

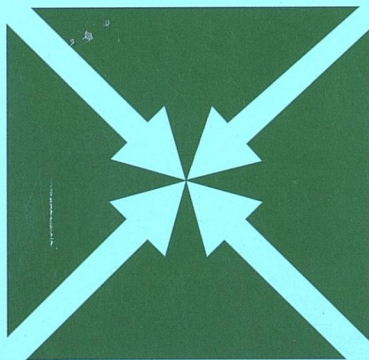


பாரதிதாசன் பல்கலைக்கழகம்
BHARATHIDASAN UNIVERSITY

Translation of
Tamil Classics
Tamil - English

அகநானூறு AKANĀNŪRU

THE AKAM FOUR HUNDRED



LOVE POEMS OF THE ANCIENT TAMILS

VOL III - NITTILAKKŌVAI

பாகம் - 3 - நித்திலக்கோவை

மொழிபெயர்ப்பு
முனைவர் அ. தட்சிணாமூர்த்தி

Translated by
Dr. A. Dakshinamurthy

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OF
TAMIL CLASSICS

AKANĀNŪRU
(THE AKAM FOUR HUNDRED)

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(TAMIL - ENGLISH)

தமிழறிஞர் பொ. வேல்சாமி
அவர்களின் அன்பளிப்பு

Translated by

Dr. A. DAKSHINAMURTHY



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TIRUCHIRAPPALLI - 620 024.

AKANĀNŪRU

(THE AKAM FOUR HUNDRED)

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Dr. M. PONNAVAIKKO
Vice - Chancellor

FOREWORD

It is a well known fact that Tamil is a classical language, very rich in all the three forms of Literature, Iyal, Isai and Natagam. It is also one of the oldest languages whose literary tradition has been followed and copied by other languages of the world. The literary tradition of Tamil is believed to have started as early as the Tamils themselves and most people conservatively place it atleast several hundreds of years prior to the birth of Christ.

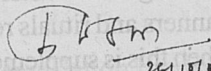
The Tholkappiam and the Sangam Literature speak volumes of the Tamil Culture and Tradition. The Sangam Classics have been shown to reflect the two facets of Tamil life, Agam (Inner) and Puram (Outer). Certain literary works of the Sangam period are exclusively devoted to the Agam, certain others exclusively to the Puram and yet others deal with both facets of human life. Akananuru is one of the well-known Sangam literary works which deals with the Agam facets of Tamil life. It consists of 400 poems dealing with various aspects of the private life of the Tamils where the information is very craftily merged with apt literary description, thus enabling the reader to a toast of both Literature and the neauances of the personal life of Tamils.

Starting from very early translations of Tamil literary works like Thirukkural, Tholkappiam, Purananuru, Kurunthogai and parts

of other literary creations there has been a growing effort to translate the early literary works in Tamil into English. Professor George Hart and Ramanujam started this type of endeavor and this tradition is being followed by many others in the recent past. Many renowned institutions both National and International are now engaged in the translation of classical Tamil literature. They invite scholars of high calibre and proficiency in both Tamil and English and who have a passion to translate literary works to engage in this task.

Akananuru is one such Tamil classic that has already been subjected to English translation by Bharathidasan University and three volumes of translated work have been published. As you all know translation is a very tough job, often tougher than the creation. Dr. A. Dakshinamurthy has done this translation very ably.

The third translated volume of Akananuru entitled 'Nittilakkovai' is being re-printed now. The translator Dr.A.Dakshinamurthy, has succeeded in presenting ancient Tamil culture and civilization through his translation. He has converted the floral nectar of Tamil literature into honey to the benefit of Non-Tamils. This University, named after the 'Revolutionary Poet' Bharathidasan, will continue to serve the world with the translations of more Tamil Classics.


26.10.07
- M. PONNAVAIKKO

Foreword

Prof. P. Jagadeesan

Vice-Chancellor

Many renowned institutions of high calibre are now engaged in the translation of classical Tamil literature. They invite scholars of high potential both in translation and in Tamil Classical Literature and entrust the with these translation projects. Reprints of translations of Tamil Classics are also in progress. We owe our sincere gratitude to the Government of Tamil nadu for its earnest efforts in helping kindle and promote the awareness of the importance of translations and making the treasures of our ancient Tamil literature, culture and civilization to reach the non-Tamil readers.

It is worthy at this juncture to refer to the lines of great Tamil Poet Bharathi, Who says

“மறைவாக நமக்குள்ளே பழங்கதைகள்
சொல்வதிலோர் மகிமை யில்லை
திறமான புலமையெனில் வெளிநாட்டோர்
அதைவணக்கம் செய்தல் வேண்டும்”

With this great mission in view the BARD has ventured upon the publication of the translations of Ancient Tamil Literature. As a first step in this academic engagement, the University in now bringing out the translation of Akananuru. Akananuru is further identified by critics as one of the most singular work in Tamil, employing exact historical data, abundant references to historical events and personalities, thereby narrating social history of the people, evincing their customs, manners and rituals relating to marriage, religion, death etc. When this is supplemented by mass of information that other anthologies of the Cankam Age offer, one is sure to get a fine and fair picture of the social conditions of the Tamil of that particular age.

Further the references to distant paces (Pataliputra : Akam 265), rivers (Ganges : Akam 265) mountains (Himalayas : Akam 127-265) and dynasties like the Nandas of (Akam 265) Mangadha (Akam 15) in Akananuru only reveal the awareness of geography, ecology and the history of the human dynasties.

Moreover, the Akananuru by its length and subject matter, appears to have always been a standard work which gives a clear exposition and enunciation of the Akam theme. This is evident from the use of large number of Akananuru poems as examples in the commentaries on Tolkappiyam. Also, the verses of Akananuru give equal treatment to all the three basic aspects of Akam theme, namely mutal, karu and uri.

Realising this significance of Akananuru poems, among the Cankam classics, when Dr. A. Dakshinamurthy approached the University with his typed script of the translation of Akananuru, we accepted the manuscript. The typed script was sent to the translation experts who have proved their acumen both in the source language and the target language. After obtaining their opinion, the work was entrusted to the University Publications Division. They accelerated the process and turned the script into a fine book.

The translator, Dr. A. Dakshinamurthy, has a good command over both the Tamil and English languages. He has translated verses from Cankam literatru and published them in leading Tamil literary journals. He has been teaching Tamil literature for more than thirty five years. He had been the Principal of Senthamizh Kalloori at Madurai. He has transferred all his experiences in translations into this commendable work.

As found in the original, this translation has been prepared in three volumes, i.e., the Kalittruyanai Nirai (1-120). the Manimitai pavalam (121-300) and the Nittilakkovai (301-400).

Translation is a tough job; tougher than creation. It is even more tough to translate a work, more than 200 years old. The translator has to work within the limits. Otherwise he will not be true to the original. He has to follow the original like the shadow following the objects.

The translator, Dr. A. Dakshinamurthy, has succeeded in expounding the uniqueness of ancient Tamil culture and civilization through this translation. He has tendered the ambrosia from the Tamilian urn to the non-Tamil readers. This University, named after the 'Revolutionary Poet' Bharathidasan will serve the world with the forthcoming translations of Tamil Classics.

P. Jagadeegsan

Introduction

Tamil is one of the classical languages of the world. Among the Dravidian languages, Tamil is unique in having a continuous history of literature for more than 2500 years. The earliest Tamil work now extant is *Tolkāppiyam*, a treatise on Tamil phonology, morphology, syntax and poetics. (300 B.C) The earliest literature that has come down to us is popularly known as the *Caṅkam Literature*, based on a tradition that the *Pāntiya* line of Tamil monarchs patronised three academies, one after the other, in their successive capitals namely *Tenmaturai*, *Kapāṭapuram* and the temple city of modern *Maṭurai*. The *Caṅkam Literature* is believed to have been authored by the poets who were attached to the third academy which flourished in *Maṭurai* from 300 B.C. to 300 A.D. The poems composed by the poets, drawn from almost all the sections of the ancient Tamil society and belonging to different villages and towns were later compiled and made into nine collections. They are called the *Eṭṭuttokai* (eight anthologies) and the *Pattuppāṭṭu* (Ten idylls).

The *Eṭṭuttokai* division consists of eight collections of short poems dealing with love and non-love themes. The shortest poem has 3 lines and the longest has 31 lines. This restriction relates to the collections other than the *Kalittokai* and the *Paripāṭal*. The *Pattuppāṭṭu* division has ten long poems. The smallest of this group has 103 lines and the longest one has 782 lines (line here means a foot in ancient Tamil prosody).¹

These poems (2381) deal with two different themes namely 'Akam' and 'Puram'. The former means that which is interior and deals with love in its purest form. The latter means that which is exterior and deals with all other aspects of human life. This two fold division of poetry is very peculiar to Tamil.

The theme of love celebrated in the Tamil tradition is not in relation to any particular man or woman. It is love that is universal in its sweep. The ancient Tamil poets took every care that even by suggestion the lovers are not to be identified. The Tamil tradition prohibits mentioning the names of the hero and the heroine. The love celebrated here is ideal and so, should remain anonymous. It is thus the cosmic element is preserved by lovers who are anonymous and who yet are ubiquitous. On this aspect, the observations of Prof. T.P. Meenakshisundaranar are as follows :

“It is something divine or something in unison with the scheme of Nature. the love which continues through many births. There is a communion of two lives or souls... man's and woman's. As one poet puts it, like the fabulous bird with two heads but one body, the lovers have one life but two bodies. Their hearts beat in unison, their minds think alike, their bodies suffer and die alike at the same time. This life works for the common weal in ever expanding circles till the summum bonum is covered and realised Ordinary personality is transcended and therefore that ultimate experience is not anything limited or personal.

Therefore, it is not described in terms of any one individual, mentioning his personal name.”
(Tamil, A Bird’s Eye View)

These observations of the learned professor are presented in contemporary idiom by Prof. A.K. Ramanujan thus :

“The dramatic persone for Akam are types, such as man and woman in love, father-mother, girl friends etc., rather than historical persons. Similarly landscapes are important than particular places. The reason for such absence of individuals is implicit in the word ‘Akam’; the interior world is archetypal, it has no names of persons and places except, now and then, in the metaphors. Love in all variety, (with important exception).... love in separation and union, before and after marriage, in chastity and in betrayal.... is the theme of Akam.”

The Akam poems are highly conventional. They are based on well-established and strict literary tradition, the knowledge of which is a basic necessity to understand and appreciate these poems. The rules relating to these conventions are enshrined in the third book of Tolkāppiyam. The great grammarian divides the Tamil country into four distinct geographical regions and each one of them is a world in itself. They are the pastoral, montane, riverine, and littoral regions. They are respectively presided over by the deities Tirumal (Māyōn), Murukan (Cēyōn), Indira (Vēntan) and Varuṇa (the rain-god). There is also a fifth division the waste land, a temporary division. These five regions go by the

names Mullai, Kuṛiñci, Marutam, Neytal, and Pālai. These are the names of plants peculiar to the respective lands. These are also called Tīṇais. These names, by extension of meaning also denote the land, the love-life, and also the poetry which deals with it.

The sevenfold division :

According to Tolkāppiyar, the theme of love is sevenfold. They are 1. Kaikkiḷai 2. Kuṛiñci 3. Mullai 4. Marutam 5. Naytal 6. Pālai 7. Peruntīṇai. Of these, Kaikkiḷai is unrequited love and Peruntīṇai is mismatched love. The other five are compositely called Aintīṇai (the five tīṇais) and Anpin Aintīṇai (the five structured on true love).

In this idealised drama of love, the hero and the heroine are supposed to be equal in every respect. The points of equality are tenfold according to Tolkāppiyam. The lovers are believed to meet quite unexpectedly and fall in love with each other by the scheme of Nature or God. Such coming together of the lovers is called Iyarkaippuṇarcci (Natural union) or Teyvappuṇarcci (Divine union).

The love life is described in five thematic divisions. They are as follows :

1. Puṇartal - 'Secret union' and the other aspects associated with it.
2. Pirital - 'Separation' and the suffering associated with it.
3. Iruttal - 'Patient waiting' of the heroine for the return of the hero.

4. Iraṅkal - 'Feeling of despair' of the woman in the absence of the hero.
5. Uṭal - 'The love-quarrel' between the lovers.

These five aspects are called the Uripporuḷ in the Tamil tradition. This is the basis of Akam poetry. Though these aspects are common to all the tiṇais, convention links a particular aspect to a particular tiṇai or geographical unit. According to this convention, the following is the distribution.

1. Kuriñci - Mountain - Secret Union
2. Mullai - Forest - Patient waiting
3. Marutam - Plain - Love quarrel
4. Neytal - Coastal region - Mood of despair
5. Pālai - Waste land - Separation of lovers

The elopement of the lovers also is part of the Pālai theme. Though in the eloping the lovers are together, their minds are experiencing a sort of fear that the elders may, at any moment confront them and separate them. In the poems on elopement, the grief of the mother of the girl is portrayed in a touching manner. These reasons justify, to some extent, the inclusion of such poems in the Pālai division.

The Akam Triad

According to Tolkāppiyam, there are three aspects which are very basic to Akam poetry. These are called

1. Mutal poruḷ 2. Karupporuḷ and 3. Uripporuḷ.²

The Uripporuḷ is the emotional content without which no Akam poetry can come into existence. The geographical

division and the element of time, namely the six seasons of the year and the six parts of the day are included in the Mutal porul. The natural as well as the social aspects of the various regions constitute the Karupporul. They are the aspects like the deity, foodstuff, animals, birds, plants, music, drum, occupation etc.,

The observation of Prof. T.P. Meenakshisundaranar about the above three aspects is worth mentioning here :

“The hero and the heroine with the story of their love form the basic theme of poetry - that which belongs to poetry itself - Uripporul. The land and the season and the time of the day forming a space time continuum are the bases on which the drama unfolds - The Mutal porul. This is the background. The details like flora etc., enumerated form the blooming totality of the world, the living background - the Karupporul.”

The observation of Prof. A.K. Ramanujan is also in point.

“..... the systematic symbology depends on the association between these two aspects (Karu and Uri). They are distinct and co-present. They require each other; together they make the world. Mutal and Karu, First things and Native Elements are seen as the objective correlatives, or rather the correlative objectives, of human experience. It is also significant that in the Tamil system, though gods

are mentioned, they are only part of the scene; they preside, but as natives of the landscape.”

Akam Characters :

The characters of the Akam poetry are limited. The hero and the heroine are the main characters. The confidante of the heroine occupies the next place of importance. The other persons are the friend of the hero, the aides, the pāṇan, the pāṭiṇi his wife, the Vēlan, the hetaira, the pārppān, the dancer, the bystanders, the village folk and others have their limited roles in this drama. Some of the characters are not vocal. But their ideas are referred to by other characters. The father and the brother of the heroine remain mute participants. There is almost no mention of the parents of the hero. More details about these conventions can be gleaned from the III book of the Tolkāppiyam.

The two phases of love-life :

Akattiṇai has two distinct phases. They are 1. Kaḷavu (premarital) and 2. Karpu (marital). So long as the love-affair remains a secret, it is called Kaḷavu. The close associates of the lovers are an exception. When it becomes a public affair, it is treated on a par with marital love. Tradition divides this phase into three aspects thematically. They are 1. The providential meeting of the lovers, 2. The subsequent meetings in the same place and 3. Their meetings in secret union during the night or day with the aid of friends.

The lovers generally meet in the millet field where the heroine looks after the crops. In the case of the littoral region, the heroine is engaged in guarding the dry-fish.

The part played by the confidante of the heroine during this period is significant. It is through her, the lovers gain union. Her major objective is to hasten the lovers' wedding. She consoles the heroine when she becomes sad when the lover is absent or when he is away in a foreign land, in quest of riches needed for the wedded life. She serves as the prop for the girl. When parents detect some symptomatic change in their daughter's physique or deportment, they are prone to attribute it to some divine interference. Normally the Vēlan (Priest) ascribes it to Lord Murukan and so the mother arranges for a ritualistic dance namely Veri. When the hero feels that the parents of the girl will not give the girl in marriage to him, he tries to get her by making her relationship public through his attempt to ride on an artificial horse wrought of palmyra stem. This act of the hero is called Maṭalērutal. It helps to enlist the support of the elders who will intervene and help him secure the hand of his beloved. Normally the hero will not actually ride on such a horse, but he will simply say that he will have to resort to that way.

Pressurisation results in the disclosure of the facts by the heroine. This is known as Arattoṭunirral. According to tradition, the heroine discloses the truth to her close friend and she conveys it to the foster mother. She in turn will pass on the message to the mother of the heroine and she in turn will inform the men of her family.

It is to be noted that Kaḷavu always culminates in Karpu (wedlock) and no breach of trust mars akattiṇai. When the lovers feel that they may not get the consent of the parents of the heroine, they plan to elope. The heroine's friend renders all help in this matter. The couple get their love fulfilled and enter wedded life in some other place.

The word Karpū means many things. It means learning, chastity of woman and also the phase of wedded life. This phase covers the following aspects. 1. The marriage itself. 2. The joyous married life. 3. Love quarrels. 4. The resolution of such quarrels and 5. the separation of the hero for various reasons.

The marital phase of love is treated in the poems belonging to the Mullai, Pālai and Marutam divisions. The separation of the hero in quest of riches and the reaction of the heroine to such parting are treated in the pālai poems. The hero's mental struggle while going in quest of riches, the hero giving up his proposal to part from his beloved, the feeling of the pining heroine in the absence of the hero, the consolation offered to the grieving heroine by her friend and many such aspects are dealt with in the pālai poems.

The poems of Mullai division also deal with the feeling of the heroine at the advent of the rainy season which the hero marked for his return, and the words of consolation of the heroine's friend. Many of the poems portray the feelings of the hero who returns in his chariot after completing his job in a foreign land. It is in the form of his address to his charioteer. There are also poems that express the feeling of the hero who abides in the martial camp, when he is unable to return even after the advent of the rainy season.

The Marutam poems introduce the wife in her sulking mood. The hero after a stay in the house of his concubine comes back to his house before dawn. The wife or her friend does not permit him to enter into his house. He never admits his guilt; the result is bouderie. He utilises the services of his wife's friend or a pānan to bring out rapprochement.

Sometimes the child becomes the unifying factor and sometimes the visiting strangers. The marutam poems show the great influence the hetaira enjoys with the hero. The poets have not composed even a single poem depicting a direct confrontation between the wife and the concubine. The utterances are addresses to their friends to be overheard by the other parties. However this convention has been broken in the Paripāṭal which is one of the eight anthologies. (Verse. 20) It is to be noted that the poems belonging to the Kaḷavu phase outnumber those of the Karpu phase. A base minimum of the content of the Akam genre is indicated here. A short list of works that will help the reader understand the age old Tamil literary tradition is furnished hereunder.

1. The Tamil Concept of Love,
V.Sp. Manickam, Madras, 1962.
2. The Treatment of Naure
in Sangam Literature, M. Varadarajan, 1957.
3. Landscape in Poetry, Father Xavier
Thaninayakum, Asia Publishing House, 1966.
4. Tamil, A bird's Eye View,
Prof. T.P. Meenakshisundaram, Madurai, 1976.
5. Ancient Tamil Poems, Poems of Love and War,
Prof. A.K. Ramanujan, Delhi, 1985.
6. The Interior Landscape,
Prof. A.K. Ramanujan, 1967.

7. Kuruntokai an Anthology of Classical Tamil Poetry,
M. Shanmugam Pillai & David Luddan, Madurai - 1976.
8. Tirukkōvaiyar (Tr.) Dr. T.N. Ramachandran,
Thanjavur - 1989.

Foot-notes

- 1.a) **The Eṭṭuttokai :** 1) Narriṇai 2) Kaṛuntokai
3) Aiṅkuṛunūru 4) Patirruppattu 5) Paripāṭal
6) Kalittokai, 7) Akanānūru 8) Purānānūru.

- b) **The Ten Idylls :** 1) Tirumurukārruppaṭai
2) Porunarārruppaṭai 3) Cīrupāṇārruppaṭai
4) Perumpāṇārruppaṭai, 5) Mullaippāṭu
6) Maturaikkāñci 7) Neṭunalvātai 8)
Kuriñcippāṭu 9) Paṭṭinappālai 10)
Malaipaṭukaṭām.

2.a) The Mutal Poru!*

Tiṇai	Region	Major time	Minor time
Mullai	Forest and Sylvan tracts	Rainy season	Evening
Kuṛiñci	Hills and mountainous tracts	Winter and Early Dewy seasons	Midnight
Pālai	Arid wilderness	Summer mild and wild, and Late Dewy season	Mid-day
Marutam	Farms and agricultural tracts	All seasons	Small hours and Dawn
Neytal	Sea and littoral tracts	- do -	Sun-set

2. b)

Region	Name of People	Name of Chieftains
Mullai	Edayan, Aayar	Annal, Thondral
Kurinji	Kuravan, Kuratthi	Malai Nadan, Verpan
Palai	Eyinar, Eyitthiyar	Meeli, Vitalai
Marutam	Uzhavar, Uzhatthiyar	Ooran, Makhizhnan
Neytal	Nulaiyar, Nulaicchiyar	Seyrppan, Turaivan, Konkan.

2. c) The Karupporu!*

Karupporu!	Mullai	Kuriñci	Pālai	Marutam	Neytal
1. Deity	Vishnu	Muruka	Kāji (Korravai)	Intiraṇ	Varuṇā
2. Food	Paspulam frumentaceum and 'mutirai' a pulse-variety	Millet, wild rice and bamboo grain	Whatever is obtained by loot	Rice	Food obtained by sale of salt
3. Animal	Deer, rabbit	Elephant, tiger, hog, bear	Emaciated elephant, tiger, wild dog (cennāy)	Buffalo and the water-dog (Nīrnāy)	Shark, cod
4. Tree	Indian laburnum, Cinnamonum Cassia, 'Putal'	Indian Kino, Silk-cotton tree	Mimusops Hexandra, South Indian mahua, spurge, 'Soorai'	Arjuna, Myrobalan, River Portia	Alexandrian laurel, Fragrant screw pine
5. Bird	Forest hen	Peacock, Parrot	Vulture, Hawk	Swan, 'Anril'	The sea-crow

Karupporu!	Mullai	Kuriñci	Pālai	Marutam	Neytal
6. Drum	‘Ērukōṭ parai’	Veriyāttupparai Thontakapparai	Valipparipparai	Nellari Parai	Nāvaipparai
7. Vocation	Grazing cattle	Honey-gathering	Dacoity	Agriculture	Fishing and salt manufacture
8. Tune (Raga)	Cātari (Kamavardhini)	Kuriñci	Pālai	Marutam	Cevvaḷi
9. Flower	Jasmine, The Wild shrub bearing white fragrant flower, Jasminum sambac	Gloriosa superba, strobilanthus	Wild cinchona (Marām flower)	Lotus, lily	Lotus alba
10. Source of Water	Jungle-river	Springs, water-falls	Disused wells, springs	Rivers, Tanks	Wells, Sea-water

* With thanks to the Tamil University, Thanjavur : Tirukkovaivar, Translated by Dr. T.N.R.

THE AKANĀNŪRU (THE AKAM FOUR HUNDRED)

The Akanānūru, otherwise known as the Neṭuntokai (The Anthology of Long Poems) is one of the eight collections called the Eṭṭuttokai. This consists of 401 verses including an invocatory song on Lord Siva. The length of the verses ranges from 13 - 31 lines. The total number of lines contained in this collection is 7185. This includes the invocatory verse also. According to an old tradition, this collection was made by one Uruttiracānman son of Uppūri Kīlār of the city of Maṭurai. The patron who entrusted the work of anthologisation with him was Paṇṭiyan Ukkirapperuvaluti who was one of the poets of that age. It is significant that 18 contributors of this collection are from the city of Maṭurai. This is clear proof to the fact that this collection was made by the scholars of that city which is supposed to be the seat of the Tamil academy.

Unlike in the other anthologies of the Kuruntokai, the Narriṇai and the Aiṅkurunūru, the verses of this collection are arranged according to a definite scheme. Thus, the serial number of a poem suggests the tiṇai which it belongs to. The distribution of verses among the five divisions is as follows :

- | | |
|--------------------|--|
| Pālai division - | The 200 verses bearing the serial numbers (odd numbers) such as 1, 3, 5 and so on. |
| Kuṛiṅci division - | The 80 verses whose serial numbers end in 2 and 8 such as 2, 12, 22 and so on and 8, 18, 28 and so on. |

- Mullai division - The 40 verses whose serial numbers end in 4 such as 4, 14, 24 and so on.
- Marutam division - The 40 verses whose serial numbers are ending in 6 such as 6, 16, 26 and so on.
- Neytal division - The 40 verses whose serial numbers end in 0 such as 10, 20, 30 and so on.

The fact that 50% of the verses of this collection belongs to the Pālai tiṇai clearly proves that the ancient poets were more interested in composing verses about the suffering of the lovers. Though there are other collections on Akam theme, this alone is celebrated as Akanānūru. The reason seems to be that the verses of this collection give equal treatment to all the three basic aspects of Akam genre namely Mutal, Karu and Uri. The length of the verses allows such an elaborate treatment of these aspects.

Another special feature of this anthology is that it is divided into three books each bearing an interesting title. They are as follows :

- The First book : Verses 1 - 120 - The Kaḷirruyūnainirai - The Parading Tuskers.
- The Second book : Verses 121-300 - The Maṇimiṭaipavaḷam - The Garland of Gem and Coral.
- The Third book : Verses 301 - 400 - The Nittilakkōvai - The String of Pearls.

Though many scholars have tried to justify these titles, they are more poetic than logical. As the verses are comparatively long, the compilers might have thought of arranging these verses like this for easy handling of the manuscript.

The verses may be divided as follows based on the lines contained in each poem.

<u>The number of lines</u>	<u>The Total Number of verses</u>
31	1
30	1
29	2
28	3
27	3
26	13
25	7
24	12
23	11
22	21
21	17
20	15
19	38
18	42
17	43
16	37
15	58
14	56
13	21

The above distribution clearly indicates that brevity was preferred to elaboration during that age.

Among the contributors of this collection, Paraṇar tops the list with 34 verses to his credit. He is closely

followed by Māmūlanar and Marutaṇ Iḷanākanār with 27 and 23 verses respectively to their credit. Among the 30 women who were talented poetesses of those days, 12 have contributed to this anthology. The poets are drawn from almost all the sections of the Tamil society. The following is the classwise distribution of the poets :

Farmers	-	18
Antaṇar	-	12
Kings	-	11
Dancers	-	5
Merchants	-	4
Cowherds	-	4
Goldsmiths	-	2
Eyinar	-	2

All the commentators have quoted the verses from this collection in their commentaries. This is clear evidence to the popularity enjoyed by this work among the scholars of the subsequent ages.

Apart from its literary excellence, this work is significant for its richness of historical material. This work gives valuable information about many crowned kings and also minor chiefs. There are verses which speak elaborately about very important wars fought by them. The details about the battles of Veṇṇipparanthalai, Vākaipparantalai and Talayālaṅkānam are significant among them (36, 175; 125; 55). They also contain references to very important towns, rivers and hills in the realms of the kings and chiefs. The readers can find these things in the appendixes.

The poets refer to some of the northern dynasties. For example, there are references to the Nandas and the

Mouriyas (265, 251; 69, 251, 281). Many poems speak of the Vaṭukas, probably the ancestors of the modern Andhras (107, 213, 281, 375, 381). One Pulli is spoken as the chief who was ruling the region around the Veṅkaṭam hills (61, 83, 209, 295, 311, 359). Two verses of this collection (86, 136) picturesquely describe the wedding that took place in the dim distant past. The only reference to the election of officers for the village assembly by the system of lot is contained in this anthology (77). A rare homa in which tortoise is offered as oblation is narrated in verse number 361. This is the only reference to such a homa in the entire gamut of Caṅkam literature.

This collection contains many interesting episodes not found in any other collection. The story of one Āy Eyinaṇ, the friend of the birds (148, 181, 208, 396), the love story of Āṭṭaṇ Atti and Ātimanti (222, 236, 376, 396). The story of Vellivīti (147), the story of the poet Kapilar who fed the people of Parampu, the hill of Pāri, with the grains fetched by the parrots which he had tamed (208, 303), the story of the elders of Kaḷḷūr punishing a lad who misbehaved with a virgin and the story of one Eḷiṇi whose tooth was pulled out and fastened to the door of a fort wall at Veṇmaṇi Vāyil (211) are significant among them. There are also some puranic episodes. They refer to Sri Rama and Sri Krishna (70, 59). The day-today life of the various sections of the Tamil society is well described by the poets. The customs, manners, beliefs, religious rituals, festivals, art forms, musical instruments, crafts, clothing, ornaments, games and other aspects of culture and civilization are portrayed in a realistic manner in this work. What G.L. Hart III and K.A. Nilakanta Sastri write about the Caṅkam Literature in general holds good to this collection also.

“All the anthologies are rich in the details of everyday life which are neglected in most Sanskrit literature. It is no exaggeration to say that they furnish a better view of the daily life of the ordinary Tamilian of that period or era of premodern India.”

- (Burten Stein (Ed), Essays on South India, George L. Hart III, “Ancient Tamil Literature : Its Scholarly Past and Future”).

“Of the social and economic conditions of the age, the cultural ideas and ideals accepted and cherished by the people, of the institutions and activities which embodied and sustained them, the literature of the Sangam gives an unusually complete and true picture”.

- K.A. Nilakanta Sastri, A History of South India

From the foregoing discussion, it can be seen that the Akanānūru, is truly a treasure house abounding in information pertaining to the social, political, economic, religious, and other cultural aspects of the ancient Tamil society.

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- A. Dakshinamurthy

TRANSLITERATION TABLE

The transliteration used for Tamil words and names in this book is in accordance with the one followed in the Tamil Lexicon of the University of Madras (1982).

அ - a	ஐ - ai	க் - k
ஆ - ā	ஒ - o	ங் - ṅ
இ - i	ஓ - ō	ச் - c
ஈ - ī	ஔ - au	ஞ் - ṇ
உ - u		ட் - ṭ
ஊ - ū		ண் - ṇ
எ - e		த் - t
ஏ - ē		ந் - n
		ப் - p
		ம் - m
		ய் - y
		ர் - r
		ல் - l
		வ் - v
		ழ் - ḷ
		ள் - ḷ
		ற் - ṟ
		ன் - ṇ

Who parted from us, you tell me this — should not —

AKANANIRI

AKANANORO

THE MAN FOUR HUNDRED

(THE AKAM FOUR HUNDRED)

And carried wreaths of Emrys that hung from the trees.

BOOK III

BOOK III

NITTU AKKŌVAI

that resemble the radiant and crackling

They move from village to village. (திரைப்படம்) (வழிபெயர்ந்து) (வாழ்ந்து)

(VERSES 301 - 400)

அகநானூறு மூன்றாவது நித்திலக் கோவை 301. பாலை

(பிரிவிடை வேறுபட்ட தலைமகள் வற்புறுத்தத் தோழிக்குச் சொல்லியது)

வறனுறு செய்யின் வாடுபு வருந்திப்
படர்மிகப் பிரிந்தோர் உள்ளுபு நினைதல்
சிறுநனி யான்றிகம் என்றி தோழி
நல்குநர் ஒழித்த கூலிச் சில்பதம்
ஒடிவை யின்றி ஒம்பா துண்டு
நீர்வாழ் முதலை ஆவித் தன்ன
ஆரை வேய்ந்த அறைவாய் சகடத்து
ஊரிஃ தென்னா வூறில் வாழ்கைச்
சுரமுதல் வருத்தம் மரமுதல் வீட்டிப்
பாடிண் றெண்கிணை கறங்கக் காண்வரக்
குவியிண ரெருக்கின் ததர்பூங் கண்ணி
ஆடுஉச் சென்னி தகைப்ப மகடுஉ
முளரித் தீயின் முழங்குழல் விளக்கத்துக்
களரி யாவிரைக் கிளர்பூங் கோதை
வண்ண மார்பின் வனமுலைத் துயல்வரச்
செறிநடைப் பிடியொடு களிறுபுணர்ந் தென்னக்
குறுநெடுந் தூம்பொடு முழவுப்புணர்ந் திசைப்பக்
கார்வான் முழக்கின் நீர்மிசைத் தெவுட்டும்
தேரை யொலியின் மானச் சீரமைத்துச்
சில்லரி கறங்குஞ் சிறுபல் லியத்தொடு
பல்லூர் பெயர்வன ராடி ஒல்லெனத்
தலைப்புணர்த் தசைத்த பஃறொகைக் கலப்பையர்
இரும்பே ரொக்கற் கோடிய ரிறந்த
புன்றலை மன்றங் காணின் வழிநாள்
அழுங்கன் மூதூர்க் கின்னா தாகும்
அதுவே மருவினம் மாலை யதனாற்
காதலர் செய்த காதல்
நீடின்று மறத்தல் கூடுமோ மற்றே.

AKANĀNŪRU

Book III

The Garland of Pearls

301. Pālai

(The pining heroine speaks to her companion who consoles her)

My friend,

We are now prey to acute grief; we are fading like the field
That is dry during drought; we are ever haunted by the thought of our lover
Who parted from us; you tell me that we should a little more
Bear this suffering;

The dancers whose kin are many, thrive on the meagre food-stuff
Given by their patrons; they lead a care-free life; they do not have
A place of their own; they wander everywhere in noisy bullock carts
In all the routes; the carts are roofed with mats

That look like the open mouth of a yawning crocodile of the waters;
The dancers rest beneath the shades of trees

And rid themselves of their fatigue caused by their journey
Through the waste; the menfolk adorn their heads with the lovely
And serried wreaths of Erukku that burgeons in converging clusters;
On the charming and swelling breasts of the women sway garlands
Woven of the bright flowers of the jungle Āvirai

That resemble the radiant and crackling Wild fire;

They move from village to village and perform their art

To the accompaniment of Kinai of clear and sweet tone,

The Tūmpu, long and short, whose combined sound is heard

Like the breathing of a tusker and its loving mate,

And many other small instruments of coarse tones that are set to tāḷa

Like the croaking of the frogs on the surface of water when the clouds

Rumble in the sky; their performance done, the dancers bundle up their

Instruments in their many bags, their tops well-tied

And leave the village all at once causing it look desolate.

Their commonyard was bustling with joy only the previous day!

Our grief in this evening is very like the grief of such vilegears!

Can we ever forget the love of our chief?

It will for ever remain fresh in our mind.

302. குறிஞ்சி

(பகலே சிறைப்புறமாகத் தோழி தலைமகட்குச் சொல்லுவாளாய்ச் சொல்லியது)

சிலம்பிற் போகிய செம்முக வாழை
 அலங்கல் அந்தோ டசைவளி யுறுதொறும்
 பள்ளி யானைப் பருஉப்புறந் தைவரும்
 நல்வரை நாடனொ டருவி யாடியும்
 பல்லிதழ் நீலம் படுசனைக் குற்றும்
 நறுவீ வேங்கை இனவண் டார்க்கும்
 வெறிகமழ் சோலை நயந்துவினை யாடலும்
 அரிய போலும் காதலந் தோழி
 இருங்கல் அடுக்கத் தென்னையர் உழுத
 கரும்பெனக் கவினிய பெருங்குரல் ஏனல்
 கிளிபட விளைந்தமை யுறிந்துஞ் செல்கென
 நம்மவண் விடுநள் போலாள் கைம்மிகச்
 சிற்சுணங் கணிந்த செறிந்துவீங் கிளமுலை
 மெல்லியல் ஒலிவருங் கதுப்பொடு
 பல்கால் நோக்கும் அறனில் யாயே.

- மதுரை அறுவைவாணிகள் இளவேட்டனார்.

302. Kuriñci

*(The companion speaks to the heroine during the
tryst by the day to be heard by the hero)*

My dear friend,
Our brothers ploughed the extensive hill-slope
And raised millet crops
Which have grown well like shapely sugarcanes
And their heavy ears are now fully ripe,
And attract flocks of parrots.
Even after knowing this,
Our unkind mother does not bid us
To go to the field to guard it;
Instead, she frequently stares at my breasts
Sallow, tender and growing close to each other
And also at my soft and well-grown tresses.
It appears that henceforth
It will be difficult for us to sport
In the cascade with our lover
Who is the lord of a goodly mountainous country
Where the swaying leaves of the red-banana
That grows tall on the hill
Brush the broad back of a slumbering elephant
Whenever the moving wind wafts over them,
Or pluck the Nīlam flowers of manifold petals
And to play gleefully
In the fragrant grove where swarms of bees
Hum around the sweet-smelling Vēṅkai blossoms !

- Maturai Aruvai Vāṇikan Ilavēṭṭanār

Unkind: Stern, relentless.

303. பாலை

(தலைமகள் பிரிவின்கண் வேட்கை மீதார்த்த தலைமகள் தன் நெஞ்சிற்குச் சொல்லியது)

இடைபிற ரறித லஞ்சி மறைகரந்து
 பேளய் கண்ட கனவிற் பன்மாண்
 நுண்ணிதின் இயைந்த காமம் வென்வேல்
 மறமிகு தானைப் பசம்பூட் பொறையன்
 கார்புகன் றெடுத்த தூர்புகல் நனந்தலை
 மாயிருங் கொல்லி யுச்சித் தாஅய்த்
 ததைந்துசெல் லருவியின் அலரெழப் பிரிந்தோர்
 புலங்கந் தாக இரவலர் செலினே
 வரைபுரை களிறொடு நன்கலன் ஈயும்
 உரைசால் வண்புகழ்ப் பாரி பறம்பின்
 நிரைபறைக் குரீஇயினங் காலைப் போகி,
 முடங்குபுறச் செந்நெற் றரீஇயர் ஓராங்கு
 இரைதேர் கொட்பின வாகிப் பொழுதுபடப்
 படர்கொண் மாலைப் படர்தந் தாங்கு
 வருவரென் றுணர்ந்த மடங்கெழு நெஞ்சம்
 ஐயந் தெளியரோ நீயே பலவுடன்
 வறன்மரம் பொருந்திய சிள்வீ குமணர்
 கணநிரை மணியி னார்க்குஞ் சுரனிறந்து
 அழிநீர் மீன்பெயர்ந் தாங்கவர்
 வழிநடைச் சேறல் வலித்திசின் யானே.

- ஓளவையார்.

303. Pālai

(The heroine speaks to her heart overtaken by passion)

O my ignorant heart !
 Afraid of the exposure of what took place concerning us
 We concealed it, even as ghouls their dreams.
 But our subtle love fraught with manifold greatness
 Has now become public,
 As our lover has parted from us
 Leaving us to be gossiped in the village;
 The gossip is like the loud noise
 Of the flooded cascades that fall down
 From the top of the immense Kolli Mountain
 On which the nimbi shower amain;
 It is the mountain, vast in extent,
 Sought by deities;
 It is that of the Chera monarch
 Of triumphant spear, valorous army
 And ornaments wrought of fresh gold.
 Parampu is the hill of world-renowned Pāri
 Of boundless munificence,
 Who bestows hill-like elephants
 And beautiful jewels
 On the suppliants whose sole prop is their wisdom.
 Flocks of birds that dwell there
 Fly in regular rows and commence their flight
 At early dawn seeking their food --
 The curved ears of red-hued paddy;
 They wheel round in search of food
 And return at dusk carrying with them
 The clipped ears of corn.
 You once believed that our lover
 Would return home like those birds.
 (As he has not returned)
 I have resolved to trace his way
 Like unto the fish that migrate
 To a different water-spread
 When their habitat goes dry.
 I mind not crossing the waste land
 Where cicadas of the dried trees
 Gather together and chime
 Like unto the bells tied to the necks
 Of the herd of bulls of the salt-vendors.

304. முல்லை

(பாசறைக்கண் தலைமகன் தன் நெஞ்சிற்சூதச் சொல்லியது)

இருவிசும் பிவர்ந்த கருவி மாமழை
 நீர்செறி நுங்கின் கண்சிதர்ந் தவைபோற்
 தூர்பனிப் பன்ன தண்வரல் ஆலியொடு
 பரூஉப்பெயல் அழிதுளி தலைஇ வானவின்று
 குரூஉத்துளி பொழிந்த பெரும்புலர், வைகறை
 செய்துவிட் டன்ன செந்நில மருங்கிற்
 செறித்துநிறுத் தன்ன தெள்ளறல் பருகிச்
 சிறுமறி தழீஇய் தெறிநடை மடப்பிணை
 வலந்திரி மருப்பின் அண்ணல் இரலையொடு
 அலங்குசிணைக் குருந்தின் அல்குநிழல் வதியச்
 சூரும்பிமிர் பூதப் பிடவுத்தளை யவிழ
 அரும்பொறி மஞ்ஞை யால வரிமணல்
 காயாஞ் செம்மல் தாய்ப் பலவுடன்
 ஈயல் மூதாய் ஈரம்புறம் வரிப்பப்
 புலனணி கொண்ட காரெதிர் காலை
 ஏந்துகோட் டியானை வேந்தன் பாசறை
 வினையொடு வேறுபுலத் தல்கி நன்றும்
 அறவ ரல்லர்நம் அருளா தோரென
 நந்நோய் தன்வயின் அறியாள்
 எந்நொந்து புலக்குங்கொல் மாஅ யோளே.

- இடைக்காடனார்.

304. Mullai

(The hero speaks to his heart during his stay in the martial camp)

O my heart,
 It was a lucid dawn free from darkness;
 Masses of murky clouds gravid with water,
 Rose up the sky;
 They tarried there and poured amain;
 The bright rain drops fell down
 With hail stones which like an awful deity
 Causes shivering.
 The hail stones looked like
 The broken pieces of the tender nut of palmyra;
 Young does of leaping gait
 Stay in the shade of Kuruntam of swaying branches
 With their young ones and their lordly mates
 Of twisted antlers,
 After drinking the clear water
 Of the red-soiled pool.
 The buds of Piṭavam are oped
 By the buzzing bees
 The damp soil looks beautiful
 With the faded Kāya flowers
 And the cochineal insects
 Spread all over as though sapphire and coral
 Are spread on the striped sand !
 The woodland is clothed in beauty.
 In this rainy season,
 I am afraid, that my loving lady
 Of dark complexion would,
 Unaware of my sufferings,
 Find fault with me and dislike me
 Complaining that I am unrighteous
 And heartless, since I stay away
 On an expedition, in an alien land
 In the martial camp of the king--
 The lord of elephants with upturned tusks!

305. பாலை

(தலைமகள் பரிவிற்கண் தோழி தலைமகட்குச் சொல்லயதரஉமாம்)

பகலினும் அகலா தாகி யாமம்
 தவலில் நீத்தமொ டையெனக் கழியத்
 தளிமழை பொழிந்த தண்வரல் வாயையொடு
 பனிமீக் கூரும் பைதற் பானாள்
 பல்படை நிவந்த வறுமையில் சேக்கைப்
 பருகு வன்ன கைகவர் முயக்கத்து
 ஓருயிர் மாக்களும் புலம்புவர் மாதோ
 அருளி லாளர் பொருள்வயி னகல
 எவ்வந் தாங்கிய இடும்பை நெஞ்சத்து
 யானெவன் உளெனோ தோழி தானே
 பராரைப் பெண்ணைச் சேக்குங் கூர்வாய்
 ஒருதனி அன்றில் உயவுக்குரல் கடைஇய
 உள்ளே கனலும் உள்ளம் மெல்லெனக்
 கனையெரி பிறப்ப ஊதும்
 நினையா மாக்கள் தீங்குமூல் கேட்டே.

- வடமவண்ணக்கன் பேரிசாத்தனார்.

305. Pālai

(The companion speaks to the heroine during the separation of the hero.)

It rained non-stop during the day;
 It continued to pour even during the night
 Causing ceaseless flood;
 The night passes very slowly;
 The midnight is made dolorous
 By the benumbing northerly;
 There are lovers in inseparable union;
 It looks as though they share one soul only;
 They hold each other in tight embrace;
 Their hands entwining their bodies,
 They seem to get dovetailed, each into the other
 And thus, even thus,
 They lie on their rich cushion
 Of manifold layers.
 During this chill midnight,
 Even such lovers would grieve.
 As our lover mercilessly parted from us in pursuit of wealth,
 I am suffering with a grief-laden heart.
 Alas, how shall I contain my life, my friend,
 When I hear the sweet melody
 Of the flute, piped gently by the thoughtless folks?
 That melody sets ablaze my heart
 Which is inly burning already
 By reason of the painful cry
 Of the nightheron of sharp beak
 That abides all alone
 Atop a broad-based palmyra palm.

-*Vatamavannakkan Pēricāttanār*

306. மருதம்

(தோழி தலைமகற்கு வாயின் மறுத்தது)

பெரும்பெயர் மகிழ்ந பேணா தகன்மோ
 பரந்த பொய்கைப் பிரம்பொடு நீடிய
 முட்கொம் பீங்கைத் துய்த்தலை புதுவீ
 ஈன்ற மாத்தின் இளந்தளிர் வருட
 ஆர்குரு குறங்கும் நீர்துழ வளவயற்
 கழனிக் கரும்பின் சாய்ப்புறம் ஊர்ந்து
 பழன யாமை பசுவெயிற் கொள்ளும்
 நெல்லுடை மறுகின் நன்னர் ஊர
 இதுவோ மற்றுநின் செம்மல் மாண்ட
 மதியேர் ஒண்ணுதல் வயங்கிழை யொருத்தி
 இகழ்ந்த சொல்லுஞ் சொல்லிச் சிவந்த
 ஆயிதழ் மழைக்கண் நோயுற நோக்கித்
 தண்ணறுங் கம்ழ்தார் பரீஇயினள் நும்மொடு
 ஊடினள் சிறுதுனி செய்தெம்
 மணன்மலி மறுகின் இறந்திசி னோளே.

- மதுரைக் கூலவாணிகள் சீத்தலைச்சாத்தனார்.

306. *Marutam*

*(The companion of the heroine condemns
the hero for his connection with harlots)*

O chief of great renown !
Yours is a fecund village
In whose streets paddy is stored in abundance;
In its vast tank-beds flourish together
The thorny-stemmed Īnkai and cane;
The cranes prey on fishes
And enjoy sweet slumber
Brushed by the Īnkai flowers
Whose tops are soft like cotton
And also the tender mango shoots
In the fecund and watery fields.
An aquatic turtle crawls
Toward the sugarcane field and warms itself
In the morning sun;
One among the harlots
Whose forehead is beauteous
Like the crescent moon
And whose body is bedecked
With radiant jewels,
Spoke of you in abusive language;
She cast her glance at you
With her eyes streaked red
And it made you sick;
She pulled up violently and snapped
Your garland, cool and fragrant;
She also quarelled with you for a while
And passed through our sandy street !
Does this befit your lordliness ?
Flatter me not and get away !

307. பாலை

(பிரிவுணர்த்தப்பட்ட தோழி தலைமகனைச் செலவு விலக்கியது)

சிறுநுதல் பசந்து பெருந்தோள் சாஅம்
 அகலெழில் அல்குல் அவ்வரி வாடப்
 பகலுங் கங்குலும் மயங்கிப் பையெனப்
 பெயலுறு மலரிற் கண்பனி வார
 ஈங்கிவள் உழக்கும் என்னாது வினைநயந்து
 நீங்கல் ஒல்லுமோ ஐய வேங்கை
 அடுமுரண் தொலைத்த நெடுநல் யானை
 மையலங் கடாஅஞ் செருக்கி மதஞ்சிறந்து
 இயங்குநர்ச் செகுக்கும் எய்படு நனந்தலைப்
 பெருங்கை எண்கினம் குரும்பி தேரும்
 புற்றுடைச் சுவர பதலிவர் பொதியிற்
 கடவுள் போகிய கருந்தாட் கந்தத்து
 உடனுறை பழைமையிற் றுறத்தல் செல்லாது
 இரும்புறாப் பெடையொடு பயிரும்
 பெருங்கல் வைப்பின் மலைமுத லாறே.

- மதுரை ஈழத்துப் பூதன் தேவனார்.

307. Palai

*(The companion of the heroine speaks to the hero who returns
after a stay in the hetaira's house)*

It is an extensive wilderness, the habitat of porcupines;
There, an elephant, tall and mighty, vanquishes a tiger
And deprives it of its strength; maddened by its musty flow,
The proud and strong tusker attacks the wayfarers.
The temple walls are covered with anthills which are dug and broken
By the heavy-handed herd of bears seeking the pith in them for food;
The presiding deity has deserted the strong-based column* inside the shrine;
Loving pairs of big pigeons remain there moaning, unwilling to abandon
The temple where they have lived for a long time;
Seeking wealth, if you intend to cross such a wilderness through a path
That runs at the foot of a mountain which is dotted with villages
Full of huge boulders, this girl's pretty forehead will lose its lustre;
Her supple shoulders will wilt; the stripes on her broad and beauteous
Forelap will fade; her eyes will be tear-bedewed all through the day
And look like blossoms moistened by rain showers.
Does it become of you to quest after wealth
Leaving this lass in the lurch?

- *Maturai Ilattuppūtan Tēvaṇār*

* The deity was worshipped in the form of a stump. It was also known as Tārī. St. Tirunavukkaracar in one of his Patikams (10 verses) refers to Kanrappūr Naṭu Tārī. (7th Century A.D.)

308. குறிஞ்சி

(இரவு வதவானைப் பகல் வதிகின்றது)

உழவையொ டுழந்த உயங்குநடை யொருத்தல்
 நெடுவகிர் விழுப்புண் கழாஅக் கங்குல்
 ஆலி யழிதுளி பொழிந்த வைகறை
 வால்வெள் ளருவிப் புனன்மலிந் தொழுகலின்
 இலங்குமலை புதைய வெண்மழை கவைஇக்
 கலஞ்சடு புகையிற் றோன்றும் நாட
 இரவின் வருதல் எவனோ பகல்வரின்
 தொலையா வேலின் வண்மகி மெந்தை
 களிறணந் தெய்தாக் கன்முகை இதணத்துச்
 சிறுதினைப் படுகிளி யெம்மொ டோப்பி
 மல்ல லறைய மலிர்சுனைக் குவளைத்
 தேம்பா யொண்பூ நறும்பல அடைச்சிய
 கூந்தல் மெல்லணைத் துஞ்சிப் பொழுதுபடக்
 காவலர்க் கரந்து கடிபுனந் துழைஇய
 பெருங்ளிற் றொருத்தலிற் பெயர்குவை
 கருங்கோற் குறிஞ்சினும் உறைவி னூர்க்கே.

- பிசிராந்தையார்.

308. Kuriñci

(The companion of the heroine importunes the hero to visit during night)

O chief of a country where the smoke
 From a kiln that bakes earthen vessels
 Surround and veil the bright hill,
 Like unto the white clouds ! In the forest,
 An elephant walks wearily
 With a big wound on its head;
 It suffered in its encounter with a tiger;
 The clouds pour amain scattering hail-stones;
 The showers cleanse the wound of the elephant;
 They cause the silvery white cascade
 To get heavily flooded the next morrow !
 Why do you come by night through such a path ?
 You may visit during the day time.
 You may spend the day in chasing away
 The parrots that plunder the small grains
 Of millet and remain with us on the high-loft;
 This loft is beyond the reach
 Of the uplifted trunk of the elephants,
 Of our father who delights in munificent giving
 And who wields a triumphant spear.
 You may enjoy the bliss of slumbering
 On the soft bed -
 The tresses of my friend
 Adorned with many a honey-dripping blooms,
 Bright and fragrant of the Kuṇḍalāi
 That burgeoned in the spring
 Full of water;
 Then at the advent of the evening
 You may return to your native place
 Of dark-stalked Kuriñci plants
 Like unto a huge tusker
 That plunders a guarded field
 Concealed from the sight of the guards.

309. பாலை

(பிவிவிட வேறுபட்ட தலைமகளது வேறுபாடு கண்டு வேறுபட்ட தோழிக்குத் தலைமகள் சிசால்வியது)

வயவாள் எறிந்து வில்லின் நீக்கிப்
பயநிரை தழீஇய கடுங்கண் மழவர்
அம்புசேட் படுத்து வன்புலத் துய்த்தெனத்
தெய்வஞ் சேர்ந்த பராரை வேம்பிற்
கொழுப்பா எறிந்து குருதி தூஉய்ப்
புலவுப் புழுக்குண்ட வான்கண் அகலறைக்
களிறுபுறம் உரிஞ்சிய கருங்கால் இலவத்து
அரலை வெண்காழ் ஆலியில் தாஅம்
காடுமிக நெடிய என்னார் கோடியர்
பெரும்படைக் குதிரை நற்போர் வானவன்
திருந்துகழற் சேவடி நசைஇப் படர்ந்தாங்கு
நாஞ்செலின் எவனோ தோழி காம்பின்
வனைகழை யுடைந்த கவண்விசைக் கடியிடிக்க
கனைசுடர் அமையத்து வழங்கல் செல்லாது
இரவுப்புனம் மேய்ந்த உரவுச்சின் வேழம்
தண்பெரும் படாஅர் வெருஉம்
குன்றுவிலங் கியவினவர் சென்ற நாட்டே.

- கருவுர் கந்தப்பிள்ளைச் சாத்தனார்.

309. Pālai

(The heroine speaks to her companion who feels for her suffering during the separation of the hero)

My friend!

It is a long path through a wasteland;

There, the merciless warriors abact the milch cows

Of their foes, wielding their triumphant swords and shooting arrows;

They chase their foes who pursue them to retrieve their cattle;

Then they sacrifice a fat cow under the shade of a neem tree

Where abides their deity;

They sprinkle the blood of the cow

On the neem tree, and eat its cooked flesh

On the high and wide rock

Where are seen scattered like broken hail,

The white seeds of Ilavu tree

Against which brush the soiled tuskers,

Their itching bodies.

Like the dancers, who went seeking

The roseate feet, adorned

With well-wrought anklets of the Cēra monarch,

Valorous in the war-front,

Who commands a big cavalry,

Our lover, unmindful of the long distance

Went to a hilly region

Dight with cool bushes that are dreaded

Even by very strong and ferocious elephants

Which graze in the millet field

At night avoiding the day time

When the sun burns fiercely

And when hillmen wield their slings

And pelt stones that can break the beautiful bamboos.

Shall we too tread the self-same paths

And reach, our lover ?

-Nakkīṭṭaṇ

-Karuvūr Katappillai Cāttaṇār

310. நெய்தல்

(தலைமகற்குக் குறைநீர்த்த தோழி சொல்லியது)

கடுந்தே ரினையரொடு நீக்கி நின்ற
நெடுந்தகை நீர்மையை யன்றி நீயும்
தொழுதகு மெய்யை அழிவுமுந் துறுத்துப்
பன்னாள் வந்து பணிமொழி பயிற்றலின்
குவளை யுண்கண் கலுழ நின்மாட்டு
இவளும் பெரும்பே துற்றன னோருந்
தாயுடை நெடுநகர்த் தமர்பா ராட்டக்
காதலின் வளர்ந்த மாத ராகலின்
பெருமட முடையரோ சிறிதே யதனாற்
குன்றிற் றோன்றுங் குவவுமணற் சேர்ப்ப
இன்றிவண் விரும்பா தீமோ சென்றப்
பூவிரி புன்னை மீதுதோன்று பெண்ணைக்
கூஉங்க ணஃதே தெய்ய ஆங்கண்
உப்பொய் உமணர் ஒழுகையொடு வந்த
இளைப்படு பேடை யிரியக் குரைத்தெழுந்து
உருமிசைப் புணரி யுடைதரும்
பெருநீர் வேலியெஞ் சிறுநல் லாரே.

- நக்கீரனார்.

310. Neytal

(The companion of the heroine speaks to the hero)

Ō chief of a littoral region
 Of hill-like sand-dunes!
 You have come here,
 Leaving aside your chariot, tall and swift moving,
 And also your youthful warriors.
 Lofty is your stature and lordly your appearance;
 It compels adoration;
 With a grief-stricken mind,
 You are coming here for a pretty long time;
 You ever articulate persuasive words;
 This girl, her eyes comely like blue water lily,
 Is always in tears;
 Her passion for you is boundless;
 She is a girl fostered in a big mansion;
 She is ever praised by her kin;
 So it is natural for her and for girls like her
 To feel bashful for some time;
 Stay not here today
 In our small but lovely village upon the sea
 Where roaring breakers dash at the shore
 And go to pieces;
 By this the well-protected hen
 Carried in the cart of the salt-vendors
 Gets scared; our village is close by;
 If you leg a little,
 You can behold it by the palmyra,
 The top of which is visible
 Above the Punnai tree in full bloom !
 It is at calling distance from here !

- Nakkīraṇār

311. பாலை

(யிவின் கண் வேறுபட்ட தலைமகட்குத் தோழி சொல்லியது)

இரும்பிடிப் பரிசிலர் போலக் கடைநின்று
 அருங்கடிக் காப்பின் அகனகர் ஒருசிறை
 எழுதி யன்ன திண்ணிலைக் கதவம்
 கழுதுவழங் கரைநாள் காவலர் மடிந்தெனத்
 திறந்துநப் புணர்ந்து நம்மிற் சிறந்தோர்
 இம்மை யுலகத் தில்லெனப் பன்னாள்
 பொம்மல் ஒதி நீவிய காதலொடு
 பயந்தலை பெயர்ந்து மாதிரம் வெம்ப
 வருவழி வம்பலர்ப் பேணிக் கோவலர்
 மழவிடைப் பூட்டிய குழாஅய்த் தீம்புளி
 செவியடை தீரத் தேக்கிலைப் பகுக்கும்
 புல்லி நன்னாட் டும்பர்ச் செல்லருஞ்
 சுரமிறந் தேகினும் நீடலர்
 அருண்மொழித் தேற்றிநம் அகன்றிசி னோரே.

- மாமூலனார்.

311. *Pālai*

*(The companion of the pining heroine speaks to her friend during
the separation of the hero)*

My friend!

Our lover lay in wait for long

At our foreyard, even like a minstrel

Who waits at the gate of his patron

Awaiting the gift of a cow-elephant;

Then he entered our house at mid-night

When ghouls roam about

Through the strong, well-wrought and picturesque doors,

Which is well protected and hard to pass through;

He entered our house at a moment

When our guards were a trifle inattentive

And enjoyed our company.

He stroked with affection your beauteous locks of hair

For many a day saying ,

"No lovers on this earth can match us in love."

Such a one parted from us

Consoling us with his gracious words.

He would not prolong his stay

Though he has crossed a wilderness

Which is very hard to tread

And which is beyond the goodly realm of Pulli.

There the sun burns fierce and causes

The directions to blaze.

The cowherds welcome the wayfarers

Who suffer from acute hunger;

They serve them in teak leaves

The food, at once sweet and sour,

Which is stored inside bamboo pipes

Tied to the necks of young bulls,

And relieve them of their vile esurience.

312. குறிஞ்சி

(குலமகன் சிறைப்புறமாகத் தோழி எல்லியது)

நெஞ்சுடம் படுதலின் ஒன்றுபுரிந் தடங்கி
 இரவின் வருடம் இடும்பை நீங்க
 வரையக் கருதும் ஆயின் பெரிதுவந்து
 ஓங்குவரை யிழிதரும் வீங்குபெயல் நீத்தம்
 காந்தளஞ் சிறுகுடிக் கெளவை பேணாது
 அரிமதர் மழைக்கண் சிவப்ப நாளைப்
 பெருமலை நாடன் மார்புபுணை யாக
 ஆடுகம் வம்மோ காதலந் தோழி
 வேய்பயில் அடுக்கம் புதையக் கால்வீழ்த்து
 இன்னிசை முரசின் இரங்கி ஒன்னார்
 ஒடுபுறங் கண்ட தாடோய் தடக்கை
 வெல்போர் வழுதி செல்சமத் துயர்த்த
 அடுபுகழ் எஃகம் போலக்
 கொடிபட மின்னிப் பாயின்றால் மழையே.

- மதுரை மருதன் இளநாகனார்.

312. *Kuriñci*

*(The companion of the heroine speaks to her friend
when the hero stands near the fence)*

My beloved friend,
The rainclouds come down and mantle
The bamboo-abounding hill-sides
Rumbling like the sweet-toned drum,
And flashing regularly like the murderous
And renowned spears
Raised aloft in the battle-field
By the army of the Pandya king
Who routed his foes
And caused them beat a retreat,
And whose long hands touch his knees
And who is ever-triumphant in war.
Rain has spread everywhere;
Our lover reciprocates our love;
He longs for our company,
And so visits us by night in stealth;
To put an end to the hazardous trysts by night
And make him wed us,
We will hold the chest of the chief of the lofty mountain
In embrace, and sport tomorrow
In the flood, gushing from the cascade
That drops down from the peak of the high mountain,
Unmindful of the gossip
In the Kāṇṭaḷ-abounding hamlet.
Let our cool and tranquil
And red-streaked eyes turn redder as we bathe !

- Maṭurai Maruṭan Ilāṇakanār

313. பாலை

(பிரிவிடை வேறுபட்ட தலைமகளைத் தேழி வற்புறுத்தியது)

இனிப்ரிறி துண்டோ அஞ்சல் ஓம்பென
 அணிக்கவின் வளர முயங்கி நெஞ்சம்
 பிணித்தோர் சென்ற ஆறுநினைந் தல்கலுங்
 குளித்துப்பொரு கயலிற் கண்பணி மல்க
 ஐய வாக வெய்ய வுயிரா
 இரவும் எல்லையும் படரட வருந்தி
 அரவுநுங்கு மதியின் நுதலொளி கரப்பத்
 தம்மல தில்லா நம்மிவண் ஒழியப்
 பொருள்புரிந் தகன்றன ராயினும் அருள்புரிந்து
 வருவர் வாழி தோழி பெரிய
 நிதியஞ் சொரிந்த நீவி போலப்
 பாம்பூன் தேம்பும் வறங்கூர் கடத்திடை
 நீங்கா வம்பலர் கணையிடத் தொலைந்தோர்
 வசிபடு புண்ணின் குருதி மாந்தி
 ஒற்றுசெல் மாக்களின் ஒடுங்கிய குரல
 இல்வழிப் படுஉங் காக்கைக்
 கல்லுயர் பிறங்கல் மலையிறந் தோரே.

- பாலை பாடிய பெருங்குங்கோ.

313. Pālai

(The companion consoles the heroine during the separation of the hero)

O my heart,
 May you prosper !
 Our lover trod through a waterless mountainous path
 Of boulders and high slopes
 Where famished snakes lie languid
 Looking like bags made of cloth
 Denuded of their valuable contents.
 The brigands shoot arrows at the wayfarers;
 They fall deeply wounded;
 Blood gushes forth from their wounds
 And the crows quaff it to their fill
 And get their hunger appeased;
 Then they fly away and reach the houses
 Cawing in low murmurs
 Like the hushed voice of those
 Who go on espionage;
 Our lover, before parting from us
 Embraced you causing you to glow with greater beauty
 And said, "Fear not; is there any cause for your distress ?"
 He who went in search of wealth is our only refuge;
 Thinking of the path he took to,
 Our eyes are ever in a spate
 And they resemble the carps
 That diving deep into the water
 Engage in a fight;
 Our sighs are weak and hot;
 We pine night and day
 Causing our foreheads lose their lustre;
 They now look like the moon in eclipse;
 Though he parted from us seeking wealth,
 He will return soon to grace us with his presence !

- Pālaipāṭiya Perunkaṭuṅkō

314. முல்லை

(வினைமுற்றிப் புகுத்த தலைமகற்குத் தோழி சொல்லியது)

நீலத் தன்ன நீர்பொதி கருவின்
 மாவிசும் பதிர முழங்கி ஆலியின்
 நிலந்தண் ணென்று கானங் குழைப்ப
 இனந்தேர் உழவர் இன்குர லியம்ப
 மறியுடை மடப்பிணை தழீஇப் புறவில்
 திரிமருப் பிரலை பைம்பயிர் உகள
 ஆர்பெயல் உதவிய கார்செய் காலை
 நூனெறி நுணங்கிய கானவில் புரவிக்
 கல்லெனக் கறங்குமணி யியம்ப வல்லோன்
 வாய்ச்செல வணக்கிய தாப்பரி நெடுந்தேர்
 ஈரம்புற இயங்குவழி யறுப்பத் தீந்தொடைப்
 பையுள் நல்யாழ் செவ்வழி பிறப்ப
 இந்நிலை வாரா ராயின் தந்நிலை
 எவன்கொல் பாண உரைத்திசுற் சிறிதெனக்
 கடவுட் கற்பின் மடவோள் கூறச்
 செய்வினை யழிந்த மையல் நெஞ்சில்
 துனிகொள் பருவரல் தீர வந்தோய்
 இனிதுசெய் தனையால் வாழ்குநின் கண்ணி
 வேலி சுற்றிய வால்வீ முல்லை
 பெருந்தார் கமழும் விருந்தொலி கதுப்பின்
 இன்னகை யினையோள் கவவ
 மன்னுக பெருமநின் மலர்ந்த மார்பே.

- மதுரை அளக்கர் ஞாழார் மகனார் அம்மள்ளனார்.

314. *Mullai*

*(The companion of the heroine speaks to the hero
soon after his return from his mission)*

Our lord !

This young lass of divine chastity was complaining to the Pāṇaṇ thus :

"The nimbi gravid and sapphire-like, rumbled aloud shaking the sky:

They cooled the earth with heavy downpour;

The woods now glow with greater splendour; we now hear the sweet voice

Of the farmers who select their bulls; in the woodland, the bucks

Of spiralling antlers hug with affection their mates and fawns;

They frisk in jubilation amidst the green crops;

During this season, it is not given to espy the return of my lover

In his tall chariot, drawn by steeds of wind-like speed

And of such perfection which the texts extoll;

This is eventide when the shepherds tune the Cevvaḷi paṇ,

Of melancholic note, in their stringed yāl of sweet melody.

I do not see the tall chariot cutting through the damp soil

Drawn by galloping steeds whose bells

Tinkle all the while and well-controlled by the expert charioteer.

If he does not come at this hour, what might his plight be ?

Tell me O Pāṇa!"

Our lord,

You have arrived here at this hour to relieve your tear-bedewed love

Tormented by bitter grief and rendered helpless.

Sweet is your act indeed !

May your chaplet flourish !

May your broad chest thrive !

May it be embraced by this lady

Of sweet smile whose tresses acquiring a new charm

Breathe the sweet fragrance of the huge garlands

Woven of the silvery blossoms of Mullai that burgeon around her house !

- Madurai āḷakkar ḡṇāḷar Maḱaṇār Ammaḷḷaṇār

315. பாலை

(மகட்போக்கிய தாய் சொல்லியது)

கூழையுங் குறுநெறிக் கொண்டன முலையுங்
 துழி மென்முகஞ் செப்புடன் எதிரின
 பெண்டுணை சான்றனள் இவளெனப் பன்மாண்
 கண்டுணை யாக நோக்கி நெருநையும்
 அயிர்த்தன்று மன்னே நெஞ்சம் பெயர்த்தும்
 அறியா மையிற் செறியேன் யானே
 பெரும்பெயர் வழுதி கூடல் அன்னதன்
 அருங்கடி வியனகர்ச் சிலம்புங் கழியாள்
 சேணுறச் சென்று வறுஞ்சுனைக் கொல்கிப்
 புறவுக்குயின் றுண்ட புன்காய் நெல்லிக்
 கோடை யுதிர்த்த குவிகட் பசங்காய்
 அறுநூற் பளிங்கின் துளைக்காசு கடுப்ப
 வறுநிலத் துதிரும் அத்தம் கதுமெனக்
 கூர்வேல் விடலை பொய்ப்பப் போகிச்
 சேக்குவள் கொல்லோ தானே தேக்கின்
 அகலிலை குவித்த புதல்போல் குரம்பை
 ஊன்புழுக் கயரும் முன்றிற்
 கான்கெழு வாழ்நர் சிறுகுடி யானே.

- குடவாயிற் கீரத்தனா :

315. *Pālai*

(The lamentation of the mother on the elopement of her daughter)

The tresses of my daughter are glossy and curled;
 Her breasts, with their supple nipples were truly ceppus;*
 Even yesterday I observed her many a time
 And doubted if she had become nubile;
 Yet out of folly, I failed to put her under surveillance;
 The ritual of her anklet-removal had not yet taken place in her house,
 Spacious and well-guarded, like the city of Madurai of the Pāṇṭiya monarch
 Of great renown ! She chose to follow her youthful lover,
 The wielder of a sharp javelin, lured by his psuedo-affirmations;
 On her way she had meandered far away, with a broken heart
 Owing to her not getting water from the dried-up springs.
 Tossed by the summer wind, the Nelli trees of small berries
 Shed their green fruit whose hollow spots look like eyes;
 They are like broad marmoreal coins that fell off a snapped string;
 Would she, my darling, now be putting up at a small village
 Of the foresters who eat cooked flesh served in the broad teak leaves
 In the foreyards of their bush-like small huts ?

- Kutavāyil Kīrttaṇār

* ceppu: a conical-shaped metal cup

Note: This is a rare verse for the reason that it well reflects the status of the woman in ancient Tamilnad.

316. மருதம்

(தலைமகற்கு வாயில் தேர்த்த தோழி தலைமகளை நிருங்கச் சொல்லியது)

துறைமீன் வழங்கும் பெருநீர்ப் பொய்கை
 அரிமலர் ஆம்பல் மேய்ந்த நெறிமருப்பு
 ஈர்ந்தண் எருமைச் சுவல்படு முதுபோத்துத்
 தூங்குசேற் றள்ளல் துஞ்சிப் பொழுதுபடப்
 பைந்நிண வராஅல் குறையப் பெயர்த்தது
 குருஉக்கொடிப் பகன்றை துடி மூதூர்ப்
 போர்ச்செறி மள்ளரிற் புகுதரு மூரன்
 தேர்தர வந்த தெரியிழை நெகிழ்தோள்
 ஊர்கொள் கல்லா மகளிர் தரத்தரப்
 பரத்தைமை தாங்கலோ விலனெ வறிதுநீ
 புலத்தல் ஒல்லுமோ மனைகெழு மடந்தை
 அதுபுலந் துறைதல் வல்லி யோரே
 செய்யோள் நீங்கச் சில்பதங் கொழித்துத்
 தாமட் டுண்டு தமிழ ராகித்
 தேமொழிப் புதல்வர் திரங்குமுலை சுவைப்ப
 வைகுந ராகுதல் அறிந்தும்
 அறியா ரம்மவஃ துடலு மோரே.

- ஓரம்போகியார்.

316. *Marutam*

(The friend of the heroine speaks to her friend in favour of admitting the hero into their house after having promised to help the hero)

O my friend!

Our lover is the chief of a fertile village

Where an aged buffalo of twisted horns and moist back grazes the Āmpal vines

Of lovely flowers flowering in the ford of a big tank

That abounds in fishes. The beast then having wallowed all through the night

In a pit full of loose mire comes out of it at sun-rise;

As it thus comes out, its head gets entwined with the colourful Pakanrai vine

And its hooves cut to pieces the succulant Varāl fish;

At that time it very much resembles the warriors who enter a hoary village

To fight; You complain to me, that his chariots fetch many a harlot

Whose arms are adorned with shining jewels;

You are sore that the village overflows with such strumpets;

Is it wise on your part, O lady of the house,

To sulk with him? Listen to me! Women who are even mentally strong,

Should not sulk if their husbands are incontinent,

For, they be doomed to a life of misery; forsaken by the goddess

Of prosperity, they will be condemned to cook broken rice

And eat it all alone and their lispings sons will in vain

Suck their shrunken breasts. So how foolish are those women, who,

Though aware of this truth, quarrel with their spouses

For their libidinous behaviour.

- Ōrampōkiyār

Note: This is a rare verse for the reason that it well reflects the status of the women in ancient Tāuilnad.

317. பாலை

(தலைமகள் வரவுணர்ந்த தோழி தலைமகட்குச் சொல்லியது)

மாக விகம்பின் மழைதொழில் உலந்தெனப்
பாஅய் அன்ன பகலிருள் பரப்பிப்
புகைநிற உருவின் அற்சிரம் நீங்கக்
குவிமுகை முருக்கின் கூர்நுணை வையெயிற்று
நகைமுக மகளிர் ஊட்டுகிர் கடுக்கும்
முதிராப் பல்லிதழ் உதிரப் பாய்ந்துடன்
மலருண் வேட்கையின் சிதர்சிதர்ந் துகுப்பப்
பொன்செய் கன்னம் பொலிய வெள்ளி
நுண்கோல் அறைகுறைந் துதிர்வன போல
அரவ வண்டினம் ஊதுதொறுங் குரவத்து
ஒங்குசினை நறுவீ கோங்கலர் உறைப்பத்
துவைத்தெழு தும்பித் தவிரிசை விளரி
உதைத்துவிடு நரம்பின் இம்மென இமிரும்
மானே முற்ற காமர் வேனில்
வெயிலவிர் புரையும் வீததை மராஅத்துக்
குயிலிடு பூசல் எம்மொடு கேட்ப
வருவே மென்ற பருவம் ஆண்டை
இல்லை கொல்லென மெல்ல நோக்கி
நினைந்தன மிருந்தன மாகநயந் தாங்கு
உள்ளிய மருங்கின் உள்ளம் போல
வந்துநின் றனரே காதலர் நந்துறந்து
என்னுழி யதுகொல் தானே பன்னாள்
அன்னையும் அழிவுற அணங்கி
நன்னுதற் பாஅய பசலை நோயே.

- வடமோதங்கிழார்.

317. *Palai*

(The heroine's friend speaks on the hero on his return from a far-off land)

The clouds ceased to pour as the rainy season was over;
 It was followed by the dewy season when mist floated like white smoke;
 It is the season when even the day time is blanketed with murk;
 Even this season has come to an end and the spring has set in;
 Now the Muruṅkai trees have pointed buds;
 The swarms of bees that seek honey invade the flowers
 And kindle them causing many petals to fall;
 Those petals have pointed tips and resemble the nails, painted red,
 Of women of sharp teeth and smiling visages;
 As the humming bees suck the pollen from the fragrant flowers
 From the lofty branches of Kuravam; the petals fall on the flowers of the Kōṅku trees
 Like so many thin pieces of silver sticks into the pans of the golden scale
 Of the smiths; the intermittent humming of the bees that rise from flowers,
 Sound sweetly like the Viḷari* note of the Yal;
 This is the sweet spring when the flocks of deer are happy;
 Our lover promised to be with me during this season
 To enjoy the sweet call of koel from the mango tree of sunny and bright flowers;
 As he did not keep his promise, I was looking for his return.
 "Is not spring present in the land of his sojourn?"
 When I thus wondered, he came and stood by my side;
 It was like the fulfillment of our heart's desire
 When we are strong-willed;
 Wither has gone, my friend, the disease of pallor
 That had crept over our charming forehead for many a day,
 Causing agony to us and betraying our affair to our mother?

-*Vaṭamōtaṅkiḷār*

* Viḷari - One of the seven notes of the music of the ancient Tamils.

318. குறிஞ்சி

(இரவுக்குறி வந்த தலைமகனை வரவு விலக்கி வரைவு டாபலு)

கான மானதர் யானையும் வழங்கும்
வான மீமிசை உருமுநனி உறறும்
அரவும் புலியும் அஞ்சுதக வுடைய
இரவுச் சிறுநெறி தமியை வருதி
வரையிழி யருவிப் பாட்டொடு பிரசம்
முழவுச்சேர் நரம்பின் இம்மென இமிரும்
பழவிறல் நனந்தலைப் பயமலை நாட
மன்றல் வேண்டினும் பெறுகுவை ஒன்றோ
இன்றுதலை யாக வாரல் வரினே
ஏழுறு துயரம் யாமிவண் ஒழிய
எற்கண்டு பெயருங் காலை யாழநின்
கற்கெழு சிறுகுடி எய்திய பின்றை
ஊதல் வேண்டுமாற் சிறிதே வேட்டொடு
வேம்பயி லமுவுத்துப் பிரிந்ததின்
நாய்பயிர் குறிநிலை கொண்ட கோடே.

- கபிலர்.

318. Kuriñci

(The heroine's companion importunes the hero to wed her friend soon)

You are the chief of an ancient and impregnable mountain
 Of vast expanse and productivity
 Where the noise of the cascade
 That drops down from the mountain-peak
 Mingles with the hum of bees
 And sounds like the sweet melody
 Of yā accompanied by the beat of the drum;
 You tread all alone at night
 Through the dreadful and narrow paths
 Abounding in fearful snakes and tigers;
 The elephants roam about at will
 In the paths used by the other animals
 And thunderbolts rumble
 In the dizzy heights of the sky.
 She is ever ready to become your spouse;
 Avoid visiting her by night
 Right from now;
 Yet if you choose to visit her,
 Fail not to assuage our boundless distress
 By blowing the horn which serves you
 To summon your straying setter
 During your hunt in the jungle thick with bamboos,
 The moment you are back in your village.

- Kapilar

319. பாலை

(செவ்வணர்த்திய தவமகந்தத் தோழி செவ்வழங்கம் செல்லியது)

மணிவாய்க் காக்கை மாநிறப் பெருங்கினை
 பிணிவீழ் ஆலத் தலங்குசினை யேறிக்
 கொடுவில் எயினர் குறும்பிற் கூக்குங்
 கடுவினை மறவர் வில்லிடத் தொலைந்தோர்
 படுபிணங் கவரும் பாழ்படு நனந்தலை
 அணங்கென உருத்த நோக்கின் ஐயென
 நுணங்கிய நுசப்பின் நுண்கேழ் மாமைப்
 பொன்வீ வேங்கைப் புதுமலர் புரைய
 நன்னிறத் தெழுந்த சுணங்கணி வனமுலைச்
 சுரும்பார் கூந்தற் பெருந்தோள் இவள்வயிற்
 பிரிந்தனர் அகறல் துழின் அரும்பொருள்
 எய்துக மாதோ நுமக்கே கொய்குழைத்
 தளிரேர் அன்ன தாங்கரும் மதுகையள்
 மெல்லியள் இளையள் நனிபேர் அன்பினள்
 செல்வேம் என்னும் நும்மெதிர்
 ஒழிவேம் என்னும் ஒண்மையோ இலளே.

- எருக்காட்டுர் தாயம்கண்ணனார்.

319. Pālai

(The companion of the heroine importunes the hero to give up his journey)

O Chief!

Your sweetheart's glances cause pain
 Like those of a deity's;
 Her waist is beauteous and slender;
 Her complexion is delicately dark;
 Her attractive breasts are fallow
 And are like the fresh golden flowers
 Of Veṅkai; her tresses are buzzed
 By a swarm of bees; her shoulders are broad;
 If you intend to part from such a girl
 And tread a wilderness which is vast and desolate
 Where big flocks of murky crows
 Of sapphire-like beaks, settle
 On the swaying branches of banyan trees
 Of thin and twisted stilt roots
 And eat the flesh of men
 Killed by the cruel hunters
 Who wield bent bows from their strongholds
 To come by gain of loot,
 May you be blessed with such wealth
 Which is rarely attained!
 But know well that this lass--
 Who is like a beauteous and tender leaf
 Just plucked from a plant,
 And who is soft and young
 And whose love for you is profound--,
 Does not possess that strength of mind
 To say: "I will survive your separation."
 When you break to her the news about your departure.

- Erukkattūr Tāyānkannanār

320. நெய்தல்

(பகற்குறிக்கண் வந்த தலைமகனைத் தோழி வரைவு கடாயது)

ஓங்குதிரைப் பரப்பின் வாங்குவிசைக் கொளீஇத்
 திமிலோன் தந்த கடுங்கண் வயமீன்
 தழையணி யல்குற் செல்வத் தங்கையர்
 விழவயர் மறுகின் விலையெனப் பகருங்
 கானலஞ் சிறுகுடிப் பெருநீர்ச் சேர்ப்ப
 மலரேர் உண்கணெந் தோழி எவ்வம்
 அலர்வாய் நீங்கநீ அருளாய் பொய்ப்பினும்
 நெடுங்கழி துழையி குறுங்கால் அன்னம்
 அடும்பமர் எக்கர் அஞ்சிறை உளரும்
 தடவுநிலைப் புன்னைத் தாதணி பெருந்துறை
 நடுங்கயிர் போழ்ந்த கொடிஞ்சி நெடுந்தேர்
 வண்டற் பாவை சிதைய வந்துநீ
 தோள்புதி துண்ட ஞான்றைச்
 தூளும் பொய்யோ கடலறி கரியே.

- மதுரை கூலவாணிகள் சேவ்வைச் சாத்தனார்.

320. Neytal

(The companion of the heroine importunes the hero to wed her friend soon.)

O chief of a littoral region
 Of small villages girt with beautiful groves !
 In your domain, a fisherman sails
 In his boat in the sea of huge breakers,
 And casts his net and draws it with force
 And brings ashore many a fish of fearful eyes;
 His sisters who are dear to him,
 And who have adorned their forelaps

With leaf-skirts, take those fish
 To the festive street and vend them
 Declaring aloud their price !
 My friend's eyes are flower-like
 And they are fed with collyrium;
 Our village is upon a broad ford;
 Here, the short-legged swans
 Search the long creeks for their prey
 And then abide on the sand-dune,
 Thick with Atumpu vines
 And dry their charming feathers;
 The charm of this ford is doubled
 By the pollen shed by the flowers
 Of the bent-trunked Punnai trees.
 It was to this village, you came in your tall chariot
 Adorned with a Koṭuñci;
 The chariot-wheels splashed through the wet and fine sand
 And disfigured our sand-made doll
 That we wrought for our play;
 Then you enjoyed the fresh charm
 Of my friend's shoulders
 And made solemn affirmations
 In the presence of the sea-god!
 You may turn merciless forsaking your plighted word.
 You may not choose to help her now;
 You may not relieve her of her distress;
 You may not protect her from
 The slanderous tongues of the village.
 Pray tell me if your vow made
 In the presence of the sea-god is a mere fib.

- Maturai Kūlavāṇikan Cīttalaiccātāṇār

321. பாலை

(மகட் போக்கிய செவிவீ சொல்லியது)

பசித்த யானைப் பழங்கண் அன்ன
வறுஞ்சுனை முகந்த கோடைத் தெள்விளி
விசித்துவாங்கு பறையின் விடரகத் தியம்பக்
கதிர்க்கால் அம்பிணை உணீஇய புகலேறு
குதிர்க்கால் இருப்பை வெண்பூ உண்ணாது
ஆண்குரல் விளிக்கும் சேண்பால் வியன்சுரைப்
படுமணி இனநிரை உணீஇய கோவலர்
விடுநிலம் உடைத்த கலுழ்கட் கூவல்
கன்றுடை மடப்பிடி களிற்றொடு தடவரும்
புன்றலை மன்றத் தங்குடிச் சீறூர்த்
துணையொடு துச்சில் இருக்குங் கொல்லோ
கணையோர் அஞ்சாக் கடுங்கட் காளையொடு
எல்லி முன்உறச் செல்லுங் கொல்லோ
எவ்வினை செயுங்கொல் நோகோ யானே
அரிபெய்து பொதிந்த தெரிசிலம்பு கழீஇ
யாயறி வுறுதல் அஞ்சி
வே யர் பிறங்கல் மலையிறந்த தோளே.

- கயமனார்.

321. *Pālai*

(The lamentation of the nurse after her daughter had eloped)

My beloved daughter secretly removed her well-wrought anklets
 With inlaid grains, lest her parting should be known to her mother;
 She eloped with her lover and went beyond a mountain-range
 Thick with tall bamboos.
 It is a distant land where the springs are dry;
 They look like the desolate eyes of a famished elephant;
 When the summer wind passes through these springs,
 The mountain-clefts resound like a drum held taut by leather cords;
 There, a buck whose love for its mate is limitless,
 Does not eat the white flowers of the Iruppai tree
 Whose trunk looks like Kutir, * all by itself, and calls out
 In its masculine voice its charming mate of slender and long legs;
 There is a small village of lovely houses;
 Its commonyard looks forelorn; there are wells from whose pores
 Oozes out water; these are dug by breaking the hard soil
 By the cowherds for their cattle of soft udders and tinkling bells;
 Does my daughter stay during night with her lover
 In some corner of this village?
 Does she walk ahead, followed by her lover, a bull-like valorous youth
 Who is undaunted by highwaymen, the expert archers ?
 What is it she does ?
 Alas sore is my pain !

- *Kayamaṇār*

*Kutir: An immense container of grains

322. குறிஞ்சி

(அல்லகுறிபட்டும் போகின்ற தலைமகன் தன்னினஞ்சீறஞ்ச் சொல்லியது)

வயங்குவெயில் ஞெமியப் பாஅய் மின்னுவசிபு
 மயங்குதுளி பொழிந்த பாணாட் கங்குல்
 ஆராக் காமம் அடுஉநின் றலைப்ப
 இறுவரை வீழ்நரின் நடுங்கித் தெறுவரப்
 பாம்பெறி கோலிற் றமியை வைகித்
 தேம்புதி கொல்லோ நெஞ்சே உருமிசைக்
 களிறுகண் கூடிய வாண்மயங்கு ஞாட்பின்
 ஒளிறுவேற் றாணைக் கடுந்தேர்த் திதியன்
 வருபுனல் இழிதரு மரம்பயில் இறும்பிற்
 பிறையுறழ் மருப்பிற் கடுங்கட் பன்றிக்
 குறையார் கொடுவரி குழுமுஞ் சாரல்
 அறையுறு தீந்தேன் குறவர் அறுப்ப
 முயலுநர் முற்றா ஏற்றரு நெடுஞ்சிமைப்
 புகலரும் பொதியில் போலப்
 பெறலருங் குரையணம் அணங்கி யோளே.

- பரணர்.

322. *Kurīñci*

*(The hero speaks to himself on his failure to meet
his beloved in the trysting place)*

O my heart,
She who caused this grief is well-nigh unattainable even like the impregnable
Potityil whose lofty peaks are unscalable even to the Kuravas who essay to cut off
The sweet honey-combs, from the top of the rocks
In the hill-range, where growls a tigress that had eaten the pieces of flesh
Of a valiant boar of crescent-like teeth;
These are boars of the thickly wooded forest where falls down a cascade
From the top of the hill of Titiyan who rides a swift chariot, and who commands
An army of spears-wielders that dazzle in the battle field in which
Tuskers rumble like thunder, and swords clash with swords ;
Unaware of the impossibility of attaining her, lo, would you all alone,
Like the stick kept aloof, after striking serpent to death, wilt,
Having none to share your grief would you fearfully quake like those
Who fall from the top of a hill unable to bear the persisting torture
Of insatiable passion, during mid-night, when the bright sun-light is
Absent when the clouds spread in the sky and pour again, with lightning flashes
That tear off darkness ?

- Parānar

323. பாலை

(பிரிவின்கண் வேறுபட்ட தலைமகளைத் தேழி வற்புறுத்திக்)

இம்மென் பேரலர் இவ்வூர் நம்வயிற்
 செய்வோர் ஏச்சொல் வாடக் காதலர்
 வருவர் என்பது வாய்வ தாகல்
 ஐய செய்ய மதனில சிறியநின்
 அடிநிலன் உறுதல் அஞ்சிப் பையத்
 தடவரல் ஒதுக்கந் தகைகொள இயலிக்
 காணிய வம்மோ கற்புமேம் படுவி
 பலவுப்பல தடைஇய வேய்பயி லடுக்கத்து
 யானைச் செல்லினம் கடுப்ப வானத்து
 வயங்குகதிர் மழுங்கப் பாஅய்ப் பாம்பின்
 பைபட இடிக்குங் கடுங்குரல் ஏற்றொடு
 ஆலி யழிதுளி தலைஇக்
 கால்வீழ்த் தன்றுநின் கதுப்புறழ் புயலே.

- பறநாட்டுப் பெருங் கெளற்றனார்.

323. *Pālai*

(The companion consoles the heroine during the hero's separation)

O girl of excelling chastity!

The clouds which in hue, are very like your tresses

Spread like herds of elephants

In the hill-sides abounding in bamboos

And jack trees; they veil the light

Of the sun in the sky;

The nimbi hang low and pour amain

Scattering hail stones;

The rumbling thunderbolt sears away the hoods of snakes.

We believe that our lover will be back here now

And annul the great gossip

Full of dinsome words

Of our village folk;

Your feet are pretty, soft and roseate;

May you who dread to press your feet

On the ground, bend softly your body,

And tread it with a nimble and gentle gait

To behold all this.

- *Paranāttuperunkorāṇār*

324. முல்லை

(வினைமுற்றிய தலைமகள் கருத்துணர்ந்து உழையர் சொல்லியது)

விருந்தும் பெறுகுநள் போலுந் திருந்திழைத்
 தடமென் பணைத்தோள் மடமொழி யரிவை
 தளிரியற் கிள்ளை இனிதின் எடுத்த
 வளராப் பிள்ளைத் தூவி யன்ன
 வார்பெயல் வளர்த்த பைம்பயிர்ப் புறவிற்
 பறைக்கண் அன்ன நிறைச்சுனை தோறுந்
 குளிபடு மொக்குள் துள்ளுவன சாலத்
 தொளிபடு பொகுட்டுத் தோன்றுவன மாய
 வளிசினை யுதிர்த்தலின் வெறிகொள்பு தாய்ச்
 சிரற்சிற கேய்ப்ப அறற்கண் வரித்த
 வண்டுண் நறுவீ துமித்த நேமி
 தண்ணில மருங்கிற் போழ்ந்த வழியுள்
 நிரைசெல் பாம்பின் விரைபுநீர் முடுகச்
 செல்லும் நெடுந்தகை தேரே
 முல்லை மாலை நகர்புகல் ஆய்ந்தே.

- ஒக்கூர் மாசாத்தியார்.

324. *Mullai*

*(The bystanders speak diving the mind of the hero
who had finished his duty)*

Fostered by continuous showers of rain,
The woodland is green with its crops and creepers
That resemble the feathers of a growing fledgling-parrot
Which was reared with care by its mother
That is tender like a shoot;
The springs are now brimming with water
And they look like the faces of drums;
The falling rain drops cause bubbles
In the spring and those bubbles appear
Like the lotus buds amidst mire,
And vanish at once;
The blowing wind scatters from the branches
The flowers which breathe their fragrance
Into the air and then fall
On the black sand of the stream;
The flowers on the black sand look like
The feathers of kingfisher and add
To the beauty of the stream;
These fragrant blooms, buzzed by bees,
Are now crushed by the wheels of chariot
That rushes through the damp soil;
The rain water flows with speed
Looking like so many snakes
That crawl in succession
Through the furrows caused by the chariot wheels;
It seems, the lady of beautiful jewels
And broad, soft and bamboo-like shoulders
Who utters innocent words
Will be fortunate to entertain
Guests this evening,
For the tall chariot of our honourable chief
Is making its homeward journey
Through the woodland,
Bent on reaching its destination
During the eventide when Mullai burgeons!

325. பாலை

(கொண்டு நீங்கக் கருதி யொழிந்த தலைமகள் பிரிவின்கண் தலைமகள் தோழிக்குச் சொல்லியது)

அம்ம வாழி தோழி காதலர்
வெண்மணல் நிவந்த பொலங்கடை நெடுநகர்
நளியிருங் கங்குற் புணர்குறி வாய்த்த
களவுங் கைம்மிக வளர்ந்தன் றன்னையும்
உட்கொண் டோவாள் காக்கும் பிற்பெரிது
இவனுறை வெவனோ அளியளென் றருளி
ஆடுநடைப் பொலிந்த புகற்சியின் நாடுகோள்
அள்ளனைப் பணித்த அதியன் பின்றை
வள்ளுயிர் மாக்கினை கண்ணவிந் தாங்கு
மலைகவின் அழிந்த கணைகடற் றருஞ்சுரம்
வெய்ய மன்றநின் வையயி றுணீஇய
தண்மழை யொருநாள் தலைஇய ஒண்ணுதல்
ஒல்கியல் அரிவை நின்னெடு செல்கஞ்
சின்னாள் ஆன்றனை யாகெனப் பன்னாள்
உலைவில் உள்ளமொடு வினைவலி யுறீஇ
எல்லாம் பெரும்பிறி தாக வடாஅது
நல்வேற் பாணன் நன்னாட் டுள்ளதை
வாட்கண் வானத் தென்றூழ் நீளிடை
ஆட்கொல் யானை அதர்பார்த் தல்கும்
சோலை அத்தம் மாலைப் போகி
ஒழியச் சென்றோர் மன்ற
பழியெவன் ஆங்கொல் நோய்தரு பாலே.

- மாமூலனார்.

325. Pālai

(The heroine speaks to her friend when the hero after abandoning his idea of taking the heroine with him eventually parted from her)

My friend, may you prosper !
 Now hearken to me!
 During long and densely dark midnights,
 Our lover had clandestine union with me
 During the tryst in our stately house
 Of lovely foreyard dight with high and silvery sand-dunes;
 The secret trysting had grown apace uncontrollably;
 Having known of this,
 Our mother remains with us inseparably to guard us;
 Pitying our confined life ,
 He, time and time again, affirmed
 That he would take me with him;
 Eke did he affirm thus;
 "O girl of lustrous forehead and slender body!
 Allāṇ was one who secured victory
 For Atiyaṇ; out of joy bred by triumph,
 The latter bade the former
 To accept his gift to him, his territory;
 Like unto the clear-toned Kinaiś *that ceased to sound
 At the death of this Atiyaṇ,
 The mountain has lost its beauty.
 The well-nigh impassable paths
 Coursing through the dense forest are exceedingly hot;
 So, wait for the day when the cool showers will pour
 And your sharp teeth will feel the cool water;
 Then, I shall take you with me!"
 All these affirmations of his have been falsified by him
 And he has now parted from us
 Leaving us here alone!
 He trod during eventide the expansive wilderness
 Dight with groves where a murderous elephant
 Awaits wayfarers.

- Māmūlaṇār

Kinai: A single-faced drum of ancient times.

326. மருதம்

(தோழி தலைமகனை வாயில் மறுத்தது)

ஊரல் அவ்வாய் உருத்த தித்திப்
 பேரமர் மழைக்கட் பெருந்தோட் சிறுநுதல்
 நல்லன் அம்ம குறுமகள் செல்வர்
 கடுந்தேர் குழித்த ஞௌள்ளல் ஆங்கண்
 நெடுங்கொடி நுடங்கும் அட்ட வாயில்
 இருங்கதிர்க் கழனிப் பெருங்கவின் அன்ன
 நலம்பா ராட்டி நடையெழிற் பொலிந்து
 விழவிற் செலீஇயர் வேண்டும் வென்வேல்
 இழையணி யானைச் சோழன் மறவன்
 கழையளந் தறியாக் காவிரிப் படப்பைப்
 புனன்மலி புதவிற் போலர் கிழவோன்
 பழையன் ஓக்கிய வேல்போற்
 பிழையல் கண்ணவன் நோக்கியோர் திறத்தே.

- பரணர்.

326. *Marutam*

(The friend of the herione refuses entry to the hero)

O chief!

Your youthful hetaira has beauteous lips
 With nectarean saliva; her body is sallow like gold;
 Her eyes are cool and enticing;
 Her eyes will never fail to charm
 Anyone whom she beholds;
 They are like the never-failing javelin
 Wielded by Paḷayan, the army-chief
 Of the Cōḷa monarch, and the lord of Poṛ
 Dight with groves and gardens
 Along the banks of the Cauvery --
 Which runs full and which is unfathomed
 Even by the long bamboo that rows the raft--,
 And whose sluices are brimming with water.
 We would very much wish to see
 Your splendour glow all the greater
 When you walk with your beloved
 Glorifying all along her great beauty
 When you proceed to participate in the festival.
 Her beauty is like the lovely fields
 Big with ears of paddy
 In Attavāyil^o, in the streets of which
 The swift chariots of the affluent
 Leave deep furrows and where steamers flutter atop tall poles!

- *Paranar*

Also read as Mattavayil. This was a town in the
 Chola country.

327. பாலை

(பொருள் கடைக் கூட்டிய நெஞ்சினைக் கழறியது)

இன்பமும் இடும்பையும் புணர்வும் பிரிவும்
 நன்பகல் அமையமும் இரவும் போல
 வேறுவேறியல ஆகிமா நெதிர்ந்து
 உளவென உணர்ந்தனை யாயின் ஒருஉம்
 இன்னா வெஞ்சுரம் நன்னசை துரப்பத்
 துன்னலுந் தகுமோ துணிவில் நெஞ்சே
 நீசெல வலித்தனை யாயின் யாவதும்
 நினைதலும் செய்தியோ எம்மே கணைகதிர்
 ஆவி அவ்வரி நீரென நசைஇ
 மாதவப் பரிக்கும் மரல்திரங்கு நனந்தலைக்
 களர்கால் யாத்த கண்ணகன் பரப்பிற்
 செவ்வரைக் கொழிநீர் கடுப்ப அரவின்
 அவ்வரி யுரிவை அணவரு மருங்கிற்
 புற்றரை யாத்த புலர்சினை மரத்த-
 மைந்நிற உருவின் மணிக்கட் காக்கை
 பைந்நிணங் கவரும் படுபிணக் கவலைச்
 சென்றோர் செல்புறத் திரங்கார் கொன்றோர்
 கோல்கழிபு இரங்கும் அதர
 வேல்பயில் அழுவம் இறந்த பின்னே.

- மருங்குர்ப்பாக்கைச் சாத்தன் புதனார்.

327. *Palai*

(The hero chides his heart that seeks wealth)

O my infirm heart!

Joy and pain, union and separation:

They are like broad day and night;

Differing in nature, they stand opposed to each other.

If you are aware of this truth, would it become you to tread

The hazardous wilderness, goaded by a heart desirous of wealth?

If you are resolved to part from us

Will you think of us at least a little, after crossing the forest

Thick with bamboos? The paths through the wilderness are dreadful,

Where merciless brigands shoot their darts from behind the merchants

And kill them and feel sorry, not for the victims but for the loss of their arrows;

In the branching paths that are scorched by the flaming sun,

The thirsty animals get exhausted, running after the mirage;

The Maral herbs in the wide areas wilt for want of water;

In the expansive brackish land, the sloughs of snakes of lovely stripes

Are seen swinging from the rocks like shining cascades that fall down

From the steep hill; the bases of the trees, whose branches are parched

Are covered with termite-towers, and the cloud-hued crows with sapphire-like eyes

Eat the fresh pieces of the dead.

- *Maruṅkūr Pākaiccāṭṭaṇ Pūtaṇār*

328. குறிஞ்சி

(இரவுக்குறிச் சிறைப்புறமாகத் தோழி சொல்லிடுப்பத் தலைமகள் சொல்லியது)

வழையமல் அடுக்கத்து வலனேர்பு வயிரியர்
 முழவதிர்ந் தன்ன முழக்கத்து ஏறொடு
 உரவுப்பெயல் பொழிந்த நள்ளென் யாமத்து
 அரவின் பைந்தலை இடறிப் பானாள்
 இரவின் வந்தெம் இடைமுலை பொருந்தித்
 துனிகண் அகல் வளைஇக் கங்குலின்
 இனிதின் இயைந்த நண்பவர் முனிதல்
 தெற்றா குதனற் கறிந்தன மாயின்
 இலங்குவளை நெகிழப் பரந்துபடர் அலைப்பயாம்
 முயங்குதொறும் முயங்குதொறும் உயங்குமுகந்துகொண்டு
 அடக்குவம் மன்னோ தோழி மடப்பிடி
 மழைதவழ் சிலம்பிற் கடுஞ்தல் ஈன்று
 கழைதின் யாக்கை விழைகளிற் றைவர
 வாழையஞ் சிலம்பிற் றுஞ்சுஞ்
 சாரல் நாடன் சாயன் மார்பே.

- மதுரைப் பண்டவாணிகன் இளந்தேவனார்.

328. *Kurīñci*

*(The heroine speaks to her friend during the tryst by night to
be heard by the hero who stands near the fence)*

My friend,
Our lover is the chief of a cloud-clad montane region
Where a young cow-elephant delivers its first calf,
Eats the bamboo shoot and then slumbers
Sweetly in the hill-side, dotted with Valai
While its loving mate affectionately
Strokes its body.
He is one, who visited our house
During midnight, trampling the shiny heads of serpents,
When the clouds rose up clockwise
In the hill-range of Valai trees,
And poured amain rumbling
Like unto the drums of dancers;
He rested his head on my breasts;
He embraced me and became tranquil;
He offered me his sweet company
Throughout the night.
Had we known before that he would grow averse
To this sweet kinship
And cause our shining bangles to slip off,
I would have eventually hugged his chest
That it would cause him pain
And make mine own
Get glued with his chest
When he embraced me
Times without number
And thus chased away
The grief of separation.

- Maturai Panta Vāṇikan Ḹantēvaṇār

329. பாலை

(பிவிடை வேறுபட்ட தலைமகள் தோழிக்குச் சொல்லியது)

பூங்கணும் நுதலும் பசப்ப நோய்கூர்ந்து
 ஈங்கியான் வருந்தவும் நீங்குதல் துணிந்து
 வாழ்தல் வல்லுந ராயிற் காதலர்
 குவிந்த குரம்பை அங்குடிச் சேறார்ப்
 படுமணி யியம்பப் பகலியைந்து உமணர்
 கொடுநுகம் பிணித்த செங்கயிற் றொழுகைப்
 பகடயாக் கொள்ளும் வெம்முனைத் துகடொகுத்து
 எறிவளி சுழற்றும் அத்தஞ் சிறிதசைந்து
 ஏகுவர் கொல்லோ தாமே பாய்கொள்பு
 உறுவெரிந் ஓடிக்குஞ் சிறுவரிக் குருளை
 நெடுநல் யானை நீர்நசைக் கிட்ட
 கைகறித் துரறும் மைதாங்கு இறும்பில்
 புலிபுக்கு ஈனும் வறுஞ்சனைப்
 பனிபடு சிமையப் பன்மலை யிறந்தே.

- உறையூர் முதுகத்தனார்.

329. *Pālai*

(The separated heroine speaks to her companion)

My friend,
 Is our lover so strong-willed
 As to part from me and abide alone
 When I pine here with grief,
 My eyes and forehead losing their lustre?
 Would he at least rest a while
 On his way in the small village
 Of pretty little huts of conical roofs?
 Bulls fastened to the curved yokes
 Of carts with the help of strong cords
 By the salt-vendors, reach this village
 During day time, with the tinkling
 Sound of the bells adorning them;
 As they, well assisted pull the carts,
 They raise the dust of the soil
 Which the blowing wind carries with it
 And whirls around.
 Would he then proceed on his journey
 And cross many a hill of mist-clad peaks?
 These are hills whose springs have dried;
 Gravid tigresses enter these and deliver cubs;
 The hills are covered by forests
 On which rest nimbi.
 There in a forest, an elephant,
 Tall and shapely, inserts
 Its trunk into a dried-up spring
 Seeking water to quench its thirst;
 A tiger-cub of small stripes
 That lives there rears itself for a leap,
 Bites the trunk and growls.

330. நெய்தல்

(தலைமகளுக்குக் குறைநீர்ந்த தோழி தலைமகட்குக் குறைநயம்பக் கூறிவது)

கழிப்பூக் குற்றுங் கானல் அல்கியும்
 வண்டற் பாவை வரிமணல் அயர்ந்தும்
 இன்புறப் புணர்ந்தும் இனிவரப் பணிந்தும்
 தன்றுயர் வெளிப்படத் தவறில் நந்துயர்
 அறியா மையின் அயர்ந்த நெஞ்சமொடு
 செல்லும் அன்னோ மெல்லம் புலம்பன்
 செல்வோன் பெயர்புறத் திரங்கி முன்னின்று
 தகைஇய சென்றவென் நிறையில் நெஞ்சம்
 எய்தின்று கொல்லோ தானே எய்தியும்
 காமஞ் செப்ப நாணின்று கொல்லோ
 உதுவ காணவர் ஊர்ந்த தேரே
 குப்பை வெண்மணற் குவவுமிசை யானும்
 எக்கர்த் தாழை மடல்வயி னானும்
 ஆய்கொடிப் பாசடும்பு அரிய ஊர்பிழிபு
 சிறுகுடிப் ப்ரதவர் பெருங்கடன் மடுத்த
 கடுஞ்செலற் கொடுந்திமில் போல
 நிவந்துபடு தோற்றமொ டிகந்துமா யும்மே.

- உலோச்சனார்.

330. Neytal

*(The companion of the heroine speaks to her friend
insisting her to give her consent to the hero)*

My friend,
Our lover who is the lord of a littoral region plucked the flowers
From the creek for us; he spent his time with us in the grove;
He played with us making dolls in the wavy sand;
He gave us joy by his frequent union with us;
He humbled himself before us willingly;
Yet, unaware of our sufferings, who are flawless, alas,
He parts from here all alone with a palpably grief-laden heart !
My agitated heart pitied him, and hurried in his direction to stop him
By confronting him; I am anxious to know if it reached him at all;
If indeed it had reached him, did it feel shy to express our passion for him?
Behold yonder, the chatiot !
Now it becomes invisible after moving up and down majestically,
Through the silvery sand-dunes strewn with Talai blades,
Cutting into pieces the green and lovely Aṭumpu vines.
As it moves, it vanishes like the curved fishing boat of the fisherfolk
Of humble calling which flashes through the vast ocean !

- Ulōccaṇār

331. பாலை

(தலைமகள் பிரியர்கள் தோழிக்குத் தலைமகள் சொல்லியது)

நீடுநிலை அரைய செங்குழை இருப்பைக்
கோடுகடைந் தன்ன கொள்ளை வான்பூ
ஆடுபரந் தன்ன ஈனல் என்கின்
சேடுசினை யுரிஇ உண்ட மிச்சில்
பைங்குழைத் தழையர் பழையர் மகளிர்
கண்டிரள் நீளமைக் கடிப்பிற் றொகுத்துக்
குன்றகச் சிறுகுடி மறுகுதொறும் மறுகுஞ்
சீறார் நாடு பலபிறக் கொழியச்
சென்றோர் அன்பிலர் தோழி என்றும்
அருந்துறை முற்றிய கருங்கோட்டுச் சீறியாழ்ப்
பாணர் ஆர்ப்பப் பலகலம் உதவி
நாளவை யிருந்த நனைமகிழ் திதியன்
வேளிரொடு பொரீஇய கழித்த
வாள்வாய் அன்ன வறுஞ்சுரம் இறந்தே.

- மாமூலனார்.

331. Pālai

*(The companion of the heroine consoles her friend
during the separation of the hero)*

Our lover crossed many a territory dotted with lovely hamlets;
In such hamlets on the hill
The bears that littered cubs recently gather in large number
Like herds of sheep; they climb the branches of the long-trunked Irupai trees
Of tender shoots and eat the white flowers
That look as though they were wrought of ivory;
What is left over by these bears is collected in long bamboo pipes
Of shapely nodes by the young girls of the hunters' clan;
Those girls wear skirts of green and tender leaves;
They roam in the streets of the hamlets on the hill and hawk the flowers.
He trod many a waterless wilderness that cause pain
Sharp as the cutting edge of the sword unsheathed by Titiyan
To fight the Vēlir; Titiyan is seen enthroned in his court;
Happy and tipsy with toddy, showering many a jewel on the musicians
Who play the dark-stemmed small yāl,
And whose knowledge of music is perfect.
Surely he has no love for us !

- Māmūlanār

332. குறிஞ்சி

(இரவுக்குறிகள் சிறைப்புறமாகத் தோழிக்குத் தலைமகள் இயற்பட மொழிந்தது)

முளைவளர் முதல மூங்கில் முருக்கிக்
 கிளையொடு மேய்ந்த கேழ்கிளர் யாணை
 நீர்நசை மருங்கின் நிறம்பார்த் தொடுங்கிய
 பொருமுரண் உழுவை தொலைச்சிக் கூர்நுணைக்
 கன்முகை அடுக்கத்து மென்மெல இயலிச்
 செருபகை வாட்டிய செம்மலொ டறுகால்
 யாழிசைப் பறவை இமிரப் பிடிபுணர்ந்து
 வாழையஞ் சிலம்பிற் றுஞ்சும் நாடன்
 நிற்புரைத் தக்க சாயலன் எனநீ
 அன்புரைத் தடங்கக் கூறிய இன்சொல்
 வாய்ந்தன வாழி தோழி வேட்டோர்க்கு
 அமிழ்தத் தன்ன கமழ்தார் மார்பின்
 வண்டிடைப் படாஅ முயக்கமும்
 தண்டாக் காதலும் தலை நாள் போன்மே.

- கபிலர்.

332. *Kurīñci*

*(The heroine speaks to her friend during tryst by
night to be overheard by te hero)*

My friend,
May you live long!
Our lover is the chief of a montane region;
There, a tusker of shining hue
Breaks the bamboo-clusters
Whence germinate shoots,
And grazes in the company of its herd;
It encounters a fighting tiger and kills it;
It is the tiger that beheld it
Near the ford of potable water
And hid itself to spring upon it;
After killing the tiger, it gets
Its blood-stained and sharp tusks cleansed
In the heavy downpour
And walks slowly over a hill, full of boulders
With sharp edges;
A swarm of bees, the six-legged insects
Follow it humming sweetly
Like the melody of yāl;
Walking with pride that bespeaks
The victory over its wrathful enemy,
It joins its loving mate
And then slumbers on the mountain
Dotted with banana trees.
"He is of a soft nature
Who becomes your great lofty stature."
Uttering these sweet and loving words,
You calmed my heart:
These words have now come true!
He so hugs with his nectarean chest
Adorned with a fragrant garland
That it suffers not even the wings of a chafer
To pass through and his everlasting love for me
Is as fresh as it was
On the first day of our meeting !

-Kallāṇṇar

O my friend,
May you prosper.
Your grief is profound;
Your person which was bright

333. பாலை

(பிவிடை வற்புறுத்தத் தோழிக்குத் தலைமகள் சொல்லியது)

யாஅ ஒண்டளிர் அரக்குவிதிர்த் தன்னனின்
 ஆக மேனி அம்பசப் பூர
 அழிவுபெரி துடையை யாகி அவர்வயின்
 பழிதலைத் தருதல் வேண்டுதி மொழிகொண்டு
 தாங்கல் ஒல்லுமோ மற்றே ஆங்குநின்
 எவ்வம் பெருமை உரைப்பின் செய்பொருள்
 வயங்கா தாயினும் பயங்கெடத் தூக்கி
 நீடலர் வாழி தோழி கோடையிற்
 குருத்திறுபு உக்க வருத்தம் சொலாது
 தூம்புடைத் துய்த்தலைக் கூம்புபு திரங்கிய
 வேனில் வெளிற்றுப்பனை போலக் கையெடுத்து
 யானைப் பெருநிறை வானம் பயிரும்
 மலைச்சேண் இகந்தனர் ஆயினும் நிலைபெயர்ந்து
 நாளிடைப் படாது வருவர் நமரெனப்
 பயந்தரு கொள்கையின் நயந்தலை திரியாது
 நின்வாய் இன்மொழி நன்வா யாக
 வருவர் ஆயினோ நன்றே வாராது
 அவணவர் காதலர் ஆயினும் இவணம்
 பசலைமாய்தல் எளிதுமற் றில்ல
 சென்ற தேளத்துச் செய்வினை முற்றி
 மறுதரல் உள்ளத்தர் எனினும்
 குறுகுபெரு நசையொடு துத்துவரப் பெறினே.

- கல்லாடனார்.

333. Pālai

(The heroine speaks to her friend who consoles
 her during the separation of the hero)

O my friend,
 May you prosper.
 "Your grief is profound;
 Your person which was bright
 Like the tender leaves of the Yā tree
 Bespattered with the fine powder of red lac

Has now turned fallow;
 By this, do you desire to shame him?
 If anyone goes to him and tells him
 Of your boundless grief,
 Can he remain there enduring his grief?
 He will weigh, as it were in a scale
 Joy against wealth
 And will never consent to forfeit joy.
 He will return, for sure,
 Though his efforts to come by wealth
 Have not borne fruit.
 He has gone to a far-off place
 Beyond a mountain, where
 Huge elephants that abide there
 Trumpet aloud with their trunks
 Uplifted toward the rain-clouds;
 Those trunks look like
 The young, conical, hollow and frayed tops
 Of palmyra, shorn of everything
 And shrunk by the withering westerly
 During the summer.
 Though he has gone to such a far-off place,
 He will be back here within the time he set for his return."
 Thus you utter sweet words,
 With love and with intent to benefit me.
 It is good if your words come true.
 I reckon not whether he chooses to stay there
 Or intends to come back
 Completing his mission with success.
 Let him but send a messenger
 Assuring us of his return.
 This pallor will then disappear from us in no time!

-Kallāṭaṇār

When flocks of peacocks dance in glow
 I long to behold the small and pretty forehead
 Of my darling, whose eyes are coloured
 And fringed with collyrium
 And who has well-grown and manifold tresses!

-Māraṇa Kallāṭaṇār

*Small pieces of stone used by girls while playing a game.

334. முல்லை

(விளைமுற்றிய தலைமகள் தேர்ப்பாகத்துச் செல்லியது)

ஓடா நல்லேற் றுரிவை தைஇய
 ஆடுகொண் முரசம் இழுமென முழங்க
 நாடுதிறை கொண்டன் மாயின் பாக
 பாடிமிழ் கடலின் எழுந்த சும்மையொடு
 பெருங்களிற்றுத் தடக்கை புரையக் கால்வீழ்த்து
 இரும்பிடித் தொழுதியின் ஈண்டுவன குழீஇ
 வணங்கிறை மகளிர் அயர்ந்தனர் ஆடும்
 கழங்குறழ் ஆலியொடு கதழுறை சிதறிப்
 பெயறொடங் கின்றால் வானம் வானின்
 வயங்குசிறை அன்னத்து நிரைபறை கடுப்ப
 நால்குடன் பூண்ட கானவில் புரவிக்
 கொடிஞ்சி நெடுந்தேர் கடும்பரி தவிராது
 இனமயில் அகவுங் கார்கொள் வியன்புனத்து
 நோன்துட் டாழு ஈர்நிலம் துமிப்ப
 ஈண்டே காணக் கடவுமதி பூங்கேழ்ப்
 பொலிவன அமர்த்த உண்கண்
 ஒலிபல் கூந்தல் ஆய்சிறு நுதலே.

- மதுரைக் கூத்தனார்.

334. Mullai

*(The hero speaks to his charioteer while returning
after accomplishing his mission)*

O charioteer!

Triumphant drums whose faces were covered
With the skin of bulls, lovely and valorous
And never-retreating in fight,
Rhythmically sounded and we vanquished
Our foes and extracted from them lands as tribute;
Now, the clouds, having scooped water
From the sea, rise up and gather together
And move like herds of cow-elephants;
The clouds plunge down
Like so many trunks of huge tusked and pour again;
The forceful rain-drops fall together
With hail stones which look like Kalañku *
That women of curved forearms play with.
O charioteer ! May you drive forthwith
Our chariot fitted with Kotuñci !
Let the four steeds of wind-like speed
Which are yoked to our chariot
Gallop, looking like a row of bright-feathered swans
Of bright feathers that fly in the sky !
That the chariot loses not its speed;
Let the strong wheels
Of the chariot cut through the damp soil
In the expansive woodland
That welcomed the rainy season
When flocks of peacocks dance in glee !
I long to behold the small and pretty forehead
Of my darling, whose eyes are colourful
And touched with collyrium
And who has well-grown and manifold tresses !

- Maturai Kūttanār

*Small pieces of stone used by girls while playing a game

335. பாலை

(தலைமகள் பொருள்கடைக் கூட்டிய நெஞ்சினைக் கழறிச் செவ்வழுக்கியது)

இருள்படு நெஞ்சத் திடும்பை தீர்க்கும்
 அருணன் குடைய ராயினு மீதல்
 பொருளில் லோர்க்கஃ தியையா தாகுதல்
 யானு மறிவென் மன்னே யானைதன்
 கொன்மருப் பொடியக் குத்திச் சினைஞ்சிறந்து
 இன்னா வேனில் இன்றுணை யார
 முளிசினை யாஅத்துப் பொளிபிளந் தூட்டப்
 புலம்புவீற் றிருந்த நிலம்பகு வெஞ்சுரம்
 அரிய வல்லமன் னமக்கே விரிதார்
 ஆடுகொள் முரசின் அடுபோர்ச் செழியன்
 மாட மூதார் மதிற்புறந் தமிழி
 நீடுவெயில் உழந்த குறியிறைக் கணைக்கால்
 தொடையமை பல்மலர்த் தோடுபொதிந் தியாத்த
 குடையோ ரன்ன கோளமை யெருத்திற்
 பாளை பற்றழிந் தொழியப் புறஞ்சேர்பு
 வாள்வடித் தன்ன வயிறுடைப் பொதிய
 நாளுறத் தோன்றிய நயவரு வனப்பின்
 ஆரத் தன்ன அணிகிளர் புதுப்பூ
 வாருறு கவரியின் வண்டுண விரிய
 முத்தின் அன்ன வெள்வீ தாஅய்
 அலகின் அன்ன அரிநிறத் தாலி
 நகைநனி வளர்க்குஞ் சிரப்பிற் றகைமிகப்
 பூவெர்டு வளர்ந்த மூவாப் பசங்காய்
 நீரினு மினிய வாகிக் கூரெயிற்று
 அமிழ்தம் ஊறுஞ் செவ்வாய்
 ஒண்டொடிக் குறுமகட் கொண்டனம் செலினே.

- மதுரைத் தத்தங் கண்ணனார்.

335. *Pālai*

(The hero gives up his journey in pursuit of wealth after condemning his heart that goads him to travel in quest of wealth)

Lo, I too am well aware of the truth
 That the indigent, though they are full of compassion
 And though they have to relieve
 The famished whose hearts are dark with grief,
 Cannot become benefactors.
 Celiyaṇ is a monarch who adorns himself
 With garlands of burgeoning flowers
 And who possesses triumphant drums.
 Around the defensive wall that surrounds
 Hoary Maturai, his capital of stately mansions,
 There are arecanut palms
 That are assailed by summer heat for a long time;
 They have short nodes and swollen bases;
 Their necks are laden with green fruit;
 The palms are full of beautiful and fresh blossoms
 Which resemble wreaths;
 They are charming and sweet to behold;
 They emerge forth during the right season;
 They are protected before such emergence
 By sheaths of swollen spathes
 That look like shapely swords cast on the anvil;
 Now the flowers are free from the sheaths
 That covered them; these sheaths look like
 The palmyra cups that store wreaths
 Woven of manifold flowers;
 That fresh flowers of the arecanut palms burgeon
 Attracting chafers that feast on them;
 They are like long chamaras;*
 Pearl-white blossoms spread and look
 Like hail-stones which are white like cowrie shells.
 They infuse joy in the hearts of men;
 The attractive and tender fruit
 That still has its flower at its tip is full of sweet juice;
 My young beloved, who is endowed with rosy lips
 And sharp teeth wears glittering bangles;
 The nectar of her lips is sweeter



Than the juice of that young arecanut.
 If she should follow me,
 Then even the fissured and hot
 And dolorous paths in the wilderness
 Where a tusker wrathfully charges
 With its murderous tusks
 And peals off the bark of a Yā tree
 Of dried-up branches
 And gets its tusks broken
 And feeds during the painful summer
 Its loving mate with it
 May not prove hard to tread !

- Maturai Tattankannār

It is note worthy that the poet has described the ambrosial saliva of the heroine in sixteen lines.

336. மருதம்

(நயம்புரம்பரத்தை இப்பரத்தைக்குப் பாங்காயினார் கெட்பச் சொல்லியது)

குழற்காற் சேம்பின் கொழுமடல் அகலிலைப்
 பாசிப் பரப்பிற் பறமொடு வதிந்த
 உண்ணாப் பிணவின் உயக்கஞ் சொலிய
 நாளிரை தரீஇய எழுந்த நீர்நாய்
 வாளையோ முழப்பத் துறைகலுழந் தமையின்
 தெண்குட் டேறல் மாந்தி மகளிர்
 நுண்ணெயல் அங்குடம் இரீஇப் பண்பின்
 மகிழநன் பரத்தைமை பாடி யவழிணர்க்
 காஞ்சி நீழற் குரவை யயருந்
 தீம்பெரும் பொய்கைத் துறைகேழ் ஊரன்
 தேர்தர வந்த நேரிழை மகளிர்
 ஏசுப என்பவென் நலனே அதுவே
 பாகன் நெடிதுயிர் வாழ்தல் காய்சினக்
 கொல்களிற் றியானை நல்கல் மாறே
 தாமும் பிறரும் உளர்போற் சேறல்
 முழவிமிழ் துணங்கை தூங்கும் விழவின்
 யானவண் வாரா மாறே வரினே
 சுடரொடு திரிதரு நெருஞ்சி போல
 என்னொடு திரியான் ஆயின் வென்வேல்
 மாரி யம்பின் மழைத்தோற் சோழர்
 வில்லீண்டு குறும்பின் வல்லத்துப் புறமினை
 ஆரியர் படையின் உடைகவென்
 நேரிறை முன்கை வீங்கிய வளையே.

- பாவைக் கொட்டிலார்.

336. Marutam

*A hetaira dear to the hero speaks to her kin to be
 overheard by the friends of another hetaira)*

He is the chief of a village
 Where fords are wide and brimming with sweet water;
 There is a tank covered with moss
 And wide leaves of Cēmpu
 Of well-grown sheaths and tubular stems;

There a male otter fights a Valai *
 At early dawn while it tries to fetch food
 To appease the hunger of its starving mate
 With its young one;
 In the fight, as the tank becomes muddy,
 Young women who go there to fetch water,
 Place down their beauteous vessels,
 Wrought with minute craftsmanship,
 Consume toddy and enact Kuravai dance
 To the beat of drums, beneath the shade
 Of a Kāñci tree with bunches
 Of blooming flowers, singing of the uncoth infidelity
 Of their spouses.
 I am told, the harlots of shapely jewels
 Whom our lover's chariot fetched here
 Speak ill of my beauty.
 The mahout lives long, because
 The elephant spares his life;
 (The harlots thrive as I spared their lives.)
 These women and others go to our lover
 As though they possess some merit;
 It is because of my non-participation in the festival
 Where Tuṇṇakai - dance is enacted to the beat of drum.
 Should I go there, I will cause them
 Follow me wherever I move
 Like unto the Neruñci blossoms
 That turn in the direction of the sun!
 Should I fail to do so,
 May the bangles of my shapely wrists
 Break like unto the Aryan army
 That came to the protective forest
 That encircle the walled Vallam**
 Abounding in archers !
 Vallam is the town of the Cōlas
 Of victorious spears, who shower arrows
 And who are armed with cloud-like leather shields !

- Pāvaiḱkottilār

* A kind of succulent fish

^ One of the folk-dance forms of ancient Tamilnadu

** Vallam - A small town near Thanjavur. This was a fortified town during the ancient period. The Aryans referred to here are yet to be identified.

337. பாலை

(முன்னொரு காலத்துப் பொருள்வயிற் பிழ்துவந்த தலைமகன் பின்னும்
பொருள் கடைக் கூட்டிய நெஞ்சிற்குச் சொல்லியது)

சாரல் யாஅத்து உயர்சினை குழைத்த
மாரி ஈர்ந்தளி ரன்ன மேனிப்
பேரமர் மழைக்கண் புலம்புகொண் டொழிய
ஈங்குப்பிரிந் துறைதல் இனிதன் றாகலின்
அவண தாக பொருளென் றுமணர்
கணநிரை யன்ன பல்காற் குறும்பொறைத்
தூதொய் பார்ப்பான் மடிவெள் ளோலை
படையுடைக் கையர் வருதிற நோக்கி
உண்ணா மருங்குல் இன்னோன் கையது
பொன்னா குதலும் உண்டெனக் கொன்னே
தடிந்துடன் வீழ்த்த கடுங்கண் மழவர்
திறனில் சிதாஅர் வறுமை நோக்கிச்
செங்கோல் அம்பினர் கைந்நொடியாப் பெயரக்
கொடிவிடு குருதித் தூங்குகுடர் கறீஇ
வரிமரல் இயவின் ஒருநரி யேற்றை
வெண்பரல் இமைக்கும் கண்பறி கவலைக்
கள்ளி நீழற் கதறுபு வதிய
மழைக்கண் மாறிய வெங்காட் டாரிடை
எமியங் கழிதந் தோயே பனியிருட்
பெருங்கலி வானந் தலைஇய
இருங்குளிர் வாடையொடு வருந்துவன் எனவே.

- பாலை பாடிய பெருங்கடுங்கோ.

337. Pālai.

(The hero who had earned wealth abroad now speaks to his
heart that compels him to go in search of it again)

O my heart,
It is a burning wilderness forsaken by rain-clouds;
The small boulders there are like herds of bulls of the salt-vendors.
Through such a wilderness goes a brahmin
Carrying with him a roll of silvery palmyra blades.
He is one who often carries message

From one place to another;
 At the sight of this brahmin,
 The merciless Maḷava warriors,
 Who are wielders of weapons, mistaking
 The roll of palmyra blades
 Carried by that famished brahmin
 For concealed gold, instantly kill him in vain.
 Then at the sight of his rags, which are
 Unfit to serve as garment,
 They go away with their blood-stained darts,
 Flicking their fingers in regret.
 A jackal in the path dotted
 With striped Maral plants, bites and eats
 The victim's intestine that hangs
 Dripping with blood and rests
 Beneath the shade of a cactus
 Howling all alone in the branching path
 Littered with white gravel of blinding brightness,
 Such was the wilderness
 That I once trod in pursuit of wealth;
 Then you left me in the lurch
 And traced your steps homeward
 Thinking thus: "The frame of our beloved
 Is like the cool and tender leaves
 That sprout during rainy season
 In the high branches of Yā tree
 That grows in the hill-range;
 Her eyes are large, tranquil and cool;
 It is not desirable to stay here all alone
 Leaving such a lass in a forlorn state;
 May the joy of her company be our real wealth;
 She will grieve when the northerly blows
 And when it rains noisily during
 Dark midnight that causes shivering."
 (So, my heart, I canst not trust you.)

- Pālai Pāṭiya Perunṇaṭuṅkō

Note: The ancient practice of employing brahmins to carry message from one place to another is attested by this poem. To offend or to kill a brahmin was considered to be a sin in those days. Yet these brigands did not attach any importance to this ideal.

338. குறிஞ்சி

(அல்ல குறிப்பட்ட தலைமகள் தன் நெஞ்சிற்குச் சொல்லியது)

குன்றோங்கு வைப்பின் நாடும் கீ கூறும்
 மறங்கெழு தானை அரசு றுள்ளும்
 அறங்கடைப் பிடித்த செங்கோ லுடனமர்
 மறஞ்சாய்த் தெழுந்த வலனுயர் திணிதோட்
 பலர்புகழ் திருவிற் பசும்பூட் பாண்டியன்
 அணங்குடை உயர்நிலைப் பொருப்பிற் கவாஅன்
 சினையொண் காந்தள் நாளும் நறுநுதல்
 துணையீர் ஒதி மாஅ யோள்வயின்
 நுண்கோல் அவிர்தொடி வண்புறஞ் சுற்ற
 முயங்கல் இயையா தாயினும் என்றும்
 வயவுறு நெஞ்சத் துயவுத் துணையாக
 ஒன்னார் தேஎம் பாழ்பட நூறும்
 துன்னரும் துப்பின் வென்வேற் பொறையன்
 அகலிருங் கானத்துக் கொல்லி போலத்
 தவாஅ வியரோ நட்பே அவள்வயின்
 அறாஅ வியரோ தூதே பொறாஅர்
 விண்பெறக் கழித்த தின்பிடி யொள்வாட்
 புனிற்றான் தரவின் இளையர் பெருமகன்
 தொகுபோர்ச் சோழன் பொருண்மலி பாக்கத்து
 வழங்க லானாப் பெருந்துறை
 முழங்கிரு முந்நீர்த் திரையினும் பலவே.

- மதுரைக் கணக்காயனார்.

338. Kuṛiñci

(The hero speaks to his heart after his failure to identify)

O my heart,
 Our dark-complexioned sweetheart has well-oiled tresses
 That are of uniform beauty;
 Her forehead is fragrant like the shining blooms
 Of many-petalled Kāntal
 That flourishes in the slopes of the Potiyil

Of high peaks indwelt by deities.
 It is the hill of Pacumpūnpāntiyan
 Who is the most renowned amongst the kings
 Who are lords of valorous forces;
 He is just in his rule
 And wields a righteous sceptre;
 He subdued the power of his foes
 By the might of his strong and lofty shoulders.
 Even though we may not embrace
 Our sweetheart of great charm with her arms playing
 Round our back and clasping it firmly
 While her shining and ornate bangles tinkle,
 May our kinship with her last for ever!
 May it last like the Kolli mountain
 Of extensive and dark green forests--
 The mountain that belongs to Cēraṇ,
 Who is the wielder of a triumphant javelin,
 Who is unapproachably mighty,
 And who has annihilated the territories of his foes.
 May our kinship ever remain a prop to my languishing heart,
 A help that never fails.
 Let me send her my messenger
 Again and again and may the occasions prove
 More numerous than the countless breakers
 Of the wide ford abounding in wealth,
 Of the expansive and roaring sea,
 Of the Cōla monarch, ever-victorious in war--
 The lord of youthful warriors,
 Who lift away the cows, together
 With their young, delivered recently,
 From the realms of the foes
 And who so wield their shiny swords
 With strong handles that their enemies reach Valhalla!

- Maturai Kanakkāyaṇār

339. பாலை

(போகாநின்ற தலைமகள் தன் நெஞ்சிற்குச் சொல்லியது)

வீங்குவிசைப் பிணித்த விரைபரி நெடுந்தேர்
 நோன்கதிர் சுமந்த ஆழியாழ் மருங்கிற்
 பாம்பென முடுகுநீர் ஓடக் கூம்பிப்
 பற்றுவிடு விரலிற் பயறுகாய் ஊழ்ப்ப
 அற்சிரம் நின்றதாற் பொழுதே முற்பட
 ஆள்வினைக் கெழுந்த அசைவில் உள்ளத்து
 ஆண்மை வாங்கக் காமந் தட்பக்
 கவைபடு நெஞ்சங் கட்கண் அகைய
 இருதலைக் கொள்ளி யிடைநின்று வருந்தி
 ஒருதலைப் படாஅ உறவி போன்றனம்
 நோங்கோல் அளியள் தானே யாக்கைக்கு
 உயிரியைந் தன்ன நட்பின் அவ்வுயிர்
 வாழ்தல் அன்ன காதல்
 சாதல் அன்ன பிரிவரி யோளே.

- நரையாழி நெட்டையார்.

339. Pālai

(The hero speaks to his heart when parting from his love)

This is the dewy season;
 Now, through every deep furrow
 Cut by the strong wheels of the tall chariot
 Drawn by fleeting horses,
 Water flows with force and moves like snakes;
 The green gram crops are ripe;
 The ripe pods in bunches
 Remain apart from one another
 And resemble converged fingers;
 The manliness of our undaunted heart
 Poised for hard tasks goads us
 And pushes us forward which our boundless love
 For our sweetheart pulls us back.
 We are now in a dilemma like an unfortunate ant
 That is caught between a hollow stalk
 That burns at both ends.
 She is friendly with us
 Even like our life with our body;
 Her love for us is equal(vital)
 To that life's thriving
 Whereas parting from her
 Is almost its death!
 Alas, is she now under the grip of pain?
 Pity it is, that she should be so!

- Naraimuti Nettiayār

340. நெய்தல்

(பகற் குறிக்கண் தோழி தலைமகற்குச் சொல்லியது)

பன்னாள் எவ்வந் தீரப் பகல்வந்து
 புன்னையம் பொதும்பின் இன்னிழற் கழிப்பி
 மாலை மால்கொள நோக்கிப் பண்ணாய்ந்து
 வலவன் வண்டேர் இயக்க நீயும்
 செலவுவிருப் புறுதல் ஒழிகதில் அம்ம
 செல்லா நல்லிசைப் பொலம்பூட் டிரையன்
 பல்பூங் கானல் பவத்திரி யன்ன இவன்
 நல்லெழில் இளநலம் தொலைய ஒல்லெனக்
 கழியே ஓதம் மல்கின்று வழியே
 வள்ளெயிற் றரவொடு வயமீன் கொட்கும்
 சென்றோர் மன்ற மானறின்று பொழுதென
 நின்றிறத் தவலம் வீட இன்றிவன
 சேப்பின் எவனோ பூக்கேழ் புலம்ப
 பசுமீன் நொடுத்த வெண்ணெல் மாஅத்
 தயிர்மிதி மிதவை ஆர்த்துவம் நினக்கே.
 வடவர் தந்த வான்கேழ் வட்டம்
 குடபுல உறுப்பிற் கூட்டுபு நிகழ்த்திய
 வண்டிமிர் நறுஞ்சாந் தணிகுவம் திண்டிமில்
 எல்லுத்தொழின் மடுத்த வல்வினைப் பரதவர்
 கூர்உளிக் கடுவிசை மண்டலிற் பாய்ந்துடன்
 கோட்சுறாக் கிழித்த கொடுமுடி நெடுவலை
 தண்கடல் அசைவளி எறிதொறும் வினைவிட்டு
 முன்றிற் றாழைத் தூங்கும்
 தெண்கடற் பரப்பினெம் உறைவின ஊர்க்கே.

- நக்கீரர்.

340. Neytal

(The companion speaks to the heroine during the day tryst)

O Lord of a flowery littoral region!
 Now the noisy creek has swollen with water;
 The paths are infested with sharp-toothed snakes
 And mighty fishes that swim about at will;
 It is the hour of dusk;
 If you choose to part from her at this hour,
 She, who like unto the city of Pavattiri,

Rich in groves of manifold flowers
 In the realm of Tirayan of everlasting fame*
 And auric jewels, will feel unhappy
 That you should go through such a path
 And cause her lose her feminine charm
 Linked to her splendorous beauty,
 To relieve her of such suffering,
 If you choose to abide here this day
 In our hamlet, which is sweet to live in
 And which is close to the clear-watered sea,
 What harm will betide you?
 In our hamlet, the fisherfolks
 Who are men of mighty deeds engage themselves
 In fishing, sailing in their strong barks
 During day -time.
 The boats are driven by the force
 Of the strong wind;
 Their long nets of curved knots are torn
 By the murderous sword-fish that leap out together
 Piercing through them;
 After fishing the torn nets are spread
 On the Tālai shrubs that grow in the foreyards
 And they flutter when the cool breeze blows;
 Should you abide here, we will feed your steeds
 With the powder of white got in exchange for the fresh fishes;
 We will bedaub your body
 With the fragrant cream of sandalwood
 Of the western hill
 And with other unguents,
 Ground in a circular and silvery mortar
 Sold by the northerners!
 Avoid trysting by day when you spend
 The day-time under the sweet shade
 Of the beautiful Punnai trees,
 Beholding with a troubled heart
 The setting of the eventide
 When you part from us riding your beautiful chariot
 Driven by your careful charioteer!

- Nakkīrar

* Tirayar were a clan of rulers. They were rulers of the Tontai Nātu which included in it the modern Tiruppati, the abode of Lord Venkateswara.

341. பாலை

(பிரிவின்கட டோழிக்குத் தலைமகள் சொல்லியது)

உய்தகை யின்றால் தோழி பைபயக்
கோங்குங் கொய்குழை யுற்றன குயிலும்
தேம்பாய் மாஅத் தோங்குசினை விளிக்கும்
நாடார் காவிரிக் கோடுதோய் மலிர்நிறைக்
கழையழி நீத்தம் சாஅய வழிநாள்
மழைகழிந் தன்ன மாக்கால் மயங்கறல்
பதவுமேயல் அருந்து துளங்கிமில் நல்லேறும்
மதவுநடை நாக்கொ டசைவீடப் பருகிக்
குறுங்காற் காஞ்சிக் கோதை மெல்லிணர்ப்
பொற்றகை நுண்டாது உறைப்பத் தொக்குடன்
குப்பை வார்மணல் எக்கர்த் துஞ்சம்
யாணர் வேனில் மன்னிது
மாணலம் நுகருந் துணையுடை யோர்க்கே.

- ஆவூர் மூலங்கிழார்.

341. Pālai

(The grieving heroine speaks to her friend when the hero is in a far-off land)

My frined!

The leaves of the Kōñku trees have gradually grown;
 They have now become fit for plucking by girls;
 The koels have started calling in their sweet voice
 Perched on the lofty branches of the honey-dripping mango trees;
 The wide channels have gone dry and they have only patches of water;
 These patches now resemble the locked up water
 After a downpour, in the Cauvery, the sustainer of the entire Chola country,
 Whose heavy floods had receded. The flood flowed
 Touching its banks and it was unfathomable
 Even for the long bamboo rods used for rowing boats.
 Now the goodly bulls of swaying humps, compained with their mates
 Of lovely gait, grace the Aruku grass and drink this stagnant water
 And feel refreshed; they assemble together and rest on the extensive
 Sand-dunes beneath the shade of the short-trunked Kāñci trees;
 The fine, golden pollen from the soft garland-like flower-bunches
 Fall and cover the backs of the sleeping animals;
 Lo, this is sweet spring for those lucky women
 Who have beside them their loving spouses.
 Alas, how can I survive at all?

- Āvūr Mūlañkīlār

342. குறிஞ்சி

(அல்ல குறிப்பட்ட தலைமகள் தன் நெஞ்சிற்குச் சொல்லியது)

ஒறுப்ப ஓவலை நிறுப்ப நில்லலை
 புணர்ந்தோர் போலப் போற்றுமதி நினக்கியான்
 கிளைஞன் அல்லனோ நெஞ்சே தெனாஅது
 வெல்போர்க் கவுரியர் நன்னாட் டுள்ளதை
 மண்கொள் புற்றத் தருப்புழை திறப்பின்
 ஆகொள் மூதூர்க் கள்வர் பெருமகன்
 ஏவல் இளையர் தலைவன் மேவார்
 அருங்குறும் பெறிந்த ஆற்றலொடு பருந்துபடப்
 பல்செருக் கடந்த செல்லுறழ் தடக்கை
 கெடாஅ நல்லிசைத் தென்னன் தொடாஅ
 நீரிழி மருங்கிற் கல்லளைக் கரந்தவவ்
 வரையர மகளிரின் அரியள்
 அவ்வரி அல்குல் அணையாக் காலே.

- மதுரைக் கணக்காயனார்.

342. *Kurīñci*

(The hero speaks to himself having been misled by a wrong signal)

O my heart!

Thennan is endowed with long arms

That are bountiful like rain-clouds;

His renown is great and enduring;

He is the chief of the cattle-lifters

Who live in hoary villages in the realm

Of triumphant Pāntiyar in the south.

The abactors smite the protective forest full of ant-hills

And lift away the cattle of their foes.

He is also the chief of youthful warriors

Who are expert archers!

His immense strength razed down

The unapproachable strongholds of foes;

He won many a battle in which

Kites preyed on the dead, in large numbers;

From the peak of his mountain, falls down

A natural cataract;

There is a cave in that mountain

Where abide beauteous celestial damsels.

Our sweetheart, whose forelap has lovely stripes

Is rarer than ever

Those damsels, when she does not come out and offer her company to us.

You do not stop thinking of her,

My cruel admonishing notwithstanding;

Neither do you stop your visit to her;

Am I not your kin?

Treasure my words as those of your sincere comrade!

- Maturai Kaṇakkāyaṇār

343. பாலை

(தலைமகள் இடைக்கர்த்து மீளக் கருதிய நெஞ்சினைக் கழறிப் போயது)

வாங்கமை புரையும் வீங்கிறைப் பணைத்தோள்
 சிற்சுணங் கணிந்த பல்பூண் மென்முலை
 நல்லெழில் ஆகம் புல்லுதல் நயந்து
 மரங்கொள் உமண்மகன் பெயரும் பருதிப்
 புன்றலை சிதைத்த வன்றலை நடுகற்
 கண்ணி வாடிய மண்ணா மருங்குற்
 கூருளி குயின்ற கோடுமாய் எழுத்தல்
 வாறுசெல் வம்பலர் வேறுபயம் படுக்கும்
 கண்பொரி கவலைய கானத் தாங்கண்
 நனந்தலை யாஅத் தந்தளிர்ப் பெருஞ்சினை
 இல்போல் நீழற் செல்வெயில் ஒழிமார்
 நெடுஞ்செவிக் கழுதைக் குறுங்கால் ஏற்றைப்
 புறநிறை பண்டத்துப் பொறையசாஅக் களைந்த
 பெயர்படை கொள்ளார்க் குயவுத்துணை யாகி
 உயர்ந்த ஆள்வினை புரிந்தோய் பெயர்ந்துநின்று
 உள்ளினை வாழியென் நெஞ்சே கள்ளின்
 மகிழின் மகிழ்ந்த அரிமதர் மழைக்கண்
 சின்மொழிப் பொலிந்த துவர்வாய்ப்
 பன்மாண் பேதையிற் பிரிந்த நீயே.

- மதுரை மருத னிளநாகனார்.

343. Palai

(The hero chides his heart that wishes to return
 home when he goes in pursuit of riches)

O my heart!

May you prosper!

Our sweetheart is a paragon of virtues;

Her eyes are cool, fragrant and streaked red;

Her lips are coral-like and she is a lady of few words;

She gave us joy intoxicating like liquor.

We parted from her and are now amidst a waste;
 You trod the waste and gave company
 To strangers who did not think of their homes at all
 Once they were on their journey;
 You have indeed displayed great effort;
 The strangers alleviated the fatigue of their mules
 Of long ears and short legs,
 By taking away the heavy loads off their backs;
 To get relief from the summer heat,
 They abode beneath the cool shade,
 Cast by the huge branches of Yā trees,
 Which were full of lovely and tender leaves;
 This gave them the comfort of their house;
 The trees were standing in an extensive area
 Of the wilderness ; the paths there were
 Parched and branching;
 There were hero stones wrought of hard rock;
 The flower-wreaths which the devotees adorned
 Them with, have now faded;
 No ceremonial bath was given to them;
 On them were epitaphs inscribed.
 These hero-stones, at times came into contact
 With the rings of the cart-wheels of the salt-vendors
 When they grazed against them;
 This caused the letters
 Of the inscriptions to become fudged
 And so the wayfarers misread them.
 After treading a long distance
 Through such a wilderness, you assume
 A volte-face, and think of returning home
 Borne by a penchant to embrace
 Her soft and sallow breasts richly bejewelled,
 And her broad shoulders that are like curving bamboos!

- *Maturai Marutaṇ Ilaiṇākaṇār*

* It is noteworthy that the poet refers to the ancient writing system of the Tamils.

344. முல்லை

(வினை முற்றிய தலைமகள் தேர்ப்பாகற்குச் சொல்லியது)

வளமழை பொழிந்த வானிறக் களரி
 உளர்தரு தண்வளி உறுதொறும் நிலவெனத்
 தொகுமுனை விரிந்த முடக்காற் பிடவின்
 வையேர் வரலெயிற் றொண்ணுதல் மகளிர்
 கைமாண் தோளி கடுப்பப் பையென
 மயிலினம் பயிலும் மரம்பயில் காணம்
 எல்லிடை யுறாஅ வளவை வல்லே
 கழலொலி நாவில் தெண்மணி கறங்க
 நிழலொலிப் பன்ன நிமிர்பரிப் புரவி
 வயக்குறு கொடிஞ்சி பொலிய வள்பாய்ந்து
 இயக்குமதி வாழியோ கையுடை வலவ
 பசப்புறு படரட வருந்திய
 நயப்பின் காதலி நகைமுகம் பெறவே.

- மதுரை அளக்கர் ஞாழலார் மகனார் மள்ளனார்.

344. *Mullai*

(The hero speaks to the charioteer after the completion of his mission abroad)

O skilled charioteer,
 I must behold the smiling visage of my sweetheart and feel glad;
 Her body should have turned sallow as she suffered separation for long;
 So hold the reins that control the horse;
 Drive the chariot and let the Kotuñci glow;
 Let the horse gallop with its head uplifted and streak away like light;
 Let it travel through the thickly wooded forest, its clear-sounding bells
 Tinkling all the while, before darkness engulfs the route
 That runs through the forest of silvery and saline soil,
 Where there was heavy downpour and where on the Piṭavam plants
 Of curved trunks, crowded buds unfold and shine like the radiant moon
 When wind threads through them, and where flocks of peacocks gently dance
 Like rows of lasses of sharp teeth and lustrous visages who enact TŌḷI !!*

- Madurai Alakkar nāḷalār Maṇṇār Mallanār

* Tōḷi - an ancient game of women. The Tōḷnōkkam referred to by St. Mānickavācakar seems to be the very same game. The commentator of Cilappatikaram includes this game in the list of Varikkūttus. (folk dance forms)

345. பாலை

(தோழிக்குத் தலைமகள் சொல்லியது)

விசம்புதளி பொழிந்து வெம்மை நீங்கித்
 தண்பதம் படுதல் செல்கெனப் பன்மாண்
 நாஞ்செல விழைந்தன மாக ஓங்குபுகழ்க்
 கானமர் செல்வி அருளலின் வெண்காற்
 பல்படைப் புரவி எய்திய தொல்லிசை
 நுணங்குநுண் பனுவற் புலவன் பாடிய
 இனமழை தவழும் ஏழிற் குன்றத்துக்
 கருங்கால் வேங்கைச் செம்பூம் பிணையல்
 ஐதேந் தல்குல் யாமணிந் துவக்குஞ்
 சின்னாள் கழிக என்று முன்னாள்
 நம்மொடு பொய்த்தனர் ஆயினுந் தம்மொடு
 திருந்துவேல் இளையர் சுரும்புண மலைமார்
 மாமுறி ஈன்று மரக்கொம் பகைப்ப
 உறைகழிந் துலந்த பின்றைப் பொறைய
 சிறுவெள் ளருவித் துவலையின் மலர்ந்த
 கருங்கால் நுணவின் பெருஞ்சினை வான்பூச்
 செம்மணற் சிறுநெறி கம்மென வரிப்பக்
 காடுகவின் பெறுக தோழி ஆடுவளிக்கு
 ஒல்குநிலை இற்றி ஒருதனி நெடுவீழ்
 கல்கண் சீக்கும் அத்தம்
 அல்குவெயில் நீழல் அசைந்தனர் செலவே.

- குடவாயிற் கீரத்தனார்.

345. Pālai

(The heroine speaks to her friend when her lover is away in a far-off place)

My friend !

We very much beseeched our lover to take us with him
 At an opportune time when the clouds would pour amain,
 The world would become free from the aestival heat and the earth would get cooled.
 But our lover disappointed us and went away. Lo, before leaving he said:
 "Let a few days pass when you will joyously adorn your soft and comely forelap
 With wreaths of ruddy flowers of the dark-trunked Vēṅkai tree
 That flourishes on the cloud-clad Ēḷil hill which was once celebrated
 By an ancient and renowned poet who could compose the finest poems
 Pregnant with profound meaning and who was blessed with a white-hued
 And richly-caparisoned horse by the highly renowned goddess of the jungle!"
 Though our lover is not true to his words, let there be showers of rain;
 Let the mango trees sprout anew; let his men who wield shapely spears
 Wear wreaths of flowers buzzed by a swarm of bees;
 As soon as the rains are over, let the dark-trunked Nuṇā trees on the hill
 Blossom forth by the spray from the cascade small and silvery;
 Let the white flowers from the huge branches fall on the ruddy sand
 Along the narrow path and waff forth their sweet fragrance;
 Let the woods glow with greaer beauty
 So that our lover will proceed resting, now and then, beneath the umbrage of trees,
 Through the path, where a lonely and long stilt root
 Of an Irri tree, shaken by the blowing wind,
 Swings and sweeps the rocky soil.

- Kuṭavāyil Kīrattāṇār

346. மருதம்

(தோழி தலைமகற்கு வாயின் மறுத்தது)

நகைநன் றம்ம தானே இறைமிசை
 மாரிச் சுதையின் ஈரம்புறத் தன்ன
 கூரற் கொக்கின் குறும்பறைச் சேவல்
 வெள்ளி வெண்டோ டன்ன கயல்குறித்துக்
 கள்ளார் உவகைக் கலிமகிழ் உழவர்
 காஞ்சியங் குறுந்தறி குத்தித் தீஞ்சுவை
 மென்கழைக் கரும்பின் நன்பல மிடைந்து
 பெருஞ்செய் நெல்லின் பாசவல் பொத்தி
 வருந்திக் கொண்ட வல்வாய்க் கொடுஞ்சிறை
 மீதழி கடுநீர் நோக்கிப் பைப்பயப்
 பார்வல் இருக்கும் பயங்கேழ் ஊர
 யாமது பேணின்றோ இலமே நீநின்
 பண்ணமை நல்யாழ்ப் பாணொடு விசிபிணி
 மண்ணார் முழவின் கண்ணதிர்ந் தியம்ப
 மகிழ்துணைச் சுற்றமொடு மட்டு மாந்தி
 எம்மனை வாரா யாகி முன்னாள்
 நும்மனைச் சேர்ந்த ஞான்றை யம்மனைக்
 குறுந்தொடி மடந்தை உவந்தனள் நெடுந்தேர்
 இழையணி யானைப் பழையன் மாறன்
 மாடமலி மறுகிற் கூடல் ஆங்கண்
 வெள்ளத் தானையொடு வேறுபுலத் திறுத்த
 கிள்ளி வளவன் நல்லமர் சாஅய்க்
 கடும்பரிப் புரவியொடு களிறுபல வவ்வி
 ஏதின் மன்னர் ஊர்கொளக்
 கோதை மார்பன் உவகையிற் பெரிதே.

346. *Marutam*

*(The companion of the heroine refuses entry to the hero
who returns from the abode of his hetaira)*

O chief,
In your bountiful village, the dinsome farmers,
Intoxicated with liquor, labour hard and build a dam
In a porton of a wide and shallow and green field of paddy crops;
For this they plant short stumps of Kāñci poles to which
Are tethered manifold hrozontal rows of soft and sweet sugarcanes;
A heron given to short flights--, whose feathers resemble in hue
The outer surface of that part of the house above the eaves,
Plastered with lime which is dampened by the seasonal rains--,
Walks in measured steps and rests calmly looking pointedly
At the water that flows down with force overflowing the curved
And strong embarkment, for its prey, a carp that looks like
A silvery petal. The other day, you quaffed liquor with the harlots
And your pāṇaṇ delighted you with his melody of Yāḷ
Accompanied by the beat of well-wrought drum
Glued with the paste of clay on its face.
You stayed in the harlot's abode, forsaking our house.
At that hour, the delight of the harlot that wears bijou bangles,
Was immense very like the joy of the chief Kōṭaimārpaṇ
When Killivaḷavaṇ who had encamped in Maturai of stately houses,
With his sea-like army and captured the fleeting horses and elephants galore,
After vanquishing Paḷayaṇmāraṇ of tall chariots and well-bedecked elephants
And thus annexed the domains of his foes.
Lo, we are not with such things concerned at all.
Your lies merely provoke our laughter.

- Nakkīrar

347. பாலை

(தலைமகள் பிவின்கண் தலைமகள் தோழிக்குச் சொல்லியது)

தோளுந் தொல்கவின் தொலைய நாளும்
 நலங்கவர் பசலை நல்கின்று நலியச்
 சால்பெருந் தானைச் சேர லாதன்
 மால்கடல் ஓட்டிக் கடம்பறுத் தியற்றிய
 பண்ணமை முரசின் கண்ணதிர்ந் தன்ன
 கவ்வைத் தூற்றும் வெவ்வாய்ச் சேரி
 அம்பல் மூதூர் அலர்நமக் கொழியச்
 சென்றன ராயினுஞ் செய்வினை அவர்க்கே
 வாய்க்கதில் வாழி தோழி வாயாது
 மழைகரந் தொளித்த கழைதிரங் கடுக்கத்து
 ஒண்கேழ் வயப்புலி பாய்ந்தெனக் குவவடி
 வெண்கோட் டியானை முழக்கிசை வெரீஇக்
 கன்றொழித் தோடிய புன்றலை மடப்பிடி
 கைதலை வைத்த மையல் விதுப்பொடு
 கெடுமகப் பெண்டிறிற் றேரும்
 நெடுமர மருங்கின் மலையிறந் தோரே.

- மாமூலனார்.

347. Pālai

(The heroine speaks to her friend during the separation of the hero)

O my friend !

May you prosper !

Our lover went beyond a hill-range rich in tall trees;

That is a range where rain failed and the bamboos had gone dry;

It is there a bright-hued and strong tiger springs upon a tusker

Of rotund legs and silvery tusks; its agonised trumpeting

Causes its young mate of coarse head to run away scared;

It romas about in the wilderness agitated and bewildered,

Its trunk thrown on its head, like women that quest after

Their lost children; as a result of our lover's parting,

My shoulders are robbed of their beauty;

Invaded by merciless pallor I grieve.

The gossiping of wenches is at its height in this hoary village;

This gossip is like unto the vibration of the martial drum

Wrought of Kaṭampu, which was cut by Cēralātan,

The chief of a large army, who vanquished his foes that ruled

An island in the midsea; though our lover parted from us

And caused us to grieve, we wish him success in his undertaking.

-Mamūlaṇār

Note: The monarch referred to here is Imaya Varampaṇ Neṭuñcēralātan the hero of the second ten of the Patiruppattu. He vanquished the Kaṭampas. Their totemic tree was Kaṭampu.

348. குறிஞ்சி

(தலைமகள் சிறைப்புறத்தானாகத் தோழி சொல்லிவிடப்பட்ட தலைமகள் சொல்லியது)

என்னா வதுகொல் தானே முன்றில்
தேன்தேர் சுவைய திரளரை மாஅத்துக்
கோடைக் கூழ்த்த கமழ்நறுந் தீங்கனி
பயிர்ப்புறு பலவின் எதிர்ச்சுளை யளைஇ
இறாலொடு கலந்த வண்டுமூ சரியல்
நெடுங்கண் ஆடமைப் பழுநிக் கடுந்திறற்
பாப்புக்கடுப் பன்ன தோப்பி வான்கோட்டுக்
கடவுள் ஓங்குவரைக் கோக்கிக் குறவர்
முறித்தழை மகளிர் மடுப்ப மாந்தி
அடுக்கல் ஏனல் இரும்புனம் மறந்துழி
யானை வவ்வின தினையென நோனாது
இளையரும் முதியருங் கிளையுடன் குழிஇச்
சிலையாய்ந்து திரிதரும் நாடன்
நிலையா நன்மொழி தேறிய நெஞ்சே.

- மதுரை இளம்பாலாசிரியன் சேந்தன் கூத்தனார்.

348. *Kuṛiñci*

(The heroine speaks when the hero stands by the fence)

In the hilly domain of our lover, the foresters distill the juice
 From the fragrant and honey-sweet mangoes growing ripe during summer
 In the huge-trunked trees that grow in their foreyards;
 They add to it honey and the succulent drupes of the sticky jackfruit.
 This concoction, buzzed by a swarm of bees is allowed to mature inside
 Hollowed tubes cut between nodes of tall bamboos
 Which once swayed in the wind. Instantaneous is its inebriation like
 The bite of a deadly and wrathful cobra. The women of the Kurava tribe
 Who are clad in leaf-skirts, first offer it to the deity that abides at the hill-top,
 And then they treat their men who guard their vast millet fields,
 With this liquor, which they quaff and become oblivious of their fields;
 Tuskers invade the fields and feast on the ears of millet;
 At this the foresters, young and old, unable to endure the plundering,
 Foregather and rush about armed with their bows.
 I know not what evil will befall my foolish heart
 Which believed in the words our lover, who is the chief of this hill.
 Lo, his affirmations were sweet-sounding but insincere!

-*Maturai Ilampālāciriyaṇ Cētaṇ Kūttāṇār*

349. பாலை

(தலைமகள் பிவின்னன் தோழிக்குத் தலைமகள் சொல்லியது)

அரம்போழ் அவவளை செறிந்த முன்கை
 வரைந்துதாம் பிணித்த தொல்கவின் தொலைய
 எவனாய்ந் தனர்கொல் தோழி ஞெமன்ன
 தெரிகோல் அன்ன செயிர்தீர் செம்மொழி
 உலைந்த ஒக்கல் பாடுநர் செலினே
 உரன்மலி உள்ளமொடு முனைபாழ் ஆக
 அருங்குறும் பெறிந்த பெருங்கல வெறுக்கை
 துழாது சுரக்கும் நன்னன் நன்னாட்டு
 ஏழிற் குன்றத்துக் கவாஅற் கேழ்கொளத்
 திருந்தரை நிவந்த கருங்கால் வேங்கை
 எரிமருள் கவளம் மாந்திக் களிறுதன்
 வரிநுதல் வைத்த வலிதேம்பு தடக்கை
 கல்லூர் பாம்பிற் றோன்றுஞ்
 சொல்பெயர் தேஎத்த சுரனிறந்தோரே.

- மாமூலனார்

349. Pālai

(The heroine speaks to her friend during the separation of the hero)

O my friend !

Nannan's words are flawless and impartial like the central pin of a scale.

He is so generous to the minstrels with impoverished kin

That he bestows valuable jewels --

Never reckoning their incalculable worth --, he obtained as booty

From his foes, after laying siege to their well-nigh impregnable forts.

In his bountiful territory is the Ēlil mountain

Where an elephant eats the fiery bloom^s of Venkai,

And places its trunk, huge and faded,

On its speckled forehead and causes it

To look like a snake ascending a hill.

Our lover crossed a path in that land of an alien tongue,

Seeking wealth. What may the wealth be,

That he intends to come by after doing away with my great beauty

That I gained during my wedding, when he lovingly caught hold

Of my forearms adorned with rows of bangles,

Chiselled out of shell ?

- Māmūlanār

*Valampuri: right-whorled conch which are rare, auspicious and of great worth.

350. நெய்தல்

(பகற்குறி வந்து நீங்குத் தலைமகற்குத் தோழி சொல்லியது)

கழியே, சிறுகுரனெய்தலொடு காவி கூம்ப
 எறிதிரை யோதந் தரலானாதே
 துறையே, மருங்கிற் போகிய மாக்கவை மருப்பின்
 இருஞ்சேற் றீரனை அலவன் நிவப்ப
 வழங்குநர் இன்மையிற் பாடான்றன்றே
 கொடுநுகம் நுழைந்த கணைக்கால் அத்திரி
 வடிமணி நெடுந்தேர் பூண ஏவாது
 ஏந்தெழின் மழைக்கண் இவள்குறை யாகச்
 சேர்ந்தனை சென்மோ பெருநீர்ச் சேர்ப்ப
 இலங்கிரும் பரப்பின் எறிசுறா நீக்கி
 வலம்புரி மூழ்கிய வான்றிமிற் பரதவர்
 ஒலிதலைப் பணிலம் ஆர்ப்பக் கல்லெனக்
 கலிகெழு கொற்கை எதிர்கொள இழிதருங்
 குவவுமணல் நெடுங்கோட் டாங்கண்
 உவக்காண் தோன்றுமெஞ் சிறுநல்லூரே.

- சேந்தன் கண்ணனார்.

350. Neytal

(The companion of the heroine speaks to the hero during the tryst by day)

The sea throws up its waves ceaselessly;
 In the creeks, the Neytal flowers in small bunches and also the Kavi flowers
 Have folded; the crabs of long and forked horns
 Stretching sideways come out from their damp holes
 And move about; the ford is silent now without human traffic;
 O lord of a littoral region, behold yonder !
 Our lovely hamlet will be visible to you !
 Here, the fisherfolk who ply big boats plunge into the vast and radiant sea,
 Avoiding the sharks, and come out with Valampuri * shells;
 When they reach the shore --
 A stretch of sand-dunes --,
 The people of noisy Korkai receive them with the blare conch;
 Bid not your charoiteer to fasten the mule
 To the curved yoke; of your tall chariot of shapely bells.
 For the sake of this lass of very beautiful and cool eyes,
 Be pleased to stay, this night in this hamlet !

- Cēntaṇ Kaṇṇaṇār

*Valampuri: right-whorled chanks which are rare, auspicious and of great worth.

351. பாலை

(பொருண்முற்றி மறுத்தாநின்ற தலைமகள் தன் நெஞ்சிற்குச் சொல்லியது)

வேற்றுநாட் டுறையுள் விருப்புறப் பேணிப்
 பெறலருங் கேளிர் பின்வந்து விடுப்பப்
 பொருளாகப் படுத்த புண்மலி நெஞ்சமொடு
 குறைவினை முடித்த நிறைவின் இயக்கம்
 அறிவுறாஉங் கொல்லோ தானே கதிர் தெறுக்
 கழலிலை உகுத்த கால்பொரு தாழ்சினை
 அழலகைந் தன்ன அங்குழைப் பொதும்பிற்
 புழல்வீ யிருப்பைப் புன்காட் டத்தம்
 மறுதர லுள்ளமொடு குறுகத் தோற்றிய
 செய்குறி ஆழி வைகறோ றெண்ணி
 எழுதுசுவர் நனைந்த அழுதுவார் மழைக்கண்
 விலங்குவீழ் அரிப்பனி பொலங்குழைத் தெறிப்பத்
 திருந்திழை முன்கை அணலசைத் தூன்றி
 இருந்தணை மீது பொருந்துழிக் கிடக்கை
 வருந்துதோட், பூசல் களையு மருந்தென
 உள்ளுதொறு படுஉம் பல்லி
 புள்ளுத்தொழு துறைவி செவிடுத லானே.

- பொருந்தில் இளங்கீரனார்.

351. Pālai

(The hero speaks to himself on his way return from a foreign land)

Eager to abide in a foreign land we commenced our journey
 And our worthy kin followed us and saw us off;
 We reached that land, earned the wealth, and now we are on our way home
 With a joyous heart of having come by wealth.
 Our return is sweet and one of contentment
 Bred of accomplishment; eager to return home, we tread through a forest path
 Dotted with desolate Iruppai trees of hollow blooms in the thicket
 Full of low-hanging branches which have shed their leaves
 By reason of the scorching of the blazing sun
 And which are now tossed by the western wind.
 The leafless branches have now begun to sprout pretty and tender leaves
 Like unto shoots of flame. Our beloved made circular marks on the wall
 To count the days; she count them daily
 And her tears roll down in abundance, from her eyes which are long and cool.
 The tears fill her eyes, and scatter on the golden Kulai *
 That adorn her ears; with her hands adorned with shapely jewels
 Supporting her chin she is seated on her bed recumbent;
 She blesses the gecko that clicks every time
 She thinks of our arrival.
 Will that gecko instruct her that our arrival is the only remedy
 That can do away with the suffering of her pining shoulders ?

- Poruntil Ilāṅkiranār

* Earjewel

352. குறிஞ்சி

(வரைத்து எய்திய பிள்ளை மணைளைக்கட் சென்று தோழிக்குத் தலைமகள் சொல்லியது)

முடவுமுதிர் பலவின் குடமருள் பெரும்பழம்
 பல்கிளைத் தலைவன் கல்லாக் கடுவன்
 பாடிமிழ் அருவிப் பாறை மருங்கின்
 ஆடுமயில் முன்ன தாகக் கோடியர்
 விழவுகொள் மூதார் விறலி பிள்ளை
 முழவன் போல அகப்படத் தழீஇ
 இன்றுணைப் பயிருங் குன்ற நாடன்
 குடிநன்கு உடையன் கூடுநர்ப் பிரியலன்
 கெடுநா மொழியலன் அன்பினன் எனநீ
 வல்ல கூறி வாய்வதிற் புணர்த்தோய்
 நல்லை காணில் காதலந் தோழி
 கடும்பரிப் புரவி நெடுந்தேர் அஞ்சி
 நல்லிசை நிறுத்த நயவரு பனுவல்
 தொல்லிசை நிரீஇய உரைசால் பாண்மகன்
 எண்ணுமுறை நிறுத்த பண்ணி னுள்ளும்
 புதுவது புனைந்த திறத்தினும்
 வதுவை நாள்நினும் இனியனால் எமக்கே.

- அஞ்சியத்தை மகள் நாகையார்.

352. *Kuṛiñci*

(The heroine praises her friend who visited her soon after her wedding)

O my beloved friend!

Our lover is the lord of a montane realm

Where a he-monkey, the leader of its herd, endowed with innate skill

Holds firmly a pot-like fruit of a jack tree, whose trunk is much crooked,

And calls its mate, the while standing behind a peacock

That dances on a boulder whence flows a dinsome cararact.

The monkey looks like a drummer who stands behind a danseuse

In the festival in a hoary village.

"He is noble by birth;

His kinship is sustaining;

He never utters harmful words;

His is a kindly heart."

Speaking high of him thus, you linked me with him.

A celebrated Pāṇaṇ, perpetuated the hoary fame of Atiyamāṇ,

The rider of a tall chariot, pulled by swift-footed horses,

By his tuneful paṇs set in accordance with the well-evolved Sruti;

His compositions obeyed the rules of the gārammar of music sweet.

Indeed our lover is far sweeter than those Paṇs and the Tīrams

He improvised; he is eke sweeter than the day when he did wed me.

- *Añciyattai Maṇaḷ Nakariyār*

Note: Paṇ - Raga in which all the seven notes are present. The seven notes are 1) Kural, 2) Tuttam, 3) Kaikkilāi, 4) Uḷai, 5) Iḷi, 6) Viḷari, 7) Tāram. Tīrams: Ragas having less than seven notes.

353. பாலை

(முள்வினாகு காலத்துப் பொருள்வயிற் பிரித்த தலைமகள் பொருண்முற்றி வந்திருத்த
காலத்து யிண்டும் பொருள் கடாவின் நெஞ்சிற்குச் சொல்லியது)

ஆள்வினைப் பிரிதலும் உண்டோ பிரியினும்
கேளினி வாழிய நெஞ்சே நாளும்
கனவுக்கழிந் தனைய வாசி நனவின்
நாளது செலவும் மூப்பினது வரவும்
அரிதுபெறு சிற்பிற் காமத் தியற்கையும்
இந்நிலை அறியா யாயினுஞ் செந்நிலை
அமையா டங்கழை தீண்டிக் கல்லென
ஞெமையிலை உதிர்த்த எரிவாய்க் கோடை
நெடுவெண் களரி நீறுமுகந்து சூழல்க்
கடுவெயில் திருகிய வேனில் வெங்காட்டு
உயங்குநடை மடப்பிணை தமிழிய வயங்குபொறி
அறுகோட் டெழிற்கலை அறுகயம் நோக்கித்
தெண்ணீர் வேட்ட சிறுமையிற் றழைமறந்து
உண்ணீர் இன்மையின் ஒல்குவன தளர
மாநிழல் அற்ற இயவிற் சுரனிறந்து
உள்ளுவை யல்லையோ மற்றே உள்ளிய
விருந்தொழி வறியாப் பெருந்தண் பந்தர்
வருந்தி வருநர் ஓம்பித் தண்ணெனத்
தாதுதுகள் உதிர்த்த தாழையங் கூந்தல்
வீழிதழ் அலரி மெல்லகஞ் சேர்த்தி
மகிழணி முறுவல் மாண்ட சேக்கை
நம்மொடு நன்மொழி நவிலும்
பொம்மல் ஒதிப் புனையிழை குணனே.

- மதுரை அளக்கர் ஞாழலார் மகனார் மன்னனார்.

353. Pālai

(The hero speaks to his heart which quests after wealth once again)

O my heart,
 May you prosper !
 Could I ever part from my beloved questing after wealth ?
 Even if I should, then listen to what I say.
 You are not aware now of the transient nature of days
 That pass by like objects seen in a dream,
 The coming of old age and the rarity of love that is seldom attained;
 My sweet heart is endowed with cool and splendid tresses;
 They are plaited with lovely petals of Tālai,
 Whose pollen are sprinkled over her locks;
 She smiles sweet, seated on her mattress after having entertained
 The indigent strangers who ceaselessly pour into their pandal,
 Immensely cool. Won't you, my heart, think of the virtues
 Of such a sweet lass, after having crossed the wilderness
 Where the burning and whistling summer wind batters
 The steep and swaying bamboos and causes the Nemai trees
 To shed their leaves, and whirls, carrying with it
 The dirt of the long-stretching and brackish wasteland
 Whence a beauteous buck of splendid dots and spiralling antlers
 Grieves sorely forgetting to eat leaves, as it gets
 No refreshing water, the springs having gone dry,
 In that waste, whose trees no more offer their shades?

- Maturai Aḷakkar Gnāḷaṭar Maṇṇar Maḷḷaṇār

354. முல்லை

(வினைமுத்திய தலைமகந்த உழையர் சொல்லியது)

மதவலி யானை மறலிய பாசறை
 இடியுமிழ் முரசம் பொருகளத் தியம்ப
 வென்றுகொடி யெடுத்தனன் வேந்தனும் கன்றொடு
 கறவைப் பல்லினம் புறவுதொ றுகளக்
 குழல்வாய் வைத்தனர் கோவலர் வல்விரைந்து
 இளையர் ஏகுவனர் பரிய விரியுளைக்
 கடுநடைப் புரவி வழிவாய் ஓட
 வலவன் வள்புவலி யுறுப்பப் புலவர்
 புகழ்குறி கொண்ட பொலந்தார் அகலத்துத்
 தண்கமழ் சாந்தம் நுண்டுகள் அணிய
 வென்றிகொ ளுவகையொடு புகுதல் வேண்டின்
 யாண்டுறை வதுகொல் தானே மாண்ட
 போதுறழ் கொண்ட உண்கண்
 தீதி லாட்டி திருநுதற் பசப்பே.

- மதுரைத் தமிழக் கூத்தன் கூடுவன் மன்னார்.

354. Mullai

(The bystanders speak to the hero who had completed his mission)

In the martial camp the hostile elephants fought
 With one another and war drums rumbled thunder-like,
 The monarch has won the battle and raised aloft his victorious flag;
 In the woodland are beheld manifold cows with their calves
 Joyfully going homeward followed by piping cowherds;
 As you desire to enter your house with joy of triumph,
 Your aides will precede you with great speed;
 Your charioteer will hold the reins strongly
 Causing your horses of waving manes and goodly speed
 Gallop along the path; as you travel, fine dust of soil will settle
 On your chest which is adorned with beauteous garlands,
 Cool and fragrant sandal paste and scars of war
 That are extolled by poets. When you reach home thus,
 Where shall abide that pallor which has spread
 On the comely forehead of the flawless lass
 Whose eyes touched with khol resemble the lovely flowers of water lily?

- Maturai Tamiḷakkūttan kaṭuvan Maḷḷaṇār

355. பாலை

(பிரிவுணர்த்திய தோழிக்குத் தலைமகள் சொல்லியது)

மாவும் வண்டளிர் ஈன்றன குயிலும்
 இன்றீம் பல்குரற் கொம்பர் நுவலும்
 மூதிலை யொழித்த போதவிழ் பெருஞ்சினை
 வல்லோன் தைவரும் வள்ளுயிர்ப் பாலை
 நரம்பார்த் தன்ன வண்டினம் முரலுந்
 துணிகயந் துன்னிய தூமணல் எக்கர்த்
 தாதுகு தண்பொழில் அல்கிக் காதலர்
 செழுமனை மறக்குஞ் செவ்வி வேனில்
 தானே வந்தன்று ஆயின் ஆனாது
 இலங்குவனை நெகிழ்ந்த எவ்வங் காட்டிப்
 புலந்தனம் வருகம் சென்மோ தோழி
 யாமே எமியம் ஆக நீயே
 பொன்னயந் தருளிலை யாகி
 இன்னை யாகுதல் ஒத்தன்றால் எனவே.

- தங்காற் பொற்கொல்லனார்.

355. Pālai

*(The heroine speaks to her friend who inform that the
hero intends to go in search of wealth)*

My friend,

It is now spring; the mango trees have put forth fresh shoots,
Tender and beautiful; the sweet voiced koels
Call out from the branches on the big boughs
Which have shed their ripe leaves and that are full of blossoms;
A swam of bees buzz sweet like the Pālai tune
Of lovely melody, played in his Yāl by an expert Pānan;
Lovers rest on the heaps of fresh sand bestrewn with pollen,
Hard by the tank in the cool groves.
The lovers abide there-- all forgetful of their uberous homes;
Let us go to our lover, appraise him of our disapproval
And then return; Our shining bangles very often slip away;
Let us ask him if it becomes his greatness
To stay away mercilessly with a heart
Hankering after wealth when we pine here in utter loneliness?

- *Tāṅkāl Porkollan*

Pālai: One of the major ragas of the ancient Tamils.

356. மருதம்

(யின்ளிற்ற தலைமகற்குக் குறைநேர்த்த தோழி தலைமகனைக் குறை நயப்பக் கூறியது)

மேற்றுறைக் கொளீஇய கழாலிற் கீழ்த்துறை
 உகுவார் அருந்தப் பகுவாய் யாமை
 கம்புள் இயவன் ஆக விசிபிணித்
 தெண்கட் கிணையிற் பிறழும் ஊரன்
 இண்டநெடுந் தெருவிற் கதுமெனக் கண்டென்
 பொற்றொடி முன்கை பற்றினன் ஆக
 அன்னாய் என்றனென் அவன்கைவிட் டனனே
 தொன்னசை சாலாமை நன்னன் பறம்பிற்
 சிறுகா ரோடன் பயினொடு சேர்த்திய
 கற்போல் நாவினேன் ஆகி மற்றது
 செப்பலென் மன்னால் யாய்க்கே நற்றேர்க்
 கடும்பகட் டியானைச் சோழர் மருகன்
 நெடுங்கதிர் நெல்லின் வல்லம் கிழவோன்
 நல்லடி யுள்ளா னாகவும் ஒன்னார்
 கதவ முயறலும் முயல்ப அதாஅன்று
 ஒலிபல் கூந்தல் நம்வயின் அருளாது
 கொன்றனன் ஆயினுங் கொலைபழு தன்றே
 அருவி யாம்பல் கலித்த முன்றுறை
 நன்னன் ஆஅய்பிரம் பன்ன
 மின்னீர் ஒதி என்னைநின் குறிப்பே.

- பரணர்.

356. *Marutam*

(The companion of the heroine agrees to help the hero who stands behind her seeking her help and then speaks to the heroine to understand her mind)

O my friend!

Your cool and fulgurant hair is charming like Nannan's Parampu
 From which falls a caratact forming a waterspread teeming with Ampals
 And endowed with a natural ford; Our lover is the chief of a riverine plain
 In whose domain, even as the toddy-pots are cleansed in its western ford,
 A tortoise, in shape, like a Kipai, its cords taut and in tact,
 Wades through the water wobbling, its mouth agape, to drink the water
 Rich in the scent of toddy. Its dance-like movement in keeping
 With the hoots of a Kampuḷ--the instrumentalist in this context.
 Our lover beheld me in the centre of a long street, and on a sudden,
 Caught hold of my forearms bedecked with auric bangles at which
 I cried aloud, "Mother!"

Forthwith he withdrew his hands but not his love for me, which he nurtures for long.
 My tongue got struck with the roof of my palate like the whet-stone
 Of the Karotan of Nannan's Parampu, formed of stone-powder and well-glued with lace.
 I also screened the incident from our mother.

Lo, Nallaṭi, the descendant of the Cholas,
 The lords of mighty chariots and strong tuskers---
 Was chief of vallam, the fields of which were teeming with long ears of paddy.
 Though he was exceedingly good-natured, yet his foes would not give up
 Their attempts to capture him. (The thought of the foes is wrought with sin)
 Even so, we would deem it a sin, O beautiful girl with well-grown hair,
 To disclose the happening, even if our lover should choose to kill us merciously,
 For, the killing by such a noble hero is no a sin at all.
 May I know what you think of this!

- Parāṇar

357. பாலை

(பிரிவிட வேறுபட்ட தலைமகளைத் தேடி வற்புறுத்தியது)

கொடுமுள் ஈங்கைச் சூரலொடு மிடைந்த
வான்முகை இறும்பின் வயவொடு வதிந்த
உண்ணாப் பிணவின் உயக்கம் தீரிய

தடமருப் பியானை வலம்படத் தொலைச்சி
வியலறை சிவப்ப வாங்கி முணங்குநிமிர்ந்து
புலவுப்புலி புரண்ட புல்சாய் சிறுநெறி
பயிலிருங் கானத்து வழங்கல் செல்லாது
பெருங்களிற் றினநிரை கைதொடேபப் பெயரும்

தீஞ்சளைப் பலவின் தொழுதி உம்பல்
பெருங்கா டிறந்தன ராயினும் யாழநின்
திருந்திழைப் பணைத்தோள் வருந்த நீடி

உள்ளா தமைதலோ இலரே நல்குவர
மிகுபெயல் நிலையி யதீநீர்ப் பொய்கை

அடையிறந் தவிழ்ந்த தண்கமழ் நீலம்
காலொடு துயல்வந் தன்னநின்
ஆயிதழ் மழைக்கண் அமர்ந்த நோக்கே.

- எருக்காட்டுர்த் தாயங்கண்ணனார்.

357. Pālai

(The companion importunes the pining heroine to bear the pangs of separation)

My friend,

Umparkātu is vast and dotted with jack trees whose drupes are exceedingly sweet;
 Here is a thicket rich in silvery buds and entangled Intai plants and canes.
 Here lies a tigress suffering from acute hunger; its mate, a stinking tiger,
 Fells a huge tusker and causes it to fall to its right, tears it and drags it
 Along the vast and rocky path thus staining it with blood;
 Then with its bristling manes, it rolls its stinking body on the ground
 Flattening the grass; this renders every such narrow path
 Hard for the huge herds of elephants to tread;
 These elephants pluck the sweet drupes with their trunks,
 Eat them and then move away. Though our lover has gone beyond that Umparkātu,
 He will not prolong his sojourn in that far-off place,
 And cause your bamboo-like arms, bedecked with shapely jewels droop;
 He cannot but contemplate tenderly the tranquil glances of your cool eyes
 Shaded by lovely eye-lids, which are verily a pair of fragrant blue-lilies
 That burgeon above their leaves and sway in the wind.
 These lilies thrive in the sweet-watered spring which is full to its brim,
 Thanks to the abundant downpour.

- Erukkāṭṭūr Tāyankaṇṇanār

358. குறிஞ்சி

(புகழே சிறைப்புறமாகத் தோழி தலைமகட்குச் சொல்லியது)

நீலத் தன்ன நிறங்கிளர் எருத்திற்
காமர் பீலி ஆய்மயிற் றேர்கை
இன்றிங் குரல துவன்றி மென்சீர்
ஆடுதகை எழினலங் கடுப்பக் கூடிக்
கண்ணேர் இதழ தண்ணறுங் குவளைக்
குறுந்தொடர் அடைச்சிய நறும்பல் கூழை
நீடுநீர் நெடுஞ்சுனை ஆயமொ டாடாய்
உயங்கிய மனத்தை யாகிப் புலம்புகொண்டு
இன்னை யாகிய நின்னிறும் நோக்கி
அன்னை வினவின ளாயின் அன்னோ
என்னென உரைக்கோ யானே துன்னிய
பெருவரை இழிதரும் நெடுவென் ளருவி
ஓடை யானை உயர்மிசை யெடுத்த
ஆடுகொடி கடுப்பத் தோன்றும்
கோடுயர் வெற்பன் உறீஇய நோயே.

- மதுரை மருதனின் நாகனார்.

358. *Kurīñci*

*(The friend of the heroine speaks to her friend to be overheard by
the hero who stands near the fence during the tryst by day)*

My friend,
You are griefstricken and forlorn;
You do not join your friends who foregather
Even like peacocks whose necks shine like sapphire,
Whose fan-tails and feathers are lovely and comely
And which call all along in their sweet voice
While they dance in gentle and rhythmic steps;
You do not sport with them in the tarn, deep and extensive,
Causing your dense and fragrant hair
Adorned with small wreaths of eye-like Kuvalai flowers,
Sway in the air; should our mother behold the change in your body
And question me about it, to what cause, alas, can I attribute,
The change, resulting in your malady
Truly caused by the chief of the high-peaked mountain,
Where the long and silvery cataract that drops down
From its top, like a swaying flag woven of silk
Held aloft a caparisoned tusker?

- Maturai Marutaṇ Ilanākaṇār

359. பாலை

(பிவிடை வேறுபட்ட தலைமகட்குத் தோழி சொல்லியது)

பனிவார் உண்கணும் பசந்த தோளும்
 நனிபிறர் அறியச் சாஅய் நாளுங்
 கரந்தனம் உறையும் நம்பண் பறியார்
 நீடினர் மன்னோ காதலர் எனநீ
 எவன்கை யற்றனை இகுளை அவரே
 வானவரம்பன் வெளியத் தன்னநம்
 மாணலந் தம்மொடு கொண்டனர் முனாஅது
 அருஞ்சுரக் கவலை யசைஇய கோடியர்
 பெருங்கல் மீமிசை இயமெழுந் தாங்கு
 வீழ்பிடி கெடுத்த நெடுந்தாள் யானை
 தூர்புகல் அடுக்கத்து மழைமாறு முழங்கும்
 பொய்யா நல்லிசை மாவண் புல்லி
 கவைக்கதிர் வரகின் யாணர்ப் பைந்தாள்
 முதைச்சவல் மூழ்கிய காண்குடு குருஉப்புக்கை
 அருவித் துவலையொடு மயங்கும்
 பெருவரை அத்தம் இயங்கி யோரே.

- மாமூலனார்.

359. Pālai

(The companion of the heroine consoles her friend when the hero is away)

My friend,
 Our lover treads the path
 That runs through the montane region of Pulli.
 Pulli is a chief, well-known for his generosity,
 Unfailing and boundless; in his realm,
 A long-legged tusker that had lost its loving mate,
 Trumpets in the hill-side
 Haunted by deities, as though it was responding
 To the thundering of the rain-clouds.

This trumpeting resounds through the lofty mountain

Like the orchestration of the dancing group

Resting in the forked path

Of the hazardous wilderness.

Here is a forest that encircles

An ancient and garden elevated,

Where flourishes Varaku crop

Of forked ears and green and comely stalks.

When the hunters set fire to this forest,

The colourfully shining smoke

Gets mingled inseparably with the fine spray

Of the falling cataract.

You sorely grieve for the separation of our lover

And complain to me thus:

"My friend! Our eyes are tear-filled

And our arms are weak pervaded by pallor.

This plight of ours is known to all.

We abide here all alone,

Endeavouring daily to screen it from others.

Our lover extends his stay in a far-off land,

Dead to our boundless distress."

But do not feel so helpless.

Remember, he has taken away with him

Our great splendour

Like the city of Veljiyam

In the realm of Vāṇavarampan.

(He will restore it to you on his return.)

- *Mamūlanar*

* Pulli is considered to be the ancestor, of a clan of people called the 'Kajjar' who inhabit the Thanjavūr, Tiruchi and Putukkōṭṭai districts now. Ref: 61,83,209,295 and 311 of this collection.

360. நெய்தல்

(பகற்குறி வந்த தலைமகற்குத் தோழி பகற்குறி மறுத்து இரவுக்குறி வந்தது)

பல்பூந் தண்பொழிற் பகலுடன் கழிப்பி
 ஒருகால் ஊர்திப் பருதியஞ் செல்வன்
 குடவயின் மாமலை மறையக் கொடுங்கழித்
 தண்சேற் றடைஇய கணைக்கால் நெய்தல்
 நுண்டா துண்டு வண்டினம் துறப்ப
 வெருவரு கடுந்திறல் இருபெருந் தெய்வத்து
 உருவுடன் இயைந்த தோற்றம் போல
 அந்தி வானமொடு கடலணி கொளாஅ
 வந்த மாலை பெயரின் மற்றிவள்
 பெரும்புலம் பினளே தெய்ய அதனால்
 பாணி பிழையா மாண்வினைக் கலிமா
 துஞ்சுந் யாமத்துத் தெவிட்டல் ஓம்பி
 நெடுந்தேர் அகல நீக்கிப் பையெனக்
 குன்றிழி களிற்றிற் குவவுமணல் நீந்தி
 இரவின் வம்மோ உரவுநீர்ச் சேர்ப்ப
 இனமீன் அருந்தும் நாரையொடு பனைமிசை
 அன்றில் சேக்கும் முன்றிற் பொன்னென
 நன்மலர் மறுவீ தாஅம்
 புன்னை நறும்பொழிற் செய்தநங் குறியே.

- மதுரைக் கண்ணத்தனார்.

360. Neytal

(The companion of the heroine requests the hero to visit by night)

O chief of a littoral region!
 You used to spend the hour of the day in the company
 Of my friend in the cool and multiflowered grove
 And part from her during dusk.
 When the sun of a single-wheeled chariot
 Reaches the tall western hill, and when swarms of bees
 Suck the pollen of the fleshy-stalked Neytal flowers
 That burgeon in the cool mire of the curved creek,
 And desert them, and when the evening sky and the sea
 Present a beautiful sight as though the two great gods
 Siva and Vishnu, who are infinitely powerful and awesome
 Appear together, on your parting, this girl suffers of a severe loneliness.
 So tryst her by night, in the Punnai grove where the golden,
 Beauteous and fragrant flowers are shed and scattered
 Beside our foreyard of palmyra tree on whose top abide
 Flocks of fish-eating white storks and night-herons,
 Keep your tall chariot at a distance; come carefully like a tusker
 Descending a hill and crossing the high sand-heaps;
 Let not your steeds of high pedigree that gallop rhythmically
 Neigh and disturb the midnight slumber of the villagers!

- Maturai Kaṇṇattanār

Note: Lord Shiva and Lord Vishnu are hailed as the two great gods by the poet. A poem in the collection of Puṇanānūru hails Lord Shiva, Lord Vishnu, Balarāma and Murukan as the four great gods. [verse:56]

361. பாலை

(பொருள்வயிற் பிரித்து போகாநின்ற தலைமகன் தன் நெஞ்சிற்சூச் சொல்லியது)

தாமலர்த் தாமரைப் பூவின் அங்கண்
 மாயிதழ்க் குவளை மலர்பிணைத் தன்ன
 திருமுகத் தலமரும் பெருமதர் மழைக்கண்
 அணிவளை முன்கை ஆயிதழ் மடந்தை
 வார்முலை முற்றத்து நூலிடை விலங்கினும்
 கவவுப் புலந் துறையுங் கழிபெருங் காமத்து
 இன்புறு நுகர்ச்சியிற் சிறந்தொன் நில்லென
 அன்பால் மொழிந்த என்மொழி கொள்ளாய்
 பொருள்புரி வுண்ட மருளி நெஞ்சே
 கரியாப் பூவிற் பெரியோர் ஆர
 அழலெழு தித்தியம் மடுத்த யாமை
 நிழலுடை நெடுங்கயம் புகல்வேட் டாஅங்கு
 உள்ளுதல் ஓம்புமதி இனிநீ முள்ளெயிறுச்
 சின்மொழி அரினவ தோளே பன்மலை
 வெவ்வறை மருங்கின் வியன்சுரம்
 எவ்வங் கூர இறந்தனம் யாமே.

- எயினந்தை மகனார் இளங்கீரனார்.

361. *Pālai*

(The hero addresses his heart while going in search of riches)

Oh my heart, bewildered and mad after wealth !
 Our innocent lass has forearms
 Adorned with beauteous bangles;
 Her lips are lovely;
 Her eyes are large, tranquil and cool;
 They move about in her charming-face
 Like a pair of dark-petalled Kuvaḷai flowers
 Juxtaposed amidst the inner petals
 Of a spotless lotus bloom.
 We cannot suffer even a fibre to divide our tight embrace of her
 Whose breasts are clad in silk;
 I affirmed that nothing was greater than the conjugal delight
 Enjoyed with boundless love with such a one.
 But you ignored my words suffused with love;
 As we have crossed with great difficulties
 A path running through many a hill and blazing rocks\,
 You should avoid now thinking of the arms
 Of our lady whose teeth are sharp
 And whose words are but a few;
 To think of them now after covering such a long distance
 With great effort is akin
 To the thinking of a tortoise
 That covets its wide tank under the cool shade for its habitation,
 When it was removed and inretrievably placed
 Into the sacrificial pit of blazing fire
 As an offering to the celestials of unfading garlands !

- *Eyinentai Maṇṇār Ilāṅkiranār*

362. குறிஞ்சி

(இரவுக்குறி சிறைப்புறமாகத் தோழி சொல்லியது)

பாம்புடை விடர பனிநீர் இட்டுத் துறைத்
 தேங்கலந் தொழுக யாறுநிறைந் தனவே
 வெண்கோட் டியானை பொருத புண் கூர்ந்து
 பைங்கண் வல்லியம் கல்லளைச் செறிய
 முருக்கரும் பன்ன வள்ளுகிர் வயப்பிணவு
 கடிகொள வழங்கார் ஆறே ஆயிடை
 எல்லிற் றென்னான் வென்வேல் ஏந்தி
 நசைதர வந்த நன்ன ராளன்
 நெஞ்சுபழு தாக வறுவியன் பெயரின்
 இன்றிப் பொழுதும் யான்வா ழலனே
 எவன்கொல் வாழி தோழிநம் இடைமுலைச்
 சுணங்கணி முற்றத் தாரம் போலவுஞ்
 சிலம்புநீடு சோலைச் சிதர்தூங்கு நளிர்ப்பின்
 இலங்குவெள் ளருவி போலவும்
 நிலங்கொண் டனவால் திங்களங் கதிரே.

- வெள்ளி வீதியார்.

362. *Kurīñci*

*(The companion speaks to the heroine to be overheard
by the hero during the tryst by night)*

As the honey-mixed and cool water from the gorge inhabited,
By snakes, flows into the narrow fords;
The wild rivers are brimful; a tusker attacks with its silvern tusks
A green-eyed tiger which gets grievously wounded
And rests in its abode, the mountain-cave;
Its pregnant mate, whose blood-stained claws look like
The Muruñkai buds stands guard to it; out of fear for the tigress
None is seen moving about in those parts during the night;
Our great lover comes here, borne by limitless love for us,
Armed with his triumphant spear, all unmindful of the hazards
Of the night; if he returns disappointed, his wish unfulfilled,
I will give up my ghost that very moment;
The beauteous rays of the moon splash on the hill
Like a garland of lustrous pearls that adorns our sallow breasts
And like the cool and silvern waterfall that throws up its spume
Over the extensive mountain groves;
What is it, my friend, that we can do?

- *Vellivīṭiyār*

363. பாலை

(பிரிவிட வேறுபட்ட தலைமகளுக்குத் தோழி சொல்லியது)

நிரைசெலல் இவுளி விரைவுடன் கடைஇ
 அகலிரு விசும்பிற் பகல்செலச் சென்று
 மழுகுசுடர் மண்டிலம் மாமலை மறைய
 பொழுதுகழி மலரிற் புனையிழை சாஅய்
 அணையணைந் தினையை யாகல் கணையரைப்
 புல்லிலை நெல்லிப் புகரில் பசங்காய்
 கல்லதர் மருங்கிற் கடுவளி யுதிர்ப்பப்
 பொலஞ்செய் காசிற் பொற்பத் தாஅம்
 அத்தம் நண்ணி அதர்பார்த் திருந்த
 கொலைவெங் கொள்கைக் கொடுந்தொழின் மறவர்
 ஆறுசெல் மாக்கள் அருநிறத் தெறிந்த
 எஃகுறு விழுப்புண் கூர்ந்தோர் எய்திய
 வளைவாய்ப் பருந்தின் வள்ளுகிர்ச் சேவல்
 கிளைதரு தெள்விளி கெழுமுடைப் பயிரும்
 இன்னா வெஞ்சுரம் இறந்தோர் முன்னிய
 செய்வினை வலத்த ராகி இவணயந்து
 எய்தவந் தனரே தோழி மையெழில்
 துணையேர் எதிர்மலர் உண்கண்
 பிணையேர் நோக்கம் பெருங்கவின் கொளவே. -

- மதுரைப் பொன்செய் கொல்லன் வெண்ணாகனார்.

363. Pālai

*(The pining heroine speaks to her companion at the
advent of the rainy season)*

O my friend !

It is a hot and hazardous wilderness where the swift summer wind causes

The berries, like coins of gold, lie scattered there;

The murderous warriors of sinful acts reach there

And kill the strangers, shooting their arrows at their great chests;

The vultures of curved beaks and sharp claws

Gather around the dead bodies and call out in clear tone

Their kind to prey upon them;

Such is the path that our lover trod through;

Having accomplished his mission, he is now on his way home,

His heart brimming with love for us;

He has come very near our village to make your eyes,

Which are like those of a doe's, shine with greater splendour;

Your eyes are tinct with khol and are lovely like a pair of identical blooms !

Having spent the day in the vast heaven, driving his serried horses

In great speed, the fading sun goes behind the great mountain;

Do not pine and wilt like a flower that folds in the evening

And fall down on your mattress !

- Maturai Pon̄cei Kollan̄ Venṇākānār

364. முல்லை

(புதுவங் கண்டறிந்த தலைமகள் தோழிக்குச் சொல்லியது)

மாதிரம் புதையப் பாஅய்க் கால்வீழ்த்து
 ஏறுடைப் பெருமழை பொழிந்தென் அவறோறு
 ஆடுகளப் பறையின் வரிநுணல் கறங்க
 ஆய்பொன் அவிரிழை தூக்கி யன்ன
 நீடிணர்க் கொன்றை கவின்பெறக் காடுடன்
 சுடர்புரை தோன்றிப் புதறலைக் கொளாஅ
 முல்லை இல்லமொடு மலரக் கல்ல
 பகுவாய்ப் பைஞ்சுனை மாவுண மலிரக்
 கார்தொடங் கின்றே காலை காதலர்
 வெஞ்சின வேந்தன் வியன்பெரும் பாசறை
 வென்றி வேட்கையொடு நம்மும். உள்ள்ார்
 யாதுசெய் வாங்கொல் தோழி நோதகக்
 கொலைகுறித் தன்ன மாலை
 துனைதரு போழ்தின் நீந்தலோ அரிதே.

- மதுரை மருதங்கிழார் மகனார் பெருங்கண்ணனார்.

364. Mullai

(The pining heroine speaks to her companion at the advent of the rainy season)

The rain clouds mantle the space, hang low and pour amain
 Accompanied by clapping thunder; from every pit of stagnant water,
 The striped frogs croak like the drums
 Played in a dancing theatre; the Konrai trees look charming
 With their long clusters of blossoms like
 Dangling jewels of pure and bright gold;
 The tonri plants with their flaming blooms
 Light all the woodland;
 The jasmine and Illam burgeon simultaneously;
 The wide-mouthed springs are brimful and the animals are glad
 To drink thence; thus has set in the rainy season !
 Our lover is away in the martial camp --
 Of the wrathful monarch - extending wide;
 As his heart is now set on victory in the battle
 He canst not think of us;
 What is that we can do, my friend?
 Lo, the evening comes like a current to devour us !
 Can we swim to safety at all ?

-Maturai Marutaṅkīlar Makaanār Peruṅkaṇṇanār

Note: Verse no. 133 also makes a reference to the signpost-stick Nittilai.

365. பாலை

(தலைமகள் இடைக்கரத்து நின்று சொல்லியது)

அகல்வாய் வானம் ஆலிருள் பரப்பப்
 பகலாற்றுப் படுத்த பையென் தோற்றமொடு
 சினவல் போகிய புன்கண் மாலை
 அத்த நடுகல் ஆளென உதைத்த
 கான யானைக் கதுவாய் வள்ளுகிர்
 இரும்பனை இதக்கையின் ஒடியும் ஆங்கண்
 கடுங்கண் ஆடவர் ஏமுயல் கிடக்கை
 வருநர் இன்மையிற் களையுநர்க் காணா
 என்னாழ் வெஞ்சுரம் தந்த நீயே
 துயர்செய் தாற்றா யாகிப் பெயர்பாங்கு
 உள்ளினை வாழிய நெஞ்சே வெண்வேல்
 மாவண் கழுவுள் காழர் ஆங்கண்
 பூதந் தந்த பொரியரை வேங்கைத்
 தண்கமழ் புதுமலர் நாளும்
 அஞ்சில் ஒதி ஆய்மடத் தகையே.

- மதுரை மருதனிளநாகனார்.

365. Pālai

(The hero addresses his heart in the midway while going in search of wealth)

O my heart,
 May you prosper !
 The sun sets in the west and dense darkness envelops the expansive sky,
 Day-time takes leave and the dolorous eventide comes in its stride;
 At this hour, a wild elephant, in the path
 Running through the wilderness kicks a hero-stone, mistaking it
 For a man; in that process it gets its nails broken
 And they fall off like the smashed inner skin of the tender drupe
 Of the dark palmyra fruit; the fierce-looking robbers stay concealed,
 Poised to shoot their darts at the wayfarers;
 Getting victims none, who could do away with their penury,
 They become grief - stricken; you took me through this hazardous path
 Of scorching heat, causing pain to both of us;
 After treading a long distance,
 Lo, now you think of the lovely innocence and muliebrity of our lady
 Of enchanting locks of hair that smell like the fresh and cool blooms
 Of the Vēṅkai tree of parched trunk which was brought by a devil
 To the town of Kāmūr of Kaḷuvuḷ of boundless generosity -*
 The wielder of a victorious spear !

- Maturai Marutaṇ Ḥanākāṇār

Note: Verse no:135 also makes a reference to the shepherd-chief Kaḷuvuḷ.

366. மருதம்

(பரத்தையிற் பிரித்துவந்த தலைமகள் வாயில் வெண்டியவிடத்துத் தோழி சொல்லியது)

தாழ்சினை மருதம் தகைபெறக் கவினிய
நீர்தூழ வியன்களம் பொலியப் போர்பழித்துக்
கள்ளார் களமர் பகடு தனை மாற்றிக்
கடுங்காற் றெறியப் போகிய துரும்புடன்
காயற் சிறுதடி கண்கெடப் பாய்தலின்
இருநீர்ப் பரப்பிற் பனித்துறைப் பரதவர்
தீம்பொழி வெள்ளுப்புச் சிதைதலிற் சினைஇக்
கழனி உழவரொடு மாறெதிர்ந்து மயங்கி
இருஞ்சேற் றள்ளல் எறிசெருக் கண்டு
நரைமூ தாளர் கைபிணி விடுத்து
நனைமுதிர் தேறல் நுளையர்க் கீயும்
பொலம்பூண் எவ்வி நீழல் அன்ன
நலம்பெறு பணைத்தோள் நன்னுதல் அரிவையொடு
மணங்கமழ் தண்பொழில் அல்கி நெருநை
நீதற் பிழைத்தமை அறிந்து
கலுழந்த கண்ணளெம் அணங்கன் னாளே.

- குடவாயிற் கீரத்தனார்.

366. *Marutam*

*(The companion of the heroine speaks to the hero when
he returns from the house of the hetaira)*

Sir,
 Nīḷal is the town of Evvi of golden jewels;
 There are threshing grounds girt with watery fields;
 In the grounds that look beautiful with Marutu trees
 Of hanging branches, the peasants spread the hay stalks
 To be trodden by bulls; they take toddy and unleash their bulls;
 When paddy is winnowed, dust is carried
 By the swift-blowing wind and it settles on the patches of salt-fields;
 At this, the fisher-folks that dwell on the shore
 Of the expansive sea get angry with the farmers
 As their crystalline white salt gets spoilt by the dust;
 So they rise against the husbandmen
 And quarrel with them pelting them with mire;
 Beholding this quarrel, the gray-haired elders seaparate them
 And make peace between them
 By providing the fisherfolks with the inebriating liquor of mellowed honey
 Your hetaira is beautiful like the town of Nīḷal
 And she has lovely and bamboo-like arms
 And charming forehead;
 Your pridian sporting in a cool and fragrant grove
 With that hetaira has offended greatly this divine girl.
 Lo, her eyes are now flooding with tears !

- Kuṭavāyil Kīrttaṇār

367. பாலை

(பிரிவிடை வேறுபட்ட தலைமகள் வற்புறுக்கும் தோழிக்குச் சொல்லியது)

இலங்குகூடர் மண்டிலம் புலந்தலை பெயர்ந்து
 பல்கதிர் மமுகிய கல்சேர் அமையத்து
 அலந்தலை மூதேறு ஆண்குரல் விளிப்ப
 மனைவளர் நொச்சி மாசேர்பு வதிய
 முனையுழை யிருந்த அங்குடிச் சீறார்க்
 கருங்கால் வேங்கைச் செஞ்சுவல் வரகின்
 மிகுபதம் நிறைந்த தொகூட் டொருசிறை
 குவியடி வெருகின் பைங்கண் ஏற்றை
 ஊனசைப் பிணவின் உயங்குபசி களைஇயர்
 தளிர்புரை கொடிற்றிற் செறிமயிர் எருத்திற்
 கதிர்த்த சென்னிக் கவிர்ப்பு அன்ன
 நெற்றிச் சேவல் அற்றம் பார்க்கும்
 புல்லென் மாலையும் இனிதுமன் றம்ம
 நல்லக வனமுலை அடையப் புல்லுதொறு
 உயிர்குழைப் பன்ன சாயற்
 செயிர்தீர் இன்றுணைப் புணர்ந்திசி னோர்க்கே.

- பரணர்.

367. Pālai

(The pining heroine speaks to her companion who consoles her)

In the evening, the sun of dazzling and multitudinous rays,
Their lustre abated, sets in the western hill.

The aged bucks, scared of loneliness, call their loving mates in their masculine voice;
Beneath the Nocci shrubs around every house rest, herds of deer;
This is the hour when in a hamlet of comely houses,

A wild tomcat* of converged claws and green eyes lies in ambush near a huge container-
In which is stored abundant Varaku grains which ripened in a field of ruddy soil,
Dotted with dark-trunked Vēṅkai trees--

To pounce upon a cock-- its cheek resembling a tender leaf, its neck
Hirsute, and its upright head endowed with a crest, like the flower of the Murunkai tree--
To appease the acute hunger of its mate that hankered after eating flesh.

Even this desolate eventide is sweet to those who have beside them
Their flawless and sweet husbands who cause their very souls melt
Every time they embrace their comely breasts, tightly.

Alas, it is not to be so with us.

- Parāṇar

* tomeat - male cat

368. குறிஞ்சி

(மகில சிறைப்புறமாகத் தலைமகட்குச் சொல்லுவானாய்த் தோழி சொல்லியது)

தொடுதோற் கானவன் துடுறு வியன்புனம்
 கரிபுறங் கழிஇய பெரும்பாட் டிரத்துத்
 தோடுவளர் பைந்தினை நீடுகுரல் காக்கும்
 ஒண்டொடி மகளிர்க்கு ஊசல் ஆக
 ஆடுசினை யொழித்த கோடினர் களுலிய
 குறும்பொறை அயலது நெடுந்தாள் வேங்கை
 மடமயிற் குடுமியிற் றோன்றும் நாடன்
 உயர்வரை மருங்கிற் காந்தளஞ் சோலைக்
 குரங்கறி வாரா மரம்பயில் இறும்பிற்
 கடிசனைத் தெளிந்த மணிமருள் தீநீர்
 பிடிபுணர் களிற்றின் எம்மொ டாடிப்
 பன்னாள் உம்பர்ப் பெயர்ந்து சின்னாள்
 கழியா மையே வழிவழிப் பெருகி
 அம்பனை வினைந்த தேக்கட் டேறல்
 வண்டுபடு கண்ணியர் மகிழும் சீறார்
 எவன்கொல் வாழி தோழி கொங்கர்
 மணியரை யாத்து மறுகின் ஆடும்
 உள்ளி விழவின் அன்ன
 அலரா கின்றது பலர்வாய்ப் பாட்டே.

- மதுரை மருதனிளநாகனார்.

368. Kuṛiñci

*(The companion of the heroine speaks to her friend to be
overheard by the hero who wants beside the ferce)*

My friend,
A forester wearing leather-sandals burns down
A jungle and thus makes it fit for raising
Crops of millet; the vast garden receives
Heavy downpours; the rains wash away
The charred upper surface of the garden
And the millet raised begins to flourish
With fresh blades and long ears;
Hard by a hillock here, there is a tall-trunked Vēṅkai tree
Whose swaying branches now serve
As swings for the bright-bangled girls
Who stand guard to the millet crop!
That Vēṅkai tree with its branches
Thick with flowers now resembles
Very much the crest on the head of a young peacock.
Such is the mountain of our lover.
He sported with us -- even like a tusker
That would sport with its mate--,
For many a day, in the sweet-watered and marmoreal spring.
Situate in a comely grove of a dense thicket
Rich in Kāntaḷ plants and tall trees
Whose tops are unscalable even by the she-monkeys.
Alas, not before many days since his parting,
Our kinship with our lover has become
The subject of everybody's gossip;
It increases day by day and now,
Our village-- whose folk wear flower-wreaths
Buzzed by bees and who get intoxicated
With the fermented honey, preserved
For long, inside comely bamboo-pipes--,
Is agog with this gossip.
It is far louder than the mirthful bustle
Of the streets during the Uḷḷi festival*
Of the Koṅku region, where men dance
Wearing tintinnabulae around their waists.
Lo, it is I who am helpless!

- Maturai Marutan Ilanakaṇṇar

* The origin of this festival is obscure

369. பாலை

(மகட் போக்கிய செவிலி சொல்லியது)

கண்டிசின் மகளே கெழீஇ இயைவெனை
 ஒண்டொடி செறித்த முன்கை ஊழ்கொள்பு
 மங்கையர் பலபா ராட்டச் செந்தார்க்
 கிள்ளையுந் தீம்பால் உண்ணா மயிலியந்
 சேயிழை மகளிர் ஆயுழம் அயரா
 தாழியும் மலர்பல அணியா கேழ் கொள
 காழ்புனைந் தியற்றிய வனப்பமை நோன்கவர்ப்
 பாவையும் பலியெனப் பெறாஅ நோய்ப்பொர
 இவைகண் டினைவதன் தலையும் நினைவிலேன்
 கொடியோள் முன்னிய துணரேன் தொடியோய்
 இன்றுநின் ஒலிகுரல் மண்ணல் என்றதற்கு
 எற்புலந் தமிழ்தன ளாகித் தற்றகக்
 கடலந் தானைக் கைவண் சோழர்
 கெடலரு நல்லிசை உறந்தை யன்ன
 நிதியுடை நன்னகர்ப் புதுவது புனைந்து
 தமர்மனை அயரவும் ஒல்லாள் கவர்முதல்
 ஓமை நீடிய உலவை நீளிடை
 மணியணி பலகை மாக்காழ் நெடுவேல்
 துணிவுடை உள்ளமொடு துதைந்த முன்பின்
 அறியாத் தேஎத்து அருஞ்சரம் மடுத்த
 சிறியோற் கொத்தவென் பெருமடத் தகுவி
 சிறப்புஞ் சீரும் இன்றிச் சீறார்
 நல்கூர் பெண்டின் புல்வேய் குரம்பை
 ஓரா யாத்த ஒருதூண் முன்றில்
 ஏதில் வறுமனைச் சிலம்புடன் கழீஇ
 மேயினள் கொல்லென நோவல் யானே.

- நக்கீரர்.

369. *Palai**(The lamentation of the foster mother.)*

O my daughter,
 Behold my plight owing to my exceeding love for your friend !
 The parrot--the pet of your friend which has ruddy and garland-like stripes
 Around its neck refuses to take milk though sweet;
 The efforts of the bright -bangled girls who keep it perched on their forearms
 Trying to feed it with persuasive encomia, are of no avail;
 Her pea-fowl-like playmates are no longer seen at play;
 The godly figures that are drawn with goodly pigments on the strong wall
 And adorned with garlands of pearls no longer receive offerings;
 The large pots do not glow with many a flower as of old;
 Witnessing all these, I am assailed by grief and I weep bitterly;
 I know not even a little of what the cruel girl had in her mind;
 I said unto her one day; "O bangled beauty !
 Let me wash your well-grown tresses this day !"
 For this, she resented me, and appeared heart-broken;
 That very day she eloped with her beloved.
 My daughter of great innocence, who gave herself to a lad,
 Followed him brooking delay none;
 We had planned to celebrate her wedding in the presence of her kin
 Befitting her opulent state in our house, decorated afresh and spacious
 And glowing as Uṇṭai of the Cōlas of sea - like army and great munificence;
 She trod with him through an extensive wilderness rich in Ōmai trees
 Of forked trunks and long and dried up branches;
 She was led by the youth, the wielder of a shield embedded with gems
 And a long spear of hardy stem; he is mighty and his heart is resolute;
 She trod with him through a wellnigh impassable path
 In an unknown region; I am sad with the thought
 Whether she underwent the ritual of anklet-removal, alas,
 Unattended by glory and dignity in the common hut, thatched with grass,
 Of an indigent woman, in an obscure hamlet! I doubt if she had shed her anklets
 In that hut with a foreyard, supported by a lonely pillar
 Onto which is tied a single cow, the sole sustainer of her family!

- *Nakkīrar*

Note: The removal of the anklets was an important ritual which preceded the wedding.

370. நெய்தல்

(பகலே சிறைப்புறமாகத் தலைமகட்குச் சொல்லுவனாய்த் தோழி சொல்லியது)

வளைவாய்க் கோதையர் வண்டல் தைஇ
 இளையோர் செல்ப எல்லும் எல்லின்று
 அகலிலைப் புன்னைப் புகரில் நீழற்
 பகலே எம்மோ டாடி இரவே
 காயல் வேய்ந்த தேயா நல்லில்
 நோயொடு வைகுதி யாயின் நுந்தை
 அருங்கடிப் படுவலும் என்றி மற்றுநீ
 செல்லல் என்றலும் ஆற்றாய் செலினே
 வாழலென் என்றி யாயின் ஞாமல்
 வண்டுபடத் ததைந்த கண்ணி நெய்தல்
 தண்ணரும் பைந்தார் துயல்வர அந்திக்
 கடல்கெழு செல்வி கரைநின் றாங்கு
 நீயே கானல் ஒழிய யானே
 வெறிகொள் பாவையிற் பொலிந்தவென் அணிதுறந்து
 ஆடுமகள் போலப் பெயர்தல்
 ஆற்றேன் தெய்ய அலர்கவிவ் வுரே.

- அம்முவனார்

370. Neytal

*(The companion of the heroine speaks her friend to be
overheard by the hero who waits beside the fence)*

The day is losing its light;
The young girls, all wearing curved garlands,
Who played the Vantāl game, now begin to proceed
Homeward; at this hour, you express your fear,
That if you abide, grieving all alone, at your home,
Which is thatched with dry grass, comely and uberous,
After having spent the day with us in play
In the dense and spotless shade of the wide-leaved Punnai trees,
Your father will put you under strict surveillance.
Neither you relish my telling you to go home;
You say that you will cease to live,
Should you return home; so leaving you stand alone
In this beach, even like the sea-goddess
During the evening, where your wreaths of Gnālal flowers
That burgeoned by the buzzing of bees
Sway together with the garland of Neytal blooms,
Rare, cool and fresh, I cannot afford
To return home, having lost all my splendour,
Like the girl who returns home
After having performed the frenzied dance,
And having forfeited of her former charm.
Let this village resound with gossip!

- Ammūvaṇār

371. பாலை

(பொருள்வயிற் பிரிந்து போகாநின்ற துலமகன் தன் நெஞ்சிற்சூச் சொல்லியது)

அவ்விளிம் புரீஇய விசையமை நோன்சிலைச்
 செவ்வாய்ப் பகழிச் செயிர்நோக் காடவர்
 கணையிடக் கழிந்ததன் வீழ்துணை உள்ளிக்
 குறுநெடுந் துணைய மறிபுடை யாடப்
 புன்கண் கொண்ட திரிமருப் பிரலை
 மேய்பதம் மறுத்த சிறுமையொடு நோய்சூர்ந்து
 நெய்தலம் படுவிற் சின்னீர் உண்ணாது
 எஃகுறு மாந்தரின் இனைந்துகண் படுக்கும்
 பைதற வெம்பிய பாழ்சேர் அத்தம்
 எமியம் நீந்தும் எம்மினும் பனிவார்ந்து
 என்ன ஆங்கொல் தாமே தெண்ணீர்
 ஆய்சனை நிகர்மலர் போன்மென நசைஇ
 வீதேர் பறவை விழையும்
 போதார் கூந்தல்நங் காதலி கண்ணே.

- எயினந்தை மகன் இளங்கீரனார்.

371. Pālai

(The hero speaks to himself while going in search of riches)

Our darling of lovely tresses bedecked with flowers has eyes
That are sought by the flower-mad bees,
As they resemble a pair of fresh flowers
Blooming in a spring of lucid water, beautiful to behold.
Would they now be tear-bedewed ?
Would their suffering be greater than mine who am treading
All alone in this desolate and dry wilderness ?
This is a path infested with warriors of wrathful look
Who possess strong bows of bamboo and dreadful arrows
Of blood- stained tips; they fasten the bow-strings
To the ends of their bows after feeling them
With their hands; they shoot their arrows at a doe
And kill it; its loving mate of spiralling antlers
Neither grazes nor drinks the water which is so scarce
In the stagnant saline puddles; it pities its innocent kids
Which are unequal in size,
And lies down with its closed eyes
And grief-laden heart,
As the kids frisk and play beside it.

- Eyinetai Maṇār Ilāṅkīraṇār

Our sweetheart, the one, who caused me grief
And hard to attain
Like the fawn that annoys
The ambition of the hostile monarch.

*Minor chiefs of Tamils

372. குறிஞ்சி

(அல்ல குறிப்பட்டுப் போகின்ற தலைமகள் தன் நெஞ்சிற்குச் சொல்லியது)

அருந்தெறன் மரபிற் கடவுள் காப்பப்
 பெருந்தேன் தூங்கும் நாடுகாண் நனந்தலை
 அணங்குடை வரைப்பிற் பாழி ஆங்கண்
 வேண்முது மாக்கள் வியனகர்க் கரந்த
 அருங்கல வெறுக்கையினை அரியோள் பண்புநினைந்து
 வருந்தினம் மாதோர் எனினுமஃ தொல்லாய்
 இரும்பணைத் தொடுத்த பலரா டுசல்
 ஊர்ந்திழி கயிற்றிற் செலவர வருந்தி
 நெடுநெறிக் குதிரைக் கூர்வேல் அஞ்சி
 கடுமுனை யலைந்த கொடுவி லாடவர்
 ஆகொள் பூசலிற் பாடுசிறந் தெறியும்
 பெருந்துடி வள்பின் வீங்குபு நெகிழா
 மேய்மணி யிழந்த பாம்பின் நீநனி
 தேம்பினை வாழியென் நெஞ்சே வேந்தர்
 கோண்டணி எயிலிற் காப்புச் சிறந்து
 ஈண்டருங் குரையணம் அணங்கு யோளே.

- பரணர்.

372. *Kurīñci*

(The hero addresses his heart after missing the trysting place)

O my heart, may you prosper !

From the great heights of the Pāli mountain

Of fearful and extensive range is beheld even the boundaries of the country.

It is protected by a powerful deity; it is rich in honey-combs;

In a vast mansion atop this mountain, the Vēljir-- *

The hoary clan, had hidden a treasure of rare jewels.

Equally rare is our sweetheart; did I not admonish you

That we but grieved in vain thinking of her charm?

Yet you would not give up your passion for her;

Very like the rope of a swing tied to a huge branch

Of a tree which goes up and down when swung by many

Sitting on it, you went about trysting only to suffer a lot,

Like a serpent that lost its gem which it had spat out

While seeking its prey, and which swells up and shrinks

Very like the leather cords of the big drum

When beaten with force during the abaction of the herds

Of the foes, by the warriors, who, wielding their bent bows

Caused grief to the foes housed in fortified territories.

These were the warriors of Añci of sharp javelin,

The lord of the Kutirai hills with extensive paths.

Our sweetheart, the one, who caused this grief is well-guarded

And hard to attain

Like the fort that annuls

The ambition of the hostile monarch.

- Paraṇar

*Minor chiefs of Tamilnadu

373. பாலை

(யிந்திப் போகாநின்ற தலைமகள் இடைச்சுரத்துத் தன் நெஞ்சிற்குச் சொல்லியது)

முனைகவர்ந்து கொண்டெனக் கலங்கிப் பீரெழுந்து

மனைபாழ் பட்ட மரைசேர் மன்றத்துப்

பனைத்தாள் யானை பருஉப்புற முரிஞ்சச்

செதுகாழ் சாய்ந்த முதுகாற் பொதியில்

அருஞ்சுரம் நீந்திய வருத்தமொடு கையற்றுப்

பெரும்புன் மாலை புலம்புவந் துறுதர

மீளி உள்ளஞ் செலவுவலி யுறுப்பத்

தாள்கை பூட்டிய தனிநிலை யிருக்கையொடு

தன்னிலை யுள்ளும் நந்நிலை யுணராள்

இரும்பல் கூந்தற் சேயிழை மடந்தை

கணையிருள் நடுநாள் அணையொடு பொருந்தி

வெய்துற்றுப் புலக்கும் நெஞ்சமொ டைதுயிரா

ஆயிதழ் மழைக்கண் மல்க நோய்கூர்ந்து

பெருந்தோள் நனைக்குங் கலுழந்துவார் அரிப்பனி

மெல்விரல் உகிரிற் றெறியினள் வென்வேல்

அண்ணல் யானை அடுபோர் வேந்தர்

ஒருங்ககப் படுத்த முரவுவாய் ஞாயில்

ஒரெயின் மன்னன் போலத்

துயிறுந் தனள்கொல் அளியள் தானே.

- பாண்டியன் ஏனாதி நெடுங்கண்ணனார்.

373. *Pālai*

(The hero speaks to himself when going in search of riches)

O my heart !

This is a desolate evening;

Exhausted much by our treading a wellnigh impassable wilderness,

We are in a hapless condition and we are sitting all alone,

Our hands clasping our knees and our sturdy heart

Importuning our going ahead, in a dilapidated temple

Situate in the commonyard of a village which now shelters wild cows;

The temple is supported by worn-out pillars;

As an elephant rubbed its huge back, its beams have crashed down;

This village which was once captured by foes during a war, is in ruins,

Its houses also in ruin, are crept over by Pīrku vines;

We are now envisioning the plight of our darling.

Would she, the one of long and manifold tresses

Be alive to this, our wretched plight ?

Would she, abed breathing weakly, her heart burning with acerbity?

Would her cool eyes, lovely like flower-petals,

Be tear-bedewed, by excessive grief?

Would she now wipe away the tear-drops that roll down

And drench her broad shoulders with the nail-tip of her soft finger?

Is she robbed of her sleep like the king sleepless

Who is inside his one and only unsafe fort, besieged by many a monarch

Of triumphant javelin, and lordly tuskers ?

Pity it is that she is so.

- *Pāṇṭiyan Ēṇāti Neṭuṅkaṇṇāṇār*

374. முல்லை

(பாசறை முற்றிய தலைமகள் தேர்ப்பாகத்துச் சொல்லியது)

மாக்கடன் முகந்து மாதிரத் திருளி
 மலர்தலை யுலகம் புதைய வ்லனேர்பு
 பழங்கண் கொண்ட கொழும்பல் கொண்மூப்
 போழ்ந்த போலப் பலவுடன் மின்னித்
 தாழ்ந்த போல நணிநணி வந்து
 சோர்ந்த போலச் சொரிவன பயிற்றி
 இடியும் முழக்கும் இன்றிப் பாணர்
 வடியுறு நல்யாழ் நரம்பிசைத் தன்ன
 இன்குரல் அழிதுளி தலைஇ நன்பல
 பெயல்பெய்து கழிந்த பூநாறு வைகறைச்
 செறிமணல் நிவந்த களர்தோன்று இயவில்
 குறுமோட்டு மூதாய் குறுகுறு ஓடி
 மணிமண்டு பவழம் போலக் காயா
 அணிமிகு செம்மல் ஒளிப்பன மறையக்
 கார்கவின் கொண்ட காமர் காலைச்
 செல்க தேரே நல்வலம் பெறுந்
 பெருந்தோள் நுணுகிய நுசப்பில்
 திருந்திழை அரிவை விருந்தெதிர் கொளவே.

- இடைக்காடனார்

374. Mullai

(The hero speaks to his charioteer after completing his martial duty with success)

O expert charioteer !
 Having scooped the vast sea and darkened the directions,
 Throngs of fat nimbi rise up clockwise and mantle the expansive earth;
 Coming closer together as though they would descend down,
 They pour down as though they would descend down,
 Free from rumbling and roaring; the showers descend with sound
 Sweet like a melodic yāl well-wrought; these showers pour during the dawn
 When flowers breathe their fragrance, in the enchanting rainy season;
 During this season, the cochineal insects of petty maws are beheld
 Along the path dotted with dense and high sand-heaps
 And brackish soil; these insects rush up in short paces and conceal themselves
 Amidst the beauteous petals of faded Kaya blossoms
 And look like coral and sapphire juxtaposed;
 Let our chariot move fast so that my sweet lady
 Who is endowed with wide arms
 Narrow waist and shapely jewels
 Will receive me as her guest
 During this pleasant hour.

-Itaikkāṭaṇār

Is rarer than ever
 Those damsels, when she does not come out and offer her company to us.
 You do not stop thinking of her,
 My cruel admonishing notwithstanding;
 Neither do you stop your visit to her,
 Am I not your kin?
 Treasure my words as those of your sincere comrade!

-Maturai Kaṇakkāṇār

375. பாலை

(பிரிவிடை வேறுபட்ட தலைமகள் தோழிக்குச் சொல்லியது)

சென்று நீடுநர் அல்லர் அவர்வயின்
 இனைதல் ஆனாய் என்றிசின் இகுளை
 அம்புதொடை யமைதி கர்ண்மார் வம்பலர்
 கலனிலர் ஆயினுங் கொன்றுபுள் ளுநட்டுங்
 கல்லா இளையர் கலித்த கவலைக்
 கணநரி இன்னொடு குழீஇ நிணனருந்தும்
 நெய்த்தோர் ஆடிய மல்லல் மொசிவிரல்
 அத்த எருவைச் சேவல் சேர்ந்த
 அரைசேர் யாத்த வெண்டிரள் வினைவிறல்
 எழாஅத் திணிதோட் சோழர் பெருமகன்
 விளங்குபுகழ் நிறுத்த இளம்பெருஞ் சென்னி
 குடிக்கடன் ஆகலிற் குறைவினை முடிமார்
 செம்புறம் புரிசைப் பாழி நூறி
 வம்ப வடுகர் பைந்தலை சவட்டிக்
 கொன்ற யானைக் கோட்டிற் றோன்றும்
 அஞ்சவரு மரபின் வெஞ்சுரம் இறந்தோர்
 நோயிலர் பெயர்தல் அறியின்
 ஆழல மன்னோ தோழியென் கண்ணே.

- இடையன் சேந்தங் கொற்றனார்.

375. *Pālai*

(The grieving heroine speaks to her companion)

O my friend! You advise me not to grieve with the thought of our lover;
 You console me saying that he will no longer stay away in pursuit of riches.
 Alas, he trod through a fearful wilderness;
 There, striplings who know nothing but robbery kill the wayfarers
 Just to test their skill in shooting arrows
 Though the victims possess jewels none; they but feed them to the birds;
 The herds of jackals flock together and enjoy eating the flesh of the dead;
 These lads roam about at will pridefully;
 There, on a Yā tree of shapely trunk abides an eagle of the jungle,
 Whose claws are close, fleshy and blood-stained;
 As a result, the white rounded branches of the Yā tree
 Look like the bloody tusks of the tuskers, destroyed by Iḷamperumcenni,
 The Chola monarch of strong and triumphant shoulders,
 Who established lasting fame and who waged wars against
 The Neovaṭukas and destroyed Pāḷi of massive walls
 That look as though wrought of copper, and severed their fleshy heads
 And fulfilled the martial duty of his clan.
 If I know for certain that my lover will return harmless,
 My eyes, O my friend, will not be tear-bedewed !

- *Iṭayan Cētaṅkorraṇār*

376. மருதம்

(காதற் பரத்தை புலத்து சொல்லியது)

செல்லல் மகிழ்நநிற் செய்கடன் உடையென்மன்
 கல்லா யானை கடிபுனல் கற்றென்
 மலிபுனல் பொருத மருதோங்கு படப்பை
 ஒலிகதிர்க் கழனிக் கழாஅர் முன்றுறைக்
 கலிகொள் சுற்றமொடு கரிகால் காணத்
 தண்பதங் கொண்டு தவிர்ந்த இன்னிசை
 ஒன்பொறிப் புனைகழல் சேவடிப் புரளக்
 கருங்கச்சு யாத்த காண்பின் அவ்வயிற்று
 இரும்பொலம் பாண்டில் மணியொடு தெளிர்ப்பப்
 புனனயந் தாடும் அத்தி அணிநயந்து
 காவிரி கொண்டொளித் தாங்கு மன்னே
 நும்வயிற் புலத்தல் செல்லேம் எம்வயின்
 அந்தூம்பு வள்ளை அழற்கொடி மயக்கி
 வண்டோட்டு நெல்லின் வாங்குபீள் விரியத்
 துய்த்தலை முடங்கிறாத் தெறிக்கும் பொற்புடைக்
 குரங்குளைப் புரவிக் குட்டுவன்
 மரந்தை அன்னவென் நலந்தந்து சென்மே.

- பரணர்.

376. *Marutam*

(The favourite hetaria speaks to the hero)

O chief !
 Pray desert me not !
 Kaḷār has lofty gardens of tall Marutam trees
 Which are splashed by the disturbed water of a protected stream
 Where wild éléphants learn to swim; there of yore, Karikālvalavan
 With his dinsome kin witnessed a water- festival
 In which Aṭṭan Atti sported in the river performing feats
 With great enthusiasm. Then, his shining speckled and tinkling anklets
 Moved on his roseate feet; the broad metallic cymbals
 Sounded together with the bells, tied beautifully around his waist
 To a dark sash of cloth; as he thus sported, the river Cauvery
 Carried him away and drowned him in the sea.
 Even so ,O chief, another woman has now lured you away from me
 And is keeping you with her ; I do not resent you on that score.
 But see how pallor pervades my forehead; please give me my beauty
 And go whithersoever you like; my beauty is as great as Marantai
 Of Kuttuvan, the possessor of horses of lovely and curved manes;
 Marantai is a town where the curved and downy-headed shrimps
 Leap out and cause the white, tubular
 And pretty Vallai creeper that thrives in the mire
 To get entangled and the bent ears of paddy crops
 Endowed with fleshy blades to unfold.
 Remember, I am born to serve you!

-Paragar

377. பாலை

(பொருள் கடைக்கூட்டிய நெஞ்சிற்குத் தலைமகன் சொல்லியது)

கோடை நீடலின் வாடுபுலத் துக்க
 சிறுபுல் லுணவு நெறிபட மறுகி
 நுண்பல் எறும்பு கொண்டனைச் செறித்த
 வித்தா வல்சி வீங்குசிலை மறவர்
 பல்லாழ் புக்குப் பயனிரை கவரக்
 கொழுங்குடி போகிய பெரும்பாழ் மன்றத்து
 நரைமு தாளர் அதிர்தலை யிறக்கிக்
 கவைமனத் திருத்தும் வல்லுவனப் பழிய
 வரிநிறச் சிதலை அரித்தலிற் புல்லென்று
 பெருநலஞ் சிதைந்த பேளமுதிர் பொதியில்
 இன்னா ஒருசிறைத் தங்கி இன்னகைச்
 சிறுமென் சாயல் பெருநலம் உள்ளி
 வம்பல ராகியுங் கழிப மன்ற
 நகைதர வந்தோர் இரந்தலை
 இசைபடப் பெய்தல் ஆற்றுவோரே.

- மாறோக்கத்துக் காமக்கணி நப்பாலத்தலனார்.

377. Pālai

(The hero speaks to himself when going in search of wealth)

As the summer is too fierce to bear,
 The tiny grains of grass lie scattered
 All through the parched wilderness;
 The innumerable tiny ants that march out
 In regular lines collect these grains and store them
 In their holes which are in turn taken home
 By the warriors who wield heavy bows;
 These warriors live on these grains
 Which are not the produce of their labour.
 These men invaded a village many times
 And abacted the milch-cows of the folk.
 This resulted in the inmates
 Deserting their dwellings. The commonyard
 Of this looted village is now in great ruin.
 In the temple here, once the grey-haired elders
 Spent their leisure in playing dice,
 Absorbed in deep thought, drooping their shaking heads down.
 The temple now looks awfull; the squares where the elders
 Played dice have lost their former charm,
 As the colourful and striped white ants
 Had gnawed them away; the temple evokes horror
 In the minds of the on lookers.
 The fame-loving folk, who consider it
 Their duty to bestow on the suppliants
 Who seek their support,
 Having been driven by their desire for riches,
 Will not, for certain, hesitate
 To stay as total strangers in a painful corner
 Of such a ruined temple,
 Contemplating all along, their spouses
 Endowed with soft mien and sweet smile!
 O my heart! Can you emulate such men?

- Mārokattu Kāmakkāṇi Nappālātāṇār

378. குறிஞ்சி

(இரவுக்குறிச் சிறைப்புறமாகத் தோழி சொல்லிடுப்பத் தலைமகள் சொல்லியது)

நிதியந் துஞ்சம் நிவந்தோங்கு வரைப்பின்
வதுவை மகளிர் கூந்தல் கமழ்கொள
வங்கூழ் ஆட்டிய அங்குழை வேங்கை
நன்பொன் அன்ன நறுந்தாது உதிரக்
காமர் பீலி ஆய்மயிற் றோகை
வேறுவேறினத்த வரைவாழ் வருடைக்
கோடுமுற் றிளந்தகர் பாடுவிறந் தியல்
ஆடுகள வயிரின் இனிய ஆலிப்
பசும்புற மென்சீர் ஓசிய விசும்புகந்து
இருங்கண் ஆடமைத் தயங்க இருக்கும்
பெருங்கல் நாடன் பிரிந்த புலம்பும்
உடன்ற அன்னை அமரா நோக்கமும்
வடந்தை தூக்கும் வருபனி அற்சிரம்
சுடர்கெழு மண்டிலம் மழுங்க ஞாயிறு
குடகடல் சேரும் படர்கூர் மாலையும்
அனைத்தும் அடேஉநின்று நலிய நீமற்று
யாங்ஙனம் வாழ்தி என்றி தோழி
நீங்கா வஞ்சினஞ் செய்துநத் துறந்தோர்
உள்ளார் ஆயினும் உளனே அவர்நாட்டு
அள்ளிலைப் பலவின் கணிகவர் கைய
கல்லா மந்தி கடுவனோ டுகளுங்
கடுந்திறல் அணங்கின் நெடும்பெருங் குன்றத்துப்
பாடின அருவி துடி
வான்றோய் சிமையம் தோன்ற லானே.

- காவட்டனார்.

378. *Kurĩñci*

*(The heroine speaks to her friend during tryst by night to be
overheard by the hero who waits near the fence)*

My friend!

In the montane domain of our lover, there are Vēñkai trees
Of lovely and tender leaves; shaken by the blowing wind,-
those trees shed their golden and fragrant pollen
And cause the mountain smell sweet like tresses of wedded women,
Housed in stately and prosperous mansions.
Here, beautiful peacocks of charming feathers
Call out sweetly like the horns blown
In the dancers' theatre; on hearing this call, the many young and horned he-goats
Of the hill run helter skelter in fear;
These peacocks wing in the air and then rest on the long-noded and swaying bamboo
Their rear halves, beautiful and green gently dangling.
With my lover gone, I grieve in loneliness;
My angry mother looks daggers at me;
This is the season when the northerly lifts away the falling dew;
The dolorous eventide sets in, when the sun retires to the western sea
Its dazzling rays abated; you ask me how I manage to survive
In spite of all these sufferings!
Though our lover, who affirmed that he would not part from us,
Has now forsaken us and does not think of us, I continue to live
Eyeing the sky-high peak of his big and extensive mountain;
It is a mountain, wreathed by a cascade which falls down
With sweet rhythmic noise; here, an innocent she-monkey grabs a fruit
With its hands and leaps out joyously with its mate;
Here in this mountain lives a puissant deity!

- *Kāvattānār*

379. பாலை

(முள்ளினாக காலத்துப் பொருண்முற்றி வந்த தலைமகள் பின்னும்
பொருள் கடைக்கட்டிய நெஞ்சிற்குச் சொல்லியது)

நந்நயந் துறைவி தொன்னலம் அழியத்
தெருளா மையின் தீதொடு கெழீஇ
அருளற நிமிர்ந்த முன்பொடு பொருள்புரிந்து
ஆள்வினைக் கெதிரிய மீளி நெஞ்சே
நினையினை யாயின் எனவ கேண்மதி
விரிதிரை முந்நீர் மண்டிணி கிடக்கைப்
பரிதியஞ் செல்வம் பொதுமை யின்றி
நனவின் இயன்ற தாயினும் கங்குற்
கனவி னற்றதன் கழிவே அதனான்
விரவுறு பன்மலர் வண்டு தூழ்பு அடைச்சிச்
சுவன்மிசை அசைஇய நிலைதயங் குறுமுடி
ஈண்டுபன் னாற்றம் வேண்டுவயின் உவப்பச்
செய்வுறு விளங்கிழைப் பொலிந்த தோள்சேர்பு
எய்திய கனைதுயில் ஏற்றொறுந் திருகி
மெய்ப்புகு வன்ன கைகவர் முயக்கின்
மிகுதிகண் டன்றோ விலனே நீநின்
பல்பொருள் வேட்கையிற் சொல்வரை நீவிச்
செலவுவலி யுறுத்தனை யாயிற் காலொடு
கணையெறி நிகழ்ந்த இலையில் அங்காட்டு
உழைப்புறத் தன்ன புள்ளி நீழல்
அசைஇய பொழுதிற் பசைஇ வந்திவண்
மறப்படும் பல்குணம் நிறத்துவந் துறுதர
ஒருதிறம் நினைத்தல் செல்லாய் திரிபுநின்று
உறுபுலி யுறந்த வடுமருப் பொருத்தற்குப்
பிடியிடு பூசலின் அடிபடக் குழிந்த
நிரம்பா நீளிடைத் தூங்கி
இரங்குவை யல்லையோ உரங்கெ. மெலிந்தே.

- பாலை பாடிய பெருங்கடுங்கோ.

379. Pālai

(The hero who had amassed wealth in the past, now addresses his heart that urges him again to go in search of wealth)

O my courageous heart!
 Our beloved is solely dependent on us.
 For want of clarity in intellect,
 You have joined hands with evil and decided
 To go seeking riches, devoid of all mercy.
 By this, you have caused great damage to the former charm of our beloved.
 If you are so minded,
 Listen to my words.
 Even if you are blessed in reality
 With the right to rule the entire world,
 Firm in soil and girt with wavy seas,
 Having none to share it with you,
 It is as illusory as the dream-begotten wealth.
 I very much long to enjoy the sweet and varied fragrance
 Of the dense tresses of my beloved,
 Which are adorned with manifold flowers
 Buzzed by a swarm of bees
 And which dangle and sweep her back.
 I very much long to embrace her arms
 Adorned with dazzling jewels and enjoy
 Sweet slumber on them.
 I know not a greater wealth than the tight embrace
 Of my body fusing into hers.
 If you choose to proceed against my advice,
 Driven by the desire to amass much wealth,
 Won't you grow weak in mind and grieve
 In the interminable path through the wilderness
 Where there are pits made by the trampling of a cow-elephant
 Whose loving mate got its tusks broken
 When it fought with a wavering mind
 Abiding beneath a poor shade, dotted like
 The back of a deer in the leafless forest
 Devastated by a wild fire?
 Won't you be assailed by the thought
 Of her manifold virtues?

380. நெய்தல்

(யின்னின்ற தலைமகற்குக் குறைநீர்ந்த தோழி தலைமகற்குக் குறைமயம்பக் கூறிப்பது)

தேர்ச்சேண் நீக்கித் தமியன் வந்துநும்
 ஊர்யா தென்ன நணிநணி ஒதுங்கி
 முன்னாட் போகிய துறைவன் நெருநை
 அகலிலை நாவல் உண்டுறை உதிர்த்த
 கனிகவின் சிதைய வாங்கிக் கொண்டுதன்
 தாழை வேரளை வீழ்துணைக் கிடுஉம்
 அலவற் காட்டி நற்பாற் றிதுவென
 நினைந்த நெஞ்சமொடு நெடிதுபெயர்ந் தோனே
 உதுக்காண் தோன்றும் தேரே இன்றும்
 நாமெதிர் கொள்ளா மாயின் தான்து
 துணிகுவன் போலாம் நாணுமிக வுடையன்
 வெண்மணல் நெடுங்கோட்டு மறைகோ
 அம்ம தோழி கூறுமதி நீயே.

- மதுரை மருதனினநாகனார்.

380. Neytai

(The companion of the heroine tries to get the consent of her friend after having assuring the hero to help him)

O my friend!

He came here all alone, the other day,

Leaving his chariot at a distance;

He made enquiries about our village

Walking toward me in short step

And left disappointed.

Yesterday, he pointed out to a crab

That came rolling a Nāval fruit,

Causing it to lose its shape;

The fruit was shed

By the broad-leaved Nāval tree

Standing at the ford whence people fetch drinking water;

As the crab gave the fruit to its loving mate,

Living in a hole near a Talai bush,

He spoke to me thus:

“Lucky indeed is this crab!”

He stood for long, immersed in deep thought

And then went away. Behold yonder!

Even today comes his chariot!

If we ignore him and fail to receive him,

Even today, I fear, he may decide

That we have no love for him!

He is too shy!

Shall I hide myself behind the silvery high sand-dune?

Please speak your mind!

- Madurai n Marutan Iḷanākaṇār

381. பாலை

(தலைமகள் இடைக்கரத்துத் தள்ளினஞ்சிற்ஞச் சொல்லியது)

ஆளி நன்மான் அணங்குடை யொருத்தல்
 மீளி வேழத்து நெடுந்தகை புலம்ப
 ஏந்தல் வெண்கோடு வாங்கிக் குருத்தருந்தும்
 அஞ்சுவரத் தகுந ஆங்கண் மஞ்சதப
 அழல்கான்று திரிதரும் அலங்குகதிர் மண்டிலம்
 நிழல்துன் றுண்ட நிரம்பா நீளிடைக்
 கற்றுரிக் குடம்பைக் கதநாய் வடுகர்
 வற்சினைத் தணிந்த வெருவரு கவலைக்
 குருதி யாடிய புலவுநாறிருஞ்சிறை
 எருவைச் சேவல் ஈண்டுகிளைத் தொழுதி
 பச்துன் கொள்ளை சாற்றிப் பறைநிவந்து
 செக்கர் வானின் விசம்பணி கொள்ளும்
 அருஞ்சுரம் நீந்திய நம்மினும் பொருந்தார்
 முனையரண் கடந்த வினைவல் தானைத்
 தேனீமிர் நறுந்தார் வானவ னுடற்றிய
 ஒன்னாத் தெவ்வர் மன்னெயில் போலப்
 பெரும்பாழ் கொண்ட மேனியள் நெடிதுயிர்த்து
 வருந்துங்கொ லளியள் தானே சுரும்புண
 நெடுநீர் பயந்த நிரையிதழ்க் குவளை
 எதிர்மல ரிணைப்போ தன்னதன்
 அரிமதர் மழைக்கண் தெண்பனி கொளவே.

- மதுரை இளங்கெளசிகனார்.

381. Pālai

(The reflection of the hero who treads a waste in pursuit of wealth)

O my heart,
 We have trod a wellnigh impassable waste
 Where a mighty and harmful male yāḷi
 Pulls out the upturned and silvery tusks
 Of a strong tusker, the lēader of a herd,
 Causes it suffer and enjoys the white pith inside them;
 This fearful waste was forsaken by the clouds
 And so the sun of swaying rays emitting fire
 Have sucked up the shades of the trees to the full
 In this interminable path;
 Here are the Vaṭukas with their container wrought with calf-leather;
 They are followed by angry setters;
 In the branching and fearful paths here,
 The wrath of their bows got abated after killing the wayfarers
 The flocks of male vultures.
 Whose heavy feathers are bloodstained and stinking
 Rise up in the space indicative of the abundance of fresh meat
 And cause the sky crimson-hued,
 A spectacular sight to see!
 Would the suffering of our beloved
 Be greater than our own?
 Is her body now greatly ruined
 Very like the great forts of the foes
 Of the Cēra monarch. whose mighty force
 Is adept in capturing the strong holds
 Of the foes and whose garlands are buzzed by the bees?
 Does she now pine with deep sighs?
 Her eyes are comely and streaked red;
 They resemble a pair of juxtaposed
 Kuvaḷai blooms of serried petals,
 Which are burgeoned in a deep-watered pond
 And buzzed by a swarm of bees!
 Alas, are they now flooded with tears?
 She deserves all pity!

382. குறிஞ்சி

(இரவுக்குறிச் சிறைப்புறமாகத் தோழி தலைமகட்குச் சொல்லியது)

பிறருறு விழுமம் பிறரும் நோப
 தம்முறு விழுமம் தமக்கோ தஞ்சம்
 கடம்புகொடி யாத்துக் கண்ணி துட்டி
 வேறுபல் குரல ஒருதூக் கின்னியம்
 காடுகெழு நெடுவேட் பாடுகொளைக் கேற்ப
 அணங்கயர் வியன்களம் பொலியப் பையத்
 தூங்குதல் புரிந்தனர் நமரென ஆங்கவற்கு
 அறியக் கூறல் வேண்டும் தோழி
 அருவி பாய்ந்த கருவிரல் மந்தி
 செழுங்கோட் பலவின் பழம்புணை யாகச்
 சாரற் பேரூர் முன்றுறை இழிதரும்
 வறனுறல் அறியாச் சோலை
 விறன்மலை நாடன் சொன்னயந் தோயே.

- கபிலர்.

382. *Kuṛiñci*

*(The companion of the heroine speaks to the heroine during the nighttryst
when the hero is standing near the fence)*

O my friend,
 You put your trust in the words
 Of our lover, the lord of a par excellence hill
 Whose groves are evergreen
 And where a dark-fingered she monkey
 Which had plunged into the stream and then reaches
 The bathing ford near our big town in the hill-range
 Using a well-grown jack fruit as a raft!
 Cultured folks will not bear
 The suffering of others
 While they care not in the least for their own suffering!
 Our kin intend to conduct the ritual
 Of frenzied dance, honouring Lord Murukan
 The lord of jungle. Should they conduct the dance,
 The vast arena meant for the ritual
 Will glow with charm; flags will be hoisted
 Atop the Kaṭampu tree; wreaths of flowers
 Will be hung; many a sweet-toned instrument
 Will be played to the accompaniment of tāḷa,
 Set to one of the seven Tūkkus. *
 May you, through proper means,
 Impress upon our lover, this fact.

- Kapilar

Tukku is tālam (an important aspect of music) Music manuals speak of seven kinds of Tūkku. They are centūkku Matalaittūkku, Tuniputtūkku, Kōyil tūkku, Nivapputtūkku, Kalāltūkku and Neṭuntūkku.

A tūkku measures two seconds of mātras.

383. பாலை

(மகட்போக்கிய தாய் சொல்லியது)

தற்புரந் தெடுத்த எற்றுறந் துள்ளாள்
 ஊருஞ் சேரியும் ஓராங் கலரெழக்
 காடுங் கர்வும் அவனொடு துணிந்து
 நாடுந் தேயமும் நனிபல இறந்த
 சிறுவன் கண்ணிக் கேர்தே நுவரென
 வாடினை வாழியோ வயலை நாடொறும்
 பல்கினைக் கொடிக்கொம் பலமர மலர்ந்த
 அல்துல் தழைக்கூட்டு அங்குழை உதவிய
 வினையமை வரனீர் விழுத்தொடி தத்தக்
 கமஞ்சுற் பெருநிறை தயங்க முகந்துகொண்டு
 ஆய்மடக் கண்ணள் தாய்முகம் நோக்கிப்
 பெய்சிலம் பொலிப்பப் பெயர்வனன் வைகலும்
 ஆரநீர் ஊட்டிப் புரப்போர்
 யார்மற்றுப் பெறுகுவை அளியை நீயே.

- கயமனார்.

383. *Pālai*

(The mother laments after the elopement of her daughter)

O Vayalai creeper!
 May you prosper!
 My daughter did not even think of me,
 Her mother, who begot her and nurtured her.
 Alas, she went away, causing gossip
 In the village and streets alike.
 My daughter, the hard-hearted girl,
 Chose to elope with her lover
 Through many a forest and grove;
 She passed through many a strange domain
 and country. Vayalai! You have greatly faded
 Unable to bear her separation,
 Even like her friends, who increased her charm
 With adornments. Did she not in those days,
 Carry the big pot full of water
 Causing it to shake as she walked?
 Did she not walk to you,
 Her anklets tinkling and bangles rolling
 And pour the water through a hollow tube,
 Wrought with craftsmanship and feed you
 Sumptuously everyday, looking at your face
 With motherly love? She nurtured you so,
 To see you flourish well with all your twigs
 And abundant leaves from which
 Garments could be made to deck her forelap!
 Who else will henceforth feed you
 With abundant water? Alas, I pity you indeed!

- K ayaṁaṇār

384. முல்லை

(வினாமுற்றிய தலைமகள் வரவுகண்டு உழையர் சொல்லியது)

இருந்த வேந்தன் அருந்தொழில் முடித்தெனப்
 புரிந்த காதலொடு பெருந்தேர் யானும்
 ஏறிய தறிந்தன் றல்லது வந்தவாறு
 நனியறிந் தன்றோ இலனே தாய்
 முயற்பறழ் உகளும் முல்லையம் புறவிற்
 கவைக்திர் வரகின் சீறார் ஆங்கண்
 மெல்லியல் அரிவை இவ்வயின் நிரீஇ
 இழிமின் என்றநின் மொழிமருண் டிசினே
 வான்வழங் கியற்கை வளிபூட் டினையோ
 மானுரு வாகநின் மனம்பூட் டினையோ
 உரைமதி வாழியோ வலவ எனத்தன்
 வரைமருள் மார்பின் நளிப்பனன் முயங்கி
 மனைக்கொண்டு புக்கனன் நெடுந்தகை
 விருந்தேர் பெற்றனன் திருந்திழை யோளே.

- ஒக்கூர் மாசாத்தியார்.

384. *Mullai*

*(The bystanders speak on the return of the hero after
performing his martial duty)*

"O charioteer!

May you prosper!

Our crowned king who stayed in his martial camp

Finished his onorous job;

I only remember the boarding of my chariot with a love-filled heart.

I know not well how we reached here so soon;

You stopped the chariot at the house of my sweet heart

Of soft mien, in the little village of millet fields

Of forked ears, where in the beauteous woodland

Of jasmine the leveretes frisk in joy;

You spoke to me thus:

"Please step down sir!"

I am now struck with wonder!

Did you ever yoke to your chariot the wind that wings in the space,

Or else was your mind transformed into a horse

And pulled the chariot so fast?

So saying, the honourable chief

Held him close to his chest hill-like,

Took him into his house and beheld his lady.

At this, his wife of shapely jewels

Glowed with a new charm.

- *Okkūr Macāttiyār*

385. பாலை

(மகட் போக்கிய செவிலித்தாய் சொல்லியது)

தன்னோ ரன்ன ஆயமும் மயிலியல்
 என்னோ ரன்ன தாயருங் காணக்
 கைவல் யானைக் கடுந்தேர்ச் சோழர்
 காவிரிப் படப்பை உறந்தை யன்ன
 பொன்னுடை நெடுநகர்ப் புரையோர் அயர
 நன்மாண் விழவில் தகரம் மண்ணி
 ஆம்பல புணர்ப்பச் செல்லாள் காம்பொடு
 நெல்லி நீடிய கல்லறைக் கவாஅன்
 அத்த ஆலத்து அலந்தலை நெடுவீழ்
 தித்திக் குறங்கில் திருந்த உரிஞ
 வளையுடை முன்கை அளைஇக் கிளைய
 பயிலிரும் பிணையற் பசங்காழ்க் கோவை
 அகலமை யல்குல் பற்றிக் கூந்தல்
 ஆடுமயிற் பீலியிற் பொங்க நன்றும்
 தானமர் துணைவன் ஊக்க ஊங்கி
 உள்ளாது கழிந்த முள்ளெயிற்றுத் துவர்வாய்ச்
 சிறுவன் கண்ணி சிலம்புகழீஇ
 அறியாத் தேளத்தன் ஆகுதல் கொடிதே.

- குடவாயிற் கிரத்தனார்.

385. Pālai

(The lament of the nurse on the elopment of the heroine)

My sharp-toothed and coral-lipped darling is young but hard-hearted;
 She did not choose to be given in marriage, to be celebrated with all pomp
 In our house, spacious and uberous like Uṇṭai, in the fertile bed of
 The Cauvery of the Cholas of strong-trunked elephants and fleeting chariots;
 Her mates of her own age and nurses who are really her mothers like me
 And whose grace is equal to that of pea-fowls
 Did not enjoy witnessing the wedding, conducted by the wise elders;
 Her hair besmeared with unguent and adorned with petals of Āmpal flowers.
 She but chose to tread a wilderness,
 With her lover who greatly enthused her;
 The path is hazardous; but she did not mind treading it;
 The lad would have held in his hand one of her bangled forearms
 And hugged her board forelap bedecked with a big, multi-layered peral-string
 While treading the forest through the hill-side,
 Rich in tall Nelli trees and bamboos;
 The faded and swaying stilt-roots of the wayside banyan trees
 Would have struck against her sallow thighs and her tresses would have
 Spread out even like the fan-tail of a dancing pea-cock.
 Alas, how cruel it is that my daughter should shed her anklets
 And wed her lover in an alien land!

- Kuṭavāyil Kīrattāṇār

386. மருதம்

(தோழி வாயின்மறுத்தது. தலைமகள். தஞ்சி சொல்லியதரஹம்)

பெய்கை நீர்நாய்ப் புலவுநாறு இரும்போத்து

வாளை நாளிரை தேரும் ஊர

நாணினைன் பெரும யானே பாணன்

மல்லடு மார்பின் வலியுற வருந்தி

எதிர்தலைக் கொண்ட ஆரியப் பொருநன்

நிறைத்திரண் முழவுத் தோள் கையகத் தொழிந்த

திறன்வேறு கிடக்கை நோக்கி நற்போர்க்

கணையன் நாணி யாங்கு மறையினன்

மெல்ல வந்து நல்ல கூறி

மையீர் ஓதி மடவோய் யானுநின்

சேரி யேனே அயலி லாட்டியேன்

நுங்கை யாகுவென் நினக்கெனத் தன்கைத்

தொடுமணி மெல்விரல் தண்ணெனத் தைவர

நுதலும் கூந்தலும் நீவிப்

பகல்வந்து பெயர்ந்த வாணுதற் கண்டே.

- பரணர்.

386. Marutam

(The friend of the heroine refuses entry to the hero who returns home after a visit to the harlot's house)

Our lord!

You are the chief of a fecund village
Where a foul-smelling otter looks for its prey
A Vālai fish in a tank, at early dawn;
To my house came even by day, a lass of lustrous forehead
Uttering flattering words thus:
"O young lady ! I too am living in your street; I am your neighbour
And your younger sister !"
So saying, she gently stroked my forehead
And tresses with her fingers, soft and cool,
And adorned with rings and went away;
On beholding her, I felt ashamed; I was like Kaṇayan,
Valiant in war, who fell down, his drum-like shoulders severed
When he was confronted with the enormous might of Pāṇan,
The renowned wrestler !

There a female hill bird, its feathers striped and eyes
Calls its mate, its neck finely speckled
And its legs ruddy and claws sharp like thorns
Scared by the shouts of the hunters
In the forest of entangled trees.
They are hero-stones, installed to commemorate the glorious warriors
Who fell dead leaving behind them their great renown;
They were men who did away with their foes
In fierce battles in which fought innumerable archers.
In one such hero-stone, an aged lizard of everlasting eyes
Avidly waits for its prey, when it clicks gently its tongue
Even a great monarch of huge and caparisoned warriors
Gives up his onward journey and returns home.

- Parāṇar

387. பாலை

(தலைமகளது குறிப்பறிந்து தோழி தலைமகனைச் செல்வமுக்கச் செல்லியது)

திருந்திழை நெகிழ்ந்து பெருந்தோள் சாஅய்
 அரிமதர் மழைக்கண் கலுழச் செல்வீர்
 வருவீர் ஆகுதல் உரைமின் மன்னோ
 உவருணப் பறைந்த புன்றலைச் சிறாஅரொடு
 அவ்வரிக் கொன்ற கறைசேர் வள்ளுகிர்ப்
 பசைவிரற் புலைத்தி நெடிதுபிசைந் தூட்டிய
 பூந்துகில் இமைக்கும் பொலன்காழ் அல்குல்
 அவ்வரி சிதைய நோக்கி வெவ்வினைப்
 பயிலரிற் கிடந்த வேட்டுவிளி வெரீஇ
 வரிப்புற இதலின் மணிக்கட் பேடை
 நுண்பொறி அணிந்த எருத்திற் கூர்முட்
 செங்காற் சேவற் பயிரும் ஆங்கண்
 வில்லீண் டருஞ்சமந் ததைய நூறி
 நல்லிசை நிறுத்த நாணுடை மறவர்
 நிரைநிலை நடுகற் பொருந்தி இமையாது
 இரைநசைஇக் கிடந்த முதுவாய்ப் பல்லி
 சிறிய தெற்றுவ தாயிற் பெரிய
 ஓடை யானை உயர்ந்தோ ராயினும்
 நின்றாங்குப் பெயருங் கானஞ்
 சென்றோர் மன்னென இருக்கிற் போர்க்கே.

- மதுரை மருதனிளநாகனார்.

387. Pālai

*(The heroine's companion importunes the hero
to give up his journey in quest of wealth)*

O chief,
 You intend to part from your beloved, causing her shapely jewels to slip off,
 Her supple arms to grow weak and her tranquil and red-streaked eyes
 To turn tear-filled. You promise that you will be back here soon;
 But tell this to those women who can afford to bear
 The pangs of separation, even while they watch the ruin
 Of the comely forelaps which are adorned with golden strings
 And decked with silken garments, which were starched for long
 By the fuller women whose fingers were smeared with the pasty starch,
 Whose sharp nails got stained by removing the dirt in the garments,
 And whose sons had sores on their heads
 Owing to their contact with the fuller's earth.
 Speak of your return to those women who can remain here alone
 Complaining all along thus:
 "Lo, our lover trod a hazardous wilderness;
 There, a female Ital bird, its feathers striped and eyes sapphire-like,
 Calls its mate, its neck finely speckled
 And its legs ruddy and claws sharp like thorns,
 Scared by the shouts of the hunters of cruel deeds who abide
 In the forest of entangled trees.
 There are hero-stones installed to commemorate the honourable warriors
 Who fell dead leaving behind them their great renown;
 They were men who did away with their foes
 In fierce battles in which fought innumerable archers.
 In one such hero-stone, an aged lizard of unwinking eyes
 Avidly waits for its prey; when it clicks gently its tongue
 Even a great monarch of huge and caparisoned tuskers
 Gives up his onward journey and returns home.

- Maturai Marutaṇ Iḷanākaṇār

388. குறிஞ்சி

(இரவுக்குறிச் சிறைப்புறமாகத் தலைமகள் தோழிக்குச் சொல்லியது. தோழி தலைமகளுக்குச் சொல்லியதற்குமாம்)

அம்ம வாழி தோழி நம்மலை
 அமையறுத் தியற்றிய வெவ்வாய்த் தட்டையின்
 நறுவிரை ஆரம் அறவெறிந் துழுத
 உளைக்குரற் சிறுதினை கவர்தலிற் கிளையமல்
 பெருவரை யடுக்கத்துக் குரீஇ ஒப்பி
 ஒங்கிருஞ் சிலம்பின் ஒள்ளிணர் நறுவீ
 வேங்கையங் கவட்டிடை நிவந்த இதணத்துப்
 பொன்மருள் நறுந்தா தூதும் தும்பி
 இன்னிசை ஓரா இருந்தனம் ஆக
 மையீர் ஒதி மட நல்லீரே
 நொவ்வியர் பகழி பாய்ந்தெனப் புண்கூர்ந்து
 எவ்வமொடு வந்த உயர்மருப் பொருத்தல்தும்
 புனத்துழிப் போக லுறுமோ மற்றெனச்
 சினவுகொள் ஞமலி செயிர்த்துப்புடை யாடச்
 சொல்லிக் கழிந்த வல்விற் காளை
 சாந்தார் அகலமும் தகையும் மிகநயந்து
 ஈங்குநாம் உவக்கும் எவ்வம் உணராள்
 நன்னர் நெஞ்சமொடு மயங்கி வெறியென
 அன்னை தந்த முதுவாய் வேலன்
 எம்மிறை அணங்கலின் வந்தன்று இந்நோய்
 தணிமருந் தறிவல் என்னு மாயின்
 வினவின் எவனோ மற்றே கனல்சின
 மையல் வேழம் மெய்யுளம் போக
 ஊட்டி யன்ன ஊன்புரள் அம்பொடு
 காட்டுமான் அடிவழி ஒற்றி
 வேட்டஞ் செல்லுமோ நும்மிறை எனவே.

- ஊட்டியார்.

388. *Kurĩñci*

*(The companion speaks to the heroine during the tryst
by night when the hero is standing near the fence)*

Friend!

May you flourish !

Listen to me !

In the garden reared by cutting away all the fragrant sandal trees,
Our brothers had sown millet and the tiny-grained crop grew well
With fluffy ears;

One day, we were on the high loft built amidst the forked branches
Of Vēṅkai tree of bright bunches of fragrant blossoms
On the high and extensive mountain, chasing away the birds
And listening to the sweet hum of the honey-bees that were sucking
The golden pollen; then came there, a lad with a strong bow
Beside whom was a wrathful setter that accompanied him;
He asked thus :

"O young and lovely girls, with tresses long and dark !

Did you happen to behold an elephant with upturned tusks

That escaped from me after getting grievously wounded

By my deadly darts ?"

All ignorant of the fact that our present sufferings

Are the result of our deep love for the handsome lad,

Whose chest is smeared with fragrant sandal paste,

Our mother stood greatly bewildered;

Should the good old Vēlan * prognosticate and tell her

That our present malady is the making of Lord Murukan

And affirm that he knows the cure, shall we ask him

Whether his Lord would ever go hunting,

Tracing the spoor of wild animals, holding a flesh-tipped

And ruddy arrow that had passed through the body of an irate tusker ?

- Ūṭṭiyār

* Vēlan - The frenzied dancer.

389. பாலை

(பிரிவிடை வேறுபட்ட தலைமகள் வற்புறுத்துத் தோழிக்குச் சொல்லியது)

அறியாய் வாழி தோழி நெறிகுரல்
 சாந்தார் கூந்தல் உளரிப் போதணிந்து
 தேங்கமழ் திருநுதல் திலகம் தைஇயும்
 பல்லிதழ் எதிர்மலர் கிள்ளி வேறுபட
 நல்லிள வனமுலை அல்லியொ டப்பியும்
 பெருந்தோள் தொய்யில் வரித்தும் சிறுபரட்டு
 அஞ்செஞ் சேடிப் பஞ்சி ஊட்டியும்
 எற்புறந் தந்து நிற்பா ராட்டிப்
 பல்பூஞ் சேக்கையிற் பகலும் நீங்கார்
 மனைவயின் இருப்பவர் மன்னே துனைதந்து
 இரப்போர் ஏந்துகை நிறையப் புரப்போர்
 புலம்பில் உள்ளமொடு புதுவதந் துவக்கும்
 அரும்பொருள் வேட்டம் எண்ணிக் கறுத்தோர்
 சிறுபுன் கிளவிச் செல்லல் பாழ்பட
 நல்லிசை தம்வயின் நிறுமார் வல்வேல்
 வான வரம்பன் நன்னாட் டும்பர்
 வேனில் நீடிய வெங்கடற் றடைமுதல்
 ஆறுசெல் வம்பலர் வேறுபிரிந் தலறக்
 கொலைவெம் மையின் நிலைபெயர்ந் துறையும்
 பெருங்களிறு தொலைச்சிய இருங்கேழ் ஏற்றை
 செம்புல மருங்கிற் றன்கால் வாங்கி
 வலம்படு வென்றியொடு சிலம்பகஞ் சிலம்பப்
 படுமழை உருமின் முழங்கும்
 நெடுமர மருங்கின் மலையிறந் தோரே.

- நக்கீரனார்.

389. Pālai

(The pining heroine speaks to her companion who consoles her)

O my friend!
 May you prosper!
 You are unaware of my plight;
 Our lover used to stroke with his fingers my curly strands
 And tresses which were smeared with fragrant emulsion;
 He adorned my tresses with blossoms; he imprinted tilak on my honey-smelling forehead;
 He plucked with his nails various fresh flowers
 And pasted them along with their inner petals on my breasts,
 Tender and splendid; those flowers stood in contrast with my complexion;
 He drew drawings on my arms; with red silk cotton, he dyed my roseate
 And pretty feet girt with bijou anklets; he glorified your virtuous qualities;
 He would stay with me inseparably
 On the mattress damasked with flowers even during the day time;
 Even he has now gone, yea, beyond mountainous path rich in tall trees;
 It is even beyond the lovely realm of Vāṇavarampaṇ,
 Who is the lord of a strong army of spear-men;
 There in the hot wilderness, where summer persists,
 A huge tusker which is a mad killer
 Goes away from its abode, causing the wayfarers
 Run helter skelter; a huge and bright tiger springs on that tusker
 Bending its legs, kills it and stains the ground with blood;
 As its prey fell to its right, it is infused with triumphant joy
 And growls like the thunder of the first seasonal shower
 And the rumbling resounds throughout the hill-range;
 All his efforts were to gain rare riches in abundance,
 Which help the generous to pour in joy, fresh gifts with a willing heart
 Into the outstretched hands of the needy who eagerly seek their help;
 It is also to free himself from the pain of the words
 Of derision, spoken by the foes,
 And to abide poised in goodly renown!

- Nakkīraṇār

390. நெய்தல்

(தலைமகள் நெஞ்சிற்குச் சொல்லியது)

உவர்விளை உப்பின் கொள்ளை சாற்றி
 அதர்படு பூழிய சேட்புலம் படரும்
 ததர்கோல் உமணர் போகும் நெடுநெறிக்
 கணநிரை வாழ்க்கைதான் நன்று கொல்லோ
 வணர்கரி முச்சி முழுதுமற் புரள
 ஐதகல் அல்குல் கவின்பெறப் புனைந்த
 பல்குழைத் தொடலை ஒல்குவயின் ஒல்கி
 நெல்லும் உப்பும் நேரே ஊரீர்
 கொள்ளீ ரோவெனச் சேரிதொறும் நுவலும்
 அவ்வாங் குந்தி அமைத்தோ ளாய்நின்
 மெய்வாழ் உப்பின் விலையெய் யாமெனச்
 சிறிய விலங்கின மாகப் பெரியதன்
 அரிவேய் உண்கண் அமர்த்தனள் நோக்கி
 யாரீ ரோவெம் விலங்கி யீஇரென
 மூரல் முறுவலள் பேர்வனள் நின்ற
 சின்னிரை வால்வளைப் பொலிந்த
 பன்மாண் பேதைக் கொழிந்ததென் நெஞ்சே.

- அம்முவனார்.

390. *Neytal**(The hero speaks to himself)*

The salt-vendors go to distant lands by dusty routes,
 Bartering on their way the salt of the sea;
 They travel in large groups in the long extending paths
 With sticks in their hands whose tips had been smashed.
 Life associated with the salt-vendor group looks joyous indeed!
 "O young girl, your navel is lovely and rounded!
 Your arms are bamboo-like; your tresses are curly and coiled
 And they all sway in the air; your forelap is broad and beautiful
 And your skirt made of multifoliate tender leaves adds to its charm.
 As your waist bends, your skirt also sways gently;
 You cry in the street thus:
 "O village folk! we barter salt for paddy
 In equal measure! Come ye, willing buyers!"
 "May I know the price of the salt of your body?"
 So saying, when I blocked her way a little,
 She cast at me her look from her broad eyes, streaked red
 And touched with khol, as though she was offended,
 And retorted thus:
 "Who are you blocking my way?"
 She moved a little and stood there.
 Her face was lit with a gentle smile.
 Lo, the young girl of many virtues, bedecked with serried and shining bangles!
 My heart stands forfeited of its puissance!

- *Ammūvaṇār*

(Salt of the body-This means sexual pleasure.)

391. பாலை

(பிரிவிடை வற்புறுத்துத் தோழிக்குத் தலைமகள் சொல்லியது)

பார்வல் வெருகின் கூரெயிற் றன்ன
 வரிமென் முகைய நுண்கொடி யதிரல்
 மல்கல் வட்டியர் கொள்விடம் பெறாஅர்
 விலைஞ ரொழித்த தலைவேய் கான்மலர்
 தேம்பாய் முல்லையொடு ஞாங்கர்ப் போக்கித்
 தண்ணறுங் கதுப்பிற் புணர்ந்தோர் புனைந்தவென்
 பொதிமாண் முச்சி காண்டொறும் பண்டைப்
 பழவணி யுள்ளப் படுமால் தோழி
 இன்றொடு சின்னாள் வரினுஞ் சென்றுநனி
 படாஅ வாசுமெங் கண்ணே கடாஅ
 வான்மருப் பசைத்தல் செல்லாது யானைதன்
 வாய்நிறை கொண்ட வலிதேம்பு தடக்கை
 குன்றுபுகு பாம்பிற் றோன்றும்
 என்றுழ் வைப்பிற் சுரனிறந் தோரே.

- காவன் முல்லைப் பூதனார்.

391. Pālai

*(The heroine speaks to her friend
during the separation of the hero)*

O my friend,
Our lover was so dear to me that he used to slumber
On my tresses, cool and fragrant, after having removed
The Atiral and the honeyed Mullai flowers which adorned them.
The Atiral vine is thin and its flowers are soft and striped
And sharp like the tooth of the wild cat;
These flowers were bartered by the flower-vendors
And were brought in wide baskets
Casting away the overflowing flowers.
Lo, he is away, treading a wilderness of hot regions where
A musty elephant, unable to pull out its silvery tusks
That got stuck into the ground, inserts its long and weakened trunk
Into its mouth and it looks like a serpent that enters into a mountain cavern.
Whenever I behold my once-majestic-hair--
Which he in the past, decked with flowers.
Lo, I recall to my mind my past beauty.
Not many days have passed by since our lover's parting.
Yet my eyes seldom shut in sleep!

- Kāvalmullaippūtanār

392. குறிஞ்சி

(பின்னிற்ற தலைமகற்குக் குறைநேர்த்த தோழி தலைமகட்குக் குறைநயப்பக் கூறியது)

தாழ்பெருந் தடக்கை தலைஇய கானத்து
வீழ்ப்பிடி கெடுத்த வெண்கோட்டு யானை
உண்குளகு மறுத்த உயக்கத் தன்ன
பண்புடை யாக்கைச் சிதைவுநன்கு அநீஇப்
பின்னிலை முனியான் ஆகி நன்றுந்
தாதுசெய் பாவை அன்ன தையல்
மாதர் மெல்லியல் மடநல் லோள்வயின்
தீதின் றாக நீபுணை புகுகென
என்னுந் தண்டு மாயின் மற்றவன்
அழிதகப் பெயர்தல் நனியின் னாதே
ஒல்லினி வாழி தோழி கல்லெனக்
கணமழை பொழிந்த கான்மடி யிரவில்
தினைமேய் யானை இன்னிரிந் தோடக்
கல்லுயர் கழுதிற் சேணோன் எறிந்த
வல்வாய்க் கவணின் கடுவெடி ஒல்லென
மறப்புலி உரற வாரணம் கதற
நனவுறு கட்சியின் நன்மயில் ஆவ
மலைஉடன் வெறுஉம் மாக்கல் வெற்பன்
பிரியுநன் ஆகலோ அரிதே அதாஅன்று
உரிதல் பண்பிற் பிரியுநன் ஆயின்
வினைதவப் பெயர்ந்த வென்வேல் வேந்தன்
முனைகொல் தானையொடு முன்வந் திறுப்பத்
தன்வரம் பாகிய மன்னெயில் இருக்கை
ஆற்றா மையிற் பிடித்த வேல்வலித்
தோற்றம் பிழையாத் தொல்புகழ் பெற்ற
விழைதக ஓங்கிய கழைதுஞ்சு மருங்கிற்
கானமர் நன்னன் போல
யானா குவல்நின் நலன்தரு வேனே.

- மோசிகேரனார்.

392. *Kurīñci*

*(The friend of the heroine importunes the heroine
to comply with the request of the hero)*

O my friend! Listen to me!
 Our lover is the lord of a mountain of huge boulders;
 Here, the elephants that plunder the millet-field run scared
 During the silent mid-night when all creatures sleep,
 When the clouds pour amain noisily,
 And when a forester from a high loft, pelts stones using a sling,
 The fearsome noise made by the whizzing stones
 Causes valorous tigers growl, elephants trumpet and peacocks of comely feathers
 Screech in the vast jungle.
 Such growling and trumpeting and screeching
 Fill the entire hill-range with panic.
 Our lover, the chief of such a mountain,
 Does not deem it demeaning, to stand behind us, soliciting our favour
 In spite of his knowing well that his body, well-built,
 Has now grown weak even like the elephant of silvery tusks whose huge trunk is hanging low
 And which refuses to take food due to the loss of its loving mate.
 "O girl! Your friend glows like a comely doll
 Wrought of gold; she is a young girl
 Whose soft mien charms everyone.
 May you serve between me and my beloved as a flawless mediator!"
 Should he thus say to me and part from us even for a while,
 And cause us to grieve, then we will be steeped in immense misery.
 But he is not the one who will part from us.
 Even if he should, much against his wonted goodness,
 I am here to restore your former beauty
 Even as Nannan restored his lost fame.
 Once Nannan's foe, a triumphant king and an expert wielder of spear,
 Rose against him and later withdrew;
 Then he besieged his walled city with his murderous host.
 Unable to withstand the siege, Nannan hid himself
 In a jungle, beautiful to behold and rich in tall trees and bamboos;
 Then he faced his foe, fought against him and won the battle
 And thus re-established his lost fame
 And justified to his spear-wielding valiancy.

393. பாலை

(பிரிவிடை வேறுபட்ட தலைமகளைத் தோழி வற்புறுத்தியது)

கோடுயர் பிறங்கற் குன்றுபல நீந்தி
 வேறுபுலம் படர்ந்த வினைதரல் உள்ளத்து
 ஆறுசெல் வம்பலர் காய்பசி தீரிய
 இதைச்சுவற்கலித்த ஈரிலை நெடுந்தோட்டுக்
 கவைக்கதிர் வரகின் கசல்தொகு பொங்கழி
 கவட்டிப் பொருத பல்சினை உதிர்வை
 அகன்கட் பாறைச் செவ்வயிற் றெறீஇ
 வரியணி பணைத்தோள் வார்செவித் தன்னையர்
 பண்ணை வெண்பழத் தரிசி ஏய்ப்பச்
 சுழல்மரஞ் சொலித்த சுளகலை வெண்காழ்
 தொடிமாண் உலக்கை ஊழிற் போக்கி
 உரல்முகங் காட்டிய சுரைநிறை கொள்ளை
 ஆங்கண் இருஞ்சனை நீரொடு முகவாக்
 களிபடு குழிசிக் கல்லடுப் பேற்றி
 இணர்ததைக் கடுக்கை ஈண்டிய தாதிற்
 குடவர் புழுக்கிய பொங்கவிழ்ப் புன்கம்
 மதர்வை நல்லான் பாலொடு பகுக்கும்
 நிரைபல குழீஇய நெடுமொழிப் புல்லி
 தேன்றாங்கு உயர்வரை நன்னாட் டும்பர்
 வேங்கடம் இறந்தன ராயினும் ஆண்டவர்
 நீடலர் வாழி தோழி தோடுகொள்
 உருகெழு மஞ்ஞை ஒலிசீர் ஏய்ப்பத்
 தகரம் மண்ணிய தண்ணறு முச்சிப்
 புகரில் குவளைப் போதொடு தெரியிதழ்
 வேனில் அதிரல் வேய்ந்ததின்
 ஏழுறு புணர்ச்சி இன்துயில் மறந்தே.

- மாமூலனார்.

393. Pālai

*(The companion of the heroine consoles her friend
during the separation of the hero)*

Our lover crossed the Vēṅkatam hill beyond and honey-abounding
 Realm of Pulli of boundless fame and rich in cattle.
 In the gardens made fit for cultivation, farmers raise
 Millet crops; they grow well with long blades that are divided
 Into two halves; the farmers harvest the ripe stalks of forked ears,
 Spread them in the threshing ground and cause their bulls walk over them;
 The grains thus freed from the clusters of ears by the hooves
 Of the bulls are collected and heaped in a level place
 On the broad-surfaced rock.
 Women of supple and striped arms and long and hanging ears
 Pound the millet in querns and then winnowing takes place;
 They pour the white grains into the mortar;
 These grains resemble the seeds of the white fruit of farm-green plant;
 Then they polish the grain white by striking them with pestles of ringed ends,
 And collect them from the pit of the mortar;
 They put them in a mud-pot into which
 The water secured from a nearby and big stream is poured;
 They mount it on an oven of stone and cook;
 The cooked food is like the pollen of konrai flower-clusters;
 The bright food which is mixed with the milk of healthy cows
 Is shared by the cowherds with the strangers acutely hungry;
 Our lover is the one who enjoyed conjugal bliss
 With you and who had slumbered on your locks of hair,
 Cool and fragrant and smeared with cosmetic cream,
 And resembling the heavy, well-grown and charming feathers of peacock
 And adorned with spotless Kuvaḷai blossoms and also choice flowers of
 Wild jasmine that unfold in the summer.
 Such an one will not stay longer even though he has gone beyond
 That Vēṅkatam hill north of Pulli's country.

394. முல்லை

(இரவுக்குறித் தலைமகளை இடத்துய்த்து வந்து தோழி தலைமகளை வரைவு கடாயது)

களவும் புளித்தன விளவும் பழுநின்
 சிறுதலைத் துருவின் பழுப்புறு விளைதயிர்
 இதைப்புன வரகின் அவைப்புமாண் அரிசியொடு
 கார்வாய்த் தொழிந்த ஈர்வாய்ப் புற்றத்து
 ஈயல்பெய் தட்ட இன்புளி வெஞ்சோறு
 சேதான் வெண்ணெய் வெம்புறத் துருக
 இளையர் அருந்தப் பின்றை நீயும்
 இடுமுள் வேலி முடக்காற் பந்தர்ப்
 புதுக்கலத் தன்ன செவ்வாய்ச் சிற்றில்
 புனையிருங் கதுப்பினின் மனையோ ளயரப்
 பாலுடை அடிசில் தொடிகூர் ஒருநாள்
 மாவண் தோன்றல் வந்தனை சென்மோ
 காடுறை இடையன் யாடுதலைப் பெயர்க்கும்
 மடிவிடு வீளை வெரீஇக் குறுமுயல்
 மன்ற இரும்புதல் ஒளிக்கும்
 புன்புல வைப்பினெஞ் சிறுநல் லூரே.

- நன்பலுார்ச் சிறுமாதேவியார்.

394. Mullai

*(The heroin's companion insists that the hero
should wed her friend betimes)*

O chief of great generosity
Our lovely and tiny village lies amidst woodland;
There, a forest-dwelling shepherd summons his herd
By his whistling made with his folded lips;
Scared by the whistling, a small hare hides amidst a densely growing bush in the foreyard.
Your sweetheart of well-adorned and densely dark tresses
Will entertain you in the small house that is plastered with red-hued mud
That resembles a fresh mud-vessel; it is provided with a pandal
Supported by curved poles in the front and protected by a running thorny fence.
She will cook the well-pounded millet that grew in the virgin soil
Mixing it with the ripe and yellow hued curd made of sheep's milk
And also the cochineal insects that came out of the ant-hills,
The mouths of which were damp owing to heavy downpour;
She will serve your youthful aides with the delicious dish
That is at once sweet and sour on which will lie melting
A ball of butter got from the milk of a red-hued cow,
While you will be served with a dish mixed with milk.

- *Naṇṇaḷūr Cīrumēṭāviyār*

Be pleased to visit our village once.

395. பாலை

(பிரிவிடைத் தேழிக்குத் தலைமகள் செல்லியது)

தண்கயம் பயந்த வண்காற் குவளை
 மாரி மாமலர் பெயற்கேற் றன்ன
 நீரொடு நிறைந்த பேரமர் மழைக்கண்
 பனிவார் எவ்வம் தீர இனிவரின்
 நன்றுமன் வாழி தோழி தெறுகதிர்
 ஈரம் நைத்த நீரறு நனந்தலை
 அழன்மேய்ந் துண்ட நிழன்மாய் இயவின்
 வறன்மரத் தன்ன கவைமருப் பெழிற்கலை
 அறலவிர்ந் தன்ன தேர்நசை யோடிப்
 புலம்புவழிப் பட்ட உலமரல் உள்ளமொடு
 மேய்பிணைப் பயிரும் மெலிந்தழி படர்குரல்
 அருஞ்சுரஞ் செல்லுநர் ஆட்செத் தோர்க்குந்
 திருந்தரை னெமைய பெரும்புனக் குன்றத்து
 ஆடுகழை இருவெதிர் நரலுங்
 கோடுகாய் கடற்ற காடிற்ற தோரே.

- எரினத்தை மகனார் இளங்கீரனார்.

395. *Palai*

(The heroine speaks to her companion during the separation of the hero)

Friend,
 May you prosper!
 The fierce sun has parched to the core
 The wide forest; it is absolutely waterless;
 The paths are shadeless, as the wild fire
 Had consumed the trees;
 A buck, its antlers resembling
 The dry branches of dried-out trees
 Now runs after a mirage:
 A shining sheet of illusory water-,
 And stands bewildered in utter loneliness,
 And summons its grazing mate.
 This feeble and painful voice of the buck
 Is mistaken for a human voice
 By the travellers who tread the hazardous wasteland.
 In the hill, rich in shapely-trunked Nēmai trees,
 And vaulting and swaying bamboos which creak.
 The peaks of this hill-range lie scorched by the aestival heat.

- *Einantai Maṇār Ilāṅkīraṇār*

396. மருதம்

(காதற்பரத்தை தலைமகற்குச் சொல்லியது)

தொடுத்தேன் மகிழ்ந செல்லல் கொடித்தேர்ப்
 பொலம்பூண் நன்னன் புன்னாடு கடிந்தென
 யாழிசை மறுகிற் பாழி ஆங்கண்
 அஞ்சல் என்ற ஆஅய் எயினன்
 இகலடு கற்பின் மிஞிலியொடு தாக்கித்
 தன்னுயிர் கொடுத்தனன் சொல்லிய தமையாது
 தெறலருங் கடவுள் முன்னர்த் தேற்றி
 மெல்லிறை முன்கை பற்றிய சொல்லிறந்து
 ஆர்வ நெஞ்சந் தலைத்தலை சிறப்பநின்
 மார்புதரு கல்லாய் பிறனா யினையே
 இனியான் விடுக்குவென் அல்லேன் மந்தி
 பனிவார் கண்ணள் பலபுலந் துறையக்
 கடுத்திறல் அத்தி ஆடணி நசைஇ
 நெடுநீர்க் காவிரி கொண்டொளித் தாங்குநின்
 மனையோள் வவ்வலும் அஞ்சவல் சினைஇ
 ஆரியர் அலறத் தாக்கிப் பேரிசைத்
 தொன்றுமுதிர் வடவரை வணங்குவிற் பொறித்து
 வெஞ்சின வேந்தரைப் பிணித்தோன்
 வஞ்சி அன்னவென் நலந்தந்து சென்மே.

- பரணர்.

396. *Marutam**(A favorite hetaira speaks to her lover)*

I have caught you, o my lord!

Leave me not!

Nannan who bedecked himself with auric jewels and who was a rider of a tall chariot

With flags fluttering on its top, once rose against Punnātu;

Then, Āy Eyinan came to the rescue of Pāli town,

Whose streets were ever-filled with the melody of yāl

And consoled the people saying, "Fear not!"

He kept his promise and fought with Mīñili,

Expert in the art of war and sacrificed his precious life

In the process; but you have gone against your promise solemn,

Which you made, holding my slender forearm in the presence

Of the God of infinite power;

You deny me the joy of hugging your chest by which

I will derive pleasure more and more, and have, alas,

Turned a stranger to me! Henceforth, I will not suffer you go away;

Once, the flooded Cauvery snatched away Aṭṭan Atti

Of puissance for her keeping, bewitched by his excellent dance;

At that, Ātimanti, his beloved was steeped in distress;

Her eyes were tearbedewed; she resented every thing once dear to her;

I fear that your wife will keep you for herself

Like that Cauvery that kept Atti for herself!

Give me back my great charm, very like the Vañci city's and then you may go.

Vañci is the city of the Chera monarch who fought the Aryans

And caused them to cry and run helter skelter,

And who inscribed the signs of his bent bow on the ancient

And renowned Himalayas in the north and who put his foes in fetters !

- Paraṇar

397. பாலை

(மகட் போக்கிய செவிலித்தாய் சொல்லியது)

என்மகள் பெருமடம் யான்பா ராட்டத்
தாய்தன் செம்மல் கண்டுகடன் இறுப்ப
முழவுமுகம் புலரா விழவுடை வியனகர்
மணனிடை யாகக் கொள்ளான் கல்பகக்
கணமழை துறந்த கான்மயங் கமழும்
எளிய வாக எந்துகொடி பரந்த
பொறிவரி அல்லு மாஅ யோட்கெனத்
தணிந்த பருவஞ் செல்லான் படர்தரத்
துணிந்தோன் மன்ற துனைவெங் காளை
கடும்பகட் டொருத்தல் நடுங்கக் குத்திப்
போழ்புண் படுத்த பொரியரை ஓமைப்
பெரும்பொளிச் சேயரை நோக்கி ஊன்செத்துக்
கருங்கால் யாத்துப் பருந்துவந் திறுக்கும்
சேணுயர்ந் தோங்கிய வானுயர் நெடுங்கோட்டுக்
கோடை வெவ்வளிக் குலமரும்
புல்லிலை வெதிர நெல்வினை காடே.

- சுயமனார்.

397. Pālai

(The lamentation of the foster mother on the elopement of her daughter)

The bull-like youth , active and puissant, did not choose
 To get married to my daughter in our house, stately and joyously noisy
 And which ever resounds with drums; he denied me that joy of extolling
 My daughter's great innocence; he denied her mother too,
 The joy of performing her duties befitting his stature;
 He did not wait for the cool season, when the paths will turn pleasurable
 With the vines climbing over the trees; it will then be ideal for her--
 His sweetheart --, whose forelap is striped and speckled,
 To trek with him; but he chose to elope with her
 During this rainless season when the mountain,
 Whose peaks are sky-high, has fissured; they are thick with the tiny-leaved bamboos;
 They swirl tossed by the westerly; here are Ōmai trees
 Of parched trunks; a huge tusker causes one such tree to quake
 By plunging its tusks deep into its trunk and making deep injuries;
 A kite that dwells on a dark-trunked Yā tree mistakes
 The ruddy trunk, whose bark has been peeled off for flesh,
 And wings fast towards it and perches on it !

- Kayamaṇār

398. குறிஞ்சி

(காமயிக்க கழிபடர் கிளவியால் (வரையிடத்துக்கண்) தலைமகள் தலைமகன்வரையினின்றும் போந்த ஆற்றொடு புலத்து சொல்லியது)

இழைநிலை நெகிழ்ந்த எவ்வங் கூரப்
படர்மலி வருத்தமொடு பலபுலந் தசைஇ
மென்றோள் நெகிழ்ச் சாஅய்க் கொன்றை
ஊழுறு மலரிற் பாழ்பட முற்றிய
பசலை மேனி நோக்கி நுதல்பசந்து
இன்னே மாகிய எம்மிவண் அருளான்
நும்மோன் செய்த கொடுமைக்கு இம்மென்று
அலமரல் மழைக்கண் தெண்பனி மல்க
நன்று புற மாறி அகறல் யாழநின்
குன்றுகெழு நாடற் கென்னெனப் படுமோ
கரைபொரு நீத்தம் உரையெனக் கழறி
நின்னொடு புலத்தல் அஞ்சி அவர்மலைப்
பன்மலர் போர்த்து நாணுமிக ஒடுங்கி
மறைந்தனை கழியும் நிற்றந்து செலுத்தி
நயனறத் துறத்தல் வல்லி யோரே
நொதும லாளர் அதுக ணோடாது
அழற்சினை வேங்கை நிழற்றவிர்ந்த தசைஇ
மாரி புறந்தர நந்தி ஆரியர்
பொன்படு நெடுவரை புரையும் எந்தை
பல்பூங் கானத் தல்கி இன்றிவண்
சேர்ந்தனை செலினே சிதைகுவ் துண்டோ
குயவரி இரும்போத்துப் பொருத புண்கூர்ந்து
உயங்குபிடி தழீஇய மதனழி யானை
வாங்கமைக் கழையின் நரலுமவர்
ஓங்குமலை நாட்டின் வருஉ வோயே.

- இம்மென்கீரனார்.

398. *Kur̥ñci*

*(The passionate address of the heroine to the river that
flows from the land of her lover)*

O river !

My lover is the lord of a hilly region with high peaks;
There, a huge tiger of ensiform stripes attacks a tusker
And grievously wounds it; its mate, grief-stricken,
Tenderly hugs the injured tusker; the painful trumpeting of the enfeebled beast
Sounds like a blown tūmpu wrought with bamboo;

O river that flows from such a land !

You fear that I will take you to task saying thus :

"O flooded stream running full to the brim !

My deep sorrow has caused my jewels to slip;

I am prey to grief that causes me to get tossed

By countless thoughts.

Pallor, in hue like the yellow blossom of Konrai tree

Has done away with my charm; my forehead has lost its lustre;

Your chief who has no sympathy for me has caused me this agony;

My cool and agitated eyes shed lucid tears in quick succession;

Tell me how your chief, the author of this misery, feels about his desertion !"

Thus thinking and shrinking with shame,

You are running blanketing yourself with the many flowers of his hill;

He is so hard-hearted that he deserted me like this

Against all moral codes; having turned a total stranger to me,

He has let you flow through our village.

I implore you to ignore all these and entreat you to rest for a while, here

Beneath the shade of the Vēñkai tree, whose branches are thick

With flowers that blaze like fire.

Nurtured by heavy downpour, may you swell very well!

Abide in this flowery woodland of our father,

Which is uberous like the gold-abounding mountain of the Aryans;

Stay in this forest and then proceed.

No harm will betide you!

399. பாலை

(தலைமகன்பிரிவுக்கண் தலைமகளைத் தோழி வற்புறுத்தியது)

சிமையக் குரல சாந்தருந்தி இருளி
 இமையக் கானம் நாறுங் கூந்தல்
 நன்னுதல் அரிவை இன்னுறல் ஆகம்
 பருகு வன்ன காதல் உள்ளமொடு
 திருகுபு முயங்கல் இன்றியவண் நீடார்
 கடற்றடை மருங்கின் கணிச்சியிற் குழித்த
 உடைக்கண் நீடமை ஊறல் உண்ட
 பாடின தெண்மணிப் பயங்கெழு பெருநிறை
 வாடுபுலம் புக்கெனக் கோடுதுவைத் தகற்றி
 ஒல்குநிலைக் கடுக்கை அல்குநிழல் அசைஇப்
 பல்லான் கோவலர் கல்லாது ஊதும்
 சிறுவெதிர்ந் தீங்குழற் புலம்புகொள் தெள்விளி
 மையில் பளிங்கின் அன்ன தோற்றப்
 பல்கோள் நெல்லிப் பைங்காய் அருந்தி
 மெல்கிடு மடமரை ஓர்க்கும் அத்தம்
 காய்கதிர் கடுகிய கவினழி பிறங்கல்
 வேய்கண் உடைந்த சிமைய
 வாய்படு மருங்கின் மலையிறந் தோரே.

- எயினந்தை மகனார் இளங்கீரனார்.

399. Pālai

(The companion consoles her friend during the separation of the hero)

O lass of lovely forehead !

Your tresses are adorned with the blooms burgeoning at the top

Of the shrubs; your locks are anointed with the unguents;

They smell like the Himalayan groves;

Our lover went beyond a fissured mountain whose splendour stands wilted

By the flaming sun; the heat of the sun caused nodes

Of the bamboos growing atop the mountain to crack;

Here, beside the rocky jungle, the cowherds dig out pits

With their pickaxes; from these pits oozes out water slowly;

Their huge herds of milch-cows which are adorned

With sweetly - tinkling and clear-toned bells, drink this water

And move into the fading wilderness; the cowherds, the owners

Of innumerable cattle

Blow their horns and guide the cattle to the scanty shade

Of the dried up Konrai trees; these cowherds play their small bamboo flute

Without any formal training; the sweet melody of the pipes

Knit to loneliness is listened to by the young jungle cows

Which move their jaws after eating the flawless green

And Marble-like berries of the abundantly yielding Nelli trees,

To chew the cud; our lover who went beyond such a wilderness

Will not choose to stay any longer in that far off land;

For, he will not miss the entwining embrace of your sweet bosom.

His is a passionate heart that is out to sip and devour you !

- Eyinentai Makaanār Iḷamkīraṇār

When our lover came thus, he had adorned

The cool and burgeoning Neytal blooms that

And various other flowers.

Before plucking, these swayed with leaves in the flowery and murky creeks,

Nourished by the deep-watered sea;

On beholding our lover riding his chariot

Our village of hoary renown which is hard by the noisy ocean

And which is rich in tall palmyra trees began to wear a new appearance

Free from all its bustle of gossip !

Behold the visible metamorphosis of our village !

It makes me laugh indeed!

* Utti - ornament wrought of blue-gem which decks the forehead of a horse.

400. நெய்தல்

(தலைமகள் வரைத் தெய்திய பிள்ளைத் தோழி தலைமகட்குச் சொல்லியது)

நகைநன் றம்ம தானே அவனொடு
 மனையிறந் தல்கினும் அலரெழ நயந்து
 கானல் அல்கிய நங்கள் வகலப்
 பல்புரிந் தியறல் உற்ற நல்வினை
 நூலமை பிறப்பின் நீல உத்திக்
 கொய்ம்மயிர் எருத்தம் பிணர்படப் பெருகி
 நெய்ம்மிதி முனைஇய கொழுஞ்சோற் றார்கை
 நிரலியைந் தொன்றிய செலவிற் செந்தினைக்
 குரல்வார்ந் தன்ன குலவுத்தலை நன்னான்கு
 வீங்குகுவல் மொசியத் தாங்கு நுகம் தழீஇப்
 பூம்பொறிப் பல்படை ஒலிப்பப் பூட்டி
 மதியுடை வலவன் ஏவலின் இகுதுறைப்
 புனல்பாய்ந் தன்ன நோன்கால் வண்பரி
 பால்கண் டன்ன ஊதை வெண்மணல்
 கால்கண் டன்ன வழிபடப் போகி
 அயிர்ச்சேற் றள்ளல் அழுவத் தாங்கண்
 இருணீர் இட்டுச்சுரம் நீந்தித் துறைகெழு
 மெல்லம் புலம்பன் வந்த ஞானறை
 ப்பூமலி இருங்கழித் துயல்வரும் அடையொடு
 நேமி தந்த நெடுநீர் நெய்தல்
 விளையா இளங்கள் நாறப் பலவுடன்
 பொதியவிழ் தண்மலர் கண்டு நன்றும்
 புதுவ தாகின் றம்ம பழவிறற்
 பாடெழுந் திரங்கும் முந்நீர்
 நீடிரும் பெண்ணைநம் அழங்கல் ஊரே.

- உலோச்சனார்.

400. Neytal

(The companion of the heroine speaks pat upon the wedding of the heroine)

O my friend,
 If we were a little away from our house, it gave rise to gossip;
 Yet we willingly abode with our lover in the grove;
 Thanks to the good deeds that we wrought in our former birth
 Our lover, the chief of a littoral region,
 Endowed with many fords, rode through our village on his chariot
 Crossing the narrow and murky creek, to end for ever,
 Our clandestine kinship; the strong chariot rushed through the path
 That runs through a miry route of fine sand,
 Drawn by four steeds, goaded by his skillful charioteer;
 The chariot-wheels moved swiftly like arrows shot from a bow
 And made channel-like ruts on the milk-white sand
 Strewn there by the wind;
 The steeds of high breed, celebrated in the manuals on horses,
 Galloped effortlessly like water rushing downwards to a low ford;
 They maintained uniform speed and ran in admirable order;
 The foreheads of the horses were adorned with uttis * of blue - gems;
 Their coarse manes were dense and well-trimmed;
 Food mixed with ghee was trampled and made soft;
 With this, these horses were fed to satiety
 Their heads were a little bent like the long and dangling ears
 Of ruddy millet; they were decked with rows of beautiful
 And speckled ornaments around their fleshy necks
 That bore the yoke; these tinkled when the steeds galloped;
 When our lover came thus, he had adorned himself with
 The cool and burgeoning Neytal blooms that smelt like tender toddy,
 And various other flowers;
 Before plucking, these swayed with leaves in the flowery and murky creeks,
 Nurtured by the deep-watered sea;
 On beholding our lover riding his chariot
 Our village of hoary renown which is hard by the noisy ocean
 And which is rich in tall palmyra trees began to wear a new appearance
 Freed from all its bustle of gossip !
 Behold the visible metamorphosis of our village !
 It makes me laugh indeed!

-Ulocanar

* Utti-an ornament wrought of blue-gem which decks the forehead of a horse.

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33. PuṇanāṭṭupperuṇKorranār - 323
34. Poruntil IlānKīranār - 351
35. Maṭurai Aḷakkar Gñālār Maṇanār
Ammallaṇār - 314
36. Maṭurai Aḷakkar Gñālār Maṇanār
Mallaṇār - 344,353
37. Maturai Aruvai Vaṇikan Ilavēttanār - 302
38. Maturai Ilāntkaucikanār - 381
39. Maturai Ilampālāciriyaṇ Cēntaṇ Kūttanār - 348
40. Maturai Ilattuppūtaṇ Tēvanār - 307

41. MaturaiKKannattanār - 360
42. MaturaiKKanakkāyanār - 338,342
43. MaturaiKkūttanār - 334
44. MaturaiKKūlavāṇikan Cīttalaiccāttanār - 306,320
45. Maturaittattaṅkāṇṇanār - 335
46. Maturaittamiḷkkūttan Kaṭuvan Maḷḷanār - 354
47. Maturaippaṇṭavāṇikan Iḷantēvanār - 328
48. Maturaipponceykolḷan Venṇākanār - 363
49. Maturai Marutankiḷār Maṇanār
Perunkaṇṇanār - 364
50. Maturai Marutan Iḷanākanār - 312,343,358,365,368,380,387
51. Maruṅkūrccākaiccāttan Pūtanār - 327
52. Māmūlanār - 311,325,331,347,349,359,393
53. Mārōkattukkāmakkāṇi Nappālātanār - 377
54. Mōci Kīraṇār - 392
55. Vaṭama Vaṇṇakkan Pēricāttanār - 305
56. Vaṭamōtaṅkiḷār - 312
57. Velliṭṭiyār - 367

Appendix I

Historical References In Akananuru

1. Netuvel Āvi was a member of the ancient Vēlir clan. He was ruler of Potiṇi (Modern Paḷani). He defeated the Maḷavar who were expert horse-riders. He possessed elephants whose tusks were trimmed.(1)
2. Matti was the chief of the fishermen. He ruled from Kaḷār. It was near Pūmpukār, the sea-port of the Cōlas. Matti possessed an army of spear-wielders. He was an expert archer and possessed strong shoulders.(6,226)
3. Tittan was a generous ruler who could fetch rain by his just rule. His capital was Uṛantai (Modern Uṛaiyūr) Aiyai was his daughter.(6) Tittan Veliyan was a patron of bards. He had a powerful army.(152) Once, one Pānan and Katti fought with each other when the latter ran away on hearing the sound of the Kinai-drum in the morning court of Tittan Veliyan.(226)
4. Paṇṇi was the chief of Koṭai hill. Koṭai is modern Koṭaikkaṇal. He was a warrior of the Paṇṭiyaṇ monarch. He is said to have conducted a rare sacrifice.(13)
5. The Tuḷunatu was rich in groves. Tuḷu is one of the Dravidian languages. Pāli was the mountain of Nannan of Velir-chief.
6. Titiyan was the lord of the Potiyil hills, the abode of St.Akastiya. He possessed chariots adorned with golden jewels.(25)
7. The Paṇṭiya kings had elephants which were brought from the jungle of Vēṅkaṭam hills. The pearls fished at Koṛkai of the Paṇṭiyas was renowned.(27)
8. The Kolli hill was rich in bamboos. It was in the territory of the Cēras.(33) Details of Kolli are found in many other verses in this collection.(62,208,209,213,303,338)
9. Kāri (Malayamān Tirumutikkāri) was the chief of Kōval. (Modern Tirukkōvalūr) The great Pennai river flows in his land. He was a generous

patron, who was celebrated by Kapilar, and Maṛokkattu Nappacalaiyar. The Mullur hill was in his territory. (Ref: Puṛaṇaṇūru, 121-124,126 and 158)

10. Netuñceliyaṇ was the king of Maturai who is celebrated in the Cankam-classics as the victor of the battle of Talayṭṭaṇkkaṇam. In this battle, he vanquished the two other crowned monarchs as well as five minor chieftains.(36,175)
11. Alumpil - a city in the domain of the Cōlas. Once Paḷayaṇ, vassal of the Cōlas fought with seven chiefs and died in the battle-field. The Cōla monarch could not bear the death of his friend and so took revenge by capturing Kaṇaiyaṇ. He annexed the city of Kaḷumalam.(44)
12. Kuṭavayil was in the realm of the great Cōlas. It was a fortified town.(44)
13. Alḷūr was rich in paddy. It was in the realm of the Pāṇṭiyas. He possessed a powerful army.(46)
14. Paṇṇaṇ was the chief of Cīrukuti, rich in gooseberry tree. He is praised as one who lived for the sake of others. Kuḷamuruttuttuñciya Killiḷaḷavaṇ has praised this chief in one of the verses of Puṛṇāṇūru.(173)
15. Peruñcēralātaṇ the Cēra monarch once fought with Karikālvaḷavaṇ at Venṇippaṇantalai in which he received a wound on his back. He sacrificed his life by fasting unto death. On hearing this news, the wise men of his country also gave up their lives.(55)
16. The Pāṇṭiyaṇ monarch besieged the sea-port Muciṛi and destroyed many a tusker.(57)
17. The Cōla monarch had preserved their wealth in Kuṭantai. Kutantai is now called Kumpakōṇam in the Tanjavur dist.(60)
18. The Vēṇkaṭam hill and the area around it was under the rule of Pulli, a member of the Kalavar clan Na.Mu.VēṇkataCami Nāṭṭar, a renowned Tamil Scholar holds the view that, Pulli was the ancestor of the Kallar class of people who live in great number in Tamilnadu (Kallar Carittiram) This chief is referred to in verses with the serial numbers 83,209,295,311 and 359 also.
19. The Mauriyas were great rulers of North India. An invasion by these Mauriyas is mentioned in three verses of this collection.(69,251,281) For

further details, refer 'Akanaruru in its Historical setting', by C.E.Ramachandran, University of Madras.

20. Āy was the chief of the Potiyil hill. His men attacked the domains of the foes and fetched enormous amount of wealth.(69)
21. Ahtai was a generous chief who supported the suppliants.(76)
22. Āṭṭaṇ Atti, an expert dancer was the lover of Ātimanti. Once he sported in the 'flood of Cauvery when he got drowned. The girl ran along the river bank asking everybody "Did you see my lover?" This water-sport was witnessed by Kankaḷaṇ the Coḷa monarch.(45,76,135,222,236,376,396)
23. Piṭṭaṇ was the chief of the Kuṭirai Hill. He was an army-chief of the Cēra monarch. 77 (Ref. Puṇaṇaṇuṇu. 169-172)
24. Pāri was the most renowned of the minor-chieftains of the ancient period. Kapilar was his best friend and guide. Once the three crowned kings laid siege to his hill when kapilar trained parrots to fetch paddy from far off places.(78)
25. Kaṭalaṇ was a valorous chief who displayed his might in the battle-field full of tuskers.(81)
26. The men of Pulli, the chief of the Vēṇkaṭam Hills used to abact cattle of the foes.(83)
27. The Tiraiyas were rulers of the Vēṇikaṭam. Toṇṭaimāṇ Iḷantiraiyaṇ was a famous king of this clan who was celebrated in Perumpanaruppatai in the Pattuppattu.(85)
28. Niyamam was a prosperous town. It belonged to the heroic Kōcar. It was east of Cēllur.(90)
29. Kuṭānāṭu was in the domain of Kuṭṭuvaṇ, the Cēra monarch.(91)
30. The Court of Uṇraiṇur was noted for its justice.(93)
31. Vaḷuti (Pantinaṇ) commanded a huge army. The market in his capital was prosperous. It breathed sweet fragrance. (93)
32. Karuṇṇ on the banks of Āṇporunai was the capital of Kōtai. (A Cera King) There is a view that Vanci, was another name to this city. The famous

Pukaliyur inscription was discovered near this city. It contains many names of the Cēra dynasty.

33. A battle was fought at Paruvūr in which Ahtai's father vanquished the Cēra monarch as well as the Cōla King.(96)
34. Viyalūr was in the domain of Nannan. He was a generous patron.(97)
35. Elini was a chief of many spears. His men would take toddy in plenty and lift the cattle of the foes.(105)
36. Celiyan used to patronise the suppliants by giving away the wealth fetched from alien territories.(106)
37. The Kōcar of many spears safeguarded Ahtai as promised. Ahtai was a patron of the Akavalars.(113)
38. Kuṭanātu was ruled by Erumai - 115
39. When Evvi, the famous patron of bards fell dead in the battle - field, the Pānar broke the stems of their yaḷs in desperation.(115)
40. Celiya defeated the other two crowned kings.(116)
41. Ūrantai, the capital of Tittan was well fortified and could not be easily approached by the foes.(122)
42. Once nine kings fought with Karikāḷaḷavan and took to their heels. The battle took place at Vākaipparantalai.(125)
43. Anni got killed as he fought with Titiyan, quite against the advice of his friend Evvi. He chose to fight with him, in order to take for him the Punnai tree belonging to Titiyan.(126)
44. Cēralātan of the Cēranātu, got victory in a naval battle and cut the Kaṭampu tree of the Kaṭampas. He also triumphed over the northern kings and inscribed his insignia, the bow, on the Himalayas. He forsook the enormous wealth he received as tribute from his foes.(127)

45. Kaḷuvuḷ, the cow-herd-chief was powerful. His Kāmūr was once besieged by 14 kings.(145)
46. Karikālvalavaṇ established the fame of his clan. Itaiyāru was a fertile town in his realm.(141)
47. Atikaṇ was the friend of birds. Mīnili of truthful words appeased the fearful devil at Pāl of Nannaṇ. He killed that Atikaṇ and enacted the Amalai dance (war-dance) in the battle-field.(142)
48. The Kutirai mountain was ruled by Pittaṇ, the warrior of the Cēra monarch.(143)
49. Vellivīti went in search of her lover. Vellivīti was a famous woman poet of those days. It is held by scholars that, she has stated her own feelings in her compositions, but without forsaking the rules of Akam poetry.(147)
50. Muciṇi was the sea-port of the Cēras. The vessels of the yavanas came here loaded with gold and returned with curry, the produce of Tamilnadu which was in great demand in the western countries.(149)
51. Celiyaṇ defeated the Cēras and took away a statue of a deity. Tirupparaṅkunram, the abode of Lord Murugaṇ was west of Maturai. The hill was one in which ceaseless festivals were conducted.(149)
52. Tittaṇ Veliyaṇ was generous. His ford was rich in shrimps. They would destroy the vessels parked in the ford. Pintaṇ was of that type. Nannaṇ of Param (a town) defeated him in war.(152)
53. Āmūr was in the domain of Koṭumuṭi. He destroyed the tuskers of the Cēra monarch.(159)
54. Āy Eyinaṇ, the friend of the birds fell dead in the battle-field. At that time, flocks of birds made great noise and flew in the sky to offer their shade to protect his body against the hot sun.(181)
55. Pōr was a town in the realm of Paḷayaṇ, who possessed many arrows and shields.(186)
56. Once the cruel Kōcar blinded the eyes of the father of Anniminili for which the girl took revenge upon the Kōcar with the aid of Titiyaṇ Aḷuntaḷ.(196)

57. Vāṇaṇ was the chief of Cīrukuṭi which was rich in paddy (204)
58. Killi was the king of Kāvīrippaṭṭiṇam. He once defeated the Kōcar. (205)
59. Vīrai was the coastal city of the Vēlir. It was rich in salt. (206)
60. Veliyaṇvēṇmaṇ Āy Eyīṇaṇ was a great patron of the Akavalar. He gifted away elephants to bards. He fought Minili, at Pālipparantalai and fell dead. The birds rose up in the sky and guarded his body from the hot sun. Nannaṇ, his friend failed to go and see him. Unable to bear the grief of the woman of the Vēlir clan, Aṭṭai of great valour relieved them of their suffering. (208)
61. Kari of Mullūr killed On the great archer and gave the Kolli hill to the Cēra monarch. (209)
62. Eḷiṇi, a chieftain failed to participate in the endeavour of trapping elephants and thus disobeyed the orders of his king. The enraged king caused one Matti to pull out his tooth. The tooth was planted in the door of the gate of Venmaṇivayil. (211)
63. Āṭaṇ Eḷiṇi was the chief of Celli' hill. He was a famous killer of elephants. (216)
64. Kuṭṭuvaṇ was a king of great valour who could encamp at any place with his sea-like force and win battles. (212)
65. Paracurāmaṇ, (The tall one wielding the battle-axe) destroyed the Kshatriyas and conducted a sacrifice at Cellūr. For this, he planted a sacred pillar in that place. (220)
66. One Maruti sacrificed her sweet life in her attempt to restore the drowned Āṭṭaṇ Atti to Ātimanti. (222)
67. Taḷumpaṇ was the chief of Ūṇūr. Poet Tūṅkal has celebrated him in his poems. (227)
68. Utiyañcēral, the famous Cēra king once offered abundant food to his forefathers who died in the battle and attained the world of the heroes. (233)
69. Ātimanti went to every country and every village enquiring of her husbands whereabouts. (236)

70. Naḷḷi was a generous chief who bestowed elephants on the bards. (238)
71. Karikālvaḷavan defeated in the battle of Veṇṇivāyil eleven minor chieftains and the two crowned kings. (246)
72. Vēmpi was a city in the realm of Mucunṭai. He was a great patron of the Akavaṇar to whom he gave away bulls, chariots and elephants. (249)
73. The Kōcar destroyed their enemies when the chief of Mōkūr refused to bow to him. When the Mauriyas came with their army of assist the Kōcar, the rocks were cut, to make way for their chariots. (251)
74. Pacumpūnpāṇṭiyaṇ defeated many a king and drove off the Korikar. He celebrated his victory at the gold abounding Maturai city. (253)
75. Erumai Naṭu was ruled by the Vaṭukar. The warriors of that land used to abact the cattle of the foes. They carried their food in bamboo-pipes which were hung from the necks of the bulls. (253)
76. A wicked lad who proved unfaithful to a girl was tied to the branch of a tree and soil was poured on his head by way of punishing him. This punishment was received with joyous shouts by the people. This incident took place in a village called Kallūr. (256)
77. At Pali of Nannan Utiyaṇ the ancient Velir had preserved a great wealth of gold. (258)
78. Anṇiminīli's father was punished (blinded) by the Kōcar for his fault of letting his cattle to graze in the garden that grew green gram. At this, the girl took a bow not to wear fulled garment not to eat in a vessel and avenged her enemies through Titiyaṇ. (262)
79. Pacumpūn destroyed the strength of those who refused to bow to Evvi, the lord of Niṭūr. (266)
80. The Vaṭukar (the northerness) lead the army when the Mauryas came to capture the territory in the south. At that time the hill was cut to make way for their chariots. (281)
81. The army of the Aryans ran scattered unable to face the Cōḷa army at Vallam. (336) Vallam is a few miles west of Tanjāvūr.

82. Tēnnaṇ was the valorous chief of the Kaḷavar. He was in the Pāṇṭiya country.(342)
83. The goddess of the jungle blessed a renowned Tamil poet with a gift of a fine horse. Ēḷil Kuṇṇaṁ was celebrated by that poet.(345)
84. Killivalavan inflicted a crushing defeat on Palayanmaran at the city of Maturai. This victory was received with great joy by Kōṭaimarpaṇ.(346)
85. Aṭiyamān Netumān Aṇci was celebrated by a renowned Paṇaṇ.(352)
86. There was a Venkai tree which was believed to have been given by a devil, in Kāmūr of Kaḷuvul.(365)
87. Nīḷal was in the realm of Vēḷ Evvi. It was rich in paddy and salt.(366)
88. The Vēḷir of ancient renown had hidden a great wealth in Pali hill in the domain of Nannaṇ.(372)
89. Ilampenuncenni, the Cola monarch destroyed the fortress of Paḷi.(375)
90. Aṭṭaṇ Atti was drowned in the flood of Cauvery, as he sported in that river to be witnessed by Karikālvalavan.(376)
91. Vaṇavaṇ (Cēra King) attacked the fortresses of his foes.(381)
92. One Paṇaṇ triumphed over Āriyapporunaṇ. One Kanaiaṇ, felt ashamed at the sight of the dead body of the latter.(386)
93. Aṭṭaṇ Atti was drowned in the flood of Cauvery when he sported in it.(396)
94. The Himalayan mountain was rich in gold.(398)

This is not an exhaustive list of historical material. A study of the book entitled Akananuru in its Historical setting, University of Madras is suggested for more details. The poets have recorded the historical events and places of historical importance using them only as similes. This only shows their keen interest in historical events. It is significant to note that many of the events recorded in this work are not found in any other anthology.

Appendix II

Selected Historical Comparisons

The thing described

1. The teeth of the heroine

2. The curly hair of the heroine

3. The charm of the heroine

4. The bracelets

5. The pride of the harlot

6. Wealth to be earned

7. Prosperous house

8. Emaciated shoulders

9. The killing agony of the hero

Simile employed

The pearls from Korkai port
of the great Pāṇṭiyas (27)

The black sand of the Pennai
river in the realm of Kāri. (35)

Kutavāyil in the realm of Cennī
(Cōla monarch) (44)

The town of Por in the realm of
Paḷaiyan. (186)

The pride of Annimiñili who
avenged the Kocar who
once blinded the eyes of her
father. (196)

As great as the territories
recaptured by Kaḷankāykkannī
Nārmutticcēral after vanquishing
Nannan. (199)

The highly renowned
Kavirippum Paṭṭinam. (205)

The heap of salt subjected to
heavy downpour in the ford of
Virai. (206)

The suffering and death of Anni
who fought Titiyan, ignoring
the advice of Evvi. (126)

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| 10. The cold northerly will get defeated and run away | The nine kings who took to their heels unable to face Karikāl-vaḷavaṇ in the battle of Vākaipparantalai.(125) |
| 11. The innumerable obstacles to the secret union of lovers | The impregnable defensive forest around Uṟaiyūr of Tittan.(122) |
| 12. The intense grief suffered by the heroine | The suffering of Kāmūr of Kaḷuvuḷ when besieged by the combined armies of fourteen chieftains.(135) |
| 13. The loss of beauty of the forehead of the heroine | The island of Kāviri river, with its ovens without fire, after the Paṅkuni festival was over.(137) |
| 14. Boundless joy | The vessels of the bards that overflow with the gift of Māntarñicēral Irumpōrai (142) |
| 15. Great wealth intended to earn by the hero | The town of Itaiyāru in the domain of Karikāl.(141) |
| 16. The tearful eyes of the heroine | The coral and fragrant blue lily burgeoned in the spring of Kutirai hill in the domain of Pittan.(143) |
| 17. Youthfulness of a woman | The Kaḷār in the realm of Matti of many spears.(6) |
| 18. The scandal about the amorous behaviour of the hero | The bustle of victory in the battle field 36,175 etc. |
| 19. The wealth intended by the hero to earn | A prosperous city in the realm of a particular king.(61) |
| 20. The bride-price | Town of great prosperity (Niyamam of Kōcar).(90) |
| 21. The number of embraces | The sand of a particular river (Āṇporunai).(93) |

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|--|---|
| 22. The charm of the shoulders of the heroine | The bamboo on the hill of a particular king.(Kolli).(33) |
| 23. The unfailing glance of a girl | The arrow of a particular chief that does not miss the target. |
| 24. The suffering of a heroine | The elephant shot by an arrow |
| 25. The bossoms of the heroine | Potini Hill of Āvi (61) Viyalūr(97) |
| 26. The bracelet of the heroine | A beautiful town - Allūr.(46) |
| 27. The mother giving up her ghost | The wise who gave up their life on hearing the death of a king.(55) |
| 28. The fragrance of the forehead of the heroine | The flowers in the spring on Pāri's Parampu.(78) Ref: 4 also. |
| 29. Beauty of the eyes of the woman | A town of a particular king. |
| 30. An elephant lowering the branch of a tree | Kaṇṇaṇ trampling Kuruntam tree to help the girls of the cowherds.(59) |
| 31. The curly hair of the heroine | The black sand of a particular ring(117) |
| 32. The ceasing of village gossip | The silencing by Rama of the chirping birds(70) |
| 33. The heroine goes in search of her lover | The dancers going to Vāṇavaṇ (309) |
| 34. The din of a falling stream | The kitchen of Utiyaṇ.(168) |
| 35. The sweet fragrance of tresses | The articles in the market.(181) |
| 36. The harlot binding her lover | The Āryans catching the wild tuskers with the help of tamed cow-elephants.(326) |
| 37. The heroine's sleeplessness | The fortress besieged by the crowned monarchs.(373) |

38. The fearsome nature of the wilder-
ness

39. The return of the hero

40. The fluid oozing out from the teeth
of the heroine

41. The breaking of the bracelets

The list is only representative and not exhaustive.

The collection of *Akāṇaṇūru* contains many such historical comparison which prove the historical sense of the ancient poets. Many of the historical and puranic allusions mentioned in this collection are not found in other collections. It is noteworthy that, many of the chieftains and their achievements spoken here are not found in *Puraṇaṇūru* which is a collection on *Puraṇa* theme.

The poets have used this material without in any way impairing the thematic peculiarities of Akam poetry so unique to the ancient Tamils. The mixing of *Puraṇa* details in the Akam poetry later on developed into a new kind of literature. The *Kōvai* literature of the later period celebrates great men and deities following the tradition of the *Caṅkam* poets. The *Paṭṭinappālai* and the *Neṭunaivātai*, the two great poems of the collection *Paṭṭuppāṭtu* together with the short poems in the other Akam collections have given the lead to the later day poets who composed *Kōvai* poetry praising kings, chieftains and gods. In these poems, in which historical material is utilised as comparisons, the emotional aspect of the poems becomes secondary.

(For more details reference can be made to 'Akāṇaṇūru in its Historical Setting' by Prof. C.E. Ramachandran, University of Madras.)

The blood-stained tusks of the
tusker of a king. (375)

The birds that return with ears to
Parampu of Pāri. (303)

The sweet juice of the unripe
arecanut fruit in the realm of a
king. (335)

The fleeing army of the Āryans.
(336)

Appendix III

Short notes on the place names

1. **Arimaṇavāyil, Urattūr**: A place in the domain of Evvi, the Vēl-chief-tain. (266)
2. **Alaiṇvāy-Modern Tiruṇcentūr**, the sacred abode of Lord Murukan. It is also known as **Centil**. (Akam 266)
3. **Azhumpil**: A place in the Chola country; Modern **Amṇukoil** in the **Putukkottai** district also was called by this name. There is another place by this name in the Chera country too. (Akam 44)
4. **Allūr** - A Place in the modern **Civakaṇkai Taluk**. It is the birth-place of **Allūr Nanmullaiyar** of **Sangam** age. (46)
5. **Āmūr** - A place near **Vellore** in the **North Arcot** district. (159)
6. **Alaṇkānam**: A place in the **Taiṇcavūr** District. Now it is called **Tiruvālankāṭu**. (36, 175)
7. **Itaiyāru**: A place near modern **Tirukkivilur** in the **South Arcot** district. (141)
8. **Uṇṇantai** - The ancient capital of the **Cholas**. Now it is part of **Tiruchirappalli**. (4, 6, 93, 137, 226, 237, 369, 385)
9. **Ūnūr**: A place near **Maruṇkūrppaṭṭinam** during the ancient period. (220, 227)
10. **Karuvūr**: The capital of the ancient **Cheras**. It is situate on the northern bank of **Āṇpōrunai** river. (93)
11. **Kalār**: A place near **Pukaṇ**, the seaport of the ancient **Cholas**. It was ruled by **Matti**, a fisherman. (6, 222, 226)
12. **Kalūmalam**: A place in the Chera country Modern **Cirkāl**, the birth place of **Saint Tiruṇṇāṇaṇṇampantar** was also called by this name. (270)

13. Kaḷḷūr: A place in the Maturai region. It was famous for its village court.(259)
14. Kāmūr: The city of Kaḷuvuḷ, a cowherd-chief, which was once besieged by many chiefs.(135,365)
15. Kāviriṭṭaṭṭappai Pattinam: Pukār, the ancient sea-port of the Cholas.(205)
16. Kutantai - Kutavāyil of Kutavācal (60)
17. Kuṭavāyil - A town near Kumbakonam. The birth place of Kīrattānar, a Sangam poet.(74)
18. Kuḷumūr - A place where Utiyaṇ, a Chera king lived.(168)
19. Kuṟukkaipparaṇtalai - Possibly, the Kuṟukkai near Mayilatuṭṭurai in the old Tanjavūr district.(45,145)
20. Koṟkai - The seaport of the ancient Paṇṭiyās. It was famous for its pearls.(130,201,296,350)
21. Koṭi - Modern Danushkōṭi.(70)
22. Cāykkāṇam: Modern Tiruccāykkāṭu near Pukār.(220)
23. Cīrukūti: A village near Peraḷam in the Tanjavūr District. It was the capital of a chief Paṇṇaṇ during the ancient period.(269,300)
24. Cellūr: A place on the eastern coast: in the Chola domain-Paracuramaṇ is said to have conducted a sacrifice here.(220)
25. Takaṭūr: Modern Darmapuri. It was the capital of Aṭiyamāṇ the renowned patron of bards.(212)
26. Toṇṭi: The seaport of the ancient Cheras.(10.60.290)
27. Nīṭūr: A place in the Mayilaṭuṭṭurai taluk.(266)
28. Paruvūr: A place in the ancient Chola Country.(96)
29. Pavattiri: Reddipalayam in the Kūṭūr taluk of Andrapradesh.(340)
30. Pāram: North of Kaṇṇanūr in the Koṇkaṇ.(152)

31. Pāḷi: A place in the Ēḷil mountain range.(15,142,372)
32. Pirampu: A place in the land of Nannan.(356)
33. Pūkār: Kāvirippūmpattinam.(181)
34. Purantai: Modern Poraiyāru in the Mayilātuturāi Taluk.(100)
35. Pōr: A place in the ancient Chola country. Paḷayan was its chief.(186,326)
36. Maṭṭavāyil: Not identified.
37. Marantai - A city on the Westcoast.(127,376)
38. Marunkūrpattinam: A Coastal town.(227)
39. Muciṛi: A sea-port on the WestCoast.(57,149) It is referred to by the Western writers in their writings.
40. Mōkūr: A place in the domain of Paḷayan.(251)
41. Vañci: The ancient capital of the Cheras.(396)
42. Vallam - A town near Tanjavūr.(356) Once it was a fortified town.
43. Vākaipperunturāi: Possibly the place called Vākai in the North Arcot district.(199)
44. Virai - A sea-port.(206) It was famed for salt-production. It was a port of the Vēl-chiefs.
45. Veṇṇi - Modern Koilvenni in the Tanjavūr district. It was the place where Karikal Vaḷayan defeated his foes.(55,246) It is the birth place of poetess Vennikkuyattiyar.
46. Venmaṇivāyil - Possibly the village called Venmani near Kīvaḷur in the Tanjavūr district.(211)
47. Vēmpi - A place in the domain of the chief Mucuntai.(249)
48. Vēḷur: May be the Kīvaḷūr near Nagappattinam.(166)

Appendix IV

Names of Hills

1. Imayam - 399
2. Elilkunram - 349
3. Kutirai - 143
4. Kolli Hills - 62,208,209,213,303,338
5. Kōtai - 13
6. Cīrumalai - 47
7. Ceruppu - 129
8. Celli - 216
9. Paraṅkunram - 59
10. Pāli - 15,142,372
11. Pirampu - 356
12. Potiyil - 138,167,251,322,373,377
13. Potiṇi (Paṇaṇi) - 161
14. Vēṅkaṭam Hills - 27,61,83,85,141,211,213,265,393
15. Poṇpaṭuṇetūvarai mentioned in the verse number 398 could be the Himalayas.

Names of Rivers

1. Āṇporunai - 93

2. Kāviri - 6,62,76,123,126,166,177,181,
186,213,222,326,341,376,385,
396

3. Culli - 149

4. Toḷunai (Jumna) - 59

5. Peṇṇai - 35

6. Vaiyai - 36,256,296

Celebrated Battles

1. Battle of Alāṅkaṇam - 36,175

2. Battle of Paruvūr - 96

3. Battle of Vākaipparantalai - 125

4. Battle of Vākaipparunturai - 199

5. Battle of Venni - 55,246

Appendix V

Chieftains and others

1. Ahtai	- 76,96,113
2. Akutai	- 208
3. Āñci	- 1155,352,372
4. Atti	- Commander of the Cēra king - 44
5. Atikaṇ	- 142,162,325
6. Aviyaṇ	- 271
7. An̄ni	- 45,126,145
8. Anniminili	- 196,262
9. Āy Añtiraṇ	- 69,152,198
10. Āy Eyiṇaṇ	- 148,181,208,396
11. Āttaṇ Atti	- 222,236,376,396
12. Ātaṇ Eliṇi	- 216
13. Ātimanti	- 45,76,135,222,236,396
14. Āriyapporunaṇ	- 386
15. Āriyar	- 276,336,386,396,398
16. Irāmaṇ	- 70
17. Iruṅkōvēṇmāṇ	- 36
18. Iḷaṅkōcar	- 216
19. Iḷamperuñcenni	- 375

20. Utiañcēral	- 65,168,233,258
21. Erumai	- 36, 115,253
22. Evvi	- 115,126,266,366
23. Eḷini (Añci)	- 105,211
24. Eḷini (Ātaṇ)	- 216
25. Ēṭrai	- 44
26. Ayyai	- 6
27. Ōri	- 208,209
28. Kaṅkaṇ	- 44
29. Kaṭṭi	- 44,226
30. Katalaṇ	- 81
Kaṇṇaṇ Eḷini	- 197
32. Kaṇaiyaṇ	- 78
33. Kapilaṇ	- 78
34. Kaṛikāl Vaḷavaṇ	- 55,125,141,246,376
35. Kavuriyar	- 70,342
36. Kaḷuvuḷ	- 135,365
37. Kaḷaṅkāykkanni Nārmuṭiccēral	- 199
38. Kāri	- 35,209
39. Kiḷḷivalavaṇ	- 346
40. Kuṭṭuvaṇ	- 91,212,270,290,376
41. Kuṟumpiyaṇ	- 262
42. Koṅkar	- 79,253,368

43. Koçumutı	- 159
44. Kōcar	- 15,90,113,196,206,216,251,262
45. Kōtai	- 93, 263
46. Kōtāimārpan	- 346
47. Cemniyan	- 36
48. Cellikkōmān	- 216
49. Celīyan	- 36,46,47,57,106,116,137,149,175,209,296,335
50. Cēral	- 36
51. Cēralar	- 149,209
52. Cēralātan	- 55,127,347
53. Cōlar	- 60,93,96,123,137,201,213,326,336,338,356,369,375,385
54. Cōlanmarukan	- 356
55. Cōlarmarukan Palayan	- 326
56. Nīmili	- 142,148,181,208,396
57. Tamiḷ Kelu Mūvar	- 31
58. TalayālarıKānttucceruvenra Netuñceliyan	- 36,116,175,209
59. Talumpān	- 322
60. Tittān	- 6,122,152,226
61. Tittān Veliyan	- 152,226
62. Titiyan	- 36,45,126,145,196,262,331
63. Titiyan (Potiyircelvan)	- 25,322

64. Tiraiyan - 85,340
65. Tennan - 13,138,342
66. Tontaiyar - 213
67. Nantar - 265
68. Nartan - 251
69. Nallati - 356
70. Nalli - 152,238
71. Nannan - 15,44,97,142,152,173,199,
208,258,349,356,392,396
72. Nannan Āy - 356
73. Nannan Utiyan - 258
74. Nannan Vēnmān - 97
75. Nīṭūrkiḷavōṇ - 266
76. Netuvēl Āvi - 1,61
77. Pacumpūṇ Pāṇṭiyan - 162,231,253,266,338
78. Pacumpūṇ Poraiyan - 303
79. Pannan - 54,177
80. Panni - 13
81. Patināṅku Velir - 14 Chieftains - 135
82. Patinoru Velir - 11 Chieftains - 246
83. Palaiyan - 44, 186,326
84. Palayanmāran - 346
85. Pāṇṭiyar - 27

86. Pāṇṭiyan	- 201
87. Pānan	- 113,226,325,386
88. Pāri	- 78,303
89. Pittan	- 77,143
90. Pīntan	- 152
91. Pulli	- 61,83,209,295,311,359,393
92. Pūṇṇurāi	- 44
93. Pūliyar	- 6
94. Periyān	- 100
95. Perumpūncenni	- 44
96. Pēkan	- 262
97. Polampūṇkilli	- 205
98. Poraiyan	- 338
99. Matti	- 6,211,226
100. Manti (Ātimanti)	- 396
101. Maruti	- 222
102. Maḷavar	- 1,35,91,101,119,212,127,129, 249,269,309,337
103. MaḷuvālNetiṃyōn	- 202
104. Mantaraṇ Poraiyan Kaṭṭukō	- 142
105. Mānitikkilavan - Kubera	- 66
106. Miṇṇili	- 142,148,181,208,396
107. Muciri Murriyā Celiyan	- 57,149

108. Mucunṭai	IV Appendix VI	- 249
109. MutuKōcar		- 262
110. Mōriyar	Groups of People	- 69,251,281
111. Yavaṇar	The people of North India	- 149
112. Vatavar		- 340
113. Vatukar	Officials who conduct the members of the village assembly	- 107,213,253,281,295,375,381
114. Vallam Kiḷavōṇ	Aides (servants)	- 356
115. Valvil Ōri	Salt-vendors - 17,30,140,150	- 208,209
116. Vāṇaṇ	329,337,390	- 117,204,269
117. Vāṇavarampaṇ	Agriculturalists - 30,37,38	- 45,359,389
118. Vāṇavan	Shepherds - 59	- 33,77,143,159,213,309,381
119. Vellivīti	Suppliants - 13	- 147
120. Vēlir	Girls sporting in the sea - 316	- 135,206,258,331

9. Kariyār	
(Pamīyār)	- 70,342
10. Kaḷavar	Brigands - 7,227
11. Kāvaiar	Guards - 2,122,124,162
12. Kāḷiyar	Washermen - 89
13. Kāḷavar	Forest-dwellers or hunters - 21,168
14. Kuḷavar	People of the west - 393
15. Kuṭavar	Hills men - 13,78,322
16. Konkar	People of the Konkan country - 79,223
17. Kōnciyar	Women of the mountain tribes - 38

Appendix VI

Groups of People

1. Āriyar - The people of North India in general - 336, 398
2. Āvanamākkal - Officials who conducted the election to elect the members of the village assembly - 77
3. Ilaiyar - Aides (Servants) - 74,122,152,300
4. Umaṇar - Salt-vendors - 17,30,140,169,191,203,310, 329,337,390
5. Uḷavar - Agriculturists - 30,37,211,314,346
6. Aṇṭar - Shepherds - 59
7. Iravalar - Suppliants - 13
8. Kaṭalātu Makalir - Girls sporting in the sea - 216
9. Kauriyar
(Pantiyar) - 70,342
10. Kaḷvar - Brigands - 7,257
11. Kāvalar - Guards - 2,122,124,162
12. Kāliyar - Washermen - 89
13. Kāṇavar - Forest-dwellers or hunters - 21,168
14. Kuṭavar - People of the west - 393
15. Kuṇavar - Hills men - 13,78,322
16. Koṇkar - People of the Koṇku country - 79,253
17. Koṭicciyar - Women of the mountain tribe - 58

18. Kōṭiyar - Dancing group. The dancers employing the instrument Kōṭu(a pipe) - 301,359
- 18.a) Kōcar - A clan of the Tuḷu region - 15,196,205,216, 251,262
19. Kōvalar - Cowherds - 14,21,74,214,219,264,293,321, 354,399
20. Cūr Ara Makalir - Celestial damsels - 32,162
21. Cōlar - Cōla kings - 60,93,123,137,201,213,336,356, 369,375,385
22. Tamiḷ Keḷu Mūvar - The three Tamil monarchs - 31
23. Tontaiyar - The kings of the Venkaṭam region - 213
24. Nantar - A clan of rulers of Pāṭaliputta in the North-265
25. Neytfor - The dead - 9
26. Parata Mākkaḷ - The fisherfolk - 30,65,70,140,187,210,300, 340,350,366
27. Pālayar - Fisherfolks - 201,331
28. Pāṇṭiyar - The kings of Maṭurai - 27
29. Pānar - The musicians - 331,374
30. Pūliyar - The folks of the Pūli country - 6
31. Porunar - A group of Suppliants - 76
32. Maḷavar - A group warriors; also brigands -1,35,91,101, 119,121,129,187,269,309,337
33. Maṇavar - Warriors and brigands - 35,53,67,87,105,284, 297,363,377,382
34. MinVēttuvar - Fisherman - 270

35. **Mutucepentir** - Women who performed ceremonies related to wedding - 86
36. **Munivar** - Ascetics - Invocatory verse
37. **Mōriyar** - Rulers of the north - 69,251,281
38. **Yavaṇar** - People of Rome, Greece and Arabia - 149
- 38.a) **Vatavar** - People of North India - 340
39. **Vatukar** - People north of the Vēṅkaṭam hills - 107,213,281,375,381
40. **Vampalar** - Wayfarers or strangers - 15,289
41. **Vayavar** - Warriors - 31
42. **Ṣayiriyar** - A group of Suppliants - 45,155,328
43. **Ṣaraiyaramakalir** - Celestial lasses - 342
44. **Villēṛulvar** - Warriors - 193
45. **Viḷavāṭu Makalir** - Women dancing on a festival day - 176
46. **Vēḷir** - Minor chieftains - 258,331

Appendix VII

List of simple comparisons in Akanānūru

The Simile

1. The rock-powder and the gum mixed together in the whet-stone
2. The outer skin of the crocodile
3. The twisted iron pike
4. Pieces of marble
5. The flames of fire
6. The arrow-heads
7. Plate wrought of copper
8. The heavenly stars
9. Rows of lamp
10. A cloth wrought of silk
11. The top of the flame of fire
12. Red lac
13. Coral and Sapphire put together
14. The inner petal of the Ampal flower
15. The flames of lamps lit on a festive occasion
16. The vibration of Makuli-drum

The Object described

- The inseparable union of the lovers.(1)
- The bark of the Omai tree.(3)
- The antlers of the buck.(4)
- The Nelli-berries.(5)
- Unfolded lotus-flower.(6)
- The buds of Iruppai tree.(9)
- Tender leaf.(9)
- The flowers of Punnai.(10)
- The flowers of Ilavu tree on the hill.(11)
- Stretch of sand.(11)
- The tips of the blades of the paddy-crop (13)
- The red soil of the wood.(14)
- The cochineal insects and the faded Kāyā flowers.(14)
- The inner palm of the child.(16)
- The flowers of the Ilavu tree.(17)
- The hooting of owls.(19)

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| 17. The filed bits of conch-shells | The flower-buds of Pakanrai. (24) |
| 18. Unwashed pearls | Punnai buds. (30) |
| 19. A wreath of Kanaviram flowers | The intestines of dead men. (31) |
| 20. Parrots | Unripe mango-fruits. (37) |
| 21. The cry of Narai | The melody of the Vayir-pipe. (40) |
| 22. The drum of the theatre | The rattling of the Uḷṇai-pods. (40) |
| 23. Lord Krishna trampling the
Kuruntam branch | The tusker bending the Ya-branch. (59) |
| 24. The Muḷavu | The shoulders of a man. (61) |
| 25. The urgrateful folk who seek the
support of the new patrons when
their old patrons are no more rich | The bees forsake the water-flowers and
buzz the flowers of the trees. (71) |
| 26. The molten gold getting cool | The setting sun losing its glow. (71) |
| 27. The ironsmith hammering redhot
iron | The wild boar digging the ant hill for
pith. (72) |
| 28. Sound of a cluster of drums.
The cry of mucu (monkey).
The humming of bees | The falling stream. (82)
The sound of Tūmpu. (82)
The Yaḷ melody |
| 29. Burning fire | The eyes of wild boar. (84) |
| 30. The tiger's claws | The flowers of Murunkai. (99) |
| 31. The Ōtai on the face of tusker | The lamp in the fishing boats. (100) |
| 32. The horns of the ram | The side burns of brigands. (101) |
| 33. The Tūmpu(pipe) of the Kōṭiyar
(dancers) | The lifted trunk of the emaciated
elephant. (111) |
| 34. The bird deserting its nest and
flying away to a new place | The life of the heroine deserting her
body and going to the place of her
lover's stay |

- | | |
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| 35. The eclipsed moon | The sinking sun. (114) |
| 36. The heavenly stars | The lamps kept on the fort-walls. (114) |
| 37. The trunk of the yāl | The ripened pods of Konrai. (115) |
| 38. The cut pieces of snake struck
by the thunder-bolt | The cut pieces of Pirantai vine. (119) |
| 39. The row of flying cranes during
evening of red sky. | The Kaṭampu garland on the chest of
Lord Murukan. (120) |
| 40. The Jain monks with their un-
washed bodies | The emaciated elephants on the hill.
(123) |
| 41. The strewn charcoal | The faded Kāyā flowers. (133) |
| 42. The empty stem of banana flower | The antlers of bucks. (134) |
| 43. The oven without the cooking
fire after the Paṅkuni festival
of Uraṇtai, | The charmless forehead of the heroine.
(137) |
| 44. The smoke of the burning forest | The dense mire. (140) |
| 45. The begging bowl full with gifts
given by the Cera king | The heart full with joy. (142) |
| 46. The Venkai leaves | The claws of new born tiger-cubs. (147) |
| 47. Palmyra tree | The huge trunk of the elephant. (148) |
| 48. The blue lilies in the spring | The tearful eyes of the heroine. (149) |
| 49. The starry sky | The Kōṅku tree with its ruddy flowers
on the hill. (153) |
| 50. The hood of a serpent | The Kāntaḷ flower. (154) |
| 51. The face of the drum with the
finger print of the drummer | The dampened foot-print of an
elephant with the footprint of a tiger
within it. (155) |
| 52. The whiskers of the kings | The fresh paddy ears. (156) |

53. The flag that flutters from the
top of an elephant
54. The shining of the victorious
spears in the battle-field
55. The garland adorning the chest
of Lord Tirumāl
56. The ears of a tusker
57. Rows of stakes
58. The smiling faces
59. The melody of the Vayir pipe
60. The roots of bamboo
61. The face of a drum
62. A sleeping cow-elephant
63. The sitting herons
64. Touchstone with streaks of
gold
65. The herds of rain-clouds
66. Rows of lamps lit on a festival
day
67. The waving ears of an elephant
68. The sparks of fire from the smithy
69. The she-monkey sitting on a
boulder
70. The white herons dampened by
the rain
- The falling cascade.(162)
- The frequent flashing of clouds.(175)
- The rainbow in the sky.(175)
- The foliage of lotus plant.(176)
- The buds of lotus.(176)
- Unfolded flowers.(176)
- The cry of peafowl.(177)
- The manes of the wild boar.(178)
- The face of the spring full with water.
(178)
- A rock.(178)
- The Kūtālam flowers.(178)
- The black wild boar with pollen of
Kūtālam flowers.(178)
- The herds of cow-elephants.(183)
- The flowers of Ilavu tree on the hill.
(185)
- The swaying leaves of lotus.(186)
- The Vēnkai flowers flying in the air.
(202)
- The young boy sitting on the dark
back of the buffalo.(206)
- The white dusters of sugarcane flowers

71. The stars in the sky

The flowers of Mucuntai seen on the green bush.(235)

72. The sweet smell of the tresses of newly wedded bride

The freshly blossomed Mullai flowers. (244)

73. The foot-prints of a wild cat

The Iruppai buds.(267)

74. A lying cow-elephant

A long boulder.(269)

75. A robber who gains entry into a well-protected house

A crane approaching its prey in slow and soft steps.(276)

76. The trunks of a tusker as well as of a cow-elephant lifted up

The small and big Tūmpus lifted up when blowing.(301)

77. The croaking of frogs

The Cillari's sound.(301)

78. The din of the falling cascade

The wild gossip in the village.(303)

79. The marble beads which had fallen down from a cut off string

The nelli berries on the ground.(315)

80. The drum-beat and the yal melody

The din of cascade and honey-bees' humming.(318)

81. The eyes of famished elephant

The empty spring.(321)

82. Drum tightened by leather cords

The roar of summer wind blowing through the mountain-cleft.(321)

83. The crescent moon

The tusk of a wild boar.(322)

84. The flocks of elephants

Clouds in the sky.(323)

85. The feather of the growing parrot

The green crops.(324)

86. The face of a drum

The spring filled with water.(324)

87. The feather of kingfisher

The black sand strewn with flowers. (324)

88. The rows of crawling snakes

Water rushing through the ruts of the chariot wheels.(324)

89. The young palmyra tree
The lifted trunks of elephants.(333)
90. The long trunk of elephant
The descending rain-clouds.(334)
91. The whiskers of kings
The cluster of arecanuts.(335)
92. The fingers in the hand of man
The ripened clusters of green gram.(339)
93. The plight of an ant in between
the burning ends of a stick
The plight of the hero unable to decide
his course of action.(339)
94. The pain of snake-bite
The intoxication of strong toddy.(348)
95. A snake climbing a rock
The trunk of an elephant placed on its
forehead.(349)
96. The drummer standing behind
a woman dancer
A monkey gripping a huge jack fruit and
standing behind a dancing peacock(352)
97. The flag held atop an elephant
A cascade flowing down a hill.(358)
98. Lord Vishnu and Lord Shiva
standing together
The evening sky and the blue sea seen
together.(360)
99. Golden coins scattered
The Nelli berries on the ground.(363)
100. The drum sounded in a dancing
theatre
The toads croaking from the water
filled pits.(364)
101. The dangling jewels wrought of
pure gold.
The clusters of Konrai flowers dangling
from the branches.(364)
102. The flower of Murunkai
The crest on the head of a wild cock.
(367)
103. The crest on the head of a
peacock
A Vēnkai tree close by a short hill.
(368)
104. The sleepless minor chieftain
in side a ruined fortress when
besieged by the three crowned
monarchs
The heroine is sleepless.(373)

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| 105. Coral put beside sapphire | The cochineal insects hiding amidst the Kāya flowers.(374) |
| 106. The fan tail of a dancing peacock | The tresses of the heroine floating in the air.(385) |
| 107. The sharp teeth of wild cat | The Atiral flowers.(391) |
| 108. A snake crawling into a mountain cavern | The weak trunk of a fanished elephant inserted into its mouth.(391) |
| 109. The dry twigs of a tree | The antlers of a buck.(395) |
| 110. Fresh flesh | The barkless trunk of Ōmai tree.(397) |
| 111. The creaking of the bamboos | The weak trumpet of elephant.(398) |
| 112. The cotton used for painting the feet of women. | The cochineal insects.(285) |
| 113. The Nelli berries | The hare's eyes.(284) |
| 114. The eggs of fish | The white sand.(286) |
| 115. The rock-powder and the gum inseparably mixed in the whetstone | The lovers inseparably united.(1) |

Note: The numbers found within brackets are the serial numbers of the verses.

Appendix VIII

Deities, Spirits etc

1. **Aṇaṅku** - 7,20,22,114,372
2. **Amarar** - (celestials) Invocatory song.
3. **Irāman** - 70
- 3.a) **Urukēlu Teyvam** - Fearful god - 166
4. **Katalkēlu celvi** - Goddess of the sea - 370
5. **Kataval** - 13,35,62,136,152,209,270,307,348,372
6. **Kaḷutu (ghoul)** - 292
7. **Kānamarcelvi (Kālī or Korravai)** - 345
8. **Cūrmakal** - Celestial girl - 198
9. **Cūraramakalir** - Celestial girls - 32,162
10. **Cēi** - Murukan - 266
11. **Netiyōṇ** - Lord Murukan - 149
12. **Netuvēl** - Lord Murukan - 98
13. **Nēmiañcelvan** - Tirumāl(Vishnu) - 175
14. **Pēy** - (ghouls) - 62,130,142,265,303
15. **MaḷuvālNetyōṇ** - Paracurāmaṇ (an incarnation of Sri Vishnu) - 220
16. **Māl** - Vishnu (Krishna) - 59
17. **Mukkanceḷvan** - The three-eyed Lord (Shiva) - 181

18. Murukan 155,98,158,122,228,232,272,288

19. Varaiyaramakalir - Celestial girls - 342

1. Atumpu - Hare-leaf Goat's foot creeper - 80,160,330
2. Atirai - wild jasmine - 99,127,237,261,391
3. Avurai - country beans - 217,243,294
4. Āmpal - water lily - 36,26,78,127,126,316,326
5. Āram, Āram, Āram - sandal tree - 100,2,242,282,324,263
6. Āi - Banyan tree
7. Īm - white fig tree - 77
8. Īram - Iron-wood tree - 122
9. Īrupai - South Indian Mahua - 9,81,92,107,132,149
10. Īlam - clearing - 364
11. Īlavam - Silk-cotton tree - 11,17,142,182
12. Īlakai - A species of sensitive tree - 122,243,252,294
13. Īnrai - Dwarf wild date palm - 21
14. Īkay - Tooth-brush tree - 293
15. Ījincil - Srisa - 42,121
16. Īpumi - black gram - 86
17. Īraku - Madar - 301
18. Īrai - Black or red miller - 73,132,302,348

Appendix IX

Flora

1. Aṭumpu - Hare-leaf/Goat's foot creeper - 80,160,330
2. Atiral - wild jasmine - 99,157,237,261,391
3. Avarai - country beans - 217,243,294
4. Āmpal - water lily - 36,56,78,127,156,316,356
5. Āram, Cantu, Cāntam - sandal tree - 100,2,242,282,354,26,36
- 5.a) Āl - Banyan tree
6. Irri - white fig tree - 77
7. Iram - Iron-wood tree - 125
8. Iruppai - South Indian Mahua - 9,81,95,107,135,149, 171,225
9. Illam - clearing - 364
10. Ilavam - Silk-cotton tree - 11,17,142,185
11. Īṅkai - A species of sensitive tree - 125,243,252,294 306,357
12. Īntu - Dwarf wild date palm - 21
13. Ukāy - Tooth-brush tree - 293
14. Uḷiñcil - Sirissa - 45,151
15. Uḷuntu - black gram - 86
16. Erukku - Madar - 301
17. Ēṇal - Black or red millet - 73,132,302,348

18. Ōmai - Sand-paper tree - 3,5,21,117,191,223,297,
369,397
19. Kaṭampu - Indian sea-side Oak - 98,127,138
20. Karantai - Globe-thistle - 347
21. Karumpu - Sugarcane - 156,217,237,256,302,306,346
22. Karuvilai - Mussel-shell creeper - 226,269
23. Kavir - Indian Coral tree - 3,367,198
24. Kaḷai - bamboo - 32,185,221,353
25. Kalli - Cactus - 337
26. Kari - Pepper vine - 2,149
27. Kāñci - River-portia tree - 25,56,96,156,246,286,296,
336,341
28. Kāntaḷ Kōtal - Glory lily - 4,18,78,108,132,138,152,238,338
368
29. Kāyā - Bilberry - 14,374
30. Kāvi - Red waterlily - 350
31. Kuravam - Common bottle flower - 317
32. Kuruntu - Wild lime - 85,133,194
33. Kuvalai - Blue lily - 27,36,38,56,62,125,128,129,138,
156,179,180,183,216,228,285,310,361,393,
395
34. Kuḷavi - Wild jasmine - 182
35. Kuṟiñci - Cone-head - 308
36. Kunri - Crab's eye seed - 133
37. Kūtalām - Convolvulus - 47,68,272,273

38. Kaitai - Fragrant screw-pine - 100,210
39. Koḷ - Horse gram - 37
40. Konrai - Cassia/Indian Laburnum-15,115,197,364,398
41. Kōṇku - Iron-wood of Malabar - 99,25,153,157,240, 317,341
42. Kōṭal - Glory lily - 23,151,264
43. Cūral - Oblique-leaved jujube - 228,357
44. Centinai - Italian millet - 22,88,242,400
45. Cennel - Red paddy - 237,303
46. Ceyalai - Acoka tree - 38,68,221
47. Cerunti - Ochna squarrosa, Linn - 150,240,280
48. Cēmpu - Colocasia - 336
49. Ñāḷal - Tiger-claw tree - 20,70,180,216,240,270,370
50. Ñemai - A kind of tree - 145,353,395
51. Taḷavam - Jasminum Grandifloram - 23,64
52. Tāmarai - lotus - 16,46,91,106,116,176,186,361
53. Tālikkuvaḷai - Blue lily grown in a pot - 165
54. Tālai - Screwpine - 20,40,130,180,330,340,353,380
55. Tēkku - Teakwook - 311
56. Tōnri - Red glory-lily - 94,164,217
57. Nāṇal - Reed - 212
58. Nīlam - blue lily - 38,138,143,270,302,357
59. Nunā - Indian mulberry - 345

60. Neytal - Dark lily - 10,70,83,100,119,130,150,230,240
290,350,360,370,371
61. Neruñci - Cow's thorn - 336
62. Nelli - Gooseberry - 5,54,67,241,271,284,291,315,
363,385,399
63. Nocci - Chaste tree - 21,23,117,165,203,259,275,367
64. Pakanrai - jalap - 24,156,176,217,219,243,316
65. Patavu - Harialli grass - 14,341
66. Payaru - green gram - 37
67. Palā - jack tree - 27,12,91,172,182,189,208,209,282
292,352,357,378,382
68. Pavalam - Coral vine - 14,374
69. Panai, Pennai - Palmyra/palm - 148,333,360,40,50,120,260,
290,305,310,400
70. Pākal - bitter gourd - 177
71. Pātiri - trumpet flower - 191,237,257,261
72. Piṭavam - Bedaly - emetic nut tree - 23,34,139,147,154,
183,184,344
73. Piranṭai - Square - stalked vine - 119
74. Pīr - Sponge gourd - 167
75. Punnai - mastwood tree - 10-20,30,40,45,70,80,100,
126,145,170,180,190,230,240,250,260,270,
290,310,320,340,360,390
76. Pūvai - Bilberry - 134
77. Pūlai - Wool plant - 199,217,297
78. Paiñcāy - A kind of reed - 62

79. Maral - bowstring hemp - 49
80. Marā - Pipal tree - 21,83,199,3,81,121,158,172,21
221,257,317,335
81. Marām - Small Indian Oak Pipal tree - 21,83,199,3,81
121,158,172,211,221,257,317,335
82. Marutu - flowering murdah - 36,37,97,226,286
83. Mā - mango tree - 86,122,261,341,355
84. Mucunṭai - Leather - berried bind-weed - 94,249,264
85. Muntakam - Lotus - 80,130
86. Murukku - Moringa tree - 317
87. Murunikai - Moringa tree - 1,53,101
88. Mullai - jasmine vine - 14,43,74,84,94,124,134,144,
164,174,184,204,216,234,244,254,284,324,
364,384,391
89. Mulli - Acanthus - 26,236
90. Mūṅkil - bamboo - 85,332
91. Maṇval - A kind of jasmine - 21,23,117
92. Yā - Not identified - 31,33,187
93. Vañci - Indian Willo tree - 216,226,396
94. Vayalai - purslane - creeper - 259,275
95. Varaku - Common millet - 194,359,367,393,394
96. Vaḷutunai - Brinjal - 227
97. Vaḷai - Gamboge tree - 8,177,328
98. Valli - Bind - weed - 36,46,256,376

99. Varral Maram - Any tree whose sap had dried up - 145
100. Vākai - Sirissa - 136
101. Vālai - Banana tree - 2,8,134,141,302,328
102. Vilavū - wood apple tree - 219,394
103. Venkūtaḷam - Convolvulus (white) - 178
104. Vēnnel - White paddy - 96,201,204,211,236,267,340
105. Vēnkai - Kino tree - 2,12,38,48,52,85,105,118,132,133,141,147,162,174,182,188,202,205,218,221,227,228,242,268,272,282,288,292,295,298,302,307,319,345,349,365,367,368,378,388,398
106. Vēmpu - neem tree - 93,138,176,309,1,17,47,55,91,152,173,312,321
107. Vēy - bamboo - 399
108. Vēlam - Gum tree - 89
109. Velam - Reed - 6,186

Appendix X

Fauna

I Animals

<i>Tamil name</i>	<i>English name</i>	<i>Serial number-numbers of the verses</i>
Attiri	mule	120,350
Āḷi	lion	78,252,381
Āṇ	cow	165,168,338,393,399
Iralai	buck	14,23,34,74,139,154,194,304,314,371
Ivuḷi, Kalimā Kutirai	Horse	224,363,64,114,134,234,360,1,105,143 233,309,372
Uḷuvai, Pūli, Vaya man, Koṭuvari	Tiger	45,72,147,277,308;12,27,29,52,75,92, 97,107,112,118,141,148,158,168,169, 202,205,218,228,232,239,249,251,259, 261,268,272,285,291,329,347,357,392; 99,322
Uliyam, Eṇku	Bear	81,88;15,112,149,171,201,247,257,275
Erutu	Bull	37
Erumai Kārāṇ	Buffalo	56,115,146,165,316;46
Oṭṭakam	Camel	245
Kaṭuvan	Male monkey	2,378
Kalaiman	stag	151
Kavari	yak	335
Kaḷutai	Ass	89,207

Kalīru, Kuncāram Varanam, Vēlam	Tusker	29,43,45,46,57,59,76,78,81,96,99,102, 121,132,137,138,148,152,155,165,166, 168,169,189,211,212,216,218,221,249, 261,266,276,291,301,303,308,309,321, 322,346,349,357,360,389,92;12,39, 197,222,309,381,388
Kēlal	wild boar	8,21
Koṭuvāri	tiger	322
Cennāy	wild dog	21,53,111,199,219,285
Cētā	Red-hued cow	79
Ñamali	Dog(domestic)	140,388
Ñāli	Dog(domestic)	122
Navvi	Deer	39
Nākā	Young cow	249
NīrNāy	Otter	336,386
Pakatu	Bull,Ox	30
Panri	Boar	18,84,88,94,178,277,322
Piti	cow-elephant	9,43,83,85,91,113,137,177,178,183, 189,197,202,211,221,228,229,269,276, 295,301,311,321,328,332,359,368,398
Pinai	doe	285,304,314
Puravi	horse	36,57,124,130,154,160,190,254,270, 314,345,352,354,376
Manti	Female monkey	92,241,378,382,396
Maraiā	wild cow	3
Māṇ	Deer	32,71,91,147,168,173,194,195

Yānai	Elephant	1,6,15,18,24,26,27,29,57,61,63,65,68, 78,82,85,88,91,93,96,108,111,115,116, 118,119,123,125,128,132,145,148,149, 152,157,164,167,172,177,179,187,199, 201,202,205,208,213,220,223,232,233, 245,247,251,252,265,268,282,290,292, 295,302,304,307,318,323,325,326,329, 332,333,336,346,347,348,354,356,357, 358,359,362,365,373,375,376,385,387, 391,392,398
Veruku	wild cat	267
Verukku	cat	367,391

II Birds

Acunam	A Mythological bird/animal	88
Anril	Night heron	50,120,360
Annam	Swan	320,334
Ekinam	Swan	34
Eruvai	Vulture	3,51,77,97,111,161,193,215,291,297, 375,381
Kampul	A kind of water fowl	356
Kākkai	crow	170,319,327
Killai,Kili	parrot	28,242,324;12,37,38,49,118,126,192, 194,302,308
Kuruku	Heron	13,40,81,141,145,176,178,202,217,235, 260,273,300

Kuṭiñnai	Barn-owl	122,148,158
Kūkai	Great horned-owl	283
Kokku	Heron	120,290,346
Kōli	cock	122,187,277
Cempul	quail	63
Tōkai, Mayil Maññai	peacock	13,15,358;63,69,82,145,158, 198,334,344,368,385,392,85, 108,149,177,242,272,393
Ciral	Kingfisher	324
Nārai	Egrets, stork	40,100,190,276,360
Paruntu	Kite	19,21,27,33,44,79,81,97,117, 342,363,397
Puravu, Purā	Pigeon Dove	47,254,271,307
Painkili	Green parrot	34
Pōkil	Imperial green pigeon	129

III Fishes and others

Ayilai	Mackerel	60,70
Iṛāl	Shrimp	376
Kayal	Kentai (A fresh water fish)	169
Kolumin	Succulent fish	100,110,290
Kōṭṭumin	Shark	10,80,170
Curā	Shark	120,150,190,340,350

Vālai	Scabbard fish	6,336,386
Alavaṇ, Nēntu Kalavaṇ	Crabs	260,280,350;20,176;235
Karām, Mutalai	Crocodiles	18;3,72,80,301
Nantu, Paṇilam Valampuri	Conch-shells	
Tērai	Frog	301
Palli	lizard	9,88,289,351,387
Arūkālparavai Kurumciraip- paravai, Curumpu Nimiru, Titunparavi Piracam, Tumpi Vantu	kinds of bees that live on honey	332;132;131,136,152,161,180,184,242, 290,319,381;78,102;4;228;108,138, 223,225,291;1,22,41,59,74,82,104,124; 128,130,131,148,149,164,170,183,198, 204,218,234,240,244,250,269,298,302, 317,324,332,335,340,348,370,379
Īyal, Īyal mūtāy, Cemmūtay Kōpam	Winged termite Cochineal insects	8;14,139,304;74;54
Minṇiṇi	Glow-worms	67,72,291
Citalai	White ant or termites	81,112,149,167
Cilampi	Spider	199,224
Cilvitu	Cicadas	89,145,303
Aravu, Arā	Snakes	72,154,202,258,328,340
Nākam	Serpent	138
Pāmpu	Snake	8,64,68,88,92,119,160,322,323,324, 339,348,349,362,372,391

Appendix XI

Some Important Episodes

1. The Story of Eḷini:

Eḷini was one of the vasals of the Coḷa monarch. He did not take part in the operation of entrapping the elephants. The enraged monarch bade Matti, the lord of Kaḷār in the Cōḷa country to punish him. He carried out his command, captured Eḷini, pulled out one of his teeth and embedded it on the wall of the fort at Venmanivāyil. (Poem No:211)

2. The Parrots fetch paddy:

Once Pāri, the Vēḷ chief and the ruler of Paṛampū hill in the Pāṇṭiya realm was besieged by the three crowned monarchs. The siege lasted for many a day. The poet Kapilar, a friend and well-wisher of Pāri, trained some parrots to fetch the ears of paddy from far-off places and sustained the besieged people for several days. (Verse 78)

3. The episode of Anṇi Miṇṇi:

The Kōcar were known for their truthfulness. They were from the Tuḷu country in the north. Once the cattle of the father of one Anṇimiṇṇi, a young girl entered the garden of the Kōcar and destroyed the green gram crops. The owners of the garden, blinded the eyes of the father of this girl. She wanted to take revenge upon the cruel Kōcar. She took a fearful vow not to take food from a vessel and not to wear fulled garments until she avenged her enemies with the aid of one Titiyaṇ. (196,262)

4. Sri Rama silences the chirping birds:

Once Sri Rama was discussing some serious matter under a banyan tree at Kōṭi in the realm of the Pāṇṭiyas. The birds on the tree caused disturbance to the discussion by their chirping at which Sri Rama with a single show of his hand silenced the birds. This episode is not found in the Ramayana of Valmiki and also the Ramayana of Kampar. It is evident that different versions of the great story were available throughout India. (Verse:70)

5. Sri Krishna helps the lasses of the cowherd clan:

Once the young girls of the cowherds sported in the Jumna river, (Tolunai in Tamil) having left their garments on the bank. Lord Krishna carried away their garments for fun. At that time he saw his brother Balarama coming there. He wanted to prevent him from seeing them in the nude state. So he got to a Kuruntu tree close by and trampled its branches to help the girls pluck the leaves to cover their bodies with them. (59)

6. The episode of Āy Eyinan the friend of the birds:

One Āy Eyinan was the friend of the birds fought with Miñili at Pāli and fell dead. The war took place during a mid-day. At this, all the birds gathered together on high and shaded his body with their spread out wings. But Nannan, his ally refused to visit the battle field quite mercilessly. The grief laden women of the Veļir clan, sought asylum in Akutai of a huge and valorous army, who quelled their suffering. When all other birds flew to the battle-field to shade the dead-body of their friend, the owl alone was not able to join as it was broad day, quite unfavourable to its nature. So it remained in its hole, quite shameful of its inability. (148,181,208)

7. The Episode of Āṭṭan-Atti and Ātimanti:

Āṭṭan Atti was an expert dancer. He was the lover of Ātimanti. Āṭṭan Atti sported in the waters of the Cauvery to be witnessed by the people including the king Karikālvalvan. He got drowned in the floods when his lady love (Ātimanti) ran along the bank of the river with tearful eyes. Visiting many towns and hamlets the while enquiring the people if they had seen her lover. At last one Maruti restored Atti's body to Ātimanti and lost her life in the process. By her sacrifice, she attained immortal fame. (45,76,135,222)

Appendix XII

List of the Customs and manners of the Ancient Tamils

1. Grown up girls were looked after carefully. Their movements were restricted. (7,12,315)
2. Suitors had to pay bride-price to the parents of the girls.(280)
3. Women were in charge of conducting the wedding ceremonies.(86,136)
4. The hunters used hounds.(28)
5. Looking mirrors were in use.(70)
6. There were day-markets as well as night markets.(93)
7. The hunters, salt-vendors, and cowherds wore leather sandals.(34,47,101,191)
8. People carried with them food parcels during their journey.(121)
9. People fasted unto death under certain circumstances. Their close friends also joined in the fasting. (55)
10. Members of village assemblies were elected through lot.(77)
11. The hunters blew a horn to summon their hounds.(318)
12. The group of merchants was called Cāttu.(291)
13. Brahmins served as messengers.(337)
14. A kind of mortar was imported from North India.(340)
15. Mango juice, jack fruit and honey were allowed to ferment inside bamboo pipes.(348)
16. Costly metals were weighed in a special scale.(349)
17. They had a well-developed musical system. (352) The Panuval referred to in this verse is a music manual of those times.

18. Whetstone was made using rock-powder and a gum.(1,356)
19. The brigands covered their heads with green leaves while in operation.(291)
20. Lamb-sacrifice was made in honour of Lord Murukan.(292)
21. The hunters wielded stone using sling.(292)
22. They produced fire using a kind of instrument.(101,169,274)
23. Valuables were preserved in cloth bags.(312)
24. Deities were worshipped in the houses.(165)
25. A kind of soil was used to prevent caught by the abactors.(101)
26. Chariot manuals were in use.(114)
27. Tall houses with terraces were constructed.(124)
28. Camels were used to carry loads.(89,295)
29. Tanks were looked after by watchmen.(252)
30. The Tamils possessed huge vessels.(255)
31. The village elders were empowered to punish the guilty.(256)
32. Daily poojas were conducted in the temples.(287)
33. Backed bricks and wood were used to build temples.
(167,287,138,251,322,373,377)
34. Hero-stones were worshipped with offerings.(289,343)
35. Dancers travelled in bullock carts in groups(301). They were given food-grains, by the people.
36. Golden coins were known.(363)
37. The Kuravas dug the soil to take out gold.(282)
38. Village elders played dice in the village temple.(377)
39. Pick axes were used to dig wells.(21)

40. Wild elephants were entrapped in deep pits.(13)
41. The Aryans caught the tuskers using trained female elephants.(276)
42. Brigands killed the wayfarers mercilessly.(31)
43. Iron-smiths employed bellows wrought of leather.(55)
44. Chariots were drawn by four horses.(104)
45. The fisherfolk used a chisel tied to the end of a long rope to hunt huge fishes.(210)
46. Fishing rods were also used (Tūṇṭil).(216)
47. Boxes were used to keep valuables.(313)
48. A device called Kannal was used to calculate time.(45)
49. Hero-stones with epitaphs were erected to perpetuate the memory of warriors.(67,131,297,343)
50. Robber-chief punished his men who let free the empty-handed travellers.(109)
51. Jain monks lived in the caves of mountains. They did not take bath.(123)
52. Kārtikai festival was marked by rows of lamps.(141)
53. Pāṅkuniuttiram was another festival celebrated (Cōla country).(137)
54. Sooth-sayers had a staff of many knobs. They wore a turban.(195)
55. Blinding one's eyes was a cruel punishment.(196)
56. Cowherds blew their pipes while taking home their cattle.(214)
57. Veriyātal (frenzied dance) was a ritual conducted to appease Lord Murukan.(242)
58. Brigands very often attacked the wayfarers and relieved them of their belongings.(245)

59. People intending to avenge their enemies affirmed not to wear fulled garment and not to take food in a vessel.(262)
60. The ancient Tamils inscribed figures of men on rocks even before the advent of the Pallavas.(269)
61. Sense of shame was a virtue which the learned great glorified.(273)
62. Affluent folk enjoyed sleep on well-furnished beds.(289)
63. Deities were worshipped in the form of stumps (Kantu).(307) St.Appar says that at Kanrappur, Lord Shiva was worshipped in the form of Kantu.
64. Ancient Tamils took care to entertain strangers.(311)
65. Mules were used for carrying loads.(343)
66. Live tortoise was one of the offerings in the Vedic sacrifice.(361)
67. Village elders settled disputes and offered toddy to the disputing parties at the end.(366)
68. Horses were fed with rich food.(400)
69. Brigands sacrificed cows and worshipped their deity which they believed to be abiding in the neem tree.(309)
70. The cowherds hung bamboo pipes containing food, from the necks of bulls.(311)
71. Spies were employed by kings.(313)
72. Marble-pieces were used in making jewels.(315)
73. Mango juice was used as a delicious drink.(37)
74. Drums roared during harvest.(40)
75. Tontakam was a drum that accompanied the dance performance.(118)
76. Cevvali melody was meant for the evening.(14)
77. Muracu was sounded in the martial camp.(24)

78. Muracu roared in the king's palace. (35)
79. Tiger's skin was used as a mat by the hunters.(58)
80. The abactors sounded Tanṇumai (drum) during their operation.(65)
81. Flags were used in the shops.(84)
82. Curd was stirred by a rod called "Mattu".(87)
83. Pandals were erected in the foreyards of houses.(87)
84. Tusks of elephants were provided with rings.(99)
85. The elephant's face was adorned with a cover embedded with gems.(Ītai) (100)
86. Gem-embedded cups were used by the affluent.(105)
87. Vattu was a game played using coins.(108)
88. Affirmations were made in the name of deities.(110)
89. Umanās (Saltvendors) cooked their food in the wilderness.(119)
90. Elephants and jewels were given as tributes to kings.(124)
91. Files were used to cut conch-shells.(125)
92. Golden images were made.(127)
93. Cotton plants were grown in large pots.(129)
94. Seeds were removed from the cotton using a bow.(133)
95. Paddy and salt were of equal value.(140)
96. Kuvalai plant was grown in pots.(165)
97. Honey was fermented in jars.(166)
98. There were pials in the shrines on which offerings were placed. The pials were smeared with cowdung paste.(167)
99. Touchstone was employed to test gold.(178)

100. Akavalar, a clan of bards sang in the foreyards of patrons at midnight.(208)
101. Pāṇaṇ was employed as a messenger.(244)
102. Millet grains were used to extract a special kind of toddy.(284)
103. Earthen vessels were baked in kilns. (308)
104. Flags were held aloft as a mark of martial victory.(354)
105. Food grains were stored in tall containers.(367)
106. Ulli festival was celebrated in the Konku country. The folk danced wearing bells around their waists.(368)
107. The shields of warriors were provided with bells.(369)
108. The hunters in the Vēṅkaṭam region used containers made of calf-leather.(381)
109. Rings of gold were worn in fingers.(386)
110. A food was prepared using the winged termites.(394)
111. The manes of horses were trimmed.(4)
112. The anklets of women were inlaid with grains.(6)
113. The shields of warriors were made of leather.(217)
114. Fine and shining garments of silk were woven.(236)
115. Tall charriots were adorned with ornaments.(235)

Appendix XIII

Some of the ancient beliefs

1. The ancient Tamils strongly believed that the gecko could foretell the future. (9,88,289,351,387). This belief still persists in the life of the Tamils.
2. The snake was believed to possess a precious gem.(92,372) Ref: Kuruntokai-239
3. They believed that a huge snake swallowed the moon.(The lunar eclipse).(114,313)
4. They waited for good omens to commence an activity. This was called Pul or Pulnimitam.(207)
5. They believed that deities could be pleased by offerings.(22,292,309)
6. Vēnkai tree would bend its branches to help the girls pluck its flowers and shoots.(48)
7. Flawless children (son) would help their parents reach heaven.(66)
8. Music could soften the beasts too.(102)
9. The male of the turtle would stand guard to the eggs laid by its mate until the time of their hatching.(160)
10. Spirits and deities would reside in the river-fords, sea-fords, hills, springs and old trees.(91.99,156,158,200,207,309)
11. Deities would assume any form and roam about during night.(158)
12. Deities would punish those who fail to keep their promise.(166)
13. Deities would forsake their abodes (shrines) once they went to ruin.(107)
14. Ghouls would roam about during the night.(311)

Appendix XIV

References to Music and Drama

Manual on Music	:	Nayavaru Panuval - 352
Kuṛiñcippan	:	A raga related to the montane region. It is peculiar to the Hills folk - 102
Cevvalippan	:	The melody of the evening. It is the favourite raga of the cowherds - 14,214,314
Pālaippan	:	Raga of the barren land namely Pālai - 355
The seven musical notes	:	Kural, Tuttam, Kaikkīlai, Uḷai, Iḷi, Viḷari and Tāram.
Paṇ	:	The raga that utilises all the seven notes.
Tīram	:	Ragas having less number of notes. Ref: Akam-352,33,317

For more details reference can be made to Yālnūl (manual on Yāl) by Swami Vibulanantha, Karantai-t-tamiḷ Caṅkam

Musical Instruments

MURACU or MURACAM	24,36,116,137,156,188,246,251,312,347
Muḷvu	61,66,76,82,187,222,318,328,336,346, 347,356,386,397
Tannumai	40,63,87,174,297
Tuṭi	19
Makuḷi	19
Paṇai	45,76,118,167,321
Kinai	226,249,301,325,356

Cirupalliyam:small instruments	154,301
Tattai	32,388
Taḷalai	188
Pāṇṭil : Metallic cymbal	376
Paṇilam : The conch shell	350
Yāl (lute)	82,109,115,186,212,214,314,318,332, 346,374,396,
Kuḷal (flute)	54,74,82,245,399
Tūmpu	82,111,301
Vayir	40,45,155,378
Kōtu (Horn)	94,318
Kiṇaipparai	226,249,301,356
Kōṭiyar (Dancers)	301,359
Viṇali (Woman dancer)	352
Muḷavaṇ : drummer	352
Pāṇaṇ	56,244,314,325,331,346,352,374,386
Porunar	76
Vayiriyar	45,155,328
Akavunar	97
Āṭukaḷam : Dancing theatre	364
Āṭumakaḷ : The woman dancer	370
Kuravai : A dance-form	336
Tuṇāṅkai : A dance-form	336

Appendix XV

The Implicit Comparison in the Akanānūru

The significant part played by simile in poetry need not be elaborated. However, something should be said about a special type of comparison employed so effectively by the ancient Tamil Poets. It is called 'Uḷḷurai Uvamam'. This device was used only in the Akam poems. Tolkāppiyar, the great Tamil grammarian describes many aspects of this comparison in his III book 'Porulatikāram'. This can be translated as 'implied comparison' as done by Prof. A.K. Ramanujan. Prof. T.P. Meenakshisundaram calls it allegory.

In framing this comparison, the poet is advised to utilise the constituent elements of 'Karupporuḷ' except God. In this, the composer conceals skillfully an inner meaning in the description of the background to be understood by the gifted reader. Prof. T.P. Meenakshisundaram observes as follows :-

"There is also the allegory where every detail of the description of Nature stands for the details of the love-story giving the same as in a flash-back." A.K. Ramanujan who calls it also as an inset gives an elaborate account of it. It is worth stating here.

An inset is an implicit comparison. All explicit markers of comparison are suppressed ... There are other distinctions to be made.

(a) An inset is a correlation of the landscapes and their contents (Karu) to the human scene (Uri), (b) Unlike metaphor in ordinary language, an inset is a structural feature within the poem. It integrates the different elements of the poem and shapes its message (c) Unlike the metaphor and simile, it often leaves out all the points of comparison and all explicit markers of comparison (e.g. “like” and “as”). Such an omission increases manifold the power of the figure. As we have seen in the poems the image intensifies the image and associations flow into each other. These “montague” and “dissolve” effects are aided by the following syntax of the language. (d) The inset is essentially a ‘metonymy’, an impresentia relationship, where both terms are present where the signifier and the signified belong to the same universe, share the same landscape. Both are parts of the same. Such a metonymy, rather than metaphor, is the favourite poetic figure of the classical Tamils.”

Such insets are employed mostly in the Marutam and Kuriñci classes of poems. The commentators of Akanānūru have skillfully explained many such insets. The insets identified and explained by the commentators, are listed hereunder for the benefit of the readers.

S.No. of the poem	Description	Inner meaning
2.	The male monkey drinks the honey in the spring, and is disabled to move about and climbs up the tree as usual and sleeps on the flower bed beneath the shade of a sandal tree.	The hero enjoys clandestine union with the girl, deviates from his virtuous path, fails to wed her and continues to enjoy secret union.

6.	The girls at play collect the mulli flowers that had fallen off themselves when ripe, to wear on festival days.	The concubines build up relationship with the hero who is indifferent towards his wife due to her old age.
26.	The otter loosens the vallai which protects the vālai fish. It eats the stinking fish and stays amidst the ancient Vallai vines.	The hero manages to melt the heart of the concubine's mother and also the hearts of her friends, enjoys union with her, who is a low class woman and then returns home just for staying only.
36.	The Varāl fish that lies beneath the lotus leaf swallows the prey in the hook. It tears off the leaf and spoils the Kuṇḍal flower, causes the Vallai get entangled and stirs up the tank at dawn to be witnessed by all.	The hero, with the aid of the seemingly sweet words of the pāṇan enjoys the charm of the concubines and leaves them causing pain to their mothers and his heart still having love for them, he now comes home when the wife grieves on the sight of his body wearing different colours; he causes grief to the heroine's kin and stirs the village to be known to all.

40.	When the harvesting peasants sound their drums, the cranes stay on the palmyra palms in the neighbouring land forgetting the plain, their native abode.	The heart of the heroine forsakes her and is attracted by the chest of the hero who has now parted from her to go in search of riches.
46.	The buffalo causes the stall turn muddy with its urine and excretion, breaks the cord, removes the thorny fence with its horns, causes the Vallai around the lotus get entangled when the fishes run scattered. Then it eats the lotus flower which had entrapped a bee.	The hero forsakes his wife whom he once loved so much and cuts down the cord of the sense of shame, removes the virali (female dancer) and the pāṇan (musician) skillfully causes the friends of the concubine get away, deludes her mother and enjoys union with her who does not welcome him with a smiling face.
52.	The father of the Koticci (girl of the hill) comes to stay in his house only when there is some difficulty in his hunting expedition.	The hero cares for his job and tries to return to his house thinking of his wife only on coming across some difficulty.

70.

The fisherfolk by their efforts bring ashore fish but praise their net for thier success and happily share the fish with their kin.

The nāzhal and punnai on the shore shed their pollen on the neytal flower. It grows well amidst the waves and is useful to the ladies to make garments.

72.

The poisonous snake helps a tiger save its mate.

78.

The pregnant cow-elephant shakes in fear even while its mate embraces and protects it.

The wedding is going to be celebrated by the efforts of the hero but he praises the girl-friend of the heroine. It also implies that he will take the heroine from her crowded kin and make happy all, in his own house entertaining guests.

The father and the mother protect their daughters, the crowded friends ever remain close to her; she who grew amidst plenty and prosperity is going to be helpful to the hero and his family.

The kin of the heroine who utter harsh words will welcome the hero with sweet words if he comes with the marriage proposal.

The heroine shakes out of fear unable to bear even the temporary separation of her lover though he has immense love for her.

88.	The Acunam mistakes the humming of the bee for the melody of lute.	The hero wrongly thinks that only secret love is really sweet.
96.	The Irāl fish left in the mean vessel which was used for taking liquor gets intoxicated and falls on the tall paddy store.	The hero enjoys union with the low class woman, grows proud and returns causing the grieving of his high-born spouse.
132.	The bee unfolds the bud, buzzes the Vēñkai flower, sleeps amidst the Kānta cluster and dreams of the ichor of the tusker.	The hero loosens the cord the sense of shame, and spoils the modesty of the heroine, and enjoys her charm and gets immersed in it, now thinks of getting her for himself through the day and night trysts.
138.	The snake that had lost its gem mistakes for the lost gem, the bee that had turned golden after having buzzed the kānta flower.	The mother is bewildered at the new charm the heroine got owing to her secret union with her lover.

146.	The buffalo bull stays throughout the night in the tank, visits the garden accompanied by a young she buffalo and then stays in the paddy field.	The hero roams about in the street of harlots, enjoys union with them, sports in the company of a young hetaira in the grove and returns home only to stay.
155.	The foot prints of the tiger on the damp foot prints of an elephant look like the finger prints of a drummer on the face of his drum.	The hero went searching for riches considering pain as pleasure.
156.	The farmers fear the cow eating the unripe ears of paddy which will be much useful when ripe and thether it to a tree after feeding it with sugarcane.	The hero should wed the heroine, silencing the gossips who intend to cause damage to the secret union which will later be more useful.
160.	The fully pregnant turtle cuts down the Atumpu vines and gathers them near the white sand; it conceals the eggs whose stinking smell is felt by all.	The heroine severs the cord of love between her and her mother and builds up relationship with her lover.
170.	The bees get intoxicated with honey and are disabled to fly.	The hero enjoys clandestine union with someone else and forgets his love.

172.	<p>The cascade mingles with honey and drops down causing echo in the clefts.</p> <p>The hunter gets the tusk, plants it near his hut so that it will dry, then he cooks meat with sandalwood for fuel.</p>	<p>The secret relationship comes to light.</p> <p>The hero underrates the value of the heroine and lies immersed in the secret union.</p>
176.	<p>The crab in the paddy field full of bustle dreads the crane and rushes toward its marshy hole while it leaves its foot-prints behind; The foot-prints, resemble the tillai leaves.</p>	<p>The hero enjoys union with hetairas in their street and fears the village gossip and returns home with the marks made on his chest by those women.</p>
182.	<p>The hunter kills the porcupine and so the bush, its abode now sways with blood.</p>	<p>The hero has secret union with the heroine and it comes to light through changes on his person.</p>
196.	<p>The fisherfolk barter the succulent pieces of fish, eat well and dance and then sleep forgetting their job.</p>	<p>The hero delights the hetaira all through the night, enjoys union with her and thus forgets his wife and comes home at dawn with the thought of her.</p>

202.	When the elephant that slighted its enemy exhales, the Vēṅkai flowers are scattered like so many glow worms in the bushes.	The hero causes gossip in the town by his continuous nightly visits.
210.	The huge fish attacked by the chisel stains the sea with blood, stirs it and finally moves toward the boat.	The heroine, having lost her charm by her kinship with the hero brings disgrace to her family and she will be compelled to die creating gossip in the town.
218.	The high tusker that cares for his kin feeds his herd with the tender bamboo shoots and other leaves.	The hero should wed the girl and lead the family life looking after all his relatives.
242.	The peacock dances, its charm enhanced by the fine pollen of the Vēṅkai tree.	The heroine, if she could embrace the chest with sandal cream of the hero, will live happily glowing with greater beauty.
246.	The male snail enjoys union with its mate to be witnessed by the āral fish.	The hero sports with the courtesan to be known to the gossiping women.

248.	The wild boar stands guard to its young ones after relieving them of their troubles.	The hero should save the heroine from the sufferings of confinement in her house and wed her.
256.	The turtle hates to sleep amidst the vaḷḷai creepers, drinks toddy stirs up the field and moves toward the tender leaves of the āmpal.	The hero hates to sleep with his wife, enjoys the kinship of hetairas and with pride goes to stay with his favourite one.
266.	The peacock dreads the shouts of the peasants and sits on the temple and enhances its charm.	The hero comes home only for his stay dreading the gossip of the village women.
268.	The sweet smell of the vēṅkai flowers and wild jasmine removes the stinking smell of the blood-stained ground.	The hero will put an end to the gossip caused by the secret kinship by his act of marrying the heroine early.
292.	The stone wielded by the forester sheds the vēṅkai flowers, destroys the honey-comb and finally stays inside a jack fruit.	The gossip caused by the frenzied dance puts an end to the tryst of the hero, destroys the joy of the girl and stays in her heart.

306.	The crane sleeps in a watery field when the fresh blooms of īṅkai and the tender shoots of the mango tree gently stroke its body.	The hero will be blessed with unexpected pleasure.
316.	The buffalo bull grazes the āmpal in the tank, sleeps in the mire and enters into its stall in the evening, his body covered with the Pakanrai creeper and his hooves smashing the fish.	The hero enjoys the company of the hetairas spends the whose night in the enjoyment of the mean pleasure and returns home at dawn causing damage to his honour by the village gossip.
328.	The young elephant delivers a calf in the hill and sleeps when her mate strokes her body with his trunk.	The heroine wants to deliver child in the affluent house of the hero, and lead her family life being loved by her spouse.
332.	The elephant kills a tiger, gets its blood-stained tusks cleansed with rain and with the pride of having destroyed its enemy, sleeps in the slope full of banana in the company of its mate when the bees buzz like the lute.	The hero will silence the gossips marry the girl and put an end to the clandestine union and lead a happy domestic life to be praised by the pāṇar and his relatives.

346.	The male heron looks for fish.	The hero looks for hetairas.
352.	The male monkey, the head of a herd grabs a jack fruit and calls to his mate to taste it.	The hero will look after all his relatives.
386.	The stinking male otter searches for the Vālai fish.	The hero causes gossip in the village by his loose conduct and then returns home at early morning.

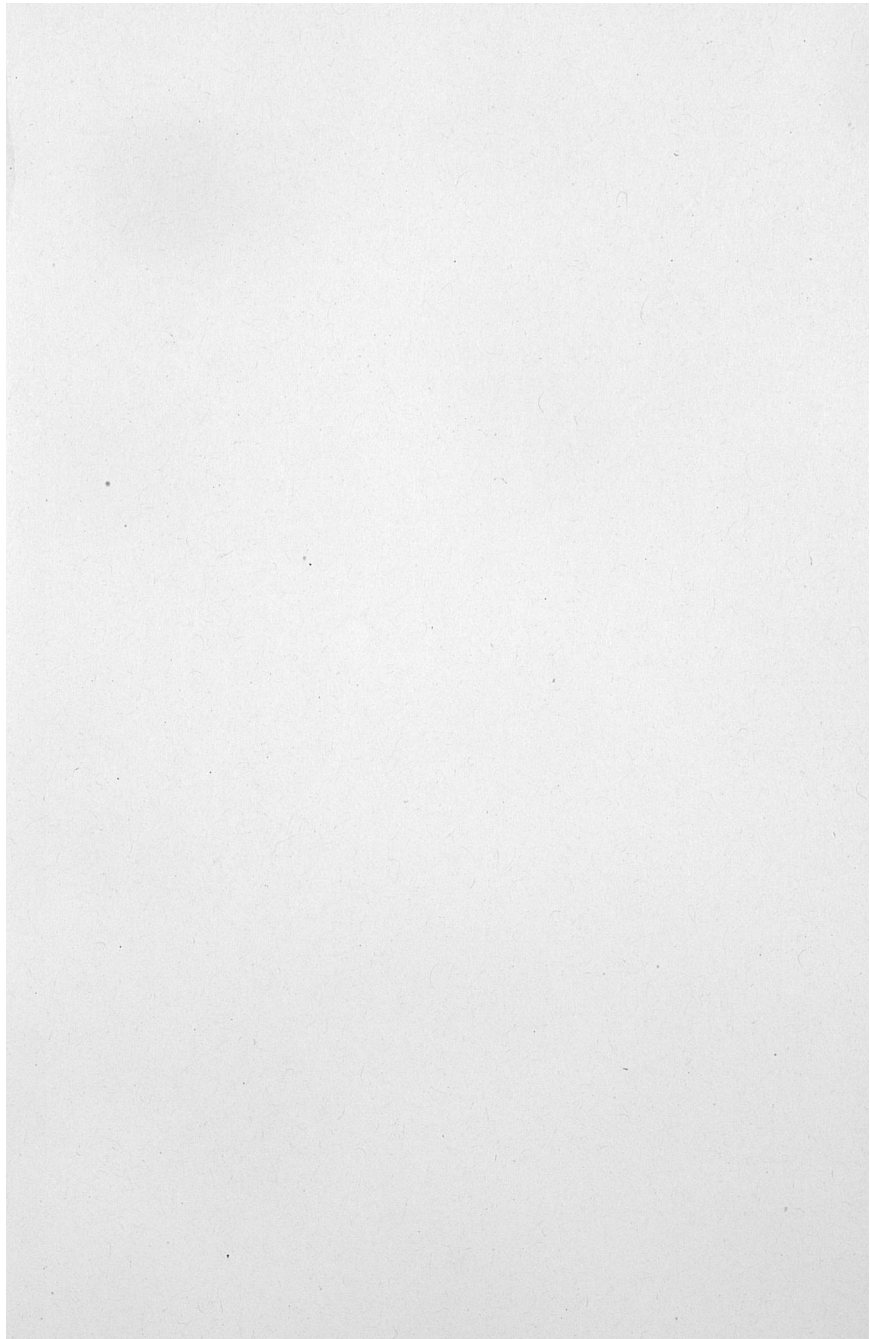
Note : The interpretations found in this list are taken from the commentary of N.M. Vēṅkaṭaċāmi Nāṭṭār and Vēṅkatachalam Pillai to Akanānūru.

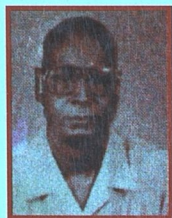
Special Notes to Poems

301. The life of the wandering bards is well described in this poem.
307. Here is another reference to the ruined village temple with a stump which was worshipped as the deity. The ancients believed that the deity left the abode once it was ruined.
309. The ancients believed that deities resided in trees. In this poem the margosa tree is spoken as the abode of a deity.
311. This poem indicates how the ancients took keen interest in treating strangers, and shared with them whatever they had.
313. The custom of keeping the valuables in bags is mentioned in this poem.
314. The custom of keeping the grown up girls under strict control is again stressed in this poem.
316. This poem clearly shows the complete dependence of women on their men folk. This throws light on the status of women of those days. The fact that women were not in a position to seriously quarrel with their men on account of their extra marital relationship with other women is clearly indicated in the warning given by the girl friend.
335. In this poem, the hero wants to praise the nectarine nature of the saliva of his beloved. He wants to compare the sweetness of the saliva with that of the juice's contained in an unripe arecanut fruit. It is to be noted that, the poet has spent 15 lines in the poem of 26 lines to describe this aspect. This is an example to the total involvement of the poets in Natural objects.
337. This poem bears testimony to the fact that brahmins were sent as messengers. Tolkappiyar, the ancient grammarian also ascribes it as one of their duties.

340. The Tirayan mentioned was a member of the Tirayar caln of rulers who ruled the area around the vēṅkaṭam hill.
343. Here is another reference to the letters inscribed on a herostone. The practice of employing the mule for carrying loads is mentioned in the Perumpāṇaruppaṭai also.
345. In this poem it is stated that a certain poet of great wisdom got a gift of a horse by the grace of the goddess of the forest. (Kāḷi)
350. Here is another reference to the pearl of Koṛkai port.
351. The separated woman worshipping the lizard and also making some marks on the wall to count the days are described here.
352. This poem is important in the sense that it has given some details about the fine arts of music and dance of those days. In the village festivals, the woman of the pāṇar clan danced when the pāṇan stood behind her playing his drum.
Here is a valuable reference to another aspect of the ancient Tamil music.
- Paṇ is that which utilizes all the seven notes. Tīraṁ is the Sub-division of pan in which less number of notes are employed. It is significant that the poet has used music to praise the qualities of the hero.
356. The Kārōṭan and his whetting stone are mentioned for the second time in this poem. (Ref. Akam:1)
361. Here is a rare information regarding the vedic sacrifice. The fact that tortoise was one of the offerings made during the vedic sacrifice needs special mention. This practice is referred to in one of the poems of Cīvakaśintāmaṇi also. (2878)
366. The village elders are settling disputes among people. At the end, the offended fisherfolk are served with toddy as a token of friendship.

368. The ancients poured honey inside the bamboo pipes and buried them in the soil and allowed them to remain for several days and then used.
372. This is another reference to the belief that the serpent possesses a precious gem and uses it while searching for its prey.
373. A ruined village temple is mentioned in this poem.
376. This poem indicates that there were kept women who were really attached to their lovers.
377. This poem has a reference to a game in which the elders were interested in those days.
385. Here is a reference to a ritual in which the cilampu (anklet) worn by a virgin was removed before marriage.
387. It is interesting to know that even a king should stop his journey on hearing the click of a lizard. This only shows how deep rooted was the belief.
389. The fact that the hero goes in pursuit of riches to a distant land only to satisfy the needs of the indigent shows the high ideal cherished by the ancients.
390. The fact that the Umanās (salt vendors) travelled with their rows of bullock carts to distant lands is mentioned in this poem.
400. This poem tells how horses were fed with costly food.





Dr. A. Dakshinamurthy is a Tamil Scholar of renown. He had his initiation and growth in Tamil studies under Dr.T.P.Meenakshisundaranar, the first Vice-Chancellor of Madurai Kamaraj University. He has to his credit 30 years of collegiate service. He took his Ph.D in Sangam Literature. His scholarly book in Tamil entitled, "Tamilar Nākarikamum Paṇpāṭum", (Civilization and Culture of the Tamils) is popular among teachers and students of Tamil Nadu. From literature he found new pastures in the field of translation and his translation of the, "Poems of Bharathidasan", has been instantly recognized for an award by the Tamilnadu Govt. during the centenary celebration of the poet in 1991. His translations of the sacred hymns of Saint Kulacēkara Ālvār and ApirāmiAntāti of Apirāmi Paṭṭar have been widely acclaimed. It is noteworthy that he is the first scholar to attempt a complete translation of AKANĀNŪRU, one of the Cankam Anthologies.

THE BOOK

Akanānūru is identified by the critics as one of the most singular works in Tamil employing exact historical data, abundant references to historical events and personalities, thereby narrating the social history of the people, evincing their customs, manners and rituals relating to marriage, religion, death etc., The Akanānūru by its length and subject matter, appears to have always been a standard work which gives a clear exposition and enunciation of the Akam theme. Also verses of Akanānūru give equal treatment to all the three basic aspects of Akam theme, namely Mutal, Karu and Uri.

As found in the original, this translation has been prepared in three volumes, i.e., the Kaliruyāṇai nirai (1-120), the Maṇimiṭai pavaḷam (121-300) and the Nittilakkōvai (301-400)

AKANĀNŪRU

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