth discussed above. The temple is for

21 The *talapurāṇam* written by *Yajūrvedi Śrīnivāsa Ayyar* was published in 1951 (reprinted 1998). The exact date of the original composition is not known, but may be located in the 18th or 19th century. The *purāṇam* is in seventeen *carukkam* (chapters) consisting of 548 poems. *Vasiṣṭha*, *Arundhatī*, *Viśvāmitra*, *Kāmadhenu*, and *Kālī*, including British soldiers and others (Rajarajan 2019b: 49), are linked with the temple's annals.

Acaṅāmpikai-*samēta*²² Vaittiyanāta-cuvāmi. Vaittiyanātaṅ is Vaidhyanātha,²³ Śivasahasranāma epithet 956 Vaidhyāya (in the commentary *sarvavidya* 'expert in the arts'; Rajarajan & Jeyapriya-Rajarajan 2018: 212). Acaṅāmpikai gives the meaning 'Mother of the *acaṅam* or *veṅkai* forest or tree'. Several names of the Goddess are found after *vēṅkai*: Vēṅkai-valli ('Creeper spreading on the *vēṅkai* tree'), Vēṅkai-vaṇam-valli ('Goddess of the *vēṅkai* forest'), Veṅkaivaṇam-vaḷar-valli ('Magnifying creeper of the *vēṅkai* forest'), and Vēṅkai-vaṇa-nāyaki²⁴ ('Mistress of the *vēṅkai* forest'), equated with Aruntati/Arundhatī, the pinnacle of chastity.

Arundhatī was the wife of *mahaṛṣi*-Vasiṣṭha (see Parpola 2000: Fig. 12.13), the son of Brahmā and founder of the temple, according to the *talapurāṇam*. When he took the hand of Arundhatī, by virtue of her conjugal excellence she was elevated to the status of morning star (Rajarajan 2016a: pl. 12). The legendary Pattini-Kaṇṇaki²⁵ was the purāṇic Arundhatī, or *vaṭamīṅ* 'pole star' ("Cilampu" 1.27).

Tiṭṭakuṭi²⁶ is known as Vēṅkaivaṇam, Brahma-*kṣetra*, Vacitṭapuri or Vacitṭapuram (Vasiṣṭhapura), Nāṇanakar²⁷ ('City of wisdom'), Curapantam ('Assembly of gods'; cf. *divyadeśa*-Kōṭṭiyūr or Goṣṭiyūr), Bhāskara[Sūrya]-*kṣetra* (cf. ē-Kampam, the *axis mundi* Mount Meru, and Mount Olympus in Grossato 1997: Fig. 3), and Śarabha-*kṣetra*.²⁸

The *Tiruvatitṭakuṭi-talapurāṇam* is prefixed with a *patikam*²⁹ in praise of the Goddess, Acaṅāmpikai (Asanāmbikā; cf. *asanaḥ* 'name of a tree', *pītasāla*; Apte 1990: 190). The *patikam* is an introduction prefixed to the *purāṇam*, emphasizing the pivotal status of the Goddess in the Tamil temple tradition (e.g. Maturai and Śrīvilliputtūr).³⁰ It consists here of forty-eight stanzas, but conventionally it is treated as ten. The poems rhetorically exalt the Goddess following the *Saundaryalaharī* (*cavuntariya*, v. 2), dealing with the *pādādikeśa* (feet to hairdo) excellences of the

22 The Tamil form is *uṭanurai* 'the two united, or living together'.

23 "Lord of Physicians" (Dowson 1998: 331) comprises one of the twelve great Liṅgas in Deogarh, Bengal.

24 See *Cilappatikāram* (23.191–192, 24.3, 24.14, 25.57): *pūṭta-vēṅkai* (flowering kino), *naṛuñciṇai-vēṅkai* (well-impregnated kino), *malai-vēṅkai vaḷḷi* (hill kino), *vēṅkaik kārikai* (kino); *vēṅkai* (see WDST 1988: 498).

25 The *Cilappatikāram* (23, *veṅpā*) says *teyvamāy-maṇṇaka-mātark-kaṇṇiyāya-Kaṇṇaki* ("the Goddess-morphed Kaṇṇaki is the gem of a woman on earth").

26 Tiṭṭai, close to Tañcāvūr, is the venue of a Cōḷa temple (Mahalingam 1992: 690–691). In folk usage, *tiṭṭai* (*kuṛaṭu*) means an elevated bit of land or island (doab) in-between two rivers. The *Tamil Lexicon* (III, 1870) gives the meaning of 'raised floor' or *tīkṣṇa*, Tamil *vellerukku* 'white madar', auspicious for Śiva (*Tēvāram* 5.193.1). The *Akaṅānūru* (35) notes an image consecrated on a mound, *patukkaik-kaṭavuḷ* (*patukkai* = *tiṭṭai*) on the bank of Peṅṅai at Kōval (*divyadeśa*-Kōvalūr). Tiṭṭakuṭi appears in later Cōḷa inscriptions since the time of Rājarāja II (1146–1173 CE); see ARE (1904, no. 16; Mahalingam 1989: 513–518). The *sthala* falls in-between the Veḷḷāru [= Yamunā] and Maṇimuttāru ('River of gems') or Svetanadī-[= Gaṅgā] Rivers. The Veḷḷāru and Svetanadī are "River White", comparable to the Svetāranya/Veṅkāṭu, a Śaiva *sthala* on the east coast (*Tēvāram* 2.184, 2.197; Suthantiran 1982).

27 Inscriptions (Vijayanagara period, 15th century) note the name Vidyāranya-pura (ARE 1904, no. 8). Vidyāranya was the sage Mādhva (Dodamani 2008: 7).

28 This name may have something to do with the mythology of the temple. No image of Śarabhamūrti is traceable in the present temple, conspicuous in Later Cōḷa temples at Tārācuram (Sivaramamurti 1984: 32; Kalidos 1980: 213–218; Rajarajan 2006: pl. 294; Narasimhan 2006: pl. 41) and Tiripuvāṇam.

29 "Poem in praise of a deity consisting generally of ten stanzas," with "preface, introduction, forward, *pāyiram*" (TL IV, 2473).

30 The shrine of Śivakāmi in the Naṭarāja temple complex, Citamparam (Tillai), is to the left if Naṭarāja could be fixed to look eastward. Naṭarāja faces the south, which means Devī is located behind the Lord. Those standing behind do command a lower status. When Pattini was walking after burning Maturai, the consternated *nagara-deavatā*-Maturāpati appeared behind. Pattini interrogated her, *yārai-nī-eṅ-piṅ-varuvōy* ("who are you coming behind me?"; "Cilampu" 23.19). Normally shrines for Devī are located to the left of Śiva (Santhana-Lakshmi 2019: 73–74), such as, for example, the Cōḷa Rajarājeśvarams. In the case of Viṣṇu, Śrī and Bhū or Āṅṭāḷ appear to the right and left. Śrīvilliputtūr Vaṭapatraśāyī is to the left of Āṅṭāḷ, and in all temple rituals and *utsavas*, the Mother gets the priority (Parthiban 2019c: ch. 2).

Devī (Kalidos 2017). The epithet Vēnkaivaṇam-vaḷar-valli ('Increasing creeper of the *vēnkaī* forest') is redundant. The glory of the feminine is the main theme. Being Mīnākṣī/Mīṇāk[t]ci, *mīṇ-kulavu-viḷi-valli* (whose 'eyes are fishes'; Brown 1947), she could challenge Śiva (TVP Episode 5; Rajarajan & Jeyapriya-Rajarajan 2013: 23). Following the *Cilappatikāram* tradition (cf. "Vēṭṭuvavari") the *bhujabala* ('strength of arms') attributed to Śiva or Viṣṇu are the woman's prototypal deeds (Bake 1955; Berkson 1987; 1997; Rajarajan & Jeyapriya-Rajarajan 2018: 2). It was she who kicked Yama on the chest to favour Mārkaṇṭha/Mārkaṇḍeya (v. 6). She cut off the head of Takkaṇ/Dakṣa (v. 6), and she slaughtered Makiṭaṇ/Mahiṣa (Shulman 1980: Fig. IV; Berkson 1987; 1997) to dance on his head in *nṛtya*-Mahiṣamardinī (see Stietencron 1983). She is the Tiripuravalli/Tripurāntakī (v. 10; Tripurāmbikā LSN-976; Tripureśī LSN-787; Rajarajan & Jeyapriya-Rajarajan 2018: 68–69). She hails from the family of *mīṇavaṇ* ('fishermen'). As Mīnākṣī (v. 8; cf. TVP Episode 57; Rajarajan & Jeyapriya-Rajarajan 2013: 39), she is Tēviyapirāmvalli ('the Creeper'; Devī Abhirāmī of Kaṭavūr, v. 10), Āticuntaravalli ('Primeval beauty'), Rūpavalli ('Lady of rank'), Kirupāvalli ('Mother mercy'; Kirupā is a popular name with Tamil Christians), or Karuṇaivalli (v. 10) *Karuṇai-maḷai* Mēri-mātā (see 'Rain of Mercy, Mary' in a popular movie song). She is the *kulateyvam* 'ancestral Goddess' (v. 7). The designation as a clan-goddess is a significant turn, because the tribes of the hills³¹ were the first to accept Pattini as their family divinity, or *illurai-teyvam* 'domestic goddess' (TCA II, 530, "Cilampu" 24; "Kuṇṅakkuravai" in the "Vaṅcikkāṇṭam"); see *kulateyavam* in Periyālvār *Tirumoli* 5.4.3 and *Periya Tirumoli* 2.6.4 (Rajarajan, Parthiban & Kalidos 2017a: 653). The brāhmaṇical folk in Śrīvilliputtūr consider Āṅṅāḷ their *kuladevatā* and assert she "talks to them" (*ava-pēcuvā*). Optimistically, the origin of the Goddess (Cūṭikoṭutta Nācciyār; cf. the spinning Penelope in Greek lore) is traced to the Villiputtūr folk tradition (Parthiban 2019c).



Figure 9 Folk temple for Maturaiṅṅaṅ, Tēvatāṅṅappattī (Vattalakuṅṅu-Periyakuḷam highway)



Figure 10 Maturaiṅṅaṅ cult image and pūcāri "folk priest", Tēvatāṅṅappattī



Figure 11 Maturaiṅṅaṅ, Bommi, and Vellaiyammāl, contemporary painting

31 *naṅ-kulakkōr-irunteyvam ciṅkuṅṅiyīrē-ciṅkuṅṅiyīrē / teyvaṅ-koḷḷumiṅ* ("let us adopt the maiden as our family Goddess, ye of the little tradition, catch hold of our Goddess, She is ours"; "Cilampu" 24. 10–12; Rajarajan 2016a: 25–26, 51).



Figure 12 Goddess of the vēmpu (neem) tree, housed in thatched temple, Kailācapaṭṭi (from Kailācapaṭṭi to Kampam [ruined temple] is about 60–70 km)

TIṬṬAKUṬI EXEMPLAR

The architectural material and iconographic design in the Tiṭṭakuṭi temple complex is of an analogous pattern with the Mīnākṣī-Sundareśvara of Maturai and the Vaṭapatraśāyī of Villiputtūr; Ammaṇ/Tāyār is to the right and Svāmi/Perumāḷ to the left (Parthiban 2019c: 5.4.5),³² whereas normally Devī is on the left and Svāmi on the right (Santhana-Lakshmi 2019: 32–34). The goddesses consign the male to *vāmācāra* status (see Kalidos 1994), representing the Ardhanārī to Ardhanārīśvara transformation.

The Acaṇāmpikai temple is on the northern bank of the Veḷḷāru River, while Mīnākṣī is on the southern bank of the Vaiyai.³³ For temples of stone (*kaṟraḷi*), the temple tree (*sthalavṛkṣa*)

32 See Rajarajan & Jeyapriya-Rajarajan (2013: Annexure IV). In the Tamil folk and elite traditions, the Mother is the superior one in Maturai (cf. Queen Victoria) and the Lord in Citamparam (cf. Louis XIV, the Grand Monarch). Naṭarāja enacts the *ānandatāṇḍavam* in the *poṇṇampalam* or *kanakasabhā* and *lalāṭatilakam* in the *etirampalam* (Mevisen 1996) in a dancing competition with Kālī “to tame the shrew, Nīli; cf. Ālankātu ‘āl forest’ (Rajarajan 2014). Certain citations and historical exemplar from European history are given here to point out the unity of thought. They say great men think alike (e.g. *Mātā Gaṅgā* and *Padre Po*).

33 The popular Mīnākṣī temple is on the southern bank of the Vaiyai/Vaikai today. Celebrated in the *Paripāṭal* (Poems 6–7, 10–12, 20, 22, *tiraṭṭu* 2–5), it seems the river flowed in-between Maturai and Paraṅkuṇṇam in those times; the Kirutamāl River is now almost a ditch to the north of the Mīnākṣī temple. North or south depends on the city plan where the temple is located, and most rivers in the south flow from the west to east; naturally the temple is to the south or north of a river. South is the direction of Yama (god of death) and north of Kubera (god of wealth) in Hindu lore.

is *vēṅkai* or *acaṅam* (Fig. 13).³⁴ *Vēṅkaivaṇanāyaki* is “Mistress of the *sthala*”, the *vēṅkai* wood. Presumably, she was the first to occupy the venue; later, Śiva as Vaidhyanātha arrived to overtake the Goddess by means of matrimonial alliance.³⁵ The Vaidhyanātha temple is much more elaborate than Acaṅāmpikai, emphasizing the male-superior ideology (Figs. 5–8). The Brahmasthāna is the *garbhagr̥ha* fitted with a number of *maṇḍapas* and sub-shrines (e.g. Vanadurgā; Fig. 6). The *drāviḍa-ṣaṭaṅga-vimāna* is devoid of *taḷas*, being an *alpha-vimāna*. It accommodates the *ṣaṭ* “six” *aṅgas*, such as *upapīṭha*, *bhīṭṭi* or *pāda*, *prastara*, *grīva*, *śikhara*, and *kalaśa*. The *śikhara* is circular (see note 38), technically a *veśara*, being symbolic of a crematorium or prehistoric megalithic burial chambers (Kalidos 1989: ch. II; Hardy 2012: figures). The *devakoṣṭhas* at the *bhīṭṭi* part provide for Dakṣiṇāmūrti (south), Liṅgodbhavamūrti (west),³⁶ and Brahmā (north), in addition to the *antarāḷa* section accommodating Gaṇapati (south) cutting his own tusk (cf. Fig. 1b) and the heroic Korṟavai standing on a buffalo head (north). The *garbhagr̥ha* houses the *mahā-liṅga*, consecrated by the sage Vasiṣṭha, according to the *talapurāṇam*. The *vimāna* is subjoined with a *mukhamaṇḍapa*, *mahāmaṇḍapa*, and elaborate *agramaṇḍapa*.

The *vimāna* for Acaṅāmpikai is akin to Vaidhyanātha in design, with the images appearing on the *śikhara* and the *devakoṣṭhas* being feminine. The temple is separate from Vaidhyanātha. It is graced with a separate eastern *gopura* (Fig. 14). The Mother in the *garbhagr̥ha* is four-armed (*caturbhujā*), attended by a female *dvārapāla* (Fig. 15).³⁷ The Mother takes the *pāśa-aṅkuśa* ‘noose-elephant goad’ in *parahastas* ‘unprecedented (godly) hands’; the *pūrvahastas* ‘original (human) hands’ are in *abhaya-* and *varada-mudrā*, like the *atti*-Varadarāja (the erstwhile *mūlabera* made of *atti* ‘fig’ wood) of Kāñci, which was so popular a short span of time during July–August 2019 (Rajarajan 2019a). The figure is feminine, graced with two breasts, akin to Mīnākṣī (Rajarajan & Jeyapriya-Rajarajan 2013: pls. 6, 33, 37, 41), and is neither *orramulaicci/ekastana* ‘she with one-breast’ (Kalidos 1993: Figs. 5–7) nor *mummulaicci/tristana* ‘she with triple-breasts’ (e.g. Taṭātakai; Rajarajan & Jeyapriya-Rajarajan 2013: pl. 73, 75–76). The three *devakoṣṭhas* vertically fitted into the *bhīṭṭi* provide for Icchā- (Fig. 16), Kriya- (Fig. 17) and Jñāna-Śaktis (Fig. 18); *icchā* ‘desire/love’ (Umāsahitamūrti; see Rajarajan 2016a: II, pl. 260) leads to *kriya* (‘creation’; i.e. Skanda, Somāskanda, or Vigneśvaraprasannamūrti;

34 Maturai was *katampavaṇam* (*kaṭampu*, Indian seaside oak, *Anthrocephalus cadamba*). A petrified *katampam* tree is present on the northern cloister of the Sundarēśvara shrine; cf. the *puḷi* (*Averrhoa bilimbi*) tree in Kurukūr. A Tamil legend (Fig. 15) calls the Mother by the name Malayattuvacaṅ-perra-vālvē (‘Thou, the Great Soul born to Malayadvaja Pāṇḍya’). The daughter of Malayattuvacaṅ/Malayadvaja (= Himavān) was Taṭātakai (graced with three breasts; Rajarajan & Jeyapriya-Rajarajan 2013: pls. 105–107) took the hand of Śiva by undertaking an expedition to the Himālayas (TVP Episodes 4–5; Rajarajan & Jeyapriya-Rajarajan 2013: 23). Acaṅāmpikai and Mīnākṣī are equals.

35 The mythology gets closer to Maturai-*talavaraḷāru* in the *Tiruvīḷaiyāṭar Purāṇam* Episodes 4 “Taṭātakai-avatāram” and 5 “Tirumaṇam” (Rajarajan & Jeyapriya-Rajarajan 2013: 23; Holt 2007: ch. 2). The Tillai forest was originally the habitat of Tillai-Kālī, which Śiva conquers. Ponnampalam is in Tillai and Veḷḷiyampalam in Maturai. Tillai-Kālī today occupies a temple on the outskirts of the city, having been driven from her original habitat. Śivakāmi of Tillai was a later addition.

36 Some Cōḷa temples provide for *sthānaka*-Viṣṇu in place of Liṅgodbhava; see, for example, Naṅkāvaram, Tiruvalaṅcuḷi (Narasimhan 2006: 38, 45). The three main styles of Indian architecture are theoretically Brahmā-nāgara (square), Śiva-*veśara* (circular), and Viṣṇu-*drāviḍa* (octagonal). Śiva’s abode is the *kāṭu* (‘wild forest’) or *pinakkāṭu* (‘burial ground, crematorium’) amply portrayed in the *Tēvāram* hymns (Kalidos 1996a: 27–29); cf. the Brṅdāvana or Vāikuṅṭha of Viṣṇu (Kalidos 1999: 236).

37 Normally two *dvārapālas* ‘doorkeepers’ (male for Svāmi and female for Devī; see Fig. 14) do appear. Male and female doorkeepers are reported in a contemporary temple (Jeyapriya-Rajarajan 2018: Fig. 5). One *dvārapāla* is strange. Feminine and masculine *dvārapālas* are in the Koṭikkāl-*maṇḍapa* and Dharmarāja-*maṇḍapa* in Māmallapuram respectively (Srinivasan 1964: pls. XXXI b–c, XXXV).

see Rajarajan 2006: II, pls. 288, 69), maturing in *jñāna/nāṇam* 'wisdom' (Dakṣiṇāmūrti). As *devakoṣṭhas*, the Śaktis are the equals of their masculine counterparts:

Iccha-Śakti	<i>pāśa-aṅkuśa</i>	Śiva	<i>tāmasa-saṁhāra[tattva]</i>
Kriya-Śakti	<i>padma/nilotpala</i>	Viṣṇu	<i>sattva-sthiti</i>
Jñāna-Śakti	<i>aḱṣamālā-kamaṇḍalu</i>	Brahmā	<i>rājasa-srṣṭi</i>



Figure 13 *Vēnkai* tree, *sihalavṛkṣa*, Tiṭṭakuṭi



Figure 14 *Ammaṅ gopura*, *Acaṅāmpikai* temple, Tiṭṭakuṭi



Figure 15 *Vēṅkaivaṇanāyaki mūlābera* in *garbhagrha* & *dvārapālikā*, Tiṭṭakuṭi



Figure 16 *Iccha-Śakti, devakoṣṭha* image, Tiṭṭakuṭi



Figure 17 *Kriya-Śakti, devakoṣṭha* image, Tiṭṭakuṭi



Figure 18 *Jñāna-Śakti, devakoṣṭha* image, Tiṭṭakuṭi

From *deśi* (simply 'folk') to *mārga* (canonized 'śāstraic'), the Sanskritized Śaktis symbolize the Cosmic Principle, the Virāt Puruṣikā (*Saundaryalaharī*, v. 7; Rajarajan 2016a: pls. 117–118; Kalidos 2017: 90). "She" is the Pañcakṛtyaparāyaṇā (LSN-274; Rajarajan & Jeyapriya-Rajarajan 2018: 46) and Pañcabrahmasvarūpinī (LSN-250; Rajarajan & Jeyapriya-Rajarajan 2018: 45; Rajarajan 1997: Fig. 2; 2006: II, pl. 61).

What was originally a hypaethral tree temple³⁸ for the Goddess Pattinī, later (pre-twelfth century) called Acaṇāmpikai, posted below the *vēṅkai* was merged with the cult of Śiva by about the Cōḷa period (twelfth century CE). Note the shrine for Vanadurgā (Fig. 8); the *vēṅkai* appears as the *sthalavṛkṣa* within the temple complex (Fig. 13). The location of the tree and the Ammaṇ shrine nearby may suggest that originally the Goddess was standing below the *vēṅkai* tree as the Vēṅkaik-kaṭavuḷ. Most *kōyils* to begin with were an "ordinary village (temple)", such as Śrīraṅgam (Fergusson 1972: 368), through the ages acquiring a macro-format.

The programme of Devīs in *devakoṣṭhas* (Iccha-, Kriya- and Jñāna-Śaktis) and sub-shrines (e.g. Caṇḍikeśvarī: Figs. 19–20) in place of their masculine equals is oriented towards Śāktism, in which Devī is superior to Śiva. They say that Śiva devoid of Śakti is a *śava* ('corpse'; Rawson 1984: pl. 16; Rajarajan 2016a: pls. 32–33). The *Devīmāhātmyam* and the names of *yoginīs* feminize several of the virile manifestations of Śiva into Śivā (e.g. Vīrabhadra-Vīrabhadrā,³⁹ rooted in *vīrakkal* 'hero stone'?). All this evidence leads to the conclusion that Tiṭṭakuṭi, to begin with, was the location of a classical Goddess, the proto-Pattinī, who was originally human and then elevated to divine status for her virtuous deed. During the age of Śivaism under the *bhakti* cult of the Nāyaṇmārs, beginning with the female Kāraikkālammaiyaṛ (Pechilis 2006; 2008: 1–11), the temple was converted to a Śiva temple. However, the name of the *sthalā*, Vēṅkaivaṇam, and the Mother Acaṇāmpikai persist to this day as archaic testimonies of the

38 Hypaethral temples, located below a tree (*āl*, *aracu* or *vēmpu*; Figs. 3, 12) are popular all over South Asia (Gottet 2016: figures *passim*). Caṅkiliyānpārai in Ciṟumalai accommodates several temples for Caṅkili-Kaṟuppu, Ēḷukannimār, and Śāstra (Figs. 2–4, also 22). I have selected Caṅkiliyān-pārai (*pārai* 'rock, boulder'; see rocks in Fig. 3) for two reasons: 1) an unreported temple, and 2) the Tiṇṭukkal region is neglected in historical research (Kalidos 2019), although it claims antiquity since the Caṅkam Age. Ciṟumalai (Fig. 2) in local myths is the Saṅjīvi-*parvata* that Hanūmān threw from Laṅkā to its original location in Bhārata. Ciṟumalai is a chip that dropped on the way. It is a *malaittoṭar* ('chain-hill'; cf. *anaṅkuṭai-neṭuvarai* 'the chain-hill is divinity' in Akam. 22; Kalidos 2015) that runs from Tiṇṭukkal-Nattam to Māliuṅcōlai, the Vaiṣṇava *divyadeśa*, celebrated in *Paripāṭal* (Poem 15), *Cilappatikāram* (11.91–115), and the Āḷvārs, such as Tirumaṅkai (*Periya Tirumoli* 9.8.1–10; Rajarajan, Parthiban & Kalidos 2017b: 727–728). Closeby is Paḷamutircōlai (Jeyapriya-Rajarajan 2019), an ancient centre of the Murukaṇ cult. It may be further mentioned that *Cilappatikāram* 11.85 notes the *teṇṇavaṇ*-Ciṟumalai "Small Hill of the southerner, Pāṇḍya", and Ceḷiyaṇ *maḷaivīlaiyātumvaḷaṅkeḷu* Ciṟumalai "perpetually drizzling fertile Small Hills of Ceḷiyaṇ-Pāṇḍya"; Akam. 47). The *Cirupānārruppaṭai* (ll. 84–87) lists the minor kings called Kaṭaiēḷuvallaḷ ('Āy') identified with 'Aioi' of Ptolemy, who include Pēkaṇ (Subrahmanian 1990: 604), the Peruṅkal-nāṭaṇ ('Lord of the great stone hill') Paḷaṇi hills, Potiṇi in Akam. 1. The *aruntirāl-anaṅku* 'divinity of miracles' (*Cirupānārruppaṭai*, l. 86) of the poem seems to be a virtuous goddess, perhaps Pattinī of *Narriṇai*? Recently, some scholars (Irācēntiraṇ, Vētācalam & Cāntaliṅkam 2007) have claimed that Kaṇṇaki reached Ciṟumalai after burning Maturai. Ciṟumalai is "Vaṭamalai" and ē-Kampam "Kuṭamalai", while Koṭuṅkallūr is far away in the heart of Kēraḷa.

39 The *Devīkavacam* (part of the *Devīmāhātmyam*, c.550; O'Flaherty 1994: 18) sums up the feminized *nāmas*: for example, Guhyeśvarī in v. 32 (Guhyeśvara), Kāmākṣī in v. 28 (Kāmeśvara), Mahādevī in v. 31 (protector of *stana*s), Maheśvarī in vv. 10, 20 (Maheśvara), Mukuteśvarī (Mukuteśvara of Mahākūṭa; Kalidos 1992), Nīlagrīva in v. 29 (Nīlakanṭha), Pātālavāsini in v. 34 (Pātāleśvara in Pune; Soundara Rajan 1981: 232–241, pls. CXIII, CXLIV; "Pātāliccaram" *Tēvāram* 1.108), Sthalavāsini in v. 32 (resident Devī in Śakti-*pīṭhas*, of which 108 are listed in Rajarajan & Jeyapriya-Rajarajan 2018: 383–384), Śūladhāriṇī in vv. 20, 31 or Śūleśvarī in v. 30 ([Tri] Śūladhara), Trinetrā in v. 24 (Tamil "Mukkaṇmūrtti" *Tēvāram* 2.213.3), Yogīśvarī in v. 35 (Yogīśvara), and so on (see Dehejia 1986: 194–200). We may further investigate whether these are cases of "appropriation" (Bake 1955) or "sharing and influence" (Tartakov & Dehejia 1984; Rajarajan & Jeyapriya-Rajarajan 2018: xi).

superior feminine ideology. This generalization as well applies to Ālaṅkāṭṭu-Nīli (Rajarajan 2014: 199–204; 2018b: 73–76), Tillai-Kālī (Rajarajan 2014: Fig. 2), and Maturai-Taṭātakai. If Śiva is Liṅgeśvara, Devī is Āvutaṅāyaki. Only if Puruṣa and Prakṛti unite is *sr̥ṣṭi* 'creation' possible (cf. the Liṅga's tripartite vertical segmentation in basement square-Brahmāṃśam, middle octagonal-Viṣṇuvāṃśam and top circular-Śivāṃśam fitted with Āvutaṅai). The two (♀-♂) are equals. The best examples are Ardhanārīśvarī-Ardhanārīśvara of the Śiva-*sthalas*, Koṭimāṭac-ceṅkuṅṅūr, and Āvutaṅāyaki-Murukāvutaṅāyār of Murukaṅ-Pūṅṅi (see Appendix).



Figure 19 Candikeśvara (in separate chapel), Vaidhyānātha temple, Tiṭṭakuṭi



Figure 20 Candikeśvarī (in separate chapel), Acaṅāmpikai temple, Tiṭṭakuṭi

CONCLUDING NOTES

The matriarchal divinity, the Mother Pattini (Kaṅṅiṅcelvi 'Maiden of Chastity' from *kaṅṅu* 'chastity'; Puṅṅam. 3, 122; Subramoniam 1962: 227), is rooted in the prehistoric pictographic legends of Eurasian civilization. Whether on the Nile, the Tigris-Euphrates, or the Indus, an archaic idiom seems to have been transmitted through the ages, leading to the male-female conflict that is inevitable when the feminine is humiliated or subjected to torture (e.g. Kaṅṅaki > Pattini). The *Puranāṅṅūru* 143–147 makes a note of another Kaṅṅaki as *kuṅṅavar*, *cilampu*, *kaṅṅir* 'tears' (see Rajarajan 2016a), finally resulting in the restoration of peace (*śāṅṅti*), *ugramūṅṅti* returned *anugrahamūṅṅti*. The Goddess is the universal spirit. Standing beyond territorial boundaries, Kaṅṅaki in the "Vāṅṅtṭukkāṅṅai" ("Cilampu" 29.13–14) describes the southerner, ruling king as *teṅṅṅavaṅṅ-tiṅṅilaṅṅ* ('harmless, innocent' Pāṅṅṅya), and that she is the daughter of the Pāṅṅṅya (*Pāṅṅṅiyāṅṅṅmakal*; cf. Megasthenes' "Heracles and Pandaia"; Maha Devi 2019: 84). Ceṅṅkuṅṅṅvaṅṅ, who built the Kaṅṅakik-*kōṅṅṅam* ("Cilampu" 29.3, 13) or Pattini-*kōṅṅṅam* ("Cilampu" 28.225) in Vaṅṅci, is hailed as *ulaka-maṅṅṅavaṅṅ* ('world king'; "Cilampu" 26.83, 28.7). Maturai, the Kuṅṅamalai (western hill), [ē-]Kampam, Ciṅṅumalai, and Tiṭṭakuṅṅi are geographically set apart in the north and south. The archaic worship of the Pattini Goddess in these regions would suggest that the cult was widely

prevalent during the historic past, down to circa 600 CE, reverberating in the names of goddesses in *Tēvāram-sthalas* (see Appendix). The taproot lies low in the Indic layer and the Jordan Valley, with the Roman-Egyptian Isis appearing midway (Fynes 1993; Katonis 2011). Let us not anxiously fish in troubled waters, raising the questions of Drāviḍa and Ārya (Lal 2003; see Parthiban 2019c: ch. 5). These two racial elements had inextricably mixed in the east and west since c.1500–500 BCE (see Zoller 2016). The substrate of tree worship in India is potentially archaic (Gottet 2016). Religion in the Caṅkam and *bhakti* Tamil literature records the experience of bygone ages, vibrantly living in contemporary faiths. However, the Sanskritization of the Tiṭṭakuṭi temple by about the later Cōla period is indisputable. The Tree Goddess (Fig. 22) survives in hypaethral temples all over South Asia, with Ciṟumalai as an eyewitness focused towards Tiṭṭakuṭi and the ruined [-]Kampam being a dreamland. The *vēṅkai* may be endangered (e.g. the withered *katampa* in Maturai temple), but the *kaṭavuḷ* lives in one form or another. The grassroots are spread over the excavated Indic sites, and the ancient and medieval literature comes down to surviving archaic relics. A popular saying in the Indian tradition is *Enrumpattiṇi* ('Pattiṇi always'), which denotes 'an eternal chaste woman'; 'Sempiternal Modesty' (= *nityasumaṅgalī*) stands as an example since the immortal past. The Indic seals of the Tree Goddess are signets to declare "Open Sesame!" to the mysteries behind the *guha* ('mind-cave') of Indian matriarchal culture. The Kōpperuntēvi, Peruntēvi, or Mahādevī of *divyadeśa*-Attikiri, Kāñci, is Guhyeśvarī (see note 39), and it is far beyond our faculties to capture the icon with whom we continue to work.



Figure 21 (i) Temple for Nallataṅkāḷ, Vatrāyiruppu; (ii) detail of images (note *vāhana*) within the temple (cf. Fig. 4)



Figure 22 Folk temple for Karuppu (with arrow marking Ēlukaṇṇimār), Vattalakkunṭu-Tiṇṭukkal highway, Cīttaiyaṅkōṭṭai (although hypaethral to begin with, a wall and tin shed were added some thirty years ago; Mariyāyipaṭṭi [see note 6] is about six km away)

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APPENDIX:
NAMES OF THE PRESIDING GODDESSES IN TĒVĀRAM-STHALAS

KEY	C = Cuntarar	NC = Nānacampantar
	CN = Cōlanāṭu	NN = Naṭunāṭu
	KN = Koṅkunāṭu	PN = Pāṇṭināṭu
	N = Nāvukkaracar (alias Appar)	TN = Toṇṭaināṭi

Site. No.	Author	Town	Devī	Svāmi
1	C, N, NC	Aiyāru (CN)	Aṟamvaḷarttanāyaki ('Mistress who nurtures <i>dharma</i> ')	Cempocōti ('Light of molten gold')
2	NC	Akattiyānpaḷli (CN)	Pākampiriyāl ('She never separates from the body', i.e. Ardhanārī)	Akattīcucarar/Agasyeśvara
3	C, N, NC	Āṇaikkā (CN)	Akilāṇṭanāyaki ('Cosmic mistress')	Campukēcucarar/Jambukeśvara
4	N, NC	Aṇṇāmalai (NN)	Uṇṇāmulai (<i>uṇṇā</i> 'not suckled')	Aruṇācalēccucarar/Aruṇācaleśvara (cf. Aruṇācala 'Sun hill'; cf. Olympus)
5	C, N, NC	Ārūr (CN)	Alliyāṅkōtai (decorated with garlands of <i>alli</i> 'water lily', <i>Nymphaea pubescens</i>)	Vaṇmīkanātar
6	NC	Ārūr-Pacupaṭṭicaram (CN)	Maṅkaḷanāyaki/Maṅganāyikā	Pacupaticcucarar/Paśupatiśvara (Lord Paśupati; cf. the Indic seal; Basham 1971: pl. 5f; Dhyansky 1987)
7	NC	Āṭaṇai (PN)	Ampāyiravalli	Ātirattinēccucarar/Ādiratneśvara
8	C, N, NC	Āvaṭuṭurai (CN)	Oppilāmulaiyammai ('Mother of the matchless breasts') Ammāi 'Mother'	Mācilāmaṇiyācar ('Lord, the immaculate gem')
9	NC	Cīrukuṭi (CN)	Maṅkaḷanāyaki	Maṅkaḷanātar
10	NC	Kalikkāmūr (CN)	Aḷakuvaṇa-mulaiyammai ('Mother whose breasts are beautiful')	Cuntarēcar/Sundareśa
11	C, N, NC	Kaḷukkuṅṅam (TN)	Peṇṇiṅallāl ('Righteous among women')	Vētakirīcucarar/Vedagirīśvara ('Īśvara of the <i>veda</i> hill')
12	C, NC	Kāṇappēr (PN)	Makamāyī ⁴⁰ /Mahāmāyī (cf. Bhagavati)	Kāḷaiyappar ⁴¹ /Vṛṣabhamūrti (cf. the Bull in Figs. 1, 1a)
13	N, NC	Kaṇṭiyūr-vīraṭṭam (CN)	Maṅkaḷanāyaki	Vīraṭṭanēcucarar
14	N	Kaṭamppuṭurai (CN)	Muṇṇāmulaiyāl ('She of immature breasts')	Kaṭampavaṇanātar ('Lord of <i>kadamba-vana</i> '; see note 6)
15	N, NC	Kāṭṭuppaḷli-mēlai 'upper' (CN)	Vārkoṇṭamulaiyammai ('Mother tucked with breast-band'; Rajarajan 2006: II, pls. 65–69)	Tīyāṭiyappar ('Lord presenting the fire dance')

40 Māmāyī ('Great Mother'), *āyā*, *āyi* (cf. 'Ayī' LSN-427), and *āttā* 'mother' (*attā* 'father') are folk Tamil words.

41 Identified with Kāḷaiyārkōyil (Subrahmanian 1990: 271, citing *Puranāṅūru* 21, 367) to the east of Maturai; it is a Śaiva-*sthala* (Rajarajan 2006: I, 54–56). Here *kāḷai* 'bull' denotes Kṛṣṇa (*Nācciyār Tirumoli* 6.2), a popular motif in Indic seals (Figs. 1, 1a).

Site. No.	Author	Town	Devī	Svāmi
16	N	Kīl-Vēlūrkiḷ 'lower' (CN)	Vaṇamulaināyaki ('Mistress graced with beautiful breasts')	Ātcayanāyakar 'Immaculate lord' (<i>aṭcayam</i> 'faultless'; <i>Perucollakarāti</i> I, 105–106)
17	NC	Koṭimāṭac-ceṅkuṅṅūr (KN)	Artanārī[ē]cuvāri/Ardhanārī[e] śvarī	Artanārīcuvārar/ Ardhanārīśvara
18	N	Korakkukkā (CN)	Kuntaḷanāyaki ⁴²	Kuntaḷanātar
19	N	Kuṭamūkkū (CN)	Maṅkaḷanāyaki	Kumpēcar/Kumbheśvara
20	N, NC	Maṅkalakkuṭi (CN)	Maṅkaḷanāyaki	Purāṇavaratēccuvarar
21	NC	Mullaivāyil-teṅ 'south' (CN)	Kōtaiyammai ('Mother Kōtai'; cf. <i>Godā/Āṅṅāl</i>)	Mullaivaṇanātar ('Lord of the jasmine forest')
22	C	Murukaṅ-Pūṅṅi (KN)	Āvuṭaiyanāyaki ('Mistress of the <i>yoni</i> ')	Murukāvuṭaiyār ('Lord accommodating the charming <i>yoni</i> ')
23	C, N, NC	Nākēccaram (CN)	Kuṅṅamulaināyaki ('Mistress of breasts resembling hills')	Campakāraṇiyēccuvarar/ Campakāraṇyeśvara
24	N, NC	Nallam (CN)	Maṅkaḷanāyaki ('Mistress of auspiciousness')	Umāmākēcar/Umāmaheśa
25	C, N, NC	Naḷḷāru (CN)	Pōkamārṭtapūṅmulaiyammai ('Whose breasts brim with love')	Tarpāraṇyēccuvarar/ Darbhāraṇyeśvara
26	NC	Nellikā (CN)	Maṅkaḷanāyaki	Nellivaṇanātar ⁴³
27	NC	Ōttūr (TN)	ḷamulaināyaki ('Mistress of the young breasts')	Vētanātar (<i>ōttu</i> Veda, 'Lord of the <i>Vedas</i> ')
28	C, NC	Paraṅkuṅṅam (PN)	Āvuṭaināyaki	Paraṅkirinātar ('Lord of the eternal hill')
29	NC	Peruvēḷūr (CN)	Ēlavārkuḷali	Piriyātanātar ('Inseparable from Devī', Ardhanārīśvara)
30	NC	Pātiriniyamam (CN)	Maṅkaḷanāyaki	Pātiriyappar (<i>pātiri</i> 'fragrant yellow trumpet-flower', <i>Stercospermumchelonoides</i> ; TL V, 2608)
31	N	Payarṅūr (NN)	Kāviyaṅkaṅṅi (Epic Maiden)	Payarṅūrṅnātar
32	N	Peru-Vēḷūr (CN)	Ēlavārkuḷaliyammai	Piriyātanātar ('Lord never separated [from Devī]', Ardhanārīśvara)
33	N, NC	Puḷḷirukkuvēḷūr (CN)	Taiyalnāyaki (Graceful Mistress)	Vaṭṭiyānātar/Vaidhyānātha (cf. presiding God of <i>Tiṭṭakuṭi</i>)
34	NC	Vēḷḷai, prefixed Kurukāvūr (CN)	Kāviyaṅkaṅṅi (Classical Maiden)	Vēḷḷaiṅnātar
35	N, NC	Vēṭikuṭi ⁴⁴ (CN)	Maṅkaiyarkkaraci ('Queen among women')	Vēṭapurinātar ('Lord of Vedapura')
36	C, N, NC	Viṭaimarutūr (CN)	Naṅmulaināyaki ('Mistress of the charming breasts')	Marutappar ('Lord of the <i>arjuna</i> [tree]')
37	NC	Viṭumpāvaṇam (CN)	Maṅkaḷanāyaki	Caṅkuṅanātar/Satguṅanātha

42 Kuntaḷadeśa is the Calukya country, from *kuntaḷam* 'locks of hair', *keśa* (also 'plough' in Sanskrit; Apte 1990: 369). Kaṅṅaki was graced with rich locks of hair (see Rajarajan 2016a: pls. 38, 110, 130 & front cover plate).

43 Forest of gooseberry (*Phyllanthus emblica*); cf. *āmalakam* Embolic myrobalan (*Tēvāram* 5.186.2), the crowning member of the Orissan and Central Indian temples (Mitter 2001: Figs. 41–45).

44 Away from Kaṅṅiyūr, deep in the interior region, this temple accommodates an image of Ardhanārī with her breast on the right side in the western *devakoṣṭha* (Kalidos 1993: Fig. 6; Rajarajan 2000: Fig. 1). She is behind Śiva (see note 32).