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TOLKĀPPIYAM

The Earliest Extant Tamil Grammar
Text in Tamil and Roman Scripts with a critical Commentary in English

BY

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PORUL-ATIKĀRAM-Tamil Poetics

Part I—Akattinai and Purattinai



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—P.S.S.



TOLKĀPPIYAM.

Section III—Poruḷ-atikāram.

i. Akattiṇai-y-iyal.

1. கைக்கிளை முதலாப் பெருந்திணை யிறுவாய்
முற்படக் கிளந்த வெழுதிணை யென்ப.

Kaikkilāi mutal-ā-p perun-tiṇai y-iruvāy
Mur-ṭaṭa-k kiḷanta v-ēlu-tiṇai y-enṭa.

They say that the groups commencing with *kaikkilāi* and ending with *peruntinai* mentioned before are the seven *tiṇais*.

Note 1. The *uddēśya* in the *sūtra* is *kaikkilāi-mutal-ā-p-peruntinai-y-iruvāy* and the *vidhēya* is *ēlu-tiṇai*. Hence *kaikkilāi-mutal-ā-p-peruntinai-y-iruvāy* should be taken as *aṇmolī-t-tokai*. The group is *kaikkilāi*, *mullai*, *kuriñci*, *pālai*, *marutam*, *neytal* and *peruntinai*. This is understood from the *sūtras*.

Māyōṇ mēya kāṭurai y-ulakam-um ... (Akat. 5).
Naṭuvu-nilai-t tiṇai-y-ē ... (Akat. 11).
Vākai tāṇ-ē pālaiyatu puṇaṇ-ē (Puṇat. 73).

Ḫampūraṇar gives an alternative meaning where the *uddēśya* and the *vidhēya* are inverted. The first meaning seems to be better if we compare the style of this *sūtra* with that of the first *sūtra* in the *Eluttatikāram*. In the first interpretation he has taken *kiḷanta* to be a finite verb and in the second *peyar-eccam* qualifying *ēlu-tiṇai*. Since the names *kaikkilāi*, *mullai* etc., and their order were already mentioned by Tolkāppiyaṇar's predecessors, it may be taken as *peyar-eccam* qualifying *kaikkilāi-mutal-ā-p-peruntinai-y-iruvāy* rather than *ēlu-tiṇai*.

Note 2. There is difference of opinion in the interpretation of the word *tiṇai* between Ḫampūraṇar and Naccinārkkiniyar. The former takes it in the sense of *poruḷ* (*padārtha*) and the latter in the sense of *oḷukkam* (conduct, amorous state). Since *tiṇai* connotes *mutar-poruḷ*, *karu-p-poruḷ* and *uri-p-poruḷ* and *oḷukkam* can refer only to *uri-p-poruḷ*, Ḫampūraṇar's interpretation is sound. Ḫampūraṇar himself mentions this argument in the next *sūtra*.

Note 3. The expressions *mur-ṭaṭa-k-kiḷanta* and *enṭa* suggest that this classification of *aka-t-tiṇai* (*padārthas*)

described in poems dealing with love) was not done by Tolkāppiyaṅār, but was already done by his predecessors.

Note 4. *ā* is the curtailed form of *āka*; *īruvāy* is a noun meaning *īruṭi-y-iṭam* and hence *īruvāy* and *īru* have the same meaning. The word *vāy* is frequently used as a noun in the sense of *place* in Sangam classics. cf. *E-v-vāyūṅ kavara* (Neṭunal. 17).

Note 5. *Ēl+tiṅai* becomes *ēlu-tiṅai*. This usage suggests that the change of *ēl* to *ēlu* takes place not only when the following word denotes measurement, weight or number as is mentioned in Tol. Eḷut. 390, but also in other places. Hence the word *ēlu-tiṅai* here is a *jñāpaka* to the extension of the *sūtra* Tol. Eḷut. 390.

Note 6. *Poruḷ-atikāram* is the section which deals with *poruḷ* described in Poetry. Hence it may be called the section on the Science of Poetics. This is clearly seen from the expression *pāṭaluṭpayiṅṟavai* in the third *sūtra* here. Iḷampūraṅar has stated the same in his sentence '*poruḷ eṇṇatu yātō eṇiṅ, mēṅ collappaṭṭa collin uṅarappaṭuvatu*'. The section dealing with the Science of Poetics naturally follows the sections dealing with Phonology and Morphology and Syntax. It consists of nine *iyals* or chapters:—*akattiṅai-y-iyal*, *purattiṅai-y-iyal*, *kaḷaviyal*, *karpiyal*, *poruḷiyal*, *meypṭāṭṭiyal*, *uvama-v-iyal* *ceyyuḷ-iyal* and *marapiyal*.

Note 7. *Akattiṅai-y-iyal* deals with the *poruḷ* found in love-poetry in general. The word *akam* which means *mind* is first taken to mean *the love felt in mind by the lovers* and then *love-poetry*. Hence *akam* in the word *akattiṅai-y-iyal* means 'love-poetry' and is an *ākupeyar*.

Note 8. The word *muṅ-ṭaṭa* is taken by *Naccinūrkkiniyar* to suggest *piṅ-ṭaṭa* with reference to the seven *puṅa-t-tiṅai* in the second chapter. It seems that it is far-fetched. It may be due to the fact that the two lines

Veṭci mutal-ā-p pāṭā ṅ-īruvāy

Muṅṭaṭa-k kiḷanta v-ēlutiṅai y-eṇṇa are missing in the first *sūtra* of the *Purattiṅai-y-iyal*.

Note 9. The word *tiṅai* in this *sūtra* denotes *akattiṅai*. This is suggested by the mention of *akattiṅai* in the last *sūtra* of this *iyal* and the first *sūtra* of the next *iyal*:—

Purattiṅai maruṅkiṅ porunti ṅ-allati

Akattiṅai maruṅki ṅ-aḷavuta l-īla-v-ē (Akat. 58.)

Akattinai maruṅki n-arirapa v-uṇarntōr
Purattinai y-ilakkaṇan tiruppaṭa-k-kiḷappin (Purat. 1.)

2. அவற்றுள்,
கடுவ னீணத்திணை கடுவண தொழியப்
படுதிரை வையம் பரத்திய பண்பே.

Avarruḷ
Naṭuva n-ain-tinai naṭuvaṇa t-oḷiya-p
Paṭu-tirai vaiyam pāttiya paṇṇ-ē.

Of them the middle five except the middle one are of the nature of owning land surrounded by seas apportioned to them.

Note 1. There is difference of opinion in the construction of the word *oḷiya*. Iḷampūraṇar takes it to be a *vinai-y-eccam* modifying the *peyar-eccam, pāttiya*. He also mentions that some took it as a finite verb forming the predicate of *paṇṇū*. Since *paṇṇū* is in the singular number and *oḷiya* should be taken as plural verb, it seems to me that it might have been an interpolation. Nacciṇārkkinīyar takes it to be a *vinai-y-eccam* modifying *ceytār* (understood). If *ninra* is taken to be understood after *oḷiya*, the phrase *naṭuvaṇatu oḷiya ninra* may be taken as an adjectival phrase, qualifying *naṭuvaṇ-aintinai*. *Naṭuvaṇ* is a noun meaning 'the middle place' and *naṭuvaṇatu* is a *vinaiyāl-aṇaiyum peyar*, literally meaning 'that which has the middle place.' Since the *kurippu-vinai* (appellative verb) has generally a noun for its stem, it is wrong to have taken *naṭuvaṇ* as an adverb in the Tamil Lexicon of the University of Madras.

Though Nacciṇārkkinīyar does not differ in the interpretation of the *sūtra* from Iḷampūraṇar, yet the manner of interpretation is laboured and is not as direct as that of Iḷampūraṇar.

3. முதல்கரு வரிப்பொரு ளென்ற மூன்றே
துவலுக் கால முறைசிறத் தனவே
பாடலுட் பயின்றவை காடுக் காலே.

Mutar-karu v-uri-p-poru ḷ-enra mūṇṇ-ē
Nuvaluṅ kālai murai-ciraṇ taṇa-v-ē
Pāṭaluṭ payinṇavai nāṭuṅ kālai.

On examining the *padārthas* used in poetry, those of them which are important in their order are *mutar-poruḷ*, *karu-p-poruḷ* and *uri-p-poruḷ*.

Note 1. *Avarruḷ* is taken here from the previous sūtra and it means *attiṇaiyul*=*apporuḷkaḷuḷ*.

Note 2. This sūtra classifies *poruḷ* primarily into three.

Note 3. The word *muṛai* means order; it is here a noun in the third case with the suffix being dropped. Iḷampūraṇar infers from the expression *muṛai ciṟantaṇa* that *mutar-poruḷ* is more important than the other two and *karu-p-poruḷ* is more important than *uri-p-paruḷ*. Nacciṇārkkīṇiyar takes it in the reverse order. He states that *karu-p-poruḷ* is more important than *mutar-poruḷ*, and *uri p-poruḷ* is more important than *karu-p-poruḷ*. Since time and place which form the *mutar-poruḷ* are primarily necessary for all padārthas, Iḷampūraṇar's interpretation is more natural than Nacciṇārkkīṇiyar's.

Note 4. The word *pāṭaluḷ* is very significant. It tells us that the whole section—*Poruḷatikāram* deals with Poetry and not History of the Tamil country or social customs.

The next sūtra tells us the classification of *mutar-poruḷ*.

4. முதலெனப் படுவது நிலம்பொழு திரண்டின்
இயல்பென மொழிப வியல்புணர்ச் சேரே.

Mutul-ena-p paḷuvatu nilam-pozu-tiraṇḍin

Iyalp-ena molipa v-iyalp-uṇarn tōr-ē.

Men of the world say that *mutar-poruḷ* consists of place and time.

What then is the region for each *tiṇai*?

5. மாயோன் மேய காடுறை யுலகமும்
சேயோன் மேய மைவரை யுலகமும்
வேத்தன் மேய தீம்புன லுலகமும்
வருணன் மேய பெருமண லுலகமும்
முல்லை குறிஞ்சி மருத கெய்தலெனச்
சொல்லிய முறையாற் சொல்லவும் படுமே.

Māyōṇ mēya kāṭurai y-ulakam-um

Cēyōṇ mēya mai-varai y-ulakam-um

Vēntaṇ mēya tīm-puṇal l-ulakam-um

Varuṇaṇ mēya peru-maṇal-ulakam-um

Mullai kuṟiñci maruta neytal-ena-c

Colliya muṛaiyār colla v-um paṭum-ē

The forest region presided by Viṣṇu, the mountain region presided by Murukaṇ, the region of sweet waters presided by Indra, and the region of extensive sand presided by Varuṇa are

said to be in the order mentioned, *mullai*, *kuriñci*, *marutam* and *neytal*.

Note. 1. This sūtra tells us the *nilam* or region of each of the four *tiṇais* which have their regions apportioned.

Note. 2. Both Iḷampūraṇar and Nacciṇārkkīṇiyar take the four *ulakamum* as the subject, *collavumpaṭum* as the predicate and *mullai*, *kuriñci*, *marutam* and *neytal* as subjective compliments. Since *mullai* and the other three have been mentioned in the second sūtra *supra*, it seems to me that we may take *mullai kuriñci marutam neytal eṇa-c colliya* as the subject, the four *ulakam* as nouns in the seventh case with the suffix being dropped and *colla* as an infinitive forming the predicate of *mullai* etc. the subject of *paṭum* which means 'is appropriate'. We find such a usage in *vañcarai y-añca-p paṭum* (Tiruk. 824). Then the meaning of the sūtra may be given thus:—It is appropriate that the said terms *mullai*, *kuriñci*, *marutam*, and *neytal* may also be applied to the forest, region presided by *Viṣṇu*, the mountainous region presided by *Murukan*, the sweet-water region presided by *Indra* and the extensive sand region presided by *Varuṇa*. In that case the particular *um* after *colla* is significant being an *eccavummai*.

Note. 3. This is one of the important sūtras in the Tolkāppiyam which tell us that Dravidians and Aryans should have lived together so closely for a very long time that the Dravidians took three Ṛg vēdic deities as the guardian deities of the three *tiṇais*, *mullai*, *marutam* and *neytal*. As regards *Murukan*, most of the Tamil scholars of the present day think that He is a Dravidian God. Why they think so is a thing to be investigated. A study of the Tirumuru-kāṇṇuppaṭai, and the Paripāṭal in the Tamil Literature and the Mahābhārata and the Rāmāyaṇa in the Sanskrit Literature has made me doubt the veracity of the statement that *Murukan* is a Dravidian God. The following parallels regarding *Murukan* found in the Tamil Literature and the Sanskrit Literature deserve careful scrutiny at the hands of scholars:

Mū-v-eyil murukkiya muraṇ-miku celvaṇum

... ..

Ulakaṅ kākku m-oṅṅu-puri koḷkai-p

Palar-pukaḷ māvarun talaiva r-āka

... ..

Nālvē r-iyarkai-p *paṭiṇoru mūvarōṭu*

... ..
Antara-k koṭṭiṇar vantutaṇ *kūṇa-t*
 Tāvil-koṭṭai maṭantaiyoṭu ciṇṇāḷ
 Āvi naṇ-kuṭi y-acaital-u m-uriyaṇ

(Tirumu. 154—176).

Tatō *dēvās-trayastrimśad*-diśaśca sadigīśvarāḥ|
Rudrō dhātā ca viṣṇuś-ca yamaḥ pūṣāryamā bhagaḥ||
 Pṛthag bhūtāni cānyāni yāni *dēvagaṇāni* vai |
 Ājagmus-tē-adbhutan *draṣṭum* kumāraṇ jvalanātmajam||
 (M. B. Anuśāsana 133, 15-17).

Aṟuvar payanta āramar celva

(Tirumu. 255).

Tāstu *ṣaṭ-kṛttikā* garbham pupuṣur jātavedasaḥ|

(M. B. Anuśāsana 133,8).

Vāṇōr vaṇaṅku-viṟ rāṇai-t talaiva

(Tirūmu. 260)

Sāināpatyēna tan dēvāḥ pūjayitvā guhālayam

(M. B. Anuśāsana. 133, 28).

Kōḷi y-ōṅkiya venṟaṭu viṟaṟ-koṭi

(Tirumu. 38.)

Kukkutaś cāgninā dattas tasya kētur-alaṅkṛtaḥ

(M. B. Vana. 229, 41).

Umaiyoṭu puṇarnta kāma vatuvaivuḷ

Amāiyā-p puṇarcci y-amāiya neṟṟi

Imāiya nāṭṭa-t t-oru-varaṅ koṇṭu

Vilaṅkeṇa viṇṇor vēlvi mutalvaṇ

Viri-katir maṇi-p-pū ṇ-avaṟku-t-tā ṇittatu

Ariteṇa māṟṟāṇ vāymāiya ṇ-ātalṇ

Eri-kaṇaṇ rāṇā-kkuṭāri-koṇ ṭ-avaṇ-uruvu

Tirittitṭ ṭōṇ-iv v-ulakēḷu maruḷa

... ..
 Vaṭavayiṇ viḷaṅkā l-uṟai-y-eḷu makaḷiruḷ

Kaṭavu ḷ-orumṇ cāliṇi y-oḷiya

Aṟuvar māṟṟaiyōru m-annilai y-ayiṇṟaṇar.

(Paripāṭal. 5, 28-45).

Dēvyā vivāhē nirvṛttē rudrāṇyā bhṛgunandana|

Samāgamē bhagavatō dēvyā saha mahātmanah||

Tatas sarvē samudvignā dēvā rudram upāgaman|

... ..
 Varam prayaccha lōkēśa trāilōkyā-hita-kāmyayā||

... ..

Na dēvyām sambhavēt putrō bhavataḥ surasattama|
Dhṛtyā dēva nigṛhāṣva tējō jvalitam uttamam|

... ..

Rudras tu tējō-apratimam dhārayāmāsa vāi sadā|
Praskannan tu tatas tasmāt kiñcit tatrāpatad bhuvi|
Utpapāta tadā vahnāu vavṛdhē cādbhutopamam

(M. B. Anusāsana 130, 61-78).

Vipanna-kṛtyā rājendra dēvatā ṛṣayas tathā|
Kṛttikās codayāmāsur apatyabharaṇāya vai|
Tās tu ṣat kṛttikā garbham pupuṣur jātavēdasah|

... ..

Samañ garbham suṣuvirē kṛttikās tā nararṣabha|
Divyañ śaravaṇam prāpya vavṛdhē priyadarśanaḥ|

(M. B. Anusāsana. 133, 5-12).

The same idea is expressed in Vālmīki's Rāmāyaṇa, Bāla-
kāṇḍa, 36th sarga.

Aṇalan raṇ-meyyir pirittu-c

Celva vāraṇaṇ koṭuttōṅ (Paripāṭal 5, 57-58).

Kukkutaś cāgninā dattaḥ (M. B. Vana. 229, 41).

.....Vāṇattu

Vaḷaṇ-keḷu celvaṇ...

.....Aṇi-mayil koṭuttōṅ

Tiruntu-kōṅ ṇīmaṇ.....

Iruṅkaṇ veḷ-yāṭ ṭeliṅ-māri koṭuttōṅ

Āaṅk-avarum piṛarum-amarntu-paṭai y-aḷitta

Maṛiyu maṇṇaiyum vāraṇa-c cēvalum

(Paripāṭal 5, 58-64).

Suparṇō'sya dadāu putram mayūrañ citrabarhiṇam|

Rākṣasāśca dadus tasmāi varāha-mahiṣāv-ubhāu|

Kukkutañ cāgnisaṅkāśam pradadāu varuṇaḥ svayam|

Candramāḥ pradadāu mēṣam ādityō rucirām prabhām|

Chāgam agnir guṇōpētam ilā puṣpa-phalam bahu|¹

(M. B. Anusāsana. 133, 21-23).

Aṛumukat t-āṛiru tōḷal veṅṛi (Paripāṭal 14, 21).

Ṣaḍānanaṇ kumāraṇ tu dvi-ṣaḍ-akṣam dviḷa-priyam|

Piṇāṇsam dvādaśa-bhujam

(M. B.)

Teṇvu-k kuṇṛattu-t tiruntu-vē l-aḷutti

A-v-varai y-uṭaiṭṭōy

(Paripāṭal 19, 102-23.)

Bibhēda krāuṅcam śaktyā ca pāvakiḥ para-vīra-hā

(M. B. Śalya. 47, 91.)

1. There is some difference in the givers of gifts mentioned in the Paripāṭal and the Mahābhārata.

Note 4. Iḷampūraṇar mentions that the *tiṇai* names *mullai*, *kuṟiṇṇai*, *marutam* and *neytal* sprang from the names of the most important flower of each region. Nacciṇārkkīṇiyar does not agree with him, and condemns him on the ground that other flowers also are found in the respective regions and says that, since the words *mullai*, *kuṟiṇṇai*, *marutam* and *neytal* have been used in Literature in the sense of *iruttal*, *puṇarccci*, *ūṭal* and *iraṅkal*, the *tiṇais* have been so named. The reason for his saying so is perhaps the sūtra *uri-p-poruḷ-allaṇa mayāṅkarum peṟum-ē* (Akat. 15).

But he does not interpret it in the sense that all *padārthas* other than *uri-p-poruḷ* may have *mayakkam*. Since a region, the products of the region and the *śṛṅgārāvasthā* described in the region are all called by one of the names *mullai*, *kuṟiṇṇai*, *marutam* and *neytal*, it may not be safe to assume that the name might have been taken from that of a flower or a particular *śṛṅgārāvasthā*.

Note 5. The presiding deity of every *tiṇai* is *karupporuḷ*. When such is the case, why did Tolkāppiyaṇār mention the presiding deities in the sūtra dealing with the regions of *tiṇais*? Nacciṇārkkīṇiyar answers this thus :—He may suggest from it that *pālai* does not have a presiding deity of its own and the presiding deity of a region does not have the possibility of change as other *karu-p-poruḷs* like trees, animals, etc. have.

Note 6. *Māyōṇ* means *Viṣṇu*. What is its derivation?

The Skt. word *mā* which means *Lakṣmī* was used in that sense in early Tamil Literature :—

Cf. *Mā-maṟutta malar-mārpiṇ* (Pura. 7)

Hence the word *māyaṇ* might have been formed by adding *aṇ* to *mā* to mean *one having Lakṣmī*; the *ā* of *māyaṇ* might have been lengthened in verse for the sake of metre on the strength of the *sūtra*.

An-nār col-l-un toṭukkuṇi kālai.

Niṭṭum-vali nīṭṭalum

(Tol. col. 403)

and the *ā* might have been changed to *ō* on the strength of the *sūtra*.

Ā-v-ō v-ākum peyar-um-ā r-uḷa-vē

(Tol. col. 195)

Some seem to think that *māyōṇ* means 'a person of dark complexion' and hence *Viṣṇu*. Since the meaning of 'dark color' to the word *mā* may have come from *Lakṣmī* through the

meaning of 'beauty', it is better to have the meaning 'one having *Lakṣmī*'

Mēya is the curtailed form of *mēviya*. Hence it is an example for *Syncope*. It is called by Tamil grammarians *iṭai-k-kuṟai*.

Kāṭṭurai-y-ulakam is a compound word make up of three *kāṭṭu*, *uraiyum*, and *ulakam*.

Cēyōṇ. The word *cēy* was used in the sense of *redness* and *Skanda* in early Tamil Literature:—

cf. *Cēy-urra kār-nīr varavu* (Paripā, 11, 114)

Cēy-kūṇram (*ibid.* 6, 69).

and also it was used in the sense of *son*.

Tayarataṇ-cēy (Periyatiru. 3, 19, 6).

If it originally meant *redness*, the word *cēyan* should have been formed by adding *aṇ* to *cēy* to mean 'a man of red complexion.' If, on the other hand, it originally meant 'child', *cēyan* should have been formed in the same way as before by adding *aṇ* to *cēy* with the difference that, here, *aṇ* conveys no meaning. In that case *cēyan* and Skt. *Kumāra* will convey the same sense. Then it might have been applied to *Skanda*. The *a* or *cēyan* should then have been lengthened to *ā* for the sake of metre and *ā* should have been changed to *ō* in verse as the case of *māyōṇ*.

Mai-varai-y-ulakam. *Mai* means 'dark cloud.' Hence *mai-varai-y-ulakam* literally means 'the region where dark clouds rest' and hence it means 'mountainous region'. It is a compound word made up of these words *mai*, *varaiyum* and *ulakam*.

Vēntaṇ here means Indra; hence scholars derive it from *dēvēndra*; *dēvēndra* may become *tēvēntaṇ* in Tamil and *tē* should have been dropped. In that case *vēntaṇ* for *tēvēntaṇ* is an example of partial *Aphesis*. Later on the word might have extended its meaning to denote *king* in general. It had its curtailed form also in *vēntū*:—

Cf. *Pāṭu-turāi murriya korra vēntē* (Puṟa. 21.)

Tim-puṇal-ulakam. The appropriateness of the epithet *tim* to *puṇal* deserves to be noted. The word literally means 'the region of sweet water'. The epithet *tīm* is used to distinguish it from *peru-maṇal-ulakam* which is *uvar-puṇal-ulakam*.

Similarly the epithet *peru* to *maṇal* in the word *peru-maṇal-ulakam* is to distinguish sea coast from 'tiny sand islets in rivers'.

Colliya is a *viṇaiyāl-aṇaiyum-peyar* meaning *collapaṭṭana*.

Muraiyāṇ means 'respectively'. The use of the word testifies that Tolkāppiyaṇār is a scientific grammarian.

What then is the season for each *tiṇai*?

6. கார் மலை யு மல்லி.

Kār-u mālai-y-u mullai.

(It is appropriate that) *mullai* is applied to winter season and the first third part of the night.

Note 1. The words *eṇa collavum* and *paṭumē* are taken here from the previous *sūtra*.

Note 2. Time was divided into *perum-poḷutū* or season or part of a year and *cirupoḷutū* or part of a day.

Note 3. This *sūtra* and the next are taken as one *sūtra* by Nacciṇārkkīṇiyar, which is not scientific.

Note 4. The sentence 'mutal-karu-uripporuḷ eṇnummūṇru-pāluṅ koṇṭu ṛ-tiṇaiyām eṇru kūriṇārēnum oru pāliṇaiyun tiṇai-y eṇru a-p-peyarāṅ ē kūriṇār', in the Nacciṇārkkīṇiyam is not necessary, since the three—mutar-poruḷ, karu-p-poruḷ and uripporuḷ are not collectively said as *tiṇai* by Tolkāppiyaṇār. Besides Nacciṇārkkīṇiyar has stated so, since *tiṇai*, according to him, is *olukkam* and not *poruḷ*. He does not seem to have understood that *poruḷ* meant *padārtha* and not *object*.

Note 5. The months of *āvani* and *purattāci* are considered to be winter season. The word *mālai* connotes the first four hours of the night. But at present *mālai* connotes *sunset*.

Note 6. The *uddēṣyā* in the *sūtra* is *mullai* and the *vidhēya* is *kārum mālaiyum*.

Note 7. The word *kār* which originally denoted black object, began to denote the winter season through its extended meaning—the black cloud.

1. cf. The word *mahākāla* in the sentence *grīṣmābhīdhānaḥ hpulla-mallikā-dhavalāṭṭahāsō mahākālah* (Bāṇa's *Harṣacarita*.)

7. குறிஞ்சி

கூதிர யாம மென்மனூர் புலவர்.

Kuṟiñci

Kūtir yāma m-eṇmanūār pulavar.

Learned men say that *Kuṟiñci* is applied to *śarad-ṛtu* or autumn and second third part of the night.

Note 1. *Śarad-ṛtu* consists of the months of *Aippaci* and *Kārttikai*.

Note 2. *Nacciṇārkkiniyam*, Damodaram Pillai edition, reads *vaikarai* and Bhavanandam Pillai edition reads *viṭiyal*.

8. பனியெதிர் பருவமு முரித்தென மொழிப.

Paṇi-y-etir paruvam-u m-uritt-ena molīpa.

They say that the *hēmanta-ṛtu* or the first half of the dewy season also deserves to be taken under *Kuṟiñci*.

Note 1. The word *Kuṟiñci* is taken here from the previous sūtra and is changed to *kuṟiñcikkū*.

Note 2. The mention of *paṇi-y-etir-paruvam* in a separate sūtra suggests that *Kuṟiñci* is applied primarily only to *kūtir*.

Note 3. *Hēmanta-ṛtu* consists of the months of *Mārkaḷi* and *Tai*.

Note 4. The statement in *Nacciṇārkkiniyam* 'urittu eṇṟataṇār kūtir-ṟerra yāmam-um muṇ-ṟaṇi ṟerru varum eṇa-k kolka' does not seem to be sound, since *yāmam* refers to the second third part of the night and *muṇ* in *muṇ-ṟaṇi* refers to the first third part of the night.

9. வைகறை விடியன் மருதம்.

Vaikarai viṭiyāṇ marutam.

Marutam is applied to the last third part of the night and daybreak.

Note 1. *Nacciṇārkkiniyam* reads *vaikuṟu-viṭiyal* and takes it as *ummaittokai* of *vaikuṟutal* and *viṭiyal*, where *tal* of the former is dropped. The term *vaikuṟu-viṭiyal* is used in *vaikuṟu-viṭiyal-iyampiya col-l-ē* (Purānā. 233) to denote 'early dawn.'

Note 2. The *perum-polutū* is not mentioned here. Hence all the seasons of the year may be taken under *marutam*.

Note 3. This sūtra and the next which deals with *neytal* are read as one sūtra in the *Nacciṇārkkiniyam*.

Note 4. The word *vaikarai* is, according to some, used to denote daybreak also. Cf. Tamil Lexicon.

10. எற்பாடு
கெய்த லாதன் மெய்பெறத் தோன்றும்.

Erpāṭi

Neyta l-āṭaṅ mey-peṛa-t tōṇṇum.

Neytal is applied to afternoon.

Note 1. *Iḷampūraṇar* says that, since *perum-poḷutū* is not mentioned, all the seasons of the year may be taken under *neytal*. The same idea is mentioned in page 25 of *Iṛaiyaṇār-Akapporuḷ*. *Nacciṇārkkīṇiyar*, on the other hand, says that the expression *meypeṛa* in the *sūtra* suggests that spring, summer and winter are the *perum-poḷutū* with reference to *marutam* and *neytal*.

Note 2. The statement in the *Nacciṇārkkīṇiyam* at the end '*itaṅpayaṅ iṅviraṅṅū nilattukku marrai mūṇṇu kalam-um perumpāṇmai vārateṅṅalām*' is an interpolation since the same idea has been mentioned before.

Note 3. The expression *poruḷ peṛa* in Bhavanandam Pillai edition of the *Nacciṇārkkīṇiyam* should be *mey peṛa*.

Note: 4. The word *erpāṭi* began to be used to denote morning also. Cf. Tamil Lexicon.

11. நடுவு நிலைத் தினையே நண்பகல் வேணிலொடு
முடிவுநிலை மருங்கின் முன்னிய நெறித்தே.

Naṭuvu-nilai-t tiṅai-y-ē naṅpakal vēṇiloṭi
Muṭivu - nilai maruṅkiṅ nunnīya nerittē.

The *tiṅai* in the middle has for its region that which is suited to the middle part of the day associated with spring and summer.

Note 1. *Naṭuvu - nilai-t-tiṅai* is taken to mean *pālai*. *Pālai* is not mentioned in any of the previous *sūtras*, though the first *sūtra* refers to seven *tiṅais* and the second *sūtra* refers to that which is in the middle among the five leaving *kaikkīlai* and *peruntīnai*. But in *Purattiṅai-y-iyal* we find

Vākai tāṅ-e pālaiyatu puṇṇaṅ-ē (Tol-Poruḷ. 73) where *pālai* is said to be the *akattiṅai* having its corresponding *puṇṇattiṅai* in *vākai*. Hence we have to infer that *pālai* is the fourth in the list of seven *akattiṅais*. Since *Tolkāppiyaṇār* does not mention all the seven in order in the first *sūtra*, it

is clear that the enumeration of the same in a particular order was done by his predecessors.

Note 2. *Naḷ + pakal* has to become *naḷ-pakal*; for the sake of euphony, the nasal *ṇ* is substituted for the voiceless *ṭ*.¹

Note 3. Since the word *vēṇil* alone is used without the adjunct *iḷa* or *mutu*, it refers to both. *Iḷavēṇil* refers to the Tamil months *Cittirāḷ* and *Vaikāci* and *mutuvēṇil* to *Āṇi* and *Āṭi*.

Note 4. Since *perum-pōlutū* occupies a position superior to *cirupōlutū*, the suffix *oṭu* is used with *vēṇil* and *naḷ-pakal*.

Note 5. The expression *muṭivū-nilai-marunḷkin* is taken to mean 'in the company of' by *Iḷampūraṇar* and 'in the land suited to (pālai) i. e. *kuṟiṇci* and *mullai* by *Nacciṇārkkiniyar*; he takes *nilai* to mean *nilam*. The expression *muṇṇiya neṟittē* is taken by *Iḷampūraṇar* to mean 'has the region thought over (by the author)'

12. பின்பனி தானு முரிக்கென மொழிப.

Piṇ-pani tāṇ-u m-uritt-eṇa molīpa.

They say that *śisīra-ṛtu* also is suited to it.

Note 1. *Piṇ-pani* refers to the months *Māci* and *Paṅkuṇi*.

Note 2. *Iḷampūraṇar* thinks that, since that author has mentioned *piṇ-pani* in a separate sutra, it is not so important as *vēṇil*.

Note 3. *Nacciṇārkkiniyam* says that the word *tāṇ* in the sūtra suggests that there is no *cirū-pōlutū* with reference to *piṇ-pani*; but the words *tāṇ* and *tām* are used generally for euphony by *Tolkāppiyaṇār*. Cf.

Ākkan tāṇē kāraṇa mutarṛē (Tol. Col. 21).

Ukaran tāṇē kuṟṟiya l-ukaram (*Ibid.* 123).

Vēṟṟumai tām-ē y-ēl-eṇa molīpa (*Ibid.* 62).

Hence the last three lines in *Nacciṇārkkiniyam* seems to be an interpolation.

Then arose the question whether there is the possibility for the *tiṇais* to have *nilam* and *pōlutū* other than what are mentioned above. This is answered in the next sūtra.

13. திணையக் குறுதலுக் கழிநில யிலவே
நிலனெருங்கு மயக் குத விலலென மொழிப
புலனன் குணர்ந்த புலமை யொரே.

1. This is sanctioned in Tol. Col. 403.

Tiṇai-mayak k-uṟutaluṅ kaṭi-nilai y-ila-v-ē
Nilai-oruṅku mayānkuta l-il-l-ēna molīpa
Pulaṇai k-uṇarnta pulamai y-ōrē.

Those who are well-versed in literature say that there is no restriction for the overlapping of *tiṇai*, though *nilai* with reference to each *tiṇai*, never changes.

From this it is understood that the *season* mentioned above may overlap.

Note 1. Both Iḷampūraṇar and Nacciṇārkkīṇiyar differ in their interpretation of this sūtra. According to the former, the idea conveyed in this sūtra is that, of the *mutar-poruḷ*, season alone may overlap; and according to the latter, season among the *mutar-poruḷ*, *karupporuḷ* and *uripporuḷ* may overlap. The reason for the same is the difference in their interpretation of the word *tiṇai* in this sūtra. Since *mutar-poruḷ* has been mentioned with reference to each *tiṇai*, Iḷampūraṇar takes it in the sense *tiṇai-mutarporuḷ*; since *tiṇai* is the name common to *mutar-poruḷ*, *karu-p-poruḷ* and *uri-p-poruḷ*, Nacciṇārkkīṇiyar takes it to mean all the three. The reason for the difference in their interpretation is that Iḷampūraṇar thinks that *uripporuḷ* will never overlap while Nacciṇārkkīṇiyar thinks that even it may overlap. Hence they give different meanings to the next sūtra.

Note 2. *Iṟṟū* instead of *il* in the second line is the reading adopted in *Nacciṇārkkīṇiyam*.

Note 3. *Uṟutal*, the subject, in the first line is singular and *ila*, the predicate, is in plural.

Note 4. Even though there are two sentences in the sūtra, they should be construed as one sentence making the former a subordinate clause, as in the first sūtra in *Collatikāram*.

Note 5. *Pulaṇai* means *lakṣya*. This line suggests that there was vast literature in Tamil before *Tolkāppiyāṇār*.

Note 6. The sutra '*Iru-vakai-p-pirivum.....pulaṇar*' is taken to precede this sūtra both in *Iḷampūraṇam* and *Nacciṇārkkīṇiyam*. But I think that this may precede the sūtra "*Koṇṭu-talai-k-kalitalum.....*", since the latter may be taken to explain the former. Besides the two kinds of *pirivu* mentioned in the former do not follow the sūtras 11 and 12. Iḷampūraṇar's interpretation of *tiṇai* as *tiṇai-mutar-poruḷ* in this sūtra may

be appropriate if the sūtra 'iru-vakai-p-ṭiruvam...' does not intervene between the twelfth sūtra and the sūtra 'Tiṇai-mayakk-urūtalum...'

Will *karupporuḷ* and *uripporuḷ* overlap? The answer is:

14. உரிப்பொருள் எல்லா மயக்கவும் பொறுமே.

Uripporu ḷ-allana mayakkavum ṭerum-ē.

Those other than *uri-p-poruḷ*, i.e. *karu-p-poruḷ* may overlap.

Note 1. The particle *um* suggests that overlapping is rare.

Note 2. *Naccinārkkiniyar* has to give a different interpretation to this sūtra, since what is said by *Iḷampūraṇar* here is included by the former in the previous sūtra. Hence he takes *uri-p-poruḷ-allana* in the sense *tiṇais* other than those which have *uripporuḷ* i.e., *kaikkilai* and *ṭeruntiṇai*. Since *Tolkāppiyaṇār* has nowhere mentioned *mutar-poruḷ*, *karu-p-poruḷ* and *uri-p-poruḷ* for them, there is no chance for one to overlap with another. Besides interpreting *uri-p-poruḷ* in one way in this sūtra and in a different way in the next does not do justice to *Tolkāppiyaṇār*. Hence *Naccinārkkiniyar*'s interpretation of this sūtra and the previous one deserves to be scrutinised by scholars. *Iḷampūraṇar*'s interpretation is held by the commentator on *Iṭaiyaṇār Akapporuḷ*.

Note 3. *Naccinārkkiniyar* states that the particle *um* in the sūtra suggests that *ṭalai* also may have reference to four regions. Since this is suggested by the word *neri* in the 9th sūtra, this is also unnecessary.

What are the *uri-p-poruḷ*s then?

15. புணர்தல் பிரித விருத்த விரங்கல்

ஊட வவற்றி னிமித்த மென்றிவை

தேருங் காலுத் திணைக்குரிப் பொருளே.

Puṇartal ṭirita l-irutta l-iraṅkal

Ūta l-avarri ṇimitta m-enṇ-ivai

Tēruṅ kālai-t tiṇaikk-uri-p poruḷ-ē.

The *uripporuḷ* to the *tiṇais* are, on examination, *puṇartal* or company (of lovers), *ṭiritai* or separation, *iruttal* or the state expecting the lover's arrival, *iraṅkal* or the state bemoaning the lover's absence, and *ūtai* or love-quarrel and their causes.

Note 1. Since the order of *uripporuḷ* of each *tiṇai* in this sūtra does not agree with the *nilam* and presiding deity of

each *tiṇai* in the 5th *sūtra*, there is difficulty in apportioning each *uripporuḷ* to particular *tiṇai*. The difficulty has to be solved only from tradition that *puṇartal*, *pirital*, *iruttal*, *iraṅkal* and *ūṭal* are respectively the *uripporuḷ* of *kuṟiñci*, *pālai*, *mullai*, *neytal* and *marutam*. But Iḷampūraṇar comes to this conclusion mostly through the *tantra-yukti* '*moḷinta poruḷoḷu ouṟa vaittal*' and Naccinārkkinīyar, through the suggesting capacity of *tēruṅkālai*.

Note 2. The order of *uripporuḷ*s in this *sūtra* is very natural. *Pirital* happens only after the agreement of the lovers to marry, *iruttal*, *iraṅkal* and *ūṭal* happen only after marriage.

Note: 3. The author might have read in *sūtra* 5 the second line as the first, the first line as the second, the third as the fourth and the fourth as the third. Since *Māyōṇ* is elder to *Cēyōṇ* and *Vēntaṇ* holds a higher position than *Varuṇaṇ*, the author, perhaps, has preferred the existing order.

How many kinds of separation are there?

16. இருவகைப் பிரிவு நிலைபெறத் தோன்றலும்
உரிய தாகு மென்மனார் புலவர்.

Iru-vakai-p pirivu nilai-peṟat-t tōṇṟalum
Uriya t-āku m-enmanār pūlavar.

Learned men say that separation may be classified in two ways.

Note 1. Naccinārkkinīyam reads *tōṇṟinum* in place of *tōṇṟalum*.

Note 2. Naccinārkkinīyar takes *piṇ-pani* from *sūtra* 10 and makes it the subject of *uriyatu ākum*; *iruvakai-p-pirivu*, he takes it, to refer to the separation by land and the separation by sea. Hence his meaning to this *sūtra* is 'learned men say that *śiśira-ṟtu* is proper to the separation both by land and sea.' He takes *nilai-peṟa* to mean 'according to their position'. It is not quite clear why he has interpreted this *sūtra* in that way.

Note: 3. Naccinārkkinīyar tells us that *ākum* in the *sūtra* suggests that even brahmans when they were unable to eke their livelihood could go to foreign lands through sea.

What are those two kinds of separation?

17. மொண்டெலைக் கழிதலும் பிரிந்தவ னிராகலும்
உண்டென மொழிப வேரரிடத் தான.

Koṇṭu-talai-k kaḷital-um pirint-aṟa ṇ-iraṅkalum
Uṇṭ-eṇṭa moḷipa v-ōṟital t-āṇ-a.

They say that taking away (the lady love) with him and both pining after the separation of the object of love come under one class.

Note 1. Nacciṇārkkīṇiyam reads *kalīyiyum* and *iraṅkiṇum* in place of *kalītalum* and *iraṅkalum*.

Note 2. Iḷampūraṇar thinks that *koṇṭu-talai-k-kalītal* is concerned with *pālai-t-tiṇai* and *pirint-avaṅ-iraṅkal* with *perunt-tiṇai*. It seems that the arrangement of the sūtras is against the latter half of his view. *Ōr-iṭattāṇa* is taken by him to mean only in one *tiṇai*.

Note 3. Nacciṇārkkīṇiyar splits this sūtra into two: *Koṇṭu-talai-kalīyiyum pirintu avaṅ irankiṇum ōr-iṭattāṇa; unṭu eṇa molīpa* and the second part means to him that this holds good to *Vēḷālas* among the four castes. There are three defects in this:—One is sentence-split or *vākyaabhēda*, the other is there are not necessary words in the sūtra to give that meaning to the second part and the third is how *koṇṭu-talai-k-kalītal* alone is taken to be the subject of *unṭu*.

Note: 4. The singular verb *unṭu* is used when the subject refers to two. Under what *tiṇai* should the mental attitude of the lover before his love is reciprocated by the lady be taken?

18. கலந்த பொழுதுங் காட்சியு மன்ன.
Kalanta poḷutūṅ kāṭci-y-u maṇṇa.

The mental attitude of the lover both on seeing the lady and meeting her is of the same class, i.e., *pālai-t-tiṇai*.

Note 1. *Kalanta poḷutū* and *kāṭci* denote *kalanta-poḷutū nikalum maṇa-nikaṭci* and *kāṭciyil nikalum maṇa-nikalacci* and hence they are *ākupeyar*. They are taken, by Nacciṇārkkīṇiyar, to mean the time of their union by mutual consent and the time of their meeting.

Note 2. The meanings given by Iḷampūraṇar and Nacciṇārkkīṇiyar are totally different. The former takes *aṇṇa* to mean *ōr-iṭattāṇa* where *iṭam*, he says, refers to *kaikkīlai*. Since *kaikkīlai* refers to the mental condition of the lover when his love is not reciprocated, and at the stage when he sees the lady, it is not certain whether his love will be reciprocated or not, I do not agree with his view. Nacciṇārkkīṇiyar takes *aṇṇa* to mean 'have the same time as *koṇṭu-talai-k-kalītal*'; since the previous sūtra according to him, deals only with the classification of *pālai*, and the *prakaraṇa*

is with reference to *uri-p-poruḷ*, his interpretation seems to be far fetched.

What, then, are *karupporuḷ*?

19. முதலெனப் படுவ தாயிரு வகைத்தே
தெய்வ முணுவே மாமரம் புட்பறை
செய்தி யாழின் பகுதியொடு தொகைஇ
அவ்வகை பிறவுந் கருவென மொழிப.
Mutal-ena-p paṭuva t-ā-y-iru vakaittē
Teyva m-unā-v-ē māmaram puṭ-paraḷ
Ceyti yālin pakutiyotu tokai-i
A-v-vakai pira-v-un karu-v-ena molīpa.

The deity, food, beast, tree, bird, drum, profession, paṇ or the melody-type of yāl, etc., found in the two kinds of *mutaṭ-
poruḷ* are said to be *karu-p-poruḷ*.

Note: 1. The first line is taken to be a separate sūtra by Iḷampūraṇar and Naccinārkkiniyar. Both of them feel that, in that case, the idea contained is only the repetition of the content of the 4th sūtra. The suggestion by the repetition stated by Iḷampūraṇar is not clear. Naccinārkkiniyar states that *kaikkilāi*, *peruntinai* and *pālai* take the land and season of the *tinai* with which they are associated.

Note 2. The first line here tells us that the *karu-p-poruḷ* changes not only in different regions but also in different seasons in the same region. It should be interpreted thus: *ā-y-iruvakaittu (āṇa)* 'mutal eṇappaṭu vatankaṇ.

Note 3. It is to be noted that *tinai-nilai-makkaḷ* or the permanent residents of each *tinai* are not mentioned here, though they are mentioned in the sūtras that follow the next. They have to be taken under the word *pira* in this sūtra.

Note 4. The deities of the four *tinais*, *kuriñci*, *mullai*, *neytal* and *marutam* have been mentioned in the sūtra 5. Iḷampūraṇar says that *Durgā* is the deity of *pālai* and Naccinārkkiniyar says that *pālai* takes for its deity that of the *tinai* with which it is associated.

Note 5. Naccinārkkiniyar tells in his commentary under the 5th sūtra that *vakai* in this sūtra suggests that each *tinai* has its subordinate deities.

Note 6. Tolkāppiyaṇar has not mentioned the food etc. with reference to each *tinai*; they are mentioned in detail only by the commentators with variation here and there.

Uṇā or food.	Kuṛiñci Tiṇai aiyaṇam.	Mullai varaku mutirai.	Neytal Food got from the proceeds of salt and fish.	Marutam nel	Pālai. Proceeds of decoity.
mā or beast.	yāṇai, puli paṇṇi, karaṭi	mōṇ muyal	kurā cuṛā	erumai nirṇāy	Emaciated yāṇai, puli etc.
maram or tree	vēṅkai kōṅku	koṇṇai kuruntū etc.	Puṇṇai kaitai	marutū kāñci	iruppai kaḷli.
puḷ or bird.	mayil kili.	kāṇai- kōli	kaṭar- kākkai	aṇṇam aṇṇil	paruntū eruvai
paṛai or drum.	Veriyāḷḷu-p- paṛai, toṇḷa- ka-p-paṛai	ēru-kōḷ paṛai	nāvāy-p- paṛai	nel-l- ari- paṛai	āral- ai-p- paṛai
ceyti or profes- sion	tēn- aḷittal	nirai mēytal	min-paṭuttal uppu-viḷaittal	cuṛaikōṇḷapaṛai. uḷavau	āra- laittal.
yāḷ	kuṛiñci	cāṭāri	ceyvaḷi	marutam	pālai.
tiṇai- nilai- makkaṭ peyar	kuṛavaṇ malai-nāḷaṇ verpaṇ	āyaṇ vēḷḷuvaṇ kurum- poraiṇaḷaṇ	mulaiyaṇ [cēppaṇ koṇkaṇ turaivaṇ	uḷavaṇ ūran makiṇaṇ	eyiyaṇ miḷi viḷalai.

Will there be any overlapping among karupporuḷ? -

20. எந்நில மருக்கிற் பூவும் புள்ளும்
அந்நிலம் பொழுதொடு வாரா வாயினும்
வந்த நிலத்தின் பயத்த வாகும்.

E-n-nila maruñkīṇṇ pū-v-uṇṇ puḷ-ḷ-um

A-n-nilam poḷutoḷu vārā v-āyinaṇ

Vanta nilattin payatta v-ākuṇ.

Flowers and birds belonging to their respective tract and season, when described with reference to a different tract or season, have to be considered for the time being to belong to that tract and season.

Note: 1. Nilattan is upalakṣaṇa. Hence poḷuttin also may be taken into account.

Note: 2. Though pū is not mentioned among karupporuḷ in the previous sūtra, it is considered so, since it forms a part of the tree mentioned there.

Note: 3. Iḷampūraṇar and Naccinārkkkiṇiyar want to apply this with reference to other karupporuḷ also if they

are so found in Literature, the former by the *utti* 'vantatu koṅṭu vārātatu muḷittal' and the latter by 'oṅṅena muḷittal'

How are the permanent residents of each *tiṅai* named?

21. பெயரும் வினையுமென் றாயிரு வகைய
திணைதொழ மரீ இய திணைநிலைப் பெயரே.

Peyar-um viṅai-y-um-en ṛū-y-iru vakaiya
Tiṅai-toru mariiya tiṅai-nilai-p peyar-ē.

The names of the permanent residents with reference to each *tiṅai* are of two kinds: one taken from their family and the other from their profession.

Note: 1, The second line is taken by *Nacciṅārkkīṅiyar* to mean the family name of each *tiṅai* and the name from the *uripporuḷ* of the same. Hence it has to be split into *tiṅai-toru-mariya peyaram* and *tiṅai-nilai-p-peyaram*.

This construction is far-fetched; besides the idea conveyed by *tiṅai-nilai-p-peyar* is got by *kiḷavar* in the next *sūtra*.

Note: 2. *Tiṅai-nilai* is *ākupeyar* and means *tiṅai-nilai-makkaḷ*.

What are they?

22. ஆயர் வேட்டுவ ராடேத் திணைப்பெயர்
ஆவயின் வருஉம் கீழ்வரு முளரே.

Āyar vēṭṭuva r-āṭū ut tiṅai-p-peyar
Ā-vayin varūum kiḷavar-u m-uḷar-ē.

The names of men are *āyar* and *vēṭṭuvar*. Among them there may be chieftains.

Note: 1. This *sūtra* refers to *mullai-t-tiṅai* alone in the opinion of *Iḷampūraṇar* and to *mullai* and *kuṛiñci* in the opinion of *Nacciṅārkkīṅiyar*. This is to be understood only from tradition.

Note: 2. The meaning given by *Nācciṅārkkīṅiyar* is totally different. Among *āyar* and *vēṭṭuvar* there are chieftains both male and female. Since this *sūtra* should first of all give the names of the permanent residents, *Iḷampūraṇar*'s interpretation alone is sound and straightforward.

Note: 3. *Āṭūppeyar* and *kiḷavar* are *uḷalaksana* to *makaṭūppeyar* and *kiḷattiyar*.

Note: 4. *Āyan* seems to be the family name in *mullai* and *vēṭṭuvar* is the name by profession. This is suggested by the line in *Iḷampūraṇam* 'potuvan āyan eṅṅaṅa kulamparri varum,' But this conflicts with his earlier sentence 'āyar

enpār niraī mēyppār.’ *Nacciṇārkkīṇiyar* thinks that *āyaṇ* and *vēṭṭuvan* are respectively the *vinai-p-peyar* of the residents of *mullai* and *kuṛiñci tiṇais*.

Are there *tiṇai-nilai-p-peyar* in other *tiṇais*?

23. ஈனார் மருங்கினு மெண்ணுக் கால
ஆளு வகைய தினை நிலப்பயரே

Ēṇōr maruṅkiṇum eṇṇuṅ kālai

Āṇā vakaiya tiṇai-nilai-p peyar-ē.

On examination, the names of the permanent residents of other *tiṇais* are of the same sort as in *mullai*.

Note: 1. *Nacciṇārkkīṇiyam* reads *pāṅkiṇum* for *mar-unṅkiṇum*.

Note: 2. *Āṇāvakaiya* is taken by *Iḷampūraṇar* to be made up of *āṇ+a-v-vakaiya* where *āṇ* means ‘that place.’ *Nacciṇārkkīṇiyar* takes it to be made up of *āṇā+vakaiya* where *āṇā* means ‘mostly.’

Note: 3. *Nacciṇārkkīṇiyar* thinks this sūtra is concerned with *pālai* and *neytal*, since he has not come across such names with reference to *marutam*. But *Iḷampūraṇar* gives them.

Are compositions with slaves or servants as heroes and heroines sanctioned?

24. அடியோர் பாக்கினும் வீணைவலர் பாக்கினும்
கடிவரை யிலமுறத் தென்மனார் புலவர்.

Aṭṭiyōr pāṅkiṇum viṇai-valar pāṅkiṇum

Kaṭṭivarai y-ila-purat t-cuṇmanār pulavar.

Learned men say that *punartal*, *pīrital* etc., are not avoided among slaves and servants, but they are outside the range of the five *tiṇais* mentioned. *i.e.* they belong to *kaikkilai* and *peruntiṇai*.

Note: 1. *Nacciṇārkkīṇiyam* reads *viṇai-vala* for *vinai-valar*; but *viṇai-vala* seems to be a misprint.

Note: 2. The subject of *kaṭṭivarai-y-ila*, according to commentators is ‘composition of poems.’ But it is better to take *punartal*, *pīrital* etc. as the subject, since *ila* is plural.

Note: 3. From this sūtra it is evident that the heroes and heroines in *kaikkilai* and *peruntiṇai* are slaves and servants.

Can there be others also as heroes and heroines in *kaikkilai* and *peruntiṇai*?

25. ஏவன் மரபி னேனோரு முரியர்
ஆகிய நிலைமை யவரு மன்னர்.

Ēvaṅ marapi ṅ-ēṅōru m-urīyar
Ākiya nilamai-y-avaru m-aṅṅar.

Others also may be servants, when they may be the heroes and heroines of *kaikkilāi* and *peruntinai*.

Note: 1. The same meaning is given by *Iḷampūraṅar*; but the method is different. He takes *kaikkilāi - peruntinaikku* to be understood before *urīyar*; in that case, the second line in the *sūtra* is unnecessary.

Note: 2. The meaning given by *Naccinārkkinīyar* is totally different. He thinks that this *sūtra* deals with the classification of *tinai-nilai-p-peyar* and they are of six kinds: *antaṅar*, *aracar*, *vaṅkar*, *kurunilamaṅṅar*, high Government officials and *veḷāḷas*. There are three defects in this interpretation: (1) the *prakaraṇa* is about *kaikkilāi* and *peruntinai* (2) the prose order adopted by him is curious: *marapiṅ ēval ākiya nilaimai-y-avarum*, *aṅṅār ākiya avarum*, *ēṅōrum*, *urīyar*. Besides *ēval ākiya* is taken to mean 'who are allowed to have servants' and the phrase *uri-p-poruḷ ātaṅku* is taken to be understood before *urīyar*. (3) that others also who do menial service may be heroes in *kaikkilāi* and *peruntinai* will have no sanction.

What may be the causes for *pirivu* or separation?

26. ஒதல் பகையே துதிவை பிரிவே.

Ōtal pakai-y-ē tūti-vai pirivē.

The causes of *pirivu* are study, enmity and embassy.

Note: 1. *Pirivu* is *ākupeyar* and means *piriviṅ nimittam*; *ivai* means 'these' i.e. these three: *Iḷampūraṅar* says that *ivai* means *ittaiṅmai-ya* and *nimittam* is taken to be understood from the context.

Note: 2. *Pakai* evidently refers to enmity between kings, and chieftains.

Note: 3. Of the five *uripporuḷs*, the cause for all but *pirivu* is self-evident. Hence the author begins to tell this, having finished the enumeration of *mutar-poruḷ*, *karupporuḷ* and *uripporuḷ*.

Note: 4. One should carefully note that this *sūtra* does not exhaust all the causes of *pirivu*.

Note: 5. *Naccinārkkiniyar* states that, since *pirivu* is common to both *kalavu* and *karpu*, the author begins this sūtra.

Note: 6. In *Naccinārkkiniyam*, Damodaram Pillai's edition reads *ōtarṅku-p-piritalum* and *tūtuparri-p-piritalum*, while Bhavanandam Pillai edition reads *ōtar piritalum* and *tūturu-p-piritalum*.

Note: 7. The phrase *antaṅarṅkuriya* before 'ōtalum tūtum uṭaṅ kūṅṅilar' in the *Naccinārkkiniyam* seems to be an interpolation.

Who are fit for *pirivu* on account of study and embassy?

அவற்றினர்

27. ஒதலும் துது முயர்ந்தோர் மேன.

Avarru!

Ōtal-un tūtu m-uyarntōr mēna.

Of them, *pirivu* for study and embassy is found among higher classes of men.

Note: 1. *Iḷampūraṅar* takes *antaṅar* and *aracar* under *uyarntōr* in this sūtra; but in two sūtras which follow where the word *uyarntōr* appears, he takes it to refer to *uyarntōr ākiya vaṅikar* and *antaṅar*. *Naccinārkkiniyar* takes it to refer to *antaṅar mutaliya mūvar*, *antaṅar aracar vaṅikar uyarnta vēḷāḷar*, and *uyarnta nālvākai varuṅattār* respectively. But it seems to me that in all the three sūtras it may refer to Brāhmans, Kṣatriyas and Vaiśyas.

Who are fit for *pirivu* on account of *pakai*?

28. தானே சேறலும் தன்னொடு சிவணி

எனோர் சேறலும் வேந்தன் மேற்றே.

Tāṅ-e cēral-un taṅ-ṅ-oṭu civaṅi

Ēṅōr cēral-um vēntaṅ mērrē.

Going against (the enemy) in person or others accompanying him are found among kings.

Note: 1. *Cel-tal* transforms into *cēral* and *vēntaṅ-mērrū* is the *onraṅpāl kuṅṅipuvinaṅi* formed from the compound noun *vēntaṅ-mēl*.

Note: 2. *Naccinārkkiniyam* reads *civaṅiya* for *civaṅi*.

Note: 3. *Ēṅōr* should refer to kings of other countries.

Are there any other causes for *pirivu*?

29. மேலிய நெப்பி எனோர் படிமைய

முல்லை முதலாச் சொல்லிய முறையார்

பிழைத்தது பிழையா தாகல் வேண்டியும்
இழைத்த வொண்பொருள் முடியவும் பிரிவே.

Mēviya ciraṭṭi ṅ-ēṅōr paṭimaiya
Mullai mutal-ā-c colliya muraiyār
Pilaittatu pilaiyā t-ākal vēṅiyum
Ilaitta v-oṅ-ṅoruṅ muṭiya-v-um pīrivē.

Separation may ensue on account of setting right the irregularities in temples having the idols of gods and among men of all tracts commencing with *mullai* mentioned before and on account of making immense wealth of finest type.

Note: 1. *Mēviya ciraṭṭiṅōr* are gods and men; *mēviya ciraṭṭiṅ ēṅōr* are those other than men, i.e. gods. *Paṭimaiya* means there 'those having the idols', i.e. temples. *colliya* means 'those people that are mentioned' and hence *ākuṭeyar*. These two are taken as the subject of the *vinai-y-eccam pilaittatu*. *Muraiyān* is used in the sense of the fifth case and means 'from the prescribed code.'

Note 2. *Nacciṅārkkīṅiyar*'s interpretation of this *sūtra* is totally different. It is this: *Pirivu* ensues from a king trying to set right the irregularities in the countries commencing with *mullai* which he got as tribute and from persons other than kings (i.e. Brāhmins and Vaiśyas) seeking after immense choice wealth mentioned in the Vedas. To arrive at this he adopts a peculiar prose order which appears to be far from natural. The meaning of *paṭimaiya* is, according to him, 'Vedas which prescribe the austerities.' The reason for such a laboured interpretation is his idea that this *sūtra* is connected with the previous one and has the substance of the *sūtra* 'Ōtal Kāval.....' of Iraiyanār Akapporul.

Who are competent to set right the irregularities in temples?

30. மேலோர் முறைமை நால்வர்க்கு முரித்தே

Mēlōr muraimai nālvarkku m-urittē.

The right of those mentioned first in the previous *sūtra* vests with all the four (i.e.) *Brāhmins, Kṣatriyas, Vaiśyas* and *Velālas*.

Note 1. *Mēlōr* is interpreted as 'devas' by *Iḷampūraṅar* and *vaṅikar* by *Nacciṅārkkīṅiyar*. The meaning given by me to the word *mēlōr* (those that are mentioned first) agrees with that of *mēlōr* in the 3rd *sūtra* of the *Karṭiyal*.

Note 2. *Nacciṇārkkiniyar's* meaning is different. The code to earn wealth prescribed for *vaṇikar* holds good for *antaṇar*, *aracar* and two kinds of *vēlālar*. This meaning also seems to be far fetched.

Who are competent to set right the irregularities of people in different tracts?

31. மன்னர் பாங்கிற் பின்னோ ராகுப

Maṇṇar pāṅkir piṇṇor-ākupa.

Piṇṇōr (those mentioned next (i.e.) those to set right the irregularities of people) come under the class of kings (i.e.) Kṣatriyas.

Note 1. Piṇṇōr here is similar to *Kḷōr* in the 3rd *sūtra* of the *Karpiyal*. According to my meaning *piṇṇōr* is *uddeśya* and *maṇṇar pāṅku* is *vidheya*. But according to *Ilaṃpīraṇar* and *Nacciṇārkkiniyar* they are reversed; *piṇṇōr* means, according to the former, *vaṇikar* and *vēlālar* and according to the latter, *vēl-ālar* alone.

Who are competent to make choice wealth?

32. உயர்ந்தோர்க் குரியவோத்தினுன

Uyarntōrk k-uriya v-ōtti ṇ-āṇ-a.

Separation on account of making choice wealth is allowable to the *uyarntōr* in the way in which it is sanctioned in the Vedas.

Note 1. *Iḷaitta oṇ-ṇōṇaṇ mu-ṭiya-p-pirivu* is taken here.

Note 2. Uyarntōr are those who were allowed to study the Vedas.

Note 3. The meanings given by *Ilaṃpīraṇar* and *Naccinārkkiniyar* are totally different. According to the former it is this:—*Vaṇikar* may have separation on account of study. According to the latter, *antaṇar*, *aracar*, *vaṇikar* and high class *vēl-ālar* are competent to study the works in Sanskrit and Tamil which have their source in Vedas; here *āṇa* is the subject and *uriya* is the predicate. Context does not seem to favour their interpretation.

Note 4. The *sūtras* 30, 31 and 32 are, in my opinion, the *viśeṣa sūtras* of the *sūtra* 29.

Are others allowed to carry over the duties of kings mentioned in *sūtras* 28 and 31?

33. வேந்துவினை யியற்கை வேந்த னொரீஇய

ஊனோர் மருங்கினு மெய்திட னுடைத்தே

Vēntu-viṇai-iyarkai vēnta ṇ-orīya
Eṇōr maruṅkiṇu m-eylīṭa ṇ-utaittē.

The nature of looking after the duties of kings is found even in men other than kings.

Note: 1. *Eṇōr* refers to the *kuru-ṇila-maṇṇar* or the chieftains of small territories.

Note 2. *Naccinārkkīṇiyam* reads *vēntaṇin* for *vēntaṇ*.

Note 3. *Ilaṃpūraṇar* considers that this *sūtra* sanctions *tātu* in *vaṇikar* and *vēlālar* and hence *eṇōr*, according to him, refers to them. This meaning does not appear to suit the context.

Note 4. This is a *viśeṣa sūtra* to the *sūtras* 27 to 31 with reference to *Kṣatriyas*. *Naccinārkkīṇiyar* holds about the same view.

Note 5. The particle *um* in *maruṅkiṇum* suggests that it is rare.

Are they entitled for *pirivu* to earn money ?

34. பொருள்வயிற் பிரிதலு மவர்வயினுரித்தே

Poruḷ-vayiṟ pirital-u m-avar-vayi ṇ-uritte.

They are also entitled for *pirivu* on account of *poruḷ*.

Note 1. *Avar* here refers, according to *Ilaṃpūraṇar*, to *vaṇikar* and *vēlālar*.

Note 2. *Naccinārkkīṇiyar* takes this *sūtra* and the following one as one *sūtra* and thinks that it sanctions *pirivu* on account of *poruḷ* and *ōtal* with reference to the *kuru-ṇila-maṇṇar*. Hence he takes *olukkattāṇa poruḷ* to mean 'the study enjoined.'

If *uyarntōr* take to *pirivu*, on account of *poruḷ*, what should they do?

35. உயர்ந்தோர் பொருள்வயி றொழுக்கத்தான.

Uyarntōr poruḷ-vayi ṇ-olukkat t-āṇ-a

If *uyarntōr* take to *pirivu* on account of *poruḷ* they should stick to their *ācāra* or rules of conduct enjoined in *smṛtis*.

Note 1. *Pirital* is taken here from the previous *sūtra*.

Note 2. This is a *viśeṣa-vidhi* to the *sūtra* 32. The *ṇddēśya* is *poruḷ-vayiṟ-pirital* and the *vidheya* is *olukkattinṅaṅ iruttal*. The substance of this *sūtra* is that, though *uyarntōr* have to go to foreign countries to make money, they should stick to their *ācāras*. Since *pirivu* in *kaḷavu* is of two

kinds (cf sūtra 17) and since *koṇṭutalai-k-kaḷital* may happen both by land and by sea, is it allowable to take ladies by sea?

36. முந்நீர் வாய்க்க மகடு உலோ டில்லை.

Munnir valakka makaṭṭuṇṇō t-illai.

It is not allowed to go by sea with women.

Note *Iḷampūraṇar* takes *munṇir* in the sense of sea. *Nacciṇārkkiniyar* takes it in the sense of the three kinds of *pirivu* on account of *ōtal*, *tūtū* and *poruḷ* and hence takes this *sūtra* to mean that it is not allowed to take women during the *pirivu* due to *ōtal*, *tūtū* and *poruḷ* and condemns *Iḷampūraṇar* for his interpretation, and accuses him for his ignorance of literature. But, in my opinion, *Iḷampūraṇar's* view is correct and *Nacciṇārkkiniyar*, betrays here, as elsewhere, his lack of scientific approach. Restriction comes in with reference to a thing only when there is a chance of its operation otherwise. *ōtal* and *tūtū* generally happen only in *kaṇṇi*. *Poruḷ* happens in *kaḷavu* also when women also may be taken by men with them. Doubt arises whether they may be taken with them both by land and by sea. This *sūtra* prevents them from being taken by sea. Hence it is understood that *koṇṭutalai-k-kaḷital* can happen only on land. Hence this *sūtra* is a *viśeṣavidhi* to the sūtras 34, 35 and 16 and 17.

Is there any other thing which is prohibited with reference to women?

37. எத்திணை மருங்கினு மகடு உ மடன்மேல்

பொற்புடை நெறிமை யின்மை யான

E-t-tiṇai maruṅkiṇ-ū makaṭṭū maṭaṇmēl

Porpuṭai neṇimai y-iṇmai y-āṇ-a

Women of any class are prohibited from mounting themselves on a horse of palmyra stems to proclaim their love publicly, since it is devoid of refinement.

Note 1. *Tiṇai* means, according to *Iḷampūraṇar* 'family or class' and according to *Nacciṇārkkiniyar*, 'any *tiṇai* among the seven commencing with *kaikkīlai*'. Since *maṭal-ērutal* comes under *perūntiṇai*, *Iḷampūraṇar's* meaning is better.

Note 2. The word *illai* is taken here from the previous *sūtra*.

Note 3. The word *ērutal* may be taken to be understood after *maṭaṇmēl*, though *Iḷampūraṇar* takes *maṭaṇ-mēl* to mean *maṭaṇ-mēlērutal*.

Note 4. This sūtra refers to both *kaikkilāi* and *peruntinai* in the opinion of *Naccinārkkiniyar*.

The following eight sūtras tell us who are competent to speak during *pirivu* and how.

38. தன்னு மவனு மவளுஞ் சுட்டி
மன்னு நிமித்த மொழிப்பொருட் டெய்வம்
நன்மை தீமை யச்சஞ் சார்தலென்று
அன்ன பிறவு மவற்றொடு தொகைஇ
முன்னிய கால மூன்றொடு விளக்கித்
தோழி தேளத்துக் கண்டோர் பாங்கினும்
போகிய திறத்து நற்றாய் புலம்பலும்
ஆகிய இளவியு மவ்வழி யுரிய

Tannu m-avanu m-avaluñ cuṭṭi
Mannu nimitta molī-p-poruṭ ṭeyvam
Naiṇmai timai y-accañ cārtal-enru
Anna pira-v-u m-avarroṭu tokai
Munṇiya kāla mūṇroṭu vḷakki-t
Tōli tēttun kaṇṭōr pāṅkiṇum
Pōkiya tirattu nartāy pulampalum
Ākiya kiḷavi-y-u m-a-v-vaḷi y-uriya.

When the lover has taken the lady-love with him without the knowledge of her parents, her mother is made to bewail and express her thoughts with reference to herself, the lover and the lady-love (1) from the omens, (2) from omen-serving-words, and (3) from the prophetic expression of men possessed of spirits-what good, bad or danger, etc., befell them in the past, befall them in the present and will befall in the future to herself, her friends and those that were sent in search of her.

Note 1. *Naccinārkkiniyam* reads *mūṇruṭaṇ* for *mūṇroṭu* in line 5.

39. ஏமப் பேருஞ் சேரியுஞ் சரத்தும்
தாமே செல்லுந் தாயரு முளரே
Ēma-a pēr-ūr-c cēri-yuñ curattum
Tām-ē cellun tāyar-u m-uḷar-ē.

Mothers may go in search of them through the streets of well-governed big cities or through jungles.

Note: 1. *Tāyar* according to *Ḵampāraṇam*, refers to foster-mother in both cases, and according to *Naccinārkkiniyam*, to mother in the case of going through the streets of cities and to foster-mother in the case of going through jungles.

40. அயலோ ராயினு மகற்சி மேற்றே

Ayalō r-āyinu m-akarci mērrē.

Even though the lover and the lady-love were within the native village (without being known to the mother, etc.) it should be considered to be equal to their having left the place.

41. தலைவரு விழும நிலையெடுத் துரைப்பினும்

போக்கற் கண்ணும் விடுத்தற் கண்ணும்

நீக்கலின் வந்த தம்முறு விழுமமும்

வாய்மையும் பொய்ம்மையும் கண்டோற் கூட்டித்

தாய்நிலை நோக்கித் தலைபெயர்த்துக் கொளினும்

கோய்மிகப் பெருகித் தன்னெஞ்சு கலுழ்ந்தோனை

அழிந்தது களையென மொழிந்தது கூறி

வன்புறை நெருங்கி வந்ததன் நிரத்தோடு

என்றிவை யெல்லா மியல்புற காடின்

ஒன்றித் தோன்றுந் தோழி மேன

Talaivaru viluma nilai-y-etu-t t-uraippinum

Pōkkar kannum viṭuttar kannum

Nikkalin vanta tam-m-uru vilumam-um

Vāymai-y-um poymmai-y--uñ kaṇṭōr cuṭṭi-t

Tāy-nilai nōkki-t talai-p-peyarttu-k kolinum

Nōy-mika-p peruki-t tannēñcu kaluṭntōlai

Alintatu kalai-y-eṇa molintatu kūri

Vanṭurai neruñki vantatan rirattōṭi

Enṭivai y-ellā m-iyalp-ura nāṭin

Onṭi-t tōṇṇun tōli mēna.

It is left to the intimate companion of the lady-love to describe the impending dangers, to persuade the lover to go (to foreign countries), to send the lady-love with him, to make the fostermother going in search of the lady return by telling her the views of *smṛti* writers about *dharma* and *adharmā* and to approach the lady's mother to console her with the words said by the lover to her daughter when she was in excessive love-sickness, etc.

Note 1. *Nacciṇārkkiniyam* reads *kaṇṭōr*, *kalaiiya* and *olintatu* in place of *kaṇṭōṇ*, *kalai-y-eṇa* and *molintati*.

Note 2. There is difference in interpretation between *Iḷampāraṇar* and *Nacciṇārkkiniyar* in two places. *Neñcu-kaluṭntōl* in line 6 is taken to refer to the lady-love by the former and to her mother by the latter. *Tōṇṇum* is taken to be the finite verb by the former and *peyar* - *eccam* qualifying *tōli* by the latter.

Ḥampūraṇar seems to be better with reference to the first and Naccinārkkiniyar with reference to the second.

42. பொழுது மாறு முட்குவரத் தோன்றி
 வழவி னாகிய குற்றக் காட்டலும்
 ஊரது சார்புஞ் செல்லுந் தேயமும்
 ஆர்வ நெஞ்சமொடு செப்பிய வழியினும்
 புணர்ந்தோர் பாங்கிற் புணர்ந்த நெஞ்சமொடு
 அழிந்தெதிர் கூறி விடுப்பினு மாக்கத்
 தாய்கிலை கண்டு தடுப்பினும் விடுப்பினும்
 சேய்கிலைக் ககன்றோர் செலவினும் வரவினும்
 கண்டோர் மொழிதல் கண்ட தென்ப
Polutu m-āru m-uṭku-vara-t tōnri
Valuvi n-ākiya kurrai kāṭṭalum
Ūratu cārpuñ cellun tēyam-um
Āru neñcamoṭu ceppiya valiyiṇum
Puṇarntōr pāṅkiṭ puṇarnta neñcamoṭi
Alintat-etir kūri viṭuppiṇu m-āṅkat
Tāy-nilai kaṇṭu taṭuppiṇum viṭuppiṇum
Cēy-nilai-k k-akanrōr celaviṇum varaviṇum
Kaṇṭōr molital kaṇṭa t-enpa.

They say that the sayings of those that met them on their way are found with reference to the following points: enumeration of the dangers that may befall them on account of the frightening part of the day and the route; mention of the proximity of the village and the long distance of their destination with sincerity of heart; allowing them to proceed after dissuading them with the warmth of heart; dissuading the foster mother from proceeding further and then permitting her; their departure to distant lands and their return.

Note 1. Naccinārkkiniyam reads *kiḷaviyūm* for *valiyiṇum* in line 4 of the sūtra.

Note 2. *Kaṇṭati* is active in form and passive in meaning.

43. ஒன்றாத் தமரினும் பருவத்துஞ் சரத்தும்
 ஒன்றிய மொழியொடு வலிப்பினும் விடுப்பினும்
 இடைச் சரமருக்கி னவடம ரெய்திக்
 கடைக்கொண்டு பெயர்தலிற் கலக்கரு ரெய்திக்
 கற்பொடு புணர்ந்த கெனவை யுளப்பட
 அப்பாற் பட்ட வொருதிறத் தானும்
 நாளது சின்மை யு மிளமைய தருமையுந்
 தாளாண் பக்கமுந் தருதிய தமைதியும்

இன்மைய தினிவு முடைமைய துயர்ச்சியும்
அன்பின தகலமு மகற்சிய தருமையும்
ஒன்றும் பொருள்வயி னூக்கிய பாலினும்
வாயினுக் கையினும் வருத்த பக்கமோடு
ஊதியக் கருதிய வொருதிறத் தானும்
புகழு மானமு மெடுத்தவற் புறத்தலுந்
தூதிடையிட்ட வகையி னானும்
ஆகித் தோன்றும் பாங்கோர் பாங்கினும்
மூன்றன் பகுதியு மண்டிலத் தருமையும்
தோன்றல் சான்ற மாற்றோர் மேன்மையும்
பாசறைப் புலம்பலு முடிந்த காலத்தப்
பாகனெடு விரும்பிய வினைத்திற வகையினும்
காவற் பாங்கி னாங்கோர் பக்கமும்
பரத்தையி னகற்சியிற் பிரிந்தோட் குறுகி
இரத்தலுந் தெளித்தலு மெனவிருவ கையோடு
உரைத்திற னாட்டக் கிழவோன் மேன.

Onrā-t tamarinum paruvattuñ curattum
Onriya molioyotu valippinum vituppinum
Iṭai-c-cura marunki n-avaṭama r-eyti-k
Kaṭai-k-konṭu peyartaliṟ kalankaṇa r-eyti-k
Karpoṭu puṇarnta kavvai y-uḷappata
A-p-pār paṭṭa v-oru-tiṟat tānum
Nālatu ciṇṇamaiyu m-iḷamaiya t-arumaiyum
Tāl-āṇ pakkamun takutiya t-amaitiyum
Iṇṇmaiya t-iḷivu m-uṭaimaiya t-uyarcciyum
Anṇiṇa t-akalamu m-akarciya t-arumaiyum
Onrā-p poruḷ-vayi n-ūkkiya pālinum
Vāyinnuṅ kaiyinuṅ vakutta pakkamōṭu
Ūtiyaṅ karutiya v-orutiṟat tānum
Pukaḷu māṇamu m-eṭuttu- var puṟuttalum
Tūtiṭai y-iṭṭa vakaiyi nānum
Āki-t tōṇṇum pāṅkōr pāṅkiṇum
Mūṇṇay paḷutiya maṇṭilat t-arumaiyum
Tōṇṇal cāṇṇa mārṇōr mēṇṇaiyum
Pācarai-p pulampalu muṭinta kālattu-p
Pākaṇoṭu virumpiya viṇai-t tiṟa vakaiyinuṅ
Kāvar pāṅki n-āṅkōr pakkamum
Parattaiyi n-akarciyir pirintōṭ kuruki
Irattalun teḷittalu m-eṇa-viru vakaiyōṭu
Urai-t-tiṟa nāṭṭaṅ kilavōṇ mēṇa.

It is the privilege of the lover or the husband to speak
(1) when he takes the lady-love with her consent through

desert tract in inconvenient season from her relatives who did not agree to it, (2) when he leaves her for the reason that her relatives did not agree, that the season is inconvenient and the desert tract is impassable (3) when her relatives (father and elder brother) overtake them in the desert and she, fearing that they will take her back, openly tells them her resolve to go with him, (4) when he is determined to make money in foreign countries without being dissuaded by the shortness of life, transitoriness of youth, the dangers to be encountered, the prosperity of the attempt, the precariousness of being in want, the dignity of riches, the depth of love and the difficulty of separation, (5) when he is bent upon profiting himself with the study of scriptures and fine arts, (6) when he impresses upon his wife the fame and name he should get, (7) when he goes on embassy, (8) when he speaks of the strength of himself, his allies and his foes, the difficulty of capturing the enemy's fort and the high dignity and superiority of his foes, (10) when he soliloquizes about his wife's separation in the tent, (11) when he after the war is over asks his charioteer to drive at greater speed, (12) when he is posted as sentinel and (13) when he, after his company with courtesan, beseeches his wife for pardon and comes to terms with her.

Note: 1. *Naccinārkkiniyam* reads *tōliyoṭū* (1·2) *peyartaliṅ* (1·4) *māṇamum* (1·14) and *parintōl* (1·22) in the place of *moliyoṭū*, *peyarttaliṅ*, *āṇamum*, and *pirintōl* found in *Ḫampūraṇam*.

Note: 2. The word *kaṛṇi* in 1.5 is taken by *Naccinārkkiniyar* in the technical sense as opposed to *kaḷavu*; but it is better to take it to mean 'determination.'

Note: 3. *Ḫampūraṇar* takes the eight commencing with *nālatucinmai* and ending with *akarciyatu arumai* independently, while *Naccinārkkiniyar* takes them as four, the former in each pair being taken as the cause and condemns *Ḫampūraṇar* for his interpretation. Since the particle *um* is found in all the eight, *Ḫampūraṇar*'s interpretation seems to be better.

Note 4. *Mūnraṅ pakuti* is taken to mean *lan-vali*, *tunai-vali* and *vinai-vali* by *Ḫampūraṇar* and *aṛattiṅār poruḷ ākki, ā-p-poruḷār kāmanukarval* by *Naccinārkkiniyar*.

Note: 5. Though *irattal* and *telittal* in 1-23 are concerned with *ūṭal*, yet they are mentioned here since their cause is *parattaiyir piruvu*.

44. எஞ்சி யோர்க்கு மெஞ்சுத விலவே
Eñci yōrkku m-eñcuta l-ila-v-ē.

Others also are not prohibited to have their say.

Note 1. In Iḷampūraṇam it is stated that there should have been a separate *sūtra* with reference to the lady-love and might have been lost through the carelessness of the scribe.

45. நிகழ்ந்தது நினைத்தற் கேதுவு மாகும்
Nikaḷntatu niṇaittar k-ētu-v-u m-ākum

Pirivu may be the case of the lover and the lady-love to think of past event.

Note: 1. The particle *um* is taken by Iḷampūraṇar to suggest *etirmaṇai* and by Nacciṇārkkiniyar, *eccam*. Hence the latter adds 'kūrutaṅkum ām'.

46. நிகழ்ந்தது கூறி நிலையலுந் திணையே
Nikaḷntatu kūri nilaiyalun tiṇai-y-ē.

Staying away describing what had happened is included in *pālai-t-tiṇai*.

Is it possible for the *poruḷ* of one *tiṇai* to get mixed with another *tiṇai*?

47. மரபுநிலை திரியா மாட்சிய வாசி
விரவும் பொருளும் விரவு மென்ப
Marapu-nilai tiriya māṭciya v-āki
Viravum poruḷum viravu m-eṇpa.

They say that *poruḷ* belonging to one *tiṇai* may get mixed with another *tiṇai* without going against the traditional usage.

Is there any way to determine the *tiṇai* other than through the *mutarporuḷ*, *karupporuḷ* and *uripporuḷ*?

48. உள்ளுறை யுவம மேனை யுவமமெனத்
தள்ளா தாகுந் திணையுணர் வகையே
Uḷḷurai y-uvama m-ēṇai y-uvamam-eṇa-t
Tallā t-ākun tiṇai-y-uṇar vakai-y-ē.

A simile by suggestion and an ordinary simile are also means to determine the *tiṇai*.

Where is *uḷḷurai-y-uvamam* used?

49. உள்ளுறை தெய்வ மொழிந்ததை நிலமெனக்
கொள்ளு மென்ப குறியறிந் தோரே

Uḷḷurai teyva m-oḷintatai nilam-eṇa-k
Koḷḷu m-eṇpa kuri-y-aṛin tōr-ē.

Grammarians say that *uḷḷurai* is resorted to with reference to *karupporuḷ* excluding the deities.

Note: 1. *Nacčinārkkiniyar* reads *nilaṇ* in place of *nilam*.

What is the definition of *uḷḷurai-y-uvamam*?

50. உள்ளுறத் திதனோ டொத்துப்பொருண் முடிசென
 உள்ளுறத் துரைப்பதே யுள்ளுறை யுவமம்
Uḷ-ḷ-urut t-itanō t-ottu-p-porun muḍika-eṇa
Uḷ-ḷ-urut t-uraippatē y-uḷḷurai y-uvamam.

Uḷḷurai-y-uvamam is that wherein the *prakṛtārtha* or the topic on hand is suggested from the description of *aprakṛtārtha*.

Note: 1. *Nacčinārkkiniyam* reads *uruvatai* in place of *uraippatē*. Perhaps it is scribal error.

What is *ēnai-y-uvamam*?

51. ஏனை யுவமம் தானுணர் வகைத்தே
Ēnai-y-uvaman tāṇ-uṇar vakaittē

The other *uvamam* is that wherein *prakṛtārtha* is explicitly compared to the *aprakṛtārtha*.

What is *kaikkilai*?

52. காமஞ் சாலா விளமை யோள்வயின்
 ஏமஞ் சாலா விடும்பை யெய்தி
 கன்மையுந் தீமையு மென்றிரு திறத்தான்
 தன்னொடு மவளொடும் தருக்கிய புணர்த்துச்
 சொல்லெதிர் பெறாஅன் சொல்லி யின்புறல்
 புல்லித் தோன்றக் கைக்களைக் குறிப்பே
Kāmañ cālā viḷamai y-oḷ-vayin
Ēmañ cālā v-iṭumpai y-eyti
Naiṇmai-y-um tīmai-y-u m-eṇṇ-iru tirattāṇ
Taiṇṇoḷu m-avaḷoḷun tarukkiya puṇarttu-c
Col-l-eṭir perā-aṇ colli y-iṇṇural
Pulli-t tōṇṇuñ kaikkilai-k kuṛippē.

Kaikkilai is suggested when a lover carried away by uncontrollable passion at the sight of an immature girl satisfies himself with the expressions that he suffers for no wrong of his and she wrongs to him on his receiving no reply from her.

Note: 1. This suggests that the girl may not be even aware of his mental attitude towards her.

What is *peruntinai*?

53. ஏறிய மடற்றிற மினமை தீர்ந்தும்
 தேறுத வெழுந்த காமத்து மிகுதிறம்
 மிக்க காமத்து மிடவொடு தொகைஓ
 செப்பிய காண்கும் பெருந்திணைக் குறிப்பே
Ēriya maṭarriṛa m-iḷamai tīr-tīram
Tēruta l-olinta kāmattu miku-tīram
Mikka kāmattu miṭaloṭu tokai
Ceppiya nāṅkum peruntinai-k kurippē.

Peruntinai is suggested from four things: *maṭal-ērutal* or mounting up a horse made of palm stems, the state of either the lover or the lady-love having passed the stage of youth, the state of completely forgetting oneself through extreme passion and their union in that state.

Note: 1. *Maṭal-ērutal* is possible only with reference to the lover.

To which *tinai* do the stages preceding them belong?

54. முன்னைய காங்கு முன்னதற் கென்ப
Munnaiya nāṅku munnatar-k-enpa.

The stages preceding the four mentioned above belong to *kaikkilai*.

Note: 1. *Nacchinārkkiniyar* takes *munnaiya nāṅkum* to refer to *kāṭciaiyam*, *terital* and *tēral*, the stages when the lover first sees the lady.

What kinds of verses are suited to *aka-t-tinai*, etc.?

55. காடக வழக்கினு முலகியல் வழக்கினும்
 பாடல் சான்ற புலனெறி வழக்கம்
 கலியே பரிபாட் டாயிரு பாலினும்
 உரிய தாகு மென்மனார் புலவர்
Nāṭaka vaḷakkinu m-ulakiyal vaḷakkinum¹
Pāṭal cāyṛa puḷaṇeri vaḷakkam
Kaliy-ē pariṭāṭ ṭ-ā-y-iru pāvinum
Uriya t-āku m-enmanār puḷavar.

Learned men say that Poetry in literature (relating to *aka-t-tinai*) will be composed in the verses *kali* or *pariṭāṭṭu* in consonance with the tradition followed in literature and the world.

Is there any other rule to be followed with reference to *akam*?

1. लोकधर्मी नाट्यधर्मी धर्मीति द्विविधः स्मृतः । Nāṭyaśāstra, 6 24.

56. மக்க னுதலிய வகளைத் திணையும்
சுட்டி யொருவர்ப் பெயர்க்கொளப் பெருஅர் -
Makka nutaliya v-akan-ain tiṇai-y-um
Cutti y-oruvar-p peyar-kola-p perāar.

In the five tiṇais which are in the middle where mention is made of human beings, their individual names should not be mentioned.

Where, then, may the individual names be mentioned?

57. புறத்திணை மருங்கிற் பொருந்தி னல்லது
அகத்திணை மருங்கி னளவுத விலவே
Purattiṇai maruṅkiṟ porunti ṇ-allatū
Akattiṇai maruṅki ṇ-aḷavuta l-ila-vē.

Individual names may be mentioned in *puṛa-t-tiṇai* and not in *akattiṇai*.

Note: 1 *Nacciṇārkkūiyar* slightly differs in the interpretation of the *sūtra*. According to him the meaning is this: If individual names have to be mentioned in *akattiṇai*, it can be done only when it is mixed with *puṛattiṇai*.

Note; 2. This *sūtra* serves as a connecting link between *Akattiṇai-y-iyal* and *Purattiṇai-y-iyal*.

Akattiṇai-y-iyal ends.

TOLKĀPPIYAM

Section III-Poruḷ-atikāram

புறத்திணையியல்

Purattiṇai-y-iyal

(Chapter on theme describing conduct as regards war, state-affairs etc.)

58. அகத்திணை மருங்கி னரிநப வுணர்ந்தோர்
புறத்திணை யிலக்கணந் திறப்படக் கிளப்பின்
வெட்சி தானே குறிஞ்சியது புறனே
உட்கு வரத்தோன்று மீரேழ் துறைத்தே.

Akattiṇai maruṅki ṇ-arinapa v-uṇarntōr
Purattiṇai y-ilakkanaṅ tirappaṭa-k kiḷappiṇ
Veṭci tāṇ-e kuṛiṅci-y-atu puṇaṅ-ē
Uṭku-vara-t tōṇru m-ir-ēḷ turaittē.

When those who have correctly understood the classification of *akattiṇai* begin to describe clearly the nature of *purattiṇai*, (they say) *veṭci* is the *purattiṇai* corresponding to the *akattiṇai kuṛiṅci* and is clearly of fourteen *turai* or minor themes.

Note. 1. The lines 3 and 4 of this sūtra should, in my opinion, form the second sūtra. The third and fourth lines of this sūtra should have been left out by mistake by the scribe. They may be reconstructed thus :

வெட்சி முதலாப் பாடா னரிநவாய்
முற்படக் கிளந்த வெழுதிணை யென்ப
Veṭci mutal-ā-p pāṭā ṇ-iruvāy
Mur-ṭaṭa-k kiḷanta v-eluttiṇai y-eṇpa

(were classified into seven by the predecessors beginning with *veṭci* and ending with *pāṭāṇ*).

This suggested to me when I compared this sūtra with the first sūtra of the *Akattiṇai-y-iyal*.

It is worth noting that *Iḷampūraṇar* mentions under the 45th sūtra of the *Akattiṇai-y-iyal* that the sūtra dealing with lady-love is missing.

Note. 2. Even though *Tolkāppiyaṇār* has mentioned that *purattiṇai* is of seven kinds, the later works, *Panṇiru-*

paṭalam and *Purapporuḷuṅṅpū-mūlai* mention *nine* and *twelve* kinds respectively.

Note. 3. Since the root *uṭku* means to fear, to be great, I have translated *uṭkuvara* into 'clearly' though Nacciṅārkkiniyar takes it to mean *añcu-taka* (deserving fear).

Note. 4. The words *veṭci* etc. owe the names to the flowers worn on the occasion.

Note. 5. *Veṭci* is said to be the *puṛaṇ* of *kuṛiñci* since both have mountains and their surroundings for their region, since cows are taken away without the knowledge of the owner in the same way as lady-loves are wooed without the knowledge of their parents, since the flowers *veṭci* and *kuṛiñci* are found in the same region, and since the operation is at nights in both.

What is the nature of *veṭci* ?

59. வேந்தவிடு முனைஞர் வேற்றட்டிலக் களவின்
ஆதத் தோம்பன் மேவற் றாகும்.

Vēntu-viṭu munaiñar vēṛṛu-p-pula-k kaḷaviṇ
Ā-tan t-ōmpaṇ mēvaṛ r-ākum.

(*Veṭci*) has for its nature the commander of an army, at the instance of the king, taking away the cows of the enemies without their knowledge and keeping them safe.

Note. 1. The subject of *ākum* is *veṭci* taken here from the previous sūtra ; *mēvaṛṛu* forms the subjective complement of *ākum*.

Note. 2. *Vēntu* is formed by dropping *aṇ* from *vēntaṇ*.

Note. 3. The word *munaiñar* is interpreted as the *residents of the border villages* by *Iḷampūraṇar* and *commanders* by Nacciṅārkkiniyar.

Note. 4. *Vēṛṛu-p-pulam* is a compound of *vēṛu* and *pulam* and means *the land of another* (i.e.) the territory of the enemy and is in the fifth case with the case-suffix being dropped.

Note. 5. *Kaḷaviṇ* may be taken as the third case with the suffix being dropped.

Note. 6. *Tantū* means *koṅṭu-vantū* (having brought) in some places in the ancient Tamil. This meaning is obsolete and the word now means only *having given*.

Note. 7. *Ōmpal* is the object of *mēvaṛṛu* ; *mēvaṛṛu* is formed by adding *tu* to *mēval*.

What are the fourteen *tuṛai*s of *veṭci* ?

60. படைமயங் கரவம் பாக்கத்து விரிச்சி
 புடைகெடப் போகிய செலவே புடைகெட
 ஒற்றி னாகிய வேயே வேய்ப்புறம்
 முற்றி னாகிய புறத்திறை முற்றிய
 ஊர்கொலை யாகோள் பூசன் மாற்றே
 கோயின் றய்த்த னுவல்வழித் தேற்றம்
 தந்திரை பாதி ஓண்டாட்டுக் கொடையென
 வந்த வீரோழ் வகையிற் றுகும்.
Paṭai-y-iyāṅ k-aravam pākkattu viricci
Putai-keṭa-p pōkiya celav-ē putai-keṭa
Oṟri ṇ-ākiya vēy-ē vēy-p-puṛam
Murri ṇ-ākiya puṛatt-irai murriya
Ūr-kolai y-ā-kōḷ pūcaṇ mārr-ē
Nōy-iṇ r-uytta ṇuval-vali-t tōṛram
Tantu-nirai pāti t-unṭāṭṭu-k koṭai-y-cuṇa
Vanta v-ir-ēḷ vakai-y-ir r-ākum.

Veṭci is of the following fourteen kinds: (1) the noise of trumpet, (2) words of unseen men in neighbouring villages serving as omen, (3) expedition without being seen by the enemy, (4) report of the spies without being seen by the enemy, (5) staying around the place suggested by the spies, (6) massacring the residents of the place, (7) taking away the cows, (8) successfully emerging from the conflict with the enemies, (9) not exposing the cows to misery, (10) appearing at the place suggested (by their own people), (11) stationing the cows taken, (12) classifying the cows, (13) pleasure-party with food, drink and dance, and (14) giving away the cows (to the needy).

Note. 1. Passages illustrating the above may be seen in *Puraṇānūri*, *Patirruppattū*, *Puraṅporuḷ-veṅpā-mūlai* etc.

Note. 2. *Nacciṅārkkiniyar* takes the above fourteen kinds to refer to both cases, when the cows are taken away and when they are retrieved. Hence fourteen, according to him, is doubled.

Besides,

61. மறங்கடைக் கூட்டிய ¹ துடிநிலை சிறந்த
 கொற்றவை நிலைய மக்கிணைப் புறனே.

¹ *Nuval-vali* (Iḷam)
Nuvaluḷi (Nac.)

² *Kuṭi-nilai* (Iḷam)
Tuṭi-nilai (Nac.)

Marai-katai-k kūṭṭiya tuṭi-nilai ciraṅta

Koravai nilai-y-u m-a-t-tiṅai-p puraṅ-ē.

Mustering the courage of the warriors by beating the *tuṭi* drum and offering sacrifice and worship to *Durgā* are taken to be the *puram* of that *tiṅai*.

Note. 1. *A-t-tiṅai*, according to Iḷampūraṇam, refers to *kuriṅci* and according to Nacciṅārkkiniyam, to *veṭci*. Iḷampūraṇar's interpretation seems to be sound.

Note. 2. Worship of *Durgā* by Dharmaputra at the commencement of the *Virūṭaparvan* and by Arjuna at the commencement of war at Kurukṣetra in the Mahābhārata is worth comparison here.

Note. 3. *Kuṭi-nilai*, according to Iḷampūraṇam, refers to the high state of the family of warriors.

Note. 4. Iḷampūraṇar tells us that the second line suggests that *Koravai* or *Durgā* was also the presiding deity of *kuriṅci*.

62. அன்றியும் 1

வெறியறி சிறப்பின் வெவ்வாய் வேலன்
 வெறியாட் டயர்ந்த காந்தரு முறுபகை
 வேந்திடை தெரிதல் வேண்டி யேந்தபுகழ்ப்
 போந்தை வேம்பே யாரென வருஉம்
 மாபெருந் தானையர் மலைந்த பூவும்
 வாடா வள்ளி வயவ ரேத்திய
 ஓடாக் கழனிலை யுளப்பட வோடா
 உடல்வேந் தடுக்கிய வுன்ன நிலையும்
 மாயோன் மேய மன்பெருஞ் சிறப்பின்
 தாவா விழுப்புதழ்ப் பூவை நிலையும்
 ஆரம ரோட்டலு மாபெயர்த்தத் தருதலும்
 சீர்சால் வேந்தன் சிறப்பெடுத் தரைத்தலும்
 தலைத்தர ணெடுமொழி தன்னெடு புணர்த்தலும்
 அனைக்குரி மரபினது கரத்தை யன்றியும்
 வருதார் தாக்கல் வான்வாய்த்தக் கவிழ்த்தலென்று
 இருவகைப் பட்ட பிள்ளை நிலையும்
 வாண்மலைந் தெழுந்தோனை மகிழ்த்துபறை தூக்க
 நாடவற் கருளிய பிள்ளை யாட்டும்
 காட்சி கல்கோ ணீர்ப்படை கடுதல் 2
 சீர்த்த மரபிற் பெரும்படை வாழ்த்தலென்று

1. It seems அன்றியும் was left out by the scribe.

2. காட்சி கல்கோ ணீர்ப்படை கடுதல்

சீர்த்தமரபிற் பெரும்படை வாழ்த்தலென்று

இருமுன்று மரபிற் கல்லொடு புணரச்
சொல்வப் பட்ட வெழுமுன்று துறைத்தே.

Anriyūm

Veri-y-ari cirappin vev-vāy vēlan

Veri-yāṭ t-ayarnta kāntaḷ-u m-uru-pakai

Vēnt-itai terital vēṅṅi y-ēntu-pukal-p

Pōntai vēmpē y-ār-ena varūm

Mā-perun tāṅaiyar malainta pū-v-um

Vāṭā vaḷḷi vayava r-ēttiya

Ōṭā-k-kalaṅṅilai y-uḷa-p-paṭa v-ōṭā

Ūtal-vēn t-aṭukkiya v-unna nilai-y-um

Māyōṅ mēya maṅ-peruṅ cirappin

Tāvā viḷu-p-pukal-p pūvai nilai-y-um

Ār-ama r-ōṭṭal-u mā-peyarttu-t tarutalum

Cīr-cāl vēntaṅ cirapp-ētu-t t-uraittalum

Talai-t-tā neṭumoli tannoṭu puṅarttal-um

Aṅai-k-kuri marapiṅatu karāntai y-anriyūm

Varu-tār tāṅkal vāḷ-vāyittu-k kavittal-ēru

Iru-vakai-p paṭṭa piḷḷai nilai-y-um

Vāṅ-malain t-eluntōṅnai makilntu-paraṅtūka

Nāṭ-avar k-arūḷiya piḷḷai y-āṭṭum

Kāṭci kal-kō ṅir-p-paṭai naṭutal

Cīrtta marapiṅ perum-paṭai vāḷṭtal-ēru

Iru-mūṅṅru marapiṅ kalloṭu puṅara-c

Collap paṭṭa eḷu-mūṅṅru turaittē.

Veṭci is, in addition, of the following twenty-one *lurais*: (1) dance under the possession of Skanda by a priest who is an adept in it and who expresses the ideas in seriousness, (2-4) wearing of the flowers of palmyra, margosa and common mountain ebony by the renowned warriors of vast and great armies to distinguish themselves from the kings of great enmity¹, (5) a kind of dance called *vāṭā-vaḷḷi*, (6) the state of anklet not slipping and being extolled by warriors² (7)

இருமுன்று மரபின் (இளம்)

காட்சி கால்கோ ணீர்ப்படை நடுகல்

சீர்த்தகு சிறப்பின் பெரும்படை வாழ்த்தலென்று

இருமுன்று வகையின் (கச்)

¹ Naccinārkkiniyar takes the *avaya* 'mā-varum pukal ēntum peruntūaiyar' which means those having great armies famous through animals.

² Naccinārkkiniyar's interpretation is this: the state of warriors extolling one and providing him with anklets when he stands still in the battlefield.

invoking an *uṇṇam* tree for omens before battle by warriors fierce and not receding from the place of action, (8) praising the bilberry flower that it resembles Viṣṇu in colour and hence it is noted for unfailing fame or comparing great men with Lord Viṣṇu and other gods of unfailing fame, (9) making a terrible fight against those (who took away the cows)¹, (10) taking back the cows, (11) extolling the superiority of the famous king, (12) warriors taking terrible vows within themselves with reference to the fulfilment of their pledge-six to ten belonging to *karantai*- (13 & 14), the two *pillai-nilai* of resisting the onslaughts of the enemy and falling a prey to the sword in battle, (15) the *pillai-y-āṭṭū* of sending the fallen warriors to *svarga* with the beating of drums², (16) finding the memorial stone, (17) taking away the memorial stone, (18) washing it with water, (19) fixing the same, (20) making the necessary inscription with due honour, and (21) extolling the same.

Note. 1. Iḷampūraṇar says that the above twentyone also are the *tuṛai* of *veṭci-t-tiṇai*, since they happen when the cows are taken back. He also says that they may form the *tuṛai* of other *tiṇais*. But Nacciṇārkkīṇiyar mentions that this sūtra deals with the seven *vaḷu* (faults) common to all the *purattiṇais* and explains how eleven out of twenty-one form *vaḷu*, since they are concerned not with kings, but with soldiers, subjects etc. Since he has explained eleven to be *vaḷu*, it is not easy to understand why he says *vaḷu ēlum* at the commencement. He also tells us that these twenty-one are found in all the *puṛa-t-tiṇai* and some in *akattiṇai* also.

Note. 2. Nacciṇārkkīṇiyar takes *vēlan* in the sūtra to be an *uṇṇakṣaṇa* to *kaṇi-kāriyai* (woman fortune-teller)

Note 3. Nacciṇārkkīṇiyar takes the reading *kāl-kōḷ* in line 19 in place of the reading *kal-kōḷ* taken by Iḷampūraṇar. *Kal-kōḷ*, according to him means 'commencing the sculpture of the figure of a warrior who died in battle, on a memorial stone'.

¹ Nacciṇārkkīṇiyar interprets this thus-fleeing from terrible fight, being defeated by those who took away the cows. This does not fit in with what immediately follows.

² Nacciṇārkkīṇiyar interprets this thus:—the dance in honour of the prince being installed in the kingdom with the beating of drums by the people rejoicing that he had emerged successfully from fight.

Note. 4. The twenty one *turais* mentioned here are classified under three heads: (1) those that precede *ār-amar-ōṭṭal* which are eight in number, those that commence from *ār-amar-ōṭṭal* and end with *pillai-y-āṭṭu* which are seven in number and which are taken under *karantai-t-tiṇai* by later scholars and those that deal with memorial stone, which are six in number.

Note. 5. *Naṭutal* is the reading of *Iḷampūraṇar* and *naṭukal* is the reading of *Naccinārkkiniyar* in line 19. The former reading is better since it is in consonance with *perum-paṭai vāṭṭal* etc.

Note. 6. Since these twentyone do not directly deal with the heroism of kings, they are mentioned in a separate *sūtra*. Since they follow the taking of cows, they are taken under *veṭci-t-tiṇai*.

Note. 7. The phrase '*vēlanmutal-āka*' at the beginning of *Iḷampūraṇam* under this *sūtra* does not seem to convey any sense. It may be dropped.

63. வஞ்சி தானே முல்லைது புறனே
எஞ்சா மண்ணை வேந்தனை வேந்தன்
அஞ்சுநகத் தலைச்சென் நடல்குறித் தன்றே¹
Vaṅci tāṇ--ē mullai-y-atu puṇṇ-ē
Eñcū maṇ-ṇacai vēntaṇai vēntaṇ
Añcutaka-t talai-c-cen r-aṭal-kurit t-aṇṇ-ē.

Vaṅci is the *puṇṇ* of *mullai* ; it consists of one king ferociously advancing towards another to kill him when the latter wants to take possession of a land which the former wants for himself.

Note. 1. Since water and shade are necessary for one army to advance against another and there will be separation between warriors and their wives, *vaṅci* is taken to be the *puṇṇ* of *mullai*.

What are the *turais* of *vaṅci* ?

64. இயங்குபடை யரவ மெரிபரத் தெடுத்தல்
வயக்க வெய்திய பெருமை யானும்
கொடுத்த வெய்திய கொடைமை யானும்
அடுத்தார் தட்ட கொற்றத் தானும்
மாராயம் பெற்ற நெடுமொழி யானும்

¹ *Naccinārkkiniyar* takes the first line as a *sūtra* and the other two as another *sūtra*.

பொருளின் றய்த்த பேராண் பக்கமும்
 வருவிசைப் புனைகக் கற்சிறை போல
 ஒருவன் றுங்கிய பெருமை யானும்
 பிண்ட மேய பெருஞ்சோற்று நிலையும்
 வென்றோர் விளக்கமும் தோற்றோர் தேய்வும்
 குன்றச் சிறப்பிற் கொற்ற வன்னையும்
 அழிபடை தட்டோர் தழிஞ்சியொடு தொகைகூக்
 கழிபெருஞ் சிறப்பிற் றறைபதின் மூன்றே.

Iyaṅku-ṭaṭai y-arava m-eri-paran t-eṭuttal
Vayaṅka l-eytiya perumai yān-um
Koṭutta l-eytiya koṭaimai yān-um
Aṭutt-ūru t-aṭṭa koṭrat tān-um
Mārāyam peṛra neṭu-moli yaṅ-um
Poruḷiṅ r-uytta pēr-āṅ pakkam-um
Varu-vicai-p punalai-k kaṛ-cirai pōla
Oruvaṅ rāṅkiya perumai yān-um
Piṅṭa mēya peruṅ-corru nilai-y-um
Venṛōr viḷakkam-un tōṛṛōr tēy-um
Kunṛā-c cirappir korra vaḷḷai-y-um
Ali-ṭaṭai taṭṭōr taḷiṅciyoṭu tokai-i-k
Kali-peruṅ cirappir ruṛai-ṭaiṅ mūṇṛ-ē.

There are thirteen highly meritorious *tuṛais* to *vaṅci* :—

(1) The din arising from the two armies, (2) setting fire on a large scale, (3) the greatness well exhibited, (4) giving away (weapons of warfare to soldiers) and presents, (5) heroism shown in killing (the enemies) by slowly approaching them, (6) words of congratulation on the military honour conferred upon by kings, (7) the highly valorous part of the army rushing against the enemy considering them to be insignificant, (8) the greatness of one resisting the attacks of the enemy like a stone, a huge flood, (9) the state of having large provisions of food, (10) the lustre of the victorious, (11) the dimness of the defeated, (12) the tribute (received from the enemy) on account of unmitigated valour or regretting the destruction of the enemy's country on account of unmitigated valour, and (13) the honour and presents offered to those who were maimed in battle.

Note. 1. The word *vaṅci* is taken here from the previous sūtra and is changed to *vancikkū*.

Note. 2. *Korṛavaḷḷai* mentioned in line 11 of this sūtra is mentioned by Iḷampūraṇar under sūtra 86 that it forms a

turai or *vañci* if tribute is given prominence and *turai* on *pāṭān* if eulogy is given prominence. But Nacciṇārkkīṇiyar gives the latter interpretation which is the same as the first mentioned in the *Purapporuḷvenṇā-mālai*.

Note. 3 *Aravam*, *eḷuttal* etc. are nominative case in form, while *perumaiyān*, *koṭaimaiyān* etc. are third case in form. For the sake of symmetry it is better to take that *āṇ* has been dropped in *aravam* etc. Iḷampūraṇar says that *āṇ* after *perumaiyān* is *iṭaiccol*. Nacciṇārkkīṇiyar, though he agrees with him, gives the above mentioned as an alternative. This is perhaps due to the rarity of the use of *āṇ* in Literature as an *iṭaiccol* other than case-suffix.

65. உழிஞை தானே மருதத்துப் புறனே
முழுமுத லரண முற்றலுங் கோடலும்
அனைகெறி மரபிற் றுரு மென்ப.
Uḷiñai tāṇ-ē marutattu-ṭ puraṇ-ē
Muḷu-muta l-araṇa murral-uṅ kōṭal-um
Aṇai-neri marapir r-āku m-enṇa.

Uḷiñai is the *purāṇ* of *marutam* and it is said that it is of the nature of besieging the external fort (of the enemy) and taking hold of it.

Note. 1. *Nacciṇārkkīṇiyar* takes the first line as one *sūtra* and the second and the third lines as a separate *sūtra*.

Note. 2. The word *kōṭal* means, according to Iḷampūraṇar, taking hold of or destroying and according to *Nacciṇārkkīṇiyar*, resisting from within the fort. Since resistance is mentioned in the *sūtra* 69, Iḷampūraṇar's interpretation seems to be sound.

66. அதுவே தானு மிருகால் வகைத்தே.
Aṭu-v-ē tāṇ-u m-iru-nāl vakaitt-ē.

It is of eight kinds.

Note. 1. Since a similar *sūtra* is not found with reference to other *tiṇais* and since the expression *nāl-iru-vakaittē* is found in the next *sūtra*, it gives us room to suspect that this *sūtra* may be an interpolation.

What are the eight kinds?

67. கொள்ளார் தேவக் குறித்த கொற்றமும்
உள்ளியது முடிக்கும் வேந்தனது சிறப்பும்
தொல்லெயிற் நிவர்தலுந் தோலது பெருக்கமும்¹
அகத்தோன் செல்வமு மன்றி முரணிய

1. தொல்லெயிற் நிவர்தலுந் தோலின் பெருக்கமும். (கச். பாடம்)

புறத்தோ னணங்கிய பக்கமுந் திறப்பட¹
 ஒருதான் மண்டிய குறுமைபு முடன்றோர்
 வருபகை² பேண ராரொயி லுளப்படச்
 சொல்லப் பட்ட நாலிரு வகைத்தே,
Kollār tē-en kuṟitta korram-um
Uḷḷiyatu muṭikkum vēntanatu cirappum
Tol-leyiṟ ṛ-ivartal-um tōlatu perukkam-um
Akattōn celvam-u m-anri muraṇiya
Purattō n-anāṅkiya pakkam-un tirar-ṇaṭa
Oru-tān maṇṭiya kuṟumai-y-u m-uṭaṇṇōr
Varu-pakuṭi pēṇā r-ār-eyi l-uḷappaṭa-c
Colla-ṇ paṭṭa nāl-iru vakaittē.

It is of the following eight kinds:—(1) the act of a king directed towards capturing the country of his enemy³ (who does not accept his suzerainty or obey his command), (2) the greatness of the king in carrying out his wishes (3) proceeding towards the ancient fort (of the enemy) (4) the vastness of elephantry⁴ (5) the riches of the besieged king, (6) the difficulties experienced by the besieger⁵ (7) the pitiable situation of the besieged in resisting alone, and (8) the piteous fort of the besieged who cannot resist the onslaughts of the besieger.

On the other hand,

68. (அன்றியும்).⁶

குடையும் வாளு நாவ்கோ ளன்றி
 மடையமை யேணிமிசை மயக்கமுங் கடைஇச்
 சுற்றம ரொழிய வென்றகைக் கொண்டு
 முற்றிய முதிர்வு மன்றி முற்றிய
 அகத்தோன் வீழ்ந்த கொச்சியு மற்றதன்
 புறத்தோன் வீழ்ந்த புதுமை யானும்
 நீர்ச்செரு வீழ்ந்த பாசியு மதா அன்று
 ஊர்ச்செரு வீழ்ந்த மற்றதன் மற்றும்

1. திறப்பட (கச். பாடம்)

2. பேணர் வாரொயில் (இளம். பாடம்)

³ Naccīṅārkkīṇiyar's interpretation is: celebrating the victory of a king with liberal grants even before he has captured the enemy's country.

⁴ Naccīṅārkkīṇiyar takes *tōl* to mean shield etc. made of leather; but, since *tōl* is used in the sense of *elephants* in the *Malai-ṇaṭukaḷām*, it is here taken to mean *elephantry*.

⁵ This may be taken to mean 'the difficulties to which the besieged was put by the besieger.'

⁶ It seems *appiyum* has been left out by the scribe,

1 மதின்மிசைக் கிவரந்த மேலோர் பக்கமும்
 இகன்மதிற் குடுமிகொண்ட மண்ணு மங்கலமும்
 வென்ற வாளின் மண்ணே டொன்றத்
 தொகைநிலையென்னுந் துறையொடு தொகைஇ
 வகைநான் மூன்றே துறையென மொழிப.

(*Anriyūm*)

Kuṭai-y-um vālu-nāl-kō ḷ-anri
Maṭaiyamai y-ērimicai mayakkam-un kaṭai-i-c
Currama r-oliya veṅru-kaik koṅṭu
Murriya mutirvu m-anri murriya
Akattōṅ vīlnta nocci-y-u marr-atan
Purattōṅ vīlnta putumai y-āṅ-um
Nīr-c-ceru vīlnta pāci-y-u m-atānri
Ūr-c-ceru vīlnta marr-atan maraṅ-um
Matinmicai-k k-ivarnta mēlōr pakkam-um
Ikaṅ-matiṅ kuṭumi-koṅṭa maṅṅu mankalam-um
Vēṅra vāḷiṅ manṇō ṭ-ōṅra-t
Tokai-nilai y-cunṇun turaiyoṭu tokai
Vakai-nāṅ mūṅrē turai-y-cua molīpa.

On the other hand, they say that there are twelve *turais* (to it) :—

(1) *Kuṭai-nāḷ-kōḷ* or sending the royal umbrella in an auspicious hour, (2) *vāḷ-nāḷ-kōḷ* or sending the sword in an auspicious hour, (3) the clash between the two armies when the army of the besieger is getting up through ladders, (4) the besieger besieging the inner fort after capturing the outer one by killing in battle the army of the enemy, (5) the defence desired by the besieged, (6) the miraculous attack desired by the besieger, (7) the army defeated at the battle in the moat, (8) the complete disaster of the army fallen in the battle within the fort, (9) the attack of those who spread themselves on the fort and consequently are on a higher level, (10) the purificatory bath of the besieger after gaining victory in the fort and taking hold of the crown of the besieged or assuming the crown, name and title of his vanquished enemy, (11) the purificatory bath to the sword of the victor and (12) collecting the armies of the victor so as to be honoured.

¹ Nac. reads in lines 9, 10:

அசுமிசைக் கிவரந்தோன் பக்கமு மிகன்மதிற்
 குடுமி கொண்ட மண்ணு மங்கலமும்.

Note. 1. The word *uliñai* is taken from *sūtra* 66 and is changed to *uliñaiḱkū*.

Note. 2. The *sūtra* 68 gives us the classification of *uliñai-t-tiñai* according to Tolkāppiyanār and the *sūtrā* 69, according to his predecessors.

Note. 3. The defence of the besieger mentioned in line 5 of this *sūtra* is taken to be separate *tiñai* of the name *nocci*.

69. தும்பை தானே வெய்தலது புறனே
மைத்து பொருளாக வந்த வேந்தனைச்
சென்றுதலை யழிக்குஞ் சிறப்பிற் றென்ப.
Tumpai tān-ē neyatalatu puṛaṇ-ē
Maintu-poru ḷ-āka vanta vētanai-c
*Cenru-talai y-alikkun̄ ciraṅṅir r-eṅṅa**

Tumpai is the *puṛaṇ* of *neytal* and possesses the high feature of one king eager of fame attacking another and the latter too eager of the same fame meeting him in open fight and destroying them.

Note. 1. Since open war takes place in a place as expansive as the sandy plain, *tumpai* is taken to be the *puṛaṇ* of *neytal*.

What is the greatness of *tumpai* ?

70. கணையும் வேலும் துணையுற மொய்த்தலின்
சென்ற வுயிரி னின்ற யாக்கை
இருநிலக் தீண்டா வருநிலை வகையோடு
இருபாற் பட்ட வொருசிறப் பின்றே.
Kaṇai-y-um-vēl-un tuṇai-y-ura moyttaliṅ
Cenra v-uyiri niṅṅa yākkai
Iru-nilan tiṅṅā v-arū-nilai vakayōṭṭi
Iru-pūr paṭṭa v-oru-ciraṅṅ p-iṅṅē.

The body lying on the earth after life has departed on account of the shower of arrows and incessant throw of spears, with that which dances not being in contact with the wide earth is of superior excellence both ways.

What are the *tuṅṅais* of *tumpai* ?

71. தானை யானை குதிரை பென்ற
கோளு ருக்கு மூவகை நிலையும்
வேன்மிகு வேந்தனை மொய்த்தவழி யொருவன்

*Naccinārkkinīyar takes the first line as one *sūtra* and the remaining two as another *sūtra*.

தான்மீண் டெறிந்த தார்நிலை யன்றியும்
 இருவர் தலைவர் தபுதிப் பக்கமும்
 ஒருவ னொருவனை யுடைபடை புச்சுக்
 கூழை தாங்கிய யெருமையும்.¹ படையறுத்துப்
 பாழி கொள்ளு மேமத் தானும்
 களிநெறிந் தெதிர்ந்தோர் பாடும் களிற்றொடு
 பட்ட வேந்தனை யட்ட வேந்தன்
 வானோ ராடு மமலையும் வான்வாய்த்து
 இருபெரு வேந்தர் தாமுஞ் சற்றமும்
 ஒருவரு மொழியாத் தொகைகிலைக் கண்ணும்
 செருவகத் திறைவன் வீழ்வுறச்² சினைஇ
 ஒருவனை³ மண்டிய கல்விசை நிலையும்
 பல்படை யொருவன் குடைதலின் மற்றவன்
 ஒன்வான் வீசிய நூழிலு முளப்படப்
 புல்லித் தோன்றும் பன்னிரு துறைத்தே.

Tānai yānai kutirai y-enra
 Nōṇṇ r-utku mū-vakai nilai-y-um
 Vēṇ-miku vēntanai moyitavāli y-oruvan
 Tān-nūṇ t-erinta tār-milai y-anriyum
 Iruvar talaiṅvar taputi-p pakkannum
 Oruva n-oruvanai y-uṭai-ṭai pukku-k
 Kūlai tānkiya y-erumai-y-um ṭai-y-aruttu-p
 Pāli kollu m-ēma-t t-ūn-um
 Kaṭir-erin t-etirntōr pāṭuṇ kaṭirroṭi
 Paṭṭa vēntanai y-aṭṭa vēntan
 Vāṭō r-āṭu m-amalai-y-um vāṭ-vāyittu
 Iru-peru vēntar tān-nū cūrṅam-um
 Orubar-u m-oliyā-t tokai-nilai-k kaṅṅ-um
 Ceru-v-akat t-iraiṅ vāṭ-v-urā-c cinaṭi
 Oruvanai maṅṭiya nal-l-icai nilai-y-um
 Paṭ-ṭai y-oruvan kuṭaitaliṅ maṅṭiṅ
 Oṭ-vāṭ vīciya nūṭil-u m-ulappaṭa-p
 Pulli-t tōṅṅum paṅṅiru turaitt-ē.

Tumpai is of twelve *turais*: (1-3) the three stages of the infantry, elephantry, and cavalry creating awe in the friends of foes, (4) the state of the army when one, seeing that the king fighting with his spear is surrounded with foes, leaves his scene of action and comes to his rescue, (5) the piteous

1. பெருமை (இளம்) ; வருமை (கச்.)
2. வீழ்வுற (இளம்) ; வீழ்க்கென (கச்.)
3. ஒருவனை (இளம்) ; ஒருவன் (கச்.)

scene where the commanders of both sides have fallen dead, (6) unyielding resistance of a warrior entering into the thick of the fight and protecting the rear of the army when the army is on the point of being broken by the enemy (7) success in hand-to-hand fight without weapons, (8) the greatness of attacking elephants with those who are on them (9) eulogy¹ of the king who has fallen with his elephant by the warriors of the victorious king, (10) state when both kings with their armies fight with their swords and stand balanced in the battle-field² (11) the scene when a warrior wins undying fame by dashing against the enemy in rage when he finds that their king was killed by them, and (12) one slaughtering by brandishing his sword the different sections of the enemy's army broken on his advance.

72. வாகை தானே பாலையது புறனே
தாவில் கொள்கைத் தத்தக் கூற்றைப்
பாகுபட மிகுதுப் படுத்த லென்ப³.

Vākai tāṅ-ē pālaiyatū puṟaṅ-ē
Tā-v-il koḷkai-t tattaṅ kūṟṟai-p
Pāku-paṭa mikuli-p paṭutta l-eṅpa.

Vākai is the *puṟaṅ* of *pālai* and it is of the nature of eulogising spotless objects coming within one's experience.

Note. 1. Since any region may be converted to *pālai* and anything may be eulogised irrespective of caste, creed, sex etc., *vākai* is taken to be the *puṟaṅ* of *pālai*.

How is it classified ?

73. அழவகைப் பட்ட பார்ப்பனைப் பக்கமும்
ஐவகை மரபி னரசர் பக்கமும்
இருபூன்று மரபி னேனோர் பக்கமும்
மறுவில் செய்தி மூவகைக் காலமும்
நெறியி னாற்றிய வறிவன் நேயமும்
நாலிரு வழக்கிற் ருபதப் பக்கமும்
பாலறி மரபிற் பொருநர் கண்ணும்
அனைநிலை வகையோ டாக்ஞெழு வகையான்
தொழுகிலை பெற்ற தென்மன்றர் புலவர்.

1. *amalai* = song at close quarters (Iḷam.)
= Dance at close quarters (Nac.)

2. The expression *kaḷattu viḷṅta* is taken to be understood before *tokainilai* by Nacciṅṟkkīṅiyar; it does not seem to be appropriate.

3. Nacciṅṟkkīṅiyar takes the first line into one *sūtra* and the other two lines into another.

Aru-vakai-p paṭṭa pārppaṇa-p pakkam-um ¹
Ai-vakai maraṭi n-aracar pakkam-um ²
Iru-māṇru maraṭi n-ēṇḍōr pakkam-um ³
Maru-vil ceyti mā-vakai-k kālam-um
Neriyi n-ūrriya v-arivaṇ ṛēyam-um
Nāl-iru valakkir rāpata-p pakkam-um
Pāl-aṛi maraṭiṇ porumar kaṇṇum
Anai-nilai vakaiyō ṭāṅk-elū vakaiyāṇ
Tokai-nilai peṛra t-enmaṇār pulavar.

Learned men say that *vākai-ṭ-tiṇai* is classified in seven ways :—

(1) that which relates to the six duties of brahmans, (2) that which relates to the five duties of kings, (3 & 4) that which relates to the six duties of each of *vaṇikar*, & *vēlāḷar* (5) that which relates to the great who are spotless in their conduct in all the three times-past, present and future (6) that which relates to the eight duties of recluses and (7) that which relates to the warriors who are conversant with their duties.

Note. 1. From this *sūtra* it is evident that, at the time when Tolkāppiyam was written, *varṇāśramadharmā* was in vogue in Tamil country.

Note. 2. The six duties of brahmans are the study of the Vedas and their teaching, performing sacrifices and officiating as priests in sacrifices and giving away gifts and receiving them.

Note. 2. The five duties of kings are the study of the Vedas, the performance of sacrifices, the giving away of gifts, looking after the welfare of subjects and the using of weapons, according to Iḷampūraṇar and the administration of justice, according to Naccinārkkīṇiyar. The latter agrees with what is found in the Gāutamadharmāśāstra.

Note. 4. The six duties of *vaṇikar* are the study of Vedas, the performance of sacrifices, the giving away of gifts, agriculture, tending cows and trade.

1-3. द्विजातीनामध्ययनमिज्या दानम् (गौतमधर्म. 9,1)
 ब्राह्मणस्याधिकाः प्रवचनयाजनप्रातर्ग्रहाः (*ibid.* 9,2)
 राज्ञोऽधिकं रक्षणं सर्वभूतानां न्यायः रण्डस्वम् (*ibid.* 9,7-8)
 वैश्यस्याधिकं कृषिवणिकृपाशुपाल्यकुसीदम् (*ibid.* 9,48)
 परिचर्या चोत्तरेषाम् (*ibid.* 9,56)

Note. 5. The six duties of *vēlāḷar* are the study of all other than the Vedas, agriculture, trade, tending cows, service to others and warm reception of guests, according to Ḥampūraṇar and the giving of gifts, according to Nacciṇārkiṇiyar.

Note. 6. Aṟivaṇ in line 5 is taken to mean *astronomer* by Ḥampūraṇar and *sage* by Nacciṇārkiṇiyar.

Note. 7. The eight duties of recluses, according to Ḥampūraṇar are bathing, lying on the floor, dressing in skin, having matted hair, worshipping fire, not going to inhabited villages and towns, getting provisions of food in forests and worship of god; and, according to Nacciṇārkiṇiyar, absence of desire for food and water, enduring heat and cold, residing in a restricted place in a particular posture, speaking whenever necessary and silence or the eight duties of the yogins-yama, niyama, āsana, prāṇāyāma etc.

What are the *turaiś* of *vākaī* ?

74. கூடூர்வேளி லென்றிரு பாசறைக்
காதலி னென்றிக் கண்ணிய வகையினும்¹
ஏரோர் களவழி யன்றிக் களவழித்
தேரோர் தோற்றிய வென்றியுத் தேரோ
வென்ற கோமான் முன்றேர்க் குரவையும்
ஒன்றிய மரபிற் பின்றேர்க் குரவையும்
பெரும்பகை தாக்கும் வேலி னானும்
அரும்பகை தாக்கு மாற்ற லானும்
புல்லா வாழ்க்கை வல்லாண் பக்கமும்
ஒல்லார் காணப் பெரியவர்க் கண்ணிச்
சொல்லிய வகையி னென்றொடு புணர்ந்துத்
தொல்லியிர் வழக்கிய வலிப்பலி யானும்
ஒல்லா ரிடவயிற் புல்லிய பாங்கினும்
பகட்டி னானு மாலி னானும்
துகட்டபு சிறப்பிற் சான்றோர் பக்கமும்
² கடிமனை நீத்த பாலின் கண்ணும்
எட்டுவகை னுதலிய வவையகத் தானும்³
கட்டமை யொழுக்கத்துக் கண்ணுமை யானும்
இடையில் வண்புகழ்க் கொடையி னானும்⁴
பிழைத்தோர்த் தாக்குக் காவ லானும்

1. வகையினும் (இளம்) ; மரபினும் (நச்.)
2. கடிமனை...கண்ணும் (இளம்) ; கடிமலை . . . ஆனும் (நச்.)
3. அகையகத்தானும் (இளம்) ; அகையகத்தானும் (நச்.)
4. கொட்டையினும் (இளம்) ; கொட்டைமடினும் (நச்.)

பொருளொடு புணர்ந்த பக்கத் தானும்
 அருளொடு புணர்ந்த வகற்சியானும்
 காம நீத்த பாலி னுணு மென்று
 இருபாற் பட்ட 1வொன்பதின் றுறைத்தே.

Kūtir vēṇi l-eṇṇ-iru pūcari-k
Kāṭali ṇ-onṇi-k kaṇṇiya vakaiyiṇ-um
Ērōr kalavali y-anṇi-k kalavali-t
Tērōr tōrriya venṇi-y-un tērōr
Vēṇṇa kōmāṇ muṇ-rēr-k kuravai-y-um
Onṇiya marapir piṇ-rēr-k kuravai-y-um
Perum-pakai tāṅkuṁ vēli ṇ-āṇ-um
Arum-pakai tāṅku m-ārṇa l-āṇ-um
Pullā vālkkai val-lāṇ pakkam-um
Ollār nāṇa-p periyavar-k kaṇṇi-c
Colliya vakaiyi ṇ-onṇoṭu puṇarntu-t
Tolluyir valaṅkiya v-avi-p-pali yāṇ-um
Ollā r-iṭavayir pulliya pāṅkiṇ-um
Pakaṭṭi ṇ-āṇ-u m-āvi ṇ-āṇ-un
Tukaṭṭupu ciṇappir cāṇṇōr pakkam-um
Kaṭi-maṇai nitta pāliṇ kaṇ-ṇum
Eṭṭu-vakai nutaliya v-vai-y-akat t-āṇ-um
Kaṭṭamai y-olukkattu-k kaṇṇumai y-āṇ-um
Iṭai-y-il vaṇ-pukaḷ-k koḷaiyi ṇ-āṇ-um
Pilaittōr tāṅkuṅ kāva l-āṇ-um
Poruḷoṭu puṇarnta pākka-t t-āṇ-um
Aruḷoṭu puṇarnta v-akarci y-āṇ-um
Kāma nitta pāli ṇ-āṇ-um-eṇṇū
Iru-pār paṭṭa v-onṇpatiṇ ruraiṭt-ē

Vākai is of twice nine kinds of *turai*, (the first nine with reference to *māram* (valour) and the second nine with reference to (*aṇam* or *dharmā*) : (1) The undivided attention to war in the camps both in winter and in summer, (2) the success gained by the warriors in the battlefield similar to that achieved by the agriculturists in the threshing floor, (3) the dance before the king's chariot at the success of the warriors (4) the traditional dance behind his chariot, (5) the spear which was able to withstand the attacks of the foes, (6) the capacity of the warriors to withstand the strong attacks of the foes.

1. ஒன்பதின் (இளம்.) ; ஒன்பதற்று (சே.)

(7) able-bodied warriors fighting with the conviction that the physical body is transitory (8) throwing oneself in fire according to the tenets of the great which makes the foes feel ashamed, (9) taking hold of the enemy's country, (10) those winning fame through oxen and cows¹ (11) avoiding amorous look towards other's wives,² (12) the assembly of the great possessing eight qualities³ (13) conduct according to *śāstras* (14) incessant liberality bringing rich fame, (15) protecting the evil doers forgetting their wrongs, (16) identifying oneself with his duties as householder, warrior, or recluse, (17) leaving off the ties of the family on account of the feeling that all are alike and (18) the stage when desire vanishes.

Note 1. Piṅ-tēr-k-kuravai refers, according to Iḷampūraṇar, to the dance by viṇaiyar and according to Nacciṅārkkīṇiyar, to the dance of Koṟṟavai and devils.

75. காஞ்சி தானே பெருத்திணைப் புறனே
பாக்கருஞ் சிறப்பிற் பன்னெறி யானும்
நில்லா வுலகம் புல்லிய நெறித்தேத⁴.

Kāñci tāṅ-ē perun-tiṇai-p puraṅ-ē
Pāṅk-arun ciraṅṅiṇ paṅ-ṇeri y-āṅ-um
Nillā v-ulakam pulliya neritt-ē.

Kāñci is the *purāṅ* of *perun-tiṇai* and deals with the unparallelled transitoriness of the worldly objects in all ways.

Note. 1. The expression *pāṅkarum* is taken by Iḷampūraṇar to mean 'having no equal' and by Nacciṅārkkīṇiyar to mean 'having the un-equalled *mōkṣa* for its aim.

Note 2. *Kāñci* is said to be the *purāṅ* of *perun-tiṇai* since it is outside the range of the five *purattiṇai* mentioned above in the same way as *peruntīṇai* is outside the range of the reciprocal love signified by the five *akattiṇai* (:) *kuṇṇi*, *pālai*, *marutum*, *neytal* and *mullai*.

1. Iḷampūraṇar splits into āviṇāṇ, while Nacciṅārkkīṇiyar splits into māviṇāṇ and takes it to mean elephants and horses.

2. According to Nacciṅārkkīṇiyar's reading it means abdicating the throne.

3. The eight qualities are: heredity, education, conduct, truthfulness, purity, impartiality, absence of envy, and non-greediness.

4. Nacciṅārkkīṇiyar takes the first line as one *sūtra* and the other two, as another.

What are the turais of *kūñci*?

76. மாற்றருக் கூற்றஞ் சாற்றிய பெருமையும்
 கழிந்தோ ரொழிந்தோர்க்குக் காட்டிய முதுமையும்
 பண்புற வருஉம் பகுதி நோக்கிப்
 புண்கிழித்து முடியு மடித்தி னானும்
 ஏமச் சுற்ற மின்றிப் புண்டீனான்
 பேஎ யோம்பிய பேஎய்ப் பக்கமும்
 இன்னனென் நிரங்கிய மன்னே யானும்
 இன்ன து பிழைப்பி னிதவா கியரெனத்
 துன்னருஞ் சிறப்பின் வஞ்சினத் தானும்
 இன்னகை மனைவி பேஎய் புண்டீனான்
 துன்னுதல் கடிந்த தொடாதுக் காஞ்சியும்
 நீத்த கணவற் றீர்த்த வேலின்
 பெயர்த்த மனைவி யாஞ்சி யானும்¹
 நிகர்த்தமேல் வந்த வேந்தனெடு முதகுடி
 மகட்பா டஞ்சிய மகட்பா லானும்
 முலைபு முகனுஞ் சேர்த்திக் கொண்டோன்²
 தலையொடு முடிந்த நிலையொடு தொகைடு
 ஈரைந் தாகு மென்ப பேரிசை
 மாய்ந்த மகனைச் சுற்றிய சுற்றம்
 மாய்ந்த பூசன் மயக்கத் தானும்
 தாமே யெய்திய³ தாங்கரும் பையுளும்
 கணவனெடு முடிந்த படர்ச்சி நோக்கிச்
 செல்வோர் செப்பிய மூதா னந்தமும்
 நனிமிகு சரத்திடைக் கணவனை யிழந்து
 தனிமகள் புலம்பிய முதுபா லையும்
 கழிந்தோர் தேஎத்துக் கழிபட ருறீஇ
 ஒழிந்தோர் புலம்பிய கையறு லீலையும்
 காதலி யிழந்த தபுதார நிலையும்
 காதல னிழந்த தாபநிலையும்
 நல்லோள் கணவனெடு கனியழற் புகீஇக்
 சொல்லிடை யிட்ட மாலை⁴ நிலையும்
 அரும்பெருஞ் சிறப்பிற் புதல்வற் பயந்த⁵
 தாய்தப வருஉந் தலைப்பெய னிலையும்
 மலர்தலை யுலகத்து மரபுகன் கறியப்

1. பெயர்த்த மனைவி வஞ்சி யானும் (இளம்) ; உரையில் ஆஞ்சி என உளது. பேஎய்த மனைவி யானும் (நச்.)
2. கொண்டார் (இளம்) ; கொண்டோன் (நச்.)
3. எய்திய (இளம்) ; ஏங்கிய (நச்.)
4. மாலை (இளம்) ; பாலை (நச்.)
5. அரும். . . பயந்த (இளம்) ; ஆய் . . . பெயர (நச்.)

பலர்செவச் செல்லாக் காடு வாழ்த்தொடு
 நிறையருஞ் சிறப்பிற் றுறையிரண் டுடைத்தே,
Mārr-arun kūrṛaṅ cārriya perumaiy-um
Kalintō r-olīn tōrkku-kāṭṭiya mutumaiy-um
Paṅp-ura varūum pakuti nōkki-p
Puṅ-kilittu muṭiyu maratti n-āṅ-um
Ēma-c curra m-inri-p puṅṅōṅ
Pēe y-ōmpiya pēey-p pakkam-um
Innan-en r-irankiya mannai y-āṅ-um
Innatu pilaiṅṅi n-ituv-ā kiyar-ena-t
Tun-n-arun ciraṅṅiṅ vañciṅat t-āṅ-um
Innakai manaiṅi pēey puṅṅōṅ
Tunnatal kaṅinta toṭā-k kāñci-y-um
Nitta kaṅavar rirtta vēliṅ
Peyaritta manaiṅi yāñci y-āṅ-um
Nikarttu-mēl vanta vēntaṅoṭu mutu-kuṭi
Makappā t-añciya makat-pā l-āṅ-um
Mulai-y-u nukar-uñ cērtti-k-koṅṅōṅ
Talaiyoṭu muṭinta nilaiyoṭu tokaii
Ir-aiṅ t-āku m-eṅpa pēr-icai
Māynta makaṅai-c curriya curram
Māynta pūcaṅ mayakka-t t-āṅ-um
Tām-ē -eytiya tāṅk-arum paṅyul-um
Kaṅavaṅoṭu muṭinta paṅarcci nōkki-c
Celvōr ceppiya mūtā nantam-um
Nai-miku curattiṅai-k kaṅavaṅai y-iṅanti
Tai-makaṅ pulampiya mutu-pā lai-y-um
Kalintōr tēttu-k kaṅi-paṅa r-urūi
Olintōr pulampiya kai-y-aru nilai-y-um
Kātali y-iṅanta taputāra nilai-y-um
Kātala n-iṅanta tāpata nilai-y-um
Nallōṭ kaṅavaṅoṭu nai-y-aṅaṅ pūki-c
Colliṅai y-iṅṅa mālai nilai-y-um
Arum-peruṅ ciraṅṅiṅ putalvaṅ paṅanta
Tāy-taṅa varūun talai-p-peya nilai-y-um
Malar-talai y-ulakattu maraṅu-nai k-ariya-p
Palar-cela-c cellā-k kaṅu vāṅttoṭu
Nirai-y-arun ciraṅṅiṅ rurai-y-iraiṅ t-utaitt-ē

Kāñci has two sets of ten *lurais* each the first set consisting of (1) the greatness of the inevitability of death (*i.e.* the ransitioness of the physical body), (2) the inevitability of the old age mentioned to the young by the old (*i.e.* the transi-

toriness of youth) (3) the bravery to die wounded in battle considering the nature of the wordly life, (4) the state of the wounded being attended to by devils in the absence of loving¹ relatives. (5) the state of being pitied at the fallen state by others mentioning his previous prosperous condition, (6) the taking of terrible oath by one that he would do this if he fails to do the task undertaken (7) the wife who previously met him with sweet smile not touching him in the wounded state fearing the devils that surround him, (8) the magnanimity of the wife killing herself with the spear left by the dying husband² (9) the state of people not willing to give their daughters in marriage to enemies who offered their hand in consideration of the dignity of their family and (10) the state of wife dying bringing the head of the deceased husband close to her breasts and face; the second set consisting of the (1) the confusion with lamentations of mothers surrounding the dead bodies of their famous sons or the confusion with lamentations of people at the death of mothers round the dead bodies of their famous sons³ (2) the grievous pain experienced by themselves (*i.e.* by wives either in prison or in the absence of relatives). (3) the extreme delight experienced by the goers-by on seeing the wife's death along with her husband, (4) the wife's bewailing the loss of the husband in the middle of the forest, (5) the helpless state of the dependents and others at the death of their masters, (6) the pitiable state of the husband at the loss of the wife, (7) the pitiable widowed life of the wife at the loss of the husband, (8) the words expressed by the wife to those who stood in the way of her entering the funeral pyre of her husband (9) the state of the mother ready to die at the glorious death of her son in the battlefield or the state of the mother ready to die on behalf of honour at the behaviour of her son, and (10) the eulogy of the cremation ground which stands firm though witnessing many disappearing from this wide world.

1. Nacciṅārkkīṅiyar takes *ēmam* to mean 'night'.

2. According to Nacciṅārkkīṅiyar's reading, the line means 'the state of the wife fearing at the sight of her dead husband not being able to distinguish his body on account of the bruises with spear'.

3. When *curra mīynta* is split as *curram āynta*, the former meaning should be taken; if it is split as *curram mīynta*, the latter meaning should be taken.

77. பாடாண் பகுதி கைக்கிலைப் புறனே
நாடுங் காலே நாவிரண் டடைத்தே.
Pātāṇ pakuti kaikkilai-p puran-ē
Nāṭuṅ kālai nāl-iraṅ ṭ-ulaitt-ē.

Pātāṅṭinai is the *puran* of *kaikkilai* and is, on examination, of eight kinds.

Note. 1. Iḷampūraṇar tells us that *pātāṅ* is taken to be the *puran* of *kaikkilai* for the following reasons: (1) *Kaikkilai* is not restricted to a particular region; so also *pātāṅ* is not restricted to any individual. (2) *Kaikkilai* is one sided love; so also *pātāṅ* is mostly connected with the profit gained by the poet. *Pātāṅ* has the melody type called *centiram* as *kaikkilai*. Nacciṅārkkkiṇiyar tells us that in *pātāṅ*, the hero of the poem wants eulogy and the poet, personal profit. Since both of them are not interrelated, *pātāṅ* is considered to be the *puran* of *kaikkilai*.

Note. 2. The eight kinds are, according to Iḷampūraṇam, (1) praise to God (2) praise to kings (3) praise of auspicious occasions (4) advice (5) directing a poet to go to a patron (6) the kinds of reward to poets (7) reference to *kaikkilai* and (8) censure; and according to Nacciṅārkkkiṇiyar, all those mentioned there with reference to *pātāṅ* and all connected with the six *tiṅais* mentioned above and *potuviyal*.

Note. 3. In similar sutras above 6, 8, 12, 15, 18, only the nature of the respective *tiṅai* is mentioned and not its classification. But in sūtra 1 the classification is mentioned and it is followed by the sūtra which states the classification in detail. But here it is not clearly stated.

78. அமரர்கண் முடியு மறுவகை யானும்
புரைதீர் காமம் புல்லிய வகையினும்
ஒன்றன் பகுதி யொன்று மென்ப.
Amararkan mutiyu m-aṟu-vakai y-āṅ-um
Purai-tīr kāmam pulliya vakaiyiṅ-um
Oṟraṅ pakuti y-oṟru-m-eṅpa.

In the six kinds of verses with reference to *devas* and verses with reference to righteous pleasures, one will overlap with another.

Note. 1. What are the six kinds referred to in line 1 is not mentioned in the text. Iḷampūraṇar says that the six kinds are *koṭi-nilai*, *kantali*, *valli*, *pulavar-āṟruppaṭai*, *pukaṭtal* and *paraval*. Of them two are mentioned in sūtra 22, three in sūtra 27 and one in sūtra 30.

Note 2. Naccinārkkkiṇiyar, on the other hand, takes the *sūtra* to mean that *pāḷāṇ* is seen in verses with reference to six godly objects-sages, brahmans, cows, rain, crowned kings and world and with reference to requests of low order.

Note. 3. *Purai* is taken to mean *fault* by Iḷampūraṇar and *superiority* by Naccinārkkkiṇiyar.

79. வழக்கியன் மருக்கின் வகைபட நிலைபுப்
பரவலும் புகழ்ச்சியுக் கருதிய பாக்கினும்
முன்னோர் கூறிய குறிப்பினுஞ் செந்துறை
வண்ணப் பகுதி வரைவின் றுக்கே.

Valakkiyan maruṅkiṇ vakai-paṭa nilaii-p
Paraval-um pukaḷcci-y-uṅ karutiya pāṅkiṇ-um
Munnōr kūriya kuṟippiṇ-uṅ centurai
Vaṇṇa-p pakuti varai-v-iṇ ṟ-āṅk-ē.

The rhythm of the melody type *centurai* is not to be avoided in the *paraval* (eulogy in person *paḷiccu* (eulogy in absence) and the places suggested by the predecessors wherever they are found in usage.

Note. 1. The word *munṇōr* in the *sūtra* suggests that the classification of *purattiṇai* also was done by the predecessors of Tolkāppiyāṇar.

80. காமப் பகுதி கடவுளும் வகையார்
ஏனோர் பாக்கினு மென்மனார் புலவர்.

Kāma-p pakuti kaṭavul-um varaiyār
Ēṇōr pāṅkiṇ-u m-cunmanār pulavar.

Learned men say that, in erotic verses and in verses which should be concerned with human beings, gods are not prohibited.

81. குழவி மருக்கினுக் கிழவ தாகும்.
Kuḷavi maruṅkiṇ-uṅ kiḷava t-ākum

Erotic verses may be with reference to children.

82. ஊரொடு தோற்றமு முரித்தென மொழிப
வழக்கொடு சிவனிய வகைமையான
Ūroḷu tōṟṟam-u m-uritt-ena molip
Valakkoḷu civaṇiya vakaimai y-āṇ-a.

Erotic verse in *pāḷāṇ* may be with reference to the inhabitants of villages if it is in conformity with usage.

83, மெய்ப்பெயர் மருக்கின் வகைத்தனர் வழியே.
Mey-ppeyar maruṅkiṇ vaittanar vaḷi-y-ē.

Predecessors have said that the true names of heroes may be mentioned in erotic verses with reference to *pāṭāṇ*.

84. கொடிநிலை கந்தழி வள்ளி யென்ற
வடுநீங்கு சிறப்பின் முதலன மூன்றும்
கடவுள் வாழ்த்தொடு கண்ணிய வருமே.
Koṭi-nilai kantali valli y-enra
Vuṭu-nīṅku-cirappin mutalana mūṇrum
Katavuḷ vāḷttotu kaṇṇiya varum-ē.

The three which are considered spotless-sun, Brahma and Moon may be invoked.

85. கொற்ற வள்ளை யோரிடத் தான.
Korra vaḷḷai y-ōr-iṭat t-āna.

Korra vaḷḷai too may be taken under *pāṭāṇ* is some places.

Note. 1. Naccinārkkiniyar takes *ōr-iṭam* to refer to human beings.

How is *pāṭāṇ* classified ?

86. கொடுப்போ ரேத்திக் கொடாஅர்ப் பழித்தலும்
அடுத்தார்ந் தேத்திய வியன்மொழி வாழ்த்தும்
சேய்வரல் வருத்தம் வீட வாயில்
காவலர்க் குரைத்த கடைநிலை யானும்
கண்படை கண்ணிய கண்படை நிலையும்
கபிலை கண்ணிய வேள்வி நிலையும்
வேலை¹ கோக்கிய விளக்கு நிலையும்
வாயுரை வாழ்த்துஞ் செவியறி வுறாஉவும்
ஆவயின் வருடம் புறநிலை வாழ்த்தும்
கைக்களை வகையோ டுளப்படத் தொகைஇ
தொக்க நான்குமுள வென மொழிப.
Koṭuppo r-ētti-k koṭāar-p paḷittal-um
Aṭutt-ārṇ t-ēttiya v-iyamoli vāḷtt-um
Cēy-varal varuttam vīṭa vāyil
Kāvalark k-uraitta kaṭai-nilai y-āṇ-um
Kaṇ-ṭaṭai kaṇṇiya kaṇ-ṭaṭai nilai-y-um
Kapilai kaṇṇiya vēḷvi nilai-y-um
Vēlai nōkkiya viḷakku nilai-y-um
Vāy-urai vāḷttuṇ cevi-y-ari-v-urū-um
Ā-vayin varāum puṇa-nilai vāḷttum
Kaikkiḷai vakaiyō ṭ-ūḷappaṭa-t tokuṇ-t
Tokka nāṅku m-ūḷa v-eṇa molīpa.

1. வேலை (இளம்) ; வேலின் (சு.)

They say that the *turais* of *pāṭaṇ* are (1) eulogising the giver and reviling the non-giver (2) eulogising a king in his close proximity with reference to the nature of his ancestors and himself (3) the scene where words are sent to the king through the gatekeeper enumerating the miseries undergone in the long journey from home (4) suggesting to the king that it is time to go to sleep, (5) the sacrifice where brown cows are freely given away (6) lighting the lamp to commemorate the victory of the spear or the height of the flame of the lamp like that of the spear (7) salutary advice to a king by wise men *nolen volens* (?) (8) instructing the king in the path of virtue (9) benediction upon a king, invoking his deity to bless him and his descendants and (10) interceding etc., during *kaikkīlai*.

What is the other kind of classification ?

87. தாவி னல்லிசை கருதிய கிடந்தோர்க்குச்
 சூத ரேத்திய துயிலெடை நிலையும்
 கூத்தரும் பாணரும் பொருகரும் விறலியும்
 ஆற்றிடைக் காட்சி யுறழத் தோன்றிப்
 பெற்ற பெருவளம் பெருஅர்க் கறிவுறீஇச்
 சென்றபய நெதிரச் சொன்ன பக்கமும்
 சிறந்த ¹நாளினிற் சென்ற நீக்கி
 பிறந்த நாவயிற் பெருமக் கலமும்
 சிறந்த சீர்த்தி மண்ணு மங்கலமும்
 கடைமிகுத் தேத்திய குடைநிழன் மரபு
 மாணார்ச் சுட்டிய வாண்மக் கலமும்
 மன்னெயி லழித்த மண்ணுமந கலமும்
 பரிசில் கடைஇய கடைக்கூட்டு நிலையும்
 பெற்ற பின்னரும் பெருவள னேத்தி
 கடைவயிற் றேன்றிய விருவகை விடையும்
 அச்சமு முவகையு மெச்ச மின்றி
 நாளும் புள்ளும் பிறவற்றி னிமித்தமும்
 காலக் கண்ணிய வேரம்படை யுளப்பட
 ஞாலத்து வருட நடக்கையது குறிப்பின்
 கால மூன்றொடு கண்ணிய வருமே.

Tāvi ṇal-l-icai karutiya kiṭantōrkku-c
Cūta r-ēttiya tuyil-eṭai nilai-y-um
Kūttar-um pāṇar-um porunar-um viṇali-y-um
Ārri-ṭtai-k kāṭci y-uṇaḷa-t tōṇri-p
Peṇṇa peru-vaḷam peṇṇaruk k-aṇṇi-ṇi-c
Ceṇṇu-paya ṇ-eṭira-c conṇa pakkam-um

1. நாளினின் (இளம்) ; நாளன் (கக், பா)

Cīranta nālinir cerra nikki-p
 Pīranta nāl-vayir peru-mañ kalam-um
 Cīranta cīrtti maṇṇu mañkalam-um
 Naṭai-mikut t-ēttiya kuṭai-nīlan maraṇum
 Mānār-c cuṭṭiya vān-mañ kalamum
 24278 Mañ-ṇ-eyi l-aḷitta maṇṇu-mañ kalam-um
 19.4.68 Paricil kaṭaiya kaṭai-k-kūṭṭu nilai-y-um
 Pexra pinnar-um peru-vaḷa ṇ-ētti
~~Naṭai-vayir rōṇriya v-iru-vakai viṭai-y-um~~
 Accamu m-uvaki-y-u m-ecca m-inri
 Nāl-um pul-l-um pīravarri nimittam-um
 Kālan kaṇṇiya v-ōmpaṭai y-uḷa-p-ṭaṭa
 Nālattu varūm naṭakkaiyatu kurippin
 Kāla mūṇroṭu kaṇṇiya varum-ē.

The following connected with the past, present and the future in this earth are also taken as the *turais* of *pāṭān*:—
 (1) bards singing about the king's spotless good fame to wake him, while asleep, up; (2) *kūttar*, *pānar*, *porunar* and *viraliyar* who have received presents directing those who have not received them and telling them what they have received¹
 (3) celebrations on birth days by nullifying the punishments²
 (4) purificatory bath bringing fame; (5) bringing out the excellence of royal umbrella giving shade to many; (6) giving adorations to the spear which brought the foes under control; (7) purificatory bath of the king after capturing the enemy's fort; (8) the poets etc mentioning their wants and getting the rewards³ (9) eulogising the prosperous condition of the king after receiving the reward and taken leave of the taking either on his own initiative or on the initiative of the king; and (10) wishing that the king may be free from the source of fear, delight and want which is foreboded by the stars, birds and other omens.

Purattiṇai-y-iyal ends.

1. Nāccinārkkīyiar takes the meaning 'recluses directing the house-holders how to get *mōkṣa*' along with the above meaning, in lines 3-6 in the *sūtra*. He might have so interpreted the lines since otherwise, this *lakṣaṇa* could not hold good for the *Tirumukārruṭṭai*.

2. Nāccinārkkīyiar interprets the lines 7-8 thus: weaving white dress and doing good deeds undoing the punishments awarded on previous occasions.

3. According to Nāccinārkkīyiam, *kaṭai-k-kūṭṭunilai* means 'the state of accomplishing one's task by standing at the entrance.'

