



**My Sapphire-hued Lord, my Beloved! A Complete,  
Annotated Translation of Kulacēkara Ālvār's Perumāḷ  
Tirumōḷi and of its Medieval Maṇipravāḷa Commentary  
by Periyavāccāṇ Piḷḷai with an Introduction**

Suganya Anandakichenin

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*Perumāḷ Tirumōḷi*

and of its Medieval Maṇipravāḷa Commentary by

Periyavāccāṇ Pillai

with an Introduction

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and my parents

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with an Introduction

Suganya Anandakichenin

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## ABBREVIATIONS

A1	<i>Mutal tiruvantāti</i>
A2	<i>Iranṭām tiruvantāti</i>
A3	<i>Mūnṛām tiruvantāti</i>
AAP	<i>Amalanātipirāṇ</i>
Apte	Apte's <i>The practical Sanskrit-English dictionary</i>
Bh. G.	<i>Bhagavadgītā</i>
Bh. P.	<i>Bhāgavatapurāṇa</i>
BK	<i>Bālakāṇḍa</i>
c.	century
ca.	circa
<i>Cilap.</i>	<i>Cilappatikāram</i>
comm.	commentary
CTM	<i>Cīriya Tirumaṭal</i>
DEDR	<i>Dravidian Etymological Dictionary (Revised)</i>
DSC	<i>Divyasūricaritam</i>
fn	footnote
GHTL	<i>Glossary of Historical Tamil Literature</i>
GIT	<i>Glossary of Tamil Inscriptions</i>
GPP	<i>Guruparamparāprabhāvam</i>
Kali.	<i>Kalittokai</i>
MM	<i>Mukundamālā</i>
Mumu	<i>Mumukṣuppaṭi</i>
MW	<i>Monier-Williams Sanskrit-English Dictionary</i>
NTA	<i>Nāṅkāṁ tiruvantāti</i>
NTP	<i>Nālāyira Tivviya Pirapantam</i>
PA	<i>Prapannāmṛtam</i>
PTA	<i>Periya Tiruvantāti</i>

PTM	<i>Perumāl Tirumōḷi</i>
PTMa	<i>Periya Tirumaṭal</i>
PerTM	<i>Periyālvār Tirumōḷi</i>
PeTM	<i>Periya Tirumōḷi</i>
Pkt	Prākṛit
Piḷḷai	Periyavāccāṇ Piḷḷai
RTS	<i>Rahasyatrayasāram</i>
SVB	<i>Śrīvacanabhūṣaṇam</i>
TL	<i>Tamil Lexicon</i>
TM	<i>Tirumālai</i>
TN	Tamilnadu
TNT	<i>Tiruneṭuntāṇṭakam</i>
TPE	<i>Tirupalliyelucci</i>
TV	<i>Tiruviruttam</i>
TVM	<i>Tiruvāymōḷi</i>
UK	<i>Uttarakāṇḍa</i>
URM	<i>Upatēca rattiṇamālai</i>
VG	<i>Glossary of Historical Tamil Vaishnava Prose</i>
VR	<i>Vālmiki Rāmāyaṇa</i>
VP	<i>Viṣṇu-purāṇa</i>
*	overshort u
~	gliding consonant
+	gemination

## NOTE ON TRANSLITERATION

Tamil words are transliterated according to the conventions established by the *Tamil Lexicon* (TL).

Proper names in Sanskrit, especially mythological ones, have been transcribed according to the Sanskrit phonetic system, even though they sound different in Tamil. As for place names, unless they are well known (like Madurai or Chidambaram), I have written them as they are pronounced in the local language.

Words of Sanskrit origin that have entered the *Oxford English Dictionary* (OED) have been considered as English words, and spelt the OED way, without diacritical marks (e.g. samsara, rakshasa, tulsi, acharya, etc.).



## PREFACE

Not all Tamil bhakti poets have been given the same amount of attention by modern scholarship, the Śaiva Nāyaṇmārs having perhaps received more notice than their Vaiṣṇava counterparts, referred to as the Ālvārs (6<sup>th</sup> – 9<sup>th</sup> c.). Scholars such as Kamil Zvelebil (1973: 185) for example, while discussing the history of the Tamil literature, do not say much on the Vaiṣṇava corpus, although their works include a whole chapter on bhakti literature.

That being said, the last few decades have seen a surge of interest in the works of the Ālvārs among scholars but, again, it would seem that not all the Ālvārs were created equal. Nammālvār's works, for example, have been much more studied than any other Ālvār's. We can mention here Ramanujan's translation of *pācurams* ('sacred verse') from the *Tiruvāymoḷi* in *Hymns for the Drowning* (2005 [1981]), Vasudha Narayanan's *The Vernacular Veda* (1994a) or Archana Venkatesan's translation of the *Tiruviruttam*, *A Hundred Measures of Time* (2014). Not that the others have been entirely ignored: Āṇṭāl has received some attention as well, with Jean Filliozat's *Un Texte tamoul de dévotion Vishnouite: Le Tiruppāvai d'Āṇṭāl* (1972), Vidya Dehejia's *Āṇṭāl and her Path of Love: Poems of a Woman Saint from South India* (1992) and Venkatesan's *The Secret Garland: Āṇṭāl's Tiruppāvai and Nācciyar Tirumoḷi* (2010).

As for Kulacēkaraṇ, few books have been dedicated to him or his poetry (assuming that he is not the author of *Mukundamālā*). There are, of course, the Śrīvaiṣṇava commentaries written on the *Perumāl Tirumoḷi* (henceforth PTM) by Periyavāccāṇ Pillai (14<sup>th</sup> c.),<sup>1</sup> Uttamūr Vira-

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<sup>1</sup> This has been published along with explanations by a modern scholar who has edited the commentary, Puttūr S. Krishnaswami Aiyangar. His point of view appears in footnotes that are not numbered. This important edition, to which I will come back often, will be referred to in this book as Pillai & Aiyangar 1997. Please note that some books, like this one, are newer editions of much older publications, but as the books do not give details about earlier editions (or even sometimes their own date



raghavacharya (20<sup>th</sup> c.), Annangaracharya (20<sup>th</sup> c.), and other commentaries included in popular editions. Besides these books, the only one I found that was solely dedicated to Kulacēkara Ālvār is V. Rajagopalan's *Kulasekhara's Perumal Thirumozhi. A Psychic Approach to Religious Mysticism* (2009), which includes an introduction that deals with the life of the Ālvār as well as a free translation of the PTM. Otherwise, Kulacēkaraṇ finds himself allotted a chapter in books dealing with the Ālvārs or Vaiṣṇavism in general, such as M. Raghava Aiyangar's *Ālvārkaḷ kālanilai* (1929), B. V. Ramanujam's *The History of Vaishnavism in South India Upto Ramanuja* (1973), S. Kulacēkaraṇ's *Vaiṇavattin Ālvārkaḷ Kālanilai* (1988), S. M. S. Chari's *Philosophy & Theistic Mysticism of the Ālvārs* (1997) or even Friedhelm Hardy's *Viraha-Bhakti: The Early History of Kṛṣṇa Devotion in South India* (2001 [1983]). Some books, dedicated to other topics, like the history of Kerala or the temple in Śrīraṅgam or Tirumalā, also mention Kulacēkaraṇ, but in passing. We can take the examples of M. G. S. Narayanan's *Perumāls of Kerala: Political and Social Conditions of Kerala under the Cēra Perumāls of Mākōtai (c. 800 A.D.-1124 A.D.)* (1996), V. T. Induchudan's *Golden Tower. A Historical Study of the Thirukkulasekharapuram and other Temples* (1971), V. N. Hari Rao's *History of the Śrīraṅgam Temple* (1976) or T. K. T. Viraraghavacharya's *History of Tirupati: the Tiruvengadam Temple* (1953). There are a few articles written on Kulacēkara Ālvār, both in English and Tamil: K. G. S. Aiyar's 'Kulaśekhara Ālvār and his Date' (1931), T. P. Meenakshisundaran's 'Kulacēkara Ālvār' (2007), or S. Palaniappan's unpublished article 'On the Implications of Kulacēkara Ālvār's Praise of Rāma's Killing of Śambuka.'

As we can see, even though scholars, both traditional and modern, have not entirely neglected Kulacēkaraṇ, it is undeniable that Nammālvār holds their central attention. By and large then, Kulacēkaraṇ does not seem to have received significant scholarly attention, which is why this book has been written. In addition,

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of publication), I have merely given the date of publication of the edition that I have used in this book.

Kulacēkaraṇ's is a rather mysterious and oft-debated identity. Therefore, I wished to bring together in one place as much material referring to him (traditional, literary, historical) as it was possible for me to gather, and try to understand who he really was. What I thought would take merely a few pages has in fact grown into a long introduction in which I shall attempt to answer questions like: Who was Kulacēkaraṇ? Was it indeed he who wrote the PTM? What is currently known about him? What do traditional and modern scholars have to say about him? Do they agree on his identity? In what way do the different historical and geographical backgrounds of scholars influence their opinions on his origins?

The main part of the book is a complete translation of the PTM, with the *pācurams* given in the Tamil script, their transliteration and an annotated translation, as well as comments providing further information on some points. Every *pācuram* is accompanied by the complete translation of the medieval commentary, which Periyavāccāṇ Pillai wrote using a highly Sanskritized register of Tamil, known as Maṇipravāḷam. This translation is one of the first of its kind to be published since, to my knowledge, no medieval commentary on the whole corpus of an Ālvār (and of this size) has been entirely translated. The introduction, however, does not deal with the commentary, which 'A note on the translation of the Śrīvaiṣṇava commentaries on the NTP' does. While the commentary, unlike the PTM, is not the focus of the book, it does offer us occasion to reflect upon the relationship between the PTM and the later Śrīvaiṣṇavas, and how they made use of and circulated it.

The glossary that accompanies the translation of the PTM is given in the appendix.



## INTRODUCTION

### 1. An Introduction to the *Perumāḷ Tirumōḷi*

#### 1.1. The *Perumāḷ Tirumōḷi* and the *Nālāyira Tivviya Pirapantam*

‘Those who do not know *Perumāḷ* do not know *Perumāḷ*.’<sup>2</sup>

The Śrīvaiṣṇava acharyas have accorded great importance to the *Perumāḷ Tirumōḷi*, and considered Kulacēkara Ālvār as the very personification of bhakti for Rāma. And this has made him special to the acharyas, many of whom, like Periyavāccāṇi Piḷḷai, were themselves attracted to that *avatāra* (‘incarnation’).<sup>3</sup>

The Ālvārs sang the glory of Viṣṇu-Nārāyaṇa<sup>4</sup> in their mother tongue, Tamil. In the following centuries a devotional community—the Śrīvaiṣṇava group that considers Rāmānuja (ca. 1017-1137) as its head—formed in the Tamil land, glorifying the same Lord. This community collected and edited the poetry,<sup>5</sup> now known as the *Nālāyira Tivviya Pirapantam* (NTP), which it placed among its most sacred texts, on a par with the Sanskrit Vedas. It gave the poet-saints the name ‘Ālvār,’<sup>6</sup> and

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<sup>2</sup> *perumāḷai ariyātār perumāḷai ariyātārē*. The first *Perumāḷ* is short for PTM, and the second one, literally ‘an eminent person’ (TL), is a Tamil word that is in general an epithet of Viṣṇu, but the Śrīvaiṣṇavas also apply it specifically to Rāma (Piḷḷai & Aiyangar 1997: i).

<sup>3</sup> Among the later Śrīvaiṣṇavas, Kulacēkaraṇ was known for his devotion to Rāma, which makes him stand out from the other Ālvārs, as explained by Velukkudi Krishnan (2008: Introduction) in his discourse on the PTM’s *taniyaṇ* (‘stray verse in praise of an author or a work’ or ‘stray verse in salutation to a guru’ TL).

<sup>4</sup> The names of Viṣṇu and Nārāyaṇa are used indifferently here.

<sup>5</sup> Traditionally, it has been believed that in the 10<sup>th</sup>-c. (Cutler 1987: 187) or 11<sup>th</sup>-c. (Narayanan 1994b: 55) Nāthamuni discovered the lost treasures of the *pācurams*, organized them, set them to music and had them sung in the temples.

<sup>6</sup> The Śrīvaiṣṇavas started using the word ‘Ālvār’ after the 11<sup>th</sup> c. (Carman & Narayanan 1989: 3). It is traditionally thought that the word comes from the verbal root *āl* (‘to be absorbed, to be immersed’ TL). The Ālvārs are therefore ‘those who are immersed’ in love, in thoughts of God or in God Himself. But it is also possible to suggest the alternative spelling *ālvār*, derived from *āl* (‘to rule’), as S. Palaniappan (2004) has convincingly suggested in his article. I shall, however, use the spelling ‘Ālvār’ for the sake of convenience.

made them the objects of their worship. The Śrīvaiṣṇavas did not stop at ‘discovering’ these *pācurams* and making them known to the outside world, but also had commentaries written on them as a way of elucidating the original text, but probably also—if not especially—so as to clarify the interpretations and the meanings drawn from the NTP by the acharyas of successive generations and record them for the future. Thus, although the NTP has nourished Śrīvaiṣṇava theology, providing it with innumerable ideas and illustrations, and has thus been invaluable to the community, it also owes its very survival and its fame to the early Śrīvaiṣṇavas. And this is the reason why this book is making both the original poetry in Tamil and its commentary in Maṇipravāḷam by the medieval Śrīvaiṣṇava acharyas available to the readers.<sup>7</sup>

The PTM is part of the NTP which, composed of 4000 verses, was divided into four parts of approximately a thousand verses each. The PTM, placed fifth in the first thousand, was composed by someone who calls himself Kulacēkaraṇ and who is known as Kulacēkara Ālvār or Kulacēkara Perumāḷ by the Śrīvaiṣṇavas.

## 1.2. The Title of the Work

Kulacēkaraṇ does not give his work any name, nor does he mention anywhere the number of verses or decades he has composed.<sup>8</sup> The PTM was presumably named thus by Nāthamuni (or a later Śrīvaiṣṇava acharya).<sup>9</sup> And one may wonder how this name was chosen, and

<sup>7</sup> For more on the commentary, the commentator and the language in which it is written, please see ‘A Note on the Śrīvaiṣṇava commentaries on the NTP,’ which precedes the translation of the PTM and its commentary.

<sup>8</sup> At the end of each decade, Nammālvār, for instance, claims that he has composed a thousand verses (*āyirattuḷ ippattu* – ‘these ten [songs] among the thousand’ [TVM 1.4.11 for example]).

<sup>9</sup> In a chapter of the *Guruparamparāprabhāvam* (See chapter 2.2. ‘Kulacēkaraṇ Through Hagiographic and Literary Sources’ for more on this hagiographic text) called ‘Śrīmannāthamuṇikaḷ vaibhavam’ (‘the glory of the illustrious Nāthamuni), the story of the NTP’s recovery and compilation are given: Nāthamuni, a priest from Vīraṇārāyaṇapuram, hears a few foreign devotees sing a set of ten verses in praise of Viṣṇu, which states at the end both the name of the composer and the number of verses of the whole work (*āyirattuḷ ippattu* – ‘this ten among the thousand’). Being

whether it tells us anything about its author, or about what was thought of him at a certain point in time.

Pointing out that the word *perumāḷ* (*perum* + *āḷ*) is equivalent to the Sanskrit *mahā-puruṣa* ('great man'), a *rūḍhī* ('popular or conventional meaning of words' MW) of Nārāyaṇa, Vankeepuram Rajagopalan (2009: 74) suggests that it could also be an equivalent of the Sanskrit *puruṣottama*, 'the best among men.' As mentioned earlier, *Perumāḷ* is also a name or a title traditionally given to this Ālvār along with the name Kulacēkaraṇ, which may have given the PTM its name (Pillai & Aiyangar 1997: iii).<sup>10</sup> However, since the *tirumōḷi* is about *Perumāḷ* (Nārāyaṇa, or even Rāma), it is possible that it came to be so known for this simple reason.<sup>11</sup>

Why this poet-saint was given the title of 'Perumāḷ' is itself a matter of discussion. It is not clear whether it was because he was thought to have been a Cēra king, *Perumāḷ* being a title given to the Cēras; or vice versa: did the title, given for a religious (or other) reason lead to his

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questioned on this, the singers admit they only know those ten verses, thereby impelling Nāthamuni to travel to the place mentioned in them, i.e. Kurukūr, believed to be Nammālvār's birthplace. There, he meets Parāṅkuśadāsa—a disciple of Madhurakavi Ālvār, himself a disciple of Nammālvār—who teaches him the only decade he knows, which Madhurakavi had written in praise of his master. Focusing his mind on the poem, Nāthamuni recites it twelve thousand times. As a result of this Nammālvār appears to him and bestows on him 'the "three secrets," the *Tiruvāymōḷi* along with the other three thousand verses, the truth of all philosophies, and the secret of the eightfold yoga' (Carman & Narayanan 1989: 6). Nāthamuni returns home, sets the verses to music and, with the help of the local ruler and his own family members, finds the means to establish and propagate them.

<sup>10</sup> The epithet *perumāḷ* being first and foremost associated with Viṣṇu, Velukkudi (2008: Introduction) does not believe that the PTM was named thus because it lauds Nārāyaṇa-*Perumāḷ*; for the whole of the NTP does that. Following this reasoning, Velukkudi suggests that it is in the 6<sup>th</sup> case, i.e., the genitive: it is, therefore, the *Perumāḷ*'s *tirumōḷi*.

<sup>11</sup> And yet, there are two other *tirumōḷis* in the NTP named after their composers, i.e., *Nācciyār Tirumōḷi* and *Periyālvār Tirumōḷi*, with *nācciyār* and *periyālvār* referring to Āṇṭāl and her father Periyālvār respectively. Therefore, the word *perumāḷ* in the *Perumāḷ Tirumōḷi* could be either a reference to its author or to the Lord to whom it was dedicated.

being considered a Cēra king? Some Śrīvaiṣṇava scholars say that because he felt empathy and great bhakti for Rāma, known as Perumāḷ among the Śrīvaiṣṇavas, he came to be known as Kulacēkara Perumāḷ, and not just as Kulacēkara Ālvār.<sup>12</sup>

### 1.3. The *Tirumōḷi* Genre

As for the second part of the name (*tirumōḷi*), literally *tiru* ('sacred') and *mōḷi* ('word'),<sup>13</sup> it seems that it was already lexicalised by the time of *Cilappatikāram* (5<sup>th</sup>-6<sup>th</sup> c.), and came to mean 'word or utterance of great persons,' *āgamas* or 'traditional doctrine or precept' (MW) and *dharma* (TL). The last two meanings may have been used in a non-Vedic, non-Vaiṣṇava context, since the Tamil epic is traditionally thought to have been composed by a Jain writer. So how is it possible that this expression came to be applied to a fundamentally Vaiṣṇava text? What type of work has it been used to qualify? Does it have to do with a specific genre in Tamil?

Titles in the NTP usually depend on theme<sup>14</sup>; the arrangement of verses<sup>15</sup>; the meter<sup>16</sup>; or on the first words of the work.<sup>17</sup> And then, there are instances when the name of the author is apparently combined with the term *tirumōḷi*.

<sup>12</sup> Velukkudi 2008: Introduction.

<sup>13</sup> Velukkudi (2008: Introduction) suggests the expression *śrīsūkti* as the Sanskrit equivalent of this Tamil expression, implying thereby that the words are endowed with *śrītva*, i.e., auspiciousness. This seems to be a later interpretation of the expression, probably even later than Nāthamuni's time, during which the works may have been named.

<sup>14</sup> e.g. *Periya tiru maṭal* (by Tirumaṅkai Ālvār) with the *maṭal* theme (The TL defines *maṭal* as 'horse of palmyra stems on which a thwarted lover mounts to proclaim his grief and win his love').

<sup>15</sup> e.g. *Mutal tiruvantāti* (by Poykaiyālvār Ālvār). *antāti*, or *antādi* in Sanskrit, means a 'poem in which the last letter, syllable or foot of the last line of one stanza is identical with the first letter, syllable or foot of the succeeding stanza, the sequence being kept on between the last and the first stanza of the poem as well' (TL).

<sup>16</sup> e.g. *Tiruviruttam* (by Nammālvār), because the *viruttam* meter is used.

<sup>17</sup> e.g. *amalan-āti-pirāṇ* (by Tiruppāṇālvār).

The *tirumōḷi* is supposed to be made up of decades that are not always limited to ten verses, and its individual stanzas are linked by repeated lines and/or a common theme. The PTM, composed of 105 *pācurams*, is divided into ten decades, with the last *pācuram* of each being a signature verse that contains a *phalaśruti* ('the hearing of the fruit'<sup>18</sup>). All of these are dedicated to Nārāyaṇa or one of His other forms and *avatāras*. The last line of the verses, except perhaps the signature *pācuram*, are often similar,<sup>19</sup> or at least have some common words that are repeated.<sup>20</sup> Lynn M. Ate (1978: 17, 29, 42) asserts that, given that there are no other *tirumōḷis* in Tamil literature, these can be considered as a special genre produced by the Āḷvārs, similar to the *patikams*<sup>21</sup> of the Śaiva poets.<sup>22</sup>

#### 1.4. The Text of the *Perumāḷ Tirumōḷi*

##### 1.4.1. *Kulacēkaraṇ's* Style

Friedhelm Hardy (2001 [1983]: 270-272) refers to six elements found in Āḷvār poetry: 1) ornamentation (formulaic expressions); 2) paraphrases (for referring to God); 3) mythological allusions; 4) attributions (non-mythological attributes); 5) references to temples; 6) descriptions of temples (and not mere reference).

The following *pācuram* from the PTM is an illustration of Hardy's model:

*maṇṇu pukaḷk kaucalai taṇ maṇi vayiru vāyttavaṇē*  
*teṇṇilaṅkaik kōṇ muṭikaḷ cintuvittāy cem poṇ cēr*

<sup>18</sup> It is the last verse of a poem, which numbers the benefits of reciting it.

<sup>19</sup> e.g. the 8<sup>th</sup> decade with *irākavaṇē tālālō* or another epithet of Rāma along with *tālālō*, a sort of refrain.

<sup>20</sup> e.g. the first decade: *eṇṇu kolō ... nālē*. There are some exceptions such as the 2<sup>nd</sup> and the 5<sup>th</sup> decades, which do not seem to have any such recurring group of words. The 3<sup>rd</sup> decade, however, has a recurring idea that links the individual verses, the main one being the poet's mad love for Nārāyaṇa.

<sup>21</sup> The Vaiṣṇavas themselves see this word as a synonym of *pattu* ('ten' or 'decade') and even use it occasionally to mean this (Velukkudi 2008: Introduction).

<sup>22</sup> For a description of the metrics characterising this genre, see Ate 1978: 17-20.



*kaṇṇi nal mā matiḷ puṭai cūḷ kaṇapurattu eṇ karumaṇiyē  
eṇṇuṭaiya inṇamutē irākavaṇē tālēlō.*

1. O You who flourished in the gem [of a] womb of Kausalyā of enduring glory!
2. O You who made the heads of the king of Lankā in the South to be strewn!
3. O Apple of my eye from Kaṇapuram made of red gold,
4. surrounded on [all] sides by good, big, imperishable ramparts!
5. O My sweet Nectar! O Rāghava! *tālēlō!*

The first two lines contain mythological allusions; lines 3 and 4 name and describe a particular temple; line 5 contains what Hardy calls ornamentation, paraphrase and attribution. Although many verses in the PTM and in the rest of the NTP follow this pattern, it is not always systematic.<sup>23</sup>

#### 1.4.2. The Internal Coherence of the PTM

Each decade in the PTM has an internal coherence, as the individual *pācurams* develop one precise theme. And although the last *pācuram*, which is invariably a *phalaśruti* in the PTM, is different from the rest,<sup>24</sup> it still refers to the main theme of the decade.

The decades each have a distinct theme, and there is a clear difference between the first five decades and the last five. The former focus on the deities of the temples, although allusions to the *avatāras* abound in them, and the poet himself seems to speak in his own voice (see Figure 1 at the beginning of the next section). The latter focus mainly on the *avatāras* of Rāma and Kṛṣṇa although, here too,

<sup>23</sup> PTM 6, 7 and 9, for example, do not necessarily include all the elements mentioned, since the voice that speaks here is that of a mythological character.

<sup>24</sup> Even in the case of the signature verses, there seems to be a certain logic in the way they are written by the Ālvār, a logic that seems to point at a certain coherence with the rest of the body of the text: while ‘Kulacēkaraṇ’ is exuberant in the pouring forth of self-praising titles, e.g. in the 2<sup>nd</sup> one, ‘he’ is moderate in the decades in which the main emotion is pathos (e.g. Daśaratha’s lament).

references to temples are sometimes made. The poet tends to borrow the voices of various mythological characters, except in 8 and 10.<sup>25</sup>

But despite this difference between the two halves of the PTM, there are elements that link not just the different decades together but also the different *pācurams*. The most common—and evident—one is the intensely emotional bhakti that pervades the work, accompanied by feelings of longing, sorrow, and ecstasy.<sup>26</sup> Another common point is that

<sup>25</sup> The voices in the PTM, as well as in the NTP in general, are largely influenced by the ones found in early Caṅkam poetry, which can be broadly divided into two types: the *akam* ('inner'/'interior') and the *puṛam* ('outer'/'exterior') genres. While the former 'is generally treated as the poetry of love,' the latter is considered as 'the poetry of heroism' (Kailasapathy 1968: 4). The *puṛam* poetry usually includes all the non-*akam* themes.

In the *akam* ('interior') genre, in which none of the characters are named, the poet does not speak with his/her own voice or to the audience, which merely overhears dialogues between a character and his/her heart or another character (Zvelebil 1974: 19). The main voices are those that belong to a few stock characters (Zvelebil 1974: 38): the heroine, her companion, her mother, her foster mother, the hero, his friend and the concubine *inter alia*. In the *puṛam* ('exterior') genre, however, the poet can name himself or address an interlocutor, who is often his/her patron (Zvelebil 1974: 19, 35).

Kulacēkaṇ is inspired both by the *akam* and the *puṛam* genres in the matter of voices. For example, except for PTM 10.10, the poet does not address the audience; his interlocutor is mostly God. There are several decades in which the first person singular seems to point to the poet, as in the case of *puṛam* poetry; and some that even borrow the voices of mythological characters such as Devakī or Daśaratha, very much like the feigned female voice of the *akam* poets. The poems belonging to this second category in fact mostly do not refer to temples or to Viṣṇu or to His other names or *avatāras*, e.g. Daśaratha, who is on his deathbed at the time of Rāma's departure, and Devakī, who has just met Kṛṣṇa after a long period of incarceration. Neither of them knows of Rāma's and Kṛṣṇa's divinity, and they merely take them to be the humans they seem to be, their offspring. In contrast, the other decades, like the 2<sup>nd</sup> one or the lullaby, link Rāma with Viṣṇu, or Viṣṇu with His *avatāras*, and either or both of them with the Deities in the temples. The poet, therefore, uses the *akam* and *puṛam* genres together, thereby contributing to the creation of a different genre that many bhakti poets seem to adopt.

<sup>26</sup> The signs of this deep bhakti are: the impatient desire to reach Śrīraṅgam in PTM 1; the physical reactions described at the thought of coming into contact with the devotees in PTM 2; the mad love for God professed in PTM 3; the longing to have some form of contact with Veṅkaṭa even if it means taking birth as a bird or even a lifeless stone in PTM 4; the unconditional surrender to a seemingly indifferent God

most decades are connected to a temple, thereby giving the invisible God a visible form and a place to stay close to. Śrīraṅgam is by far the Ālvār's favourite location.<sup>27</sup>

It can also be noticed that at times an idea that is a mere passing reference in one of the *pācurams* gets full-blown coverage in another decade, often the next one. For example, in PTM 1.3, 1.9 and 1.10, the poet mentions the desirability of mingling with the Lord's devotees. And, later, the whole of PTM 2 is about the devotees and the poet's wish to see and be with them. Similarly, in 2.9 'mad love' for God is mentioned: those who are madly in love with God are not madmen, it is those who are not devoted to Him who are mad. This idea gets a major development in the 3<sup>rd</sup> decade which has refrains in each *pācuram* using the word 'madness' or its synonym, echoing similar ideas. Likewise, Devakī starts her lament with lullaby-like lines, regretting the fact that she could not sing like this to Kṛṣṇa, in PTM 7, and the very next decade is a complete lullaby to Rāma. Similarly, in PTM 9, a wailing Daśaratha mentions some of the events in Rāma's life, such as His going to the forest, which PTM 8 also does—e.g. giving Bharata His kingdom. These sparse events then get exclusive importance in the narration of the

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in PTM 5. All these have in common the deep and powerful emotions felt by a jealous gopi (PTM 6), a longing Devakī (PTM 7) and a heart-broken Daśaratha (PTM 9). The intensity of the passion felt for the subject (i.e. God) is again the key link between the parental and erotic loves expressed in the PTM, as well as the omnipresent feeling of lack or loss, named *viraha-bhakti* by Friedhelm Hardy in his eponymous book (1983). In most decades, the poetic voice laments the loss of contact with the Lord and/or longs for it. Besides, the lack of attachment declared in the 4<sup>th</sup> decade is accompanied by a declaration of love for God, which means it is not totally different from the feeling expressed by the gopi in the 6<sup>th</sup> decade, since even lust when felt for God becomes divine and is not comparable to the attraction felt by a human being for another.

<sup>27</sup> Śrīraṅgam, to which the first three decades are dedicated, also appears in PTM 8.10, a lullaby dedicated to Rāma, who is equally identified with the Lord of Kaṇṇapuram. This shows the attraction that Śrīraṅgam has for the poet. Besides, it seems that all the temples sung by the poet, with the exception of Veṅkaṭa/Tirupati (leaving aside for the moment the controversial Viṛṇuvakkōṭu) are located in the Cōla country. Could this mean that the poet is someone who only knew about the Cōla land?

whole story of Rāma in PTM 10, including the elements found in PTM 8 and PTM 9. It is almost as if the poet finds an idea so good that he decides to dedicate a whole decade to it.<sup>28</sup>

Thus, there is indeed coherence within the decades. These (above-mentioned) elements seem to indicate that the PTM must have been written by a single person whose individuality shimmers through the *pācurams*. Whether it was someone called Kulacēkaraṇ or not is hard to establish unless one believes in his authorship of the signature verses as well, which is a point that will be discussed later.

#### 1.4.3. The Contents and Themes of the PTM

Despite its brevity, the PTM has a remarkable variety of content, as Kulacēkaraṇ experiments with different voices and themes, as the following table shows.

Figure 1: Information on the number of verses contained in each of the decades of the PTM, the persona, the content and the metre that has been used by Kulacēkara Ālvār in each of them.

PTM	Number of <i>pācurams</i>	Voice	Summary of the main ideas	Metre
1	11	The poet (?)	The persona expresses a desire to reach Śrīraṅgam. Description of the Lord and the town of Śrīraṅgam.	<i>eṇ-cīr kaḷineṭil-aṭi āciriya viruttam</i>
2	10	The poet (?)	The persona conveys the wish to have contact with the Lord's devotees in Śrīraṅgam.	<i>canta kali viruttam</i>
3	9	The poet (?)	The persona declares his mad love for the Lord of Śrīraṅgam and his dislike of worldly pleasures and people.	<i>kali viruttam</i>

<sup>28</sup> This not only suggests that the person who composed PTM 1 is likely to have composed PTM 2 (and that the one who wrote PTM 7 also wrote PTM 8), but also that such a peculiar practice of expanding an idea could simply mean that the author of all these decades might well be one and the same.

PTM	Number of <i>pācurams</i>	Voice	Summary of the main ideas	Metre
4	11	The poet (?)	The persona, desirous of contact with Venkaṭa, hopes to be born as various life (and non-life) forms in that place.	<i>taravu koccakak kalippā</i>
5	10	The poet (?)	The persona swears unconditional devotion for and dependence on the Lord of Virruvakkōṭu, whatever His indifference towards 'him.'	<i>taravu koccakak kalippā</i>
6	10	Cowherdesses abandoned by Kṛṣṇa	Cowherdesses express their anger at Kṛṣṇa's wayward and unfaithful behaviour.	<i>aṟu-cīr kaḷineṭil-aṭi ācīriya viruttam</i>
7	11	Devakī	Kṛṣṇa's mother laments not having been able to bring Him up and enjoy His childhood.	<i>eṇ-cīr kaḷineṭil-aṭi ācīriya viruttam</i>
8	11	The poet (?) / Kausalyā (?) <sup>29</sup>	A lullaby for Rāma, who is associated with the Lord of Kaṇ(ṇ)apuram in this decade.	<i>taravu koccaka kalippā</i>
9	11	Daśaratha	Rāma's father laments having exiled his Son to the forest.	<i>aṟu-cīr kaḷineṭil-aṭi ācīriya viruttam</i>
10	11	The poet (?)	The whole story of Rāma is recapitulated. Rāma is identified with the Lord of Tiruccitrakūṭam.	<i>eṇ-cīr kaḷi-neṭil-aṭi ācīriya viruttam</i>

But despite this variety, a few elements recur throughout the PTM and even define it, such as bhakti; God and His different forms; and His dwelling place.

<sup>29</sup> Although traditionally taken to be a lullaby sung by the voice of Kausalyā there is nothing in the poem itself to prove this. Uttamūr (1999: 73), one of the modern commentators, confirms this view.

#### 1.4.3.1. The All-Pervading bhakti

Bhakti,<sup>30</sup> from the Sanskrit verbal root *bhaj* ('to share'), became linked with loving, sharing, worshipping God. Over the centuries, bhakti became widespread over a large geographic area: from the Ālvārs and the Nāyaṇmārs (6<sup>th</sup> c. - 9<sup>th</sup> c.) in southern India, to Narsi Mehta (15<sup>th</sup> c.) in western India, to Mīrābāi (16<sup>th</sup> c.), Sūrdās (15<sup>th</sup> c.) and Kabīrdās (15<sup>th</sup> c.) in the northern part of the country, to Caitanya Mahāprabhu (16<sup>th</sup> c.) in eastern India, all of them are interconnected by the one common factor that is emotional bhakti, often expressed in their compositions. And the dates of these people speak for themselves: it can be said that the Tamil ones are the earliest on the subcontinent.

Not that bhakti did not exist elsewhere or earlier: the *Bhagavadgītā* (Bh.G.) mentions it for instance, but even if a step was taken towards an emotional form of bhakti, these older texts mostly concern themselves with its intellectual version, although the difference between the two is not always unambiguous in the Bh.G. While showing that in the early texts the closest emotions felt for God are 'wonder and fear,' Emmanuel Francis and Charlotte Schmid (2014: 2-4) point out that bhakti has meant different things to different people in different contexts and times, anything between serene veneration to the ecstatic form of worship. So, while bhakti according to the Bh.G. is largely intellectual, it takes an emotional form among the Ālvārs.

In the Tamil context, bhakti came to be associated with a personal god, a specific place of worship (Francis & Schmid 2014: 5-8) and strong

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<sup>30</sup> Kulacēkaraṇ himself does not use the term 'bhakti,' nor do most Ālvārs. I am using bhakti as a synonym of 'devotion' following the established practice of modern scholars to denote a large variety of religious movements that spread over the subcontinent through many centuries. For more details, see Francis & Schmid's introduction to *The Archaeology of Bhakti I. Mathurā and Maturai, Back and Forth* (2014). After Rāmānuja, the Śrīvaiṣṇava acharyas have used the term 'bhakti' to refer to *bhakti-yoga* ('discipline of devotion'), which means much more than mere 'devotion.' For more information on this topic, see Vasudha Narayanan's '*Karma, Bhaktiyoga, and Grace in the Śrīvaiṣṇava Tradition: Rāmānuja and Kūrattālvān*' (1992).

emotions. The focus was placed equally on the devotee and his/her mode of expression and wish to surrender to the god of his/her choice in order to achieve salvation. Some scholars, like Hardy (1983), suggest that the transition from intellectual to emotional bhakti happened in the South, and that this was made possible by the impact that the highly emotional devotional poetry found in the NTP had on how one perceived, loved and worshipped God. It is worth remembering that emotional bhakti poetry was in turn influenced by Caṅkam poetry.<sup>31</sup>

The Ālvār bhakti is thus characterized by three main elements: it is expressed in the vernacular language, it is localised and it is highly emotional. And all these three factors are interconnected. Emotional bhakti, with the different emotions that it comes with and which characterize it, is a defining characteristic of Ālvār (as well as Nāyaṇmār) poetry.<sup>32</sup> And the expression of all these emotions is made easier by the use of the poet's mother tongue instead of Sanskrit,<sup>33</sup> as

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<sup>31</sup> The exchange of ideas has been a two-way process, with the 'North' playing an important role, in that all three, gods, myths and the early texts associated with bhakti, originated there (Francis & Schmid 2014: 11, 17). Ramanujan (2005: 104-106) points out how the developments brought about by the Guptas in the North laid the ground for the birth and growth of bhakti in the South, thanks to their encouraging the cult of Viṣṇu, the writing down of some Puranas and the promoting of Sanskrit inter alia. With the arrival of the Pallava rulers in the South, a new era dawned and 'the two "classicisms" of India, that of the Guptas and that of Tamil classical poetry, seem to have met.' The imperial Pallavas indulged in building long-standing temples, patronised brahmins and favoured Sanskrit too. And it was during this period that the poet-saints sang about different places of worship and gave them existence and identity.

<sup>32</sup> The poet, in this case Kulacēkaraṇ, gets ecstatic, hysterical even; he is as if possessed. This kind of obsessive love for God is also associated with madness, a theme that is recurrent in his poetry (see for example PTM 3).

I am intending to write a separate article on this theme, which cannot be developed here.

<sup>33</sup> Ramanujan (2005: 126-134) explains that by the time the bhakti poets came into existence, Tamil was a linguistically mature tongue that already had of old a substantial written literature. The Buddhists and the Jains did favour the use of non-Sanskrit languages such as Pāli and Apabrahṃśa, but no vernacular language other than Tamil proved to be a ready alternative to Sanskrit. Therefore, although

well as by the fact that, as Ramanujan (2005: 134-139) points out, the distant and hard-to-approach God extolled in the Vedas and religious texts in Sanskrit becomes closer to the devotee, who reveres a God who has become 'local.' The Ālvārs thus give themselves wholeheartedly to the worshipping of the image of their favourite Lord, a Lord that they feel also resides in temples, in a concrete way, as well as in their hearts, accessible like their mother tongue, a Lord who is personal, filled with human qualities and feelings, although not stripped of His divine ones. So much so that the Ālvārs find it most natural to see themselves as girls in love with this Hero, very much like the *akam* heroines.

As for the PTM, bhakti for God takes many forms:<sup>34</sup> that of a devotee for the Lord (e.g. PTM 1), of a lover for her beloved (PTM 6), of a mother for her child (PTM 7), of a father for his son (PTM 9), or of a child who loves his mother (PTM 5.1), of the subjects for their king (PTM 5.3), of a patient for his physician (PTM 5.4), of the lotus for the sun (PTM 5.6) and of the young shoots for the rains (PTM 5.7). Love for God is diverse in its nature, and it is a natural and compelling feeling that the poet has for the One who takes many forms to be with him, and resides in places accessible to him.

#### 1.4.3.2. God, His Forms and His Whereabouts in the PTM

Nārāyaṇa, or one of His forms is the object of worship in the NTP, and He lives in many places. Thus, He is seen reclining on the milk ocean<sup>35</sup>;

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far from rejecting the 'divine language,' which was the usual choice for religious compositions, the Ālvārs were partial to their mother tongue, which was the most natural means of communicating the ecstatic feelings they had for their Lord. Thus the high emotions produced by bhakti poetry go hand-in-hand with the use of the mother tongue, in this case, Tamil.

<sup>34</sup> Although this is a topic of some importance, it is beyond the scope of this book to deal with it extensively. Also not mentioned here is the unconditional devotion that poet swears for the Lord's devotees, to whom he wishes close proximity, which is another important topic that deserves a separate, fully-fledged study.

<sup>35</sup> 'Māyōṇ who sleeps inside the cool milk ocean which moves [and brings] radiant red corals to the shores' (PTM 4.4).



He is also described as lying on a banyan leaf.<sup>36</sup> Nevertheless, the temple is where He seems to recline most often, a place which later came to be known as the ‘site which He graciously delights in’ (*ukantu aruḷina deśam*),<sup>37</sup> because one of His Ālvār-devotees sang about it. Finding the transcendent Lord inside the temple is something that characterizes the poetry of both the Ālvārs and the Nāyaṇmārs. In fact, the PTM itself contains references to many important shrines such as Śrīraṅgam and Veṅkaṭa.

The forms of Viṣṇu as He came down to this world, His incarnations as Rāma and Kṛṣṇa, are also very popular in the PTM,<sup>38</sup> with its second half focused almost exclusively on them.<sup>39</sup> Other than the temples and the mythological places, the heart of the devotee seems to be the place where God is enshrined:

My **heart** will truly bristle [with joy] thinking of those who bristle [with joy]  
as the King who smashed the necks of the spurious bulls with roaring voices  
and dragged the bellicose snake [out of the pond],—  
He from Raṅgam in the South  
surrounded by rock-made, solid, big ramparts glowing with radiance,

<sup>36</sup> ‘O You who swallowed the world that day as an infant on a banyan leaf!’ (PTM 8.7). A cosmic aspect, this reclining posture of God who swallowed the world is very popular among the Ālvārs. For more details, see Ate 1978: 379-385.

<sup>37</sup> The Śrīvaiṣṇavas consider the temples (or the temple-towns) lauded by the Ālvārs as being special among all the sacred places: 108 of them, called *divyadeśams* (or ‘sacred places’) are part of the list, including 40 from the Cōḷa land, 2 from the ‘middle land,’ 22 from the Toṇṭai region, 11 from the ‘northern’ land, 13 from the ‘mountain land,’ 18 from the Pāṇṭiya country and 2 that are not of this world. This classification must have come into existence much after the Ālvārs’ times, probably in the medieval period. For a detailed study of the *divyadeśams* and the Ālvārs’ description of places, see Katherine Young’s *Śrīvaiṣṇava Topoi: Constructing a South Indian Sect through Place* in Gillet, ed. 2014: 335-364.

<sup>38</sup> The PTM also mentions the *avatāras* as a boar (*varāha*), a dwarf (*vāmana*) and even Paraśurāma, although it is not clear whether the poet really considered the last as an *avatāra* (See PTM 10).

<sup>39</sup> Sometimes, as is the case in the lullaby, Rāma is associated with a Deity presiding over a temple in the Cōḷa land.

the black Cloud with a bow [on Its] body—  
reaches their **hearts**, [and] shines from [there]. (PTM 2.5).

God does seem to shine in the hearts of the devotees, but His is not a presence that is abstract and formless: rather, He takes the forms of His incarnations and also that of the icon in the temple (in this case, the Lord of Śrīraṅgam). Thus, the heart becomes the stage on which Nārāyaṇa re-enacts some of the activities that He has done in His *avatāras*. It is this divine presence in the heart that takes possession of the devotees and makes them behave in an uncommon manner. The poet does not seem to include himself in the group of deserving devotees who have made their hearts the resting place of their Lord. But who dwells in the heart of the poet? The devotees themselves, the Ālvār claims. This is another type of devotion present in the PTM, which Kulacēkaraṇ gives much importance to (e.g. PTM 2; see fn34).

Thus this Ālvār's Lord becomes somebody close to the poet-saint, a local Hero who can be talked to and sung to since He happens to live in close proximity, in the temple or even better, in one's own heart.

#### 1.4.4. *The Language of the PTM*

##### 1.4.4.1. Kulacēkaraṇ's Tamil

Studying the Ālvār's Tamil is important in dating him, in evaluating the impact of his literary predecessors and successors and in knowing more about the socio-linguistic context of his times. Here, I shall tackle only the question of dating the Ālvār, and that too very briefly, as a preliminary for the more detailed study on the dating that is to come later.<sup>40</sup> In order to do this, I shall focus on the morphological aspect of the Ālvār's Tamil.

The following table (Figure 2) is based on Eva Wilden's chart (Wilden in Gillet 2014: 330-331) that deals with morphological changes from early old Tamil to late old Tamil. Using this, I hope to give a broad idea of the period to which Kulacēkaraṇ may have belonged.

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<sup>40</sup> Treatment of the other two topics, although of interest, is beyond the scope of this book.

Figure 2: Morphological changes from early old Tamil to late old Tamil.

Grammatical classes	Late Old Tamil form	Number of occurrences in the pre-bhakti corpus (C) & (P) <sup>41</sup>		Number of occurrences in the PTM		Number of occurrences in some other NTP works (A1, A2, A3, NTA, TP, TV, TM, TPE)	
Pers. pr.	<b>yāṇ &gt; nāṇ</b> (1.sg. nom.)	<b>yāṇ</b> C P: 12	<b>nāṇ</b> C: 2 P: 0	<b>yāṇ</b> 14	<b>nāṇ</b> 6	<b>yāṇ</b> A1/A2/ A3: 0; TV: 1; NTA: 6; TP: 0; TM: 1; TPE: 0	<b>nāṇ</b> A1: 1; NTA: 0; TV: 2; TP: 1; TM: 2; TPE: 0
	<b>nīṇ &gt; uṇ</b> (2.sg. obl. stem + eventual case suf.)	<b>nīṇ</b> C: 7; P: 18	<b>uṇ</b> C: 0; P: 1	<b>nīṇ</b> 9	<b>uṇ</b> 23	<b>nīṇ</b> A1: 4; NTA: 4; TV: 2; TP: 3; TM: 6; TPE: 1	<b>uṇ</b> A1: 2; NTA: 0; TV: 5; TP: 12; TM: 0; TPE: 2
Plural suffixes	<b>-kaḷ</b>	C: 16; P: 8		36		A1: 10; NTA: 7; TV: 7; TP: 12; TM: 23 (exc. <i>avarkaḷ</i> ); TPE: 13	
	<b>-kāḷ (voc.)</b>	C: 1(?); P: 0		0		A1: 1; NTA: 2; TV: 1; TP: 2; TM: 2; TPE: 0	
	<b>-mār (3.pl.)</b>	C: 6; P: 4		1		A1: 0; NTA: 0; TV: 1; TP: 1; TM: 2; TPE: 0	
	<b>-mīr (2.pl.)</b>	C: 7; P: 0				A1: 0; NTA: 0; TV: 1; TP: 3; TM: 1; TPE: 0	
Present tense	<b>-kiṇr-</b>	C: 2; P: 3		8		A1: 0?; NTA: 8; TV: 44; A2: 2; TP 3(+1? variant); TM: 12; TPE: 1	
Neg. abs.	<b>-āmal</b>	10(+2 āmal); P: 2		0		NTA: 5; TP: 1; TM: 0; TPE: 0	
Special cond./conc.	<b>-ēl</b>	<b>abs.+ -ēl+</b>	C: 0; P: 4	2 <sup>42</sup>		NTA: 3; TP: 1; TM: 4; TPE: 0	
		<b>finite Vb.+ -ēl</b>				NTA: 1; TM: 4	
		<b>n.+ -ēl</b>					
	<b>-ākil</b>		C: 0; P: 0	1		NTA: 1; TP: 0; TM: 5; TPE: 0	
		<b>n.+ āk il</b>				TM: 2	
	<b>-il</b>		C: 0; P: 0	2		NTA: 5; TP: 0; TM: 1; TPE: 0	
Special ipt.	<b>-āl</b>		C: 0; P: 2	0		NTA: 0; TP: 3; TM: 0; TPE: 0	
	<b>-ēl (neg.)</b>		C: 0; P: 1	0		NTA: 1; TP: 2; TM: 0; TPE: 0	
	<b>-īr &gt; -īrkaḷ</b>	<b>-īr</b>	<b>-īr-kaḷ</b>	<b>-īr</b>	<b>-īrkaḷ</b>	<b>-īr</b>	<b>-īrkaḷ</b>
				1 (v.r.+ īr)	0	TP: 3 (2-ō); TM: 0; TPE: 0	TP: 1; TM: 0; TPE: 0
Neg. (abs. + il)				4		TP: 3; TM: 1; TPE: 0	

<sup>41</sup> (C) stands for the Caṅkam corpus, and (P) for the *akam* anthologies of the *Paṭiṇē-kīlkaṇakku*; this selection is composed of around 400 poems which belong to six books (*Aintiṇai Aimpatu*, *Aintiṇai Eḷupatu*, *Tiṇaimālai Nūrraimpatu*, *Tiṇaimolī Aimpatu*, *Kārnārpātu*, *Kainnilai*).

<sup>42</sup> One of them is a negative conditional *taṭāyēl*, which is not to be seen frequently before.

As work with such data is still in progress, it is not possible to go into details, make statements or draw conclusions about anything as yet. But it can be observed here that Kulacēkaraṇ experiments with newer forms, albeit without totally ignoring the older ones. So he may have belonged to a transitional period during which the language was evolving from early old Tamil to late old Tamil. Therefore, he can be situated somewhere in the middle among the Ālvārs.<sup>43</sup>

#### 1.4.4.2. *am tamīl*<sup>44</sup> or Early Malayalam?

Since it is often taken for granted that Kulacēkara Ālvār was from Kerala (this point will be discussed later) and that he belonged to a period when a new language was beginning to emerge from Tamil, studies on the evolution of the Malayalam language often refer to the Ālvār's work and make various hypotheses.<sup>45</sup> Although studying this

<sup>43</sup> Later in this introduction, I shall attempt to study Kulacēkaraṇ's dates using other sources.

<sup>44</sup> 'beautiful Tamil' (PTM 1.4).

<sup>45</sup> Most of them, however, seem to be of a propagandist nature and ideologically driven. For instance, without quoting his source, T. K. Krishna Menon (1990 [1939]: 12) states there are four stages of development of the Malayalam language. The first 'epoch,' he says, corresponds to the use of 'Karintamil' between 3100 BCE to 100 CE. He gives the example of Kulacēkara Ālvār who composes in this language, 'with a strong admixture of Tamil in it,' with Sanskrit not having started to influence it. (I may be stating the obvious by pointing out that the PTM is written in Tamil, as the poet himself points out often, and not in Malayalam 'with a strong admixture of Tamil in it').

Speaking of the evolution of a different language in Kerala in his article 'Classical Status for Malayalam,' Puthusseri Ramachandran (2010: 19) claims that Kulacēkara Ālvār's PTM began to be heard of by the 10<sup>th</sup> c. and asserts that it was composed 'in the west coast dialect in which a separate Malayalam identity could be seen.' Unfortunately he does not say how he came to that conclusion and I am unable to guess how either. In fact, S. Kulacēkaraṇ (1988: 241-242) even believes this Ālvār's Tamil to be of the Cōla country without any trace of Pāṇṭiya dialects, let alone the west-coast Cēra one. Ramachandran goes on to proclaim that even in the early Caṅkam corpus in which the five *tiṇais* are mentioned 'Kerala's language' can be seen. He also adds that ḷampūraṇar 'speaks of the distinct features of the west-coast dialects such as the dialects of Kuttanadu, Venadu, Karakandu and Pulinadu' in his commentary on *Tolkāppiyam*. Ramachandran (2010: 19) concludes that from the period of the Caṅkam works to the 10<sup>th</sup> c. the early phase of Malayalam can be

question in detail is beyond the scope of this book, it may be useful to point out one of the main arguments that figures in the debate.

Kulacēkaraṇ's use of the word *accaṇ* is often emphasised to prove the 'Malayalam' character of his Tamil, for this word, commonly used to mean 'father' in Malayalam is out of use in modern Tamil. But then, *accaṇ* is a term that existed in Tamil, although not widely used.<sup>46</sup> A possible hypothesis is that it could be a Western regional word.<sup>47</sup> But in his 9<sup>th</sup> c. *Tiruvācakam*,<sup>48</sup> Māṇikkavācakar too calls Śiva *accaṇ*. Therefore, there do not seem to be substantial reasons for claiming that the 9<sup>th</sup> c. Kulacēkaraṇ wrote in West-coast Tamil, an ancestor of Malayalam, merely based on his use of this particular word. Besides keeping in mind Rich Freeman's (2006: 441) suggestion that works in Malayalam came to be composed from the 12<sup>th</sup> c. onwards, although the 'named identity' of the language emerged only around the 16<sup>th</sup> c., it is worth

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noticed. It is worth pointing out here that at the beginning of the 20<sup>th</sup> c. itself, M. Raghava Aiyangar (1915: 133) has explained the presence of the so-called words and expressions belonging to the dialect used in the *malainātu*, which can be taken as one of the early forms of Malayalam: while discussing the use of such words in the Tamil classics such as the *Cilappatikāram* and the *Maṇimēkalai*, he asserts that most such words did not belong to the Kerala region exclusively, but are merely old Tamil words. It may be that these had simply fallen out of use elsewhere in the Tamil land.

<sup>46</sup> Both the DEDR (50) and the TL define *accaṇ* as 'father' in Tamil, but the DEDR attributes to it a Dravidian origin and the TL states the Prakrit *ajja* (presumably from the Sanskrit *ārya*) as its origin. But the GH TL, which does not mention 'father' at all, only gives it the definitions of *kaṭavuḷ* ('god') and *talaivaṇ* ('master'), the illustration for the latter being the phrase found in PTM 2.9. Strangely enough, the example given for the first meaning is from *Tēvaram* 4.69.8, which Ayyar (2007: 181-185) translates as 'having fear' (*accaṇ* according to the translator deriving from *accam* – 'fear').

<sup>47</sup> Known as *ticaī-c-col*, a regional term is a 'word borrowed in[to] Tamil from the twelve countries bordering the ancient Tamil land' [TL]). Both Mayilainātar and Nacciṇārkkīṇiyar, the medieval commentators of the Tamil grammar *Tolkāppiyam*, attest that the word is from *kuṭanātu* (See charts 2 and 3 in Chevillard in Kannan, ed. 2009: 21-22), which the TL defines as 'the region where a dialect of Tamil was spoken, probably a portion of modern Malabar.' It seems that the classification is medieval and, therefore, perhaps not old enough to apply in the present case.

<sup>48</sup> *accaṇ āṇ peṇ ali* – 'Father is a man, a woman, a hermaphrodite' (3.29).

remembering here that the Ālvār himself claims to write in good Tamil, not once but in every decade except one.<sup>49</sup>

## 2. An Introduction to Kulacēkara Ālvār

One can find very little information on Kulacēkaraṇ that is entirely reliable, a problem that affects the study of most classical and early bhakti authors in Tamil. The basic sources of information are anonymous verses later added to texts or corpora,<sup>50</sup> a few inscriptions, colophons, and references to a particular work or author in other texts, most often medieval commentaries and other Śrīvaiṣṇava sectarian works in this context, including hagiographies, which are often unreliable. In the case of Kulacēkaraṇ, whose very identity is problematic, there is very little that is trustworthy when it comes to dating him, except for one inscription (which will be discussed later).

Therefore, in order to understand who he was, we shall first have a brief look at what he says about himself, intentionally or otherwise; then we shall focus on what traditional texts have to say about him. And finally, we shall discuss modern scholars' interpretations of and hypotheses about these elements, mostly (but not only) derived from

<sup>49</sup> *naṭai viḷaṅku tamīl mālai pattum* - 'all ten [songs] of the Tamil garland brilliant in rhythm' (1.11)

*collil iṇ tamīl mālai* - 'the sweet Tamil garland in the words [of Kulacēkaraṇ]' (2.10)

*paṇṇiya nūl tamīl* - 'the Tamil of [this] thread that was spun' (4.11)

*nal tamīl pattum* - all ten [poems] in good Tamil (5.10)

*iṇ tamīl mālai pattum* - 'all ten [songs of] the garland in sweet Tamil' (6.10)

*nallicai tamīl mālai* - 'Those who master the musical Tamil garland' (7.11)

*tamīl mālai* - 'the Tamil garland' (8.11)

*cīr ārnta tamīl mālai* - 'Tamil garlands filled with excellence' (9.11)

*nalliyaliṇ tamīl mālai pattum* - 'all ten [songs] in sweet Tamil of good quality' (10.11)

It is possible to argue here that the Ālvār himself was unaware that his language was actually not Tamil, but it is difficult to agree with this. It is also possible to interpret the word *tamīl* differently, given that it can mean 'sweetness,' 'melodiousness,' or 'refined quality' (TL). But Kulacēkaraṇ's use of the word in a context where it clearly is a reference to the language dismisses such a possibility, i.e. when he places *tamīl* on an equal footing with the *vaṭa-mōli* ('the northern language,' i.e. Sanskrit, in PTM 1.4).

<sup>50</sup> It is hard to establish their historicity or the date when they were added.

the two above sources, in their process of reconstructing the historical figure of this poet from scattered pieces of information and missing elements.

## 2.1. Kulacēkaraṇ in His Own Words

### 2.1.1. Kulacēkaraṇ's Signature Verses

#### 2.1.1.1. The Reliability of Signature Verses

Kulacēkaraṇ seems to give information about his identity in the last *pācurams* of his decades: he invariably mentions his name (or title?), often accompanied by a string of epithets naming the various capitals that he claims to have ruled over; some (self?) praise of his valour and skills, which seem like set phrases; as well as the benefit(s) that one gets by reciting the decade (See Figure 3).

Called 'coda' or 'signature verse' (Peterson 2007: 22), this type of verse is roughly the equivalent of a *phalaśruti* ('the hearing of result' [tr. Cutler 1984: 95]),<sup>51</sup> a common trait of devotional and sacred works in Sanskrit, including the Puranas.<sup>52</sup> Naming them 'metapoems,' Norman Cutler (1984: 96) points out that the rhetorical register of the *phalaśrutis* is different from that of the other verses since they speak about the text itself and that in these poems, the poet stops using his/her own voice and uses the third person, refers to him/herself by name and mentions his/her native place. We can also notice that the poets are not very humble in their claims, which tend to be hyperbolic.<sup>53</sup> Explaining that

<sup>51</sup> Indira Viswanathan Peterson (2007: 22) defines the concept thus in the case of the Śaiva poets: 'The last verse of Campantar's and Cuntarar's *patikams* forms a coda or signature verse, in which the poet includes his name and speaks about himself, the nature of his song, and the benefits of singing or listening to it.' Kulacēkaraṇ produces signature verses with a similar content.

<sup>52</sup> According to the later Śrīvaiṣṇava scholars, the content of a typical *phalaśruti* follows certain rules such as *vaktṛvailakṣaṇya* - 'excellence of the author,' *viṣayavailakṣaṇya* - 'excellence of the topic,' and *prabandhavailakṣaṇya* - 'excellence of the work' (Ayyangar 1972: 103). These elements can be found in Kulacēkaraṇ's signature *pācurams*.

<sup>53</sup> According to B.V. Ramanujam (1973: 200-201), it was common for Tamil poets, both in the NTP and in the *Tēvāram*, to refer to themselves in eulogistical terms in their

‘in this way the Tamil saint creates his own persona and ‘historicizes’ it,’ Cutler concludes that this is an invitation from the poet to the audience to enter his world of experience.

While this does not contradict the traditional beliefs, some other hypotheses do. A few modern scholars believe that the signature verses were ‘appended’ to the original decades.<sup>54</sup> Others have refuted this theory on various grounds. The most important argument is that the NTP, for example, needs to include all the signature verses to reach the number 4000 (Hardy 2001 [1983]: 271 fn97). It may be worth remembering here that the way a *pācuram* is counted could itself have been manipulated in order to get this round figure.<sup>55</sup> Cutler (1987: 28),

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signature. This practice was accepted as a convention just like the writing of *praśastis* (‘panegyrics’) in the inscriptions, and therefore was not frowned upon. He adds that it was not uncommon for the Tamils to claim conquests and rulership over neighbouring lands without actually having achieved the feats or to claim the titles of their ancestors; or for the feudatories to claim the various titles of their overlords. Therefore, he does not doubt that these closing verses of the decades were written by Kulacēkaraṇ himself, although he finds their content unreliable.

<sup>54</sup> A certain Ramanatha Iyer [possibly spelt as Ayyar by the scholar himself], quoted by V.T. Induchudan (1971: 242), believes that the last *pācurams* in each decade could merely be colophons added by later generations, probably by the 12<sup>th</sup>-14<sup>th</sup> centuries. This theory appears to gain strength from the fact that the content of the boastful last *pācurams* seem to gainsay the spirit of humility and detachment found in the other ones. Induchudan (1971: 242) does not share Iyer’s point of view for he believes that a poet who was devotional besides being royal must have had a complex personality, which would explain the seemingly contradictory passages found in the last *pācurams* of the decades.

Francis X. Clooney (1991: 263) sees such verses as ‘the first commentary on the songs.’ Discussing such verses in Nammālvār’s works, he (1991: 263n13) claims the following about the adding of these signature verses: ‘Whether appended by Nammālvār or by a later editor, in my view, the 11<sup>th</sup> verse of each song in *T* [*iruvāymolī*] constitutes a second level of discourse in relation to the song which it concludes. These verses serve too, by the device of *antādi* (each song begins with the last word of the preceding *phalaśruti*, and the following song begins with the last word of its *phalaśruti*) to fix each song’s place in relation to the songs before and after it.’

<sup>55</sup> The Vaṭakalai Śrīvaiṣṇavas, for example, count the number of *pācurams* of Tirumaṅkai’s *Āṇḍi Tirumaṭal* and the *Periya Tirumaṭal* differently from their Teṅkalai counterparts, which allows them to include Tīruvaraṅkattamutaṇṇār’s *Irāmānuca Nūṟṟantāti* (13<sup>th</sup> c.?) in the NTP.



however, pertinently points out that the *antāti* style<sup>56</sup> would be disturbed by the addition of external verses such as signature poems.<sup>57</sup>

Moreover, since it is the practice ‘of all the Ālvārs to place their name or *mudrā* in the closing verses of their songs’ and since the Śaivite Nāyaṇmārs do the same (*tirukkaṭaikāppu*), there is (as already pointed out by Aiyar [1931: 653]) no reason to believe that they are interpolations. That the Nāyaṇmārs should also have had this practice, and that too in one of their earliest compositions,<sup>58</sup> is a good sign, since there may have been mutual influence between poets. But did the Nāyaṇmārs themselves write such verses, because not all the Ālvārs did (see fn61), despite what Aiyar claims? Many scholars might answer in the negative.<sup>59</sup>

Refuting critics who point to the thematic difference found in the concluding verses as proof of a different person composing them,

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<sup>56</sup> See fn15.

<sup>57</sup> It can of course be argued that the person who added a *phalaśruti* to a poem composed in the *antāti* style could have written the following *pācuram* as well so that it fits into the pattern. But in a work of the TVM’s size, doing this would mean appending at least a hundred *phalaśrutis* and a hundred *pācurams* following them. The non-feasibility of this is mentioned by Hardy as well (2001 [1983]: 271, fn 97). And it is difficult to say whether a medieval sectarian commentator would have tampered with a text that he probably held as highly sacred. Besides, as pointed out by Archana Venkatesan (2010: 143), some decades in the NTP are composed of nine (e.g. PTM 3), ten (PTM 2, 5, 6) or eleven (PTM 1, 4, 7, 8, 9, 10) *pācurams*, including the signature verses. What can we make of these decades of various sizes, which form a complete unit? And the decade with nine *pācurams*? Can we still claim that they were later additions? Did Kulacēkaraṇṇ indeed write ‘decades’ with less than ten verses? Or is it possible that some verses were lost over time? It is interesting to note that Kulacēkaraṇṇ uses the word *pattu* (literally meaning ‘ten,’ referring thus to a decade) in the *phalaśruti*, whether the decade contains ten *pācurams* (the 5<sup>th</sup> and 6<sup>th</sup> decades) or eleven (1<sup>st</sup>, 8<sup>th</sup> and 11<sup>th</sup>), including the *phalaśruti* in both cases.

<sup>58</sup> There are such verses in *Tiruvālaṅkāṭṭu mūtta tirupatikam* and *Tirupatikam*, composed by Kāraikkālammaiṃyār, the Tamil Śaiva poet, probably the earliest to have produced such stanzas (Velupillai 2013: 44). She is thought to have lived around the time the *Paripāṭal* was composed and is more or less a contemporary of the early Ālvārs (Gros in Kāraikkālammaiṃyār & Karavelane 1982: 102).

<sup>59</sup> For more details on this issue, see Uthaya Velupillai’s doctoral dissertation *Cīkāli : Hymne, héros, histoire. Rayonnement d’un lieu shivaïte au Pays Tamoul* (2013: 50-53).

Cutler (1987: 28) points out that the writers of medieval bhakti literature and the Śrīvaiṣṇava commentators had a different means of adding such verses: the introductory *taniyaṅs*, or ‘laudatory verses,’ which were appended at the beginning of the poem.<sup>60</sup>

Kulacēkaraṇ systematically includes a *phalaśruti* at the end of each decade. But some other Ālvārs either do not have any at all<sup>61</sup> or else they do have one that gives their names and/or their places of origin, but with no mention of the fruit of reciting.<sup>62</sup> If the signature verses were later additions, why is it then that whoever appended them to some works did not do so to the others? Why are Tiruppāṇ’s and Toṇṭaraṭippōṭi’s decades devoid of this? Why do the three early Ālvārs’ works not even have a signature verse let alone a *phalaśruti*? They all lived after the practice had been started and that too, in slightly different times.

It therefore seems to me that the practice is a genuine one, not something that was introduced later, for example, by medieval editors; in the case of the PTM, I believe that Kulacēkaraṇ himself wrote them.

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<sup>60</sup> Agreeing with Cutler, Venkatesan (2010: 143) shows that these *taniyaṅs* laud the poet, the great value of his/her work and even hint at the benefits gained by reciting them, and adds that as far as Āṇṭāl’s NTM is concerned, the *phalaśruti* is the 10<sup>th</sup> *pācuram* (therefore it is not as if an 11<sup>th</sup> *pācuram* was added to a decade by someone else) and hence, the appended-verse theory would disrupt the inherent structure of the poem. Moreover, in Āṇṭāl’s case, some of the *phalaśrutis* are not exactly *phalaśrutis* since they do not state the fruit of recitation of a certain decade, although they possess other characteristics, such as the name of the author (Venkatesan 2010: 143). This is also true for some of Nammālvār’s and Tirumaṅkai’s signature *pācurams* (e.g. TVM 1.2.11 or 2.3.11 or 9.4.11 and PeTM 7.4.10 or 8.9.10, respectively).

<sup>61</sup> e.g. the first three Ālvārs and their *antātis*, Tirumaḷicai and the works attributed to him, as well as the composer of a single decade, Tiruppāṇālvār.

<sup>62</sup> Āṇṭāl’s NTM 11.10 for example is non-formulaic: it does not give the name of the poet but that of Viṭṭuciṭṭar, supposedly her father; nor does it give a *phalaśruti*.

### 2.1.1.2. The Contents of the Signature Verses

Figure 3: The signature pācurams and the phalaśrutis found in the PTM.

Decade & pācuram	phalaśruti: Those who master the decade shall:	Signature
1.11	reach Nārāyaṇa's feet	<i>kuṭai viḷaiṅku viṭal tāṇai korra(m) oḷ vāḷ kūṭalar kōṇ koṭaik kulacēkaraṇ col ceyta</i> – ‘by the munificent Kulacēkaraṇ, king of the people of Kūṭal—who shines with a [royal] parasol, a victorious army and a sword glowing with victory’
2.10.	become the devotees’ devotee	<i>kolli kāvalaṇ kūṭal nāyakaṇ kōḷik kōṇ kulacēkaraṇ</i> – ‘Kulacēkaraṇ, the guardian of Kolli, the master of Kūṭal, the king of Kōḷi’
3.9	have no affliction	<i>koṇkar kōṇ kulacēkaraṇ</i> – ‘Kulacēkaraṇ, the king of the Koṇku people’
4.11	[be considered as] deserving devotees	<i>kol navilum kūṛ vēḷ kulacēkaraṇ</i> – ‘Kulacēkaraṇ with a sharp spear trained in killing’
5.10	not reach hell	<i>korra(m) vēḷ tāṇaik kulacēkaraṇ</i> – ‘Kulacēkaraṇ with a victorious spear [and] army’
6.10	have no affliction	<i>kolli nakarkku iṭṭai kūṭal kōmāṇ kulacēkaraṇ</i> – ‘Kulacēkaraṇ, the chief of the Kolli city, the emperor of Kūṭal’
7.11	quickly reach Nārāyaṇa's world	<i>kolli kāvalaṇ māl aṭi muṭi mēḷ kōlam ām kulacēkaraṇ</i> – ‘Kulacēkaraṇ, the guardian of Kolli, whose crown of the head is embellished by Māl's feet’
8.11	[be considered as] deserving devotees	<i>kol navilum vēḷ valavaṇ kuṭaik kulacēkaraṇ</i> – ‘Kulacēkaraṇ with the [royal] parasol, the capable [wielder] of the spear trained in killing’
9.11	shall not go on the evil path	<i>kūṛ āṛnta vēḷ valavaṇ kōḷiyar kōṇ kuṭaik kulacēkaraṇ</i> – ‘Kulacēkaraṇ [who has] a [royal] parasol, the king of the Kōḷi people, capable [wielder of] a lance that is full of sharpness’
10.11	shall arrive below the feet of Nāraṇaṇ	<i>kol iyalum paṭait tāṇai korra(m) oḷ vāḷ kōḷiyar kōṇ kuṭaik kulacēkaraṇ</i> – ‘Kulacēkaraṇ with the [royal] parasol, the king of the Kōḷi people [who possesses] a victorious, glowing sword [and] an army with weapons given to killing’

The most explicit, recurrent element to appear in these lines is Kulacēkaraṇ calling himself king, with the frequent term *kōṇ* as well as

other synonyms,<sup>63</sup> and the mention of royal paraphernalia.<sup>64</sup> Thus he presents himself as a ruler possessing many things *kshatriya* (such as weapons)<sup>65</sup> and royal. What is equally interesting is the choice of capital cities he claims as his own: a) Kūṭal, which later came to be known as Madurai, the Pāṇṭiya capital; b) Kolli, generally thought to be a mountain (Sastri 2006 [1955]: 131) which was under the control of the Cēras (Nagaswamy 1995: 9-10) before they moved westward, and which is currently located in the Tamil land; c) Kōḷi, often, but not always, identified with Uraiyūr, the early Cōḷa capital<sup>66</sup>; and d) the *koṇku* people of the *koṇku* land.

He thus claims to have owned the lands that were traditionally ruled by the Cēras, Cōḷas and Pāṇṭiyas. And his mention of his prowess and the possession of armies and weapons might also suggest that he often went to war and emerged victorious. And one may presume the poet implies that *that* was how he conquered many kingdoms. Is there any way to prove or disprove these claims? Do historians know of a king who was so powerful in southern India, some time before the end of the first millenium?

What is strange is that, despite the traditional sources (as well as some modern scholars) persisting in claiming that he was a Cēra king (which will be discussed later), Kulacēkaraṇ himself *never* says so, at least not using the word ‘Cēra.’ He does not mention the names of the Cōḷas or the Pāṇṭiyas either for that matter. Nevertheless, his repeated mention of the *koṇku* country and the city of Kolli, which is itself in the *koṇku* region, is noteworthy at this juncture, as the region was linked to the Cēras at some point.

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<sup>63</sup> i.e. *kāvalaṇ*, *nāyakaṇ* and *kōmāṇ*. Studying the Tamil roots, Hardy (2001 [1983]: 254) claims that while *kāvalaṇ* and *nāyakaṇ* suggest that he was a king, the words *kōṇ* and *kōmāṇ* point to a ‘chief’ or a ‘chieftain.’

<sup>64</sup> Hardy (2001 [1983]: 254) believes that these details corroborate his claims to be a chief.

<sup>65</sup> He also refers to Rāma as *eṇkaḷ kulattu iṇṇamute* (‘sweet Nectar of our lineage’ PTM 8.3) which has been used to assert the Āḷvār’s ‘kshatriya-hood’ (Piḷḷai & Aiyangar 1997: I).

<sup>66</sup> Sastri 2006 [1955]: 152.

In order to see where Kulacēkaraṇ places himself, we shall now have a look at the various geographic links that tie Kulacēkaraṇ to certain places by virtue of his own claims.

#### 2.1.1.2.1. *The Cēra and Koṅku Links – Kolli and Viṛuvakkōṭu*

The main reason for Kulacēkaraṇ being traced back to the Cēra land by later scholars is mainly his naming two locations, Kolli and Viṛuvakkōṭu.

##### *Kolli(nakar)*

Some scholars, such as Aiyangar (1920: 35), identify Kolli with Quilon/Kollam, now located in Kerala, for no apparent reason, except perhaps because the names sound similar.

Others, like Aiyangar (1917: 30, 44), consider it to be the old Vañci, the capital of the Cēras, also known as Karuvūr (modern-day Karūr, located in Tamilnadu [TN]). As for Aiyangar (1929: 162-164), he takes Kulacēkaraṇ's claim to be the *koṅkar kōṇ* and *kolli kāvalaṇ* as evidence for his being a Cēra ruler possessing the Koṅku land<sup>67</sup> with Kolli as his capital.<sup>68</sup> He thus believes that the Ālvār must have belonged to the

<sup>67</sup> He reminds the reader that, ever since the Caṅkam age, the Cēra country included modern-day Coimbatore and Salem districts, as well as the Kuṭaku and Malayāḷa countries, and that its capital was Karuvūr (modern Karūr), which is close to the Kolli hills and which ancient works refer to as the big city of Vañci. This is the reason why, for example, Tirumaṅkai alludes to *teṇ nāṭaṇ kuṭa koṅkaṇ cōḷaṇ* – ‘the [king] of the southern country [i.e., Pāṇṭiya], the [king] of the western Koṅku, the Cōḷa [king]’ (PeTM 6.6.6). Due to frequent invasions and possession by other kings, the Cēra kings ruled, too, from another city by the Western sea, called Makōtai or Koṭuṅkōḷūr, which the ancient writers did not refer to as Karuvūr, and which was never referred to as a port. The ancient name of Vañci was given to the ‘new’ capital when the former was totally abandoned. The theory that Karuvūr was the ancient Cēra capital, which they left to rule from the West, is a historical fact; Aiyangar takes pains to quote various sources to come to this conclusion. But there is no way we can claim with absolute confidence that Kulacēkaraṇ was a Cēra king who lived when the Cēras ruled from the two capitals.

<sup>68</sup> Aiyangar believes that by putting Kolli on the same plane as Kūṭal and Kōḷi in *kolli kāvalaṇ kūṭal nāyakaṇ kōḷi kōṇ* (PTM 2.10), the Ālvār shows that his capital must indeed have been called Kolli and that it must have been turned into a fortified

8<sup>th</sup> c., a period when the Cēras ruled from both Kolli and Makōtai in the West. While Śrīvaiṣṇava acharyas have mentioned Kozhikkode, Kolli-nakar and Vañcikkaḷam/Tiruvañcaikkaḷam<sup>69</sup> as the Ālvār's birthplace,<sup>70</sup> Aiyangar (1929: 170-172) suggests that the last two might be different appellations of Karuvūr.<sup>71</sup>

A few identify Kolli with Kollimalai in the Salem district in TN: Hardy (2001 [1983]: 260-261, fn67) points out that Kolli was a name given to a range of hills in the Tiruccirāppaḷi district, and refers to a title of the Cēra (king).<sup>72</sup> He claims that Kolli came to mean Quilon in Kerala, a couple of hundred kilometres away from the Śrīraṅgam area, due to a confusion.<sup>73</sup>

Because Kulacēkaraṇ mentions that he is the ruler of both Kolli and the people of Koṅku, I think it is possible that it is the Kolli hills that he refers to in his poems. That the Koṅku region was part of the ancient

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capital because of the attacks and invasions of other kings. This could have happened either during Kulacēkaraṇ's time or that of his ancestors', according to him. This interesting hypothesis cannot be verified, although it seems acceptable to conclude that Kolli was also a capital, very much like the other places listed with it.

<sup>69</sup> Tiruvañcaikkaḷam is known for its Śaivite connection, being the only temple in Kerala that is praised in the *Tēvāram*. It is linked with the saint Cuntaramūrti Nāyaṇār, who is said to have left for Kailāsa from there along with the Cēra king Cēramāṇ Perumāḷ, who reigned from Mahodayapuram/ Koṭuṅkōḷūr (Bharaneedharan 1988: 373-376). The cult of Viṣṇu does not seem to have existed or left any trace whatsoever in that place. It is the cult of the goddess (Bhagavatī) that now dominates and defines the identity of this town (Bharaneedharan 1988: 363-372). The only Vaiṣṇava centre near this area is a small town of lesser importance called Tirukkulaśekharapuram, situated three kilometres away from Koṭuṅkōḷūr.

<sup>70</sup> Aiyangar (1929: 170-172) points out that a) the *Divyasūricaritam* opts for the modern-day Kozhikkode, b) Piṇṇaḷakiya Perumāḷ Jīyar for Kolli-nakar and c) Vedānta Deśika and Maṇavāḷa Māmuṇi for Vañcikkaḷam. More on these Śrīvaiṣṇava acharyas and their works later.

<sup>71</sup> He does, however, point out that it is not appropriate to identify Vañcikkaḷam with Tiruvañcaikkaḷam, the shrine to Śiva sung by the Śaiva Nāyaṇmārs.

<sup>72</sup> It is worth pointing out that *kolliccilampaṇ* (or 'lord of the Kolli hills' [TL]) seems to have been first attested by the 9<sup>th</sup> c. Tamil thesaurus, the *Tivākaram*.

<sup>73</sup> And this, Hardy thinks, is the reason why hagiographers and some other scholars such as S. Krishnaswamy Aiyangar came to believe that Kulacēkaraṇ was like an emperor of the region.

Cēra kingdom is accepted by Nilakanta Sastri (2006 [1955]: 112) who, along with many other scholars such as Narayanan (1996: v) and Veluthat (2009: 242), points to the discovery of Cēra inscriptions near Karūr as evidence. The Koṅku-Cēras ruled from there, and Kulacēkaraṇ is sometimes thought to be one of these (to be discussed later).

### *Vir̥ruvakkōṭu*

One of the main reasons why Kulacēkara Ālvār is thought to be from what is now called Kerala, is his mention of a place called Vir̥ruvakkōṭu, now deemed a *divyadeśam* from that land.<sup>74</sup>

Kulacēkaraṇ does not betray any knowledge of the western mountainous and coastal regions in his PTM, as he has mostly sung about Cōla temples like Śrīraṅgam, Kaṇṇapuram and Tiruccitrakūṭam. And it is on this basis that Aiyangar (1929: 166-167) raises the issue of the identity of Vir̥ruvakkōṭu. Refuting the theory that this town is situated in modern-day Kerala,<sup>75</sup> where it is known as Tirumittakkoḍe,<sup>76</sup> Aiyangar (1929: 363) suggests that it must rather have been located in the Koṅku region near the Cōla border, possibly close to Kolli city (See the part on Kolli(nakar) above), which the Ālvār mentions in his *phalaśruti* poems.<sup>77</sup> After making further hypotheses on the role played

<sup>74</sup> See fn37.

<sup>75</sup> He asks himself the following questions: if Vir̥ruvakkōṭu really was in Kerala, then how could Nammālvār, who belonged to the southern Pāṇṭiya land and who sang about all the temples of Kerala mentioned in the NTP, have left this one out? Why would Kulacēkaraṇ, who sang about this temple, have left out the other temples of the Kerala region? How can it be that the devout kings of that region did not pay any attention to it? Is it possible that the Vir̥ruvakkōṭu that is mentioned in the PTM is a place that Kulacēkaraṇ knew of but Nammālvār did not?

<sup>76</sup> With passing time, *tiruvir̥ruvakkōṭu* or *tiruvittuvakkōṭu* may have come to be pronounced as *tirumittakkoḍe*.

<sup>77</sup> He then cites a personal communication with R. Raghava Aiyangar concerning the existence of a brahmin quarter in Karūr near the Viṣṇu temple on the banks of the river that used to be called Āṇporuṇai and was still known as *Vittuvakkōṭṭu agraḥāram* (*agrahāram* = 'royal donation of land to Brahmans; land or village thus given' [MW]). He also quotes a few lines from the *Akanāṇūru* 93 and from the *Cilap.* 29 (*taṇ poruṇai cūltarum vañciyār kōmāṇ* - 'the king of the people of Vañci, which the cool Poruṇai surrounds') to make his point.

by Viṛṛuvakkōṭu<sup>78</sup> and its temple,<sup>79</sup> Aiyangar concludes that the present-day Tirumittakkoḍe in Kerala could have been founded later and named after the Viṛṛuvakkōṭu that the Ālvār mentions. This argument goes against Narayanan's (1996: ix),<sup>80</sup> but it seems like a

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Aiyangar (1929: 168-169) further refers to an inscription found in the main Viṣṇu temple in Karūr, which mentions *vitvakkōṭṭu\* emperumāṇ śrī apayappiratāṇa raṅkanātaṇ saṇṇati* ('the shrine of Śrī Abhaya pradāna Raṅganātha, our Lord of Vitvakkōṭu'), and an old icon of Viṣṇu unearthed and placed at the back of the temple, which he identifies with the Lord of Aṭakamāṭam mentioned in the *Cilap*. and the Lord of Viṛṛuvakkōṭu sung about by Kulacēkara Ālvār. The inscription, if it is indeed the one that exists there now, cannot be taken as evidence to prove anything older than a century, for it is clear from the names mentioned (along with initials, a practice that came into existence after the British took over the Tamil land) that it must be from the early 20<sup>th</sup> c. It is not now possible to check if Aiyangar came across an older inscription which has since been replaced by a new one, or if the new one copies parts of an old inscription and adds new information on the renovation of the temple. The theory is acceptable if the evidence given can be proved to be adequate.

<sup>78</sup> Aiyangar (1929: 168-169) points out that, literally meaning 'the bank of a river where learned men lived,' Viṛṛuvakkōṭu must have been one of the fortified places, the *eyil pura irukkais* praised by Cāttaṇār, since Kulacēkaraṇ himself describes it as 'Viṛṛuvakkōṭu surrounded on [all] sides by walls touching the sky.'

<sup>79</sup> Turning his attention to the content of the decade on Viṛṛuvakkōṭu, Aiyangar concludes that phrases such as '[although You] do not curb the grief [that You] give [me]' (PTM 5.1), show that Kulacēkaraṇ never left the Lord of that shrine even for a day, and that expressions like 'Even if You do not take possession of [and] accept me' (PTM 5.2), suggest that due to some obstacle the Ālvār may have been forced to leave the Lord and is therefore seen lamenting. That could be due to an invasion of Karuvūr by the Pāṇṭiyas, who had often taken possession of it. Aiyangar then claims that whatever the reason behind the Ālvār's sorrow, the Lord of Viṛṛuvakkōṭu was worshipped on a daily basis by the poet-saint, thus suggesting that this shrine was located near his capital in the Koṅku country. None of these hypotheses can be verified.

According to Aiyangar, that this land had shrines for Viṣṇu is alluded to by Periyālvār: *koṅkum kuṭantaiyum (...) eṅkum tirintu viḷaiyāṭum eṇ makaṇ* ('my Son plays wandering around everywhere in Koṅku and Kuṭantai [modern-day Kumbakonam]' – PerTM 2.6.2). The Viṛṛuvakkōṭu that was sung by Kulacēkaraṇ is not a place that is currently identified as such in Kerala. This place must have been founded in memory of the former place and named after it, when the Cēras gave up Karuvūr-Vaṅci and ruled solely from Koṭuṅkōḷūr.

<sup>80</sup> He mentions an inscription of Ravi Kōta, whom he claims to be Kulacēkaraṇ's successor, from 'Tirumiṇṇakōḍe,' which he says contributes to the identification of



sound one to me, as it is not uncommon for people who migrate to give old, cherished names to the places they found in a new land. The place that Kulacēkaraṇ mentions could very well be located in the Koṇku land that he mentions in his PTM.

At this point more questions surface on Viṛṛuvakkōṭu and its link with the poet. Kulacēkaraṇ dedicates a whole decade to the Lord of Viṛṛuvakkōṭu, and he is the only Ālvār to do so. Why is he the only one to sing in praise of this temple? Is it because the temple came to prominence in his time only to be forgotten later on? Or is it because it was close to Kulacēkaraṇ's heart, though not an important shrine in itself? While trying to answer these questions, it is possible to agree to an extent with theories according to which the deity in the Viṛṛuvakkōṭu shrine may have been Kulacēkaraṇ's family deity;<sup>81</sup> that the relative lack of the temple's popularity may be due to the remoteness of its location; that it may have been located near Karūr rather than in modern-day Kerala. But none of these hypotheses can be proved beyond doubt.

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this place with 'Viṛṛuvakōḍe' praised in the PTM and considered as one of the thirteen most important Vaiṣṇava temples found in the 'Malaināṭu,' the 'mountain country,' i.e. Kerala. This argument raises a few questions: might it not be possible that two Viṛṛuvakkōṭus existed and that both were of importance to the Cēra rulers at different times? Is it not possible that the Ālvār sang of such a place in the Cōla land (given that most temples he names are from this land) and that the later Cēra king built another town and gave it the name of a place that was dear to his clan? Aiyangar is also of this opinion. For more details on this, see Aiyangar 1929: 264-265.

<sup>81</sup> The way this Ālvār expresses his unconditional surrender to Him seems to suggest that. The personal tone in the decade, the ensuing familiar similes (the Lord is like the mother/husband, the persona is like the child/wife, respectively) and the barely concealed claim that the Lord is indifferent to his problems, point to a Deity close to his heart. While composing songs on Śrīraṅgam, Veṅkaṭa and Tiruccitrakūṭam, Kulacēkara Ālvār mentions other devotees: priests, celestials, and human devotees. But there is no such reference in the decade on Viṛṛuvakkōṭu, and this may or may not have been a conscious choice. Is it because not many people visited the temple in his time? Or is it because the Ālvār felt possessive about this particular temple and its Lord? Or was he too upset to think about the devotion of others? We cannot say. It is worth pointing out that Hardy (2001 [1983]: 260-261 fn67) believes that Viṛṛuvakkōṭu could have been a 'home or family temple.'

### 2.1.1.2.2. *The Pāṇṭiya, Cōla and Pallava Links – Kūṭal, Kōḷi and Mallai*

Kūṭal, which Kulacēkaraṇ mentions, is the city that was later known as Madurai, the capital of the Pāṇṭiyas.<sup>82</sup> The Ālvār claims kingship over this place as well, and this has given rise to many hypotheses among scholars, some of whom even believe in the existence of a close link between the Cēras and the Pāṇṭiyas, to which, according to them, Kulacēkaraṇ's words and title bear witness.<sup>83</sup>

<sup>82</sup> Hardy (2001 [1983]: 260-261 fn67) refutes this identification and the theory that tends to consider Kūṭal as being a short form of Nāṇmāṭa Kūṭal, the latter being another name for Madurai. He thinks Kulacēkaraṇ could not possibly have been a Pāṇṭiya king. Citing the example of Kōṭṭi becoming Kōṭṭiyūr he rather concludes that it is the present-day Kūṭalūr (from Kūṭal + ūr), a small temple town between Kumbakonam and Thanjavur, where the temple of Jagatrakṣaka Perumāl (or Vaiyam Kāṭṭa Perumāl in Tamil) is situated. If this was the case, would someone boast of being the Lord of Kūṭal, especially since it does not seem to have any historic importance? Furthermore, *kūṭal-ūr* seems to mean 'meeting place,' a common denomination for any place located at some sort of crossroads. In the list that Kulacēkaraṇ gives, the other towns seem to be capitals (Kōḷi and Kolli, although the latter may be subject to debate), so Kūṭal must be either a capital or an important city. And it is worth remembering here that Kūṭal was known by that name since at least the time of the *Kalittokai* (31).

<sup>83</sup> As seen in the introduction, Kulacēkaraṇ is also referred to as Kulacēkara Perumāl by the Śrīvaiṣṇavas. It is possible that the traditional hagiographers assumed that he was a Cēra king because of his title 'Perumāl.' This title may have existed around the period when the hagiographers decided to write down the stories that were known to them, but it is very possible that *they* themselves had given Kulacēkaraṇ the title 'Perumāl' and named his work *Perumāl Tirumōḷi*. But what is strange is that the way the *Keralolpatti* (a 17<sup>th</sup> c. work by Tuṇṇattu Rāmānujaṇ Eḷuttaccāṇ [Menon 1878: 28] composed in Malayalam possibly inspired by the Sanskrit *Keralamāhātmyam*, and 'based on old narratives current in Kerala and handed down, extended and revised, through the centuries (...)') [Warder 1972: 108]) explains the title given to the Cēramāṇ Perumāḷs starting from the first one made king by the Nampūtiris:

(...) the Kshatriya who had been brought in that day was named Cheraman (Keralan) Perumal. This signified that he was the king of the Malanadu. The king of Cholamandalam is Chola Perumal, **of Pandya country, Pandiperumal or Kulasekhara Perumal** – so it is said. (tr. Gundert in Menon 2003: 36) (emphasis mine)

This work—which is not a reliable source—thus claims that the title Kulacēkara Perumāl belongs to the Pāṇṭiya kings, 'Perumāl' merely meaning 'king of a territory' (Menon 2003: 94). Does this statement have any historical value? If it does, why has

As for the Cōḷa link, once again, theories abound,<sup>84</sup> but what is worth remembering here is that the Āḷvār seems to know the geography of the Cōḷa land better than that of any other region. Besides mentioning that he is the ruler of Kōḷi, the old Cōḷa capital, he also mostly refers to temples in that land. This has made some

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it been given to Kulacēkara Āḷvār? Was he indeed a Pāṇṭiya king who was later mistaken for a Cēra one since both the Cōḷas and Pāṇṭiyas had stopped bearing the title ‘Perumāḷ’ by the time of the hagiographers, who thought that Kulacēkara Āḷvār was a Cēra king, since the Cēras were the only ones who went on using this title long after their counterparts? The *Keralolpatti* later says that the brahmins renewed kings every twelve years or so and even recruited among the Cōḷa and Pāṇṭiya rulers. One of the Pāṇṭiya kings who was brought in to rule the Cēra land was referred to as Kulacēkara Perumāḷ (Menon 2003 : 45). Although the story that is told about this ruler does not correspond in any way to that of Kulacēkara Āḷvār, it is still interesting to know that what is now supposed to be a title of a Cēra king was in fact attributed to their rivals. In his *Malabar Manual*, William Logan (2004 [1887]: 230), however, explains that one of the Perumāḷs to be chosen was Kulacēkara Perumāḷ from the Pāṇṭiya country, that he constructed a royal house in the Mūṣika province, introduced kshatriyas in the land and divided the land into small chieftainships to protect it from the enemies. This, of course, cannot be proved beyond a doubt.

It is noteworthy that the *Keralolpatti* does not seem to know anything—or at least does not say anything—either about Kulacēkara Āḷvār or the Kulacēkaraṇ who wrote the *Mukundamālā* (Menon 2003 [1967]: 101). One may wonder if this was a deliberate omission—if indeed he was a Cēra—or if the composer(s) of the *Keralolpatti* did not know anything about him at all. In which case the reason might be that Kulacēkaraṇ was not a Cēra ruler at all, but a king/chieftain from another kingdom, for example the Koṅku region, or not even that.

<sup>84</sup> Aiyangar (1929: 170-172), for instance, believes that there was some link between the Āḷvār and the Cōḷas and the Pāṇṭiyas, and that Kulacēkaraṇ’s claim that he was *kūṭal nāyakaṇ kōḷi kōṇ* was not a reference to his *ruling over* those places, but to the relation his clan had with the other two clans. He points out that 10<sup>th</sup>-c. Cēra copper plates found in the Coimbatore and Salem regions show that some of the Cēra kings bore the titles of the Cōḷas and Pāṇṭiyas. Otherwise, such a link can be explained by the fact that the histories of Kerala speak of selecting their king from among the Pāṇṭiyas and the Cōḷas. For more details see Aiyangar 1929: 170-172. This seems to be a plausible theory.

Aiyangar further believes (1929: 172, fn 1) that when Kulacēkaraṇ says *eṇkaḷ kulattu iṇṇamutē irākavaṇē* [‘O Sweet nectar of our lineage! O Rāghava!’ PTM 8.3], it could mean the kshatriya clan in general, but perhaps the Cōḷa clan in particular, since they claimed to be descendants of the Sun. This conclusion seems a little far-fetched, because Kulacēkaraṇ is clearly singing here about Rāma, who was a renowned descendant of the Sun dynasty.

scholars claim that the Ālvār was from the Cōla land (See 2.3.1. The birth and identity of Kulacēkaraṇ below).

One kingdom over which Kulacēkaraṇ does not extend his claim is the Pallava one. And yet, Rao (1923: 22) believes that the Ālvār does allude to his victory over a Pallava king in his PTM.<sup>85</sup> But this does not seem to be an acceptable theory, not the least because he would surely have added it to his string of feats in his signature verses.<sup>86</sup>

<sup>85</sup> T. A. Gopinatha Rao (1923: 22) asserts that there is a historical event that Kulacēkaraṇ alludes to in the following lines of the PTM: *mallai mā nakarkku iraiyavaṇ taṇṇai vāṇ celutti vantu īṇṇaṇam māyattu ellai il piḷḷai ceyvaṇa kāṇāt teyvāt tēvaki* – the divine Devakī, who did not see the deeds of limitless maya of [her] Son, who came [to her] thus, having dispatched to heaven the chief of the great, rich city’ (PTM 7.11). Rao claims that *mallai mā nakarkku iraiyavaṇ* (‘the guardian of the great, rich city/the city of Mallai’) is not a reference to Kaṁsa as interpreted by Periyavāccāṇ Piḷḷai, who explains the word *mallai* as *mikka campattai uṭaiya* (‘who has great wealth’), but a reference to a Pallava who ruled over the city Mallai/Mahābalipuram. He is thus convinced that this part of the *pācuram* refers to a victory of Kulacēkaraṇ over a Pallava king whom he killed in war. Rao then suggests Dantivarman was that Pallava king, who died around 825 CE. This implausible theory has been refuted by other scholars (See fn86).

However, in his article ‘The Temple in Medieval South India’ Veluthat (2009: 70) adds that it is said that the victory over the king of Mallaimānakaṛ earned Kulacēkaraṇ the title of Mallāri, ‘the enemy of Malla.’ In an endnote he (2009: 80 fn 30) gives as his source Rao’s argument (1923: 22), and adds that this was refuted by Ayyar. But the source of the information on Kulacēkaraṇ’s getting the title of *mallāri* does not seem to be properly justified since Rao does not mention this word at all on the cited page, but merely puts forth the theory of the Ālvār killing a Pallava.

<sup>86</sup> Ramanatha Aiyer [possibly spelt Ayyar by the scholar himself], quoted by Induchudan (1971: 244), underlines the fact that Kulacēkaraṇ reserves the last *pācurams* for giving personal information such as his name and his titles. So the fact that the *pācuram* in question occurs in the middle of a decade shows that he had not intended to insert any historical or personal information in that specific *pācuram*, in which Devakī solely concentrates on her son and laments having lost the pleasure of seeing Him grow. Iyer also points out that both Devakī’s and Daśaratha’s laments do not even allude to a temple, but stay in the mythological realm, so mentioning a victory over a Pallava king would be out of place given the circumstances. Likewise, Aiyangar (1929: 175-176), totally rejecting Rao’s arguments, agrees with Ramanatha Ayyar in claiming that the straightforward meaning of this passage would be that Kṛṣṇa killed the wrestlers and the king of Mathurā who sent them to Him. Even Tirumaṅkai Ālvār mentions Kṛṣṇa’s killing Kaṁsa and the wrestlers in similar terms (*mallai aṭṭu (...) kaṇṇaṇukku naṇṇu āṇṇai* (‘Him who became poison to Kaṁsa (...)

Despite the presence of a few hints about the identity of the author, there is very little reliable information to be gleaned from the signature verses of the PTM. We shall now have a brief look at the various unintentional geographic clues that the Ālvār leaves in his work, which may be useful in giving us historical information about him and his times.

### 2.1.2. Kulacēkaraṇ's other Clues: the Temple-towns Mentioned in the PTM

Kulacēkaraṇ mentions a few places, often temples or temple-towns, in his work, other than the ones we find in the *phalaśruti pācurams* (See Figure 4 below ).

Figure 4: Places mentioned in the PTM

Decade	Places mentioned or alluded to <sup>87</sup>
1	Śrīraṅgam (x11) river Poṇṇi (Govardhana alluded to) s.p.: <sup>88</sup> Kūṭal
2	Śrīraṅgam (x10) river Ganges, river Kāveri s.p.: Kolli, Kūṭal, Kōḷi
3	Śrīraṅgam (x9) s.p.: Koṅku
4	Veṅkaṭa (x11) The lake Kōṇēri Vaikuṇṭha and the celestial world
5	Viṛruvakkōṭu (x10)

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having killed the wrestlers' – PeTM 2.10.7). That Kulacēkaraṇ should have killed a Pallava king in battle, and inserted that piece of information in his decade that is Devakī's lament, does not make sense. Aiyangar approves of Periyavāccāṇ Piḷḷai's interpretation of *mallai* as a fertile, wealthy place, as even Tirumaṅkai uses the word in that sense (*mallai mā munnīr* – 'the immense, rich sea' – PeTM 4.3.6 and 8.6.4).

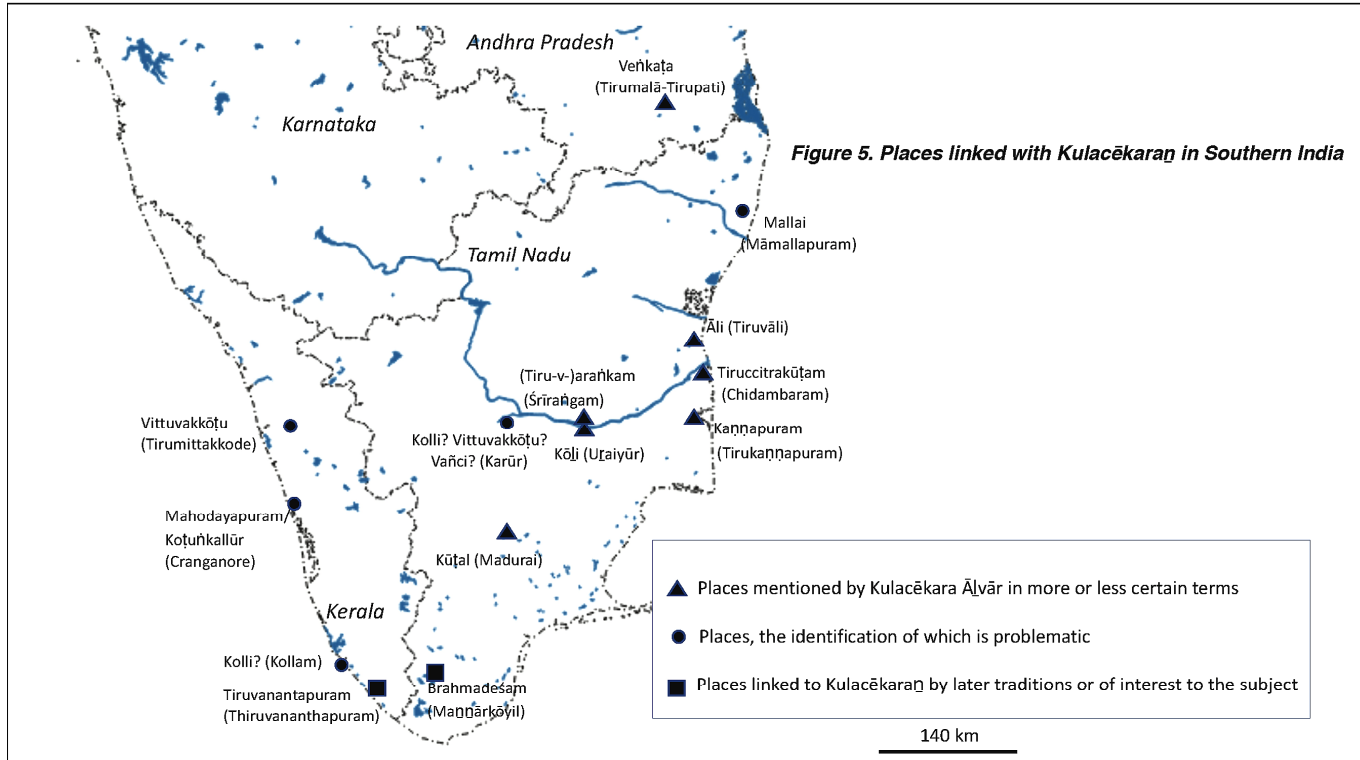
<sup>87</sup> For example, when the name *araṅka/raṅga* is mentioned, it can be taken that the town of Śrīraṅgam is alluded to.

<sup>88</sup> s.p. = 'signature poem.'

Decade	Places mentioned or alluded to <sup>89</sup>
6	A cowherd town <i>river Yamunā</i> s.p.: Kolli, Kūṭal
7	(Govardhana and Brindāvana alluded to) Mallai s.p.: Kolli
8	Kaṇ(ṇ)apuram (x10) (South) Laṅkā (x3) <i>river Ganges, river Kāveri</i> Ayodhyā (x2) Āli Śrīraṅgam
9	s.p.: Kōḷi
10	Tillainakar Tiruccitrakūṭam Ayodhyā (x2) Citrakūṭa Vaikuṇṭha (x2) Laṅkā (x2) Mithilā <i>river Ganges</i> s.p.: Kōḷi

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<sup>89</sup> Some of these places, especially located in South India, can be found in figure 5 below.



In his ‘temple-poems,’ the poet describes the landscape, the temple, the icon that is enshrined there, the inhabitants of the town, etc. Often formulaic, these descriptions may still provide indications as to when the Ālvār could have lived. Therefore, here is a very brief survey of the potentially useful elements that are found in the PTM.

### 2.1.2.1. The Description of Towns

One of the most frequently named temple-towns in the PTM, elsewhere in the NTP<sup>90</sup> and in the Vaiṣṇava hagiographies, is Śrīraṅgam. Its importance, which reverberates in the life stories of Kulacēkaraṇ,<sup>91</sup> is already felt in early times, as it is known to some Caṅkam poets,<sup>92</sup> as well as to the author of the *Cilap*. (5<sup>th</sup>-6<sup>th</sup> c.).<sup>93</sup> The earliest inscription (72

<sup>90</sup> Poykai – 1 (NTP 2087); Pey – 2 (2342, 2343); Pūtattālvār – 4 (2209, 2227, 2251, 2269); Tirumālicaī – 14 (772, 800-806, 844, 870, 2384, 2411, 2417, 2441); Toṇṭaraṭippoti – 54 (872-926); Tiruppāṇ – 10 (927-936); Periyālvār – 35 (183, 189, 212, 245, 402-432); Āṇṭāl – 10 (607-616); Nammālvār – 12 (2505, 3348-3358); Tirumaṅkai – 69 (1019, 1213, 1378-1427, 1506, 1571, 1664, 1829, 1978, 2029, 2038, 2043, 2044, 2050, 2062, 2063, 2065, 2069, 2070, 2073-76, 2673 (71), 2674 (118)); Kulacēkaraṇ – 31 (647-676, 728).

Given the importance that they give to Śrīraṅgam, Kulacēkaraṇ, Periyālvār, Āṇṭāl and Toṇṭaraṭippoti may have been contemporaries, but to establish this one would need to study in depth their poetry, looking for similarities in themes, style, geographical mentions and historical allusions among other things, which is beyond the scope of this book.

<sup>91</sup> Three whole decades, the first three out of the ten (31 *pācurams* out of 105) are dedicated to the Lord of Śrīraṅgam, and they express the poet’s great desire to go there.

<sup>92</sup> *Akanāṇūru* 137 – ‘(...) tī il aṭuppiṇ araṅkam pōla (...)’ – ‘Like Raṅgam [or an island formed by a river] with ovens without fire (...)’

Although this stanza has been quoted by some scholars such as Rao, Eva Wilden pointed out in a personal communication that this might have been composed later than previously thought. Besides, even though one of the preceding lines refers to Paṅkuṇi, a month in which an important festival is celebrated in Śrīraṅgam even now, there is no way to assert that *araṅkam* is a proper noun referring to Śrīraṅgam since the word has other meanings, including ‘an island formed by a river or rivers’ (TL). This, in turn, could be an indirect reference to Śrīraṅgam, which is an island formed by the river Kāveri and its tributary Koḷḷiṭam.

<sup>93</sup> *āyiram virittu eḷu talaiyuṭai arum tīral / pāyaṭ paḷḷip palar toḷutu ētta / viri tiraik kāviri viyaṇ peru turuttit / tiru amar mārpaṇ kiṭanta vaṇṇamum* – ‘the way He with the chest where Śrī sat reclines on the sleeping place [that is the Serpent] with rare lustre—who has a thousand hoods that unfold and rise—in the vast, great Turutti/islet in



of 1892) found in the temple, however, belongs to the 17<sup>th</sup> year of Parāntaka I (906-953 CE) (Rao 1967: 8). Kulacēkaraṇ mentions the size of Śrīraṅgam,<sup>94</sup> its wealth,<sup>95</sup> and its inhabitants, mostly devotees.<sup>96</sup>

The wild Veṅkaṭa was not a full-fledged town till a few decades ago, so there is nothing much on the ‘town’<sup>97</sup> itself in the PTM, although crowds of visitors are mentioned, and possibly also those who served in the temple (See fn110).

As for Tiruccitrakūṭam,<sup>98</sup> other than mentioning that it is a town, the Ālvār mentions three thousand brahmins who praise the Lord—

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the Kāveri with large waves, so that many people worship’ (*Cilap.* 11, lines 37-40). The term used for Śrīraṅgam (*turutti* = islet) is sometimes treated as a proper noun, Turutti (See Iḷaṅkōvaṭikaḷ & Dikshitar 1978: 193). It is beyond the scope of this book to discuss whether Turutti is a place name, be it of Śrīraṅgam itself or some another place on the Kāveri that has a shrine to Viṣṇu.

<sup>94</sup> *tiruvāraṅka peru nakar* – ‘in **the big town** of Śrīraṅgam’ (PTM 1.1)

<sup>95</sup> *celva maṭiḷ arāṅkam* – ‘**the prosperous, walled** Raṅgam abounding in **jewelled storied mansions and palaces**’ (PTM 1.5).

<sup>96</sup> According to Rao (1967: 2), the Ālvār speaks of ‘the *archakas*, who offered worship with flowers at the feet of Ranganātha [and the] *gōṣṭi* of Śrīvaiṣṇava worshippers in the courtyard opposite to the sanctum.’ In reality, the PTM only mentions devotees who get emotionally involved in the Lord (PTM 1.3, 1.10, 2.1, 2.2, 2.3), but no *arcaka* (‘priest’). The closest reference to someone worshipping with flowers can be found in PTM 1.4, in which the poet himself expresses his wish to offer flowers to the Deity. It is impossible to ascertain the presence of priests based upon this passage; for all one knows, PTM 1.4 might mean that the devotee directly worshipped the Lord without intermediaries.

<sup>97</sup> Veṅkaṭa is another important place of worship for Hindus, who now refer to the temple there by the names of Tirupati and Tirumalā. The earliest inscription found in the Veṅkaṭa region belongs to the 8<sup>th</sup> c. and reveals the birth of a prince among the Bāṇas, feudatories of the Pallavas (Viraraghavacharya 1953: 97, 107). Veṅkaṭa, however, as a place of importance for the Tamils, predates these inscriptions as a reference in the *Cilap.* and a Caṅkam poem show (*Akanāṇṭūru* 61). The latter, however, refers to it as the place owned by a chieftain called Pulli (Ramesan 1999: 47-48) and seems to be unaware of the existence of a temple there.

<sup>98</sup> Vivek Nanda (2004: 11), without giving any source, claims that scholars have believed that the Govindarāja-Viṣṇu cult in this place originated at the same time as that of Naṭarāja-Śiva. Taking the Ālvār poetry as evidence, he further suggests that Vaiṣṇavism thrived in the 8<sup>th</sup> and 9<sup>th</sup> centuries before the situation changed and a 12<sup>th</sup> c. Cōḷa king [allegedly] threw the icon of Viṣṇu in the sea. The first texts that mention the dancing Śiva in Chidambaram [the Śaiva name for Tiruccitrakūṭam] are

Nārāyaṇa, whom the Ālvār sees as Rāma—, which might be a reference to the hereditary Śaiva priests of the Chidambaram temple.<sup>99</sup>

Kaṇ(ṇ)apuram is a small town by the sea, as Kulacēkaraṇ himself describes it.<sup>100</sup> Other than that, he gives very few details of the town, the temple or the icon. He praises mainly the fauna and the flora of the area, the description of which is formulaic, as well as the scholars and artists who live there (See PTM 8).

Another non-mythological, South Indian town that Kulacēkaraṇ names but without going into any detail, is Āli. Although he only mentions the town ('O king of the town of Āli!' – PTM 8.7), some historians have used this to show that he must have lived after

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the poems of the Nāyaṇmārs, starting from the 6<sup>th</sup> c. (Nanda 2004: 45). The earliest inscriptional evidence concerning the structure of this temple, however, comes from the 10<sup>th</sup> c. (Nanda 2004: 15). As for the date of the Govindarāja shrine, Nanda (2004: 15), again without giving any proof, claims that there is no archaeological evidence attesting to the presence of a Viṣṇu temple before the current one was built by the Vijayanagar king Acyutarāja in the 16<sup>th</sup> c. Instead, he states that it has been believed that the current hall, referred to as the Rāja Sabhā or the 'Thousand-pillared Hall,' may have been built where a Viṣṇu temple previously stood.

<sup>99</sup> *antaṇarkaḷ oru mū āyiravar ētta* – 'as the three thousand brahmins praised' (PTM 10.2). These brahmins are mainly mentioned by the Śaiva Nāyaṇmārs. Cuntaramūrti Nāyaṇār praises 'him who is said to be the lord for all the three thousand people who kindle the fire during the three periods of the day' (*muc canti muṭṭā mū āyiravarkkum mūrtti eṇṇap paṭṭānai* [*Tēvāram* 7:90.7]), mentioning this number for the first time (Loud 1990: 118). These brahmins, now known as *dīkṣitars*, are the Śaiva priests in the Chidambaram temple who are said to have exclusive rights to worship their lord there (Loud 118: 119). It is therefore not clear why Kulacēkaraṇ describes them as praising Govindarāja; whether he lived at a time when there was no hostility between the factions; or whether it is the Ālvār's way of showing the all-encompassing superiority of Viṣṇu. Tirumaṅkai Ālvār also says something similar (*mū āyiram nāṇmaraiyālar nāḷum muraṇiyāl vaṇaṅka aṇaṅku āya cōti* – 'The Flame that is beautiful, as the three thousand brahmins [mastering] the four Vedas daily worship [Him] according to [their] customs' [PeTM 3.2.8]).

<sup>100</sup> Kaṇṇapuram (or Tirukkaṇṇapuram as it is now known) is a small town situated near the river Muṭikoṇṭāṇ, a tributary of the river Kāveri. The temple that Kulacēkaraṇ refers to is dedicated to Nārāyaṇa, here known as Śaurirāja Perumāl (Knapp 2009: 208) or Nīlamegha Perumāl (*Tirukkaṇṇapuram Tiruttala Varalāru* ['The History of the Sacred Shrine of Sacred Kaṇṇapuram'] n.d.: 7).

Tirumaṅkai, with whom this town was associated, which does not seem an acceptable argument to me.<sup>101</sup>

Finally, a whole decade is reserved for Viṛṛuvakkōṭu, which has tradionally been identified with a town in modern-day Kerala, Tirumittakoḍe, but also thought to be Karūr, as seen earlier.<sup>102</sup>

### 2.1.2.2. The Description of the Temple and its Surroundings

Because of the importance that he grants it (as do the other Ālvārs), it is likely that by Kulacēkaraṇ's times at least, that the Śrīraṅgam temple had become relatively influential, probably an important centre for Viṣṇu worshippers, although the structure itself may have been rather

<sup>101</sup> Āli (also known as Tiruvāli) is located in the Cōḷa country and has traditionally been given as the 18<sup>th</sup> temple in the list of 108 *divyadeśams*. In fact, this town and the one close to it, Tirunakari, are considered as one *divyadeśam* (Hardy 1992: 98fn37). Tiruvāli's Sanskrit name is Parirambhapurī according to the *Divyasūricaritam*. Aiyangar (1936: 208) believes this to be the native place of Tirumaṅkai, while Shu Hikosaka (1996: 136) says that it was thought to be the place where Kumutavalli, Tirumaṅkai's wife, was born. According to Aiyangar (1914: 309), Tirumaṅkai probably built the Viṣṇu temple in this town. Sastri (2006 [1985]: 385) repeats the same claim without offering any evidence.

One may wonder what evidence there is to show that Tirumaṅkai was the builder of the temple. If the hagiographic information can be accepted, then Tirumaṅkai was born in that area. Kulacēkaraṇ merely mentions the town once, but Tirumaṅkai is much more elaborate in his praise of the town (around forty *pācurams*); could this not simply mean that a moderately well-known temple-town in Kulacēkaraṇ's time became by Tirumaṅkai's an important one? Of course, geographic reasons must also be taken into consideration: Kulacēkaraṇ may not have been from this region, unlike Tirumaṅkai, who knows it much better.

It is noteworthy that the main Deity in [Tiruv]āli nowadays is Narasiṃha, who bears the name of Lakṣmīnaraṣiṃhaṇ (Rajagopalan 2009: 67), and Kulacēkaraṇ does not allude to this *avatāra* even once in his PTM. Tirumaṅkai also makes no mention of Narasiṃha in his references to Tiruvāli.

<sup>102</sup> In his ten *pācurams* on Viṛṛuvakkōṭu, the poet does not give much crucial information on this temple. He only describes it with set phrases like 'O Lord of Viṛṛuvakkōṭu, surrounded by groves with blossoms mingled with fragrance!' (PTM 5.1). Such phrases are used to describe and praise any temple in the southern Indian landscape. Furthermore, it is not possible to take seriously the widespread hyperbolic expressions that suggest the town was surrounded by extremely tall walls that touched the sky. There is not a single story alluded to in the PTM linked to a specific temple that would allow us to identify it.

small.<sup>103</sup> Kulacēkaraṇ mentions the mighty walls of the temple,<sup>104</sup> a pair of pillars inside the temple<sup>105</sup> and a courtyard.<sup>106</sup> The fact that a river is close by,<sup>107</sup> and the rich landscape, which invariably points to the

<sup>103</sup> Rao (1967: 63) points out that ‘it is possible that originally the *garbhagriha* [sic; ‘sanctum’] with the *antarāla* [‘vestibule; intermediate chamber between *maṇḍapa* and *garbhagriha*’] and the *dvāra* [doorway] was an independent structure, say in the days of the Ālvārs’, and that the rest came into existence later.

<sup>104</sup> The description of the temple walls, their solidity and invincibility (‘e.g. 2.5. *tiṇṇa mā matiḷ teṇṇaraṇka[m]* – ‘Raṅgam in the South with **big, solid walls**’) may simply be part of the stock phrases used by poets given the hyperbolic nature of the claims. Nevertheless, this may indicate that by Kulacēkaraṇ’s time the temple already had impressive walls and was not a simple structure anymore. In fact, Rao (1967: 15) describes the present-day *prākāras* [‘open enclosure surrounding the main shrine’ (Rao 1967: 158)] as being formed with ‘thick and high rampart-like stone walls.’ The Śrīraṅgam temple has seven such *prākāras* and even though the outer ones were indeed built by later kings, it is quite possible that the first one—or a similar one that pre-existed it—might already have stood there in the Ālvār’s time. One may here remember that the *Kōyil Oḷuku*, the Śrīraṅgam temple chronicles say that Kulacēkara Ālvār himself built a *prākāra*.

<sup>105</sup> The *maṇam* pillars are referred to as *āmodastambhadvayam* by Periyavāccāṇ Piḷḷai. Aiyangar (Piḷḷai & Aiyangar 1997: 23) explains that these are the two pillars filled with fragrance [*maṇam*] that are very close to the sanctum, and that the Sanskrit name was coined by Parāśara Bhaṭṭar, the son of Rāmānuja’s disciple called Kūrēśa, in his *Raṅgarājastavam*. The two pillars are thought to be there so that the devotee can hold on to them to avoid being carried away by the flood of the Lord’s beauty. Referring to the *Śrīraṅgaḥṣetramahātmyam* (‘the greatness of the holy place of Śrīraṅgam’), Velukkudi (2008: Introduction) says that the two pillars stand for the syllables in the word *hari*, an epithet of Viṣṇu. Rao (1967: 2) confirms that they are ‘at the gateway of the *sanctum* of the temple.’

<sup>106</sup> In PTM 1.10, the Ālvār mentions ‘the holy courtyard of Him of decorated Raṅgam (*aṇi araṇkaṇ tiru muṟṟam*),’ which could be the very place that Rao (1967: 43) says can be found ‘on entering the second *prākāra* through the southern Āryabhaṭṭāḷ gateway.’ Did the courtyard already exist in Kulacēkaraṇ’s times under the same name as mentioned in the PTM or was it named after Kulacēkaraṇ wrote his poetry? The name could be considered instead to be merely a descriptive one, as it is not very distinctive, and yet Kulacēkaraṇ seems to be the only Ālvār to use the phrase at all. At any rate, it is worth noting that this courtyard is found in the second (i.e., Kulacēkaraṇ) *prākāra*, which, according to the *Kōyil Oḷuku*, was built by Kulacēkaraṇ (Rao 1967: 43, 62).

<sup>107</sup> Raṅganātha reclines as ‘the clear-watered Poṇṇi’ (PTM 1.1.) rubs His feet.

fertility and pleasantness of the land<sup>108</sup> also get the poet's attention. The latter is somewhat formulaic.

As for Veṅkaṭa, the Ālvār does not mention any temple, but refers to an entrance (presumably) to the temple, a step, possibly the one closest to where the icon of the Lord was<sup>109</sup> and a golden bowl that was used for

<sup>108</sup> *kaḷi malar cēr poḷil araṅka[m]* – 'Raṅgam with **groves** with blossoms [dripping] with honey' (PTM 1.6).

*cēl āṇṭa neṭum kaḷaṇi cōlai cūḷṇta tiruvaraṅka(m)* – 'Śrīraṅgam surrounded by groves [and] large paddy fields filled with carp' (1.8).

<sup>109</sup> The 5<sup>th</sup>-6<sup>th</sup>-c. *Cilap.* (*veṅkaṭam* 11.41, *veṅkaṭa malai* 6.30) describes in detail the icon but does not mention a temple. According to Naidu (1993: 65), the 9<sup>th</sup> c. (Rocher 1936: 104-105) *Varāhapurāṇa* states that the icon stands under a tree, with no temple. The first Ālvārs sing about the Lord of Veṅkaṭa—clearly a form of Viṣṇu—as well, but again without mentioning a temple. Tirumaṅkai, however, does mention the existence of a temple (*vaṭa veṅkaṭa malai kōyil koṇṭu ataṇōṭum mīmīcai aṇṭam āṇṭu* – 'Having taken up abode [literally, 'taking a temple'] in Veṅkaṭa in the North [and] along with that, having ruled the [cosmic] egg above' (Per. TM 2.1.3.); *veṅkaṭa malai kōyil* – 'the temple on the Veṅkaṭa hill' is yet again mentioned in PerTM 2.1.8), an entrance and a doorstep (Naidu 1993: 65). Viraraghavacharya (1954: 1009) believes that Kulacēkaraṇ's use of the word *tampakam*, which he glosses as 'wood,' means that 'there was a wooden temple (or a makeshift one) with doorstep etc.' One may wonder if it is reasonable to assume there was a wooden structure simply because of the use of a word. *Tampakam*, which is not to be found in the DEDR, is probably the same as *tampam*, derived from the Prākṛit *tamba* (probably from the Sanskrit *stambha*) as per the TL, and came to be used later in Tamil to mean 'pillar, column,' 'post to which elephants, etc. are tied,' 'lamp-post,' 'flagstaff, mast, temple flag-pole,' 'support,' or *tampukai*, a tree called *shorea tumbaggaia*. If derived from the Sanskrit *stamba*, it could also mean 'a clump of grass' (See fn449). And we cannot really know what Kulacēkaraṇ meant. Since in PTM 4 Kulacēkaraṇ wishes to be many different things in Veṅkaṭa (i.e., a mountain peak, a path, a flower[-tree]), he could have meant *tampakam* to mean 'a bush,' or 'a tree.' It does not seem prudent to conclude that it must indicate the existence of a wooden structure.

Ramesan (1999: 232) explains that there were seven stages of development as far as the temple is concerned. During the first stage there was a standing icon in an open mandapa from an early date (around 1<sup>st</sup> or 2<sup>nd</sup> c. CE), and during the second, there came into existence a small *sanctum* and an *ardhamandapa* (literally 'half-mandapa,' it is the entrance porch next to the *sanctum*). The second stage is likely to have occurred between the lifetimes of Tirumaḷicai and Kulacēkaraṇ, since the former mentions that the Lord could be viewed from all sides, which would mean He was in an open, *mandapa*-like structure without enclosures, and the latter expresses his wish to become a step (PTM 4.9), and 'a *padi* [*paṭi*] or pedestal would be impossible without some kind of enclosure.' Ramesan adds that the walls of the *sanctum* may

worship.<sup>110</sup> Once again, the rich natural landscape, including a (now) well-known pond (PTM 4.1), is mentioned by the Ālvār in almost every verse of the 4<sup>th</sup> decade, as well as its fauna and flora.

As for Kaṇṇapuram, other than giving similar formulaic descriptions of its natural surroundings, the Ālvār also mentions the high walls of the temple.<sup>111</sup>

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belong to the 8<sup>th</sup> or 9<sup>th</sup> centuries, since it was around the 8<sup>th</sup> c. that building a *garbhagrha*, a *mukhamanḍapa* ['the front pavilion'] and *pradakṣiṇa* ['(passageway for) circumambulation'] became an established practice. Other walls must also have existed before the current ones were built—as proven by the existence of double walls on the *garbhagrha* (Viraraghavacharya 1953: 199-200). This sounds like a plausible hypothesis.

<sup>110</sup> Kulacēkaraṇ's time must have also been one during which temple worship was developed to a certain extent, since he mentions those who offer worship at the temple (priests?) and were privileged enough to gain easy and priority access to the temple in PTM 4.4. This *pācuram* also refers to vessels, like golden cups, used by the Lord. While describing the routine in the Śrīraṅgam temple, Rao (1967: 129) points out that water is brought from the river to the temple for the (symbolic) use of the Lord. It is poured into five bowls of silver, including one for the Lord to rinse His mouth. Rao also points out that the priests offer a few spoons of water to the Lord for His *ācamanam* (cleansing of the mouth), as well as for other purposes. The same type of practice existed in Tirumalā as well, except that the bowls are made of gold (Viraraghavacharya (1953: 269), just as Kulacēkaraṇ says. But this does not help us determine the Ālvār's date.

<sup>111</sup> At the end of the first *pācuram* and at the beginning of the last one of the decade, the Ālvār lauds the walls of the place using the same terms in the same order: *kaṇṇi nal mā matiḷ* ('imperishable, good, big walls'). The description of temple walls is a common practice in devotional poetry. Elsewhere, Kulacēkaraṇ has also sung in praise of the walls of Śrīraṅgam (e.g. PTM 1.5). Adding three adjectives could be due to metrical needs, as words such as *nal* and *mā* are effective gap-fillers. But, it is also possible that he had a better reason for describing thus the walls of Kaṇṇapuram. While visiting the place, Stephen Knapp (2009: 208) notices their massiveness and outlined a story that attempts to tell the 'history' of these walls. '... [at] one time the temple was insurmountable with huge walls extending for nearly 13 miles up to the seacoast. One Chola ruler who was a stout Shaivite was determined to crush the temple walls. (...) An ardent devotee fervently prayed to the deity for protection, but there was no reaction. Exasperated, the devotee threw a hand cymbal at the Lord that struck his head. The deity then threw His discus that acted to drive away the Chola forces.'

The *thalapurāṇa* of Tirukkaṇṇapuram claims that the 7<sup>th</sup> *prākāra* used to be near the sea close to the seaside town of Tirumalai-Rājaṇ (*Tirukkaṇṇapuram Tiruttala Varalāru*

### 2.1.2.3. The Description of the Icon

The icon is all-pervading in Ālvār poetry, and Kulacēkaraṇ's is no exception. While the *avatāras* are also important to him, they are not quite as present in his mind and poetry as the image of the Lord is. Thus, most of his temple-poems contain mentions or descriptions of the icon that is enshrined, be it in Śrīraṅgam, where the Lord reclines facing South, in the sacred Veṅkaṭa, where He holds a discus and a conch,<sup>112</sup> in Tiruccitrakūṭam,<sup>113</sup> or in Virrūvakkōṭu, where He holds a discus.<sup>114</sup>

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[n.d.: 2]). At present it is not possible to ascertain whether there really were seven walls surrounding the temple, just as in Śrīraṅgam, nor whether they really were destroyed by a fanatical king. However, based on Kulacēkaraṇ's insistence on the nature, quality and size of the walls, one may wonder whether it was not true after all that there was, in his time, at least one wall that was impressive. Some of the other Ālvārs also mention the walls of Kaṇṇapuram.

Nammālvār also mentions the walls, along with formulaic references to the surrounding fields and gardens, not once but six times in eleven *pācurams*. And twice there are direct references to their height (*velli ēynta maṭiḷ cūḷ tiru kaṇṇapuram* ('the sacred Kaṇṇapuram, which walls that meet the stars surround' – TVM 9.10.2). Tirumaṅkai also speaks of the walls, once using similar terms to Kulacēkaraṇ: *kaṇṇi mā maṭiḷ puṭai cūḷ kaṇṇapurattu* ('Kaṇṇapuram that imperishable, big walls surround [on all] sides' – PeTM 8.1.3). Tirumaṅkai refers to the walls, especially referring to their height twice more (PeTM 8.3.4, 8.6.9).

A temple priest in Kaṇṇapuram told me that it was the Cōḷa king Kulōttuṅga II (12<sup>th</sup> c.) who renovated the temple. The *Tirukkaṇṇapuram Tiruttala Varalāru* (n.d.: 3), pointing out that the temple-town was both a *devadāna* (i.e., lands gifted to a temple by a chief or a king) and a *brahmadeya* (i.e., lands gifted to Brahmins acting as local priests), mentions that 44 inscriptions have been discovered since 1922, and that the first one dates back to Kulōttuṅga I (12<sup>th</sup> c.). However, based on what Kulacēkaraṇ and the other Ālvārs have described, it is possible that there was already a relatively imposing structure on this site even before the beginning of the second millenium. And yet, since we do not know when such walls were built, and since we cannot implicitly trust the poets' words, we cannot use the information to determine their dates.

<sup>112</sup> According to Viraraghavacharya (1953: 14, 253, 258), it has been traditionally believed that the icon of the Lord of Veṅkaṭa was 'self-manifested.' The icon has four arms: the upper ones, which are 'not integral parts of the main idol' (Ramesan 1999: 111), hold a conch and a discus, while the lower right one has a *varadahasta* ('the boon-giving hand') and the left one a *kaṭyavalambitahasta* ('the hand hanging down by the hip') [Ramesan 1999: 104]). As for Kulacēkaraṇ, he mentions '[He] who

Whether his descriptions are realistic (e.g. the icon in Śrīraṅgam reclines facing the South), a result of poetic imagination (the icon as described in the PTM has a lotus coming out of it and Brahmā is seated on it), or a topos (the description of landscape such as the temple being surrounded by paddy-fields), they do not give us a better idea of when he could have lived.

And yet, some scholars have used these very mentions and descriptions, as well as other elements in seeking information on the Ālvār and his times, which may not be the most efficient way to get reliable results.<sup>115</sup>

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has a conch that is curved to [His] left' (PTM 4.1) and 'a discus that glows [like] circular lightning' (PTM 4.3).

<sup>113</sup> Kulacēkaraṇ describes the icon in terms that might indicate a sitting posture (PTM 10.2 & 10.6), on a throne, whereas today, Govindarāja, the presiding Deity of the place, is in a reclining position. And we do not know whether there was a different icon in his time, or whether is he referring to another shrine that was nearby. Tirumaṅkai (PerTM 3.2. 4) and Māṇikkavācakar (*Tirukkōvaiyār* 11.5), however, point towards a *śayanamūrti*. But it is possible to adopt the secondary meaning of Kulacēkaraṇ's verbs *iru* and *amar* (especially *iru*) in the above-mentioned *pācurams*, which is 'to be, to stay.'

<sup>114</sup> The only element of an iconographic nature that Kulacēkaraṇ seems to give is: 'O my Lord of Viṛṇuvakkōṭu with a discus resembling lightning' (PTM 5.9).

<sup>115</sup> If the poetic voice in the poems, especially the non-mythological ones, is taken to be the poet's, we get some more information about the Ālvār's devotion, the depth of his emotions and his desires. Thus, in PTM 1.1, Kulacēkaraṇ concludes almost every *pācuram* by expressing his deep desire, the impatient longing to reach Śrīraṅgam. And this type of information may have been at the origin of the hagiographic stories about him desiring to visit Śrīraṅgam, but unable to do so because of his being detained by his kingly duties. In PTM 2 he describes his wish to be in direct or indirect contact with the devotees of the Lord in Śrīraṅgam, as the whole decade is indeed dedicated to the praise of the devotees, rather than that of the Lord. In PTM 3, the Ālvār states that he is unlike the other people of the world and declares his mad love for the Lord. Could this mean that though a king (or a chieftain) Kulacēkaraṇ did not associate with people with worldly minds (meaning most of the people surrounding him)? In one of the *pācurams* Kulacēkaraṇ even defiantly claims that 'Everyone is a demon to me, and I too am a demon to everyone, why speak of it?' Could this mean that Kulacēkaraṇ was thought to be mad by those close to him? We have no means of knowing the answer, as it could simply have been the poet's imagination at work here, or a barely-hidden truth about his life.



The Śrīvaiṣṇava acharyas are the ones who seem to have preserved the works of the NTP, who gave the poets the title ‘Ālvār,’ and narrated their life stories. The latter was initially mostly based on the Ālvārs’ own words which they interpreted more or less freely. But at later stages, those stories were expanded, probably to fit their own ideas of how these divine poets were. Kulacēkaraṇ, being one of the Ālvārs, has received a fair share of attention in these traditional writings.

## 2.2. Kulacēkaraṇ Through Hagiographic and Literary Sources

Most of what is said about this Ālvār has been transmitted to us by traditional sources such as hagiographies,<sup>116</sup> *sthala-purāṇas* (temple

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In PTM 4, the poet, now turning his attention towards Veṅkaṭa after three decades dedicated to Śrīraṅgam, professes indifference towards possessing power and women. Could this presuppose the existence of such privileges in his life or is it a formulaic statement? PTM 5 presents many similes and has Kulacēkaraṇ swear unchanging devotion to the Lord (of Virrūvakkōṭu) even if He ignores him completely. A feeling of despair prevails in the lines. Some scholars consider this composition a result of some personal tragedy or untoward event that occurred in the Ālvār’s life.

Thanks to the above-mentioned passages one gets the image of a Kulacēkaraṇ who was a great king ruling over a great portion of southern India, a mighty warrior who is at the same time a devotee of Viṣṇu as well as a devotee of His devotees. He is a mad lover of God who swears undying love for Him and expresses his uncontrollable desire to see Him in the various temples that he mentions. He also claims to despise worldly people. Besides all this, Kulacēkaraṇ proudly claims to have composed good poems in Tamil. Is this self-portrait accurate? But then, that the deep, emotionally-charged devotional mood in the PTM does not have much in common with the author’s proud claims of bravery and kingship is undeniable. For example, as seen earlier, in PTM 2.2. Kulacēkaraṇ proclaims his lack of desire for possessing women or a kingdom, which is reiterated in PTM 4.5, PTM 4.7, etc. As if to prove this point he dedicates a whole decade (the 4<sup>th</sup> one) to expressing his desire to be born as anything on the Veṅkaṭa hills, thereby implying that he would rather be born as even an inanimate thing than as the king that he was. And yet he is proud to claim he is a great king. So if we choose to believe the poet’s various emotions and claims made in the main body of the *pācurams*, it seems that Kulacēkaraṇ draws a slightly confusing self-portrait.

<sup>116</sup> Hardy (2001 [1983]: 243-244) believes that ‘the first major work dealing with the ‘lives’ of the Ālvārs is a *mahākāvya*, the *Divyasūricaritam* by Garuḍavāhana (12<sup>th</sup> century). The characteristics of this literary form ensured that poetic fancy and imagination obliterated whatever historical information about the Ālvārs may still

‘histories’) and stray verses. Firstly, these works, very much like the Ālvār’s, are not easy to date. Scholars have had varied opinions on the question, but no consensus has been reached for some works. Some of them are less problematic to date when we can be certain that they were written by well-known writers whose dates have been established without much doubt (e.g. Vedānta Deśika or Maṇavāla Māmunī). Secondly, scholars are of different opinions when it comes to the veracity of the claims made by these works and their trustworthiness as documents of potential historical value. But it can be said that, in general, it is better to be sceptical about their contents, as even the most probable claims cannot be verified.

But before we try to date Kulacēkaraṇ, it is worth checking in what order some of the texts place him in the Ālvār chronology (See Figure 6 below).

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have been in existence at the time. (...) it would be quite mistaken to accept any hagiographical information in these works as *prima facie* evidence. When these works are studied critically, they can tell us how the Ālvār’s were regarded and interpreted by the Vaiṣṇavas in the centuries after Rāmānuja and can yield interesting information about Śrīvaiṣṇava history; but that is very different from providing a historical account of the lives of the Ālvār’s.’

Figure 6: The order in which the Ālvārs appeared according to the different traditional writings  
(Chart based on M. Arunacalam's table [(2005 [1969]): 131])<sup>117</sup>.

Ālvārs	A.	B.	C.	D.	E.	F.	G.
Poykai	1	2	1	1	1	2	(9)
Pūtam	2	1	2	2	2	1	(10)
Pey	3	3	3	3	3	3	(11)
Tiruppāṇ	4	7	11	8	11	10	(6)
Tirumalīcai	5	5	4	10	4	5	(4)
Toṇṇaraṭippōṭi	6	8	10	9	10	9	(5)
<b>Kulacēkaraṇ</b>	<b>7</b>	<b>6</b>	<b>7</b>	<b>7</b>	<b>7</b>	<b>8</b>	<b>(3)</b>
Periyālvār	8	4	8	5	8	6	(1)
Āṇṭāl	9	-	9	6	9	11	(2)
Tirumaṅkai	10	9	12	11	12	7	(8)
Nammālvār	11	10	5	4	5	4	(12)
Madhurakavi	12	-	6	12	6	12	(7)

- A Tiruvaraṅkattu Amutaṇār (c. 1130 CE), *Irāmānuca Nūṛrantāti*  
 B Parāśara Bhaṭṭar (1123-1151), *taniyaṇ*  
 C Pinpaḷakiya Perumāl Jīyar (c 13<sup>th</sup> c. CE?), *Guruparamparāprabhāvam*  
 D Vedānta Deśika (1269-1370), *Adhikāra Saṅgraham*  
 E Vedānta Deśika (1269-1370), *Pirapantacāram*  
 F Maṇavāḷa Māmuṇi (1369-1473), *Iyal Cāttu*  
 G NTP

As we can see, the order varies according to the text, with sometimes the same author suggesting a different one in a different work (e.g. Vedānta Deśika). Due to the above mentioned reasons, even the establishment of a chronology is not conclusive, although

<sup>117</sup> Tiruvaraṅkattamutaṇār (c. 1130 CE) wrote the *Irāmānuca Nūṛrantāti*. Parāśara Bhaṭṭar's (1123-1151) *taniyaṇ* is not part of any work. Pinpaḷakiya Perumāl Jīyar (ca 1290 CE) is the composer of *Guruparamparāprabhāvam*, while Vedānta Deśika (1269-1370) gave two different orders in his *Adhikārasaṅgraham* (1) and his *Prabandhasāram* (2). Maṇavāḷa Māmuṇi (1369-1473) gives his own version of the order in his *Iyal Cāttu*. The last column gives the order of Ālvārs found in the NTP, but since it has been conceived to facilitate the organisation and the singing of the *pācurams*, Arunachalam (1980: 27) suggests that it may safely be ignored.

most of these later texts tend to place Kulacēkaraṇ somewhere in the middle of the list.

The works used here to extract information from traditional sources are: Garuḍavāhana Paṇḍita's *Divyasūricaritam* (DSC),<sup>118</sup> Piṇṇalakiya Perumāḷ Jīyar's (*Ārāyirappaṭi*<sup>119</sup> -) *Guruparamparāprabhāvam* (GPP),<sup>120</sup>

<sup>118</sup> The DSC gives information on the month, the lunar day, and the asterism of an Ālvār's/acharya's birth. Attributed to the 11<sup>th</sup>-c. (Chari 1997: 10) or 12<sup>th</sup>-c. (Jagadeesan 1977: 77), this Sanskrit work is the first to narrate the 'life stories' of the Ālvārs and the later acharyas who belong to the Śrīvaiṣṇava tradition, which includes Rāmānuja. According to M. Arunacalam (2005: 148), it must have been composed during Rāmānuja's lifetime, while Aiyangar (1936: 201) disagrees, although he admits that it is an early work. Hardy (2001 [1983]: 243) seems to agree with the above tentative dates, but some other scholars, such as Ramanujam (1973: 30-31), suggest the end of the 15<sup>th</sup> or the beginning of the 16<sup>th</sup> c. as a more likely date, which in turn is refuted by others like Jagadeesan (1977: 79-80). It is therefore difficult to establish the date of composition of this work. If it is as early as it is thought to be by some, then it could be the closest in time to Kulacēkaraṇ, and thus be endowed with fewer of the embellishments and elaborations that characterise the later works, and therefore probably even be marginally more reliable than the others, at least in theory.

This work has evoked mixed responses from scholars. While some like Hardy (2001 [1983]: 243-244) do not give it much value, for the Śrīvaiṣṇavas it is as good as history. Thus, K. K. A. Venkatachari (1978: vii) comments that it is 'undoubtedly one of the most important works for the historical study of Śrī Vaiṣṇavism.' And M. G. S. Narayanan (1996: 13-14) seems to follow suit, by claiming that 'equally important are the *Divyasūricarita* and *Guruparampara* which form the Vaiṣṇavite counterparts of *Periyapurāṇam*, and which are the products of the same period. They provide fantastic accounts of Kulacēkara Ālvār, the royal Vaiṣṇavite Cēra which are **quasi-historical in nature** (...) The Vaiṣṇavite hagiologies of about the 11<sup>th</sup> century are not removed from his day by more than two or three centuries and therefore may be used as material for his life and times with due caution' (bold mine; Narayanan 1996: 13-14).

<sup>119</sup> *ārāyirappaṭi* (*āru* + *āyiram* + *paṭi*) means 'six thousand paṭis.' And a *paṭi* is a *grantha*, which 'consists of 32 letters barring pure consonants' (Jagadeesan 1977 [1940]: 20fn2). It was a custom to mention the length of a commentary in *Maṇipravāḷam*, i.e. the number of units (Chari 1997: 33fn1), which is why *ārāyirappaṭi* precedes the name GPP.

<sup>120</sup> Jagadeesan (1977: 17-18, 22 fn 5) asserts that the *Guruparamparai* ('lineage of teachers') literature was inspired by Jain and Buddhist practices, which consisted in writing about the line of apostles of their faiths. He also states that the Śrīvaiṣṇava hagiographers, despite composing with the aim of promoting their religious views, cannot be accused of anything more than exaggeration, certainly not of 'serious

Vedānta Deśika's *Pirapantacāram*,<sup>121</sup> Maṇavāḷa Māmuni's *Upatēcarattiṇa-mālai* (URM),<sup>122</sup> Kantāṭai Nāyaṇ's *Periya tirumuṭi aṭaivu*,<sup>123</sup> Anantārya's *Prapannāmṛtam* (PA),<sup>124</sup> as well as the Śrīraṅgam chronicles known as *Kōyil Oḷuku*.<sup>125</sup>

The following is a summary of the details of the Ālvār found in these sources, which I have tried to classify chronologically, although the sheer difficulty in dating the works may render such an order flimsy at best.

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distortion or perverse intention,' making the 'core of the information' credible, if the historian knows how to filter elements of a religious propagandistic nature. He (1977: 23) thus does not deny the work's usefulness as 'historical source material.' The GPP is one of the most important works of this kind and the first hagiographic one to use Tamil-Sanskrit Maṇipravāḷam, but it also seems to be the first to measure the Ālvārs' times in terms of yugas (Arunacalam 2005 [1969]: 148) and to accord them an incredible life expectancy (e.g. Tirumālīcai Ālvār is claimed to have lived for a few thousand years).

A few more *guruparamparai* type of works do exist and were produced until as late as the 18<sup>th</sup> c. Ascribed to Piṇṇaḷakiya Perumāl Jīyar, the GPP is also difficult to date, although it may be surmised that it got its inspiration from the DSC, which it quotes extensively up to the times of Rāmānuja, after which the author composes an original work on the acharyas who lived after Rāmānuja (Jagadeesan 1977: 23). Hardy (2001 [1983]: 243) too notices the influence of the Sanskrit work on this one. Chari (1997: 10) believes that Jīyar lived in the 13<sup>th</sup> c., which would make him a contemporary of Vedānta Deśika, and Arunacalam (2005 [1969]: 148) suggests the year 1290 as the year in which this work was composed. Ramanujam (1973: 45, 48), also attributing it to the 13<sup>th</sup> c., believes the text to be older than the DSC, and is sceptical about the reliability of the available editions.

<sup>121</sup> This Tamil work, composed around the 14<sup>th</sup> c., tells the life stories of the Ālvārs and Rāmānuja in one stanza each and praises them and their works.

<sup>122</sup> Composed in the 15<sup>th</sup> c., this short work gives basic information on the Ālvārs, the acharyas and their works.

<sup>123</sup> This 15<sup>th</sup>-16<sup>th</sup> c. work (Carman & Narayanan 1989: 266, n19) is a 'genealogical listing' of Ālvārs and acharyas (Nayar 1992: 33fn5).

<sup>124</sup> This 17<sup>th</sup> – 18<sup>th</sup> c. (Raman 2007: 198 n34) Sanskrit work quotes the DSC extensively, sometimes repeating whole slokas, and also the GPP. Chapters 85 to 87 of this 17<sup>th</sup> c. (Aiyangar 1921: 158) are dedicated to Kulacēkaraṇ.

<sup>125</sup> These Śrīraṅgam temple chronicles, composed in Maṇipravāḷam, were compiled between the 14<sup>th</sup> and the 18<sup>th</sup> centuries (Orr 1995: 109) and re-written at the beginning of the 19<sup>th</sup> c. (Jagadeesan 1977: 30). These writings, which record both mythologies and the 'historical' events linked with the temple, abound in interpolations and chronological errors.

### 2.2.1. The Time of Birth

The DSC claims that Kulacēkaraṇ was born at dawn in the month of *māgha* (February-March), the asterism being *punarvaśu*, just like Rāma. This is repeated by the URM and the *Periya tirumuṭi aṭaivu*. The GPP recounts that Kulacēkaraṇ was born on the twelfth day after the new moon, in the year Kali 27, which roughly corresponds to 3075 BCE.

A *taṇiyaṇ* ('stray verse') on Kulacēkaraṇ has traditionally been attributed to the Śrīvaiṣṇava acharya Maṇakkāl Nampi,<sup>126</sup> and some scholars use this acharya's date as terminus ante quem for the Ālvār.<sup>127</sup> Although this would be a valid method to find the Ālvār's dates (as Nampi is usually placed in the 10<sup>th</sup> – 11<sup>th</sup> c.), there is no way we can prove (or disprove) that Nampi is the author of this verse.

An acceptable *terminus post quem* is also suggested,<sup>128</sup> as Kulacēkaraṇ quotes from the 5<sup>th</sup> – 6<sup>th</sup> c. (?) *Tirukkuraḷ*.<sup>129</sup> A more problematic literary

<sup>126</sup> āram keṭap paraṇ aṇṇar kollār eṇru avarkaḷukkē  
vāram koṭu kuṭap pāmpil kai iṭṭavaṇ māṇṇalarai  
vīram keṭutta ceṇkōl kolli kāvalaṇ villavar kōṇ  
cēraṇ kulacēkaraṇ muṭi vēntar cikāmaṇiyē

The Cēra Kulacēkaraṇ is the crest-jewel among crowned kings,  
the chief among archers, the master of Kolli with the sceptre,  
who destroyed the bravery of the enemies,  
he who placed [his] hand in a pot [containing] a snake,  
as the necklace disappeared,  
saying that the devotees of the Supreme Being will not have taken [it]  
taking sides with them.

<sup>127</sup> e.g. S. Krishnaswamy Aiyangar (1920: 26-28).

Aiyar (1931: 653-654) also dates Kulacēkaraṇ on the basis of this verse by Nampi, whom he places in 823 CE (in the Kali year 3933, according to the Vaiṣṇava accounts). He does not question this traditional date since, according to him (and probably to hagiography), Nampi was fifty years older than Yāmunācārya/Āḷa-vantār, and between the latter and Rāmānuja there was a difference of three generations and Rāmānuja himself was born circa 1015 CE.

It is worth pointing out that Nampi is generally placed in the 10<sup>th</sup> c. or later, besides which we have no means of establishing the authorship of the above-mentioned verse (traditionally attributed to him).

<sup>128</sup> e.g. Aiyar (1931: 647-648).

<sup>129</sup> The *kuṭaḷ* that he mentions is *vāṇ nōkki vāḷum ulaku ellām maṇṇavaṇ / kōl nōkki vāḷum kuṭi* – 'The whole world lives looking up at the sky; [similarly] the subjects live

reference found in the PTM is the compound *tonṭar aṭi poṭi* ('the dust at the feet of the devotees' PTM 2.2), which also happens to be the name of an Ālvār, i.e. *Tonṭaraṭippoṭi*. It still is difficult to determine if they were contemporary or, otherwise, who preceded whom.<sup>130</sup>

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looking up at the sceptre of the king' (*kuṟaḷ* 542, bold mine). And the *pācuram* with similar metaphors is: *tāṇ nōkkātu ettuyaram ceytiṇṇum tār vēntaṇ / kōḷ nōkki vāḷum kuṭi pōṇru iruntēṇē* (PTM 5.3) – '(...) I have been like the subjects who live looking up to the sceptre of the garlanded king, whatever the grief he gives [them] by not looking after [them].' It can be seen clearly that the second line of the *kuṟaḷ* 542 has been lifted and inserted into the PTM.

In fact it even seems that this *kuṟaḷ* not only inspired this *pācuram*, but also another one in the same decade (PTM 5.7): *ettaṇaiyum vāṇ maranta kālattum paim kūḷkaḷ maittu eḷunta mā mukilē pārttu irukkum* – 'For however long the clouds forget [them], green shoots keep looking only for the big clouds that rise turning black.' The dependence of the shoots on the sky and that of the subjects on the king are expressed in two different *pācurams*. To me it seems quite certain that the Ālvār lived after the *Tirukkuraḷ* was written and had become well-known; and he must have been a well read man too, which probably shows his relatively high social and financial status.

<sup>130</sup> *Tonṭaraṭippoṭi* Ālvār (meaning 'the dust of the feet of devotees') was a staunch Vaiṣṇava called *Vipranārāyaṇa*, who is said to have lived in Śrīraṅgam. His *Tirupalliyēḷucci* and *Tirumālai* mention no Deity other than the Lord of Śrīraṅgam. It is possible that the two Ālvārs were contemporary or lived at about the same time. That would mean that *Tonṭaraṭippoṭi* was already well-known in his own times—most probably for his devotion—and since the hagiographies proclaim that he lived in Śrīraṅgam and that *Kulacēkaraṇ* himself went there on pilgrimage after abdicating, he may have learnt about a renowned devotee in the temple-town. It is even possible that as fellow Vaiṣṇavas they were acquainted with each other.

Although the phrase could be taken literally, *Kulacēkaraṇ* (1988: 232), agreeing with Raghava Aiyangar, who concluded that most of the Ālvārs were more or less contemporary, suggests that the bhakti context in which the phrase is used may point towards *Kulacēkaraṇ* being the other Ālvār's junior. Since the hagiographies claim that *Tonṭaraṭippoṭi* lived during *Tirumaṅkai*'s time, *Kulacēkaraṇ* (1988: 232) also concludes that *Kulacēkaraṇ* must have lived between 716 and 821 CE, which are, to his mind, *Tirumaṅkai*'s dates. But this seems to be only one of the many possibilities. Instead of being a reference to another Ālvār's title, the clause *tonṭar aṭi poṭi* might also have been an influence on *Tonṭaraṭippoṭi* Ālvār, who may have been inspired by *Kulacēkaraṇ*'s devotion for the Lord of Śrīraṅgam and given himself that name with his predecessor in mind. And this would mean that *Kulacēkaraṇ* lived before *Tonṭaraṭippoṭi*'s time. This is the opinion of *Vaiyapuri Pillai* (1956: 122-123), who therefore places *Kulacēkaraṇ* around 800 CE. *Zvelebil* (1974: 157) comes to the same conclusion. It is not possible to establish anything based on this clue.

### 2.2.2. The Place of Birth

According to the DSC, Kulacēkaraṇ was born in the town of Kukkuṭakūṭa<sup>131</sup> in Kerala, in a Cēra royal family. Even though it quotes the DSC to assert that the Ālvār was a Cēra ruler, the GPP diverges from the Sanskrit work when it gives Kollinakar ('the city of Kolli') as his birthplace.<sup>132</sup> The 8<sup>th</sup> stanza of the *Pirapantacāram*, which is on Kulacēkaraṇ, makes a new claim, namely, that the Ālvār was born in Vañcikkaḷam. The 4<sup>th</sup> verse of the URM suggests the Ālvār was the chief of the city of Kolli, and that his town of birth is Tiruvañcikkaḷam,<sup>133</sup> which is repeated by the *Periya tirumuṭi āṭaivu*.

### 2.2.3. Places Linked with the Ālvār

Some works associate Kulacēkaraṇ with places that are not mentioned in the PTM. The *Periya tirumuṭi āṭaivu* suggests that Kulacēkaraṇ sang about 'Vaṇṇpuruṭai' and 'Aḷakar-tirumalai' (the latter is also listed by the PA [87: 124]),<sup>134</sup> neither of which can now be found in the PTM. It also

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Along the same lines, Rao (1923: 28) points out two similar expressions found in Kulacēkaraṇ's and Periyālvār's works: *kaṇṇi nal mā maṭiḷ puṭai cūḷ kaṇapurattu eṇ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram surrounded on [all] sides by good, big, imperishable ramparts' (PTM 8.1) and *kaṇṇi nal mā maṭiḷ cūḷtarum poḷil kāviri teṇṇaraṇkam* – 'Raṅgam in the South with the Kāveri [and] groves surrounded by good, big, imperishable ramparts' (PerTM 3.3.2). One may once again wonder whether the one inspired the other; if so, who inspired whom? Or else, did they have a common source of inspiration or might *kaṇṇi nal mā maṭiḷ* be just a set phrase?

<sup>131</sup> It is interesting to note that the *Keralamāhātmya* refers to a Kukkuṭapura where Paraśurāma erected a shrine for Subrahmaṇya (Janaki 1966: 65). Whether this reference in the 'mythological history' of Kerala has any truth in it or not, it is worth noticing that the above-mentioned place, if it is the same as the one Kukkuṭakūṭa mentioned in the DSC, is not especially known for being a Vaiṣṇava place, besides which, Paraśurāma is said to have installed Viṣṇu in many other places.

<sup>132</sup> Never once does Jīyar name Kerala itself here, whereas the DSC starts off the passage on Kulacēkaraṇ with a mention of the region, and we may wonder why.

<sup>133</sup> It is also noteworthy that this work refers to him as *cēralar kōṇ*, 'the king of the Cēra(la)s.'

<sup>134</sup> *puruṭai* seems to be the shortened Tamil form of the name Tiruvaṇṇpuruṣottamam, a town located near Cirkāḷi and associated with Tirumaṅkai, who is the sole Ālvār to



claims that the Ālvār died in ‘Brahmadēśam Maṇṇaṇār Kōyil,’ modern-day Maṇṇārkkōyil (See 2.3.3. Kulacēkaraṇ’s end), at the age of 67, which the PA (87: 131-133) reiterates, adding that this town is near Kurukānagara, the Sanskrit name for Tirukkurukūr, Nammālvār’s hometown.

Leaving out Tiruvāli which is mentioned in PTM 8, the PA asserts that the Ālvār worshipped Varāha in the Kerala town called Varāhapuri, another piece of information that does not seem to have any apparent basis.

#### 2.2.4. Other Relevant Information

The DSC narrates how having conquered neighbouring states and ruled over the whole region for some years, Kulacēkaraṇ abdicated in favour of his son and went on pilgrimage to Śrīraṅgam and other Vaiṣṇava sites.<sup>135</sup>

The *Periya tirumuṭi āṭaivu* adds that *Cēnai mutaliyār* (i.e., Viṣvaksena, the commander-in-chief of Viṣṇu) became his acharya<sup>136</sup> (something that is repeated in the PA [85:36]) and that the Ālvār also wrote the *Mukundamālā* (MM), a Sanskrit hymn (See 2.3.2. Works attributed to Kulacēkaraṇ).

The PA is elaborate in narrating some events in the life of the Ālvār, e.g. his welcoming and entertaining of Vaiṣṇava devotees, his deep

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have sung about it (PerTM 4.2). There is no apparent reason why Kulacēkaraṇ should be linked to it. Aḷakar-Tirumalai (or Aḷakarmalai as it is known now) is one of the ancient shrines, the Deities of which find mention in the *Paripāṭal* itself, if the two places are the same.

<sup>135</sup> It also gives other details that are strictly religious in nature (e.g. the Ālvār was a fragment of Kaustubha, Viṣṇu’s jewel/mark on the chest) with little historical value, other than giving us an idea of how the Ālvār was perceived at a certain period of time.

<sup>136</sup> This suggests how deeply the Ālvār was integrated into the Śrīvaiṣṇava faith by the time this work was produced. Stories about divine initiation must have become prevalent in those days as the telling of the ‘life-story’ of Ādivaṇ Caṭakōpaṇ, the founder of the Ahobila Maṭha, shows.

interest in the *Rāmāyaṇa*, his empathy for Rāma, and his marrying his daughter<sup>137</sup> to Raṅganātha.<sup>138</sup>

The *Kōyil Oluku* mentions that Kulacēkaraṇ built or renewed some parts of the Śrīraṅgam temple, and that he married his daughter to the Lord of Śrīraṅgam giving Him a considerable dowry.

Even leaving aside the superhuman elements that abound in these narratives, it is difficult to take anything as fact, at least as far as the lives of the Ālvārs are concerned.<sup>139</sup> These works are important not because they inform us about the Ālvārs, but because they tell us how these poets were perceived at a certain point in time by a certain set of people.

Now that we have had a look at the claims made by Kulacēkaraṇ himself, as well as the stories about him narrated by the medieval Śrīvaiṣṇava acharyas, we can proceed to see how modern scholars have used and interpreted these sources, and what conclusions they have drawn thanks to their knowledge of sources other than these two kinds of text.

### 2.3. Kulacēkaraṇ as Seen by Scholars

#### 2.3.1. *The Birth and Identity of Kulacēkaraṇ*

Scholars, from the beginning of the 20<sup>th</sup> c. onwards, have put forward various theories about the poet, his dates and identity, mostly based on hagiographic information and the Ālvār's own words; his dates<sup>140</sup> and

<sup>137</sup> She is here called Cērakulavallī as opposed to Cōlakulavallī in the GPP.

<sup>138</sup> At this stage, it is not possible to know if there is any basis for this story (e.g., his daughter being offered to the temple as a devadasi, which some scholars claim, or if it was inspired by Periyālvār and Āṇṭāl's story). It is true, however, that her image is worshipped in Śrīraṅgam even today.

<sup>139</sup> Given that the acharyas lived closer in time, the hagiographers may have recorded more facts about the lives of the acharyas than of the Ālvārs'.

<sup>140</sup> For example, here are some dates suggested by early scholars based on these texts: 6<sup>th</sup> c. (S. Krishnaswamy Aiyangar); 8<sup>th</sup> c. (Swamikannu Pillai), 9<sup>th</sup> c. (Gopinatha Rao and Ramanatha Aiyer [possibly spelt as Ayyar by the scholar himself]). These dates are recapitulated by Aiyar (1931: 647). Those who believe that the Ālvār composed

the place of his birth<sup>141</sup> have both caused some speculation. But we have seen that his words are not always reliable. As mentioned earlier, there is but one unshakeable piece of evidence that places the author of the PTM before the 11<sup>th</sup> c, and that is an inscription dated 1088, which records provisions being made in Śrīraṅgam for reciting his verses beginning with the words *tēṭṭu\* arum tirāl* (PTM 2).<sup>142</sup>

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the MM have even placed him at the beginning of the second millennium (See 2.3.2. Works Attributed to Kulacēkaraṇ).

<sup>141</sup> For example, some believe that Kulacēkaraṇ was born in Tiruvaṇcaikkaḷam. Said to have been the capital of the first Kulaśekhara, this town has a temple, in which the Deity Kṛṣṇa is believed to have been celebrated by the author of MM. In *An Architectural Survey of Temples of Kerala*, H. Sarkar (1978: 154) claims that the tradition that links the temple in Tirukkulaśekharapuram with Kulacēkara Ālvār also attributes the building of the temple to him. Asserting that the temple resembles the Tamil ones of the Pallava tradition, Sarkar suggests the first quarter of the 9<sup>th</sup> c. Referring to an 11<sup>th</sup>-c. inscription that mentions the 195<sup>th</sup> year of the building of the temple, he is further convinced of the fact that Kulacēkara Ālvār is the one who built it, just like Veluthat (2009: 229). Sarkar (1978: 157) thus accepts that the Ālvār ruled between 800 and 820 CE.

On the other hand, pointing out that Tiruvaṇcaikkaḷam was not a city, Ramanujam (1973: 188) says that it cannot be claimed that Kulacēkaraṇ was born there. Moreover, there is no such name as this in the early literature, nor any trace whatsoever of a Vaiṣṇava tradition in the city nowadays, thus providing further evidence that no such link with the Ālvār can be made (See Ramanujam 1973: 188 for more details).

<sup>142</sup> This inscription belongs to the 18<sup>th</sup> regnal year of Kulōttuṅka Cōḷa (Aiyangar 1920: 33). This inscription (*South Indian Inscriptions*, Vol III, No. 70, line 13 = *South Indian Inscriptions* vol. 24, No. 63) is from Śrīraṅgam and reads thus:

[a]p[pi]kai [t]erttirunā[lilu]m paṅkū[ni]t[ti]runā[li]lum [tī]rttam pira[s]ātittaru[li]na [a]n[ri]rā [ti]ruppunna[i]kki[ḷ] eluntaruḷi iruntu tēṭṭaruntirāl keṭṭa[rulu]m potu [ir]rai nālāl tirunāl orrukku amuti ceytaruḷum appamutu nūru[k]ku veṇ[ṭu]m paḷavarici patakkum paruppu munnāliyum ney munnā[li]yu[ma](...) – ‘During the car festival in (the month) of Appigai (Aippaśi) and during the festival of Paṅgūni (Paṅguṇi), on the night of that day on which the bathing-water (of the idol) is distributed, at the time when (the idol) has been placed under the punṇai (tree) and is listening to (the recital of the hymn) Tēṭṭarundirāl, (the following requirements have to be supplied) on this day of either festival:- for one hundred cakes to be offered (to the god) are required one padakku of rice, three nālī of pulse (paruppu), three nālī of ghee (...).’ (tr. Hultzsich (1987 [1929]: 149-151).

Ramanatha Ayyar (1924: 109-111) mentions an inscription earlier than the 1088 one: written in 1050, it belongs to a viceroy, Cōḷa-Kēraḷadēva, and makes a similar

Here is a brief look at some scholars' opinions about Kulacēkaraṇ's dates and identity.

Many, as mentioned earlier, have tried to identify him with one or the other Cēra king,<sup>143</sup> especially the 9<sup>th</sup> c. Sthāṇu Ravi Varma, while

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provision to the Śrīraṅgam one. But I have not been able to trace this inscription. If it does exist, this 1050 indeed places the Ālvār firmly before the 11<sup>th</sup> c.

<sup>143</sup> For example, A. Sreedhara Menon (2010 [1987]: 52) states that Kulacēkara Ālvār is Kulaśekhara Varmaṇ I, whom he considers to be the founder of the second Cēra dynasty, a king who ruled between 800 and 820 CE from Mahodayapuram, though he lived from 767 to 834 CE. He (2010 [1987]: 48) also claims that Śaṅkara was a contemporary of both the Ālvār and his successor Rājaśekhara Varmaṇ, whom he identifies with the Śaiva saint Cēramāṇ Perumāḷ Nāyaṇār. Seemingly relying on the hagiographies, he (2010 [1987]: 52, 76) narrates how Kulaśekhara abdicated his throne and went on pilgrimage to Śrīraṅgam. These hypotheses are not plausible, especially since they are not presented with clear evidence.

Veluthat (2009: 237-238), who identifies Kulacēkara Ālvār with Kulaśekhara Varmaṇ/Sthāṇu Ravi Varma (9<sup>th</sup> c.), points out that the commentary on the *Laghubhāskariya* composed by Bhāskara, the astrologer, who was patronized by Sthāṇu Ravi Varma, starts off with a verse praising the king and Śiva at the same time, thus suggesting that, if Sthāṇu Ravi Varma and Kulacēkaraṇ are one and the same, Bhāskara conceived of him as being in some way connected to Śiva. We may wonder that if Sthāṇu Ravi Varma was indeed the Kulacēkara Ālvār that we know would it not be very strange indeed that a commentator should find a parallel between a staunch Vaiṣṇava king and Śiva, knowing full well that for the Ālvār, Śiva seems to be nothing more than a minor deity whom he mentions a couple of times in the PTM, and that too in passing? Therefore, is it plausible to identify Kulacēkara Ālvār with Sthāṇu Ravi Varma?

While admitting that the ancient Cēra capital was in Karūr and that it must have declined due to the arrival of the Kalabhras, Pallavas and the Pāṇṭiyas, whose kingdom must have assimilated the Koṅku region by the end of the 8<sup>th</sup> c., Narayanan (1996: vi) asserts that Kulacēkara Ālvār was a Cēra king from Mahodayapuram. He places him between 700 (because he mentions Daṇḍin according to Narayanan) and before or around 920 CE, which is the date of death of the poet Rājaśekhara who mentions Kulaśekhara the dramatist.

Later on, Narayanan (1996: 15) places Kulacēkara Ālvār before the establishment of the Cōḷa empire by Āditya, since the Ālvār claims to have been the king of the Cōḷa, Pāṇṭiya, Koṅku as well as the Kollimalai regions. Refuting Elamkulam P. N. Kunjan Pillai's theory that Kulacēkaraṇ was the founder of the Makōtai Cēra kingdom in the 9<sup>th</sup> c., Narayanan (1996: viii-ix) claims that the poet, whom he identifies with Sthāṇu Ravi Varma, the military partner of Śrīkaṇṭha Cōḷa and not Āditya Cōḷa, in fact succeeds the dynasty's first king, Rājaśekhara (the early 9<sup>th</sup> c. Cēramāṇ Perumāḷ). Narayanan (1996: ix) also mentions the finding of the coronation date

others, believe that he was a Pāṇṭiya king.<sup>144</sup> There are a few scholars who favour the Cōḷa link.<sup>145</sup> And yet others, like Pillai (1956: 123), suggest that he must have belonged to the Koṅku-Cēra line, and that nothing shows that he was from Kerala.<sup>146</sup> This Koṅku-Cēra descent

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(883 CE) and title (Vijayarāga) of Kulacēkaraṇ's successor, Kōṭa Ravi, who, according to him, was not Kulacēkaraṇ's son, but his son-in-law and perhaps also his nephew, which gives information on the laws of succession, i.e. the *marumakkattāyam* (or *marumakkattāyam*, 'the system of inheritance by which a man's sister's sons become heirs to his property instead of his sons' [TL]).

It seems to me that although these might be interesting hypotheses, there is no real basis for making such identifications (at least not if one looks in the PTM itself, which should be the starting point and basis for any such analysis), and the ensuing dating system.

<sup>144</sup> Aiyangar (1914: 310) cites as *terminus ante quem* the rise to power of the Cōḷas around 890 CE. Therefore, he suggests the years 780 and 890 CE as the Ālvār's probable dates, between the construction of the Viṣṇu shrine in Chidambaram and the Cōḷas' rise to power in 890 CE, since Kulacēkaraṇ could not have possessed the regions that he mentions after that period. Even in the suggested period, Kulacēkaraṇ could not have been the king of Madurai as he claims, since the Pāṇṭiyas were powerful during that period as proven by the Cīṇṇamaṇūr grants. Therefore, Aiyangar thinks that the poet might have been 'a scion' of the Pāṇṭiyas who inherited the Cēra throne thanks to the *marumakkattāyam* system. Once again, it is not possible to claim any such thing based merely on the evidence that the PTM provides.

<sup>145</sup> Because Kulacēkaraṇ mentions that he is the ruler of Kōḷi, some scholars, like S. Krishnaswamy Aiyangar (1920: 36), whom Ramanujam (1973: 199) refers to, claim that he must have lived before the shift of the Cōḷa capital from Kōḷi/Uraiyūr to Tañcāvūr that happened around 900 CE, either before the ascendancy of the Pallavas under Narasiṃha Varma before 600 CE (which sounds unlikely) or after their fall around 800 CE. Aiyangar favours the period before the 6<sup>th</sup> c., especially if we accept the traditional claim that Tirumaṅkai Ālvār is the last Ālvār.

The shift of the Cōḷa capital from Kōḷi to Tañcāvūr is an important element to remember, since the Cēras too shifted their capital from Kolli to the west. And being aware of such shifts allows us to be more accurate in our assessment of the available facts, found both in the PTM and elsewhere. But in this particular case, it seems to me that the PTM yields very little verifiable information as can be used to draw any definite historical conclusion.

For more details on the various suggestions and guesses made by scholars on the Cōḷa-Kulacēkaraṇ link, see, for example, Rao 1923: 22.

<sup>146</sup> This idea has been adopted by Arunachalam (1980: 39) as well. Both Pillai and Arunachalam find the use of *accan* by Kulacēkara Ālvār slightly peculiar, but they adduce nothing more to suggest a Keralese origin.

does seem to fit Kulacēkaraṇ's situation, and could indeed be how he came to be associated with these lines.<sup>147</sup>

Hardy (2001 [1983]: 260-261, fn67) claims that the Ālvār might have been a chieftain who ruled over the region from the Kolli hills up to, and possibly including, Śrīraṅgam, along with lands in the present-day Salem and Coimbatore areas. In my opinion, Hardy's hypothesis is plausible as well, since Kolli, which the Ālvār mentions quite a few times, and its hills, are indeed close to the poet-saint's favourite Śrīraṅgam, and yet not too far from the old Cēra capital of Karūr.

Some scholars also speculate about whether Kulacēkaraṇ lived before, during or after Tirumaṅkai Ālvār.<sup>148</sup>

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Veluthat (2009: 186) also points out that one of the Cēra branches ruled from Karūr, although he (2009: 171) seems to doubt that Kulacēkara Ālvār was Sthāṇu Ravi, who ruled from Makōtai/Mahodayapuram (2009: 66, 232-233). Narayanan (1996: v-vi) seems to have influenced this thought.

<sup>147</sup> The fact that the Ālvār mentions his kingship over the Koṅku country and the existence of a Viṣṇu temple in Virruvakkōtu near Karūr might point at his having been a Cēra king ruling from the old capital Karūr. However there are inherent problems with this hypothesis, the dates of the abandonment of Karūr by the Cēras—which was around if not before the 7<sup>th</sup> c. CE (Nagaswamy 1995: Introduction)—and of Kulacēkaraṇ, usually placed in the 9<sup>th</sup> c., being the main problems. It is not really possible to place Kulacēkaraṇ in the 7<sup>th</sup> c. in view of other proofs (e.g. Viṣṇu temple in Chidambaram, see fn98).

Nagaswamy (1995: n. p.) says that the Pallavas held Karūr from 575 CE to 775 CE, then the Pallavas and the Pāṇṭiyas controlled it alternately for the next hundred years, and finally it fell into the hands of the Cōḷas around 875 CE and remained there until 1200 CE. Did the Ālvār live before the Cōḷas gained power over Karūr? Such hypotheses are hard to establish, because one needs to take into account other factors such as the way the Ālvār uses language.

<sup>148</sup> Aiyangar (1914: 305) points out that, according to Tirumaṅkai, a Pallava king established and worshipped the Lord there. He also postulates that it must have been Nandivarman I or Parameśvara Varman II around 690. Keeping in mind the dates of these two kings—Nandivarman I (?) and Parameśvara Varman II (ca 670 CE [Francis 2009: 645]), we may wonder if this is sufficient reason to believe that Kulacēkara Ālvār lived around or slightly after that time.

Aiyangar (1929: 160-161) too quotes a *pācuram* by Tirumaṅkai, which claims that many kings were worshippers of Viṣṇu (*paraṇē paṇcavaṇ pūliyaṇ cōlaṇ pār maṇṇar tām paṇintu ēttum / varaṇē eṇpatu avar vākkū* - 'O God! O superior One, whom the kings of the earth [who are] the Pāṇṭiya, Cēra and Cōḷa [kings] praise having been

At this stage, it is enough to conclude that since we have inscriptions mentioning the *pācurams* from the PTM being sung in some temples as far away as Śrīraṅgam already by the mid-11<sup>th</sup> c., it seems likely that the Ālvār lived well before Sthāṇu Ravi Varma or other later kings. Besides, it is not quite so easy to prove that the Ālvār was from the modern-day Kerala region. Following scholars such as Sastri, it is merely possible to say that it is not really likely that a Cēra king bearing the name Kulacēkaraṇ ruled over all these kingdoms around that time.<sup>149</sup> It is in

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humble!’ – PerTM 7.7.4) and claims that Kulacēkaraṇ is the Cēra mentioned there. In order to prove this, he uses the [much later] *Periyapurāṇam* (12<sup>th</sup> c.), which states that Cēramāṇ Perumāḷ Nāyaṇār, the Śaiva Cēra king, lived in the same period of time as Sundaramūrti, and that he was invited by the ministers of the Cēra land to become their king as the former one renounced the kingdom and went to do penance (*ceṅkōḷ poraiyaṇ (...) taraṇi nittu tavam cārntāṇ* (*Periyapurāṇam* 36.10 [3762]) – ‘the Cēra king with a sceptre, having given up the world, adhered to tapas.’). And the latter, Aiyangar (1929: 160-161) suggests, could be Kulacēkaraṇ, who was a contemporary of an 8<sup>th</sup>-9<sup>th</sup> c. Tirumaṅkai. To bring further evidence for this theory, he quotes some passages from the 2<sup>nd</sup> and 3<sup>rd</sup> decades of the PTM in which Kulacēkaraṇ proclaims his indifference towards worldly matters, including kingship. Taking the above-mentioned verse from the *Periyapurāṇam* to mean the renouncing of worldly life by a Cēra, Aiyangar points out that this giving up of the crown by a Cēra king is corroborated by the DSC as well (in the case of Kulacēkaraṇ). But could there not have been more than one Cēra king who renounced the throne for spiritual reasons? Could this sole point prove that it is a reference to Kulacēkara Ālvār? It is difficult to identify a *pūliyaṇ* who worshipped Viṣṇu here with Kulacēkaraṇ without further evidence. Besides, the Śaiva hagiographic text is not very reliable. Therefore, this is mere conjecture.

S. Kulacēkaraṇ (1988: 233) too rules this argument out, but by giving a different one: the Ālvār must have lived after Tirumaṅkai since he expresses his yearning to go to Tiruccitrakūṭam, which means that he was already a crowned king who was too busy to visit the temple. Kulacēkaraṇ also asserts that the poet-saint must have been crowned around 785 CE, since that was the time when the temple in Tiruccitrakūṭam was consecrated. This argument is not really tenable as it is possible that a smaller structure could have pre-existed where Kulacēkaraṇ may have worshipped.

<sup>149</sup> Sastri (2006 [1955]: 131) points out that the poet could not have been king of all the places he mentions later than the 6<sup>th</sup> c. and, since he cannot be that early, he dismisses the Ālvār’s ever having ruled over those places. He thereby dismisses the Ālvār’s claims of ownership over many kingdoms as being merely rhetorical. Sastri (2006 [1955]: 313) assigns him to the 9<sup>th</sup> c., denying his contemporaneity with

fact difficult to identify Kulacēkara Ālvār with any real king at all on the basis of the very insufficient information that we can glean from the PTM.

An in-depth study of the language of the different poets of the region could definitely yield a more solid basis on which to establish a chronology between poets, which in turn may help us determine more accurate dates. This is unfortunately beyond the scope of this book. But for the moment, Hardy's views on the topic can be taken as an acceptable alternative, as it is text-based. Hardy (2001 [1983]: 254, 268) feels that Kulacēkaraṇ is a contemporary of Āṇṭāl and Periyālvār because of the similarity in style, a strong emotionalism, the erotic nature of the *pācurams* dealing with Kṛṣṇa, and a marked attachment to Rāma.<sup>150</sup> He (2001 [1983]: 433) also states other reasons for placing

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Toṇṭaraṭippoti Ālvār, whom he believes to have lived after Āṇṭāl, whom he does not date.

<sup>150</sup> Since Hardy seems to have studied the major works on the dating of the Ālvārs and comes up with logical arguments, it will be useful to give here his conclusions on the Ālvār chronology. What is interesting in his method is that he looks for internal evidence and establishes rules on how to determine the date of the corpus thanks to elements like the literary style and the content of the works.

– The *antāti* and the *veṇpā* (= 'One of the four principal kinds of stanza forms' TL) were not known at a period earlier than the 6<sup>th</sup> or 7<sup>th</sup> c., but they are the earliest layer of the Vaiṣṇava corpus, which is proved by the archaic style and content (2001 [1983]: 266). This concerns the early Ālvārs, i.e. Pēy, Pūtam, Poykai and Tirumaḷicai, ca. 6<sup>th</sup> or 7<sup>th</sup> c.

– The integration of *akattiṇai* ('Love, as a mental experience of lovers, of seven forms' TL) into the bhakti literature by Nammālvār, in which emotionalism is much more marked than in the *Paripāṭal*, indicates the next stage. The fact that many more temples are mentioned by him has to be noted since it shows a development of the Vaiṣṇava cult (7<sup>th</sup> or early 8<sup>th</sup> c.) (2001 [1983]: 266-267).

– The fact that Nammālvār still uses the *antāti* and the *veṇpā* styles whereas Tirumaṅkai opts for newer ones give an idea of the lapse of time between the two. Hardy (2001 [1983]: 264, 267) places Tirumaṅkai in the second half of the 8<sup>th</sup> c. because of historical elements found in his work.

– The focus on Śrīraṅgam and the elaboration of the Kṛṣṇa myths place Periyālvār and Āṇṭāl after Tirumaṅkai (around the 9<sup>th</sup> c.).

– The supreme importance given to Śrīraṅgam (in the works of both Toṇṭaraṭippoti and Tiruppāṇ) and the fact that *Tirupalliyelucci* is an 'elaborate ritual song' (2001



Kulacēkaraṇ among the later Ālvārs: bhakti had become both an idea and an institution by this time, and the idea of complete surrender, which will become a very important topic among the medieval Śrīvaiṣṇava acharyas, is already found in the PTM. He (1983: 434 fn12) also believes that the Ālvār's style suggests a later date among the Ālvārs and to prove his point, he quotes the 'un-Tamil hyperbole' found in one of his *pācurams* (presumably PTM 2.3).<sup>151</sup>

### 2.3.2. Works Attributed to Kulacēkaraṇ

One of the main reasons why Kulacēkara Ālvār is known outside the Tamil-speaking country is his alleged authorship of the Sanskrit hymn *Mukundamālā*.<sup>152</sup> This is a thorny subject discussed by many scholars,<sup>153</sup>

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[1983]: 268), in the case of *Toṇṭaraṭippoti*, place these two Ālvārs after the previously mentioned ones, in the early 10th c. (2001 [1983]: 268).

<sup>151</sup> *vaṇ poṇṇi pēr āru pōl varum kaṇṇa nīr koṇṭu araṇkaṇ kōyil tiru muṇṇam / cēru cey toṇṭar cē aṭi celum cēru eṇ cennikku aṇivaṇē* – 'I shall wear on my head the abundant slush from the red feet of the devotees who make slush in the holy courtyard of Raṅga's temple with the tears of [their] eyes that stream like the mighty river of bounteous Poṇṇi.'

<sup>152</sup> The *Mukundamālā* (MM) is dedicated to Mukunda/Viṣṇu. A. K. Warder points out (1988: 370) that there is no critical edition of the MM, and that the number of hymns and the hymns themselves vary according to the version. Thus, the Kerala version has 31 verses, and the Kashmir version has 34, and they only have 16 verses in common. The 1992 Bhaktivedanta Trust edition contains 53 verses, as they probably have included all the verses found in the different editions and put them together.

Its being mentioned in the work of a 13<sup>th</sup>-c. Śrīdharadāsa and Jalhaṇa and in an inscription found in Burma of around the same period reveals that by the 12<sup>th</sup> c., if not earlier, this work had gained much popularity.

<sup>153</sup> Both Aiyangar (1920: 34-35), Sastri (2006 [1955]: 313) and Menon (2008 [1978]: 215) believe Kulacēkaraṇ to be its author, but do not give any evidence in favour of the claim. Sastri adds that Kulacēkaraṇ is believed to have been a patron of Vāsudeva, who composed four *Yamaka kāvyas*.

On the other hand, some scholars reject that theory. Aiyangar (1929: 172-174), for example, gives a detailed argumentation to support his claim (see his write-up for more details). Aiyar (1931: 650) also says that if the MM was composed by the Ālvār, known for his bhakti for Rāma, at least some verses would have been dedicated to Him; and that the MM must have been composed in the 11<sup>th</sup> or the 12<sup>th</sup> c., after the composition of the *Bhāgavatapurāṇa*, which must have influenced it, because of a peculiar use of the name 'Rāmānuja' to refer to Kṛṣṇa in both texts.

but one which does not yield any easy or universally acceptable solution.<sup>154</sup>

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Many traditional scholars too are sceptical about this identification: the DSC, which says the Ālvār composed the PTM, does not mention the MM, which it probably would have, had it thought it to be the case, nor does it evoke the friendships mentioned in the MM. Furthermore, the MM is not included in the traditional writings including the commentaries, nor in recitations in Śrīvaiṣṇava temples, as the Ālvārs' compositions are. Some Śrīvaiṣṇava scholars, like Aiyangar (1929: 172-174), conclude that the author of MM must be a Vaiṣṇava descendant of Kulacēkara Ālvār. In a footnote Hardy (2001 [1983]: 256 fn56[2]) claims that, thanks to the evidence he was able to collect, he could prove that Kulacēkara Ālvār and the author of MM were two different people. He did not, however, develop his argument nor did he provide us with further proof, having declared his intention to produce an extensive study on the topic.

<sup>154</sup> It is difficult to determine authorship based on a comparison of the language and style of an author when the works attributed to him are composed in different tongues, especially when determining common authorship is often not conclusive even within the same language, especially if the research is merely based on considerations such as style and vocabulary. Cross-language comparisons do not even have recourse to these basic elements of comparison. The choice of rhythm and rhyme too is also often influenced by the poetic conventions of each language. And, without the text-external data that would help us settle the debate it is likely to be more difficult to come to a conclusion.

Nevertheless, despite these difficulties, an attempt to compare and contrast some of the elements of the two works can be made. As far as ideas are concerned, it is undeniable that some of those present in the PTM find echo in the MM. The following examples can be cited: the importance of the repetition of the Lord's names (18), prayer with tears (18), the wish to link the different senses to the worship of Viṣṇu (20, 35), the importance of the devotees (25: *tvad-bhṛtya-bhṛtya-paricāraka-bhṛtya-bhṛtya- / bhṛtyasya bhṛtya iti mām smara loka-nātha* - 'O Lord of the universe! (...) Consider me the servant of the servant of the servant of the servant of the servant of Your servant' (25, tr. Swami & Goswami 1992: n.p.). And yet, the head is covered with mud due to bowing down to God (MM 19), and not to devotees (PTM 2.3). It should be pointed out, however, that none of these ideas exist exclusively in the works of Kulacēkaraṇ.

And yet, there are some elements that make us seriously doubt the identification of the two authors. There are for example, ideas and/or practices that are totally absent from the Ālvār's 105 *pācuram*-long corpus and that find their way into the 50-odd (or much less) poem-long Sanskrit work. It is indeed possible to attribute some of these changes to the evolution of language or to the very nature of Sanskrit, but only to a certain extent.

The following are some of the novelties found in the Sanskrit work that are absent in the Tamil one: the author compares life and its troubles with an ocean (11, 12, 13,

16) and Viṣṇu and devotion for Viṣṇu with the boat, a typically Sanskrit image; he uses some names denoting Viṣṇu that are not found in the Ālvār's poetry, e.g. Hari, Mādhava, Śrīdhara, Acyuta, Govinda, Puruṣōttama, Janārdana and especially Mukunda and Kṛṣṇa: Varada (1, 13), Hari (in 4, 7, 8, 9, 10, 19, 20, 23, 28, 49), Mādhava (19, 23, 24, 29, 44, 50), Śrīdhara (10, 20, 23), Śrī Vallabha (1), Bhagavān (5), Narakāntaka (6), Śrīdharaḥ (10), Nārāyaṇa (10, 16, 20, 23, 26, 27 (x3), 38, 41), Viṣṇu (11, 48, 49, 53), Acyuta (20, 28), Keśava (20), Govinda (in one of the poems between 3<sup>rd</sup> and 4<sup>th</sup> poems not found in many editions, 23, 29, 39), Dāmodara (29), Narasiṃha (40), Puruṣōttama (49), Janārdana (40) and especially Mukunda (the title, 1, 2, 3, 20, 22, 29, 40, 51, 53) and Kṛṣṇa (1, 15, 19, 20, 29, 31, 32, 33, 37, 43 (x8), 51 (x2)).

And although in the PTM Śiva is presented as nothing more than a minor deity in the presence of Viṣṇu, in the MM there is at one point a mention that is almost positive - addressing the god of love, the persona reminds him of his body having been destroyed by Śiva's eyes (*hara-nayana-kṛśānūnā kṛśo'si* - 'You have been burnt down by the fire [coming out] of the eye of Hara'). This is something that cannot be found in the Tamil work by Kulacēkaraṇ, whose devotion to Viṣṇu and some of His *avatāras* is unwavering and exclusive. But then another verse claims that 'once our saviour has been seen (...) great lords like Rudra and Grandfather Brahma become insignificant' (MM 14; tr. Swami & Goswami 1992: n.p.). Another one criticizes men for worshipping minor (unnamed) gods when the greatest Nārāyaṇa is manifest before them (17). Why this difference? Could it mean that these two verses were not composed by the same person?

Equating the names of Viṣṇu and Kṛṣṇa with mantras (41), mentioning his own family and family members, albeit without naming them (42), presenting Kṛṣṇa as the teacher of the three worlds (43), the considering of Kṛṣṇa as God Himself, referring to characters such as Arjuna (45) and Narasiṃha (40) are some of the elements not present in the Tamil work.

Another such element is the self-portrait of the author found in the penultimate poem of the MM, which is also different from the signature poems of the PTM. That is, he seems to be fairly modest compared to Kulacēkara Ālvār: *rājñā kṛtā kṛtir iyam kulaśekharaṇa* - 'this composition was produced by king Kulaśekhara' (52). Whereas, in the PTM one finds: *kuṭai viṭaiṅku viṭal tāṇai koṭṭa oḷ vāḷ kūṭalar kōṇ koṭai kulacēkaraṇ* ('the munificent Kulacēkaraṇ, king of [the people of] Kūṭal - who shines with a [royal] parasol, a victorious army and a sword glowing with victory' PTM 1.11).

Sometimes it is more complicated to draw any clear-cut conclusions. For example, although the name Padmanābha is never mentioned in the PTM (unlike in the MM), the Ālvār does mention the sprouting of the lotus from the navel of the Lord of Śrīraṅgam and the creation of Brahma on it (PTM 8.4). This could mean that either Kulacēkaraṇ uses a paraphrase in Tamil for the name 'Padmanābha,' or that this name came to be important to a later king like the composer of MM, when the Deity Padmanābha of Tiruvananthapuram became important to the later Cēra kings. It is thus extremely difficult to find an argument one way or the other; neither the points of similarity nor those of difference gathered here are significant enough to be used to try to settle the matter at issue.

Some scholars also identify Kulacēkara Ālvār with the Sanskrit dramatist Kulaśekhara, who composed plays such as *Subhadrā-dhanañjayam* and *Tapatīsaṃvaraṇam*.<sup>155</sup> Because this playwright probably lived in the 12<sup>th</sup> c. and for reasons that cannot be developed here, this identification is even less convincing than the one taking him to be the Sanskrit poet.

### 2.3.3. Kulacēkaraṇ's End

The PA claims that the Ālvār died in Brahmadeśam, which corresponds to present-day Maṇṇārkōyil, situated in the Ambāsamudram taluk of the Tirunelvēli district.<sup>156</sup> Unfortunately, it is not currently possible to prove or disprove this theory, although it is not entirely improbable,

<sup>155</sup> Narayanan (1996: xv) and Veluthat (2009: 193, 212) see a 'uniformity of style and imagery' in the MM and the plays, presumably when compared with his Tamil poems, and also perceive 'his [Kulaśekhara-varmaṇ the playwright's] Vaiṣṇavite leanings (...) in the plays,' respectively. Since I do not find much similarity in style so far as I have studied the texts and because Vaiṣṇava leanings alone cannot mean identical authorship of different works, I do not find these arguments convincing. Veluthat also notes that Vāmana's story is included in the *Tapatīsaṃvaraṇam* for no apparent reason which, according to him (2009: 233), shows the poet's penchant for Viṣṇu and His *avatāras*. It is worth pointing out that Kulacēkara Ālvār himself alludes to Vāmana merely once in his PTM.

<sup>156</sup> Scholars such as Aiyar (1931: 648) mention the Kulacēkara Ālvār temple in this town, with mural inscriptions stating that 'Vāsudēvan Kēśavan *alias* Śeṇḍalangāradāsar (also called Mahāmuni at the end) of Mullaipalḷi in Malai-maṇḍalam set up an image of Kulaśekhara Perumāḷ, and declared Vindanūr its *tiruviḍaiyāṭṭam* ['temple endowments' TL]. (...) The village had formerly been surveyed under royal orders in the ninth year of Rājendra-Cōḷa-dēva, and had been registered as a *tiruviḍaiyāṭṭam* in the temple of Rājendraśōḷa-viṇṇagar in Rājarāja-catm [sic]' (Sastri 1932: 786). The earliest of the inscriptions found there belongs to the 4<sup>th</sup> regnal year of Rājendra Cōḷa, around 1015 CE. Aiyar (1931: 648) concludes that in order to have a temple dedicated to him (in fact, the shrine for the Ālvār is located inside the bigger temple called Rājendra Cōḷa Viṇṇakaram [Kulacēkaraṇ 1988: 260]) and provision made for the recital of his *pācurams* by the middle of the 11<sup>th</sup> c., Kulacēkara Ālvār must have had his 'reputation established in the land a considerably long time before that period'. This argument seems a plausible one, with the inscriptions bringing credibility to this claim. Aiyangar (1920: 25), however, claims without giving proper evidence that the Ālvār must have been on pilgrimage to various Vaiṣṇava sites and that he must have died in Kāṭṭu-manṇārkōyil in South Arcot district, in what used to be the Cōḷa land.

given that there is inscriptional evidence pointing towards the building of a shrine dedicated to Kulacēkaraṇ in that location.

### 3. Conclusions

I shall now recapitulate the main arguments that various scholars have put forth concerning Kulacēkara Ālvār's identity and dates, as well as the conclusions that I myself have drawn on a few of the issues.

Kulacēkaraṇ says (for I believe the signature verses to be an integral part of the PTM) at least twice that he is the king of the Koṇku people, but never mentions any links with the Cēra royal family directly. It is the hagiographies that do so. Most places mentioned by the poet belong to the Cōla region, except for Veṅkaṭa, and Viṛruvakkōṭu, which is usually identified with Tirumiṇṇakōḍe in Kerala. I have striven in this introduction to show that even this town was probably in the Koṇku region, not in modern Kerala.

The various hypotheses and the multiple identities attributed to Kulacēkara Ālvār appear to have produced a confused picture of the man. It would seem at this stage that there is no historical evidence other than the medieval writings and a similarity of the name or title shared with some king, to suggest any link with Kerala. If I choose to go by Kulacēkaraṇ's words, leaving aside what seems to be hyperbolic content, this much can be perceived: Kulacēkaraṇ was a Koṇku king—probably from the Koṇku-Cēra line—who ruled from Kolli, and who probably had some sort of power over the other two kingdoms.

The medieval Vaiṣṇava commentators are, to the best of my knowledge, the first to write about Kulacēkaraṇ, and probably also the first to link him to Kerala. The kings of the second Cēra kingdom ruled from Mahodayapuram from around the 9<sup>th</sup> to the 12<sup>th</sup> centuries. The kings bore the title of 'Kulacēkara Perumāḷ,' which may have nothing to do with our Ālvār. The latter calls himself Kulacēkaraṇ, which was used both as a name and as a title by several kings, including some Pāṇṭiyas.

It could mean that he was a king, but not necessarily a Cēra one. The Śrīvaiṣṇavas refer to the Ālvār as Kulacēkara Perumāḷ, and that could be the reason why his work is referred to as the PTM, as mentioned earlier. This practice may have been initiated by Nāthamuni himself, who probably thought the Ālvār to have been a Cēra king and added the title ‘Perumāḷ,’ which was used by the Cēra kings of his time. Whether adding the title ‘Perumāḷ’ to Kulacēkaraṇ happened *because* he was truly a Cēra king, a *result* of the belief that he was a Cēra king, or was the misleading root cause for the identification of the Ālvār with a certain Cēra king by subsequent generations is something difficult to determine. One thing is clear: this strange coincidence of the names (and the Ālvār’s claim that he was a king) has made many scholars take the improbable route of the Mahodayapuram Cēra origin for the Ālvār. This has led to the building of a complex, delicate house of cards, as the Ālvār does not seem to have had links so far away from what is now the Tamil country.

Kulacēkara Ālvār is also often identified with Kulacēkara Varmaṇ or Sthāṇu Ravi, as well as the composer of the Sanskrit poem MM and of plays such as the *Tapatīsamvaraṇam*. It could be that Sthāṇu Ravi was the author of these Sanskrit works, but it does not seem plausible that he was also the Ālvār who wrote in Tamil. Not that Kulacēkaraṇ betrays any ignorance of Sanskrit, but the idea seems far-fetched to me, all the more so since the styles of the Tamil and Sanskrit works do not seem to be very similar, nor does the content. If at all, the later Sanskrit author might have been influenced by the Ālvār’s devotion for Viṣṇu and his poetry.

As pointed out by some scholars, Kulacēkaraṇ’s Tamil does not contain traces of Malayalam, not even of an early kind, except perhaps for the word *accaṇ*, which indeed seems to be a regional word from a part of modern-day Kerala. No trace or proof of the existence of the Nampūtiri brahmins’ influence or matriliney or any other typically ‘Keralese’ concepts can be found in the PTM. Thus, one may surmise

that Kulacēkara Ālvār belonged to a wholly different world than the one lived in by the later Cēra Kulaśekhara kings.

It may be noticed here that it is often (but by no means always) scholars from Kerala who seem to take it for granted that Kulacēkaraṇ was a Cēra king from Mahodayapuram, and that he was also known as Sthāṇu Ravi, and that he may also have composed the MM. It is worth pointing out that this stand comes from a love for one's own land and the history of one's own people. That is, Kulacēkaraṇ, an Ālvār and a king, must be a welcome addition to a land's cultural and historical heritage. It is also worth noting here, however, that the medieval scholars of Kerala do not seem to have thought so, since they have left the Ālvār out in their history of Malayalam literature, and from works such as the *Līlātilakam*. The same could be said of the Tamil scholars who relate the ancient Cēra capital to Tamilnadu, thereby suggesting (more or less indirectly) that Kulacēkaraṇ must have belonged to the Koṅku land and ruled from Karūr or in its surroundings. In this case, however, the various hints found in early literature and the PTM seem to justify such a claim.

To come back to Kulacēkaraṇ, his dates are indeed problematic. Although most historical evidence shows that he must have lived after Tirumaṅkai, it seems doubtful to me that he did:

- a) The reference to Āli-nakar, though intimately related with Tirumaṅkai, is not definitive evidence that Kulacēkaraṇ lived after him, as there is nothing to prove that the town or the shrine there was founded by Tirumaṅkai.
- b) The date of inauguration of the Viṣṇu temple in Chidambaram, witnessed and sung about by Tirumaṅkai, cannot decisively prove that Kulacēkaraṇ must have lived after him. Kulacēkaraṇ could have been describing another shrine around the same location as *tillai nakar tiru-citrakūṭam*, where the Lord was in a seated position. It is,

after all, known from the history of the temple that the Viṣṇu shrine changed its place at least once.

- c) When it comes to the geographical regions, Kulacēkaraṇ limits himself to a few shrines in Southern India (along with a couple of places in Northern India associated with mythologies, e.g. Ayodhyā), whereas Tirumaṅkai envisions a Viṣṇu cult that occupies a larger geographical area and thus presents a more ‘pan-Indian’ view of that cult, —which seems to have become more widespread by his time— thanks to his mention of shrines that are located far away, like Ahobilam in present-day Andhra Pradesh<sup>157</sup> and Cāḷakkirāmam (Mukthinath) in Nepal.<sup>158</sup> Although the exact identities of these places are often questioned, there is no doubt that they are far away from the Kāveri delta - the description of the Ganges, for example, takes care of that argument (PerTM 4.7.1).

My tentative conclusions are that Kulacēkara Ālvār was a Tamil chieftain belonging to the Koṅku-Cēra clan ruling from Kolli, who wrote solely in Tamil, including the signature *pācurams*, although many of the pieces of information that he gives about himself seem to be of a hyperbolic nature. He probably lived around the 9<sup>th</sup> c., a rough contemporary of Periyālvār and Āṇṭāl. He may possibly have lived *before* Tirumaṅkai, who is aware of more shrines and goes beyond the limits of Southern India.

As this conclusion shows, it has been hard to have an opinion on many of the questions because of the very nature of the sources that I have looked into. It is a field in which the boundary between history and legend is unclear. A few lines from the PTM have given rise to layer after layer of ‘information’ being added by both traditional scholars and their modern counterparts. And when, as in the case of Kulacēkaraṇ, there are geographic, ideological and political issues at stake, things get

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<sup>157</sup> See PeTM NTP 1.7.

<sup>158</sup> PeTM 1.5, CTM 74 ; Periyālvār also sings about this place (PerTM 2.9.5, 4.7.9).



further complicated. For these reasons, and the many others discussed above, it is extremely difficult to have clear-cut opinions when it comes to the identity and dates of the Ālvār.

Finally, I shall conclude with Valérie Gillet's pertinent words (in Gillet, ed. 2014: 13-14), which speak for themselves:

Concerning the chronology itself, one may say that there is no firm evidence, either internal or external, for establishing an unquestionable chronology of Tamil Bhakti. Although there is a general consensus on the fact that the movement of Tamil bhakti started around the 6<sup>th</sup> century of our era, none of the texts can be assigned a definite date. Even when a link can be established beyond doubt between two elements, such as the hymn of Tirumaṅkai Ālvār and the Vaikuṇṭhaperumāḷ temple in Kāñcipuram, no date can be established for certain.

I tend to think that the situation is similar when it comes to the identity of the Ālvārs as well, including Kulacēkaraṇ's.

## TRANSLATION OF THE *PERUMĀḻ TIRUMOLĪ*<sup>159</sup>

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<sup>159</sup> In this chapter (as in the previous), when Velukkudi's views from his recorded oral discourse, published in 2008, are given, I use the following pattern since the segments in this oral document are filed according to the decade and verse number of the PTM: 'Velukkudi 2008: 1.1,' which means the information is to be found in the file(s) dealing with the first verse of the first decade, and a '0' after a decade number (e.g. 1.0, 2.0) is reserved for the introductory note of the decade. While Annangaracharya's, Uttamūr's and Velukkudi's views are given abundantly in the footnotes, Periyavāccāṇ Pillai's medieval commentary is mentioned only when absolutely necessary for two reasons: 1) my whole translation of the PTM largely follows his interpretation (except when I have opted for a different reading), and 2) the whole of his commentary on the PTM has anyway been translated and included along with the translation of the *pācurams* for easy reference; and when it is referred to, no additional details as to the exact location of his claims are given for the above reason.



## **A Note on Translation and the Translating Process**

‘Translation is choice, interpretation, an assertion of taste, a betrayal of what answers to one’s needs, one’s envies’ (Ramanujan 1973: viii)

Coming to the core of this book, the translation part has allowed me to realise 1) the difficulty of rendering 8<sup>th</sup>-9<sup>th</sup> c. poetry into English, and 2) what still remains to be done in the field of translation as far as the NTP is concerned.

Evoking the limitations of translations, Ramanujan (2005 [1981]: xvi) points out that some of the elements to be found in the original text cannot be translated into the target language:

‘for instance, one can often convey a sense of the original rhythm but not the language-bound meter; one can mimic levels of diction, even the word play, but not the actual sound of words. Items are more difficult to translate than relations, textures more difficult than structure, words more difficult than phrasing, linear order more difficult than syntax, lines more difficult than pattern. Yet poetry is made at all those levels and so is translation.’

Ramanujan (2005 [1981]: xvii) also points out the specific difficulty in translating when the two languages concerned are as ‘startlingly different from each other’ as Medieval Tamil and English, the complexity of the syntax of the former made all the more difficult by the opposite syntax order of the two.

Among the things that Ramanujan deems important in a translation are: rhythm, level of diction, relations, structure, phrasing, syntax and pattern. While it would indeed be desirable to have all these elements in a translation, it is often, as Ramanujan himself points out, extremely difficult to have them all; and that is when compromises need to be made. In my translation, for instance, I have put the accuracy of the meanings found in the original text above the beauty of the poetry

(sounds, rhymes, rhythm, etc.)—not that the latter does not matter or that it does not exist in my translation. Only, semantic accuracy, along with syntactical correctness, has been given prominence. But more on this conscious choice later.

Very much like Ramanujan (2005 [1981]: xvii) himself did, before I started translating, I carefully studied the traditional commentaries, especially the ones by the 14<sup>th</sup>-c. Periyavāccāṇ Pillai, by the 20<sup>th</sup>-c. Annangaracharya and Uttamūr Viraraghavacharya, but also most importantly, the modern gloss (of both the PTM and Pillai's commentary) by Puttūr Krishnaswami Aiyangar (Pillai & Aiyangar 1997), in order to properly 'understand' the original text. These texts helped me decipher Tamil bhakti poetry, the language of which is relatively hard to understand despite my being a native speaker (of contemporary Tamil, a language that sometimes seems to be a different one from that of older texts) and unravel the layers of meanings, by showing me the different ways in which a clause can be split, understood and read. The *Tamil Lexicon* has been of great help, but often each word in a poem has many possible meanings, and it is therefore extremely tricky to put forward a certain interpretation, a certain translation of a stanza. So, using the TL with the guidance of the commentators has helped to a large extent. A commentator like Periyavāccāṇ Pillai lived barely a few centuries after the Ālvār, so it is quite possible that many of the words and syntax among other things used by the poet-saint were still used or at least properly understood during his times. Besides, having written a commentary on the whole of the NTP, he must have been conversant with analogous practices and usages found in all the Ālvārs, so that the larger context might have helped him to better understand the PTM.

But this practice of using the commentary to understand a text has an inherent problem: the commentary, the first of which was composed around the 14<sup>th</sup> c., gives a certain interpretation of 9<sup>th</sup>-c. poetry based on the reading, understanding and intentions of a certain person belonging to a certain faith and living in a different period of time. Does poetry composed in the 9<sup>th</sup> c. mean the same thing in the 14<sup>th</sup> c.? And

what does it mean now, more than a millennium later? Finding a fine balance is the main challenge.

Although there are a few English translations of the Ālvārs' works, either of single authors (e.g. A. K. Ramanujan's *Hymns for the Drowning*, a translation of a selection of Nammālvār's work) or of the whole (i.e., Srirama Bharati's translation of the whole NTP), a few problems linked with these works make it difficult for a scholar to use them without caution. To explain and illustrate my claim, I shall take up a *pācuram* (TVM 7.4.1) that describes Trivikrama's rising high, and have a look at some of the issues related to its translation:

āḷi ~eḷa+ caṅkum villum eḷa ticai  
 vāḷi ~eḷa taṇṭum vāḷum eḷa ~aṇṭam  
 mōḷai ~eḷa muṭi pātam eḷa ~appaṇ  
 ūḷi ~eḷa ~ulakam koṇṭa ~āṟē (TVM 7.4.1)

A word-by-word translation of this stanza would be:

discus (n.) to-rise (inf.) conch(n.)<sup>um</sup> bow(n.)<sup>um</sup> to-rise (inf.) direction (n.)  
 may[-you]-prosper (opt.) to-rise (inf.) club(n.)<sup>um</sup> sword(n.)<sup>um</sup> to-rise (inf.)  
 universe (n.)  
 bubble (n.) to-rise (inf.) head (n.) foot (n.) to-rise (inf.) father (n.)  
 deluge (n.) to-rise (inf.) earth (n.) got- (pey.) way(n.)<sup>ē</sup>

Ramanujan translates this *pācuram* in the following manner:

**First**, the discus  
 rose **to view**,  
**then** the conch,  
 the **long** bow,  
 the mace,  
 and the sword;  
 with blessings  
**from** the **eight** quarters,  
 he **broke through**  
 the egg-shell of heaven,  
**making** the **waters** bubble;

giant head and giant feet  
 growing away from each other,  
 time itself rose to view:  
 how the lord  
 paced and measured  
 all three worlds!

(tr. Ramanujan in Nammālvār & Ramanujan 2005 [1981]: 4;  
 bold mine)

Looking at the word-by-word translation, it may be noticed that Ramanujan adds many words surely to facilitate the understanding of the *pācuram*, but also to produce an eminently readable version in fluid, poetic English. The result is a poem of breathtaking beauty, but one that is not an exact translation of the original, for a translation is ‘the action or process of expressing the sense of a word, passage, etc., in a different language’ (OED). Ramanujan, on the other hand, seems to be expressing the sense of an idea, rather than that of a word or a written passage; his poem in English is more of a transcreation, and is to its original *pācuram* what *Irāmāvatāram* by Kampan is to Vālmīki’s *Rāmāyaṇa* for example.

And, in the process of elucidating the ideas which have been left out in an elliptical way by Nammālvār, Ramanujan goes beyond what is said and offers his own interpretation of what the poem might be saying: for example, the enumerating of the different events in a chronological order (‘first,’ ‘then’) is not present in the *pācuram* and for all we know, Nammālvār might have imagined the simultaneous rise of all of Trivikrama’s weapons. He takes more liberty in translating *koṇṭa*<sup>160</sup> as ‘paced and measured’ as even by stretching its definition as much as possible, the verb *koḷ*—though endowed with many meanings—does not

<sup>160</sup> from *koḷ* which has many meanings including, ‘1. To seize, grasp; 2. To receive, as a gift; 3. To buy, purchase; 4. To acquire, take possession of, occupy; 5. To marry 6. To abduct, carry off; 7. To contain, hold; 8. To draw in, gather up; 9. To learn; 10. To consider, think; 11. To regard, esteem; 12. To celebrate; 13. To accept, approve; 14. To adhere to, observe; 15. To put up with, endure; 16. To resemble; *intr.* 1. To suit, befit; 2. To strike, hurt.’ (TL).

mean that. Similarly, by adding the number of quarters, Ramanujan makes sure the reader (possibly Western) who may or may not be aware of that number learns about it. It is not a coincidence that in the Translator's Note that he writes for *The Interior Landscape*, Ramanujan (1994: 11) declares that 'anyone translating a poem into a foreign language is, at the same time, trying to *translate* a foreign reader into a native one.'

It could be that in the process of turning the non-native into the native, Ramanujan had to resort to the explicitation of what is merely alluded to in the *pācuram*. Some of the additions help even readers who may be used to such texts but who might find it difficult to understand the nuances: the three words *aṇṭam mōlai eḷa* (literally, world – bubble – to-rise) are as cryptic as can be, and Ramanujan can be seen writing 'he broke through the egg-shell of heaven, making the waters bubble.' What he does is very close to what the traditional commentators did, though in a heavily-Sanskritised Tamil prose of their own times:

*pradhānaṇṇa tiruvāḷiyālvāṇ muṇṇē ~uyarntu tōṇṇravum (anantaram) śrī pāñcājanyamum śrī śārṅgamum tōṇṇravum gadaiyum nandakamum tōṇṇravum (i+ ~āyudhapūrtiyai + kaṇṭu kaṇṭu, saṅghaiṣṣurāṇām eṇkīrapaṭiyē) tikku+ tōrum ninra ninra nilaiyilē (devamanuṣyādikāḷuṭaiya) maṅgaḷāsāsanaghoṣam kiḷampumpaṭiyākavum (aviḷambamāka vaḷarntapaṭiyālē) aṇḍakapālampiḷantu (āvaraṇajalam) kumīḷi kiḷampumpaṭiyākavum (vaḷarntu\* aruḷiṇa caṭakkālē) tirumuṭiyum tiruvaṭiyum okka kiḷampumpaṭiyākavum (āsuraprakṛtiyāṇa mahābali abhimānam naṭanta kālam pōy) vilakṣaṇakālam kiḷampumpaṭiyākavum sarvasvāmiyāṇa sarveśvaraṇ lokattai aḷantukoṇṭa prakāram iruntaṭaṭiyē. (Pillai & Kīruṣṇamācāriyar 1999: 156).*

As the discus-*ālvāṇ*, who is the [most] prominent, rises **first** and appears, (**afterwards**), as the sacred Pāñcājanya and the sacred Śārṅga appear, as the club and Nandaka appear (seeing again and again this totality of weapons, as said in 'by the congregations of the devas'), the way [He] remained standing in every direction, so that the sound of the invocation of blessings (of the gods and the humans, etc.) rises, (because [He] grew swiftly,) having pierced



the **egg-shell**, so that (the cosmic waters [āvaraṇa-jala]) break out in bubbles, (because of the speed of [His] gracing to grow) so that the sacred head and the sacred feet rise together, (the time when Mahābali of demonic nature walked in haughtiness having gone,) so that another era rises – [this] was the way the universal Monarch, who is the Lord of all, **measured** the earth.

Thus, Ramanujan seems to have partially based his ‘translation’ on the traditional commentary. So, what he is doing here is not merely translating words, but interpreting them and explaining them to a disadvantaged audience.

I will now look at the other widely available translation of the NTP, i.e., Srirama Bharati’s:

The discus grew, the conch and the bow also grew, the Earth resounded, ‘Hail!’ the mace and the dagger grew. The world **became** a bubble, the **lord’s** foot touched the **Asura’s** head. Oh! How my father grew and **strode** the Earth, **heralding** a new age!  
(2000: 551; bold mine)

Less attractively worded than Ramanujan’s, this version starts off with a faithful rendering of the original, but soon starts making ideas more explicit, again by giving the translator’s own interpretation of the ideas. Thus, *muṭi pātam eḷa* (head – foot – to rise), interpreted as ‘giant head and giant feet growing away from each other’ by Ramanujan becomes ‘the lord’s foot touched the Asura’s head’ to Srirama Bharati. Nammālvār’s words do not say either.

My own translation of the *pācuram* would be thus:

The way Father took possession of the world  
as the discus rose, as the conch and the bow rose,  
as the [blessing] ‘May You prosper’ rose from [all] quarters,  
as the club and the sword rose, as the earth rose in bubbles,  
as the head [and] the foot rose, as a [new] aeon rose!

Although definitely less poetic and less dramatic than Ramanujan’s, I believe that this gives a more accurate version of the stanza, leaving it

to the reader to interpret it the way s/he wants to. After all, Nammālvār may have intended his lines to be ambiguous for that very purpose. As for Sriramabharati's translation, there are some instances in which he is either vague or omits the translation of some parts of a stanza when he finds them hard to decipher.

This criticism is not meant to demean the existing translations as they have been extremely useful to those who wish to discover the Ālvārs' poetry; no one can doubt the beauty of Ramanujan's poetic rendering of the *pācurams*. But there is a pressing need to produce more scientific translations of the NTP that are as accurate and as close to the original text as possible without compromising its comprehensibility in the target language. This would allow those who wish to study or do research on the NTP to do so without worrying about the accuracy of the translation that they will be using.

But it is worth pointing out at this stage that it is sometimes not easy to find a balance between the two languages. In this translation, when faced with the difficult decision of having to choose between conveying the right nuance of a Tamil expression in an awkward but comprehensible English or losing a nuance so that the English translation reads well, as a native speaker of Tamil I have chosen to favour the Tamil meaning over the English expression.

### **A Note on the Śrīvaiṣṇava commentaries on the NTP**

#### **1. The Commentary Tradition in Tamil**

Commentaries have been written in Tamil since relatively early times: the one composed by Nakkīrar (between the 8<sup>th</sup> and the 11<sup>th</sup> centuries) on the grammatical treatise *Kaḷaviyal* by Iṟaiyaṇār (4<sup>th</sup>-6<sup>th</sup> c.), also known as *Iṟaiyaṇār Akkapporuḷ*, is probably the first complete, extant one (Zvelebil 1973: 33-34). Commentaries on other grammatical works such as the *Tolkāppiyam* (itself composed around the beginning of the first millenium), the *Yāpperuṅkalam* and the *Vīracōḷiyam* were composed before the 12<sup>th</sup> c. (Raman 2007: 57), and rules codifying the composition

of this genre as well as its different categories were formulated around that time (Zvelebil 1973: 248-251).

More commentaries were written between the 12<sup>th</sup> and 15<sup>th</sup> centuries on classical works such as the *Cilappatikāram* and the *Tirukkuraḷ* (Lehmann in Wilden 2009: 68-69), probably (but not only) by Jains and Śaivas (Raman 2007: 57).<sup>161</sup>

## 2. The Śrīvaiṣṇava Commentaries

This period also coincides with the birth and growth of the genre among the Śrīvaiṣṇava acharyas: the first commentary to be written was on Nammālvār's *Tiruvāymoli*, considered as the Tamil Veda, by one of Rāmānuja's disciples, Tirukkurukai Pirāṇ Piḷḷāṇ. Known as the *Ārāyirappaṭi* (*āru* + *āyiram* + *paṭi*, 'six thousand *paṭis*'<sup>162</sup>), this work, which seems to be the first commentary composed in Tamil on a corpus that is specifically sectarian in nature,<sup>163</sup> was commissioned by Rāmānuja himself, according to the tradition.

This type of commentary uses a register of Tamil that is highly Sanskritized. This work was the precursor to many others, approximately forty (excluding the ones written in Sanskrit) (Raman 2007: 57), with Periyavāccāṇ Piḷḷai writing more than half of them. The *Tiruvāymoli* received the highest number of commentaries, but no work from the NTP was neglected by the acharyas. Piḷḷai, for example, wrote a commentary on all twenty-four works of the corpus.<sup>164</sup>

<sup>161</sup> For more details on classical Tamil commentary literature, see Lehmann in Wilden 2009: 55-70.

<sup>162</sup> The *paṭi* roughly corresponds to a unit consisting of thirty-two syllables.

<sup>163</sup> Writing commentaries on religious works composed in Tamil was a practice of the Jains (e.g. *Nīlakēci* and its 15<sup>th</sup> c. commentary [Zvelebil 1992: 70]), but not the Śaivas. And with the Tamil Vaiṣṇavas, this tradition thrived. That a work of religious importance should be written in a vernacular language and that it should deserve the composing of a commentary (that too in Tamil) was a first for a religion that calls itself Vedic.

<sup>164</sup> Most of his commentary on PerTM was already lost by Maṇavāḷa Māmuni's time (15<sup>th</sup> c.). Therefore, he replaced the missing passages with his own.

### 3. Writing Commentaries in Maṇipravāḷam

The choice of language made for commenting upon works dealing with *ubhayavedānta*, a ‘theology based on both the Sanskrit and Tamil Vedas,’ itself speaks of the bilingual culture that thrived in this community: rather than favouring one or the other, the commentary-writing acharyas decided on a mixture of the two languages, the Sanskrit-Tamil Maṇipravāḷam (‘gem-coral’).

Many hypotheses have been made as to why this hybrid language was used by the Śrīvaiṣṇava acharyas. Some scholars believe that this was a move to legitimize the equation of a composition in the vernacular by a Sudra (Nammālvār) with the Sanskrit Veda that were revealed: the TVM deserved to have a commentary written upon it, just as much as any Veda or Vedic text. The use of theological jargon in Sanskrit and the inclusion of quotations from Sanskrit *pramāṇas* (‘authoritative evidence’) like the Vedas and the Upanishads reinforce this equation. And a language that favours this was essential.<sup>165</sup> Some other scholars aver that the acharyas, following the Ālvārs who valued both languages, chose Maṇipravāḷam so that their theology, which derives its ideas from the traditions of both languages could reach everyone without caste or gender bars, even those who only knew Tamil (Venkatachari 39-40); that technical terms were kept in Sanskrit, probably to maintain the accuracy of key concepts (Raman 2007: 64), with the structure remaining essentially Tamil. Others believe that the hybrid language with the technical terms in Sanskrit was meant to keep outsiders and/or the less knowledgeable members of the Vaiṣṇava community from misunderstanding the finer points of their theories and to maintain a certain esoteric quality in these texts that were so sacred to them (Raman 2007: 64). Whatever their reason for the choice of language, it is definitely not because they lacked a proper knowledge of Tamil (or of Sanskrit for that matter), as their mastery of both

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<sup>165</sup> For more on the Śrīvaiṣṇava commentarial tradition, see Carman and Narayanan 1989.

languages and their knowledge of both literatures are evident in every page they have written.

While the first phase of Śrīvaiṣṇava Maṇipravāḷam literature corresponds to commentary writing, the next one is associated with the composition of sectarian works, known as *rahasya-granthas*, and Periyavāccāṇ Pillai marks the transition period by being the first to compose original prose in this dialect.

#### 4. The Language, Style and Content of the Commentary in Maṇipravāḷam

The first Śrīvaiṣṇava commentator, Tirukkurukai Pirāṇ Pillāṇ, used a highly Sanskritized Maṇipravāḷam, with a Sanskrit-Tamil ratio of 4:2 per verse (Venkatachari 1978: 62).<sup>166</sup> However, the later acharyas, like Periyavāccāṇ Pillai, re-established a balance between the two languages, with Tamil even taking the upper hand more often than not.<sup>167</sup>

Before they were noted down, some of the commentaries were initially notes taken during (or after) a discourse, e.g. the *ītu*, which is the longest commentary on the TVM. Therefore, the oral style is palpable throughout some commentaries:<sup>168</sup> sentences are sometimes very long, with at times words missing; the ideas are intermittently elliptical; sometimes a word is written down the way it is pronounced (e.g. *añcām* for *aintām* - ‘fifth’); anecdotes are narrated to illustrate a

<sup>166</sup> We do not really know what method Venkatachari used to calculate the ratio. In a personal communication, Erin McCann suggested that his numbers may not always be exact. Having said that, a passing look at Pillāṇ’s writing and at Pillai’s for example will show that the former uses Sanskrit words more profusely than the latter.

<sup>167</sup> The comments we can make on the Sanskrit-Tamil ratio at this stage can only be very broad, as the same commentator may use more of one language than the other in two different works, or sometimes within the same. A passage of theological importance for example often has more technical terms and expressions in Sanskrit than another passage of lesser relevance.

<sup>168</sup> Pillai’s works are an exception, as he is known for his systematic commentary-writing (more on this in the next subpart).

point, and this is a clear sign of the spoken style, especially given the way they are presented in the commentaries.<sup>169</sup>

Sometimes there are word-by-word glosses: the *paṇṇīrāyirappaṭi* ('twelve thousand *paṭi*') commentary on the TVM by Vādikesarī Alakiyamaṇavāḷajīyar, Periyavāccāṇ Pillai's disciple, is one such work, and the only one among the commentaries on the TVM that gives a word-by-word gloss. But in the works of many of the commentators—except for the odd word in the *pācuram* that may have had a different meaning already by their times for which they give a synonym<sup>170</sup>—glosses for the individual words of the *pācurams* are not systematically provided. Often commentators take it for granted that the *pācurams* are clearly understandable. Therefore they proceed to cut the verses into different parts that make sense to them and reveal their meanings which they think are inner, hence not easily accessible. The Śrīvaiṣṇava commentary, which is claimed to be meant for the experiencing of matters related to God, is therefore essentially theological.

The commentators often point out the link between some of the words or topics found in a *pācuram* and the Śrīvaiṣṇava doctrine that was later defined by the acharyas: thus, the bird, which a lovelorn lady sends as her messenger to her Beloved, is equated with the acharya, who serves as the mediator between the individual soul and God (for example, see commentary on TVM 1.4.) More complex theological ideas are often expressed using Sanskrit words and compounds, probably so that the full meaning is not lost (e.g. *sāmānādhikaranyam*, or 'co-referentiality'), but the ratio of Sanskrit and Tamil varies according to

<sup>169</sup> Here is an example from Periyavāccāṇ Pillai's commentary on PTM 5.1:

As Mutaliyāṇṭāṇ, being angry with Nampi Tiruvaḷuti Vaḷanāṭu Dāsar, beat [him] with [his] hands and feet, and dragged him out, he [Dāsar] stayed on the veranda, without food [and] without leaving for a day. The next day, Āṇṭāṇ is about to have food; as he asked, 'What did he do?' [and] heard, 'He stayed at the doorstep without food,' he called [him] and asked, 'Why did you stay [here] without leaving?' [Dāsar] said, 'The dog does not leave the doorstep of the one who gave it a handful of rice for one day, even though he reviles it in all possible manner. Where shall I go?'

<sup>170</sup> *poy* ('falsehood') = *kṛtrimam* ('artificial') (PTM 2.5, comm.).

the author and the work he comments upon. In the process, some Sanskrit words and expressions acquire new meanings, or at least meanings that are not immediately obvious, e.g. *puruṣakārabhūtai*, understood as ‘mediatrix,’ a reference to Goddess Śrī, in the Śrīvaiṣṇava context.

Thus, the commentators use the commentary to propound theological ideas, and believe that they are merely repeating what has been said in universally accepted *pramāṇas*. For both reasons, they make sure to give proper sources for their arguments, which is why quotations abound in their works. And because the tradition is based on *ubhayavedānta*, evidence is taken from both Sanskrit and Tamil sources. A commentator such as Periyavāccāṇ Piḷḷai quotes from the Vedas, the Upanishads, the two Sanskrit epics, with the *Rāmāyaṇa* being by far his favourite, Puranas, but also from the TVM and other works from the NTP, as well as the Tamil classics, the *Kuruntokai*, the *Tirukkuraḷ* or even Kampan’s Tamil *Rāmāyaṇa*.<sup>171</sup>

It is also important to understand that while the commentator does try to elucidate problems linked with the language of a particular *pācuram* whenever he feels the reader needs it, he does not do so systematically, as unlike other commentaries, these ones are meant to be read for the *anubhava* (‘experience’) that they give to the devotee.

## 5. Periyavāccāṇ Piḷḷai

### *Piḷḷai, the Man*

Periyavāccāṇ Piḷḷai (ca. 1228-1322 CE), who wrote the commentary on the PTM (as part of the whole of the NTP), was born as a *pūrvaśikhā* brahmin (with top-knots in the front), and called Kṛṣṇapāda. He later acquired the title ‘Periyavāccāṇ’ *periya* + *āccāṇ* under which he is still

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<sup>171</sup> Because some of them are not meant for everyone’s ears (e.g. the Vedas), Vedānta Deśika avoids quoting them in his Maṇipravāḷam and Tamil works, as these are supposed to be accessible to everyone. He keeps exclusively to the epics, the Puranas and the like.

known, ‘the venerated great teacher’ (Dehejia 1990: 168),<sup>172</sup> as well as the lesser known *drāviḍa-veda-bhāṣyakāra*, or ‘the commentator on the Tamil Vedas’ (Jagadeesan 1977 [1940]: 112). Born at Ceṇkaṇūr in the Tañcāvūr district, he is said to have fled Śaiva persecution, found refuge in Śrīraṅgam (Dehejia 1990: 167) and become the chief disciple of Nampīlāi, who taught him theology. It was there that he wrote commentaries on various texts, including the NTP, which later earned him the title of *vyākhyāna-cakravartī*, ‘the emperor of commentaries.’

### ***Pīlāi, the Commentator***

Venkatachari (1978: 84) points out that Pīlāi is the most systematic commentator. It is believed that he wrote commentaries for the sake of writing commentaries, and not simply to transmit lecture notes. This means that his ideas are more organized and his language slightly less influenced by oral language than is the case of Nampīlāi, for example. Otherwise, what is said for Śrīvaiṣṇava commentary in general is also applicable to Pīlāi’s: he uses *Maṇipravāḷam*; he explains each expression found in the *pācurams*, sometimes merely paraphrasing them when he does not deem it necessary to go any further; at other times, he elucidates some points with literary references extracted from the Upanishads, the Puranas, the Sanskrit epics, the TVM, etc.; he uses these passages to introduce/illustrate key Śrīvaiṣṇava thoughts. Pīlāi’s commentary is said to largely follow that of Nañcīyar (Jagadeesan 1977 [1940]: 113), and he copiously uses the *Rāmāyaṇa*, a personal favourite, in his work.

### ***Theology in Pīlāi’s Commentary***

Pīlāi’s commentary is theological, and the ideas that are found dispersed in his corpus later inspired *rahasya-granthas* such as Pīlāi Lokācārya’s *Śrīvacanabhūṣaṇam* and *Mumukṣuppaṭi*, important works for

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<sup>172</sup> ‘Pīlāi’ is a title given to some Śrīvaiṣṇava acharyas (TL), and has in this context no link with any caste name, let alone a non-Brahmin one, as suggested by Filliozat (1971: xxi – ‘Pīlāi est une désignation de caste, caste non brahmanique très considérée’). It is worth pointing out that Periyavāccāṇ Pīlāi was a Brahmin.



the *tenkalai*<sup>173</sup> Śrīvaiṣṇavas. Piḷḷai himself lived a few centuries before the fully-fledged split between the *vaṭakalai* and *tenkalai* schools within Rāmānuja's school of Vaiṣṇavism. And yet, it is interesting to note his take on several key theological questions which seems to lean toward the *tenkalai* side. Using these denominations or calling Piḷḷai a *tenkalai* acharya would be at best anachronistic. But it is impossible to ignore what could be of theological importance for those who study the evolution of Śrīvaiṣṇava doctrines. Therefore, whenever I have found in this commentary by Piḷḷai explanations that are not universal to all the Śrīvaiṣṇavas, I have striven to point out briefly in the footnotes how retrospectively this is a point of view that would be adopted by the later *tenkalai* school, or even one that would become a bone of contention between the two schools. In order to clearly understand the dichotomy between the two, I have deliberately chosen late texts such as Piḷḷai Lokācārya's above-mentioned two works and Vedānta Deśika's *Rahasyatrayasāra* (RTS), and occasionally also used the 19<sup>th</sup> c. *Aṣṭādaśabhedanirṇaya* by Vātsya Raṅganātha. This text, which is much later than Piḷḷai, comes at a time when the differences are frozen and, we may say, irreparable.

Although Piḷḷai is not the oldest to start branching towards a certain belief system (his acharya Nampillai himself did it, for instance), I still think it is interesting and useful to trace back the source of the divergences mentioned in the 19<sup>th</sup> c. text in the work of one of the important Śrīvaiṣṇava commentators. Therefore, whenever I have noticed an important topic, I have added annotations to point out how

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<sup>173</sup> Differences of opinions emerged among Rāmānuja's followers a few centuries after his death (13<sup>th</sup> to 15<sup>th</sup> centuries), as the Śrīraṅgam acharyas (Piḷḷai Lokācārya and Maṇavāḷa Māmuni among others) and the Kāñcīpuram ones (especially Vedānta Deśika) held diverging views on important theological issues (e.g. the nature and role of Śrī, the means to achieve moksha, etc.). The differences became crystallized from the 18<sup>th</sup> c. onwards. For more on this topic, see Patricia Mumme's *The Śrīvaiṣṇava theological dispute: Maṇavāḷamāmuni and Vedānta Deśika* (1988) or Srīlata Raman's *Self-Surrender (Prapatti) to God in Śrīvaiṣṇavism: Tamil Cats or Sanskrit Monkeys?* (2007) for example.

the later Śrīvaiṣṇavas, such as Vedānta Piḷḷai Lokācārya and Maṇavāla Māmuni would interpret it, and how Vedānta Deśika would give divergent views.

### 6. The Original Tamil Verses and Piḷḷai's Commentary

As mentioned earlier, when Piḷḷai gives his interpretation of the Ālvār's *pācurams*, it does not necessarily coincide with what the *pācuram* itself 'says.'<sup>174</sup> But then, this type of commentary is interesting not for its elucidation of linguistic or semantic issues, but for its theological expounding of the original text, which allows one to appreciate how it was understood, used and transmitted from the medieval period to our days.

Therefore, even though the main focus of this book is the translation of Kulacēkara Ālvār's *Perumāḷ Tirumōḷi*—which is for that reason more extensively annotated—the translation of the medieval commentary is given alongside the *pācurams* so that both texts can be read together and compared if necessary. But because the main aim of providing the rendering of the later text is to make it accessible, I have not focused on it as it deserves, although I have added footnotes not just on the above-mentioned topic, but also whenever the meaning of a passage was obscure or the translation hard to render.

### 7. Translating Medieval Prose Written in Maṇipravāḷam

Translating 9<sup>th</sup> c. Tamil bhakti poetry and translating medieval prose in Tamil-Sanskrit Maṇipravāḷam are two distinct tasks, with the challenges and aims also being different. The one is pre-medieval poetry, relatively short, containing mostly Tamil words (although the growing influence of Sanskrit is more and more evident); the other is medieval prose written in a highly Sanskritized Tamil, a language that is often idiosyncratic (e.g. the omission of important segments of a sentence when they are most needed, like the subjects in a sentence

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<sup>174</sup> Having said this, I must admit that Piḷḷai's commentary has unfailingly helped me understand the *pācurams* every time I sought an answer to my questions.

involving more than one subject, etc.). The Tamil in the latter is often colloquial, being probably a dialect of the Tamil Śrīvaiṣṇava brahmins of the period. The Sanskrit in it, besides being very much part of the commentator's large repertoire, also provides him with primary sources from which he quotes copiously and systematically. The Maṇipravāḷam work is also explicitly and abundantly theological, without the knowledge of which it is difficult to translate, however good one's mastery of Tamil and Sanskrit is.

As a result, the translator is left looking into a melting pot into which have been cast poetic Tamil, medieval colloquial Tamil, literary Sanskrit, *pāñcarātra* ideology, *viśiṣṭādvaita* theology, with budding diverging views within the Śrīvaiṣṇava faith, etc. Having some knowledge in these fields, getting used to this uncommon language, trying to convey what the commentary says (or deliberately leaves out or even hides), are some of the inherent challenges that translating such texts poses. Modern glosses of the commentary and modern editor-commentators, e.g. Puttūr Krishnaswami Aiyangar (Pillai & Aiyangar 1997), who base their own commentaries on the medieval one have been of the utmost help.

The present translation, which does not claim to be a beautiful one, has not had many examples to follow, being one of the first of its kind to be translated and published. Therefore its aims are modest: to allow people who have had no access to this corpus because of the difficulties posed by the language it uses to see for themselves what it is like, and to enable interested people, both scholars and non-scholars alike, to start reading it with the help of both the transliteration and the translation that have been provided.

<sup>175</sup> For the original text (i.e. Kulacēkaraṇ's PTM) I have used the 1903 edition of the NTP by C. Kīṟuṣṇamācāryār. When there are variants that affect the meaning of a line, I have opted for the one chosen by Periyavāccāṇ Pillai (Pillai & Aiyangar 1997) in his medieval commentary over Kīṟuṣṇamācāryār's. All variants that I have come across are given in footnotes. As this edition neither gives metrical splits nor systematically applies the sandhi rules, I have used the LIFCO edition (2005) for the former, and a manuscript from the EFEO collection in Pondicherry (EO-0486) for the sandhi. The LIFCO edition, despite being a popular one, is the only one to my knowledge that attempts to give the text with metrical splits. The other editions either favour a word-split version, or one that is presumably meant to help the traditional reciter of the *pācurams*. As for the manuscript, when there are obvious mistakes in it, I have taken the liberty of correcting them; and when the spelling in the manuscript differs because of a different variant, I have kept the one I have chosen for translation purposes. My project of seeking to have a text of the NTP based on the various oral recitations of the Śrīvaiṣṇava tradition is underway, which could provide us with an authentic—as well as usable—text in the near future.

In the annotations part, I have included remarks and different readings suggested by Uttamūr T. Viraraghavacharya (1999) and P. B. Annangaracharya (1966) in their own commentaries on the PTM, as well as Velukkudi Krishnan's in his recorded oral discourse, which was published in 2008. Since the meanings, just as much as the text, are transmitted orally, it is interesting to see how the Śrīvaiṣṇavas have interpreted the Ālvārs' poems traditionally, how the interpretations of the meanings have changed (or not) throughout the centuries since Periyavāccāṇ Pillai wrote his commentary and how the diverging theological ideas suggests different readings of the same passage.

The text of the commentary, based on the Pillai & Aiyangar 1997 edition, is used as such, barring a few spelling mistakes (which are very few indeed) that needed to be corrected, so that the reader may find some inconsistencies (with the applying of the sandhi rules for example or the way Sanskrit words are transcribed) and punctuation errors in the original text. The Tamil book contains all the Sanskrit words in the Tamil script, from time to time providing numbered consonants (e.g. *ka, kha, ga, gha* are transcribed as க, க<sub>2</sub>, க<sub>3</sub>, க<sub>4</sub>); but in this book, I have used the grantha script for spelling the Sanskrit words, unless a word was integrated into the Tamil language such a long time ago that it already figures in the Ālvārs' works. The Tamil words, therefore, are in Tamil script, the Sanskrit ones in grantha, but the truly Maṇipravāḷam words are slightly more problematic: the Sanskrit part is in grantha, and the Tamil suffix is in Tamil script (e.g. ஸர்வஸ்மாத்பரான் [*sarvasmātparaṇ*]). When a suffix is embedded with the Sanskrit word that it completes, I have used the grantha script for the whole word: for example, the word *prajai*, which derives from the Sanskrit *prajā* and the final *ā* of which is turned into *ai* in Tamil, has been written here as ப்ரஜை in grantha, since I consider it a

In this part, each poem appears first in Tamil with metrical splits; then in transliteration with word splits, and finally in English translation.

The reason for including the transliterated text is not just to allow those who cannot read the Tamil script to get an idea of the Tamil sounds, but especially in order to give word splits, 1) which allows me to inform the reader how I have chosen to split the text, which is crucial in determining how I read and make sense of it (for example, *tāṇavarkku* split as *tāṇ* and *avarkku* would mean more or less ‘to them,’ while unsplit it could mean ‘to the rakshasas,’ and in a mythological context, it could be either); 2) and which will hopefully allow the reader to check more easily the glossary that is at the end of the book. The

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Maṇipravāḷam word, and not just a Sanskrit or a Tamil one, especially since the Tamil has its own variant (*piracai*).

It is also worth noting that some Sanskrit words here are spelt differently at times, probably due to the influence of Tamil: for example, the phoneme *l* sometimes becomes *ḷ* (e.g. *parimala* in Sanskrit > *parimaḷa* in Tamil/Maṇipravāḷam). In such cases, I have left the Sanskrit words with their embedded Tamil phoneme as they are.

As for the transliteration, given that the establishing of conventions for splitting the compounds and other words in a Maṇipravāḷam text is still an ongoing project, I have left the Sanskrit compounds untouched, and given only the basic word-split for Tamil (e.g. compound verbs that are lexicalised in the TL are left unsplit and unmarked) in order to make it slightly easier for the reader to read Maṇipravāḷam. Because the sentences of the *pācurams* have been split differently by Piḷḷai, the translations that accompany each bit do not strictly correspond to the main translation of the PTM offered in this book. Also, Piḷḷai often gives only segments of a sentence as part of his commentary, with no finite verbs at all. Except when it makes a real difference as to how a sentence is rendered in English, I have maintained that style—which may not be very easy to read in English—and have used a semi-colon to mark the end of a commentary line, rather than the end of a sentence. It is worth noting here that often (but not always), to make sense of an incomplete sentence, it helps to look at the quotation of the *pācuram* that immediately follows the commentary, as it tends to complete it syntactically and logically; and when it does so explicitly, I have put a comma at the end of the line, instead of a semi-colon. It is only very rarely that I have turned a half-complete sentence by Piḷḷai into a complete one in English. Piḷḷai could very well have written complete sentences had he wished to. Since he mostly opts not to, I have respected his choice and tried to preserve his style.

transliteration for the text in Maṇipravāḷam is also necessary as it includes the grantha script, which not every Tamil scholar is familiar with.

Using brackets in the translation, which is an established philological practice, is meant to indicate that I have added words that are not there in the original text, and that I am choosing to read and interpret the text in a certain way over another, especially if the text happens to be elliptical. So though brackets tend to break the rhythm of the reading, they are absolutely necessary for the sake of exactitude.



பரஃகாருணிகரான பெரியவாச்சான் பிள்ளை  
அருளிச்செய்த ஷாஷாநம்  
*paramakāruṇikarāṇa periyavāccāṇ pillai aruḷicceyta vyākhyānam*  
*The Commentary Graciously Composed by the Most Merciful*  
*Periyavāccāṇ Pillai*

சுவதாரிசெக - ஸ்ரீயஃவதியாய் ஜாநாநநெகஷ்ஹரூபனாய்,  
ஸஷ்ஷக்ஷாணமூணாத்ஹநாய், உஹயவிக்ஷித்யுக்ஷநாய், ஸஷ்ஷ-  
ஷ்ஷாத்ஹநாக ஸஷ்ஷுரநடியானப் பெருமாள் பெற்றது ஹக்ஷி-  
ரூபாவஹஜாநமாகையாலே, க்ஷத்தாலே காண்கிறேமென்று  
ஆறியிருக்கலாவது தந்தலையாலே வந்ததாகிலிறே, அவன்றனே  
காட்டக் காண்கிறவராகையாலே அப்போதே காணவேண்டும்படி  
விடாய் பிறந்தது. பரஃபெத்திலும் சுஹவிக்ஷிபது மூணாமஹவ  
மாகையாலே அந்த ஸ்ரீஹிமூணங்கள் ஹிணமூண கோயிலிலே  
சுஹவிக்ஷி ஹிணமூணங்கள். இங்கு சுஹவிக்ஷி குறையென்?  
ஹிணமூணயென்? என்னில் - ஷ்ஷாத்ஹநாய் பிறப்பெயுடையராகை-  
யாலே, உஹஷ்ஷி நிரொயிப்பார் பலருமுண்டாகையாலே, இங்கு  
வந்தசுஹவிக்ஷி மாட்டாதே ‘அடியார்கள் குழாங்களை உடன்  
கூடுவ தென்றுகொலோ’ என்றும், ‘அந்தமில் பேரின்பத்தடியா-  
ரோடிருந்தமை’ என்றும் நம்மாழ்வார் ஹிணமூணத்துப் பெற்ற பேற்றை  
இங்கே சுஹவிக்ஷி ஆசைப்படுகிறார்.

avatārikai - śriyaḥpatiyāy jñānānandaikasvarūpaṇāy, samastakalyāṇa-  
guṇātmaṇāy, ubhayavibhūtiyuktaṇāy, sarvasmātparaṇāṇa sarveśvaraṇ  
aṭiyāka+ perumāḷ perratu bhaktirūpāpannajañānam-ākaiyālē, kramattālē  
kāṇkīrōm enru āri ~irukkal āvatu tan talaiyālē vantatu\* ākilirē, avan tāṇē  
kāṭṭa+ kāṇkīravar-ākaiyālē appōtē kāṇa vēṇṭumpaṭi viṭāy pīrantatu.  
paramapadattilum anubhavippatu guṇānubhavam-ākaiyālē anta śīlādi-  
guṇaṇkaḷ pūrṇamāṇa kōyililē anubhavikka prārthikkīrār. inku anubhavikka+



*kurai ~eṇ? prārthanai ~eṇ? eṇṇil - svātantryam pirappē ~uṭaiyar-ākaiyālē, manuṣyar nirodhippār palarum uṇṭākaiyālē, inku vantu\* anubhavikka māṭṭātē ‘aṭiyārkaḷ kulāṅkaḷai uṭaṇ kūṭuvatu\* eṇru-kolō’ eṇrum, ‘am tamil pēr inṇpattu\* aṭiyārōṭu\* iruntamai’ eṇrum nammālṽvār prārthittu+ perra pērrai inṅē anubhavikka ācaippaṭukirār.*

Since what Perumāl [Kulacēkaraṇ] obtained was the knowledge that acquired the form of bhakti with its source being the Lord of all, who is the Consort of Śrī, whose essential nature is nothing but knowledge and bliss, who is composed of all the auspicious qualities,<sup>176</sup> who is the Possessor of the two worlds,<sup>177</sup> [and] who is superior to all ; [since] it is only if [devotion] had occurred with oneself being [its] source that it is

<sup>176</sup> Śrīvaiṣṇava texts, such as Rāmānuja’s own works, refer to many of these, of which a few are mentioned by Pillai in this very commentary. John Carman (1974: 79-80) thus enumerates the following qualities, as per Rāmānuja’s commentary on the *Bhagavad-Gītā*: 1) the six attributes of Bhagavān (‘God’): *jñāna* (‘knowledge’), *bala* (‘strength’), *aiśvarya* (‘sovereignty’), *vīrya* (‘immutability’), *śakti* (‘[creative] power’) and *tejas* (‘splendour’); 2) qualities linked with compassion: *sauśīlya* (‘gracious condescension’), *vātsalya* (‘tenderness’ like that of a cow for its calf, but also *sauhārda* (‘friendliness’), *anurāga* (‘passionate affection’) and *saundarya* (‘beauty’). Suzanne Siauve (1978: 27fn5) adds a few extra ones, based on Vedānta Deśika’s commentary on Rāmānuja’s *Śaraṇāgati-gadyam*: *mārdava* (‘pliancy’), *ārjava* (‘honesty’), *sāmya* (‘equity’), *kāruṇya* (‘compassion’), *mādhurya* (‘sweetness’), *gāmbhīrya* (‘depth’), *audārya* (‘generosity’), *cāturya* (‘deftness’), *sthairya* (‘firmness’), *dhairya* (‘courage’), *śaurya* (‘valour’), *parākrama* (‘heroism’), *satyakāma* (‘He whose desires are realised’), *satyasaṅkalpa* (‘firmness of resolve’), *kṛtitva* (‘possession of all actions’) and *kṛtajñatā* (‘gratitude’).

<sup>177</sup> The word *vibhūti* (<Skt. ‘emanation’) takes on the meaning of ‘world’ in the Tamil Śrīvaiṣṇava context. Indeed, the TL defines *līlāvibhūti* (or *līlā-vipūti* in Tamil) as ‘The material worlds, as exhibiting the Divine Sportiveness in their creation, preservation and destruction’ and *nityavibhūti* (or *nittiya-vipūti* in Tamil) as ‘The abode of Viṣṇu.’ S. M. S. Chari (2005 [1994]: 234) explains the expressions, as they are understood traditionally among the Śrīvaiṣṇavas, in the following manner: ‘In Śrīvaiṣṇava treatises the term *nitya-vibhūti* is applicable to the eternal, transcendental universe (*aprākṛta deśa-viśeṣa*) as distinguished from the physical universe which is named as *līlā-vibhūti*. In Vaiṣṇava terminology, the word *vibhūti* also means divine wealth or glory (*aiśvarya*). In other words, all that belongs to the Supreme Lord is His *vibhūti*.’

possible to remain patient saying, ‘We will see [Him] in [due] course’<sup>178</sup>; [and] since he [Kulacēkaraṇ] sees [His qualities]<sup>179</sup> as He Himself has shown [them to him],<sup>180</sup> the craving to see [Him] then [and there] was born. Since what is enjoyed even in the supreme abode<sup>181</sup> is the experience of [His] qualities, he prays to experience [them] at the Temple,<sup>182</sup> which is filled with those [very] qualities starting from a good nature. If [one] asks, ‘What is the need to enjoy them here? Why

<sup>178</sup> Seeing God in due course is a reference to the jiva’s performance of bhakti[yoga], which becomes fruitful in its own time and allows him to see Him. This bhakti[yoga] is composed of three stages of development, which Rāmānuja calls *parabhakti* (‘bhakti for the Supreme [Being]’ or ‘higher bhakti’), *parajñāna* (‘knowledge of the Supreme [Being]’) and *paramabhakti* (‘supreme bhakti’) (*Śaraṇāgati-gadyam* 2). Aiyangar (Piḷḷai & Aiyangar 1997: 14fn) suggests that bhakti turns into *parabhakti*, which becomes *parajñāna* with time and finally *paramabhakti* occurs. It is after all these stages occur that it is possible to see Him.

Siauve (1978: 15) summarizes the definitions given by Sudarśana Sūri for these words in his commentary on Rāmānuja’s *Śrībhāṣya* (itself a commentary on the *Brahmasūtras*) called *Śrutaparakāśikā*: ‘Sudarśana Sūrin (...) commente les mots *parabhakti* comme “désir intense de la vision,” *parajñāna*, comme “la vision directe” et *paramabhakti* comme “la jouissance continue de la présence divine.”’

In his discourse on the introduction to the TVM 1.3, Velukkudi (2016: 1.3.0) explains that *parabhakti* is the longest stage during which the jiva finds bliss in the union with God and sorrow at being separated from Him (*saṃśleṣattil ānandam, viśleṣattil duḥkham*); *parajñāna* is when he obtains something similar to the vision of God (*darśana-samānākāra-sākṣātkāram*) on his way towards Vaikuṇṭha in the *arcirādi-mārga* (‘path beginning with light’); and then *paramabhakti* occurs once inside Vaikuṇṭha.

<sup>179</sup> Although Piḷḷai does not provide this transitive verb with an object, Aiyangar (Piḷḷai & Aiyangar 1997: 14fn) suggests that what the Lord showed Kulacēkaraṇ was His *svarūpa* (‘essential nature’), *rūpa* (‘form’), *guṇa* (‘qualities’) and *vibhūti* (‘glories’).

<sup>180</sup> Piḷḷai suggests the superiority of the devotion that is produced by God Himself. The same thought is expressed by other acharyas as well, e.g. Nampiḷḷai/Vaṭakku Tiruvīti Piḷḷai in the *ītu* commentary on TVM 1.3.4.

<sup>181</sup> Literally, *paramapada* means ‘final step’ or ‘highest station’, but in the Śrīvaiṣṇava context, it is a clear reference to Vaikuṇṭha, being a *rūḍhi-sabda* (‘a word which conveys its sense by *rūḍhiḥ* [usage] as opposed to *yoga* [etymology]’ Apte) for that place.

<sup>182</sup> When the Śrīvaiṣṇavas mention *kōyil*, literally ‘temple,’ out of context, they mean Śrīraṅgam, which is the Temple par excellence for them, just as Chidambaram is for the modern Śaivas.

[this] prayer?’ Because he [Kulacēkaraṇ] has independence by birth,<sup>183</sup> because of there being many humans restraining [him],<sup>184</sup> unable to come here [i.e. Śrīraṅgam] and enjoy [His qualities], he wishes to enjoy here the fortune that Nammālvār obtained by praying, saying ‘When [will I] join together with the groups of servants?’ [TVM 2.3.10] and ‘The staying with the devotees in great bliss without end’ [TVM 10.9.11].

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<sup>183</sup> Kulacēkaraṇ is believed to have been a king, something that is mentioned on more than one occasion in this commentary itself (Piḷḷai & Aiyangar 1997: 15fn) and in the GPP chapter dedicated to the Ālvār. See the introduction for more information.

<sup>184</sup> Kulacēkaraṇ, who longed to go to Śrīraṅgam, is said to have been prevented from doing so by his ministers (Piḷḷai & Aiyangar 1997: 15fn; for more on the topic, see GPP, particularly the chapter on Kulacēkara Ālvār).

Decade 1 - *irul iriya cuṭar maṇikaḷ**pācuram* 1.1

இருளிரியச் சுடர்மணிக எரிமைக்கும் நெற்றி  
 யினத்துத்தி யணிபணமா யிரங்க ளார்ந்த  
 வரவரசுப் பெருஞ் சோதி யனந்த னென்னும்  
 மணிவிளங்கு முயர்வெள்ளை யணையை மேவித்  
 திருவரங்கப் பெருநகருட் டெண்ணீர்ப் பொன்னி  
 திரைக்கையா லடிவருடப் பள்ளி கொள்ளும்  
 கருமணியைக் கோமளத்தைக் கண்டு கொண்டு என்  
 கண்ணினைக் களென்றுகொலோ களிக்கு நாளே.

*irul iriya+ cuṭar maṇikaḷ imaikkum neṇṇi*  
*~ina(m) tutti ~aṇi paṇam āyiraṇkaḷ ārnta*  
*aravu\* araca perum cōti aṇantaṇ eṇṇum*  
*aṇi viḷaṇkum uyar vellai ~aṇaiyai mēvi*  
*tiruvaraṇka+ peru(m) nakar ul teḷ nīr poṇṇi*  
*tirai+ kaiyāl aṭi varuṭa+ palli-kollum*  
*karu(m) maṇiyai+ kōmaḷattai+ kaṇṭukoṇṭu\* eṇ*  
*kaṇ+ iṇaikaḷ eṇru-kolō kaḷikkum nālē.*

When is the day that my pair of eyes shall rejoice, beholding<sup>185</sup>  
 the dark Sapphire<sup>186</sup>, the delicate One,<sup>187</sup> who sleeps

<sup>185</sup> *kaṇṭu koṇṭu* can be literally translated as ‘seeing [and] taking in’ or can be taken as an auxiliary construction with *koḷ* as medial marker (‘see for myself’). The TL illustrates this meaning with a quotation from the NTP itself (from the PTA, a supposedly later work compared to the PTM). See fn241.

<sup>186</sup> This is a reference to Viṣṇu and His dark blue complexion. The word *karumaṇi* (literally ‘black gem,’ *maṇi* actually meaning many types of gems like ‘sapphire,’ ‘ruby,’ ‘pearl’ among others in Tamil [TL]), also means ‘apple of the eye’ when lexicalised (TL). Traditional scholars such as Velukkudi (2008: 1.1), while accepting both meanings for *maṇi* (i.e. ‘gem’ and ‘apple of the eye’), often gloss *karumaṇi* as *nīlaratnam* (‘blue gem’).

<sup>187</sup> Uttamūr (1999: 5) suggests that *kōmaḷattai* could either be a metaphor for Nārāyaṇa whose body is said to be very delicate and soft, or His Lady.

— as clear-watered Poṇṇi<sup>188</sup> rubs [His] feet<sup>189</sup>  
 with the hands [that are her<sup>190</sup>] waves —  
 in the great town of Śrīraṅgam,  
 having reached  
 the bed of great whiteness<sup>191</sup> shining with ornaments,  
 called Ananta,<sup>192</sup> the king of serpents, the great effulgence,  
 whose forehead twinkles with gems<sup>193</sup> that glow  
 so that darkness retreats,  
 [and] over whom spread a thousand hoods<sup>194</sup> with groups of  
 decorative spots<sup>195</sup>?

<sup>188</sup> ‘When the Kaveri flows into the Tamil region, it becomes the goddess Ponni, the Golden One. It is said that “ponni” refers to the rich yellow silt that the Kaveri deposits on its banks, creating the agricultural prosperity of the delta region that has been celebrated from the Sangam poems onwards, usually with a pun on the word “pon”, which also means gold in Tamil (sic)’ (Arni & Michell 1999: 39).

<sup>189</sup> Uttamūr (1999: 4) interprets this as ‘so that the clear-watered Poṇṇi rubs [His] feet’ (my emphasis).

<sup>190</sup> The river Poṇṇi/ Kāveri is anthropomorphized here. In this translation of the commentary, a few non-human subjects such as the sun and the moon, with or without a proper noun, are treated as sentient beings. In that case, I have capitalized the words, used the relevant masculine or feminine pronouns to refer to them and treated them as human subjects, just the way it is done in Tamil (and in Piḷḷai’s commentary).

<sup>191</sup> *uyar vellai anai* could also be translated as ‘a high, white bed,’ the height of a bed being a sign of its superiority. Here, it is a reference to Ananta, the serpent (claimed to be white in colour) that serves as a bed to Viṣṇu on the milk ocean.

<sup>192</sup> The *Viṣṇu-purāṇa* (VP 2.5) describes Ananta, though said to be living in the netherworld, as having a thousand heads with a ‘Svastika mark’ as his ornament (Vettam 1975: 35) and a thousand gems on his many heads that spread light around him.

<sup>193</sup> See fn192. Uttamūr (1999: 5) reminds us that the ancient texts mention that excellent snakes have gems in (or on) their heads.

<sup>194</sup> Uttamūr (1999: 5) points out that although the plural suffix *kaḷ* is added to *āyiram* (‘thousand’), it should be read as affixed to the word *paṇam* (‘hood’), since Ananta has only a set of one thousand hoods, not thousands of them.

<sup>195</sup> Piḷḷai has a totally different interpretation to give. He glosses this as ‘the state of the feet coupled together,’ meaning that Ananta’s hoods bear the sign of two feet (those of Viṣṇu’s), i.e. the *tiru-maṇ-kāppu* (‘Vaiṣṇava religious mark’ TL), as clarified by Aiyangar, the modern editor of Piḷḷai’s commentary (Piḷḷai & Aiyangar 1997: 18). Uttamūr (1999: 4-5) glosses *iṇam āṇa tutti* as *ciraṇta paṭapporikaḷ eṇṇa* (literally, ‘what

### 1.1. Commentary

சுவதாரிசெ - (இருளிரியவித்யாஹி) பயபுஹ்வெயிற் சொல்-  
லுகிற படியேயிறே ஔஔஔ ஔநொரயிப்பது; அத்தை இங்கே திரு-  
வநந்தாழ்வான் மேலே சாய்ந்து கிடக்கிறவிடத்திலே சுநுஹிக்க  
ஔநொரயிக்கிறார். ஸம்ஸாரி ஔஔஔய்ச் சென்றால் ‘வாஔநாயு-  
ரொஹதி’ ஔஔஔப்படியே, எழுந்தருளியிருக்கிற பயபுஹ்வெயிற்  
மிதித்தேறினால் ‘நீ யார்’ என்றால், ‘நான் ராஜஔசுன்’ என்பாரைப்  
போலே, ‘ஔஔஔ ஔஔஔஔஔ’ என்றிறே இவன் சொல்லுவது.

*avatārikai - (irūḷiriyā ~ityādi) paryāṅkavidyayil collukirapaṭiyēyirē mumukṣu  
manorathippatu; attai inkē tiru ~anantālvāṇ-mēlē cāyntu kiṭakkirā ~iṭattilē  
anubhavikka manorathikkirār. saṃsāri muktaṇāy+ cenrāl ‘pāde-nādhyaṛohati’  
ityāḍippaṭiyē, eluntaruḷi ~irukkirā paryāṅkattilē mitittu\* ēriṇāl ‘nī yār’ enrāl,  
‘nāṇ rājaputran’ enpārai+ pōlē, ‘ahaṃ brahmāsmi’ enrīrē ivāṇ colluvatu.*

→ Introductory note – ‘So that darkness retreats,’ etc.—That which  
the one desirous of liberation wishes for is the state that is mentioned  
in the *Paryāṅka Vidyā* [‘the Knowledge of the bed’]<sup>196</sup>; he [Kulacēkaraṇ]  
wishes to enjoy that here, in the place where [He] lies reclining on the  
sacred Anant’ālvāṇ.<sup>197</sup> When the samsaric person goes [to Vaikuṇṭha]  
becoming a liberated one,<sup>198</sup> [and] according to ‘He ascends with his

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excellent hood-spots!’), but explains that they are excellent because they are in the  
shape of the Lord’s two feet. He also suggests that *iṇam* (‘excellence’) can also mean  
‘group’ or ‘kind.’ See fn 192 on Ananta in the VP.

<sup>196</sup> This seems to be a name given to the first chapter of the *Kauṣītaki brāhmaṇa  
upaniṣad*. Aiyangar (Pillai & Aiyangar 1997: 16fn) explains that this passage  
describes the moment when one desirous for moksha meets the Lord, as He lies on  
the serpent-bed (in Vaikuṇṭha).

<sup>197</sup> The serpent Ananta. The suffix *ālvāṇ/ālvār* is added to the names of those whom the  
Śrīvaiṣṇavas consider to be great devotees.

<sup>198</sup> There are three types of souls: the *baddhātmā* (‘the fettered soul’), the *muktātmā*  
(‘the emancipated soul’) and the *nityātmā* (also known as *nityasūri*, ‘eternal  
worshipper’), who has always been a free soul serving Nārāyaṇa in Vaikuṇṭha,  
never having been entrapped in samsara (Chari 2004 [1988]: 279). Ananta and  
Garuḍa, for example, are *nityasūris*.

feet' [*Kauṣitakī-upaniṣad* 1.5.29]<sup>199</sup> and so on, if he climbs treading on the bed on which [He] is seated, [and] if [He] asks, 'Who are you?', [just] like those who say 'I am the king's son,' indeed what he says is, 'I am Brahman.'

♦ *iruḷ iriya+ cuṭar maṇikaḷ imaikkum nerri* - '[whose] forehead twinkles with gems that glow so that darkness retreats'

இருள் சிதறிப்போம்படி ஜோதிவீஸையுடைய மணிகள் விழிக்கிற நெற்றியையும்

*iruḷ citari+ pōmpaṭi jyoṭissai ~uṭaiya maṇikaḷ vilikkira nerriyayum*

→ A forehead, on which twinkling gems that have a brightness that scatters away the darkness;

♦ *~iṇa(m) tutti ~aṇi paṇam āyiraṇkaḷ ārnta* - 'over whom spread a thousand hoods with groups of decorative spots'

இனமான துத்தி; அதாவது - இரண்டாய்ச் சேர்ந்த திருவடி நிலையென்று சொல்லுகிறவற்றையுடைத்தான மணங்களாயிரத்தையும் வலிண்டுகாக்கவுடையனாய்

*iṇamāṇa tutti; atāvatu - iraṇṭāy+ cērnta tiruvaṭi nilai ~eṇru collukiravarrai ~uṭaittāṇa phaṇaṇkaḷ āyirattaiyum pūrṇamāka ~uṭaiyaṇāy*

→ Spots that were joined [together];

that is, being one who has a complete [set of] thousand hoods, which have what are said to be the impressions of the two sacred feet joined together [i.e., *tirumaṇ*<sup>200</sup>-like design on the hoods];

<sup>199</sup> The Limaye-Vadekar edition (1958) gives a variant of this (*pādenaivāgra ārohati*). E.B. Cowell (1861: 149) translates it as 'He (...) first mounts thereon with one foot.' Velukkudi (2008: 1.1) reads it as *pādenaiva adhyārohati* ('it is with the foot that he ascends').

<sup>200</sup> 'A Vaiṣṇava religious mark' (TL). Velukkudi (2008: 1.1) asserts that *iṇam āṇa tutti* is a reference to the *tirumaṇ* (the Śrīvaiṣṇava religious mark that the worshippers wear on their foreheads and/or bodies), which itself is a representation of the Lord's feet, which is why Pillai glosses *iṇam āṇa tutti* as *tiruvaṭi*. See fn192.



1) The *vaṭakalai tirumaṇ*



2) The *teṇkalai tirumaṇ*

♦*aravu\* araca perum cōti* – ‘the king of serpents, the great effulgence’

நாமராஜாவென்னும் உஹாதெஜவீஸையுடையவனாய்

*nāgarājā ~ennum mahātejassai ~uṭaiyavaṇāy*

→ Being one who has a great lustre, called the king of serpents;

♦*aṇantaṇ ennum* – ‘called Ananta’

எல்லாவற்றையும் வுாவித்து நிற்கிற ஸவெபுரூபனை விளாக் -  
குலை கொள்ளுகிற ஸ்ரூபமணங்களை உடையனாகையாலே  
கூடினென்று சொல்லப்படுகிற

*ellavarraiyaṇ vyāpittu nirkira sarveśvaraṇai viḷākkulai kollukira svarūpa-  
guṇaṅkaḷai uṭaiyaṇākaiaiyālē aṇantaṇ enru collappaṭukira*

→ [He] who is referred to as Ananta, because he has the qualities of  
the essential nature [which consists in] swallowing the Lord of all, who  
stands pervading everything;

♦*ennum* – ‘called’

ஸுஜுவன், வாஸுகி, தக்ஷகன் என்றும் உண்டிறே; அவர்களிற  
காட்டில் ஹமவதுதூஸதூயை உடையனென்னும் ட்ரவரிதியை உடை-  
யவன்

*sumukhaṇ, vāsuki, takṣakaṇ ennum uṇṭirē; avarkaḷiṇ kāṭṭil bhaga-  
vatpratyāsattiyai uṭaiyaṇ ennum prasiddhiyai uṭaiyavaṇ*

→ Are there not also Sumukha, Vāsuki and Takṣaka?<sup>201</sup> He [Ananta]  
is one who has the renown of possessing close contact with God more  
than they do.

*aṇi viḷaṅkum uyar vellai ~aṇaiyai mēvi* – ‘having reached the bed of  
great whiteness shining with ornaments’

அழகுமிக்கு ஓக்கத்தையுடைத்தாய் மறுவற்ற வெள்ளைப்  
படுக்கையாகிற திருவநந்தாழ்வானை மேவி



3) A representation of the *tirumaṇ* as Nārāyaṇa's feet.

<sup>201</sup> These are the names of snakes that appear in the various Puranas and epics.



*alaku mikku ōkkattai ~uṭaittāy maṛu ~arra vellai+ paṭukkai-ākira tiru  
~anantālvānai mēvi*

→ Having joining the sacred Anant'ālvān, who is the blemishless white bed that is high [and] that abounds with beauty;

♦ *tiruvaraṅka+ peru(m) nakar uḷ* - 'in the great town of Śrīraṅgam'

'வெகுகுண்டு து பரெ லொகெ' என்று சொல்லுமதுவும் இங்கே காணும் இவர்க்கு இத்திருவரங்கமாகிற ஊராமரத்திலே

*'vaikuṇṭhe tu pare loke' enru collumatuvum inṅē kāṇum ivarkku i+  
tiruvaraṅkam-ākira mahānagarattilē*

→ That which is said [to be found] 'in the highest world Vaikuṇṭha'<sup>202</sup> is visible to him here in this great city that is Śrīraṅgam.

♦ *teḷ nīr ponṇi tirai+ kaiyāl aṭi varuṭa* - 'as clear-watered Ponṇi rubs [His] feet with the hands [that are its] waves'

தெளிந்த நீரையுடைய காவெரி, திரைகளாகிற கைகளாலே திருவடிகளை வருட

*teḷinta nīrai ~uṭaiya kāveri, tiraikaḷ-ākira kaikaḷālē tiruvaṭikaḷai varuṭa*

→ As the Kāveri, who has clear water, rubs [His] sacred feet with the waves that are [her] hands;

♦ *pallikollum karu(m) maṇiyai* - 'the dark Sapphire (...) who sleeps'

திருவநந்தாழ்வான் மேலே ஒரு கீராகும் சாய்ந்தாப்போலே கண்-வளர்ந்தருளுகிறவனை

*tiru ~anantālvān-mēlē oru nīlaratnam cāyntā+ pōlē kaṇvaḷarntu\*  
aruḷukiravaṇai*

→ Him, who graces to sleep like a blue gem that lay on the sacred Anant'ālvān;

<sup>202</sup> I have not been able to trace the origin of the sloka that starts with these words, despite the fact that it is quite well-known among the modern Śrīvaiṣṇavas. Both Aiyangar (Piḷḷai & Aiyangar 1997: 19fn) and Velukkudi (2008: 1.1) suggest it is from the *Śiva Purāṇa*, but I have been unable to locate it there. Chari (1997: 95fn1) quotes a part of this sloka and claims it is from the *Liṅga Purāṇa*. But I have been unable to trace it in that text either.

♦ *kōmaḷattai* - ‘the delicate One’

கண்ணால் துகைக்கவொண்ணாத லெளகௌயமுடையவனை  
*kaṇṇāl tukaikka ~oṇṇāta saukumāryam uṭaiyavaṇai*

→ Him, who has a delicate nature that cannot be trodden upon  
[even] by the eyes;

♦ *kaṇṭukoṇṭu* - ‘beholding’

கலியார் ‘சோற்றைக்கண்டுகொண்டு’ என்னுமாபோலே  
*kaliyar ‘cōrrai+ kaṇṭukoṇṭu’ eṇnumā pōlē*

→ Just like the hungry people see food<sup>203</sup>;

♦ *eṇ kaṇ+ iṇaikaḷ* - ‘my pair of eyes’

பட்டினிவிட்ட என் கண்கள்

*paṭṭiṇi viṭṭa eṇ kaṇkaḷ*

→ My eyes, which have been starved;

♦ *eṇru-kolō kaḷikkum nālē* - ‘When is the day [my pair of eyes] shall  
rejoice”

அங்கே கண்டு ‘சுஹைஹைஹைஹைஹை’ என்று களிக்கும்  
களிப்பை இங்கே கண்டுகளிப்பதென்றே?

*aṇkē kaṇṭu ‘aham annam aham annam aham annam’ eṇru kaḷikkum  
kaḷippai iṇkē kaṇṭu kaḷippatu\* eṇrō?*

→ When [will they] see [Him] here [and] rejoice, [the way they  
would] exult with delight [seeing Him] there [i.e. in Vaikuṇṭha], saying,  
‘I am food, I am food, I am food’ [*Taittirīya-upaniṣad*, III.10.5]?

### ***pācuram* 1.2**

வாயோரீ ரைஞ்ஞாறுதுதங்க ளார்ந்த

வளையுடம்பி னழல்நாக முமிழ்ந்த செந்தீ

வீயாத மலர்ச்சென்னி விதான மேபோல்

மேன்மேலு மிகவெங்கும் பரந்த தன்கீழ்க்

<sup>203</sup> Literally, ‘As the hungry people say, “Seeing and taking in food.”’

காயாம்பூ மலர்ப்பிறங்க லன்ன மாலைக்  
 கடியரங்கத் தரவணையிற் பள்ளி கொள்ளும்  
 மாயோனை மணத்தூணை பற்றி நின்றென்  
 வாயார வென்றுகொலோ வாழ்த்து நாளே.

vāy ōr īr ai+ nūru tutaṅkaḷ ārnta  
 vaḷai ~uṭampiṇ ḷal nākam umiḷnta cem ti  
 vīyāta malar ceṇṇi vitāṇamē pōl  
 mēl-mēlum mika ~eṅkum parantu\* ataṇ kīl  
 kāyā ~pū(m) malar piṇṇaḷ aṇṇa mālai+  
 kaṭi ~araṅkattu\* aravu\* aṇaiyil paḷli-  
 koḷḷum māyōṇai maṇa+ tūṇē parri ninru\* eṇ  
 vāy āra ~eṇru-kolō vāḷttum nāḷē.

When is the day that [I] will stand clutching the ‘Fragrance’<sup>204</sup> pillars [and]  
 praise to the satisfaction of my mouth  
 Māl<sup>205</sup> who resembles a mountain<sup>206</sup> that blooms with ironwood  
 flowers,  
 Māyōṇ<sup>207</sup> who sleeps on the serpent-bed

<sup>204</sup> Piḷḷai (Piḷḷai & Aiyangar 1997: 22-23) clarifies that these are the two pillars that stand near the *sanctum sanctorum* in the Śrīraṅgaṃ temple. Velukkudi explains (2008: 1.1) that the pillars are the physical form of the Lord’s fragrance, and glosses this expression as *parimaḷaṅkaḷai mikku irukkiṇatāṇa tūṅkaḷ* (‘these are pillars which abound in [many types of] fragrance’). Uttamūr (1999: 7) claims that these two pillars are called *āmōda-stambha*, just as Piḷḷai does, and adds that *āmōda* means *maṇam* in Tamil, which in turn means both ‘fragrance’ and ‘joy’ (*maḷiḷcci*). He adds that both meanings can be applied to the word *āmōda* as well.

<sup>205</sup> This word has more than one meaning, including ‘the dark one’ or the ‘great one.’ (TL) Māl is one of the earliest epithets used for Viṣṇu in Tamil, along with Neṭumāl and Neṭiyōṇ (Ate 1978: 130-131 fn 4).

<sup>206</sup> Both Annangaracharya (1966: 4) and Uttamūr (1999: 6) take *piṇṇaḷ* to mean ‘garland.’

<sup>207</sup> An epithet of Viṣṇu, meaning ‘dark-coloured person’ (TL). Velukkudi (2008: 1.1) points out that this word is not a reference to *māya* in the *advaita* sense, but is an allusion to the miraculous qualities and acts of the Lord (*āścaryam-āṇa*

in the [well-]defended<sup>208</sup> Raṅgam,  
[lying] beneath<sup>209</sup> [the fire]  
as the red fire  
- which was spit [out] by the fiery serpent with a coiled<sup>210</sup> body,  
[its] unique thousand mouths<sup>211</sup> filled with verses of praise<sup>212</sup> -  
spreads everywhere so that it increases higher and higher,  
just like a canopy to [His] head that is [like] an unwithering<sup>213</sup>  
blossom.

## 1.2. Commentary

♦ *vāy ōr īr ai+ nūru tutañkaḷ ārnta* – ‘[its] unique thousand mouths filled with verses of praise’

யஸொனெஃப் பிராட்டி கூஷ்ஷுஷ்டு த்தால் வந்த ஸுவத்துக்குப் போக்குவிட்டேத்துமாபோலே, ஹவஹுஹவஹஷுவுருகஷுத்தாலே வந்த வீரீதிக்குப் போக்குவிட்டு ஏத்துகைக்காக ஆயிரம்

*guṇaṅkaḷaiyum ceṣṭitaṅkaḷaiyum uṭaiyavan*). Uttamūr (1999: 6), too, glosses it as *āccaryam āna pirānai* ('the Lord who is marvellous').

<sup>208</sup> Uttamūr (1999: 6-7) takes *kaṭi* to mean ‘beauty,’ ‘excellence’; Annangaracharya (1966: 4) opts for ‘fragrance.’

<sup>209</sup> Velukkudi (2008: 1.2) points out that this passage can be interpreted in two ways: 1) the serpent itself is the canopy, and its mouths are spitting fire, or 2) the fire coming out of the fire itself forms the canopy. Uttamūr (1999: 7) believes instead in reading together *cem tī vīyāta malar ceṇṇi*, which he glosses as ‘[the serpent] that has on its heads flowers that are not destroyed [even] by the fire [that it spits],’ which, according to him, shows that the serpent is not harming the Lord by the fire, which does not even cause flowers to wither. This concept, he adds, is also possible if one reads that the red fire is the flower that does not perish.

<sup>210</sup> Annangaracharya (1966: 4) reads *valai* as ‘white,’ which is not an attested meaning.

<sup>211</sup> Uttamūr (1999: 7) suggests that if *tutam* is taken to mean ‘verses of praise,’ then it shows that the Lord’s greatness is such that even Ananta with a thousand mouths cannot praise Him exhaustively, which is something Kulacēkaraṅ must have had in mind when expressing his wish to praise Him in this verse.

<sup>212</sup> Uttamūr (1999: 6) supposes that *tutam* can also have derived from *dhuta* ('shaking, flapping' – Apte), which would mean that the serpent creates movement in order to fan the Lord.

<sup>213</sup> Velukkudi (2008: 1.2) chooses the meaning of ‘leave’ of the verb *vī*, in which case the sentence would mean ‘a sacred head with flowers that do not leave [it]’ (*malarkal vittu+ piriyāta tiru-muti*).

வாயையும்; துதங்களாவது: - ஸ்ரோசாஹிகளைப் புறப்பட விடுகை ஸூதமிறே.

*yaśodai+ pirāṭṭi kṛṣṇasparśattāl vanta sukhattukku+ pōkkuviṭṭu\* ēttumā pōlē, bhagavadanubhavaharṣaprakarṣattālē vanta prītikku+ pōkkuviṭṭu ēttukaikkāka āyiram vāyaiyum; tutaṅkaḷ āvatu - stotrādikaḷai+ purappaṭa viṭukai stutamirē.*

→ [Just] as Lady Yaśodā praised [Him], having created a means of outlet for the pleasure that came by touching Kṛṣṇa, [Ananta possesses] a thousand mouths for the praising, having created a means of outlet for the intensity of the pleasure that is the enjoyment of God. As for *tutams* – ‘praise’ is indeed letting the hymns of praise exude, etc.

♦*vaḷai ~uṭampiṇ alal nākam* – ‘the fiery serpent with a coiled body’

வெளுத்த நிறத்தையுடையனுமாய், பூதிபகைத்துக்கு வந்தனாக வொண்ணாதபடி சுருவிவவநீயனாயிருக்கிற திருவநந்தாழ்வான்

*veḷutta nirattai ~uṭaiyaṇumāy, pratipakṣattukku vantu\* aṇuka ~oṇṇāṭapaṭi anabhibhavanīyaṇāy irukkīra tiru ~anantālvāṇ*

→ The sacred Anant’ālvāṇ of white colour, who is undefeatable to the enemies, in [such] a way that [they] cannot come [and] approach [Him];

♦*umiḷnta cem tī vīyāta malar cenṇi vitāṇamē pōl mēl-mēlum mika ~eṇikum parantu\* ataṇ kīl* – ‘as the red fire, spit [out by the fiery serpent] (...), increases having spread further and further everywhere like a canopy to [His] head that is [like] an unwithering blossom – [lies] beneath that’

அவன் வாயாலே இடைவிடாதே உமிழ்கிற சுவிஜ்வொளிகளின் ஜோதி வர்ஸாகிற மேற்கட்டியின் கீழே

*avaṇ vāyālē iṭaiviṭātē umiḷkīra agnijvālaikaḷiṇ jyotis+ākīra mērkāṭṭiyiṇ-kīlē*

→ Under the canopy that is the light of the flames of fire that he spits out of [his] mouths unceasingly;

♦*vīyāta malar cenṇi* – ‘[His] unwithering blossom[-like] head’

பூ மாருத திருமுடியை உடையனுமாய்

*pū mārāta tiru muṭiyai uṭaiyaṇumāy*

→ He who has a sacred head [adorned] with flowers at all times;

♦ *kāyā ~pū(m) malar piraṅkal aṇṇa mālai* – ‘Māl who resembles a mountain that blooms with ironwood flowers’

காயாவின் அழகிய பூவாலே செய்யப்பட்ட மாலைபோலேயிருக்கிற ஸவெய்யூரனை

*kāyāvin alakiya pūvālē ceyyappaṭṭa mālai pōlē ~irukkira sarveśvaraṇai*

→ The Lord of all, who is like a garland made of beautiful ironwood flowers;

♦ *kaṭi ~araṅkattu\* aravu\* aṇaiyil paḷḷikoḷlum*– ‘[Māyōṇ] who sleeps on the serpent-bed in the [well-]defended Raṅgam’

அரணாகப்போரும் மதிளையுடைய கோயிலிலே அப்படி பரிவனான திருவந்தாழ்வான் மேலே கண்வளர்ந்தருளுகிற

*araṅka+ pōrum matilai ~uṭaiya kōyililē appaṭi parivaṇāṇa tiru ~anantālvāṇ-mēlē kaṇṇaḷarntu\* aruḷukira*

→ In the Temple, which has walls that are like fortresses, [He] who graces to sleep on the sacred Anant’ālvāṇ, who is thus affectionate;

♦ *māyōṇai*– ‘Māyōṇ’

‘ஸ ஞயா ஸொயித: ஸ்ரீஜாநு’ என்னும்படி கண்வளர்ந்தருளுகிற சூக்யயூஹிதனை

*‘sa mayā bodhitaḥ śrīmān’ eṇṇumpaṭi kaṇṇaḷarntu\* aruḷukira āścarya-bhūtaṇai*

→ The wonderful Being, who sleeps, in [such] a way that [one] says, ‘He, the auspicious One, awoken by me’ [VR 5.38.25].<sup>214</sup>

♦ *maṇa+ tūṇē parri ninru* – ‘standing clutching the “Fragrance” pillars’

<sup>214</sup> This sloka is not included in the critical edition; this number is given in the modern gloss that accompanies Pillai’s commentary (Pillai & Aiyangar 1997: 23fn).

சுஜொஹஸுஹயங்களைப் பற்றி நின்று; அழகிலே அகப்பட்ட  
ஹஷுத்தாலே தள்ளுண்ணாமே இரண்டு ஸுஹங்களைப்பற்றி நின்று  
*amodastambhadvayaṅkaḷai+ parri ninru; alakilē akappaṭṭa harṣattālē*  
*talluṇṇāmē iraṇṭu stambhaṅkaḷai+ parri ninru*

→ Having stood clutching the twin *āmōda* pillars,<sup>215</sup>

Having stood clutching the two pillars in order not to be carried away by the immense joy at being entangled in [His] beauty;

♦*vāy āra ~enru-kolō vālttum nālē*- ‘When is the day that [I] (...) will praise so that [my] mouth is satisfied’

கண்டால் கொள்வது வேறொரு வாயொஹமில்லையிறே; ‘பல்-  
லாண்டு பல்லாண்டு’ என்னுமித்தனையிறே.

*kaṇṭāl koḷvatu vēru\* oru prayojanam illaiyirē; ‘pallāṇṭu pallāṇṭu’ eṇṇum*  
*ittāṇaiyirē.*

→ Celebrating when seeing: there indeed is no other motive [attached to it]. It is just<sup>216</sup> saying ‘Many years, many years!’ [PerTM, *Tirupallāṇṭu* 1<sup>217</sup>], is it not?

<sup>215</sup> The pillars are referred to as such by Parāśara Bhaṭṭa in his *Raṅgarāja-stavam*, *Pūrvaśatakam* 59. See fn105 for a brief discussion on the topic.

<sup>216</sup> It is not very clear what *ittāṇai* (‘this much’) or *attāṇai* (‘that much’) mean in this text, in which it generally occurs at the end of a clause. As it seems to have a restrictive value, I have mostly translated it as ‘that is all,’ or used adverbs like ‘just, only.’ In a personal communication, Dominic Goodall pointed out that this could be the equivalent of *iti yāvat*, which occurs in Sanskrit commentaries, about which Gary A. Tubb & Emory R. Boose (2007: 25) write the following: ‘The phrase *iti yāvat* (lit., “just this much [is meant]”) is used after a paraphrase that expresses the meaning of the original text more precisely, either by substituting a more specific term for a wider one, or by reducing a picturesque expression to plain language. *iti yāvat* may thus be translated “specifically,” “to be precise,” “to put it plainly,” etc., depending on the context.’ This definition does seem to correspond to the usage of *ittāṇai* and *attāṇai*.

<sup>217</sup> The first decade of Periyālvār’s corpus is known as the *tiru-p-pallāṇṭu*; sometimes it is counted as part of *Periyālvār Tirumoli* (in the case of the *vaṭakalai* branch), and sometimes treated as a separate work (in the case of the *teṅkalai* branch).

**pācuram 1.3**

எம்மாண் பினய னுன்கு நாவினாலும்  
 எடுத்தேத்தி ஈரண்டு முகமுங் கொண்டு  
 எம்மாடு மெழிற்கண்க ளெட்டி னோடுந்  
 தொழுதேத்தி யினிதிறைஞ்ச நின்ற செம்பொன்  
 அம்மான்றன் மலர்க்கமலக் கொப்பூழ் தோன்ற  
 வணியரங்கத் தரவணையிற் பள்ளி கொள்ளும்  
 அம்மான்ற னடியிணைக்கீ ழலர்களி ட்டங்  
 கடியவரோ டென்றுகொலோ வணுகு நாளே.

*e+ māṇpiṇ ayaṇ nāṇku nāviṇālum*  
*eṭuttu\* ētti īr iraṇṭu mukamum koṇṭu\**  
*e+ māṭum elil kaṇkaḷ eṭṭiṇōṭum*  
*tolutu\* ētti ~iṇitu\* iraiṇca niṇra cem poṇ+*  
*ammāṇ taṇ malar+ kamala+ koppūḷ tōṇra*  
*~aṇi ~araṇkattu\* aravu\* aṇaiyil paḷḷikoḷlum*  
*ammāṇ taṇ+ aṭi ~iṇai+ kīḷ alarkaḷ iṭṭu\* aṇku\**  
*aṭiyavarōṭu\* eṇru-kolō ~aṇukum nālē.*

When is the day that [I shall] approach that place, along with the  
 servants,<sup>218</sup>  
 placing blossoms beneath the pair of feet of  
 the Lord, who sleeps on His serpent-bed in decorated Raṅgam,  
 as His navel with the lotus flower appears,  
 the red gold[-like] Lord<sup>219</sup> who stood so that

<sup>218</sup> *aṭiyavar* (from *aṭi* - 'foot') means 'slaves.' But, because of the connotations that this word has acquired over time, I have chosen to translate the term as 'servants.'

<sup>219</sup> Uttamūr (1999: 8-9) believes that both *cem poṇ*, which he glosses as *mikavum alakiyatum* ('very beautiful'), as well as *a+ māṇ* (*appaṭippaṭṭa uruvam uṭaiyatum āṇa* - ('of such a [form]')) are epithets that describe the lotus; that *taṇ* is a reference to the Lord; and that the insistence on the form of the lotus is to point out its largeness, given that it is the birth place of Brahmā himself. Uttamūr also accepts that *ammāṇ*



Aja,<sup>220</sup> who is in all ways honourable,<sup>221</sup> pleasingly bows down,  
 speaking highly of<sup>222</sup> [Him], praising [Him]  
 with all [of his] four tongues,  
 worshipping [and] constantly praising [Him] with [his] eight  
 graceful eyes<sup>223</sup> [that see in]  
 all directions and with [his] four faces?

### 1.3. Commentary

♦ *e+ māṇpiṇ ayaṇ* - ‘Aja, who is in all ways honourable’

எப்படிப்பட்ட மாட்சிமையுடைய ஸ்ரீஸூ. அதாவது – ஸ்ரீஸூதாதி-  
 களைப் பண்ணும் தன்மை குறைவற்றிருக்கை

*eppaṭippaṭṭa māṭcimai ~uṭaiya brahmā. atāvatu - stotrādikaḷai+ paṇṇum*  
*taṇmai kuṟaivarrirukkai*

→ Brahmā with such honour;

That is, [his] being completely undiminished in the goodness [that  
 consists in] singing verses of praise, etc.

♦ *nāṇku nāviṇālum* - ‘with all [of his] four tongues’

ஸ்ரீஸூதாதிக்குப் பாரிகரமான நாலு நாக்காலும்  
*stotrādikaḷukku+ parikaramāṇa nālu nākkālum*

→ With the four tongues that are an instrument [for singing] verses  
 of praise, etc.

♦ *eṭuttu\* ētti* - ‘speaking highly of [Him], praising [Him]’;

தன் ஸ்ரீஸூதாதிக்குத் தக்கபடி எடுத்தேத்தி

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*taṇ malar* can be read as *am māṇṇal malar* (*māṇṇal* meaning ‘bewilderment’), which  
 would then mean that the lotus is such that it is bewildering.

<sup>220</sup> This is a reference to Brahmā, known as ‘the unborn.’ By using this specific epithet  
 for Brahmā, Kulacēkaraṇ might be pointing out that he is not quite an unborn god.

<sup>221</sup> Uttamūr (1999: 8) glosses *e+ māṇpiṇ* as *evvaḷavō māṭcimai ~uṭaiya* (‘[one] with much  
 honour’).

<sup>222</sup> Uttamūr (1999: 8) takes *eṭuttu* to mean *uccasvaram-āka* (‘in high pitch’).

<sup>223</sup> Brahmā is said to have four faces, hence four tongues and eight eyes.

*taṇ śraddhaikku+ takkaṇṇi eṭuttu\* ētti*

→ Having elevated [and] praised [Him] in a way that befits his reverence [for Him];

♦ *īr iraṇṇu mukamum koṇṇu* – ‘with [his] four faces’

நாலு வெஃத்துக்குச் சமைந்த நாலு முகமும் கொண்டு

*nālu vedattukku+ camainta nālu mukamum koṇṇu*

→ With the four faces suitable for [the recitation of] the four Vedas;

♦ *e+ māṭum* – ‘[in] all directions’;

பின்னும் முன்னும் மட்டங்களுமாகிற வயுணங்களுங்கும்

*piṇṇum munṇum maṭṭaṇkaḷum-ākira paryantaṇkaḷ eṇkum*

→ To all sides, which are in front, behind and to the sides;

♦ *eḷil kaṇkaḷ eṭṭiṇōṭum* – ‘[with] his eight graceful eyes’

அழகை கூறுவதெனக்குப் பல கண்படைத்த ஓயொஜநம் பெற்றான்.

*alakai anubhavikkaikku+ pala kaṇ paṭaitta prayojanam perrāṇ.*

→ He got<sup>224</sup> the benefit of being endowed with many eyes for the enjoyment of [His] beauty.

♦ *tolutu\* ētti ~iṇitu\* iraiṇca ninra* – ‘[He] who stood while [Aja] pleasingly bows down, worshipping [and] constantly praising [Him]’

வீர்தெவிரிதனயக்கொண்டு தொழுது வெஹாசாடிகளைப் பண்ணுவது தண்டனிடவதாம்படி நின்ற

*prītipreritaṇāy+ koṇṇu tolutu stotrādikaḷai+ paṇṇuvatu taṇṇaṇiṭuvatāmpaṇi ninra*

→ [He] who, because of being urged by affection, he, accordingly, remains worshipping, singing verses of praise, etc., and making prostrations [to Him];

<sup>224</sup> Although here (and elsewhere in the translation), the verb ‘to get’ might sound informal in some contexts, since it is the exact translation of the Tamil *peru* with the right nuances, I have opted for it.

♦ *cem poṇ+ ammāṇ taṇ malar+ kamala+ koppūl tōṇra* - ‘as appears the navel with the lotus flower of the red gold[-like] Lord’

ஹ்ருணீயமாய் இவ்வருகுண்டான காயுவமுத்துக்கெல்லாம்  
காரணமென்னும் ஊகும் தோற்றும்படியாயிருக்கிற தாமரைப்  
பூவையுடைய தன் திருநாவி தோன்ற

*sprhaṇīyamāy i+ ~aruku\* uṇṭāṇa kāryavargattukku\* ellām kāraṇam eṇṇum  
mahatvam tōrrumpaṭiyāy irukkira tāmarai+ pūvai ~uṭaiya taṇ tiru nābhi  
tōṇra*

→ So that [His] sacred navel - which has a lotus flower that is spectacular, [and] which is such that [it] shows the greatness of [His navel] being the cause (*kāraṇa*) of all classes of products (*kārya*) that are created in this place<sup>225</sup> - appears;

♦ *aṇi ~araṇkattu\* aravu\* aṇaiyil paḷlikollum* - ‘of the Lord, who sleeps on His serpent-bed in decorated Raṅgam’

ஸஃஸாரத்திற்கு சூஹரணமான கோயிலிலே திருவநந்தாழ்வான்  
மேலே கண்வளர்ந்தருளுகிற ஸவெஸுரனுடைய

*saṃsārattirku ābharaṇamāṇa kōyililē tiru ~anantālvāṇ-mēlē kaṇṇaḷarntu\*  
aruḷukira sarveśvaraṇuṭaiya*

→ Of the Lord of all, who graces to sleep on the sacred Anant’ālvāṇ in the Temple, which is a jewel for samsara;

♦ *aṭi ~iṇai+ kīl alarkaḷ iṭṭu* - ‘placing blossoms beneath the pair of feet’

அவன் திருவடிகளின் கீழே ஸுஷாஹுபகரணங்களைப் பணி-  
மாறி

*avaṇ tiruvaṭikaḷiṇ-kīlē puṣpādyupakaraṇaṇkaḷai+ paṇimāri*

→ Having rendered [Him] service by means of flowers, etc. below His sacred feet,

♦ *aṅku\* aṭiyavarōṭu\* eṇru-kolō ~aṇukum nālē* - ‘When is the day that (...) [I shall] approach that place along with the devotees’

<sup>225</sup> Meaning this (material) world.

அங்கு சுஜாஹ்வுத் தீ செய்யுமவர்களோடே ஸஜாதீயனாய் நானும்  
கிட்டுவது என்றோ? ‘அடியார் குழாங்கள்’ ஐதூாடி.

*aṅku antaraṅgavṛtti ceyyumavarkaḷōṭē saḷāṭiyanāy nānum kiṭṭuvatu eṇrō?*  
*‘aṭiyār kulāṅkaḷ’ ityādi.*

→ When shall I too approach those who perform private services [to the Lord] there, having become one of [their] kind? ‘Groups of servants,’ etc. [TVM 2.3.10]

#### *pācuram 1.4*

மாவினைவாய் பிளந்துகந்த மாலை வேலை  
வண்ணனையென் கண்ணனை வன்குன்ற மேந்தி  
ஆவினையன் றுய்யக்கொண்ட வாய ரேற்றை  
யமரர்கள்தந் தலைவனையந் தமிழி னின்பப்  
பாவினை யவ்வடமொழியைப் பற்றற் றுர்கள்  
பயிலரங்கத் தரவணையிற் பள்ளி கொள்ளும்  
கோவினைநா வுறவழுத்தி யென்றன் கைகட்  
கொய்மலர்தூ யென்றுகொலோ கூப்பு நாளே.

*māvinai vāy piḷantu\* ukanta mālai vēlai*  
*vaṇṇanai ~eṇ kaṇṇanai val kuṇram ēnti*  
*~āvinai ~aṇru\* uyya+ koṇṭa ~āyar ēṛrai*  
*~amararkaḷ tam talaivanai ~am tamiliṇ inpa+*  
*pāvinai ~am vaṭa<sup>226</sup> mōliyai+ parṛu\* arṛārkaḷ*  
*payil arāṅkattu\* aravu\* aṇaiyil paḷḷikollum*  
*kōvinai nāvu\* ura vaḷutti ~eṇ taṇ kaikaḷ*  
*koy+ malar tūy eṇru-kolō kūppum nālē.*

<sup>226</sup> It can also be *a+ vata mōliyai* (‘that Northern language’), which is how Sanskrit is referred to in Tamil. Uttamūr (1999: 9) takes it as *appaṭippaṭṭa samskr̥ta bhāṣaiyaiyum* (‘such a Sanskrit language’).

When is the day [I shall] join my hands in worship,  
 strewing [freshly-]plucked blossoms,  
 praising till [my] tongue is cleaved  
 Māl<sup>227</sup> who ripped apart the horse's jaw<sup>228</sup> and rejoiced,  
 the ocean-hued One,<sup>229</sup> my Kṛṣṇa,<sup>230</sup> the Bull among cowherds,  
 who, that day, protected the cattle by holding up the mighty  
 mountain,<sup>231</sup>  
 the Chief of the immortals,<sup>232</sup>  
 the pleasant Song in beautiful Tamil, the beautiful northern  
 Language,<sup>233</sup>  
 the King who sleeps on the serpent-bed in Raṅgam,  
 where those who have renounced attachment abide.

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<sup>227</sup> See fn 205.

<sup>228</sup> This is a case of noun-incorporation: *māviṇai vāy-piḷantu* literally means 'having mouth-ripped the horse,' a reference to the killing of Kēśin, the asura who is said to have come in the form of a horse.

<sup>229</sup> The word *vaṇṇam* means both 'colour' and 'nature,' so that Kṛṣṇa is said to be either 'ocean-hued' or 'ocean-natured.'

<sup>230</sup> Uttamūr (1999: 9) glosses *kaṇṇaṇē* as *eṇakku nīrvāhakaṇum* ('and my Protector'). The TL indeed defines *kaṇ* as 'protection, support' and illustrates it with a quotation from the TVM.

<sup>231</sup> This is a reference to Kṛṣṇa lifting up the Govardhana hill to protect the cows and the cowherds from the torrential rains sent down by Indra.

<sup>232</sup> Except on a few occasions, all the commentators I have studied identify the immortals (and the celestials) with the *nityasūris* ('the eternal worshippers,' who are 'Immortals residing permanently in Viṣṇu's Heaven' [TL]). See fn198 for more details.

<sup>233</sup> There are two possible readings in this case: it can either be taken that Kulacēkara Ālvār assimilates here his favourite Deity to two languages, i.e., Sanskrit and Tamil, affixing the adjective *am* ('beautiful') to each of them, which is what Piḷḷai assumes. Velukkudi (2008: 1.4) points out a parallel found in Tirumaṅkai's TNT 4: 'Having become the Tamil sound of eminent quality [and] the Northern words' (*cem tīratta tamil ōcai vaṭacol āki*). Or else, it could mean, the way Uttamūr (1999: 9) interprets it, 'Raṅgam, where those who have renounced attachment practise the beautiful northern language [and] that pleasant song in beautiful Tamil.' It must be pointed out that it is possible that God is Himself the two languages that are practised by those who have renounced. The topic is discussed in more detail by Uttamūr (1998: 9).

#### 1.4. Commentary

♦ *māvinai vāy piḷantu\** *ukanta mālai*– ‘Māl [who] ripped apart the horse's jaw and rejoiced’

கேஸியை சுநாயாவெக பிளந்து, ‘சூஸிரகவிரோயி போகப் பெற்றோம்’ என்று உகந்த சூஸிரகவாஜுழை

*keśiyai anāyāsena piḷantu*, ‘*āsritavirodhi pōka+ perrōm*’ *enru ukanta āsritavyāmugdhanai*<sup>234</sup>

→ Him who is enraptured by those who have taken refuge [in Him], having rejoiced, saying, ‘We have secured the death of the enemies of those who have taken refuge,’ [after] having ripped apart Keśin with ease;

♦ *vēlai vaṇṇanai* - ‘the ocean-hued One’

சூஸிரகவிரோயிகளை வளர்த்தாலும் விடவொண்ணாத வடி-வழகையுடையவனை

*āsritavirodhikaḷai vaḷarttālum viṭa ~oṇṇāta vaṭivu\** *alakai ~uṭaiyavanai*

→ Him, who has a physical beauty that does not allow [one] to leave [Him], even if He fosters the enemies of those who have taken refuge;

♦ *en kaṇṇanai* - ‘my Kṛṣṇa’

வெறும் வடிவழகையன்றியே எனக்கு ஊவுனாவனை

*verum vaṭivu\** *alakē ~anriyē enakku bhavyaṇ-āṇavanai*

→ [Him who] does not merely [have] physical beauty, but is [also] obedient<sup>235</sup> to me;

<sup>234</sup> Velukkudi (2008: 1.4) glosses *āsritavyāmugdhan* as *āsritarkaḷiṭattilē aṇṇē vaṭivu\* eṭuttavaṇ* (‘He who is the very embodiment of love to those who have taken refuge’).

<sup>235</sup> The TL defines *pavviyaṇ* (i.e. the Tamil form of the Sanskrit word *bhavya* in masculine singular) as ‘an obedient person,’ and quotes an example from a commentary on the TVM (the *paṇṇīrāyirappaṭi*). The VG glosses *bhavyaṇ* as *eliyaṇ* (‘man who is easily accessible’); and Aiyangar (Piḷḷai & Aiyangar 1997: 29fn) explains it as *enakku vacappaṭṭiruppavaṇ āṇavanai* (‘He who is under my control’). It is a belief among Śrīvaiṣṇavas that God becomes devoted to His devotee.

♦*val kunram ēnti ~āvinai ~anru\* uyya+ koṇṭa ~āyar ērrai* – ‘the Bull [among] cowherds, who, that day, protected the cattle by holding up the mighty mountain’

ஐநுன் வஷ்டுக்கிற கல்வஷ்டுத்துக்குச் சலியாத மலையை  
என்னுதல்; ஸ்ரஹரமான குன்றமென்னுதல்

*indran varṣikkira kalvarṣattukku+ caliyāta malaiyai ennutal; śrama-  
haramāṇa kunram ennutal*

→ Meaning, the mountain that did not shake under the stone-  
avalanches poured down by Indra;<sup>236</sup>

meaning, a hill that removes distress;

♦*āvinai ~anru\* uyya+ koṇṭa* – ‘who, that day, protected the cattle’

உபகாரஸூதியுமில்லாத பசுக்களை ரக்ஷித்த

*upakārasmṛtiyum illāta pacukkaḷai rakṣitta*

→ [He] who protected the cows, who do not even have the  
understanding of favour;

♦*āyar ērrai* – ‘the Bull [among] cowherds’

தன் பருவத்தில் பிள்ளைகளைக் காட்டில் தான் மேனாணிப்-  
புடையவனை

*tan paruvattil piḷḷaiḷai+ kāṭṭil tān mēnānippu\* uṭaiyavaṇai*

→ Him, who had more lordliness than the children of His age;

♦*amararkaḷ tam talaivaṇai* – ‘the Chief of the immortals’

தன்னோடு ஸாஜாபதி பெற்றிருக்கிற நிகுஸூரிகளைக் காட்டில்  
தலைவனானவனை

*tanṇōṭu sāmyāpatti perru\* irukkira nityasūrikaḷai+ kāṭṭil talaivaṇ-āṇavaṇai*

<sup>236</sup> This is a reference to Indra pouring down rains to punish Kṛṣṇa’s people, who, at His behest, offered food and prayers to the mountain Govardhana, rather than to Indra, the usual beneficiary of their yearly worship. Kṛṣṇa lifts the very mountain to protect His people from the diluvian rains. Here, the Ālvār mentions rains of stone. For a discussion on the topic and his peculiarity, see Anandakichenin 2015.

→ Him, who is more kingly than the eternal worshippers<sup>237</sup> who have similarities with Him;

♦ *am tamiliṇ iṇpa+ pāviṇai* - ‘the pleasant Song in beautiful Tamil’

‘இருளிரியச் சுடர்மணிகளிமைக்கும் நெற்றி’ போலே இனியவனை  
‘*iruḷ iriya+ cuṭar maṇikaḷ imaikkum nerri*’ *pōlē iṇiyavaṇai*

→ Him who is as sweet as [the words] ‘the forehead twinkles with gems that glow so that darkness retreats’ [PTM 1.1.1];

♦ *am vaṭa mōliyai* - ‘the beautiful northern Language’

ஸ்ரீராஜாயணம் போலே இனியவனை

*śrīrāmāyaṇam pōlē iṇiyavaṇai*

→ Him, who is as sweet as the divine *Rāmāyaṇa*;

♦ *parru\* arrārkaḷ payil araṅkattu\* aravu\* aṇaiyil pallikollum kōviṇai* - ‘the King who sleeps on the serpent-bed in Raṅgam, where those who have renounced attachment abide’

தன்னையே பற்றிப் புறம்புள்ளவற்றைவிட்ட சுநநுபுயொஜநர்  
நித்யவாஸம் பண்ணுகிற கோயிலிலே திருவநந்தாழ்வான் மேலே  
கண்வளர்ந்தருளுகிற நாயகனை

*taṇṇaiyē parri+ purampu\* ullavarrai viṭṭa ananyaprayojanar nityavāsam*  
*paṇṇukira kōyililē tiru ~anantālvāṇ-mēlē kaṇṇaḷarntu\* aruḷukira nāthaṇai*

→ The Lord, who sleeps on the sacred Anant’ālvāṇ in the Temple, where those with no other goals [than Him]<sup>238</sup> - who, getting attached to Him, renounced things other [Him] - dwell forever;

♦ *nāvu\* ura vaḷutti* - ‘praising till [my] tongue is cleaved’

நாத்தமும்பேறும்படி ஸ்லோசங்களைப் பண்ணி

*nāttalumpērumpaṭi stotraṅkaḷai+ paṇṇi*

<sup>237</sup> See fn198.

<sup>238</sup> Having no other goal but God (*ananyaprayojana*) is essential for the devotee who has taken refuge in Him. Being dependant on another (*anyapara*) and being someone who seeks God but for a goal other than Himself (*prayojanāntarapara*) are not compatible with real bhakti.



→ Having sung verses of praise so that the tongues are scarred [by constant recitation]<sup>239</sup>;

♦ *eṇ taṇ kaikaḷ koy+ malar tūy eṇru-kolō kūppum nālē* – ‘When is the day [I shall] join [my hands] in worship, strewing blossoms that my own hands picked’

கை தழும்பேறும்படி ஸுஷாஷுவகாணங்களைப் பணிமாறி  
சுஷுதி பண்ணப் பெறுவதென்றே?

*kai taḷumpērumpatī puṣpādyupakaraṇaṅkaḷai+ paṇimāri aṅjali paṇṇa+ peruvatu\* eṇrō?*

→ When shall [I] get to join [my] hands in worship, rendering services by means of flowers, etc. so that the hands are scarred?<sup>240</sup>

### *pācuram* 1.5

இணையில்லா வின்னிசையாழ் கெழுமி யின்பத்  
தும்புருவு நாரதனு மிறைஞ்சி யேத்தத்  
துணையில்லாத் தொன்மறைநூற் றேத்தி ரத்தா  
றெல்மலர்க்க ணயன்வணங்கி யோவா தேத்த  
மணிமாட மாளிகைகள் மல்கு செல்வ  
மதிலரங்கத் தரவணையிற் பள்ளி கொள்ளும்  
மணிவண்ண னம்மானைக் கண்டு கொண்டென்  
மலர்ச்சென்னி யென்றுகொலோ வணங்கு நாளே.

<sup>239</sup> The TL defines *nāṭṭaḷumpu ēru-tal* as ‘To acquire ease in utterance, as tongue by constant recitation.’ But taken separately, the following meaning can be obtained: the *nā* (‘tongue’) gets scarred (*taḷumpu* means ‘scar’), which is how it is understood in modern Tamil as well. But if I am to follow the TL, another possible way of interpreting this is ‘so that the tongue acquires ease in utterance [due to habit or repetition].’

<sup>240</sup> Or, ‘so that the hands are practised.’ See fn239.

*iṇai ~illā ~iṇ+ icai yāl kelumi ~iṇpa+*  
*tumpuruvum nārataṇum iṇaiñci ~ētta*  
*tuṇai ~illā tol marai-nūl tōttirattāl*  
*tol malar+ kaṇ ayaṇ vaṇaṅki ~ōvātu\* ētta*  
*maṇi māṭa(m) māḷikaikaḷ malku celva*  
*maṭiḷ araṅkattu\* aravu\* aṇaiyil paḷḷi-kolḷum*  
*maṇi-vaṇṇaṇ+ ammāṇai+ kaṇṭukoṇṭu\* eṇ*  
*malar+ ceṇṇi ~eṇru-kolō vaṇaṅkum nālē.*

On which day shall my head [bedecked with] flowers bow,  
 having beheld<sup>241</sup>  
 the sapphire-hued Lord<sup>242</sup> who sleeps on the serpent-bed  
 in the prosperous, walled Raṅgam abounding in jewelled storied  
 mansions and palaces,  
 as the blissful<sup>243</sup> Tumburu and Nārada<sup>244</sup> fall [at His feet]  
 and praise [Him], practising the yāl<sup>245</sup> [producing] sweet,  
 peerless music,<sup>246</sup>

<sup>241</sup> Uttamūr (1999: 5), who sometimes understands *kaṇṭukoṇṭu* simply as ‘having seen’ (*darśanam ceytu*), takes it to mean something more at other times. By splitting the word and taking the two parts as individual verbs in the absolutive form, he gets the meaning of ‘seeing with the eyes and engraving in the heart’ (*kaṇṇāl kaṇṭu maṇattil patiyavaittu*). See fn185.

<sup>242</sup> The Śrīvaiṣṇava tradition prefers to take *vaṇṇam* to mean ‘nature’ (see fn229) to claim *maṇivaṇṇar* is ‘He who is of the nature of the gem.’ Velukkudi, following traditional explanations, suggests more than once that the gem, although greatly precious, is easy to carry about with one, just as God, although superior to all, allows Himself to be easily accessible to His devotees.

<sup>243</sup> Both Annangaracharya (1966: 6) and Velukkudi (2008: 1.5) interpret it rather as ‘bliss[-giving] Tumburu and Nārada’; Uttamūr (1999: 10) rather believes that they are deeply blissful.

<sup>244</sup> Nārada is a sage, and Tumburu a ‘deva *gandharva* [‘celestial musician’ MW]. Toṇṭaraṭippōṭi Ālvār also has this pair visit the Lord of Śrīraṅgam in his *Tirupaḷḷiyēḷucci* 8: *nal muṇivar tumpuru nāratar pukuntaṇar ivarō* (‘the good seers Tumburu and Nārada entered [there], is it they?’)

<sup>245</sup> A stringed musical instrument (DEDR).

<sup>246</sup> Both Piḷḷai and Velukkudi (2008: 1.5) seem to think it is the yāl that is peerless and that the music it produces is sweet.

as Aja in the ancient lotus<sup>247</sup> bows [and] praises [Him]  
 incessantly  
 with the verses of praise [that are] the matchless ancient  
 Vedas.<sup>248</sup>

### 1.5. Commentary

◆ *iṇai ~illā ~iṇ+ icai yāl kelumi* – ‘practising the *yāl* [and producing] sweet, peerless music’

உவஶாநரஹிதமான இனிய இசையையுடைய யாழை நெருங்கி  
*upamānarahitamāṇa iṇiya icaiyai ~uṭaiya yālai neruṅki*

→ Having approached<sup>249</sup> the lute that has a sweet music that is without comparison,

◆ *iṇpa+ tumpuruvum nārataṇum iraiñci ~ēṭta* – ‘as the blissful Tumburu and Nārada fall [at His feet] and praise [Him]’

பாட்டால் வந்த சூநத்தையுடைய துஶ்ஶுரூவும் நாரஹும்  
 திருவடிகளிலே விழுந்து ஸ்லோசங்களைப்பண்ண

*pāṭṭāl vanta ānandattai ~uṭaiya tumburuvum nāradaṇum tiruvaṭikaḷilē  
 vīluntu stotraṅkaḷai+ paṇṇa*

→ As Tumburu and Nārada, who possess the bliss that came from the songs, sing verses of praise, having bowed down at [His] feet,

<sup>247</sup> Velukkudi (2008: 1.5) explains that the lotus is ancient because it is Brahmā’s birth place. Annangaracharya (1966: 4) takes *tol* to mean ‘eternal.’

<sup>248</sup> *maṛai-nūl* is literally the Veda-treatise/book, but the Ālvār probably just meant the Veda here, as Velukkudi (2008: 1.5) explains (*vedamē śāstram* – ‘the Veda is the shastra’). It is also used for word composition, as in this case.

<sup>249</sup> The TL defines *neruṅku* in the transitive form as ‘to approach’ (or ‘to rebuke’/‘to be angry with’). The VG gives a similar meaning. But Aiyangar (Pillai & Aiyangar 1997: 31fn) glosses it as *icaittu* (‘having sounded, having played’), which seems a more logical choice, as the verse refers to people playing an instrument. The causative *nerukku* can mean ‘to press,’ but it is not clear whether the *yāl*, a stringed instrument of music, required one to press its strings in order to produce music. For more information about the *yāl*, see Pāstīṇ 2006.

♦*tuṇai ~illā tol maṇai-nūl tōttirattāl* – ‘with the praises [that are] the matchless ancient Vedas’

ஒப்பிலாத பழைய வெஃசாஸுமாகிற ஸ்லோசுத்தாலே

*oppu\* ilāta paḷaiya vedaśāstram-ākira stotrattālē*

→ With the verses of praise that are the matchless ancient Vedic shastras;

♦*tol malar+ kaṇ ayaṇ vaṇaṅki ~ōvātu\* ētta* – as the Aja in the ancient lotus bows [and] praises [Him] incessantly’

திருநாஹிகைத்தினிடத்திலே இருக்கிற ஷஷா, திருவடிகளிலே  
புணாஹம் பண்ணி விடாதே ஸ்லோசும் பண்ண

*tiru nābhikamalattiṇ iṭattilē irukkira brahmā, tiruvaṭikalilē praṇāmam paṇṇi viṭātē stotram paṇṇa*

→ As Brahmā, who is in the sacred navel-lotus, sings verses of praise incessantly, having bowed at [His] feet;

♦*maṇi māṭa(m) mālikaikaḷ malku celvam* – ‘in prosperous [Raṅgam] abounding in jewelled storied-mansions and palaces’

மணிமயமான மாடங்கலையும் மிக்க ஷெவ்யுத்தையுமுடைய

*maṇimayamāṇa māṭaṅkaḷaiyum mikka aiśvaryaṭṭaiyum uṭaiya*

→ [Raṅgam] which has mansions made of gems and much prosperity;

♦*maṭiḷ araṅkattu\* aravu\* aṇaiyil paḷlikollum* – ‘who sleeps (...) in the wealthy, walled Raṅgam’

மிக்க அரணுன பெரிய மதியையுடைய பெரியகோயிலிலே  
திருவநந்தாழ்வான்மேலே பள்ளிகொண்டருளும்

*mikka araṇāṇa periya maṭilai ~uṭaiya periya kōyililē tiru ~anantālvāṇ-mēlē paḷlikoṇṭu\* arulūm*

→ [He] who graces to sleep on the sacred Anant’ālvāṇ in the Great Temple, which has big ramparts that are an excellent defence;

♦*maṇi-vaṇṇaṇ+ ammāṇai+ kaṇṭukoṇṭu* – ‘having beheld the sapphire-hued Lord’

அழகிய வடிவையுடைய ஸவெஸுரனைக் கண்டுகொண்டு  
*alakiya vaṭivai ~uṭaiya sarveśvaraṇai+ kaṇṭukoṇṭu*

→ Having beheld the Lord of all, who has a beautiful form,

♦ *eṇ malar+ ceṇṇi ~eṇru-kolō vaṇaṅkum nālē* – ‘Which day shall my head  
 bedecked with flowers bow?’

நான் பூமுடிதடின தலை என்றே அவன் திருவடிகளிலே  
 வணங்குவது

*nāṇ pū muṭi cūṭiṇa talai eṇrō avaṇ tiruvaṭikaḷilē vaṇaṅkuvatu*

→ When is it that [my] head, which I had bedecked with a flower  
 crown, will bow down at His sacred feet?

### *pācuram 1.6*

அளிமலர்மே லயனரனிந் திரனே டேனை  
 யமரர்கள்தங் குழுவுமரம் பையரு மற்றும்  
 தெளிமதிசேர் முனிவர்கள்தங் குழுவு முந்தித்  
 திசைதிசையின் மலர்தூவிச் சென்று சேரும்  
 களிமலர்சேர் பொழிலரங்கத் தூரக மேறிக்  
 கண்வளருங் கடல்வண்ணர் கமலக் கண்ணும்  
 ஒளிமதிசேர் திருமுகமுங் கண்டு கொண்டென்  
 னுள்ளமிக வென்றுகொலோ வருகு நாளே.

*aḷi malar mēl ayaṇ araṇ intiraṇōṭu ~ēṇai*  
*amararkaḷ tam kuḷuvum arampai-yarum maṇṇum*  
*teḷi mati cēr muṇivarkaḷ tam kuḷuvum unti*  
*ticai ticaiyil malar tūvi+ ceṇru cērum*  
*kaḷi malar cēr poḷil araṅkattu\* urakam ēri+*  
*kaṇvaḷarum kaṭal-vaṇṇar kamala+ kaṇṇum*  
*oḷi mati cēr tiru mukamum kaṇṭukoṇṭu\* eṇ+*  
*uḷḷam mika ~eṇru-kolō ~urukum nālē.*

When is the day that my heart shall greatly melt beholding  
 the lotus eyes and the radiant moon-like holy<sup>250</sup> face<sup>251</sup> of  
 the ocean-hued One, who sleeps having climbed upon the serpent  
 in Raṅgam, which has groves with blossoms [dripping] with honey,  
 [and which,] Aja - on a lotus<sup>252</sup> [sought by] bees -, Hara,  
 a group of other immortals along with Indra, and Rambhā  
 and the like,<sup>253</sup>  
 and moreover, a group of ascetics with clear minds,  
 go to and reach, jostling [against each other] and strewing blossoms  
 in all directions?

### 1.6. Commentary

♦ *aḷi malar mēl ayaṇ araṇ intiraṇōṭu* - ‘Aja - on a lotus [sought] by bees,  
 Hara, (...) along with Indra’

வண்டுகள் படிந்த சுரவிடுத்தின் மேலே இருக்கிற எவ்வாறும்,  
 அவன் மகனான ருத்னும், அவர்களோடே ஸஹவரிக்கப்பட்ட  
 ஐத்னும்; இவர்களுடனே

*vaṇṭukaḷ paṭinta aravindattiṇ-mēlē irukkiṛa brahmāvum, ayaṇ makaṇāṇa  
 rudraṇum, avarkaḷōṭē sahaṇāṭhikkappaṭṭa indraṇum; ivarkaḷuṭaṇē*

→ Brahmā, who is on a lotus on which bees settle, his son Rudra, and  
 Indra, who is mentioned along with those ones;

and along with these ones;

♦ *ēṇai amararkaḷ tam kuḷuvum* - ‘along with a group of other  
 immortals’

<sup>250</sup> *cēr* is not usually used for comparison and the expression *mati cēr* is usually used in the Śaivite context, where it means ‘[the hair] which the crescent has joined,’ a reference to Śiva wearing the crescent moon on his head, as in *Tēvāram* 3.55.7, *mati cēr caṭaiyāy* (‘O You with locks joined by a crescent’).

<sup>251</sup> *ōḷi* (‘radiant’) can describe either the moon or the face (Uttamūr 1999: 12).

<sup>252</sup> Annangaracharya (1966: 10) adds ‘born on the lotus.’

<sup>253</sup> Rambhā is an apsara. The TL lexicalises *arampaiyar*, defining it simply as ‘apsaras,’ which is what Uttamūr (1999: 11) does too. But Annangaracharya (1966: 7) prefers ‘celestial women beginning with Rambhā.’

அவர்கள் மூவரையும் ஒழிந்த ஷேவர்கள் திரளும்

*avarkaḥ mūvaraiyum oḷinta devarkaḥ tiraḷum*

→ The throng of devas excluding those three;

♦ *arampaiyarum* – ‘Rambhā and the like’

ரஹே முதலான க்ஷரஸ்ஸுக்களும்

*rambhai mutalāṇa apsarasukkaḷum*

→ And apsaras beginning with Rambhā;

♦ *marṛum teḷi mati cēr muṇivarkaḥ tam kuḷuvum* – ‘moreover, a group of ascetics with clear minds’

ஹ்ருஹாவநெயாய்ச் செல்லும் ஸநகாடிகள் திரளும்

*brahmabhāvanaiyā+ cellum sanakādikaḥ tiraḷum*

→ And the throng of Sanaka, etc.,<sup>254</sup> who are [endowed with] the contemplation of Brahman;

♦ *unti*<sup>255</sup> – ‘jostling [against each other]’

ஒருவருக்கொருவர் நெருக்கித்தள்ளி

*orubarukku\* orubar nerukki+ taḷḷi*

→ Having pressed hard against and pushing each other;

♦ *ticai ticaiyil malar tūvi+ cenru cērum* – ‘go to and reach strewing blossoms in all directions’

பார்த்த பார்த்தவிடமெல்லாம் ஸுஷ்ருஷ்டியைப் பண்ணிக்கொண்டு சென்று கிட்டும்

*pārta pārta ~iṭam ellām puṣpavṛṣṭiyai+ paṇṇikkoṇṭu cenru kiṭṭum*

→ [The place] they go to [and] reach, pouring showers of flowers in every place within sight;

<sup>254</sup> These four sages, Sanaka, Sanandana, Sanātana and Sanatkumāra, were born out of Brahmā’s mind. When they were asked to take up the duty of procreation, they refused to do it and learnt the Vedas, remaining celibate.

<sup>255</sup> Velukkudi (2008: 1.6) points out that *munti* (from *muntu* ‘to come in front, to take the lead’) can be another reading.

♦*kaḷi malar cēr polil araṅkattu\* urakam ēri* – ‘climbing the serpent in Raṅgam which has groves with blossoms [dripping] with honey’

மதுமலரையுடைத்தான பொழிலையுடைய அரங்கத்திலே திரு-  
வநந்தாழ்வான் மேலே ஏறி

*matu malarai ~uṭaittāṇa polilai ~uṭaiya araṅkattilē tiru ~anantālvāṇ-mēlē ēri*

→ Having climbed upon the sacred Anant’ālvāṇ in Raṅgam, which has groves that have honeyed blossoms;

♦*kaṇṇaḷarum kaṭal-vaṇṇar kamala+ kaṇṇum* – ‘the lotus-like eyes (...) of the ocean-hued One who sleeps’

பள்ளிகொள்ளுகிற நீர்வண்ணர் கமலக்கண்ணும்

*pallikollukira nīrvaṇṇar kamalakkaṇṇum*

→ The lotus-eyes of the ocean-hued One who dozes;

♦*oli mati cēr tiru mukamum kaṇṭukoṇṭu* – ‘beholding (...) the radiant moon-like holy face’

குளிர்ந்தி மிக்குப் புகரையுடைய ஊநுனை ஒப்பு சொல்லலான  
அழகிய திருமுகத்தையும் கண்டுகொண்டு

*kuḷirtti mikku+ pukarai ~uṭaiya candraṇai oppu collalāṇa ḷakiya tiru mukattaiyum kaṇṭukoṇṭu*

→ Having beheld the beautiful sacred face that can be compared to the Moon, who has abundant brightness [and] coolness;

♦*eṇ+ ullam mika ~eṇru-kolō ~urukum nālē* – ‘When is the day that my heart shall greatly melt’

என் நெஞ்சு குளிர்ந்து உருகுவதென்றே?

*eṇ neṇcu kuḷirntu urukuvatu\* eṇrō?*

→ When will my heart, having been refreshed, melt?



**pācuram 1.7**

மறந்திகழு மனமொழித்து வஞ்ச மாற்றி  
 யைம்புலன்க ளடக்கியிடர்ப் பாரத் துன்பம்  
 துறந்திருமுப் பொழுதேத்தி யெல்லை யில்லாத்  
 தொன்னெறிக்க ணிலைநின்ற தொண்ட ரான  
 அறந்திகழு மனத்தவர்தங் கதியைப் பொன்னி  
 யணியரங்கத் தரவணையிற் பள்ளி கொள்ளும்  
 நிறந்திகழு மாயோனைக் கண்டென் கண்கள்  
 நீர்மல்க வென்றுகொலோ நிற்கு நாளே.<sup>256</sup>

*maṛam tikaḷum maṇam olittu vañcam māṛri*  
*~ai(m)<sup>257</sup> pulan̄kaḷ aṭakki ~iṭar+ pāra+ tun̄pam*  
*tuṛantu\* iru mu+ polutu\* ētti ~ellai ~illā+*  
*tol nerikkaṇ nilai nin̄ra ton̄tar āṇa*  
*aṛam tikaḷum maṇattavar tam katiyai+ poṇṇi*  
*~aṇi ~araṇkattu\* aravu\* aṇaiyil pallikoḷḷum*  
*nīram tikaḷum māyōṇai+ kaṇṭu\* eṇ kaṇkaḷ*  
*nīr malka ~eṇru-kolō nīrkum nālē.*

When is the day [I will] stand [there] as my eyes fill with tears,  
 having seen  
 Māyōṇ of glowing lustre, who sleeps on the serpent-bed in Raṅgam,  
 which Poṇṇi decorates,  
 the Refuge of those with hearts where dharma<sup>258</sup> shines,

<sup>256</sup> Uttamūr believes this *pācuram* enumerates the seven means for performing bhakti (*sādhana-saptakam*). For more details, see Uttamūr 1999: 12-13.

<sup>257</sup> Kīruṣṇamācāryār (1903: 147) informs that *val* ('strong') replaces *ai* ('five') in some versions, and Annangaracharya (1966: 7) glosses *val* as 'cruel.'

<sup>258</sup> Velukkudi (2008: 1.7) asserts that *aṛam* means both 'dharma' and 'grace' (*aruḷ*), the opposite of which is *maṛam*, which he suggests means 'lack of compassion.' It is worth noting that in Caṅkam literature, *maṛam* simply meant 'valour, bravery' (TL).

who are servants who have stood steadfastly on the infinitely  
 ancient path,  
 ridding the mind of violence<sup>259</sup> that it contains and curing [it of  
 its] deceit,  
 controlling the five senses, renouncing the affliction [caused by]  
 the burden of trouble,  
 [and] praising five times [a day]<sup>260</sup>?

### 1.7. Commentary

♦ *maṛam tikaḷum maṇam olittu-* ‘having ridden the mind which contains violence’

மறம் - கொலையும், சினமும், கொடுமையும். இவற்றுல் விளங்கா-  
 நின்ற ஊவீனை வாஸநெயோடே போக்கி

*maṛam - kolaiyum, ciṇamum, koṭumaiyum. ivarrāl viḷaṅkā-niṇra manassai*  
*vāsanaioṭṭē pōkki*

*maṛam* = murder, anger and cruelty.

→ Having dispelled the mind that shines with<sup>261</sup> these, along with [its] tendencies;

<sup>259</sup> The primary meaning of *tikaḷ* is ‘shine’, and that is how Piḷḷai understands it. The meaning of ‘hold’ is also given by the TL, which cites the *Maturaikkāñci*, a later work.

<sup>260</sup> It could be 2 x 3 = 6 times a day or 2 + 3 = 5 times a day, as Piḷḷai suggests. The former seems to be part of the common Vaikhānasa practice: for example Bhṛḡu’s *Kriyādhikāra* recommends the *nitya* (= regular) worship six times a day (Goudriaan 1970: 165-166). The second option seems to correspond to the *Pāñcarātra* mode of worship as pointed out by Rangachari (1931: 48): ‘[the] day is usually divided into five periods by an orthodox person and during each period the rites fixed for that period are carried out.’ Following Piḷḷai, Uttamūr suggests that daytime as well as night-time can be split into three divisions, which means that *iru mu+ polutu* can refer to six times. For a more detailed discussion on the topic, see Uttamūr 1999: 13-14.

<sup>261</sup> The Ālvār uses the word *tikaḷ*, which means ‘to shine’ in the intransitive form, and ‘to contain, to hold’ in the transitive one. Piḷḷai, by glossing it as *viḷaṅkā-niṇra* (from *viḷaṅku* = ‘to shine’), chooses the intransitive meaning, which seems a surprising choice, as traditionally, it is qualities that are said to shine, not defects.

♦ *vañcam māṛri* – ‘cured [it of its] deceit’

பொய்யைப் போக்கி

*poyyai+ pōkki*

→ Having dispelled falsehood;

♦ *ai(m) pulan̄kaḷ aṭakki* – ‘having controlled the five senses’

வன்புலச்சேக்களைப் பட்டிபுகாமே கட்டி

*van̄ pula+ cēkkaḷai+ paṭṭi-pukāmē kaṭṭi*

→ Having tied the bulls that have strong senses<sup>262</sup> [PerTM 5.2.3] so that [they] do not enter the cow-stalls;

♦ *iṭar+ pāra+ tun̄pam turantu* – ‘renounced the affliction [caused by] the burden of trouble’

மிக்க ஊவத்தை விளைப்பதான பாரமாய பழவினையைப் பற்றறுத்து

*mikka duḥkhattai vīlaippatāna ‘pāram āya palavinaiyai+ parru\* aruttu’*

→ ‘Having cut off the attachments of the old karmas that are burdensome’ [AAP 5] and that produce great suffering;

♦ *iru mu+ polutu\* ētti* – ‘praising [Him] five times [a day]’

பெண்காமமென்னுதல்; பெரிய முப்பொழுதென்னுதல். இக்காலங்கனிலே ஏத்தி

*pañcakālam eṇṇutal; periya mu+ polutu\* eṇṇutal. i+ kālaṅkaḷilē ētti*

→ Meaning, ‘five times’<sup>263</sup>;

meaning, the three major divisions of the day<sup>264</sup>;

Having praised [Him] during these times;

<sup>262</sup> The organs of sense are compared with bulls here.

<sup>263</sup> This is a reference to five periods of time for worshipping called *abhigamana* (‘approaching [the Lord]’), *upādānam* (‘preparation [of materials for worship]’), *ijyā* (‘worship’), *svādhyāya* (‘the studying [of scriptures]’) and *yoga* (‘meditation’).

<sup>264</sup> Pillai points out that *iru mu+ polutu* can be interpreted either as ‘two [and] three [=five] times’ (see fn260) or as ‘the big three times,’ i.e. morning, midday and evening (Pillai & Aiyangar 1997: 37fn).



→ The Temple that is a jewel to [this] material world;

♦ *nīram tikaḷum māyōṇai+ kaṇṭu* – ‘having seen (...) Māyōṇ of glowing lustre’

அழகு விளங்காநின்ற சூக்யபுஹிதனைக் கண்டு

*alaku viḷaṅkā-niṇṇa āścaryabhūṭai+ kaṇṭu*

→ Having seen the wonderful One, who has remained shining with beauty,

♦ *eṇ kaṇkaḷ nīr malka ~eṇru-kolō nīrkum nālē* – ‘When is the day to stand [there] as my eyes fill with tears’

அவனுடைய வடிவழகைக்கண்டு களித்து சூநநாழும் பூவ-  
ஹிக்க நிற்கும் நாள் என்றே?

*avaṇuṭaiya vaṭivu\* alakai+ kaṇṭu kaḷittu ānandāśru pravahikka nīrkum nāl  
eṇrō?*

→ When is the day to stand so that tears of happiness flood, having been delighted seeing the beauty of His form?

### ***pācuram 1.8***

கோலார்ந்த நெடுஞ்சார்ங்கங் கூனற் சங்கங்

கோலையாழி கொடுத்தண்டு கொற்ற வொள்வாள்

காலார்ந்த கதிக்கருட னென்னும் வென்றிக்

கடும்பறவை யிவையனைத்தும் புறஞ்சூழ் காப்பச்

சேலார்ந்த நெடுங்கழனி சோலை சூழ்ந்த

திருவரங்கத் தரவணையிற் பள்ளி கொள்ளும்

மாலோனைக் கண்டின்பக் கலவி யெய்தி

வல்வினையே னென்றுகொலோ வாழு நாளே.

*kōl ārnta neṭum cārṇkam kūṇ naḷ caṅkam*

*kolai ~āḷi koṭum taṇṭu korra(m) ~oḷ vāḷ*

*kāl ārnta kati+ karuṭaṇ eṇṇum veṇṇri+*

*kaṭum paṇavai ~ivai ~aṇaittum puram cūḷ kāppa*

*cēl ārnta neṭum kaḷai cōlai cūlnta*  
*tiruvaraṅkattu\* aravu\* aṇaiyil paḷlikoḷḷum*  
*mālōṇai+ kaṇṭu\* iṇpa+ kalavi ~eyti*  
*val viṇaiyēṇ enru-kolō vāḷum nālē.*

When is the day that I, with a forceful karma, will live,  
 seeing and attaining the pleasure of union with

Mālōṇ,<sup>266</sup> who sleeps on the serpent-bed  
 in Śrīraṅgam surrounded by groves [and] large paddy fields  
 filled with carp,<sup>267</sup>  
 as the long Śārṅga<sup>268</sup> abounding with arrows,  
 the fine curved conch,<sup>269</sup>  
 the murderous discus, the cruel club,  
 the sword glowing with victory<sup>270</sup> [and]  
 the fierce<sup>271</sup> victorious bird called Garuḍa,<sup>272</sup>  
 whose movement resembles the wind  
 — all these surround and guard [Him]?

### 1.8. Commentary

♦ *kōl ārnta neṭum cārṅkam* – ‘the long Śārṅga abounding with arrows’

திருச்சரங்களோடே கூடின ஸ்ரீஸாஹும். ‘எப்போதுங்கைகழலா  
 நேமியான்’ என்னுமாப்போலே, எப்போது வினை உண்டாம் என்று அறி-  
 யாமையாலே திருச்சரங்களைத் தொடுத்தபடியேயாய்த்து ஸ்ரீஸாஹு-  
 மிருப்பது

<sup>266</sup> A Tamil epithet (mainly) of Viṣṇu (TL).

<sup>267</sup> *cēl*, also known as the *kayal*-fish, is thought to mean a carp, *cyprinus* (DEDR 1252).

<sup>268</sup> This is the name of Viṣṇu’s bow.

<sup>269</sup> It is possible not to split *kūṇal*, which has the same meaning as *kūṇ* (‘curve’), as Uttamūr points out (1999: 14).

<sup>270</sup> This set (i.e., the conch, the discus, the club, the sword and the bow) is traditionally considered to be the five weapons of Viṣṇu.

<sup>271</sup> Uttamūr (1999: 15) prefers the meaning of ‘fast’ or ‘strong’ over ‘cruel’ for *kaṭum*.

<sup>272</sup> Garuḍa, a kite (bird), is Viṣṇu’s vehicle.

*tiru+ caraṅkaḷōṭē kūṭiṇa śrīśārṅgam. 'eppōtum kai kaḷalā nēmiyāṇ'*  
*eṇnumā+ pōlē, eppōtu vinai uṇṭām eṇru aṛiyāmaiylē tiru+ caraṅkaḷai+*  
*toṭuttapaṭiyē ~āyttu śrīśārṅgam iruppatu*

→ The sacred Sārṅga joined with sacred arrows;

as it is said in 'He with a discus that never leaves [His] hand' [PTA 87], the sacred Sārṅga always had the sacred arrows affixed, due to not knowing when there would be work [to do].

♦ *kūṇ nal caṅkam* - 'the fine curved conch'

ஹவஹவத்தால் வந்த செருக்காலே கூனியாய்த்து  
 ஸ்ரீபாஷஜநுமிருப்பது

*bhagavadanubhavattāl vanta cerukkālē kūṇi ~āyttu śrīpāñcajanya*  
*iruppatu*

→ The sacred Pāñcajanya is indeed bent due to the pride that came with the experience of God.<sup>273</sup>

♦ *kolai ~āli* - 'the murderous discus'

இவர்கள் கூறுவதில் இழியப் போதின்றியே வரதிவகூத்ததை  
 இரு துண்டமாக விடுகை பணிபோருமாய்த்து திருவாழியாழ்-  
 வானுக்கு

*ivarkaḷ anubhavattil iḷiya+ pōtu\* iṇriyē pratipakṣattai iru tuṇṭamāka*  
*viṭukai paṇipōrum āyttu tiru ~āliyālvāṇukku*

→ The sacred discus-ālvāṇ is fully engaged in leaving the enemies split into two, not having the time to descend into the experience [of God like] these ones.

♦ *koṭum taṇṭu* - 'the cruel club'

பிடித்த பிடியிலே உகவாதார் மண்ணுண்ணும்படியாய் இருக்கிற  
 மடுகை

*piṭitta piṭiyilē ukavātār maṇṇuṇṇumpaṭiyāy irukkira gadai*

<sup>273</sup> Nārāyaṇa's weapons are anthropomorphized, and sometimes have the word *ālvār/ālvāṇ* suffixed to them to show that they are great devotees.

→ The club, which is such that those who do not rejoice [in Him, i.e., enemies] bite the dust<sup>274</sup> because of the way it is held;

♦ *korra(m) ~ol vāl* - ‘the sword glowing with victory’

வெள்ளையுடையகாசகமான திருக்கொற்றவாள். கொற்றம் – வெற்றி.

*aiśvaryaprakāśakamāṇa tiru+ korra vāl. korram - verri.*

→ The victorious sacred sword that indicates [His] supremacy;

*korram* = victory.

♦ *kāl ārnta kati+ karuṭaṇ ennum venri+ kaṭum paravai* - ‘the fierce victorious bird called Garuḍa, whose movement resembles the wind’;

காற்றினுடைய மிக்க வெமம்போலே இருக்கிற மதியையுடையனாய், பெரிய திருவடியென்கிற பேரையுமுடையனாயிருக்கிற கடும்பறவை

*kārrinuṭaiya mikka vegam pōlē irukkira gatiyai ~uṭaiyaṇāy, periyatiruvaṭi ~enkira pēraiyaṇāy irukkira kaṭum paravai*

→ The cruel bird, whose movement is like the great speed of the wind, and who bears the name of ‘Periya Tiruvaṭi’ [‘the great Sacred Feet’]<sup>275</sup>;

♦ *ivai ~aṇaittum puram cūl kāppa* - ‘while all these surround and guard [Him]’

‘ராஜகக்ஷணமூவூ ஸா’ என்னுமாபோலே கடற்கரை வெளியிலே ஸ்ரீஸெனெயெல்லாம் குழைச்சரக்காய், தாமும் தம்பியாரும் காக்குமாபோலே, பெரியபெருமாள் கண்வளர்ந்தருளுகையாலே பெரியதிருவடி முதலாக ஸ்ரீவணாயுடாழ்வார்கள் சுற்றும் காத்துக் கொண்டாய்த்து நிற்பது.

<sup>274</sup> It is literally ‘to eat the dust,’ and the TL also points out that it means ‘to be thrown down defeated.’ Velukkudi (2008: 1.8) glosses *maṇṇuṇṇupaṭiyāy* as *tōlviyai oppukkollum paṭiyāka* (‘in such a way that [they] admit defeat’).

<sup>275</sup> Garuḍa is known in the Śrīvaiṣṇava parlance as *periya tiruvaṭi* (‘the great sacred feet’) and Hanumān as *cīriya tiruvaṭi* (‘the small sacred feet’). Since Garuḍa is Nārāyaṇa’s vehicle and since Hanumān carries Rāma on his back during His war against Rāvaṇa, these two characters are known as the feet/devotees (*aṭi*) of Nārāyaṇa.



‘rāmalakṣmaṇaguptā sā’ eṇṇumā pōlē kaṭarkarai vēliylē śrīsenai ~ellām kulaiccarakku\* āy, tāmum tampiyārum kākkumā pōlē, periyaperumāḷ kaṇṇaḷarntu\* aruḷukaiyālē periyatiruvaṭi mutalāka śrīpañcāyudhālvārkaḷ curruṁ kāttukkoṇṭu\* āyttu nīrpatu.

→ Like He and His younger brother guarded the whole sacred army while [it lay] as worthless stuff outside, on the sea-shore, as described in, ‘That which was guarded by Rāma and Lakṣmaṇa’ [VR 6.16.28a],<sup>276</sup> since Periya Perumāḷ<sup>277</sup> has graciously slept, the five sacred weapon-ālvārs beginning with Periya Tiruvaṭi, have stood all around guarding [Him].

♦cēl ārnta neṭum kaḷaṇi cōlai cūlnta tiruvaraṇkattu\* aravu\* aṇaiyil paḷḷikoḷḷum māḷōṇai – ‘Mālōṇ, who sleeps on the serpent-bed in Śrīraṅgam, surrounded by groves [and] large paddy fields filled with carp’

சேலாலே நிரம்பின கழனிகளும் சோலைகளும் துழந்த கோயிலிலே திருவநந்தாழ்வான் மேலே கண்வளர்ந்தருளுகிற ஸவ்ஹாயிகளை

cēlālē nirampina kaḷanikaḷum cōlaikaḷum cūlnta kōyililē tiru ~anantālvāṇmēlē kaṇṇaḷarntu\* aruḷukira sarvādhikaṇai

→ Him, who is superior to all, who graces to sleep upon the sacred Anant’ālvāṇ in the Temple that paddy fields filled with the carnic carps and groves surround;

♦kaṇṭu\* inpa+ kalavi ~eyti - ‘seeing and attaining the pleasure of union’

கண்டு கிரதிசயாநடியுக்கனும்படி ஸம்ஸேஷித்து

kaṇṭu niratiśayānandayuktan āmpaṭi saṁśleṣittu

<sup>276</sup> Aiyangar (Pillai & Aiyangar 1997: 41fn) explains here that while the army of monkeys thought they were protecting Rāma, it was actually Him who was protecting them while they were asleep on the sea-shore, on their way to Laṅkā. The protection given by the five weapons in Śrīraṅgam is similar to this (i.e., He is the One who protects them, not vice versa).

<sup>277</sup> Another way of referring to Raṅganātha, the Lord of Śrīraṅgam (periya = great, Perumāḷ = ‘person of eminence, Viṣṇu’ [TL]).

→ Having seen [Him] and uniting with [Him] in a way that [I] am absorbed in unsurpassed joy,

♦ *val vinaiyēṇ enru-kolō vāḷum nālē* – ‘When is the day that I, with a forceful karma, will live’

ஹொகாஹாத்திலே போய்க் காணவேண்டும் வஸூ இங்கே ஸஹி-  
ஹிதமாயிருக்கச்செய்தே சுஹுஹவிக்கவொண்ணாதே ஊஹாபா-  
பத்தைப் பண்ணின நான் சுஹுஹவித்து வாழப்பெறுவது என்றோ?  
ஹவஹுஹவத்துக்கு விரொயியாயுள்ளவை எல்லாம் பாவமா-  
யிருக்குமிறே.

*lokāntarattilē pōy+ kāṇa vēṇṭum vastu inṅkē sannihitamāy irukka+ ceytē  
anubhavikka ~oṇṇātē mahāpāpattai+ paṇṇiṇa nāṇ anubhavittu vāḷa+ peruvatu  
enrō? bhagavadanubhavattukku virodhiyāy ullavai ellām pāpamāy  
irukkumiṇē.*

→ When will I - who have committed [such] great sins that [I am] unable to enjoy the Object that requires [one] to go to the next world to see, while It is here close by - get to live?

Everything that is an obstacle to the experience of God is indeed sin.

### *pācuram 1.9*

தூராத மனக்காதற் றெண்டர் தங்கள்  
குழாங்குழுமித் திருப்புகழ்கள் பலவும் பாடி  
ஆராத மனக்களிப்போ டமுத கண்ணீர்  
மழைசோர நினைந்துருகி யேத்தி நாளும்  
சீரார்ந்த முழவோசை பரவை காட்டுந்  
திருவரங்கத் தரவணையிற் பள்ளி கொள்ளும்  
போராழி யம்மானைக் கண்டு துள்ளிப்  
பூதலத்தி லென்றுகொலோ புரளு நாளே.

tūrāta maṇa+ kātal toṇṭar taṇkaḷ  
 kuḷām kuḷumi+ tiruppukalkaḷ palavum pāṭi  
 ~ārāta maṇa+ kaḷippōṭu\* aluta kaṇṇīr  
 maḷai cōra niṇaintu\* uruki ~ētti nāḷum  
 cīr ārnta muḷavu\* ōcai paravai kāṭṭum  
 tiruvaraṇkattu\* aravu\* aṇaiyil paḷḷikoḷḷum  
 pōr āḷi ~ammāṇai+ kaṇṭu tuḷḷi+  
 pūtalattiḷ enru-kolō puraḷum nāḷē.

When is the day [I shall] roll on the ground<sup>278</sup> jumping [for joy] at seeing  
 the Lord with the belligerent discus, who sleeps on the serpent-bed  
 in Śrīraṅgam,  
 where the sound of the drum<sup>279</sup> filled with excellence reminds  
 [one] of the ocean everyday,  
 [and] where throngs of servants, with inextinguishable love in  
 [their] hearts,  
 crowding [together] and singing many holy praises,  
 melt thinking [of Him],  
 - so that a shower of tears, shed with an insatiable delight of  
 heart, falls -<sup>280</sup>  
 and extol [Him]?

<sup>278</sup> Uttamūr (1999: 15) points out that this is a result of Kulacēkaraṇ wishing to roll on the ground that bears the dust of the devotees' feet. See PTM 2.2.

<sup>279</sup> This percussion instrument, called *mīḷāvu* in Malayāḷam, is now held sacred and used in Kerala for the *kuṭṭu* and *kūṭiyāṭṭam* dances performed in the temples. Known under the appellations of *muḷa* and *moṭamuḷa* in the Tamil land, it has been used for a long time, and even finds a mention in the *Cilap.* as being an instrument played 'during the Indra festival, during the threshing of the harvested paddy and (...) as an accompaniment for marching soldiers' (Rajagopalan 2010: 59). In contemporary Kerala it even has the status of a *parivāra devatā* (literally, 'a retinue deity').

<sup>280</sup> Uttamūr (1999: 15) attributes *tūrāta* to *maṇam* and *kātal* to *toṇṭar*, thereby suggesting the meaning 'the devotees with affection, who have an insatiable heart.'

### 1.9. Commentary

♦*tūrāta maṇa+ kātal toṇṭar taṅkaḷ kulām kulūmi* – ‘throngs of servants, with inextinguishable love in [their] hearts, crowding [together]’

‘தூராக்குழி தூர்த்து எனை நாளகன்றிருப்பன்’ என்று ஸம்ஸாரிக-  
கள் ஸஷாடிவிஷயங்களைப் பலநாள் சுருகவித்தாலும் ஐந்நியங்-  
களைத் தூவியாக்கப் போகாதாப்போலே, மமவஉருகவம் ஒரு-  
காலும் ஆராதிருக்கும் ஸ்ரீவெண்கவர் கழுமத்தில் என்னையும்  
கூடக் கலசி

‘*tūrā+ kuḷi tūrttu\* enai nāl akanru\* iruppan*’ *enru saṃsārikaḷ*  
*śabdādiviṣayaṅkaḷai+ pala nāl anubhavittālum indriyaṅkaḷai+ tṛpti ~ākka+*  
*pōkāṭā+ pōlē, bhagavadanubhavam orukālum āratu\* irukkum śrīvaiṣṇavarkaḷ*  
*kuḷāttil enṇaiyum kūṭa+ kalaci*

→ Saying, ‘How many days shall I be parted from [You], filling the unfillable pit? [TVM 5.8.6], [just] like the worldly people who do not manage to satisfy the senses, even after enjoying for much time the sensual pleasures beginning with hearing, having mingled myself with the group of Śrīvaiṣṇavas, who remain unsatiated [when it comes to] the experience of God;

♦*tiru-p-pukalḷaḷ palavum pāṭi* – ‘singing many holy praises’

அவனுடைய கயூணமுணங்களுக்கு வாசகமான திருநாமங்-  
கள் பலவற்றையும் பாடி

*avaṇuṭaiya kalyāṇaguṇaṅkaḷukku vācakamāṇa tirunāmaṅkaḷ palavar-*  
*raiyum pāṭi*

→ Having sung the many sacred names that are words [that describe] His auspicious qualities;

♦*ārāta maṇa+ kaḷippōṭu\* aluta kaṇṇīr maḷai cōra* – ‘so that a shower of tears, shed with insatiable delight of heart, falls’

திருநாமங்களைச் சொன்னபடியாலே உருவீஸுக்கு ஆராமை-  
யாலே ஹூஷ்டுனய் அத்தாலே சூகநாஸு வரவனிக்க

*tirunāmaṅkaḷai+ conṇapaṭiyālē manassukku āramaiyālē hr̥ṣṭaṇāy attālē ānandāśru pravahikka*

→ Having been thrilled with rapture at the heart not being satiated with the uttering of the sacred names; as the tears of happiness flow because of that;

♦*niṇaintu\* uruki ~ētti* – ‘melt thinking [of Him], (...) and extol [Him]’

இவர்கள் திரளிலே கூடித் திருநாமத்தைச் சொன்னபடியாலே திருநாடிவாரா விஷயத்தை நினைத்து அத்தாலே உருகி, ‘உருகி-வழிந்து புறப்பட்டசொல்’ என்னும்படி ஸ்லோசங்களைப்பண்ணி

*ivarkaḷ tiraḷilē kūṭi+ tirunāmattai+ conṇapaṭiyālē tirunāmadvārā viṣayattai niṇaittu attālē uruki, ‘uruki valintu purappaṭṭa col’ eṇṇumpaṭi stotraṅkaḷai+ paṇṇi*

→ Because [he] joined their throng and uttered the sacred names, [he] thinks of [their] Object [i.e., God] by means of the sacred names, [and he] melts because of that, and sings verses of praise in [such] a way as to say ‘Words that set forth, [the heart] having melted and overflown’;

♦*nāḷumcīr ārnta ityādi* – ‘filled with excellence (...) everyday, etc.’

ஹெஸ்யுடையுடையகாசுகமான வாயுவொஷங்கள் ஸஜுஜ்வொ - ஷத்தைக் காட்டா நிற்கிற கோயிலிலே திருவநந்தாழ்வான் மேலே நிகுவாஸம் பண்ணுகிற யுபொநுவமான திருவாழியைக் கையிலேயுடைய ஸவெஸ்யுரனை

*aiśvaryaprakāśakamāṇa vādhyaghoṣaṅkaḷ samudraghoṣattai+ kāṭṭā-niṛkiṛa kōyililē tiru ~anantālvāṇ-mēlē nityavāsam paṇṇukīra yuddhonmukhamāṇa tiruvāḷiyai kaiyilē ~uṭaiya sarveśvaraṇai*

→ The Lord of all, who has in [His] hand the sacred discus that is intent on war, [and] who permanently resides upon the sacred Anant’ālvāṇ in the Temple, where the musical instruments, which indicate [His] supremacy, continuously remind [one] of the roaring of the ocean;

♦*tulḷi* – ‘jumping [for joy]’

ஸஸஹ்ஹுதும் பண்ணி  
*sasambhramanṛttam paṇṇi*

→ Having performed a frenzied dance<sup>281</sup>,

♦*pūtalattil enru-kolō puraḷum nālē* – ‘When is the day [I shall] roll on the ground’

வலிஹாஸநத்திலே இறுமாந்திருக்கும் இருப்பு ஒழிந்து ஹுஷ் -  
 னாய் ஹலியிலே புரளுவது என்கொலோ?

*simhāsanattilē irumāntu\* irukkum iruppu olintu hr̥ṣṭaṇāy bhūmiyilē*  
*puraḷuvatu enru-kolō?*

→ When will [I] roll on the ground, having become thrilled with joy  
 [with] the state of sitting with arrogance on the throne having ceased?

### *pācuram* 1.10

வன்பெருவா நகமுய்ய வமர ருய்ய  
 மண்ணுய்ய மண்ணுலகின் மனிச ருய்யத்  
 துன்பமிகு துயரகல வயர்வொன் நில்லாச்  
 சுகம்வளர வகமகிழுந் தொண்டர் வாழ  
 அன்பொடுதென் நிசைநோக்கிப் பள்ளிகொள்ளும்  
 மணியரங்கன் நிருமுற்றத் தடியார் தங்கள்  
 இன்பமிகு பெருங்குழுவு கண்டு யானும்  
 இசைந்துடனே யென்கொலோ விருக்கு நாளே.

*val peru(m) vāṇakam uyya ~amarar uyya*  
*maṇ+ uyya maṇṇulakil maṇicar uyya*  
*tunpa(m) miku tuyar akala ~ayarvu\* onru\* illā+*  
*cukam vaḷara ~aka(m) makilum toṇṭar vāḷa*

<sup>281</sup> See fn358.

*aṇpoṭu teṇ ticaī nōkki+ paḷḷikoḷḷum*  
*aṇi ~araṇkaṇ tiru murrattu\* aṭiyār taṇkaḷ*  
*iṇpa(m) miku perum kuḷuvu kaṇṭu yāṇum*  
*icaintu\* uṭaṇē ~eṇru-kolō ~irukkum nālē.*

When is the day I too shall fit in<sup>282</sup> and stay with the big groups of  
 servants who swell with joy  
 seeing [them] in the holy courtyard of Him of decorated Raṅgam,<sup>283</sup>  
 who sleeps facing the southern direction with love  
 so that the firm,<sup>284</sup> great heavens are redeemed;  
 so that the immortals are redeemed;  
 so that the earth is redeemed;  
 so that the humans of the earth are redeemed;  
 so that the sorrow of exceeding affliction departs;  
 so that happiness without any slackening grows;  
 so that servants who rejoice at heart live?

### 1.10. Commentary

♦*val peru(m) vāṇakam uyya ~amarar uyya* - ‘so that the firm, great  
 heavens are redeemed; so that the immortals are redeemed’

நெகிதிகுபெயர்பெய்துக்கு இளையாத ஷ்ஷொகம் முதலாக  
 மேலுண்டான ஷொகங்கள் உய்ய. அங்குண்டான ஷ்ஷொகங்கள் உஜ்ஜி-  
 விக்க வாய்த்து ஷ்ஷொகத்தில் கோயிலாழ்வார் எழுந்தருளி-  
 யிருந்தபடி

<sup>282</sup> Uttamūr (1999: 16) suggests *icaintu* means ‘desiring’ (*iṣṭappaṭṭu*), which is closer to one of the meanings suggested by the TL (‘to agree’).

<sup>283</sup> *Araṇkaṇ* means ‘He from Raṅgam,’ and I have mostly left it untranslated as Raṅga, treating it as a proper noun, except when there is an attribute attached to Raṅgam the place, as is the case here.

<sup>284</sup> Aiyangar (Pillai & Aiyangar 1997: 47) interprets it as ‘eternal’.

*naimittikapraḷayāpad-t-ukku ilaiyāta brahmalokam mutalāka mēl uṇṭāṇa lokaṇkaḷ uyya; aṅku\* uṇṭāṇa brahmāḍikaḷ ujjīvikka ~āyttu brahmalokattil kōyilālvār eḷuntaruḷi ~iruntapaṭi*

→ So that the worlds which are above, beginning with Brahmā's world, which are not exhausted during the adversity of occasional pralaya,<sup>285</sup> are redeemed;

It is so that Brahmā and the like, who are there, attain salvation that the inner sanctuary [of Raṅganātha]<sup>286</sup> took abode in Brahmā's world and stayed [there].

♦*maṇ+ uyya maṇṇulakil maṇicar uyya* – ‘so that the earth is redeemed; so that the humans of the earth are redeemed’

ஸ்ரீவிஷ்ணுநாழ்வானுக்காக அங்கு நின்றும் இங்கேற எழுந்தரு-  
ளுகையாலே ஹதிரியும் ஹதிரியிலுண்டான ஹதநரும் உஜ்ஜிவிக்க

*śrīvibhīṣaṇālvāṇukkāka aṅkunirum iṅku\* ēra eḷuntaruḷukaiyālē bhūmi-  
yum bhūmiyil uṇṭāṇa cetanarum ujjīvikka*

→ So that the earth and the sentient beings<sup>287</sup> created on the earth are redeemed by [His] gracing to come from there [and] live here, for the sake of Śrī Vibhīṣaṇālvār;

♦*tunpa(m) miku tuyar akala* – ‘so that the sorrow of exceeding affliction departs’

நிதூஉஃவத்தை விளைவிப்பதான பாவங்கள் அகல

*nityaduḥkhattai viḷaivippatāṇa pāpaṇkaḷ akala*

<sup>285</sup> Pralayas are of many types: the *naimittika* (‘occasional’) does not destroy Brahmā's world; the *prākṛtika* (‘material’) occurs at the end of his lifetime; the *ātyantika* (‘final’), coincides with the individual soul achieving liberation; and the *nitya* (‘constant’) refers to the end of the body (i.e. death).

<sup>286</sup> The TL defines the *kōyilālvār* as a ‘box-shrine for private worship’ or as ‘inner sanctuary or sanctum sanctorum of a temple,’ pointing out that both meanings appear in the Vaiṣṇava context.

<sup>287</sup> Viśiṣṭādvaita mentions three realities (*tattva-traya*): *cit* (‘consciousness’, from which the word *cetana* or ‘sentient being’ is derived), *acit* (‘insentient’, from which *acetana* or ‘insentient matter’ derives) and *īśvara* (‘God’).



→ So that the sins that produce perpetual sorrow vanish;

♦*ayarvu\* onru\* illā+ cukam vaḷara* – ‘so that happiness without any slackening grows’

஁வ(ம்) ிஸுரியாத நிகுமான ஸுவம் வளர

*duḥkha(m) miśriyāta nityamāṇa sukham vaḷara*

→ So that permanent happiness unmixed with sorrow grows;

♦*aka(m) makilum toṇṭar vāla* – ‘so that servants who rejoice at heart live’

஁மவ஁ந஁வத்தாலே நிரதிரயாநநயு஁ரான ஸு஁வெ஁வர்கள் வாழ

*bhagavadanubhavattālē niratiśayānandayuktarāṇa śrīvaiṣṇavarkaḷ vāla*

→ So that the Śrīvaiṣṇavas, who are absorbed in unsurpassed joy derived from the experience of God, live;

♦*aṇpoṭu teṇ ticaī nōkki+ paḷḷikoḷḷum aṇi ~araṇkaṇ tiru murrattu* – ‘Him of the decorated Raṅgam, who sleeps facing the southern direction with love’

ஸு஁வி஁ஷணாழ்வானுக்கு ராஜுத்தைக் கொடுத்து அத்஁க்஁கைப் பார்த்துக் கண் வளர்ந்தருளுகிற பெரியபெருமானின் உள்ளில் திருமுற்றத்திலே

*śrīvibhīṣaṇālvānukku rājyattai+ koṭuttu a+ dikkai+ pārttu+ kaṇvaḷarntu\* aruḷukira periyaperumālīṇ ulḷil tirumurrattilē*

→ In the holy courtyard inside [the Temple] of Periya Perumāl who, having given the kingdom to Śrī Vibhīṣaṇ’ālvān, graces to sleep facing that direction<sup>288</sup>;

♦*aṇi ~araṇkaṇ* – ‘Him of the decorated Raṅgam’

<sup>288</sup> i.e. facing Laṅkā, Vibhīṣaṇa’s kingdom. The story behind this according to *Kōyil Oḷuku*, the *sthala-purāṇa* of Śrīraṅgam, is that after His crowning in Ayodhyā, Rāma gives ‘Raṅganātha,’ whom His ancestors had worshipped, to Vibhīṣaṇa. Due to some unforeseen reason, on his way back to Laṅkā, Vibhīṣaṇa had to leave Raṅganātha in Śrīraṅgam, being satisfied with His promise that He will lie facing and thereby protecting Laṅkā.

அழகிய அரங்கத்தைத் தனக்கு வாஸஸூநமாகவுடையவன்  
*alakiya araṅkattai+ taṇakku vāsasthānamāka ~uṭaiyavaṇ*

→ He who has the beautiful Raṅgam as His place of residence;

♦ *aṭiyār taṇkaḷ inpa(m) miku perum kuḷuvu kaṇṭu* – ‘...the big groups of servants who swell with joy, having seen [them]’

நிரதிஸயாநடியுக்கராய் இருக்கிற ஸ்ரீவெண்கவர்கள் திரளைக் கண்டு

*niratisayānandayuktarāy irukkira śrīvaiṣṇavarkaḷ tiraḷai+ kaṇṭu*

→ Having seen the throngs of Śrīvaiṣṇavas, who are absorbed in unsurpassed joy;

♦ *yāṇum icaintu* – ‘I too shall fit in’

‘சுலிஷ்சுக்கசியன்’ என்று என்னை நினையாதே அவர்களிலே ஒருவனாக இசைந்து

*‘abhiṣiktakṣatriyaṇ’ enru enṇai niṇaiyātē avarkaḷilē oruvaṇāka icaintu*

→ Having fitted in as one among them, without thinking of myself as a crowned kshatriya,

♦ *uṭaṇē ~enru-kolō ~irukkum nālē* – ‘When is the day [I too shall] stay with...’

என்னைச் சிலர் ஸெவிக்க நான் நியாஊனாய் இருக்கும் இருப்பை ஒழிந்து ஸ்ரீவெண்கவர்கள் திரளிலே ஸெவித்திருப்பது என்றோ?

*enṇai+ cilar sevikka nāṇ niyāmakaṇāy irukkum iruppai olintu śrī-vaiṣṇavarkaḷ tiraḷilē sevittu\* iruppatu enrō?*

→ When will I remain worshipping [Him] in the throng of Śrīvaiṣṇavas, having put an end<sup>289</sup> to the state of being a ruler so that some [people] worship me?

<sup>289</sup> While clearly transitive here, the verb *oli* is supposed to be intransitive according to the TL.

**pācuram 1.11**

திடர்விளங்கு கரைப்பொன்னி நடுவு பாட்டுத்  
 திருவரங்கத் தரவணையிற் பள்ளி கொள்ளும்  
 கடல்விளங்கு கருமேனி யம்மான் றன்னைக்  
 கண்ணுரக் கண்டுகக்குங் காதல் தன்னால்  
 குடைவிளங்கு விறற்றனைக் கொற்ற வொள்வாள்  
 கூடலர்கோன் கொடைக்குலசே கரன்சொற் செய்த  
 நடைவிளங்கு தமிழ்மாலை பத்தும் வல்லார்  
 நலந்திகழ்நா ரணனடிக்கீழ் நண்ணு வாரே.

tiṭar viḷaṅku karai+ ponṇi naṭuvupāṭṭu+  
 tiruvaraṅkattu\* aravu\* aṇaiyil paḷḷikollum  
 kaṭal viḷaṅku karu(m) mēṇi ~ammāṇ taṇṇai+  
 kaṇ+ āra+ kaṇṭu\* ukakkum kātal taṇṇāl  
 kuṭai viḷaṅku viṭal tāṇai korra(m) ~ol vāl  
 kūṭalar kōṇ koṭai+ kulacēkaraṇ col ceyta  
 naṭai viḷaṅku tamīl mālai pattum vallār  
 nalam tikaḷ nāraṇaṇ aṭi+ kīl naṇṇuvārē.

Those who master

all ten [songs] in the Tamil garland brilliant in rhythm,<sup>290</sup>  
 worded by the munificent Kulacēkaraṇ, king of the people of Kūṭal<sup>291</sup>

<sup>290</sup> The TL does not cite ‘rhythm’ as one of the meanings of *naṭai*, but since it mainly means ‘gait, walk,’ and since this occurs as praise for poetry, I have opted for the meaning ‘rhythm.’ Velukkudi (2008: 1.11) gives the following words as synonyms for *naṭai*: *ōcai* (‘rhythm of a verse’), *pāṭṭai* (‘style, as of music’ TL) and *caili* (‘style’).

<sup>291</sup> It can also be read as ‘the one who rules over the foes’ in which case *kūṭalar* is similar to *kūṭār* (‘foes’ TL). But it has traditionally been taken to mean the ‘king of Kūṭal,’ the latter being a name often attributed to Madurai.

—who shines with a [royal] parasol,<sup>292</sup> a victorious army and a  
 sword glowing with victory—  
 out of the desire to rejoice, having seen to the satisfaction of  
 [his] eyes  
 the Lord with a dark-hued body that shines [like] the ocean,  
 who sleeps on the serpent-bed in Śrīraṅgam,  
 in the middle of the Poṇṇi with banks that shines with islets,  
 shall reach below the feet of Nārāyaṇa<sup>293</sup> shining with goodness.

### 1.11. Commentary

♦*tiṭar viḷaṅku karai+ poṇṇi naṭuvupāṭṭu* – ‘in the middle of the Poṇṇi  
 with banks that shines with islets’

விளங்காநின்ற திருக்குறையை உடைத்தாய்க் கரையையுமுடைத்-  
 தான காவெரி சூழ்ந்த

*viḷaṅkā-niṇṇa tiru+ kuṛaiyai uṭaittāy+ karaiyaiyum uṭaittāṇa kāveri cūlnta*

→ [Śrīraṅgam] which the Kāveri, which has small sacred isles that  
 are shining as well as banks, surrounds;

♦*tiruvāṇkattu\* aravu\* aṇaiyil paḷlikollum kaṭal viḷaṅku karu(m) mēṇi*  
*~ammāṇ taṇṇai* - ‘the Lord with a dark-hued body that shines [like] the  
 sea, who sleeps on the serpent-bed in Śrīraṅgam’

கோயிலிலே திருவநந்தாழ்வான் மேலே கண்வளர்ந்தருளுகிற கடல்  
 போலே ஸ்ரஹமான திருமேனி நிறத்தையுடைய ஸவெபுஸூரனை

*kōyililē tiru ~anantālvāṇ-mēlē kaṇvaḷarntu\* aruḷukira kaṭal pōlē*  
*śramaharamāṇa tirumēṇi niṇṇattai ~uṭaiya sarveśvaraṇai*

→ The Lord of all, whose hue of the sacred body that is fatigue-  
 destroying is like [that of] the ocean, who graces to sleep on the sacred  
 Anant’ālvāṇ in the Temple;

<sup>292</sup> *kuṭai viḷaṅku* can also be applied to the army: Uttamūr (1999: 17) explains that an  
 army in those days moved carrying a parasol.

<sup>293</sup> Kulacēkaraṇ, like some other Ālvārs, like Periyālvār and Tirumaṅkai, for example,  
 uses both Nārāyaṇaṇ and Nāraṇaṇ without semantic distinction, possibly for  
 metrical reasons.

♦*kaṇ āra+ kaṇṭu\* ukakkum kātal taṇṇāl* – ‘out of the desire to see and rejoice’

கண்ணாலே கண்டனுஹவிக்க வேணுமென்னும் ஆசைப்பாட்டோடே

*kaṇṇālē kaṇṭu\* aṇubhavikka vēṇum eṇṇum ācaippāṭṭōṭē*

→ With the eager desire to see [Him] with the eyes [and] enjoy;

♦*kuṭai viḷaṅku viṭal tāṇai korra(m) ~o! vāḷ kūṭalar kōṇ* - ‘The king of the people of Kūṭal—who shines with a [royal] parasol, a victorious army and a sword glowing with victory’

விளங்குகிற வெண்கொற்றக் குடையையும் வெற்றியையுடைய ஸௌநெய்யையும், வெண்பூயுடையகாசகமான வாஜையுமுடையவராய் மதுரைக்கு நிவூஹகருமான

*viḷaṅkukīra veṇkorrakkuṭaiyaiyum verriyai ~uṭaiya senaiyaiyum, aiśvaryaṇprakāśakamāṇa vāḷaiyum uṭaiyavarāy maturaikku nirvāhakarumāṇa*

→ [He] who is the protector of Maturai, who has a white [royal] parasol of victory that shines, an army endowed with victory and a sword that indicates [his] sovereignty;

♦*koṭai+ kulacēkaraṇ col ceyta* – ‘worded by the munificent Kulacēkaraṇ’

கொடைமாறாதே கொடுக்கும் பெருமாள் அருளிச்செய்த

*koṭai māṇātē koṭukkum perumāḷ aruḷicceyta*

→ Graced by Perumāḷ [Kulacēkaraṇ] who gives with a munificence that does not change;

♦*naṭai viḷaṅku tamīl mālai pattum vallār* – ‘those who master all ten [songs] in the Tamil garland brilliant in rhythm’

உள்ளில் சுடித்தில் இழிய வேண்டாதே, வடங்கள் சேர்ந்த சேர்த்திகள் பார்க்கவும் வேண்டாதே, இதுதானே சூகஷுகமாயிருக்கிற தமிழ்தொடை பத்தும் வல்லார்

*uḷḷil arhattil iḷiya vēṇṭātē, padaṅkaḷ cērnta cērttikaḷ pārkkavum vēṇṭātē, itu tāṇē ākarṣakamāy irukkīra tamīl toṭai pattum vallār*

→ Those who master all ten [songs] in the Tamil garland, which is attractive by itself, without [creating] the need to descend into [its] inner meanings [or the need] to see the combinations of the words that were joined [together].

♦ *nalām tikaḷ nāraṇaṇ aṭi+ kīḷ naṇṇuvārē* - ‘They shall reach below the feet of Nārāyaṇa shining with goodness’

ஸ்ரீவாழ்முணவண்ணுராய், ஸவ்வுஷ்ணாழியாய், வஹ்ஹுராயிருக்கும் பெரியபெருமாள் திருவடிகளின் கீழே சுந்ஹவிக்ஹ ஆசைப்பட்டாப்-போலே கிட்டப்பெறுவார்கள்.

*śīlādiguṇapūrṇarāy, sarvasvāmiyāy, vatsalarāy irukkum periyaperumāl tiruvaṭikaḷiṇ-kīḷē anubhavikka ācaippaṭṭā+ pōlē kiṭṭa+ peruvarkaḷ.*

→ As desired, they will get to enjoy [being] below the feet of Periya Perumāl, who is complete with qualities beginning with a good nature, who is the Lord of all [and] One who has parental love.

## Decade 2 - *tēṭṭu\* arum tirāl*

சுவதாரிசெ - ஹவவியதயத்திலே கை வைத்தார்க்கு ஸஹ-  
விப்பன சில ஸ்ஹாவங்களுண்டு; சூநுகலிஷஸஹ்ஹாடிகள்.  
'சூநுகலிஷஸு ஸஹஹு: ப்ராதிகலிஷஸு வஜடந' சூநுகலிஷ-  
மாவது - ஹமவதவிதயத்திலும், ஹவவியதயத்திலும் பண்ணும்  
சூநுகலிஷம். ஹவவியதயம் ஹலிண்டுகையாலே இவனுக்கு  
சூநுகலிஷம் பண்ணுகைக்கு துறையில்லையிறே. இப்படித் துறை-  
யில்லையென்று இவன் கைவாங்காமைக்கிறே இவன் உகந்த ஹவ்மே  
தனக்குத் திருமேனியாகவும், இவன் திருமஞ்சனம் பண்ணினபோது  
திருமஞ்சனம் பண்ணியும், அமுது செய்ய பண்ணினபோது அமுது  
செய்தும், அல்லாதபோது பட்டினியுமாம்படியிறே அவர்களுக்குத்  
தன்னை அமைத்து வைப்பது; இப்படியாய்த்ததில்லையாகில் ஹரி-  
ஹலிண்டுவியதயத்தில் இவனுக்குக் கிணிகூரிக்கைக்குத் துறை-  
யில்லையிறே. 'ஹ்ரஹ் ஸ்ஹாதெஹ வெ ஹ' என்றும், 'ஹ ப்ரஹா ஹி  
ஹாணுவா: ' என்றும், 'பத்தராவி' என்றும் இருக்குமவனாகையாலே,  
தஹ்வியதயத்திலே பண்ணும் சூநுகலிஷமும் ஹவவியதயத்திலே  
பண்ணிற்றுகிறே. ஹகையாலே, இவரும் தமக்கு இவை இரண்டும்  
பிறந்ததென்கிறார். ஹவவியதயத்திலே பிறந்த சூநுகலிஷம்  
சொன்னார் கீழில் திருமொழியில்; தஹ்வியதயத்தில் சூநுகலிஷம்  
பிறந்தபடி சொல்லுகிறார் இத்திருமொழியில்.

*avatārikai - bhagavadviṣayattilē kaivaittārkkū saṁbhavippaṇa cila svabhā-  
vaṅkaḷ uṇṭu; ānukūlyasaṅkalpādikaḷ. 'ānukūlyasya saṅkalpaḥ prātikūlyasya  
varjanam' ānukūlyam āvatu - bhāgavataviṣayattilum, bhagavadviṣayattilum  
paṇṇum ānukūlyam. bhagavadviṣayam pūrṇam-ākaiyālē ivāṇukku  
ānukūlyam paṇṇukaikku turai ~illaiyirē. ippaṭi+ turai ~illai ~enru ivāṇ  
kaivāṅkāmaikkirē ivāṇ ukanta dravyamē taṇakku+ tirumēṇiyākavum, ivāṇ  
tirumañcaṇam paṇṇiṇapōtu tirumañcaṇam paṇṇiyum, amutu ceyya  
paṇṇiṇapōtu amutu ceytum, allātapōtu paṭṭiṇiyum āmpaṭiyirē avarkaḷukku+  
taṇṇai amaittu vaippatu; ippaṭi ~āyttatu\* illai~ākil paripūrṇaviṣayattil  
ivāṇukku+ kiñcitkarikkaikku+ turai ~illaiyirē. 'jñānī tvātmaiva me matam'  
enrum, 'mama prāṇa hi pāṇḍavāḥ' enrum, 'pattar āvi' enrum irukkumavaṇ-*

ākaiyālē, tadīyaviṣayattilē paṇṇum ānukūlyamum bhagavadviṣayattilē  
paṇṇirāmirē. ākaiyālē, ivarum tamakku ivai ~iraṇṭum pīrantatu\* eṅkiṛār.  
bhaga-vadviṣayattilē pīranta ānukūlyam conṇār kīlil tirumōḷiyil; tadīya-  
viṣayattil ānukūlyam pīranta paṭi collukirār i+ tirumōḷiyil.

→ Introductory note - There are a few inherent characteristics that are produced in those who have entered the domain of God: the resolve to remain agreeable [to Him], etc. ‘The resolution [to do] what is agreeable [to God], [and] the abandonment of what is disagreeable [to God]’ [*Āhirbudhnya-samhitā* 37.28].<sup>294</sup> What is agreeable is - being agreeable towards the devotees and towards God. Since God<sup>295</sup> is perfect, there is indeed no means for him [i.e. the devotee] to behave agreeably [to Him]. It is indeed so that he does not give up [the effort] saying that there is no means [for it], that [He] has set Himself up for them in [this] manner: by having as His sacred body the material that is pleasing to him, by having a sacred bath when he performed the sacred bath, by eating when he fed Him [and] by fasting when he did not. If it were not thus, there would be no means for him for doing any service to the perfect One. Since He is One to maintain that, ‘But the one endowed with knowledge is just like Myself in my opinion’ [*Bhagavad-gītā* 7.18/ *Mahābhārata*, *Bhīṣma-parvan* (6.)29.18], ‘The Pāṇḍavas are my

<sup>294</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 52-23fn) explains that *śaraṇāgati* (‘surrender’) is composed of six parts, as listed by this sloka from the *Āhirbudhnya-samhitā* 37.28:

ṣoḍhā hi vedaviduṣo vadanty enaṃ mahāmune |  
ānukūlyasya saṅkalpaḥ prātikūlyasya varjanam ||  
rakṣiṣyatīti viśvāso goptrtvavaraṇam tathā |  
ātmanikṣepakārpaṇye ṣaḍvidhā śaraṇāgatiḥ ||

O great ascetic! Men learned in the Vedas say that this is sixfold:

The resolution to do what is agreeable [to God], the abandonment of what is disagreeable [to God],

the faith that He will protect, choosing [His] protection,

entrusting [Him] with the self, and destitution. Surrender is [thus] of six types.

<sup>295</sup> The word *viṣaya(m)* is used many times in the original text. However, Aiyangar, the modern editor of this commentary, often removes it without seemingly changing the meaning of the sentences. See the forthcoming article by Erin McCann on the use of the word *viṣaya* by the Śrīvaiṣṇava acharyas.



life breath' [Mahābhārata, Udyoga-parvan (5.)89.31.409] and 'the devotees' life breath' [PeTM 10.1.8], behaving favourably towards His people is indeed like behaving favourably towards God Himself. Therefore, he too [Kulacēkaraṇ] says that both of these were produced in him. He spoke of the favour produced towards God in the earlier *tirumoli*;<sup>296</sup> he speaks of the manner in which favour towards His people<sup>297</sup> was produced in this *tirumoli*.

### *pācuram* 2.1

தேட்டருந்திறற் றேனினைத்தென்  
 னரங்கனைத்திரு மாதுவாழ்  
 வாட்டமில்வன மாலைமார்வனை  
 வாழ்த்திமால்கொட்சிந் தையரா  
 ஆட்டமேவி யலந்தழைத்தயர்  
 வெய்துமெய்யடி யார்கள்தம்  
 ஈட்டங்கண்டிடக் கூடுமேலது  
 காணுங்கண்பய னுவதே.

*tēṭṭu\* arum tiral tēṇinai teṇ+*  
*araṇkaṇai tiru-mātu vāl*  
*vāṭṭam il vaṇamālai mārvaṇai*  
*vāḷtti māl koḷ cintaiyar āy*  
*āṭṭam mēvi~ alantu\* āḷaittu\* ayarvu\**  
*eytum mey+ aṭiyārkaḷ tam*  
*īṭṭam kaṇṭu\* iṭa+ kūṭumēl atu*  
*kāṇum kaṇ payaṇ āvatē.*

<sup>296</sup> Literally, 'sacred word.' Piḷḷai probably uses this term to mean 'decade,' which is not a meaning attested by the TL or by the VG (which does not even have an entry for it). I am keeping the Tamil word untranslated in this translation.

<sup>297</sup> Devotion towards God's people, i.e. His devotees, is often perceived by Piḷḷai and other acharyas as being greater than devotion for God Himself.

If [one] gets to see the throng of true servants who praise  
 the hard-to-see,<sup>298</sup> vigour[-giving] Honey,  
 Him from Raṅgam in the South,<sup>299</sup>  
 Him with a chest [bedecked with] unwithering sylvan garlands<sup>300</sup>  
 where Śrī<sup>301</sup> lives,  
 who, with [their] minds suffering from confusion,<sup>302</sup>  
 join the dance, get distressed, call [Him],  
 [and] attain forgetfulness,<sup>303</sup>  
 that is the purpose of eyes that [can] see.

<sup>298</sup> ‘Hard-to-find’ sounds more natural and logical in English, but *tēṭṭu* and its root *tēṭu* mean ‘seek,’ and not ‘find.’ Uttamūr (1999: 19) prefers ‘hard to analyze’ instead (*ārāyvatarku ariyatāṇa*), and attributes it to *tīral* rather than *tēṇ*, which is a metaphor for God here.

<sup>299</sup> It is possible that the the Ālvār calls the place *teṇ+ araṅkam* (more literally, ‘southern’ Raṅgam) either because it is located in Southern India, or because another Raṅgam existed in those days and it was situated in the northern region, which led this particular Raṅgam to be referred to as the Southern one. It may be recalled here that there now exist five ‘Raṅgam’ temples (*pañca-raṅgam*), namely Śrīraṅgam (also known as Madhya/Kastūri Raṅgam), Appala Raṅgam (in Kōvilāṭi near Trichy), Ādi Raṅgam (in Śrīraṅgapaṭṇa in Karnataka), Caturthara Raṅgam/Sāraṅgam (in Kumbakonam) and Antima/Parimala Raṅgam (in Tiru Intaḷūr near Māyavaram) (Prabhu 2010). As the name suggests, the ‘northern’ Raṅgam could have been the one in Karnataka, if it existed in those days. But then, Śrīraṅgam is apparently known now as ‘Madhya’ (or middle) Raṅgam, and not southern Raṅgam as the Ālvār says. A simple reason for using expressions such as *teṇ+ araṅkam* could be to show that Śrīraṅgam is located in the southern part of the Tamil land, much like Laṅkā, which is referred to as *teṇ+ ilaṅkai*, or Veṅkaṭa in the north. Thus, a reasonable way of translating *teṇ+ araṅkam* is ‘Raṅgam in the South.’

<sup>300</sup> *vaṇa-mālai*, translated more literally as ‘sylvan garland’ here, is defined as ‘a composite garland of flowers and tender leaves of various colours’ and as a ‘garland of basil’ (TL). Uttamūr points out (1999: 20) that there are those who define *vaṇa-mālai* as a) ‘beautiful garland,’ deriving *vaṇa* from the Sanskrit *vanas* (‘loveliness’ Apte), or as b) a type of garland. Refuting both these possibilities, he suggests that, following *Kenopaniṣad*’s equating *vana* with *vananīya* (‘desirable’ [MW]), it could mean ‘desirable garland’.

<sup>301</sup> Literally, *tiru mātu* means either ‘the auspicious woman’ or ‘the woman Śrī.’ However, given the context (namely, that Śrī, Viṣṇu’s consort, is thought to reside on His chest), what Kulacēkaraṇ probably means is simply ‘Śrī.’

<sup>302</sup> *māl koḷ cintaiyar* can also mean ‘those with minds that receive/esteem Māl (=Nārāyaṇa),’ or even ‘the minds that Māl has taken possession of.’

<sup>303</sup> i.e. they forget themselves in the process.

### 2.1. Commentary

சுவதாரிகெ - (தேட்டருமிதூஉ) முடிய ஊமவதவிஷயம் உடேயு-  
மாகிறது ஊமவஹுணங்களிலே சுவமாஹித்தாரென்னுமதிநே. ‘இன்-  
னான் சுயமுடையன், கெசுமுடையன்’ என்று சூரயிப்பாரைப்  
போலே, ஊமவஹுதூவஸ்தியுடையாரென்றிநே இவர்களை பற்றுகிறது.  
ஊமவவிஷயத்திலே ஷோசும் பண்ண இழிந்தவர் சூயாயு-  
விஷயத்தை ஷோசும் பண்ணப்புக்கு அவர்க்கு நிறமாகச் சொல்-  
லிற்று ஊமவவிஷயத்தில் ஜாநககிகளையிநே; ‘ஜாநகவெராமு-  
ராமயெ.’

*avatārikai - (tēṭṭarum ityādi) muṭiya bhāgavataviṣayam uddeśyam ākiratu  
bhagavadguṇaṅkalilē avagāhittār eṇnumatirē. ‘innāṇ arthamuṭaiyaṇ,  
kṣetramuṭaiyaṇ’ enru āśrayippārai+ pōlē, bhagavadpratyāsatti ~uṭaiyār enrīrē  
ivarkaḷai parrukīratu. bhagavadviṣayattilē stotram paṇṇa ilintavar ācārya-  
viṣayattai stotram paṇṇa+ pukku avarkku nīramāka+ collirru bhagavad-  
viṣayattil jñānabhaktikaḷaiyirē; jñānavairāgyarāśaye.’*

→ Introductory notes: ‘Hard-to-see, etc.’: the devotees completely become [our] aim because they get immersed in the qualities of God. Like those who resort to [a man] saying, ‘So and so has got wealth, he has got land,’ [it is] indeed saying, ‘They have close contact with God,’ that [one] clings to the devotees. Having begun to sing verses of praise on God [and] having started to sing verses of praise on the acharyas, it is indeed [their] knowledge and devotion for God [that he] gave as their [defining] quality. ‘The essence of knowledge and indifference to [all] things wordly’ [*Stotra-ratna* 1].

♦ *tēṭṭu\* arum* – ‘hard-to-see’

தாமே வந்து ஸுஹராம் இத்தனையல்லது ஷயதூத்தால் காண-  
வொண்ணுதென்கை

*tāmē vantū sulabhar ām ittaṇai ~allatu svayatnattāl kāṇa ~oṇṇātu\* eṅkai*

→ It means that He is easily [accessible], solely coming of [His] own [accord], otherwise, it is not possible to see [Him] by self-effort.<sup>304</sup>

♦ *tīral tēṇṇai* - ‘the vigour[-giving] Honey’

‘ய சூதூா வவூா’ என்னுமாபோலே தன்னையுங் கொடுத்துத் தன்னை சுருஹவிக்ைக்கீடான வவத்தையும் கொடுக்கும் தேன்

‘*ya ātmadā baladā*’ *eṇṇumā pōlē taṇṇaiyum koṭuttu+ taṇṇai anubhavikkaikku\* iṭāṇa balattaiyum koṭukkum tēṇ*

→ As [we] say, ‘He who gives himself and the vigour’ [*Rg* 10.121.2], honey, which, having given itself [for consumption], gives also the strength that is the means to enjoy it;

♦ *tēṇṇai tēṇ+ araṇkaṇai ityādi* - ‘the (...) Honey, Him from southern Raṅgam,’ etc.

ஸ்ஹணீயமான திருவரங்கத்திலே நிதூவாஸம் பண்ணுமவ-  
னாய். திருமேனியின் ஸ்ஹுத்தாலே ஒருகாலக்கொருகால் செவ்வி  
பெறுமாய்த்து இட்ட திருமாலே

*spr̥haṇīyamāṇa tiruvaraṇkattilē nityavāsam paṇṇumavaṇāy. tirumēṇiyiṇ sparśattālē oru kālaikku\* orukāl cevvi perum-āyttu iṭṭa tiru mālai*

→ Being One who dwells permanently in the enviable<sup>305</sup> Śrīraṅgam;

The sacred garland that was placed [on Him] came to acquire freshness hour after hour because of [constant] contact with [His] sacred body.

♦ *vāḷtti* - ‘praise’

‘வடிவாய் நின் வலமார்பினில் வாழ்கின்ற மங்கையும் பல்-  
லாண்டு’ என்கிறபடியே அவளும் இவனும் சேர்ந்த சேர்த்திக்கு  
ஊனாஸாஸகம் பண்ணி

‘*vaṭivu\* āy niṇ vala(m) mārpīṇil vāḷkiṇra maṇkaiyum pallāṇṭu*’  
*eṇkirapaṭiyē avalum ivanum cērnta cērttikku maṇgaḷāśāsanam paṇṇi*

<sup>304</sup> Uttamūr (1999: 20), a traditional scholar belonging to the *vaṭakalai* (i.e. the Northern) school disagrees with this argument. For more on this, see Uttamūr 1999: 20.

<sup>305</sup> *spr̥haṇīya* can also be translated as ‘desirable’ or ‘attractive.’

→ As it is said in ‘Long live the Lady who lives on Your right chest in a lustrous way’ [Tirupallāṇṭu 2], having done *maṅgaḷāśāsanam*<sup>306</sup> to the union [cērtti<sup>307</sup>] of Her and Him who came together;

♦ *māl koḷ cintaiyar āy* – ‘with [their] minds suffering from confusion’

பித்தேறின ஊவீஸையுடையராய்

*pittēriṇa manassai ~uṭaiyarāy*

→ Having hearts that have become mad<sup>308</sup>;

♦ *āṭṭam mēvi* – ‘joined the dance’

ஆடவேணுமென்னும் காயுஸூஜாவன்றியிலே ஷெஜம் ஒட்டா-  
மையாலே ஆட்டமேவி

*āṭavēṇum eṇṇum kāryabuddhyā ~aṇṇiyilē premam oṭṭāmaiṇālē āṭṭa(m)  
mēvi*

→ Having given [themselves] to dancing, not because of the cognition of an obligation to dance, but because of their inability to stay still [on account of] love;

♦ *alantu\* alaittu* – ‘get distressed, called [Him]’

அலமந்து காயுப்பாடறக் கூப்பிட்டு

*alamantu kāryappāṭu\* ara+ kūppiṭṭu*

→ Having been distressed [and] called out for no purpose;

♦ *āyarvu\* eytum mey+ aṭiyārkaḷ tam* – ‘of true servants who (...) attain forgetfulness’

<sup>306</sup> The VG defines this expression as *kaṭavuḷai vāḷttutal, periyōrkaḷatu valipāṭu* (‘blessing/praising God, the worship of the great people’), while the TL clarifies it as being the ‘invocation of blessings by great persons.’ D. Ramaswamy Ayyangar (1966: 29) points out that *maṅgaḷāśāsanam* means ‘wishing for, desiring, and praying for, Mangalam or auspiciousness (welfare).’

<sup>307</sup> The current meaning of the word in the Śrīvaiṣṇava context corresponds to the sixth definition given by the TL: ‘Occasion when the god and goddess of a temple are seated together.’ The example given in the TL is from the much later *Kōyil Oḷuku*, and it could be the first occurrence of the word with such a specific meaning. So it would be anachronistic to apply it to Piḷḷai’s sentence, however attractive the idea might be.

<sup>308</sup> Literally, ‘Having become ones with hearts that have become mad.’

கூஉவ்ராவுத் பொருமையாலே அறிவு குடிபோய், வரவஸரான  
கூஉநுவுரையொஐநருடைய

*kramaprāpti porāmaiyālē arivu kuṭipōy, paravaśarāṇa ananyaprayojana-  
ruṭaiya*

→ Of those having no other goal, who have lost control over themselves, [their] wits having abandoned [them] because of [their] not [being able to] bear gaining [Him] in [due] course;

♦*īṭṭam* – ‘throng’

இப்படி இருப்பார் உமக்கு எத்தனை பேர் வேணுமென்ன; அடியார்-  
கள் குழாங்களைக் காண்பெறில்

*ippaṭi iruppār umakku ettaṇai pēr vēṇum eṇṇa; aṭiyārkaḷ kuḷāṅkaḷai+ kāṇa  
peril*

→ If [one] asks, ‘How many people who are thus do you want?’

If [we] get to see the throngs of servants;

♦*kūṭumēl atu kāṇum kaṇ payaṇ āvatē* – ‘If [one] gets to see [the throng]  
(...) that is the purpose of eyes that [can] see’

இது கூடிற்றுகில் வரையொஐநம் கண்ணுக்கு இதல்லதில்லை.  
கூவு வரையொஐநமிது.

*itu kūṭirru\* ākil prayojanam kaṇṇukku itu\* allatu\* illai. dṛṣṭaprayojanam  
itu.*

→ If this comes to pass, there is no other use for eyes than this. This  
is the use which can be perceived [in this material world itself].

### *pācuram 2.2*

தோடுலாமலர் மங்கைதோளினை

தோய்ந்ததுஞ்சுடர் வாளியால்

நீடுமாமரஞ் செற்றதும்நிரை

மேய்த்ததுமிவை யேநினைந்

தாடிப்பாடி யரங்கவோவென்ற  
 ழைக்குந்தொண்ட ரடிப்பொடி  
 ஆடநாம்பெறிற் கங்கைநீர்குடைந்  
 தாடும்வேட்கையென் னுவதே.

*tōṭu\* ulām malar maṅkai tōḷ iṇai*  
*tōyntatum cuṭar vāḷiyāl*  
*nīṭu mā maram cerryatum nirai*  
*mēyttatum ivaiyē niṇaintu*  
*āṭi+ pāṭi ~araṅka ~ō ~eṇru\**  
*aḷaikkum toṇṭar aṭi+ poṭi*  
*~āṭa nām peril kaṅkai nīr kuṭaintu\**  
*āṭum vēṭṭkai ~eṇ+ āvatē.*

Wherefore the desire<sup>309</sup> to bathe diving in the water of the Ganges  
 if we get to bathe in the dust of the feet of devotees who call [out]  
 saying, ‘O Raṅgal’,  
 singing and dancing, thinking only of these:

[His] embracing the pair of shoulders<sup>310</sup> of the Woman of the lotus  
 who is like a flower,<sup>311</sup>

[His] destroying the big trees that grew tall with a glowing arrow<sup>312</sup>  
 [and His] grazing herds of cows?

<sup>309</sup> More literally, this would mean ‘what will become of the desire to bathe...’

<sup>310</sup> Already in Caṅkam literature, the embracing of someone’s shoulders, which are a *pars pro toto* for the whole body (Wilden 2006: 338), is a metaphor for lovemaking. And *tōy* can also simply mean ‘to copulate.’

<sup>311</sup> A reference to Lakṣmī, whose seat is said to be a lotus. Both Annangaracharya (1966: 12) and Uttamūr (1999: 21) take *tōṭu ulām malar maṅkai* as meaning ‘the Woman (who appeared/who was born) on a lotus which abounds in petals’ (*tōṭu* = petal; *ulām* [*< ulāvu*] = to spread over).

<sup>312</sup> This is a reference to Rāma piercing through seven trees with one arrow to prove His prowess to Sugrīva.

## 2.2. Commentary

♦*tōṭu\* ulām malar maṅkai tōḷ inai tōyntatum* – ‘[His] embracing the pair of shoulders of the Woman of the lotus who is like a flower, and’

இதழ் மிக்கிருந்த தாமரைப்பூவை வாஸஸ்யாநமாகவுடைய பெரியபிராட்டியார் திருத்தோள்கள் இரண்டையும் தோய்ந்ததும்; தனியன் பெருவெள்ளத்திலே இழிந்து சுருஹவிக்கத் தேடினாப்-போலே தோய்ந்ததும்

*itaḷ mikku\* irunta tāmarai+ pūvai vāsasthānamāka ~uṭaiya periya-pirāṭṭiyār tiru+ tōḷkaḷ iraṇṭaiyum tōyntatum; taṇiyaṇ peru vellattilē ilintu anubhavikka+ tēṭiṇā+ pōlē tōyntatum*

→ And [His] embracing both the sacred shoulders of the revered Periya-Pirāṭṭi,<sup>313</sup> who has for [Her] abode a lotus flower abundant in petals;

And [His] embracing [Her] is like when one man [all] alone descends into great floods seeking to enjoying [them on his own];

♦*cuṭar vāḷiyāl* – ‘with a glowing arrow’

புகரையுடைய அம்பாலே

*pukarai ~uṭaiya ampālē*

→ With an arrow that has brightness;

♦*nīṭu mā maram cērṭatum* – ‘and [His] destroying the big trees that grew tall’

ஓக்கத்தையுடைத்தான மராமரங்களேழையும் எய்ததும், பண்டே துனையானவற்றிலே ஓட்டினாப்போலேயாய்த்து - சுருஹமாய் வாவ-தூரமான ஸவஹஸாதத்தை நிரவரித்ததும்; சூழிகரை விழுவிப்-பிக்கும் செயலிறே.

*ōkkattai ~uṭaittāṇa marā maraṅkaḷ ēlaiyum eytatum, paṇṭē tulaḷi ~ānavarilē ṭṭiṇā+ pōlē-āyttu - anantamāy balavattaramāṇa saptasālattai nirasittatum; āśritarai viśvasippikkum ceyalirē.*

<sup>313</sup> ‘The Great Goddess’ is one of the ways Lakṣmī and her other manifestations like Raṅganāyaki, the Goddess in Śrīraṅgam are referred to by the commentator.



→ [His] shooting with an arrow the seven pipal trees that were tall was as if [He] sent [the arrow] through trees that had been previously perforated;

And [His] destroying the seven sal trees that were infinite[ly high and] strong;

[This] is indeed an act to make those who have taken refuge believe [in Him].<sup>314</sup>

♦ *nirai mēyttatum* – ‘and [His] grazing herds of cows’

உலயவிஹதிநாயகனாயிருந்து வைத்து கையிலே ஒரு கோலைக் கொண்டு பசு மேய்த்ததும்

*ubhayavibhūtināyakaṇāy iruntu-vaittu kaiyilē oru kōlai+ koṇṭu pacu mēyttatum*

→ And [His] grazing cows with a staff in hand, while being<sup>315</sup> the Master of the two worlds;

♦ *ivaiyē niṇaintu* – ‘thinking of these’

இந்த ஸீவாஹிமுணங்களையே நினைந்து; இவற்றை நினைக்கும-தொழிய வேறொரு வயொஜந்ததையும் கணிசியாதே

*inta śīlādiguṇaṅkaḷaiyē niṇaintu; ivarrai niṇaikkumatu\* oḷiya vēru\* oru prayoṇanattaiyum kaṇiciyātē*

→ Thinking solely of these qualities beginning with a good nature;

Not desiring any benefit other than thinking of these [qualities];

♦ *āṭi+ pāṭi* – ‘singing and dancing’

பீர்திவாகுஷுத்தாலே இருக்கமாட்டாதே ஆடிப்பாடி

*prītiprakaṣattālē irukka māṭṭātē āṭi+ pāṭi*

<sup>314</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 60fn) points out that this is an allusion to Sugrīva, to whom Rāma was proving His prowess.

<sup>315</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 60fn) understands *iruntu-vaittu* as ‘despite being,’ which makes more sense here, although the emphatic *um* suffixed to *vaittu* would have clearly given the concessive meaning.

→ Having sung [and] danced, unable to sit [still] because of the excess of joy;

♦ *araṅka ~ō enru\* alaikkum* – ‘who call [out], saying “O Raṅga!”’

பெருமாள் திருநாமத்தைச் சொல்லி ஆற்றமாட்டாதே கூப்பிடும்  
*perumāḷ tirunāmattai+ colli ārra māṭṭātē kūppiṭum*

→ [The devotees], who, uttering Perumāḷ’s sacred names, call out unable to bear [not seeing Him];

♦ *toṇṭar aṭi poṭi+ āṭa nām peril* – ‘if we get to bathe [in] the dust [of] the feet [of] devotees’

ஹவஹுணவிஹரான ஸ்ரீவெண்கவர்களுடைய வாஹரணுக்களிலே சுவமாஹிக்கப் பெறில்; எப்போதுமொக்க ஹவஹுணுமுடையராகையாலே தீயுஹுதரான ஸ்ரீவெண்கவர்களுடைய வாஹரணுக்களிலே சுவமாஹிக்கப் பெறில்

*bhagavadguṇavidharāṇa śrīvaiṣṇavarkaḷuṭaiya pādareṇukkaḷilē avagāhikka+ peril; eppōtum okka bhagavadsambandham uṭaiyar-ākaiyālē tīrthabhūtarāṇa śrīvaiṣṇavarkaḷuṭaiya pādareṇukkaḷilē avagāhikka+ peril*

→ If one gets to bathe in the dust of the feet of the Śrīvaiṣṇavas, who are affected by God’s qualities;

if one get to bathe in the dust of the feet of the Śrīvaiṣṇavas, who are pure beings because of [their] having constant, stable association with God;

♦ *kaṅkai nīr kuṭaintu\* āṭum vēṭkai ~eṇ+ āvatē* – ‘Wherefore the desire to bathe diving in the water of the Ganges?’

காஹாஹிதூஸ ஹமேயாய்ப் பல சிக்குத் தலைகளிலே புக்கு உவஹதிப்பட்ட மஹேயாடினால் என்ன வரையொஹமுண்டு? ‘நலந்திகழ் சடையான்’ ஹதூஹி. பொதுவானதிறே அது.

*kādācitkasambandhamē ~āy pala cikku+ talaikaḷilē pukku uphatippaṭṭa gaṅgai ~āṭināl eṇṇa prayojanam uṇṭu? ‘nalam tikaḷ caṭaiyān’ ityādi. potu ~āṇaṭiṭrē atu.*

→ What benefit is there in bathing in the Ganges, produced by an incidental association [with Him], who got damaged having entered the head with much-entangled [hair]?<sup>316 317</sup>

‘He with red matted hair shining with goodness’ [PerTM 4.7.2], etc.  
That [Ganges] is common [to all], is it not?

### *pācuram 2.3*

ஏறடர்த்தது மேனமாய்நிலங்  
கீண்டதும்முன்னி ராமனாய்  
மாறடர்த்ததும் மண்ணளந்ததுஞ்  
சொல்லிப்பாடி வண்பொன்னிப்பேர்  
ஆறுபோல்வருங் கண்ணநீர்கொண்ட  
ரங்கன்கோயிற் நிருமுற்றம்  
சேறுசெய்தொண்டர் சேவடிச்செழுஞ்  
சேறென்சென்னிக் கணிவனே.

*ēru\* aṭarttatum ēṇam āy nilam*  
*kīṇṭatum muṇ+ irāmaṇ āy*  
*māru\* aṭarttatum maṇ+ aḷantatum*  
*colli+ pāṭi vaḷ poṇṇi+ pēr*

<sup>316</sup> This is a reference to the story according to which the river Ganges first appeared when Brahmā washed Vāmana-Trivikrama’s foot as it reached his abode; later, when King Bhagīrata, of the Ikṣvāku clan, sought to bring this celestial river down to the earth, he had to request Śiva to receive it on his head so that the force of the river would not destroy the earth (Pillai & Aiyangar 1997: 61fn). The *Bhāgavata-Purāṇa* 5.7, for example, describes this descent.

<sup>317</sup> While summarizing secondary differences between the *vaṭakalai* and *teṇkalai* schools as given by 20<sup>th</sup> c. Śrīvaiṣṇava scholars, Aṇṇaṅgarācārya (*teṇkalai*) and D. T. Tātācārya (*vaṭakalai*), Siauve (1978: 110) points out that, while for the *vaṭakalais* the Ganges is pure due to its contact with the Lord’s feet, for the *teṇkalais* it is not, as it touched Śiva’s locks. We can see that Pillai’s position is closer to the latter’s.

āru pōl varum kaṇṇa nīr koṇṭu\*  
 araṅkaṇ kōyil tiru muṛram  
 cēru cey toṇṭar cē ~aṭi celum  
 cēru\* eṇ ceṇṇikku\* aṇivaṇē.

I shall wear on my head the abundant slush from the red feet of  
 the devotees  
 who make slush in the holy courtyard of Raṅga's temple  
 with the tears of [their] eyes that stream like the mighty river of  
 bounteous Poṇṇi,  
 having sung, repeating  
 [His] killing the bulls,<sup>318</sup> [His] splitting off the earth as a boar<sup>319</sup>  
 [His] previously killing the enemies as Rāma,  
 and [His] measuring the earth.<sup>320</sup>

### 2.3. Commentary

♦ēru\* aṭarttatum – '[His] killing the bulls'

நப்பின்னைப் பிராட்டியோட்டை ஸாண்டெழுஷத்துக்கு இடைச்சுவ-  
 ரான ஜஷஹங்கள் ஏழையும் அடர்த்ததும்

nappiṇṇai+ pirāṭṭiyōṭṭai saṁśleṣattukku iṭaiccuvarāṇa ṛṣabhaṅkaḷ ēlaiyum  
 aṭarttatum

<sup>318</sup> This seems to be an exclusively Tamil story related to Kṛṣṇa, who, in order to marry his cross-cousin Nappiṇṇai by showing His valour, had to tame seven bulls. The *akam* poetry gives examples of this type of bull-fight being a competition among the cowherds which a father would organise in order to get a suitable bridegroom for his daughter (see Kali. IV.2). For more on Kṛṣṇa's conquering the seven bulls, see Edholm & Suneson's "The Seven Bulls and Kṛṣṇa's Marriage of Nīlā/Nappiṇṇai in Sanskrit and Tamil Literature" (1972). Nappiṇṇai is referred to in the 5<sup>th</sup>-[6<sup>th</sup>]-c. *Cilap.* (Dehejia 1990: 69). For more on this character, see Ate 1978: 385-392; or Dennis D. Hudson's "Piṇṇai, Krishna's Cowherd Wife" in Hawley & Wulff (1994), and his "Rādhā and Piṇṇai: Diverse Manifestations of the Same Goddess" (2002).

<sup>319</sup> A reference to Viṣṇu's incarnation as Varāha.

<sup>320</sup> A reference to Vāmana-Trivikrama.

→ [His] killing the seven bulls that were barriers to the union with Lady Napinṇai<sup>321</sup>;

♦ *ēṇam āy nilam kīṇṭatum* – ‘and [His] splitting off the earth as a boar’

ஸ்ரீஹிபிராட்டியோட்டை ஸம்ஸுஷத்துக்கு விரொயியாம்படி அவளுக்கு ப்ரகாரமான ஹிசியை ப்ரஸ்யங்கொள்ள உதவிற்றல-  
என்னும் சுவஹும் வாராதபடி ஹாவராஹமாய் சுணுஹித்யிலே  
புக்கு ஒட்டின ஹிசியை ஒட்டு விடுவித்ததும்

*śrībhūmi+ pirāṭṭiyōṭṭai saṃsleṣattukku virodhi ~āmpaṭi avalukku  
prakāramāṇa bhūmiyai pralāyam kolla utavirru\* alaṇ eṇnum avadyam  
vārāṭapaṭi mahāvarāhamāy aṇḍabhittiyilē pukku oṭṭiṇa bhūmiyai oṭṭu  
viṭuvittatum*

→ And, as a pralaya took the Earth, which is a form [of Lady Bhūmi], so that it became an obstacle to [His] union with the Lady Śrī Bhūmi, becoming a great boar, entering the shell of the universe and releasing the Earth that was stuck from [its] attachment, in [such] a way that [He] was not blamed for not helping [Her];

♦ *muṇ+ irāmaṇ āy māru\* aṭarttatum* – ‘[His] previously killing the enemies as Rāma’

பிராட்டியைப் பிரித்த பயலை எதிரியாக்கிக் கொன்றதும்

*pirāṭṭiyai+ piritta payalai etiri ~ākki+ koṇratum*

→ And [His] killing the little fellow,<sup>322</sup> who separated the Lady [from Him], having made him [His] enemy;

♦ *maṇ+ aḷantatum* – ‘and [His] measuring the earth’

பிராட்டிமாரோட்டை ஸம்ஸுஷவிரொயிகளைப் போக்கிஞப்-  
போலே ஹுனோடு விரொயித்த ஹாவாதி கைக்கொண்ட ஹிசியை  
மீட்டு எல்லை நடந்து கொடுத்ததும்

<sup>321</sup> See fn318.

<sup>322</sup> This is an allusion to Rāvaṇa.

*pirāṭṭimārōṭṭai saṃśleṣavirodhikaḷai+ pōkkiṇā+ pōlē indraṇōṭu virodhitta mahābali kaikkōṇṭa bhūmiyai mīṭṭu ellai naṭantu koṭuttatum*

→ And, [His] having walked, [for Indra],<sup>323</sup> the boundaries [of the universe], having recovered the Earth occupied by Mahābalin, who opposed Indra, just as [He] removed the obstacles to the union with the Ladies;

♦*colli+ pāṭi* – ‘having sung, repeating’

இவ்வபவஊங்குளச் சொல்லி ஷீதிவ்ருகஷுத்தாலே பாடி

*i+ ~apadānaṅkaḷai+ colli prītiprakaṣattālē pāṭi*

→ Having sung out of an excess of joy [at] speaking these noble works;

♦*vaṇ poṇṇi+ pēr āru pōl varum kaṇṇa nīr koṇṭu* – ‘with the tears of [their] eyes that stream like the mighty river of bounteous Poṇṇi’

காவெரி பெருவெள்ளமாய் மலைப்பண்டங் கொண்டு வருமாப்-  
போலே அமைக்க நில்லாதே வெள்ளமிடுகிற கண்ணீரைக்  
கொண்டு

*kāveri peru vellamāy malaippanṭam koṇṭu varumā+ pōlē amaikka nillātē vellam itukira kaṇṇīrai+ koṇṭu*

→ With tears that flood without stopping at [being] restrained, like the Kāveri that comes as a big flood bringing mountain products,

♦*araṅkaṇ kōyil tiru muṟṟam cēru cey toṇṭar* – ‘the devotees who make slush in the holy courtyard of Raṅga’s temple’

அங்குப் பாங்காகத் திருவலகு திருப்பணி செய்து வைத்தால்  
இவர்கள் அத்தைக் கண்ணநீராலே சேருக்குவர்களாய்த்து

*aṅku+ pāṅkāka+ tiruvalaku tiruppaṇi ceytu vaittāl ivarkaḷ attai+ kaṇṇanīrālē cēru\* ākkuvarkaḷ-āyttu*

<sup>323</sup> Although ‘for Indra’ is not there in the text and although it is not needed to understand what the sentence means, I have added this as a way to render the *koṭuttatu*, which is an auxiliary verb that conveys the idea that the agent did something for the sake of someone else.

→ When [one] has done sacred service there [in the temple] with the sacred broom<sup>324</sup> in a suitable manner, these ones make it slushy with the tears from [their] eyes.<sup>325</sup>

♦ *cē ~aṭi celum cēru\* eṇ cennikku\* aṇivaṇē* - ‘I shall wear on my head the great slush from the red feet of the devotees’

சுஜஹமான புழுகு நெய்யாலே சுஅஹரித்துள்ள டொஷம் தீர ஸ்ரீவெண்கவர்களின் திருவடிகளில் அழகிய சேற்றை அணிவன்.

*amaṅgaḷamāṇa puluku neyyālē alaṅkarittu\* ulḷa doṣaṇ tīra maṅga-  
lārthamāṇa śrīvaiṣṇavarkaḷiṇ tiruvaṭikaḷil aḷakiya cērrai aṇivaṇ.*

→ I shall wear the beautiful slush from the sacred feet of the Śrīvaiṣṇavas, who are auspicious,<sup>326</sup> so that the defect of being decorated with the inauspicious civet oil ends.

#### *pācuram 2.4*

தோய்த்ததண்டயிர் வெண்ணெய்பாலுட  
னுண்டலுமுடன் ருய்ச்சிகண்  
டார்த்ததோளுடை யெம்பிரானென்ன  
ரங்கனுக்கடி யார்களாய்  
நாத்தமும்பெழ நாரனுவென்  
றழைத்துமெய்தமும் பத்தொழு  
தேத்தியின்புறுந் தொண்டர்சேவடி  
யேத்திவாழ்த்துமென் னெஞ்சமே.

<sup>324</sup> Any object or person serving God receives the prefix *tiru*, or ‘sacred,’ even a broomstick.

<sup>325</sup> Literally, *ivarkaḷ attai+ kaṇṇanīrālē cēru\* ākkuvarkaḷ-āyttu* means ‘these ones have become people who make it slushy.’

<sup>326</sup> Literally, *maṅgaḷārtham* does not only mean ‘auspicious’ but also ‘signs of auspiciousness’ or ‘a wealth of auspiciousness,’ for instance.

tōytta taṇ tayir veṇṇey pāl uṭaṇ  
 uṇṭalum uṭaṇru\* āycci<sup>327</sup> kaṇṭu  
 ārtta tōḷ uṭai ~em pirāṇ eṇ+  
 araṇkaṇukku\* aṭiyārkaḷ āy  
 nā+ talumpu\* eḷa nāraṇā ~eṇru\*  
 alaittu mey talumpa+ toḷutu\*  
 ētti ~iṇpu\* urum toṇṭar cē ~aṭi  
 ~ētti vāḷttum eṇ neṇcamē.

My heart will applaud [by] praising the red feet of the devotees who,  
 being the servants of  
 our Lord with arms that the cowherdess tied,<sup>328</sup>  
 being enraged at seeing  
 [Him] eat fresh, curdled curds, butter together with milk,  
 my Raṅga,  
 experience joy calling out, ‘Nārāyaṇa!’ so that [their] tongues  
 become scarred,  
 prostrate, so that [their] bodies are bruised, [and] extol [Him].

## 2.4. Commentary

♦tōytta taṇ tayir veṇṇey pāl – ‘fresh, curdled curds, butter [together with] milk’

கடைந்து பிரித்த வெண்ணெய், அதுக்கு உறுப்பாகத் தோய்த்தத்  
 தயிர், அதுக்கடியான பால்

kaṭaintu piritta veṇṇey, atukku uruppāka+ tōytta+ tayir, atukku\* aṭiyāṇa  
 pāl

<sup>327</sup> āycci is also the feminine of āyaṇ, i.e., a herdsman. In this particular case, however, Kulacēkaraṇ may have relished the double meaning of the word, for Yaśodā was both Kṛṣṇa’s mother and a cowherdess by caste.

<sup>328</sup> This is a reference to Yaśodā tying Kṛṣṇa up to a mortar.



→ The butter that was churned and then separated [from the whey], the curds that were thickened being its cause,<sup>329</sup> and the milk that is its source;

♦ *uṭaṇ uṇṭalum* - ‘and eat (...) together with’

இவையடங்கலும் நி:செஷமாக ஒருகாலே அமுது செய்தவாறே  
*ivai ~aṭaṅkalum niḥśeṣamāka orukālē amutu ceytavārē*

→ As [He] ate all of these at once, without leaving any leftover;

♦ *uṭaṇru* - ‘being enraged’

அடையக் காணாவிட்டவாறே கொவித்தாள். ‘தீராவெகுளிய-  
ளாய்’ லெஷுஹத்துக்கு சுவயியுண்டாகிலிறே கொவத்துக்கு சுவயி-  
யுண்டாவது.

*aṭaiya+ kāṇā-viṭṭa ~ārē kopittāl. ‘tīrā vekūḷiyaḷ āy’ snehattukku avadhi  
~uṇṭu\* ākilirē kopattukku avadhi ~uṇṭāvatu.*

→ As [these] disappeared completely, she [Yasodā] got angry.  
‘Bearing an unending wrath’ [CTM 36] - it is only when there is a limit  
to love that there can be a limit to anger.

♦ *āycci kaṇṭu* - ‘the cowherdess (...) seeing [Him]’

வாயது கையதுவாகக் கொண்டியோடே கண்டு பிடித்தாளாய்த்து.  
*vāy atu kai ~atuvāka+ koṇṭiyōṭē kaṇṭu piṭittāl-āyttu.*

→ She happened to catch [Him] red-handed with [His] plunder.

♦ *ārta tōḷ uṭai ~em pirāṇ* - ‘our Lord with arms [that the cowherdess]  
tied’

கண்டவாறே கையைப் பிடித்துக் கட்டினாள்.

*kaṇṭavārē kaiyai+ piṭittu+ kaṭṭināl.*

→ As [soon as] she saw [it], she caught [His] hands and tied them.

♦ *em pirāṇ* - ‘our Lord’

<sup>329</sup> *uruppu* is a limb, the part of a whole, but the VG also gives the meanings of ‘cause’ (*kāraṇam*) and ‘bearing’ (*tāṅkuvatu*) as well as separate entries for expressions including this word (i.e. *uruppallar* and *uruppāmpaṭi*), in which *uruppu* gets the meaning of ‘to be fit, appropriate’ (*takunta*).

சூரிக்ஷஸ்டுமுள்ள ஐவுத்தாலல்லது செல்லாமையைக்  
காட்டி என்னை கூந்நாஹுக்கினவன்

*āśritasparśam ullā dravyattāl allatu cellāmayai+ kāṭṭi ennai ananyārhan  
ākkiṇavan*

→ He who made me fit for no other by showing [me His] non-acceptance<sup>330</sup> of anything but the objects that have had contact with those who have taken refuge [in Him],<sup>331</sup>

♦*en+ arañṇukku\* aṭiyārkaḷ āy* – ‘being the servants of (...) my Raṅga’

சுவதாரகூஅத்தில் இழந்தார் இழவு தீர வந்து ஸௌஹரான  
பெரியபெருமானுடைய செயலாலே எழுதிக் கொடுத்தவர்க-  
ளாய்த்து.

*avatārakālattil ilantār ilavu tīra vantu sulabharāṇa periyaperumālūṭaiya  
ceyalālē eluti+ koṭuttavarkaḷ-āyṭtu.*

→ They have become people who have granted themselves in writing [to the Lord] because of the acts of Periya Perumāl, who is easily [accessible], having come [to Śrīraṅgam] so that [the feeling of] loss of those who missed [Him] during the time of His *avatāras* ends.

♦*nā taḷumpu\* eḷa* – ‘so that [their] tongues become scarred’

நாவானது தழும்பேறும்படி

*nāvāṇatu taḷumpērumpāṭi*

→ In [such] a way that the tongues become scarred,

♦*nāraṇā ~enru\* alaittu* – ‘calling [out], “Nārāyaṇa!”’

‘அம்மே’ என்பாரைப் போலே திருநாமத்தை அடைவுகெடச்  
சொல்லி

<sup>330</sup> *cel* here is close to the meaning of ‘to be acceptable to the system’ given in the TL, although obviously it is not here a reference to the body and its tolerance to food.

<sup>331</sup> Velukkudi (2008: 2.4) points out that here, the allusion is to Yaśodā. Piḷḷai means that by showing His love for the products touched by His devotees (here, Yaśodā), Kṛṣṇa shows His love for them and His own humility, and thus makes people become devoted to none but Himself.

‘ammē’ *enpārai+ pōlē tirunāmattai aṭaivu keṭa+ colli*

→ Having uttered the sacred names in an improper manner like those who call out ‘Mother!’;<sup>332</sup>

♦ *mey talumpa toḷutu\** – ‘prostrate, so that [their] bodies are bruised’

புண்ணாசம் பண்ணினபடி தோன்ற உடம்பெல்லாம் தழும்பாக;  
சிறியாத்தானைப் போலே.

*praṇāmam paṇṇiṇapaṭi tōṇra uṭampu\* ellām talumpāka; ciṛiyāttānai+ pōlē.*

→ As [their] whole bodies become scarred, so that the manner in which [they constantly] prostrated appears;

Like *Ciṛiyāttān*.<sup>333</sup>

♦ *ētti* – ‘praised’

இப்படிப்பட்ட செயல்களைச் சொல்லி ஏத்தி

*ippaṭippaṭṭa ceyalkalai+ colli ētti*

→ Having praised [by] speaking of such deeds,

♦ *iṇpu\* urum toṇṭar cē ~aṭi* – ‘the red feet of the devotees who (...) experience joy’

உறவீஸிலே வைத்து ஏத்துகையாலே, விஷயத்தைக் கிட்டினால்  
பிறக்கும் நிரதிசயநாயுக்கராயிருக்கும் ஸ்ரீவெணுவர்கள் ஸ்ரீ-  
வாசங்களை

*manassilē vaittu ēttukaiyālē, viṣayattai+ kiṭṭiṇāl piṛakkum niratiśayā-  
nandayuktarāy irukkum śrīvaiṣṇavarkaḷ śrīpādaṅkalai*

→ The sacred feet of the Śrīvaiṣṇavas who are absorbed in an unsurpassed joy that is [typically] produced when they obtain the Object [God], because of hailing [Him] keeping [Him] in their hearts;

<sup>332</sup> This is a reference to children calling their mothers.

<sup>333</sup> This is probably a person that Piḷḷai knew of. He also mentions him in his commentary on the first *pācuram* of Āṇṭāl’s *Tiruppāvai*, and describes him as being very compassionate. Velukkudi (2008: 2.4) asserts he was a great acharya. Jñānacuntaram (1989: 63) adds that he lived during Paraśara Bhaṭṭar’s time and had Vaṅkipurattu Nampikaḷ as his acharya.

♦ *toṇṭar cē ~aṭi ~ētti vāḷttum eṇ neñcamē* - ‘My heart will applaud [by] praising the red feet of the devotees’

அவர்கள் தாங்கள் அகப்பட்ட நவநீதவெளயுத்தில் போகாது என்னெஞ்சு. அதிலே அகப்பட்டவர்கள் தங்களை ஏத்தி வாழ்த்து-மித்தனை.

*avarkaḷ tāṅkaḷ akappaṭṭa navaṇītacauryattil pōkātu eṇ neñcu. atilē akappaṭṭavarkaḷ taṅkaḷai ētti vāḷttum ittaṇai.*

→ My heart shall not go after the theft of butter that entrapped them. It shall applaud praisingly only those who [thus] were entrapped by that.

♦ *ētti vāḷttum* - ‘[My heart] will applaud’

இச்செயலுக்கு இவர்கள் நிலவராவதே<sup>334</sup> என்று வெஹாசுத்தைப் பண்ணி, இது நிகழமாக வேணுமென்று ஊஹாஸாஸநம் பண்ணு-நிற்கும் என்னெஞ்சு.

*i+ ceyalukku ivarkaḷ nilavar āvatē eṇru stotrattai+ paṇṇi, itu nityam āka vēṇum eṇru maṅgaḷāsāsanaṁ paṇṇā-nīrkum eṇ neñcu.*

→ ‘May they be deeply immersed in this act!’ singing praises thus, my heart shall continue doing *maṅgaḷāsāsanaṁ* [to the] willing this to last forever.

### *pācuram 2.5*

பொய்சிலைக்குரல் லேற்றெருத்தமி  
றுத்துப்போரர வீர்த்தகோன்  
செய்சிலைச்சுடர் சூழொளித்திண்ண  
மாமதிட்டென் னரங்கனாம்

<sup>334</sup> The TL points out that the *nilavar* are people ‘employed in sounding the depths of water, as in a river,’ and so does the VG. So I am opting for the meaning ‘deeply immersed’ in this context.

மெய்சிலைக்கரு மேகமொன்றுதன்  
 நெஞ்சினின்று திகழப்போய்  
 மெய்சிலிர்ப்பவர் தம்மையேநினைந்  
 தென்மனமெய்சி விற்க்குமே.

*poy cilai+ kural ēṛru\* eruttam*  
*iruttu pōr aravu\* irtta kōṇ*  
*cey cilai+ cuṭar cūḷ oḷi+ tiṇṇa*  
*mā maṭiḷ teṇ+ araṅkaṇ ām*  
*mey cilai+ karu mēkam oṇru tam*  
*neñcil niṇru<sup>335</sup> tikaḷa+ pōy<sup>336</sup>*  
*meycilirppavar tammaiyē ninaintu\**  
*eṇ maṇam meycilirkkumē.*

My heart will truly bristle [with joy]<sup>337</sup> thinking of those who bristle  
 [with joy],  
 as the King, who smashed the necks of the spurious bulls with  
 roaring voices<sup>338</sup>  
 and dragged the bellicose snake [out of the pond],<sup>339</sup> —  
 He from Raṅgam in the South

<sup>335</sup> Here, *niṇru* functions as an ablative marker.

<sup>336</sup> Annangaracharya (1966: 14) points out that *pōy* is merely an expletive here.

<sup>337</sup> The Tamil *meycilir*, meaning ‘horripilate,’ includes the word *mey* or ‘body.’ So at first sight, it may seem strange that the verb should be applied to the heart (*maṇam meycilirkkumē*). But Uttamūr (1999: 24) rightly observes that here the word has to be split and *mey* has to be taken as ‘truth’ so that the meaning ‘the heart will truly bristle’ emerges.

<sup>338</sup> Another reference to Kṛṣṇa suppressing/slaying seven bulls in order to marry his cousin Nappinnai. Piḷḷai believes it is the bulls that are counterfeit (and angry), because they were possessed by an asura; but the clause can be literally taken to mean, as Velukkudi (2008: 2.5) points out, that it is the roar itself that is fake, or even the anger. Uttamūr (1999: 23) takes *cilai* in line 1 as ‘mountain[-like],’ and attributes it, as well as *poy* (‘fake’), to *ēṛram* (‘the fake, mountain[-like bulls].’)

<sup>339</sup> A reference to Kṛṣṇa suppressing Kāliya the serpent. The elliptical ‘out of the pond’ is added based on the reading provided by Uttamūr (1999: 23).

surrounded by rock-made,<sup>340</sup> solid, big ramparts  
 glowing with radiance,<sup>341</sup>  
 the black Cloud<sup>342</sup> with a bow [on Its] body—<sup>343</sup>  
 reaches their hearts, [and] shines from [there].

## 2.5. Commentary

♦ *poy cilai+ kural ēṛru\* eruttam iruttu* - ‘smashed the necks of the spurious bulls with roaring voices’

பொய் - கூசுதல். சிலை - கொம்பம். சுலுராவெஸத்தாலே  
 கூசுதலாய், கொவத்தையுமுடைத்தாயிருந்துள்ள ஏறும் இருயப்  
 பொருது. நப்பின்னைப் பிராட்டியோட்டை ஸம்ஸேஷத்துக்கு விரொயி-  
 யானவையுமாய், பொருகிறவையுமாய்ச் சிலைபோலே வொரமான  
 யூதியையுடைத்தாயிருந்துள்ள ஐஷங்களின் ககுத்தை முறித்து

*poy = kṛtrimam. cilai = kopam. asurāveśattālē kṛtrimamāy, kopattaiyum*  
*uṭaittāy iruntullā ērum irāya+ porutu. nappinnai+ pirāṭṭiyōṭṭai saṃśleṣattukku*

<sup>340</sup> Uttamūr (1999: 23-24) takes *cey* not as ‘made of’ but as ‘polished, embellished’ (*pariṣkarikkappattā*) or even ‘red,’ although he does not dismiss the other possibility either.

<sup>341</sup> Uttamūr (1999: 23) suggests that *olī* could mean ‘sun,’ in which case, the allusion is to the great height of the ramparts on which the sun and the moon shine down from close quarters.

<sup>342</sup> Uttamūr (1999: 24) reminds the reader that Nārāyaṇa is compared with (or called) a cloud because of the darkness of His body, as well as His generosity (since black clouds carry water and pour it down).

<sup>343</sup> Both the words *mey* (‘real’, ‘body’) and *cilai* (‘bow’, ‘roar’, ‘rock’) having multiple meanings, the expression *mey cilai mēkam* can also mean many things from ‘the black Cloud with a real bow’ or ‘the black Cloud with a true roar’ or even ‘the Black Cloud with a body [made of] rock.’ Velukkudi (2008: 2.5) suggests the following options: initially taking *cilai* to mean ‘bow’ and beginning with the basis that what is described here is ‘a black Cloud to which a bow was joined,’ he suggests two possibilities for understanding *mey*: ‘a black Cloud that truly has a bow’ or ‘a black Cloud the body of which has a bow.’ And then he explores the possible meanings of *vil* (‘bow’) and suggests it could be another way of referring to either the rainbow (*vāṇa-vil* in Tamil) or to the lightning, which adorns the black Cloud that is the Lord of Raṅgam. He concludes that *vil* (either as a rainbow or lightning) is itself an allusion to Śrī, who decorates Nārāyaṇa’s body by living on His chest.

*virodhi ~āṇavaiyumāy, porukiravaiyumāy+ cilai pōlē ghoramāṇa dhvaniyai  
~uṭaittāy iruntuḷḷa ṛṣabhaṅkaḷiṇ kakuttai murittu*

→ *poy* = artificial; *cilai* = anger.

Having fought the bull, which was angry and artificial because of [being] possessed by an asura, so that it died;<sup>344</sup>

Having smashed the humps of the bulls, which were obstructing [His] union with Lady Napīṇṇai, which engaged in a fight [with Him and] which had a bellow that was as dreadful as a roar;

♦ *pōr aravur\* īrtta kōṇ* - ‘the King who (...) dragged along the bellicose snake’

திருவாய்ப்பாடியில் பசுக்களும் இடையரும் தண்ணீர் குடிக்க -  
வொண்ணாதபடி ஜலத்தை உலுவித்துக் கிடந்த காளியன்,  
யுஹோநுவனாய்ப் புறப்படும்படி கலக்கிப் பொய்கையில் நின்றும்  
போகவிட்டு, அத்தாலே திருவாய்ப்பாடியிலுள்ளார்க்கு நாய -  
னாவனை

*tiruvāyppāṭiyil pacukkaḷum itaiyarum taṇṇīr kuṭikka ~oṇṇātapāṭi jalattai  
dūṣittu+ kiṭanta kāliyaṇ, yuddhonmukhaṇāy+ purappaṭumpaṭi kalakki+  
poykaiyil ninrum pōkaviṭtu, attālē tiruvāyppāṭiyil ullārku nāthaṇ-āṇavaṇai*

→ Having stirred the pond so that [the serpent] Kāliya—who remained defiling [its] water in [such] a way that the cows and the cowherds in Gokula could not drink [from it]—sets forth intent on war, [and] having allowed [him] to go away from [it], having thus become the Lord of those living in Gokula;

♦ *cey cilai+ cuṭar cūḷ oḷi+ tiṇṇa mā matiḷ teṇ+ araṅkaṇ-ām* - ‘Who is He from Raṅgam in the South, surrounded by rock-made, solid, big ramparts glowing with radiance’

கல்லாலே செய்யப்பட்டுப் பிறரால் சுனிலவிக்கவொண்ணாத -  
படியான மதிப்பையுடைத்தாய் திண்மையையும் ஓக்கத்தையு -

<sup>344</sup> The TL gives the meanings ‘to draw back, to retreat,’ but clearly *irāya* means ‘to die’ here, because Kṛṣṇa did kill the asura who appeared as a bull according to the legend.

முடைத்தான திருமதிள்கள் பலவும் சூழ்ந்திருக்கிற கோயிலிலே  
கண்வளர்ந்தருளுகிற

*kallālē ceyyappaṭṭu+ pirarāl abhibhavikka ~oṇṇāta paṭiyāṇa matippai  
~uṭaittāy tiṇmaiyaikum ōkkattaiyum uṭaittāṇa tiru matilkaḷ palavum cūḷntu\*  
irukkiṛa kōyililē kaṇvaḷarntu\* aruḷukira*

→ [He] who graces to sleep in the Temple, which many sacred walls -  
that are high and robust, and have the honour of being unsurpassable  
to others, having been made of rock – surround;

♦*mey cilai+ karu mēkam* – ‘the black Cloud with a bow [on Its] body’

உடம்பிலே வில்லையுடைய செவமென்னுதல். மெய்யே வில் -  
லோடே கூடின செவந்தானென்னுதல்.

*uṭampilē villaiyuṭaiya megham eṇṇutal. meyyē villōṭē kūṭiṇa megham tāṇ  
eṇṇutal.*

→ Meaning, a Cloud with a bow on [Its] body;

meaning, it is indeed a Cloud that truly is with a bow;

♦*onru tam neñcil ninru tikaḷ+ pōy* – ‘[a Cloud,] reaching their hearts,  
shines from [there]’

‘செறாஹயக் உணுகாரணு’ என்னுமாபோலே மாணிக்கம் குப்பி-  
யில் உள்ள நின்ற நிலை புறம்பே தெரியுமாபோலே பெரியபெரு-  
மாளைத் தங்கள் நெஞ்சிலே எழுந்தருளுவித்து வைக்கையாலே  
நிழலிடாநிற்குமிநே.

*‘śobhayat daṇḍakāraṇyam’ eṇṇumā pōlē māṇikkam kuppiyil uḷḷu ninra nilai  
purampē teriyumā pōlē periyaperumāḷai+ taṇkaḷ neñcilē eluntaruḷuvittu  
vaikkaiyālē nilaliṭā-nir̥kumirē.*

→ As it is said in ‘Because [Rāma] caused the Daṇḍaka forest to  
shine,’ [VR 3.36.12a], as a ruby’s position inside a jewel-case is seen  
outside, by [the devotees] placing Periya Perumāḷ in their hearts,  
making [Him] take abode [there], [He] indeed remain throwing light  
[outside them].

♦*meycilirppavar* – ‘those who bristle [with joy]’



உள்ளே எழுந்தருளி இருக்கிறபடியை சுமுவலித்து ஸுமுகித -  
மாகுராயிருக்கும் ஸ்ரீவெஷ்வர்கள்

*ullē eluntaruḷi irukkira paṭiyai anusandhittu pulakitagātrarāy irukkum  
śrīvaiṣṇavarkaḷ*

→ The Śrīvaiṣṇavas, who have their bodies bristling [with joy],  
thinking of the way [He] had taken abode inside [their hearts];

♦ *tammaiyē niṇaintu\* eṇ maṇam meycilirkkumē* – ‘My heart will bristle  
[with joy] thinking of those...’

பெரியபெருமானை சுமுவலித்து அவர்கள் உடம்பு படும்  
பாட்டை, அவர்களை சுமுவலித்து என்னெஞ்சு படாநின்றது.  
ஸ்பரஸுடையும் பட்டதெல்லாம் படாநின்றது சுஜலிசுடையும்.

*periyaperumālai anubhavittu avarkaḷ uṭampu paṭum pāṭṭai, avarkaḷai  
anubhavittu eṇ neṇcu paṭāninṛatu. sparśadravyam paṭṭatu\* ellām paṭā-  
ninṛatu amūrtadravyam.*

→ The suffering that their bodies endure having experienced Periya  
Perumāḷ is what my heart has continued to endure having experienced  
them. The formless object [i.e. the *manas*<sup>345</sup>] has continued to endure all  
that the tangible object endured [i.e. the body].

### *pācuram 2.6*

ஆதியந்தம் னந்தமற்புத  
மானவானவர் தம்பிரான்  
பாதமாமலர் சூடும்பத்தியி  
லாதபாவிக ஞய்ந்திடத்  
தீதில்நன்னெறி காட்டியெங்குந்  
திரிந்தரங்கனம் மானுக்கே  
காதல்செய்தொண்டர்க் கெப்பிறப்பிலுங்  
காதல்செய்யுமென் னெஞ்சமே.

<sup>345</sup> Among other things, *manas* means ‘mind (in its widest sense as applied to all the mental powers)’ (MW).

āti ~antam aṇantam arputam  
 āṇa vāṇavar tam pirāṇ  
 pāta mā malar cūṭum patti  
 ~ilāta pāvikaḷ uyntu\* iṭa  
 tītu\* il nal neṇi kātṭi ~eṇkum  
 tirintu\* araṇkaṇ emmāṇukkē  
 kātal cey toṇṭarkku\* e+ piṇṇappilum  
 kātal ceyyum eṇ neṇcamē.

My heart will love in all [my] births  
 the servants who love solely Our Father Raṅga,  
 wandering everywhere,  
 showing the good path devoid of evil  
 so that the sinners –  
 who are without the devotion [that consists in]  
 bearing [on their heads]  
 the great lotus feet of the Lord of the celestial beings,  
 who is the Beginning, the End, Infinity, a Marvel –  
 are redeemed.

## 2.6. Commentary

♦āti – ‘the Beginning’

ஐம தூரண ஹிதன்

jagatkāraṇabhūtan

→ The Being who is the cause of the world;

♦antam – ‘the End’

புரையகாலத்திலும் ஸாவஸ்தானாய் நிற்குமவன்

pralaya-kālattilum sadavasthāy nirkumavan

→ He who remains in the state of existence (*sadavasthā*) even during the time of the pralaya;

♦aṇantam – ‘Infinity’

காரணாவஸ்தையிலும் காயூாவஸ்தையிலும் ஒக்க வுாவித்து  
நிற்குமவன்

*kāraṇāvasthaiyilum kāryāvasthaiyilum okka vyāpittu nirkumavaṇ*

→ He who remains equally pervading, both in the causal condition and in the effective state<sup>346</sup>;

♦ *arputam* – ‘a Marvel’

காயூாவஸ்தையோடு ஸஃவஸ்தூய் நிற்குமத்தோடு வாசியற  
நிற்கும் நிலைகள் வேறேரிடத்தில் காணவாண்ணுதென்னும்படி  
இருக்கும் சூபக்யபூஹிதன்

*kāryāvasthaiyōṭu sadavasthaṇāy nirkumattōṭu vāciyara nirkum nilaikaḷ  
vēru\* ōr iṭattil kāṇa ~oṇṇātu\* eṇṇumpaṭi irukkum āścaryabhūtaṇ*

→ The wonderful Being—who is such that [His] states of remaining everything along with remaining in the state of existence (*sadavasthā*) together with the effective state—cannot be seen in another being;

♦ *āṇa vāṇavar tam pirāṇ* – ‘the Lord of the celestial beings’

ஆனபோதும் அமிழ்ந்தபோதும் எப்போதுமொக்க உளராயிருக்கும்  
நித்யஸூரிகளுக்கு நாயன். உஹயவிஹிதிநாயன்.

*āṇapōtum amiḷntapōtum eppōtum okka uḷarāy irukkum nityasūrikaḷukku  
nāthaṇ. ubhayavibhūtināthaṇ.*

→ The Leader of the eternal worshippers, who always exist equally both when [the world] is created and when [it] is immersed;

the Lord of the two worlds;

♦ *pāta mā malar cūṭum patti ~ilāta* – ‘who are without devotion [which consists in] bearing [on their heads] the great lotus feet’

<sup>346</sup> During pralaya, God remains the cause with both subtle (*sūkṣma*) matter and bodiless jivas constituting His body, as the universe remains latent in Him. This is the *kāraṇāvasthā* (‘causal condition’) of God. At the end of pralaya, when creation begins, the subtle matter (*sūkṣma*) turns into gross matter (*sthūla*), and the non-liberated jivas without bodies get a body as per their karmas. This is the *kāryāvasthā*, the effective state of God, during which the universe becomes manifest.

அவன் திருவடிகளாகிற செவ்வித்தாமரையைச் சூடும் ஊதியை  
உடையராயிருக்கையாய்த்து கூடிவழும்; அதில்லாத

*avan tiruvaṭikaḷ-ākiṛa cevvi+ tāmaraiyai+ cūṭum bhaktiyai uṭaiyarāy  
irukkai-āyttu kartavyam; atu\* illāta*

→ The duty is to possess the bhakti [that consists in] wearing the  
blossoming flower that are His sacred feet;

[those] devoid of it -

♦*pāvikaḷ uyntu\* iṭa* – ‘so that the sinners who are without devotion  
are redeemed’

ஊதியில்லாதபடி ஊவாவதத்தைப் பண்ணி, ‘சுஸனெவ’  
என்னும்படி இருக்கிற ஷெமெங்கும் புக்கு ஸனாரித்து அவர்களை  
ஊதியுண்டாக்கி உஜ்ஜிவிப்பிக்கைக்காக

*bhakti ~illātaṭaṭi mahāpāpattai+ paṇṇi, ‘asanneva’ eṇṇumpaṭi irukkīra  
deśam eṇkum pukku sañcarittu avarkaḷai bhakti ~uṇṭākki ujjiṭippikkaikkāka*

→ [the devotees,] having wandered entering everywhere in the land  
that maintains ‘[He becomes] himself non-existent’ [*Taittirīya-upaniṣad*  
II.6.1], [where its people] committed great sins so that there can be no  
bhakti, [and] having fostered bhakti [in such people] for [their]  
redemption;

♦*tītu\* il nal neri kāṭṭi* – ‘showing the good path devoid of evil’

தீமையோடே கூடின நெறியன்றிக்கே, வெதநர் நல்வழி போம்படி  
தாங்கள் ஆசரித்துக் காட்டி

*tīmaiyoṭē kūṭiṇa neri ~anrikkē, cetanar nalvaḷi pōmpaṭi tāṇkaḷ ācarittu+  
kāṭṭi*

→ Having shown [the right path] by following [them] themselves in  
[such] a way that the sentient beings go in the right path, [and] not in  
the path associated with fault;

♦*eṇkum tirintu* – ‘wandering everywhere’

புகக்கடவ ஷெமெங்கும் புக்கு ஸனாரித்து

*puka+ kaṭava deśam eṇkum pukku sañcarittu*

→ Having wandered, entering all the places that are fit<sup>347</sup> to be entered;

♦ *araṅkaṇ emmāṇukkē kātal cey* – ‘who love solely Our Father Raṅga’

என்னை கூடநூஹுமாக்கின பெரியபெருமாள் திருவடிகளே ஹக்ஷி-  
யுண்டாயிருக்கும் ஸ்ரீவெண்கவர்களுக்கு

*eṇṇai ananyārham ākkaṇa periyaperumāl tiruvaṭikaḷē bhakti ~uṇṭāy  
irukkum śrīvaiṣṇavarkaḷukku*

→ To the Śrīvaiṣṇavas, who have bhakti for the sacred feet of Periya Perumāl, who made me fit for no other;

♦ *e+ pīrappilum kātal ceyyum eṇ neṇcamē* – ‘My heart will love in all [my] births’

கூடுகஜநங்கள் பிறந்து அவர்களுக்கு அடிமை செய்யவேண்டு-  
மென்று ஆசைப்படாநின்றது என் நெஞ்சு.

*anekajanmaṅkaḷ pīrantu avarkaḷukku aṭimai ceyya vēṇum eṇru ācaippaṭā-  
ninṇratu eṇ neṇcu.*

→ My heart has kept desiring to do service to them, taking many births.

<sup>347</sup> *kaṭava/kaṭavatu/kaṭavaṇ* are words that are commonly used by Piḷḷai. The meaning of these *kaṭa-* words seems to have derived from *kaṭamai* (‘obligation’), and the TL defines *kaṭavatu* as ‘That which should be done; duty’ and *kaṭavaṇ* as ‘One who is under obligation’ or even ‘master, lord,’ illustrating the latter with an example from the *īṭu*. But this meaning does not fit in all the contexts that they are used in, as this particular occurrence itself shows. The GH TL defines *kaṭava* as *īṭarkuriyaṇa* (‘those things that are suitable to be given’), *kaṭavaṇa* as *ceyya+ takkaṇa* (‘those things that are fit to be done’) and *kaṭavu* as *takuti* (‘fitness’). Therefore, the meaning of ‘that which is fit, appropriate’ stands out from the others. The GIT, like the GH TL, other than pointing out meanings linked with ‘duty’ (similar to the TL), also suggests *vēṇṭiya* (‘required’) as a possible definition of *kaṭava*. As suggested by Erin McCann in a personal communication, sometimes, the context suggests that the *kaṭa-* words have an optative meaning. So the translation of these terms mostly depends on the context that they appear in.

***pācuram 2.7***

காரினம்புரை மேனிநற்கதிர்  
முத்தவெண்ணகைச் செய்யவா  
யாரமார்வ நரங்கனென்னு  
மரும்பெருஞ்சுட ரொன்றினைச்  
சேருநெஞ்சின ராகிச்சேர்ந்துக  
சிந்திழிந்தகண் ணீர்களால்  
வாரநிற்பவர் தாளினைக்கொரு  
வாரமாகுமென் னெஞ்சமே.

*kār iṇam purai mēṇi nal katir*  
*mutta(m) veḷ nakai ceyya vāy*  
*āra(m) mārvaṇ araṅkaṇ eṇṇum*  
*arum perum cuṭar oṇṇiṇai*  
*cērum neñciṇar āki+ cērntu*  
*kacintu\* ilinta kaṇṇīrkāḷ<sup>348</sup>*  
*vāra nīrpavar tāḷ iṇaikkū\* oru*  
*vāram ākum eṇ neñcamē.*

My heart will become [full of] love<sup>349</sup> for the pair of feet of  
those who join [Him]  
– having the heart to join the one rare, great Light called Raṅga,  
Him with a pearl garland[-bedecked] chest, a red mouth,  
white teeth [like] good, shiny pearls [and]  
a body resembling a cluster of clouds -  
weep and stand with overflowing tears that trickle down.

<sup>348</sup> Uttamūr (1999: 25) splits this word into *kaṇṇīrkāḷ* + *āl*, and claims *āl* is an expletive.

<sup>349</sup> If *vāram* is taken to mean ‘share,’ then the sentence will mean, ‘I will have a share [of the place] at Your feet.’

## 2.7. Commentary

♦ *kār iṇam purai mēṇi* – ‘a body resembling a cluster of clouds’

‘தொக்கமேக பல் குழாங்கள்’ ‘கார்த்திரளனையமேனி’ என்கிற-  
படியே அழகிய திருமேனியையும் உடையராய்

‘*tokka mēka pal kulāṅkaḷ*’ ‘*kār+ tiral anaiya mēṇi*’ *eṅkirapaṭiyē alakiya*  
*tirumēṇiyaiyum uṭaiyarāy*

→ He who has beautiful sacred body,<sup>350</sup> as described in ‘Many clusters of thick clouds’ [TVM 8.5.8] [and] in ‘A body that is like a cluster of black clouds’ [TM 32];

♦ *nal katir mutta(m) veḷ nakai ceyya vāy* – ‘[Him] with a red mouth,  
white teeth [like] good, shiny pearls’

கண்டாரைப் போகாமல் துவக்கவல்ல வெண்மையையுடைய  
முத்துநிரைபோலே இருக்கும் ஊவையையும், இதுக்குப் வர-  
ஹாமான திருவயரத்தில் பழுப்பையுமுடையவராய்

*kaṇṭārai+ pōkāmāl tuvakka valla veṇmaiyaṭaiya muttu nirai pōlē*  
*irukkum dantapaṅktiyaiyum, itukku+ parabhāgamāṇa tiru ~adharattil*  
*paluppaiyum uṭaiyavarāy*

→ He who has a row of teeth which is like a row of pearls with a  
whiteness, and who has ripeness<sup>351</sup> about [His] sacred lips, which are  
the outer part of it [i.e. of the row of teeth], which are capable of  
engrossing those who see [them] so that they do not leave;

♦ *āra mārvaṇ* – ‘a pearl garland[-bedecked] chest’

‘பெரிய வரை மார்வில் பேராரம் பூண்டு’ என்று வெண்பூயுடைய-  
சகமாம்படி இட்டுப் பூணவேணும்படியுள்ள ஹாரத்தையும் திரு-  
மார்பிலே உடையராயிருக்கிற

‘*periya varai mārviḷ pēr āram pūṇṭu*’ *eṇru aiśvarya prakāśakamāmpaṭi iṭṭu+*  
*pūṇa vēṇumpaṭi ~uḷḷa hāratyaiyum tiru mārpiḷē uṭaiyarāy irukkira*

<sup>350</sup> Literally, ‘being One who has a beautiful sacred body.’

<sup>351</sup> *paluppu* also means ‘redness.’

→ He who has a pearl necklace that is such that it is fit to be cut [into two]<sup>352</sup> and worn in a way that indicates [His] supremacy, as described in ‘sporting a pearl necklace on the big mountain[-like] chest’ [A3 55];

♦*araṅkaṇ eṇṇum arum perum cuṭar onriṇai* – ‘the one great, rare Light called Raṅga’

பெரியபெருமாளென்று உலயவிலுதினிலும் பூவலிபராய் நிரவ-  
யிகுதெஜோரூபராய் சுலிதீயரானவரை

*periyaperumāḷ eṇru ubhayavibhūtiyilum prasiddharāy niravadhika-  
tejorūparāy advitīyārāṇavarai*

→ The One who is without equal, who has a form of infinite brilliance [and] who is renowned as Periya Perumāḷ in both the worlds;

♦*cērum neñciṇar āki* – ‘having the heart to join’

அவர் வந்து கிட்டும்போது விலக்காமை அடியாகப் பிறந்த  
ஊதியையுடையராய்

*avar vantu kiṭṭumpōtu vilakkāmai aṭiyāka+ pīranta bhaktiyai ~uṭaiyarāy*

→ Being those who have a bhakti that was produced with [its] basis being the non-obstruction [of Him] when He approaches [them];<sup>353</sup>

<sup>352</sup> Velukkudi (2008: 2.7) indicates that the garland is so long that it needs to be worn folded into two.

<sup>353</sup> Non-obstruction of God when He approaches the devotee becomes an important topic later on, as the concept of surrender (*prapatti*) is understood differently by the *vaṭakalai* and the *teṅkalai* branches. The *teṅkalai* side firmly believes that the essential part in doing *prapatti* is not to obstruct God when He comes to you (e.g. *Mumu* 273 & SVB 61). This is because the *teṅkalai* school believes that God Himself is the means (as well as the goal that needs to be reached) and that therefore, the jiva, who is entirely dependent upon him, cannot and should not make any efforts on his own to surrender unto Him (SVB 144 & *Mumu* 272).

The *vaṭakalai* school, on the other hand, believes that it is not enough not to obstruct God, since a more active role is prescribed for the jiva intent upon moksha. Thus, the jiva makes an effort using his ability to act (*kartṛtva*) – which is in his essential nature – in reaching God, either through bhakti[yoga] or through *prapatti*, which are both *upāyas* (‘means’) for reaching God, although there is no doubt that it is God Himself who gives moksha. Otherwise, God can be accused of partiality, by giving moksha only to some, despite their not having made any



♦*cērtu kacintu\* ilinta kaṇṇīrkaḷāl vāra nīrpavar tāḷ iṇaikkū* – ‘for the pair of feet of those who, join [Him] (...) weep and stand with overflowing tears that trickle down’

அவனைக் கிட்டி நிரதிரயஹக்ஷியாக்ஷராய்க் கண்ணும் கண்ணீருமாய் நிற்குமவர்களுக்கு, ஹக்ஷிபாரவஸூத்தாலேயிறே என்று அங்குத்தைக்கும் இவர்களுக்குமாய் நில்லாதே இவர்களுடைய திருவடிகளுக்கு

*avanai+ kiṭṭi niraśayabhaktiyuktarāy+ kaṇṇum kaṇṇīrumāy nīrkumavar-kaḷukku, bhaktipāravaśyattālēyirē enru ankuttaikkum ivarkaḷukkumāy nillātē ivarkaḷuṭaiya tiruvaṭikaḷukku*

→ To those who stand with tears in their eyes, endowed with an unsurpassed bhakti having approached Him;

[Kulacēkaraṇ submits] to the sacred feet of these people, not submitting [himself] to [both Nārāyaṇa] who is there and these people [simply] because ‘[the devotees are] totally under the control of [their] bhakti [for Him].’<sup>354</sup>

♦*oru vāram ākum eṇ neṇcamē* – ‘My heart will become [full of] love’

சுருநுஷ்டயொஹமாய் நில்லாநின்றது என்னெஞ்சு.

*ananyaprayojanamāy nillā-niṇratu eṇ neṇcu.*

→My heart has constantly remained with no other aim.

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efforts to request it (RTS 29). For more on this topic, see Mumme (1988), especially the fourth chapter entitled ‘Is Prapatti an upāya?’

<sup>354</sup> Piḷḷai seems to mean that Kulacēkaraṇ does not worship both Nārāyaṇa and His devotees (because they are what they are only on account of their devotion to and dependance upon Him), but only the devotees. Piḷḷai thereby claims that devotion to the devotees is superior to devotion to God. This is an important Śrīvaiṣṇava topic. For more on it, see Mumme (1988), especially the fifth chapter, named ‘Service and life of the prapanna.’

*pācuram* 2.8

மாலையுற்றக டற்கிடந்தவன்  
 வண்டுகிண்டுந றுந்துழாய்  
 மாலையுற்றவ ரைப்பெருந்திரு  
 மார்வனைமலர்க் கண்ணனை  
 மாலையுற்றெழுந் தாடிப்பாடித்தி  
 ரிந்தரங்கனெம் மானுக்கே  
 மாலையுற்றிடுந் தொண்டர்வாழ்வுக்கு  
 மாலையுற்றதென் னெஞ்சமே.

*mālai ~urra kaṭal kiṭantavaṇ*  
*vaṇṭu kiṇṭu naṇum tuḷāy*  
*mālai ~urra varai+ perum tiru*  
*mārvaṇai malar+ kaṇṇaṇai*  
*mālai ~urru\* eḷuntu\* āṭi+ pāṭi+*  
*tirintu\* araṇkaṇ emmāṇukkē*  
*mālai ~urru\* iṭum toṇṭar vālvukku*  
*mālai~ urratu\* eṇ neñcamē.*

Feeling love for

Him with lotus-eyes, Him with a mountain[-like] large, sacred chest  
 where a garland of fragrant sacred tulsi poked by bees dwells,  
 Him who lay on the ocean that was agitated,<sup>355</sup>  
 rising, dancing, singing [and] wandering,  
 the servants become mad solely on our Father,<sup>356</sup> Raṅga -  
 My heart has felt desire for [their] happy lives.

<sup>355</sup> Uttamūr (1999: 26) understands *mālai ~urra kaṭal* as ‘the ocean that attained greatness,’ *māl* also meaning ‘greatness.’

<sup>356</sup> Uttamūr (1999: 26) opts for ‘net’ to translate *mālai* here (*māl* + the accusative marker), so that this part of the sentence means, ‘The devotees who are ensnared by our Raṅgaṇ.’ Since Uttamūr keeps the original dative form (*araṇkaṇukkē* = ‘solely for Raṅgaṇ’), the gloss he suggests is ‘The devotees who remain caught in the net solely for Raṅgaṇ.’

## 2.8. Commentary

♦*mālai ~urra kaṭal kiṭantavaṇ* - ‘He who lay on the ocean that was agitated’

ஸுஷுஸுத்தாலே அலையெறிகிற திருப்பாற்கடலிலே கண்வளர்ந்தருளுகிறவன்

*svasparśattālē alaiyerikira tiruppārkaṭalilē kaṇvaḷarntu\* aruḷukiravaṇ*

→ He who graces to sleep on the sacred milk ocean that hurls waves<sup>357</sup> because of His touch;

♦*vaṇṭu kiṇṭu naṛum tuḷāy mālai ~urra varai perum tiru mārvaṇai* - ‘Him with a mountain[-like] large, sacred chest where a garland of fragrant sacred tulsi poked by bees dwells’

வண்டுகள் நெருங்கி இருக்கிற செவ்வித்திருத்துழாய் மாலை சேர்ந்து, வரைபோலே இருக்கிற பெருந்திருமார்வை உடையவரை; ‘மைபோல் நெடுவரை வாய்த் தாழுமருவிபோல் தார் கிடப்ப’ என்னக் கடவதிறே.

*vaṇṭukaḷ neruṅki irukkiṛa cevvi+ tiruttuḷāy mālai cērntu, varaipōlē irukkiṛa perum tiru mārvaṇai uṭaiyavarai; ‘mai pōl neṭu(m) varaivāy+ tāḷum aruvi pōl tār kiṭappa’ eṇṇa+ kaṭavatiṛē.*

→ Him who has a large sacred chest that is like a mountain, joined by a garland of fresh sacred tulsi that bees swarm;

It is indeed befitting to say, ‘As the garland lies, like a waterfall that flows down the kohl-like mountain’ [A3 59].

♦*malar kaṇṇaṇai* - ‘for Him with lotus-eyes’

செவ்வித்தாமரைப் பூப்போலே மலர்ந்த திருக்கண்களையுடையவரை

*cevvi+ tāmarai+ pū+ pōlē malarnta tiru+ kaṇkaḷai ~uṭaiyavarai*

<sup>357</sup> The TL lexicalises *alaiyerital* and defines it as ‘to spread abroad,’ which it illustrates with an example taken from a commentary on the *Tiruppāvai*.

→ Him who has sacred eyes that have bloomed like a fresh lotus flowers;

♦*mālai ~urru\* eluntu\* āṭi+ pāṭi+ tirintu\** – ‘rising, dancing, singing and wandering feeling love’

ஊதியையுடையவராய் இருந்தவிடத்திலிருக்க வொட்டாமை-  
யாலே எழுந்தாடுவது பாடுவது, ஷீதி ஷெரிக்க இருக்கமாட்-  
டாதே ஸஹரித்து

*bhaktiyai ~uṭaiyavarāy irunta ~iṭattil irukka ~oṭṭāmaiālē eluntu\* āṭuvatu  
pāṭuvatu, prīti prerikka irukka māṭṭātē sañcarittu*

→ Due to being unable to stand in one place, being [filled] with devotion, [they] stand up, dance, sing, [and] unable to sit [still] as love excites [them], [they] wander around.

♦*araṅkaṇ emmānukkē mālai ~urriṭum tonṭar vālvukku* – ‘for the happy life of the servants who become mad on our Father, Raṅga’

கோயிலிலே ஸௌஹரான படியைக்காட்டி என்னை எழுதிக்-  
கொண்ட பெரிய பெருமாளுக்கே ஊதிகாயுமான பித்தேறித்திரியும்  
ஸ்ரீவெண்கவர்களுடைய வெண்கவகங்குக்கு

*kōyililē sulabharāṇa paṭiyai+ kāṭṭi ennai elutikkonṭa periyaperumāḷukkē  
bhaktikāryamāṇa pittēri+ tiriyaum śrīvaiṣṇavarkaḷuṭaiya vaiṣṇavalakṣmikkū*

→ To the wealth of Vaiṣṇavism of the Śrīvaiṣṇavas who wander about having become mad out of devotion for Periya Perumāḷ, who took me in writing [as a slave], having shown the way [He] is easily [accessible] in the Temple,

♦*mālai ~urratu\* eṇ neñcamē* – ‘My heart felt desire’

பித்தேருநின்றது என் நெஞ்சு

*pittēṭā-ninratu eṇ neñcu.*

→ My heart has remained constantly mad.

*pācuram* 2.9

மொய்த்துக்கண்பனி சோரமெய்கள்கி  
 விர்ப்பவேங்கி யிளைத்துநின்  
 றெய்த்துக்கும்பிடு நட்மட்டெழுந்  
 தாடிப்பாடியி றைஞ்சியென்  
 அத்தனச்ச னரங்கனுக்கடி  
 யார்களாகி யவனுக்கே  
 பித்தராமவர் பித்தரல்லர்கண்  
 மற்றையார்முற்றும் பித்தரே.

*moyttu+ kaṇ paṇi cōra meykaḷ*  
*cilirppa ~ēṅki ~ilaittu ninru\**  
*eyttu+ kumpiṭu naṭṭam iṭṭu\* eḷuntu\**  
*āṭi+ pāṭi ~iraiñci ~eṇ*  
*+attaṇ accaṇ araṅkaṇukku\**  
*aṭiyārkaḷ āki ~avaṇukkē*  
*pittar ām avar pittar allarkaḷ*  
*maṇṇaiyār murrum pittarē.*

As the eyes exude tears that crowd together as [their] bodies bristle,  
 pining, standing exhausted, growing weary,  
 performing a worship dance,<sup>358</sup>

<sup>358</sup> It is hard to know if this is a type of dance or just random dancing: Piḷḷai glosses it *sasambhramanṭtam* ('frenzied dance'). *sambhrama* (both adj. and n.) is defined as 'whirling round, haste, hurry, flurry, confusion, agitation, bustling; activity, eagerness, zeal' (MW); the VG, according *sasambhramanṭtam* a separate entry, defines it as *paraṇarappuṭaṇ kūṭiya naṭṭanam* ('dance mingled with haste/energy/eagerness.' But Uttamūr (1999: 26) explains this as *avaṇ taṇ+ uru kāṭṭa vēṇṭum eṇru vaṇaṅkukaiyai tam ēlmai nāṭṭiyattutaṇ ceytu* ('Miming with acts of humility [their] worshipping [Him] saying He should show [them] His form'). Annangaracharya (1966: 16) glosses it as 'performing a dance endowed with much uproar' (*mahā kōlāhalattōṭu kūṭiya narttanattai paṇṇi*).

rising, dancing, singing, bowing [and] becoming the servants<sup>359</sup> of  
 my Father, [my] Lord,<sup>360</sup> Raṅga,  
 they who are solely mad on Him<sup>361</sup> are *not* madmen,  
 [it is] the others who are complete madmen.<sup>362</sup>

## 2.9. Commentary

சுவதாரிசெ - ஒன்பதாம் பாட்டு. பித்தேறித் திரிவார்க்கோ நீர்  
 பித்தேறுவது? என்ன - டிராபூவிஷயத்தில் பித்தேறுமவர்கள் பித்தர்  
 அன்று என்கிறார்.

*avatārikai - oṇpatām pāṭṭu. pittēri+ tirivārkkō nīr pittēruvatu? eṇṇa -  
 prāptaviṣayattil pittērumavarkaḷ pittar anru eṅkirār.*

→ Introductory note - Ninth song: when asked, ‘Is it for those who  
 wander about becoming mad that you are becoming mad?’, he  
 [Kulacēkaraṇ] says that those who become mad for the proper Object  
 are not madmen.

♦ *moyttu+ kaṇ paṇi cōra* – ‘As the eyes exude tears that crowd together’

இரண்டு கண்ணுலே வஷ்டயாரெபோலே சொரிய

*iraṇṭu kaṇṇālē varṣadhārai pōlē coriya*

→ As [they] shed tears like torrents of rain from [their] two eyes;

♦ *meykaḷ cilirppa* – ‘as [their] bodies bristle’

ஹெகிதமாகுராய்

*pulakitagātrarāy*

→ Having become people with bodies that bristle [with emotion];

♦ *ēṅki ~iḷaittu ninru\* eyttu+ kumpiṭu naṭṭam iṭṭu\* eḷuntu\* āṭi pāṭi ~iraiṇci* –  
 ‘pining, standing exhausted, growing weary, performing worship  
 dance, rising, dancing, singing, bowing’

<sup>359</sup> Uttamūr (1999: 26) points out that some commentators have opted for a different  
 split for *aṭiyavar āki ~avarukkē*, etc. as *aṭiyavar ākiyavarukkē* (‘solely to those who are  
 devotees’).

<sup>360</sup> See fn46.

<sup>361</sup> Literally, ‘they are His madmen.’

<sup>362</sup> Uttamūr (1999: 26) suggests that *muṇṇum pittar* can also mean ‘always mad.’

<sup>363</sup> The VG defines *dīrgha-praṇāmam* as *nīla vīntu vaṇaṅkal* ('bowing lying prostrate to a great length').

♦*avaṇukkē pittar ām avar pittar allarkaḷ* - ‘They, who are solely mad on Him, are not madmen’

அவர்க்கு ஹக்ஷிஜான்களாய் ஹக்ஷிகாயுமான பித்தேறித் திரிகிறவர்கள் பித்தரல்லர்கள்

*avarkku bhaktimāṇkaḷāy bhaktikāryamāṇa pittēri+ tirikiravarkaḷ pittar allarkaḷ*

→ Those who, having become His devotees, wander around being rendered mad as an effect of devotion, are not madmen.

♦*maṇṇaiyār murrum pittarē* - ‘[it is] the others who are complete madmen’

இந்த ஹக்ஷிகாயுமான பித்தில்லாதவர்களடைய பித்தரே. இக்கலக்கமிலாதே தெளிந்திருக்குமவர் ஸநகாடிகளேயாகிலும் அவர்கள் பித்தர்.

*inta bhaktikāryamāṇa pittu\* illātavarkaḷ aṭaiya pittarē. i+ kalakkam ilātē teḷintu\* irukkumavar sanakādikaḷē~ākilum avarkaḷ pittar.*

→ Those who do not have this madness that is an effect of devotion are completely mad. Those who have clarity without this agitation are mad, even if it be Sanaka and the like themselves.

### ***pācuram 2.10***

அல்லிமாமலர் மங்கைநாத  
 னரங்கன்மெய்யடி யார்கள்தம்  
 எல்லையில்லடி மைத்திறத்தினி  
 லென்றுமேவு மனத்தனும்  
 கொல்லிகாவலன் கூடல்நாயகன்  
 கோழிக்கோன்குல சேகரன்  
 சொல்லிலின்றமிழ் மாலைவல்லவர்  
 தொண்டர்தொண்டர்க ளாவரே.



*alli mā malar maṅkai nātaṇ*  
*araṅkaṇ mey+ aṭiyārkaḷ tam*  
*ellai ~il aṭimai tīraṭṭiṇil*  
*enrum mēvu maṇattaṇ ām*  
*kolli kāvalaṇ kūṭal nāyakaṇ*  
*kōḷi+ kōṇ kulacēkaraṇ*  
*collil iṇ tamīl mālai vallavar*  
*toṇṭar toṇṭarkaḷ āvarē.*

Those who master the sweet Tamil garland in the words of  
 Kulacēkaraṇ,  
 the guardian of Kolli, the master of Kūṭal, the king of Kōḷi,  
 who has a heart that dwells<sup>364</sup> forever in the state of limitless<sup>365</sup>  
 servitude of the true servants of  
 Raṅga, the Lord of the Woman on the big lotus blossom,<sup>366</sup>  
 shall become the servants' servants.

### 2.10. Commentary

♦*alli mā malar maṅkai nātaṇ araṅkaṇ* - 'Raṅga, the Lord of the Woman  
 on the big lotus blossom'

ஸ்ரீயஃபதியான பெரியபெருமாளுடைய

*śrīyaḥpatiyāṇa periyaperumālūṭaiya*

→ Of Periya Perumāḷ, who is Śrī's Husband;

♦*mey+ aṭiyārkaḷ tam* - 'of the true servants'

சுநந்ஞெயொஐநராயிருக்கும் ஸ்ரீவெணுவர்களுடைய

<sup>364</sup> Uttamūr (1999: 27) understands *mēvu* as 'that desires.'

<sup>365</sup> Uttamūr draws the reader's attention to the fact that *ellai~il* is sometimes read as *ellaiyil*, i.e. *ellai* in the instrumental case, in which case it means 'servitude of the fringes,' which, according to him, refers to servitude to the devotees. For more on this interpretation, see Uttamūr 1999: 27.

<sup>366</sup> Uttamūr (1999: 27) interprets *alli mā malar* as 'a big lotus with inner petals (=alli),' and Annangaracharya (1966: 16) as 'an excellent lotus with inner petals.'

*ananyaprayojanarāy irukkum śrīvaiṣṇavarkaḷuṭaiya*

→ Of the Śrīvaiṣṇavas, who are without any other goal [than Him];

♦ *ellai ~il aṭimai tirattiṇil enrum mēvu maṇattaṇ ām* – ‘who has a heart that dwells forever in the state of limitless servitude’

‘சூதூவாஸு’த்திலே என்றும் ஒக்கப் பொருந்தின திருவுள்ளத்தை உடையராம்

*‘ātmadāsyā’ttilē enrum okka+ poruntiṇa tiruvullattai uṭaiyarām*

→ He who has [his] sacred heart that is forever fully set in the ‘the servitude of the soul’ (*Daśavidhahetunirūpaṇa* 105.2<sup>367</sup>);

♦ *kolli kāvalaṇ kūṭal nāyakaṇ kōḷi+ kōṇ* – ‘the guardian of Kolli, the master of Kūṭal, the king of Kōḷi’

கொல்லிக்கும் மதுரைக்கும் உறையூர்க்கும் நாயகரான பெருமாள்; பெரியவுடையாருடைய இழவால் வந்த வெறுப்பாலே, ‘வநவாஸொ ஊஹைய:’ என்று வந்ததுக்குப் போந்தது விரயமா - யிருந்தவர்க்கு ‘ராஜாஜ்ஞஸொ வநவாஸ:’ என்று இவ்விழவாலே அடியில் போந்தவையும் எல்லாம் தமக்கு வெறுப்புக்குடலான - போலே; ‘ஊனேறு செல்வத்துடற்பிறவியான் வேண்டேன்’ என்றும், ‘இவ்வரசும் யான் வேண்டேன்’ என்றும் சொல்லுகிற இவர்க்குத் தீயசெஷகூத்தைத் தந்த ஜநம் என்று ராஜஜநம் தன்னையும் கொண்டாடுகிறாரிநே.

*kolikkum maturaikkum uraiyūrkum nāyakarāṇa perumāḷ; periyavūṭaiyāruṭaiya ilavāl vanta veruppālē, ‘vanavāso mahodayaḥ’ enru vanatukku+ pōntatu priyamāy iruntavarkku ‘rājyād bhraṃśo vane vāsaḥ’ enru i+ ~ilavālē aṭiyil pōntavaiyum ellām tamakku veruppukku\* uṭal āṇāpōlē; ‘ūṇ ēru celvattu\* uṭal pīravi yāṇ vēṇṭēṇ’ enrum, ‘i+ ~aracum yāṇ vēṇṭēṇ’ enrum collukīra ivarkku+ tadīyaśeṣatvattai+ tanta janmam enru rājajanmam taṇṇaiyum koṇṭāṭukirārīrē.*

→ The Perumāḷ, who is the master of Kolli, Madurai and Uraiyyūr;

<sup>367</sup> The *Daśavidhahetunirūpaṇa* is part of the *Vaikhānasasūtratātparyacintāmaṇi* by Śrīnivāsamakhi Vedāntadeśika.

For Him [Rāma], for whom going to the forest was pleasant, [as He] had declared, ‘Living in the forest is a great fortune’ [VR 2.22.29<sup>368</sup>], all that happened before became causes for disgust because of [Jaṭāyu’s] death, which made [Him] consider [Himself] ‘deprived of the kingdom, living in the forest’ [VR 3.63.21a] due to the disgust that was caused by the death of Periya Uṭaiyār [i.e., Jaṭāyu].

Similarly, he [Kulacēkaraṇ] who, saying ‘I will not desire birth in a body, the wealth of which [consists in having] flesh that builds up’ [PTM 4.1] and ‘I do not want this kingdom [either]’ [PTM 4.5], is indeed celebrating [his] very royal birth, saying that this is the birth that granted him subservience<sup>369</sup> to His people.

♦ *collil iṇ tamiḷ mālai vallavar* – ‘those who master the sweet Tamil garland in the words [of Kulacēkaraṇ]’

இனிதான ஸஷங்கையுடைய தமிழ்த்தொடை வல்லவர்கள்

*iṇitāṇa śabdaṅkaḷai ~uṭaiya tamiḷ+ toṭai vallavarkaḷ*

→ Those who master the Tamil garland that has sweet words -

♦ *toṇṭar toṇṭarkaḷ āvarē* – ‘shall become the servants’ servants’

இவர் ஆசைப்பட்டுப்போந்த ஹமவதசௌக்சுயயுகுமாரகிற  
ஹுராஷாயுத்தை அணிப்பார்கள்.

*ivar ācaippaṭṭu+ pōṇta bhāgavataśeṣatvaparyantam-ākīra puruṣārthattai labhipparkaḷ.*

→ [They] will obtain the goal of man<sup>370</sup> that includes being of the utmost subservience to the devotees of God, which he [Kulacēkaraṇ] has desired.

<sup>368</sup> This sloka is not found in the critical edition of the text.

<sup>369</sup> Please see fn478 on *śeṣatva*.

<sup>370</sup> Human goals are said to be four in number: dharma (*dharma*), wealth (*artha*), sensual pleasure (*kāma*) and moksha (*mokṣa*). The Śrīvaiṣṇavas believe that service to God is the greatest human goal.

Decade 3 – *mey+ il vāḷkkai*

**சுவதாரிகெ** - ‘பேராளன் பேரோதும் பெரியோரையொருகாலும் பிரிகிலேன்’ என்று, ஹவஹ்வாவணும் ததீயஸௌக்ஷயபுஷமாய், அவர்களல்லது செல்லாமை பிறக்குமளவும் உண்டானது சொல்லிற்று, கீழில் திருமொழியில். ‘எண்ணுதமானிடத்தை யெண்ணுதபோதெல்லாமினியவாறே’ என்றும், ‘மானிடவரல்லரென்றென்மனத்தே வைத்தேனே’ என்றும், ‘பித்தனென்றே பிறர்கூற’ என்றும் பிறக்கும் சுவஸெயுண்டு ஹவஹ்வாவணுத்தாலே; முன்பிலதுக்கு ஸஹஸுஜாசமேயாய்த்து வேண்டுவது; அடிமை அவர்கள் கொள்ளக்கொள்ளவினே செய்வது. ப்ராதிசுலிஷுத்தில் வஜிதத்தே நிற்கவேணும். ஹவஹ்வணங்களோபாதி விஹிதியும் ததீயகூகாரத்தாலே சுஹவாஸுமென்று சொன்ன ஸாஸுந்தானேயினே இத்தை தூஜுமென்றதும். ஜாநகாயுமாயினே ததீயர் உஷேஸுமாகிறதும்; தஜாமுணபுஹாரோடு ஸஹவாஸம் பொருந்திற்றுகில் சுஜாநகாயுமாயினே.

‘உதஸுவுஉஹ’ என்று ஸாஜாநுஸூபி பண்ணின ஸ்ரீபுஹூஜாழ்வான் பவபூவஸெயில், ‘உதிதூ’ என்று அவனை ரக்ஷக்கப் பார்த்தவன் ப்ராதிசுலிஷுத்திலே விஞ்சினவாறே அவனை விட்டுக் காட்டிக் கொடுத்தானினே. ஸ்ரீவிஹீஷணாழ்வான் ஆந்தனையும் ஹிதம் சொல்லிப் பார்த்துத் தன் ஹிதத்துக்கு மீளாத சுவஸெயுயானவாறே நெருப்புப் பட்டவிடத்தில் விலக்கவொண்ணுதபோது தன்னைக்கொண்டு தான் தப்புவாரைப்போலே, ப்ராதிசுலிஷும் அசலிட்டுத் தன்னளவும் வருமென்று தன்னைக்கொண்டு தான் தப்பினானினே. ப்ராதிசுலிஷுமாகிறது – ஜெஹாதூஹிஜாநிகளாகையும், விஷயபுஹணராயிருக்கையும், ஜெஹாக்ஷுதிரிக்ஷம் வெறொரு வஸூ உண்டென்றறியாதிருக்கையுமினே. இப்படி இருப்பாரோடு எனக்குப் பொருந்தாதென்கிறார் இத்திருமொழியில்.

*avatārikai* - ‘*pērāḷaṇ pēr ōtum periyōrai ~orukālum pirikilēṇ enru, bhagavadprāvaṇyam tadīyaśeṣatvaparyantamāy, avarkaḷ allatu cellāmai pīrakkum-aḷavum uṇṭāṇatu collirru, kiḷil tirumōḷiyil. ‘eṇṇāta māṇiṭattai*

~eṇṇāta pōtu\* ellām iṇiya ~ārē' eṇrum, 'māṇiṭavar allar eṇru\* eṇ maṇattē vaittēnē' eṇrum, 'pittan eṇrē pīrar kūra' eṇrum pīrakkum avasthai ~uṇṭu bhagavadprāvaṇyattālē; muṇpil-atukku saṅkalpamātramē~āyttu vēṇṭuvatu; aṭimai avarkaḷ koḷḷa+ koḷḷavīrē ceyvatu. prātikūlyattil varjittē niṛka vēṇum. bhagavadguṇaṅkaḷ ōpāti vibhūtiyūm tadīyatvākārattālē anubhāvyam eṇru coṇṇa śāstram tāṇēyīrē ittai tyājyam eṇratum. jñānakāryamāyīrē tadīyar uddeśyam ākiratum; tamoguṇapracurarōṭu sahavāsam poruntirru\*ākil aṇṇānakāryamāyīrē.

'mattas sarvam aham' eṇru sāmānyabuddhi paṇṇiṇa śrī prahlādālvāṇ pūrvāvasthaiyil, 'matpituḥ' eṇru avanai rakṣikka+ pārttavan prātikūlyattilē viñcinavārē avanai viṭṭu+ kātṭi+ koṭuttānīrē. śrīvibhīṣaṇālvāṇ āntanaiyūm hitam colli+ pārttu+ taṇ hitattukku mīlāta avasthai ~āṇavārē neruppu+ paṭṭa ~iṭattil vilakka ~oṇṇātapōtu taṇṇai+ koṇṭu tāṇ tappuvārai+ pōlē, prātikūlyam acaliṭṭu+ taṇ+alavum varum eṇru taṇṇai+ koṇṭu tāṇ tappinānīrē. prātikūlyam ākiratu - dehātmābhīmānikaḷ ākaiyūm, viṣayapraṇarāy irukkaiyūm, dehātvyatiriktam veru\* oru vastu uṇṭu\* eṇru\* ariyātu\* irukkaiyūmirē. ippati iruppārōṭu eṇakku+ poruntātu\* eṇkīrār i+ tirumoliyil.

→ Introductory note. As the inclination towards God became extended to the subservience for His people, saying 'I will not be able to part even for a moment from the great ones who recite the names of Him who bears [several] names'<sup>371</sup> [PeTM 7.4.4], [Kulacēkaraṇ] said in the earlier *tirumoli* that [it] arose to the extent that there occurred [in him] an inability to endure without them. Due to the inclination towards God, there is a state that is produced as described in '...the way all the time [spent] not thinking of the humans who do not think [of Him] is sweetly [spent]' [PeTM 11.6.7], 'I have kept in my mind that they are not humans' and 'For the others to call [them] mad' [TVM 3.5.8]. Only the resolve [to be favourable to God] is necessary for what was [mentioned] before<sup>372</sup>; [but one can] perform servitude [to the

<sup>371</sup> The TL defines *pēr-āḷaṇ* thus.

<sup>372</sup> i.e. servitude to God.

devotees] indeed [only] as and when they accept [it].<sup>373</sup> It is imperative to abandon [those who are] in [the state of being] unfavourable [to God]. It is indeed the very shastras, which had said that the world, like God's qualities, is fit to be enjoyed by those who identify as belonging to Him, that also asked [us] to renounce this. It is as an effect of knowledge that His people become the aim. If [one] associates cordially with those filled with the quality of *tamas*, it is indeed the effect of ignorance.

Śrī Prahlād'ālvāṇ, who used common sense thinking, 'All [is] from Me, I [am all]' [VP 1.19.85], [and] who tried at the initial stage to protect him [Hiraṇyakaśipu] thinking '[He is] my father' [VP 1.20.21], indeed betrayed [him],<sup>374</sup> having abandoned [him] as [he] was excessive in [his] disfavour [towards God]. Having tried to give as much sage counsel as possible, as the situation became unredeemable for his [own] good, like those who remove themselves fleeing a place on fire when [they] cannot prevent [others from staying back], Śrī Vibhīṣaṇ'ālvāṇ removed himself [and] fled, thinking that [Rāvaṇa's] disfavour [towards God], passing beyond the limits [of Rāvaṇa], will attain even him. Disfavour [towards God] means [the following]: it is being one who considers the body to be the soul, being inclined towards [wordly] objects, and being without the knowledge of the existence of an object other than the body [i.e. the soul].<sup>375</sup> In this *tirumōḷi*, he says that '[Association] with such people will not do for me.'

<sup>373</sup> This expression *koḷḷa-koḷḷa* is not very clear. It could also be that the second *koḷḷa* is there to emphasize the verb that precedes it; one of the meanings of the lexicalised *koḷḷa* is 'an auxiliary used, for the sake of emphasis, along with another verbal participle denoting reason or time' (TL). Velukkudi (2008: 3.0) glosses *koḷḷa-koḷḷa ~irē* as *koṇṭāl tāṇ* ('only if [they] accept').

<sup>374</sup> The lexicalised *kāṭṭi+koṭuttāṇ* means 'he betrayed' although it is not very clear how old this meaning is. Velukkudi (2008: 3.0) points out that in this case, this expression has to be taken in its non-lexicalised form, which would give this part of the sentence the meaning 'He showed [his father where God was].' The VG also glosses *kāṭṭi-koṭukkai* as *kāṭṭukai* ('to show') and *kāṭṭik koṭuttu* as *pārkumpāṭi ceytu* ('make [someone] see').

<sup>375</sup> The obstacles to reaching God are traditionally considered to be the following: not knowing about the truths (*tattva-traya*, or 'the three truths – see fn287); having the

**pācuram 3.1**

மெய்யில் வாழ்க்கையை மெய்யெனக் கொள்ளுமில்  
வையந் தன்னொடுங் கூடுவ தில்லையான்  
ஐய னேயரங்கா வென்ற ஐழக்கின்றேன்  
மையல் கொண்டொழிந் தேனென்தன் மாலுக்கே.

*mey+ il vāḷkkaiyai mey+ eṇa+ kollum i+  
vaiyam taṇṇoṭum kūṭuvatu\* illai yāṇ  
aiyaṇē ~araṅkā ~eṇru\* alaikkīṇrēṇ  
maiyaḷ koṇṭu\* oḷintēṇ eṇ taṇ māḷukkē.*

There will be no joining, for me, with this earth that takes unreal life to  
be real.<sup>376</sup>

I cry out saying, 'O Master! O Raṅga!' I have ended up bearing mad  
[love] for my own Māl.

**3.1. Commentary**

♦*mey+ il vāḷkkaiyai mey+ eṇa+ kollum* – '[the world] that takes this  
unreal life to be real'

மெய்யென்றும் பொய்யென்றும் நிலையில்லாமையையும், நிலை -  
நிற்குமத்தையும் சொல்லுகிறது. நிலைநில்லாததிலே, திகுமான  
சூதூவவழுவில் பண்ணும் ப்ரதிபத்தியைப் பண்ணுமென்னுதல்,

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illusion that the body itself is the soul; not knowing that the self is dependent on  
God; not having any knowledge of *śeṣatva* (see fn478); bearing devotion for other  
gods; having a penchant for worldly pleasures; going against shastric injunctions  
by doing what is forbidden and not doing what is required (Deśikan 1994: 11).

<sup>376</sup> Probably because these words seem to come out of an Advaita work, Pillai takes *mey*  
and *mey+ il* as 'permanent' and 'impermanent.' Uttamūr (1999: 28) chooses to  
interpret *mey* as 'body,' thereby glossing this part of the sentence as 'life derived  
from the body'; he reflects that *meyyil* can also mean 'true' if taken to be in the  
seventh case, in which case *meyyil vāḷkkai* would mean 'true life'; and then he  
interprets the *mey* that occurs the second time as 'body,' and explains the sentence  
could mean 'those who take the body to be true life.'

மெய்யிலே உண்டான வாழ்க்கை என்னுதல்; அதாகிறது -  
புரக்கூதியைப் பற்றிவரும் புராகூதவொழங்களிநே.

*mey+ enrum poy+ enrum nilai ~illāmaiyaikum, nilainirkumattaiyum  
collukiratu. nilainillātatilē, nityamāṇa ātmavastuvil paṇṇum pratipattiyai+  
paṇṇum eṇṇutal, meyyilē uṇṭāṇa vāḷkkai eṇṇutal; atākiratu - prakṛtiyai+  
parrivarum prākṛtabhogāṅkalirē.*

→ Permanence and impermanence are spoken of as real and unreal.<sup>377</sup>

Meaning, [the world] sees in that which impermanent, what [is to be] seen in the permanent essence of the soul;

[Or else,] it means that it was life that came into being in a body [mey].<sup>378</sup> That is to say, [they are] indeed ordinary enjoyments that come attached to the body.<sup>379</sup>

♦ *i+ vaiyam tanṇoṭum kūṭuvatu\* illai yāṇ* - ‘There will be no joining, for me, with this earth’

ஹைதூவிஜாதிகளாயிருப்பாரோடு எனக்கொரு சேர்த்தியில்லை.  
*dehāt mābhīmāṇikaḷāy iruppārōṭu eṇakku\* oru cērtti ~illai.*

→ For me, there is no mixing [whatsoever] with those who take the body to be the soul.

♦ *aiyaṇ ityādi* - ‘Master,’ etc.

ஹைகூதியரிசும் வேறொருவருண்டென்று அறிந்தவன் என்கிறார்.  
*dehātvyatirikṭam vēru\* oruvar uṇṭu\* enru aṛintavaṇ eṅkirār.*

→ He [Kulacēkaraṇ] says that he knows that there exists another that is different from the body.

<sup>377</sup> The modern editor makes this more explicit by clarifying that what the Ālvār says is **not** similar to what the Buddhists and the Advaitins claim, i.e., that this world is illusory (Piḷḷai & Aiyangar 1997: 91fn).

<sup>378</sup> This second reading takes *mey* as body, and *il* as locative suffix.

<sup>379</sup> The word *prakṛti* has many meanings, and one of the recurrent ones in the Maṇipravāḷam texts is ‘a body’ (VG). Aiyangar (Piḷḷai & Aiyangar 1997: 92) also glosses it as *śarīram* (‘body’).



♦ *aiyaṇē* – ‘O Master!’

நிரூபாயிசுவஹுவே

*nirupādhikabandhuvē*

→ O unconditional Kindred!<sup>380</sup>

♦ *arāṅkā* – ‘O Raṅga!’

சுநுஷ்டாநபயபூசுமாக்கின மூதலித்தாபோலே கோயிலிலே வந்து  
ஸுஹனவனே

*anuṣṭhānaparyantam ākṛiṇa mūtalittā pōlē kōyililē vantu sulabhaṇ-  
āṇavaṇē*

→ As if to establish [this] with evidence, O You who, having put it  
into practice,<sup>381</sup> became easily [accessible] by coming to the Temple!

♦ *enru\* ālaikkinrēṇ* – ‘I cry [out] saying’

காரியப்பாடறக் கூப்பிடாநின்றேன்.

*kāriyappāṭu\* arā\* kūppiṭā-ninrēṇ.*

→ I have kept calling [You] with no purpose.<sup>382</sup>

♦ *maiyaḷ koṇṭu\* oḷintēṇ eṇ taṇ māḷukkē* – ‘I have ended up bearing mad  
[love] for my own Māl’

அவன் எனக்குப் பித்தேறினபடியைக்கண்டு நானும் அவனுக்குப்  
பித்தனானேன்.

*avaṇ enakku+ pittēriṇa paṭiyai+ kaṇṭu nāṇum avaṇukku+ pittaṇ āṇēṇ.*

→ Seeing how He became mad for me, I too became mad for Him.

<sup>380</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 92fn) explains that the relation with God is a most natural one, not being like the relations caused by karma. Chari (1997: 82-83) points out that, as opposed to *sopādhika-bandhutva*, or ‘relationship conditioned by external factors,’ relationship with God is permanent and has no conditions like blood affinity, and it cuts across births.

<sup>381</sup> The VG defines *anuṣṭhānaparyantam* as *naṭai murai varayil* (literally, ‘up to [putting it into] practice’).

<sup>382</sup> i.e. he calls Him for the sake of calling Him, with no other aim.

**pācuram 3.2**

நூலி னேரிடை யார்திறத் தேநிற்கும்  
 ஞாலந் தன்னொடுங் கூடுவ தில்லையான்  
 ஆலியாவழையா வரங்கா வென்று  
 மாலெ முந்தொழிந் தேனென்தன் மாலுக்கே.

*nūliṇ nēr iṭaiyār tīrattē nirkum*  
*ñālam taṇṇoṭum kūṭuvatu\* illai yāṇ*  
*āliyā ~alaiyā ~araṅkā ~enru*  
*māl eluntu\* oḷintēṇ eṇ taṇ mālukkē.*

There will be no associating, for me, with the world  
 that remains by the side of women with waists finer than thread.  
 Dancing, calling out loud ‘O Raṅga!’ I have ended up with desire rising  
 for my own Māl.

**3.2. Commentary**

♦*nūliṇ nēr iṭaiyār tīrattē nirkum* – ‘[the world] that remains by the side of women with waists finer than thread’

நூல்போலே நுண்ணிய இடையையுடையராயிருக்கும் ஷீக்கள் திறத்திலே நிற்கும். ஒரு சுவயவத்தை சுநுஹவிக்கப்படுக்கால் மற்றைய சுவயவத்தில் போகமாட்டாதே நிற்கும்.

*nūl pōlē nuṇṇiya iṭaiyai ~uṭaiyarāy irukkum strikaḷ tīrattilē nirkum. oru avayavattai anubhavikka+ pukkāl marraiya avayavattil pōka māṭṭātē nirkum.*

→ [The people of the world] remain [absorbed] in the matter of women who have waists as slender as a thread. [They] remain unable to go to another part of the body when [they] begin enjoying one [part of it].

♦*ñālam taṇṇoṭum kūṭuvatu\* illai yāṇ* - ‘There will be no associating, for me, with the world’

ஹ்ராஹ்விஷயத்திலு இருக்கக்கடவ இருப்பை அஹ்ராஹ்-  
விஷயத்தே இருக்குமவர்களோடு எனக்கு ஒரு ஸஹ்ஸ்யமில்ல.

*prāptaviṣayattil irukka+ kaṭava iruppai aprāptaviṣayattē irukkumavar-  
kaḷōṭu eṇakku oru sambandham illai.*

→ There is no association for me with those who behave towards improper objects, the way they ought to behave towards the proper Object.

♦ *āliyā ityādi* – ‘dancing,’ etc.

இவர்கள் அஹ்ராஹ்விஷயத்திலே படும் பாடெல்லாம் ஹ்ராஹ்-  
விஷயத்தே படும்வன் நான் என்கிறார்.

*ivarkaḷ aprāptaviṣayattilē paṭum pāṭu\* ellām prāptaviṣayattē paṭumavaṇ  
nāṇ eṇkiṛār.*

→ He says that ‘I am someone who experiences for the appropriate Object what suffering they experience for inappropriate objects.’

♦ *āliyā ~alaiyā ~araṅkā ~eṇru* – ‘dancing, calling out loud saying, “O Raṅga!”’

ஹ்ரீதிஹ்ரஹ்ஷுத்தாலே இருக்கமாட்டாதே ஆலியா, ஹ்ரீயஹ்ரு-  
மாள் திருநாமத்தைச் சொல்லி, அடைவுகெடக் கூப்பிட்டு

*prītiprakarṣattālē irukka māṭṭātē āliyā, periyaperumāl tirunāmattai+ colli,  
aṭaivu keṭa+ kūppittu*

→ Dancing, because of being unable to sit [still] due to excessive love, uttering the sacred names of Periya Perumāl, calling out in a disorderly manner<sup>383</sup>;

♦ *māl eluntu\* olintēṇ eṇ taṇ mālukkē* – ‘I have ended up with desire rising for my own Māl’

‘தெந தெ தஹ்ஹ்ஹ்ஹ்’ என்னுமாப்போலே அவன் என் பக்கல்  
ஹ்ராஹ்ஹ்ஹ்ஹ்ஹ் கண்டு நானும் பித்தேறினேன்.

<sup>383</sup> Velukkudi (2008” 3.2) points out that Pillai calls this disorderly manner since the words in the *pācuram* need to be reshuffled if a proper meaning is to be found: *āliyā ~alaiyā ~araṅkā ~eṇru* should have been written as *āliyā ~araṅkā ~eṇru ~alaiyā*.

‘tena te tam anuvratāḥ’ eṇṇumā+ pōlē avan eṇ pakkal vyāmugdhaṇ āṇapaṭi  
kaṇṭu nāṇum pittēriṇēṇ.

→ As it is said in, ‘Therefore they are ardently attached to Him’ [VR 2.15.11c], seeing how He became possessed with great love for me, I too have become mad [about Him].

### pācuram 3.3

மார னூர்வரி வெஞ்சிலைக் காட்செய்யும்  
பாரி னுரொடுங் கூடுவ தில்லையான்  
ஆர மார்வ னரங்க னனந்தனன்  
நார ணன்நர காந்தகன் பித்தனே.

māraṇār vari vem cilaikku\* āṭceyyum  
pāriṇāroṭum kūṭuvatu\* illai yāṇ  
āra(m) mārvan araṅkaṇ aṇantaṇ nal  
nāraṇaṇ narakāntakaṇ pittaṇē.

There will be no associating, for me, with the people of [this] earth who  
pay homage to the cruel striped bow of the venerable Kāma.<sup>384</sup>  
[I am] the madman of Raṅga, Him with a pearl necklace on the chest,  
the Infinite One, the good Nārayaṇa, the Destroyer of hell.<sup>385</sup>

### 3.3. Commentary

♦māraṇār vari vem cilaikku\* āṭceyyum – ‘[the people] who pay homage  
to the cruel striped bow of the venerable Kāma’

காமனுடைய உருநீயமாய்த் தப்பவொண்ணாதபடி கொடிதா -  
யிருக்கிற வில்லுக்குக் குடிமகனாய்த் திரியும் பாரினுரொடுங்

<sup>384</sup> Kāma or Manmatha is described as having a sugarcane for a bow, the string of which is made up of beetles and flowers serving as the tips of the arrows (Vettam 1975 : 379). The honorific here is probably ironic, which is difficult to render in English.

<sup>385</sup> narakāntakaṇ could also mean ‘the Destroyer of Naraka,’ the latter being an asura.

கூடுவதில்லையான் என்னுதல்; ‘பாரில் ஆரொடும் கூடுவதில்லை - யான்’ என்னுதல்; ‘சார்ங்கமென்னும் வில்லாண்டான்’ தனக்கு ஆட்செய்யுமவன் நான்.

*kāmaṇuṭaiya darśanīyamāy+ tappa ~oṇṇāṭapaṭi koṭitāy irukkīra villukku+ kuṭimakāṇāy+ tiriyaṇ pāriṇāroṭum kūṭuvatu\* illai yāṇ eṇṇutal; ‘pāril āroṭum kūṭuvatillai yāṇ’ eṇṇutal; cārṇkam eṇṇum villāṇṭāṇ taṇakku āṭceyyumavaṇ nāṇ.*

→ Meaning, ‘There is no association for me with the people of [this] earth, who wander about as the servants of Kāma’s beautiful bow, which is cruel [by] being inescapable;

meaning, ‘I will not associate myself with anyone from the earth.’<sup>386</sup>

‘I am someone who serves the “Wielder of the bow called Śārṅga” [Tirupallāṇṭu 12].<sup>387</sup>

♦*āra(m) mārvāṇ araṇkaṇ* - ‘Raṅga with a pearl necklace’

சூகஷ்டகமான ஒப்பினையுடைய பெரியபெருமாள்

*ākarṣakamāṇa oppaṇaiyai ~uṭaiya periyaperumāḷ*

→ Periya Perumāḷ, who has attractive adornments;

♦*aṇantaṇ* - ‘the Infinite One’

ஊகஷ்டகமான வரகும்போலே இங்கே வந்து ஸுஹராய் கிடக்கச்செய்தே, வரிஜெஹிக்கவாண்ணாதபடி இருக்கிறவர்.

*manuṣyatve paratvam pōlē iṅkē vantu sulabharāy kiṭakka+ ceytē, paricchedikka ~oṇṇāṭapaṭi irukkīavar.*

→ He who is such that He cannot be discerned even as, having come here, He reclines as an easily [accessible] One, as if [to show] supremacy [in His] human [form];

♦*nal nāraṇaṇ* - ‘the good Nārāyaṇa’

<sup>386</sup> Pillai shows the expression can be split in two ways: *pāriṇār + oṭum* (‘with the people of the earth), or *pāriṇ* ( the *ṇ* of *iṇ* being the sandhi of the locative *il*) + *āroṭum* (‘with no one on this earth’).

<sup>387</sup> Pillai believes that Kulacēkaraṇ prefers the Wielder of another bow, i.e. Nārāyaṇa with His Śārṅga.

தன்னுடைமையை விடமாட்டாமையாலே அழுக்கை விரும்புமவன்.  
*taṇ+ uṭaimaiyai viṭa māṭṭāmaiṭālē alukkai virumpumavaṇ.*

→ He who likes impurity<sup>388</sup> because of [His] inability to give up [what is] His property<sup>389</sup>;

♦ *narakāntakaṇ pittaṇē* – ‘the Destroyer of hell’

அவன் தன் வாஹ்நுத்தாலே மேல் விழாநிற்க நடுவே விரொயி-  
யும் போய்க்கொடு நிற்குமிறே. இப்படி இருக்கிறவனுக்குப் பித்தனே.

*avaṇ taṇ vātsalyattālē mēl viṭā-nirka naṭuvē virodhiyum pōykoṭu  
nir̥kumirē. ip̥paṭi irukkiraṇuṅku+ pittaṇē.*

→ While He keeps forcibly<sup>390</sup> entering [the devotees’ hearts] out of  
parental affection,<sup>391</sup> the obstacles that [come] in between will indeed  
go away. [I am] mad about Him who is thus.

### *pācuram 3.4*

உண்டி யேயுடை யேயுகந் தோடுமிம்  
மண்ட லத்தொடுங் கூடுவ தில்லையான்  
அண்ட வாண் னரங்கன்வன் பேய்முலை  
யுண்ட வாயன்றன் னுன்மத்தன் காண்மினே.

*uṇṭiyē ~uṭaiyē ~ukantu\* oṭum i+  
maṇṭalattoṭum kūṭuvatu\* illai yāṇ  
aṇṭa(m) vāṇaṇ araṅkaṇ val pēy mulai  
~uṇṭa vāyaṇ taṇ +uṇmattaṇ kāṇminē.*

<sup>388</sup> See fn391.

<sup>389</sup> The jivas (svam) are said to be the property of God (svāmin).

<sup>390</sup> This meaning is conveyed by the VG, which glosses *mēl viṭa* as *valiya puka* (‘to enter forcibly’).

<sup>391</sup> This is one of God’s qualities (See fn176). The *teṅkalai* branch firmly believes that God relishes the devotee’s defects, just as a cow licks off the dirt of its calf’s (*vatsa*) body with pleasure (e.g. SVB 16, *Mumu* 211 & *Mumu* 262). However, the *vaṭakalai* side thinks that the *teṅkalai* position is excessive: God will certainly overlook the defects, but not go to the extent of condoning sins; He will merely *tolerate* them (RTS 29).

There will be no associating, for me, with this orb[-like earth]  
that runs after food and clothes desiring [them].

See! I am the madman of

Him whose mouth sucked the breast of the mighty demoness,<sup>392</sup>

Him of Raṅgam, Him who resides in the [cosmic] egg.<sup>393</sup>

### 3.4. Commentary

♦ *uṇṭiyē uṭaiyē ukantu\* ōṭum* – ‘who run after food and clothes desiring [them]’

உபாஸகத்துக்கு ஸரீரம் வேண்டுகையாலே அது யரிக்க வேண்டுமளவன்றியிலே எல்லாவற்றையும் அநியமாறி உண்டியும் உடையும் ஆக்கும்.

*upāsanattukku śarīram vēṇṭukaiyālē atu dharikka vēṇṭum-aḷavu\* anṛiyilē ellāvārraiyum aḷiyamāri uṇṭiyum uṭaiyum ākkum.*

→ Since [one] needs a body for [God's] worship, instead of sustaining it only as much as needed, [people] transform everything into food and clothes so that it is so changed as to obliterate its identification.

♦ *i+ maṇṭalattoṭum kūṭuvatu\* illai yāṇ* – ‘There will be no associating, for me, with this orb[-like earth]’

‘உண்ணுஞ்சோறு பருகுநீர் தின்னும் வெற்றிலையுமெல்லாங் கண்ணன்’ என்றிருக்க ஒரு விஹிதி உண்டானுப்போலே டிராக்ட் தஹாமங்களை விரும்புகைக்கொரு விஹிதியிறே இதுவும்.

*‘uṇṇum cōru paruku nīr tiṇṇum verrilaiyum ellām kaṇṇaṇ’ enṛirukka oru vibhūti uṇṭāṇā+ pōlē prākṛtabhogaṇkaḷai virumpukaikku\* oru vibhūtiyirē ituvum.*

→ Just as a world was created [where people could] continue saying, ‘The food that is eaten, the water that is drunk, the betel that is eaten,

<sup>392</sup> A reference to Kṛṣṇa killing Pūtanā.

<sup>393</sup> Taking *aṇṭa* to mean ‘sky’ or ‘the supreme abode,’ Uttamūr (1999: 30) understands *aṇṭavāṇaṇ* as ‘He who resides in the supreme abode.’ He also points out a variant: *uṇṭavāyaṇ* (‘He with a mouth that had eaten’).

everything is Kṛṣṇa' [TVM 6.7.1], this one too is indeed a world [created] for the sake of coveting ordinary enjoyments.<sup>394</sup>

♦*aṇṭa(m) vāṇaṇ* - 'He who resides in the [cosmic] egg'

சுண்ணாவதுகிடுகளுக்கு நிவடாஹகன்.

*aṇḍāntarvartikaḷukku nirvāhakaṇ.*

→ The Protector<sup>395</sup> of those who live within the earth;<sup>396</sup>

♦*araṇkaṇ* - 'He of Raṅgam'

இதுக்கு நிவடாஹகனாயிருக்கும் இருப்பொழிய இதினுள்ளே புகுந்து ஸுஹனாய்க் கோயிலிலே ஸனிஹிதனவன்.

*itukku nirvāhakaṇāy irukkum iruppu\* oḷiya itin-ullē pukuntu sulabhaṇāy+ kōyililē sannihitaṇ āṇavaṇ.*

→ Other than being the Protector of this [world],<sup>397</sup> He is [also] Him who, having entered it, is present in the Temple as an easily [accessible] One.

♦*val pēy mulai ~uṇṭa vāyaṇ taṇ+ uṇmattaṇ kāṇminē* - 'See! I am the madman of Him whose mouth sucked the breast of the mighty demoness'

இங்கே வந்து சுவதரித்து டுதிவாங்களைத்தானே போக்கு - மவனுக்குப் பித்தன் நான்.

*iṅkē vantu avatarittu pratibandhaṇkaḷai+ tāṇē pōkkumavaṇukku+ pittan nāṇ.*

→ I am the madman of Him, who, having come here, incarnates [and] removes obstacles Himself.

<sup>394</sup> This is a reference to *nityavibhūti* (i.e. Vaikuṇṭha) and *līlavibhūti* (i.e. this material world) respectively. See fn177.

<sup>395</sup> *nirvāhakar* is defined as *poruppālar* ('those who are responsible') by the VG, while *nirvāhakam* itself is defined as *pātukāppu* ('protection').

<sup>396</sup> *aṇṭa* can mean '[cosmic] egg', 'sky', 'the earth.' *anta* in Sanskrit can mean inside. So I am following the modern gloss, which claims this is a reference to the material world (Piḷḷai & Aiyangar 1997: 98).

<sup>397</sup> Literally, it should be 'Other than [His] state as the Protector of this [world]', since *iruppu* means 'state.'



♦ *taṇ+ uṇmattaṇ kāṇmiṇē* – ‘See! I am the madman of...’

ஷாஷயஸெஸெவெ பண்ணினாரை மீட்கவொண்ணுதாப்போலே  
அவனுடைய மூணவென்தங்கனிலே அகப்பட்டுப் பித்தனான என்னை  
கெவவசரரீரவரரோடே சேரவிடவொண்ணுமோ?

*auṣadhasevai paṇṇinārai mīṭka ~oṇṇātā+ pōlē avanuṭaiya guṇaceṣṭi-  
tankaḷilē akappaṭṭu+ pittaṇ āṇa eṇṇai kevalaśarīrapararōṭē cēra viṭa  
~oṇṇumō?*

→ Is it fair to let me—who am mad, having been [irredeemably]  
entrapped by His qualities and deeds, just like those who have taken  
herbs are impossible to redeem—join people for whom the body alone  
is supreme?

### *pācuram 3.5*

தீதில் நன்னெறி நிற்கவல் லாதுசெய்  
நீதி யாரொடுங் கூடுவ தில்லையான்  
ஆதி யாய னரங்கனந் தாமரைப்  
பேதை மாமண வாளன்றன் பித்தனே.

*tītu\* il nal neṛi nirka ~allātu cey  
nītiyāroṭum kūṭuvatu\* illai yāṇ  
āti~ āyaṇ araṅkaṇ am tāmarai  
pētai mā maṇavāḷaṇ taṇ pittaṇē.*

There will be no associating, for me, with those whose law is doing  
otherwise while there exists a good path with no vice.<sup>398</sup>

<sup>398</sup> In a personal communication (April 2015), Dominic Goodall suggested another possible way of translating this passage: ‘For me, there will be no joining those “righteous” ones, who, while the faultless good path is there, do otherwise,’ in which he takes *nītiyār* to mean ‘righteous ones,’ whereas I take it as ‘those whose law is.’

[I am] the madman of the Primal One, the Cowherd, Raṅga,  
the Husband of the woman Lakṣmī on the beautiful lotus.<sup>399</sup>

### 3.5. Commentary

♦ *tītu il nal neri nirka* – ‘while there exists a good path with no fault’

தீமையோடு விரவாத நல்வழி நிற்க; இவனை ஒழிந்த  
வலங்களுக்கு ஸாயநாநுஷாதம் பண்ணிபெறும் பேற்றில் இழவே  
நன்றென்னும்படியிறே இருப்பது.

*tīmaiyoṭu viravāta nalvali nirka; iṇṇai oḷinta phalaṅkaḷukku  
sādhanaṇuṣṭhānam paṇṇi perum pērril ilavē nanru\* eṇṇumpaṭiyirē iruppatu.*

→ While there is a good path unmixed with vice;

It is such that it can be said that deprivation [of fruit] is better than  
the rewards obtained from performing the means for [any] fruit other  
than Him.

♦ *allātu cey nītiyāroṭum kūṭuvatu\* illai yāṇ* - ‘There will be no  
associating, for me, with those whose law is doing otherwise’

ஐதரஹுருஷாயங்களை ஆசைப்படுகையே யாதெயாயிருப்-  
பாரோடு கூடுவதில்லை யான்.

*itarapuruṣārthanāḷai ācappaṭukaiyē yātraiyāy iruppārōṭu kūṭuvatu\* illai  
yāṇ.*

→ I do not associate with those whose custom is to desire other  
human goals.<sup>400</sup>

♦ *āti* – ‘the Beginning’

புராணங்களால் உபாஸ்யவஸ்துவென்று சொல்லப்படுகிறவன்  
*pramāṇaṅkaḷāl upāsyavastu ~eṇru collappaṭukiravan*

→ He who is said to be the Object of worship by the authoritative  
[sources];

<sup>399</sup> Velukkudi (2008: 3.5) points out that *mā* could also mean ‘great’ (‘great Husband’) –  
this is Uttamūr’s choice (1999: 30).

<sup>400</sup> See fn195.

♦*āyaṇ* - ‘the Cowherd’

உபாஸுவஸுதான் அரிதென்னவொண்ணதபடி சுவதரித்து  
ஸுமஹனவன்

*upāsyavastu tāṇ aritu\* eṇṇa ~oṇṇātapaṭi avatarittu sulabhaṇ-āṇavaṇ*

→ He who became easily [accessible] by incarnating [Himself in this world] in [such] a way that the Object of worship cannot be said to be difficult [to obtain];

♦*araṅkaṇ* - ‘Raṅga’

சுவதாரம்போலே தீயும் ப்ரஸாஹித்துப் பிற்பாடர் இழவாமே  
கோயிலிலே வந்து ஸனிஹிகரானவர்.

*avatāram pōlē tīrtham prasādittu+ pīrpāṭar ilavāmē kōyililē vantu sannihitar āṇavar.*

→ [Unlike when He] graciously took births<sup>401</sup> as *avatāras* [and left], He came to be present in the Temple, so that the later generations are not deprived [of Him].

<sup>401</sup> The VG defines *tīrtham prasādittu* as *tīrtham koṭuttu vantu taṇ viruppattai muṭittu* (‘having come [and] given *tīrtham* [sacred water? purity?], [and] having accomplished His desire’). The gloss is ambiguous, the meaning of *tīrtham* not being very clear. By adding a comma after *koṭuttu*, which might be missing in the printed book, it is possible to get a slightly clearer understanding as to the two different meanings of the expression: ‘having given holy water; having come [down?] and accomplished His desire.’ The latter definition seems to be a reference to Viṣṇu’s coming down to this earth (which is close to the literal meaning of the word *avatāra*).

Besides, the VG entry for the negative form *tīrtham prasādiyātē* is glossed as *avatāra+ payaṇai muṭittu viṭṭu uṭaṇē cellātē* (‘Not leaving immediately after accomplishing the purpose of [His] *avatāra*.’ Though the word *payaṇ* itself is ambiguous in Tamil, since it could have derived either from the Dravidian *paya* (‘to yield, to produce’), or the Sanskrit *phala* (‘fruit’) or *payas* (‘water’), this meaning establishes the link between the expression *tīrtham prasādittu* and God’s *avatāra*. Using these two definitions as well as one of the TL’s (‘birth’) I am taking *tīrtham prasādittu* to mean as ‘gracing to be born [and leaving].’

Velukkudi (2008: 3.5) glosses this as *śīghraṇ śīghraṇ muṭintu pōyviṭum* (‘[something] that ends very quickly’), and explains the origin of the expression: after *cāttumuraṇ* (‘Recital of some special stanzas at the close of pirapantam’ TL) is done, people are given *tīrtham* or sacred water, after which, they are supposed to leave.

♦*am tāmarai pētai mā maṇavāḷaṇ taṇ pittaṇē*: ‘[I am] the madman of the Husband of the woman Lakṣmī on the beautiful lotus’

அழகிய தாமரைப் பூவைத் தனக்கிருப்பிடமாகவுடைய பெரிய பிராட்டியாருக்கு வலுஹரானவர்க்குப் பித்தனானேன் நான். ஓரடி இவன் புகுர நின்றால் அத்தைக் குவாலாக்கி, அவன் நெஞ்சிலே புண்படும்படி இவன் பண்ணின சுவராயத்தை அவன் காணாத-படியிருக்கிற ஸுருஷகாரஹிதெ.

*alakiya tāmarai+ pūvai+ taṇakku\* iruppiṭamāka ~uṭaiya periyapirāṭṭi-yārukku vallabhar āṇavarkku+ pittaṇāṇēṇ nāṇ. ōr aṭi ivaṇ pukura niṇṇāl attai+ kuvāl ākki, avaṇ neñcilē puṇpaṭumpāṭi ivaṇ paṇṇiṇa aparādhattai avaṇ kāṇātapaṭi ~irukkīra puruṣakārabhūtai.*

→ I have become a madman for the Beloved of Periya-Pirāṭṭi, who has for her residence a beautiful lotus. [She is] the *puruṣakārabhūtai* <sup>402</sup> who, when this one [i.e. the individual soul] starts to take a step [towards Him], makes it [seem] big, [and] who remains [making sure] that He does not see the offence this one committed that wounded His heart.

♦*mā maṇavāḷaṇ* - ‘the Husband of the woman Lakṣmī’

‘சுபுரையம் ஹி கதேஜஃ’ இவளுக்கு வலுஹனாகையாலே வந்த பெருமையையுடையவன் விஷயத்தில் பித்தன் நான்.

*‘aprameyaṁ hi tattejah’ ivaḷukku vallabhaṇ-ākaiyālē vanta perumaiyai ~uṭaiyavaṇ viṣayattil pittaṇ nāṇ.*

→ ‘His aura is unfathomable’ [VR 3.35.18a] - I am a madman for Him who has the greatness that derived from being Her Beloved.

<sup>402</sup> In the Śrīvaiṣṇava way of speaking, this expression refers to ‘the mediator between the individual soul and God’ (Raman 2007: 42). *puruṣakārabhūtai* being a feminine noun, it is a reference to Nārāyaṇa’s consort Śrī. The other mediators between God and the jiva are the acharyas. Siauve (1978: 54fn2), defining *puruṣakāra*, explains how the *teṇkalais* and the *vaṭakalais* differ in their preception of Śrī: ‘*puruṣakāra* : le terme désigne la personne de confiance, l’associée ou l’assistante. Celle qui joue un rôle d’intermédiaire. La question est de savoir quel est le pouvoir de Śrī : se borne-t-elle à introduire les requêtes des fidèles [=teṇkalai] ou peut-elle les sauver directement [=vaṭakalai].’

### pācuram 3.6

எம்ப ரத்தரல் லாரொடுங் கூடலன்  
உம்பர் வாழ்வையொன் றுகக் கருதிலன்  
தம்பி ரானம ரர்க்கரங் கநகர்  
எம்பி ரானுக்கெ முமையும் பித்தனே.

*em parattar allāroṭum kūṭalaṇ*<sup>403</sup>  
*umpar vālvai ~onru\* āka karutilaṇ*  
*tampirāṇ amararkku\* araṅka(m) nakar*  
*em pirāṇukku\* eḷumaiyum pittaṇē.*

I shall not associate with those who do not belong to our Highest One.<sup>404</sup>  
I shall not consider as worthy of regard the happy life of the celestials.  
[I am] the madman of our Lord, He of Raṅgam, the Lord of the  
immortals, for all seven births.<sup>405</sup>

### 3.6. Commentary

♦ *em parattar allāroṭum kūṭalaṇ* - ‘I shall not associate with those who do not belong to our Highest One’

என் யாசெய்யே யாசெய்யாயிராதாரை நாக்கு வளைத்திருப்பன்.  
‘இந்நின்ற நீர்மை இனியாமுருமை’ என்றும், ‘வழுவிலா அடிமை  
செய்யவேண்டும் நாம்’ என்றும் இராதாரொடு ஸஹ்யமில்லை.

*eṇ yātraiyē yātraiyāy irātārai nākkuvaḷaittiruppan.* ‘i+ ninra nīrmai iṇi yām  
urāmai’ *enrum*, ‘*vaḷuvu\** ilā ~aṭimai ceyya vēṇṭum nām’ *enrum* irātāroṭu  
sambandham illai.

<sup>403</sup> Uttamūr (1999: 31) informs us about the existence of the variant *karutalaṇ* (‘I shall not consider’).

<sup>404</sup> This could also mean ‘those who do not carry our burden’ (*para* < Skt. *bhara*-‘burden’ Apte). Suggesting that *para* could mean ‘God,’ Uttamūr prefers (1999: 31) taking it as ‘completely renouncing’ (maybe from the Sanskrit *parityaj*?) so that his gloss reads ‘those who are not ones who have renounced all like me.’

<sup>405</sup> Glossing *eḷumaiyum* as *ellā+ pirappilum* (‘in all the births’), Uttamūr (1999: 31) explains that this expression refers to one taking births in all the seven worlds.

→ I shall despise those whose ways are not my ways. There is no association [for me] with those who do not abide by [the words] ‘...our not suffering anymore this persistent state in which [we] are...’ [TV 1] and ‘We must do unfailing service’ [TVM 3.3.1].

♦ *umpar vālvai ~onru\* āka karutilaṇ* - ‘I shall not consider as worthy of regard the happy life of the celestials’

ஸஃஸாரத்தில் சுருதியும் கெஹ்யுத்தில் ருதியுமில்லையா - கில், ஏறஹாஹிகள் ஸஹ்யுதேயாகிலும் துணவதுரிப்பன்.

*samsārattil aruciyum kainkaryattil ruciyum illai~ākil, brahmādikaḷ sampattē ~ākilum tṛṇavatkarippan.*

→ Even if it is the wealth of Brahmā, etc., I shall deem [it just] a blade of grass, if there is no aversion to samsara and a taste for the service [of God].<sup>406</sup>

♦ *tampirāṇ amararkku* - ‘the Master of the Immortals’

‘அயர்வறுமமரர்களதிபதி’

‘*ayarvu\* arum amararkaḷ atipati*’

→ ‘The Overlord of the Immortals who have put an end to fatigue’ [TVM 1.1.1];

♦ *araṅka(m) nakar em pirāṇukku* - ‘of our Lord, Him of Raṅgam’

நித்யஸூரிகளெல்லாம் சுருஹவிக்குமாபோலே ஸஃஸாரிகளெல்லாம் இழவாதபடி கோயிலிலே வந்து ஸஹரானவர்

*nityasūrikaḷ ellām anubhavikkumā pōlē samsārikaḷ ellām ilavātapaṭi kōyililē vantu sulabhar-āṇavar*

→ He who has become easily [accessible], having come to the Temple, so that the people of [this] samsara are not deprived of [that which] all the eternal worshippers enjoy;

<sup>406</sup> As Siauue (1978: 35) points out, the Śrīvaiṣṇavas believe that it is of utmost importance that the devotee should give himself to God as a slave, wishing for nothing but to serve Him.

♦ *eḷumaiyum pittaṇē* – ‘[I am] the madman (...) for the seven births [to come]’

இச்செயலுக்கென்றும் பித்தனாய்த் திரியுமவன்.

*i+ ceyalukku\* enrum pittaṇāy+ tiriyumavaṇ.*

→ [I am] someone who wanders around forever as a madman for this [very] act.

### *pācuram 3.7*

எத்தி றத்திலும் யாரொடுங் கூடுமச்  
சித்தந் தன்னைத் தவிர்த்தனன் செங்கண்மால்  
அத்த னேயரங் காவென்ற ழைக்கின்றேன்  
பித்த னையொழிந் தேனெம்பி ரானுக்கே.

*e+ tirattilum yāroṭum kūṭum a+  
cittam taṇṇai tavirttaṇaṇ cem kaṇ māl  
attaṇē ~araṅkā ~enru\* alaikkirṇē  
pittaṇ āy ~oḷintē em pirāṇukkē.*

The red-eyed Māl dispelled that intention to associate with anyone of any nature.<sup>407</sup>

I am calling out saying, ‘O Father!’<sup>408</sup> O Raṅga!’ I have ended up as a madman of our Lord.

### 3.7. Commentary

சுவதாரிசெ - ஏழாம் பாட்டு. ஐதரோடு கூடாத நன்மை உமக்கு வந்தபடியென்? என்ன - நானடியாக வந்ததல்ல, ஸவெஹுரனடியாக வந்தது என்கிறார்.

<sup>407</sup> Uttamūr (1999: 31) provides two extra words between *e+ tirattilum* and *yāroṭum*, which are *bhāgavatarkaḷ allāta*, so that the following meaning is obtained, ‘with no one who is in no way a devotee of God.’

<sup>408</sup> Uttamūr (1999: 31) opts for the meaning of ‘lord’ for *attaṇ*.

*avatārikai - ēlām pāṭṭu. itararōṭu kūṭāta naṇmai umakku vanta paṭiyen? eṇṇa*  
*- nāṇ aṭiyāka vantatu\* alla, sarveśvaraṇ aṭiyāka vantatu eṇkiṛār.*

→ Introductory note - Seventh song: when [one] asks, ‘How did the goodness that is not associating [yourself] with the others occur to you?’, he answered, ‘It did not originate from me, it originated from the Lord of all.’

♦ *e+ tirattilum* – ‘of any nature’

சுலாமவதனோடு ஸஹிஷிக்க சுகிதபுரூபாபுங்களை  
 எல்லாம் அறிக்கலாமென்னிலும் அத்தையும் நாக்குவளைப்பன்.

*abhāgavataṇṭu sambhāṣikka abhimatapuruṣārthaṅkalai ellām*  
*labhikkalām eṇṇilum attaiyum nākkuvaḷaiṇṇa.*

→ Even if it is possible to acquire all the wished-for human goals by engaging in conversation with a non-devotee, I shall despise that too.

♦ *yāroṭum kūṭum* – ‘which associates with anyone’

புரூபாபுங்களை அறியாதொழிந்தாலும் அவனோட்டைச்  
 சேர்த்தியாலே எல்லா மேன்மையுண்டாமென்னிலும் அத்தையும்  
 காற்கடை கொள்ளும்படியானேன்.

*puruṣārthaṅkalai labhiyātu\* oḷintālum avaṇṭṭai+ cērttiyālē ellā mēṇmai*  
*~uṇṭām eṇṇilum attaiyum kāṛkaṭai kollumpaṭi ~āṇē.*

→ Even if [I] do not obtain the human goals, even if all great things will come [my way] by [my] associating with him, I have become such that I despise those [things].

♦ *a+ cittam taṇṇai tavirttaṇaṇ cem kaṇ māl* – ‘The red-eyed Māl dispelled that will’

கண்ணாலே குளிர நோக்கித் தன் வுரஜோஹத்தைக் காட்டிப்  
 பிறரோடு உவவீஸு பொருந்தாதபடி பண்ணினான்.

*kaṇṇālē kuḷira nōkki+ taṇ vyāmohattai+ kāṭṭi+ pirarōṭu manassu*  
*poruntātapaṭi paṇṇiṇāṇ.*



→ By looking [at me] with [His] eyes in such a way that [I] feel refreshed, by showing [me] His love,<sup>409</sup> He made [sure] that [my] heart did not associate cordially with the others.

♦ *attaṇē* – ‘O Father!’

எனக்கு ஷ்லாஸியானவனே

*eṇakku svāmi ~āṇavaṇē*

→ O You who are my Lord!

♦ *araṅkā ~eṇru\* ālaikkīṇrēṇ* – ‘I am calling out saying, (...) ‘O Raṅga!’

அந்த ஷ்லாஸிகூத்தை நிவஹித்துக் கொடுக்கைக்காகக் கோயிலிலே வந்து ஸுஹனானவனே என்று கூப்பிடாநின்றேன்.

*anta svāmitvattai nirvahittu+ koṭukkaikkāka+ kōyililē vantu sulabhaṇ-āṇavaṇē eṇru kūppiṭā-nīṇrēṇ.*

→ I have kept calling out, ‘O You who have become easily [accessible by] coming to the Temple for the sake of carrying out [the duty of] that lordship!’

♦ *pittaṇ āy ~olintēṇ em pirāṇukkē* – ‘I have ended up as a madman of our Lord’

உதரவிஷயபூராவணுத்தோடு பொருந்தாதபடி பண்ணின உபகாரனுக்குப் பித்தனானேன்.

*itaraviṣayaprāvaṇyattōṭu poruntātapāṭi paṇṇiṇa upakāraṇukku+ pittaṇ āṇēṇ.*

→ I have become a madman for Him who did [me] the favour of making [sure I] did not find [any] inclination [towards] other matters agreeable.

<sup>409</sup> *vyāmoha* means ‘infatuation,’ but the Śrīvaiṣṇava acharyas seem to take it to mean a stronger and more permanent form of love. This definition (*aṇṇu* ‘love’) is confirmed by the VG.

**pācuram 3.8**

பேய ரேயெனக் கியாவரும் யானுமோர்  
 பேய னேயெவர்க் குமிது பேசியென்  
 ஆய னேயரங் காவென்ற மைக்கின்றேன்  
 பேய னுயொழிந் தேனெம்பி ரானுக்கே.

*pēyarē ~eṇakku yāvarum yānum ōr*  
*pēyaṇē ~evarkkum itu pēci ~eṇ*  
*+āyaṇē ~araṅkā ~eṇru\* ālaikkirṇēṇ*  
*pēyaṇ āy oḷintēṇ em pirāṇukkē.*

Everyone is a demon<sup>410</sup> to me, and I too am a demon to everyone.

Why speak of it?

I am calling out saying, 'O Cowherd! O Raṅga!'

I have ended up becoming a demon of our Lord.

**3.8. Commentary**

சுவதாரிசெக - எட்டாம் பாட்டு. எல்லாரும் விட்டாலும், ஒருவ-  
 ரல்லா ஒருவர் பற்றுவர்களிறே, அவர்கள் எல்லாரும் விடும்படி-  
 யானேன் என்கிறார்.

*avatārikai - eṭṭām pāṭṭu. ellārum viṭṭālum, oruvar allā oruvar parruvarkaḷiṇē,*  
*avarkaḷ ellārum viṭumpāṭi ~āṇēṇ eṅkiṇār.*

→ Introductory note - Eighth song: he says, 'Even though everybody leaves [me], one or the other would get attached, would they not? [But] I have become such that *all* of them have left me.'

♦*pēyarē ~eṇakku yāvarum* – 'Everyone is a demon to me'

‘நிலைநின்ற ஸுருஷாயுத்தைவிட்டு சுவநிரமான் டிராகூத-  
 ஹொமங்களை விரும்புவதே! பேயராயிருந்தார்கள் ’ என்று விட்டேன்  
 நான்.

<sup>410</sup> Uttamūr (1999: 32) prefers the meaning 'foolish' (*matikēṭar*).

‘*nilaininra puruṣārthattai viṭṭu asthiramāṇa prākṛtabhogaṅkaḷai virumpuvatē! pēyarāy iruntārkaḷ’ enru viṭṭēṇ nāṇ.*

→ I left [them] saying, ‘Having given up the human goals that are permanent, [they] like ordinary enjoyments that are impermanent! They have become demons.’

♦ *yāṇum ōr pēyaṇē ~evarkkum* – ‘and I too am am a demon to everyone’

‘கண்ணால் காண்கிறதொழிய வேறே ஒன்றுண்டென்று ஹியா நின்றான் பித்தனாயிருந்தான்’ என்று விட்டார்கள் இவர்களும் என்னை.

‘*kaṇṇāl kāṅkiratu\* oḷiya vēṛē onru\* uṇṭu\* enru bhramiyā-ninrāṇ pittanāy iruntāṇ’ enru viṭṭārkaḷ ivarkaḷum eṇṇai.*

→ These people too left me saying, ‘He remains confused saying there is something other than that which can be seen by the eyes, he has become a madman.’

♦ *itu pēci ~eṇ* – ‘why speak of it?’

இத்தைப் பரக்கச் சொல்லுகிறதென்?

*ittai+ parakka+ collukiratu\* eṇ?*

→ Why speak of it extensively?

♦ *āyaṇē* – ‘O Cowherd!’

கண்ணாற் காண்கிறது பொய்யென்றிராதபடி வந்து சுவதரித்துத் தன் படிகளை எனக்குக் காட்டினவன்

*kaṇṇāl kāṅkiratu poy+ enrirātapāṭi vantu avatarittu+ taṇ paṭikaḷai eṇakku+ kāṭṭinavan*

→ He who came [and] incarnated Himself [and] showed me His natures so that what is seen by the eyes would not be untrue<sup>411</sup>;

♦ *arankā ~enru\* alaikkirēṇ* – ‘I am calling out saying, (...) “O Raṅga!”’

<sup>411</sup> Velukkudi (2008: 3.8) explains that here *kaṇṇāl* (literally, ‘with the eyes’) has to be understood as *jñānattāl* (‘with knowledge’), meaning that God, who is otherwise invisible, came down to earth and was born here so that the ascetics who ‘see’ Him solely thanks to their knowledge (and not their worldly eyes) would not be taken to be untrue by the people.

சுவதாரத்துக்குப் பிற்பாடர் இழவோடே தலைக்கட்டாதபடி  
கோயிலிலே கண்வளர்ந்தருளின பெரியபெருமாள் திருநாமத்தைச்  
சொல்லி அடைவுக் கெடக் கூப்பிடாநின்றேன்.

*avatārattukku+ pirpāṭar ilavōṭē talaikkattāṭapaṭi kōyililē kaṇvaḷarntu\*  
aruḷina periyaperumāḷ tirunāmattai+ colli aṭaivu+ keṭa+ kūppiṭā-ninrēṇ.*

→ I have remained calling in a disorderly manner, uttering the  
sacred names of Periya Perumāḷ, who graciously slept in the Temple in  
[such] a way that those who were [born] after the *avatāras* do not end  
up deprived.<sup>412</sup>

♦ *pēyaṇ āy olintēṇ em pirāṇukkē* – ‘I have ended up becoming a demon  
of our Lord’

‘ஒரு விஷயத்திலே பித்தேறினவன் நமக்கு இனி ஆகாண்காண்,  
விடாய்’ என்று ஊரார் என்னை உபெகூழ்க்கும்படி ஆனேன்.’

‘*oru viṣayattilē pittēriṇavan namakku inī ākāṇ kāṇ, viṭāy’ enru itarar enṇai  
upekṣikkumpaṭi āṇēṇ.*’

→ I have become such that the others reject me saying, ‘Look! He,  
who has become mad about one Object, is not fit for us. Leave [him].’

### *pācuram 3.9*

அங்கை யாழி யரங்க னடியிணைத்  
தங்கு சிந்தைத் தனிப்பெரும் பித்தனாய்  
கொங்கர் கோன்குல சேகரன் சொன்னசொல்  
லிங்கு வல்லவர்க் கேதமொன் றில்லையே.

*am kai ~āḷi ~araṇkaṇ aṭi ~iṇai  
taṇku cintai+ taṇi+ perum pittaṇ āy<sup>413</sup>  
koṇkar kōṇ kulacēkaraṇ coṇṇa col  
+iṇku vallavarkku\* ētam onru\* illaiyē.*

<sup>412</sup> *talai-k-kattutal* means ‘to be accomplished, to succeed,’ but in this context, it  
probably means ‘end up.’

<sup>413</sup> *pittaṇām* is a variant (Uttamūr 1999: 33).

There is no affliction here to those who master  
the words uttered by Kulacēkaraṇ, the king of the Koṅku people,  
being a unique great madman whose mind remains on the pair of  
feet of Raṅga with a discus in [His] beautiful hand.

### 3.9. Commentary

♦ *am kai ~āli ~araṅkaṇ aṭi ~iṇai* – ‘the pair of feet of Raṅga with a discus  
in [His] beautiful hands’

அழகியமணவாளப் பெருமாள் திருவடிகளிலே

*alakiyamaṇavāḷapperumāl tiruvaṭikaḷilē*

→ At the sacred feet of Aḷakiya Maṇavāḷa Perumāḷ<sup>414</sup>;

♦ *taṅku cintai* – ‘[whose] mind remains’

பெருமாள் திருவடிகளுக்கு அவ்வருகு மஹவுஹியில்லாமை -  
யாலே அங்கே தங்கும் சிந்தையையுடைய

*perumāḷ tiruvaṭikaḷukku a+ ~aruku gantavyabhūmi ~illāmaiyālē aṅkē  
taṅkum cintaiyai ~uṭaiya*

→ [He] who has a mind that abides at Perumāḷ’s sacred feet, because  
of there being no place beyond [them] it ought to go to;

♦ *taṇi+ perum pittaṇ āy* – ‘being a unique great madman’

ஹவலிஷயத்தில் இவரோபாதி பித்தேறினார் வேறொருவரில் -  
லாமையும், சிலரால் மீட்கவொண்ணாமையுமான பித்தனாய்

*bhagavadviṣayattil ivar ōpāti pittēriṇār vēru\* oruvar illāmaiyum, cilarāl  
mīṭka ~oṇṇāmaiyumāṇa pittaṇāy*

→ Being [such] a madman that there was no other who became as  
mad on God as he did [and in such a way that] there was no rescuing  
[him] by anyone<sup>415</sup>;

<sup>414</sup> ‘The Handsome Bridegroom,’ another name given to Raṅganātha, the Lord of  
Śrīraṅgam, by the Śrīvaiṣṇava acharyas.

<sup>415</sup> Literally, *cilar* means ‘some people.’

♦*koṇkar kōṇ kulacēkaraṇ coṇṇa col* – ‘the words uttered by Kulacēkaraṇ, the king of the Koṇku people’

மேலைத்திக்குக்கு நிவடாஹகரான ஸ்ரீகௌசெவரப்பெருமாள் அருளிச்செய்த

*mēlai+ tikkukku nirvāhakarāṇa śrīkulaśekhara+ perumāḷ aruḷicceyta*

→ Graced by lord Śrī Kulacēkaraṇ, who is the protector of the West<sup>416</sup>;

♦*iṅku vallavarkku\* ētam oṇru\* illaiyē* – ‘There is no affliction here to those who master’

இவற்றை வல்லவர்களுக்கு இங்கு ஏதமொன்று இல்லையே. ஏதமாவது - கூலாமவதவ்ஸுமாதல், மவவஜாவணுத்தில் குறையாதல்; இவற்றால் வரும் உவமொன்றும் இஸ்ஸம்ஸாரத்திலிருக்கும் நாளிலில்லை. இதுஉவவடவஸஜமுள்ளது இவ்விடத்தேயிறே. இவை கற்றவர்களுக்கு இவ்ஸஜமுள்ள ஷெரத்திலே இல்லை.

*ivarrai vallavarkaḷukku iṅku ētam oṇru illaiyē. ētam āvatu - abhāgavatasparśam ātal, bhagavadprāvaṇyattil kurai ~ātal; ivarrai varum duḥkham oṇrum i+ saṃsārattil irukkum nāḷil illai. i+ duḥkha-prasaṅgam uḷḷatu i+ ~iṭattēyirē. ivai karraṇavarkaḷukku i+ prasaṅgam uḷḷa deśattilē illai.*

→ There is no affliction here for those who master these [songs].

As for ‘affliction,’ it is contact with the non-devotees and a lack of inclination towards God; [for them, also] there shall be no [such] suffering at all during [their] days in this samsara. This suffering is indeed applicable only in this world. For those who have learnt [this decade], it shall not be there, [even] in this place where [it is] applicable.

<sup>416</sup> This shows that Piḷḷai believes that Kulacēkaraṇ was the king of the Cēra land (modern-day Kerala), which is west of the Tamil land.

### Decade 4- *ūṇ ēru celvam*

சுவதாரிகெ - ஹவக்ஷாநமும் பிறந்து, ஹதரவிஷயதூமமும் பிறந்து, மூணாயிகவிஷயத்தை சுநூஹவிக்கவேணுமென்னும் ரூதியும் பிறந்து, அந்த மூணம் ஹலிண்டுகாக சுநூஹவிக்கலாமிடத்தே சுநூஹவிக்கவேணுமென்னும் ஆசையும் பிறந்து, ‘அடியார்கள் குழாங்களை உடன்கூடுவதுஎன்றுகொலோ’ என்னுமாப்போலே, ‘அடியார்கள் தம் ஈட்டம் கண்டிட கூடுமேல்’ என்னுமதுவும் பிறந்து, இப்படி ஹவக்ஷிஷயத்திலும், ஹமவதவிஷயத்திலும் சூநூ-கூலிமும், ஹதரவிஷயதூமஹலிவூகமாகக் கண்ணழிவறப் பிறக்கச் செய்தே, விரொயியும் போய் சுநகரம் ஹவலூஹமாகவும் காணுமையாலே, ‘யடி வா ராவணஹய’ என்றும், ‘ஆள்பார்த்துழி-தருவாய்’ என்றும் மேல் விழக்கடவ அவன் பக்கல் குறையில்லை; இதுக்கு வேறேயொரு ஹூஹமுண்டாகவேணுமென்று பார்த்து, ஸரீரலஹகரம் ஹவலூஹமாகில் ஹரிஹஹித்த ஸரீரம் கூசிய-ஸரீரமாய் ஹாமங்களில் குறைவற்றிருந்த பின்பு ஸரீராவ-லாநத்தளவும் ஹாமங்களை ஹஜித்து, பின்னை கூதத்திலே ஹவலூஹ பண்ணுகிறேமென்று நினைத்திருக்கிறேனென்று நினைத்து ஆறியிருந்தாகு வேணுமென்னுமத்தைத் திருவுள்ளத்திலே கொண்டும் தமக்கு கூஹலூஹ பொருமை தோன்ற ‘ஒன்றி-யாக்கைபுகாமை உய்யகொள்வான் நின்ற வேங்கடம்’ என்றும், ‘மந்திபாய் வடவெங்கட மாமலை வானவர்கள் சந்தி செய்ய நின்றான்’ என்றும், கீழ் சுநூஹவித்த பெரியபெருமாள் தாமே ஸஹாரஸஹஹம் அறுத்துக் கொடுக்கைக்கும், கெஹ்யும் கொள்ளுகைக்கும் திருமலையிலே நிற்கிறாகையாலே திருவேங்-கடமுடையான் திருவடிகளே விழுந்து விரொயியில் சுரூதியும் கெஹ்யுத்தில் ரூதியும் பிறந்த கூரெயும் சூவிஷ்கரிக்கிறார்.

*avatārikai - bhagavadjñānamum pīrantu, itaraviṣayatyāgamum pīrantu, guṇādhikaviṣayattai anubhavikka vēṇum eṇṇum ruciyum pīrantu, anta guṇam pūrṇamāka anubhavikkalām itattē anubhavikka vēṇum eṇṇum ācāiyum pīrantu, ‘aṭiyārkaḷ kulārṇkaḷai uṭaṇ kūṭuvatu eṇru-kolō’ eṇṇumā+ pōlē, ‘aṭiyārkaḷ tam itṭam kaṇṭiṭa kūṭumēl’ eṇṇumatuvum pīrantu, ippaṭi*

*bhagavadviṣayattilum, bhāgavataviṣayattilum ānukūlyamum, itaraviṣaya-  
tyāgapūrvakamāka+ kaṇṇaḷivu\* ara+ pīrakka+ ceytē, virodhiyum pōy  
anantaram bhagavallābham ākavum kāṇāmaiylālē, ‘yadi vā rāvaṇaḥ svayam’  
eṇrum, ‘āl pārttu\* uli taruvāy’ eṇrum mēl vīla+ kaṭava avan pakkal kurai ~illai;  
itukku vēṛē ~oru hṛdayam uṇṭāka vēṇum eṇru pārttu, śarīrasamanantaram  
bhagavallābham ākil pari-grahitta śarīram kṣatriyaśarīramāy bhogaṅkaḷil  
kuraivu\* arṛu\* irunta piṇpu śarīrāvasānattu\* aḷavum bhogaṅkaḷai bhujittu,  
piṇṇai kramattilē bhagavadprāpti paṇṇukirōm eṇru ninaittirukkirēṇ eṇru  
ninaittu āri ~iruntāṇ āka vēṇum eṇnumattai+ tiruvullattilē koṇṭum tamakku  
kramaprāpti porāmai tōṇra ‘onri yākkai pukāmai uyyakoḷvāṇ ninra vēṅkaṭam’  
eṇrum, ‘manti pāy vaṭa(m) vēṅkaṭa mā malai vāṇavarkaḷ canti ceyya ninrāṇ’  
eṇrum, kīl anubhavitṭa periyaperumāḷ tāmē saṃsārasambandham aruttu+  
koṭukkaikkum, kainkaryam koḷḷukaikkum tirumalaiyilē nirkiṛār-ākaiyālē  
tiruvēṅkaṭamuṭaiyāṇ tiruvaṭikaḷē vīluntu virodhiyil aruciyum kainkaryattil  
ruciyum pīranta tvaraiyum āviṣkarikkirār.*

→ As the knowledge of God has been produced; as the abandonment of other matters has been produced; as the taste wishing to enjoy the Object abounding in qualities has been produced; as the desire to enjoy those qualities where [they] can be fully enjoyed has been produced, [just] as it is said in ‘...Oh! When [is the day] to join the groups of devotees?’ [TVM 2.3.10]; [as] that [wish], which consists in saying ‘...If [one] gets to see the throng of devotees...’ [PTM 2.1], has been produced; [as] favour towards God and His people has been produced; [and as the giving up of what is disagreeable to Him], with the prior abandonment of the other matters, has been produced without flaw, even [after] the obstacles have gone, thereupon, because of [his] not seeing the attainment of God happen, [Kulacēkaraṇ said to himself that] the fault is not in Him, who is capable of<sup>417</sup> forcibly entering [the devotees’ hearts] saying, ‘...even if it is Rāvaṇa himself’ [VR 6.12.21c] and ‘O You who wander about looking for servants!’ [NTA 60]. Examining [further]

<sup>417</sup> See fn172.



thinking that there must be another [purpose in His] heart for this [behaviour], [Kulacēkaraṇ] understands in [his] sacred mind that [He] must be patient thinking that ‘I [i.e. Kulacēkaraṇ] think that if the attainment of God occurs immediately after the [end] of the body, I will obtain God in due course, after having experienced enjoyments up to the end of the body, after having been unwanting in enjoyments, the body [I] possess being a kshatriya body.’ [And with this understanding,] as impatience for [his] turn to come occurs, he reveals the urgency that has been produced [in him], [his] aversion to the obstacles [and] taste for the service [of God], having fallen at the sacred feet of the Lord of the sacred Veṅkaṭa - since it is Periya Perumāḷ Himself, who was enjoyed [by Kulacēkaraṇ] earlier on [in the previous decades], who stands in Tirumalā for the cutting off of worldly attachment and for the accepting of service [from His devotees], as described in ‘...Veṅkaṭa, [where He] has stood to save [the devotees from] entering a body, uniting [with it]’ [TVM 9.3.8] and in ‘He who stood, for the celestial beings to praise, on the big northern mountain of Veṅkaṭa where the monkeys leap [AAP 3].

#### **pācuram 4.1**

ஊனேறு செல்வத் துடற்பிறவி யான்வேண்டேன்  
ஆனேறேழ் வென்ற நடிமைத் திறமல்லால்  
கூனேறு சங்க மிடத்தான்றன் வேங்கடத்துக்  
கோனேரி வாழுங் குருகாய்ப் பிறப்பேனே.

ūṇ ēru celvattu\* uṭal pīravi yāṇ vēṇṭēṇ  
āṇēru\* ēḷ venṇāṇ aṭimai tīram allāl  
kūṇ ēru<sup>418</sup> caṅkam iṭattāṇ taṇ vēṅkaṭattu  
kōṇēri vālum kuruku\* āy+ pīrappēṇē.

<sup>418</sup> ēru is an auxiliary verb here, its purpose being to turn kūṇ (‘curve’) into a verb.

I will not desire birth in a body, the wealth of which [consists in having]  
flesh that builds up,  
but the state of servitude for Him who subdued the seven bulls.

I shall be born as a heron living in the Kōṇēri [lake]<sup>419</sup> in Veṅkaṭa  
of Him who has a conch that is curved to the left.

#### 4.1. Commentary

சுவதாரிசெ - முதற்பாட்டு. (ஊனேறிதூவி) புகுதிவாருஷ-  
விவெகம்பண்ணுகைக்கு யொழுகெயுள்ள உருஷஜநமாய், அதிலே  
பொருகணத்துக்குறுப்பான கூத்தியஜநம் வேண்டா; கெஹ்யுத்தில்  
எல்லை நிலத்துக்குறுப்பான தியுக்காய்ப் பிறக்க அமையும் நான்  
என்கிறார்.

*avatārikai – mutal pāṭṭu. (ūṇēru\* ityādi) prakṛtipuruṣavivekam paṇṇukaikku  
yogyatai ~uḷḷa manuṣyajanmamāy, atilē pararakṣaṇattukku\* uruppāṇa  
kṣatriyajanam vēṇṭā; kainkaryattil ellai nilattukku\* uruppāṇa tiryakkāy+  
pīrakka amaiyum nāṇ enkirār.*

→ Introductory note - First song: ('flesh that builds up,' etc.) – He  
says, '[I do] not want the birth as a human that has the ability to  
discriminate between matter and spirit—[nor] from among these  
[births], the birth as a kshatriya that is a means for the protection of  
the others. In service [to the Lord], it will be satisfying for me to be  
born as an animal which belongs<sup>420</sup> within the limits of the land [i.e.,  
Tirumalā].

♦ūṇ ēru celvattu\* uṭal pīravi yāṇ vēṇṭēṇ - 'I will not desire birth in a  
body the wealth of which [consists in having] flesh that builds up'

<sup>419</sup> Velukkudi (2008: 4.2) suggests that *kōṇēri* could be a translation of the current Sanskrit-derived name used for the lake, i.e. Svāmi-puṣkariṇi (in Maṇipravāḷam). It could, of course, be the other way round. Probably following Annangaracharya (1966: 20), he adds that *kōṇ-ēri* can be taken either as 'the chief among ponds' or as 'the pond of the Lord,' the latter being Uttamūr's (1999: 34) choice. I have treated *kōṇēri* as a proper noun, whatever its meaning.

<sup>420</sup> Literally, 'is part of.'

இந்த ஸரீரத்துக்குச் சொல்லுகிற குற்றமென்? என்ன, நாள் செல்ல நாள் செல்ல ஜாஸடாஹுமாய் வருகையாலே ஸரீரந்தடித்து சூதூ இளைக்குமித்தனை; அத்தாலே வேண்டேனென்கிறார். யஜ்முடைய ஸ்ரூபமும் நித்யுமாயிருக்கச்செய்தே ‘சுஸநெவ’ என்கிறது ஜ்ஞாநஸஜ்ஞாநத்தைப் பற்றவினே; அப்படியே ஜ்ஞாநஸஜ்ஞாநத்தைப் பிறப்பிக்குமதுவாகையாலே வேண்டேனென்கிறார்.

*inta śarīrattukku+ collukiṛa kurram eṇ? eṇṇa - nāl cella nāl cella māṃsapracuramāy varukaiyālē śarīram taṭittu ātmā ilaikkum ittaṇai; attālē vēṇṭēṇ eṇkiṛār. dharmamuṭaiya svarūpamum nityamāy irukka+ ceytē ‘asann eva’ eṇkiṛatu jñānasaṅkocattai+ parravirē; appaṭiyē jñānasaṅkocattai+ pirappikkumatu-ākaiyālē vēṇṭēṇ eṇkiṛār.*

→ [If one] asks, ‘What is said to be the defect of this body?’: Day after day, as the flesh keeps growing, the body gets fat, and [it is] merely that the soul gets thin. Due to that [Kulacēkaraṇ] says, ‘I do not want [it].’ While the essential nature of dharma is eternal, saying that [it is] ‘indeed non-existent’ [*Taittirīya-upaniṣad* II.6.1], is indeed about the limitation of knowledge. In that way, he says, ‘I do not want that [i.e., a body]’ as it causes a limitation of knowledge to be produced.

♦*yāṇ vēṇṭēṇ* - ‘I will not desire’

தலையறுத்துக் கொள்ளுமவர்கள் உந்நம் பூசித் திரியுமாபோலே விழுக்காடறியாதான் வேணுமே என்றிருந்தானுமத்தனை; விவெகஜ்ஞாநமுடைய நான் வேண்டேன். ஸரீரத்தினுடைய ஹெயதெயும், சூதூவினுடைய வெவகக்ஷணுத்தையும், இதுதான் தனக்கே ஸெஷமென்னுமிடத்தையும் அவன்தானே அறிவிக்க அறிந்த நான் வேண்டேன்.

*talai ~aṛuttu+ kollumavarkaḷ candanam pūci+ tiriyumā pōlē viḷukkāṭu\* ariyātāṇ vēṇumē eṇru\* iruntāṇām attāṇai; vivekajñānamuṭaiya nāṇ vēṇṭēṇ. śarīrattiṇuṭaiya heyataiyum, ātmāviṇuṭaiya vailakṣaṇyattaiyum, itutāṇ taṇakkē śeṣam eṇṇum iṭattaiyum avaṇ tāṇē aṛivikka aṛinta nāṇ vēṇṭēṇ.*

→ Like those who chop their heads off wander around smearing sandal [on themselves], he who does not know [its] implication simply

continued wishing for [the body]; I, who have the faculty of discrimination, do not want it. I, who have learnt that the body [is to be] abandoned, the distinction of the soul [and] the fact<sup>421</sup> that this [i.e. the soul] is subservient to Him alone, as He Himself had [me] know, shall not want [the body].

♦*āṇ ēru\* ēl venṛāṇ aṭimai tīram allāl* – ‘but the state of servitude for Him who subdued the seven bulls’

அவன்தானே விரொயியைப் போக்கிக் கெஹுயுத்திலே கூடியிப்-  
பிக்குமவனானே.

*avaṇ tāṇē virodhiyai+ pōkki+ kainkaryattilē anvayippikkumavaṇ āṇāṇ.*

→ He Himself became the One to dispel the obstacles [and] caused [me] to join in [His] service.

♦*āṇēru\* ēl venṛāṇ* – ‘Him who subdued the seven bulls’

நப்பின்னைப் பிராட்டியோட்டை ஸம்ஸுஷத்திக்கு இடைச்சுவ-  
ரான ஐஷஹங்கள் ஏழையும் வென்றவன். ஊதாவின் பக்கலிலே  
ஸுஹத்தைப்பண்ணின விதாவை கூசுவதிட்கும் ஸுசுனைப் போலே

*nappinnai+ pirāṭṭiyōṭṭai saṁsleṣattukku iṭaiccuvārāṇa ṛṣabhakaḷ ēlaiyum  
venṛavaṇ. mātāviṇ pakkalilē snehattai+ paṇṇiṇa pitāvai anuvartikkum  
putraṇai+ pōlē*

→ He who defeated the seven bulls which stood as a barrier [preventing His] union with Lady Nappinnai;

Like the son who follows the father who showed affection for the mother;<sup>422</sup>

♦*aṭimai tīram allāl* – ‘but the state of servitude’

<sup>421</sup> According to the TL, *iṭam* means ‘place, ground, reason, etc.’ But ‘fact’ seems like a more appropriate translation here. *eṇṇum iṭattaiyum* seems very similar to *eṇṇumattaiyum* (‘that which is said to be’).

<sup>422</sup> Aiyangar (Pillai & Aiyangar 1997: 114-115) explains that Kulacēkaraṇ wishes to serve God (who is in love with Nappinnai) the way a son desires to serve his father who is fond of his [the son’s] mother.

அடிமையிடையாட்டமென்னுதல்; ‘சுஹம் ஸவபுஷ்’ என்றும், ‘வழு-  
விலாவடிமை’ என்றும் சொல்லுகிறபடியே அடிமைத்திறமென்னுதல்  
*aṭimaiyṭaiyāṭṭam eṇṇutal; ‘aḥam sarvam’ eṇṇum, ‘valuvu\* ilā ~aṭimai’*  
*eṇṇum collukirapaṭiyē aṭimai+ tīram eṇṇutal*

→ Meaning, the ‘question’<sup>423</sup> of servitude’;

meaning ‘the state of servitude,’ [just] as it is said in ‘I [will do]  
everything’ [VR 2.28.10c], [and in] ‘Servitude without fail’ [TVM 3.3.1]

♦ *kūṇ ēru caṅkam iṭattāṇ* - ‘Him who has a conch that is curved to [His]  
left’

கெஹ்யுருஹியுடையாரை நிகுகெஹ்யும் கொள்ளுமவன்  
*kaiṅkaryaruci ~uṭaiyārai nityakaiṅkaryam koḷḷumavaṇ*

→ He who receives eternal service from those who have a taste for  
service;

♦ *kūṇ ēru caṅkam iṭattāṇ* - ‘Him who has a conch that is curved to the  
left’

‘புராணமும் புராணமாவதே’ என்னுமாபோலே மமவதநுமவ-  
செருக்காலே இளையபெருமானைப் போலே காட்சிக்கு நோக்கா-  
யிருக்கிற ஸ்ரீபாணஜநாமவான்

*‘prāñjaliṃ prahvam āsīnam’ eṇṇumā pōlē bhagavadanubhavacerukkālē*  
*iḷaiyaperumāḷai+ pōlē kāṭcikkū nōkkāy irukkīra śrīpāñcajanyaḷvāṇ*

→ The sacred Pāñcajanya’*ḷvāṇ*, who appears to the eye like the  
younger Lord [i.e., Lakṣmaṇa] because of the pride [derived from] the  
experience of God, as it is said in ‘[Lakṣmaṇa], who sat stooping with  
hands folded in supplication.’ [VR 2.4.42c]

♦ *caṅkam iṭattāṇ* - ‘Him who has a conch (...) to [His] left’

இடக்கையிலே காணில் ‘சங்கமிடத்தான்’ என்கிறார்; வலக்கை-  
யிலே திருவாழியாழ்வானைக் கண்டவராகையாலே ‘வலக்கையாழி’  
என்கிறார்; திருமார்விலே பிராட்டியைக் கண்டவாறே ‘நின்வல-  
மார்பினில் வாழ்கின்ற மங்கை’ என்கிறார். இவர்படி இதிறே.

<sup>423</sup> *iṭaiyāṭṭam* literally means ‘business, affair’ (TL).

*iṭa+ kaiyilē kāṇil ‘caṅkam iṭattān’ eṅkiṛār; valakkaiyilē tiruvāḷiyālvāṇai+ kaṇṭavar-ākaiyālē ‘vala+ kai ~āli’ eṅkiṛār; tiru mārviḷē pirāṭṭiyai+ kaṇṭavārē ‘niṇ vala(m) mārpiṇil vāḷkinra maṅkai’ eṅkiṛār. ivar paṭi itirē.*

→ When he [Kulacēkaraṇ] sees [it] in [His] left hand, he calls Him, ‘Him with the conch to [His] left’; because he [Nammālvār] saw the sacred discus-ālvāṇ in [His] right hand, he says ‘The discus in [His] right hand’ [TVM 6.4.9]; as he [Periyālvār] sees the Lady on [His] sacred chest, he says, ‘The Lady who lives on the right [side of] Your chest’ [Tirupallāṇṭu 2]. This indeed is his way.

♦ *taṇ vēṅkaṭattu* – ‘in Veṅkaṭa of the One...’

அங்கே அடிமை கொள்ளுகைக்குப் பாங்கான ஷேரமாதையாலே என்னதென்று அவன் விரும்பின திருமலையில்

*aṅkē aṭimai koḷḷukaikku+ pāṅkāṇa deśam-ākaiyālē eṇṇatu\* eṇru avan virumpiṇa tirumalaiyil*

→ In Tirumalā, which He liked, saying, ‘It is mine!’, because of its being a place that is suitable for taking [people into] servitude there;

♦ *kōṇ ēri vāḷum kuruku\* āy pirappēṇē* – ‘I shall be born as a heron living in the Kōṇēri [lake]’

விரஜெயைப் பற்றி சுலாசல வஸத்திலே வதிக்குமாபோலே, திருக்கோனேரியைப் பற்றி வதிக்கும் குருகாய்ப் பிறப்பென்கிருர்.

*virajaiyai+ parri amānava vaśattilē vartikkumā pōlē, tiru+ kōṇēriyai+ parri vartikkum kurukāy+ pirappēṇ eṅkiṛār.*

→ He says, ‘I will be born as a heron that dwells attaching itself to the sacred Kōṇēri <sup>424</sup> lake, [just] like Amānava <sup>425</sup> willingly dwells attaching himself to Virajā.’

<sup>424</sup> Literally, it means ‘king’ + ‘lake’ = the king’s lake or the king among lakes. The TL gives its lexicalised version and explains that this is the name of a lake in Veṅkaṭa.

<sup>425</sup> The VG explains that Amānavaṇ is a deva called Vidyutaṇ, who takes the jiva—who has gone beyond the moon—up to moksha. The modern gloss explains that Amānava Puruṣa willingly stays on the banks of the Virajā in the supreme abode to receive those who get moksha (Pillai & Aiyangar 1997: 116fn). Pillai’s sentence itself is more cryptic and, if *amānava-vaśattilē* is taken as a compound rather than

♦*vālum* – ‘living’

கோயில் வாஸம் போலே காணும் திருக்கோனேரியில். வதிக்கு - மென்கிறவிடத்துக்கு வேறே வாசகஸஸங்களுண்டாயிருக்கச் - செய்தே ‘வாழும்’ என்கிற ஸஸத்தை இட்டபடியாலே அங்குத்தை வாஸந்தானே ஹொமரூபமாயிருக்குமென்கை.

*kōyil vāsam pōlē kāṇum tiru+ kōṇēriyil. vartikkum eṇkīra ~iṭattukku vēṛē vācakaśabdaṇkaḷ uṇṭāyirukka+ ceytē ‘vālum’ eṇkīra śabdattai iṭṭapaṭiyālē aṇkuttai vāsam tāṇē bhogarūpamāy irukkum eṇkai.*

→ [He] sees [residence] in the sacred Kōṇēri lake as residing in the Temple. While there exist other explicit terms for saying ‘residing,’ since he uses the word *vālum*, [he] means that living in *that* place is a form of enjoyment.

♦*kuruku\* āy pirappēṇē* – ‘I shall be born as a heron’

புருகுதிஹொஸவிவெகம் பண்ணுகைக்குறுப்பான ஊஹுஜநு - முமாய், அதிலே பாரஸகஸணத்துக்குறுப்புமாயெலே ஹுணு - ஸரீரமான கஸதியஜநம் வேண்டாவென்கிறார், அது ஊஹுஹெதா - வாகையாலே; புருகுதிஹொஸவிவெகம் பண்ணவும் மாட்டாதே பாரஸகஸணத்துக்குறுப்புமின்றிக்கே வாவயொதியுமாயிருக்கிற தியுக்ஹாய்ப் பிறக்கவமையுமே திருமலை எல்லைக்குள்ளே பிறக்கப் பெறில் என்கிறார். ‘உடல் பிறவி யான் வேண்டேன்’ என்கிறார்; ‘குரு - காய்ப் பிறப்பேனே’ என்கிறார். பிறவி அன்று போலே காணும் அங்கே பிறக்கை.

*prakṛtipuruṣavivekam paṇṇukaikku\* uruppāṇa manuṣyajānamamāy, atilē pararakṣaṇattukku\* uruppum-ākaiyālē puṇyaśarīramāṇa kṣatriya-jānam vēṇṭā ~eṇkīrār. atu durmādahetu-ākaiyālē; prakṛtipuruṣavivekam paṇṇavum māṭṭātē pararakṣaṇattukku\* uruppum inrikkē pāpayoniyamāy irukkīra tiryakkāy+ pīrakka ~amaiyumē tirumalai ellaikku\* uḷḷē pīrakka+ peril eṇkīrār. ‘uṭal pīravi yāṇ vēṇṭēn’ eṇkīrār; ‘kurukāy+ pīrappēṇē’ eṇkīrār. pīravi anru pōlē kāṇum aṇkē pīrakkai.*

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*amānava* (nominative) and *vaśattilē* (locative), the clause would literally mean, ‘Like one who resides in the control of Amānava who holds on to Virajā.’

→ He says [he] does not want the birth as a human that is a means for discriminating between matter and spirit—[nor] from among these [births], the birth as a kshatriya, [with] a body [obtained by] merit, which is also a means for the protection of the others—because that is the reason for foolish pride. He says that if [he] gets to be born within the limits of Tirumalā, [he] will be satisfied with being born as an animal, which neither discriminates between matter and spirit, nor is fit to protect others [and] which is of low birth; he says, ‘I will not desire a birth in a body’; he says, ‘I shall be born as a heron.’ [He] sees being born there as not [taking] birth [at all].

### *pācuram* 4.2

ஆனாத செல்வத் தரம்பையர்கள் தற்குழ  
வானாளுஞ் செல்வமு மண்ணரசும் யான்வேண்டேன்  
றேனாபூஞ் சோலைத் திருவேங்க டச்சுனையில்  
மீனாய்ப் பிறக்கும் விதியுடையே னாவேனே.

*āṇāta celvattu\* arampaiyarkaḷ tam cūḷa*<sup>426</sup>  
*vāṇ ālum celvamum maṇ+ aracum yāṇ vēṇṭēṇ*  
*tēṇ ār pūm cōlai+ tiru vēṇkaṭa+ cuṇaiyil*  
*mīṇ āy+ pīrakkum viti ~uṭaiyēṇ āvēṇē.*

I shall not desire the wealth of ruling over the celestial world  
with Rambhā<sup>427</sup> and the like with unending<sup>428</sup> wealth surrounding [me],  
nor an earthly kingdom.

<sup>426</sup> Uttamūr (1999: 35) points out that *taṇ* can hardly be taken to mean ‘him’ or ‘due to his will,’ and therefore explains that some scholars split *அரம்பையர்கடற்குழ* (*arampaiyarkataṛcūḷa*, which is how the expression would look when all sandhi rules are properly applied) as *arampaiyar kaṭal cūḷa*, which means ‘as Rambhā and the like surround [like] an ocean,’ (which is a variant pointed out also by Kīṟuṣṇamācāryār [1903: 151]) or as *arampaiyar kaṭaṇ cūḷa*, which means ‘as Rambhā and the like surround dutifully’ (*kaṭamaiyāka*, *muṇaimaiyāka*).

<sup>427</sup> One of the apsaras.

<sup>428</sup> *āṇāta* (from the root *āṇu* – ‘to cease, to quit’ [TL]) is glossed as *kuṛaiyāta* (‘undiminishing’) by Velukkudi (2008: 4.2).



I shall possess<sup>429</sup> the good fortune of being born  
as a fish in the mountain spring of the sacred Veṅkaṭa with groves [full  
of] honey-filled flowers.<sup>430</sup>

#### 4.2. Commentary

சுவதாரிசெ - இரண்டாம் பாட்டு. இங்குத்தை ஹொமங்களிற்  
காட்டில் நிலைநின்ற ஹொமங்களுமாய் இதுபோலே ஸாவயி  
யன்றியே திரவயியுமாயிருக்குமிநே ஷ்ஷுத்தித் தில் ஹொமம்; அவை  
பெற்றால் செய்வதென் நீர்? என்ன - அவையும் கீழில் கழித்த  
ஹூலியில் ஹொமமும் இரண்டும் கூடக் கிடைக்கிலும் வேண்டா-  
வென்கிறார்.

*avatārikai - iraṇṭām pāṭṭu. inṅuttai bhogaṅkaḷiṇ kāṭṭil nilainiṇra bhogaṅ-  
kaḷumāy itu pōlē sāvadhi ~aṇṇiyē niravadhiyumāy irukkumirē svargattil  
bhogam; avai perrāl ceyvatu\* eṇ nīr? eṇṇa - avaiyum kīlil kaḷitta bhūmiyil  
bhogamum iraṇṭum kūṭa+ kiṭaikkilum vēṇṭā ~eṅkirār.*

→ Introductory note - Second song: when asked, ‘The enjoyments in  
heaven are enjoyments that are more enduring than the enjoyments  
here [and] unlike these that are limited, [they] are indeed unlimited.  
What is it that you will do if [you] get them?’ [Kulacēkaraṇ] says even if  
he gets those, together with the pleasures of the earth rejected earlier,  
he does not want either of them.

♦ *āṇāta celvattu* – ‘unending wealth’

கெடாத ஸஹக். அதாவது - அழியாத யௌவநஸ்ரீயையுடைய  
சுஹ்ரஸூகங்கள்

*keṭāta sampat. atāvatu - aḷiyāta yauvanaśrīyai~uṭaiya apsarasukkaḷ*

→ Undiminishing wealth;

<sup>429</sup> Literally, ‘I shall become one who possesses.’

<sup>430</sup> Velukkudi (2008: 4.2), following Piḷḷai’s commentary, remarks that *tēṇ* could here  
mean ‘honey,’ or by extension, ‘a bee,’ so that ‘flower groves teeming with bees’  
could be an alternative translation.

That is, apsaras who possess the wealth of youth that will not decay;

♦ *tam cūla* – ‘with Rambhā and the like (...) surrounding [me]’

இவன்தான் தப்ப நினைத்தாலும் தப்பவொண்ணாதபடி அவர்கள்  
மேல்விழ

*ivan tāṇ tappa niṇaittālum tappa ~oṇṇātapaṭi avarkaḷ mēl vīla*

→ When, even though he thinks to escape, they fall upon [him],  
making it impossible to escape;

♦ *vāṇ ālum celvamum maṇ+ aracum yāṇ vēṇṭēṇ* – ‘I shall not desire the  
wealth of ruling over the celestial world (...) nor an earthly kingdom’

ஹ்முகாடிகள் சுருஹவிக்கும் ஸஹ்ஸ்தோடே கூட கீழில் கழிந்த  
ராஜ்யஸூயையும் கூட்டினாலும் வேண்டேன். வேண்டேனென்கிறது -  
இவற்றுக்குக் குறையுண்டாயன்று; தாம் நினைத்த ஸுரு-  
ஷாஹ்மல்லாமையாலே வேண்டேனென்கிறார். நீர் வேண்டியிருப்ப-  
தென்? என்ன,

*svargādikaḷ anubhavikkum sampattōṭē kūṭa kīlil kalinta rājyaśrīyaiyum  
kūṭṭiṇālum vēṇṭēṇ. vēṇṭēṇ eṇkiratu - ivarukku+ kurai ~uṇṭāy anru; tām  
niṇaitta puruṣārtham allāmaiṇālē vēṇṭēṇ eṇkirār. nīr vēṇṭiyiruppatu\* eṇ? eṇṇa -*

→ Even if the wealth of a kingdom, which was rejected earlier, is  
added to the wealth of enjoying heaven, etc. I do not want [them].  
Saying ‘I do not want [them]’ is *not* because they have a defect. He says,  
‘I do not want [them],’ because they are not the human goals that he  
was thinking of.<sup>431</sup> If [one] asks ‘What is it that you want?’

♦ *tēṇ ār pūm cōlai tiru vēṇkaṭa+ cuṇaiyil* – ‘in the mountain spring of the  
sacred Venkaṭa with groves [full of] honey-filled flowers’

தேன்மிக்கிருந்துள்ள பொழிலென்னுதல்; வண்டுகள் மிக்க  
பொழிலென்னுதல்;

பொழில் சூழப்பட்டிருக்கிற திருமலையில் சுனைகளிலே

<sup>431</sup> Pillai uses both the first and the second persons with regards to Kulacēkaraṇ, as he often switches between direct and reported speeches.

*tēṇ mikku\* iruntu\* ulḷa poḷil eṇṇutal; vaṇṭukaḷ mikka poḷil eṇṇutal; poḷil cūlappattū\* irukkira tirumalaiyil cūṇaikaḷilē*

→ [He would say] groves abounding with honey; [he would say] groves abounding with bees.

In the mountain springs of Tirumalā, which is surrounded by groves;

♦*mīṇ āy piṛakkum viti ~uṭaiyēṇ āvēṇē* – ‘I shall possess the destiny of being born as a fish’

கீழ்ச்சொன்ன குருகாய்ப்பிறக்கில் அதுக்குச் சிறகுண்டாகையாலே திருமலையிலெல்லையைக் கழியக் பறக்கைக்கு யொழுகெ உண்டிறே; அப்படியும் ஒன்றன்றியே உத்திவ்விதியங்களும் திருமலையிலேயாம் மீனாய்ப் பிறப்பேன் என்கிறார்.

*kīḷ+ conṇa kurukāy+ piṛakkil atukku+ ciṛaku\* uṇṭākaiyālē tirumalaiyil ellaiyai+ kaliya+ paṛakkaikku yogyatai uṇṭirē; appaṭiyum onru\* anriyē utpattisthitilayaṇkaḷum tirumalaiyilē ~ām mīṇāy+ piṛappēṇ eṇkiṛār.*

→ If [he] is born as a heron as mentioned earlier, since it would have wings, it has the ability to fly away from the limits of Tirumalā, does it not? So that this is not the case, he says that he will be born as a fish in Tirumalā, which would be [its] place of birth, life and death.

♦*piṛakkum viti ~ uṭaiyēṇ āvēṇē* – ‘I possess the destiny of being born’

இப்போது மீனாய்ப் பிறக்கவும் வேண்டா; ஒரு ஸுகூதத்தாலே அந்த ஜநம் மேல் வருமென்னும் திண்மைபெற அமையும் என்கிறார்.

*ippōtu mīṇāy+ piṛakkavum vēṇṭā; oru sukr̥tattālē anta janmam mēl varum eṇṇum tiṇmai pera amaiyum eṇkiṛār.*

→ There is no need to be born as a fish now [itself]; he says [he] would be satisfied to get the certainty that that birth shall come later on through a meritorious act.

### **pācuram 4.3**

பின்னிட்ட சடையானும் பிரமனு மிந்திரனும்  
துன்னிட்டுப் புகலரிய வைகுந்த நீள்வாசல்

மின்வட்டச் சுடராழி வேங்கடக்கோன் ருனுமிடும்  
பொன்வட்டிற் பிடித்துடனே புகப்பெறுவே னாவேனே.

*pinṇi\* iṭṭa caṭaiyānum piramaṇum intiraṇum*  
*tunṇiṭṭu+ pukal ariya vaikunta(m) nīl vācal*  
*miṇ vaṭṭa+ cuṭar āli vēṅkaṭa+ kōṇ tāṇ umiḷum*  
*pon vaṭṭil piṭittu\* uṭaṇē puka+ peruvēṇ āvēṇē.*

[Going] along with<sup>432</sup> [temple servants],  
carrying the gold cup in which spits the King of Veṅkaṭa,  
who has a discus that glows [like] circular lightning,  
I shall get to enter<sup>433</sup>  
the lofty entrance of Vaikuṇṭha,<sup>434</sup> which Indra, Brahmā and he  
with plaited matted locks,<sup>435</sup>  
pushing [each other], [find] difficult to enter.<sup>436</sup>

<sup>432</sup> Uttamūr (1999: 35) takes *uṭaṇē* as ‘immediately,’ so that the meaning here would be ‘I will get to enter immediately.’

<sup>433</sup> Literally, ‘I shall become one who gets to enter.’ This may be colloquial, but this is to my mind the best translation for *peruvēṇ* in this context, as it conveys the idea of ‘obtaining something’ but also that that thing is a rare opportunity or blessing.

<sup>434</sup> The celestial abode of Viṣṇu. Here, Veṅkaṭa is equated with Vaikuṇṭha. Velukkudi (2008: 4.3) points out that *vaikunta-vācal* is the current name for the temple entrance in Tirumalā, although it is not really possible to say whether the appellation preceded or followed Kulacēkaraṇ’s use of the expression.

<sup>435</sup> This is a reference to Śiva. According to Piḷḷai, *pinṇiṭṭa* can also be split as *piṇ+ iṭṭa* (‘placed behind’). See Piḷḷai’s commentary for his different interpretations. Both Annangaracharya (1966: 22) and Uttamūr (1999: 35) consider that *pinṇiṭṭa* can either be an attribute to the locks (if the expression is taken to mean ‘plaited locks’ or ‘locks placed behind’) or to Śiva himself (if taken to mean that Śiva is behind Brahmā either due to his being born after him, or due to his being physically placed behind him at the entrance of the temple).

<sup>436</sup> This image of the gods’ gathering near Viṣṇu’s temple in order to have a glimpse of Him early in the morning is reminiscent of Toṇṭaraṭippōṭi’s verse:

*iraviyar maṇi neṭum tēroṭum ivarō iraiyavar patinoru viṭaiyarum ivarō*  
*maruviya mayiliṇaṇ arumukaṇ ivarō marutarum vacukkaḷum vantu vantu\* iṇṭi*  
*puraviyoṭu\* āṭalum pāṭalum tērum kumara taṇṭam pukuntu\* iṇṭiya vellam*  
*aru(m) varai -aṇaiya niṇ kōyil muṇ+ ivarō -araṅkattu\* ammā paḷli -eḷuntu\* aruḷāyē* (TPE 6)

### 4.3. Commentary

சுவதாரிசெ - மூன்றாம் பாட்டு. வாரதனூத்துக்குறுப்பாகப் பெறில்  
கீழில் கழிந்த ஊஞ்சுநமேயாகிலும் அமையுமென்கிறார்.

*avatārikai - mūnṛām pāṭṭu. pāratantryattukku\* uruppu\* āka+ peril kīlil kaḷinta  
manuṣyañjanmamē ~ākilum amaiyum eṅkiṛār.*

→ Introductory note - Third song: He says [he] will be satisfied even if it is a human birth, rejected earlier on, if he gets [it] as an instrument to [achieving] utter dependence [on God].

♦*pinni\* iṭṭa caṭaiyāṇum* – ‘he with plaited matted locks, and...’

பின்னப்பட்ட சடையானென்னுதல்; பின்னே நாலப்பட்ட சடையானென்னுதல்; பின்னே வதிக்கக் கடவனிறே ஸுகன்; அப்படியே ஸ்வராவின் பின்னே நிற்கும் சடையானென்னுதல்.

*pinnappatṭa caṭaiyāṇ enṇutal; pinnē nālappatṭa caṭaiyāṇ enṇutal; pinnē vartikka+ kaṭavanirē putraṇ; appaiyē brahmāviṇ pinnē nirkum caṭaiyāṇ enṇutal.*

→ Meaning, he with matted locks that are twisted;

[or] meaning, he with matted locks that were suspended behind.

The son is one who must stay behind; in that sense, meaning, he with matted locks who stays behind Brahmā;

♦*piramaṇum* – ‘and Brahmā’

இவனுக்கு ஐகனான ஸ்வராவும்

*ivaṇukku janakanāṇa brahmāṇum*

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Are these the suns with lofty chariots [adorned with] gems? Are these the eleven gods [riding on] bulls?

Is this the six-faced one, the one on the peacock [that] joined [him]? The *maruts* and the *vasus* have come, [and having] come, have gathered.

[And] with their horses, singing and dancing, [on their] chariots, are these ones [members of] the flood that gathered [by] the entering of the army of gods [under] Skanda's [command]

in front of Your temple that is similar to a rare mountain? O Lord of Raṅgam! Do grace to wake up.

→ And Brahmā who is his father;

♦ *intiraṇum* – ‘and Indra’

‘ஸ ஶ்ரவா ஸ ஸிவஃ’ என்றால் இவர்களோடொக்க, ‘ஸெநுஃ’ என்னும்படியான ஐந்நும்

‘*sa brahmā sa śivaḥ*’ *enrāl ivarkaḷōṭu\** *okka*, ‘*sendraḥ*’ *enṇumpaṭiyāṇa indraṇum*;

→ And Indra, who is [such that he is] referred to in ‘He is Indra’ [*Kaivalya-upaniṣad* 8], along with [Brahmā and Śiva], when [we] say ‘He is Brahmā, he is Śiva’;

♦ *tunṇiṭṭu pukal ariya vaikunta(m) nīl vācal* – ‘the lofty entrance of Vaikuṇṭha (...) [which they,] pushing each other [find] difficult to enter’

ஒருவர்க்கொருவர் முன்பு போகவேண்டி நெருக்குகையாலே புக அரிதாயிருக்கிற வைகுந்த நீள் வாசல்

*oruvarkku\* oruvar munpu pōka vēṇṭi nerukkukaiyālē puka aritāy irukkira vaikunta nīl vācal*

→ The lofty entrance of Vaikuṇṭha, which is hard to enter, because of [their] pressing against each other, wanting to go ahead;

♦ *miṇ vaṭṭa+ cuṭar āli* – ‘a discus that glows [like] circular lightning’

மின்னை வளைத்தாப்போலே ஜ்யோதிவீஸையுமுடைத்தாய், சுற்றும் வாயையுமுடைத்தாயிருக்கிற திருவாழியாழ்வானுடைய

*minṇai valaittā+ pōlē jyotissaiyum uṭaittāy, currum vāyaiyum uṭaittāy irukkira tiruvāḷiyāḷvāṇuṭaiya*

→ Of Him who has the sacred discus-*ālvāṇ* possessing lustre, as if [he was] a lightning bolt that was bent, and who has a mouth that whirls;

♦ *vēṅkaṭa(m) kōṇ tāṇ umiḷum poṇ vaṭṭil piṭittu uṭaṇē puka peruvēṇ āvēṇē* – ‘along with [temple servants], carrying the gold cup in which spits the King of Veṅkaṭa I shall get to enter’

ஶ்ரவாஶுஜாஹிகள் நெருக்கிப் புகப்பெறுதே நிற்க, ‘பணிக்குக்-கடவன், இவனைப் புகர விடு’ என்று உள்ளே சுனாஹவூகிக்குக் கடவ அவர்களோடே நானும் ஸஜாதீயனாய்ப் புகவேணும்.

*brahmarudrādikaḥ nerukki+ puka+ peṛātē niṛka, 'paṇikku+ kaṭavaṇ, iṇai+ pukura viṭu' eṇru ullē antaraṅgavṛddhikku+ kaṭava avarkaḷōṭē nāṇum saḷātīyaṇāy+ puka vēṇum.*

→ While Brahma, Rudra, etc. press against each other and remain [out] unable to enter, I want to enter, along with those under the obligation [to do] private services, having become one of them, [as they] say, 'He is under the obligation of service, let this one enter.'

#### ***pācuram 4.4***

ஒன்பவள வேலை யுலவுதண் பாற்கடலுள்  
கண்டுயிலு மாயோன் கழலிணைகள் காண்பதற்கு  
பண்பகரும் வண்டினங்கள் பண்பாடும் வேங்கடத்துச்  
செண்பகமாய் நிற்குந் திருவுடையே னுவேனே.

*oḷ pavaḷa vēlai ~ulavu taṇ pāl kaṭal uḷ  
kaṇṭuyilum māyōṇ kaḷal iṇaikaḷ kāṇpatarḱu  
paṇ pakarum vaṇṭu\* iṇaikaḷ paṇ pāṭum<sup>437</sup> vēṇkaṭattu  
ceṇpakam āy niṛkum tiru ~uṭaiyēṇ āvēṇē.*

I will possess<sup>438</sup> the wealth of standing as a *campaka*-tree<sup>439</sup>  
in Veṇkaṭa, where the music-uttering swarms of bees hum the *paṇ*<sup>440</sup>  
melody

for the sake of seeing the pair of [feet with] anklets<sup>441</sup> of Māyōṇ,

<sup>437</sup> Uttamūr (1999: 36) suggests that *paṇpāṭum* can also be split as *paṇpu āṭum*, '[the bees] that wander about with good qualities.'

<sup>438</sup> Literally, 'I will become one who possesses.'

<sup>439</sup> A type of tree known as *michelia champaca* (TL).

<sup>440</sup> It is a type of melody (TL).

<sup>441</sup> Uttamūr (1999: 36) believes this is also the aim of the bees and the reason they sing; therefore, *kāṇpatarḱu* is meant both for the poetic voice (*Kulacēkaraṇ*?) and the bees.

who sleeps inside the cool milk ocean  
which moves [and brings] radiant red corals to the shores.<sup>442</sup>

#### 4.4. Commentary

சுவதாரிகெ - நாலாம் பாட்டு. உஷுஸரீரம் ராஜாவாகைக்கும் பொதுவாகையாலே அது வேண்டா, திருவேங்கடமுடையானுக்கு உறுப்பாம்படி திருமலையிலே நிற்பதொரு ஷ்வாவரமாக அமையும் நான் என்கிறார்.

*avatārikai - nālām pāṭṭu. manuṣyaśarīram rājāvākaikkum potu~ākaiaḷē atu vēṇṭā, tiruvēṇkaṭamuṭaiyāṇukku uruppu\* āmpaṭi tirumalaiyilē nirpatu\* oru sthāvaramāka amaiyum nāṇ eṇkirār.*

→ Introductory note - Fourth song: he says that because the human body is the same [even] for being a king, [he] does not want that [and that he] will be satisfied with being an inanimate [being] that stands in Tirumalā in such a way that [it] is part of Him who possesses the sacred Veṇkaṭa.

♦*oḷ pavaḷa vēlai ~ulavu taṇ pāl kaṭal uḷ* - ‘inside the cool milky ocean which moves [and bring] radiant red corals to the shores’

ஒள்ளிய பவளத்தைக் கரையிலே கொடுவந்து கொழிக்கிற பாற்கடலென்னுதல்; ஒள்ளிய பவளங்களைக் கொண்டு உலாவுகிற திரைகளையுடைய ஸ்ரஹரமான திருப்பாற்கடலிலே என்னுதல்.

*oḷḷiya pavaḷattai+ karaiyilē koṭuvantu koḷikkira pārkaṭal eṇṇutal; oḷḷiya pavaḷaṅkaḷai+ koṇṭu ulāvukira tiraikaḷai ~uṭaiya śramaharamāṇa tiruppārkaṭalilē eṇṇutal.*

→ Meaning, the milk ocean that brings corals that are radiant and washes [them] ashore;

meaning, in the fatigue-destroying sacred milk ocean, which has waves that move about having taken along corals that are radiant;

<sup>442</sup> *vēlai* can either mean ‘sea wave’ or ‘shore.’ See Piḷḷai’s commentary on this clause for further information.



♦ *kaṇṭuyilum māyōṇ* - ‘Māyōṇ who sleeps’

திருப்பாற்கடலிலே ‘கிடந்ததோர் கிடக்கை’ என்று சொல்லும்படி  
கண் வளர்ந்தருளுகிற சூடியுலூதனவன்

*tiruppārkaṭalilē ‘kiṭantatu\* ōr kiṭakkai’ eṇru collumpaṭi kaṇṭaḷarntu\*  
aruḷukiṛa āścaryabhūtaṇ-āṇavaṇ*

→ He who is the wonderful Being, who graces to sleep on the sacred  
milk ocean, in such way as to say ‘the unique recumbent posture in  
which He lay’ [TM 23];

♦ *kaḷal iṇaikaḷ kāṇpatarku* - ‘for the sake of seeing the pair of [feet  
with] anklets’

அங்குச்சென்றுக் கிட்டி காணவொண்ணாத அருமை தீரக்  
காணலாம் ஷெரத்திலே காண்கைக்காக

*aṅku+ cenru+ kiṭṭi kāṇa ~oṇṇāta arumai tīra+ kāṇalām deṣattilē  
kāṇkaikkāka*

→ For the sake of the sight [of the anklets] in [this] place [i.e.,  
Veṇkaṭa], where it is possible to see [them], so that the difficulty of  
being unable to go and reach there [i.e., the milk ocean] and see [them  
there] ends;

♦ *paṇ pakarum* - ‘hum the *paṇ* melody’

இயலைக்கற்று ஸிக்ஷாவைத்தாலே இசைவருமதன்றியே வார்த்தை  
சொல்லும்போதும் பண்ணையிருக்கை

*iyalai+ karu śikṣābalattālē icai varum atu\* aṇṇiyē vārttai collumpōtum  
paṇṇāy irukkai*

→ [A person] having learnt treatises, music comes [to him] from the  
power of teaching; unlike that, the [bees’] words, even as they are  
uttered, are *paṇ* melody.

♦ *vaṇṭu\* iṇaikaḷ paṇ pāṭum vēṇkaṭattu* - ‘in Veṇkaṭa, where the music-  
uttering swarms of bees hum the *paṇ* melody’

தாங்கள் பாடுகிற பாட்டுக்கு இசைந்து வண்டினங்களானவை  
பண்பாடுகிற திருமலையிலே

*tāṅkaḷ pātukira pāṭṭukku icaintu vaṇṭu\* ināṅkaḷ-āṇavai paṇpātukira tirumalaiyilē*

→ In Tirumalā, where swarms of bees hum the *paṇ* melody in harmony with the songs they<sup>443</sup> sing;

♦ *ceṇpakam āy nirkum tiru ~uṭaiyēṇ āvēṇē* – ‘I will possess the wealth of standing as a *campaka*-tree’

திருமலையிலே செண்பகமாய் நிற்கும் ஸஹசுதுண்டாக வேணும் - அதாவது ஹவஹிதூஸதீயிறே ப்ராபும்; அது கிட்டுமதான பின்பு ஸ்ராவரமாய் நிற்கவும் அமையும்; மேலே ஏறின வெகதுத்-தாலே காயுமில்லை என்கிறார்.

*tirumalaiyilē ceṇpakamāy nirkum sampattu\* uṇṭāka vēṇum - atāvatu bhagavadpratyāsattiyirē prāpyam; atu kiṭṭum atāṇa piṇṇu sthāvaramāy nirkavum amaiyum; mēlē ēriṇa caitanyattālē kāryam illai eṇkiṇār.*

→ [I] should get the wealth of standing as a *campaka*<sup>444</sup> in Tirumalā. That is, it is God’s close contact that is the goal. After that is gained, [I will] be satisfied even to stand as an inanimate being. He says there is no need for [me to be] a sentient being that is further up [in the hierarchy].<sup>445</sup>

#### *pācuram 4.5*

கம்பமத யானைக் கழுத்தகத்தின் மேலிருந்து  
இன்பமருஞ் செல்வமு மிவ்வரசும் யான்வேண்டேன்  
எம்பெருமா னீச னெழில்வேங் கடமலைமேல்  
தம்பகமாய் நிற்குந் தவமுடையே னுவேனே.

<sup>443</sup> Velukkudi (2008: 4.4) clarifies that traditionally *tāṅkaḷ* has been interpreted as a reference either to the bees or to the Ālvārs themselves.

<sup>444</sup> See fn264.

<sup>445</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 125fn) explains that Kulacēkaraṇ feels no need to be born as a higher spirit, i.e., as a human being.

*kampa(m) mata(m) yānai kaḷuttu\* akattiṇ mēl iruntu*  
*iṇpu\* amarum celvamum i+ ~aracum yāṇ vēṇṭēṇ*  
*emperumāṇ īcaṇ eḷil vēṇkaṭam malai mēl*  
*tampakam<sup>446</sup> āy nīrkum tavam uṭaiyēṇ āvēṇē.*

I shall not desire this kingdom or the happiness-abiding wealth<sup>447</sup>  
 [that is] sitting upon the neck of an elephant in must that  
 trembles.<sup>448</sup>

I shall possess the [fruit of] *tapas* [that enables me] to stand as a clump  
 of grass<sup>449</sup> upon the mountain of the beautiful Venkaṭa of  
 the Supreme Being, our Lord.

#### 4.5. Commentary

சுவதாரிகெ - அஞ்சாம்பாட்டு. செண்பகமானால் பாரிசுத்துக் -  
 காக உள்ளே கொண்டு புகுவர்களென்று ஒரு வரையொஜந்தைக்  
 கணிசித்ததாமிறே; அப்படியும் ஒன்றுமில்லாத தம்பகமாகவும்  
 அமையும் என்கிறார்.

*avatārikai - aṇcām pāṭṭu. ceṇpakam āṇāl parimaḷattukkāka uḷḷē koṇṭu*  
*pukuvarkaḷ eṇru oru prayojanattai+ kaṇicittatāmīrē; appaṭiyum oṇrum illāta*  
*tampakam ākavum amaiyum eṇkiṇār.*

<sup>446</sup> Kīruṣṇamācāriyar (1903: 132 fn) adds that the variant *tampam-āy* also exists.

<sup>447</sup> Uttamūr (1999: 37) understands this as meaning ‘wealth [due to which one] sits in happiness.’

<sup>448</sup> *kampam* has also been interpreted as ‘a post’ (to which an elephant is tied). See Piḷḷai’s commentary on this passage for further details.

<sup>449</sup> This could have come from the Sanskrit *stambaka* (‘clump,’ i.e. ‘a cluster of trees,’ ‘shrubs,’ etc. MW) or *stambhaka* (‘pillar’ MW), with the word making more sense on a mountain. Uttamūr (1999: 37) suggests this is a derivation of the Sanskrit *stamba* (‘clump of grass’ MW), and that the suffix *ka* (acting like a diminutive?) denotes that it is *mika+ kēvalamāṇapaṭi* - ‘its being the meanest [of clumps].’ I have here chosen to take the Tamil meaning of *kēvalam* (‘mean, insignificant’) rather than the one closer to Sanskrit (‘unique’), since he glosses it as *moṭṭai+ kaṭṭai ceṭi* (‘a plant with bare branches’ or a ‘naked plant’).

→ Introductory note - Fifth song: if [he] became a *campaka* [flower], it will indeed be [as if he] intended a use [for himself], as they would take it inside [the temple] for the sake of its fragrance; he says [he] will be satisfied with being a pillar with no such [use].

♦ *kampa(m) mata(m) yānai kaḷuttu\* akattiṇ mēl iruntu* - ‘sitting upon the neck of an elephant in must that trembles’

கண்டாரெல்லாம் நடுங்கும்படி மதிப்பையுடைய ஆனை என்னுதல்; மதத்தாலே கம்பத்தினின்றும் விடவொண்ணாதபடி நிற்கும் யானை என்னுதல்; ஒருவராலும் மேற்கொள்ளவொண்ணாதாகிலும் ராஜாக்களை மேற்கொள்ள வொட்டுமிறே யானைகள். எல்லார்க்கும் ஊயாவஹமான யானையை மேற்கொண்டு தன் கருத்திலே நடத்தி

*kaṇṭār ellām naṭuṅkumpaṭi matippai ~uṭaiya ānai eṇṇutal; matattālē kampattiṇinrum viṭa ~oṇṇāṭapaṭi nirkum yānai eṇṇutal; oruvarālum mērkollā ~oṇṇātu\* ākilum rājākkalai mērkollā ~oṭṭumirē yānaikal. ellārkkum bhayāvahamāṇa yānaiyai mērkōṇṭu taṇ karuttilē naṭatti*

→ Meaning, an elephant that has such might<sup>450</sup> that all those who see [it] tremble;

meaning, an elephant that stands in [such] a way that [they] cannot leave [it untied] from the post, due to [its being in] must;

Though it is not possible for anyone to mount [them], the elephants do tolerate the kings mounting [them]. Having mounted an elephant that is frightening to all and ridden it according to his own will;

♦ *iṇpu\* amarum celvamum i+ ~aracum yāṇ vēṇṭēṇ* - ‘I shall not desire this kingdom or the happiness-abiding wealth’

அங்கேயிருந்து எல்லா ஹொமங்களும் ஹுஜிக்கும் ஸஹிஷ்தும் அதுக்கடியான ராஜயஹும் யான் வேண்டேன். நீர் வேண்டுவதென்? என்னில்,

<sup>450</sup> *matippu* means ‘estimate, valuation, esteem, respect, regard’ (TL), but the VG suggests this meaning (power, might), and given the context, it is a more appropriate one.

*aṅkē ~iruntu ellā bhogaṅkaḷum bhujikkum sampattum atukku\* aṭiyāṇa  
rājadharmamum yāṇ vēṇṭēṇ. nīr vēṇṭuvatu\* eṇ? eṇṇil -*

→ I do not want the wealth of experiencing all the enjoyments staying there [i.e., on the elephant], nor the kingly dharma which is the source of that. If one asks, ‘What is it that you want?’ [He answers]:

♦ *emperumāṇ īcaṇ - ‘the Supreme Being, our Lord’*

‘சுவிமஹத்தாதி சுஷுக் ஸ்ரூதி’

‘*akhilajagatsvāmi asmat svāmi*<sup>451</sup>

→ ‘Lord of all the worlds! My Lord!’

♦ *elil vēṅkaṭa(m) malai mēl - ‘upon the mountain of the beautiful  
Veṅkaṭa’*

எல்லார்க்கும் ஸ்ரூதியாயிருந்து வைத்து என் பக்கலிலே விசெஷ-  
கூடாகூதத்தைப் பண்ணின என் நாயனதான எழிலுடைய திரு-  
மலையிலே

*ellārkkum svāmiyāy iruntu vaittu eṇ pakkalilē viśeṣakaṭākṣattai+ paṇṇiṇa  
eṇ nāyaṇatāṇa elil uṭaiya tirumalaiyilē*

→ In Tirumalā possessing beauty, which belongs to my Master, who gave a special side-glance in my direction, [even though] He is the Master of all the people;

♦ *tampakam āy nīrkum tavam uṭaiyēṇ āvēṇē - ‘I shall possess the [fruit  
of] tapas [that enables me] to stand as a clump of grass’*

ஒரு வாயொஹத்துக்காகாதே அங்கே முளைத்துத் தீய்ந்து  
போவதொரு ஸ்ராவரமாவேன்.

*oru prayoṇanattukku\* ākātē aṅkē muḷaittu+ tīyntu pōvatu\* oru sthāvaram  
āvēṇ.*

→ I shall become an immovable being that grows and withers there, being for no other purpose.

<sup>451</sup> Aiyangar (Pillai & Aiyangar 1997: 127fn) gives the original words, which Pillai quotes slightly differently: *akhilajagatsvāmin asmat svāmin*.

♦ *tavam uṭaiyēṇ āvēṇē* – ‘I shall possess the [fruit of] *tapas*’

சுநெகஜநுஸாயுகபஃவமென்றிருக்கிறார் காணுமிதுதன்னை.

*anekajanmasādhyatapaḥphalam enru\* irukkīrār kāṇum itu taṇṇai.*

→ Look, he [Kulacēkaraṇ] imagines<sup>452</sup> this [itself] is [due to] the fruit of the *tapas* achieved in many births.

### *pācuram* 4.6

மின்னனைய நுண்ணிடையா ருருப்பசியும் மேனகையும்  
அன்னவர்தம் பாடலொடு மாடலவை யாதரியேன்  
தென்னவென வண்டினங்கள் பண்பாடும் வேங்கடத்துள்  
அன்னனைய பொற்குவடா மருந்தவத்த னுவேனே.

*miṇṇ+ anaiya nuṇṇ+ iṭaiyār uruppaciyum mēṇakaiyum*  
*aṇṇavar tam pāṭaloṭum āṭal avai ~ātariyēṇ*  
*teṇṇa ~eṇa vaṇṭu\* iṇaṅkaḷ paṇ pāṭum*<sup>453</sup> *vēṇkaṭattu\* uḷ+*  
*aṇṇ+ anaiya*<sup>454</sup> *poṇ kuvatu\* ām arum tavattaṇ āvēṇē.*

The singing and the dancing of people like

Ūrvaśī and Menakā,<sup>455</sup> women with lightning-like slender waists<sup>456</sup> –

I shall not wish for those.

I shall have<sup>457</sup> the rare [fruit of] *tapas* of becoming such a golden

<sup>452</sup> One of the colloquial meanings of *iru* according to the TL.

<sup>453</sup> See fn437.

<sup>454</sup> Uttamūr (1999: 37) remarks that scholars believe *aṇṇa* and *anaiya* to be synonymous, and that the two must have been combined and that the resulting word must have become corrupt. He also points out that some believe *aṇṇanaiya* is a corrupt form of *aṇṇatanaiya* (*aṇṇatu\** *anaiya* – literally, ‘like such’), hence the meaning that it is a mountain comparable to itself. Furthermore, he mentions a third possibility, *aṇṇanaiya* (*aṇṇu\** *anaiya*), which lost its *r* to fit in with the *etukai* (‘consonance’ TL) pattern; the *aṇṇu* would simply be an expletive in this case.

<sup>455</sup> Both are apsaras known for their beauty.

<sup>456</sup> This refers to the pleasures accorded to a king, and in this case, the king of the celestials, i.e., Indra.

<sup>457</sup> Literally, ‘I shall become one with.’

mountain as Veṅkaṭa,  
in which swarms of bees hum the paṇ-melody saying ‘teṇṇa’.<sup>458</sup>

#### 4.6. Commentary

சுவதாரிசெ - ஆறும்பாட்டு. ஸ்ராவரமானால் ஒருநாள் உண்டாய் ஒருநாள் இன்றியே போமிறே; அங்ஙனன்றியே என்றுமொக்கவுண்டாயிருந்த திருமலையில் வனகசெயுமாக வேணும் நான் என்கிறார்.

*avatārikai - āṛām pāṭṭu. sthāvaram āṇāl oru nāl uṇṭāy oru nāl inṇiyē pōmirē; aṇṇaṇ anṇiyē enṇum okka ~uṇṭāy irunta tirumalaiyil ekadeśamāka vēṇum nāṇ eṇkiṛār.*

→ Introductory note - Sixth song: If [he] becomes an immovable being, it will exist one day, and will not the next, is it not? Unlike that, he says, ‘I want to be in Tirumalā, which has always been there, as a part [of it].’

♦*miṇ+ anaiya nuṇ+ iṭaiyār*, etc. - ‘[women with] lightning-like slender waists’

மின்போலே நுண்ணிய இடையையுடையரான டெவவஸீகளைப் போலே அழகியராயிருக்கிற ஸ்ரீகளுடைய ஆடல் பாடல்களில் எனக்கு சூஉரமில்லை.

*miṇ pōlē nuṇṇiya iṭaiyai ~uṭaiyarāṇa devastrīkaḷai+ pōlē alakiyarāy irukkīra strīkaḷuṭaiya āṭal pāṭalkaḷil eṇakku ādaram illai.*

→ I have no fondness for the singing and dancing of women who are as beautiful as celestial women, who have waists slender as lightning.

♦*teṇṇa eṇa vaṇṭu\* iṇaṇkaḷ paṇ pāṭum vēṅkaṭattu\* uḷ* - ‘Veṅkaṭa, in which swarms of bees hum the paṇ-melody saying “teṇṇa”’

‘தெனதென’ என்று ஆளத்தி வைத்து வண்டினங்கள் பண்பாடுகிற திருமலையிலே

<sup>458</sup> The usage of this onomatopoeia is mentioned already in the *Cilap.*: ‘When *aaLatti* (improvisation in *paṇ*) is performed, it is sung with the syllables ‘*tennaa*’ and ‘*tenaa*’ or combining them, ‘*tennaa tenaa*.’” (71. 3. 26-36; translated by Ramanathan [1973: 154]).

‘teṇa teṇa’ enru āḷatti vaittu vaṇṭu\* ināṇkaḷ paṇpāṭukira tirumalaiyilē

→ In Tirumalā, where swarms of bees hum the paṇ melody, having improvised with teṇa teṇa;

♦aṇ+ aṇaiya poṇ kuvaṭu\* ām arum tavattaṇ āvēṇē - ‘I shall have the rare [fruit of] tapas of becoming such a golden mountain as [Veṇkaṭa]’

அப்படிப்பட்ட பொற்குவடென்னுமத்தனை; வேறு உபஊதமில்லை.

appaṭippaṭṭa poṇkuvaṭu\* eṇṇum attai; vēru upamānam illai.

→ Meaning, a golden mountain which is like that, that much [is true];

there is no other comparison.<sup>459</sup>

♦arum tavattaṇ āvēṇē - ‘I shall have the rare [fruit of] tapas’

திருவேங்கடமுடையான்தனக்கு அவ்வருகாகிறதிறே; ஆகையாலே, ‘அருந்தவத்தன்’ என்னக்குறையில்லையிறே.

tiruvēṇkaṭamuṭaiyāṇ taṇakku a+ ~aruku\* ākīratirē; ākaiyālē, ‘arum tavattaṇ’ eṇṇa+ kuṇai ~illaiyirē.

→ It is being not far from the Lord of the sacred Veṇkaṭa. Therefore, there is no fault in [his] saying ‘one of rare tapas.’

### pācuram 4.7

வானாளு மாமதிபோல் வெண்குடைக்கீழ் மன்னவர்தம்  
கோனாகி வீற்றிருந்து கொண்டாடுஞ் செல்வறியேன்  
தேனாற்பூஞ் சோலைத் திருவேங் கடமலைமேல்  
கானாறய்ப் பாயுங் கருத்துடையே னுவேனே.

vāṇ āḷum mā mati pōl veṇ kuṭai+ kīḷ manṇavar tam  
kōṇ āki vīrṇiruntu koṇṭāṭum celvu\* aṇiyēṇ  
tēṇ ār pūm cōlai tiru vēṇkaṭam malai mēl  
kāṇ āru\* āy+ pāyum karuttu\* uṭaiyēṇ āvēṇē.

<sup>459</sup> Pillai implies that aṇ- aṇaiya poṇ kuvaṭu means that it is a golden mountain that is such that it can only be compared with itself.



I shall not esteem the wealth of [being] celebrated being seated majestically,  
 becoming the king of kings, under the white [royal] parasol,  
 like the great full moon that reigns over the sky.<sup>460</sup>

I shall possess the design to flow as a jungle river  
 upon the mountain of the sacred Veṅkaṭa,  
 with gardens [full of] flowers brimming with honey.

#### 4.7. Commentary

சுவதாரிசெ - ஏழாம் பாட்டு. திருமலையில் ஸிவரமானால் ஏறவல்லார் சுருஹித்து, மாட்டாதார் இழக்குமதாயிருக்குமிநே; அப்படியின்றியே எல்லார்க்கும் சுருஹயொழிமாயிருக்கும் கானூக வேணும் நான் என்கிறார்.

*avatārikai - ēlām pāṭṭu. tirumalaiyil śikharam āṇāl ēra vallār anubhavittu, māṭṭātār ilakkumatāy irukkumiṇē; appaṭi ~inriyē ellārkkum anubhava-yogyamāy irukkum kāṇārāka vēṇum nāṇ enkirār.*

→ Introductory note - Seventh song: if [he] became a peak in Tirumalā, those who are able to climb [it] would enjoy [it] and those who cannot would miss out, would they not? [So that] it is not thus, he says 'I want to be a forest river, which is suitable for the enjoyment of all.'<sup>461</sup>

♦*vāṇ āḷum mā mati pōl veḷ kuṭai+ kīl* - 'under the white [royal] parasol, like the great full moon that reigns over the sky'

<sup>460</sup> although it is tempting to draw a comparison between the moon and the white umbrella here, the poet, while being ambiguous, must rather have intended a comparison between the Moon who is the king among the stars, and a king among the humans, according to Velukkudi (2008: 4.7). But Uttamūr (1999:38) accepts both possibilities.

<sup>461</sup> Without naming anyone, Uttamūr (1999: 38) informs us that there are some people who criticize this view of Piḷḷai's, saying that the Ālvār's wish was not to be useful to the others, but to lie somewhere on the mountain in order to see or serve (*cēvai*) God; that if the Ālvār was a mountain, it could be broken, hence his wish to flow as a river.

சூகாஸப் பரப்புக்கெல்லாம் உநுன் ஒருவனுமே ஆனப்போலே,  
வொகமெல்லாம் தன் வெண்கொற்றக் குடைக்கீழே ஒதுங்கும்-  
படியாக

*ākāśa+ parappukku\* ellām candraṇ oruvaṇumē āṇā+ pōlē, lokam ellām taṇ  
veṇkorrakkuṭai+ kīlē otuṇkumpaṭiyāka*

→ So that the whole world seeks shelter under his white [royal]  
parasol of victory, [just] like the Moon who became the sole one for all  
the [vast] expanses of the sky;

♦ *maṇṇavar tam kōṇ āki* - ‘becoming the king of kings’

நக்சகுதாராமணங்கள் உநுனை ஸெவித்திருக்குமாபோலே;  
ராஜாக்களெல்லாம் வந்து ஸெவித்திருக்கும்படி ராஜராஜனாய்.

*nakṣatratārāgaṇaṅkaḷ candraṇai sevittirukkumā pōlē; rājākaḷ ellām vantu  
sevittirukkumpaṭi rājarājāṇāy*

→ Just as the clusters of stars constantly worship the Moon;

being the king of kings so that all the kings come and worship [him];

♦ *vīrṛiruntu koṇṭāṭum celvu\* aṛiyēṇ* - ‘I shall not esteem the wealth of  
[being] celebrated being seated majestically’

வேறுபட விருந்து கொண்டாடும் ஸஹ்சு எனக்குப் ப்ரதிவதி-  
விஷயமாகிறதில்லை.

*vērupaṭa ~iruntu koṇṭāṭum sampat eṇakku+ pratipattiviṣayam ākīratu\*  
illai.*

→ I do not understand the wealth of being celebrated as being  
distinct.

♦ *tēṇ ār pūm cōlai tiru vēṇkaṭam malai mēl* - ‘upon the mountain of the  
sacred Venkaṭa with gardens [full of] flowers brimming with honey’

தேன் மிக்கிருந்துள்ள சோலையையுடைய திருமலைமேல்

*tēṇ mikku\* iruntullā cōlaiyai ~uṭaiya tirumalai-mēl*

→ Upon Tirumalā, which has groves that abound with honey

♦ *kāṇ āru\* āy+ pāyum karuttu\* uṭaiyēṇ āvēṇē* - ‘I shall possess the design  
to flow as a jungle river’

ஸஹ்யம் பற்றினதாகில் கீழே போமிறே; அங்கே சுவறிப்போம்  
காட்டாறுகளாம் சுவிஸநியை உடையேனாகவேணும்.

*sahyam parrinatu\* ākil kilē pōmirē; aṅkē cuvari+ pōm kāṭṭārukaḷ ām  
abhisandhiyai uṭaiyēṇ āka vēṇum.*

→ If [a river] is formed in the Sahya [mountain],<sup>462</sup> [it] will go down; I  
must have the intention of becoming forest rivers that dry up there [in  
Tirumalā].

### *pācuram 4.8*

பிறையேறு சடையானும் பிரமனு மிந்திரனு  
முறையாய பெருவேள்விக் குறைமுடிப்பான் மறையானான்  
வெறியார்தண் சோலைத் திருவேங் கடமலைமேல்  
நெறியாய்க் கிடக்கும் நிலையுடையே னாவேனே.

*pirai ~ēru caṭaiyānum piramanum intiraṇum  
murai ~āya peru vēlvi+ kurai muṭippāṇ marai ~āṇāṇ  
vēri ~ār taṇ cōlai+ tiru vēṅkaṭam malai mēl  
neri ~āy+ kiṭakkum nilai ~uṭaiyēṇ āvēṇē.*

I shall possess the state of lying as a path upon the mountain of the  
sacred Veṅkaṭa with cool, fragrance-filled flower gardens

<sup>462</sup> 'Sahya' is the proper noun of a mountain, but both the modern gloss on Pillai's commentary and Velukkudi interpret this passage as if the word itself meant 'mountain.' The VG gives two relevant entries: 1) *sahya parvatam* (which it defines as *sahya malai*, i.e. the 'Sahya mountain'; 2) *sahyam parrina*, which it 'defines' with a comparison: *sahya malaiyil uṇṭāṇa vēḷattukku aḷivu\* illātā+ pōlē tiru-vēṅkaṭa-malayil uḷḷa vēṅkaṭavaṇiṇ audāyam mika+ kuraiyātatu* ('[just] as there is no end to the floods that originated in the Sahya mountain, the generosity of Him of Veṅkaṭa, who is on the mountain of sacred Veṅkaṭa, does not diminish even a little'). From both definitions, it does seem that Sahya is a proper name.

of Him who is the Vedas,<sup>463</sup> Him who ends [their] grievances<sup>464</sup>  
 [as] he with matted-locks on which the crescent moon stands,<sup>465</sup>  
 Brahmā and Indra  
 [perform] big yajnas in the [proper] manner.

#### 4.8. Commentary

♦*pirai ~ēru caṭaiyānum* – ‘he with matted locks on which the crescent moon stands, and...’

ஸாயகுவெஷம் தோற்றும்படி ஜடெயோடே இருக்கச் செய்தே  
 ஸுவப்யாயநனென்று தோற்றும்படி பிறையை யரித்துக்கொண்-  
 டிருக்கிற ஹானும்

<sup>463</sup> Śrīvaiṣṇava readings prefer to understand *maṛai āṇāṇ* differently: Annangaracharya (1966: 24) explains this as *vedaṅkaḷil paramporuḷāka+ kūrappaṭumavaṇumāṇa emperumāṇuṭaiya* (‘He who is said to be the highest entity by the Vedas’) and similarly, Velukkudi (2008: 4.8) glosses this as *vedattālē pratipāḍyaṇ* (‘He who is propounded by the Vedas’). See Piḷḷai’s commentary, which does not equate Nārāyaṇa with the Vedas either. Uttamūr (1999: 39) does not seem bothered by this equation, although he also suggests ‘He who was concealed’ as an alternative meaning, since Nārāyaṇa is the inner controller [of the performers of yajnas] so that they [themselves] can give the fruit (*paḷaṇ*) [to their devotees?], or since He is hidden from them, so that He does not grant them their wish *because* they perform those yajnas for that purpose (i.e. for a purpose other than getting Him). Uttamūr also adds that it is also possible to say that He became manifest in the Vedas because, for those people’s sake, He created the Vedas that prescribed the yajnas. He also explains that since the Vedas are known as *śabdabrahmam* (‘word-brahman, the Veda considered as a revealed sound or word and identified with the Supreme’ MW), and since everything is brahman, it is said that He is the Vedas. He concludes by mentioning another option: Nārāyaṇa is the *vedapratipāḍyaṇ* (‘He who is propounded by the Vedas’), hence this equation.

<sup>464</sup> Uttamūr (1999: 39) takes *kuṛai* as ‘flaws,’ understands *mutippāṇ* as an infinitive, not as a participial noun and makes *maṛai~ āṇāṇ* the subject of the infinitive: ‘He who became the Vedas so as to end the deficiency [in Śiva, etc. as they performed yajnas]. Annangaracharya (1966: 25) explains that *kuṛai mutippāṇ* can be interpreted in two ways: 1) He who ends grievances or blemishes, or 2) He who grants wishes.

<sup>465</sup> This is a second allusion to Śiva. It may be noted that Kulacēkaraṇ never refers to him by any of his names.

*sādhakaveṣam tōṛṛumpaṭi jaṭaiyōṭē irukka+ ceytē sukhapradhānaṇ enru  
tōṛṛumpaṭi pīraiya dharittukkoṇṭu\* irukkiṛa haraṇum*

→ Hara, who is sporting a moon so as to appear as one who gives prominence to pleasure, while being with matted locks so that his assumed appearance as a yogi shows;

♦ *piramaṇum* – ‘and Brahmā’

அவனுக்கு ஜநகனான ஸ்ரவராவும்

*avaṇukku janakaṇāṇa brahmāvum*

→ And Brahmā, who is his father;

♦ *intiraṇum* – ‘and Indra’

‘ஸெந்தி’ என்னும்படியான ஐந்தினும்

*‘sendrah’ enṇumpaṭiyāṇa indraṇum*

→ And Indra, who is referred to [as such] in ‘He is Indra’ [Kaivalya-upaniṣad, 8];

♦ *murai ~āya peru vēlvi+ kurai muṭippāṇ* - ‘Him who ends [their] grievances [as they perform] big yajnas in the [proper] manner’

தந்தாமுடைய சுயிகாராநாமுணமாகப் பண்ணும் யஜ்ஞவஹமான  
சுயிகாரங்களைக் கொடுக்குமவன்

*tam tāmuṭaiya adhikārānugūṇamāka+ paṇṇum yajñaphalamāṇa  
adhikārāṇkaḷai+ koṭukkumavaṇ*

→ He who gives [one] the status that is the fruit of the yajnas, which are done according to each one’s status;

♦ *maṛai ~āṇāṇ* - ‘Him who is the Vedas’

ஸ்ரவரவிகளுக்கு சூரயணீயனென்னும் வெவெகஸையிமஜ்ஞனவன்

*brahmādikāḷukku āśrayaṇīyaṇ ennum vedaikasamadhigamyaṇ āṇavaṇ*

→ He whom the Veda alone is fit to understand as being ‘He who should be followed by Brahmā, etc.’;

♦*veri ~ār taṇ cōlai tiru vēṅkaṭam malai mēl neṇi ~āy+ kiṭakkum nilai ~uṭaiyēṇ āvēṇē* – ‘I shall possess the state of lying as a path upon the mountain of the sacred Veṅkaṭa with cool, fragrance-filled flower gardens’

பாரிஜமதிக்குக் குளிர்த்தியையுடைய திருமலைமேலே; ஆறுனால் ஒருகால் பெருகினால் விநியொம்பட்டு, வற்றினால் விநியொம்ப-படாதினே; அங்ஙனன்றியே, எப்போதுமொக்க ஸ்ரீவெண்கவர்கள் ஸௌரிக் கையாலே அவர்கள் பாடினொண் படும்படி வழியாய்க்-கிடக்கும் துணிவுடையனாவேனே. ‘தொண்டரடிப்பொடியாட நாம் பெறில்’ என்றிருக்குமவரினே.

*parimala(m) mikku+ kuḷirttiyai ~uṭaiya tirumalai-mēlē; āru\* āṇāl orukāl perukiṇāl viniyogappaṭṭu, varriṇāl viniyogappaṭāṭirē; aṇṇaṇ anriyē, eppōtum okka śrīvaiṣṇavarkaḷ sañcarikkaiyālē avarkaḷ pādareṇu paṭumpaṭi vaḷiyāy+ kiṭakkum tuṇivu\* uṭaiyaṇ āvēṇē. ‘toṇṭar aṭi+ poṭi ~āṭa nām peril’ enru\* irukkumavarirē.*

→ Upon Tirumalā, which has a coolness filled with fragrance;

if [I] become a river, in case it swells, it will be useful; if it dries out, it will indeed be of no use. [So that] it is not thus, I will have the aim of lying as a path, so that, because the Śrīvaiṣṇavas walk over [it] at all times, the dust of their feet touches [me]. He is one who thinks ‘If we get to bathe in the dust of the feet of servants’ [PTM 2.2].

#### ***pācuram 4.9***

செடியாய வல்வினைகள் தீர்க்குந் திருமாலே  
நெடியானே வேங்கடவா நின்கோயி லின்வாசல்  
அடியாரும் வானவரு மரம்பையருங் கிடந்தியங்கும்  
படியாய்க் கிடந்துன் பவளவாய் காண்பேனே.

*ceṭi ~āya val viṇaikaḷ tīrkkum tirumālē*  
*neṭiyāṇē vēṇkaṭavā niṇ kōyiliṇ vācal*<sup>466</sup>  
*aṭiyārum vāṇavarum arampaiyarum kiṭantu\* iyaṅkum*  
*paṭi ~āy+ kiṭantu\* uṇ pavaḷa vāy kāṇpēṇē.*

O Tirumāl who destroys forceful karmas that are evil!<sup>467</sup> O tall One!<sup>468</sup>

O You of Veṇkaṭa!

At the entrance of Your temple,

I shall see Your red coral lips,

lying as a step,

on which devotees, celestial beings, Rambhā and the like dwell

[and] walk about.

#### 4.9. Commentary

சுவதாரிசெ - பல ஸ்ரீவெண்கவர்களுடைய அடிப்பொடியைத்  
யரிப்பதோடு எம்பெருமானையும் ஸெவிக்கலாம்படி எம்பெருமான்  
திருமுன்பே இருக்கும் படியாக இருக்கவேண்டும் என்று ஆசைப்-  
படுகிறார்.

*avatārikai - pala śrīvaiṣṇavarkaḷuṭaiya aṭi+ poṭiyai+ dharippatōṭu*  
*emperumāṇaiyum sevikkalāmpaṭi emperumāṇ tiru munpē irukkum paṭiyāka*  
*irukka vēṇṭum enru ācaippaṭukirār.*

→ Introductory note - [He] desires to remain as a step that lies in the sacred front of our Lord, so that [he] is able to worship our Lord along with bearing the dust of the feet of many Śrīvaiṣṇavas.

♦*ceṭi ~āya val viṇaikaḷ tīrkkum* – ‘...who destroys forceful karmas that are evil’

<sup>466</sup> *vāyil* is a variant (Kīṟuṣṇamācāriyar 1903: 152). Uttamūr (1999: 40) and Velukkudi (2008: 4.9) split this as *kōyil iṇ vācal* (‘the sweet/pleasant entrance of the temple’).

<sup>467</sup> *ceṭi* can also mean bush (which is what Uttamūr opts for [1999: 40]) or plant (which is Annagaracharya’s choice [1966: 25]), but it must be pointed out here that the word *ceṭi*, especially in the Śaiva context, when associated with karma, mostly means ‘sin, vice, evil, trouble, distress’ (TL).

<sup>468</sup> An ancient appellation of Viṣṇu in Tamil referring to His length.

தன் திருவடிகளிலே தலைசாய்த்தாருடைய வாவவமமான ஸம்ஸாரஸஹ்ஸத்தை அறுத்துக் கொடுக்கும்வனாய்த்து. செடி - வாவம்.

*taṇ tiruvaṭikaḷilē talaicāyttārūṭaiya pāpaphalamāṇa saṃsārasamban-dhattai aruttu+ koṭukkumavaṇ āyttu. ceṭi - pāpam.*

→ He is One who cuts off the connection to the cycle of samsara, which is the fruit of sins, of those who have bowed their heads in reverence at His sacred feet.

*ceṭi* = sin.

♦ *tirumālē* – ‘O Tirumāl!’

அதுக்கு நிபந்தனம் கூடவிருந்து செய்விப்பாருண்டாகை

*atukku nibandhanam kūṭa ~iruntu ceyvippār uṇṭākai*

→ The basis for that is there being someone<sup>469</sup> who makes [Him] do [it] being together with [Him].

♦ *neṭiyāṇē* – ‘O tall One!’

அவள்தானும் ‘என்னாலும் பொறுக்கப் போகாது’ என்றபோது, ‘என்னடியாரது செய்யார்’ என்று சூழிகவிஷயத்திலோரம் எல்லை காணவொண்ணாதவன்.

*avaḷ tāṇum ‘eṇṇālum porukka+ pōkātu’ eṇrapōtu, ‘eṇ+ aṭiyār atu ceyyār’ eṇru āśritaviṣayattil ōram ellai kāṇa ~oṇṇātavaṇ.*

→ When she [i.e. Śrī] herself said, ‘Even I cannot tolerate [this],’ He is One who cannot know the limits of partiality towards those who have sought surrender, saying, ‘My devotees will not do that’ [PerTM 4.8.2].

♦ *vēṇkaṭavā niṇ kōyiliṇ vācal* – ‘O You from Veṇkaṭa! At the entrance of Your temple...’

செவரீருடைய திருவாசலிலே

*devarīruṭaiya tiruvācalilē*

→ At Your sacred entrance;

<sup>469</sup> This is a reference to Śrī/Lakṣmī being the mediator between Him and the jiva.



♦*aṭiyārum vāṇavarum arampaiyarum kiṭantu\** *iyaṅkum* – ‘on which devotees, celestial beings, Rambhā and the like dwell [and] walk about’

சுநநுபுரையொஜநரும் புரையொஜநானாரபாரரும் சுநுபாரரும் கிடந்து ஸனாரியாநின்றால் ஒரு நினைவற்று சுபெதநவக் கிடக்க-வேணும்.

*ananyaprayojanarum prayojanāntarapararum anyapararum kiṭantu saṅcariyā-ninṛāl oru niṇaivu\** *arṛu acetanavat kiṭakka vēṇum.*

→ If those who have no other goal [than God], those who have other different goals, and those who are devoted to others<sup>470</sup> keep wandering over [me], [I] want to lie like an inanimate being without any conscience.

♦*uṇ pavaḷa vāy kāṇpēṇē* – ‘I shall see Your coral-lips’

பாரதஞுத்துக்கு சுபெதநஸையியாகவும் வேணும். அது ஸுரூஷாயுமாதைக்குக் காணவும் வேணும்.

*pāraṭanṭryattukku acetanasamādhī ~ākavum vēṇum. atu puruṣārtham ākaikku+ kāṇavum vēṇum.*

→ For the [sake of] dependence on [God, I] must be absorbed in insentience, [and] so that *that* becomes a human goal, [I] should also see [the coral-lips of the Lord of Veṅkaṭa].

### ***pācuram 4.10***

உம்ப ருலகான் டொருகுடைக்கீ முருப்பசிதன்  
அம்பொற் கலையல்குற் பெற்றாலு மாதரியேன்  
செம்பவள வாயான் திருவேங் கடமென்னும்  
எம்பெருமான் பொன்மலைமே லேதேனு மாவேனே.

*umpar ulaku\* āṇṭu\* oru kuṭai+ kīl uruppaci taṇ+  
am poṇ kalai ~alkul perrālum ātariyēṇ*

<sup>470</sup> See fn63.

*cem pavaḷa(m) vāyāṇ tiru vēṅkaṭam eṇṇum*  
*emperumāṇ poṇ malai mēl ētēṇum āvēṇē.*

Even if, reigning over the celestial world under a single [royal] parasol,  
 I get Ūrvaśī's beautiful waist with a gold girdle,  
 I will not wish for [it].

I will become *anything* on the golden mountain called the sacred  
 Veṅkaṭa, of our Lord, He with red coral lips.

#### 4.10. Commentary

சுவதாரிசெ - பத்தாம் பாட்டு. கிட்டுமளவும் வேண்டா என்கிறீர்;  
 கிட்டினவாறே சுருஹிக்கிறீரென்ன; அவை கிட்டினாலும் வேண்டா  
 என்கிறார்.

*avatārikai - pattām pāṭṭu. kiṭṭum-aḷavum vēṇṭā eṅkiṇṇ; kiṭṭiṇavārē*  
*anubhavikkir eṇṇa; avai kiṭṭiṇālum vēṇṭā eṅkiṇṇ.*

→ Introductory note - Tenth song: when [one] says, '[You will] say [you] do not want them [i.e., other enjoyments] until [they] are attained; [You will] enjoy them as [they] are attained,' he says 'I do not want [them] even if they are attained.'

♦ *umpar ulaku\* āṇṭu\* oru kuṭai kīl* - 'reigning over the celestials' world under a single [royal] parasol'

உவாரிதநொகங்களல்லாம் தன் ஒரு முத்தின் குடைக்கீழே  
 செலுத்தி

*uparitanalokaṅkaḷ ellām taṇ oru muttiṇ kuṭai+ kīlē celutti*

→ Having caused all the upper worlds to go under his singular pearl [royal] parasol;

♦ *uruppaci taṇ+ am poṇ kalai ~alkul perṛālum ātariyēṇ* - 'Even if (...) I get Ūrvaśī's beautiful waist with a gold girdle, I will not wish for [it]'

அவற்றைக் கிட்டுவித்தாலும் எனக்கு சூஉரம் பிறவாது.

*avarrai+ kiṭṭuvittālum enakku ādaram pīravātu.*

→ No desire [for them] shall be born in me even if even if they are made attainable [to me].

♦ *cem pavaḷa vāyāṇ* - ‘Him with red coral lips’

ஊவபுரியைக் கண்டால் சுநாஹரிக்கும்படியாய்த்து உள்ளு<sup>471</sup>  
நிற்கிற விஷயத்தின்படி

*ūrvaśiyai+ kaṇṭāl anādarikkumpaṭi ~āyttu ullu nirkira viṣayattiṇ paṭi*

→ The Object that stands inside is such that [He] has made [me] reject Ūrvaśī if [I] see [her]

♦ *tiru vēṅkaṭam eṇṇum emperumāṇ poṇ malai mēl* - ‘on the golden mountain called the sacred Veṅkaṭa of our Lord’

என் நாயனுடைய ஸ்ராவுமான திருமலையிலே

*eṇ nāyaṇuṭaiya ślāghyamāṇa tirumalaiyilē*

→ In Tirumalā, which is my Master’s praiseworthy mountain,

♦ *ētēṇum āvēṇē* - ‘I will become anything’

சுநனாழ்வான் இவ்விடத்துக்கு ‘திருவேங்கடமுடையான் தானாகவுமமையும்’ என்னும்; அதுக்கு ஹூஉயமென்? என்னில்; ஸௌஷலிதர்திரளுக்குப் புறம்பான ஸௌஷயாகிலும் அமையுமென்கை. அங்ஙனன்றிக்கே ஹட்டர் அருளிச்செய்யும்படி: ‘நானும் அறியவேண்டா, திருவேங்கடமுடையானும் அறியவேண்டா, கண்டாரும் அறிந்து ஸ்ராவிக்கவும் வேண்டா, திருமலைமேலே உள்ளதொரு வஹூஉமாக அமையும்’ என்பர்.

*anantālvāṇ i+ ~iṭattukku ‘tiruvēṅkaṭamuṭaiyāṇ tāṇ ākavum amaiyum’ eṇṇum; atukku hṛdayam eṇ? eṇṇil - śeṣabhūtar tiraḷukku+ purampāṇa śeṣi~ākilum amaiyum eṇkai. aṇṇaṇ aṇṇikkē bhaṭṭar aruḷicceyyumpaṭi: ‘nāṇum ariya vēṇṭā, tiruvēṅkaṭamuṭaiyāṇum ariya*

<sup>471</sup> This is the colloquial form of uḷ (‘inside’).

*vēṇṭā, kaṇṭārum aṛintu ślāghikkavum vēṇṭā, tirumalai-mēlē ullatu\* oru padārtham āka amaiyum' eṇpar.*

→ For this passage, Anantālvāṇ would say, '[I] shall be content to even become the Lord<sup>472</sup> of the sacred Veṅkaṭa'; if [one] asks, 'What is the heart of this?', it is saying, '[I] will be satisfied even if [I] become the Master, which goes against [the nature of] the multitude of subordinate ones.' Unlike that, the revered [Parāśara] Bhaṭṭa would graciously say thus: 'Let me be unaware, let the Lord of the sacred Veṅkaṭa be unaware, let those who see not be aware [of what I become there] nor praise [me]. [I] will be satisfied with being an object that is upon Tirumalā.'

#### ***pācuram 4.11***

மன்னியதண் சாரல் வடவேங் கடத்தான்றன்  
பொன்னியலுஞ் சேவடிகள் காண்பான் புரிந்திறைஞ்சிக்  
கொன்னவிலுங் கூர்வேற் குலசே கரன்சொன்ன  
பன்னியநூற் றமிழ்வல்லார் பாங்காய பத்தர்களே.

*maṇṇiya taṇ cāral vaṭa vēṅkaṭattāṇ taṇ*  
*poṇ+ iyalum cē ~aṭikaḷ kāṇpāṇ purintu\* iraiñci*  
*kol navilum kūr vēḷ kulacēkaraṇ coṇṇa*  
*paṇṇiya nūl tamilḷ vallār pāṇku\* āya pattarkaḷē.*

Those who master the Tamil of [this] thread that was spun<sup>473</sup>

<sup>472</sup> *śeṣin* is a word used for God in relation to His relation with the *śeṣa* (See fn369 for more details on this concept and on *śeṣatva*). Siauve (1978: 56fn8) explains this term thus: '*śeṣin* : le terme est appliqué à Bhagavān par rapport auquel le monde entier est *śeṣa*, c'est-à-dire complément, supplément de son activité, moyen de sa jouissance, instrument secondaire et comme superflu.' See fn478 on *śeṣatva*.

<sup>473</sup> This part can be translated as 'Those who are capable of [mastering] the Tamil of [this] text that is sung,' as *paṇṇiya* (from *paṇṇu*) can mean 'sung' and *nūl* can also be defined as 'treatise' or 'text.' Piḷḷai, however, glosses this by 'extended' (*parampiṇa*). Uttamūr (1999: 42) explains it as *ārāyntu abhyasikkappaṭum śāstraṅkaḷai ~uṭkoṇṭa* ('which has drawn in the shastras that are examined and practised').

- uttered by Kulacēkaraṇ with a sharp spear trained in killing,  
bowing down and desiring to see the gold-like red feet of Him of  
Veṅkaṭa in the North with everlastingly cool mountain slopes<sup>474</sup>—  
are devotees agreeable [to Him] indeed.

#### 4.11. Commentary

♦ *maṇṇiya taṇ cāral vaṭa vēṅkaṭattāṇ taṇ poṇ+ iyalum cē ~aṭikaḷ kāṇpāṇ* -  
'desiring to see the gold-like red feet of Him of Veṅkaṭa in the North  
with everlastingly cool mountain slopes'

கண்டால் கால்வாங்கமாட்டாதே பிணிப்பும்படி ஸ்ரஹமான  
வயுணத்தையுடைய தமிழுக்கெல்லையான திருமலையை உடையவ-  
னுடைய ஸ்ராவுமான திருவடிக் காண்கைக்காக

*kaṇṭāl kālvaṅka māṭṭātē piṇi+ paṭumpaṭi śramaharamāṇa paryantattai*  
*~uṭaiya tamilukku\* ellaiyāṇa tirumalaiyai uṭaiyavaṇ uṭaiya ślāghyamāṇa*  
*tiruvaṭi+ kāṇkaikkāka*

→ For the sake of seeing the praiseworthy sacred feet of Him who  
possesses Tirumalā, which marks the boundary of Tamil [and] possesses  
an area<sup>475</sup> that destroys fatigue in such a way that if [one] sees [it],  
[he<sup>476</sup>] becomes attached, unable to retrace [his] steps;

♦ *purintu\* iraiñci* - 'desiring and bowing down'

காணவேண்டும்படி ஹஸ்தியையுடையராய்த் தலையாலே வணங்கிக்  
கவிபாடினாராய்த்து

*kāṇa vēṇṭumpaṭi bhaktiyai ~uṭaiyarāy+ talaiyālē vaṇaṅki+ kavipāṭiṇār*  
*āyttu*

→ As one with [such] devotion as to want to see [Him], he composed  
poetry, bowing [his] head.

<sup>474</sup> Uttamūr (1999: 42) does not link *maṇṇiya* with *taṇ cāral*, but rather believes it is  
*mahāṇkaḷ maṇṇiya* ('[where] great men have remained').

<sup>475</sup> Literally, *paryanta* means 'circumference' (MW) here.

<sup>476</sup> Clearly, it is a man, not a woman, who is referred to here.

♦*kol navilum kūr vēl kulacēkaraṇ conṇa* – ‘uttered by Kulacēkaraṇ with a sharp spear trained in killing’

புரதிவக்ஷத்ததை வெல்லவல்லராணுப் போலேயாய்த்து கவிபாடி - யிருக்கும்படியும்

*pratipakṣattai vella vallaṛ āṇā+ pōlē ~āyttu kavipāṭi ~irukkumpaṭiyum*

→ [His] manner of composing poetry is like [his] being capable of conquering [his] enemies.

♦*panṇiya nūl tamīl vallār* – ‘Those who are master the Tamil of [this] thread that was spun’

பரம்பின அக்ஷணாபெகமான தமிழ்தொடையை வல்லவர்கள்

*parampiṇa lakṣaṇopetamāṇa tamīl toṭaiyai vallavarkaḷ*

→ Those who master the Tamil garland endowed with good qualities, which has spread [among devotees] -

♦*pāṇku\* āya pattarkaḷē* – ‘are devotees agreeable [to Him] indeed’

இங்கே இருந்து ‘அதுவாகவேணும் இதுவாகவேணும்’ என்னுதே அவனுக்கு ஐஷ விகியொமாஹுமாவார்கள்.

*iṅkē iruntu ‘atu ~āka vēṇum itu ~āka vēṇum’ eṇṇātē avanukku iṣṭaviniyogārham āvarkaḷ.*

→ They will become worthy of His using [them as He] pleases, without [having] to say, [while] remaining here, ‘I want to be this, I want to be that.’

### Decade 5 - taru tuyaram

சுவதாரிசெ - (தருதுயரம்) திருஜனத்தால் சொல்லிற்றாய்த்து  
 சுநநூஹுஸெஷகூமிநே; இந்த சுநநூஹுஸெஷகூபுதிவதிக்கு  
 விரொயிதான் 'நான் என்னது' என்றிருக்கும் சுஹூரஹகாரமிநே.  
 சுநாதூநூதூஸூயி, சுஸெஷகூஸூயிமிநே ஸ்லாரமாகிற  
 ஷுஷுத்துக்கு ஸீஜமென்று ப்ரணங்கள் சொல்லுகின்றன; அது  
 யெதநர்க்குப் பொதுவானதிநே. அப்படியன்றியே, ராஜாக்களாகை-  
 யாலே சுஹூரஹகாரவஸூராயிநே இருப்பது. 'நிலா, தென்றல்,  
 சந்தனம்' என்று சொல்லுகிற இவை வராயுமாகாதபோது  
 ஸூரூபவலியில்லையாமிநே. அப்படியேயிநே வராயுமான  
 வஸூவுக்கும்; சுஹூரஹகாரத்தாலே ஸூரூபவலி அழியுமிநே.

இப்படி வராயுமென்னும்படிக்கு ப்ரணமுண்டோ? என்னில் -  
 இவனை 'யஸூாஸூ' என்றும் ஒதி, அவனை 'வதிஃ விஸூஸூ' என்றும்  
 ஒதுகையாலே இவன் ஒன்றுக்கும் கடவனல்லன்; உடையவனான  
 அவன் எல்லாவற்றுக்கும் கடவனென்றதிநே; அப்படி ப்ரணங்-  
 களால் சொன்ன ஸெஷகூபுதிவதியாவது தஃயஸெஷகூபு-  
 யுஹமான சுநநூஹுஸெஷகூமிநே. அப்படித் தமக்குப் பிறந்-  
 திருக்கச்செய்தே அது வஹபுஹமாகக் கண்டிலர்; தான் தன்கூடும்  
 செய்கிறுனென்றதல்; நாம் கூஜத்தாலே செய்கிறேமென்று ஆறியிருந்-  
 தானுதலால்; நம்முடைய கூரெக்கடியான ஸூயி அறியுமவ-  
 னாகையாலே ஸூயி வாகுமானால் செய்கிறேமென்று ஆறியிருந்-  
 தானுமித்தனை.

நம்மைப் போலன்றியே, செய்தது அறிந்திருக்கும் ஸவூஜனாயும்,  
 நினைத்தது தலைக்கட்டவல்ல ஸவூஸகூயாயுமிருந்து வைத்து  
 ஆறியிருக்கும்போது சில ஹேதுக்களுண்டாகவேணுமிநே என்று  
 பார்த்து 'எனக்கு நானுமில்லை, பிறருமில்லை, பேற்றில் கூரெயாலே  
 துடிக்கிறேனித்தனையல்லது ஸாயநாநூஷாநகூஜனாமல்லேன்' என்-  
 னுமிடத்தை சுநநூதிகளாயிருக்கும் வஹபுஹங்களை நிஹூந-  
 மாக இட்டுத் தம்முடைய சுநநூதிகூத்தைத் திருவித்துவக்-  
 கோட்டு நாயனார் திருவடிகளிலே விண்ணப்பம் செய்கிறார்.

avatārikai - ‘taru tuyaram’ - tirumantrattāl collirru\*āyttu ananyārhaśeṣatvamirē; inta ananyārhaśeṣatvapratipattikku virodhi tān ‘nān enṇatu’ enru\* irukkum ahaṅkāramamakāramirē. anātmanyātmabuddhiyum, asvesvatvabuddhiyumirē saṃsāram-ākira vṛkṣattukku bījam enru pra-māṇaṅkaḷ collukinraṇa; atu cetanarkku+ potuvāṇatu\* irē. appaṭi ~anriyē, rājākkāḷ-ākaiyālē ahaṅkāramamakāravaśyarāyirē iruppatu. ‘nilā, tenral, cantanam’ enru collukira ivai parārtham ākātapōtu svarūpasiddhi ~illaiyāmīrē. appaṭiyēyirē parārthamāṇa vastuvukkum; ahaṅkāramamakārattālē svarūpasiddhi aliyumirē.

ippaṭi parārtham enṇumpaṭikku pramāṇam uṇṭō? enṇil - ivāṇai ‘yasyāsmi’ enrum ōti, avāṇai ‘patiṃ viśvasya’ enrum ōtukaiyālē ivāṇ onrukkum kaṭavaṇ allāṇ; uṭaiyavaṇāṇa avāṇ ellāvārrukkum kaṭavaṇ enṇratirē; appaṭi pramāṇaṅkaḷāl conṇa śeṣatvapratipatti ~āvatu tadīyaśeṣatvaparyantamāṇa ananyārhaśeṣatvamirē. appaṭi+ tamakku pīrantu\* irukka+ ceytē atu phalapradamāka+ kaṇṭilar; tāṇ taṇ karmam ceykirāṇ enru\* ātal; nām kramattālē ceykirōm enru āri ~iruntāṇ ātalāl; nammuṭaiya tvaraikkku\* aṭiyāṇa ruciyum ariyumavaṇ-ākaiyālē ruci pākam āṇāl ceykirōm enru āri ~iruntāṇām ittaṇai.

nammai+ pōl anriyē, ceytatu arintu\* irukkum sarvajñāṇāyūm, niṇaittatu talaikkāṭṭa valla sarvaśaktiyāyūm iruntu-vaittu āri ~irukkumpōtu cila hetukkaḷ uṇṭāka vēṇumirē enru pārttu ‘eṇakku nāṇum illai, pīrarum illai, pērril tvaraiyālē tuṭikkirēṇ ittaṇai ~allatu sādhanānuṣṭhānakṣamaṇum allēṇ’ enṇum iṭattai ananyagatikaḷāy irukkum padārthaṅkaḷai nidarśanamāka iṭṭu+ tammuṭaiya ananyagatitvattai+ tiru vittuvakkōṭṭu<sup>477</sup> nāyaṇār tiruvaṭikaḷilē viṇṇappam ceykirār.

→ Introductory notes: ‘the grief that [You] give [me]’ - It is indeed the subservience<sup>478</sup> of belonging to no other [but Him] that has been

<sup>477</sup> As the Pillai & Aiyangar 1997 edition of the PTM and its commentary uses the spelling ‘Vittuvakkōṭṭu,’ I have not changed its spelling in the relevant passages of the commentary. See fn492.

<sup>478</sup> Literally, śeṣatva means ‘the state of being a remainder.’ The Śrīvaiṣṇavas understand it as ‘subservience, as a slave to his master’ (Mumme 2009 [1989]: 293).



expressed by the *tirumantra*.<sup>479</sup> It is indeed egotism and possessiveness<sup>480</sup> - which claim, 'Me, mine' - that are the obstacles to the conviction of subservience of belonging to no other.' Authoritative evidence asserts that perceiving the soul in the non-soul<sup>481</sup> and perceiving that which does not belong to one as one's [possession]<sup>482</sup> are the seeds of the tree that is samsara. That is common for sentient beings, is it not? Not only that, because they are kings, they [i.e. Kulacēkaraṇ and the like] are indeed subjected to egotism and possessiveness. When those that are called 'moon,' 'breeze,' 'sandal paste' are not intended for the benefit of others, there indeed is no fulfillment of [their] essential nature. It is indeed the same for the object<sup>483</sup> that is meant for God. The fulfillment of [its] essential nature is indeed destroyed by egotism and possessiveness.

If [one] asks, 'Is there authoritative evidence to say that [the soul] is thus meant for God?' - having declared [about] him,<sup>484</sup> 'I belong to Him...'<sup>485</sup> [*Black Yajurveda*, *Hiraṇyakeśi-* / *Satyāśāḍha-Śrautasūtra* 6.3.7f], also by declaring Him 'the Lord of the Universe,' [*Nārāyaṇa sūkta* 3<sup>486</sup>], it said that he is not fit for anything, [and] that He who is the Possessor

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The *tenkalais* believe that being a *śeṣa* (*śeṣatva*) is the very *svarūpa* ('essential nature') of the jiva. Thus the *Mumu* 55 asserts *śeṣatvamē ātmāvukku svarūpam* ('It is *śeṣatva* that is the essential nature of the soul'); but the *vaṭakalai* view, expressed by Vedānta Deśika in RTS 5, refuses to go to that extent, despite highly rating it.

<sup>479</sup> An eight-syllabled sacred mantra, very important for the Śrīvaiṣṇavas. For more on this mantra, see Mumme 2009 (1989): 276.

<sup>480</sup> I am using Mumme's (1987: 138) translation here; the VG also points out that the meaning of *mamakāram* is *eṇatu eṇṇum cerukku* ('the arrogance that [this] is mine').

<sup>481</sup> Meaning here the body, according to the modern Tamil gloss (Piḷḷai & Aiyangar 1997: 141fn).

<sup>482</sup> Meaning, the soul. The Śrīvaiṣṇavas believe that the individual soul does not belong to the individual, but is God's property.

<sup>483</sup> It is an allusion to the jiva.

<sup>484</sup> A reference to the soul/jiva, which, in the Indian traditions, is referred to as 'he' and not 'it.'

<sup>485</sup> Literally, 'to Whom I belong.'

<sup>486</sup> The *Nārāyaṇa-sūkta* is part of the *Taittirīya-āranyaka* X.13 (*Puruṣa-sūktam* & *Nārāyaṇa-sūktam* 2012: Preface).

[of all] is indeed the One fit [to accomplish] everything. The conviction of subservience thus spoken of by authoritative evidence is indeed the subservience of not belonging to another that includes subservience to His people. While [that] was thus produced in him <sup>487</sup> [i.e. in Kulacēkaraṇ], he did not see that bear fruit. [He] thinks that he is doing his duty; therefore, He remained patient thinking, ‘We <sup>488</sup> will act in [due] course’; and since He knows the taste which is the basis for our hurry, He simply remained patient thinking, ‘We will act when the taste becomes ripe.’

While [He] is being patient, being unlike us [i.e. Kulacēkaraṇ] an omniscient Being who knows the deeds [of all] and an omnipotent Being capable of accomplishing that which [He] intended, there must be a few reasons [for that]: thinking thus, [he] gives as examples categories [of beings] that have no other refuge <sup>489</sup> for [illustrating] the passage in which he says, ‘I am not [responsible] for myself, nor are others. Although I suffer acutely because of the hurry [I feel] for [getting] the blessing [to do service to God and His people], I am not capable of undertaking the means,’ [and thus] he respectfully presents his own state of having no other refuge at the sacred feet of the Lord of sacred Virruvakkōṭu.

### *pācuram* 5.1

தருதுயரந் தடாயேலுன் சரணல்லால் சரணில்லை  
விரைகுழுவு மலர்பொழில்துழ் விற்றுவக்கோட் டம்மானே  
அரிசினத்தா லீன்றதா யகற்றிடினும் மற்றவட்டள்தன்  
அருள்நினைந்தே யழுங்குழவி யதுவேபோன் றிருந்தேனே.

<sup>487</sup> *tamakku*, although plural, has an honorific meaning here.

<sup>488</sup> In reported speech, the royal ‘we’ is left as such.

<sup>489</sup> The feeling of being without another refuge (*ananyagatitva*) and of being good for nothing, i.e. being helpless (*ākiñcanya*), are important in one who wishes to take refuge in God.

taru tuyaram taṭāyēl uṇ<sup>490</sup> caraṇ allāl caraṇ illai  
 virai kuḷuvu malar polil cūl virruvakkōṭṭu\* ammānē  
 ari ciṇattāl iṇṇa tāy akarru\* iṭiṇum marṛu\* aval taṇ+  
 aruḷ niṇaintē ~aḷum kuḷavi ~atuvē pōṇru\* iruntēnē.

There is no refuge [for me] other than Your feet

[although You] do not curb the grief [that You] give [me],<sup>491</sup>

O Lord of Virruvakkōṭṭu,<sup>492</sup>

<sup>490</sup> Uttamūr (1999: 44) points out that with the sandhi, it is possible to get *taṭāyēl um caraṇ*, which, in turn, can either be kept separate as a variant of *uṇ* or attached to *taṭāyēl* and make it an explicit concessive (*taṭāyēl* is a conditional, but the meaning is clearly concessive here).

<sup>491</sup> Most probably for different theological reasons, Uttamūr (1999: 43) prefers to gloss this as *nī tara vēṇṭiyatāṇa tukkattai* ('[though You] do not curb the grief [that You are required to] give [me]') and explains his reasons in some detail (See Uttamūr 1999: 43-45).

<sup>492</sup> Depending on the edition of the NTP, there are two different spellings found: Vittuvakkōṭṭu and Virruvakkōṭṭu (The Little Flower Company [LIFCO] edition of the NTP uses the variant Virruvakkōṭṭu for example). At first glance it might seem that the original sound [rr] became [tt] with time, especially since a branch of the Śrīvaiṣṇavas, namely the Teṇkalai Vaiṣṇavas, tend to transform the former sound into the later while reciting the *pācurams* (and also when speaking colloquially). In a personal communication, Śrīraṅgam B. Ramanujam, a knowledgeable and practising Śrīvaiṣṇava, who is part of the *divyaprabandham*-chanting group at the Śrīraṅgam temple, explained that the Teṇkalai Vaiṣṇavas transformed [rr] into [tt] (e.g. *karṛu* becomes *kattu*), [ṇr] into [ṇṇ] (e.g. *kaṇru* becomes *kaṇṇu*) and so on. The reason he gave was that [rr] and [ṇr] are harsh sounds, and that in order that the sounds be soothing to the Lord for whom they sing, they soften those harsh sounds. Listening to the Teṇkalai and the Vaṭakalai (in which the pronunciation is close to the spelling) chantings would show the difference.

But digging a little deeper one might be brought to think that hypercorrection could have produced the reverse change, i.e., the transition from the voiceless alveolar stop [tt] to the voiced alveolar trill [rr]. Scholars attempting to find the original meaning of the name use Vittuvakkōṭṭu as their base but the conclusions they come to are not the same. Rajagopalan (2009: 15) suggests that it is *vittuva* and not *virruva*, arguing that the word comes from the Sanskrit *vittavat* or *vidvattā* or *vidvattva*. Thus, combined with the word *kōṭu* meaning 'bank of a river' or 'tank' in Tamil, which is one of the meanings found in the TL, albeit the 20<sup>th</sup>, and *kōṭa* meaning 'fortress' in Sanskrit, the term Vittuvakkōṭṭu would then mean 'bank or bund of river or tank where learned scholars live' (Rajagopalan 2009: 15). In a

surrounded by groves with blossoms mingled with fragrance!  
 Even though the mother who gave [him] birth casts [him] aside  
 out of cutting anger  
 the infant cries thinking of her benevolence again.  
 I have been like that.

### 5.1. Commentary

♦*taru tuyaram taṭāyēl* – ‘although [You] do not curb the grief [that You] give [me]’

நீயே தருகிற உஃவத்தை நீயே மாற்றியாகில்; தன்னாலே தனக்கு  
 விரொயி வந்ததென்றும் தானே ஸாயநாநுஷாநத்தாலே அது  
 போக்கிக் கொள்வானென்றும் ஸாஸூங்கள் சொல்லிக் கிடக்கச்  
 செய்தே, இவர் அவனே துயர் தந்தான் என்பானென்? என்னில் -  
 ஞாபாஞாபாஞாவிவெகும் பண்ணியிருப்பாரொருவராகையாலே  
 சொல்லுகிறார். ‘தானே கூடும் பண்ணினவன், தானே ஸாய-  
 நாநுஷாநம் பண்ணித் தவிர்த்துக் கொள்ளுகிறான்’ என்று நம்மைப்  
 பழியிட்டுத்தள்ள நினைத்தானாகிலும், நானும் தன்னைக் குறித்துப்  
 பரதனும், நான் செய்த கூடும் பரதனும், நான் பண்ணும்  
 ஸாயநாநுஷாநத்துக்கு வறவறன் தானாகையாலே அதுவும்  
 தன்னைக் குறித்து பரதனாகையாலே ‘தருதுயரம்’ என்கிறார்.

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personal communication, Dominic Goodall said that this meaning would rather imply *vidvat-kōṭu*.

On the other hand, Uttamūr (1999: 43) defends the spelling ‘*Virruvakkōṭu*,’ brushing aside that it could mean a place where the learned gathered for three reasons: 1) The modern name *Tirumirakkōṭu* is closer to this, 2) old readings of the *pācurams* opt for this spelling, and 3) the *etukai* (‘consonance’) in the last *pācuram* of the 5<sup>th</sup> decade will be disturbed if it was *Vittuvakkōṭu* and not *Virruvakkōṭu*. He then proceeds to give two ideas about the meaning of the name: 1) It is an *iṭukurippeyar* (‘noun connoting the primeval sense in which it has been used’ TL) for a *divyadeśam* (literally, ‘a divine place’; in Tamil, known as *tivviyatēcam*, which is a Viṣṇu shrine sung by Ālvārs’ [TL]), *divyadeśa* itself being its meaning; 2) the *kāraṇapeyar* (‘a derivative name’ TL) could be ‘the high ground of stability for the bow [banner of the Cēras]’ (*vil* [‘bow’] + *tuvam* [‘stability’ TL] + *kōṭu* [‘high ground’ TL]). Whatever the validity of his other arguments, the one pointing towards *etukai* seems convincing.

முதலிகளெல்லாரும் கூடப் பெரிய திருமணமண்டபத்துக்குக் கீழாகவிருந்து ரஹஸ்யாடூங்கள் விசாரித்து எழுந்திருப்பார்-களாய்த்து; ஒருநாள் ‘நித்யஸம்ஸாரியாய் போந்தவனுக்கு ஹவலிஷயத்தில் ரூபி பிறக்கைக்கு அடியென்?’ என்று விசாரிக்கச்செய்தே, ‘யாஜுஜீகஸுகூதம், சுஜ்ஜாதஸுகூதம்’ என்னப் பிறந்தது; அவ்வளவில் கிடாம்பிப்பெருமாளிருந்தவன், ‘நமக்கு ஹவலிஷாஸுயணம்போலே ஸுகூததெவரென்றெருவருண்டோ சூஸுயணீயன்? என்றான்; பிள்ளை திருநறையூரரையர், ‘ஸுகூதம் என்று சொல்லுகிற நீர்தாம் நினைத்திருக்கிறது எத்தைக் காண்?’ என்றார். அதாவது - ஒன்றை ஆராய்ப்புக்கால் அதுக்கவ்வருகு வேறென்று இன்றி இருப்பதினே அடியாவது; யாதொன்று ஹவலிஷ-மானதினே உபாயமாவது; அல்லது நடுவே சுநெகாவலெஷு பிறந்தால் அவற்றினளவில் பயுவவலியாதினே. இளைப்பாறுவது இதிலே சென்றினே; நடுவு இளைப்பாறுதினே; அத்தாலே தருதுயரம் என்னலாமினே.

nīyē tarukira duḥkhattai nīyē mārrāy ākil; taṇṇālē taṇakku virodhi vantatu\* enrum tāṇē sādhanānuṣṭhānattālē atu pōkki+ kolvāṇ enrum śāstrāṅkaḷ colli+ kiṭakka+ ceytē, ivar avanē tuyar tantāṇ eṇpāṇ eṇ? eṇṇil - prāptāprāptavivekam paṇṇi ~iruppār oruvar-ākaiyālē collukirār. ‘tāṇē karmam paṇṇinavan, tāṇē sādhanānuṣṭhānam paṇṇi+ tavirttu+ kollukirāṇ’ enru nammai+ paḷi ~iṭṭu+ taḷḷa ninaittāṇ-ākilum, nāṇum taṇṇai+ kurittu+ paratantraṇ, nāṇ ceyta karmamum paratantram, nāṇ paṇṇum sādhanānuṣṭhānattukku phalapraḍaṇ tāṇ ākaiyālē atuvum taṇṇai+ kurittu paratantram ākaiyālē ‘taru tuyaram’ eṇkirār.

mutalikaḷ ellārum kūṭa+ periya tiru-maṇa maṇṭapattukku+ kīlāka ~iruntu rahasyārthanḷ vicārittu eluntiruppārkaḷ-āyttu; oru nāl ‘nityasamsāriyāy pōntavanukku bhagavadviṣayattil ruci pirakkaikku aṭi ~eṇ?’ enru vicārikka+ ceytē, ‘yādṛcchikasukṛtam, ajñātasukṛtam’ eṇṇa+ pirantatu; a+ ~aḷavil kiṭāmpipperumāl-iruntavan, ‘namakku bhagavadsamāśrayaṇam pōlē sukṛtadevar enru\* oruvar uṇṭō āśrayaṇīyan? eṇṇāṇ; piḷḷai tirunaraiyūraraiyar, ‘sukṛtam enru collukira nīr tām ninaittu\* irukkiratu ettai+ kāṇ?’ eṇṇār. atāvatu - onrai ārya+ pukkāl atukku\* a+ ~aruku vēru\* onru inri iruppatirē aṭi ~āvatu;

*yātu\** *onru phalapradamānatirē upāyam āvatu; allatu naṭuvē anekāvasthai pīrantālavarriṇ alavil paryavasīyātirē. ilaippāruvatu itilē cenrīrē; naṭuvu ilaippārātirē; attālē taru tuyaram eṇṇalāmirē.*

→ If You Yourself do not change the grief that You Yourself give [me];

If [one asks], ‘While the scriptures have maintained that one gets obstacles through one’s own [deeds], and that one oneself dispels them through the undertaking of the means, why does he [Kulacēkaraṇ] say that He was the One who gave [him] grief?’ - he says [so] because he is one who has made the discrimination between proper and improper. ‘Even though He thinks of dismissing us placing the blame [on us], saying, “Let him who committed actions on his own, restrain [the obstacles<sup>493</sup>] by undertaking the means<sup>494</sup> himself,” I am dependent on Him, the actions that I do are dependent on Him, and because of His being the Giver of the fruit for the means I undertake, and also because *that* too is dependent on Him,’ he [Kulacēkaraṇ] says, ‘The grief that You Yourself give.’

As all the wise ones got together, sitting on the east of the big “Fragrance” hall,<sup>495</sup> they would begin examining the secret meanings. One day, while examining [the topic] ‘What is the basis upon which the taste for God is produced in one who has forever been a wordly being?’, [the answer], ‘The good merits done accidentally<sup>496</sup> [and] the merits done unknowingly’ appeared. At that point, he who was [called] Kiṭāmpi Perumāḷ said, ‘Is there a god of good merits who is to be taken refuge in, like we resort to God [for everything]?’ Piḷḷai Tirunaṇṇaiyār said, ‘Look! What do you mean when you say ‘good

<sup>493</sup> Or the elliptical object could refer to the fruit of one’s karma (Velukkudi 2008: 5.1).

<sup>494</sup> Velukkudi (2008: 5.1) glosses *sādhana* as ‘atonement’ (*prāyaścitta*) given the context, which refers to an individual’s karma and how he is supposed to tackle it.

<sup>495</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 146fn) points out that it is a hall inside the Śrīraṅgam temple. Velukkudi (2008: 5.1) adds that it is the hall that is now known as the *candana maṇḍapam* (‘Sandalwood hall’).

<sup>496</sup> Siauve (1978: 28fn9) translates *yādr̥cchikasukṛta* as ‘occasional good action.’

merits’?’ That is, when one starts examining [the cause of] one thing, there being no other [cause] beyond that, is the basis [for calling it a cause], is it not? That which gives the fruit is indeed the means [that is the root Cause]; otherwise, [even] if many states [such as non-rejection of God] are produced midway [through], [the state of being the root cause] will not rest with them [i.e. the states]; [it] indeed goes to rest in this [God who is the root Cause of those states]; it does not rest in between [i.e., in the sins and merits, etc.]; because of that, [one] can say ‘The grief that [You Yourself] give [me].’<sup>497 498</sup>

♦ *taṭāyēl* – ‘although You do not curb’

நீ விளைத்த ஊவம் நீயே போக்காயாகில்; ‘ஊ ஊயா ஊரதுயா’ என்றும், ‘ஊவெ யெ டுபவென ஊயாவெதாஃ தரணி தெ’ என்றும், ‘நம்முடைய மாயை ஒருவரால் கடக்கவொண்ணாது காண்’ என்றும், ‘இது கடக்க வேண்டியிருந்தவன் நம்மைப் பற்றிக் கழித்துக் கொள்வான்’ என்றும் நீயே சொல்லிவைக்கயாலே நீயே துயர் தந்தாயென்னும்படி தோற்றுகிறதினே. ஊவத்தை விளைவிப்பானொருவனும் போக்குவானொருவனுமாயன்றினே இருப்பது. பண்ணினவன் தானே போக்குமித்தனையினே; பிள்ளை திருநறையூரரையர், ‘ஒரு குருவி பிணைத்த பிணையல் ஒருவரால் அவிழ்க்கவொண்கிறதில்லை; ஒரு ஸவூசுக்கி பிணைத்த பிணையை எலியெலும்பான இவன் அவிழ்க்கவென்று ஒரு கூயுமில்லையினே; அவன் தன்னையே கால்கட்டிப் போக்குமித்தனையினே’ என்றார்.

*nī viḷaitta duḥkham nīyē pōkkāy ākil; ‘mama māyā duratyayā’ enrum, ‘mām eva ye prapadyante māyām etāṁ taranti te’ enrum ‘nammuṭaiya māyai oruvarāl kaṭakka ~oṇṇātu kāṇ’ enrum, ‘itu kaṭakka vēṇṭi ~iruntavaṇṇ nammai+*

<sup>497</sup> This is an elliptical passage that I have found very difficult to understand. This translation has been made with the help of the modern gloss provided in this edition of the commentary (Piḷḷai & Aiyangar 1997: 148-149fn). The sentence can be translated literally in the following way: ‘that which is not, if many states are produced in the middle, will not remain in them; the resting having gone in this, it does not rest in the middle; because of that, [one] can say ‘The grief that [You Yourself] gave [me].’

<sup>498</sup> Uttamūr has a different take on the issue of the role and responsibility of God in matters of karma, etc. For more details, see Uttamūr 1999: 43-45.

*parri+ kalittu+ kolvān' enrum nīyē colli vaikkayālē nīyē tuyar tantāy ennumpaṭi tōrrukiratirē. duḥkhattai vīlavippān oruvaṇum pōkkuvān oruvaṇumāy anrīrē iruppatu. paṇṇinaṇaṇ tānē pōkkum ittaṇaiyirē; piḷḷai tirunaṇaiyūraraṇaiyar, 'oru kuruvi piṇaitta piṇaiyal oruvarāl avilḷka ~oṇkiratu\* illai; oru sarvaśakti piṇaitta piṇaiyai eliyelumpaṇāṇa iṇaṇ avilḷka ~enru oru kāryam illaiyirē; aṇaṇ taṇṇaiyē kālkaṭṭi+ pōkkum ittaṇaiyirē' enrār.*

→ If You do not dispel the sorrows which You Yourself created;

Since You Yourself have said 'My maya is unfathomable' [*Bhagavad-gītā* 7.14], 'Those who take refuge in me alone cross over this maya' [*Bhagavad-gītā* 7.14], 'See, Our maya cannot be crossed over by [any]one' and 'He who wishes to cross over this, shall do so having held on to Us,' it does appear that You Yourself gave the sorrows. It indeed is not that one creates sorrows and another dispels [them]. It is the one who creates [them] who dispels [them] himself, that is all. Piḷḷai Tirunaṇaiyūraraṇaiyar said, 'One is not capable of undoing the weaving that a small bird makes<sup>499</sup>; for one who has insignificant strength<sup>500</sup> to [try to] undo the weaving that an Omnipotent Being makes is ineffective; it is indeed by holding on to His feet that [one can] get rid [of all this], that is all.

♦ *uṇ caraṇ allāl caraṇ illai* – 'There is no other refuge [for me] other than Your feet'

இவ்வளவாக விளைத்துக்கொண்ட நான் எனக்கில்லை; பிறர் ரக்ஷகர் உண்டாகிலும் நான் அவரை ரக்ஷகராகக் கொள்ள - மாட்டாமையாலே அவர்களுமில்லை; நான் பண்ணும் ஸாധ - நாநுஷ்டாநமும் எனக்குக் கழுத்துக் கட்டியாகையாலே வெவரீர் திருவடிகளல்லது வேறு உபாயமில்லை.

*i+ ~aḷavāka vīlāittukkoṇṭa nān enakku\* illai; pīrar rakṣakar uṇṭākilum nān avarai rakṣakarāka+ koḷḷa māṭṭāmaiylē avarkaḷum illai; nān paṇṇum*

<sup>499</sup> i.e., undoing the nest made by the weaver bird.

<sup>500</sup> It literally means 'one with the bones of a mouse.'



*sādhānānuṣṭhānamum enakku+ kaluttukkaṭṭi~ākaiaiyālē devarīr tiruvaṭikaḷ allatu vēru upāyam illai.*

→ I, who have produced so much for myself, am not my own [refuge]; even if there are other protectors, because of my being unable to consider them as my protectors, it is not them either; since even the undertaking of the means that I perform is an obstacle<sup>501</sup> to me, there is no other means<sup>502</sup> than Your sacred feet.

♦*virai kuḷuvu malar polil cūl virruvakkōṭṭu\* ammānē* – ‘O Lord of Virruvakkōṭu, surrounded by groves with blossoms mingled with fragrance!’

பாரிஜஹ்வரமான சோலையயுடைத்தான திருவித்துவக்-  
கோட்டிலே எழுந்தருளியிருக்கிற ஸவெஸுரனே!

*parimalapracuramāṇa cōlaiyai ~uṭaittāṇa tiru vittuvakkōṭṭilē eluntaruḷi ~irukkira sarveśvaraṇē!*

→ O Lord of all who have taken abode in the sacred Virruvakkōṭu, which has groves filled with fragrance!

♦*virai kuḷuvu malar polil cūl* – ‘surrounded by groves with blossoms mingled with fragrance’

‘ஸவசுமஹஃ’ என்கிற ப்ராபுவவஸு வந்து கிட்டின இடமென்று  
தோன்றியிருக்குமாய்த்து

*‘sarvagandhaḥ’ enkira prāpyavastu vantu kiṭṭina iṭam enru tōnri ~irukkum-āyttu*

→ It appears as a place where the Object worthy of attaining, called ‘He [who has] all the fragrances’ [*Chāndogya-upaniṣad* 3.14.2] has reached.

♦*virruvakkōṭṭu\* ammānē* – ‘O Lord of Virruvakkōṭu!’

உபாயமாம்போது ஸுஹமாக வேணுமிறே

<sup>501</sup> Literally, *kaluttu-k-kaṭṭi* means ‘that which is tied to the neck.’

<sup>502</sup> Here, Pillai suggests that God Himself is the means to achieve Him, who is the goal. See fn503 for more details.

*upāyam āmpōtu sulabhamāka vēṇumirē*

→ [He] should become easily [accessible] when becoming the means.<sup>503</sup>

♦ *ammāṇē* – ‘O Lord!’

ஏஜெ உறங்குகிற தொட்டிற்கீழே கிடக்கும் தாயைப்போலே இங்கே வந்து கிட்டினவனே! தம்முடைய வாரதனூத்தாலே தம்முடைய ரக்ஷணத்துக்குத் தமக்கு கூடநயம் சொன்னார். ஸௌயாகையாலே தம்முடைய ரக்ஷணத்துக்கு ஏராவூன் அவன் என்கிறார். இப்போது ஒருவன் பேற்றுக்கு ஒருவன் ஸாடநமாம்போது இத்தனை ஏராவூ உண்டானாலல்லது ஆகாதினே. ஏஜெயுடைய நோய்க்குத் தாயினே குடிநீர் குடிப்பாள். மேல் தாயை நிடஸநமா-மாகச் சொல்லப் புகுகிறவராகையாலே இப்போது ‘அம்மானே’ என்று ஏராவூ தோன்றச் சொல்லுகிறார்.

*prajai uraṅkukira totṭil-kīlē kiṭakkum tāyai+ pōlē inkē vantu kiṭṭinavaṇē!*  
*tammuṭaiya pāratantryattālē tammuṭaiya rakṣaṇattukku+ tamakku*  
*ananvayam conṇār. śeṣi-ākaiyālē tammuṭaiya rakṣaṇattukku prāptan avan*  
*eṅkirār. ippōtu oruvaṇ pērrukku oruvaṇ sādhanam āmpōtu ittanai prāpti*  
*uṇṭāṇāl-allatu ākātirē. prajai ~uṭaiya nōycku+ tāyirē kuṭinir kuṭippāl. mēl*  
*tāyai nidarśanamāka+ colla+ pukukiravar-ākaiyālē ippōtu ‘ammāṇē’ enru*  
*prāpti tōṇra+ collukirār.*

→ O You who approached [us] having come here, like a mother who lies beneath the cradle in which [her] child sleeps! He spoke of the lack of connection between him and his [own] protection because of his dependence [on God]. He says that because [He] is God, He is the One fit to protect [him]. Now, when a person becomes the means for the good fortune of an[other], it will not do unless [he] has this much right. It is the mother who drinks medicinal infusions for her child’s illness. Since

<sup>503</sup> The *upāya* (=means) for reaching the Goal is one of the main issues of contention in later times between the *tenkalai* and the *vaṭakalai* schools. The former insists that only God can be the means (as well as the Goal). However, the latter accepts that bhakti (which is described in the shastras as being a means) as well as *prapatti* (the act of taking refuge in Him) are means as well. See fn353.

further on, he is going to start using the mother as the example, he now says ‘My Lord!’<sup>504</sup> in [such] a way that the union<sup>505</sup> [between him and God] appears.

♦ *ari ciṇattāl, ityādi* – ‘out of cutting anger,’ etc.

அவனே ரக்ஷகனென்னும் சுயுவஸாயமுண்டானாலும் பேறு தாழ்த்தால் அவனை வெறுக்க வேண்டும் ப்ராப்தி உண்டிறே. உதகனாகையாலே. ‘தனக்கேயாகவெனைக் கொள்ளுமீதே’ என்று சுவிதஸாநமாக பாரதஞ்சுத்தைச் சொல்லிவைத்து, ‘எனக்கே கண்ணனை யான் கொள் சிறப்பு’ என்கிறது ஸுருஷாயுஸிவி உதகனுக்கு ஆக வேண்டியிறே. அவனைக் குறித்துச் உதகநா - உதகங்கள் இரண்டுக்கும் பாரதஞ்சுயம் சுவிஸிஷ்மாயிருக்கச் செய்தே ஸுருஷாயுஸிவி இவனுக்கு உண்டாகிறது உதகனாகையாலிறே.

*avanē rakṣakan ennum adhyavasāyam uṇṭāṇālum pēru tālṭtāl avanai verukka vēṇṭum prāpti uṇṭirē cetanaṇ-ākaiyālē. ‘taṇakkē -āka -enai+ kollum itē’ enru acitsamānamāka pāratantryattai+ collivaittu, ‘enakkē kaṇṇanai yāṇ kol ciṇappu’ enkiṇratu puruṣārthasiddhi cetanaṇukkāka vēṇṭiyirē. avanai+ kurittu+ cetanācetanaṇkaḷ iraṇṭukkum pāratantryam aviśiṣṭamāy irukka+ ceytē puruṣārthasiddhi iraṇṭukku uṇṭākiṇratu cetanaṇ-ākaiyālirē.*

→ Even if the determination that He Himself is the Protector has occurred [to him], if the good fortune [of serving Him] is delayed, [he] indeed has the right to be angry at Him, because of [his] being a sentient being. Teaching a dependence similar to that of the non-sentient [in] ‘...take me so that [I] become solely His – this (...)’ [TVM 2.9.4], [and his] saying ‘This is the gift that I require from Kṛṣṇa,’ [TVM 2.9.4] [are because] there indeed must be a fulfilment of human goals for the sentient being. While dependence on Him for both the sentient

<sup>504</sup> It would have been more appropriate if Piḷḷai had used the word *ammā* (‘mother’) rather than *ammāṇē* (O Lord!) here, because he is pointing out that Kulacēkaraṇ is going to use the mother-child relationship as an example. It is possible that Piḷḷai does indeed take *ammāṇē* as ‘O Mother!’

<sup>505</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 151fn) understands *prāpti* here as *uravu* (‘relationship’).

and the non-sentient beings is indistinct, the fulfilment of goals occurs for him [the soul] indeed because he is a sentient being.

♦ *ari ciṇattāl* – ‘out of cutting anger’

அரிந்துபொகட வேண்டும் சினத்தையுடையவளாய்க் கொண்டு

*arintu pokaṭa vēṇṭum ciṇattai ~uṭaiyavaḷāy+ koṇṭu*

→ Because she bears an anger that [makes her] want to cut up [her child];

♦ *īṇra tāy* – ‘the mother who gave [him] birth’

‘வளர்த்த தாய்’ என்னுதே ‘ஈன்றதாய்’ என்றத்தாலே ட்ராவிச் சொல்லிற்று.

*‘vaḷartta tāy’ eṇṇātē ‘īṇra tāy’ eṇrattālē prāpti collirru.*

→ [He] asserts the propriety [of this] by saying, ‘the birth mother,’ and not saying, ‘The mother who raised [it].’

♦ *akarṛu\* iṭiṇum* – ‘even though [she] casts [him] aside’

‘அகற்றிடினும்’ என்கையாலே அகற்றுகை சுஸஹிதம் என்கிறது. ‘ஈன்றதாய்’ என்கையாலே, பெறுகைக்கு நோன்பு நோற்கையும் பத்து ஊலம் சமக்கையும் ட்ரஸவவெடெநெ படுகையும் என்கிற இவையெல்லாம் உடையவளென்கை.

*‘akarṛiṭiṇum’ eṇkaiyālē akarṛukai asambhāvitam eṇkiratu. ‘īṇra tāy’ eṇkaiyālē, perukaikku nōṇpu nōṛkaiyum pattu māsam cumakkaiyum prasavavedanai paṭukaiyum eṇkira ivai ~ellām uṭaiyavaḷ eṇkai.*

→ By saying, ‘Even though [she] casts [him] aside,’ [he] means that the casting aside is impossible. By saying, ‘the birth mother,’ [he] refers to her having [borne] all these, i.e. the practising of austerities for [the child’s] birth, the bearing [of it] for ten months and the suffering of the labour pains.

♦ *akarṛu\* iṭiṇum* – ‘even though [she] casts [him] aside’

இப்படி பெறுவதற்கு முன்புள்ள எல்லா ஊவமும் பட்டவ-ளாகையாலே வருகிறத்தை நினைக்குமதொழிய அகற்ற நினையா-ளிநே; அவள்தானே அகலவிடினும்; இத்தால் சொல்லிற்றாய்த்து -

நிரூபாயிகவநுவான ஷெவரீர் கைவிடிலும் வேறு எனக்கு  
புகலில்லை என்கிறார்.

*ippaṭi peruvataṛku munpu\* uḷḷa ellā duḥkhamum paṭṭavaḷ-ākaiyālē  
varukirattai niṇaikkum atu\* oḷiya akarra niṇaiyālirē; avaḷ tāṇē akala viṭṭum;  
ittāl collirru\* āyttu - nirupādhikabandhuvāṇa devarīr kaiviṭilum vēru eṇakku  
pukal illai eṇkirār.*

→ Because she is the one who thus suffered all the pains that exist  
before giving birth, she will think of [the child's] future, and not of  
casting [it] aside.

Even though she herself lets [it] be cast aside;

What is said by this is: he says, 'Even if You, who are [my]  
unconditional Kinsman, give me up, I have no other refuge.'

♦ *marru\** *avaḷ taṇ aruḷ niṇaintē ~aḷum kuḷavi* – 'the infant cries thinking  
of her benevolence again'

இவள் கொவித்து விட்டாலும் வேறொருவருடைய அருளை  
சுபெக்தியாதிறே வரனெஜ. அதுக்கடியான வெஜத்துக்கு சுவயி  
உண்டாகிலிறே கொவத்துக்கு சுவயி உள்ளது; ஸ்ஹமில் -  
லாமையாலே கொவமில்லையிறே பிறர்க்கு.

நம்பி திருவழுதி வளநாடு ஊஸரை முதலியாண்டான்  
கொவித்து, கையாலும் காலாலும் துகைத்து இழுத்தவாறே  
திண்ணையில் பட்டினியே ஒருநாள் போகாதே கிடந்தார்; ஆண்டான்  
மற்றை நாள் அமுது செய்யப்புகுகிறார்; 'அவன் செய்ததென்' என்று  
கேட்டவாறே, 'பட்டினியே வாசலிலே கிடந்தான்' என்று கேட்டு  
அழைத்து, 'நீ போகாதே கிடந்ததென்?' என்ன; 'ஒருநாள் ஒரு பிடி  
சோறிட்டவன் எல்லாப் படியாலும் நிந்தித்தாலும் வாசல் விட்டு  
போகிறதில்லை நாய்; நான் எங்கே போவது?' என்றார்.

*ivaḷ kopittu viṭṭālum vēru\* oruvaruṭaiya aruḷai apekṣiyātirē prajai. atukku\*  
aṭiyāṇa premattukku avadhi uṇṭākilirē kopattukku avadhi uḷḷatu; sneham  
illāmaiylē kopam illaiyirē pirarkku.*

*nampi tiruvaḷuti vaḷanāṭu dāsarai mutaliyāṇṭāṇ kopittu, kaiyālum kālālum  
tukaitsu iluttavārē tiṇṇaiyil paṭṭiniyē oru nāl pōkāṭē kiṭantār; āṇṭāṇ marrai nāl*

*amutu ceyya+ pukukirār; ‘avaṇ ceytatu\* eṇ’ eṇru kēṭṭavārē, ‘paṭṭiniyē vācalilē kiṭantān’ eṇru kēṭṭu ālaittu, ‘nī pōkātē kiṭantatu\* eṇ?’ eṇṇa; ‘oru nāl oru piṭi cōru\* iṭṭavaṇ ellā+ paṭiyālum nintittālum vācal viṭṭu pōkiratu\* illai nāy; nāṇ eṅkē pōvatu?’ eṇrār.*

→ Even though she gets angry and abandons [it], the child indeed will not desire somebody else’s grace. It is only if there are bounds to the love, which is the basis for that [anger], that there are bounds to the anger. The others indeed do not feel anger because there is no love.

As Mutaliyāṇṭāṇ, being angry with Nampī Tiruvaḷuti Vaḷanāṭu Dāsar, beat [him] with [his] hands and feet, and dragged him out, he [Dāsar] stayed on the veranda, without food [and] without leaving for a day. The next day, Āṇṭāṇ is about to have food; as he asked, ‘What did he do?’ [and] heard, ‘He stayed at the doorstep without food,’ he called [him] and asked, ‘Why did you stay [here] without leaving?’ [Dāsar] said, ‘The dog does not leave the doorstep of the one who gave it a handful of rice for one day, even though he reviles it in all possible manner. Where shall I go?’

♦ *alūm kuḷavi ~atuvē pōṇru\* iruntēṇē* – ‘I have been like the infant that cries’

வேறு சிலரால் ஆற்றவொண்ணாதினே; முன்னாள் முலை கொடுத்த உபகாரத்தை நினைத்திருக்குமதாகையாலே அவள் தானே ஆற்றவேணுமே. ‘ஸ்ரீஸ்ரீ: ஸ்ரீநாயக:’ ‘அளவில் பிள்ளைமை’ என்று சொல்லுகிறபடியே. அதாவது - ரக்ஷஸ்ப்ரபுமுடையாரெல்லாரையும் அறியாதே ஊதா ஒருத்தியையும் அறியுமளவேயாய்த்து கூதிவாலும்; அப்படியே எம்பெருமானைக் குறித்து இவ்வாத்மவஸூ நிகுஷ்ணநாயமாயாய்த்து இருப்பது ஆகையாலினே இவன் பேற்றுக்கு அவன் உபாயமாகிறது.

*vēru cilarāl ārra ~oṇṇātirē; munṇāl mulai koṭutta upakārattai niṇaittu\* irukkumatu\* ākaiyālē avaḷ tāṇē ārra vēṇumē. ‘śīśuḥ stanandhayaḥ’ ‘alavu\* il piḷḷaimai’ eṇru collukirapaṭiyē. atāvatu - raktasparśam uṭaiyār ellāriyūm ariyātē mātā oruttiyaiyūm ariyūm-alavē ~āyttu atibālyam; appaṭiyē*

*emperumāṇai+ kurittu i+ ~ātmavastu nityastanandhayamāy-āyttu iruppa-tākaiyālirē ivan pērrukku avan upāyam ākiratu.*

→ Other people cannot console [the child]; because he remembers the favour of [her] having previously suckled [him], she is the one who must console [him]. As it is said [in] ‘The child who suckles’ [Stotraratna 26] – ‘earliest childhood’<sup>506</sup> [PTM 7.4] - that is, the very young age when [the child] does not recognize all the blood relations but recognizes only the mother; likewise, it is because this soul-thing remains suckling eternally vis-à-vis God, that He is the means for his good fortune.

### **pācuram 5.2**

கண்டா ரிகழ்வனவே காதலன்றன் செய்திடினும்  
கொண்டானை யல்லா லறியாக் குலமகள்போல்  
விண்டோய் மதிள்புடைசூழ் விற்றுவக்கோட் டம்மானீ  
கொண்டாளா யாகிலுமுன் குரைகழலே கூறுவனே.

*kaṇṭār ikaḷvaṇavē kātalan tāṇ ceytu\* iṭiṇum  
koṇṭāṇai ~allāl<sup>507</sup> ariyā+ kulamakal pōl  
viṇ tōy matiḷ puṭai cūl virruvakkōṭṭu\* ammā  
koṇṭu\* āḷāy ākilum uṇ kurai kaḷalē kūruvaṇē.*

Like a woman of noble birth who does not know [anyone]  
but [her] husband  
although [her] spouse does things<sup>508</sup> that the beholders despise,  
O Lord of Virruvakkōṭṭu, surrounded by ramparts reaching the sky  
on [all] sides!

Even if You do not take possession of [and] accept me,  
I shall [still] speak of Your [feet with] roaring anklets.

<sup>506</sup> Literally it means ‘infinite childhood.’

<sup>507</sup> Velukkudi (2008: 5.2) lists *allātu* as a variant.

<sup>508</sup> Velukkudi (2008: 5.2) understands this as ‘even though the husband treats [her] in such a way that the beholders despise [the act].’

## 5.2. Commentary

♦*kaṇṭār ikaḷvaṇavē kātalaṇ tāṇ ceytu\* iṭinum* – ‘although [her] spouse does things that the beholders despise’

தானும் அவனும் அறிந்ததாகப் பிறக்கும் ப்ரணயகௌஹங்களுக்கும் வரிஹாரங்களுக்கும் ஓர் சுவடியில்லையிறே. அப்படியன்றியே, இவர்கள் காயுங்கொண்டு காயுமில்லாத உதவீதரும் இகழும்படிக்கீடான சுவஹுங்களை அவன் பண்ணினாலும்

*tānum avaṇum aṛintatāka+ pīrakkum praṇayakalahāṇkaḷukkum pariḥāraṇkaḷukkum ōr avadhi~ illaiyirē. appaṭi ~aṇṇiyē, ivarkaḷ kāryam koṇṭu kāryam illāta udāsīnarum ikaḷumpaṭikku\* iṭāṇa asahyaṇkaḷai avaṇ paṇṇiṇālum*

→ There indeed is no end to the love fights and the reconciliations that are produced that [only] she and he know of. Unlike that, even though he commits unbearable deeds in [such] a way that even indifferent people, who have no part in the matter, slight [him] in their [i.e., the couple's] affairs;

♦*kātalaṇ* – ‘husband’

வெஜத்தையிட்டு நிரூபிக்க வேண்டியிருக்குமவன்.

*premattai ~iṭṭu nirūpikka vēṇṭi ~irukkumavaṇ.*

→ He is the one who needs to prove his love;

♦*koṇṭāṇai ~allāl aṛiyā+ kulamakaḷ pōl* – ‘Like a woman of noble birth who does not know [anyone] but [her] husband’

இவ்வருகு அவன் பண்ணும் சுவகாரங்களைக் காற்கடைக்கொண்டு ஸஹ்தத்தில் முதலடியிலே நினைத்திருக்குமவளைப்போலே

*i+ ~aruku avaṇ paṇṇum apakāraṇkaḷai+ kārkaṭaikkaṇṭu sambandhattil mutal aṭiyilē niṇaittu\* irukkumavaḷai+ pōlē*

→ Like her, who, having ignored his recently committed wrongs, remains thinking of the first stage of [their] relationship;

♦*koṇṭāṇai ~allāl aṛiyā+ kulamakaḷ pōl* – ‘Like a woman of noble birth who does not know [anyone] but [her] husband’



சுநிக்கு சுனயுடையான ஸவெபுரனை ஸாக்ஷியாகக் கொண்ட - வனையல்லது அறியாதவனைப் போலே. ‘கொண்டானையல்லாலறியா’ என்கையாலே, பொதிவதும் சொல்லிற்று; ‘குலமகள்’ என்கையாலே சூனிகாதும் சொல்லிற்று.

*agnikku antaryāmiyāṇa sarveśvaraṇai sākṣiyāka+ koṇṭavaṇai~allatu ariyātavaḷai+ pōlē. ‘koṇṭānai ~allāl ariyā’ eṅkaiyālē, pāativratyam collirru; ‘kulamakaḷ’ eṅkaiyālē ābhijātyam collirru.*

→ Like her who does not know of [anyone] but the man who married [her] with the Lord of all, who was the inner controller of the Fire, being the witness;

By saying , ‘[She] who does not know [anyone] but he who married [her],’ [he] asserted fidelity to the husband; by saying, ‘a woman of noble birth,’ [he] asserted the nobility of birth.

♦*viṇ tōy matiḷ puṭai cūḷ virruvakkōṭṭu\* ammā* – ‘O Lord of Virruvakkōṭṭu surrounded by ramparts reaching the sky on [all] sides by!’”

பிராட்டி ஸ்யம்வரத்துக்கு ஸ்ரீமீதினெயில் புறச்சோலையிலே விட்டிருந்தாபோலே, இவரை ஸ்யம்வரிக் கைக்காகவிநே திருவித்துவக்கோட்டிலே வந்து நிற்கிறது.

*pirāṭṭi svayaṃvarattukku śrīmithilaiyil puṭa+ cōlaiyilē viṭṭu\* iruntā pōlē, ivarai svayaṃvarikkaikākaviṇē tiru vittuvakkōṭṭilē vantu nirkiratu.*

→ It is indeed for the sake of choosing him [Kulacēkaraṇ] for Himself<sup>509</sup> that He has come to stand in the sacred Virruvakkōṭṭu, just as [Rāma] was left in the outer gardens of the sacred Mithilā for the Lady’s self-choosing;<sup>510</sup>

<sup>509</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 159fn) explains that this is a reference to the Lord coming to marry Kulacēkara-nāyakī, the name the Śrīvaiṣṇava acharyas give to Kulacēkaraṇ when he borrows a female identity in his poetry. Other Ālvārs too, such as Nammālvār (referred to as Parāṅkuśa by the acharyas) and Tirumaṅkai (referred to as Parakāla) occasionally adopt the female voice in their poetry, and when alluding to these Ālvārs’ female impersonations, the acharyas use the names of Parāṅkuśa-nāyaki and Parakāla-nāyaki respectively.

<sup>510</sup> This is a reference to a choosing ceremony in which a princess is allowed to publicly choose a suitor from among those present.

♦*nī koṇṭu\* āḷāy ākilum* – ‘Even if You do not take possession of [and] accept me’

இவ்வளவாக உபகாரகனான நீ குறையும் தலைக்கட்டாதே உபெகூத்தாலும்

*i+ ~aḷavāka upakārakanāṇa nī kuraiyum talaikkaṭṭātē upekṣittālum*

→ Even though You, who have been benevolent so far, disregard me without completing the remainder [of Your protection];

♦*uṇ kurai kaḷalē kūruvaṇē* – ‘I shall [still] speak of Your [feet with] roaring anklets’

உன் திருவடிகளல்லது எனக்கு வேறு புகலில்லை. உபகாரகனான நீ உபெகூத்தாயென்று கைவாங்குமவனன்று நான்; ‘எனதாவி யார் யானார்’ என்று நீ பண்ணின உபகாரத்துக்குத் தலை சீய்க்குமவன் நான் என்கிறார்.

*uṇ tiruvaṭikaḷ allatu eṇakku vēru pukal illai. upakārakanāṇa nī upekṣittāy eṇru kaivāṇkumavaṇ aṇru nāṇ; ‘eṇatu\* āvi yār yāṇ ār’ eṇru nī paṇṇiṇa upakārattukku+ talaicīykkumavaṇ nāṇ eṇkirār.*

→ There is no other refuge for me than Your sacred feet. I am not one to withdraw saying, ‘You, who are the benefactor, have discarded [me].’ Saying, ‘Who is my soul? Who am I?’ [TVM 2.3.4], he [Kulacēkaraṇ] says, ‘I am one who [would] shake [my] head<sup>511</sup> [in approbation] for the favours You have done.’

### *pācuram* 5.3

மீனோக்கு நீள்வயல்கூழ் விற்றுவக்கோட் டம்மாவென்  
பால்நோக்கா யாகிலுமுன் பற்றல்லாற் பற்றில்லென்

<sup>511</sup> Taken separately, *talai cīykkumavaṇ* literally means ‘he who [would] cut off [my] head,’ but the lexicalised form means ‘to grieve’ when the verb is intransitive. Aiyangar (Piḷḷai & Aiyangar 1997: 159fn) gives it yet another interpretation: ‘I am one who celebrates, shaking [my] head’ (*talai kulukki koṇṭāṭupavaṇ*). The VG, which lexicalises it, gives it a similar meaning: *talai acaittu* (‘having shaken the head’). It is worth noting that this gesture does not connote negation or disapproval, but approbation or even rejoicing in the Tamil context.

தானேக்கா தெத்துயரஞ் செய்திடினுந் தார்வேந்தன்  
கோல்நோக்கி வாழுங் குடிபோன்றி ருந்தேனே.

*mīṇ nōkkum nīḷ vayal cūḷ virruvakkōṭṭu\* ammā ~eṇ*  
*pāl nōkkāy ākilum uṇ parṛu\* allāl parṛu\* illēṇ*  
*tāṇ nōkkātu\* e+ tuyaram ceytu\* iṭṇum tār vēntaṇ*  
*kōl nōkki vāḷum kuṭi pōṇru\* iruntēṇē.*

O Lord of Virruvakkōṭu surrounded by vast paddy-fields,  
which the fish watch!  
Even though You will not look in my direction,  
I have no attachment other than attachment for You.  
I have been like the subjects who live looking up to the sceptre of  
the garlanded king,  
whatever the grief he gives [them] by not looking after [them].

### 5.3. Commentary

♦ *mīṇ nōkkum nīḷ vayal cūḷ* - ‘surrounded by vast paddy-fields, which the fish watch’

ஊமென்று பேர் பெற்றவையடையக் கடாக்கூக்கும் ஊம -  
மாய்த்து; கடலில் ஊமும், ‘கடல் வற்றினால் நமக்குப் புகலிடம்’  
என்று நினைத்திருக்கும் ஊமமாய்த்து.

*matsyam enru pēr perravai ~aṭaiya+ kaṭākṣikkum deśam-āyttu; kaṭalil*  
*matsyam, ‘kaṭal varriṇāl namakku+ pukaliṭam’ enru niṇaittirukkum deśam-*  
*āyttu.*

→ This is a place that is looked upon with a side-glance by all those that are called ‘fish’;

This is the place that the fish in the ocean think of as ‘our refuge if the ocean dries up.’

♦ *virruvakkōṭṭu\* ammā* - ‘O Lord of Virruvakkōṭu!’

வரவெய்திலுள்ளாரும் ஸீமணம் சுருவவிக்கும் ஷெர -  
மாய்த்து. உதூஷும் யலுவுயுசுமென்று வுரணத்தாலே நாம்  
கேட்டறியுமபோலே ஸீமணிகள் யலுவுயுசுமென்றிருக்குமித் -  
தனையிறே வரவெய்தில்; கண்டு சுருவவிக்கலாவது இங்கே -  
யிறே.

*paramapadattil ullārum śīlaguṇam anubhavikkum deśam-āyrttu. utkarṣam  
dharmiprayuktam enru pramāṇattālē nām kēṭṭu\* ariyumā pōlē śīlādikaḷ  
dharmiprayuktam enru\* irukkum ittaṇai ~irē paramapadattil; kaṇṭu  
anubhavikkal āvatu iṅkēyirē.*

→ This is a place where even those who are in the supreme abode  
enjoy [His] quality of good nature. Just as we know from hearing from  
authoritative evidence that eminence is possessed by the Possessor of  
qualities, [they] in the supreme abode know that [His] good disposition,  
etc. are possessed by the Possessor of qualities. It is indeed here that it  
is possible to see and enjoy [them].

♦*virruvakkōṭṭu\* ammā ~eṇ pāl nōkkāy ākilum* – ‘O Lord of Virruvakkōṭṭu  
(...) [Even] though You will not look in my direction’

வரவெய்தமாகிறது ஒரு நாடாக நீ நோக்குகிற நோக்கை என்னை  
ஒருவனையும் நோக்கி வந்திருந்து இப்போது என்னை கூடாக்கியா -  
திருந்தாயாகிலும்

*paramapadam-ākīratu oru nātāka nī nōkkukīra nōkkai eṇṇai oruvaṇaiyum  
nōkki vantu\* iruntu ippōtu eṇṇai kaṭākṣiyātu\* iruntāy ākilum*

→ Even though You, who came to stay [here] casting the glance that  
You cast at the supreme abode that is [Your] unique land, solely at me,  
do not give me a side-glance now;

♦*uṇ parṛu\* allāl parṛu\* illēṇ* – ‘I have no attachment other than  
attachment for You’

என்னுடைய ரகசியத்தில் உஞ்சுனான உன்னைவிட்டு வாய்குராக  
ஸஹிதவனாரானைப் பற்றுவேனோ? நிகுலஸ்ஸாரியாய் இவ்வள -  
வாகச் சூழ்த்துக்கொண்ட என்னைப் பற்றுவோ? என்னுடைய ரகச -  
யத்தில் என்னோபாதியும் ப்ராவுதியில்லாத பிறரைப் பற்றுவோ?

*enṇuṭaiya rakṣaiyil udyuktaṇāṇa unṇai viṭṭu bādhakarāka samprati-  
pannar-āṇārai+ parruvēṇō? nityasaṃsāriyāy i+ ~aḷavāka+ cūḷttukkoṇṭa enṇai+  
parravō? enṇuṭaiya rakṣaṇattil eṇ+ ōpātiyum prāpti ~illāta pirarai+ parravō?*

→ Will I embrace those who are recognized as being injurious, abandoning You, who are ready to protect me? Shall I embrace myself who, as an eternal worldly being, have surrounded myself with this much? Shall I embrace others, who are not even as fit as myself to protect me?

♦ *tāṇ nōkātu\* e+ tuyaram ceytu\* iṭṭum tāṇ vēntaṇ* - ‘the sceptre of the garlanded king, whatever the grief he gives [them] by not looking after [them]’

உருக்கிற ராஜாவானவன், ரக்ஷணத்திலே ஓக்கித்துத் தனிமாலையிட் -  
டிருக்கிற ராஜாவானவன், ரக்ஷணத்திலே நெகிழ நிற்குமள -  
வன்றிக்கே, எல்லா உஃவங்களையும் விளைக்கிலும்

*prajaikaḷuṭaiya rakṣaṇattilē dīkṣittu+ taṇimālai ~iṭṭirukkīra rājāvāṇavaṇ,  
rakṣaṇattilē nekila nīrkum-aḷavu\* aṇṇikkē, ellā duḥkhaṇkaḷaiyum vīlaikkilum*

→ Even though the king, who dedicates himself to the protection of [his] subjects and [thus] wears a unique garland—not only remains weak in protecting, but also inflicts all [sorts of] sufferings,

♦ *tār vēntaṇ kōl nōkki vālum kuṭi pōṇru\* iruntēṇē* - ‘I have been like the subjects who live looking up to the sceptre of the garlanded king’

ரக்ஷகனாயிருந்துவைத்து வாயகனானாலும் அவனுடைய  
சூஹுமாவதும் பண்ணும் குடிபோலே இருந்தேன். சிறியத்தைப்  
பெரியது தின்னாமல் காக்கத் தான் மாட்டான்; செங்கற்சீரைகட்டி  
ரக்ஷிப்பித்துக்கொள்ளும் உராவது அவனுக்குண்டு; என் ரக்ஷ -  
ணத்தில் எனக்கு சுங்யமில்லாதாப்போலே, ஸுஷ்ருமுடைய நீயே  
ரக்ஷிக்குமித்தனை. நான் செய்யலாவதுமில்லை. நீ மாட்டா -  
ததுமில்லை.

*rakṣakaṇāy iruntuvaṭṭu bādhakaṇ āṇālum aṇuṭaiya ājñānuvartanam  
paṇṇum kuṭi pōlē iruntēṇ. cīriyattai+ periyatu tinṇāmal kākka+ tāṇ māṭṭāṇ;  
cenkarcīraikattī rakṣippittukkoḷḷum prāpti aṇuṇukku\* uṇṭu; eṇ rakṣaṇattil*

*eṇakku anvayam illātā+ pōlē, sambandhamuṭaiya nīyē rakṣikkum ittaṇai. nāṇ ceyyal-āvatum illai. nī māṭṭātatum illai.*

→ I have been like a subject who follows his orders, even though he has become oppressive despite being the protector. He [i.e. the subject] is not able to prevent the strong from feeding on the weak;<sup>512</sup> wearing ochre-coloured robes, he has the right to be protected [by the king]. Just as [I have] no connection to my [own] protection, You alone, being fit, protect [me]. There is nothing I can do. There is nothing You cannot [do].

#### *pācuram 5.4*

வாளா லறுத்துச் சுடினும் மருத்துவன்பால்  
மாளாத காதல்நோ யாளன்போல் மாயத்தால்  
மீளாத் துயர்தரினும் விற்றுவக்கோட் டம்மான்  
ஆளா வுனதருளே பார்ப்ப னடியேனே.

*vālāl aruttu+ cuṭiṇum maruttuvaṇ pāl*  
*mālāta kātāl nōyālāṇ pōl māyattāl*  
*mīlā+ tuyar tariṇum virruvakkōṭṭu\* ammā nī*  
*ālā<sup>513</sup> ~unatu\* arulē pārppaṇ aṭiyēṇē.*

Like the sick man who [bears] undying affection for the physician  
even though [he] cuts [him] with a knife [and] sears,  
O Lord of Virruvakkōṭu!

<sup>512</sup> Literally, this means, 'So that the big do not feed on the small.'

<sup>513</sup> Uttamūr (1999: 46-47) suggests other variants and ways of interpreting *ālā*: 1) *ālā* can be the vocative of *ālāṇ* ('one who rules' TL), which is what Uttamūr himself prefers; 2) *ālā* can be a shorter form of *ālāka* ('to be of service' – this is what Annangaracharya [1966: 28] opts for); 3) some believe that if the variant *ālāy* existed, then it can be taken as *ālāki* ('having become [Your] servant'; 4) *ālā* can be a *ceyyāvāypāṭṭu viṇaiyeccam* (a form of affirmative absolute), in which case this part of the sentence would mean 'You who have ruled [over me]'; or finally, 5) as a negative *peyareccam* ('relative participle, as requiring a noun to complete the sense' TL), which is how I have taken it.

Even though through maya<sup>514</sup> You give [me] suffering  
that does not disappear,  
I, who am [your] servant,<sup>515</sup> shall look for the grace of  
You, who have not accepted [me].

#### 5.4. Commentary

சுவதாரிசெ - நாலாம் பாட்டு. ‘ஒருவனாலே ஹிதம்’ என்றும், ‘ஹத்திலே சுங்யம் ஒருதலைக்கே’ என்றும் சுயுவஸித்தால், சுஹிதங்களையே ஸ்வதியா நின்றனென்று தோற்றினாலும் அவனை ரக்ஷகனென்று கிடக்கவினே கடவது. பிள்ளை திருநறையூரையரை, பிள்ளைகள் ‘புகை சூழ்ந்தபடி ஸஹிக்கப்போகிறதில்லை’ என்ன, ‘சற்றுப்போதன்றே வுஸைப்படுவது, ஸ்ரீவெகுகுணநாயன் திருவடிகளிலே ஸுவமே இருக்கவன்றே புகுகிறது’ என்றாரினை. தான் தஞ்சமாகப் பற்றின விஷயத்துக்கு சுந்யாவலிபி பிறந்ததோவென்று மீளும்படியிருக்கிற உஸெயிலே, ஹெஹாரம் அது; அவ்வருகில் பேற்றில் குறையில்லையென்னும் சுயுவஸாயமிருந்தபடியினே; இதினே ஹாவிஸுமாமாகிறது; தோற்றுகிற சுவாதவரீதியை - கண்டு மீளாதே இருக்குமதினே.

avatārikai - nālām pāṭṭu. ‘oruvaṇālē hitam’ enrum, ‘phalattilē anvaṇam oru talaiikkē’ enrum adhyavasittāl, ahitaṇkaḷaiyē pravartiyā-ninṇān enru tōṇṇāḷum aṇṇai rakṣakaṇ enru kiṭakkaviṇē kaṭavatu. piḷḷai tiruṇṇaiyūr araiyarai, piḷḷaikaḷ ‘pukai cūḷntapaṭi sahikka+ pōkiratu\* illai’ enṇa, ‘carru+ pōtu\* anrō vyaṣana+ paṭuvatu, śrīvaikuṇṭhanāthaṇ tiruvaṭikaḷilē sukhame irukka ~anrō pukukiratu’ enṇāṇṇē. tāṇ taṇcamāka+ parrīṇa viṣayattukku

<sup>514</sup> māyā (or maya) could mean ‘illusion’ or ‘trickery,’ but coming from an Ālvār, it could mean ‘divine plan which only seems unreal or deceitful to earthly creatures’ (Ate 1978: 337fn6). The TL also gives the definition of ‘beauty’ for māyam, the first testified usage being in the thesaurus Cūṭāmaṇi. But this meaning could very well have existed towards the end of the first millenium when the Ālvār lived. Besides, ‘beauty’ could be a good alternative in this case, since the Ālvārs also think their Lord tortures them simply by being handsome.

<sup>515</sup> aṭiyēṇ is ‘a term of humble respect meaning ‘I, your slave, your humble servant’ (TL).

*anyathāsiddhi pīrantatō ~enru mīlumpaṭi ~irukkīra daśaiyilē, hetvantaram  
atu; a+ ~arukil pērril kurai ~illai ~ennum adhyavasāyam irunta paṭiyirē; itirē  
mahāviśvāsam ākīratu; tōrrukīra āpātapratītyai kaṇṭu mīlātē irukkumatirē.*

→ Introductory note - Fourth song: if [one] determines that ‘Goodness [comes] from the One,’ and that ‘The connection to the fruit is for Him alone,’ even though it appears as if He keeps causing injuries, one must indeed remain saying, ‘He is the Protector.’ As the sons of Pīḷai Tirunaṛaiyūr told him, ‘As the smoke has surrounded [us we] cannot bear [it]’<sup>516</sup> he indeed said, ‘It is only for a while that [we will] suffer. Are [we] not going to stay happily at the sacred feet of the Lord of the sacred Vaikuṇṭha?’<sup>517</sup> At a stage which is [such] that [one’s faith] is disappearing, saying ‘Would it be that the Object, which I have embraced as [my] refuge, is nothing but an apparent Cause?’<sup>518</sup> [one must know] that that [has] a different cause [i.e., our karmas]. [One must] indeed consider that there is no dearth of good fortune [i.e. the opportunity to serve Him] in the beyond; this indeed is what ‘great faith’ is. It is indeed remaining without [one’s faith] vanishing faced with [that] superficial impression that is created [in times of trouble].

<sup>516</sup> More literally, this means ‘The way the smoke has surrounded [us] is becoming unbearable.’

<sup>517</sup> The event alluded to here is that of Araiyaṛ (‘Priest in some Viṣṇu temples whose duty it is to chant the *Divya Prabandhas*’ TL) who is said to have thrown himself on the icon of the Lord in the shrine where he officiated, when it was set to fire by some miscreant, in order to protect it from harm, and his sons followed suit. They are said to have perished in the process.

<sup>518</sup> This passage is not very clear. More literally, ‘...viṣayattukku anyathāsiddhi pīrantatō’ can be translated as ‘...has anyathā-siddhi appeared for the Object...?’ The modern gloss, as well as other contemporary traditional scholars such as Velukkudi do not understand this passage in the same way. Aiyangar (Pīḷai & Aiyangar 1997: 166fn) glosses this as *nām paṛriyirukkum emperumāṇ nammai ippaṭi tunpappaṭa vaikkirāṇē. unmaiyl avaṇ nammaik kāppavaṇ tāṇā?* (‘Our Lord whom we have embraced is making us suffer so. Is He in reality our Protector?’ Velukkudi (2008: 5[4]) explains this in the following words: *avarukku kṛpai pōy, nammai daṇḍikkaṇum eṇkīra veruppu vantatō?* (‘[His] compassion having left, has displeasure occurred [in Him] that [seeks] to punish us?’).



♦*vāḷāl aruttu+ cuṭinum* – ‘Even though [he] cuts [him] with a knife [and] sears’ ஹிஸாஸாயநத்தைக் கொண்டு அறுப்பது சுடுவ-தாலும்

*hiṃsāsāḍhanattai+ koṇṭu aruppatu cuṭuvatu\* āṇālum*

→ Even though [he] sears and cuts with hurtful instruments;

♦*maruttuvan pāl mālāta katal nōyāḷaṇ pōl* – ‘Like the sick man who [bears] undying affection for the physician’

சுஹிதங்களை மேல் மேலன ப்ரவதிப்பிக்கச் செய்தேயும் ஹிஷக், ‘அவன் நமக்கு ஹிதகாஜன்’ என்று அவனுக்குத் தன் ஸவஹுத்தையும் கொடுத்து அவன் பக்கலிலே ஸ்ஹுத்தைப் பண்ணும் வ்ராயாளரைப் போலே

*ahitaṇḱalai mēl mēḱaṇa pravartippikka+ ceytēyum bhiṣak, ‘avaṇ namakku hitakāmaṇ’ enru avanukku+ taṇ sarvasvattaiyum koṭuttu avaṇ pakkalilē snehattai+ paṇṇum vyādhīyāḱarai+ pōlē*

→ Like the patient who, having given the physician all his wealth thinking, ‘He is desirous of our welfare,’ bears love for him, even while [he] inflicts pain further and further;

♦*māyattāl mīḱā+ tuyar tariṇum* – ‘Even though through maya You give [me] suffering that does not disappear’

‘ஐ ஶாயா’ என்னும்படியே உன்னுடையதான ப்ரக்ஷிஸஶ்யத்-தாலே சுஶுநராஶுத்திஶக்ஷணமே ஶுஶத்தை விளைக்கிலும்

*‘mama māyā’ ennumpaṭiyē unṇuṭaiyatāṇa prakṛtisambandhattālē apunarāvṛttilakṣaṇamē duḱkhattai vīlaikkilum*

→ As said [in] ‘My maya’<sup>519</sup> [*Bhagavadgītā* 7.14], even if the quality of non-return itself produces sorrow because of the relation with the matter<sup>520</sup> that belongs to You;

♦*virruvakkōṭṭu\* ammā nī mīḱā+ tuyar tariṇum* – ‘O Lord of Virruvakkōṭu! Even though (...) You give [me] suffering that does not disappear’

<sup>519</sup> Velukkudi (2008: 5.4) suggests ‘maya’ be read as ‘body’ in this whole passage.

<sup>520</sup> i.e., the body.

எனக்கு தூஜுமான ஸம்ஸாரத்திலே ரக்ஷணத்துக்காகக் குடி -  
யேறியிருக்கிற நீ நிகுஃவத்தை விளைக்கிலும். பெற்ற தாய்  
புரெஜெக்கு சுஹிதம்செய்யிலிறே நீ செய்வது; அப்படியிருக்கிற நீ  
செய்யிலும்

*enakku tyājyamāṇa saṃsārattilē rakṣaṇattukkāka+ kuṭiyēri ~irukkira nī  
nityaduḥkhattai vīlaikkilum. perṛa tāy prajāikku ahitam ceyyilirē nī ceyvatu;  
appaṭi ~irukkira nī ceyyilum*

→ Even though You - who have taken up residence [in  
Virruvakkōṭu] for [my] protection in the wordly life, which should be  
abandoned by me - produce eternal sorrow;

It is only if a birth mother does harm to [her] child, that You [may be  
thought capable of] doing [so]. Even though You, who are like that, do  
do [it];

♦*ālāy* – ‘You, who have not accepted [me]’

ஸ்ரூபாநூரூபமான வுத்தியைப் பெறுகைக்காக

*svarūpānurūpamāṇa vṛttiyai+ perukaikkāka*

→ For the sake of obtaining an occupation in accordance with my  
essential nature;

♦*unatu\** *aruḷē pārppaṇ* - ‘I (...) shall look for the grace of You...’

இப்போது தோற்றுகிற வுஸநங்களை ஸூசி பண்ணுதே உன்  
கூபெயையே ஸூசி பண்ணியிருப்பன். இப்படி இருக்கைக்கு  
நிவநமென்? என்னில் -

*ippōtu tōrrukira vyasanankalai buddhi paṇṇātē un kṛpaiyaiyē buddhi paṇṇi  
~iruppaṇ. ippaṭi irukkaikku nibandhanam eṇ? eṇṇil -*

→ I shall remain considering Your mercy, without considering the  
misfortunes that have appeared now. If [one] asks, ‘What is the cause  
for being like this?’

♦*aṭiyēṇē* – ‘I, who am [your] servant’

அடியேனாகையாலே. என் ஸ்ரூபவத்தையும் உன் ஸ்ரூபவத்-  
தையும் நேராக அறிந்தவனாகையாலே.

(‘அஸௌ’) அன்று கண்டாப்போலே கையும் வில்லுமாய் நிற்பர்; அவனுக்கு அச்சத்தாலே; தனக்கு உருவு வெளிப்பாட்டாலே முன்னே நிற்பர்; தீரக் கழிய சுவராயம் செய்த எனக்கு அவர் கூடுபெ பண்ணுவாரோ என்று அவனுக்கு நினைவாகக்கொண்டு, (ஊருஷஷஹ:) நீ அநுகூலனாய் ஓரடிவர நின்றால் அத்தையே நினைத்து நீ பண்ணின சுவகாரமெல்லாம் ஸூகி பண்ணுவாரோ? அவர் ஊருஷஹத் தான். ‘முன்பூழி காணான்’ - குற்றத்தை மறக்குமதன்றியே, ‘குற்றம் செய்த நாளை நினைக்கில் குற்றம் தோற்றுமென்று அந்நாளையும் மறக்குமவர் காண்’ என்று பிராட்டி ராவணனுக்கு அருளிச்செய்தபடியே இனி நீரல்லது புகலில்லை என்கிறார்.

*aṭiyēṇ-ākaiyālē. eṇ svarūpattaiyum uṇ svarūpattaiyum nērāka aṇṭavan-ākaiyālē.*

‘asau’ - *anru kaṇṭā+ pōlē kaiyum villumāy nirpar; avanukku accattālē; taṇakku uruvu velippāṭṭālē munṇē nirpar; tīra+ kaṭiya aparādhm ceyta eṇakku avar kṛpai paṇṇuvārō eṇru avanukku niṇaivāka+ koṇṭu - puruṣarṣabhaḥ - nī anukūlanāy ōr aṭi vara ninrāl attaiyē niṇaittu nī paṇṇiṇa apakāram ellām buddhi paṇṇuvārō? avar puruṣōttaman kāṇ. ‘munpu\* ūḷi kāṇān’ - kurrattai maṇakkum atu\* anriyē, ‘kurrām ceyta nālai niṇaikkil kurrām tōrṛum eṇru a+ nālaiyum maṇakkumavar kāṇ’ eṇru pirāṭṭi rāvaṇanukku aruḷicceyṭapaṭiyē iṇi nīr-allatu pukal illai eṇkirār.*

→ Because I am [Your] servant;

Because I have first-hand knowledge of my essential nature and of Yours;

‘This man’<sup>521</sup> [VR 5.19.18c] - [Rāma] will stand with a bow in hand as [she] had seen on that day; He will stand in front of [Rāvaṇa], because of his fear [and in front] of Her, by appearing [in His] visible form; taking it that his [i.e. Rāvaṇa’s] thoughts might be, ‘Will He show mercy to me who have committed an exceedingly [heinous] crime?’ - ‘Bull among men’ - [she tells him,] ‘If you are about to take one step to come [to

<sup>521</sup> A sloka that is uttered by Sītā.

Him] as a friendly person, will He, thinking of that, consider all the harm that you did? See, He is the best among men!’

‘He will not see [one’s] previous lifetimes’ [A3 72] – Just as the Lady who graciously pointed out saying, ‘[He] will not only forget the offence but, thinking, ‘If [I] remember the day when [he] committed the offence, the offence will also come to mind,’ He will forget that very day, see!’, he [i.e. Kulacēkaraṇ] says that henceforth there is no other refuge but You.

### *pācuram* 5.5

வெங்கட்டிண் களிறடர்த்தாய் விற்றுவக்கோட் டம்மானே  
யெங்குப்போ யுய்கேனுன் னிணையடியே யடையலல்லால்  
எங்கும்போய்க் கரைகாணு தெறிகடல்வாய் மீண்டேயும்  
வங்கத்தின் கூம்பேறும் மாப்பறவை போன்றேனே.

*vem kaṇ tiṇ kaḷiru\* aṭarttāy virruvakkōṭṭu\* ammāṇē*  
*~eṅku+ pōy uykēṇ uṇ+ iṇai ~aṭiyē ~aṭaiyal allāl*  
*eṅkum pōy+ karai kāṇātu\* eṇi kaṭalvāy mīṇṭu\* ēyum*  
*vaṅkattiṇ kūmpu\* ērum mā+ paravai pōṇrēṇē.*

O Lord of Virruvakkōṭṭu! O You who killed the robust male elephant  
with cruel eyes!<sup>522</sup>

Where shall I go [and] be redeemed if not  
[by] reaching Your pair of feet?

I am like the great bird,  
which, going everywhere [but] not seeing the shore, [and]  
returning to the surging ocean again,  
climbs the mast of the ship that meets [it].

<sup>522</sup> This is a reference to the killing of the elephant called Kuvalayāpīḍa by Kṛṣṇa.

### 5.5. Commentary

♦*vem kaṇ tiṇ kaḷiru\** aṭarttāy - ‘O You who killed the robust male elephant with cruel eyes!’

வெவ்விய கண்ணையும் திண்ணிய நெஞ்சையுமுடைத்தான  
கூவையாடீயத்தைக் கொன்றவனே! ப்ரவஹப்ரதிவங்கங்கள்  
உண்டென்றிருக்க வேணுமோ டெவரீர் உள்ளீராயிருக்க?

*vevviya kaṇṇaiyum tiṇṇiya neñcaiyum uṭaittāṇa kuvalayāpīḍattai+  
koṇṇavanē! prabalapratibandhakāṇkaḷ unṭu\* enru\* irukka vēṇumō devarīr  
uḷḷirāy irukka?*

→ O You who killed Kuvalayāpīḍa,<sup>523</sup> which had<sup>524</sup> cruel eyes and a firm heart! When there are powerful obstacles, is it necessary [to be afraid] while You are there [for us]?

♦*virruvakkōṭṭu\* ammāṇē* - ‘O Lord of Virruvakkōṭu!’

‘ப்ரதிவங்கம் போக்கிற்று சுவதாரகாலத்திலேயிறே; அது  
தீயும் ப்ரஸாடித்ததிறே’ என்று பிற்பாடற்கு இழக்க வேண்டாதபடி  
திருவித்துவக்கோட்டிலே வந்து ஸனிஹிதனவனே! ப்ரபலபடி  
கலவிருக்கையாக ஸ்லாஜித்தை நிவஹிக்கைக்காகவன்றோ இங்கு  
வந்து எழுந்தருளியிருக்கிறது.

*‘pratibandhakam pōkkirru avatārakālattilēyirē; atu tīrtham prasāḍittatirē’  
enru pīrpāṭarku ilakka vēṇṭātapāṭi tiru vittuvakkōṭṭilē vantu sannihitaṇ  
āṇavanē! paramapadam kalavirukkaiyāka svāmyattai nirvahikkaikkāka ~anrō  
inṅku vantu eḷuntaruḷi ~irukkīratu.*

→ O You who have come and become close [to us] in the sacred Virruvakkōṭu, in [such] a way that those living in later times do not have to be deprived [of the Lord] thinking, ‘It was indeed during the time of the avatāras that [He] removed obstacles. Indeed He graciously

<sup>523</sup> This is the name of Kaṁsa’s elephant that Kṛṣṇa killed.

<sup>524</sup> Although the Tamil uses the present tense to speak of the elephant’s attributes, I am using the past tense because the reference here is to an elephant that was killed by Kṛṣṇa, hence a dead one.

took births [but left]<sup>525</sup> Even though the supreme abode is a pleasant place, is it not for establishing [Your] lordship that [You] have graciously come here and taken abode?

♦*virruvakkōṭṭu\* ammāṇē ~eṅku+ pōy uykēṇ* - ‘O Lord of Virruvakkōṭu (...) Where shall I go [and] be redeemed?’

பொருவகோத்து\* அம்மாணே ~எங்கு+ பாயுய்கேன் - ‘சோறு சோறு’ என்னுனிற்க, கூறூராய் நிரபெகூரானவர்களை உண்ண அழைப்பாரைப்போலே, உன்னை விட்டுப் பரவெய்தத்திலே இருக்கிற சுவாபுலவெய்தகாளைப் பற்றுவோ?

*prāptanumāy+ paciyanum-āṇavan, vācalilē vantu ‘cōru cōru’ ennā-nirka, anyarāy nirapekṣar-āṇavarkaḷai unṇa alaippārai+ pōlē, unṇai viṭṭu+ parama-padattilē irukkira avāptasamastakāmaṇai+ parravō?*

→ Leaving You [aside], will [I] embrace the One in the supreme abode whose desires are forever fulfilled, just like those who invite strangers, who are indifferent, to eat food, when a deserving person who is also hungry stands asking for food, having come to the doorstep, saying, ‘Rice! Rice!’?

♦*eṅku pōy uykēṇ* - ‘Where shall I go [and] be redeemed?’

உஜ்ஜ்வலஹைதுவாகப் போமிடம் இல்லை. விநாஸஹைதுவாகப் - போகில் போமித்தனையிறே. உகந்தருளின ஹைங்களை விட்டு ஹைதாஹைங்களைப் பற்றுகையாவது, விநாஸபயபாயமிறே.

*ujjīvanahetuvāka+ pōm iṭam illai. vināśahetuvāka+ pōkil pōm ittaṇaiyirē. ukantu\* aruḷiṇa deśaṅkaḷai viṭṭu devatāntaraṅkaḷai+ parrukai ~āvatu, vināśaparyāyamirē.*

→ There is no place that [I could] go to that is a cause of redemption. If one goes after a cause of destruction, [one could] indeed go, that is all! The embracing of other gods, abandoning the places that He graciously rejoiced in, is indeed synonymous with destruction.

<sup>525</sup> Velukkudi (2008: 5.5) glosses *atu tīrtham prasāditattirē* as ‘it has ended, has it not?’ See fn401.

♦ *uṇ+ iṇai ~aṭiyē ~aṭaiyal allāl* – ‘if not [by] reaching Your pair of feet’

சுயுவஸாயமாவது ஸுஜ்யடிமிநே. ‘மதுடி: ஸுஜ்யடி:’ என்ற சூயத்தை நினைக்கிறார். அவன் தானே வந்து கிட்டச்செய்தே, இழக்கிறார்; இழக்கிறதும், பெறுகிறதும் அவ்ரகிவத்தியாலும் வ்ரகிவத்தியாலுமிநே.

*adhyavasāyam āvatu buddhyarthamirē. ‘gatyarthāḥ buddhyarthāḥ’ enra nyāyattai niṇaikkirār. avaṇ tāṇē vantu kiṭṭa+ ceytē, ilakkirār; ilakkiratum, perukiratum apratipattiyālum pratipattiyālumirē.*

→ Effort<sup>526</sup> indeed refers to intention.<sup>527</sup> He thinks of the principle according to which [words] referring to motion [can be used] to refer to knowledge. While He comes out of His own will and approaches, they forfeit [Him]; losing and obtaining are because of non-ascertainment and knowledge [respectively].

♦ *eri kaṭal ityādi* – ‘the surging sea,’ etc.

பெரிய கெடாஹத்தையுடைய கடலிலே ஒரு மரக்கலமாவது; அதின் கொம்பிலே இருந்ததொரு வக்ஷி நாலு திக்கிலும் போக்-கிடம் தேடிப் பறந்தாலும், கரை காணவொண்ணாதிநே; மீண்டு வந்து கால்பாவலாவது இம்மரக்கலத்திலேயிநே. அப்படியே ஸம்ஸார-ஸாமரத்தைக் கடக்கும் போது உகந்தருளின ஷெஸமான திரு-வித்துவக்கோட்டைப் பற்றிக் கடக்கலாமத்தனயல்லது வேறு உபாயமில்லையிநே கடக்கைக்கு; உகந்தருளின ஷெஸத்தை ஒழிந்ததெல்லாம் அக்கடல் போலேயிநே.

*periya kṣobhattai ~uṭaiya kaṭalilē oru marakkalam āvatu; atin kompilē iruntatu\* oru pakṣi nālu tikkilum pōkkiṭam tēṭi+ parantālum, karai kāṇa ~oṇṇāṭirē; mīṇṭu vantu kālpāval āvatu i+ marakkalattilēyirē. appaṭiyē saṃsārasāgarattai+ kaṭakkumpōtu ukantu\* aruḷiṇa deśamāṇa tiru vittuvak-*

<sup>526</sup> What Piḷḷai must mean here is *gati* (‘motion’) rather than *adhyavasāya* ‘effort.’ *adhyavasāya* must be a reference to the Tamil verb *aṭaiya*, which Piḷḷai is commenting upon here.

<sup>527</sup> Velukkudi (2008: 5.5) glosses as *buddhiyālē nīyē pukal enra nampikkai ērpaṭa vēṇṭum* (‘The conviction that You Yourself are the refuge should be produced thanks to the intellect’).

*kōṭṭai+ parri+ kaṭakkal ām attañai~allatu vēru upāyam illaiyirē kaṭakkaikku; ukantu\* aruḷina deṣattai oḷintatu\* ellām a+ kaṭal pōlēyirē.*

→ There is a big vessel on a violently tossing ocean. Though a bird, which was sitting on its mast, flies out in all four directions seeking refuge, indeed cannot see the shore. It is in this very vessel that it is possible [for it] to set foot, having come back. Likewise, when crossing the ocean of samsara, it is possible to cross [it] by holding on to the sacred Virruvakkōṭu, which is a place that [He] graciously rejoiced in. Otherwise there is no other means for the crossing. All [the places] except the ones that [He] graciously rejoiced in are indeed like that ocean.

♦ *mā+ paravai pōnrēṇē* - ‘I am like the great bird’

தான் ஏறிட்டுக்கொண்ட அகலமெல்லாம் நீரிலே ஆழுகைக்கு உடலாமித்தனயிறே; அவன் கை நெகிழ்ந்தானென்று தோற்ற அடி - மட்டையை உறக்கப்பற்றுமித்தனயிறே.

*tāṇ ēriṭṭukkoṇṭa akalam ellām nīrilē āḷukaikku uḷalām ittaṇaiyirē; avan kai nekiḷntāṇ enru tōrra aṭimattaiyai urakka+ parrum ittaṇaiyirē.*

→ All the expanse that one burdens oneself with<sup>528</sup> is but an instrument for drowning in the water; [I] will cling tightly to the bottom<sup>529</sup> of the feet when it appears that He has let me slip [away].

### *pācuram* 5.6

செந்தழலே வந்தழலைச் செய்திடினுஞ் செங்கமலம்  
அந்தரஞ்சேர் வெங்கதிரோற் கல்லா லலராவால்  
வெந்துயர்வீட் டாவிடினும் விற்றுவக்கோட் டம்மாவுன்  
அந்தமில்சீர்க் கல்லா லகங்குழைய மாட்டேனே.

<sup>528</sup> The TL translates this as ‘accept or assume responsibility,’ while the VG glosses *ēriṭṭuk koṇṭatu* as *ārōpittu koṇṭatu* (‘that which is attributed to oneself’).

<sup>529</sup> Velukkudi (2008: 5.5) takes *maṭṭai* to mean *mara-k-kaṭṭai* (‘log’), and keeping in mind the extended metaphor in this *pācuram*, he glosses this part of the sentence as ‘[I] will cling tightly to the wooden [keels] that are the feet.’



*cem taḷalē vantu\* aḷalai ceytiṇum cem kamalam*  
*antaram cēr vem katirōṛku\* allāl alarā ~āl*  
*vem tuyar viṭṭā ~iṭiṇum virruvakkōṭṭu\* ammā ~uṇ*  
*antam il cīrku\* allāl akam kuḷaiya māṭṭēṇē.*

Even if the red fire itself<sup>530</sup> comes [and] makes heat,  
 the red lotus will not blossom except for the hot sun in the sky.<sup>531</sup>

Even if You do not destroy severe grief, O Lord of Virruvakkōṭu,  
 I will not [have] my mind melt except for Your endless excellence.

### 5.6. Commentary

♦ *cem taḷalē vantu\* aḷalai ceytu\* iṭiṇum* – ‘Even if the red fire itself comes [and] makes heat’

உாஹகமான சுஹி கிட்டி உஷ்த்தைப் பண்ணினாலும்

*dāhakamāṇa agni kiṭṭi uṣṇattai+ paṇṇinālum*

→ Even though the burning fire approaches and produces heat;

♦ *cem kamalam ityādi-* ‘the red lotus,’ etc.

தாமரையானது சூடிகுன் உரவஸ்துனனையாகிலும் அவனுடைய  
 கிரணத்துக்கு அலருமத்தனையல்லது சுஹி கிட்டிற்றென்று அதினு-  
 டைய உஷ்த்துக்கு அலராது.

*tāmaraiyāṇatu ādityaṇ dūrasthaṇ āṇāṇē ~ākilum avaṇuṭaiya kiraṇattukku*  
*alarum attanai~allatu agni kiṭṭirru\* enru atinuṭaiya uṣṇattukku alarātu.*

<sup>530</sup> Uttamūr (1999: 48) reads the *pācuram* differently from Piḷḷai (whose reading I have followed for my translation): he believes that the *cem taḷal* (‘red fire’) is not a different entity, but the sun’s rays when they are extremely hot (to the point of harming plants). Therefore, the meaning would be, ‘Even if [the sun is like] the red fire that comes [and] produces fire[-like heat], the red lotus will not blossom except for the hot sun in the sky.’

<sup>531</sup> Uttamūr (1999: 48) believes that this passage indicates that the sun is at its peak in the sky, which would make it very hot.

→ The lotus will blossom for the rays of the Sun even though he [the sun] stays far away, and will not bloom for the heat of the fire, just because it is close by.

♦ *vem tuyar vīṭṭā ~iṭiṇum virruvakkōṭṭu\* ammā* – ‘Even though You do not destroy severe grief, O Lord of Virruvakkōṭu’

சுருஹவவிநாஸுமான பொவங்களைப்போக்கி இதுக்கு விகா - ஸத்தை விளைப்பிக்க வந்திருக்கிற நீ உவெகூடித்தாயாகிலும்

*anubhavavināśyamāṇa pāpaṅkaḷai+ pōkki itukku vikāsattai vīḷaippikka vantu\* irukkira nī upekṣittāyākilum*

→ Even though You, who have come to cause it [i.e. the heart] to bloom,<sup>532</sup> having dispelled the sins that are to be destroyed by suffering [their fruit], reject [me];

♦ *uṇ antam il cīrkku\* allāl* – ‘except for Your endless excellence’

சுயூணமுணயுகுநா ஁ன் முணங்களுக்கல்லது

*kalyāṇaḡuṇayuktanāṇa uṇ ḡuṇaṅkaḷukku\* allatu*

→ Other than for the qualities of You, who are endowed with auspicious qualities,

♦ *akam kulaiya māṭṭēṇē* – ‘I will not [have] my mind melt’

என்னெஞ்ச நெகிழாது.

*eṇṇēṇcu nekiḷātu.*

→ My heart shall not melt.

### *pācuram 5.7*

எத்தனையும் வான்மறந்த காலத்தும் பைங்கூழ்கள்  
மைத்தெழுந்த மாமுகிலே பார்த்திருக்கும் மற்றவைபோல்  
மெய்த்துயர்வீட் டாவிடினும் விற்றுவக்கோட் டம்மாவென்  
சித்தமிக வுன்பாலே வைப்ப னடியேனே.

<sup>532</sup> *itukku vikāsattai vīḷaippikka vantirukkira nī* literally means ‘You have come to cause bloom to be produced for it.’

*ettanaiyum vāṇ maranta<sup>533</sup> kālattum paim kūlkaḷ  
 maittu\* elunta mā mukilē pārttu\* irukkum marṛu\* avai pōl  
 mey+ tuyar vīṭṭā ~iṭinum virruvakkōṭṭu\* ammā ~eṇ  
 citta(m) mika ~uṇ pālē vaippaṇ aṭiyēṇē.*

For however long the clouds forget [them], the green shoots keep  
 looking only for the big clouds that rise turning black.

Again, like them, I, who am [your] servant, will very much place my  
 mind on You,  
 O Lord of Virruvakkōṭṭu,  
 even though You do not destroy [my] bodily<sup>534</sup> sorrows.

### 5.7. Commentary

♦*ettanaiyum vāṇ maranta kālattum* – ‘For however long the clouds  
 forget [them]’

கார்காலத்தில் வஷ்டியாதே ஜெவங்கள் மறுத்த காலத்திலும்;  
 பைங்கூழ்களுண்டு - பயிர்கள்

*kārkālattiḷ varṣiyātē meghaṇkaḷ marutta kālattiḷum; painkūḷkaḷ-uṇṭu -  
 payirkaḷ*

→ Even during the times when the clouds refuse [to pour], not  
 raining during the rainy season;

there are green shoots – [i.e.] crops;

♦*maittu\* elunta ityādi* – ‘that rise turning black,’ etc.

சூகாஸத்திலே கறுத்த ஜெவங்களைப் பார்த்திருக்குமத்தனை -  
 யல்லது நீர்நிலம் தேடிப்போகவறியாதாப்போலே

<sup>533</sup> *varaṇṭa* [‘dried up’] is a variant (Kīruṣṇamācāriyar 1903: 153), as well as *varanta* (Uttamūr 1999: 49).

<sup>534</sup> Velukkudi (2008: 5.7) interprets *mey* as ‘real’ here. Uttamūr (1999: 49) thinks that since the link between karma and suffering is real, Kulacēkaraṇ calls the sorrows *mey*, i.e. those that are bound to be.

*ākāśattilē karutta meghaṅkaḷai+ pārttu\* irukkum attañai~allatu nīrnilam*  
*tēṭi+ pōka ~ariyātā+ pōlē*

→ Other than constantly looking at the black clouds in the sky, [they] do not know to go seeking for wetlands.<sup>535</sup> Likewise -

♦*mey+ tuyar viṭṭā ~iṭinum viṛruvakkōṭṭu\* ammā* - ‘Even though You do not destroy [my] bodily sorrows’

சுவரூப சூருஹாசுவஜ் என்கிற வாவத்தைப் போக்கி ஸம்ஸார - ஸஹ்யம் அறுத்துக் கொடுக்க வந்திருக்கிற நீ அது செய்திலை - யாகிலும்

*avaśyaṃ anubhoktavyam eṅkiṛa pāpattai+ pōkki saṃsārasambandham*  
*aṛuttu+ koṭukka vantu\* irukkiṛa nī atu ceytilai~ākilum*

→ Even though You, who have come to cut off [for us] the association with samsara, having removed the sins ‘[the fruit of which] inevitably needs to be experienced,’ do not do it;

♦*eṇ citta(m) mika ~uṇ pālē vaippan aṭiyēṇē* - ‘I (...) will very much place my mind on You’

என் ரகஷணத்திலே நெகிழ்ந்தாயென்று தோற்ற ஒருகாலுக்கொரு - கால் உன் பக்கலிலே நெஞ்சு ப்ரவணமாகா நின்றது.

*eṇ rakṣaṇattilē nekiḷntāy eṇru tōṛra orukālukku+ orukāl uṇ pakkalilē neṅcu*  
*pravaṇamākā-niṇratu.*

→ My heart keeps inclining towards Your side, every time it appears that You are weak in protecting me.

### ***pācuram* 5.8**

தொக்கிலங்கி யாறெல்லாம் பரந்தோடித் தொடுகடலே  
 புக்கன்றிப் புறம்நிற்க மாட்டாத மற்றவைபோல்  
 மிக்கிலங்கு முகில்நிறத்தாய் விற்றுவக்கோட் டம்மாவுன்  
 புக்கிலங்கு சீரல்லாற் புக்கிலன்காண் புண்ணியனே.

<sup>535</sup> If *nīrnilam* is synonymous with *nīrnilai*, then it would mean ‘tank, lake, pond’ or a ‘place where water stagnates, marshy ground’ (TL).

tokku\* ilaṅku ~āru\*<sup>536</sup> ellām parantu\* ōṭi+ toṭu kaṭalē  
 pukku\* anri+ puram niṛka māṭṭāta maru\* avai pōl  
 mikku\* ilaṅku mukil niṛattāy viruvakkōṭṭu\* ammā ~uṇ  
 pukku\* ilaṅku cīr allāl pukkilaṇ kāṇ puṇṇiyaṇē.

Again, like all those glistening rivers that join [together], spread, flow  
 and enter the ocean [that was] dug,<sup>537</sup> unable to stay outside [of it],  
 O Lord of Viruvakkōṭu!  
 O You of the colour of exceedingly shiny clouds!

I shall not enter [anything] other than  
 Your gracefulness that shines entering [my heart],  
 see, O holy One!

### 5.8. Commentary

♦ tokku\* ilaṅku ~āru\* ellām parantu\* ōṭi – ‘like all those glistening rivers  
 that join [together], spread, flow’

ஐராளியெல்லாம் திரண்டு ஒளியையுடைத்தாய், பார்த்தவிட -  
 மெங்கும் பரந்தோடி

jalarāṣi ~ellām tiraṇṭu oḷiyai ~uṭaittāy, pārtta ~iṭam eṅkuṁ parantu\* ōṭi

→ All the masses of water gather together, gain lustre, spread out  
 [and] run as far as [one] can see.

<sup>536</sup> Uttamūr (1999: 49) gives the variant *ilaṅki yāru*: while *yāru* is the same as *āru*, *ilaṅki* is the absolutive form of the verb *ilaṅku*. This does not change the meaning much.

<sup>537</sup> The ocean is said to have been formed where the sons of Sagara dug as they were looking for the lost sacrificial horse (their digging up the earth is described in detail in the BK of VR (chapters 38 & 39). Uttamūr (1999: 49-50) takes *toṭu kaṭal* to mean *ellām koḷḷum kaṭalaiyē* (‘the ocean that takes in [everything]’). One of the meanings of *toṭu* given by the TL is ‘to take hold of,’ which is the closest I get to ‘take in,’ but I do not know if the meaning is old enough for Kulacēkaraṇ to have meant it (the TL quotes a much later work, the *Kantapurāṇam*). So it is not clear where Uttamūr got his meaning of *toṭu* from. He later adds that *toṭu* means ‘eat,’ ‘consume,’ and explains that the ocean consumes all the water. An interesting coincidence is that there exists a lexicalised *toṭukaṭal*, which means ‘eastern ocean,’ a meaning which, according to the TL, has existed since the Caṅkam period (it quotes the *Puraṇāṇūru*).

♦*toṭu kaṭal ityādi* – ‘the ocean [that was] dug,’ etc.

ஆழ்ந்த கடலிலே சென்று புக்கல்லது புறம்பு நிற்க மாட்டாத ஆறுகள் போலே; ‘ஸஜுஜ ஐவ வரிஊஹி:’ என்னுமாபோலே, இவை புக்கால் கடல் நிறையுமதும், இல்லையாகில் குறைபடுகிறது-மன்றிறே; இவற்றுக்குப் புறம்பு யரிப்பது அரிதாயிறே புகுகிறன.

*ālnta kaṭalilē cenru pukku\*allatu purampu nirka māṭṭāta ārukaḷ pōlē; ‘samudra iva sindhubhiḥ’ eṇṇumā pōlē, ivai pukkāl kaṭal niraikumatum, illai ~ākil kuraiṭukiratum anrīrē; ivarrukku+ purampu dharippatu aritāyirē pukukiraṇa.*

→ Like the rivers, which, having gone to the deep ocean, cannot stay outside but enter [it];

As [one] says, ‘like the ocean [is reached] by the rivers’ [VR 1.1.15a], it indeed is not that the ocean becomes filled if they enter [it], nor that [it] diminishes if [they] do not. They enter [the ocean] because it is indeed difficult for them to stand outside.

♦*mikku\* ilaṅku mukil nīrattāy* – ‘O You of the colour of exceedingly shiny clouds!’

மிக்கு உஜ்ஜுமான காளஜெவம் போலே இருக்கிற நிறத்தையுடையவனே!

*mikku ujvalamāṇa kāḷamegham pōlē irukkiṇa nīrattai ~uṭaiyavaṇē!*

→ O You who are of the colour that is like [that of] a very bright black cloud heavy with water!

♦*virruvakkōṭṭu\* ammā* – ‘O Lord of Virruvakkōṭu’

அம்ஜெவம் படிந்த மலை

*a+ mēgham paṭinta malai*

→ The mountain on which that Cloud has settled;

♦*uṇ pukku\* ilaṅku cīr allāl pukku\* ilaṇ kāṇ* – ‘I shall not enter [anything] other than your gracefulness that shines entering [my heart], see’

உள்புக உள்புக உஜ்ஜுமான கூயுணமுணங்களிலேயல்லது, உள்புக உள்புக உஷுமாயிருக்கும் முணங்களிலே சுவமாஹித்திலேன் காண். இதுக்கு நிஸங்நமென் என்னில்

*uḷpuka uḷpuka ujjvalamāṇa kalyāṇaguṇaṅkaḷilē~allatu, uḷpuka uḷpuka masṛṇamāy irukkum guṇaṅkaḷilē avagāhittilēṇ kāṇ. itukku nibandhanam eṇ eṇṇil*

→ Look, other than in [Your] auspicious qualities which become brighter the more [I] enter [them],<sup>538</sup> I will not be immersed in the [the others'] qualities that become slippery the more [I] enter [them]. If [one] asks, 'What is the cause for this?'

♦*punṇiyanē* – 'O holy One!'

புண்ணியனே நயாகையாலே.

*prathamasukṛtam nī~ākaiaḷē.*

→ Because You are [my] first meritorious act.

### *pācuram 5.9*

நின்னையே தான்வேண்டி நீள்செல்வம் வேண்டாதான்  
தன்னையே தான்வேண்டுஞ் செல்வம்போல் மாயத்தால்  
மின்னையே சேர்திகிரி விற்றுவக்கோட் டம்மானே  
நின்னையே தான்வேண்டி நிற்ப னடியேனே.

*niṇṇaiyē tāṇ vēṇṭi nīḷ celvam vēṇṭātāṇ  
taṇṇaiyē tāṇ vēṇṭum celvam pōl māyattāl  
miṇṇaiyē cēr tikiri viṛruvakkōṭṭu\* ammāṇē<sup>539</sup>  
niṇṇaiyē tāṇ vēṇṭi nīṇpaṇ aṭiyēṇē.*

Like the wealth that desires him who does not desire vast wealth,  
desiring [but] You [instead],  
due to [Your] maya,<sup>540</sup>

<sup>538</sup> Velukkudi (2008: 5.8) explains *uḷ-puka uḷ-puka* as *ūra ūra* ('as it soaks more and more').

<sup>539</sup> *ammāṇē* is a variant (Kīruṣṇamācāriyar 1903: 154).

<sup>540</sup> *māyam* in Tamil also means 'deception, wonder and beauty' according to the TL (See fn514). All of these meanings could fit in this context. Uttamūr (1999: 50-52) opts

O Lord of Vir̥ruvakkōṭu with a discus resembling lightning itself,  
I, who am [Your] servant, shall remain desiring only You.

### 5.9. Commentary

♦*niṇṇaiyē tāṇ vēṇṭi nī celvam vēṇṭātāṇ taṇṇaiyē tāṇ vēṇṭum celvam pōl* –  
‘Like the wealth that desires the him who does not desire vast wealth,  
desiring [but] You [instead]’

உன்னையே வேண்டி நிரவயிகல ஊகத்தைக் காற்கடைக் கொண் -  
டவன்தன்னையே சுவஸரவரூக்கமாய்ப் பார்த்து நிற்கும் னெஹ்யும்  
போலே என்னுதல்; ஜொகூகூகூயைப்போலே என்னுதல்.

*unṇaiyē vēṇṭi niravadhikasampattai+ kārkaṭai+ koṇṭavan taṇṇaiyē*  
*avasapratikṣamāy+ pārttu nirkum aiśvaryaṁ pōlē enṇutal; mokṣalakṣmiyai+*  
*pōlē enṇutal.*

→ Meaning, it is like the wealth, which, constantly waiting for the  
right occasion, watches the very man who, wanting only You, despises  
the infinite riches;

meaning, it is like the wealth of liberation.

♦*māyattāl minṇaiyē cēr tikiri vir̥ruvakkōṭtu\* ammā* – ‘due to [Your]  
maya, O Lord of Vir̥ruvakkōṭu with a discus resembling lightning itself!’

மின்போலே பளபளத்திருந்துள்ள திருவாழியை எப்போதும்  
கைகழலா நேமியானாய், ஆசிலேவைத்த கையும் நீயுமாய்  
என்னுடைய ரகூணத்துக்காக இங்கே வந்திருந்து வைத்துக்  
காற்கடைக் கொண்டாயாகிலும்

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for *unṇuṭaiya āccariyaśaṅkalppattālē* (‘due to Your wonderful purpose’) and explains  
in some detail his choice; he also points out that, finding it hard to link *māyattāl*  
with any other element of the sentence, some scholars add ‘Even if You do not  
protect me [due to Your maya],’ echoing the previous *pācurams*; Uttamūr believes  
*māyattāl* can modify either *vēṇṭum celvam* or *vēṇṭi nīrpaṇ*, or even the fact that God  
appeared as the lord of Vittuvakkōṭu. Finally, he draws our attention to the fact  
that some scholars split it into *māyattu* and *āl*, the latter being an expletive, and the  
former, in its oblique form, an attribute of the discus (*tikiri*).



*min pōlē paḷapaḷattu\* iruntulla tiruvāḷiyai 'eppōtum kaikalālā nēmiyān'āy, ācilē vaitta kaiyum nīyumāy enṇuṭaiya rakṣaṇattukkāka inkē vantu\* iruntu-vaittu+ kārkaṭai+ koṇṭāy-ākilum*

→ Even though You, who have come here for protecting me with Your hand held on the hilt<sup>541</sup> [of His weapon], being 'He with the conch whose hand never abandons the sacred discus' [PTA 87] that is constantly shining like lightning, despise [me];

♦*ninṇaiyē tān vēṇṭi nirpaṇ aṭiyēṇē* – 'I, who [Your] servant, shall remain desiring only You'

தன்னைக் காற்கடைக் கொண்டவனை வெண்பூயும் விடாதாப்-  
போலே நீ என்னை உபெகுகுக்க உபெகுகுக்க உன்னையே பற்று-  
நின்றேன்.

*taṇṇai+ kārkaṭai+ koṇṭavaṇai aiśvaryaṁ viṭātā+ pōlē nī enṇai upekṣikka upekṣikka unṇaiyē parrā-ninṇē.*

→ Just like wealth that does not leave the man who despises it, the more You neglect me, the more I have remained clinging to You.

### ***pācuram 5.10***

விற்றுவக்கோட் டம்மானீ வேண்டாயே யாயிடினும்  
மற்றரும் பற்றில்லே னென்றவனைத் தாள்நயந்த  
கொற்றவேற் றுனைக் குலசே கரன்சொன்ன  
நற்றமிழ்பத் தும்வல்லார் நண்ணார் நரகமே.

*virruvakkōṭṭu\* ammā nī vēṇṭāyē ~āyitiṇum*  
*marru\* ārum parru\* illēṇ enru\* avaṇai+ tāḷ nayaṇta<sup>542</sup>*  
*korra(m) vēl tāṇai+ kulacēkaraṇ coṇṇa*  
*nal tamil+ pattum vallār naṇṇār narakamē.*

<sup>541</sup> This meaning of ācu is given by the VG (*vāḷiṇ kaippiṭi* – 'the handle of the sword'). In his discourse on the *ītu* 1.4.10, Velukkudi glosses a similar expression as 'He keeps His hand on His weapon.'

<sup>542</sup> Uttamūr (1999: 52) claims that *nayaṇtu* is a variant that is found in the old commentaries.

Those who master all ten [poems] in good Tamil,  
 uttered by Kulacēkaraṇ with a victorious spear [and] army,  
 who longed for His feet saying,  
 ‘I do not have anyone else [as my] support  
 even though You do not want [me], O Lord of Vir̥ruvakkōṭu,’  
 shall not reach hell.

### 5.10. Commentary

♦*vir̥ruvakkōṭṭu\* ammā nī vēṇṭāyē ~āyīṭiṇum* – ‘even though You do not want [me], O Lord of Vir̥ruvakkōṭu’

இதுக்கென்று வந்திருக்கிற நீ என்னை உபெகூத்தாயாகிலும்  
*itukku\* enru vantū\* irukkira nī ennai upekṣittāy ākilum*

→ Even though You, who have come for this [very purpose<sup>543</sup>], neglect me;

♦*marru\* ārum parru\* ilēn enru\* avanai+ tāl nayaṇta* – ‘who longed for His feet

saying, ‘I do not have anyone else [as my] support’

‘வேறொரு புகலில்லை. நான் கூறமுதி’ என்று அவன் திருவடிகளை ஆசைப்பட்டு

‘*vēru\* oru pukal illai. nāṇ ananyagati*’ *enru avan tiruvaṭikalai ācappaṭṭu*

→ Desiring His sacred feet saying, ‘There is no other refuge. I am without another refuge’;

♦*korra(m) vēl tānai+ kulacēkaraṇ conṇa* – ‘uttered by Kulacēkaraṇ with a victorious spear [and] army’

புரதிவகூத்தைப் பக்கவேரோடே வாங்கவற்றான வெற்றியை-  
 யுடைய வேலையும் ஸெநெய்யுமுடைய பெருமாள் சொன்னவை;  
 புரதிவகூத்தை வெல்லுகைக்கீடான வரிகுரமுடையராஜப்-  
 போலேயாய்த்து ஹவதூஷிக்குப் வரிகுரமாக இவருடைய  
 கூறமுதிகும்

<sup>543</sup> i.e. to protect me.

*pratipakṣattai+ pakkavērōṭē vāṅkavarāṇa verriyai ~uṭaiya vēlaiyum  
senaiyaiyum uṭaiya perumāl connavai; pratipakṣattai vellukaikku\* iṭāna  
parikaramuṭaiyarāṇā+ pōlē~āyttu bhagavatprāptikku+ parikaramāka ivar-  
uṭaiya ananyagatitvam*

→ [These are words] uttered by the Perumāḷ, who has a victorious spear and an army that were capable of destroying the enemies along with [their] reserve troops.<sup>544</sup>

His state of having no other refuge is an instrument to his obtainment of God just like he has an army fit for conquering the enemies.

◆*nal tamil+ pattum vallār* – ‘Those who master all ten [poems] in good Tamil’

கடல் பேராழமாயிருக்கச்செய்தே உள்ளுள்ள பையாடங்கள்  
தோற்றும்படியாயிருக்குமாபோலே கூடும் மிக்கு இருக்குமாய்த்து  
இத்திருமொழி; இவை வல்லவர்கள்

*kaṭal pēr ālamāy irukka+ ceytē ul+ uḷḷa padārthaṅkaḷ tōrrumpatiyāy  
irukkumā pōlē artham mikku irukkum āyttu i+ tirumoli; ivai vallavarkaḷ*

→ While the ocean is very deep, it is such that the objects that are inside are visible. Similarly, this *tirumoli* abounds in meanings; those who master these,

◆*naṇṇār narakamē* – ‘[they] shall not reach hell’

ஸம்ஸாரஸூதுக்கு அடியான பாவத்தைப் பண்ணினார் -  
களாகிலும் இஸ்ஸம்ஸாரத்திலே வந்து புவெசியார்கள்.

*saṃsārasambandhattukku aṭiyāṇa pāpattai+ paṇṇiṇārkaḷ ākilum i+  
saṃsārattilē vantu praveśiyārkaḷ.*

→ Even though they have committed sins that are the basis for the connection to samsara, they shall not come and enter this samsara.

<sup>544</sup> According to the TL, *pakkavēr* means ‘secondary roots.’ Velukkudi (2008: 5.10) simply takes *pakkavērōṭē* as *vērōṭē*, and glosses the passage as ‘an army that [was] capable of destroying [by] rooting out the enemies.’

### Decade 6 - *ēr malar pū*

சுவதாரிசெ - (உகந்தருளின ஷெரத்தை சுநுஹவித்தார் கீழ்; அவ்வநுஹம் சுவதாரங்களில் சுநுஹவாபெசெஷயைப் பிறப்பித்தது; அதில் தோள் தீண்டியதான க்ஷ்ணாவதாரத்தை சுநுஹவித்தவர்களுடைய பாசுரத்தாலே சுநுஹவிக்கிறார்<sup>545</sup>) இத்தலையால்<sup>546</sup> வேறு செய்யலாவதில்லாமையாலே, கிலாய்க்கத் தொடங்கினார். ஹவசிஷயத்தில் ஹாவஸஙத்தில் ஹற்றமிருந்தபடி பிராட்டிமார் உஸெயை ப்ராஷ்டராய், கூடுவது பிரிவது ஹடுவதாம்படி ஆனார்.

நம்மாழ்வாருக்கு ‘மின்னிடை மடவாரும்,’ திருமங்கையாழ்வார்க்கு ‘காதில் கடிப்பும்,’ போலே இருக்கிறதாய்த்துப் பெருமாளுக்கு இத்திருமொழி; நம்மாழ்வார் ஹவஹிஷயத்தில் நின்ற ஹற்றமெல்லாம் தோற்ற வன்மையுடைத்தாயிருக்கும் மின்னிடை மடவார்; திருமங்கையாழ்வார்தம் ஹஹவமெல்லாம் தோற்ற மென்மையையுடைத்தாயிருக்கும் காதில் கடிப்பு. இவர்தம்முடைய ராஜகூஹமெல்லாம் தோற்றவிருக்கும் இத்திருமொழி.

க்ஷ்ணாவதாரம் தோள் தீண்டியாகையாலே ‘ஒரு செவ்வாய்க்கிழமை முற்படப்பெற்றிலோம், பல்லிலேபட்டு தெறித்தது’ என்று வஹுஹக்ஷம் குடியிற் பெண்களுக்கு கூஷ்ண பக்கலுள்ள விடாயெல்லாம் தமக்கொருவர்க்குமுண்டாகையாலே திருவாய்ப்பாடியில் பெண்கள் பேச்சால் பேசுகிறார்.

*avatārikai - (ukantarūḷiṇa deśattai anubhavittār kīḷ; a+ ~anubhavam avatāraṅkaḷil anubhavāpekṣaiyai+ pirappittatu; atil tōḷ tīṇṭiyatāṇa kṛṣṇāvatārattai anubhavittavarkaḷuṭaiya pācurattālē anubhavikkirār) i+ talaiyāl vēru ceyyal-āvatu\* illāmaiylālē, kilāykka+ toṭaṅkiṇār. bhagavadviṣayattil bhāvabandhattil ūṛram iruntapaṭi pirāṭṭimār daśaiyai prāptarāy, kūṭuvatu pirivatu ūṭuvatāmpaṭi āṇār.*

<sup>545</sup> The printed edition I am using here points out that this is only to be found in some variants (*itu adhika-pāṭham*).

<sup>546</sup> Literally, ‘by this head.’

*nammālvārukku* ‘*miṇ+ iṭai maṭavārum,*’ *tirumaṅkaiyālvār* *kātil kaṭippum,*’  
*pōlē irukkīratu\** *āyttu+ perumālukku i+ tirumoli;* *nammālvār bhagavadviṣa-*  
*yattil ninra ūrram ellām tōrra vaṇmai ~uṭaittāy irukkum miṇ+ iṭai maṭavār;*  
*tirumaṅkaiyālvār tam mārḍavam ellām tōrra meṇmaiyaṭi ~uṭaittāy irukkum*  
*kātil kaṭippu. ivar tammuṭaiya rājakulam ellām tōrra ~irukkum i+ tirumoli.*

*kṛṣṇāvatāram tōltiṇṭi~ākaiyālē* ‘*oru cevṇāykkilamai murpaṭa+ perrilōm, pallilē*  
*paṭṭu terittatu’ enru pañcalakṣam kuṭiyil peṇkalukku kṛṣṇaṇ pakkal uḷla viṭāy*  
*ellām tamakku\** *oruvarkkum uṇṭākaiyālē tiruvāyppāṭiyil peṇkal pēccāl*  
*pēcukirār.*

→ (Earlier on, he enjoyed the places that He graciously rejoiced in; that experience gave birth the desire for the enjoyment of the *avatāras*. Among them, he enjoys [His] *avatāra* as Kṛṣṇa, through the *pācurams* of those who enjoyed [the *avatāra*] which came close [to their time].) Because of there being nothing else that could be done by this one [i.e. Kulacēkaraṇ], he started being distressed. Because there was strength in [his] emotional attachment to God, acquiring the condition of the Ladies, he became one who united with, separated from and feigned displeasure at [the Lord].

This *tirumoli* is for [Kulacēkara] Perumāḷ what ‘Women with lightning waists’ [TVM 6.2.1] is for Nammālvār and ‘Ornaments in the ears’ [PeTM 10.8] is for Tirumaṅkai Ālvār. ‘Women with lightning waists’ possesses harshness so that all the ardour that Nammālvār persisted [in feeling for] for God appears. ‘Ornaments in the ears’ possesses tenderness so that all of Tirumaṅkai Ālvār’s gentleness appears. This *tirumoli* is such that his royal lineage and all appears.

Since the *avatāra* as Kṛṣṇa happened close [to his time], thinking, ‘We did not get to come one Tuesday earlier<sup>547</sup>; it is [as if food] touched the teeth and scattered,’<sup>548</sup> all the longing that the women of the clan of five

<sup>547</sup> This means, ‘We did not get to be born a little time earlier.’

<sup>548</sup> This means he almost ate food, but missed it, probably due to a slip; similarly, Piḷḷai says that Kulacēkaraṇ was born close to Kṛṣṇa’s time, but not close enough.

hundred thousand<sup>549</sup> [felt] for Kṛṣṇa also happened to him alone; thus, he speaks through the words of the women of Gokula.

***pācuram* 6.1**

ஏர்மலர்ப் பூங்குழ லாயர்மாத  
 ரெனைப்பல ருள்ளவில வூரிலுன்றன்  
 மார்வு தழுவுதற் காதையின்மை  
 யறிந்தறிந் தேயுன்றன் பொய்யைக்கேட்டுக்  
 கூர்மழைபோற்பனிக் கூதலெய்திக்  
 கூசி நடுங்கி யமுனையாற்றில்  
 வார்மணற் குன்றிற் புலரநின்றேன்  
 வாசுதே வாவுன் வரவுபார்த்தே.

*ēr malar+ pūm kuḷal āyar mātar*  
*enai+ palar uḷḷa ~i+ ~ūril uṇ taṇ*  
*mārvu taḷuvutaṇku\* ācai ~iṇmai*  
*~arintu\* arintē ~uṇ taṇ poyyai+ kēṭṭu*  
*kūr maḷai pōl paṇi+ kūtal<sup>550</sup> eyti*  
*kūci naṭuṇki yamuṇai ~ārṛil*  
*vār maṇal kuṇṛil pulara ninṛēṇ*  
*vācutēvā ~uṇ varavu pārttē.*

Knowing of [my own] absence of desire for embracing Your chest,  
 in this town where there are so many cowherd women  
 with curling hair [adorned with] beautiful, blooming flowers,<sup>551</sup>

<sup>549</sup> The acharyas claim that Kṛṣṇa grew up among cowherds belonging to five hundred thousand families.

<sup>550</sup> Claiming that some scholars split this as *paṇikku\* ūtal* ('the cold wind that swells'), Uttamūr (1999: 54) dismisses the option, preferring *kūtal*, which is synonymous with chillness.

<sup>551</sup> Uttamūr (1999: 54) prefers *pūm kuḷal* as 'beautiful or flower[-like] curling hair.'

despite knowing [it],<sup>552</sup> listening to Your lie,  
 I stood, as it dawned on the long sand bank on the river Yamunā,  
 feeling the coolness of the abundant rain-like dew,  
 getting shy, shivering,  
 O Vāsudeva! expecting Your arrival.

### 6.1. Commentary

சுவதாரிசெ - முதற்பாட்டு. ஒரு பிராட்டி, ‘யமுனையில் மண-  
 லிலே போய் நில்லு, நான் அங்கே வருகிறேன்’ என்று சொல்லிவிட;  
 அவள் அங்கேபோய் விடியுமளவும் நின்று அவன் வரக்-  
 காணாமையாலே அவனைக் கண்டபோது ஊடிச் சொல்லுகிற  
 வார்த்தையாயிருக்கிறது.

*avatārikai - mutal pāṭṭu. oru pirāṭṭi, ‘yamunaiyil maṇalilē pōy nillu, nāṇ aṅkē  
 varukirēṇ’ enru collivīṭa; aval aṅkē pōy viṭiyum-aḷavum ninru avan vara+  
 kāṇāmayālē avanai+ kaṇṭapōtu ūṭi+ collukira vārttayāy irukkīratu.*

→ Introductory note - First song: as [Kṛṣṇa] had said to a lady, ‘Go  
 and stand on the sands of the Yamunā, I will come there,’ she went  
 there, stood till dawn. Because of not seeing Him come, when she [did]  
 see Him, [she] feigned displeasure: [these] are the words that [she then]  
 spoke.

♦*ēr malar+ pūm kuḷal āyar mātar* – ‘cowherd women with curling hair  
 [adorned with] beautiful, blooming flowers’

அழகிய மலரையுடைத்தாய் மலருக்கும் கூட நாற்றத்தைக்  
 கொடுக்கும் மயிர் முடியையுடைய இடைப்பெண்கள்

*aḷakiya malarai ~uṭaittāy malarukkum kūṭa nārrattai+ koṭukkum mayir  
 muṭiyai ~uṭaiya ṭai+ peṇkaḷ*

→ Cowherdresses who have knots of hair, which have beautiful  
 flowers [and] which give fragrance even to the flowers;

<sup>552</sup> Uttamūr (1999: 54) adds an object for the second *aṇṭē* (‘knowing [that You would  
 not come]’).

♦ *enai+ palar uḷḷa ~i+ ~ūril* – ‘in this town where there are many other’

சுநெகும்பேர் திரளான இவ்வூரில் - திருவாய்ப்பாடியில்

*anekam pēr tiraḷāṇa i+ ~ūril - tiruvāyppāṭiyil*

→ In this town where many people [live] in large numbers; in the sacred Gokula;

♦ *uṇ taṇ mārṇu taḷuvutaṇku\* ācai ~iṇmai ~arintu\* arintē* – ‘Knowing of [my own] absence of desire for embracing Your chest (...) despite knowing [it]’

‘சுநெகும் பெண்களுள்ள ஊருமாய் நீயும் ஸவசுஸாயார-  
ணனுமானால்<sup>553</sup> உன் மார்வை ஆசைப்படக்கடவதன்று’ என்று அறிந்து  
வைத்து

*‘anekam penkaḷ uḷḷa ūrumāy nīyū sarvasādhāraṇaṇum āṇāl uṇ mārṇvai  
ācaippaṭa+ kaṭavatu\* aṇru’ enru arintuvaittu*

→ Knowing well that ‘It is not fit to desire Your chest in a town where there are many women and because of Your being common to all’;

♦ *uṇ taṇ poyyai+ kēṭṭu* – ‘Listening to Your lie’

உன் ஷ்லாஹிபத்தை உணரவொட்டாதினே உன் வார்த்தை.  
‘நீயல்லது புகலுண்டோ? உன்னையல்லது நான் அறிவேனோ?’ என்று  
தாழ்ச்சி தோன்ற நீ சொல்லும் வார்த்தையைக் கேட்டு

*uṇ svarūpattai uṇara ~oṭṭāṭirē uṇ vārttai. ‘nī ~allatu pukal uṇṭō? uṇṇai  
~allatu nāṇ arivēṇō?’ enru tālcci tōṇra nī collum vārttaiyai+ kēṭṭu*

→ Your words do not allow [us] to recognise Your true nature. ‘Is there any refuge but you? Do I know anyone but you?’ Listening to the words You utter so that [You] appear [to have] humility;

♦ *kūr maḷai pōḷ paṇi+ kūtal eyti* – ‘feeling the coolness of the abundant rain-like dew’

மிக்க மழைபோலே பெய்கிற பனியால் வந்த குளிரிலே அகப்-  
பட்டு

<sup>553</sup> The -āl ending does not seem to be a conditional, but rather an instrumental marker here.



*mikka maḷai pōlē peykīra paṇiyāl vanta kuḷirilē akappaṭṭu*

→ Getting caught in the cold caused by the dew that falls like heavy rains;

♦ *kūci* – ‘getting shy’

ஆர் காண்கிறார்களோவென்று கூசி

*ār kāṇkiṛārkaḷō ~enru kūci*

→ Becoming shy wondering who was watching;

♦ *naṭuṅki* – ‘shivering’

அச்சத்தாலும் குளிராலும் நடுங்கி

*accattālum kuḷirālum naṭuṅki*

→ Shivering out of fear and cold;

♦ *yamunai ~ārriḷ* – ‘on the river Yamunā’

அதுதான் னகாஜஸூத்திலேயோ? ஸவ்ஸுலாயாரணமான  
தெயத்திலேயன்றோ?

*atu tāṇ ekāntasthalattilēyō? sarvasādhāraṇamāṇa deśattilē ~anrō?*

→ Was that [it would have been] at least in a secluded place? It was in a common place of the town, was it not?

♦ *vār maṇal kuṇṇil pulara ninrēṇ* – ‘I stood as it dawned on the long sand bank’

நின்றதுதான் தனியே நிற்கலாம் தெயத்திலே நின்றேனோ?  
ஹொமத்துக்கு னகாஜஸூலேயன்றோ? எல்லாரும் வந்து ஸஹ-  
ரித்துக் காணும்போது ஸவ்ஸுலாயாரணமான தெயத்திலே வந்தா-  
ளென்றிராமே ஹொமத்துக்கு னகாஜமான மணல் குன்றிலே விடியு-  
மளவும் நின்றாளென்னும்படி தோற்ற நின்றேன்.

*ninratu tāṇ taṇiyē nirkalām deśattilē ninrēṇō? bhogattukku ekāntasthale  
~anrō? ellārum vantu saṅcarittu+ kāṇumpōtu sarvasādhāraṇamāṇa deśattilē  
vantāl enṇirāmē bhogattukku ekāntamāṇa maṇal kuṇṇilē viṭiyum-aḷavum  
ninṇrāl enṇumpaṭi tōrra ninrēṇ.*

→ Did I at least stand in a spot [where I could] have stood alone? It was in a lonely spot [fit] for sexual enjoyment, was it not? I stood appearing such that when everyone who came wandering in [and] saw [me] said, ‘It is not as though she came to a place common to all; she stood till dawn on a lonely sand bank [fit] for sexual enjoyment!’

♦ *vācutēvā* – ‘O Vāsudeva!’

நீ இங்கு நிற்கிறதென்? என்னில் - உன்னை விஸ்வவித்தன்று; உன் விதாவை விஸ்வவித்து; ஒரு வார்த்தையல்லது அறியாத ஸ்ரீ வஸுதேவர் பிள்ளை என்னுமத்தை விஸ்வவித்து நின்றேன்.

*nī inku nirkiratu\* eṇ? eṇṇil - unṇai viśvasittu\* anru; uṇ pitāvai viśvasittu; oru vārttai ~allatu ariyāta śrīvasudevar piḷḷai eṇṇumattai viśvasittu ninrēṇ.*

→ If [one] asks, ‘Why do you stand here?’ – [It is] not having trusted You; [it is] having trusted Your father; I stood having trusted the fact that [You are] the son of Śrī Vasudeva who is true to his word.<sup>554</sup>

♦ *uṇ varavu pārṭtē* – ‘expecting Your arrival’

உன்னுடைய அழகு காணவேணுமென்னும் நசையாலே.

*unṇuṭaiya alaku kāṇa vēṇum eṇṇum naciyaḷē.*

→ Out of the desire to see Your beauty.

### *pācuram* 6.2

கெண்டையொண் கண்மட வாளொருத்தி

கீழை யகத்துத் தயிர்கடைய

கண்டொல்லை நானுங் கடைவனென்று

கள்ள விழியைவிழித் துப்புக்கு

வண்டமர் பூங்குழல் தாழ்ந்துலாவ

வாண்முகம் வேர்ப்பச்செவ் வாய்துடிப்பத்

தண்டயிர் நீகடைந் திட்டவண்ணந்

தாமோத ராமெய் யறிவனானே.

<sup>554</sup> Literally, ‘Śrī Vasudeva who knows but one word.’

*keṇṭai ~oḷ kaṇ maṭavāl orutti*  
*kīlai ~akattu+ tayir kaṭaiya+*  
*kaṇṭu\* ollai nāṇum kaṭaivaṇ eṇru*  
*kaḷḷa(m) vīlyai vīlittu+ pukku*  
*vaṇṭu\* amar pūm kuḷal tāḷntu\* ulāva*  
*vāl mukam vērppa+ ce(m) vāy tuṭippa*  
*taṇ tayir nī kaṭaintu\* iṭṭa vaṇṇam*  
*tāmōtarā mey+ arivaṇ nāṇē.*

Seeing an [innocent] woman with barbus[-like] shiny eyes churning  
 curds in the eastern house,  
 saying ‘I shall churn quickly,’<sup>555</sup> [You] eyed [her] with [Your] stealthy  
 glance, and slipped in.

As the curling-hair with flowers on which bees sit fell low  
 and moved about,  
 as the bright face perspired, as the red lips quivered:  
 the way You churned the cool curds, O Dāmodara,<sup>556</sup> truly I know.

## 6.2. Commentary

சுவதாரிசெக - இரண்டாம் பாட்டு. வேறொரு பிராட்டி வார்த்தை.

avatārikai - iraṇṭām pāṭṭu. vēru\* oru pirāṭṭi vārttai.

→ Introductory note - Second song: the words of another lady.

♦*keṇṭai ~oḷ kaṇ maṭavāl orutti* – ‘an [innocent] woman with barbus[-like] shiny eyes’

<sup>555</sup> Taking *um* in *nāṇum* as an expletive, I have not translated it; commentators like Annangaracharya (1966: 33) and Uttamūr (1999: 54) probably take it as a particle that indicates speciality (see TL’s entry for *um*) and understand this sentence as ‘I too shall [join you and] churn quickly [with you].’

<sup>556</sup> An epithet given to Kṛṣṇa as a reminder of His having had His waist [tied with] a rope, because His foster mother wished to restrict His movements. This epithet is also associated with the episode of Kṛṣṇa breaking the two arjun trees by passing between them with the mortar (to which He was tied) trailing after Him.

ஊழமான நோக்கையுடையவளாய், சொல்லிற்றெல்லாம் மெய் -  
யென்றிருக்கும் பருவத்தையுடையாள் ஒருத்தி

*mugdhamāṇa nōkkai ~uṭaiyavalāy, collirru\* ellām mey+ enrirukkum  
paruvattai ~uṭaiyāl orutti*

→ A woman who has an innocent glance [and such] youthfulness  
that trusted everything that [people] told her;

♦ *kīlai ~akattu* – ‘in the eastern house’

ஊவநாவுகஷுத்தாலே திருவாய்ப்பாடியில் ஒரு அகமுமுண் -  
டாய் அதுக்குக் கீழையகமுமாய்ச் செல்லுகிறது காணும் இவர்க்கு.  
நீதான் மூலையடியே நடந்தது வேரோரிடத்தேயோ? என்னகத்துக்குக்  
கீழை அகத்தேயன்றோ?

*bhāvanāprakarṣattālē tiruvāyppāṭiyil oru akamum uṇṭāy atukku+ kīlai  
~akamumāy+ cellukiratu kāṇum ivarkku. nī tāṇ mūlaiyaṭiyē naṭantatu vēru\*  
ōr iṭattēyō? en+ akattukku+ kīlai akattē~ anrō?*

→ Out of an intensity of feeling, it appears to him [Kulacēkaraṇ] that  
there is a house [for him] in the sacred Gokula, [and he speaks of] what  
goes on in the house to the east of that. Was it at least in another place  
that You behaved at Your pleasure?<sup>557</sup> Was it not in the house east to  
mine?

♦ *tayir kaṭaiya+ kaṇṭu* – ‘seeing [her] churning curds’

ஊரெங்கும் அடியொற்றித் திரியுமிநே, தனியே நின்று தயிர்  
கடைவாருண்டோ? என்று, ஒருத்தி தனியே நின்று தயிர் கடையக்  
கண்டவாறே சுலலுலாஹம் பெற்றருளாய் ஓடிச்சென்று புக்கான்.

*ūr enkum aṭiyorri+ tiriyaumirē, taṇiyē ninru tayir kaṭaivār uṇṭō? enru, orutti  
taṇiyē ninru tayir kaṭaiya+ kaṇṭavārē alabhyalābham perrāṇāy ōṭi+ cenru  
pukkāṇ.*

<sup>557</sup> Velukkudi (2008: 6.2) explains that *mūlai ~aṭiyē* means ‘without anyone knowing,’  
implying that the expression may have originated from [‘walking] close to the  
corner’; the TL defines it as ‘at one's pleasure, as one likes.’

→ He roams about all over the town following [women], wondering, ‘Is there anyone standing alone churning curds?’ As [soon as He saw] a woman who stood churning curds alone, He went running and entered [her place] as One who had obtained the unobtainable.

♦ *ollai nānum kaṭaivaṇ enru* – ‘saying, “I shall churn quickly”’

‘நீ தனியே நின்று தயிர் கடையில் ஒருகாலும் வெண்ணெய்பட்டதாக மாட்டாது, சடக்கென வெண்ணெய்படுவது நானும் ஒருதலைப் பற்றிக் கடையிலாய்த்து’ என்று. ‘அன்று தேவரசுரர் வாங்க’ என்று பிறர் கைவிட்டால் கடைவது பிறர் காயுமாகிலிறே; இங்கு இவளும் ஒருதலைப்பற்றிலிறே தன் ஆயொஜகமாவது

‘*nī taṇiyē ninru tayir kaṭaiyil orukālum veṇṇey paṭṭatāka māṭṭātu, caṭakku\* eṇa veṇṇey paṭuvatu nānum orutalai+ parri+ kaṭaiyil-āyttu’ enru. ‘anru tēvar acurar vāṅka’ enru pīrar kaiviṭṭāl kaṭaivatu pīrar kāryam ākilirē; iṅku ivaḷum orutalai+ parrilirē taṇ prayojanam āvatu*

→ [He] said, ‘If you stand churning curds alone, butter will never be able to form. The quick forming of butter will happen if I too churn, holding on to one end [of the rope rolled around the churn-staff].’ Saying ‘That day, so that the devas and asuras receive [nectar]’ [TVM 7.1.7] - [His] churning [alone of the milk ocean] when the others gave up is indeed because it is other people’s business; here, it is only if she holds on [to one end] that it will be of use to Him.<sup>558</sup>

♦ *kaḷla(m) viliyai vilittu+ pukku* – ‘[You] eyed [her] with [Your] stealthy glance, and slipped in’

இவன் கள்ளவிழி; அவள் கெண்டையொண்கண் மடவாள். நோக்கும் நினைவும் செயலும் சொல்லும் ஒருபடிப்பட்டிருக்கும் அவளுக்கு; இவனுக்கு நோக்கொருபடியும் நினைவொருபடியும்

<sup>558</sup> Pillai seems to mean that Nārāyaṇa churned the milky ocean for the benefit of others, which is why He did it alone; whereas here, Kṛṣṇa’s intention being association with the lady, He offers to churn the butter *along* with her, and not do the task on His own.

சொல்லொருபடியும் செயல் வேறொருபடியுமாயிருக்கும். இவன் நோக்காலே எல்லாம் மெய்யென்று அவள் விசுவசித்தாளாய்த்து.

*ivaṇ kaḷḷavīḷi; aval keṇṭtai ~oḷ kaṇ maṭavāl. nōkkum niṇaivum ceyalum collum orupaṭi+ paṭṭu\* irukkum avalukku; ivanukku nōkku\* orupaṭiyum niṇaivu\* orupaṭiyum col+ orupaṭiyum ceyal vēru\* orupaṭiyumāy irukkum. ivan nōkkālē ellām mey+ enru aval viśvasittāḷ-āyttu.*

→ His glance is stealthy; she is an innocent girl with carp[-like] shiny eyes. Glance, thought, deed and word are one and the same for her<sup>559</sup>; [as] for Him, the glance would be of one nature, the thought of another, the deed of another and the word of another [still]. She trusted everything to be true because of His glance.

♦*vaṇṭu\* amar ityādi* – ‘on which bees sit,’ etc.

மேல் பண்ணின் வுராவாரங்கள் ஒரு ஊறாஊரதமிறே

*mēḷ paṇṇiṇa vyāpāraṅkaḷ oru mahābhāratamirē*

→ [His] further doings are indeed a *Mahābhārata*.

♦*vaṇṭu\* amar pūm kuḷal tāḷntu\* ulāva* – ‘as the curling-hair with flowers on which bees sit fell low and moved about’

உன் குழலை விசுவசித்த வண்டுகள் என்பட்டனவோ?

*uṇ kuḷalai viśvasitta vaṇṭukaḷ eṇ paṭṭaṇavō?*

→ What did the bees that trusted Your curls suffer?

♦*vāl mukam vērppa* – ‘as the bright face perspired’

தாமரையிலே முத்து படிந்தாபோலே ஒளியையுடைய முகம் வேர்ப்ப

*tāmaraiyilē muttu paṭintā pōlē oḷiyai ~uṭaiya mukam vērppa*

→ As the face, which has brightness, perspired just like pearls resting on a lotus;

♦*ce(m) vāy tuṭippa* – ‘as the red lips quivered’

<sup>559</sup> The VG defines *oru paṭippaṭa* as *orē vitam* ([of] only one type’); so this would literally mean, ‘Glance, thought, deed and word are of the same type.’

சுயரஹுரணம் பிறக்க; இவை எல்லாம் புணர்ச்சிக் குறியிறே.  
தமிழர் ‘சுனையாடல்’ என்று ஒரு கலவியைச் சொல்லுமாபோலே.

*adharasphuraṇam piṛakka; ivai ellām puṇarcci+ kuṛiyirē. tamīlar ‘cuṇai  
~āṭal’ enru oru kalaviyai+ collumā pōlē.*

→ As the quivering of the lips occurred; all these are signs of coition.

Like a union called ‘the bathing in the spring’<sup>560</sup> that the Tamils speak of;

♦ *taṇ tayir nī kaṭaintu\* iṭṭa vaṇṇam* – ‘the way You churned the cool curds’

உன் நெஞ்சுக்குப் பொருந்தின தயிர் கடைந்தபடி; இவள் சொன்னவாறே ‘இங்ஙனே இருப்பன சில எனக்குண்டோ’ என்ன

*uṇ neñcukku+ poruntiṇa tayir kaṭainta paṭi; ivaḷ conṇavārē ‘inṇaṇē  
iruppaṇa cila eṇakku\* uṇṭō’ eṇṇa*

→ The way [You] churned the curds that are suitable to Your heart;

As she said this, [He] answered, ‘Do I have some such [defects]?’<sup>561</sup>

♦ *tāmōtarā mey+ arivaṇ nāṇē* – ‘O Dāmodara, truly I know’

உன்னுடம்பில் தழும்பை மறைக்கலாமாகிலன்றோ உன் செயல்-  
களை மறைக்கலாவது!

*uṇ+ uṭampil taḷumpai maraikkalām ākil aṇrō uṇ ceyalkaḷai maraikkal  
āvatu!*

→ It is only if [You] can conceal the marks on Your body, that [You] will be able to conceal Your deeds!<sup>562</sup>

<sup>560</sup> Aiyangar (Pillai & Aiyangar 1997: 194fn) says that the old Tamil practice consists in calling a union between a man and woman as *cuṇaiyāṭal*. The VG also defines the expression with the word *kalavi* (‘sexual union’).

<sup>561</sup> This sentence is not very clear to me; so this translation is based solely on my own interpretation. Literally, it means ‘Are there any few that are such?’

<sup>562</sup> More literally, this means ‘It is only if it is possible to hide the marks on Your body, that the hiding of Your deeds can be possible!’

***pācuram* 6.3**

கருமலர்க் கூந்த லொருத்திதன்னைக்  
 கடைக்கணித் தாங்கே யொருத்திதன்பால்  
 மருவி மனம்வைத்து மற்றொருத்திக்  
 குரைத்தொரு பேதைக்குப் பொய்குறித்துப்  
 புரிசூழல் மங்கை யொருத்தி தன்னைப்  
 புணர்தி யவளுக்கும் மெய்யனல்லை  
 மருதிறுத் தாயுன் வளர்த்தியூடே  
 வளர்கின்ற தாலுன்றன் மாயைதானே.

*karu(m) malar+ kūntal orutti taṇṇai+  
 kaṭaikkaṇittu\* āṅkē ~orutti taṇ pāl  
 maruvi maṇam vaittu marṛu\* oruttikku\*  
 uraittu\* oru pētaikku+ poy kuṛittu  
 puri kuḷal maṅkai ~orutti taṇṇai+  
 puṇarti ~avalukkum meyyaṇ allai  
 marutu\* iruttāy uṇ vaḷartti ~ūṭē  
 vaḷarkinratāl uṇ taṇ māyai tāṇē.*

Giving a side-glance to one woman with long, dark tresses  
 [bedecked with] flowers,  
 thinking of a woman then, placing [Your] heart on [her],  
 speaking to another woman,  
 intending lies for one simple-minded woman,  
 embracing<sup>563</sup> one woman with curly locks,<sup>564</sup>  
 You are not true to her either.  
 O You who snapped asunder the arjun<sup>565</sup> trees!  
 Your deceit does grow along with Your growth!

<sup>563</sup> *puṇar* also refers to the physical act of lovemaking. It is noteworthy that in *akam* poetry, 'embracing' meant lovemaking.

<sup>564</sup> Uttamūr (1999: 55) points out that 'desirable locks' is another way of understanding *puri kuḷal*.

<sup>565</sup> The *terminalia arjuna* tree.



### 6.3. Commentary

சுவதாரிசெ - மூன்றாம் பாட்டு. வேறொருத்தி வார்த்தை.

*avatārikai - mūnṛām pāṭṭu. vēru\* orutti vārttai.*

→ Introductory note - Third song: the words of another woman.

♦*karu(m) malar+ kūntal orutti taṇṇai+ kaṭaikaṇittu* – ‘Giving a side-glance to one woman with long, dark tresses [bedecked with] flowers’

நெய்த்து இருண்டு பூவையுடைத்தாயிருக்கிற மயிர் முடியை-  
யுடையாளொருத்தியை, தான் மயிர் முடியிலே தோற்றமை தோற்றச்  
சிறுங்கணித்துப் பார்த்து; நேரே பார்த்தானாகிலிறே பொது நோக்கு  
என்று இருக்கலாவது

*neyttu iruṇṭu pūvai ~uṭaittāy irukkira mayirmuṭiyai ~uṭaiyāḷ oruttiyai, tāṇ  
mayir muṭiyilē tōṛṛamai tōṛra+ ciṛāṇkaṇittu+ pārttu; nērē pārttāṇ ākiliṛē potu  
nōkku eṇṇu irukkal-āvatu*

→ Looking [by] casting a side-glance at a woman who had knots of  
hair that was oiled, black and had flower, so that [His] losing [Himself]  
to her hair shows;

It is only if He had looked straight [at her], that it would have been  
[taken] as a common glance, is it not?

♦*āṅkē ~orutti taṇ pāl maruvi maṇam vaittu* – ‘thinking of a woman then,  
placing [Your] heart on [her]’

இவள் பக்கலிலே கண் செல்லா நிற்க வேறொருத்தி பக்கலிலே  
‘அவளையல்லது அறியேன்’ என்னும்படி உறவீசை அங்கே வைத்து

*ivaḷ pakkalilē kaṇ cellā-nirka vēru\* orutti pakkalilē ‘avaḷai ~allatu ariyēṇ’  
eṇṇumpaṭi manassai aṅkē vaittu*

→ As [His] eyes continued to fall upon one woman, having set [His]  
heart there, upon another woman saying, ‘I know no other’;

♦*marṛu\* oruttiku\* uraittu* – ‘speaking to another woman’

உறவீசு அவள் பக்கலிலே இருக்கச்செய்தே, வேறே ஒருத்திக்கு  
‘அடியேன்’ என்று சொல்லி

*manassu avaḷ pakkalilē irukka+ ceytē, vēṛē oruttikku ‘aṭiyēṇ’ enru colli*

→ Having said, ‘I [am Your] servant’ to another, while [His] heart was by her side;

♦*oru pēṭaikkū+ poy kurittu* – ‘intending lies for one simple-minded woman’

சொன்ன வார்த்தையை விழுவித்து அகவாயறியாதாள் ஒரு ஊமெழுக்கு ‘இன்னவிடத்திலே போய் நில்லு, நான் அங்கே வருகிறேன்’ என்று இடம் குறித்து

*conṇa vārttaiyai viśvasittu akavāy aṛiyātāl oru mugdhaikkū ‘inṇa ~iṭattilē pōy nillu, nāṇ aṅkē varukirēṇ’ enru iṭam kurittu*

→ Having fixed a location saying, ‘Go and stay in such and such place, I will come there’ to an innocent girl who did not know of [His] inner [intention] having trusted the words [He] said;

♦*puri kuḷal maṅkai ~orutti taṇṇai+ puṇarti* – ‘embracing one woman with curly locks’

மயிர்முடி அலைதிசுலைதியாய்ப் பேணாதே ஹொமயொமெய்யாய் இருப்பாளொருத்தியோடே ஸம்ஸேஷித்து

*mayirmuṭi alaitikulaitiyāy+ pēṇātē bhogayogyaiyāy iruppāl oruttiyōṭē saṁśṣṣittu*

→ Having united with a woman who was fit for sexual enjoyment, with knots of hair untended as they became disorderly<sup>566</sup>;

♦*avaḷukkum meyyaṇ allai* – ‘You are not true to her either’

அதுவும் ஷய்யாபாரிஜ்ணம் - அதாவது பொய்யே தழுவுகை

*atuvum mithyāparirambhaṇam - atāvatu poyyē taluvukai*

→ That too is a *mithyāparirambhaṇam* - that is, ‘embracing falsely.’

♦*marutu\* iruttāy* – ‘O You who snapped asunder the arjun trees!’

பருவம் நிரம்புவதற்கு முன்னே தீண்டினாரைக் கொல்லப்படுக்காய்.

<sup>566</sup> More literally, ‘not having tended to [her] knots of hair as they became disorderly.’

*paruvam nirampuvatar̥ku munṇē tīṇṭiṇārai+ kolla+ pukkāy.*

→ You began to kill those who touched [You] even before [reaching] a mature age.

♦ *uṇ vaḷartti ityādi* – ‘Your growth,’ etc.

உன்னுடைய வளமும், நீ வராயம் புக, ஒக்கப் வராயம் புகா நின்றதினே.

*unṇuṭaiya vañcanamum, nī prāyam puka, okka+ prāyam pukā-ninṇatirē.*

→ As you age, so has Your deceit been aging along with [You].

#### ***pācuram 6.4***

தாய்முலைப் பாலி லமுதிருக்கத்  
தவழ்ந்து தளர்நடை யிட்டுச்சென்று  
பேய்முலை வாய்வைத்து நஞ்சையுண்டு  
பித்தனென் றேபிற ரேசநின்றாய்  
ஆய்மிகு காதலோ டியானிருப்ப  
யான்விட வந்தவென் தூதியோடே  
நீமிகு போகத்தை நன்குகந்தா  
யதுவுமுன் கோரம்புக் கேற்குமன்றே.

*tāy mulai+ pālil amutu\*<sup>567</sup> irukka+  
tavaḷntu taḷar naṭai ~iṭṭu+ cenru  
pēy mulai vāy vaittu nañcai ~uṇṭu  
pittan enṇē piṇar ēca ninṇāy  
~āy miku kātaloṭ(u) yāṇ iruppa  
yāṇ viṭa vanta ~eṇ tūtiyōṭē  
nī miku pōkattai naṇku\* ukantāy  
atuvum uṇ kōrampukku\* ērkum anṇē.*

<sup>567</sup> Uttamūr (1999: 56) informs us that some earlier scholars have chosen to read this passage as *mulayil pāl-amutu irukka* (‘While there was milk that is nectar in the breasts’).

While there was nectar in the breast milk of the mother,  
 crawling and walking with a tottering gait,  
 You went [and] placed [Your] mouth at the devil's breast,  
 sucked the poison<sup>568</sup>  
 [and] stood for the others to rail [at You] calling [You] 'a fool.'

While I am [here] with great, choice love,<sup>569</sup>  
 You well enjoyed great pleasure  
 with the female messenger who came [to You] as I had sent [her].  
 Does that too not befit Your wickedness?

#### 6.4. Commentary

சுவதாரிலெக - நாலாம் பாட்டு. உகந்தருளின ஷெரத்தை சுமஹவித்-  
 தார் கீழ்; அவ்வஹவம் சுவதாரங்களை சுமஹவிக்கவேணு  
 மென்னும் சபெசெகைப் பிறந்து அதில் தோள் தீண்டியதான க்ஷணாவ-  
 தாரத்தை சுமஹவித்தவர்கள் பாசுரத்தாலே சுமஹவிக்கிறார்.

*avatārikai - nālām pāṭṭu. ukantu\* aruḷiṇa deśattai anubhavittār kiḷ; a+  
 ~anubhavam avatāraṅkaḷai anubhavikka vēṇum eṇṇum apekṣai+ piṇantu atil  
 tōḷtīṇṭiyatāṇa kṛṣṇāvatārattai anubhavittavarkaḷ pācurattālē anubhavikkirār.*

→ Introductory note - Fourth song: earlier on, he [Kulacēkaraṇ] enjoyed the places He graciously rejoiced in. The desire to enjoy the *avatāras* having been born [from] that enjoyment, among those [*avatāras*], he enjoys [Kṛṣṇa's] through the *pācurams* of those who enjoyed the *avatāra* as Kṛṣṇa, which came close [to their times].

♦ *tāy mulai+ pālil amutu\* irukka* - 'While there was nectar in the breast milk of the mother'

<sup>568</sup> This refers to Kṛṣṇa sucking Pūtānā's breasts in order to kill her.

<sup>569</sup> Uttamūr (1999: 56) attributes *āy* to *nāṇ* ('While I, who am beautiful, am [here] with great love'); he also informs us that some scholars believe *āy* to be a shortened form of *āyam* ('affliction'), so that this part of the sentence would read, 'While I am [here] with great love that is [full of] affliction (...).'

உன்னப்பெறுகைக்கு நோன்பு நோற்றுப் பத்துஊலம் சுமந்து நீ முலையுண்ணில் யாரித்தும், முலை உண்ணாவிடில் நெறித்தும் ஆற்று-  
ளாயிருக்கிறவளுடைய, உனக்கு யாரகமாயிருந்த முலைப்பாலிருக்க

*unnai+ perukaikku nōṇpu nōrru+ pattu māsam cumantu nī mulai~ unṇil  
dharittum, mulai unṇāviṭil nerittum ārrālāy irukkiraṇaṭaiya, unakku  
dhāarakamāy irunta mulaippāl irukka*

→ While there was the breast milk that was sustenance to You, of her, who, having performed austerities for begetting You, bore [You] for ten months, [and] survived if You suckled and was inconsolable, cracking [her] knuckles if [You] did not suckle;

♦*tavalntu taḷar naṭai ~iṭṭu+ cenru* – ‘crawling and walking with a tottering gait, You went’

தவழ்ந்து நடக்கப்புக்கு மாட்டாதே தள்ளாம்பாறிச் சென்று

*tavalntu naṭakka+ pukku māṭṭātē taḷḷāmpāri+ cenru*

→ Going tottering, having crawled and begun to walk [but] unable to [do so];

♦*pēy mulai vāy vaittu nañcai ~uṇṭu* – ‘placed [Your] mouth at the fiend’s breast, sucked the poison’

உன் பக்கல் ஊவவாஹமில்லாத வலிதநெயுடைய முலையிலே வாய்வைத்து, விநாஸத்தை விளைப்பதான நஞ்சையுண்டு

*uṇ pakkal bhāvabandham illāta pūtanaiyuṭaiya mulaiyilē vāyvaittu,  
vināśattai viḷaippatāṇa nañcai ~uṇṭu*

→ Having placed [Your] mouth at the breast of Pūtanā who had no bond of love for You, and having eaten the poison that causes destruction;

♦*pittaṇ enrē pīrar ēca ninrāy* – ‘[You] stood for the others to rail [at You] calling [You] “a fool.”’

ராமசெஷங்களுக்கு விஷயவிஹாமம் பண்ணமாட்டாத அடைவு-  
கேடனென்று நாட்டார் ஏசம்படி நின்றாய். நான் இப்போது விழுக்-  
காடறியாதே செய்ததென்? என்ன -

*rāgadveṣaṅkaḷukku viṣayavibhāgam paṇṇa māṭṭāta ātaivukēṭaṇ enru  
nāṭṭār ēcumpaṭi niṇṇāy. nāṇ ippōtu viḷukkāṭu\* ariyātē ceytatu\* eṇ? eṇṇa -*

→ You stood so that the men of the land insulted [You] saying, ‘He is  
One with a disorder who is unable to make the distinction between  
objects of love and hatred.’

If [You] ask, ‘What have I done now without knowing the  
implications?’

♦*āy miku kātālōṭu yāṇ iruppa yāṇ viṭa vanta ~eṇ tūtiyōṭē* – ‘While I am  
[here] with great, choice love (...) with the female messenger who came  
[to You] as I had sent [her]’

என் உதவாகும் கொண்டு வந்தவளோடே

*eṇ dūtavākyam koṇṭu vantavalōṭē*

→ With the woman who came with the words of my message;

♦*nī miku pōkattai naṅku\* ukantāy* – ‘You well enjoyed great pleasure’

ஆய் - ஆயம்பொன்.<sup>570</sup> உன்னை ஆசைப்பட்டு வெவண்டூத்தை-  
யுடைய நானிருக்க. ‘ஆய்’ என்று கடைக்குறைத்தலாய்க் கிடக்-  
கிறது. என்னோடு பரிமாறும் பரிமாற்றத்துக்கு அவ்வருகே என்  
நினைவும் உன் நினைவும் கொண்டு பரிமார நினைத்தாலும்,  
அவளுக்கு அந்நினைவு இல்லாமையாலே மாந்துமவளிறே அவள்.

*āy - āyampon. unṇai ācaippaṭṭu vaivarṇyattai ~uṭaiya nāṇ irukka. ‘āy’  
enru kaṭaikkuraittalāy+ kiṭakkiratu. eṇṇōṭu parimārum parimārrattukku a+  
~varukē eṇ niṇaivum uṇ niṇaivum koṇṭu parimāra niṇaittālum, avalukku a+  
niṇaivu illāmaiṇālē māntumavalīrē aval.*

→ āy = gold.

<sup>570</sup> Both *āyam* and *pon* mean gold, but in Piḷḷai’s time, it could have been a reference to  
a certain type of gold.

While I, who have suffered loss of colour, having desired You, am [there];

*āy* is [the result of] an apocope.<sup>571</sup>

[Thinking it] superior to the sexual intercourse that [You] enjoy with me, with thoughts of me [gone], getting Your thoughts [on her], even though [You] think to enjoy [her], she will indeed be distressed due to [her] not having that thought.<sup>572</sup>

♦*atuvum uṇ kōrampukku\* ērkum aṇṇē* – ‘Does that too not befit Your wickedness?’

கோரம்பாவது தீம்பு. அதாவது - உன் தீம்புக்கு ஏற்குமித்தனயிறே என்கை.

*kōrampu\* āvatu tīmpu. atāvatu - uṇ tīmpukku ērkum ittaṇaiyirē eṇkai.*

*kōrampu* means ‘wickedness.’ It means - [she] says, ‘This indeed fits Your wickedness!’

### *pācuram* 6.5

மின்னொத்த நுண்ணிடை யாலைக்கொண்டு  
வீங்கிருள் வாயென்றன் வீதியூடே  
பொன்னொத்த வாடைகுக் கூடலிட்டுப்  
போகின்ற போதுநான் கண்டுநின்றேன்  
கண்ணுற் றவளைநீ கண்ணுலிட்டுக்  
கைவிளிக் கின்றதுங் கண்டேநின்றேன்  
என்னுக் கவளைவிட் டிங்குவந்தா  
யின்னமங் கேநட நம்பிநீயே.

<sup>571</sup> The OED defines this as ‘The loss of one or more letters or syllables at the end of a word.’

<sup>572</sup> This passage is not entirely clear. What it probably means is that the lady is saying that Kṛṣṇa, having thought of her and her lovemaking, still intends to make love with her messenger, thinking her a better lover. I have used both Aiyangar’s (Pillai & Aiyangar 1997: 200fn) and Velukkudi’s (2008: 6.4) explanations to get a logical sentence here.

*miṇ+ otta nuṇ iṭaiyālai+ koṇṭu*  
*vīṅku\* iruḷvāy eṇ taṇ vīti ~ūṭē*  
*poṇ+ otta ~āṭai kukkūṭal iṭṭu*  
*pōkinra pōtu nāṇ kaṇṭu ninrēṇ*  
*kaṇṇurravalai nī kaṇṇāl iṭṭu+<sup>573</sup>*  
*kai viḷikkinratum kaṇṭē ninrēṇ*  
*eṇṇukku\* avalai viṭṭu\* iṅku vantāy*  
*iṇṇam aṅkē naṭa nampi nīyē.*

While in growing darkness [You] were going through my street  
 wearing a gold-like cloth veil,  
 grasping a woman with a waist slender as lightning,<sup>574</sup>  
 I stood watching [You].  
 I also stood watching  
 Your signalling with the eye and  
 beckoning with a hand [gesture] a woman  
 You came upon by chance.<sup>575</sup>  
 Why did You come here leaving her [behind]?  
 You go [back] there again, [O] Lord!

### 6.5. Commentary

♦*miṇ+ otta nuṇ iṭaiyālai koṇṭu* – ‘grasping a woman with a waist slender as lightning’

மின்போலே நுண்ணிய இடையையுடையாளொருத்தியை அவ்-  
விடை நுடங்காதபடி அணைத்துக்கொண்டு

*miṇ pōlē nuṇṇiya iṭaiyai ~uṭaiyāl oruttiyai a+ ~iṭai nuṭaṅkāṭapaṭi*  
*aṇaittukkoṇṭu*

<sup>573</sup> This is a strange usage of *iṭṭu*, which seems to be an absolutive verb form here, rather than an auxiliary.

<sup>574</sup> Uttamūr (1999: 57) suggests that the comparison with the lightning could be applied to either the waist or the girl.

<sup>575</sup> *kaṇṇurravalai* can mean both ‘she who saw’ or ‘she whom [He] sees.’



→ Having embraced a woman with a waist slender as lightning in a way that that waist did not shake;

♦ *vīṅku\* iruḷvāy* – ‘in growing darkness’

உன்னுடைய முன்னடி தோற்றத்தே போகைக்கீடான மிக்க இருளு-  
முண்டாய்த்திறே

*unnuṭaiya muṇ+ aṭi tōrrātē pōkaikku\* iṭāna mikka iruḷum uṇṭāyttirē*

→ There indeed was such great darkness suited for Your going [in a way that] evidence does not show.<sup>576</sup>

♦ *eṇ taṇ vīti ~ūṭē* – ‘through my street’

கொண்டு போகின்றதுதான் வேறொரு தெருவேயன்றே கொண்டு  
போவது. இது ஆர் தெரு என்றிருந்தாய்? இதென்ன அஞ்சாமைதான்!

*koṇṭu pōkiratu tāṇ vēru\* oru teruvē ~anrē koṇṭu pōvatu. itu ār teru enru\*  
iruntāy? itu\* eṇṇa aṇcāmai tāṇ!*

→ [As for Your] leading [her], it is not even another street You led her down.

Whose street did You think it was? What is this daring!

♦ *poṇ+ otta ~āṭai kukkūṭal iṭṭu* – ‘wearing a gold-like cloth veil’

மறைத்துக்கொண்டு போகிறதுதான் இருளுக்கு வரகாஸத்தை  
இட்டன்றே; போகிறது போகிறாய், தான் ‘இன்னுளைக்கொண்டு போகா-  
நின்றோம்; இன்னாள் தெருவே போகாநின்றோம்; இன்ன காலத்திலே  
போகாநின்றோம்’ என்னும் துணுக்குமின்றியிலேயன்றே போயிற்று.

*maraittukkoṇṭu pōkiratu tāṇ iruḷukku prakāśattai iṭṭu\* anrō; pōkiratu  
pōkirāy, tāṇ ‘iṇṇālai+ koṇṭu pōkā-ninrōm; iṇṇāḷ teruvē pōkā-ninrōm; iṇṇa  
kālattilē pōkā-ninrōm’ eṇṇum tuṇukkum inriyilē ~anrō pōyirru.*

→ And even going around being veiled is by giving brightness to darkness, is it not?

<sup>576</sup> The VG translates *muṇ-n-aṭi tōrrātē* as *teḷivu ērpaṭātu* (‘so that evidence/clarity is not produced’).

Since You *had* to go [thus],<sup>577</sup> [You] have indeed become devoid even of fear, [not] thinking, ‘We are taking on so and so; we are going through the street of so and so; we are going at such and such a time.’

♦*pōkinra pōtu nāṇ kaṇṭu ninrēṇ* - ‘While [You] were going (...) I stood watching [You]’

உன்னைப்போலே கூறுபவென்றே நான்; நீ போனவிடமெங்கும் அடியொற்றுமவளாகையாலே கண்டு நின்றேன்.

*unnai+ pōlē anyapapai ~anrē nāṇ; nī pōṇa ~iṭam eṇkum aṭiyorrumavaḷ-ākaiyālē kaṇṭu ninrēṇ.*

→ Unlike You, I am not one to be devoted to another; I stood watching [everything] because of my being a woman who follows wherever You go.

♦*kaṇṇurraṇṇai* - ‘a [woman] You came upon by chance’

இவளை அணைத்துக்கொண்டு போகாநிற்கச் செய்தே வேறொருத்தி கண்ணுக்கு இலக்கானாள்.

*ivaḷai aṇaittukkoṇṭu pōkā-nirka+ ceytē vēru\*orutti kaṇṇukku ilakku\* āṇāḷ.*

→ Another woman became the target of [Your] glance even as [You] were going about embracing this woman.

♦*nī kaṇṇāl iṭṭu* - ‘your signalling with the eye’

கண்ணாலே கூறநூலெய்யாம்படி நோக்கினாய்.

*kaṇṇālē ananyārhai ~āmpaṭi nōkkiṇāy.*

→ You looked [at her] with [Your] eyes in [such] a way she became unworthy for another.

♦*kai viḷikkinratum kaṇṭē ninrēṇ* - ‘I also stood watching (...) [Your] beckoning with a hand [gesture]’

இவளை ஒரு கையாலே அணைத்து மற்றைக் கையாலே எதிர்ப்பட்டவளை ‘இன்னவிடத்தே வா’ என்று அழைத்துக்கொண்டு போகிறபடியையும் பார்த்துக்கொண்டு நின்றேன்.

<sup>577</sup> *pōkiratutāṇ pōkirāy* is an idiomatic expression.

*ivaḷai oru kaiyālē aṇaittu marrai+ kaiyālē etirppaṭṭavaḷai 'inna ~iṭattē vā'  
enru alaittukkoṇṭu pōkirapaṭiyaiyum pārttukkoṇṭu ninrēṇ.*

→ I stood watching the way You went embracing this woman with one arm, and beckoning another woman who appeared before [You] with the other hand saying, 'Come to such and such a place.'

♦ *ennukku\* avaḷai viṭṭu\* inku vantāy* – 'Why did You come here leaving her [behind]?'

அப்பாவி உன்னை அறியாதவளாகையாலே மெய் என்றிருக்கிறவள் வெறுக்கும்படி அவளைவிட்டு இங்கு என்செய்ய வந்தாய்? 'அங்ஙனே சிலவுண்டோ எனக்கு கூடுதல்தயன்றோ?' என்று அவன் சொல்ல

*appāvi unṇai aṇiyātavaḷ-ākaiyālē mey enru\* irukkiṇavaḷ verukkumpaṭi  
avaḷai viṭṭu inku eṇ ceyya vantāy? 'aṇṇāṇē cila ~uṇṭō eṇakku ananyagati  
~aṇṇō?' enru avaṇ colla*

→ Having abandoned her - that innocent woman who believes [You] to be true since she does not know You - so that she loathes [You], what have You come here for? As He answers, 'Are there some such [faults] in me? Am I not One without another resort?'

♦ *iṇṇam aṅkē naṭa nampi nīyē* – 'You go [back] there again, [O] Lord!'

குறைவாளரைப் போலே சிலவார்த்தை சொல்லக்கடவீரோ? நீர் ஊண்டூர் அல்லீரோ? அங்கே நடவீர்.

*kuṇaivāḷarai+ pōlē cila vārttai colla+ kaṭavīrō? nīr pūrṇar allīrō? aṅkē  
naṭavīr.*

→ Must You say [only] a few words like people in want [of words]? Are You not One who is replete [with words]? Please go there!

### ***pācuram 6.6***

மற்பொரு தோளுடை வாசுதேவா

வல்வினை யேன்றுயில் கொண்டவாறே

இற்றை யிரவிடை யேமத்தென்னை

யின்னை மெலிட்ட கன்றுநீபோய்

அற்றை யிரவுமோர் பிறறைநாளு  
 மரிவைய ரோடு மனைந்து-வந்தாய்  
 எற்றுக்கு நீயென் மருங்கில்வந்தா  
 யெம்பெரு மானீ யெழுந்-தருளே.

*mal poru tōḷ uṭai vācutēvā*  
*val viṇaiyēṇ tuyil koṇṭavārē*<sup>578</sup>  
*~irrai ~iravu\* iṭai ~ēmattu*<sup>579</sup> *eṇṇai*  
*~iṇ+ aṇai mēl iṭtu\* akanru nī pōy*  
*arrai ~iravum ōr pirrai nālum*  
*arivaiyarōṭum*<sup>580</sup> *aṇaintu vantāy*<sup>581</sup>  
*errukku nī ~eṇ maruṇkil vantāy*  
*emperumāṇ nī ~eḷuntu\* aruḷē.*

O Vāsudeva with shoulders that fought the wrestlers!<sup>582</sup>  
 As [soon as] I, with forceful karma, fell asleep tonight,<sup>583</sup> during the  
 middle watch,  
 You placed me in the pleasant bed and went away.

<sup>578</sup> This is not like the old modal clause ‘the way something happens’ but like the more modern colloquial form ‘as something happens...’

<sup>579</sup> *ēmam* comes from *yāmam*, and *iṭaiyēmam* means ‘middle watch’ here. But Uttamūr suggests (1999: 58) ‘madness, bewilderment’ as alternative meanings of *ēmam*.

<sup>580</sup> It is a woman ‘between the age of 20 and 25’ (TL).

<sup>581</sup> Uttamūr (1999: 58) thinks this can also be split as *aṇaintu\* uvantāy* (‘You rejoiced, embracing’).

<sup>582</sup> This refers to the episode of Kṛṣṇa killing the wrestlers sent to kill Him by Kāṁsa.

<sup>583</sup> Uttamūr (1999: 58) wonders how the Gopi who speaks in this poem can claim that He did not come back for the next two days, after mentioning that Kṛṣṇa left her ‘tonight’ (*irrai*); as in [Pillai’s] commentary, *irrai* is glossed as *arrai iravil* (‘on that night’), *arrai*, [a more logical choice] could not have been a variant, besides which, Uttamūr adds, the *pācuram* has always been recited with *irrai*. Therefore, he concludes, *irrai* must have been implicitly taken to mean *arrai* (which is something that Annangaracharya [1966: 35] agrees with). As for his own gloss, Uttamūr takes *~irrai ~iravu\* iṭai ~ēmattu* to mean *iṇraiya irāttiriṇ ḷavutaṭaiya ōr iravil* (‘on a night that had the length of tonight’).

That night and the following day, You came embracing women.  
For what have You come by my side [now]? Our Lord! Be gracious  
[enough] to leave!

### 6.6. Commentary

♦ *mal poru tōḷ uṭai vācutēvā* – ‘O Vāsudeva with shoulders that fought the wrestlers!’

உன் செயல்கள் நீ மூலையடி நடந்தாய் என்னவொண்ணாதபடி  
நிவாரகர் இல்லாத பிறப்பு

*uṇ ceyalkaḷ nī mūlaiyaṭi naṭantāy eṇṇa ~oṇṇāṭapaṭi nivārakar illāta  
pīrappu*

→ [Your] birth [as Vasudeva’s son] is without anyone to stop [You],  
[and] is such that [no one] dares<sup>584</sup> point out that ‘Your acts [show] that  
You acted according to [Your] pleasure!’<sup>585</sup>

♦ *val viṇaiyēṇ tuyil koṇṭavārē* – ‘As [soon as] I, with forceful karma, fell  
asleep’

அப்போது உறங்காதிருக்கப் பெற்றிலேன் உன் மிகைச்செயல்கள்  
எல்லாம் காணும்படி; திடுக்கிடும் என்னைப் பகை மீளும்படி  
வாபதத்தைப் பண்ணினேன்.

*appōtu urāṅkātu\* irukka-perṇilēṇ uṇ mikai+ ceyalkaḷ ellām kāṇumpaṭi;  
nidraiṇyūm eṇṇai+ pakai mīlumpaṭi pāpattai+ paṇṇiṇēṇ.*

→ I did not get *not* to be asleep at that time so that [I] could see all  
Your evil deeds. I have committed [such] sins that even sleep has  
exacted revenge on me.<sup>586</sup>

♦ *~irrai ~iravu\* iṭai ~ēmattu\* eṇṇai* – ‘tonight, during the middle watch’

<sup>584</sup> *oṇṇāta* means ‘not able to,’ but here, adopting this definition would lead to an ambiguous translation. Literally, this sentence means, ‘[Your] birth [as Vasudeva’s Son] is without anybody to stop [You] so that it is not possible to say “Your deeds [show] that You acted at Your pleasure.”’

<sup>585</sup> Velukkudi (2008: 6.6) glosses *mūlai ~aṭi* as ‘wrong act’ here, despite giving a different definition the previous time. See fn557.

<sup>586</sup> Literally, ‘returned enmity.’

அற்றை இரவில் நடுச்சாமத்திலே ஹொமயொமுமான காலத்-  
திலேயன்றே என்னை விட்டுப் போய்த்து.

*arrai iravil naṭuccāmattilē bhogayogyamāṇa kālattilē ~anrō enṇai viṭṭu+  
pōyttu.*

→ Was it not at a time fit for enjoyment that You left me, that night during the third watch?

♦*iṇ+ aṇai mēl iṭṭu\* akanru nī pōy* – ‘You placed me in the pleasant bed and went away’

‘ஹொமயொமுமான காலத்திலே, படுக்கை வாய்ப்பாலே இவள் உறங்கும்; உறங்கினவாறே போவோம்’ என்று, அகன்று நீ போய்

*‘bhogayogyamāṇa kālattilē, paṭukkai vāyppālē ivaḷ urāṅkum; urāṅkiṇavārē pōvōm’ enru, akanru nī pōy*

→ Saying, ‘At a time that is fit for enjoyment, because of the excellence of the bed, she will fall sleep. Let us leave as she falls asleep,’ and going away;

♦*arrai ~iravum ōr pirrai nālum* – ‘That night and the following day’

இங்கு நின்று நினைத்துப் போனாப்போலே செய்யவொண்ணாதினே அங்கு; அகன்ற அன்றிரவும் பிறறை நாளும்

*iṅku-niṇru niṇaittu+ pōṇā+ pōlē ceyya ~oṇṇātirē aṅku; akanra anru\* iravum pirrai nālum*

→ The way [You] left from here as intended - it will not be possible to do so there. That night [You] left and the following day [You stayed there.]

♦*arivaiyarōṭum aṇaintu vantāy* – ‘You came embracing women’

வஹுகூம் குடியில் பெண்களெல்லாரோடும் ஸஃஸுஷித்து வந்தாய். ‘அரிவையரோடுமணந்து வந்தாய்’ என்றவாறே ‘இவளை ஆற்றும்போது அணைத்து ஆற்றவேணும்’ என்று அவன் கிட்டப்புக

*pañcalakṣam kuṭiyil peṇkaḷ ellārōṭum saṁśleṣittu vantāy. ‘arivaiyarōṭum aṇaintu vantāy’ enṛavārē ‘ivaḷai āṛrumpōtu aṇaittu āṛra vēṇum’ enṛu avan kiṭṭa+ puka*

→ You came along embracing all the women of the clan of five hundred thousand [people].

As [she] said, ‘You came with women, having embraced [them],’ He began to approach [her] saying [to Himself], ‘When [I] comfort her, [I] must do so embracing her’.

♦ *erukku nī ~eṇ maruṅkil vantāy* – ‘For what have You come by my side [now]?’

ஆரைத் தீண்டி வந்தாய் என்று தெரியாது; என்னைத் தீண்டாதே நீ கடக்க நில்லு

*ārai+ tīṇṭi vantāy enṛu teriyātu; enṇai+ tīṇṭātē nī kaṭakka nillu*

→ [I] do not know who You touched before coming [here].<sup>587</sup> Do not touch me! You stand back!

♦ *emperumāṇ nī ~eluntu\* aruḷē* – ‘Our Lord! Be gracious [enough] to leave!’

ஹிவஹாவஸநெயாலே ‘வந்தாய்’ என்றவிடம் தப்பச் சொன்னேன்; அதைப் பொறுத்து, நீர் முதலிகளன்றோ? நீர் எழுந்தருளும்.

*pūrvavāsanaīyālē ‘vantāy’ enṛa ~iṭam tappa+ conṇēṇ; attai+ poruttu, nīr mutalikaḷ aṇṛō? nīr eluntaruḷum.*

→ Due to the past tendencies, I erroneously spoke when I said, ‘You came.’<sup>588</sup> Forgive that. Are You not the revered chief?<sup>589</sup> Grace to leave, Your [Lordship]!

<sup>587</sup> Literally, ‘[I] do not know, having touched who [You] have come.’

<sup>588</sup> She here refers to the informal second person singular (as in the distinction between *tu* and *vous* in French) that she used when she spoke to Him earlier on.

<sup>589</sup> The plural ending functions here as a honorific marker (though a sarcastic one here); in order to render that in English, I have added ‘the revered’ before the noun *mutali*.

***pācuram* 6.7**

பையர வின்னணைப் பள்ளியினாய்  
 பண்டையோ மல்லோம்நாம் நீயுக்கும்  
 மையரி யொண்கண்ணி னுருமல்லோம்  
 வைகியென் சேரி வரவொழிநீ  
 செய்ய வுடையுந் திருமுகமுஞ்  
 செங்கனி வாயுங் குழலுங்கண்டு  
 பொய்யொரு நாள்பட்ட தேயமையும்  
 புள்ளுவம் பேசாதே போகுநம்பீ.

*pai ~araviṇ+ aṇai+ paḷḷiyināy*  
*paṇṭaiyōm allōm nām nī ~ukakkum*  
*mai ~ari ~oḷ kaṇṇiṇārūm allōm*  
*vaiki ~em cēri varavu\* oḷi nī*  
*ceyya ~uṭaiyum tiru mukamum*  
*cem kaṇi vāyum kuḷalum kaṇṭu*  
*poy+ ~oru nāl paṭṭatē ~amaiyum*  
*puḷḷuvam pēcātē pōku nampī*

O Sleeper on the bed that is the serpent with hoods!  
 We are not [our] old selves. Neither are we women –  
 with shining eyes [that have red] lines  
 [and that are painted] with kohl - whom You desire.  
 You stop [Your] comings to our village after dawn.  
 Enduring [Your] falsehood for one day,  
 seeing the red clothes, the brilliant face, the red ripe fruit[-like]  
 lips and curling hair,  
 is enough.  
 Do not speak falsehood. Go, Lord!



### 6.7. Commentary

♦*pai ~araviṇ+ aṇai+ paḷḷiyināy* – ‘O Sleeper on the bed that is the serpent with hoods!’

‘நீ எனக்கு நல்லையல்லையாகிலும் நான் உனக்கு நல்லேன். ஆசைப்பட்டார்க்கு உடம்பு கொடுக்குமவன், எதிர்த்தலையினுடைய ரக்ஷணவியென பண்ணுமவன் நான்’ என்று அவன் சொல்ல, ‘பையர்-வினனை பள்ளியினாய்’ என்கிறாள்.

‘*nī eṇakku nallai ~allai ~ākilum nāṇ uṇakku nallē. ācaippaṭṭārkkku uṭampu koṭukkumavaṇ, etirttalaiviṇ uṭaiya rakṣaṇacintai paṇṇumavaṇ nāṇ enru avaṇ colla, ‘pai ~araviṇ aṇai paḷḷiyināy’ eṇkīrāl.*

→ As He said, ‘Even though you are not good to Me, I am good to you. [I am] One who gives [My own] body to those who desire it, I am One who thinks of protecting the opposing [people],’ she says, ‘O Sleeper on the bed that is the serpent with hoods!’

♦*paṇṭaiyōm allōm nām* – ‘We are not [our] old [selves]’

அகப்படுத்துகைக்காக நீ முன்பு செய்யும் செயல்கள் அறிந்தவர்களாகையாலே பழையவர்கள் அல்லோம் காண் நாங்கள். ‘நாகணைமிசை நம்பிரான் சரணே சரண் நமக்கு’ என்றிருக்கும் நிலை தவிர்ந்தோம் காண் நாங்கள்; தஞ்சமாக நினைத்திருக்கும் அதிலேயும் கூதிரசென பண்ணும்படி சுவமாவதித்தார் காணும் இவர். ‘நீங்கள் பண்டையவர்களன்றாகிலும் நான் தான் பழையவனாகையாலே உகப்பேன் உங்களை’ என்று அவன் சொல்ல

*akappaṭuttukaikkāka nī munpu ceyyum ceyalkaḷ aṇṭavarkaḷ-ākaiyālē paḷaiyavarkaḷ allōm kāṇ nāṅkaḷ. ‘nāku\* aṇai-micai nampirāṇ caraṇē caraṇ namakku’ enru\* irukkum nilai tavirntōm kāṇ nāṅkaḷ; taṇcamāka niṇaittu\* irukkum atilēyum atisaṅkai paṇṇumpaṭi avagāhittār kāṇum ivar. ‘nīṅkaḷ paṇṭaiyavarkaḷ aṇṭākilum nāṇ tāṇ paḷaiyavaṇ-ākaiyālē ukappēṇ uṅkaḷai’ enru avaṇ colla*

→ See, we are not our old selves because we know of the deeds You initially do to entrap [girls]. See that we have ceased the custom of

constantly saying, ‘For us, the sole refuge is the feet of our Lord [who is] upon the serpent-bed’ [TVM 5.10.11]. See, they were immersed in [His love] in [such] a way that [they] doubted excessively even that which [they] thought of as refuge.<sup>590</sup>

As He answered, ‘Even though you are not your old selves, since I am My old Self, I will hanker after you’;

♦ *nī ~ukakkum mai ~ari ~ol kaṇṇinārum allōm* – ‘Neither are we women with shining eyes [that have red] lines [and that are painted] with kohl’

நீ இப்போது உகக்கிறவர்களும்ல்லாம் காண் நாங்கள். முன்னடி தோற்றத்தே உன்னை மூலையடியே நடக்கப்பண்ணுகிற சுவயவ-  
ஸோஸெயுடையவர்களல்லாம் காண் நாங்கள். ‘ஆனால் என்னைச் செய்யச் சொல்லுகிறதென்?’ என்ன,

*nī ippōtu ukakkiravarkaḷum allōm kāṇ nāṅkaḷ. munṇaṭi tōrrātē unṇai mūlaiyaṭiyē naṭakka+ paṇṇukira avayavaśobhai ~uṭaiyavarkaḷ allōm kāṇ nāṅkaḷ. ‘āṇāḷ enṇai+ ceyya+ collukiratu\* eṇ?’ enṇa,*

→ See, we are no longer the ones that You hanker after either. See, we do not possess the loveliness of limbs that makes You act at will without evidence appearing.<sup>591</sup> As [He] asked, ‘If so, what are you asking me to do?’<sup>592</sup>;

♦ *em cēri varavu\* oḷi nī* – ‘You stop [Your] comings to our village’

எங்களுடைய இருப்பிடங்கள் எங்களுக்கே சூசெஞ் செல்லுவது; எங்களிருப்பிடத்தில் வாராதே கொள். ‘எல்லாரும் பரிமாறுகிற உங்களிடத்தில் நான் வாராதொழுகிறதென்? என்ன -

<sup>590</sup> Usually *ivar* is a pronoun used for Kulacēkara Ālvār (in this commentary by Pillai), but on this occasion, it seems to be a reference to the Gopī(s) who speaks in this *pācuram*. The plural honorific marker seems to refer to her and her like.

<sup>591</sup> The VG paraphrases *mun+ aṭi* as *teḷivu*, which also means evidence (inter alia). Velukkudi (2008: 6.7) takes it more literally and understands *mun+ aṭi tōrrātē* as ‘so that [even] the step ahead is not visible.’

<sup>592</sup> More literally, ‘What are you asking me to do?’

*eṅkaḷuṭaiya iruppiṭaṅkaḷ eṅkaḷukkē āṇṇai celluvatu; eṅkaḷ iruppiṭattil vārātē kol. 'ellārum parimārukira uṅkaḷ iṭattil nāṇ vārātu\* oḷikiratu\* eṇ? eṇṇa -*

→ Only our orders are effective in our abodes; do not come to our abodes!<sup>593</sup>

As He said, 'Why should I stop coming to your place frequented by all?';

♦ *em cēri varavu\* oḷi nī* – 'You stop [Your] comings to our village'

‘எல்லாரும் வரும் போதில் வரவேண்டாவென்கிறோமன்று; ஆளற்ற போதாகப் போகா நின்றான்; இவனுக்கு ஒரு நினைவுண்டு என்று ஸஜிக்கும் போது வரவேண்டா என்கிறோமத்தனயல்லது, ஸவபு- ஸாடாரணமானபோது வரவேண்டா என்றிலோமே’ என்ன; இவர்கள் வரவேண்டா என்னுதபடி ஆசியிலே கைவைத்தான்; இவர்கள் வார்த்தையிலே தான் செயலற்றபடியாலே இவர்கள் வாய்மாளும்படி ஸ்வஸூயஸூயொம் பண்ணப் பார்த்தான்.

*'ellārum varum pōtil vara vēṇṭā ~eṅkiṛōm anru; āḷ arra pōtāka+ pōkā- niṇṇāṇ; ivanukku oru niṇaivu\* uṇṭu enru śaṅkikkumpōtu vara vēṇṭā eṅkiṛōm attāṇai~allatu, sarvasādhāraṇamāṇa pōtu vara vēṇṭā eṇṇilōmē' eṇṇa; ivarkaḷ vara vēṇṭā eṇṇātapāṭi āciyilē kaivaittāṇ; ivarkaḷ vārttaiyilē tāṇ ceyalarṇapāṭiyālē ivarkaḷ vāy māḷumpaṭi brahmāstraprayogam paṇṇa+ pārttāṇ.*

→ [They] said, 'We are not telling [You] not to come when everyone comes. Except for telling [You] not to come at a time when [people] doubt thinking, 'He has been going [there] when no one [else] is there. He has an [ulterior] motive,' we are not telling [You] not to come at an ordinary time.' He entered the battle in [such] a way that they could not say 'Do not come!'; because He was laid prostrate by their words, He tried to use Brahmā's missile<sup>594</sup> so that their words [would] cease.

<sup>593</sup> According to TL, *kol* is an expletive added to negative imperative singular verbs.

<sup>594</sup> This missile is said to be unbeatable; here, it is an allusion to Kṛṣṇa's beauty.

♦*ceyya ~uṭaiyum tiru mukamum cem kaṇi vāyum kuḷalum kaṇṭu* - ‘seeing the red clothes, the brilliant face, the red ripe fruit-like lips and curling hair’

திருப்பரியட்டத்தைப் பேணுவது, இவர்கள் முகங்களிலே முகத்தைக் காட்டுவது, வலிதம் பண்ணுவது, திருக்குழலைப்பேணுவதானான்: இப்படிச் செய்தவாறே இருந்தான். அதாவது - கண்ணைச் செம்பளித்தான். கண்படைத்த அாஹம் காணாதே கண்ணைச் செம்பளிக்கிறதென் என்று சொல்லக்கண்டு

*tiru+ pariyaṭṭattai+ pēṇuvatu, ivarkaḷ mukaṇkaḷilē mukattai+ kāṭṭuvatu, smitam paṇṇuvatu, tiru+ kuḷalai+ pēṇuvatāṇāṇ: ippaṭi+ ceytavārē irāyittāl. atāvatu - kaṇṇai+ cempaḷittāl. kaṇpaṭaitta lābham kāṇātē kaṇṇai+ cempaḷikkiratu\* en enru colla+ kaṇṭu*

→ He started tending [His] sacred clothes, showing [His] face to their faces, smiling [and] adorning [His] sacred hair; as [He] did that, she retreated. That is, she closed [her] eyes. Seeing [Him] say, ‘Why close [your] eyes without reaping the benefit of having eyes?’;

♦*poy+ oru nāl paṭṭatē ~amaiyum* - ‘enduring [Your] falsehood for one day (...) is enough’

உன்னுடைய செயல்களெல்லாம் மெய்யென்று ஒருநாள் பட்டதே அமையும் காண்! என்கிறாள். ‘அடியேன் குடியேன்’ என்று சில வார்த்தைகளைச் சொல்ல

*unṇuṭaiya ceyalkaḷ ellām mey+ enru oru nāl paṭṭatē amaiyum kāṇ! enkiṇāl. ‘aṭiyēṇ kuṭiyēṇ’ enru cila vārttaikaḷai+ colla*

→ She says, ‘See, what [I] suffered for one day believing Your deeds and all to be truthful is enough.’ As [He] said a few words like ‘I [who am your] servant, I [who am] base’<sup>595</sup>;

<sup>595</sup> *kuṭiyēṇ* does not seem to mean anything in this context, and seems to exist solely for the purpose of having a word that rhymes with *aṭiyēṇ*; Velukkudi (2008: 6.7) also confirms that this word does not have a meaning. But the VG has an entry for this term which it says means ‘I who am base,’ but gives this very passage as an illustration to this meaning. It is worth noting that this definition is close to that of *aṭiyēṇ*.

♦*pulluvam pēcātē pōku nampī* – ‘Do not speak falsehood. Go, Lord!’

காட்சிக்கு<sup>596</sup> முன்னே காண் ஸ்ரவணமும், அதுவுமெல்லாம் பண்டே செய்து அற்றது காண்; இனி நீ சொல்லுகிறவற்றுக்கு ஒரு வ்யொஜநமில்லை. புள்ளுவமாவது - வஹநம். வஹநங்களெல்லாம் அறிந்த எங்கள் பக்கல் வ்யொஹியாதே போ. ‘என்னை ‘போ’ என்கிறதென்? உங்களை ஒழியப் புகலிடமுண்டோ?’ என்ன,

*kāṭcikkū munṇē kāṇ śravaṇamum, atuvum ellām paṇṭē ceytu arṛatu kāṇ; inī nī collukiravarṛukku oru prayojanam illai. pulluvam āvatu - vañcanam. vañcanaṅkaḷ ellām aṛinta eṅkaḷ pakkal prayogiyātē pō. ‘eṇṇai ‘pō’ eṅkiratu\* eṇ? uṅkaḷai oḷiya+ pukaliṭam uṇṭō?’ eṇṇa,*

→ See, hearing is before seeing, and [we have] stopped doing all that long ago, see! The things You say have no use now. *pulluvam* means deception. Go without trying all the deceptions on us, who know about [them all]. As He said, ‘Why do you ask me to go? Is there a refuge other than you?’

♦*nampī* – ‘Lord!’

ஹ்ருணயிராயிருக்கிற நீர் குறைவாளரைப்போலே சில சொல்லக் - கடவீரோ. சொல்லுக்கும் செயலுக்கும் அடியில்லை என்னும்படி நிரபெக்ஷர் என்று அறிந்த பின்பு சில ஸாபெக்ஷரைப்போலே சொல்லக்கடவீரோ? நடவீர்.

*pūrṇarāy irukkīra nīr kuṛaivāḷarai+ pōlē cila colla+ kaṭavīrō. collukkum ceyalukkum aṭi ~illai eṇṇumpaṭi nirapekṣar eṇru aṛinta piṇpu cila sāpekṣarai+ pōlē colla+ kaṭavīrō? naṭavīr.*

→ Must You, who are replete [with words], say [only] a few [words] like people in want [of words]? Now that [we] know that [You] are [so] indifferent that it [can be] said that there is no proximity between words and deeds, must You speak like someone who is considerate? Please go.

<sup>596</sup> The Pillai & Aiyangar (1997) edition has the word *tālccikku* placed here; this might be a variant of *kāṭcikkū*.

**pācuram 6.8**

என்னை வருக வெனக்குறித்திட்  
 டினமலர் முல்லையின் பந்தல்-நீழல்  
 மன்னி யவளைப் புணர்ப்புக்கு  
 மற்றென்னைக் கண்டுழ ருநெகிழ்ந்தாய்  
 பொன்னிற வாடையைக் கையிற்றுங்கிப்  
 பொய்யச்சங் காட்டிநீ போதியேலும்  
 இன்னமென் கையகத் தீங்கொருநாள்  
 வருதியே லெஞ்சினம் தீர்வன்நானே.

*ennai varuka~ eṇa+ kurittittu\**  
*ina(m) malar mullaiyiṇ pantal nīlal*  
*maṇṇiyavaḷai+ puṇara+ pukku*  
*marru\* ennai+ kaṇṭu\* ulaṛā nekiḷntāy*  
*pon nira(m) āṭaiyai+ kaiyil tāṅki+*  
*poy+ accam kāṭṭi nī pōtiyēlum*  
*iṇṇam eṇ kai~ akattu\* īṅku\* oru nāl*  
*varutiyēl eṇ ciṇam tīrvaṇ nāṇē.*

Telling me, ‘May you come,’ You entered to embrace *her* who stayed in the shadow of the pandal [made of] jasmine<sup>597</sup> that blossoms in clusters.

Afterwards, seeing me, becoming disturbed, You slipped off.  
 Even though You left holding the gold-coloured garments in [Your] hand, showing false terror,  
 I shall settle my score [with You]<sup>598</sup>  
 if You again come within my grasp one day.

<sup>597</sup> Also known as Arabic jasmine, the *mullai*’s scientific name is *jasminum sambac*. Other types of jasmine are also referred to by the term *mullai* (TL).

<sup>598</sup> Literally, ‘I shall end my anger.’

### 6.8. Commentary

♦ *ennai varuka ~eṇa kurittiṭṭu* – ‘Telling me, ‘May you come’”

புரணயிசுத்தாலே ஒருத்தியை கூறநூலெழு ஆக்கினாய்; அவளை இன்னவிடத்திலே வா என்று இடம் குறித்து விட்டாய்.

*praṇayivattālē oruttiyai ananyārhai ākkināy; avalai inṇa ~iṭattilē vā enru iṭam kurittu viṭṭāy.*

→ By means of affection, You made one woman unworthy of another [man]. You fixed a location saying to her, ‘Come to such and such a place.’

♦ *iṇa(m) malar mullaiyiṇ pantal nīlal* – ‘in the shadow of the pandal [made of] jasmine that blossoms in clusters’

பரப்புமாறப்பூத்த முல்லைப் பந்தலின் கீழ்

*parappu māra+ pūṭṭa mullai+ pantaliṇ-kīl*

→ Under the jasmine pandal, which had flowered so that the surface was [completely] covered<sup>599</sup>;

♦ *maṇṇiyavalai+ puṇara+ pukku* – ‘You entered to embrace her who stayed’

எக்காலத்திலே இடங்குறித்துவிட்டானென்று தெரியாது; அவள் அங்கே குடில் கட்டிக் காத்துக் கிடக்கிறது; அவளோடே ஸஃஸ்ரஷ்டிக்கப் புக்கு

*e+ kālattilē iṭam kurittuviṭṭāṇ enru teriyātu; aval anṅē kuṭil kaṭṭi+ kattu+ kiṭakkiratu; avalōṭē saṁśleṣikka+ pukku*

→ [She] did not know for what time He fixed the location;<sup>600</sup> she waited there, having built [herself] a hut. Having begun to unite with her;

<sup>599</sup> Literally, ‘so that the surface was [made] non-existent’, i.e. totally covered by the spreading jasmine.

<sup>600</sup> Velukkudi (2008: 6.8) suggests that He Himself did not know the time, given the number of trysts He had fixed.

♦*marṛu\* eṇṇai kaṇṭu\* uḷarā nekiḷntāy* – ‘afterwards, seeing me, becoming disturbed, You slipped off’

ஒரு ஊஹாரதத்தைப் பாரித்துக் கொண்டு புக்கு இவளைக் கண்டவாறே கலங்கி எழுந்திருந்தான்.

*oru mahābhāratattai+ pārittukkoṇṭu pukku iḷalai+ kaṇṭavārē kalaṅki eḷuntiruntāṇ.*

→ Beginning [the act] having resolved upon a *Mahābhārata*,<sup>601</sup> He stood up, agitated, as [He] saw this [other] woman entering.

♦*poṇ+ nira(m) āṭaiyai+ kaiyil tāṅki* – ‘holding the gold-coloured garments in [Your] hand’

திருப்பரியட்டத்தைக் கையிலே தாங்கி

*tiru+ pariyattattai+ kaiyilē tāṅki*

→ Bearing the sacred clothes in hand;

♦*poy+ accam kāṭṭi nī pōtiyēlum* – ‘even though You left (...) showing false terror’

இவளைக் கைகழியப்போய், மெய் அச்சம் செய்தத்தைப் பொய்யாக்கிச் சிரித்தான் போய் நின்று; மெய்யே அஞ்சினானாகில் களவும் மெய்யாமிறே; களவு பொய்யாகைக்காகப் பொய்யே அஞ்சினானாக ஹவித்தான்.

*iḷalai+ kaikaḷiya+ pōy, mey accam ceytattai+ poyyākki+ cirittāṇ pōy niṇṇu; meyyē aṇciṇāṇ ākil kaḷavum meyyāmiṇē; kaḷavu poyyākaikkāka+ poyyē aṇciṇāṇāka bhāvittāṇ.*

→ Having gone beyond her [grasp], He laughed, standing apart, making the real fear He felt [seem] feigned.<sup>602</sup> If He truly was afraid,

<sup>601</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 214) says that the reference to the *Mahābhārata* is an allusion to length: Piḷḷai seems to think that Kṛṣṇa was intent upon having a lengthy lovemaking session with this Gopī.

<sup>602</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 214) understands this passage as meaning that Kṛṣṇa’s fear was fake. If I follow this interpretation, this passage can be translated as ‘making [it clear] that the fear [He] showed was fake.’ But this interpretation does not seem to fit with what follows. Velukkudi (2008: 6.8) suggests both meanings are possible.



[then His] clandestine union would indeed be true. [So] He thought of feigning fear so that the clandestine union becomes untrue.

♦ *pōtiyēlum* - ‘even though You left’

அப்போதைக்கு இவளைத் தப்பப் போமதினே உஷேஸும். அப்படியே கைகழலப்போனான்.

*appōtaikku ivalai+ tappa+ pōmatirē uddeśyam. appāṭiyē kaikalala+ pōṇān.*

→ The intention then was indeed to escape from her. Accordingly, He went beyond her [grasp].

♦ *iṇṇam eṇ kai~ akattu\* iṇku\* oru nāl varutiyēl* - ‘if You again come within my grasp one day’

நீ நியதவ்ஹாவன் அல்லாமையாலே என் கையிலேயும் ஒருநாள் வந்து அகப்படக்கூடுமினே; அகப்பட்டாயாகில்

*nī niyatasvabhāvaṇ allāmaiṇālē eṇ kaiyilēyum oru nāl vantu akappaṭa+ kūṭumirē; akappaṭṭāy ākil*

→ Because of Your not being of a steady nature, one day [You] might come and be caught in my hands. If You [do] get caught,

♦ *eṇ ciṇam tīrvaṇ nāṇē* - ‘I shall settle my score [with You]’

உய்ந்த பிள்ளை பாடாநிற்க, எம்பார் பார்த்தெழுந்தருளியிருக்க இவ்விடத்துக்கு கூலியயிக்கிறார்: காலாலே பாய்ந்து தள்ளுவதாகக் காட்ட; அத்தைக் கண்டருளி, ‘கெடுவாய்! அங்ஙனே செய்தா-ளாகில் அவனுக்குப் பொல்லாதோ? அவனுக்கு அதன்றோ தேட்டம்? அங்ஙனன்று காணும்’ என்று கையையிட்டு முகத்தை மறைத்துத்-திரிய வைத்தருளிக் காட்டினார்.

*uynta piḷḷai pāṭā-nirka, empār pārttu\* eluntaruḷi ~irukka i+ ~iṭattukku abhinayikkirār: kālālē pāyntu taḷḷuvatāka+ kāṭṭa; attai+ kaṇṭu\* aruḷi, ‘keṭuvāy! aṇṇaṇē ceytāl-ākil avaṇukku+ pollātō? avaṇukku atu\* aṇrō tēṭṭam? aṇṇaṇ aṇru kāṇum’ eṇru kaiyai ~iṭtu mukattai maraittu+ tiriya vaittu\* aruḷi+ kāṭṭiṇār.*

→ When Uynta Piḷḷai<sup>603</sup> was singing, [and] Empār was graciously watching, he [i.e. Piḷḷai] enacts this passage: as he shows [her] as pouncing [on Him] and shoving [Him] off with [her] feet, seeing that [and] saying, ‘*keṭuvāy!*’<sup>604</sup> If she acted thus, would that be an evil [thing] for Him? Is that not what He seeks? It is not like that, see!’, [Empār] graciously enacted [it] by hiding the face with [his] hands and turning away.<sup>605</sup>

### *pācuram* 6.9

மங்கல நல்வன மாலைமார்வி  
 விலங்க மயிற்றழைப் பீலிதுடிப்  
 பொங்கிள வாடை யரையிற்சாத்திப்  
 பூங்கொத்துக் காதிற் புணரப்பெய்து  
 கொங்கு நறுங்குழ லார்களோடு  
 குழைந்து குழலினி தூதிவந்தாய்  
 எங்களுக் கேயொரு நாள்வந்தூத  
 வுன்குழ வின்னிசை போதராதே.

*maṅkala nal vaṇamālai mārviḷ*  
*ilaṅka mayil talai+ pīli cūti+*  
*poṅku\* iḷa(m) ~ātai ~araiyil cātti*  
*pū(m) kottu kātil puṇara+ peytu*  
*koṅku naṇum kuḷalārkaḷōṭu*  
*kuḷaintu kuḷal iṇitu\* ūti vantāy*  
*eṅkaḷukkē ~oru nāl vantu\* ūta*  
*~uṇ kuḷal iṇ+ icai pōtarātē.*

<sup>603</sup> According to Aiyangar (Piḷḷai & Aiyangar 1997: 215fn), he was an *araiyar* (See fn517 for a definition of *araiyar*).

<sup>604</sup> According to the TL, this is a term of reproach.

<sup>605</sup> Literally, ‘[Empār] showed having graciously bestowed [the right interpretation] by hiding the face having placed [his] hands [over it] and turning away.’

Wearing a feather from the peacock tail,  
 putting on a bright, soft garment around the waist,  
 placing flower bunches so that they are attached to the ears,  
     as the auspicious, beautiful forest garland shone on [Your] chest,  
 You came sweetly blowing the flute with the women with curly hair  
     that smells of honey,<sup>606</sup> embracing [them].  
 As You come blowing [the flute] one day, it is us that the music of Your  
 flute will not reach.<sup>607</sup>

### 6.9. Commentary

சுவதாரிகை - ஒன்பதாம் பாட்டு. தோல்வி தோற்றச்சொல்லு-  
 கிறார்கள்.

*avatārikai - onpatām pāṭṭu. tōlvi tōrra+ collukirārkaḷ.*

→ Introductory note - Ninth song: they speak so that [their] loss [to Him] shows.

♦ *maṅkala nal vaṇamālai mārviḷ ilaṅka* – ‘as the auspicious, beautiful forest garland shone on [Your] chest’

ஐமென்று சொல்லப்பட்டவை எல்லாமுடைத்தாய், உயர்நீய-  
 மாய் இருக்கிற வநாலை, ‘மைபோல் நெடுவரைவாய் தாழுமருவி  
 போல் தார் கிடப்ப’ என்னுமாபோலே, திருமார்விலே விளங்க

*maṅgaḷam enru collappaṭṭavai ellām uṭaittāy, darśanīyamāy irukkīra  
 vaṇamālai, ‘mai pōl neṭu(m) varaivāy tālum aruvi pōl tār kiṭappa’ ennumā  
 pōlē, tiru mārviḷē viḷaṅka*

→ As the forest garland, which had all the [elements] that are called auspicious and which was spectacular, shone on the sacred chest, as said in [the line] ‘as the garland lay like a waterfall that descends the tall kohl-like mountain’ [A3 59];

<sup>606</sup> *koṅku* can mean either ‘honey’ (which implies they are wearing flowers), or ‘fragrance.’ (Uttamūr 1999: 61).

<sup>607</sup> Uttamūr (1999: 61) takes this last sentence as a rhetorical question.

♦*mayil taḷai+ pīli cūti* – ‘having worn a feather from the peacock tail’

தழைத்த பீலியைத் திருமுடியிலே சுற்றி

*taḷaitta pīlyai+ tiru muṭiyilē curri*

→ Having tied a flourishing [bunch of] peacock feathers around [His] sacred hair;

♦*poṅku\* ḷa(m) ~āṭai ~araiyil cātti* – ‘put on a bright, tender garment around the waist’

மிகவும் மெல்லிய ஆடையைத் திருவரையிலே சாத்தி

*mikavum melliya āṭaiyai+ tiru ~araiyilē cātti*

→ Having put on a very soft garment around the sacred waist;

♦*pū(m) kottu kātil puṇara+ peytu koṅku naṇum kulalārkaḷōṭu kulaintu* – ‘having placed flower bunches fixing [them to] the ears (...) [You came] with the women with curling hair that smells of honey, embracing [them]’

பூங்கொத்தைக் காதுலே மிகவும் பொருந்தவிட்டுத் தேனையும் நறுநாற்றத்தையுமுடைய குழலையுடையவர்களோடே குழைந்து - கலந்து.

*pūṅkottai+ kātilē mikavum poruntaviṭṭu+ tēṇaiyum naṇunārrattaiyum uṭaiya kulalai ~uṭaiyavarkaḷōṭē kulaintu - kalantu.*

→ Having put a bunch of flowers behind the ears in quite a suitable manner, and being in close proximity with<sup>608</sup> - mixing with - those with curls that had honey and a good fragrance;

♦*kulal initu\* ūti vantāy* – ‘You came sweetly blowing the flute’

நெகிழ்ந்தவர்களோடு ஒரு நீராகக் கலந்து அக்கலவியால் பிறந்த ஹஷ்டமெல்லாம் தோற்றும்படியாக இனிதாகக் குழலூதி வந்தாய்.

*nekiḷntavarkaḷōṭu oru nīrāka+ kalantu a+ kalaviyāl piṇanta harṣam ellām tōrrumpaṭiyāka initāka+ kulalūti vantāy.*

<sup>608</sup> Velukkudi (2008: 6.9) glosses *kulaintu* as ‘enjoyed.’

→ Mixing with those who had grown lean and weak<sup>609</sup> [for all] to become of one state,<sup>610</sup> and so that the thrill and all that was produced out of that union shows, You came sweetly blowing the flute.

♦ *eṅkaḷukkē ~oru nāl vantu\* ūta ~un kuḷal iṇ+ icai pōtarātē* – ‘The sweet music of Your flute will not come to [be] blown for us one day’

நீ ஸவஸாயாரணனான பின்பு உன் குழலும் ஸவஸாயாரணமாயிருக்க, ‘ஓரோவிடங்களிலேயாய் நாங்கள் கேட்க ஊதவேணும்’ என்றால் நீ ஊதியேலும் இசை புறப்படாதபடியாய்த்திறே உன் குழலின் ஷ்ஹாவம். குழலோசையென்றும் ஸம்ஸுஷமென்றும் பயபாயமிறே. எங்களோடு ஸம்ஸுஷம் உனக்குப் பொருந்தாது என்கிறார்கள்.

*nī sarvasādhāraṇāṇa piṇpu uṇ kuḷalum sarvasādhāraṇamāy irukka, ‘ōrō ~iṭaṅkaḷilēyāy nāṅkaḷ kēṭka ūta vēṇum’ eṇṇāl nī ūtiyēlum icai purap-paṭātapaṭi-āyttirē uṇ kuḷaliṇ svabhāvam. kuḷal ōcai ~eṇṇum saṁśleṣam eṇṇum paryāyamirē. eṅkaḷōṭu saṁśleṣam unakku+ poruntātu eṅkiṛkaḷ.*

→ As Your flute is common to all after You have become common to all, if [we] say, ‘[You] should blow [it] so that we hear in each and every place,’ even though You do blow [it], the nature of Your flute is indeed such that no music comes out. The music of the flute and union are synonymous. They say, ‘Union with us is not suitable for You.’

### *pācuram 6.10*

அல்லி மலர்த்திரு மங்கைக்கேள்வன்  
றன்னை நயந்திள வாய்ச்சிமார்கள்  
எல்லிப் பொழுதினி லேமத்தூடி  
யெள்கி யுரைத்த வுரையதனைக்

<sup>609</sup> Aiyangar (Pillai & Aiyangar 1997: 218fn) explains *nekiṇtavar* not as those who have grown lean and weak, but those who ‘have fought with You and thought of getting separated from You,’ in which case it is closer to the meanings ‘to become loose’ or ‘to slip off’ (TL).

<sup>610</sup> *nīr* could also mean ‘disposition’ or even ‘nature.’

கொல்லி நகர்க்கிறை கூடற்கோமான்  
 குலசே கரனின் னிசையின்மேவிச்  
 சொல்லிய வின்றமிழ் மாலைபத்துஞ்  
 சொல்லவல் லார்க்கில்லை துன்பந்தானே.

*alli malar+ tiru maṅkai+ kēḷvaṇ*  
*taṇṇai nayantu\* iḷa(m) ~āyccimārkaḷ*  
*elli+<sup>611</sup> polutiṇil ēmattu\* ūṭi*  
*~eḷki ~uraitta ~urai ~ataṇai*  
*kolli nakarkku\* irai kūṭal kōmāṇ*  
*kulacēkaraṇ iṇ+ icaiyil mēvi*  
*colliya ~iṇ tamīl mālai pattum*  
*colla vallārku\* illai tuṇpam tāṇē.*

There will be no affliction for those who are capable of uttering  
 all ten [songs of] the garland in sweet Tamil,  
 that were uttered, joining [them] with sweet music,  
 by Kulacēkaraṇ, the chief of the Kolli city, the emperor of Kūṭal,  
 [who sang] the words spoken by the young cowherdesses desiring  
 the Husband of the woman Śrī who is on the lotus blossom,  
 having disparaged [Him and] sulked during the middle watch of  
 the night time.

### 6.10. Commentary

நிமழத்தில் - *nigamattil* - in conclusion

♦ *alli malar+ tiru maṅkai+ kēḷvaṇ taṇṇai nayantu* – ‘desiring the Husband  
 of the woman Śrī who is on the lotus blossom’

பரமபிரணயியான ஸ்ரீகṛஷ்ணனை ஆசைப்பட்டு

*paramapraṇayiyāṇa śrīkṛṣṇanai ācaippaṭṭu*

<sup>611</sup> Strangely enough the word also means ‘sun, daytime’ (DEDR 829). The context and the word following this one (*ēmam*) help us determine its meaning.

→ Desiring the most excellent lover Śrī Kṛṣṇa,

♦ *īla ~āyccimārkaḷ* - ‘the young cowherdesses’

அவனைப்போலே ஏறிமறிந்த பருவமன்றியே பாடாற்றமாட்டாத  
இளவாய்ச்சிமார்கள்

*avanai+ pōlē ēri marinta paruvam anriyē pātu\* ārramāṭṭāta īla  
~āyccimārkaḷ*

→ The young cowherdesses, who were not able to soothe [their own] affliction, not [being] like Him, [who is of] an age that had crescendoed and diminuendoed<sup>612</sup>;

♦ *elli+ polutiṇil ēmattu* - ‘during the middle watch of the night time’

விலக்குவாரில்லாத ஊராசுத்திலே

*vilakkuvār illāta madhyarātrattilē*

→ In the middle of the night when there is no one to separate [them];

♦ *ūṭi ~elki ~uraitta ~urai ~ataṇai* - ‘the words spoken (...) having disparaged [Him and]

sulked’

ஊடி அத்தாலே ஈடுபட்டு அவ்வீடுபாடுதான் சொல்லாய்  
வழிந்து புறப்பட்டதென்னலாம்படியான பாசுரத்தை

*ūṭi attālē ṭupattu a+ ~ṭupātu tāṇ collāy valintu purappaṭṭatu\*  
eṇṇālāmpaṭiyāṇa pācurattai*

→ A *pācuram*, which is such that it can be said that the very suffering [of the Gopīs], as [they] sulked and thus suffered, overflowed and set forth as words;

♦ *kolli nakarkku\* irai kūṭal kōmāṇ* - ‘the chief of the Kolli city, the emperor of Kūṭal’

<sup>612</sup> Aiyangar (Pillai & Aiyangar 1997: 220fn) understands this as a ‘ripe age,’ in the sense that Kṛṣṇa has much experience in the field, unlike the immature Gopīs.

கொல்லியென்று சேரன் படைவீடு; கூடலென்று பாண்டியன் படைவீடு; ‘கோழிக்கோன்’ என்று முன்பே சொல்லிவைத்தார். மூன்று ராஜ்யத்துக்கும் கடவரான ஸ்ரீகும்பசுவரப் பெருமாள்; ஸ்ரீமொவிமார்கள் தங்கள் வீழ்ச்சாநமெல்லாம் அற்றுச்சொன்- னாபோலே இவரும் பெரிய கூனிநமெல்லாம் அறுத்தபடி

*kolli ~enru cēraṇ paṭaivīṭu; kūṭal enru pāṇṭiyaṇ paṭaivīṭu; ‘kōḷi+ kōṇ’ enru munpē colli-vaittār. mūnru rāṇyattukkum kaṭavar āṇa śrī kulaśekhara+ perumāḷ; śrīgopimārkaḷ taṅkaḷ strītvābhimānam ellām aru+ conṇā pōlē ivarum periya abhimānam ellām aruttapaṭi*

→ The Cēras’ capital is called Kolli; the Pāṇṭiyas’ capital is called Kūṭal; he has already mentioned [being] ‘the king of Kōḷi.’

Śrī Kulacēkaraṇ-p-perumāḷ, who is the lord of the three kingdoms;

The way he too renounced [his] great pride, just like the the divine Gopīs spoke, their feminine pride having ceased;

♦ *iṇ+ icaiyil mēvi colliya ~iṇ tamīl mālai pattum* – ‘all ten [songs of] the garland in sweet Tamil (...) joining [them] with sweet music’

‘பாடு மெயெ உ ஊரடி’ என்னும்படியான தமிழ்த்தொடை பத்தும்

*‘pāṭhye geyē ca madhuram’ eṇṇumpaṭiyāṇa tamīl+ totai pattum*

→ All ten [songs of] the Tamil garland that are such that it is said of [them] ‘sweet when recited and sung’ [VR 1.4.7a];

♦ *colla vallārkku\* illai tuṇpam tāṇē* – ‘There will be no affliction for those who are capable of uttering’

இவருடைய ஊவவாங்குமில்லையாகிலும் இவை கற்றவர்களுக்கு ஊவவாங்குவதற்கு விஷேஷரஜே பிறவாதே நிரணராங்குவ- மாய்ச் செல்லப் பெறுவார்கள். ஸஹோமயே பிறக்குமதிநே ஊடலாவது. ‘உன் தலை பத்து என் தலை பத்து’ என்று முடிய கூடலாய்ச் செல்லும் கூங்குவத்தைப் பெறுவார்கள்.

*ivaruṭaiya bhāvabandham illaiyākilum ivai karṇavarakaḷukku bhaga- vadanubhavattukku vicchedaśaṅkai pīravātē nirantarānubhavamāy+ cella+*



*peruvārkaḷ. saṁbhogamadhyē pīrakkumatirē ūṭal āvatu. ‘uṇ talai pattu eṇ talai pattu’ eṇru muṭiya kūṭalāy+ cellum anubhavattai+ peruvārkaḷ.*

→ Even though they do not have his emotional attachment,<sup>613</sup> those who have learnt these will get to attain eternal enjoyment, without the arising [of the] doubt that the divine enjoyment [might] cease. The love quarrel is indeed produced in the middle of sexual union. They will get the enjoyment that goes on [lasting] as a union unto the end saying, ‘Ten for you, ten for me.’<sup>614</sup>

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<sup>613</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 221) understands *bhāvabandham* as *nāyakī-bhāvam* (‘mode of the heroine’ Narayanan in Flood 2003: 573).

<sup>614</sup> It is not clear what this expression means.

Decade 7 - *ālai nīḷ karumpu*<sup>615</sup>

சுவதாரிசெ - பிராட்டி, திருவடியைக் கண்டவாறே ஓணய-  
ரொஷம் தலையெடுத்து ‘விதுவடநவரிவாநம் பண்ணப்போந்-  
தார் என்றிறே பெருமாள் உங்கள் மொஷியிலே ஓவலிவராயிருப்பது;  
இப்போது அங்ஙனன்று காண்; தம்மை விஸ்வவித்துக் கைகொடுத்த  
என்னை விடுகைக்காகக்காண். ‘ரக்ஷிதா ஜீவவொகஸு’ என்கிறத்-  
தையும் விட்டாரிறே’ என்று கிலாய்த்தாப்போலே கிலாய்த்தார்  
இவரும் கீழில் திருமொழியிலே; ஸவூதூக்களுக்கும் பிராட்டி-  
மாரோபாதி ஓவாஷியுண்டென்னும்படி ஹவஜீவிஷயத்திலே சுவமா-  
னித்தவராகையாலே இவர் கிலாய்த்தார்.

இப்படி கிலாய்க்கைக்கு ஓவாஷி உண்டாயிருக்கிற விஷயத்தை  
சுநாடிகாவம் இழந்தோமென்கிற இழவு வந்து தலையெடுத்து, முன்பு  
கூஷ்ணைப் பெற்றுவைத்து ஸாவூவவெஸ்யில் அவன் செயல்களை  
சுஹவிக்ஸ்பெருதே இழந்திருந்து, கஃஸவயபயுனமாக முன்-  
புள்ள விரொயிகளையெல்லாம்போக்கி, தங்கள் முகத்திலே  
விழித்த கூஷ்ணைக் கண்டபோது கீழ் சுஹவிக்ஸ்பெருத இழவு-  
களைச் சொல்லிக் கூப்பிட்ட ஓவகியார் பாசுரத்தாலே சுநாடி-  
காவம் தாம் இழந்த இழவைச் சொல்லுகிறார் இத்திருமொழியில்.

*avatārikai - pirāṭṭi, tiruvaṭiyai+ kaṇṭavārē prañayaroṣam talaiyeṭuttu*  
*‘piturvacanaparipālanam paṇṇa+ pōntār enṇirē perumāḷ unkaḷ goṣṭhiyilē*  
*prasiddharāy iruppatu; ippōtu aṇṇaṇ aṇru kāṇ; tammai viśvasittu+ kaikoṭutta*  
*eṇṇai viṭukaikkāka+ kāṇ. “rakṣitā jīvalokasya” eṇkirattaiyum viṭṭārirē’ eṇru*  
*kilāyttā+ pōlē kilāyttār ivarum kilil tirumoliyilē; sarvātmākāḷukkum*  
*pirāṭṭimār ōpāti prāpti ~uṇṭu\* eṇnumpaṭi bhagavadviṣayattilē avagāhittavar-*  
*ākaiyālē ivar kilāyttār.*

*ippaṭi kilāykaikkum prāpti uṇṭāy irukkira viṣayattai anādikālam ilantōm eṇkira*  
*ilavu vantu talaiyeṭuttu, munpu kṛṣṇanai+ peruvaittu bālyāvasthaiyil avan*  
*ceyalkāḷai anubhavikka+ perātē ilantu\* iruntu, kaṁsavadha-paryantamāka*

<sup>615</sup> This decade borrows the voice of Devakī, Kṛṣṇa’s mother, who mentions many of His acts and exploits. To know more about such references and allusions, see for example texts such as the *Harivaṁśa* or the 10<sup>th</sup> canto of the *Bhāgavata-purāṇa*.

*munpu\* uḷḷa virodhikaḷai ~ellām pōkki, taṅkaḷ mukattilē vīḷitta kṛṣṇaṇai+  
kaṇṭapōtu kīḷ anubhavikka perāta ilavukaḷai+ colli+ kūppitṭa devakiyār  
pācurattālē anādikālam tām ilanta ilavai+ collukirār i+ tirumōḷiyil.*

→ As the Lady saw Tīruvaṭi [Hanumān], the wrath [born out] of love emerging, was indignant saying, ‘It is indeed as the One who went to [the forest] to protect [His] father’s word that Perumāḷ is renowned in your group. Now, see that it is not so. It is for the sake of abandoning me, who gave my hand [to Him] trusting Him, see! He indeed also gave up [His title] as the “Protector of all the worlds” [VR 1.1.13a]. Like [her], he [Kulacēkaraṇ] too was indignant in the previous *tirumōḷi*. He was indignant because he was immersed in God in [such] a way that it could be said that all the souls have rights similar to the Ladies.

With the arising of the [feeling of] loss coming from thinking, ‘We lost the Object that [we] have a right to be thus indignant with since eternal time,’ he [Kulacēkaraṇ] speaks in this *tirumōḷi* about the deprivation he experienced since eternal time, through the *pācuram* of Devakī - who, having previously given birth to Kṛṣṇa, having lost out on His deeds during [His] childhood, not getting to enjoy [them]- cried out speaking of the losses at her not having got to enjoy hitherto,<sup>616</sup> when she saw Kṛṣṇa who appeared in front of them,<sup>617</sup> having heretofore destroyed all the obstacles including killing Kaṃsa.

### ***pācuram 7.1***

ஆலை நீள்கரும் பன்னவன் றுலோ  
வம்பு யத்தடங் கண்ணினன் றுலோ  
வேலை நீர்நிறத் தன்னவன் றுலோ  
வேழப் போதக மன்னவன் றுலோ

<sup>616</sup> Literally, ‘the losses that she did not hitherto get to enjoy.’ It goes without saying that Devakī is not sad at not having enjoyed the losses, but that the losses *are* her non-enjoyment of Kṛṣṇa’s childhood.

<sup>617</sup> i.e. Devakī’s and Vasudeva’s eyes.

ஏல வார்குழ லென்மகன் றுலோ  
 வென்றென் றுன்னையென் வாயிடை நிறையத்  
 தாலொ லித்திடுந் திருவினை யில்லாத்  
 தாய ரிற்கடை யாயின தாயே.

*ālai nīḷ karumpu\* aṇṇavaṇ tālō*  
*ampuya+ taṭam kaṇṇiṇaṇ tālō*  
*vēlai nīr nīṇattu\* aṇṇavaṇ tālō*  
*vēla+ pōtakam aṇṇavaṇ tālō*  
*ēla(m) vār kuḷal eṇ makaṇ tālō*  
*~enru\* enru\* unṇai ~eṇ vāyiṭai nīraiya*  
*tāl olittiṭum tiru viṇai ~illā+*  
*tāyaril kaṭai ~āyiṇa tāyē.*

O [You who are] like a long sugarcane from the press,<sup>618</sup> *tālō*!<sup>619</sup>  
 O [You] with long, lotus eyes, *tālō*!  
 O [You] of a hue similar to the ocean water, *tālō*!  
 O [You who are] like an elephant calf, *tālō*!

<sup>618</sup> Uttamūr (1999: 63) understands *ālai* (...) *karumpu* as ‘a sugarcane [ripe] for the press.’

<sup>619</sup> This word, which is similar to *tālēlō*, obviously derives from *tāl* (‘tongue’), which also gave *tāl-āṭṭu* (‘lulling a child to sleep with songs’) and ‘lullaby’ (TL). This probably involved the wagging of the tongue (as for the *kuḷavai*, i.e. ‘Chorus of shrill sounds made by women by wagging the tongue, uttered on festive occasions’ TL), hence the expression *tāl-āṭṭu* (‘the wagging [of] the tongue’). Dealing with this word in detail, Uttamūr (1999: 74) thinks that *tāl*, itself possibly a corrupt form of the Sanskrit *tālu* (‘palate’ MW), could have become an *ākupeyar* (‘A name or word, which by long usage is secondarily applied to denote something connected with the thing originally denoted by it’ TL) for a lullaby, since it involves parts of the face such as jaws, etc. to produce the necessary sounds. In his commentary on *Periyālvār Tirumōḷi*, Uttamūr (2012: 83) gives a more detailed explanation: ‘doing’ the *tālāṭṭū* involves moving the tongue or moving the cradle while singing a song. *tāl* is both a Sanskrit and a Tamil word, meaning ‘jaws’ and ‘tongue’ respectively. Therefore, [Nañjīyar used to say that *tālāṭṭu-tal* is moving the tongue. Any song that is sung to make a child sleep is known as *tāl*; so, *tālēlō* can be split into *tāl* (‘lullaby’) + *ēl* (‘accept’ in the imperative) + *ō* (interjection).

O my Son with long, unguent[-perfumed] curling hair, *tālō*!  
 [I] have become the lowest among mothers,<sup>620</sup>  
 not having had the good karma to sing a lullaby to You,<sup>621</sup>  
 saying [this] again and again to the satisfaction of my mouth.<sup>622</sup>

### 7.1. Commentary

♦*ālai nīl karumpu\* aṇṇavaṇ tālō* – ‘O [You who are] like a long sugarcane from the press, *tālō*!’

சமைய வளர்ந்த ஆலைக் கரும்புபோலே ரஸநெடியத்துக்கு இனியனவனே!

*camaiya vaḷarnta ālai+ karumpu pōlē rasanendriyattukku iṇiyaṇ-āṇavaṇē!*

→ O You who are sweet to the sense of taste, like a sugarcane from the press that had grown to be suitable [for pressing]!

♦*ampuya+ taṭam kaṇṇiṇaṇ tālō* – ‘O [You] with long, lotus eyes, *tālō*!’

‘விகாஸம், செவ்வி, குளிர்த்தி, மென்மையையுடைய தாமரை பூப்போலே இருக்கிற திருக்கண்களைக்கொண்டு என்னைக் குளிர நோக்குகிறவனே!’ என்று உக்ஷுரிநியத்துக்கு இனிதாயிருக்கிறபடி சொல்லுகிறார்.

*‘vikāsam, cevvi, kuḷirtti, meṇṇmaiya ~uṭaiya tāmarai pū+ pōlē irukkīra tiru+ kaṇkaḷai+ koṇṭu eṇṇai+ kuḷira nōkkukiravaṇē!’ eṇru cakṣurindriyattukku iṇitāy irukkīrapaṭi collukīrār.*

→ He [Kulacēkaraṇ] speaks of [His] being sweet to the sense of sight saying, ‘O You who look at me so that [I am] refreshed, with sacred eyes that are like lotus flowers that possess lustre, beauty, coolness [and] softness!’

♦*vēlai nīr niṇattu\* aṇṇavaṇ tālō* – ‘O [You] of a hue similar to the ocean water, *tālō*!’

<sup>620</sup> Literally, ‘the lowest mother among mothers.’

<sup>621</sup> It is also possible to read it as ‘[I] have become the lowest mother among mothers who do not have the good karma...’

<sup>622</sup> Literally, ‘so that my whole mouth is satisfied.’

சுவயவங்களைப் பிரித்துச் சொல்லவேணுமோ? அவயவியான  
திருமேனியாலும் ஸ்ரஹரமான கடல்போலே இருக்கிறவனே!

*avayavaṅkaḷai+ pirittu+ colla vēṇumō? avayaviyāṇa tirumēṇiyālum*  
*śramaharamāṇa kaṭal pōlē irukkiravaṇē!*

→ Do [we] need to speak of the limbs separately? Indeed by [Your]  
sacred body that possesses [those] limbs, O You who are like the ocean  
that destroys fatigue!

♦*vēla+ pōtakam aṇṇavaṇ tālō* – ‘O [You who are] like an elephant calf,  
*tālō!*’

ஆனைக்கன்று போலே, வைத்த கண் வாங்காதே பார்த்தபடியே  
இருக்கும்படியான ஊரிதங்கனையுடையவனே!

*āṇai+ kaṇru pōlē, vaitta kaṇ vāṅkāṭē pārṭṭapaṭiyē irukkumpaṭiyāṇa*  
*caritaṅkaḷai ~uṭaiyavaṇē!*

→ O You who have deeds which are such that [we] keep looking at  
[You] without withdrawing the eyes that were fixed [on You], as [with]  
an elephant calf!

♦*ēla(m) vār kuḷal eṇ makaṇ tālō* – ‘O my Son [with] long, unguent[-  
perfumed] curling hair. *Tālō!*’

இப்படி உவாநங்களால் சொல்லவொண்ணாமையாலே என் மக-  
னென்னுமித்தனை.

*ippaṭi upamāṇaṅkaḷāl colla ~oṇṇāmaiyaḷē eṇ makaṇ eṇṇum ittaṇai.*

→ Because of [her] inability to describe [Him] thus with similes, she  
would merely say, ‘My Son!’

♦*eṇru\* eṇru\* uṇṇai ~eṇ vāyīṭai nīraiya tāl olittiṭum tiru viṇai ~illā* – ‘not  
having had the good karma to sing a lullaby to You, saying [this] again  
and again to the satisfaction of my mouth’

இப்படி பலகாலும் சொல்லி வாயாரத் தாலாட்டும் ஸ்ரஹரத்தில்-  
லாத

*ippaṭi palakālum colli vāyāra+ tālāṭṭum sampat+ illāta*

→ [I], who have not had the wealth of singing a lullaby, saying thus many times, so that [my] mouth is satisfied,

♦*tāyaril kaṭai ~āyiṇa tāyē* – ‘[I] have become the lowest among mothers’

பெறுகைக்கு நோன்பு நோற்று பெற்றுவைத்து சுமூஹவத்தில் குறைய நிற்கையாலே, பிள்ளைகளைப் பெற்று சுமூஹவிக்கும் தாய்-மாரெல்லாரிலும் கடையானேனிறே நான்.

*perukaikku nōṇpu nōrru perruvaittu anubhavattil kuraiya nirkaiyālē, piḷḷaikaḷai+ perru anubhavikkum tāymār ellārilum kaṭai ~āṇēṇirē nāṇ.*

→ I indeed have become the lowest among all the mothers who beget children and enjoy [motherhood], having stood lacking in the enjoyment [of motherhood] though having performed austerities for begetting [You] and having given birth [to You<sup>623</sup>].

### *pācuram 7.2*

வடிக்கொ ளஞ்சன மெழுதுசெம் மலர்க்கண்  
மருவி மேலினி தொன்றினை நோக்கி  
முடக்கிச் சேவடி மலர்ச்சிறு கருந்தாள்  
பொலியு நீர்முகிற் குழவியே போல  
அடக்கி யாரச்செஞ் சிறுவிர லனைத்து  
மங்கை யோடனைந் தானையிற் கிடந்த  
கிடக்கை கண்டிடப் பெற்றில னந்தோ  
கேச வாகெடு வேன்கெடு வேனே.

*vaṭi+ koḷ aṇcaṇam elutu cem malar+ kaṇ  
maruvi mēl iṇitu\* onriṇai nōkki  
muṭakki+ cē ~aṭi malar+ ciṇu karum tāḷ  
poliyum nīr mukil kuḷaviyē pōla*

<sup>623</sup> This could either be an allusion to just Kṛṣṇa or all the preceding children that Devakī gave birth to and lost to her brother Kāṁsa's wrath.

*aṭakki ~āra+ cem cīru viral aṇaittum*  
*aṅkaiyōṭu\* aṇaintu\* āṇaiyil kiṭanta*  
*kiṭakkai kaṇṭiṭa+ perrilaṇ antō*  
*kēcavā keṭuvēṇ keṭuvēṇē.*

I did not get to see

[Your] posture [as You] lay like an elephant,<sup>624</sup>

gazing sweetly at something above

placing [on it Your] red lotus eyes that are painted with kohl [and]

endowed with sharpness,

bending the little dark feet with red lotus soles,

joining with the palm of the hand all the little red fingers,

having compressed [them] fully like a baby cloud shining with water.

I am destroyed! I am destroyed!<sup>625</sup> Alas! O Keśava!<sup>626</sup>

## 7.2. Commentary

♦*vaṭi+ koḷ aṇcaṇam elutu cem malar+ kaṇ* - '[Your] red lotus eyes that are painted with kohl and endowed with sharpness'

கூர்மையையுடைய செம்மலர்க்கண் என்னுதல்; திருக்கண்ணுக்கு ஈடாக வடிக்கப்பட்ட சுஜநத்தையுடைய கண் என்னுதல். செம்மலர் - சிவந்த தாமரை போலே இருந்துள்ள

*kūrmaiyai ~uṭaiya cem malar+ kaṇ eṇṇutal; tiru+ kaṇṇukku iṭāka vaṭikkappaṭṭa aṇjanattai ~uṭaiya kaṇ eṇṇutal. cem malar - civanta tāmarai pōlē iruntulla*

→ Meaning, red lotus eyes endowed with sharpness;

<sup>624</sup> Uttamūr (1999: 64) suggests that *āṇaiyil* (which can be obtained by sandhi) can be split as *āṇai ~il* ('the elephant's sweet [position]').

<sup>625</sup> *keṭuvāy* and *keṭuvāṇ*, when lexicalised, are terms of reproach, although the TL illustrates the former with a phrase taken from the *īṭu*. If this meaning is older than this medieval work, then *keṭuvēṇ* could be a variant of that expression in the first person singular here.

<sup>626</sup> An epithet of Viṣṇu, meaning someone with long or handsome hair (MW).



meaning, eyes with kohl that has been appropriately distilled for the sacred eyes;

‘red lotus’ = eyes that were like a red lotus;

♦*maruvi mēl inītu\* onṛinai nōkki* – ‘gazing sweetly at something above placing [on it Your eyes]’

பிள்ளையைத் தொட்டிலிலே வளர்த்தி கூடுபரனாய்ப் பார்த்துக் கிடக்கைக்காக மேலே ஒன்றைத் தூக்கி வைப்பார்களிறே. அதை இனியனாய்க் கொண்டு<sup>627</sup> வலுபெறும் பண்ணிக் கிடக்குமிறே.

*piḷḷaiyai+ totṭililē vaḷartti ananyaparaṇāy+ pārṭtu+ kiṭakkaikkāka mēlē onṛai+ tūkki vaippārkaḷirē. attai inīyaṇāy+ koṇṭu sadādarśanam paṇṇi+ kiṭakkumirē.*

→ Having placed the child to sleep in the cradle, they put up something above so that [he] lies looking, being devoted to nothing else, do they not? He indeed lies sweetly looking at it constantly.

♦*muṭakki+ cē ~aṭi malar+ ciṛu karum tāḷ* – ‘bending the little dark feet with red lotus soles’

அங்கு கிடக்கும்படி சொல்லுகிறது மேல். புறவாய் கறுத்து, அகவாய் சிவந்த திருவடிகளை முடக்கி

*aṅku kiṭakkumpaṭi collukiratu mēl. puṛavāy karuttu, akavāy civanta tiruvaṭikaḷai muṭakki*

→ The way [He] lies there is described from now on. Having bent the feet with black exteriors [and] red inner parts [i.e. the soles];

♦*poliyum nīr mukil kuḷaviyē pōla* – ‘like a baby cloud shining with water’

கழுத்தே கட்டளையாக நீரைப் பருகின்றொரு ஜெவக்கன்றுபோலே

*kaḷuttē kaṭṭalaiyāka nīrai+ parukirru\* oru megha+ kaṇru pōlē*

→ Like the young of a cloud that drank water up to the neck<sup>628</sup>;

<sup>627</sup> Literally, *inīyaṇāy+ koṇṭu* means ‘because of his being a sweet one.’

<sup>628</sup> Literally, *kaḷuttē kaṭṭalaiyāka* means ‘with the neck becoming the limit.’

♦*aṭakki ~āra+ cem cīru viral aṇaittum aṅkaiyōṭu\* aṇaintu* – ‘joining with the palm of the hand all the little red fingers, having compressed [them] fully’

செறிந்து அழகியதான திருவிரல்களை உள்ளங்கையிலே அடங்கும்படி மடித்துப்பிடித்து

*cerintu alakiyatāṇa tiru viralkalai uḷḷaṅkaiyilē aṭaṅkumpaṭi maṭittu+ piṭittu*

→ Holding the sacred toes - which are beautiful, being bunched together - folded so that [they] become compressed in [His] palms;

♦*āṇaiyil kiṭanta kiṭakkai kaṇṭiṭa+ perrilaṇ antō* – ‘Alas! I did not get to see [Your] posture [as You] lay like an elephant’

ஆனை தன் சுவயவங்களைப் போகட்டு ஷெஷரமாகக் கிடந்தாப்-போலே தொட்டிலிலே கிடக்கும்போது கூனாஹவிக்கப் பெற்றிலே-னென்று ஐயோ என்கிறாள்.

*āṇai taṇ avayavaṅkalai+ pōkaṭṭu svairamāka+ kiṭantā+ pōlē totṭililē kiṭakkum pōtu anubhavikka+ perrilēṇ enru aiyo eṅkirāl.*

→ She says, ‘Alas! I did not get to enjoy the time when [You] lay in the cradle like an elephant that lies unrestrained, having let go of its limbs.’

♦*kēcavā keṭuvēṇ keṭuvēṇē* – ‘I am destroyed! I am destroyed! O Keśava!’

அப்போதைத் திருக்குழலழகை கூனாஹவிக்கவும் பெற்றிலேன்; முன்பு மலடு நின்று இழந்தேன். பின்பு பெற்று வைத்தே கூனாஹவிக்கப் பெறுதே இழந்தேன். இரண்டாலும் ஊனாவாயியிறே நான்.

*appōtai+ tiru+ kuḷal alakai anubhavikkavum perrilēṇ; muṇpu malaṭu ninru ilantēṇ. pinpu perruvaittē anubhavikka+ perātē ilantēṇ. iraṇṭālum mahāpāpiyirē nāṇ.*

→ I did not get to enjoy the erstwhile beauty of the sacred hair; before [Your birth], I lost [the experience], being barren; then, even after giving birth [to You], I was deprived of [it] without getting to enjoy [it]. I am indeed a great sinner because of both.

*pācuram* 7.3

முந்தை நன்முறை யன்புடை மகளிர்  
 முறைமு றைதந்தங் குறங்கிடை யிருத்தி  
 எந்தை யேயென்தன் குலப்பெருஞ் சுடரே  
 யெழுமு கிற்கணத் தெழில்கவ ரேறே  
 உந்தை யாவனென் றுரைப்பனின் செங்கேழ்  
 விரலி னுங்கடைக் கண்ணினுங் காட்ட  
 நந்தன் பெற்றன னல்வினை யில்லா  
 நங்கட் கோன்வசு தேவன்பெற் றிலனே.

*muntai nal murai aṇṇu\* uṭai makaḷir*  
*murai murai tam tam kuṇṇu\* iṭai ~irutti*  
*~entaiyē ~eṇ taṇ kula+ perum cuṭarē*  
*~eḷu mukil kaṇattu\* eḷil kavara ēṇē*  
*untai yāvaṇ eṇṇu\* uraiṇṇa niṇ cem kēḷ*  
*viraḷiṇṇum kaṭai+ kaṇṇiṇṇum kāṭṭa*  
*nantaṇ perraṇaṇ nal viṇai ~illā*  
*naṇkaḷ kōṇ vacutēvaṇ perraḷaṇē.*

As the affectionate women who are good relations since former times<sup>629</sup>  
 sat [You] on their respective laps taking turns and asked [You],  
 ‘O my Father! O great Flame of our<sup>630</sup> lineage!  
 O Bull<sup>631</sup> who stole the beauty of a cluster of seven clouds!

<sup>629</sup> Velukkudi (2008: 7.3) interprets *muntai* as ‘ancient.’ See Piḷḷai’s commentary, which seems to support this. Uttamūr (1999: 64) interprets this as ‘good relations who came before [the parents],’ i.e. the grandparents. He also accepts that *murai* can mean ‘love’ (which is not verifiable using the TL).

<sup>630</sup> Uttamūr (1999: 65) points out that the ‘ancients’ have taken *eṇṇaṇ* to mean ‘our,’ so that *em taṇ* could be a variant.

<sup>631</sup> *ēru*, meaning ‘male of certain animals,’ is usually understood as ‘bull.’ But Piḷḷai glosses it as ‘lion’; Annangaracharya (1966: 39) sticks to ‘bull.’ Uttamūr (1999: 65)

Who is Your father?  
 Nanda got [that fortune], as [You] showed [him]  
 with Your fingers of red hue and a side glance.  
 Our king Vasudeva without good karma did not get [that chance]!

### 7.3. Commentary

♦*muntai nal murai aṇṇu\* uṭai makaḷir* – ‘As the women with love who are good relations since former times’

தாய்மார், அவர்களுடைய தாய்மார், பாட்டிமாரெல்லாரும்  
*tāymār, avarkaḷuṭaiya tāymār, pāṭṭimār ellārum*

→ The mothers, their mothers, grandmothers and all -

♦*murai murai tam tam kuṇṇu\* iṭai ~irutti* – ‘sat [You] on their respective laps taking turns’

தந்தம் அவ்வோ அடைவுகளிலே குறங்குகளிலே வைத்துக்  
 கொண்டு

*tam tam avvō aṭaivukaḷilē kuṇṇukaḷilē vaittu+ koṇṭu*

→ Having held [You] on their laps, each in their respective order [of relation];

♦*entaiyē ~eṇ taṇ kula+ perum cuṭarē ~eḷu mukil kaṇattu\* eḷil kavar ēṇē* – ‘O My Father! O great Flame of our lineage! O Bull who stole the beauty of a cluster of seven clouds!’

என்றன் தமப்பனே! எங்கள் கூஉத்துக்கு விளக்கானவனே! ஏழு  
 வகைப்பட்ட ஜெவஸஜிஹங்களினுடைய அழகைக் கவர்ந்த  
 வஹம்போலே இருக்கிறவனே!

*eṇ-taṇ tamappaṇē! eṇkaḷ kulattukku viḷakku\*āṇavaṇē! eḷu vakaippaṭṭa  
 meghasamūhaṇkaḷiṇuṭaiya aḷakai+ kavarnta siṃham pōlē irukkiraṇē!*

---

expands on this, and claims that, seen from the point of view of the cowherdesses, Kṛṣṇa is a bull, but from Devakī's (who is a kshatriya), He is a lion.

→ O my Father! O You who are the light of our lineage! O You who are like a lion that captured the beauty of the clusters of clouds that are seven in type!

♦ *untai yāvaṇ enru\* uraiṭṭa* – ‘Who is Your father?’

இப்படி ஷ்லோகங்களைப் பண்ணி உங்கள் தமப்பனார் யாரென்று கேட்க

*ippaṭi stotraṅkaḷai+ paṇṇi uṅkaḷ tamappaṇār yār enru kēṭka*

→ Having sung verses of praise thus, as [they] ask, ‘Who is Your father?’

♦ *niṇ cem kēḷ viraliṇum kaṭai+ kaṇṇiṇum kāṭṭa nantaṇ perrāṇaṇ* – ‘Nanda got [that fortune], as [You] showed [him] with Your fingers of red hue and a side glance’

கேழ் விரலினும் கடைக் கண்ணினாலும் காட்ட ஸ்ரீநந்தமொவர் பெற்றார்.

*kēḷ viraliṇum kaṭai+ kaṇṇiṇāḷum kāṭṭa śrīnandagopar perrār.*

→ Śrī Nandagopa was blessed as [You] pointed [at him] with [Your] red fingers and the corner of [Your] eyes.

♦ *nal viṇai ~illā naṅkaḷ kōṇ vacutēvaṇ perrilaṇē* – ‘Our king Vasudeva without good karma did not get [that chance]’

ஹனுஹீநெயான என்னைக் கைப்பிடிக்கையாலே ஸ்ரீவஸுதேவரும் இழந்தாரே.

*bhāgyahīnaiyāṇa eṇṇai+ kaipṭikkaiyālē śrīvasudevarum ilantārē.*

→ The divine Vasudeva lost [that fortune] because of having married me, who am deprived of good fortune.

#### ***pācuram 7.4***

களிநி லாவெழில் மதிபுரை முகமுங்

கண்ண னேதிண்கை மார்வுந்திண் டோளும்

தளிர்ம் லர்க்கருங் குழல்பிறை யதுவும்

தடங்கொள் தாமரைக் கண்களும் பொலிந்த

இளமை யின்பத்தை யின்றென்றன் கண்ணாற்  
 பருகு வேற்கிவள் தாயென நினைந்த  
 வளவிற் பிள்ளைமை யின்பத்தை யிழந்த  
 பாவி யேனென தாவிநில் லாதே.

*kaḷi nilā ~elil mati purai mukamum*  
*kaṇṇaṇē tiṇ kai mārvum tiṇ tōlum*  
*taḷir malar+ karum kuḷal pīrai ~atuvum*  
*taṭam koḷ tāmārai+ kaṇkaḷum polinta*  
*~ilamai ~inṇattai ~inru\* eṇ taṇ kaṇṇāl*  
*parukuvērku\* ivaḷ tāy eṇa niṇainta*  
*~alavu\* il pillaimai ~inṇattai ~ilanta*  
*pāviyēṇ eṇatu\* āvi nillātē.*

O Kṛṣṇa! The breath of me –

who am a sinner, who am now drinking with my own eyes the joy of  
 [Your] youth which shines  
 with a face like the beautiful full moon with delightful moonlight,  
 strong shoulders, chest, and strong arms,  
 that crescent moon[-like forehead underneath]  
 the black curly hair<sup>632</sup> with blooming flowers,<sup>633</sup> large lotus eyes,<sup>634</sup>

[but] who have lost the endless joy of [Your] childhood  
 which knows [nothing but] that ‘she is [my] mother’ –

shall not remain.

<sup>632</sup> Uttamūr (1999: 65) understands *karum kuḷal pīrai ~atuvum* as ‘that black curly hair [that is tied in the shape of] a crescent.’

<sup>633</sup> *taḷir malar* can also be taken as ‘buds and flowers’ (Uttamūr 1999: 65).

<sup>634</sup> Literally, ‘lotus eyes possessing largeness.’ Uttamūr (1999: 66), following Pillai, understands *taṭam koḷ tāmārai* as ‘a lotus that occupies the [whole] tank.’

#### 7.4. Commentary

♦ *kaḷi nilā ~eḷil mati purai mukamum* – ‘a face like the beautiful full moon with delightful moonlight’

செறிந்த நிலாவையுடைய ஹிணஹுணைப்போலே இருக்கிற திருமுகமும்

*cerinta nilāvai ~uṭaiya pūrṇacandraṇai+ pōlē irukkira tiru mukamum*

→ The sacred face that is like the full moon with dense moonlight;

♦ *kaṇṇaṇē tiṇ kai mārṇum tiṇ tōḷum* – ‘O Kṛṣṇa! (...) strong shoulders, chest, and strong arms’

கூணே! சொல்லுகிற விசக்ஷணமாய்த் திண்ணியதாயிருக்கிற திருக்கையும் திருமார்பும் திருத்தோளும்

*kṛṣṇaṇē! collukira vilakṣaṇamāy+ tiṇṇiyatāy irukkira tiru+ kaiyum tiru mārṇum tiru+ tōḷum*

→ O Kṛṣṇa! The sacred hands, the sacred chest and the sacred shoulders, which are strong, being spoken of as distinguished features;

♦ *taḷir malar karum kuḷal pīrai-atuvum* – ‘the crescent moon[-like forehead underneath] the black curly hair with blooming flowers’

தளிரையும் மலரையுமுடைத்தாய் இருண்டிருக்கிற திருக்குழலின் கீழே உனையமான பிறைபோலே விளங்குகிற திருநெற்றியும்

*taḷiraiyum malairaiyum uṭaittāy iruṇṭu\* irukkira tiru+ kuḷaliṇ-kīlē unneyamāṇa pīrai pōlē viḷaṇkukira tiru nerriyum*

→ The sacred forehead, which shines like a crescent moon that was inferred by analogy [with the sacred forehead],<sup>635</sup> under the sacred curls that are dark, adorned with buds and flowers;

♦ *taṭam koḷ tamarai+ kaṇkaḷum* – ‘with large lotus eyes’

<sup>635</sup> Pillai seems to say that while Kṛṣṇa’s forehead is comparable to the moon, the reverse is more accurate, i.e. it is the moon that is like His forehead.

ஒரு தாமரைப்பூவே தபாகமெல்லாம் விழுங்கும்படி அலர்ந்தாப்-  
போலே திருமேனியெல்லாம் பரப்புமாறும்படி அலர்ந்த திருக்-  
கண்களும்

*oru tāmarai+ pūvē taḍākam ellām viḷuṅkumpaṭi alarntā+ pōlē tirumēṇi  
~ellām parappumārumpaṭi alarnta tiru+ kaṇkaḷum*

→ And the sacred eyes that blossomed so that the surface of the whole sacred body was [completely] covered, just as a single lotus blossomed in [such] a way as to swallow the whole tank;

♦ *polinta ~ilamai ~inpattai ~inru\* eṇ taṇ kaṇṇāl parukuvērku* – ‘I, who am now drinking with my eyes the joy of [Your] youth which shines’

இவ்வயவஸொஹைகளால் விளங்காநின்றுள்ள யௌவநா-  
வஸௌயிலழகை என் கண்ணுலே கூறுவவிக்கிற எனக்கு

*i+ ~ayavaśobhaikaḷāl viḷaṅkā-ninruḷḷa yauvanāvasthaiyil aḷakai eṇ kaṇṇālē  
anubhavikkira eṇakku*

→ To me who am enjoying with my eyes the beauty of [Your] youthful state, which remains shining because of [Your] beauty and these limbs;

♦ *ivaḷ tāy eṇa ninainta ~aḷavu\* il piḷḷaimai ~inpattai ~ilanta pāviyēṇ* – ‘I, who am a sinner, who lost the endless joy of [Your] childhood which knows [nothing but] that “she is [my] mother”’

தாயொருத்தியையுமல்லது வேறொருத்தரையும் அறியாத கூதி-  
ஸௌவமாயிருக்கிற பருவத்தை கூறுவவிக்கப் பெருமையாலே  
இப்போது கிட்டி கூறுவவிக்கச் செய்தேயும் இழவே தலையெடுக்-  
கும்படியான ஊறாவாவத்தைப் பண்ணினேன்.

*tāy oruttiyaiyum allatu vēru\* oruttaraiyum ariyāta atīśaiśavamāy irukkira  
paruvattai anubhavikka+ perāmaiylē ippōtu kiṭṭi anubhavikka+ ceytēyum  
ilavē talaiyeṭukkumpaṭiyāṇa mahāpāpattai+ paṇṇiṇēṇ.*

→ I have committed [such a] great sin that [a feeling of] loss arises - because of not having got to enjoy the age of utmost infancy during



which [the child] does not know anyone but [his] mother - even while [I am] enjoying [that good fortune], which has now approached [me].

♦*eṇatu\* āvi nillātē* – ‘The breath [of me ...] shall not remain’

என் டுராணன் யார்க்கிறதில்லை.

*eṇ prāṇaṇ dharikkīratu\* illai.*

→ I will not survive.<sup>636</sup>

### *pācuram 7.5*

மருவு நின்றிரு நெற்றியிற் சுட்டி  
யசைத ரமணி வாயிடை முத்தம்  
தருத லுமுன்றன் தாதையைப் போலும்  
வடிவு கண்டுகொண் டுள்ளமுள் குளிர  
விரலைச் செஞ்சிறு வாயிடைச் சேர்த்து  
வெகுளி யாய்நின்று ரைக்குமவ் வுரையுந்  
திருவி லேனென் றும்பெற்றிலே னெல்லாந்  
தெய்வ நங்கை யசோதைபெற் றுளே.

*maruvu niṇ tiru nerriyil cuṭṭi*  
~*acaitara maṇi vāyītai muttam*  
*tarutalum uṇ taṇ tātaiyai+ pōlum*  
*vaṭivu kaṇṭukonṭu\* uḷlam uḷ kuḷira*  
*viralai+ cem cīru vāyītai+ cērttu*  
*vekuḷi ~āy niṇru\* uraikkum a+ ~uraiyum*  
*tiruvilēṇ onrum perrilēṇ ellām*  
*teyva(m) naṅkai yacōtai perrālē.*

I, who am unfortunate, did not get anything;  
the divine lady Yaśodā got [it] all,  
[Your] giving a kiss with the gem[-like] mouth

<sup>636</sup> Literally, ‘My life breath is not to be borne.’

as the *cuṭṭi*<sup>637</sup> joined on the forehead moves about,  
 and those words [You] stood uttering becoming angry,  
 joining the little red fingers to the mouth,  
 — so that the heart feels refreshed inside at  
 recognizing the beauty that is similar to Your father's.

### 7.5. Commentary

♦*maruvu niṇ tiru nerriyil cuṭṭi ~acaitara* – ‘as the *cuṭṭi* joined on the forehead moves about’

திருநெற்றியில் கூடப்பிறந்தாப்போலே இருக்கும் திருச்சட்டியானது  
 அசையும்படி

*tiru nerriyil kūṭa+ pirantā+ pōlē irukkum tiru+ cuṭṭiyānatu acaiyumpaṭi*

→ So that the sacred *cuṭṭi* which is on the sacred forehead, as if it  
 was born along with [it], moves about;

♦*maṇi vāyītai muttam tarutalum* – ‘[Your] giving a kiss from the gem[-  
 like] mouth’

அழகிய வாயில் முத்தம் - சுயரமுத்தம் கொடுத்தலும்

*alakiya vāyil muttam - adharamuttam koṭuttalum*

→ A kiss from a beautiful mouth - the giving of a kiss on the lips;

♦*uṇ taṇ tātaiyai pōlum* – ‘that is similar to Your father's

உன் தம்பபனைப்போலே

*uṇ tamappaṇai+ pōlē*

→ Like Your father's];

♦*vaṭivu kaṇṭukoṇṭu\* uḷlam uḷ kuḷira* – ‘so that the heart to feel  
 refreshed inside at recognizing the beauty’

வடிவழகைக் கண்டுகொண்டு நெஞ்சமானது உள்ளுளிர

*vaṭivu\* alakai+ kaṇṭukoṇṭu neṇcamānatu uḷ kuḷira*

<sup>637</sup> It is a ‘small ornament worn by women and children on the forehead’ (DEDR 2657).

→ Having recognized the beauty of the form, so that the heart is refreshed inside;

♦ *viralai+ cem cīru vāyitai+ cērttu vekulī ~āy ninru\* uraikkum a+ ~uraiyum*  
– ‘those words [You] stood uttering becoming angry, joining the little red fingers to the mouth’

சிவந்து குவிந்திருந்துள்ள திருப்பவளத்திலே திருவிர்லைச் சேர்த்துச் சீற்றத்தோடே நின்று சொல்லுகிற மழலைச் சொற்களும்

*civantu kuvintu\* iruntuḷḷa tiru+ pavaḷattilē tiru viralai+ cērttu+ cīrrattōṭē ninru collukiṛa maḷalai+ corkaḷum*

→ And the babbling words that [You] say, standing with anger, joining the sacred fingers to the constantly pouting<sup>638</sup> sacred coral [mouth] that is red;

♦ *tiru ~ilēn, ityādi* – ‘I, who am unfortunate,’ etc.

வாயுவவெவ்வியில் கூறுவவங்களை கூறுவவிக்க ஹமூஹீநெயான நான் இழந்தேன். இழக்கைக்கு நானொருத்தி உண்டானாப்போலே, கூறுவவிக்கைக்கு இட்டுப் பிறந்த யசொடெப் பிராட்டி எல்லாம் பெற்றாளிறே.

*bālyāvasthaiyil anubhavaṅkaḷai anubhavikka bhāgyahīnaiyāṇa nāṇ ilantēn. ilakkaikku nāṇ orutti uṇṭāṇā+ pōlē, anubhavikkaikku iṭṭu+ piranta yaśodai+ pirāṭṭi ellām perrāḷirē.*

→ I, who am deprived of good fortune, have lost the experience of the enjoyments of Your childhood. Just as I was created for the sake of losing, Lady Yaśodā, who was born for the sake of enjoying [it], indeed got everything.

### *pācuram 7.6*

தண்ணந் தாமரைக் கண்ணனே கண்ணா

தவழ்ந்தெ முந்து தளர்ந்ததோர் நடையால்

மண்ணிற் செம்பொடி யாடிவந் தென்றன்

மார்வில் மன்னிடப் பெற்றிலே னந்தோ

<sup>638</sup> Literally, ‘that is constantly round.’

வண்ணச் செஞ்சிறு கைவிர லனைத்தும்  
 வாரி வாய்க்கொண்ட வடிசிலின் மிச்சில்  
 உண்ணப் பெற்றிலே னோகொடு வினையே  
 நென்னை யென்செய்யப் பெற்றதெம் மோயே.

*taṇ+ am tāmarai+ kaṇṇaṇē kaṇṇā*  
*tavalntu\* eḷuntu taḷarntatu\* ōr naṭaiyāl*  
*maṇṇil cem poṭi ~āṭi vantu\* eṇ taṇ*  
*mārvil maṇṇiṭa perṛilēṇ antō*  
*vaṇṇa+ cem ciṟu kai viral aṇaittum*  
*vāri vāy+ koṇṭa ~aṭiciliṇ miccil*  
*uṇṇa+ perṛilēṇ ō koṭu(m) viṇaiyēṇ*  
*eṇṇai ~eṇ ceyya+ perratu\* em mōyē.*

O Kṛṣṇa!<sup>639</sup> O You with cool, beautiful lotus eyes!

I did not get to [have You]

crawl, rise, come [to me] with a staggering walk and stay on my breast,  
 having played with the red dust of the soil! Alas!

I did not get to eat the leftover of the boiled rice which  
 [You] scooped with all the beautiful little red fingers  
 [and] placed [in Your] mouth.

O! What [ever] did the mother of me with cruel karma, beget [me] for?

## 7.6. Commentary

♦ *taṇ+ am tāmarai kaṇṇaṇē* – ‘O You with cool, beautiful lotus eyes!’

குளிர்ந்து அழகியதான தாமரைப்பூப்போலே அலர்ந்த திருக்கண்-  
 களையுடைய கூணே!

*kulirntu alakiyatāṇa tāmarai+ pū+ pōlē alarnta tiru+ kaṇṇalai ~uṭaiya*  
*kṛṣṇaṇē!*

<sup>639</sup> Velukkudi (2008: 7.6) points out that *kaṇṇā* here means ‘O Protector!’ See fn230.

→ O Kṛṣṇa with sacred eyes that blossomed like a lotus that is beautiful and cool!

♦ *tavaṁtu\* eluntu taṭarntatu\* ōr naṭaiyāl* – ‘[You] crawl, rise, come [to me] with a staggering walk’

தவம்ந்தெழுந்திருந்து நடக்கப்புகுவது தள்ளம்பாறுவதான தளர்-  
நடையாலே

*tavaṁtu\* eluntu\* iruntu naṭakka+ pukuvatu taḷlampāruvatāṇa taṭar-  
naṭaiyālē*

→ With a tottering walk that consists in crawling, rising, beginning to walk [and] tottering;

♦ *maṇṇil cem poṭi, ityādi* – ‘the red dust of the soil,’ etc.

நிலப்பண்பாலே சிவந்த புழுதியை ஆடி வந்து அக்கோலத்-  
தோடே என் மார்பிலே கட்டிக்கொண்டு கிடக்கப் பெற்றிலேன்.

*nila+ paṇpālē civanta puḷutiyai āṭi vantu a+ kōlattōṭē eṇ mārpilē  
kaṭṭikkōṇṭu kiṭakka+ perṛilēṇ.*

→ Having bathed in the dust that is red due to the property of the earth and having come [to me] with that embellishment, I did not get to [have You] embrace and lie on my chest.

♦ *vaṇṇa+ cem ciṟu, ityādi* – ‘the beautiful red little,’ etc.

அழகியதாய்ச் சிவந்த திருவிரல்கள் அனைத்தாலும் வாரி  
அமுதுசெய்த ஸௌந்தர உண்ணப்பெறாத உணாவாவத்தைப்  
பண்ணினேன்.

*alakiyatāy+ civanta tiru viralkaḷ aṇaittālum vāri amutuceyta śeṣattai uṇṇa+  
perāta mahāpāpattai+ paṇṇinēṇ.*

→ I have committed [such] great sins that [I] did not get to eat<sup>640</sup> the leftover of the food [You] had, scooping [it] with all [Your] sacred fingers that had become red beautifully.

<sup>640</sup> Literally, ‘I have committed the great sin that is not getting to eat...’ But I rather think that she has committed sins which do not allow her to have the good fortune of eating her son’s leftover food.’

♦*eṇṇai ~eṇ ceyya+ perratu\* em mōyē* – ‘O! What[ever] did the mother of me with cruel karma, beget [me] for?’

ராஜஹிஷ்யாய் பிள்ளைகள் அனைந்த எச்சிலுண்ணுமைக்கோ எங்கள் தாயார் என்னைப் பெற்றது? ‘அமுதினுமாற்ற வினிதே தம் மக்கள் சிறுகையளாவிய கூழ்’ ‘மக்கள் மெய்தீண்டலுடற்கின்பம் மற்றவர்தம் சொற்கேட்டலின்பம் செவிக்கு.’

*rājamahiṣiāy piḷḷaikaḷ aḷainta eccil uṇṇāmaikkō eṇkaḷ tāyār eṇṇai+ perratu? ‘amutiṇum ārra ~inītē tam makkaḷ ciṟu kai ~aḷāviya kūḷ’ ‘makkaḷ mey tīṇṭal uṭarku\* inṇam marru\* avar tam col kēṭṭal inṇam cevikku.’*

Is it for the sake of not being able to eat the leftover that the children mixed up that our mother gave birth to me as the chief wife of a king? ‘The food that the little hands of one’s children stirred is much sweeter than nectar’ [*Tirukkuraḷ* 64 (1.2.3)], ‘The caress of children is sweet to the body, and listening to their words is sweet to the ears’ [*Tirukkuraḷ* 65 (1.2.3)].

### *pācuram* 7.7

குழ கனையென்தன் கோமளப் பிள்ளாய்  
கோவிந் தாவென் குடங்கையின் மன்னி  
ஓமுகு பேரெழி விளஞ்சிறு தளிர்போ  
லொருகை யாலொரு முலைமுக நெருடா  
மழலை மென்னகை யிடையிடை யருளா  
வாயி லேமுலை யிருக்கவென் முகத்தே  
எழில்கொள் நின்றிருக் கண்ணினை நோக்கந்  
தன்னை யுமிழந் தேனிழந் தேனே.

*kuḷakanē ~eṇ taṇ kōmaḷa+ piḷḷāy  
kōvintā ~eṇ kuṭaṅkaiyil maṇṇi  
oḷuku pēr eḷil iḷam ciṟu taḷir pōl  
oru kaiyāl oru mulai mukam neruṭā*

*maḷalai mel nakai ~iṭtai ~iṭtai ~aruḷā  
 vāyilē mulai ~irukka ~eṇ mukattē  
 eḷil koḷ niṇ tiru kaṇ+ inai nōkkam  
 taṇṇaiyum ilantēṇ ilantēṇē.*

O Beautiful One! O my delicate Son! O Govinda!

I have lost, I have lost the gaze of Your beautiful pair of sacred eyes  
 on my face,

as, staying in my palms,<sup>641</sup> [You] rub gently the tip of one breast with  
 the hand that resembles a young, small tender shoot  
 flowing with great beauty,

[and] bestow from time to time the gentle smile of an infant, as [my  
 other] breast is in [Your] mouth.

### 7.7. Commentary

♦ *kuḷakanē ~eṇ taṇ kōmaḷa+ piḷḷāy* – ‘O Beautiful One! O my delicate Son!’

ஹாகயாகுெயிலே ஸுருவரெயாய்த் தனக்கு முகம் கொடா-  
 திருந்தால் ஹாகயாகுெயை கைவிட்டு உன்னையே பார்க்க வல்லே-  
 றும்படி கலக்கவல்லையாய், அதுதான் பொருத ஸௌகூறா-  
 யுத்தை உடையவனே!

*lokayātraiyilē anyaparaīyā+ taṇakku mukam koṭātu\* iruntāl lokayātraiyai  
 kaiviṭṭu uṇṇaiyē pārkkā vallēṇ āmpaṭi kalakka vallaiyāy, atutāṇ porāta  
 saukumāryattai uṭaiyavaṇē!*

→ If, being devoted to other ordinary actions,<sup>642</sup> [I] do not look at  
 You, [You] become capable of confusing [me] in [such] a way that I am

<sup>641</sup> Discussing and describing how a mother holds a child while breastfeeding, Annangaracharya (1966: 42) and Uttamūr (1999: 68) differ in their interpretation of the word *kuṭāṅkai* (‘palm of the hand’ as per the TL), with the former opting for the crook of the arm, and the latter for the palm.

<sup>642</sup> More literally, ‘being devoted to other [things like performing] ordinary actions.’

capable of looking only at You, giving up the ordinary actions, O You who have a delicate [body] that cannot bear even that!

♦ *kōvintā ~eṇ kuṭaṅkaiyil maṇṇi* – ‘O Govinda! (...) staying in my palms’

மொலுஜுதியையுடையவனே! என் கையிலேயிருந்து

*gosamṛddhiyai ~uṭaiyavaṇē! eṇ kaiyilē ~iruntu*

→ O You who have an abundance of cows! Staying in my arms,

♦ *oluku pēr elil ilam ciṟu taḷir pōl oru kaiyāl oru mulai mukam neruṭā* – ‘as (...) [You] rub gently the tip of one breast with the hand that resembles a young, small tender shoot flowing with great beauty’

அழகு வெள்ளம் படிந்தோடும்படியான தளிர் போலே இருக்கிற ஒரு திருக்கையாலே இவள் இரங்கி முலைகொடுக்கும்படி ஒரு முலைக்கண்ணை நெருடிக்கொண்டு

*alaku vellam paṭintu\* ṭumpāṭiyāṇa taḷir pōlē irukkiṟa oru tiru+ kaiyālē ivaḷ iraṅki mulaikoṭukkumpaṭi oru mulaikkaṇṇai neruṭikkoṇṭu*

→ Rubbing the tip of one breast with one sacred hand - which is like a bud that is such that floods of beauty gather and flow - so that she, with her [heart] melting, gives [Him] her breast [to suckle];

♦ *maḷalai mel nakai ~iṭai ~iṭai ~aruḷā vāyilē mulai ~irukka ~eṇ mukattē* – ‘as [You] bestow from time to time the gentle smile of an infant, as [my other] breast is in [Your] mouth’

வாயிலே முலை இருக்கச் செய்தே முலை சுரக்கும்படியாக என் முகத்திலே இடையிடையே மழலைச் சிரிப்பாகச் சிரியா

*vāyilē mulai irukka+ ceytē mulai curakkumpaṭiyāka eṇ mukattilē iṭaiyiṭaiyē maḷalai+ cirippāka+ ciriya*

→ As [You] gave a child-like smile from time to time [seeing] my face, so that [my] breast secreted [milk] while it was in [Your] mouth<sup>643</sup>;

♦ *elil koḷ niṇ tiru kaṇ+ iṇai nōkkam* – ‘the gaze of Your beautiful pair of sacred eyes’

<sup>643</sup> Literally, ‘While there is a breast in the mouth, as [You] gave a child-like smile from time to time to my face, so that [my] breast secreted [milk].’



அதுக்கும் இரங்காரும் இரங்கும்படி அழகிய திருக்கண்களாலே பார்க்கிற பார்வையையும், பெற்றவன்றே போகவிட்டதுக்கு மேலே இவ்வவஸ்தையில் உஷ்ணத்தங்களையும் கூடாதுவிக்கப் பெற்றிலேன்.

*atukkum iraṅkārum iraṅkumpaṭi alaṅkiya tiru+ kaṅkaḷālē pārkkira pārvaiyaiyum, perra ~anrē pōkaviṭṭatukku mēlē i+ ~avasthaiyil ceṣṭi-taṅkaḷaiyum anubhavikka+ perrilēṇ.*

→ I did not get to enjoy the glance [You] give with [Your] beautiful sacred eyes, so that even those who do not melt even for that [i.e. Your smile] should melt, nor - worse than letting [You] go on the very day [I] gave birth - the deeds of this state [of infancy].

### *pācuram 7.8*

முழுதும் வெண்ணெ யனாந்துதொட் டுண்ணும்  
 முகிழி ளஞ்சிறுத் தாமரைக் கையும்  
 எழில்கொள் தாம்புகொண் டடிப்பதற் கெள்கு  
 நிலையும் வெண்தயிர் தோய்ந்தசெவ் வாயும்  
 அழகை யுமஞ்சி நோக்குமன் னோக்கு  
 மணிகொள் செஞ்சிறு வாய்நெளிப் பதுவும்  
 தொழுகை யுமிவை கண்ட வசோதை  
 தொல்லை யின்பத் திறுதிகண் டாளே.

*mulutum veṇṇey alaṅtu tottu\* unṇum  
 mukil ilam ciṛu+ tāmarai+ kaiyum  
 eḷil koḷ tāmpu koṇṭu\* aṭippataṛku\* eḷku  
 nilaiyum veḷ tayir tōynta cem vāyum  
 alukaiyum aṇci nōkkum a+ nōkkum  
 aṇi koḷ cem ciṛu vāy neḷippatuvum  
 toḷukaiyum ivai kaṇṭa ~acōtai  
 tollai ~inṇattu\* iruti kaṇṭālē.*

Yaśodā who saw these –

[Your] tender little budding lotus[-like] hands that take hold of and  
eat the butter,<sup>644</sup> having wholly mixed [it] up,  
the state of fear<sup>645</sup> at [her] striking [You] with the beautiful cord,<sup>646</sup>  
[Your] red mouth filled with white curds,  
[Your] crying,  
that glance given fearing [her],  
[Your] twisting [Your] beautiful, small, red lips,  
and [Your] worshipping [gesture] –  
saw the bounds of great<sup>647</sup> happiness.

### 7.8. Commentary

சுவதாரிகெ - எட்டாம் பாட்டு. (முழுதுமிதூஉ) நான் இழந்த  
இழவையெல்லாம் யசொடெப்பிராட்டி பெற்றாள் என்கிறார்.

*avatārikai - eṭṭām pāṭṭu. (mulutum ityādi) nāṇ ilanta ilavai ~ellām yaśodai+  
pirāṭṭi perrāḷ eṇkirār.*

→ Introductory note - Eighth song: (*mulutum*, etc.) – He says [in  
Devakī's voice], 'Yaśodā obtained all that I lost!'

♦ *mulutum veṇṇey aḷaintu* – 'having wholly mixed up the butter'

வெண்ணெயிலுண்டான சூஉராதிசயத்தாலே திருக்கைகளை  
வெண்ணெய்க் குடத்திலே இட்டு அளையுமாய்த்து.

<sup>644</sup> The TL has lexicalised *toṭṭuṇṇu-tal* ('enjoy, as of right') and quotes an inscription for illustrating the meaning (S.S.I. ii., 521). But Uttamūr (1999: 68) interprets *toṭṭu\** *uṇṇum* as 'who eats having dug [inside the pot].'

<sup>645</sup> Uttamūr (1999: 68) takes *eḷku* as 'despise, slight' and glosses the passage as '[His standing, twisting the body] in a despicable way.'

<sup>646</sup> Uttamūr (1999: 68) understands *eḷil* as 'strong,' but Velukkudi (2008: 7.8) expands on the reasons why Kulacēkaraṇ could have called a rope 'beautiful.'

<sup>647</sup> *tollai*, according to the TL, means 'antiquity, ancientness'; the root *tol* seems to also have the meaning of 'natural.' But the VG adds two other definitions for the word: *asādhāraṇam*, *vilakṣaṇam* ('extraordinary, distinguished') as well as *periya* ('big, great'), and gives this very line from the *pācuram* as an illustration to the latter meaning.

*veṇṇeyil uṇṭāṇa ādarātīṣayattālē tiru+ kaikaḷai veṇṇey+ kuṭattilē iṭṭu aḷaiyum āyttu.*

→ [He] thrust in [His] sacred hands in a pot of butter and stirred, because of the excess of fondness [He] had for butter.

♦*toṭṭu\* uṇṇum* – ‘that take hold of and eat’

கூதிவாவைத்தாலே மாளுமென்று ‘விரலொடு வாய் தோய்ந்த’ என்னுமாபோலே தொட்டுண்ணுமாய்த்து

*aticāpalattālē māḷum enru ‘viralotu vāy tōynta’ eṇṇumā pōlē toṭṭuṇṇum āyttu*

→ [He] enjoyed [it], as described in ‘[the butter] that touched the mouth along with the fingers’ [A3 24], thinking that [the butter] will be finished with extreme swiftness.

♦*mukil ilam ciru+ tāmarai+ kaiyum* – ‘[Your] tender little budding lotus[-like] hands, and...’

இளந்தளிர்போலேயும் நிறத்துக்கு, விகாஸம் செவ்விக்குத் தாமரைப் பூப்போலேயும் இருக்கிற திருக்கைகளும்

*ilantaḷir pōlēyum niṟattukku, vikāsam cevvikku+ tāmarai+ pū+ pōlēyum irukkīra tiru+ kaikaḷum*

→ The sacred hands, which are like young buds in colour, and like the lotus flower in the beauty of [their] bloom;

♦*elil koḷ tāmpu* – ‘with the beautiful cord’

‘ஹ்ருஸிடுக்கைக்கு ஆசைப்பட்டிருக்கும் திருமேனியை ஹ்ருஸிடுத்ததினே’ என்று ‘எழில்கொள்தாம்பு’ என்கிறார். ‘ராஜஜநம் வேண்டா; கூடுதலாக அமையும் அங்குத்தை ஹ்ருஸிடும் பெறில்’ என்றிருக்குமவரினே.

*‘sparśikkaikku ācaippaṭṭu\* irukkum tirumēṇiyai sparśittatiṟē’ enru ‘elil koḷ tāmpu’ eṇkiṟār. ‘rājajanmam vēṇṭā; acetanam āka amaiyum aṅkuttai sparśam peril’ enru\* irukkumavarīṟē.*

→ He [Kulacēkaraṇ] says ‘the beautiful cord’ thinking, ‘It touched the sacred body that [I] have wished to touch, did it not?’ He is indeed

one who remains saying, ‘I do not want birth as a king; [I] will be satisfied to be an insentient being if [I can] get contact with that place.’

♦*koṇṭu\* aṭippataṭku\* eḷku nilaiyum* – ‘the state of fear at [her] striking [You] with...’

இவர் அங்குத்தை ஷ்ஷுட்டத்தை நினைத்து எழில் கொள் தாம்பு என்கிறார். ஆகிலும் கைக்கெட்டிற்றென்றையிட்டு அவள் அடிக்க, அதுக்கு ஈடுபட்டுப் பையாந்து நிற்கும் நிலையும்

*ivar aṅkuttai sparśattai ninaittu eḷil koḷ tāmpu eṇkiṭār. ākilum kaikku\* eṭṭirru\* onrai ~ittu aval aṭikka, atukku ṭupattu+ paiyāntu nirkum nilaiyum*

→ Thinking of the contact with that place [i.e. Kṛṣṇa’s waist], he says ‘the beautiful cord.’

Even then, the state of [His] standing showing signs of fear, becoming weak from that, as she hit [Him] with a [cord] that was within the reach of [her] hands<sup>648</sup>;

♦*veḷ tayir tōynta cem vāyum* – ‘[Your] red mouth filled with white curds’

‘தயிர் களவு கண்டாய்’ என்று அடிக்கப்படுக்கவாறே இல்லை செய்கைக்காக முகத்திலே பூசிக்கொள்ளுமே. வெளுத்த தயிரும் சிவந்த திருப்பவளமுமான வரலாமமிருக்கிறபடி

*‘tayir kaḷavu kaṇṭāy’ enru aṭikka+ pukkavārē illai ceykaikkāka mukattilē pūcikkolūmē. veḷutta tayirum civanta tiru+ pavaḷamumāṇa parabhāgam irukkira paṭi*

→ As [soon as she] began to hit [Him] saying, ‘You have stolen curds!’, [He] would smear [it] on the face for the sake of disavowing [the theft].<sup>649</sup>

<sup>648</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 243-244fn) suggests the following meaning: ‘Nevertheless, as she hit [Him] with one [thing] that was within the reach of [her] hands, [Kulacēkaraṇ] got engrossed in the state of [His] showing signs of fear.’

<sup>649</sup> The literal meaning of *illai ceytal* is ‘to make [something] unhappen.’

The way the upper part [of the lip] is with white curds and sacred red corals;

♦*alukaiyum* – ‘[Your] crying’

‘இல்லை என்றிருக்கச்செய்தே களவை நாடுவதே நம்மை’ என்று அழுகையும்; அழப்புக்கவாறே, வாய் வாயென்னுமே. அத்தாலே ஹயப்பட்டு அச்சமெல்லாம் தன் நோக்கிலே தோற்றும்படி பார்த்துக்கொண்டு நிற்கும் நிலையும்

*‘illai enrirukka+ ceytē kaḷavai nāṭuvatē nammai’ enru alukaiyum; ala+ pukavārē, vāy vāy ennumē. attālē bhayappaṭṭu accam ellām taṇ nōkkilē tōrrumpaṭi pārttukkoṇṭu nirkum nilaiyum*

→ [His] crying saying, ‘Even though [I am saying] it is not [Us], [why] do [they] seek me for the theft!’;

As [He] begins crying, [she] would say, ‘[Shut Your] mouth! [Shut Your] mouth!’

And [His] state of standing constantly looking [at her], being afraid because of that, for all [His] fears to show in His eyes;

♦*aṇi koḷ cem cīru vāy neḷippatuvum* – ‘[Your] twisting [Your] beautiful, small, red lip’

பின்னையும் அழாதிருக்கவும் மாட்டான். அழவும் மாட்டான். அழகிய திருப்பவளத்தை நெளிக்குமத்தனையிறே.

*pinṇaiyum alātu\* irukkavum māṭṭāṇ. alavum māṭṭāṇ. alakiya tirup-pavalattai neḷikkum attaṇaiyirē.*

→ Afterwards, He will neither *not* cry, nor will He cry. Indeed, [He] will merely twist the beautiful red coral [lips].

♦*tolukaiyum* – ‘[Your] worshipping [gesture]’

போக்கற்றார் செய்யும் செயலிறே. ஸாவராயராளுக்கு சுவராயம் போக்குமது சுஜலி என்னுமிடம் தான் அறிந்திருக்குமதாகையாலே சுஜலியைப் பண்ணுமாய்த்து.

*pōkku\* arār ceyyum ceyaliṛē. sāparādhar-āṇārkkku aparādham pōkkumatu aṇjali ennum iṭam tāṇ arintu\* irukkumatu\*ākaiyālē aṇjaliyai+ paṇṇum āyttu.*

→ This is indeed an act done by those who have no [other] resort. It is since [He] knew the reason that the joining of the palms in reverence removes the offences of those who have committed offence, that [He] came to join the palms in reverence.

♦ *ivai kaṇṭa ~acōtai* – ‘Yaśodā who saw these’

இவற்றை அங்கே ஸாக்ஷாத் தரித்துக்கண்ட யஸோதெப் பிராட்டி  
*ivarrai aṅkē sāṅsātkarittu+ kaṇṭa yaśodai+ pirāṭṭi*

Lady Yaśodā, who saw these there, having looked at [them] with [her own] eyes;

♦ *tollai ~inpattu\* iruti kaṇṭālē* – ‘she ... saw the bounds of great happiness’

பாஷபத்தில நிரவயியான சுமஹவத்தை ஸாவயியாக்கின -  
வளிநே. அங்கே சென்று எல்லாரும் தொழ இருக்குமவன் தான்  
தொழுகையாலே சுவரிஜ்ஞமான சுமஹம் பரிஜ்ஞமாய்த்திநே.

*paramapadattil niravadhiyāṇa anubhavattai sāvadhiyāṅkiṇaṇṭālē. aṅkē cenru ellārum tola irukkumavaṇ tāṇ toḷukaiyālē aparicchinnamāṇa anubhavam paricchinnamāyttirē.*

→ She indeed is a woman who transformed the infinite experience [found] in the supreme abode into [one] with finiteness. The experience that was unlimited indeed became limited by the worshipping of [Yaśodā by] Him, who is there [i.e. in the supreme abode] for all to go and pay homage.

### ***pācuram 7.9***

குன்றி னாற்குடை கவித்ததுங் கோலக்  
குரவை கோத்த துங்குட மாட்டும்  
கன்றி னல்விள வெறிந்ததுங் காலாற்  
காளி யன்றலை மிதித்ததும் முதலா

வென்றி சேர்பிள்ளை நல்விளை யாட்ட  
 மனைத்தி லுமங்கென் னுள்ளமுள் குளிர  
 ஒன்றுங் கண்டிடப் பெற்றிலே னடியேன்  
 காணு மாநினி யுண்டெனி லருளே.

*kunrināl kuṭai kavittatum kōla+  
 kuravai kōttatum kuṭam āṭṭum  
 kanrināl viḷavu\* erintatum kālāl  
 kālīyaṇ talai mitittatum mutal ā  
 venri cēr piḷlai nal viḷaiyāṭṭam  
 aṇaittilum aṇku\* eṇ+ ullam ul kuḷira  
 onrum kaṇṭiṭa+ perrilēṇ aṭiyēṇ  
 kāṇum āru\* iṇi ~uṇṭu\* eṇil aruḷē.*

I, who am a servant, did not get to see anything [being] there,<sup>650</sup>  
 so that my heart feels refreshed inside:

none of<sup>651</sup> the children's good games endowed with victory<sup>652</sup> starting  
 from  
 [Your] spreading an umbrella with the hill,  
 [Your] performing the beautiful *kuravai*-dance<sup>653</sup> and the dance with  
 waterpots,<sup>654</sup>  
 [Your] smashing the wood-apple tree with a calf,  
 and [Your] treading on Kāliya's head with the feet!

<sup>650</sup> This is a possible reference to where Kṛṣṇa grew up.

<sup>651</sup> Literally, 'all the children's good games.'

<sup>652</sup> Velukkudi (2008: 7.9) suggests another reading by attributing *venri* to *piḷlai* rather than *viḷaiyāṭṭam* ('the good games of the victorious children'); Uttamūr (1999: 70) informs us that some scholars read it as 'the games of the good children.'

<sup>653</sup> Uttamūr (1999: 70) takes *kuravai kōttatum* as 'joining [hands for performing] the *kuravai*-dance.'

<sup>654</sup> Uttamūr (1999: 70) explains that in this dance, one is supposed to carry many pots on the head, and juggle other pots held on the shoulders and hands, throwing them in the air.

If there is a means for me [who am a servant], to see [all that],  
[do] bestow [it upon me].

### 7.9. Commentary

♦ *kunṛiṇāl kuṭai kavittatum* – ‘[Your] spreading an umbrella with the hill, and...’

இடையரும் பசுக்களும் தொலையும்படியாக ஊநுன் கல்வெடி-  
மாக வெடித்தபடியாலே மலையை எடுத்துக் குடையாகத் யாரித்-  
ததும்

*iṭaiyarum pacukkaḷum tolaiumpaṭiyāka indraṇ kalvaṣamāka  
vaṣittapaṭiyālē malaiyai eṭuttu+ kuṭaiyāka+ dharittatum*

→ Along with [Your] holding up the mountain as an umbrella,  
having lifted [it], because Indra rained rock showers so that the  
cowherds and the cows perish;

♦ *kōla+ kuravai kōttatum* – ‘and [Your] performing of the beautiful  
*kuravai*-dance’

உரடூயமான குரவைக் கூத்திலே ஸ்ரீமொவிமாரோடு ஒக்கத்  
தன்னையும் கோத்ததும்

*darśanīyamāṇa kuravai+ kūṭtilē śrīgopimārōṭu okka+ taṇṇaiyum kōttatum*

→ And [Your] arranging Yourself together with the divine Gopīs in  
the *kuravai*-dance that is worthy of being seen;

♦ *kuṭam āṭṭum kaṇṛiṇāl viḷavu\* eṛintatum* – ‘and [Your] smashing of the  
wood-apple tree with a calf’

ஒருவன் கன்றாய் ஒருவன் விளாவாய் வந்த இருவரையும் சேர  
முடித்ததுவும்

*oruvan kaṇṛāy oruvan viḷāvāy vanta iruvaraiyum cēra muṭittatuvum*

→ And [Your] finishing off together both [asuras] who had come, the  
one as a calf [and] the other as a wood-apple tree;

♦ *kālāl kāḷiyaṇ talai mitittatum mutal ā* – ‘starting from (...) [Your]  
treading on Kāliya’s head with the feet’



நான் ஆசைப்பட்டுப் பெருத் திருவடிகளைக் கொண்டு சூலுர -  
வரகூதியான காளியன் தலையிலே மிதித்ததும் முதலாக

*nān ācaippaṭṭu+ perā+ tiruvaṭikalai+ koṇṭu āsuraprakṛtiyāna kālīyaṇ  
talaiyilē mitittatum mutalāka*

→ And, starting with [Your] treading on the head of Kāliya, who was  
of the nature of an asura, with [Your] sacred feet that I [i.e. Devakī]  
desired but did not get;

♦*venri cēr pillai nal vīlaiyāṭṭam* – ‘the children’s good games endowed  
with victory’

வீரப்பாட்டுக்கும் ஜெளஜுத்துக்கும் சேர்ந்திருக்கிற கூதிஜமொ -  
ஹரமான

*vīrapāṭṭukkum maḍhyattukkum cērntu\* irukkīra atimanoharamāṇa*

→ [Games] that are very captivating and that are fit for [Your]  
heroism and [Your child-like] innocence<sup>655</sup>;

♦*aṇaittilum aṇku\* eṇ+ uḷlam uḷ kuḷira oṇrum kaṇṭiṭa+ perṛilēṇ aṭiyēṇ* – ‘I,  
who am a servant, did not get to see anything so that my heart feels  
refreshed inside at [seeing] there all...’

இவை காண்கையே வரயொஜமமாக இருக்கிற நான் ஒன்றும்  
காணப்பெற்றிலேன்.

*ivai kāṇkaiyē prayojanamāka irukkīra nān oṇrum kāṇa+ perṛilēṇ.*

→ I, who have as the purpose [of my life] only seeing these, did not  
get to see anything.

♦*kāṇum āru\* iṇi ~uṇṭu\* eṇil aruḷē* – ‘If there is a means for me [who am  
a servant] to see [all that], [do] bestow [it upon me]’

நீ நினைத்தால் செய்யவொண்ணாததில்லை. நான் இதை காணும் -  
படி அருளவேணும்.

*nī niṇaittāl ceyya ~oṇṇātatu\* illai. nān itai kāṇumpaṭi aruḷa vēṇum.*

<sup>655</sup> Literally, ‘ignorance.’ But often in Tamil literature, ignorance in women [and  
children?] is a reference to their innocence.

→ There is nothing [You] cannot do if You think [it]. Do bless [me] so that I see [all] this.

***pācuram* 7.10**

வஞ்ச மேவிய நெஞ்சடைப் பேய்ச்சி  
 வரண்டு நார்நரம் பெழக்கரிந் துக்க  
 நஞ்ச மார்தரு சுழிமுலை யந்தோ  
 சுவைத்து நீயருள் செய்து வளர்ந்தாய்  
 கஞ்ச னுள்கவர் கருமுகி லெந்தாய்  
 கடைப்பட் டேன்வெறி தேமுலை சுமந்து  
 தஞ்ச மேலொன்றி லேனுய்ந்திரு ந்தேன்  
 றக்க தேநல்ல தாயைப்பெற் றுயே.

*vañcam mēviya neñcu\* uṭai+ pēycci*  
*varaṇṭu nār narampu\* eḷa+ karintu\* ukka*  
*nañcam ār taru cuḷi mulai ~antō*  
*cuvaittu nī ~aruḷ ceytu vaḷarntāy*  
*kañcaṇ nāl kavara<sup>656</sup> karu(m) mukil entāy*  
*kaṭaiappaṭṭēṇ veritē mulai cumantu*  
*tañcam mēl onru\* ilēṇ uyntu\* iruntēṇ*  
*takkatē nalla tāyai+ perrāyē.*

Alas! You grew up bestowing grace  
 [by] tasting the guileful poison-filled breast  
 that the demoness possessing a heart in which deceit dwelt<sup>657</sup> gave  
 [to You],  
 so that [she], having been dried out,

<sup>656</sup> Uttamūr (1999: 70) points out the possibility of splitting this as *kañcaṇ āḷ kavara* ('[He] who robbed Kaṁsa's men [of their lives].')

<sup>657</sup> *mēviya* can also mean 'that desired' ('a heart that desired deceit'), according to Uttamūr (1999: 70).

[her] sinews and nerves came out,<sup>658</sup>

[and] were charred and scattered.<sup>659</sup>

O my dark cloud[-like] Father, who robbed Kaṁsa [of his] days!

I have become the lowest, bearing breasts uselessly.

I, who have no better refuge, have merely subsisted [for You].

You have indeed obtained a suitably good mother!<sup>660</sup>

### 7.10. Commentary

♦*vañcam mēviya neñcu\** *uṭai+ pēycci* – ‘the demoness possessing a heart in which deceit dwelt’

இவனைக்கண்டால் செவ்வியராக இருக்கவிடே கடவது; கண்டு-  
வைத்து வணங்குதிலே பொருந்தின டைதனெ

*ivaṇai+ kaṇṭāl cevviyarāka irukkaviṛē kaṭavatu; kaṇṭuvaittu vañcanattilē  
poruntina pūtanai*

→ If [people] see Him, they shall indeed remain upright.

Pūtanā, who abided in deceit [even] after seeing [Him];

<sup>658</sup> Literally, *eḷu* means ‘to rise, to increase, to appear’ (TL).

<sup>659</sup> A reference to Pūtanā getting killed by Kṛṣṇa. Uttamūr (1999: 70) suggests the following gloss: ‘...so that, Pūtanā having [had her] flesh and blood dried up, her sinews, which dried up like [bark] fibre, appeared outside [and] were charred and scattered.’

<sup>660</sup> Velukkudi (2008: 7.10) mentions that it could either be a reference to Yaśodā, whom Kṛṣṇa obtained as a foster mother, or to Devakī herself, whom He has now got back after years of separation. The latter seems to be Uttamūr’s (1999: 71) view. But since the whole *pācuram* is about how Pūtanā fed Kṛṣṇa and died in the process, it seems to me that Devakī, with irony directed at herself and a feeling of guilt, refers to that demoness that Kṛṣṇa had to resort to when in need of a mother. Since His own mother was not nearby to feed and nurture Him, it was only natural that He should get Himself what mother He could. Annangaracharya (1966: 44) understands this sentence in a similar way, although he believes this to be a reproach addressed at Kṛṣṇa, taking *takkatē* as a rhetorical question; he explains thus, ‘When You needed breast milk, leaving me aside, leaving Yaśodā aside, You held onto Putanā! Is this suitable?’

♦*varaṇṭu nār narampu\* eḷa+ karintu\* ukka* – ‘so that [she] having been dried out, [her] sinews and nerves came out, [and] were charred and scattered’

ஊஸும் உள்ளுண்டான உதிரமும் முலைப்பாலோடே கொழித்துக்-  
கொண்டுப் புறப்பட, செறித்த உடம்பு நார்நரம்பும் தோலுமாம்படி  
கரிந்துக்க

*māṁsamum uḷ+ uṇṭāṇa utiramum mulaippālōṭē kolittukkoṇṭu+ purappaṭa,  
śeṣitta uṭampu nār narampum tōlum āmpaṭi karintu\* ukka*

→ So that the flesh and the blood that was inside ooze out along with breast milk, having come to the surface, so that what remains of the body<sup>661</sup> becomes [mere] fibres and nerves and skin, [and] is charred and scattered.

♦*nañcam ār taru cuḷi mulai ~antō cuvaittu nī ~aruḷ ceytu vaḷarntāy* – ‘Alas! You grew up bestowing grace [by] tasting the guileful poison-filled breast that [she] gave [You]’

கிடந்த சூரயத்தையும் இழக்கவற்றாய் மிக்க நஞ்சையுடைத்-  
தாய், கொவத்தையுமுடைத்தாயிருக்கிற முலையை யாசகமாக  
உண்டருளி வளர்ந்தாய்.

*kiṭanta āśrayattaiyum ilakkavarṛāy mikka nañcai ~uṭaittāy, kopattaiyum  
uṭaittāy irukkīra mulaiyai dhārakamāka uṇṭu\* aruḷi vaḷarntāy.*

→ You grew up gracing to feed on the breast [milk] - which possessed much poison that was capable of forfeiting even the shelter where [it] lay [i.e., the body], and which also had wrath - as [Your] sustenance.

♦*kañcaṇ nāḷ kavara karu(m) mukil entāy* – ‘O my dark cloud[-like] Father who robbed Kaṁsa [of his] days!’

கஃஸனுடைய சூயஸ்ஸை சுவஹரித்து அத்தாலே ஏறின  
புகரை உடைய வடிவையுடையாய், அச்செயலாலும் வடிவழ-  
காலும் என்னை எழுதிக்கொண்டவனே!

<sup>661</sup> Literally, ‘the body that remains.’

*kaṁsaṇuṭaiya āyussai apaharittu attālē ēriṇa pukarai uṭaiya vaṭivai  
~uṭaiyaiyāy, a+ ceyalālum vaṭivalākālum eṇṇai elutikkonṭavanē!*

→ Being One with a body that has a beauty that, [with You] having robbed Kaṁsa of [his] life, increased with that, O You who took me in writing [as a slave] through that act and the beauty of [Your] form!

♦ *kaṭaiṇṇaṭṭēṇ veritē mulai cumantu* – ‘I have become the lowest, bearing breasts uselessly’

முலை நெறித்தபோது உண்பான் ஒரு பிள்ளையைப் பெற்றுவைத்துப் பெருதே வுயுமா இருக்கையாலே எத்தனையேனும் தண்ணியாரிலும் தாழ்ந்தேன்.

*mulai nerittapōtu uṇpāṇ oru pillaiyai+ perruvaitsu+ perātē vyarthamā  
irukkaiyālē ettanaiyēnum taṇṇiyārilum tālntēṇ.*

→ I have become lower than the lowest,<sup>662</sup> because of [my breasts] remaining useless, due to [my] not getting [the good fortune to suckle] even after begetting a child to feed when the breasts suffered from inflammation.<sup>663</sup>

♦ *taṇcam mēl onru\* ilēṇ uyntu\* iruntēṇ* – ‘I, who have no better refuge, have merely subsisted [for You]’

வேறு யாருகரில்லாமையாலே பூரணன்களை வருந்தி யரித்திருந்தேன்.

*vēru dhārakar illāmaiyaḷē prāṇaṇkaḷai varunti dharittu\* iruntēṇ.*

<sup>662</sup> Literally, ‘the inferior ones.’

<sup>663</sup> The verb *neri-t-tal* does not have such a meaning in the TL. The VG defines *mulai neritta pōtu* as *mulai+ pāl koṭukkum pōtu* (‘while breastfeeding’). But the word *neri-kaṭtu* means ‘inflammation of the lymphatic gland’ (TL), so Pillai may have meant that here. Besides, Velukkudi (2008: 7.10) makes a similar suggestion by glossing *mulai neritta pōtu* as *mulai kaṭutta pōtu* (‘when the breast throbbed and pained,’ with *kaṭu-ttal* meaning ‘throb and pain or pain’ according to the TL). It is therefore likely that it is a reference to Devakī suffering from breast engorgement, being unable to breastfeed her child who she had to part with immediately after delivery.

→ Because of not having any other support, I have borne my life's breaths,<sup>664</sup> having made great efforts.

♦ *takkatē nalla tāyai+ perrāyē* – 'You have indeed obtained a suitably good mother!'

முலைப்பால் சுபெகூதமானபோது உனக்குத் தருகைக்கு நல்ல தாயைப் பெற்றாயே.

*mulaippāl apekṣitam āṇapōtu unakku+ tarukaikku nalla tāyai+ perrāyē.*

→ When breast milk was required, [You] got a good mother to give [it] to You!

### *pācuram* 7.11

மல்லை மாநகர்க் கிறையவன் றன்னை  
வான்செ லுத்திவந் தீங்ஙன<sup>665</sup>மாயத்  
தெல்லை யிற்பிள்ளை செய்வன காணுத்  
தெய்வத் தேவகி புலம்பிய புலம்பல்  
கொல்லி காவலன் மாலடி முடிமேற்  
கோல மாங்குல சேகரன் சொன்ன  
நல்லி சைத்தமிழ் மாலைவல் லார்கள்  
நண்ணு வாரொல்லை நாரண னுலகே.

*mallai mā nakarkku\* iraiyavaṇ taṇṇai*  
*vāṇ celutti vantu\* iṇṇaṇam māyattu\**  
*ellai ~il piḷḷai ceyvaṇa kāṇā+*  
*teyva+ tēvaki pulampiya pulampal*

<sup>664</sup> Traditionally, it is believed that life breaths are five in number, namely *prāṇa*, *apāna*, *vyāṇa*, *udāna* and *samāna* (see Apte, *pañcan*).

<sup>665</sup> Uttamūr (1999: 71) adopts the variant *tīṇkaṇai*, and joins *iṇku* ('here') with *aṇai* ('embrace') for 'who came [to her] here [in Mathurā] and embraced [her].'

*kolli kāvalaṇ māl aṭi muṭi mēl*  
*kōlam ām kulacēkaraṇ coṇṇa*  
*nal+ icai+ tamil mālai vallārkaḷ*  
*naṇṇuvār ollai nāraṇaṇ ulakē.*

Those who master the good musical Tamil garland—  
 by Kulacēkaraṇ, the guardian of Kolli,  
 whose crown of the head is embellished by Māl's feet,  
 who uttered the lament cried out by  
 the divine Devakī, who did not see the deeds of limitless maya of  
 [her] Son, who came [to her] thus,  
 having dispatched to heaven the chief of the great, rich city<sup>666</sup>—  
 shall rapidly reach Nārayaṇa's world itself.

### 7.11. Commentary

நிமஜத்தில - *nigamattil* – in conclusion

♦ *mallai mā nakarkku\* iraiyavaṇ taṇṇai* – ‘the chief of the great, rich city’

மிக்க ஸூழ்சுதையுடைய ஸ்ரீமூரெக்கு நிவடூஹகனா  
 கூஸனைத் தான் கைத்தொட்டு முடிக்கையாலே வீரஸுமத்திலே  
 போகட்டு

*mikka sampattai~ uṭaiya śrīmathuraikku nirvāhakaṇāṇa kaṁsaṇai+ tāṇ*  
*kai+ toṭṭu muṭikkaiyālē vīrasvargattilē pōkaṭṭu*

→ Having thrown Kaṁsa, who was the protector of the sacred Mathurā that had great wealth, in the warriors' heaven, due to [His] finishing [him] off with His [own] hands<sup>667</sup>;

<sup>666</sup> Uttamūr (1999: 71) glosses *mallai* as *mallaśreṣṭhāṇā* (‘who was the best among wrestlers’), especially since Kaṁsa was a good wrestler. He additionally points out that *mallai* could be the corrupted form of the name *maturai*. He also takes *mā* as ‘wealthy.’

<sup>667</sup> *uṇṭu* (‘having eaten’) is the definition that the VG gives for *kai-toṭṭu* (which literally means ‘having touched with the hands’).

♦*vantu\* īnnanam, ityādi* – ‘who came thus,’ etc.

கூலவயம் பண்ணி இங்கே வந்து கிட்டின சூதய்யுயென்து-  
தங்களுக்கு சுவயியின்றியிலே இருக்கிற கூணனுடைய ஸாவயென்து-  
தங்களை காணுமையாலே

*kaṃsavadham paṇṇi inkē vantu kiṭṭiṇa āścaryaceṣṭitaṅkaḷukku avadhi  
~inriyilē irukkira kṛṣṇaṇuṭaiya bālaceṣṭitaṅkaḷai kāṇāmaiṇālē*

→ Because of not seeing the childhood acts of Kṛṣṇa, whose wonderful acts are without limits, [and] who came and approached [her] here, having killed Kaṃsa;

♦*teyva+ tēvaki pulampiya pulampal* – ‘the lament cried out by the divine Devakī’

இவன் யென்துதங்களை சுருஹவிக்கப் பெருத இழவையுமுடைய-  
யளாய் இவனைப் பிள்ளையாகப் பெறுகைக்கீடான ஹமூத்தைப்  
பண்ணின ஷெவகியார் புலம்பிய பாசுரத்தை

*ivaṇ ceṣṭitaṅkaḷai anubhavikka+ perāta ilavaiyum uṭaiyaḷāy ivaṇai+  
pillaiyāka+ perukaikku\* itāṇa bhāgyattai+ paṇṇina devakiyār pulampiya  
pācurattai*

→ The *pācuram* uttered [lamentingly] by the revered Devakī, who experienced the loss that was not getting to enjoy His acts and had a fortune suitable for begetting Him as [her] child;

♦*kolli kāvalaṇ* – ‘the guardian of Kolli’

‘கொல்லி’ என்கிற படைவீட்டுக்கு திவ்யாஹசுரானவர்

*‘kolli’ enkiṇa paṭaiṇiṭṭukku nirvāhakar-āṇavar*

→ The protector of the capital called Kolli;

♦*māl aṭi muṭi mēl kōlam-ām kulacēkaraṇ* – ‘Kulacēkaraṇ (...) whose crown of head is embellished by Māl’s feet’

ஸவெசுரூரன் திருவடிகளைத் தமக்கு முடிமேல் மாலையாக-  
வுடைய பெருமாள்

*sarveśvaraṇ tiruvaṭikaḷai+ tamakku muṭi-mēl mālaiyāka ~uṭaiya perumāḷ*



→ Perumāḷ, who has the feet of the Lord of all as a garland on his head;

♦ *coṇṇa nal+ icai tamīl mālai vallārkaḷ* - ‘Those who master the musical Tamil garland [which Kulacēkaraṇ] spoke’

அழகிய இசையோடே கூடின தமிழ்த்தொடை வல்லவர்கள்

*alakiya icaiyōṭē kūṭiṇa tamīl+ toṭai vallavarkaḷ*

→ Those who master the Tamil garland combined with beautiful music,

♦ *naṇṇuvār ollai nāraṇaṇ ulakē* - ‘They shall rapidly reach Nārayaṇa’s world’

இங்கே இருந்து சுவதாரத்தில் னகஜேஸத்தை சுமூஹவிக்க ஆசைப்பட்டு அது கிடையாதே இருந்து புலம்பாதே, உஹயவி-ஹிதிநாயகனைப் பரஹபஹத்திலே நிதூநாஹவம் பண்ணப்பெறுவார்கள்.

*iṅkē iruntu avatārattil ekadeśattai anubhavikka ācaippaṭṭu atu kiṭaiyātē iruntu pulampātē, ubhayavibhūtināyakaṇai+ paramapadattilē nityānubhavam paṇṇa+ peruvārkaḷ.*

→ They will get to have eternal enjoyment of the Lord of the two worlds in the supreme abode, so that [they] do not remain lamenting at not obtaining [their desire], having wished to enjoy being here in one and the same place during [His] *avatāras*.

### Decade 8 - *maṇṇu pukaḷ*

சுவதாரிகெ - ‘தெவகியார் இழந்த இழவு ஊசுமேயோ? ஸ்ரீ-  
கௌஸலையாராய்த் தான் காணப்பெற்றேனோ?’ என்று, அஸ்ஸை-  
காலத்தில் தாம் இழக்கையாலே அவள் சுநுஹவத்தைத் திருக்-  
கண்ணபுரத்திலே சுநுஹவிக்கிறார்.

*avatārikai* - ‘devakiyār ilanta ilavu mātramēyō? śrīkausalaiyārāy+ tāṇ kāṇa+  
perrēṇō?’ *enru*, a+ *samakālattil* *tām ilakkaiyālē aval anubhavattai+ tiru+  
kaṇṇapurattilē anubhavikkirār*.

→ Introductory note - Saying, ‘Is it only the deprivation that the  
revered Devakī suffered? Did I at least get to see [Him] as the divine,  
revered Kausalyā [did]?’ because of his [i.e. Kulacēkaraṇ’s] having lost  
out [on the experience of living] during the same time as [Rāma], he  
experiences her enjoyment in the sacred Kaṇṇapuram.

#### *pācuram* 8.1

மன்னுபுகழ்க் கௌசலேதன் மணிவயிறு வாய்த்தவனே  
தென்னிலங்கைக் கோன்முடிகட் சிந்துவித்தாய் செம்பொன்சேர்  
கன்னிநன்மா மதிள்புடைதூழ் கணபுரத்தென் கருமணியே  
என்னுடைய வின்னமுதே யிராகவனே தாலேலோ.

*maṇṇu pukaḷ+ kaucalai taṇ maṇi vayiru vāyttavaṇē*  
*teṇ+ ilaṅkai+ kōṇ muṭikaḷ cintuvittāy cem poṇ cēr*  
*kaṇṇi nal mā matiḷ puṭai cūḷ kaṇapurattu\* eṇ karumaṇiyē*  
*eṇ+ uṭaiya ~iṇ+ amutē ~irākavaṇē tālēlō*.

O You who flourished in the gem [of a] womb of Kauśālyā  
of enduring glory!  
O You who made the heads of the king of Lankā in the South  
to be strewn!<sup>668</sup>

<sup>668</sup> A reference Rāma’s killing of the ten-headed Rāvaṇa.

O Apple of my eye from Kaṇapuram made of red gold,<sup>669</sup>  
 surrounded on [all] sides by good, big, imperishable ramparts!  
 O My sweet Nectar! O Rāghava!<sup>670</sup> *tālēlō!*<sup>671</sup>

### 8.1. Commentary

♦ *maṇṇu pukaḷ+ kaucalai taṇ maṇi vayiru vāyttavanē* – ‘O You who flourished in the gem [of a] womb of Kauśālyā of enduring glory!’

‘ஸவெஹுரணைப் பிள்ளையாகப் பெற்றாள்’ என்ற நிலைநின்ற புகழையுடைய ஸ்ரீகௌஸலையாருடைய அழகிய வயிற்றில் அவளுக்குப் பிள்ளையாகப் பெற்றவனே!

‘*sarveśvaranai+ pillaiyāka+ perrāl’ enra nilainira pukaḷai ~uṭaiya śrikausalaiyāruṭaiya alaḷaiya vayirril avalukku+ pillai ~āka+ perravanē!*

→ O You who got to be her child in the beautiful womb of the divine, revered Kausalyā with a fame that has stood firm, which is that ‘She begot the Lord of all as [her] child’!

♦ *teṇ+ ilaṅkai+ kōṇ muṭikaḷ cintuvittāy* – ‘O You who made the heads of the king of Lankā in the South to be strewn!’

இலங்கைக்கு நிவூஹகனான இராவணனுடைய முடிகள் பத்தையும் திருச்சரங்களாலே சிதறப் பண்ணினவனே! இத்திரு-மொழியிறே ராஜாவதாரத்தில் மிகை; ஆகையாலே இச்சந்தை.

*ilaṅkaikku nirvāhakaṇāṇa irāvaṇaṇuṭaiya muṭikaḷ pattaiyum tiru+ caraṅkaḷālē citara+ paṇṇiṇavanē! i+ tirumoliyirē rāmāvatārattil mikai; ākaiyālē i+ cantai.*

→ O You who made all the ten heads of Rāvaṇa, who was the protector of Laṅkā, scatter with [Your] sacred arrows! It is [what is mentioned in] this *tirumoli* that is the great[est] [event] in the *avatāra* as Rāma;<sup>672</sup> hence this utterance.

<sup>669</sup> Uttamūr (1999: 74) suggests that *cēr* can also mean ‘like,’ in which case it qualifies *eṇ karumaṇiyē* (‘O Apple of my eye’).

<sup>670</sup> An epithet of Rāma, Him being a descendant of Emperor Raghu.

<sup>671</sup> See fn619.

<sup>672</sup> i.e., the killing of Rāvaṇa.

♦*cem poṇ cēr kaṇṇi nal mā matiḷ puṭai cūḷ kaṇapurattu\* eṇ karumaṇiyē* –  
‘Oh Apple of my eye from Kaṇapuram made of red gold, surrounded [on  
all] sides by good, big, imperishable ramparts!’

அழிவில்லாத மதிளாலே சூழ்ந்த திருக்கண்ணபுரத்திலே எனக்கு  
உஷ்டிக்கு நிவடாஹகனாய் நிற்கிறவனே!

*alivu\* illāta matiḷālē cūḷnta tiru+ kaṇapurattilē eṇakku dṛṣṭikku  
nirvāhakaṇāy nirkiravaṇē!*

→ O You who stand as the Protector to my eyes, in the sacred  
Kaṇapuram that indestructible ramparts surround!

♦*eṇ+ uṭaiya ~iṇ+ amutē* – ‘O My sweet Nectar!’

உவர்கள் சுஜதம் போலன்றியே எனக்கு சுஜதமானவனே!

*devarkaḷ amṛtam pōl aṇṇiyē eṇakku amṛtam-āṇavaṇē!*

→ O You who are my Nectar [which is] unlike the nectar of the  
celestials!

♦*irākavaṇē tālēḷō* – ‘O Rāghava! tālēḷō!’

உவர்களுடைய சுஜதம் உப்புச்சாற்றே; அதன்றிறே இவருடைய  
சுஜதம் இருக்கிறபடி.

*devarkaḷuṭaiya amṛtam uppuccārīrē; atu\* aṇṇirē ivaruṭaiya amṛtam  
irukkīra paṭi.*

→ The nectar of the celestials is indeed salty ocean water.<sup>673</sup> This is  
not the way that his [Kulacēkaraṇ’s] nectar is.

### ***pācuram 8.2***

புண்டரிக மலரதன்மேற் புவனியெல்லாம் படைத்தவனே

திண்டிறலாள் தாடகைதன் னுரமுருவச் சிலைவளைத்தாய்

<sup>673</sup> It seems that in the Śrīvaiṣṇava context, the celestials’ nectar is often referred to as such; the TL gives as a second meaning of *uppu + cāru*, ‘Nectar produced at the churning of the ocean,’ pointing out it belongs to the Vaiṣṇava jargon and quoting from the *ītu*. It is worth remembering that *uppu* means salt in Tamil.

கண்டவர்தம் மனம்வழங்கும் கணபுரத்தென் கருமணியே  
எண்டிசையு மாளுடையா யிராகவனே தாலேலோ.

*punṭarika(m) malar ataṇ mēl puvāṇi ~ellām paṭaittavaṇē*  
*tiṇ tīralāḷ tātakai taṇ uram uruva+ cilai vaḷaittāy*  
*kaṇṭavar tam maṇam vaḷaṅkum kaṇapurattu\* eṇ karumaṇiyē*  
*eṇ ticaiyum āḷ uṭaiyāy<sup>674</sup> irākavaṇē tālēlō.*

O You who created the whole earth on that lotus blossom!<sup>675</sup>  
You who bent the bow for piercing the bosom of Tāḍakā  
of robust vigour!<sup>676</sup>  
O Apple of my eye from Kaṇapuram [seeing whom] the beholders offer  
their hearts!  
O You to whom all eight directions are subservient! O Rāghava! tālēlō!

## 8.2. Commentary

♦*punṭarikam, ityādi* – ‘lotus,’ etc.

திருநாஹிகுஜத்திலே ஓகமெல்லாம் ஸுஷித்தவனே!

*tiru nābhīkamalattilē lokam ellām sṛṣṭittavaṇē!*

→ O You who created the whole world in the lotus [that springs out of] the sacred navel!

♦*tiṇ tīral ityādi* – ‘robust vigour,’ etc.

ஸுஷிக்குமதன்றியே, பயிரைச்செய்து களைபிடுங்குமாப்போலே,  
சூஸூரவமுத்தைப் போக்கினபடி, திண்ணிய திறலையுடையளான  
தாபகெ உரத்தை மறுபாடுருவ வில்லை வளைத்தவனே!

<sup>674</sup> Similar to *āḷ-uṭaiyāy*, this could be a lexicalised expression meaning ‘One who has accepted a person as servant’ or simply ‘Lord, Supreme Being’ (TL). Both meanings, which have very similar connotations, can be applied here.

<sup>675</sup> Kulacēkaraṇ must mean that Viṣṇu created the world via Brahmā, whom He caused to appear on the lotus that sprung out of His navel. This is described in the 5<sup>th</sup> chapter of *Viṣṇu Purāṇa*.

<sup>676</sup> A reference to the killing of Tāḍakā in the BK of the VR.

*sr̥ṣṭikkumatu\* anriyē, payirai+ ceytu kaḷai piṭuṅkumā+ pōlē, āsuravargattai+ pōkkinā paṭi, tiṇṇiya tiṇṇalai ~uṭaiyaḷāṇa tāḍakai urattai maṇupāṭu\* uruva villai vaḷaittavaṇē!*

→ The way [You] not only created [the world] but [also] removed the asura kind, like [the one] who grows crops removes the weeds, O You who bent the bow so that [the arrow] would penetrate through to the other side of the chest of Tāḍakā, who was robustly vigorous!

♦*kaṇṭavar tam maṇam vaḷaṅkum kaṇapurattu\* eṇ karumaṇiyē* – ‘O Apple of my eye from Kaṇapuram [seeing whom] the beholders offer their hearts!’

கண்டவர்கள் நெஞ்சுகளைத் தாங்களும் இசைந்து கொடுக்கும்படி திருக்கண்ணபுரத்திலே நிற்கிறவனே!

*kaṇṭavarkaḷ neṇcukaḷai+ tāṅkaḷum icaintu koṭukkumpaṭi tiru+ kaṇapurattilē nirkiravaṇē!*

→ O You who stand in the sacred Kaṇapuram in [such] a way that those who see [You], give [You their] hearts willingly!

♦*eṇ ticaiyum āḷ uṭaiyāy irākavaṇē tālēlō* – ‘O You to whom all eight directions are subservient! O Rāghava! tālēlō!’

சுவதாரத்தில் பிற்பாடரான எட்டு ஷக்ரிலுள்ளாரும் வந்து வாழும்படி நின்றவனே!

*avatārattil pirpāṭarāṇa eṭṭu dikkil uḷḷārum vantu vāḷumpaṭi ninravaṇē!*

→ O You who have stood [there] so that all the people from the eight directions, who live in times later than the *avatāras*, live!

### ***pācuram 8.3***

கொங்குமலி கருங்குழலாள் கௌசலைதன் குலமதலாய்  
தங்குபெரும் புகழ்ச்சனகன் நிருமருகா தாசரதீ  
கங்கையிலுந் தீர்த்தமலி கணபுரத்தென் கருமணியே  
எங்கள்குலத் தின்னமுதே யிராகவனே தாலேலோ.

*koṅku mali karum kuḷalāl̥ kaucalai taṇ kula(m) matalāy  
 taṅku perum pukaḷ+ caṇakaṇ tiru marukā tācaratī  
 kaṅkaiyilum<sup>677</sup> tīrttam mali kaṇapurattu\* eṇ karumaṇiyē  
 ~eṅkaḷ kulattu\* iṇ+ amutē~ irākavaṇē tālēlō.*

O You who are the Support<sup>678</sup> of the lineage of Kauśālyā of dark-coloured curls full of fragrance!  
 O Son of Daśaratha! O sacred Son-in-law of Janaka of great, everlasting fame!  
 O Apple of my eye from Kaṇapuram rich in [watercourses] purer than the Ganges<sup>679</sup>!  
 O sweet Nectar of our lineage!<sup>680</sup> O Rāghava! tālēlō!

### 8.3. Commentary

♦*koṅku mali karum kuḷalāl̥ kaucalai taṇ kula(m) matalāy* – ‘O You who are the support of the lineage of Kauśālyā of dark-coloured curls full of fragrance’

மிக்க வரிஷத்தைப் புறப்படவிடுகிற இருண்ட குழலையுடைய  
 ஸ்ரீகௌஸையாருடைய கூஉத்துக்கு உபாரசுனவனே!

*mikka parimaḷattai+ purappaṭa vitukira iruṇṭa kuḷalai ~uṭaiya  
 śrīkausalaiyāruṭaiya kulattukku uddhārakaṇāṇavaṇē!*

<sup>677</sup> In a personal communication (October 2016), Eva Wilden informed me that *ilum* [instead of *iṇum*] as a comparative suffix does not exist in older Tamil texts.

<sup>678</sup> Uttamūr (1999: 75) chooses the meaning ‘son’ over ‘support’ for *matalai*. Besides, he points out that some scholars take *kulam* to mean ‘excellence’ (*ciṇṇappu*).

<sup>679</sup> *tīrttam* could also mean ‘water’ or ‘sacred bathing ghats,’ in which case the phrase could be translated as ‘O my dark Sapphire from Kaṇapuram abounding with more watercourses/bathing ghats holier than the Ganges.’ Uttamūr (1999: 75) simply understands this as ‘Kaṇapuram abounding with watercourses superior to the Ganges.’

<sup>680</sup> Commentators like Annangaracharya (1966: 46) believe that it is Kulacēkaraṇ himself who speaks the words ‘the sweet Nectar of our lineage,’ thereby drawing the conclusion that the Ālvār was a kshatriya like Rāma.

→ O You who are the Saviour of the lineage of the divine, revered Kausalyā, who has black curls that emit much fragrance!

♦ *taṅku perum pukaḷ+ caṇakaṇ tiru marukā* – ‘O sacred Son-in-law of Janaka of great, everlasting fame!’

புகழென்று பிறந்தவையெல்லாம் தங்கும்படி பெரிய புகழையுடைய ஸ்ரீஜநகராஜனுக்கு மருமகனானவனே!

*pukaḷ enru pirantavai ~ellām taṅkumpaṭi periya pukaḷai ~uṭaiya śrījanakarājaṇukku marumakaṇ-āṇavaṇē!*

→ O You who are the Son-in-law of the divine king Janaka, who has such great fame that everything that is called fame resides [in him]!<sup>681</sup>

♦ *tācaratī* – ‘O Son of Daśaratha!’

அவனோடே ஸௌகரியஸௌக்யம் பண்ணலாம்படியான பிறப்பையுடையவனே!

*avaṇōṭē sadṛśasambandham paṇṇalāmpaṭiyāṇa pirappai ~uṭaiyavaṇē!*

→ O You who have a birth that is such that [You] could have a suitable relationship<sup>682</sup> with him [Janaka]!

♦ *kaṅkaiyilum tīrttam mali kaṇapurattu\* eṇ karumaṇiyē* – ‘O Apple of my eye from Kaṇapuram rich in [watercourses] purer than the Ganges!’

காடாசிதல ஸ்ரீரத்தால் வரும் ஸூரியாமமிறே மனெஜுக்குள்ளது; ஸ்ரீரம் திருமாயைலே அதிலும் ஸூரி மிக்கிருக்கிற திருப்பொய்கையையுடைய திருக்கண்ணபுரத்திலே ஸுஹனானவனே!

*kādācitkasambandhattāl varum śuddhiyogamirē gaṅgaikku\* uḷḷatu; sambandham nityam-ākaiyālē atilum śuddhi mikku\* irukkira tiru+ poykaiyai ~uṭaiya tirukkaṇṇapurattilē sulabhaṇāṇavaṇē!*

→ The connection to purification that the Ganges has is indeed [one] that comes from an incidental association [with the Lord]; O You who

<sup>681</sup> Literally, ‘...all that is produced as fame resides [in him].’

<sup>682</sup> The Tamil definition for *sambandham* (spelt as *campantam*) also includes a [marriage] alliance; Aiyangar (Piḷḷai & Aiyangar 1997: 259) therefore says that Rāma’s birth was suitable enough for Him to have the honour of marrying Janaka’s daughter and thereby having familial relations with him.



are easily [accessible] in sacred Kaṇṇapuram, which has a sacred pond that is more abundant with purity because of the association [with Him] being eternal!

♦ *eṇkaḷ kulattu\* iṇ+ amutē irākavaṇē tālēlō* – ‘O sweet Nectar of our lineage! O Rāghava! tālēlō!’

ராஜவஸுத்துக்காக ஹொயுஹுதனாவனே!

*rājavaṁśattukkāka bhogyabhūtaṇṇavanē!*

→ O You who became One [fit] to be enjoyed for the sake of the royal dynasty!

#### **pācuram 8.4**

தாமரைமே லயனவனைப் படைத்தவனே தயரதன்றன்  
மாமதலாய் மைதிலிதன் மணவாளா வண்டினங்கள்  
காமரங்க எரிசைபாடும் கணபுரத்தென் கருமணியே  
யேமருவுஞ் சிலைவலவா யிராகவனே தாலேலோ.

*tāmarai mēḷ ayaṇ avañai+ paṭaittavaṇē tayarataṇ taṇ  
mā matalāy maitili taṇ maṇavālā vaṇṭu\* iṇaṅkaḷ  
kāmarāṅkaḷ icai pāṭum kaṇapurattu\* eṇ karumaṇiyē  
~ē maruvum<sup>683</sup> cilai valavā ~irākavaṇē tālēlō.*

O You who created that Brahmā on the lotus!

O Daśaratha’s great<sup>684</sup> Son! O Maithilī’s<sup>685</sup> Husband!

O Apple of my eye from Kaṇapuram, where swarms of bees hum the  
*kāmaram*<sup>686</sup> music!

<sup>683</sup> A variant of this is *ēmaru vem cilai* – ‘cruel bow combined with arrows’ (Kiruṣṇamā-cāriyar 1903: 160).

<sup>684</sup> Taking Piḷḷai’s hint, both Annangaracharya (1966: 46) and Velukkudi (2008: 8.4) clarify that *mā* means ‘eldest’ rather than ‘big’ or ‘great,’ as Rāma is Daśaratha’s eldest Son; Uttamūr (1999: 76) understands it the same way.

<sup>685</sup> An epithet of Sītā, since She belongs to the Mithilā land.

<sup>686</sup> A melody, a musical mode (TL).

O You who are capable [of mastering] the bow combined with arrows!  
O Rāghava! *tālēlō*!

#### 8.4. Commentary

♦*tāmarai mēl ayaṇ avāṇai+ paṭaittavaṇē* – ‘O You who created that Aja on the lotus!’

கீழ்ச்சொன்ன ஸுஷ்ர பின்னாட்டினபடி

*kīḷ+ conṇa sṛṣṭi piṇ nāṭṭinapaṭi*

→ The way the creation mentioned earlier [as being Brahmā’s] is subsequently established [as being Nārāyaṇa’s]<sup>687</sup>;

♦*tayarataṇ taṇ mā matalāy* – ‘Daśaratha’s great Son!’

அறுபதினாயிரமாண்டு மலடு நின்ற அக்ருவதிடயினுடைய மலடு  
தீர்ப் பிறந்தவனே!

*arupatiṇāyiram āṇṭu malaṭu niṇra cakravartiyiṇ uṭaiya malaṭu tira+  
piṇantavaṇē!*

→ O You who were born so that the sterility of the emperor who remained sterile for sixty thousand years would end!

♦*maitili taṇ maṇavālā* – ‘O Maithilī’s husband!’

பிள்ளைபெற்ற ஏற்றத்தின் மேலும், பிறப்பில் வந்த ஏற்றத்துக்கு  
மேலே, ‘யஸு ஸா ஜககாதுஜா’ என்று பிராட்டியை உனக்கென்று  
இட்டுப்பிறந்த மேன்மையை உடையவனே!

*piḷḷaiperra ēṛrattiṇ mēlum, piṛappil vanta ēṛrattukku mēlē, ‘yasya sā  
janakātmajā’ enru piṛāṭṭiyai unakku\* enru iṭṭu+ piṛanta mēṇmaiya  
uṭaiyavaṇē!*

→ O You who have the greatness of [having] the Lady born solely for  
Your sake, [so as to be] called ‘Of Him, to whom the Daughter of Janaka

<sup>687</sup> If we opt for the lexicalised meaning of *piṇṇāṭṭutal* (‘to follow in the wake’), which the TL illustrates with an example from the commentary on PTA, then the following sentence can be obtained: ‘the way [this mention] follows in the wake of the creation mentioned earlier [as being Viṣṇu’s].’

belongs' [VR 3.35.18a], more than the greatness of begetting a child [i.e., Brahmā], more than the greatness that came with [His] birth [as Daśaratha's son]!

♦ *kāmarāṇkaḷ icai pāṭum kaṇapurattu\* eṇ karumaṇiyē* – 'O Apple of my eye from Kaṇapuram, where swarms of bees sing the *kāmaram* music!'

வண்டினங்கள் 'காமரம்' என்கிற பண்ணிலே இசைபாடுகிற திருக்கண்ணபுரத்திலே ஸஹிஹிதனுவனே!

*vaṇṭu\* iṇaṇkaḷ 'kāmaram' eṇkīra paṇṇilē icai pāṭukīra tiru+ kaṇapurattilē sannihitaṇṇavanē!*

→ O You who are present in the sacred Kaṇapuram, where swarms of bees hum in the melody called *kāmaram*!

♦ *ē maruvum cilai valavā irākavaṇē tālēlō* – 'O Rāghava who is capable [of mastering] the bow combined with arrows! *tālēlō*!'

ஆரேனும் பிடிக்கிலும் ஏவிலே மூட்டும் ஸ்ரீஸாஹுத்தை உன் நினைவிலே வரும்படி செலுத்த வல்லவனே!

*ārēnum piṭikkilum ēvilē mūṭṭum śrīśārṅgattai un niṇaivilē varumpaṭi celutta vallavanē!*

→ O You who are capable of discharging the divine Śārṅga – which improves the shooting [of] whoever holds [it]<sup>688</sup> – so that it acts according to Your design!

### *pācuram* 8.5

பாராளும் படர்செல்வம் பரதநம்பிக் கேயருளி  
யாராவன் பிளையவனோ டருங்கான மடைந்தவனே  
சீராளும் வரைமார்பா திருக்கண்ண புரத்தரசே  
தாராளும் நீண்முடியென் ருசரதீ தாலேலோ.

*pār ālum paṭar celvam parata nampikkē ~aruḷi  
~ārā ~aṇpu\* iḷaiyavaṇōṭu\* arum kāṇam aṭaintavanē*

<sup>688</sup> *mūṭṭu* is defined by the TL as 'kindle', 'increase' and 'stimulate' inter alia.

*cīr ālum varai mārpā tirukkaṇṇapurattu\* aracē*  
*tār ālum<sup>689</sup> nīl muṭi ~eṇ tācaratī tālēlō.*

Bestowing the expansive wealth of reigning over the earth on the noble  
 Bharata himself,

O You, who reached the difficult forest with the younger brother  
 [who bears You] love that is not satiated!<sup>690</sup>

O You with a mountain[-like] chest reigned by excellence!

O King of Tirukaṇṇapuram! O my Dāśarathī<sup>691</sup> with long hair<sup>692</sup> reigned  
 by a garland, *tālēlō*!

### 8.5. Commentary

♦*pār ālum paṭar celvam parata nampikkē ~aruḷi* – ‘Bestowing the  
 expansive wealth of reigning over the earth on the noble Bharata  
 himself’

ஹிமிப்பரப்படைய ஆளக்கடவதான பெரிய ஸஹசுதை வார-  
 கஞ்ஞமுணங்களால் வலிண்டனயிருக்கிற ஸ்ரீஹரதாழ்வானுக்கே  
 அருளி

*bhūmi+ parappu\* aṭaiya āla+ kaṭavatāṇa periya sampattai pāratantrya-  
 guṇaṅkaḷāl pūrṇaṇāy irukkira śrībharatālvāṇukkē aruḷi*

→ Having bestowed the great wealth of completely ruling over the  
 expanse of the earth upon the divine Bharat’ālvāṇ, who is complete  
 with the qualities of utter dependence [on Him],

♦*ārā ~aṇpu\* ilaiyavaṇōṭu\* arum kāṇam aṭaintavaṇē* – ‘O You, who  
 reached the difficult forest with the younger brother [who bears You]  
 love that is not satiated!’

<sup>689</sup> *tārārum* (probably *tār + ārum*, i.e., abounding in garlands’) is a variant (Kiruṣṇamā-  
 cāriyar 1903: 160).

<sup>690</sup> A reference to Lakṣmaṇa.

<sup>691</sup> Literally, ‘the Son of Daśaratha.’

<sup>692</sup> Uttamūr takes (1999: 77) *muṭi* to mean ‘crown.’

அவனைப்போலே நியமித்தவிடத்தில் பிரிந்திருக்க மாட்டாதே  
'கூர்ஷ்ண ஊம்' என்னும் இளையபெருமானோடே கூடி, ஒருவராலும்  
இயங்கவொண்ணாத ஊஷ்ணக்ஷுபுரமான காட்டிலே வரவெளித்-  
தவனே!

*avanai+ pōlē niyamitta~ iṭattil pirintu\* irukka māṭṭātē 'kuruṣva mām'  
eṇṇum ilaiyaperumālōṭē kūṭi, oruvarālum iyaṅka ~oṇṇāta duṣṭasattva-  
pracuramāṇa kāṭṭilē praveśittavaṇē!*

→ Having joined the young Perumāḷ<sup>693</sup> - who says 'Make me [Your servant]' [VR 2.31.24],<sup>694</sup> unable to remain separated [from Rāma] in the place designated [by Him], unlike him [Bharata]<sup>695</sup> - O You who entered the forest abounding with wicked beings, which no one was able to frequent!

♦*cīr ālum varai mārṇā* - 'O You with a mountain[-like] chest reigned by excellence!

வீரஸ்ரீ நிவடாஹகனனதுவும்

*vīraśrī nirvāhakaṇ-āṇatuvum*

→ And [Your] becoming the Protector of the wealth of bravery;

♦*tār ālum nī muṭi eṇ tācaratī tālēlō* - 'O my Dāśarathi with long hair reigned by a garland, *tālēlō*!

சூபிராஜஸூகமான மாஸையோடு கூடின முடியையுடைய  
அகரவதிடத்திருமகனே!

*ādhirājyasūcakamāṇa mālaiyōṭu kūṭiṇa muṭiyai ~uṭaiya cakravarti-  
tirumakaṇē!*

<sup>693</sup> i.e., Lakṣmaṇa.

<sup>694</sup> This sloka is not in the critical edition of the text.

<sup>695</sup> The *teṅkalai* acharyas point out that although both Bharata and Lakṣmaṇa were devoted to Rāma, their devotion was different. Bharata submits against his will to Rāma's injunction that he should go back to Ayodhyā and rule on His behalf. However, Lakṣmaṇa refuses to obey Rāma's words ordering him to stay back in Ayodhyā. Instead, follows Him to the forest, as per his own wish to serve Him. The former is an example of *pāratantrya* ('dependance'), while the latter of *śeṣatva* ('subservience'). See fn478 on *śeṣatva*.

→ O divine Son of the emperor,<sup>696</sup> who has tufts of hair which are joined with garlands that indicate the supremacy of the king!

### *pācuram* 8.6

சுற்றமெல்லாம் பின்றெடரத் தொல்கான மடைந்தவனே  
அற்றவர்கட் கருமருந்தே யயோத்திநகர்க் கதிபதியே  
கற்றவர்கள் தாம்வாழுங் கணபுரத்தென் கருமணியே  
சுற்றவைதன் சொற்கொண்ட சீராமா தாலேலோ.

*cuṛram ellām piṇ toṭara tol kāṇam aṭaintavaṇē*  
*~arṛavarkaṭku\* arum maruntē ~ayōtti nakarkku\* atipatiyē*  
*kaṛṛavarkaḷ tām vāḷum kaṇapurattu\* eṇ karumaṇiyē*  
*cirṛavai taṇ col koṇṭa cīrāmā tālēlō.*

O You who reached the ancient forest as all the kinsmen followed behind!

O rare Remedy to the renouncers! O King of the city of Ayodhyā!

O Apple of my eye from Kaṇapuram, where the learned people live!

O Śrīrāma, who accepted the younger stepmother's word!<sup>697</sup> *tālēlō!*

### 8.6. Commentary

♦*cuṛram ellām piṇ toṭara tol kāṇam aṭaintavaṇē* – ‘O You who reached the ancient forest as all the kinsmen followed behind!’

‘எல்லாரும் போனார்களோ, சிறிதிடம் போய் மீண்டாரென்றன்றோ சொல்லிற்று?’ என்ன - ‘சுஹம் ஸவஹம் கூரிஷ்யாமி’ என்று சொன்ன எல்லாஅடிமையும் செய்யும் இளையபெருமாள் கூடப்போகையாலே எல்லா வடாக்களும் கூடப்போனார்களாய்த்திறே என்று எம்பெருமானார் அருளிச்செய்தார்.

<sup>696</sup> *cakravartī*+ *tiru makaṇ* is an epithet for Rāma in the Śrīvaiṣṇava tradition, *cakravartī* being a reference to Daśaratha.

<sup>697</sup> A reference to Rāma accepting Kaikeyī's words ordering Him to go to the forest.

‘ellārum pōṇārkaḷō, ciṛitu\* iṭam pōy mīṇṭār enru\* anrō collirru?’ enṇa -  
 ‘aḥam sarvaṃ kariṣyāmi’ enru conṇa ellā aṭimaiyum ceyyum ilaiyaperumāḷ  
 kūṭa+ pōkaiyālē ellā bandhukkaḷum kūṭa+ pōṇārkaḷ-āyttirē enru emperumāṇār  
 aruḷicceytār.

→ When [one] asked, ‘Did everyone go? Is it not said that having gone for a short distance, they returned?’ Emperumāṇār [Rāmānuja] graciously said, ‘Because of the accompanying of the young Perumāḷ, who said, “I will do everything” [VR 2.28.10c] [and] who renders all the services, it is indeed as if all [His] relatives went.’

♦ *aravarkaṭku\* arum maruntē* - ‘O rare Remedy to the renouncers!’

‘மஹாலிதாஸுபொயநா:’ என்றிருக்குமவர்களுக்கு

‘garbhabhūtāstapodhanāḥ’ enru\* irukkumavarkaḷukku

→ To those who remain saying, ‘[Your] offspring, who are rich in tapas’ [VR 3.1.20c],

♦ *arum maruntē* - ‘O rare Remedy!’

‘சுபுஹ ஜீவித ஜஹுா’ என்றிருக்கும் அருமருந்தானவனே!

‘api aḥam jīvitam jahyām’ enru\* irukkum aru maruntāṇavaṇē!

→ O rare Remedy who remains saying, ‘I would even give up life’<sup>698</sup> [VR 3.9.18a]

♦ *ayōtti nakarkku\* atipatiyē* - ‘O king of the city of Ayodhyā!’

வாழ்வஹம்போலே சுயொயெயிறே இதுக்குப் பேர்; அப்படிப்-  
 பட்ட படை வீட்டுக்கு சுயிவதியானவனே!

*paramapadam pōlē ayodhyaiyirē itukku+ pēr; appaṭippaṭṭa paṭaivīttukku*  
*adhipatiyāṇavaṇē!*

→ Its name indeed is Ayodhyā, just like the supreme abode. O Lord of such a capital!

<sup>698</sup> *api* is generally to be understood as an interrogative when it is the first word of a sentence. Because of the context of this verse, it is necessary to read it as a copulative particle (Speijer 1886: §423).

♦*kaṛṛavarkaḷ tām vāḷum kaṇapurattu\* eṇ karumaṇiyē* – ‘O Apple of my eye from Kaṇapuram, where the learned people live!’

கற்பது ஒரு ஷெரத்திலே இருந்து ஒரு காலத்திலேயாய். ப்ராவுவவூவைக்கிட்டி கூநுஹிப்பது ஒரு ஷெரவிசெஷத்திலே ஆகாமே, ப்ராவுவவூ தெற்குத் திகிலே காணலாம்படி திருக்-கண்ணபுரத்தில் நின்றவனே!

*kaṛpatu oru deṣattilē iruntu oru kālattilēyāy. prāpyavastuvai+ kiṭṭi anubhavippatu oru deṣaviṣeṣattilē ākāmē, prāpyavastu terku+ dikkilē kāṇalāmpaṭi tiru+ kaṇapurattil niṇṇavaṇē!*

→ Learning [about God] is [done] being in one place [and] at one time.<sup>699</sup>

So that the experiencing of the Object to be attained, having approached [it], is not [restrained to] a place that is special, O You who stood in the sacred Kaṇapuram for [us] to be able to see the Object to be attained in the southern region!

♦*cirravai taṇ col koṇṭa cīrāmā tālēlō* – ‘O Śrīrāma, who accepted the younger stepmother’s word! tālēlō!’

பெற்ற தாயாரான நான் உம்மைப் பிரியில் யரியேனென்று ஸ்ரீகௌஸலையார் பின்தொடர்ச் செய்தேயும் மாற்றுத்தாயான கெகெயி சொல்லு மாருதே வனத்தே போந்தவனே!

*perra tāyārāṇa nāṇ ummai+ piriyl dhariyēṇ enru śrīkausalaiyār piṇ toṭara+ ceytēyum māṇṇuttāyāṇa kaikeyi collu mārātē vaṇattē pōntavaṇē!*

→ Even as the divine, revered Kausalyā, followed behind saying, ‘If I, who am [Your] birth mother, part from You, I shall not survive!’, O You who went to the forest, not forsaking the words of Kaikeyī, who is the stepmother!’

<sup>699</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 267) defines *kal* as [doing] *upāsana* (‘worship’), and explains that while the worshippers worship God in a specific place and time in this world, they can enjoy Him only after going to the supreme abode.



**pācuram 8.7**

ஆவினிலைப் பாலகஞ் யன்றுலக முண்டவனே  
 வாலியைக்கொன் றரசினைய வானரத்துக் களித்தவனே  
 காவின்மணி கரையலைக்குங் கணபுரத்தென் கருமணியே  
 ஆவிநகர்க் கதிபதியே யயோத்திமனே தாலேலோ.

*āliṇ ilai+ pālakaṇ āy anru\* ulakam uṇṭavaṇē*  
*vāliyai+ koṇru\* aracu\* ḷaiya vāṇarattukku\* aḷittavaṇē*  
*kāliṇ maṇi karai alaikkum kaṇapurattu\* eṇ karumaṇiyē*  
*āli nakarkku\* atipatiyē ~ayōtti maṇē tālēlō.*

O You who swallowed the world that day as an infant  
 on a banyan leaf<sup>700</sup>!  
 O You who, having killed Vālin,<sup>701</sup> gave [his] kingdom  
 to the young monkey!<sup>702</sup>  
 O Apple of my eye from Kaṇapuram, where due to the wind, pearls dash  
 against the shores!<sup>703</sup>  
 O king of the town of Āli!<sup>704</sup> O King of Ayodhyā, *tālēlō*!

<sup>700</sup> A reference to Viṣṇu lying on the banyan tree during the deluge, later applied to Kṛṣṇa (see Ate: 1978: 107-108 fn 5, 379-385). Uttamūr (1999: 78) splits *āliṇ ilai* as *āl in ilai* ('the sweet banyan leaf').

<sup>701</sup> A reference to Rāma killing Vālin and giving his kingdom to his younger brother Sugrīva.

<sup>702</sup> Uttamūr (1999: 77) explains that the 'ancients' thought that *ḷaiya* here means 'younger brother,' or [the monkey] that had grown weary' (*ḷaittal* = 'to grow weary' TL).

<sup>703</sup> Understanding *kāliṇ* as 'through the channels,' Uttamūr (1999: 79) glosses this sentence as 'O Apple of my eye from Kaṇapuram who drives the pearls to the shores through the channels.' Later, he suggests that the *periyareccam alaikkum* can be applied either to *karumaṇi* or to *kaṇapuram*.

<sup>704</sup> A town in the Cōḷa land linked with Tirumaṅkai Ālvār; see the subpart on the town in Chapter 1, 3.5.

### 8.7. Commentary

♦*āliṇ ilai+ pālakaṇ āy anru\* ulakam uṇṭavaṇē* – ‘O You who swallowed the world that day as an infant on a banyan leaf!’

ஹாகுத்தையெல்லாம் திருவயிற்றிலே வைத்து ஒரு ஹவனான ஆலிலையிலே, அதுதான் விஞ்சுமென்னும்படி கண் வளர்ந்தருளின சுவடிகவடநாஸாஹுத்தையுடையவனே!

*lokattai ~ellām tiru vayirrilē vaittu oru bhavaṇāṇa ālilaiyilē, atu tāṇ viñcum eṇṇumpaṭi kaṇ vaḷarntu\* aruḷiṇa aghaṭitaghaṭanāsāmarthyattai ~uṭaiyavaṇē!*

→ O You who have the capacity to accomplish the impossible,<sup>705</sup> who, having kept all the worlds in [Your] sacred stomach so that it can be said that that itself [i.e. space in the stomach] is excessive, graciously slept on a banyan leaf that had just appeared!<sup>706</sup>

♦*vāliyai+ konru\* aracu\* ilaiya vāṇarattukku\* aḷittavaṇē* – ‘O You who gave [his] kingdom the young monkey, having killed Vālin!’

வாலி, ஆரைத்துணையாக நீ விஜயம் பண்ணின ராவணனை வாலிலே கட்டிவைத்தான்? அவ்வாலியைக் கொண்டு அவனுக்கு இடைந்து பவஹுதஹுஹைகளிலே கிடக்கிற ஹாராஜர்க்கு வாநா-ராஜுத்தைக் கொடுத்தவனே!

*vāli, ārai+ tuṇaiyāka nī vijayam paṇṇiṇa rāvaṇaṇai vālilē kaṭṭi vaittāṇ? a+ vāliyai+ konru avaṇukku iṭaintu parvataguhaikaḷilē kiṭakkira mahārājarkku vānararāḷyattai+ koṭuttavaṇē!*

With whose help did Vālin tie up Rāvaṇa, whom You conquered, to his tail? Having killed that Vālin,

→ O You who gave the simian kingdom to the emperor [i.e. Sugrīva] who stays in the mountain caves out of his [Vālin’s] way!

♦*kāliṇ maṇi, ityādi* – ‘[due to] the wind, pearls [dash],’ etc.

<sup>705</sup> Mumme (1987: 121) translates this as the ‘capacity to do the impossible’; Velukkudi (2005: 8.7) opts for another meaning of *ghaṭ* and glosses this phrase as ‘capacity to connect [things] that are not connected.’

<sup>706</sup> ‘That which just comes into being, as a bud’ (TL).

காற்றிலே உள்ளுக்கிடக்கிற ரத்தங்களை கரையிலே ஏறிடுமென்னுதல்  
*kārrālē ullu+ kiṭakkira ratnaṅkaḷai karaiyilē ēriṭum eṇṇutal*

→ Meaning, [Kaṇṇapuram] lifts up the gems that lie inside [and washes them] ashore thanks to the wind<sup>707</sup>;

♦ *āli nakarkku\* atipatiyē* – ‘O King of the town of Āli!’

திருவாலிக்கு நிவடாஹகனுவனே! வாலியைக்கொன்று ஆலி-  
 தன்னைத் துணையாகக் கொள்ளப்பெற்றதே!

*tiru ~ālikku nirvāhakaṇ-āṇavaṇē! vāliyai+ konru āli-taṇṇai tuṇaiyāka+  
 koḷḷa+ perratē!*

→ O You who are the Protector of the sacred Āli! Having killed Vālin, [You] got to obtain Āli as [Your] support!

### *pācuram 8.8*

மலையதன லணைகட்டி மதிளிலங்கை யழித்தவனே  
 யலைகடலைக் கடைந்தமரர்க் கமுதருளிச் செய்தவனே  
 கலைவலவர் தாம்வாழுங் கணபுரத்தென் கருமணியே  
 சிலைவலவா சேவகனே சீராமா தாலேலோ.

*malai ~ataṇāl aṇai kaṭṭi matiḷ ilaṅkai ~alittavaṇē  
 ~alai kaṭalai+ kaṭaintu\* amararkku\* amutu\* aruḷi+ ceytavaṇē  
 kalai valavar tām vāḷum kaṇapurattu\* eṇ karumaṇiyē  
 cilai valavā cēvakaṇē cīrāmā tālēlō.*

Building a bridge with hills, O You who destroyed  
 the fortified Laṅkā!<sup>708</sup>

<sup>707</sup> The identification of the subject is not easy here; the sentence can be interpreted the way I have, or it is possible to take the wind (though in instrumental case here) to be the subject. Or, following one suggestion by the modern gloss, it is also possible to take *kāl* to mean *kālvāy* (‘channel’) and translate the clause as ‘[Kaṇapuram] lifts up the gems inside the channels [and washes them] ashore.’

<sup>708</sup> A reference to Rāma building a bridge with the help of monkeys in order to cross the sea and reach Laṅkā, and his destroying Rāvaṇa’s kingdom.

Churning the wavy sea, O You who bestowed nectar  
upon the immortals!<sup>709</sup>  
O Apple of my eye from Kaṇapuram where exponents in arts<sup>710</sup> live!  
O capable Archer! O Warrior! O Śrīrāma, *tālēlō*!

### 8.8. Commentary

♦ *malai ~ataṇāl aṇai kaṭṭi matiḷ ilaṅkai ~alittavaṇē* – ‘Building a bridge with hills, O You who destroyed the fortified Laṅkā!’

நிலத்திலே வர மலையைக்கொண்டு அரணை கடலில் அணையாகக்கட்டி, நீர்தானும் மிகை என்னும்படியாக அரணையுடைத்தான ஹெஜ்ஜைய மூலையடியே வழி போக்கினவனே!

*nilattilē vara malaiyai+ koṇṭu araṇāṇa kaṭalil aṇaiyāka+ kaṭṭi, nīr tāṇum mikai eṇṇupaṭiyāka araṇai ~uṭaittāṇa laṅkaiyai mūlaiyaṭiyē vali pōkkinavaṇē!*

→ With the choice mountains from the land, having built [them] as a bridge on the sea that is a fortress, O You who, at [Your] pleasure, caused a path to go to Laṅkā, which has such fortresses that one could say that the sea itself was superfluous!<sup>711</sup>

♦ *alai kaṭalai+ kaṭaintu\* amararkku\* amutu\* aruḷi+ ceytavaṇē* – ‘Churning the wavy sea, O You who bestowed nectar upon the immortals!’

சுமாயமான ஸஜுத்தைக் கடைந்து சுஜுத்தை வாங்கி, சுலுரர்கள் கையிலே ஹெவர்கள் சாவாதபடி, அவர்களுக்குக் கொடுத்தவனே!

<sup>709</sup> This is a reference to the churning of the milk ocean by the celestials with the help of Viṣṇu.

<sup>710</sup> Velukkudi (2008: 8.8) opts for the meaning ‘shastra’ for *kalai*.

<sup>711</sup> Aiyangar (Pillai & Aiyangar 1997: 271) differs while giving the meaning of *vali pōkkinavaṇē*: he seems to ignore the first word, and defines the latter as ‘O You who destroyed!’ so that the clause can be translated as ‘O You who destroyed at [Your] pleasure Laṅkā, which has such fortresses that one could say that the sea itself was superfluous!’ And yet, the VG defines the vocative *valipōkkinavaṇē* as *valiyuṇṭāka ceytanavaṇē* (‘O You who caused a path to appear’) and the *peyareccam valipōkkinā asvaliyuṇṭākumpaṭi ceyta* (‘who caused a path to appear’), and quotes this very passage from the PTM.

*agādhāmāṇa samudrattai+ kaṭaintu amṛtattai vāṅki, asurarkaḷ kaiyilē devarkaḷ cāvātapaṭi, avarkaḷukku+ koṭuttavaṇē!*

→ Having churned the deep ocean, and obtained the nectar, O You who gave [it] to the devas so that they did not die at the hands of the asuras!

♦*kalai valavar tām vāḷum kaṇapurattu\* eṇ karumaṇiyē* – ‘O Apple of my eye from Kaṇapuram where exponents [in] arts live!’

ஸகலவிஜ்ஞாஸ்யுதங்களும் கைவந்திருக்குமவர்கள் உன்னை  
கூறுவதற்கும் திருக்கண்ணபுரத்திலே ஸனிஹிதனாவனே!

*sakalavidyāsthalaṅkaḷum kaivantirukkumavarkaḷ unṇai anubhavikkum tiru+ kaṇapurattilē sannihitaṇ-āṇavaṇē!*

→ O You who are present in the sacred Kaṇapuram, where those who are experts in all the branches of knowledge enjoy You!

♦*cilai valavā* – ‘O capable Archer!’

ஸ்ரீஸாஹ்யம் கைவந்திருக்குமவனே!

*śrīśārṅgam kaivantirukkumavaṇē!*

→ O You who are an expert [in using] the divine Śārṅga!

♦*cēvakaṇē ityādi* – ‘O Warrior,’ etc.

அதுதான் மிகை என்னும்படியான வீரப்பாட்டை உடையவனே!

*atutāṇ mikai eṇṇumpaṭiyāṇa vīrappāṭṭai uṭaiyavaṇē!*

→ O You who possess such heroism as to call that [possession of the Śārṅga] superfluous!

### ***pācuram 8.9***

தனையவிழு நறுங்குஞ்சித் தயரதன்றன் குலமதலாய்  
வனையவொரு சிலையதனால் மதிளிலங்கை யழித்தவனே  
களைகழுநீர் மருங்கலருங் கணபுரத்தென் கருமணியே  
இனையவர்கட் கருளுடையா யிராகவனே தாலேலோ.

*taḷai ~aviḷum naṟum kuñci+ tayarataṇ taṇ kula matalāy*  
*vaḷaiya ~oru cilai ~ataṇāl matiḷ ilaṅkai ~alittavaṇē*  
*kaḷai kaḷunīr maruṅku\* alarum kaṇapurattu\* eṇ karumaṇiyē*  
*~ilaiyavarkaṭku\* aruḷ uṭaiyāy irākavaṇē tālēlō.*

- O Support of the lineage of Daśaratha  
 with fragrant tufts of hair, the fastening of which  
 becomes loosened!<sup>712</sup>
- O You who destroyed the fortified Laṅkā with a unique bow,  
 for [it] to bend!
- O Apple of my eye from Kaṇapuram  
 where the purple waterlilies that were weeded out  
 blossom on the side!
- O Rāghava who has grace for the younger brothers!<sup>713</sup> *tālēlō!*

### 8.9. Commentary

- ♦ *taḷai aviḷum, ityādi* – ‘the fastening [of tufts] which become loose,’ etc.

கட்டு அவிழும்படியான நறு நாற்றத்தையுடைய மயிர்முடியை-  
 யுடைய அகுவதிடிகுத்துக்கு உலாசகனானவனே

*kaṭṭu aviḷumpaṭiyāṇa naṟunāṟṟattai ~uṭaiya mayirmuṭiyai ~uṭaiya*  
*cakravartikulattukku uddhāraṇa-āṇavaṇē*

→ O You who are the Saviour of the lineage of the emperor, who has  
 knots of hair that have fragrance [and] that are such that fastenings  
 become untied!

- ♦ *vaḷaiya ~oru cilai ityādi* – ‘a unique bow, for [it] to bend,’ etc.

<sup>712</sup> Uttamūr (1999: 80) suggests that *aviḷtal* can also mean ‘open, as a flower’ (TL).

<sup>713</sup> It also means younger brothers. Kulacēkaraṇ thinks Rāma bears good-will particularly to the younger brothers, like Sugrīva and Vibhīṣaṇa, who He made friends with and whom He crowned, having killed their elder brothers.

ஶ்ரஹாஸூதிகளும் வாய்மடியும் <sup>714</sup> ஊரை ஊஷுக்ஷத்துக்கு  
ஊகாஹமான வில்லாலே அழியச் செய்தவனே!

*brahmāstrādikaḥ vāyamaḍiyum ūrai manuṣyatvattukku ekāntamāṇa  
villālē aliya+ ceytavanē!*

→ O You who made the city, where even Brahma's missile, etc.  
become blunt-edged, be destroyed by the bow, which is exclusive to  
humanity!

♦ *kaḷai kaḷunīr ityādi* – 'the purple waterlilies that were weeded out,'  
etc.

களையாகப் பறித்துக் கரையிலே போகட்ட செங்கழுநீர்கள்,  
போகட்ட இடங்களிலே கிடந்து தன்னிலத்தில் அலருமாப்போலே  
செவ்வி பெற்று அலரும் திருக்கண்ணபுரம்

*kaḷaiyāka+ parittu+ karaiyilē pōkaṭṭa ceṇkaḷunīrkaḷ, pōkaṭṭa iṭaṇkaḷilē  
kiṭantu taṇ nilattil alarumā+ pōlē cevvi perṟu alarum tiru+ kaṇṇapuram*

→ The sacred Kaṇṇapuram, where the purple waterlilies - which had  
been rooted out as weeds and thrown on the ridges - abide where [they  
were] thrown and bloom acquiring beauty, as if they would bloom in  
their [own] lands;

♦ *iḷaiyavarkaḷ ityādi* – 'the younger brothers,' etc.

தம்பிமார்க்கு உறுப்பாகாதபோது என் டுராணன்களும் எனக்கு  
வேண்டா என்னுமவரினே.

*tampimārkkku uruppu\* ākātapōtu eṇ prāṇaṇkaḷum eṇakku vēṇṭā  
eṇṇumavarirē.*

→ He is One who says, 'I do not want my life's breaths if [they]  
cannot be [as] limbs to the younger brothers'!

<sup>714</sup> The TL has only recorded *vāy-maṭi-ttal*, the non-past *peyareccam* of which would be  
*vāymaṭikkum* and not *vāyamaṭiyum*. And yet, the example given by the TL, taken from  
the *īṭu*, uses it in almost the same context.

**pācuram 8.10**

தேவரையு மசுரரையுந் திசைகளையும் படைத்தவனே  
யாவரும்வந் தடிவணங்க வரங்கநகர்த் துயின்றவனே  
காவிரிநன் னதிபாயுங் கணபுரத்தென் கருமணியே  
ஏவரிவெஞ் சிலைவலவா விராகவனே தாலேலோ.

*tēvaraiyum acuraraiyum ticaikaḷaiyum paṭaittavaṇē*  
*yāvarum vantu\* aṭi vaṇaṅka ~araṅka nakar tuyiṇṇravaṇē*  
*kāviri nal nati pāyum kaṇapurattu\* eṇ karumaṇiyē*  
*~ē vari vem cilai valavā irākavaṇē tālēlō.*

O You who created the devas, the asuras and the directions!  
O You who slept in the town of Raṅgam so that everyone comes [and]  
worships [Your] feet!  
O Apple of my eye from Kaṇapuram where the good river Kāveri flows!  
O Rāghava, capable [Wielder] of the cruel, striped<sup>715</sup> bow  
[fitted] with arrows! *tālēlō*!

**8.10. Commentary**

♦*tēvaraiyum acuraraiyum ticaikaḷaiyum paṭaittavaṇē* – ‘O You who created the devas, the asuras and the directions!’

ஸஹஜஸரசூக்களான டெவாஸுரர் முதலான வஹ்யுங்-  
களையும் இவர்களுக்கு சுவகாஸபுயாகம் பண்ணும் டெஸங்களை-  
யும் ஸுஷ்ரீத்தவனே!

*sahajaśatrukkaḷāṇa devāsurar mutalāṇa padārthaṅkaḷaiyum ivarkaḷukku*  
*avakāśapradhānam paṇṇum deśaṅkaḷaiyum sṛṣṭittavaṇē!*

<sup>715</sup> Uttamūr (1999: 81) takes *vari* as either ‘beauty’ or ‘length’ or as the verbal root *vari* (= ‘to appoint, to allocate’).



→ O You who created people beginning with the devas and the asuras, who are natural enemies, as well as the lands that provide space for them!

♦*yāvarum vantu\* aṭi vaṇaṅka ~araṅka nakar tuyiṇṇavaṇē* – ‘O You who slept in the town of Raṅgam so that everyone comes [and] worships [Your] feet!’

ஸுஷ்ருவ்யொஜமெல்லாம் தன்னை சூரூயிக்கைக்கிறே; இதுக் - காகக் கோயிலிலே வந்து கண்வளர்ந்தருளினவனே!

*sṛṣṭiprayojanam ellām taṇṇai āsrayikkaikkirē; itukkāka+ kōyililē vantu kaṇṇaḷarntu\* aruḷiṇavaṇē!*

→ The whole purpose of creation indeed is for [all] to seek refuge in Him; O You who came and graciously slept in the Temple for the sake of this!

♦*kāviri nal nati pāyum kaṇapurattu\* eṇ karumaṇiyē* – ‘O Apple of my eye from Kaṇapuram where the good river Kāverī flows!’

ஒருவர் ஏற்றிப் பாய்ச்ச வேண்டாதபடி தானே வந்து எங்கும் பரக்கும் காவெரியையுடைய திருக்கண்ணபுரத்திலே ஸுஹனுவனே!

*oruvar ēṇṇi+ pāycca vēṇṇātapaṭi tāṇē vantu eṇkum parakkum kāveriyai ~uṭaiya tiru+ kaṇṇapurattilē sulabhaṇ-āṇavaṇē!*

→ O You who became easily [accessible] in the sacred Kaṇapuram that possesses Kāverī, which spreads everywhere, having come on its own, so that there is no need for one to raise [the water] and irrigate [the lands]!

♦*ē vari vem cilai valavā irākavaṇē* – ‘O Rāghava, capable [Wielder] of the cruel, striped bow [fitted] with arrows!’

ஏவிலே மூட்டக்கடவதாய் உஸுஹீயமாய், பிடித்த பிடியிலே ஸசூக்கள் மண்ணுண்ணும்படியான ஸ்ரீஸராஹுத்தை உன் கருத்திலே நடத்த வல்லவனே!

*ēvilē mūṭṭa+ kaṭavatāy darśanīyamāy, piṭitta piṭiyilē śatrukkaḷ maṇṇuṇ- numpāṭiyāṇa śrīśārṅattai uṇ karuttilē naṭatta vallavaṇē!*

→ O You who are capable of directing the divine Śārṅga - which is spectacular, capable of improving shooting, [and] which makes the enemies bite dust merely by the way it is held - according to Your thought!

### ***pācuram* 8.11**

கன்னிநன்மா மதில்புடைசூழ் கணபுரத்தென் காகுத்தன்  
றன்னடிமேற் ருலேலோ வென்றுரைத்த தமிழ்மாலை  
கொன்னவிலும் வேல்வலவன் குடைக்குலசே கரன்சொன்ன  
பன்னியநூல் பத்தும்வல்லார் பாங்காய பத்தர்களே.

*kaṇṇi nal mā matiḷ puṭai cūḷ kaṇapurattu\* eṇ kākuttaṇ  
taṇ+ aṭi mēl tālēḷō ~eṇru\* uraitta taṃiḷ mālai  
kol navilum vēḷ valavaṇ kuṭai+ kulacēkaraṇ coṇṇa  
panṇiya nūḷ pattum vallār pāṇku\* āya pattarkaḷē.*

Those who master all ten [verses] of  
the thread that is spun,<sup>716</sup> the Tamil garland which said ‘*tālēḷō*’ to the  
feet of  
my Kākutstha<sup>717</sup> from Kaṇapuram surrounded on [all] sides  
by imperishable, good, big ramparts,  
uttered by Kulacēkaraṇ with the [royal] parasol,  
the capable [wielder] of the spear trained in killing,  
are devotees agreeable [to Him].

### **8.11. Commentary**

கிமஊத்தில் - *nigamattil* - in conclusion

♦*kaṇṇi nal mā matiḷ puṭai cūḷ ityādi* – ‘that imperishable, good, big  
ramparts surround on [all] the sides,’ etc.

<sup>716</sup> See fn298.

<sup>717</sup> An epithet of Rāma, He being a descendant of Emperor Kakutstha.

அழியாத பெரிய திருமதிள் துழந்த திருக்கண்ணபுரத்திலே நின்-  
றருளின கூஷணையன்றியிலே உகுவதித்திருமகனையாய்த்துக் கவி  
பாடிற்று.

*aliyāta periya tiru matiḷ cūlnta tiru+ kaṇṇapurattilē ninru\* aruḷiṇa  
kr̥ṣṇanai~anriyilē cakravartī+ tiru maṇṇai~āyttu+ kavi pāṭirru.*

→ It was on the emperor's Son [Rāma] that [Kulacēkaṇ] composed poetry, not on Kṛṣṇa who graciously stood in the sacred Kaṇṇapuram that is surrounded by imperishable, big sacred walls.<sup>718</sup>

♦ *taṇ aṭi-mēl ityādi* – ‘on the feet of,’ etc.

உகுவதித்திருமகனுடைய வாலுவவெய்யில் ஸ்ரீகௌஸலை-  
யார் சொன்ன பாசுரத்தைத் திருக்கண்ணபுரத்திலே சொன்ன  
தமிழ்த்தொடை

*cakravartī+ tiru maṇṇaiya bālyāvasthaiyil śrīkausalaiyār conṇa  
pācurattai+ tiru+ kaṇṇapurattilē conṇa tamīl+ toṭai*

→ The Tamil garland [by Kulacēkaṇ], which repeated the *pācuram* uttered by the divine, revered Kausalyā during the state of childhood of the emperor's divine Son, in the sacred Kaṇṇapuram;

♦ *kol navilum vēl valavaṇ kuṭai+ kulacēkaṇ conṇa* – ‘uttered by Kulacēkaṇ with the [royal] parasol, the capable [wielder] of the spear trained in killing’

வேலைப்பிடித்த பிடியிலே எல்லாரும் ‘வேலின் கொடுமையே’  
என்று சொல்லாநின்ற வேலையும், நெய்யுடையகாசகமான வெண்  
கொற்றக் குடையுமுடைய ஸ்ரீகௌஸலைப் பெருமாள் அருளிச்-  
செய்த

*vēlai+ piṭitta piṭiyilē ellārum ‘vēliṇ koṭumaiyē’ enru collā-niṇṇa vēlaiyum,  
aiśvaryaprakāśakamāṇa veṇkoṭṭakkūṭaiyum uṭaiya śrīkulaśekhara+ perumāḷ  
aruḷicceyta*

<sup>718</sup> This shows that already by Piḷḷai's time, the Deity in the main temple of Kaṇṇapuram, as its very name indicates (*kaṇṇa* = Kṛṣṇa), must have been Kṛṣṇa, and not Rāma.

→ [The decade] that Śrī Kulacēkara-p-perumāḷ - who had a spear, which, in the very way [he] held [it makes] everyone keep saying, ‘Oh! The cruelty of the spear!’ and a white [royal] parasol of victory that revealed [his] sovereignty - graciously composed;

♦*paṇṇiya nūl pattum vallār* – ‘Those who master all ten [verses] of the thread that is spun’

பரம்பின ஁கூணத்தால் குறைவற்ற இப்பத்தும் வல்லார்கள்,  
திருத்தாயாராயும் அடியாராயும் கூ஁஁விக்கப் பெறுவார்கள்.

*parampiṇa lakṣaṇattāl kuṛaivu\* arṛa i+ pattum vallārkaḷ, tiru+ tāyārāyūm aṭiyārāyūm anubhavikka+ peruvārkaḷ.*

→ Those who master all these ten [verses], which are widespread [and] not lacking in good qualities, will get to enjoy [Him] becoming the sacred mother and the devotees.

### Decade 9 - *vaṇ tāḷiṇ iṇai*

சுவதாரிசெ - ஸ்ரீகௌஸலையார் பெற்ற பேற்றை சுநுஹித்தார்  
கீழில் திருமொழியில்; ஸாஷாவஸெஸ்யெல்லாம் சுநுஹித்து  
வ்ராஷ்யௌவநரானவாறே சுநுஹிக்கப்பெருதே இழந்த ஊ-  
வகியோபாதியும் தமக்கு வ்ராஷி ஒத்திருக்கையாலே, சுநுஹ-  
விக்கப்பெருதே இழந்தேனென்று அவன் சொல்லுகிற பாசுரத்தாலே  
தம்மிழவைப் பேசுகிறார் இதில்.

*avatārikai - śrīkausalaiyār perra pērrai anubhavittār kīḷil tirumōḷiyil;  
bālyāvasthai ~ellām anubhavittu prāptayauvanar āṇavārē anubhavikka+  
perātē ilanta cakravarti ~ōpātiyum tamakku prāpti ottirukkaiyālē,  
anubhavikka+ perātē ilantēṇ enru avaṇ collukira pācurattālē tam+ ilavai+  
pēcukirār itil.*

→ Introductory note - In the previous *tirumōḷi*, he [Kulacēkaraṇ] enjoyed the fortune that the divine, revered Kausalyā had obtained. In this one, since his [Kulacēkaraṇ's] fortune is similar to that of the emperor [Daśaratha], who, having enjoyed the whole of [His] childhood, lost [the experience] without getting to enjoy [it] as He reached manhood, he [Kulacēkaraṇ] speaks of his deprivation through the *pācuram* that [the emperor] utters saying, 'I have lost [the experience] without getting to enjoy [it]!'

#### *pācuram* 9.1

வன்றாளி னிணைவணங்கி வளநகரந்  
தொழுதேத்த மன்ன னாவான்  
நின்றயை யரியணைமே லிருந்தாயை  
நெடுங்கானம் படரப் போகு  
வென்றாளெம் மிராமாவோ வுணப்பயந்த  
கைகேசி தன்சொற் கேட்டு  
நன்றாக நானிலத்தை யாள்வித்தேன்  
நன்மகனே யுன்னை நானே.

*val tāḷiṇ inai vaṇaṅki vaḷa(m) nakaram*  
*tolutu\* ētta manṇan āvāṇ*  
*ninrāyai ~ariyaṇai mēl iruntāyai*  
*neṭum kāṇam paṭara+ pōku*  
*~enrāl em+ irāmā ~ō ~unai+ payanta*  
*kaikēci taṇ col kēṭṭu*  
*nanru\* āka nānilattai ālvittēṇ*  
*nal makaṇē ~unṇai nāṇē.*

My good Son!

Well did I have You reign over the earth, listening to the words of  
 Kaikeyī who begot You,<sup>719</sup>

O my Rāma! She said,<sup>720</sup> ‘Go [and] reach<sup>721</sup> the vast forest’ to  
 You who sat on the throne [and] stood to become king,  
 as the wealthy city paid homage to [and] praised [You]  
 worshipping<sup>722</sup> [Your] pair of mighty feet!

### 9.1. Commentary

♦ *van tāḷiṇ inai vaṇaṅki* – ‘worshipping [Your] pair of mighty feet’

தானும் ராஜ்யம் பரப்பையெல்லாம் ஆண்டானுயிருக்கச் செய்தே,  
 அவ்வளவன்றியே, ‘வண்புகழ் நாரணன் தின்கழல்’ என்னுமா -  
 போலே, ‘சூழிதரை எல்லா சுவனெவையிலும் விடேன்’ என்னும்  
 திருவடிகளை வழிபட்டு

<sup>719</sup> Uttamūr (1999: 83) interprets *payanta* differently: *unṇai+ parri+ cintaṇai ceyta* (‘Kaikeyī who thought of You’). The TL also gives a *payattal*, derived from the Sanskrit *bhaya*, which will make this part of the sentence mean, ‘Kaikeyī who was afraid of You.’

<sup>720</sup> Uttamūr (1999: 83) says that some scholars take *conṇāl* as a finite verb, but that it is better to take it as a participial noun.

<sup>721</sup> Uttamūr (1999: 83) glosses *paṭara+ pōku* as *neṭuka+ pōka kaṭavai* (‘May You go continuously’). He explains that *neṭuka* (‘continuously’) was used to show that Rāma was asked to go on, without stopping at villages, etc.

<sup>722</sup> Uttamūr (1999: 83) explains that *vaṇaṅki* is what the younger people do, and *tolutu* what the elders do.

*tānum rājya+ parappai ~ellām āṇṭāṇāyirukka+ ceytē, a+ ~aḷavu\* anriyē, ‘vaḷ pukaḷ nāraṇaṇ tiṇ kaḷal’ eṇnumā pōlē, ‘āśritarai ellā avasthaiyilum viṭēṇ’ eṇnum tiruvaṭikaḷai vaḷipattū*

→ While he [i.e. Daśaratha] was the ruler of a [vast] expanse of the kingdom, [Rāma], not stopping at that [i.e. worshipping him], worshipped the sacred feet [of Nārāyaṇa] which say, ‘I shall not abandon those who have sought refuge in any situation,’ as mentioned in ‘the strong ankleted [feet] of Nārāyaṇa of true renown’ [TVM 1.2.10].<sup>723</sup>

♦*vaḷa(m) nakaram toḷutu\* ētta* – ‘as the wealthy city paid homage to [and] praised [You]’

திருவஹிசெகத்துக்கு கூவஹித்திருக்கிற திருநகரியிலே, அப்படி இருக்கிற திருநகரி தொழுதேத்த

*tiru ~abhiṣekattukku alaṅkarittirukkira tiru nagariyilē, appaṭi irukkira tiru nagari toḷutu\* ētta*

→ In the sacred city decorated for the sacred coronation;  
as the sacred city that was thus worships and praises [You];

♦*maṇṇaṇ āvāṇ ninrāyai* – ‘You (...) who stood to become king’

திருவஹிசெகத்துக்கு முன்புள்ள கூதுவூங்களெல்லாம் தலைக்கட்டித் திருவஹிசெகம் பண்ணுகைக்குத் திருக்காப்புநாண் சாத்திநிற்கிற உன்னை

*tiru ~abhiṣekattukku munpu\* uḷḷa kartavyaṅkaḷ ellām talaikkattī+ tiru ~abhiṣekam paṇṇukaikku+ tiru+ kāppunāṇ cātti nirkira unṇai*

→ You who stand, having accomplished all the duties preceding the sacred coronation and having worn the sacred protection string<sup>724</sup> for the performing of the sacred coronation;

<sup>723</sup> Aiyangar (Piḷḷai & Aiyangar 1997: 279) understands this as referring to Rāma worshipping Nārāyaṇa, or more specifically, Raṅganātha [Rāma’s ‘family Deity’ before Rāma gave Him away to Vibhīṣaṇa], before He was supposed to be crowned.

<sup>724</sup> ‘String tied round the wrist of a person with mantras to ward off evils, as an amulet, in times of marriage, illness, etc.’ (TL).

♦*ariyaṇai mēl iruntāyai* – ‘You who sat on the throne’

வலிஃஹாஸநத்திலே வடவ்வுனாருந்தான் என்னும்படிதோற்றச்  
சுமைந்திருக்கிற உன்னை

*simhāsanattilē padasthaṇāy iruntāṇ eṇṇumpaṭi tōrṛa+ camaintu\* irukkiṛa  
unṇai*

→ To You, who are getting ready, appearing as if [one could] say, ‘He is standing [with one] foot on the throne’;

♦*neṭum kāṇam paṭara+ pōku ~eṇṛāḷ* – ‘She said, ‘Go [and] reach the vast forest’

இப்படி ராஜாக்கள் அல்லாதாரும் புகமாட்டாத காட்டை. ‘தெவநெக வநம் மகூ’ என்னுமாப்போலே இவ்வூரில் நின்றும் புறப்பட்டு வறியேப்போய்க் காட்டிலே புகுமதன்றியே காட்டில் நின்றும் காட்டிலேயே போம்படியாய், நெடிய காட்டிலேயிறே போகச் சொல்லிற்று.

*ippaṭi rājākaḷ allātārum puka māṭṭāta kāṭṭai. ‘te vanena vanam gatvā’  
eṇṇumā+ pōlē i+ ūril ninṛum purappaṭṭu valiyē+ pōy+ kāṭṭilē pukumatu\* anṇiyē  
kāṭṭil ninṛum kāṭṭilēyē pōmpaṭiyāy, neṭiya kāṭṭilēyirē pōka+ collirru.*

→ Thus, to the forest, which even those who are not kings are unable to enter;

It is indeed to the forest that was vast - such that, as it is said in ‘They went from forest to forest’ [VR 1.1.26a], [one] does not enter the forest, having left from this city and taken a road, but merely goes from one forest to another forest - that [Kaikeyī] told [You] to go!

♦*em+ irāmā ~ō* – ‘O my Rāma!’

நினைக்கவும் சொல்லவும் காணவும் தாவம் போம்படியான உம்மையிறே போகச் சொல்லிற்று

*ninaikkavum collavum kāṇavum tāpam pōmpaṭiyāṇa ummaiyirē pōka+  
collirru*

→ It is indeed You - who are such that afflictions disappear as one thinks of, speaks of and sees [You] - that she asked to leave!



♦ *uṇai+ payanta kaikēci taṇ col kēṭṭu* – ‘listening to the words of Kaikeyī who begot You’

திருவஹிசெக்ககயாணவாதெது ஸ்ரீகௌஸலையாரிலுங் காட்டில் தனக்கு நான் சென்று சொல்லி வீரதி காணவேணுமென்னும்படி பெற்ற தாயாய்ப்போந்த கெக்கெயி வார்த்தை கேட்டு

*tiru ~abhiṣekakalyāṇavārtai śrīkausalaiyārilum kāṭṭil taṇakku nāṇ cenru colli prīti kāṇa vēṇum eṇṇumpaṭi perra tāyāy+ pōnta kaikeyi vārttai kēṭṭu*

→ Having listened to the words of Kaikeyī, who had been [so much] like a birth mother [to You] that I wanted, even more than [telling] the divine, revered Kausalyā, to experience the joy of going myself and telling [Kaikeyī] the felicitous news of [Your] sacred coronation<sup>725</sup>;

♦ *nanru\* āka nānilattai ālvittēṇ* – ‘Well did I have You reign over the earth’

வஹநவபரெ என்று அறியாதே தாயென்று இவளுக்கு வார்த்தை சொல்லப் புகுந்து அவள் வார்த்தையிலே அகப்பட்டு ஹிஷிப்-பரப்பையெல்லாம் அழகியதாக உன்னை ஆள்வித்தென்

*vaṇcanaparai enru ariyātē tāy enru ivalukku vārttai colla+ pukuntu aval vārttaiyilē akappaṭṭu bhūmi+ parappai ~ellām ālakiyatāka uṇṇai ālvittēṇ*

→ How wonderfully I [managed to] have You reign<sup>726</sup> over the whole surface of the earth, being trapped by her words, having proceeded to give her a promise thinking her a mother [and] not knowing that she is deceitful!

♦ *nal makaṇē uṇṇai nāṇē* – ‘My good son! [Well did] I [have] You [reign over the earth]’

<sup>725</sup> Literally, ‘Having listened to the words of Kaikeyī, who had been [so much] like a birth mother [to You] that I wanted to experience the joy, having myself gone and told [her] the felicitous news of [Your] sacred coronation, more than [telling] the divine, revered Kausalyā.’

<sup>726</sup> This is meant to be a sarcastic phrase, as Daśaratha did not manage to crown his Son after all. Literally, the Tamil clause says, ‘I had You reign beautifully...’

நான் இப்படி செய்தவிடத்திலும் நீர் முனாடிகரம்படி நின்றீர்,  
நான் நானும்படி செய்தேனிறே.

*nāṇ ippaṭi ceyta ~iṭattilum nīr guṇādhikar āmpaṭi ninṛīr, nāṇ nāṇ āmpaṭi  
ceytēnirē.*

→ Even when I did this, You stood surpassing in qualities.<sup>727</sup> Indeed I  
have acted in a way that I have become what I am [now].<sup>728</sup>

### *pācuram* 9.2

வெவ்வாயேன் வெவ்வுரைகேட் டிருநிலத்தை  
வேண்டாதே விரைந்து வென்றி  
மைவாய களிறெழுந்து தேரொழிந்து  
மாவொழிந்து வனமே மேவி  
நெய்வாய வேல்நெடுங்கண் ணேரிழையு  
மிளங்கோவும் பின்பு போக  
எவ்வாறு நடந்தனையெம் மிராமாவோ  
வெம்பெருமா னென்செய் கேனே.

*ve(m) vāyēṇ ve(m) urai kēṭṭu\* iru(m) nilattai  
vēṇṭātē viraintu venṛi  
mai vāya kaḷiru\* oḷintu tēr oḷintu  
mā ~oḷintu vaṇamē mēvi  
ney vāya vēḷ neṭum kaṇ nēriḷaiyum  
iḷaṅkōvum piṇpu pōka  
evvāru naṭantaṇai ~em+ irāmā ~ō  
~emperumāṇ eṇ ceykēṇē.*

O our Lord, O our Rāma! What shall I do?

Having listened to the cruel words of me with a cruel mouth,

<sup>727</sup> More literally, 'You stood so that you become full of qualities.'

<sup>728</sup> Literally, 'I acted in a way that I became me.'

not desiring the vast earth, making haste,  
 leaving off the horses, leaving off the chariot,  
 leaving off the victorious, black-mouthed male elephant,<sup>729</sup>  
 [and] reaching<sup>730</sup> the forest, how [ever] did You walk,  
 as She with fine jewels [and] with eyes long as spears  
 with oiled tips and  
 the prince<sup>731</sup> went behind [You]?

### 9.2. Commentary

♦*ve(m) vāyēn ve(m) urai kēṭṭu* – ‘having listened to the cruel words of me with a cruel mouth’

சுருவாஸுனா என்னுடைய ‘காட்டேறப் போம், ராஜுத்தைத் தவிரும்’ என்ற வார்த்தையைக் கேட்டு

*analāśyaṇāṇa ennuṭaiya ‘kāṭṭēra+ pōm, rājyattai+ tavirum’ enra vārttaiyai+ kēṭṭu*

→ Having listening to the words of me, who am fire-mouthed, which said, ‘Go live in the forest! Leave the kingdom!’;

♦*iru(m) nilattai vēṇṭātē* – ‘not desiring the vast earth’

‘உம்மைப் பிரியில் முடிவோம்’ என்று வளைப்புக்கிடக்கிற நகர-ஜநங்களையெல்லாம் ஒளித்து அவர்களைக் கைவிட்டு

*‘ummai+ piriyl muṭivōm’ enru vaḷaippukkiṭakkira nagarajanaṅkaḷai ~ellām oḷittu avarkaḷai+ kaiviṭṭu*

<sup>729</sup> Drawing our attention to the fact that some scholars interpret *mai vāya kaḷiru* as ‘an elephant that is like a mountain of kohl’ (which is what Velukkudi [2008: 9.2] does), Uttamūr (1999: 85) dismisses such a reading by pointing out that there is no befitting word that brings about that meaning here; he rather takes it as ‘an elephant that has space for kohl’ (*vāy* = place), given that it was a custom to put kohl/collyrium on the elephants’ heads.

<sup>730</sup> Uttamūr (1999: 84) takes *mēvi* to mean ‘having desired’ here.

<sup>731</sup> This is a reference to Sītā and Lakṣmaṇa.

→ Having kept out of sight of and abandoned all the people of the city, who besieged [You] saying, ‘We will perish if [we] part from You!’;

♦*viraintu* – ‘making haste’

‘போகிறோம்’ என்று விளம்பிப்போமாகில் ‘ராஜத்தை நசையாலே நின்றோமென்று கெக்கெயி நினைக்கும்’ என்று விரைந்து

‘*pōkirōm enru viḷampi+ pōmākil ‘rājyattai nacaiyālē ninrōm enru kaikeyi niṇaiikkum enru viraintu*

→ ‘If We delay saying, “We will go [soon],” Kaikeyī will think that We have stayed back out of the desire [to get] the kingdom.’ Having thought [thus], [He] made haste.

♦*venri mai vāya kaḷiru\* olintu* – ‘leaving off the victorious, black-mouthed male elephant’

வென்றியை விளைப்பதாய் சுஜநதிரிபோலே பெரிய வடிவையுடைத்தாயிருக்கிற ஆனையென்ன, தேரென்ன, குதிரையென்ன, இவற்றை ஒழித்து

*venriyai viḷaiṇṇatāy aṇṇanagiri pōlē periya vaṭivai ~uṭaittāy irukkira āṇai ~eṇṇa, tēr eṇṇa, kutirai ~eṇṇa, ivarrai olintu*

→ To what avail is the elephant, which brings about victory [and] which has a big shape like a hill of kohl! To what avail is the chariot! To what avail<sup>732</sup> are the horses!

Having renounced them;

♦*vaṇamē mēvi* – ‘reaching the forest’

இவற்றை ஒழிந்தால் இந்த ஷெரத்துக்குப் போலியான ஷெரத்திலே போய்ப்புகாதே, வநமே மேவி

*ivarrai olintāl inta deśattukku+ pōliyāṇa deśattilē pōy+ pukātē, vaṇamē mēvi*

→ Even though renouncing these, [He] reached the forest, not going to and entering [another] country that is similar to this country.

<sup>732</sup> *eṇṇa* is here a ‘tenseless verb signifying what avail’ (TL).

♦*ney vāya vėl neṭum kaṇ nēr ilaiyum ilāṅkōvum piṇpu pōka* – ‘as She with fine jewels [and] with eyes long as spears with oiled tips and the prince went behind [You]’

நீர் போய்ப் புக்காலும் புகுகைக்குத் தகாதவர்களைக் கூடக்-  
கொண்டு

*nīr pōy+ pukkālum pukukaikku+ takātavarkaḷai+ kūṭa+ koṇṭu*

→ Not only did You go and enter the forest,<sup>733</sup> [but You] took along those who are unfit to enter [them].

♦*evvāru naṭantaṇai ~em+ irāmā ~ō ~emperumāṇ eṇ ceykēṇē* – ‘O our Lord, O our Rāma O! What shall I do? (...) How [ever] did You walk?’

கால்நடை நடந்தறியாத நீர் இவர்களையும் கூட்டிக்கொண்டு  
பொல்லாத காட்டிலே போனீர். என் நாயனே! நான் என் செய்கேன்?

*kālṇaṭai naṭantu\* aṇiyāta nīr ivarkaḷaiyum kūṭṭikkoṇṭu pollāta kāṭṭilē pōṇīr. eṇ nāyaṇē! nāṇ eṇ ceykēṇ?*

→ You, who have not known walking by foot, went to the vicious forest, also taking them. O my King! What shall I do?

### **pācuram 9.3**

கொல்லணவேல் வரிநெடுங்கட் கௌசலைதன்

குலமதலாய் குனிவில் லேந்தும்

மல்லணந்த வரைத்தோளா வல்வினையேன்

மனமுருக்கும் வகையே கற்றாய்

மெல்லணமேல் முன்துயின்ற யின்றினிப்போய்

வியன்கான மரத்தி னீழல்

கல்லணமேற் கண்டுகிலக் கற்றனையோ

காகுத்தா கரிய கோவே.

<sup>733</sup> Literally, ‘Even though You went and entered the forest.’ But the context (as well as the modern gloss) suggests otherwise.

*kol+ aṇai vēl vari neṭum kaṇ kaucalai taṇ*  
*kula(m) matalāy kuṇi vil+ ēntum*  
*mal+ aṇainta varai+ tōḷā val viṇaiyēṇ*  
*maṇam urukkum<sup>734</sup> vakaiyē karṛāy*  
*mel+ aṇai mēl muṇ tuyinṛāy inṛu\* iṇi+ pōy*  
*viyaṇ kāṇa(m) marattiṇ nīlal*  
*kal+ aṇai mēl kaṇṭuyila+ karṇaṇaiyō*  
*kākuttā kariya kōvē.*

O Support<sup>735</sup> of the lineage of Kauśālyā  
 with long, streaked eyes [like] spears that have embraced killing!  
 O You with mountain[-like] shoulders endowed with strength that hold  
 up a bent bow!  
 You have learnt the means to melt the heart of me with forceful karma!  
 Have You, who had previously slept on soft beds, learnt to sleep on a  
 stone bed under the shade of the trees of the vast forest  
 from now onwards,  
 going [there] today?  
 O Kākutstha! O dark King!

### 9.3. Commentary

♦*kol+ aṇai vēl vari neṭum kaṇ kaucalai taṇ kula(m) matalāy* – ‘O Support  
 of the lineage of Kauśālyā with long, streaked eyes [like] spears that  
 have embraced killing!’

கொலையிலே அணைந்த வேல்போலே புகரையுடைத்தாய், செவ்-  
 வரி கருவரியையுமுடைத்தாய், பரப்பையுமுடைத்தான கண்ணை-  
 யுடைய ஸ்ரீகௌஸலையாருடைய கூஉத்துக்கு உபாரசுனவனே!

<sup>734</sup> Uttamūr (1999: 86) says that *maṇam urukkum* can also be split as *maṇam murukkum*  
 (‘who destroys the heart’).

<sup>735</sup> Annangaracharya (1966: 51) prefers the meaning ‘son’ for *matalai* here.

*kolaiyilē aṇainta vēlpōlē pukarai ~uṭaittāy, ce+ vari karu variyaiyum uṭaittāy, parappaiyum uṭaittāṇa kaṇṇai ~uṭaiya śrīkausalaīyāruṭaiya kulattukku uddhārakaṇ-āṇavaṇē!*

→ O Saviour of the lineage of the divine, revered Kausalyā, who has eyes that have a brightness like [that of] spears involved in killing, that are with red lines as well as black lines<sup>736</sup> [and] that are large!

♦*kunī vil+ ēntum mal+ aṇainta varai+ tōlā* – ‘O You with mountain[-like] shoulders endowed with strength that hold up a bent bow!’

வீரர்கள் வில் ஒருகாலும் நாணி இறங்கிடாமையாலே வளைந்த-படியே இருக்குமிநே; அந்த வில்தானும் மிகையென்னும்படி மலை-போலே பெரிய மிடுக்கையுடைய தோளையுமுடையவனே!

*vīrarkaḷ vil orukālum nāṇi iraṇkiṭāmaiṇālē vaḷaintapaṭiyē irukkumirē; anta viltāṇum mikai ~eṇṇumpaṭi malai pōlē periya miṭukkai ~uṭaiya tōlaiyum uṭaiyavaṇē!*

→ The bow of the warriors indeed remains bent, because of the bowstring never [being] put down;

O You who have shoulders that have great strength like mountains so that [one can] say that that bow itself is superfluous!

♦*val viṇaiyēṇ maṇam urukkum vakaiyē karṛāy* – ‘You have learnt the means to melt the heart of me with forceful karma’

சூய்யவழகாலும் தோளழகாலும் என் நெஞ்சை அழிக்கவே கற்றவனே!

*āyudha ~aḷakālum tōl aḷakālum eṇ neṇcai aḷikkavē karṛavaṇē!*

→ O You who have learnt to wreck my heart through the beauty of [Your] weapons and the beauty of [Your] shoulders!

♦*mel+ aṇai mēl muṇ tuyinṛāy* – ‘You, who had previously slept on soft beds’

<sup>736</sup> Already in the Caṅkam literature, eyes with red lines (probably a reference to blood vessels) are mentioned and signal the heroine’s union with her lover, among other things. The black lines are a reference to the kohl that is applied to the eyes.

அழகிய படுக்கையிலே முற்காலமெல்லாம் கண்வளர்ந்த நீர்  
*alakiya paṭukkaiyilē mun kālam ellām kaṇvaḷarnta nīr*

→ You, who had always before slept on beautiful beds;

♦ *inru\* inī+ pōy* – ‘from now onwards, going [there] today’

பல மாளிகைகளிலே பல படுக்கைகளிலே கண்வளர்ந்த நீர்  
 இன்றாக இனிப்போய்

*pala māḷikaikalilē pala paṭukkaikalilē kaṇvaḷarnta nīr inrāka inī+ pōy*

→ You, who had slept in many beds in many palaces, from today onwards;

♦ *viyaṇ kāṇam marattiṇ nīlal* – ‘under the shade of the trees of the vast forest’

காட்டில் வகிப்பார் தாங்களும் வெருஷம்படி காட்டிலே இலை -  
 யில்லாத மரத்தின் நிழலின் கீழே

*kāṭṭil vartippār tāṇkaḷum veruvumpaṭi kāṭṭilē ilai ~illāta marattiṇ nīlalin-  
 kīlē*

→ Under the shade of leafless trees in the forest, so that even those who live in the forest are alarmed;

♦ *kal+ aṇai mēl kaṇṭuyila+ karṇaṇaiyō* – ‘Have you (...) learnt to sleep on a stone bed?’

பாறைகளை அணையாகக் கண் வளரும்படி கற்றீரோ?

*pāraikalai aṇaiyāka+ kaṇ vaḷarumpaṭi karṇīrō?*

→ Have You learnt to sleep [on] rocks [serving] as beds?

♦ *kākuttā kariya kōvē* – ‘O Kākutstha! O My dark King!’

இச்செயல்கள் உம்முடைய குடிப்பிறப்புக்கும் சேராது; உம்-  
 முடைய வடிவழகுக்கும் சேராது.

*i+ ceyalkaḷ ummuṭaiya kuṭippirappukkum cērātu; ummuṭaiya vaṭivu\*  
 alakukkum cērātu.*

→ These acts befit neither Your noble birth, nor do they befit the beauty of Your form.



**pācuram 9.4**

வாபோகு வாயின்னம் வந்தொருகால்  
 கண்டுபோ மலராள் கூந்தல்  
 வேய்போலு மெழிந்தோளி தன்பொருட்டா  
 விடையோன்றன் வில்லைச் செற்றாய்  
 மாபோகு நெடுங்கானம் வல்வினையேன்  
 மனமுருக்கும் மகனே யின்று  
 நீபோக வென்னெஞ்ச மிருபிளவாய்ப்  
 போகாதே நிற்கு மாறே.

vā pōku vā ~iṇṇam vantu\* oru kāl  
 kaṇṭu pō malar āl kūntal  
 vēy pōlum eḷil tōḷi taṇ poruṭṭā  
 viṭaiyōṇ taṇ villai cērṛāy  
 mā pōku neṭum kāṇam val viṇaiyēṇ  
 maṇam urukkum makaṇē~ iṇṇu  
 nī pōka~ eṇ neṇcam iru piḷavu\* āy  
 pōkāṭē nīrkum āṟē.

Come, go, come again, come and see me once and leave.  
 O You who destroyed the bow of him on the bull for the sake of Her  
 with graceful shoulders like bamboos [and] long tresses ruled by  
 blossoms!<sup>737</sup>  
 [O] the nature of my heart that remains steadfast  
 without becoming split into two as  
 You go today, O Son, who melts the heart of me with forceful karma,  
 to the boundless forest where elephants wander.

<sup>737</sup> Velukkudi (2008: 9.4) suggests that it is She, who (or rather, Her hair which) rules over the flowers.

#### 9.4. Commentary

♦ *vā pōku vā ityādi* – ‘Come, go, come,’ etc.

சற்றுப்போது காணாவிட்டவாறே வரும்படி காண்கைக்காக ஸுஜனனை விட்டு அழைப்பிக்கும். பிறகு பின்பும் பிறகுவாளியும் காண்கைக்காகப் போ என்னும்; பின்னையும் கண்மறையப் போனவாறே வா என்னும்.

*carru+ pōtu kāṇāviṭṭavārē varumpaṭi kāṇkaikkāka sumantraṇai viṭṭu alaippikkum. pīraku piṇpum pīrakuvāḷiyum kāṇkaikkāka+ pō eṇṇum; piṇṇaiyum kaṇ maraiya+ pōṇavārē vā eṇṇum.*

→ When not seeing [Him even] for some time, [Daśaratha] would have Sumantra fetch [Him] for the sake of seeing [Him]; then, in order to see [His] back and [His] *pīrakuvāḷi*,<sup>738</sup> he would say, ‘Go!’ Furthermore, as [He] goes out of sight, [he] would say, ‘Come!’

♦ *iṇṇam vantu\* oru kāl kaṇṭu pō* – ‘again come and see me once and leave come see me once and leave’

வந்தவாறே இன்னம் போம்போது ஒருகால் கண்டு போ என்னும்; இப்படியாயி்றே இவன் யானெடுத்தான் இருப்பது.

*vantavārē iṇṇam pōm pōtu orukāl kaṇṭu pō eṇṇum; ippaṭiyāyirē ivaṇ yātrai tāṇ iruppatu.*

→ As [He] comes and when [He] goes away again, he would say, ‘See [me] once [more and] go’; thus indeed is his habit.<sup>739</sup>

♦ *malar āḷ ityādi* – ‘ruled over,’ etc.

பூமாருதே ஆளும் மயிர்முடியையும்

*pū mārātē ālum mayirmuṭiyaiyum*

→ Knots of hair, which the flowers cherish unceasingly;

♦ *vēy pōlum eḷil tōli taṇ poruṭṭā* – ‘for the sake of Her with graceful shoulders like bamboos’

<sup>738</sup> ‘Ornament worn on the back’ (TL).

<sup>739</sup> Literally, ‘This indeed is how his habit was.’

பசுமைக்கும், சுற்றுடைமைக்கும், ஒழுகுநீட்சிக்கும் வேய்போலே-  
யிருக்கிற அழகிய தோளையுமுடையாளாயிருக்கிற பிராட்டி நிமித்-  
தமாக

*pacumaikkum, curruṭaimaikkum, olukunīcikkum vēy pōlē ~irukkīra  
alakiya tōlaiyum uṭaiyālāy irukkīra pirāṭṭi nimittamāka*

→ For the sake of the Lady, who has beautiful shoulders that are  
bamboo-like in [their] freshness, plumpness and length,

♦*viṭaiyōṇ taṇ villai cerrāy* – ‘O You who destroyed the bow of the him  
on the bull!’

பெருமிடுக்கனான ருஷனுடைய வில்லை முறித்தவனே!

*peru miṭukkanāṇa rudraṇuṭaiya villai murittavaṇē!*

→ O You who broke the bow of Rudra who is very powerful!

♦*mā pōku neṭum kāṇam* – ‘the boundless forest where elephants  
wander’

ஆனைகள் ஸனாரிக்கிற காடு

*āṇaikaḷ saṇcarikkīra kātu*

→ A forest where elephants wander;

♦*val viṇaiyēṇ maṇam urukkum maṇē* – ‘O Son, who melts the heart of  
me with forceful karma’

வாயுவவெவ்வு தொடங்கி பதினாலாண்டு உன் ஸௌந்ரியூஜி-  
யென்துதங்களாலே உணர்வொழங்களை என்னை சுருஹவிபித்த உன்னை  
முடிய சுருஹவிக்கப்பெருதே உணர்வாவத்தைப் பண்ணின என்னு-  
டைய ஹுஜயத்தை ஸரியிமமாக்குமவனே!

*bālyāvasthai toṭaṇki patiṇālu\* āṇṭu uṇ saundaryādiceṣṭitaṇkaḷālē  
mahābhogaṇkaḷai eṇṇai anubhavipitta uṇṇai muṭiya anubhavikka+ perātē  
mahāpāpattai+ paṇṇiṇa eṇṇuṭaiya hṛdayattai śīthilam ākkumavaṇē!*

→ O You who weakens [this] heart of mine, who committed great  
sins [so that I am] not getting to enjoy You - who made me experience

great delights with Your deeds beginning with [Your] beauty<sup>740</sup> for fourteen years starting from childhood – unto the end!

♦*inru nī pōka~ eṇ neñcam iru piḷavu\** āy pōkāṭē nīrkum āṛē – ‘[O] the nature of my heart that remains steadfast without becoming split into two as You go today’

உன் ஸஹியியில் உருகுகிற என் நெஞ்சானது நீ போனவாறே ஸிபிமமாகாதே வலித்திரா நின்றதீ! இதுக்கு ஹெது அறிகிலேன்.

*uṇ sannidhiyil urukukira eṇ neñcāṇatu nī pōṇavāṛē śithilamākātē valittirā-niṇṇratī! itukku hetu aṛikilēṇ.*

→ My heart, which melts in Your presence, has become hard, without getting weak as You left! I do not know the reason for this.

### *pācuram* 9.5

பொருந்தார்கை வேல்நுதிபோற் பரற்பாய  
மெல்லடிகள் குருதி சோர  
விரும்பாத கான்விரும்பி வெயிலுறைப்ப  
வெம்பசிநோய் கூர வின்று  
பெரும்பாவி யேன்மகனே போகின்றாய்  
கேகயர்கோன் மகளாய்ப் பெற்ற  
அரும்பாவி சொற்கேட்ட வருவினையே  
னென்செய்கே னந்தோ யானே.

*poruntār kai vēḷ nuti pōḷ paral pāya  
mel+ aṭikaḷ kuruti cōra  
virumpāta kāṇ virumpi veyil uraiṇṇa  
vem paci nōy kūra ~inru*

<sup>740</sup> Beauty is indeed not a deed, but this is what Piḷḷai has written. Aiyangar (Piḷḷai & Aiyangar 1997: 289fn) expands this slightly and says that it is a reference to His good qualities beginning with beauty and His deeds beginning with conquering Paraśurāma.

perum pāviyēṇ makaṇē pōkinrāy  
 kēkayar kōṇ makaḷ āy+ perṛa  
 ~arum pāvi col kēṭṭa ~ aru(m) vinaiyēṇ  
 eṇ ceykēṇ antō yāṇē.

O Son of me, who am a great sinner! You are going today,  
 so that [Your] soft feet exude blood  
 as the stones pierce like the tips of spears  
 in the hands of the enemies,  
 desiring the undesirable jungle,  
 so that the heat and the glare of the sun<sup>741</sup> burn,  
 so that the cruel pain of hunger is excessive!

What shall I do,  
 [I] who have uncommon *karma*,  
 who listened to the words of the hardened sinner  
 whom the king of Kēkayas begot as a daughter? Alas!

### 9.5. Commentary

♦poruntār kai vēl nuti pōl paral pāya – ‘as the stones pierce like the tips of spears in the hands of the enemies’

ஈசுக்கள் கையில் வேல் முனையையிட்டு ஈர்ந்தாப்போலே பரல் -  
 களானவை பாய

śatrukkaḷ kaiyil vēl munaiyai ~iṭṭu īrntā+ pōlē paralkaḷ-āṇavai pāya

→ So that the stones pierce, as if enemies flayed<sup>742</sup> [the feet] with the tips of the spears in [their] hands;

<sup>741</sup> The DEDR only gives the meaning of ‘heat of the sun’ for *veyil*, but the TL gives this definition which is more appropriate in this context, as *veyil* refers to both of the characteristics of the sun, ie. heat and glare.

<sup>742</sup> Although the verb used by Piḷḷai is intransitive (*īr-tal* – ‘to saw’), it is the transitive-causative one (*īr-ttal*) which gives it an adequate meaning in this context, i.e. ‘to flay.’ It is worth noting that Velukkudi (2008: 9.5) pronounces the word as *īrtta*, the peyareccam of *īr-ttal*.

♦*mel+ aṭikaḷ kuruti cōra* – ‘so that [Your] soft feet exudes blood’

இங்கு தரையில் மிதிக்க ஸஹியாத ஸுகுஜாரமான திரு -  
வடிகள் பரல்கள் மேலே மிதிக்கையாலே ரத்தத்தைப் புறப்படவிட

*iṅku taraiyil mitikka sahiyāta sukumāramāṇa tiruvaṭikaḷ paralkaḷ-mēlē  
mitikkaiyālē rattattai+ puṛappaṭa viṭa*

→ So that the sacred feet, which are delicate [and] which do not bear  
to touch the floor here, ooze blood because of treading upon the stones;

♦*virumpāta kāṇ virumpi* – ‘desiring the undesirable jungle’

ஸுகுஜாரரல்லாதாரும் விரும்பாத காட்டை நான் போகச்  
சொன்னென் என்னுமத்தாலே விரும்பி

*sukumārar allātārum virumpāta kāṭṭai nāṇ pōka+ conṇeṇ eṇṇumattālē  
virumpi*

→ Having desired the forest, which even those who are not delicate  
do not desire, because I asked [You] to go [there];

♦*veyil uraiṭṭa vem paci nōy kūra* – ‘so that the heat and the glare of the  
sun burn, so that the cruel pain of hunger is excessive’

மேலே வெயிலானது உறைப்ப, நினைத்தபோது அமுது செய்யக்  
கிடையாமையாலே வெவ்வியப் பசியான நோய் மிக

*mēlē veyil-āṇatu uraiṭṭa, ninaitta pōtu amutu ceyya+ kiṭaiyāmaiylē  
vevviya+ paciyanā nōy mika*

→ So that the sunlight scorches from above, so that the cruel disease  
that is hunger increases due to not finding food to eat<sup>743</sup> when [You]  
want;

♦*iṅru perum pāviyēṇ makaṇē pōkiṇṇāy* – ‘O Son of me, who am a great  
sinner! You are going’

ஊபாவியான என் வயிற்றிலே பிறக்கையாலேயிறே ஸுகுஜா -  
ரரான நீர் காட்டேறப் போகிறது

*mahāpāpiyāṇa eṇ vayirrilē piṛakkaiyālēyirē sukumārarāṇa nīr kāṭṭēra+  
pōkiṇṇāy*

<sup>743</sup> Alternatively, ‘due to not getting to eat.’

→ It is indeed because of [Your] having been born in [this] womb of mine, who am a great sinner, that You, who are delicate, are going to live in the forest!

♦ *kēkayar kōṇ makaḷ āy+ perra arum pāvi col kēṭṭa* – ‘who listened to the words of the hardened sinner whom the king of Kēkayas begot as a daughter’

கெகயராஜன் மகளாய்ப் பெற்றது ஒரு ஊவாவதத்தையாய்த்து; அவள் வார்த்தையிலே அகப்பட்ட

*kekayarājan makalāy+ perratu oru mahāpāpattai~āyttu; aval vārttaiyilē akappaṭṭa*

→ She who the king of the Kekayas begot as a daughter is in fact a great sin;

[I] who got entrapped in her words;

♦ *aru(m) viṇaiyēṇ eṇ ceykēṇ antō yāṇē* – ‘What shall I do, [I] who have uncommon karma? Alas!’

புரதிக்ரியெ இல்லாத செயலைச் செய்த என்னால் செய்யலாம் வரிஊரமில்லை.

*pratikriyai illāta ceyalai+ ceyta eṇṇāl ceyyal ām parihāram illai.*

→ There is no atoning that can be done by me, who have committed an act with no remedy.

### ***pācuram 9.6***

அம்மாவென் றுகந்தழைக்கு மார்வச்சொற்

கேளாதே யணிசேர் மார்வம்

என்மார்வத் திடையழுந்தத் தழுவாதே

முழுசாதே மோவா துச்சிக்

கைம்மாவின் னடையன்ன மென்னடையுங்

கமலம்போல் முகமுங் காணாது

எம்மானை யென்மகனை யிழந்திட்ட

விழித்தகையே னிருக்கின் றேனே.

*ammā*<sup>744</sup> ~*eṇru*\* *ukantu*\* *alāikkum ārva*+ *col*  
*kēḷātē* ~*aṇi cēr mārva*  
*eṇ mārvaṭtu*\*-*iṭai* ~*alunta taḷuvātē*  
*muḷucātē mōvātu*\* *ucci*  
*kaimmāviṇ naṭai* ~*aṇṇa mel naṭaiyum*  
*kamalam pōl mukamum kāṇātu*  
*emmāṇai* ~*eṇ makaṇai* ~*ilantu*\* *iṭṭa*  
~*ili*+ *takaiyēṇ irukkiṇrēṇē*.

I, who am of an inferior character, [still] live,  
[I] who have lost our Lord, my Son,  
[even] without hearing the affectionate word of  
[His] rejoicingly calling [me] ‘Father!’  
without embracing [Him]  
so that His jewelled chest is pressed against my chest,  
without having been close [with Him],<sup>745</sup>  
without smelling the crown of [His] head,  
without seeing [His] gentle gait [that is] like the gait of an elephant  
[and His] lotus-like face.

<sup>744</sup> Giving this very example, the TL defines it as ‘an exclamation of joy.’ But *ammā*, meaning ‘mother,’ can also be the vocative of *ammāṇ* (a term of respect used for male members of the family, like the father, uncle or father-in-law). Uttamūr (1999: 88) explains that *ammā* and *ammāṇ* refer to ‘mother’ and ‘father’ respectively, and that Rāma’s calling His father ‘Mother!’ is due to His excessive love.

<sup>745</sup> Velukkudi (2008: 9.6) defines *muḷucātē* as *ānandattai/iṇpattai anubhavikkātē* (‘not having experienced the joy’). Uttamūr (1999: 88) uses a variant *maḷuvātē*, which he glosses as ‘not having kissed,’ but I have not been able to find this verb in the TL. He also indicates the presence of yet another variant, *maḷucātē* (which Uttamūr understands as ‘not having embraced’), which I have not been able to trace either. Annangaracharya (1966: 53), on the other hand, takes the variant *muḷucātē* and explains it as ‘not having dived (in the ocean that is the enjoyment of) [His] embrace.’ Although this seems far-fetched, it is the closest option I have to define *muḷucu*, besides being a plausible one.



### 9.6. Commentary

♦ *ammā ~enru\* ukantu\* alaikkum ārva+ col kēlātē* – ‘without hearing the affectionate word of [His] rejoicingly calling [me] “Father!”’

வேறென்றைக் கணிசியாதே காரியப் பாடற ‘ஐயா’ என்று அழைக்கும் பெரையும் வழிந்து புறப்பட்ட சொல்லைக் கேளாதே

*vēru\* onrai+ kaṇiciyātē kāriyappātu\* ara ‘aiyā’ enru alaikkum premam valintu purappaṭṭa collai+ kēlātē*

→ Without hearing the word which [consists] in calling [me] ‘Father!’<sup>746</sup> with love having overflowed, without desiring anything else [and] without any purpose;

♦ *aṇi cēr mārvaṁ eṇ mārvaṁ -iṭai ~alunta taluvātē* – ‘without embracing [Him] so that His bejewelled chest is pressed against my chest’

சூலரணங்களாலே சுஅஹுதமான திருமார்வைக் கொண்டு, ‘ஸுமாஹம் வரிஷஸுஜே’ என்னும்படி, வனகதகூ மென்னும்படி தழுவி முழுசாதே

*ābharaṇaṅkaḷālē alaṅkṛtamāṇa tiru mārvaṁ koṇṭu, ‘sugāḍhaṁ pariśasvaje’ eṇṇumpaṭi, ekatattvaṁ eṇṇumpaṭi taluvi muḷucātē*

→ Without having been close [with You], embracing [Your] sacred chest decorated with ornaments, in [such] a way that it is described as one truth, as [one] says in ‘He embraced [him] very intensely’ [VP 5.18.2]<sup>747</sup>;

♦ *mōvātu\* ucci* – ‘without smelling the crown of [His] head’;

முழுசி சுநஹம் உச்சியை மோந்து கொள்ளாதே

*muluci anantaram ucciyai mōntu kollātē*

→ Without having been close [with You], without smelling the crown of [Your] head;

<sup>746</sup> *aiyā* also means ‘O lord!’

<sup>747</sup> ‘[Kṛṣṇa] drew him [Akrūra] (towards him), and affectionately embraced him’ (tr. Wilson 1870 [Vol. 5.1]: 8).

♦ *kaimmāviṇ naṭai ~aṇṇa mel naṭaiyum* – ‘[His] gentle gait [that is] like the gait of an elephant’

‘உதூதா தஐமாநிதம்’ என்னும்படி அமைந்திருக்கிற நடையழகும்

‘*mattamātaṇṇagāminam*’ *eṇṇumpaṭi amaintu\** *irukkira naṭai ~alākum*

→ The beauty of the gait that is excellent, so that [it can be] said, ‘He who walks like an elephant in rut’ [VR 2.3.11c];

♦ *kamalam pōl mukamum kāṇātu* – ‘Without seeing (...) [His] lotus-like face’

விகாஸம் செவ்விக்குத் தாமரை ஒரு போலியான திரு-  
முகத்தைக் காணாது

*vikāsam cevvikku+ tāmarai oru pōliyāṇa tiru mukattai+ kāṇātu*

→ Without seeing the sacred face, for which the lotus is an imitation<sup>748</sup> [in terms of its] bloom [and] beauty;

♦ *emmāṇai ~eṇ makaṇai* – ‘our Lord, my Son’

நடையழகாலே என்னை எழுதிக்கொண்ட என் மகனை

*naṭai ~alākālē eṇṇai elutikkonṭa eṇ makaṇai*

→ My Son, who took me in writing [as a slave] by the beauty of [His] gait;

♦ *ilantu\* iṭṭa ~ili takaiyēṇ irukkiṇrēṇē* – I, who am of an inferior character, [still] live, [I] who have lost (...)’

இப்படி தண்ணிய செயலைச் செய்தக்கால் முடியவுமாகாதே  
இருக்கவும் வேணுமோ நான்?

*ippaṭi taṇṇiya ceyalai+ ceytakkāl muṭiyavum ākātē irukkavum vēṇumō nāṇ?*

→ If [I] have thus committed a base act, must I remain [alive], being unable to perish too?

<sup>748</sup> Velukkudi (2008: 9.6) suggests *pōli* means ‘example,’ which is closer to the meaning ‘similarity’ given by the TL.

*pācuram 9.7*

பூமருவு நறுங்குஞ்சி புன்சடையாய்ப்  
 புனைந்துபூந் துகில்சே ரல்குல்  
 காமரெழில் விழலுடுத்துக் கலனணியா  
 தங்கங்க ளழகு மாறி  
 ஏமருதோ ளென்புதல்வன் யானின்று  
 செலத்தக்க வனந்தான் சேர்தல்  
 தூமறையீ ரிதுதகவோ சுமந்திரனே  
 வசிட்டனே சொல்லீர் நீரே.

*pūm maruvu narum kuñci puṇ caṭai āy+  
 puṇaintu pūntukil cēr alkul  
 kāmar eḷil viḷal uṭuttu+ kalan aṇiyātu\*  
 aṅkaṅkaḷ aḷaku māri  
 ~ēmaru tōḷ eṇ putalvaṇ yāṇ inru  
 cela+ takka vaṇam tāṇ cērtal  
 tū maraiyīr itu takavō cumantiraṇē  
 vaciṭṭaṇē collīr nīrē.*

You tell [me], O Vasiṣṭha! O Sumantra! Is it appropriate, O holy  
 brahmins,

that my Son, who has [such] arms that [the foes] are perplexed,<sup>749</sup>  
 should reach the forest that I am fit to go to today,  
 wearing [His] scented tufts of hair bedecked with flowers  
 in matted locks that are tawny,

<sup>749</sup> Uttamūr (1999: 89) understands *ēmaru* as '[shoulders] that rejoice.' He also suggests a different meaning, acquired by splitting *ē* and *maru*, i.e. 'shoulders united with arrows.'

putting on the desirably beautiful<sup>750</sup> *darbha*-grass<sup>751</sup>  
 around [His] waist that [usually] sports gold clothes,  
 the beauty of [His] limbs having changed<sup>752</sup>  
 [with His] not wearing ornaments?

### 9.7. Commentary

♦*pūm maruvu naṛum kuñci puṇ caṭai āy+ puṇaintu* – ‘wearing [His] scented tufts of hair bedecked with flowers in matted locks that are tawny’

பூமாருதே இருப்பதாய், வரிசைத்தைப் புறப்படவிடா நிற்கும்  
 திருக்குழலை, உருஷுர்க்குப் பார்க்கவொண்ணாதபடி ஜெயொக்கி

*pū mārātē iruppatāy, parimaḷattai+ purappaṭaviṭā-nirkum tiru+ kuḷalai,*  
*manuṣyarkku+ pārka ~oṇṇāṭapaṭi jaṭhaiyākki*

→ Having turned the sacred curls, which keep emitting fragrance with flowers [adorning them] unceasingly, into locks in [such] a way that humans are not able to see;

♦*pūntukil cēr alkul kāmar elil vīḷal uṭuttu* – ‘[His] putting on desirably beautiful *darbha*-grass around [His] waist that [usually] sports gold clothes’

அறுபதினாயிரமாண்டு தேடின திருப்பரியட்டங்களில் நல்லவையெல்லாம் சாத்தக் கடவ திருவரையிலே, கண்டார் விரும்பும்படி விஸ்வாசிசுத்தைக் கயிருக முறுக்கிச் சாத்தி

<sup>750</sup> Uttamūr (1999: 89) takes *elil* to mean ‘bright’ (meaning not in the TL), and suggests that this phrase might mean that 1) the *darbha*-grass [garment] is such that the forest-dwellers desire it, or that 2) [Rāma] wore it with desire in such a way that the light of indifference to wordly objects shone. Uttamūr adds that Daśaratha may have inadvertently bestowed a positive attribute on these clothes.

<sup>751</sup> The scientific name of this sacred grass is *poa cynosuroides* (TL).

<sup>752</sup> While Piḷḷai insists that Rāma became differently beautiful as He got dressed in an ascetic’s garb, Uttamūr (1999: 88) chooses to interpret *anikaḷaḷaku māri*, as ‘so the beauty of the limbs left.’ Annangaracharya (1966: 54) explains this passage as ‘without the artificial beauty that is produced by the sacred ornaments above the natural beauty.’

*arupatiṇāyiram āṇṭu tēṭina tiru+ pariyatṭaṅkaḷil nallavai ~ellām cātta+ kaṭava tiru ~araiyilē, kaṇṭār virumpumpaṭi viśvāmitrattai+ kayirāka muṟukki+ cātti*

→ Having worn the *darbha* grass twisting [it] into ropes, so that those who see [it] like [it], around the sacred waist, which is fit to be adorned with all the good ones among the sacred clothes that [I] had procured for sixty thousand years;<sup>753</sup>

♦ *kalaṇ aṇiyātu\* aṅkaṅkaḷ alaku māri* – ‘the beauty of [His] limbs having changed [with His] not wearing ornaments’

ஸ்ரீராமனாகமான அழகொழியத் திருவாஹணங்கள் சாத்தாமை-  
யாலே அத்தால் வரும் அழகின்றியே

*svābhāvīkamāṇa alaku\* oḷiya+ tiru ~ābharaṇaṅkaḷ cāttāmaiylē attāl varum alakinriyē*

→ Due to [His] not wearing sacred ornaments so that [His] natural beauty ceases,<sup>754</sup> [He is] without the beauty that comes from them;

♦ *ēmaru tōl eṇ putalvaṇ* – ‘my Son who has arms that confuse [the foes]’

விஷும் பண்ணினாரை அழியச்செய்து கூலிஷெகம் பண்ணவல்ல  
என் மகன்

*vighnam paṇṇinārai aliyacceytu abhiṣekam paṇṇa valla eṇ makan*

→ My Son, who is capable of being crowned [by] causing those who created obstacles to be destroyed;

♦ *yāṇ inru cela+ takka vaṇam tāṇ cērtal* – ‘[that my Son should] reach the forest that I am fit to go to today’

<sup>753</sup> Daśaratha is claimed to have led a very long life.

<sup>754</sup> If the word *oḷiya* was mistakenly transcribed as *oḷiya* during transmission, we get a more appropriate meaning, which is closer to Aiyangar’s reading (Piḷḷai & Aiyangar 1997: 296fn): ‘Due to [His] not wearing sacred ornaments so that [His] natural beauty [is] hidden.’ What Piḷḷai seems to say here is that Rāma’s natural beauty is usually concealed beneath the clothes and ornaments that He wears. But because prior to leaving to the forest He removed them all, He is devoid of that artificial beauty, thereby allowing His natural beauty to appear.

அறுபதினாயிரமாண்டு ஹொமங்களை ஹுஜித்து வீதராமனான நான்  
போகக்கடவ காட்டிலே, ஸுகுஜாரராய் ஹொமயொமுரான தாம்  
போகை

*arupatiṇāyiram āṇṭu bhogaṇkaḷai bhujittu vītarāgaṇāṇa nāṇ pōka+ kaṭava  
kāṭṭilē, sukumārarāy bhogayogyarāṇa tām pōkai*

→ The going of Him, who is delicate [and] worthy of pleasures,<sup>755</sup> to  
the forest that I, who have become free from passions, having enjoyed  
pleasures for sixty thousand years, ought to go to,

♦ *tū maṇaiyīr itu takavō* – ‘Is it appropriate, O holy brahmins?’

‘பதிஹொமங்களை’ என்று ஓதியிருக்கிற ஶ்ராவணரே! நீங்கள் இது  
சொல்லுகோள்<sup>756</sup>; இது யஜுமோ?

*‘patiṇ viśvasya’ enru ṭiyirukkīra brāhmaṇarē! nīṇkaḷ itu collikōḷ; itu  
dharmamō?*

→ O brahmins, who keep reciting ‘The Lord of the Universe’  
[*Nārāyaṇa Sūkta* 3]! You tell me this: is this dharma?

♦ *cumantiraṇē vaciṭṭaṇē collir nīrē* – ‘You tell [me], O Vasiṣṭha! O  
Sumantra!’

ராஜயஜுத்தைப் பழசு அறிந்து நடத்திப்போந்த ஸுஜனே!  
சொல்லாய்! இவ்வஜுத்துக்கு ஸுவாய் ராஜயஜுங்களை உப-  
தேசித்துப் போருகிற ஸ்ரீவவிலக்ஷணவாநே! சொல்லாய்.

*rājadharmattai+ paḷacu arintu naṭatti+ pōnta sumantraṇē! collāy! i+  
vamśattukku guruvāy rājadharmāṇkaḷai upadeśittu+ pōrukiṇa śrīvasiṣṭha-  
bhagavānē! collāy.*

→ O Sumantra, who, having known the antiquity of the kingly  
dharma,<sup>757</sup> have continued directing [the kings in that path]! Tell [me]!  
O divine lord Vasiṣṭha, who, as the guru for this dynasty, have  
continued instructing the kingly dharma! Tell [me].

<sup>755</sup> Another way of reading this is, ‘who is worthy of pleasures, being delicate.’

<sup>756</sup> *kōḷ* is ‘a verbal ending of the second person plural’ (TL).

<sup>757</sup> The other way of reading this could be, ‘having known the kingly dharma of old.’

**pācuram 9.8**

பொன்பெற்று ரெழில்வேதப் புதல்வனையுந்  
 தம்பியையும் பூவை போலும்  
 இன்பற்று நுண்மருங்குல் மெல்லியலென்  
 மருகியையும் வனத்திற் போக்கி  
 நிற்பற்று நின்மகன்மேற் பழிவிளைத்திட்  
 டென்னையுநீள் வானிற் போக்க  
 என்பெற்றாய் கைகேசீ யிருநிலத்தி  
 லினிதாக விருக்கின் ருயே.

*poṇ perrār eḷil vēta+ putalvaṇaiyum*  
*tampiyaiyum pūvai pōlum*  
*miṇ parrā nuṇ maruṅkul melliyaḷ eṇ*  
*marukiyaikum vaṇattil pōkki*  
*niṇ parṛu\* ām niṇ makaṇ mēl paḷi viḷaittiṭṭu\**  
*eṇṇaiyum nīl vāṇil pōkka*  
*eṇ perrāy kaikēcī ~iru(m) nilattil*  
*inītu\* āka ~irukkiṇṇāyē.*

O Kaikeyī, what did you get by sending to the forest  
 [my] Son who [learnt] the graceful Vedas from those who bear  
 excellence,<sup>758</sup>  
 [His] younger brother,  
 and my pūvai-flower-like<sup>759</sup> Daughter-in-law of delicate build

<sup>758</sup> Uttamūr (1999: 89) understands *poṇ perrār eḷil vēta+ putalvaṇaiyum* in many different ways: 1) ‘the bright Son [who is a knower] of the Vedas who is [superior] to those who possess the wealth [of education]’; 2) ‘the bright Son [who learnt] the beautiful Vedas [from] those who possess the wealth [of education]’; and 3) ‘the Son [who is a knower] of the Vedas, who is a light to those who possess the wealth [of education].’

<sup>759</sup> Although all the commentaries I have read so far explain that *pūvai* is a bird, I believe that the word *pū* in the accusative form is an alternative, which means *Sītā*

who has a slender waist,  
 which [even] the lightning cannot compare with,  
 by creating blame on your son who you are attached to,<sup>760</sup> and  
 by sending me too to high heaven?  
 You live happily on this vast earth!

### 9.8. Commentary

♦ *pon perrār elil vēta+ putalvaṇaiyum tampiyaiyum* – ‘[my] Son who [learnt] the graceful Vedas from those who bear excellence, and [His] younger brother’

யநுரென்று எல்லாரும் சொல்லும்படி இருக்கிற உபாயு-  
 யர்கள் கீழேயிருந்து அழகிய ஸகலவெதாஸங்களையும் ஒதி-  
 யிருக்கிற பெருமானையும், அவரையல்லது அறியாத தம்பியாரையும்

*dhanyar enru ellārum collumpaṭi irukkira upādhyāyarkaḷ kīlē ~iruntu  
 alakiya sakalavedaśāstranḷaiyum ōti ~irukkira perumāḷaiyum, avarai ~allatu  
 ariyāta tampiyārai*

→ Perumāḷ - who has learnt all the beautiful shastras of the Vedas,  
 having been under [the guidance of] preceptors, who are such that  
 everyone calls [them] wealthy - and [His] revered brother, who knows  
 none but Him;

♦ *pūvai pōlummin parrā nuṇ maruṅkul melliyaḷ eṇ marukiyaiyum* – ‘my  
 pūvai-flower-like Daughter-in-law of delicate build [who has] a slender  
 waist’

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is said to be ‘like a flower’ or even better, *pūvai* is a variety of *kāyā* (TL) (‘ironwood [flowers]’). Although this fits in well, the Ālvārs usually use this flower to describe Viṣṇu-Nārāyaṇa’s complexion (with *kāyām-pū-vaṇṇaṇ* meaning ‘He of the purple colour’), and not the Goddess’s.

<sup>760</sup> Velukkudi (2008: 9.8) gives the variant *niṇ parrā*, which he explains as ‘[your son] who is attached to you,’ but Uttamūr (1999: 89-90) believes it is the other way round, i.e. ‘your son who is the repository for your affection,’ or even, by using the variant *niṇ parrā*, taking the final *ā* as a negative, he suggests ‘your son who is not attached to you.’



பூவைபோலே இருப்பாளுமாய், மின்னுக்கு ஒப்பான இடையை-  
யுடையாளுமாய் ஆஃஹுவெயுமான என் மருமகளான என்  
பிராட்டியையும்

*pūvai pōlē iruppālūmāy, miṇṇukku oppu\* āṇa ṭaiyai ~uṭaiyālūmāy  
mṛdusvabhāvaiyumāṇa eṇ marumakalāṇa eṇ pirāṭṭiyaiyum*

→ And my Lady who is my daughter-in-law, who is like a pūvai-  
flower, who has a waist that is similar to the lightning, and who has a  
soft nature;

♦*vaṇattil pōkki* – ‘by sending to the forest’

காட்டிலே போகவிட்டு

*kāṭṭilē pōkaviṭṭu*

→ Having let [them] go to the forest;

♦*niṇ parṛu\* ām niṇ makaṇ mēl paḷi viḷaittiṭṭu* – ‘by creating blame on  
your son who you are attached to’

உன்னையல்லது வேறொருவரைத் தாயென்றிராத பெருமானையும்  
இனையபெருமானையும் வந்தத்திலே போகவிட்டு ஸ்ரீஹாதாழ்வான் -  
மேலே ‘ஹாதாஜெஹி’ என்கிற பழியை ஏறிட்டு

*uṇṇai~ allatu vēru\* oruvarai+ tāy enru\* irāta perumālaiyum ḷaiya-  
perumālaiyum vanattilē pōkaviṭṭu śrībharatāḷvāṇ-mēlē ‘bhrātṛdrohi’ eṇkiṛa  
paḷiyai ēriṭṭu*

→ Having let Perumāḷ, who did not consider anyone but you as [His]  
mother, and the younger Perumāḷ go to the forest, having cast upon the  
divine, Bharat’āḷvāṇ the blame [of being] ‘hostile to the brother’<sup>761</sup>;

♦*ennaiyum nīl vāṇil pōkka eṇ perrāy* – ‘What did you get (...) by sending  
me too to high heaven?’

இச்செயல்களெல்லாம் செய்து நீ பெற்ற ட்ரையொஜநமென்?

*i+ ceyalkaḷ ellām ceytu nī perṛa prayojanam eṇ?*

→ What is the benefit you obtained by having done all these deeds?

<sup>761</sup> If one opted for the Tamil meaning, *drohi* (*turōki* in Tamil) would mean ‘traitor.’

♦*iru(m) nilattil initu\* āka ~irukkinrāyē* – ‘You live happily on this vast earth’

ஸஹஸாரஸஹஸமாஹிதது ஸுசூர்களோடும் ஹதூவோடும் கூடி-  
யிருக்கையாய்த்து; உனக்குப் ஸுசூரான பெருமாளைக் காட்டிலே  
போக்கி என்னையும் ஸ்ஹமூத்திலே போக்குகையாலே ஸஹஸார-  
ஸஹம் அழகியதாக கூஹஹவிக்கக்கடவையிறே!

*saṃsārasukham-ākīratu putrarkaḷōṭum bhartāvōṭum kūṭiyirukkai-āyttu;*  
*uṇakku+ putrarāṇa perumālai+ kāṭṭilē pōkki eṇṇaiyum svargattilē*  
*pōkkukaiyālē saṃsārasukham alakiyatāka anubhavikka+ kaṭavaiyirē!*

→ Wordly happiness is living together with the children and the husband. Having sent Perumāḷ, who is your Son, to the forest [and] by also sending me to heaven, you are indeed fit to happily enjoy wordly pleasures!

### *pācuram 9.9*

முன்னொருநாள் மழுவாளி சிலைவாங்கி  
யவன்றவத்தை முற்றுஞ் செற்றாய்  
உன்னையுமுன் னருமையையு முன்மோயின்  
வருத்தமுமொன் ருகக் கொள்ளாது  
என்னையுமென் மெய்யுரையு மெய்யாகக்  
கொண்டுவனம் புக்க வெந்தாய்  
நின்னையே மகனாகப் பெறப்பெறுவே  
னேழ்பிறப்பு நெடுந்தோள் வேந்தே.

*muṇ+ oru nāl maḷu ~āḷi cilai<sup>762</sup> vāṅki*  
*~avan tavattai murrum cerrāy*  
*~uṇṇaiyum uṇ+ arumaiyaiyum uṇ mōyīn*  
*varuttamum onru\* āka+ koḷḷātu*

<sup>762</sup> As Uttamūr (1999: 90) points out, *maḷuvāḷi* can also be split as *maḷu vāḷi* (‘he with an axe weapon,’ with *vāḷ* being taken as a generic term for a weapon) or *maḷuvu ~āḷi* (‘he who wields the axe’).

~ennaiyum eṇ mey+ uraiyum mey+ āka+  
 koṇṭu vaṇam pukka ~entāy  
 ninṇaiyē makaṇ+ āka+ pera+ peruvēṇ  
 ēl piraṇṇum neṭum tōl vēntē.

O You who, having once obtained the bow from the axe-wielder,  
 completely destroyed that one's *tapas*!  
 O my Father who entered the forest taking me and my promise<sup>763</sup>  
 to be the truth,  
 without considering as worthy of regard Yourself,  
 or the difficulty [we had in] obtaining You<sup>764</sup>  
 or Your mother's suffering!  
 O long-armed King! I shall get to beget Yourself as [my] son for all seven  
 births [to come]!

### 9.9. Commentary

♦*muṇ+ oru nāl maḷu ~āli cilai vāṅki* – 'having once obtained the bow from the axe-wielder'

முன்னொரு காலத்திலே மழுவை சூய்யமாகவுடைய ஸ்ரீபரசு-  
 ராஜன் கையில் ஸ்ரீராஜூத் திருவில்லை வாங்கி

*muṇ+ oru kālattilē maḷuvai āyudhamāka ~uṭaiya śrī paraśurāmaṇ kaiyil śrī  
 śārṅga+ tiru villai vāṅki*

→ Previously, at one time, having received the sacred bow Śrī  
 Śārṅga from the hands of Śrī Paraśurāma, who has an axe for a weapon,

♦*avaṇ tavattai muṇṇum ceṇṇāy* – 'You (...) completely destroyed that one's *tapas*'

அவன் லொகாணாங்களை வராபிக்கக் கடவதாக சூஜித-  
 தபவீஸை அவ்வம்பாலே அழித்துப் போகட்டாய்

<sup>763</sup> It seems that although *mey urai* (as well as the lexicalised *meyyurai*) literally means 'true word' in Tamil, here it might in fact be a translation of the Sanskrit *satya-vacana* ('solemn assurance, promise' MW) as Piḷḷai suggests.

<sup>764</sup> *arumai* also means 'rarity.'

*avaṇ lokāntaraṇkaḷai prāpikka+ kaṭavatāka ārjitatapassai a+ ~ampālē  
alittu+ pōkaṭṭāy*

→ You cast away [the fruit of] the *tapas* that had accumulated [for him], fit to have won him other worlds, destroying [it] with that arrow.

♦ *unnaiyum uṇ+ arumaiyaiyum* – ‘Yourself or the difficulty [we had in] obtaining You’

உன் ஸ்ராவ்யுதையையும், ‘உஹதா தபஸா ராஜ’ என்று நான் உன்னைப் பெறப்பட்ட அருமையையும்

*uṇ ślāghyataiyaiyum, ‘mahatā tapasā rāma’ enru nāṇ unnai+ pera+ paṭṭa  
arumaiyaiyum*

→ Your praiseworthiness and the difficulty I experienced to beget You, as said in ‘Rāma [obtained] by great *tapas*’ [VR 3.62.3a];

♦ *uṇ mōyiṇ varuttamum onru\* āka+ kollātu* – ‘without considering as worthy of regard (...) Your mother’s suffering’

‘உன்னைப் பிரியில் யரியேன்’ என்று பின்தொடர்ந்த ஸ்ரீ-கௌஸலையார் வுஸநத்தையும் ஒன்றாகக் கொள்ளாது

*‘unnai+ piriyaḷ dhariyēṇ’ enru piṇ toṭarnta śrīkausalaiyār vyasanattaiyum  
onru\* āka+ kollātu*

→ Without taking as worthy of regard the distress of the revered Śrī Kausalyā, who followed behind saying, ‘I shall not survive if [I] part from You!’;

♦ *ennaiyum eṇ meya+ uraiyum meya+ āka+ koṇṭu vaṇam pukka ~entāy* – ‘[my] Father who [have gone] to enter the forest, taking me and my promise to be the truth’

உன் பக்கல் எனக்குண்டான ஹவஸநத்தை மெய்யாக அறியாதே, என்னைப் விதா என்றே நினைத்து, ‘நெடுநாள் ஸதும் சொல்லிப் போந்தவனை நான் தோன்றி சுஸதுவரதிஜ்ஞாக்க-வொண்ணாது’ என்று என் சுஸதுத்தை ஸதமாக்க வேணுமென்று நெஞ்சிலே கொண்டு காடேறப்போன என் நாயனே!

*uṇ pakkal eṇakku\* uṇṭāṇa bhāvabandhattai mey+ āka aṛiyātē, eṇṇai+ pitā eṇrē ninaittu, 'neṭu nāl satyam colli+ pōntavaṇai nāṇ tōṇri asatyapratijñan ākka ~oṇṇātu' eṇru eṇ asatyattai satyam ākka vēṇum eṇru neñcilē koṇṭu kātēra+ pōṇa eṇ nāyaṇē!*

→ O my King, who went to live in the forest, taking it in [Your] heart to turn my lie into the truth thinking, 'I cannot make him, who has been speaking the truth for a long time, one who has made a false promise,' considering only [the fact] that I am Your father, without knowing the emotional attachment I feel towards You to be the truth!

◆*niṇṇaiyē makaṇ+ āka+ pera+ peruvēṇ ēl pīrappum neṭum tōl vēntē* - 'O long-armed King! I shall get to beget Yourself as [my] son for all seven births [to come]!'

சுநெகஜநங்கள் பிறந்து, பிறந்த ஜநம் தோறும் நீ எனக்குப் பிள்ளையாய்ப் பிறக்கும்படி பெற்றுடையேனாவேனே.

*anekajanmaṇkaḷ pīrantu, pīranta janmam tōrum nī eṇakku+ pīllaiyāy+ pīrakkumpaṭi perṛu\* uṭaiyēṇ āvēṇē.*

→ Having taken many births, I shall have such greatness as to [have] you born to me as my child in each birth [that I take].

◆*neṭum tōl vēntē* - 'O long-armed King!'

ரகக்ஷவமுத்தின் அளவல்லாத காவல் துடிப்புடைய தோளை - யுடையவனே!

*rakṣyavargattiṇ aḷavu\* allāta kāval tuṭippu\* uṭaiya tōlai ~uṭaiyavaṇē!*

→ O You who have shoulders, which have an eagerness in the protection of the groups [of people] to be guarded that is greater than<sup>765</sup> the measure [needed]!

<sup>765</sup> *allāta* literally means 'which is not, other than, different from' (TL).

***pācuram* 9.10**

தேன்குமா மலர்க்கூந்தற் கௌசலையுஞ்  
 சுமித்திரையுஞ் சிந்தை நோவக்  
 கூனுருவில் கொடுத்தொழுத்தை சொற்கேட்ட  
 கொடியவள்-தன் சொற்கொண் டின்று  
 கானகமே மிகவிரும்பி நீதுறந்த  
 வளநகரைத் துறந்து நானும்  
 வானகமே மிகவிரும்பிப் போகின்றேன்  
 மனுகுலத்தார் தங்கள் கோவே.

*tēṇ naku mā malar+ kūntal kaucalaiyum*  
*cumittiraiyum cintai nōva*  
*kūṇ uruviṇ koṭum toḷuttai col kēṭṭa*  
*koṭiyavaḷ taṇ col koṇṭu\* inru*  
*kāṇakamē mika virumpi nī tuṇanta*  
*vaḷa(m) nakarai+ tuṇantu nāṇum*  
*vāṇakamē mika virumpi+ pōkinrēṇ*  
*maṇu kulattār taṇkaḷ kōvē.*

I am going to heaven, greatly desiring [it],  
 also renouncing the wealthy city,  
 which You renounced today greatly desiring the forest,  
 accepting the words of the cruel woman  
 who listened to the words of the maidservant as crooked as  
 [her] hunchbacked form,<sup>766</sup>  
 so that Sumitrā and Kausalyā  
 —with long tresses with big, blooming flowers

<sup>766</sup> *kūṇ uruviṇ koṭum toḷuttai* can also mean ‘the maidservant who is more crooked than [her] crooked body,’ if the *iṇ* in *uruviṇ* is taken as an ablative marker (Uttamūr 1999: 91).

[brimming] with honey<sup>767</sup> —  
are aggrieved in their minds.  
O King of the people of Manu's lineage!

### 9.10. Commentary

♦ *tēṇ naku mā malar+ kūntal ityādi* – ‘long tresses with big, blooming flowers [brimming] with honey,’ etc.

தேனைப் புறப்படுவிக்கிற மலரோடே கூடின மயிர்முடியையுடைய  
பூக்கொளையையும் ஸுஸிசெயாரும் நெஞ்சு நோவ

*tēṇai+ purappaṭuvikkira malarōṭē kūṭiṇa mayirmuṭiyai ~uṭaiya śrīkau-  
salaiyārum sumitraiyārum neṇcu nōva*

→ So that the hearts of the revered Śrī Kausalyā and the revered Sumitrā, who have knots of hair joined with flowers that cause honey to drip, suffer;

♦ *kūṇ uru ityādi* – ‘hunchbacked form’

வடிவில் வகும் போலே நெஞ்சும் வகும்மாய்த் திண்ணிதான  
கூனியுடைய வார்த்தையைக்கேட்ட கெகெயியுடைய வார்த்தை-  
யிலே அகப்பட்டு

*vaṭivil vakram pōlē neṇcum vakramāy+ tiṇṇitāṇa kūṇiyuṭaiya vārttaiyai+  
kēṭṭa kaikeyiyuṭaiya vārttaiyilē akappaṭṭu*

→ Having become entrapped in the words of Kaikeyī, who listened to the words of the base hump-back with a heart that is also crooked like the crookedness in [her] form;

♦ *kāṇakamē mika virumpi nī tuṇanta vaḷa(m) nakarai+ tuṇantu* – ‘renouncing the wealthy city, which You renounced, desiring greatly the forest’

நான் போகச் சொன்னேன் என்னுமத்தையே கொண்டு ஒருவ-  
ருக்கும் ஸஹரீக்க அரிதான காட்டை விரும்பி, திருவஹிஷெகத்-

<sup>767</sup> According to Uttamūr, some scholars believe *naku* can also mean ‘to give out’ (i.e. ‘big flowers that give out honey’).

துக்கு சுஹரித்திருக்கிற ஊரை நீ கைவிட்டாயென்று நானும்  
திருவயொடெயைத் துறந்து

‘*nāṇ pōka+ conṇēṇ’ eṇṇumattaiyē koṇṭu oruvarukkum sañcarikka aritāṇa  
kāṭṭai virumpi, tiru ~abhiṣekattukku alaṅkarittu\* irukkira ūrai nī kaiviṭṭāy  
enru nāṇum tiru ~ayodhyaiyai+ turantu*

→ I too, having abandoned the sacred Ayodhyā, because You abandoned the city decorated for [Your] sacred coronation, desiring the forest that is hard for anyone to wander about, considering only that I asked [You] to go;

♦*vāṇakamē mika virumpi pōkinrēṇ* - ‘I (...) am going to heaven, greatly desiring [it]’

நீ இல்லாத நகரியிறே; அத்தாலே ஷ்ஷுமேயாகிலும் நீ  
இல்லாத ஊரை விட்டுப்போகின்றேன்

*nī illāta nagariyirē; attālē svargamē ~ākilum nī illāta ūrai viṭṭu+ pōkinrēṇ*

→ [This] indeed is a city without You; therefore, even if it is heaven itself, I am going away, abandoning the city that is without You.<sup>768</sup>

♦*maṇu kulattār taṅkaḷ kōvē* - ‘O King of the people of Manu’s lineage!’

ஊகுகுலொஹவனவனே

*manukulodbhavaṇ āṇavaṇē*

→ O You who are the Progenitor of the human race!

### ***pācuram* 9.11**

ஏரார்ந்த கருநெடுமா லிராமனாய்

வனம்புக்க வதனுக் காற்றா

தாரார்ந்த தடவரைத்தோள் டயரதன்றன்

புலம்பியவப் புலம்பல் தன்னைக்

<sup>768</sup> It could mean either ‘I am leaving the city even though it is heaven-like’ or ‘I am leaving the city which is without You, even though it is for heaven.’ The latter is how Aiyangar (Pillai & Aiyangar 1997: 305) interprets this passage.



கூரார்ந்த வேல்வலவன் கோழியர்கோன்  
 குடைக்குலசே கரன்சொற் செய்த  
 சீரார்ந்த தமிழ்மாலை யிவைவல்லார்  
 தீநெறிக்கட் செல்லார் தாமே.

*ēr ārnta karu(m) neṭumāl irāmaṇ āy  
 vaṇam pukka ~ataṇukku\* ārrā  
 tār ārnta taṭa(m) varai+ tōḷ tayarataṇ tāṇ  
 pulampiya ~a+ pulampal taṇṇai  
 kūr ārnta vēl valavaṇ kōḷiyar kōṇ  
 kuṭai+ kulacēkaraṇ col ceyta  
 cīr ārnta taṁiḷ mālai ~ivai vallār  
 tī neṇi+ kaṇ cellār tāmē.*

Those who master  
 these Tamil garlands filled with excellence,  
 that lament - which Daśaratha, with large mountain[-like] shoulders  
 bedecked with garlands, [uttered] lamentingly,  
 as the dark tall Māl full of beauty [born] as Rāma  
 entered the forest,  
 being unconsolable about that -  
 put into words by Kulacēkaraṇ [who has] a [royal] parasol, the king of  
 the Kōḷi people, capable [wielder of] a lance that is full of sharpness,  
 shall not go in the evil path.

### 9.11. Commentary

நிமஷத்தில் - *nigamattil* - in conclusion

♦ *ēr ārnta karu(m) neṭumāl ityādi* – ‘the dark tall Māl full of beauty,’ etc.

எல்லா புகாரத்தாலும் பரிணாமம், ஸ்வாபிதான  
 ஸ்வபுரன் கருவியுரோடே ஐதரஸஜாதியாய் வந்தவ-

தரித்து, கடிவய்யும் போகத்தகாத காட்டில் புக்கான்  
என்றதுக்கு ஆற்றமாட்டாது

*ellā prakāṛattālum pūrṇaṇāy, sarvādhikaṇāṇa sarveśvaraṇ karmavaśyarōṭē  
itarasajātīyaṇāy vantu\* avatarittu, 'karmavaśyarum pōka+ takāta kātṭil  
pukkāṇ' enratukku ārra māṭṭātu*

→ Unable to bear the fact that the Lord of all - who is superior to everything, being complete in all ways - having come and incarnated Himself, becoming one of the other kind with the people who are subjected to karma, 'entered the forest, to which even those who are subjected to karma do not deserve to go';

♦ *tār ārnta ityādi* - 'bedecked with garlands,' etc.

அறுபதினாயிரமாண்டு ராஜும் பண்ணுகையாலே மாலைமாறாத,  
திண்ணிதான, மலைபோலே தோளையுடைய ஊவதிட வரவாவித்த  
பாசுரத்தை

*arupatiṇāyiram āṇṭu rājyam paṇṇukaiyālē mālai mārāta, tiṇṇitāṇa, malai  
pōlē tōlai ~uṭaiya cakravarti pralāpitta pācurattai*

→ The *pācuram*, which the emperor - who has firm, mountain-like shoulders [decorated] at all times with garlands because of [his] having ruled for sixty thousand years - [uttered] lamentingly;

♦ *kūr ārnta ityādi* - '...that is full of sharpness,' etc.

கூர்மைமிக்க வேலையுடையருமாய், உறையூர்க்கு தியாஊருமாய்,  
வெண்பூயுடையகாசுகமான வெண்கொற்றக்குடையையுடையருமான  
கூவசெவரப்பெருமாள் அருளிச்செய்த

*kūrmai mikka vēlai ~uṭaiyarumāy, uraiyūrkkū niyāmakarumāy, aiśvarya-  
prakāśakamāṇa veṇkorrakkuṭaiyai ~uṭaiyarumāṇa kulaśekhara+ perumāḷ  
aruliṇceyā*

→ Blessed by lord Kulacēkaraṇ, the ruler of Uṇaiyūr, who has a spear that abounds in sharpness and a white [royal] parasol of victory that reveals [his] sovereignty;

♦ *cīr ārnta tamīl mālai ~ivai vallār* – ‘those who master these Tamil garlands filled with excellence’

‘வாரொ மெயெ உ ஐயாரம்’ என்று இவை வகுணமுமான தமிழ்த்-  
தொடை வல்லவர்கள்

*‘pāṭhye geye ca madhuraṁ’ enru ivai pūrṇamāṇa tamīl+ toṭai vallavarkaḷ*

→ Those who master these Tamil garlands which are complete, as said in ‘sweet when recited and sung’ [VR 1.4.7a],

♦ *tī nerī+ kaṇ cellār tāmē* – ‘[they] shall not go in the evil path’

ஹவஹிஷயத்தைக் காற்கடைக்கொண்டு விஷயபுரவணரா -  
கார்கள்.

*bhagavadviṣayattai+ kārkaṭaikkoṇṭu viṣayapravaṇar ākārkaḷ.*

→ They shall not, despising God, become inclined towards matters.

### Decade 10 - *am kaṇ neṭu matiḷ*

சுவதாரிசெ - சுநாடிகாவம் தாம் இழந்த இழவை, ஷெகி ஷெவியார் பெற்றுவைத்தும் கூஷ்ணனுடைய வாமவெஷ்டிதங்களை சுநுஹிக்கப்பெருதே இழந்தவள் பாசுரத்தாலே பேசினார் ஆலைநீள்கரும்பில்; மன்னுபுகழில் ஸ்ரீகௌஸலையார் பெற்ற பேற்றை சுநுஹித்தார்; வாமுாவஸ்யையிலே எல்லாமநுஹித்து ட்ராஷ்ட-யௌவநரானவாறே சுநுஹிக்கப்பெருதே இழந்த ஷகுவதிட்யோ-பாதி தமக்கு ட்ராஷ்ட்யுண்டாகையாலே அவன் பாசுரத்தாலே தம் இழவைப் பேசினார் வண்தாளில்; இத்திருமொழியில் கீழ்ப்பிறந்த இழவுகள் எல்லாம் தீர, ஷகுவதிட்த்திருமகன் நிதூவாஸம் பண்-ணுகிற திருச்சிசுகூடமாகிற திருப்பதியிலே திருவவதாரம் தொடங்கி அந்த சுவதாரவூதூஹத்தை ஸ்ரீவாழ்கிஹவாநு பேசி சுநுஹித்தாப்போலே, தம்முடைய ஜூநவெஸஜுத்தாலே ஸஜ-கூஅத்திற்போலே சுநுஹிக்கிறார்.

*avatārikai - anādikālam tām ilanta ilavai, devaki deviyār perruvaittum kṛṣṇaṇuṭaiya bālacēṣṭitaṅkaḷai anubhavikka+ perātē ilantavaḷ pācurattālē pēciṇār 'ālai niḷ karumpil'; 'maṇṇu pukaḷ'il śrīkausalaiyār perra pērrai anubhavittār; bālyāvasthaiyilē ellām anubhavittu prāptayauvanar ānavārē anubhavikka+ perātē ilanta cakravarti ~ōpāti tamakku prāpti ~uṇṭākaiyālē avan pācurattālē tam ilavai+ pēciṇār 'vaḷ tāḷ'il; i+ tirumōḷiyil kiḷ+ piranta ilavukaḷ ellām tīra, cakravarti+ tiru makaṇ nityavāsam paṇṇukiṛa tiruccitrakūṭam-ākiṛa tiru+ patiyilē tiru ~avatāram toṭaṅki anta avatāravṛttāntattai śrīvālmīkibhagavān pēci anubhavittā+ pōlē, tammuṭaiya jñānavaiśadyattālē samakālattil pōlē anubhavikkirār.*

→ Introductory note - In 'The long sugarcane from the press', he [Kulacēkaraṇ] spoke of the deprivation that he suffered since infinite time through the *pācuram* of the revered Lady Devakī, who, though having given birth [to Him], [became] one who lost [the enjoyment], not getting to enjoy Kṛṣṇa's childhood deeds. In 'Enduring glory,' he enjoyed the fortune that the revered Śrī Kausalyā obtained. In 'The mighty feet,' he [Kulacēkaraṇ], since he had a fortune similar to the

emperor's - who, having enjoyed everything during [Rāma's] childhood, lost [the experience] without getting to enjoy [it] as He reached manhood - spoke of his deprivation through his [i.e. Daśaratha's] *pācuram*. In this *tirumoli*, so that all the losses produced previously would end, in the sacred town of Tiruccitrakūṭam, where the emperor's divine Son lives permanently, he [Kulacēkaraṇ] enjoys [Rāma] as if [he] were contemporaneous [to Him] by the distinctness of his knowledge, like the divine lord Vālmīki experienced [Him] by speaking of the story of [Rāma's] *avatāra* beginning with [His] sacred birth.

### *pācuram* 10.1

அங்கணெடு மதிப்புடைது முயோத்தியென்னு  
மணிநகரத் துலகனைத்தும் விளக்குஞ் சோதி  
வெங்கதிரோன் குலத்துக்கோர் விளக்காய்த் தோன்றி  
விண்முழுது முயக்கொண்ட வீரன் றன்னைச்  
செங்கணெடுங் கருமுகிலை யிராமன் றன்னைத்  
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
எங்கள்தனி முதல்வனையெம் பெருமான் றன்னை  
யென்றுகொலோ கண்குளிரக் காணு நாளே.

*am kaṇ neṭu(m) matiḷ puṭai cūḷ ayōtti ~eṇṇum*  
*aṇi nakarattu\* ulaku\* aṇaittum viḷakkum cōti*  
*vem katirōṇ kulattukku\* ōr viḷakku āy+ tōṇri*  
*viṇ mulutum uyakkoṇṭa vīraṇ taṇṇai*  
*cem kaṇ neṭum karu mukilai ~irāmaṇ taṇṇai*  
*tillai nakar tiruccitrakūṭam taṇ+ uḷ+*  
*eṇkaḷ taṇi mutalvaṇai ~emperumāṇ taṇṇai*  
*eṇru-kolō kaṇ kuḷira+ kāṇum nālē.*

When is the day [I shall] see, so that [my] eyes are refreshed,  
our Lord, our sole First Cause inside Tiruccitrakūṭam  
in the town of Tillai,

Rāma, the tall dark-hued Cloud with red eyes,  
 the Warrior who redeemed the whole of heaven,  
 by appearing as a light to the lineage of the glowing Sun,  
 the Flame that brightens all the worlds  
 in the decorated city called Ayodhyā,  
 surrounded by beautiful places and tall fortifications on [all] sides.

### 10.1. Commentary

சுவதாரிகெ - முதற்பாட்டு. ஷெவர்களெல்லாரும் கூதாயுரம்படி  
 வந்து திருவவதாரம் பண்ணினபடி சொல்லுகிறது.

*avatārikai - mutal pāṭṭu. devarkaḷ ellārum kṛtārthar āmpaṭi vantu tiru  
 ~avatāram paṇṇinapaṭi collukiratu.*

→ Introductory note - First song: it speaks of the way [He] came and  
 incarnated Himself so that all the devas have their object accomplished.

♦ *am kaṇ ityādi* - ‘beautiful places,’ etc.

ஹொமூஹொமொவகரணஹொமஸூநங்களை உடைத்தாய், சூகா-  
 ஸாவகாஸமெல்லாம் தானேயாம்படி நிமிர்ந்த மதிளாலே சூழப்பட்ட  
 சுயொயெயு. ‘சுயொயூ’ என்றும்,

‘சுபராஜிதா’ என்றும் சொல்லப்படுகிற வரஶபஶம்போலே  
 ஸசூக்களுக்குக் கணிசிக்கவொண்ணாத ஊர்.

*bhogyabhogopakaraṇabhogasthānaṅkaḷai uṭaittāy, ākāśāvakaśam ellām  
 tāṇē ~āmpaṭi nimirnta matiḷālē cūlappaṭṭa ayodhyai. ‘ayodhyā’ enrum,  
 ‘aparājītā’ enrum collappaṭukira paramapadam pōlē śatrukaḷukku+ kaṇicikka  
 ~oṇṇāta ūr.*

→ Ayodhyā, which has objects of enjoyment, instruments of  
 enjoyment and places of enjoyment, [and] which is surrounded by  
 ramparts that stood upright such that they themselves become the  
 whole space of the sky;

It is a city, like the supreme abode that is called ‘Ayodhyā’ and  
 ‘Aparājītā,’ which cannot be discerned by the enemies.

♦ *ennum* – ‘called’

பாபவஹம்போலே சிலர் அறிந்து சிலர் அறியாதிருக்கை-  
யன்றிக்கே, ஸவஹொகஹவலிஹமாயிருக்கை

*paramapadam pōlē cilar arintu cilar ariyātu\* irukkai ~anrikkē,*  
*sarvalokaprasiddhamāy irukkai*

→ [Its] being famous in all the worlds, unlike the supreme abode,  
which some know and some do not know;

♦ *aṇi nakarattu* – ‘in the decorated city’

சுஹாரங்களால் குறைவற்ற ஹரென்னுதல்

*alaṅkāraṅkaḷāl kuṛaivu\* arṛa ūr eṇṇutal*

→ Meaning, a city with no dearth of decorations;

♦ *ulaku\** *aṇaittum viḷakkum cōti* – ‘the Flame that brightens all the  
worlds’

ஸவஹொகங்கலையும் தன் தெஜஸ்ஸாலே ‘நாராயண வரோ  
ஜ்யோதிஃ’ என்கிறபடியே, பரஹ்யோதிஸ்ஸாயுள்ளது

*sarvalokaṅkaḷaiyum taṇ tejassālē ‘nārāyaṇa paro jyotiḥ’ eṅkirapaṭiyē,*  
*paraṇjyotissāy uḷḷatu*

→ It is a great light to all the worlds because of its lustre, as it is said  
in ‘Nārāyaṇa is the ultimate Light’ [*Mahānārāyaṇopaniṣad* 13.4<sup>769</sup>].<sup>770</sup>

♦ *vem katirōṇ ityādi* – ‘the glowing sun,’ etc.

<sup>769</sup> The *Mahānārāyaṇopaniṣad* is traditionally believed to be the last upanishad of the  
*Taittirīya-āraṇyaka*, itself part of the *Black Yajurveda* (Vimalananda 2008: viii).

<sup>770</sup> Velukkudi (2008: 10.1) points out that some words must be missing in this sentence  
and proceeds to fill them in accordingly. Since his is an oral discourse, the  
following elements do not appear in the same sentence; it is by putting together  
my notes that I have produced this sentence: *sarvalokaṅkaḷaiyum taṇ tejassālē*  
*sūryabhagavān ‘nārāyaṇa paro jyotiḥ’ eṅkirapaṭiyē [eppaṭi] viḷakkukirārō, [appaṭiyē] ayōtti*  
*mānagaram paraṇjyotissāy uḷḷatu* (‘Just as the Sun god brightens all the worlds by his  
lustre as described in ‘Nārāyaṇa is the ultimate Light,’ similarly, the great city of  
Ayodhyā is a great light to all the worlds’).

ஐத்தில் கூங்காரமெல்லாம் நீக்கக் கடவ சூழ்துன் வஸத்-  
திலே, அவனைப்போலே இரவு கலசாதே கூழியமான தெஜஸ்ஸாய்  
வந்துதித்து

*jagattil andhakāram ellām nīkka+ kaṭava ādityaṇ vaṁśattilē, avaṇai+ pōlē  
iravu kalacātē advitīyamāṇa tejassāy vantu\* utittu*

→ In the lineage of the Sun who is fit to remove all the darkness in  
the world, coming and arising like a unique Lustre unmixed with the  
night, unlike him [i.e., the sun];

♦*viṇ mulutum uyakkōṇṭa vīraṇ taṇṇai* – ‘the Warrior who redeemed the  
whole heaven’

தன் வீயுமுணத்தாலே வெவஜாதியையடைய உஜ்ஜிவிப்பித்தவனை  
*taṇ vīryagaṇattālē devajātiyai ~aṭaiya ujjivippittavaṇai*

→ He who caused the clan of devas to be completely redeemed by  
His valorous character;

♦*cem kaṇ neṭum karum mukilai* – ‘the tall dark-hued Cloud with red  
eyes’

வெவஜாதியேன்றிக்கே ஐக்கதையடைய ரகஸ்ப்பதாக, கடலில்  
மணலே ஸெஷமாகப் பருகின காஷ்வெத்தினுடைய வடிவையும்  
ஸவெபுஸூரகூகணமான ஸுணூரீகாக்ஷகூத்தையும் உடையவனே

*devajātiyē ~aṇṇikkē jagattai ~aṭaiya rakṣippatāka, kaṭalil maṇalē  
śeṣamāka+ parukiṇa kālameghattiṇ uṭaiya vaṭivaiyum sarveśvaratva-  
lakṣaṇamāṇa puṇḍarīkāṣṭvattaiyum uṭaiyavaṇē*

→ So that [You] can completely protect the world [and] not only the  
clan of devas, O You who possess the form of a black cloud heavy with  
water, which had drunk from the ocean so that only the sand remained,  
and the state of having lotus eyes, which is an indication of [Your]  
being the Lord of all!

♦*irāmaṇ taṇṇai* – ‘Rāma’





♦ *emperumāṇ taṇṇai* – ‘our Lord’

வகுத்த ஸௌயானவனை

*vakutta śeṣi-āṇavaṇai*

→ He who is the appointed Master<sup>772</sup>;

♦ *enru-kolō kaṇ kuḷira+ kāṇum nālē* – ‘When is the day [I shall] see, so that [my] eyes are refreshed’

‘இந்த ராஜ்யுரஹாரதெயிலே அகப்பட்டிருக்கிற நான், அன்று அவனைக் காணப்பெறுதே விடாய்த்த கண்களானவை கண்டு, விடாய் தீர்ந்து கண் படைத்த வரையொகும் பெறலாவது என்றோ?’ என்கிறார், ‘என்று கொலோ’ என்று காலத்திற்கு ஒரு சுவயி பெற்றாராகில், இன்று கண்டதோடு ஒக்கும் கிடர்.

*‘inta rājyadhurandharataiyilē akappaṭṭirukkira nāṇ, anru avaṇai+ kāṇa+ perātē viṭāytta kaṇkaḷ-āṇavaṇi kaṇṭu, viṭāy tīrntu kaṇ paṭaitta prayojanam peral āvatu enrō?’ enkirār, ‘enru kolō’ enru kālattirku oru avadhi perrār-ākil, inru kaṇṭatōṭu okkum kiṭir.*

→ He says, ‘Caught in the yoke of this kingship, when will I be able to get the benefit of having eyes, which, having longed due to not getting to see Him that day, see [Him] so that the longing ends?’<sup>773</sup> Having said, ‘When?’, if he receives a time limit [for seeing Him], it is like seeing [Him] today [itself], behold!

### *pācuram* 10.2

வந்தெதிர்ந்த தாடகைதன் னுரத்தைக் கீறி

வருகுருதி பொழிதர வன்கணையொன் றேவி

மந்திரங்கொள் மறைமுனிவன் வேள்வி காத்து

வல்லரக்க ருயிருண்ட மைந்தன் காண்மின்

<sup>772</sup> The VG gives this meaning, along with *prāptamāṇa, kiṭṭinatāṇa* (‘who approached’). It means that He is the proper/appropriate Master for everyone.

<sup>773</sup> Literally, ‘When will I, who am caught in the yoke of this kingship, with eyes that longed due to not getting to see Him that day, having seen [Him], be able to get the benefit of having eyes, with the longing having ended?’

செந்தளிர்வாய் மலர்நகைசேர் செழுந்தண் சோலைத்  
 தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
 அந்தணர்க ளொருமுவா யிரவ ரேத்த  
 வணிமணியா சனத்திருந்த வம்மான் றுனே.

*vantu\* etirnta tāṭakai taṇ urattai+ kīri*  
*varu kuruti politara val kaṇai~ onru\* ēvi*  
*mantiram koḷ maṇai muṇivaṇ vēḷvi kāttu*  
*val+ arakkar uyir uṇṭa maintaṇ kāṇmin*  
*cem taḷirvāy malar nakai cēr celum taṇ cōlai+*  
*tillai nakar tiruccitrakūṭam taṇ+ uḷ+*  
*antaṇarkaḷ oru mū ~āyiravar ētta*  
*~aṇi maṇi ~ācaṇattu\* irunta ~ammāṇ tāṇē.*

See the young Man who consumed the lives of the mighty rakshasas,  
 having saved the yajna of the Veda[-knowing] sage  
 who possessed mantras,<sup>774</sup>  
 [by] discharging a unique, powerful arrow so that,  
 [as it] sliced the chest of Tāṭakā who came and confronted [Him],  
 [her] oozing blood overflowed.

[He is] the Father Himself  
 who rested on the decorated, bejewelled throne as the three thousand  
 unique brahmins praised,  
 inside Tiruccitrakūṭam, in the town of Tillai with fertile, cool  
 gardens [teeming] with flowers blooming among red shoots.

<sup>774</sup> An allusion to Viśvāmitra and Rāma protecting his yajna from the demons. Uttamūr (1999: 93) suggests that *mantiram koḷ maṇai muṇivaṇ vēḷvi kāttu* can be read as 'having protected the yajna of the sage, (which is performed) with the Veda that contains mantras,' (which is how Annagaracharya [1966: 57] glosses it) or, as he seems to prefer, 'having protected the yajna of the Vedic sage, which is performed with mantras.'

## 10.2. Commentary

சுவதாரிசெ - இரண்டாம் பாட்டு. (வந்தெதிர்ந்த) ராக்ஷஸ-  
வயத்துக்கெல்லாம் அடியாகவும், ஐஷ்டியுடைய கூலிதம் தலைக்-  
கட்டுகைக்கும் தாபகாதாபகையரை நிரவரித்தபடி சொல்லுகிறது.

*avatārikai - iraṇṭām pāṭṭu. vantu\* etirnta - rākṣasavadhattukku\* ellām  
aṭiyākavum, ṛṣiyuṭaiya abhimatam talaikkattukaikkum tāḍakātāḍakeyarai  
nirasittapaṭi collukiratu.*

→ Introductory note - Second song: ‘...who came and confronted [Him]’ – it describes [His] manner of destroying Tāḍaka<sup>775</sup> and Tāḍaka’s children as being the basis for all the killing of rakshasas and as being the basis for the accomplishment of the ascetic’s desire.

♦ *vantu\* etirnta tāḍakai* – ‘Tāḍaka who came and confronted [Him]’

தான் மிகைத்து வந்து மேலிட்ட தாபகெயை; நிகூதிக்கு  
ஒப்பில்லாதவள். ‘தன்னிகரொன்றில்லாத தாடகை’ இறே.

*tāṇ mikaittu vantu mēliṭṭa tāḍakai; nīkūtikku oppu\* illātavaḷ. ‘tāṇ nikar  
oṇru\* illāta’ tāḍakai’ irē.*

→ Tāḍaka, who, being proud, came rushing;

She is matchless in wickedness. She is indeed ‘Tāḍaka who has no match’ [PTMa 147].

♦ *tāṇ urattai kīri* – ‘sliced the chest of...’

பெருமாள் பக்கல் பொல்லாங்கு நினைத்த நெஞ்சை மலை  
பிளந்தாப்போலே பிளந்து

*perumāl pakkal pollāṅku nīnaitta neñcai malai piḷantā+ pōlē piḷantu*

→ Splitting [her] chest, which intended evil towards Perumāl, like  
[one] splits a mountain;

♦ *varu kuruti poli-tara* – ‘so that [her] oozing blood overflowed’

<sup>775</sup> Also spelt and pronounced as ‘Tāḍakā.’

செம்பாட்டுத் தரையிலே மலையருவி விழுந்தாப்போலே ஈயிரம்  
வந்து கொழிக்க

*cempāṭṭu+ taraiyilē malaiyaruvi viḷuntā+ pōlē rudhiram vantu kolikka*

→ As blood came oozing, like a mountain torrent that fell on the red  
soil;

♦*val kaṇai ~onru\* ēvi* – ‘by discharging a unique, powerful arrow’

வலிக்கு ஒப்பில்லாத திருச்சரத்தை நடத்தி

*valikku oppu\* illāta tiru+ carattai naṭatti*

→ Discharging a sacred arrow that had no match in power;

♦*mantiram koḷ maṛai muṇivaṇ* – ‘the Veda[-knowing] sage who  
possessed mantras’

ஐஷி துணுக்குத் துணுக்கென்தொடபடி நிலையனாய்த் தன்னுடைய  
கூறுஷாநங்களெல்லாம் அடைவே கூறுஷித்து யாமத்தைத்  
தலைக்கட்டும்படி பண்ணி

*ṛṣi tuṇukku+ tuṇukku\* eṇṇātapāṭi nirbhayaṇāy+ taṇṇuṭaiya anuṣṭhānaikaḷ  
ellām aṭaivē anuṣṭhittu yāgattai+ talaikkaṭṭumpaṭi paṇṇi*

→ Acting in [such] a way that the ascetic, becoming unafraid  
thereby ceasing to tremble,<sup>776</sup> could complete the yajna, having fully  
carried out all his religious rites;

♦*val+ arakkar uyir uṇṭa* – ‘who consumed the lives of the strong  
rakshasas’

யஜ்விஷ்ணுரான ஊரீயஸுஸாஹுக்களை முடித்த பிள்ளைத்தனத்-  
தையுடையவனே. ‘ஊரீயன் பட்டானோ?’ என்னில் - பின்னை இருந்த  
இருப்பு ஆதவராயமென்று கருத்து.

*yajñaviṣṇarāṇa mārīcasubāhukkaḷai muṭitta piḷlaittaṇattai ~uṭaiyavaṇē.  
‘mārīcaṇ paṭṭāṇō?’ eṇṇil - piṇṇai irunta iruppu mṛtaprāyam eṇru karuttu.*

→ O You who have a childhood in which [You] finished off Mārīca  
and Subāhu, who were obstacles to the yajna! If [one] asks, ‘Did Mārīca

<sup>776</sup> *tuṇukku-tuṇukkeṇṇātapāṭi* is an onomatopoeia for feeling afraid (TL), to be startled,  
to tremble with fear.

die?’ The idea is that [his] subsequent condition was [equal to his being] almost dead.

♦ *cem taḷir vāy malar nakai cēr* – ‘with flowers blooming among red shoots’

சிவந்த தளிர்கள் நடுவே விகவியா நின்றுள்ள வுஷங்களை -  
யுடைத்தாய் உருநீயமாய் ஸுஜஹமான சோலையாலே கூடித்தமான  
ஊரிலே

*civanta taḷirkaḷ naṭuvē vikasiyā-ninṇuḷḷa puṣpaṅkaḷai ~uṭaittāy  
darśanīyamāy śramaharamāṇa cōlaiyālē alaṅkṛtamāṇa ūrilē*

→ In the city, which was decorated by gardens that were fatigue-destroying and spectacular with flowers that were permanently in bloom in the midst of red shoots;

♦ *antaṇarkaḷ oru mū ~āyiravar* – ‘the three thousand unique brahmins’

கூடநூபுரையொஹரான ஞாஹுணர் மூவாயிரம் பேர்

*ananyaprayojanarāṇa brāhmaṇar mū ~āyiram pēr*

→ Three thousand brahmins who were without any other goal -

♦ *ētta* – ‘praised’

திரண்டு ஐயாசாஸநம் பண்ண

*tiraṇṭu maṅgaḷāśāsānam paṇṇa*

→ As [they] did the *maṅgaḷāśāsānam*, having assembled [there];

♦ *aṇi maṇi ~ācaṇattu\* irunta* – ‘who sat on the decorated, bejewelled throne’

‘கோப்புடைய சீரிய சிங்காசனம்’ என்னும்படியே ஊவாயுங்-  
களான ரதங்களையுடைத்தான வலிஹாஸநத்திலே தன் மேன்மை  
தோற்ற இருந்த ஸவெஸுரன் கிடர் என்கிறார்.

*‘kōppu\* uṭaiya cīriya ciṅkācaṇam’ enṇumpaṭiyē mahārghaṅkaḷāṇa  
ratnaṅkaḷai ~uṭaittāṇa siṃhāsanattilē taṇ mēṇmai tōṛra irunta sarveśvaraṇ  
kiṭṭir eṅkiṭṭār.*

→ He says, 'Behold the Lord of all, who sat on the throne that had very precious gems so that His superiority appears, in [such] a way as to say, 'The throne of surpassing excellence that had beauty' [TP 23].

### *pācuram* 10.3

செவ்வரிநற் கருநெடுங்கட் சீதைக் காகிச்  
 சினவிடையோன் சிலையிறுத்து மழுவா ளேந்தி  
 வெவ்வரிநற் சிலைவாங்கி வென்றி கொண்டு  
 வேல்வேந்தர் பகைதடிந்த வீரன் றன்னை  
 தெவ்வரஞ்ச நெடும்புரிசை யுயர்ந்த பாங்கர்த்  
 தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
 ளெவ்வரிவெஞ் சிலைத்தடக்கை யிராமன் றன்னை  
 யிறைஞ்சுவா நிணையடியே யிறைஞ்சி னேனை.

*ce(m) vari nal karu(m) neṭum kaṇ cītaikku\* āki*  
*ciṇa viṭaiyōṇ cilai ~iruttu maḷu vāḷēnti*  
*ve(m) vari nal cilai vāṅki venri koṇṭu*  
*vēl vēntar pakai taṭinta vīraṇ taṇṇai*  
*tevvar aṇca<sup>777</sup> neṭum puricai ~uyarnta pāṅkar+*  
*tillai nakar tiruccitrakūṭam taṇ+ uḷ+*  
*evvu\* ari<sup>778</sup> vem cilai+ taṭa+ kai ~irāmaṇ taṇṇai*  
*īraiñcuvār iṇai ~aṭiyē ~īraiñciṇēṇē.*

I have bowed down before the pair of feet of those who bowed down  
 to Rāma with broad arms [and] a cruel bow  
 that is difficult to discharge,

<sup>777</sup> Uttamūr (1999: 94) uses the variant *aṇcu*, a verbal root, rather than the infinitive *aṇca*.

<sup>778</sup> Annangaracharya (1966: 58) points out that although *ēvari* is a variant (*ē* = arrows; *vari* = long, i.e. 'long [bow fitted with] arrows'), *evvaru* (*e* = to dispatch; *aru* = hard, i.e. '[a bow that is] hard to shoot with'), which he claims to be another form of *ēvaru*, seems more suitable to him.

inside Tiruccitrakūṭam, in the town of Tillai with tall places and  
 [such] high walls that the enemies are afraid,  
 to the Warrior who snapped asunder the bow of  
 the angry one on the bull<sup>779</sup>  
 for the sake of Sītā<sup>780</sup> with excellent eyes that are red-streaked,  
 dark-coloured [and] long,  
 obtained<sup>781</sup> the cruel, striped, good bow<sup>782</sup> of  
 the carrier of the axe weapon,<sup>783</sup>  
 and reduced the enemy of the speared kings by gaining victory [over  
 him].<sup>784</sup>

### 10.3. Commentary

சுவதாரிசெக - மூன்றும் பாட்டு (செவ்வரி நல்) - பிராட்டியா -  
 ரோட்டைக் கலவிக்கு விரொயியைப் போக்கினபடி சொல்லுகிறது.

*avatārikai - mūnrām pāṭṭu. ce+ vari nal - pirāṭṭiyārōṭṭai+ kalavikku virodhiyai+  
 pōkkiṇa paṭi collukiratu.*

<sup>779</sup> This is a reference to Śiva's bow that Rāma broke in order to marry Sītā.

<sup>780</sup> *āka* (*cītaikkāka*) is necessary to get the meaning 'for the sake of [Sītā],' as Annangaracharya does (1966: 58). But Uttamūr (1999: 94) points out that *āki* is the variant found in the 'ancients' commentaries, therefore it cannot be *āka*. And he suggests that *āki* means 'having been engrossed [in Sītā].'

<sup>781</sup> Annangaracharya (1966: 57) rightly points out that *vāṅki* can also mean 'having bent [the bow].'

<sup>782</sup> Uttamūr (1999: 94) suggests that it is possible to take *ari* to mean 'Hari,' i.e. Nārāyaṇa, for it is His bow that Paraśurāma handed Him, as opposed to Śiva's that He broke in an attempt to string it. Hence, Uttamūr adds the further possibility of taking *nal* as meaning 'better [bow],' as Nārāyaṇa's bow was deemed better than Śiva's.

<sup>783</sup> This is an allusion to Paraśurāma and his defeat at the hands of Rāma in the VR.

<sup>784</sup> More literally, 'to the Warrior who, snapping asunder the bow of the angry one on the bull for the sake of Sītā with excellent eyes that are red-streaked, dark-coloured [and] long, [and who,] obtaining the cruel, striped [and] good bow of the carrier of the weapon [that is] an axe, reduced the enemy of the speared kings by gaining victory [over him].'



Introductory note - Third song: '[Sītā] with excellent [eyes that are] red-streaked' – it speaks of the way [He] removed the obstacle to [His] union with the Lady.

♦ *cem vari ityādi* – 'red-streaked,' etc.

‘சுவரிகெகூணா’ என்கிறபடியே கண்ணழகிலே தோற்று, சினத-  
தையுடைய ஐஷததைத் தனக்கு வாஹமாகவுடைய ராஜ-  
னுடைய வில்லாய் ஒருவரால் கிட்டவொண்ணாதே இருக்கிற  
வில்லை சுநாயாஸெக முறித்து, அச்செயலாலே தோற்ற  
பிராட்டியை திருமணம் புணர்ந்து எழுந்தருளாநிற்க, வழியிலே  
வந்து தோற்றின தன் கௌயுத்துக்குத் தக்க மழுவாகிய  
சூயுத்தையுடைய ஸ்ரீவரஸுராஜாழ்வானுடைய வெம்மையை-  
யுடைத்தாய் உஸுநீயமான வில்லை வாங்கி, அவனை வென்று, தான்  
திருவவதாரம் பண்ணின கூசியகூவுத்துக்குப் பகைதீர்த்த  
வீரத்தையுடையவனை

*‘asitekṣaṇā’ enkirapaṭiyē kaṇ+ alakilē tōrru, ciṇattai ~uṭaiya ṛṣabhattai+  
taṇakku vāhanamāka ~uṭaiya rudraṇuṭaiya villāy oruvarāl kiṭṭa ~oṇṇātē  
irukkiṛa villai anāyāsena murittu, a+ ceyalālē tōrra pirāṭṭiyai tirumaṇam  
puṇarntu eluntaruḷā-nirka, vaḷiyilē vantu tōrrina taṇ krauryattukku+ takka  
maḷuvu\* ākiya āyudhattai ~uṭaiya śrīparaśurāmālvāṇuṭaiya vemmaiya  
~uṭaittāy darśanīyamāṇa villai vāṅki, avaṇai venru, tāṇ tiru ~avatāram  
paṇṇina kṣatriyakulattukku+ pakai tīrtta vīrattai ~uṭaiyavaṇai*

→ [Rāma], who, having been defeated by the beauty of [Her] eyes, as  
described in ‘black-eyed woman’ [VR 5.14.5c], effortlessly broke the  
bow which, being Rudra’s - who has for his vehicle a bull with anger -  
no one could string,<sup>785</sup> [and], as [He] set forth having wedded the Lady,  
who was won over by that act, [He] took the cruel, spectacular bow of  
Śrī Paraśurām’ālvāṇ - who has the weapon that is an axe, which befits  
his cruelty, [and] who had appeared in [His] path - defeated him, [and]

<sup>785</sup> For the transitive form of the verb, ‘to tie, to bind’ are possible definitions that the TL gives for *kiṭṭu-tal*. But Velukkudi (2008: 10.3) takes its intransitive meaning and glosses the phrase as ‘the bow (...) which no one could [even] approach.’

thus] had a valour that avenged the kshatriya clan in which He incarnated Himself.

♦ *tevvar añca neṭum puricai ityādi* – ‘[such] walls that the enemies are afraid,’ etc.

ஈசுக்கள் அஞ்சும்படியான உயர்ந்த மதினையும் அட்டாலை-  
களையுமுடைத்தான ஊரிலே வதிடுக்கிற

*śatrukkal añcumpaṭiyāṇa uyarnta maṭilaiyum aṭṭālaikaḷaiyum uṭaittāṇa  
ūrilē vartikkira*

→ [He] who resides in a city, which had ramparts that were so high as that the enemies were afraid, as well as watchtowers;

♦ *evvu\* ari ityādi* – ‘difficult to discharge,’ etc.

‘சுவஷ் ஹு உஹநாஃ’ என்று, வேறொருத்தரால் அடக்கியாள-  
வொண்ணாதே காணவே புகுதிபுகும் முடியும்படியான ஸ்ரீஸாஹுத்-  
தையுடைய உகுவதிடத் திருமகனை

*‘avaṣṭabhya mahaddhanuḥ’ enru, vēru\* oruttarāl aṭakki ~āḷa ~oṇṇātē  
kāṇavē pratipakṣam muṭiyumpaṭiyāṇa śrīśārṅgattai ~uṭaiya cakravarti+ tiru  
makaṇai*

→ The divine Son of the emperor, who had the sacred Śārṅga, which no other can tame nor wield, as described in ‘The large bow that was clasped’ [VR 6.87.10a], [and] which was such that by merely seeing [it], the enemies perished;

♦ *iraiñcuvār inai ~aṭiyē* – ‘the pair of feet of those who bowed down’

உகுவதிடத் திருமகனுடைய வீரத்துக்கும் அழகுக்கும் தோற்-  
றிருக்கும் ஸ்ரீவெணுவர்களுக்குத் தோற்று அவர்கள் திரு-  
வடிகளிலே

*cakravarti+ tiru makaṇuṭaiya vīrattukkum aḷakukkum tōrrirukkum  
śrīvaiṣṇavarkaḷukku+ tōrru avarkaḷ tiruvaṭikaḷilē*

→ At the sacred feet of the Śrīvaiṣṇavas, having lost [himself] to them, who have lost [themselves] to the valour and the beauty of the emperor’s divine Son;

♦ *iraiñciñē* – ‘I have bowed down’

ஸ்ரீஹாதாழ்வான் ஸுணங்களுக்கு தோற்ற ஸ்ரீஸசுவாழ்வாளைப் போலே.

*śrībharatālvāṇ guṇaṅkaḷukku tōrra śrīśatrughnālvāṇai+ pōlē.*

→ Like Śrī Śatrughn'ālvāṇ, who lost [himself] to the qualities of Śrī Bharat'ālvāṇ.

#### *pācuram 10.4*

தொத்தலர்பூஞ் சரிசுழற்கை கேசி சொல்லால்  
தொன்னகரந் துறந்துதுறைக் கங்கை தன்னைப்  
பத்தியுடைக் குகன்கடத்த வனம்போய்ப் புக்குப்  
பரதனுக்குப் பாதுகழு மரசு மீந்து  
சித்திரகூ டத்திருந்தான் றன்னை யின்று  
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
எத்தனையுங் கண்குளிரக் காணப் பெற்ற  
விருநிலத்தார்க் கிமையவந்நே ரொவ்வார் தாமே.

*tottu\* alar pūm curi kuḷal kaikēci collāl*  
*tol nakaram tuṛantu tuṛai+ kaṅkai taṇṇai+*  
*patti ~uṭai kukaṇ kaṭatta vaṇam pōy+ pukku*  
*parataṇukku+ pātukamum aracum īntu*  
*cittirakūṭattu\* iruntāṇ taṇṇai ~inru*  
*tillai nakar+ tiruccitrakūṭam taṇ+ uḷ*  
*+ettaṇaiyum kaṇ kuḷira kāṇa+ peṛra*  
*~iru(m) nilattārku\* imaiyavar nēr ovvār tāmē.*

The unblinking-ones<sup>786</sup> themselves shall not be equal in comparison with the inhabitants of [this] vast world who got to see [Him] even a little,<sup>787</sup> today,

<sup>786</sup> It is said that the devas do not to blink.

<sup>787</sup> Uttamūr (1999: 95) points out that some scholars read *ettaṇaiyum* with *nēr ovvār* ('The unblinking-ones themselves shall not be equal, even a little, in comparison').

so that [their] eyes are much refreshed, inside Tiruccitrakūṭam in the town of Tillai,

Him who sat in Citrakūṭa,<sup>788</sup>

having abandoned the ancient city because of the words of Kaikeyī  
with curly hair [adorned with] flowers blossoming in clusters,  
[and having] reached and entered the forest  
as Guha, who bears devotion, took [Him] across the river Ganges,  
[and] given the sandals and the kingdom to Bharata.

#### 10.4. Commentary

♦*tottu\* alar* – ‘blossoming in clusters’

கொத்து கொத்தாக அலருகிற பூக்களையுடைய சுருண்டு  
அழகியதான குழலையுடைய கெக்கெயி; இத்தால் தன் ஒப்பனை-  
யாலும் அழகாலும் உகுவதியைத் தான் இட்ட வழக்காம்படி  
பண்ணி ஊழிப்பிக்க வல்லளான

*kottu kottāka alarukiṛa pūkkalai ~uṭaiya curuṇṭu alakiyatāṇa kuḷalai*  
*~uṭaiya kaikeyi; ittāl taṇ oppanaiyālum alakālum cakravartiyai+ tāṇ iṭṭa*  
*valakkāmpaṭi paṇṇi bhramippikka vallalāṇa*

→ Kaikeyī, who has beautiful curly hair that had flowers, which  
bloom in many bunches;

Because of this, she was capable of causing the emperor to err with  
her adornment and her beauty so that [he] acted [according] to her  
dictatorial assertions.

♦*kaikēci collāl* – ‘because of the words of Kaikeyī’

<sup>788</sup> Kulacēkaraṇ plays here with the names of two places, the one mythological (i.e. Citrakūṭa, spelt by the Ālvār as Cittirakūṭam, which is the Tamil way of rendering the name) and Tiruccitrakūṭam, another name for Chidambaram among the Śrīvaiṣṇavas. It is worth noting that the Ālvār spells the name of the Southern town as ‘citrakūṭam,’ rather than the more Tamil ‘cittirakūṭam.’

உகுவதிட வாய்திறக்கமாட்டாதிருக்க, ‘பிள்ளாய்! உங்கள் ஐயர், உன்னைக் காட்டேறப் போகச் சொல்லாநின்றார்’ என்று கெகெகெயி சொன்ன வார்த்தையாலே

*cakravarti vāy tirakka māṭṭātu\* irukka, ‘pillāy! unkaḷ aiyar, unnai+ kāṭṭēra+ pōka+ collā-ninṇār’ enru kaikeyi conṇa vārttaiyālē*

→ Due to the words of Kaikeyī, who said, ‘O Son! Your father is telling You to go and live in the forest,’ as the emperor remained unable to open [his] mouth;

♦ *tol nakaram tuṇantu* – ‘having abandoned the ancient city’

தொன்னகரம் துறந்து கூங்குறாமதமாய் வருகிற படைவீட்டை ஸகுவதித்து; இவள் சொன்னாளென்று போகைக்கு டிராவிட இல்லாமையைக் காட்டுகிறது

*tol nakaram tuṇantu kulakramāgatamāy varukira paṭaivīṭṭai sanyasittu; iṭṭaḷ conṇāḷ enru pōkaikku prāpti illāmayai- kāṭṭukiratu*

→ Renouncing the ancient city, renouncing the capital that comes being handed down through the family lineage;

[This] shows the lack of validity for [His] going because she tells [Him to].

♦ *tuṇai+ kaṅkai taṇṇai* – ‘the river Ganges’

மஜெயின் துறை தன்னை

*gaṅgaiyīṇ tuṇai taṇṇai*

→ A ford of the Ganges;

♦ *patti ~uṭai kuṇaḷ kaṭatta* – ‘as Guha who bears devotion took [Him] across’

தம்பிமாரைக் காட்டிலும் ஸ்ரீஹத்தையுடையனாய், பிரியில் யாரியாதபடியாய், பெருமாள் நியமிக்கையாலே நின்றவனுமாய், ஸ்ரீஹதாழ்வானையும் கூட அசுரிக்கும்படியான ஸ்ரீஹப்பெருமாள் மஜெயைக் கடத்த

*tampimārai+ kāṭṭilum snehattai ~uṭaiyaṇāy, piriyl dhariyātapāṭiyāy, perumāḷ niyamikkaiyālē ninṛavaṇumāy, śrībharatālvāṇaiyum kūṭa acirkkumpaṭiyāṇa śrīguha+ perumāḷ gaṅgaiyai+ kaṭatta*

→ As lord Śrī Guha - who has more affection than [His] younger brothers, having become such that [he] would not survive if separated [from Him], [but] who stayed back due to Perumāḷ ordering [him to do so and] who was such that he even doubted Śrī Bharat'ālvāṇ - took [Him] across the Ganges;

♦ *vaṇam pōy pukku* - 'having reached [and] entered the forest'

உருஷ்யஸௌரமின்றிக்கே உருஷ்ய ஆமங்களையான காட்டிலே போய்ப்புகு

*manuṣyasaṇcāram inṛikkē duṣṭamṛgaṇkalēyāṇa kāṭṭilē pōy+ pukku*

→ Going and entering the forest flourishing with solely cruel animals, without human movement;

♦ *parataṇukku+ pātukamum aracum īntu cittirakūṭattu\* iruntāṇ tannai* - 'Him who sat in Citrakūṭam (...) having given the sandals and the kingdom to Bharata'

விசுகூடத்திலே எழுந்தருளி இருக்கிற இருப்புத்தான் காணப்-  
பெருதே பிற்பட்டார்க்கும் இழவுதீர, ஸவகாலத்திலும் சுருஷவிக்-  
கைக்காகத் திருச்சித்திரகூடத்திலே வதிடக்கிறவனை

*citrakūṭattilē ḷuntaruḷi irukkīra iruppu+ tāṇ kāṇa+ peṛātē piṛpaṭṭārkkum ḷlavu tīra, sarvakālattilum anubhavikkaikkāka+ tiruccittirakūṭattilē vartik-  
kīravaṇai*

→ Him who resides in Tiruccittirakūṭam for [our] enjoyment at all times, so that the deprivation - of those who live after [His] time, not having got to see the sitting posture of Him having graciously taken abode in Citrakūṭa - ends;

♦ *ettaṇaiyum kaṇ kuḷira* - 'so that [their] eyes are much refreshed'

இவனைக்காணப்பெருதே விடாய்த்த கண் குளிரும்படி

*ivaṇai+ kāṇa+ perātē viṭāytta kaṇ kuḷirumpaṭi*

→ So that the eyes, which longed due to not getting to see Him, are refreshed;

♦ *kāṇa+ perṛa* – ‘who got to see’

கேட்டே போகையன்றிக்கே கண்டு கூறுவாவிக்கப்பெற்ற

*kēṭṭē pōkai ~anṛikkē kaṇṭu anubhavikka+ perṛa*

→ [Those] who got to enjoy having seen [Him], and not just hearing [about Him];

♦ *iru nilattārkkū\** – ‘to the inhabitants of [this] vast world’

உகந்தருளின ஷேரங்களையுடைய ஸூராவுமான ஹிமலியில்லுள்-  
ளார்க்கு

*ukantu\* aruḷiṇa deśaṇkaḷai ~uṭaiya ślāghyamāṇa bhūmiyil+ uḷḷārkkū*

→ To those who are on this commendable earth, which possesses places that [He] graciously rejoiced in,

♦ *imaiyavar nēr ovvār* – ‘The unblinking-ones themselves shall not be equal in comparison’

‘ஸஹா யஸூஜி’ பண்ணி இருக்கையே ஸ்ஹாவமான நிதூ-  
ஸூரிகளும் ஒவ்வார். இங்கு, கண்ணுக்கு விஷயம் புறம்பே  
உண்டாயிருக்கச்செய்தே, அதை துஜித்துக் காண்கிறவர்கள்;  
அவர்கள் யாசெயாக இருக்கிறவர்களிறே.

*‘sadā paśyanti’ paṇṇi irukkaiyē svabhāvamāṇa nityasūrikaḷum ovvār. inku,  
kaṇṇukku viṣayam purampē uṇṭāyirukka+ ceytē, attai tyajittu+ kāṇkiravarkaḷ;  
avarkaḷ yātraiyāka irukkiravarkaḷirē.*

→ Even the eternal worshippers, whose essential nature [consists in] constantly ‘seeing [His supreme abode] all the time’ [*Rgveda* 1.22.20a;], do not compare;

While there are [mundane] objects here for the eyes [to see] outside, they [i.e. the human devotees] are ones who see [Him], having abandoned them. They [i.e. the eternal worshippers] indeed have [seeing Him] as their [sole] occupation.

***pācuram* 10.5**

வலிவணக்கு வரைநெடுந்தோள் விராதைக் கொன்று  
 வண்டமிழ்மா முனிகொடுத்த வரிவில் வாங்கி  
 கலைவணக்கு நோக்கரக்கி மூக்கை நீக்கிக்  
 கரனோடு தூடணன்ற னுயிரை வாங்கிச்  
 சிலைவணக்கி மான்மரிய வெய்தான் றன்னைத்  
 தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
 தலைவணக்கிக் கைகூப்பி யேத்த வல்லார்  
 திரிதலால் தவமுடைத்தித் தரணி தானே.

*vali vaṇakku varai neṭum tōḷ virātai+ koṇru*<sup>789</sup>  
*vaṇ ṭamiḷ mā muṇi koṭutta vari vil vāṅki*  
*kalai vaṇakku nōkku\* arakki mūkkai nīkki*  
*karaṇōṭu tūṭaṇaṇ taṇ+ uyirai vāṅki*  
*cilai vaṇakki māṇ mariya eytāṇ taṇṇai*  
*tillai nakar+ tiruccitrakūṭam taṇ+ uḷ*  
*talai vaṇakki+ kai kūppi -ētta vallār*  
*tiritalāl tavam uṭaittu\* i+<sup>790</sup> taraṇi tāṇē.*

This earth is endowed with merit by the wanderings of  
 those capable of praising,  
 with folded hands and bent heads  
 inside Tiruccitrakūṭam in the town of Tillai,  
 the One, who, having killed Virāḍha with mountain[-like] large  
 shoulders that subdue [the foes'] power,

<sup>789</sup> *virātai koṇru* is another variant (Kiruṣṇamācāriyar 1903: 166), in which case the proper noun is *virātu* and not *virāṭaṇ*.

<sup>790</sup> Kiruṣṇamācāriyar (1903: 166) points out that the demonstrative *-i* is not present in all the editions.



received the striped bow that the great sage of the generous  
 Tamil<sup>791</sup> [language] gave [Him]  
 removed the nose of the demoness whose eyes defeated the  
 stag's,  
 took the life of Dūṣaṇa along with Khara's,  
 bent the bow [and] shot an arrow so that the deer died.

### 10.5. Commentary

♦ *vali vaṇakku* – that subdue [the foes'] power'

எதிரிகள் வலிமையைத் தோற்பிக்கக் கடவதாய், மலைபோலே  
 திண்ணியதான தோள்களையுடைய விராயனைக் கொன்று

*etirikaḷ valimaiyai+ tōrpikka+ kaṭavatāy, malai pōlē tiṇṇiyatāṇa tōḷkaḷai*  
*~uṭaiya virādhanai+ koṇru*

→ Killing Virādha, who had shoulders powerful like mountains,  
 which were such that [they] were fit to defeat the enemies' strength;

♦ *vaḷ ṭamiḷ mā muṇi koṭutta* – 'that the great sage of the generous Tamil  
 [language] gave'

சுமஸூன் கொடுத்த உருக்கியமான வில்லை வாங்கி

*agastyāṇ koṭutta darśanīyamāṇa villai vāṅki*

→ Receiving the spectacular bow given by Agastya;

♦ *kalai vaṇakku nōkku\* arakki* – 'the demoness whose eyes defeated the  
 stag's'

கலை நோக்கைத் தோற்பிக்கும்படியான நோக்கையுடைய  
 ஸூரபுணவியுடைய மூக்கை வாங்கி

*kalai nōkkai+ tōrpikkumpaṭiyāṇa nōkkai ~uṭaiya śūrpaṇakhiyūṭaiya*  
*mūkkai vāṅki*

→ Removing the nose of Śūrpanakhā, whose eyes were such that  
 [they] defeated the eyes of the stag;

<sup>791</sup> This is a reference to Agastya. Uttamūr (1999: 95) attributes *vaṇ* to the sage rather than to Tamil.

♦*nīkki karaṇōṭu tūṭaṇaṇ taṇ+ uyirai vāṇki* – ‘took the life of Khara along with Dūṣaṇa’s’

இவளுடைய ரூபவெருவிஷம் கண்டு பொறுக்கமாட்டாதே வந்த வரஉஷணர்கள் பூரணன்கள் ஹரித்து

*ivaḷuṭaiya rūpavairūpyam kaṇṭu porukka māṭṭātē vanta kharadūṣaṇarkaḷ prāṇaṇkaḷ harittu*

→ Robbing Khara and Dūṣaṇa – who came, having seen the deformity of her appearance, unable to bear [it] - of [their] lives;

♦*cilai vaṇakki māṇ mariya* – ‘bent the bow (...) so that the deer died’

அது கேட்டுப் பொருத ராவணனாலே வெருகனாய் வந்த ஊரீரனான ஊயாஜமத்தை எய்து கொன்றவனை

*atu kēṭṭu+ porāta rāvaṇaṇālē preritaṇāy vanta māṛicaṇāṇa māyāmr̥gattai eytu konṛavaṇai*

→ Him, who shot [an arrow] and killed the fake deer that was Mārīca, who came having been sent by Rāvaṇa, who, having heard that [news], could not bear [it];

♦*tillai nakar ityādi* – ‘the town of Tillai,’ etc.

அக்காலத்தில் காணப்பெருத இழுவெல்லாம் தீரத் தலையுண்டான வுயொஜநம்

பெறத் தொழுது, வாயுண்டான வுயொஜநம் பெற ஏத்த வல்லார் திரிதலால்

*akkālattiḷ kāṇa+ perāta ilavu\* ellām tīra+ talai ~uṇṭāṇa prayojanam pera+ toḷutu, vāy uṇṭāṇa prayojanam pera ētta vallār tiritāl*

→ Because of the wanderings of those who, having bowed [to Him] to get the benefit of having a head, are capable of praising [Him] to get the benefit of having a tongue, so that the deprivation of not being able to see [the events] at that time ceases,

♦*tavam uṭaittu\* i+ taraṇi tāṇē* – ‘This earth is endowed with merit’

இவர்களுடைய ஸௌரத்துக்கு விஷயமாகையாலே ஊலியா-  
னது ஊறுத்தையுடையது.

*ivarkaluṭaiya sañcārattukku viṣayam-ākaiyālē bhūmiyāṇatu bhāgyattai  
~uṭaiyatu.*

→ The earth is fortunate because it is a space for their wanderings.

### ***pācuram* 10.6**

தனமருவு வைதேகி பிரிய லுற்றுத்  
தளர்வெய்திச் சடாயுவவை குந்தத் தேற்றி  
வனமருவு கவியரசன் காதல் கொண்டு  
வாலியைக்கொன் நிலங்கைநக ரரக்கர் கோமான்  
சினமடங்க மாருதியாற் சுடுவித் தானைத்  
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
இனிதமர்ந்த வம்மானை யிராமன் றன்னை  
யேத்துவா ரிணையடியே யேத்தி னேனை.

*taṇam maruvu vaiṭēki piriyaḷ urru<sup>792</sup>  
taḷarvu\* eyti+ caṭāyuvai vaikuntattu\* ēṛri  
vaṇam maruvu kavi ~aracaṇ kātal koṇṭu  
vāliyai koṇru\* ilaṅkai nakar arakkar kōmāṇ  
ciṇam aṭaṅka mārutiyāl cuṭuvittāṇai+  
tillai nakar+ tiruccitrakūṭam taṇ+ uḷ  
iṇitu\* amarnta ~ammāṇai ~irāmaṇ taṇṇai  
ēttuvār iṇai ~aṭiyē ~ēttiṇēṇē.*

I have praised the pair of feet of those who praise  
Rāma, the Lord who is sweetly seated inside Tiruccitrakūṭam in the  
town of Tillai,  
who suffered separation from Vaidehī<sup>793</sup>

<sup>792</sup> Some editions, like Kuruṣṇamācāriyar's (1903: 166), have an absolutive form (*urru*), others have a *peyareccam* (*urra*) instead (e.g. the LIFCO edition).

<sup>793</sup> This is a name given to Sītā, as She was from the kingdom of Videha.

in whom wealth<sup>794</sup> abides,<sup>795</sup>  
 lifted up Jaṭāyu to Vaikuṇṭha,<sup>796</sup>  
 felt affection for the king of the apes dwelling in the forest,<sup>797</sup>  
 killed Vālin  
 and had the city of Laṅkā burnt through Māruti<sup>798</sup>  
 so that the anger of the emperor of the rakshasas<sup>799</sup> was subdued.

### 10.6. Commentary

♦ *taṇam maruvu* – ‘in whom wealth abides’

திருமுலைத் தடத்தின் அழகாலும் சூனிகாதுத்தாலும் பிரியத்-  
 தகாத பிராட்டி பிரிவாலே பெருமாள் தம்மளவில் நோவுப்பட்டு,  
 பிராட்டிக்காக ராவணனோடே யுலம் பண்ணி ஓராணனைவிட்ட  
 பெரியவுடையாரைப் வரவெடுத்தேறப் போகவிட்டு. ‘தன மருவு  
 வைதேகி’ என்று ‘விஷ்ணு: ஸ்ரீ:’ என்கிறபடியே, பெருமானுக்கு  
 யநமான பிராட்டி என்றுமாம்.

*tirumulai+ taṭattiṇ ṭakālum ābhijātyattālum piriya+ takāta pirāṭṭi pīrivālē*  
*perumāl tam+ ṭavil nōvuppaṭṭu, pirāṭṭikkāka rāvaṇaṇōṭē yuddham paṇṇi*  
*prāṇaṇaivitta periyavutaṭṭaiyārai+ paramapadattu\* ēra pōkaviṭṭu. ‘taṇa maruvu*  
*vaiteki’ enru ‘viṣṇoḥ śrīḥ’ enkirapaṭiyē, perumālukku dhanamāṇa pirāṭṭi*  
*enrumām.*

→ Perumāl, due to the separation from the Lady – whom it is not appropriate to part with due to the beauty of [her] sacred breasts and the nobility of [her] birth – feeling anguish within Himself, [then]

<sup>794</sup> Pillai points out that *taṇam* could be a Sanskrit derivation of either *stana* (‘breast’) or *dhana* (‘wealth’).

<sup>795</sup> Kulacēkara Ālvār does not directly mention the capture of Sītā by Rāvaṇa, but merely points out the sorrow caused by the separation.

<sup>796</sup> Rāvaṇa’s killing Jaṭāyu is only alluded to by mentioning Rāma’s sending him to Vaikuṇṭha.

<sup>797</sup> This is a reference to Sugrīva who, fearing his brother Vālin, lived in hiding. Another possible reading of this is ‘the ape king dwelling in the forest.’

<sup>798</sup> This is an epithet for Hanumān, being the son of Marut, the wind god.

<sup>799</sup> This is a paraphrase for Rāvaṇa.

allowing Periya Uṭaiyār [i.e., Jaṭāyu], who gave up life fighting with Rāvaṇa for the sake of the Lady, to go and live in the supreme abode;

Saying ‘Vaidehī in whom wealth abides,’ [since She] is decribed as ‘Viṣṇu’s wealth’ [VP 1.8.17], also means ‘the Lady who is the wealth of Perumāḷ.’

♦*vaṇam maruvu kavi ~aracaṇ* - ‘the king of the apes dwelling in the forest’

வாலிக்கு அஞ்சிக் காட்டிலே மறைந்து கிடக்கிற குரங்குகளுக்கு  
ராஜாவான ஸுமீரவனை ஸ்நஹவலிவசுமமாகக் காட்சிகொண்டு,  
அவர்க்காக சுதிஸவபராசுனன வாலியை நிரவலித்து

*vālikku aṇci+ kāttilē maṛaintu kiṭakkira kuraṇkukaḷukku rājāvāṇa  
sugrīvānai snehapūrvakamāka+ kāṭcikoṇṭu, avarkkāka atibalaparākramaṇāṇa  
vāliyai nirasittu*

→ Affectionately meeting Sugrīva, who was the king of the apes who lay hidden in the forest fearing Vālin, and for his sake, destroying Vālin, who was a very powerful hero;

♦*ilaṅkai nakar* - ‘the city of Laṅkā’

உலெகைக்கு நிவாஹகனென்றும் ராக்ஷஸேஸூரனென்றும் ஜோஹித்-  
திருக்கிறவனுடைய சுனிநாமமும், சீற்றமும் அடங்கும்படி, திருவடி  
வாலிலே நெருப்பை இட்டுச் சுடுவித்தானை

*laṅkaikku nirvāhakaṇ enrum rākṣaseśvaraṇ enrum mohittu\*  
irukkiravaṇuṭaiya abhimānamum, cīramum aṭaṅkumpaṭi, tiruvaṭi vālilē  
neruppai iṭṭu+ cuṭuvittāṇai*

→ Him, who caused Tiruvaṭi [Hanumān] to burn down [Laṅkā] by putting fire on [his] tail,<sup>800</sup> in [such] a way that the haughtiness and the

<sup>800</sup> Velukkudi (2008: 10.6) draws our attention to the fact that all the actions are attributed to Rāma here, not just the burning down of Laṅkā through Hanumān, but even the setting ablaze of his tail. He explains that Piḷḷai points out that Rāma is the One who does everything, and everyone else is His instrument.

wrath of him who was deluded thinking that he was the protector of Laṅkā and the king of the rakshasas were subdued;

♦ *tillai nakar ityādi* - ‘the town of Tillai,’ etc.

அக்காலத்தில் சுநுஹவிக்கப் பெற்றிலோம் என்னும் இழவு தீர இங்கே நிதுஸனிஹிதனாய் வதிடக்கிற ஸவெபுரானன ஊவதிடத் திருமகனை

*a+ kālattil anubhavikka+ perrilōm ennum ilavu tīra inkē nityasannihitaṇāy vartikkīra sarveśvaraṇāṇa cakravartī+ tiru makaṇai*

→ The emperor’s divine Son, who is the Lord of all [and] who resides being eternally present here, so that the deprivation that ‘We did not get to enjoy [Him] at that time’ ceases;

♦ *ēttuvār* – ‘those who praise’

அவனுடைய வடிவழகிலும் ஸௌஹூத்திலும் ஈடுபட்டு ஏத்துமவர்கள் திருவடிகளை ஏத்தினேனே.

*avanuṭaiya vaṭivu\* alakilum saulabhyattilum iṭupaṭṭu ēttumavarkaḷ tiruvaṭikaḷai ēttiṇēṇē.*

→ I have praised the sacred feet of those who praise [Him] being engrossed in the beauty of His appearance and [His] easy [accessibility].

### *pācuram* 10.7

குரைகடலை யடலம்பான் மறுக வெய்து  
குலைகட்டி மறுகரையை யதன லேறி  
எரிநெடுவே லரக்கரொடு மிலங்கை வேந்த  
னின்னுயிர்கொண் டவன்றம்பிக் கரசு மீந்து  
திருமகளோ டினிதமர்ந்த செல்வன் றன்னைத்  
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
அரசமர்ந்தா னடிதுடு மரசை யல்லா  
லரசாக வெண்ணென்மற் றரசு தானே.

kurai kaṭalai ~aṭal ampāl maṛuka ~eytu  
 kulai kaṭṭi maṛu karaiyai ~ataṇāl ēri  
 eri neṭu(m) vēl arakkaroṭum ilaṅkai vēntaṇ  
 iṇ+ uyir koṇṭu\* avaṇ tampikku\* aracum īntu  
 tirumakaḷōṭu\* iṇitu\* amarnta celvaṇ taṇṇai+  
 tillai nakar+ tiruccitrakūṭam taṇ+ uḷ  
 aracu\* amarntāṇ aṭi cūṭum aracai ~allāl  
 aracu\* āka ~eṇṇēṇ marṛu\* aracu tāṇē.

I shall not consider [any] other kingdom as a kingdom  
 other than the kingdom of adorning the feet of  
 Him who sat in governance inside Tiruccitrakūṭam  
 in the town of Tillai,  
 the Lord, who, having shot a victorious arrow  
 so that the roaring sea whirled,<sup>801</sup>  
 built a bridge [across it], reached the other shore  
 by means of that [bridge],  
 took the sweet life of the king of Laṅkā<sup>802</sup>  
 along with [those] of the rakshasas with blazing long spears,  
 gave the kingdom to his younger brother<sup>803</sup> [and] sweetly sat with  
 the auspicious Lady.<sup>804</sup>

### 10.7. Commentary

♦ *kurai kaṭalai* – ‘the roaring sea’

யொஷத்தையுடைத்தான கடலை, ஸகுக்களென்றால் எப்போதோ-  
 வென்று மேல்விழக் கடவதான அம்பைவிட்டு மறுகும்படியாக எய்து

<sup>801</sup> This is a reference to Rāma trying to impress His power upon the sea god.

<sup>802</sup> Rāvaṇa.

<sup>803</sup> Vibhīṣaṇa.

<sup>804</sup> A reference to Sītā in this case, since She is considered to be the incarnation of Lakṣmī.

*ghoṣattai ~uṭaittāṇa kaṭalai, śatrukkaḷ enrāl eppōtō ~enru mēlviḷa+  
kaṭavatāṇa ampaiviṭṭu marukumpaṭiyāka eytu*

→ Sending arrows, which were fit to eagerly rush upon enemies,<sup>805</sup>  
at the roaring sea, dispatching arrows so that [it] whirls<sup>806</sup>;

♦ *kulai kaṭṭi* – ‘built a bridge’

அஞ்சின கடலானது என்மேலே தூர்த்துக் கொள்வீர் என்ன,  
அதின் மேலே மலைகளை இட்டுத் தூர்த்து வழிசெய்து அந்தக்  
கரையிலே போய்

*añciṇa kaṭal-āṇatu eṇ mēlē tūrttu+ kolvīr enna, atin-mēlē malaikaḷai iṭṭu+  
tūrttu vaḷi ceytu anta+ karaiyilē pōy*

→ As the Sea, which became frightened, said, ‘Fill me up,’ filling it up  
by placing mountains upon it, making a path [and] going to that [other]  
shore;

♦ *eri neṭu vēl* – ‘the rakshasas with blazing long spears’

ஈசுக்களை எரிக்கக்கடவதாய் நெடிதான வேலையுடைய ராக்ஷ-  
ஸரோடே, அஜாயிபதியான ராவணனை அவன் உகந்த ஞானனை  
ஹரித்து, அவன் தம்பிக்கு ராஜ்யத்தைக் கொடுத்து, பிராட்டியோடே  
கூட, பிரிந்த பிரிவெல்லாம் மறக்கும்படி இனிது அமர்ந்தருளிய  
னெய்யுமுடையவன்றனை

*śatrukkaḷai erikka+ kaṭavatāy neṭitāṇa vēlai ~uṭaiya rākṣasarōṭē,  
laṅkādhīpatiāṇa rāvaṇaṇai avaṇ ukanta prāṇaṇai harittu, avaṇ tampikku  
rājyattai+ koṭuttu, pirāṭṭiyōṭē kūṭa, pirinta pirivu\* ellām marakkumpaṭi iṇitu  
amarntu\* aruḷiya aiśvāryam uṭaiyavaṇ taṇṇai*

→ Robbing Rāvaṇa, who was the king of Laṅkā, of [his] life breath  
that he desired, along with the rakshasas’, who had long spears  
capable of burning the enemies; giving the kingdom to his younger  
brother; [and] uniting with [His] Lady, He with prosperity graced to

<sup>805</sup> *śatrukkaḷ enrāl eppōtō ~enru mēlviḷa+ kaṭavatāṇa ampai* literally means, ‘arrows that  
were such that they rushed upon [them] asking ‘When?’, if [one] says ‘enemies.’

<sup>806</sup> Pillai seems to use two different expressions in the same sentence which mean  
‘having discharged arrows,’ which makes it awkward to render in English.



sit sweetly, in [such] a way that [He] forgets the separation that parted [them] and all.

♦ *tillai nakar ityādi* – ‘the town of Tillai,’ etc.

ராஜம் பண்ணியிருக்கிறவன் திருவடிகளைச் சூடுகையாகிற  
ராஜமொழிய அதுக்கெதிர்த்தட்டாக ஷூதனூத்தைப் பார்க்கும்  
ராஜத்தை ராஜமாக எண்ணேன்.

*rājyam paṇṇiyirukkiraṇ tiruvaṭikaḷai+ cūṭukai-ākira rājyam oḷiya  
atukku\* etir+ taṭṭāka svātantryattai+ pārkkum rājyattai rājyamāka eṇṇē.*

→ Except for the kingdom that is the wearing of the sacred feet of Him who ruled, I shall not consider as a kingdom the kingdom which seeks independence, which is the opposite of that [i.e. the state of servitude].

### *pācuram* 10.8

அம்பொனெடு மணிமாட வயோத்தி யெய்தி  
யரசெய்தி யகத்தியன்வாய்த் தான்முன் கொன்றன்  
றன்பெருந்தொல் கதைகேட்டு மிதிலைச் செல்வி  
யுலகுய்யத் திருவயிறு வாய்த்த மக்கள்  
செம்பவளத் திரள்வாய்த்தன் சரிதை கேட்டான்  
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
எம்பெருமான் றன்சரிதை செவியாற் கண்ணாற்  
பருகுவோ மின்னமுத மதியோ மன்றே.

*am poṇ neṭu(m) maṇi māṭa(m) ~ayōtti ~eyti  
~aracu\* eyti ~akattiyaṇ vāy tāṇ muṇ koṇṇān  
taṇ perum tol katai kēṭṭu mitilai+ celvi  
ulaku\* uyya+ tiru vayiru vāytta makkaḷ*

*cem pavaḷa+ tiraḷ vāy taṇ caritai kēṭṭāṇ*  
*tillai nakar+ tiruccitrakūṭam taṇ+ uḷ*  
*emperumāṇ taṇ caritai ceviyāl kaṇṇāl*  
*parukuvōm iṇ+ amutam matiyōm anrē.*<sup>807</sup>

We, who shall not value the sweet nectar,  
 shall drink in with [our] eyes and ears the life story  
 of our Lord, is it not, inside Tiruccitrakūṭam in the town of Tillai,  
 of the One, who, having reached Ayōdhyā with beautiful, tall, golden  
 mansions [made of] gems,  
 obtained the kingdom, listened from the mouth of Agastya to the  
 great, old story of him whom He had previously killed, [and]  
 listened to His [own] life story from the red coral[-like] round  
 mouths of [His] children born, in the sacred womb of the daughter  
 of Mithilā,  
 so that the world is redeemed.<sup>808</sup>

### 10.8. Commentary

♦ *am poṇ* - ‘beautiful gold’

திருவஹிஷெகத்துக்கு ஈடாக கூவஹரித்து உரடூநீயமாய், ஓக்கத்-  
 தையுடைத்தாய், நல்ல ரதூங்களாலே சமைக்கப்பட்ட மாடங்-  
 களையுடைய திருவயொடியெயிலே ஜமக்தெல்லாம் உகக்கும்படி  
 மீண்டு எழுந்தருளிப் புகுந்து

<sup>807</sup> *onrē* (‘one<sup>er</sup>’) sometimes replaces *anrē* (Kīruṣṇamācāriyar 1903: 167); Uttamūr (1999: 98), who believes this as a variant found in the old texts, glosses it as, ‘We shall not esteem the sweet nectar as **worthy of regard**’ (my emphasis). Pointing out *anrē* as another variant, suggesting that it means ‘then itself.’

<sup>808</sup> This is a reference to Rāma and Sītā’s twin sons Lava and Kuśa singing Rāma’s story in the presence of Rāma Himself in the UK of the VR. It is to be noted that the exile of Sītā is not mentioned or even alluded to.

*tiru ~abhiṣekattukku ṛtāka alaṅkarittu darśanīyamāy, ōkattai ~uṭaittāy, nalla ratnaṅkaḷālē camaikkappaṭṭa māṭaṅkaḷai ~uṭaiya tiru ~ayodhyaiyilē jagat+ ellām ukakkumpaṭi mīṇṭu eluntaruḷi+ pukuntu*

→ Graciously coming back and entering the sacred Ayodhyā - which was spectacular, having been decorated befittingly for the sacred coronation, which had grandeur and had mansions made of good gems - so that the whole world rejoices;

♦*aracu\* eyti* – ‘having obtained the kingdom’

‘ராஜம் உருவாவதுவாந்’ என்னும்படியே ஜமக்தெல்லாம் வாழும்படி ஸாஜாஜுத்திலே சுயிகரித்து

*‘rājyaṁ punaravāptavān’ eṇṇumpaṭiyē jagat+ ellām vālumpaṭi sāmrajyattilē adhikarittu*

→ As it is said in ‘He recovered [His] kingdom’ [VR 1.1.70c], governing the empire so that the whole world lives;

♦*akattiyaṇ* - ‘Agastya’

வேறு கூதுமாஸமில்லாமையாலே போதுபோக்காகத் தான் முன் கொன்ற ராவணனுடைய வலிவுவூதூணங்களையடைய சுமவூ-ஹவாந் விண்ணப்பம் செய்யக்கேட்டு

*vēru kṛtyāṁśam illāmaiylē pōtupōkkāka+ tāṇ mun konra rāvaṇaṇuṭaiya pūrvavṛttāntaṅkaḷai ~aṭaiya agastyabhagavān viṇṇappam ceyya+ kēṭṭu*

Due to not having any further duties,<sup>809</sup> as a recreation, [He] fully listened to the stories of Rāvaṇa’s past, whom He had previously killed, as lord Agastya respectfully told [Him] completely.

♦*mitilai celvi ityādi* – ‘the daughter of Mithilā,’ etc.

ஸ்ரீஜநகராஜன் திருமகள், ஜமக்தையடைய உஜீவிக்கும்படி பெற்ற கூசுவர்கள் பேச, தம்முடைய வூதூமான ஸ்ரீராஜாயண-கயெயைக் கேட்டருளினவர். இன்று திருச்சிசுகூட்டத்திலே நிகுவாஸம் பண்ணுகிற, என்னுடைய நாயனுடைய வூதூணத்தைத்

<sup>809</sup> Literally, ‘due to not having another part of the work to be done.’

திருவடியைப்போலே ஸவெந்நியங்களாலும் சுநுஹவிக்஑ப்பெற்ற  
நாம், டெவஜாதி சுநுஹவிக்஑ிற் ஑ஜுதத்தை ஒன்றாக மதியோமே.

*śrījanakarājan tirumakaḷ, jagattai ~aṭaiya ujjīvikkumpaṭi perṛa  
kuśalavarkaḷ pēca, tammuṭaiya vṛttamāṇa śrīrāmāyaṇakathaiyai+ kēṭṭu\*  
aruḷiṇavar. inru tiruccitrakūṭattilē nityavāsam paṇṇukira, ennuṭaiya  
nāthanuṭaiya vṛttāntattai+ tiruvaṭiyai+ pōlē sarvendriyaṇkaḷālum  
anubhavikka+ perṛa nām, devajāti anubhavikkira amṛtattai onru\* āka  
matiyōmē.*

He graciously listened to the story of the divine *Rāmāyaṇa*, which is His story, as Kuśa and Lava, whom the divine daughter of king Śrī Janaka begot so that the whole world is completely redeemed, told [it]. We, who got to enjoy the tale of my Master, who today permanently resides in Tiruccitrakūṭam, by the means of all the senses like Tiruvaṭi [Hanumān did], shall not value as worthy of regard the [divine] nectar that the clan of devas enjoy.

### ***pācuram* 10.9**

செறிதவச்சம் புகன்றனைச் சென்று கொன்று  
செழுமறையோ னுயிர்மீட்டு தவத்தோ னீந்த  
நிறைமணிப்பூ ணணியுங்கொண் டிலவணன் றன்னைத்  
தம்பியால் வானேற்றி முனிவன் வேண்டத்  
திறல்விளங்கு மிலக்குமனைப் பிரிந்தான் றன்னைத்  
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
உறைவானை மறவாத வுள்ளந் தன்னை  
யுடையோம்மற் றுறுதுயர மடையோ மன்றே.

*ceri tava+ campukan taṇṇai+ cenru konru  
celum maraiyōṇ uyir mīṭṭu tavattōṇ īnta  
nirai maṇi+ pūṇ aṇiyum koṇṭu\* ilavaṇaṇ taṇṇai+  
tampiyāl vāṇ ērri muṇivaṇ vēṇṭa*

*tīral viḷaṅkum ilakkumaṇai+ pirintāṇ taṇṇai+  
 tillai nakar+ tiruccitrakūṭam taṇ+ uḷ+  
 uṛaivāṇai maravāta uḷḷam taṇṇai~  
 uṭaiyōm marṛu\* uṛu tuyaram aṭaiyōm aṇṛē.<sup>810</sup>*

We who possess a heart that does not forget  
 Him who lives inside Tiruccitrakūṭam in the town of Tillai,  
 who, having gone [and] killed Śambuka<sup>811</sup> of abundant *tapas*,  
 recovered the life of the excellent brahmin,<sup>812</sup>  
 acquired wearable ornaments<sup>813</sup> with splendid gems  
 given by the sage,<sup>814</sup>  
 lifted up Lavaṇa to heaven by means of [His] younger brother<sup>815</sup>  
 [and] became parted from Lakṣmaṇa shining with valour as the sage  
 had requested,<sup>816</sup>  
 shall not suffer again from the grief that occurs, is it not [so]?

### 10.9. Commentary

♦ *ceṛi tava+ campukaṇ* - ‘Śambuka of abundant *tapas*’

மிக்க தபஸீஸையுடையவனாய் ஸூத்ரன ஜம்புகனைத்  
 தலையறுத்து

*mikka tapassai ~uṭaiyavaṇāy sūdraṇāṇa jambukaṇai+ talai ~aruttu*

<sup>810</sup> *inṛē* (‘today’) sometimes replaces *aṇṛē* (Kīruṣṇamācāriyar 1903: 167), meaning in this birth itself (Uttamūr 1999: 99). Uttamūr adds that even *aṇṛē* has the same meaning in this context.

<sup>811</sup> Piḷḷai spells this name as ‘Jambuka.’

<sup>812</sup> This is a reference to Rāma killing Śambuka, a Śūdra, for his having done penance (forbidden for the Śūdras in that yuga) led to the death of a young Brahmin boy.

<sup>813</sup> Uttamūr (1999: 98-99) glosses *nīrai* as ‘that fills,’ as these ornaments are said to give anything one wishes for.

<sup>814</sup> Agastya is said to have given Him these jewels according to Piḷḷai.

<sup>815</sup> Lavaṇa was an asura killed by Śatrughna at Rāma’s bidding.

<sup>816</sup> The sage mentioned here is Durvāsā. Brahmā required a strictly private meeting with Rāma and the death of any intruder; at the insistence of a threatening Durvāsā, Lakṣmaṇa, who was guarding the place, had to let him in and accepted death as a consequence.

→ Decapitating Jambuka, who was a Śūdra who had [done] a lot of *tapas*;

♦ *celum maraiyōṇ uyir mīṭṭu* – ‘recovered the life of the excellent brahmin’

விசக்ஷணனான ஞ்ராஹ்ணனுடைய ஸுசுன் ஞ்ராணனை மீட்டு, சுமஸூஹமவாந் கொடுத்த பெருவிலையான ஹாரத்தையும் சாத்தியருளி, திருவயொடியெயிலே புகுந்து, அவணாஸுரனை ஸ்ரீ-ஸசுஹ்மாழ்வானை இடுவித்து வீரஸூழ்த்திலே குடியேற்றிவித்து

*vilakṣaṇaṇāṇa brāhmaṇaṇuṭaiya putraṇ prāṇaṇai mīṭṭu, agastyabhagavān koṭutta peru vilaiyāṇa hārattaiyum cātti ~aruḷi, tiru ~ayodhyaiyilē pukuntu, lavaṇāsuraṇai śrīśatrughnālvāṇai iṭuvittu vīrasvargattilē kuṭiyērruvittu*

→ Recovering the life breath of the son of the distinguished brahmin; graciously wearing the greatly invaluable necklace that lord Agastya gave [Him]; entering the sacred Ayodhyā; having Śrī Śatrughn’ālvāṇ discharge arrows at Lavaṇāsura, [He thereby] caused [him] to move the warrior’s heaven.

♦ *muṇivaṇ ityādi* – ‘the sage,’ etc.

உவ்வுலாலாவினுடைய ஸ்ராபத்தாலே ‘உதீயம் ஜெ’ஹாநூந்’ என்கிறபடியே, தம்முடைய ஞ்ராணஹிதரான இளையபெருமானுக்கு விடை கொடுத்து, அப்படிப்பட்ட தன்னைப் பின்புள்ளார் காணப்பெறாத இழவுதீரத் திருச்சிசுசூடத்திலே நிகுவாஸம் பண்ணுகிறவனை

*dūrvāsāvinuṭaiya śāpattālē ‘dvitīyaṁ me’ntarātmānam’ enkirapaṭiyē, tammuṭaiya prāṇabhūtarāṇa ilaiyaperumāḷukku viṭai koṭuttu, appaṭippaṭṭa taṇṇai+ pinpullār kāṇa+ perāta ilavu tīra+ tiruccitrakūṭattilē nityavāsam paṇṇukiravaṇai*

→ Because of the [threat of] Dūrvāsā’s<sup>817</sup> curse, bidding goodbye to the younger Perumāḷ, who is His life breath, as described in ‘You who are My second soul’ [VR 2.4.43c];

<sup>817</sup> For some unknown reason, Pillai spells this name as ‘Dūrvāsa.’

Him, who eternally resides in Tiruccitrakūṭam, so that the deprivation - of not getting to see Him, who is such, by those who live later - ceases;

♦*maravāta uḷlam taṇṇai ~uṭaiyōm* – ‘We who we possess a heart that does not forget’

இப்படிப்பட்ட ஸௌஹ்யத்தை கூடுவரதலாவநெ பண்ணி-  
யிருக்கிற நமக்கு ‘எம்பெருமானே கூடுஹவிக்கப் பெற்றிலோம்’  
என்கிற இழவு இனி இல்லை.

*ippaṭippaṭṭa saulabhyattai anavaratabhāvanai paṇṇi ~irukkīra namakku*  
*‘emperumānai anubhavikka+ perṛilōm’ enkiṛa ilavu iṇi illai.*

For us, who incessantly think of [His] easy [accessibility] that is such, hereafter, there is no deprivation [that consists in] saying, ‘We have not got to enjoy our Lord.’

### ***pācuram 10.10***

அன்றுசரா சரங்களைவை குந்தத் தேற்றி  
யடலரவப் பகையேறி யசுரர் தம்மை  
வென்றிலங்கு மணிநெடுந்தோள் நான்குந் தோன்ற  
விண்முழுது மெதிர்வரத்தன் தாம மேவி  
சென்றினிது வீற்றிருந்த வம்மான் றன்னைத்  
தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
என்றும்நின்ற நவனிவனென் றேத்தி நாளு  
மிறைஞ்சுமினோ யெப்பொழுதுந் தொண்டிர் நீரே.

*anru carācarāṇkaḷai vaikuntattu\* ēṛri*  
*~aṭal arava+ pakai ~ēri ~acurar tammai*  
*venru\* ilaṅku maṇi neṭum tōḷ nāṅkum tōṇra*  
*viṇ muḷutum etir vara+ taṇ tāmam mēvi*

*cenru\* inītu vīrrirunta ~ammāṇ taṇṇai*  
*tillai nakar+ tiruccitrakūṭam taṇ+ uḷ*  
*enrum ninrāṇ avaṇ ivaṇ enru\* ētti nālum*  
*īraiñcumiṇō ~eppolūtum toṇṭīr nīrē.*

O you servants! Bow down [before Him] all the time, daily, and praise [by] saying,

‘He is the One who stays forever inside Tiruccitrakūṭam  
 in the town of Tillai,  
 the Lord who, that day, having lifted up all living beings  
 to Vaikuṇṭha,  
 climbed on the enemy of murderous snakes,<sup>818</sup> destroyed the asuras,  
 [and] as four large arms with glittering gems appeared,  
 and as the whole heaven came forward,  
 reached His abode and went on to be blissfully enthroned [there].’

### 10.10. Commentary

♦ *anru carācaraṇkaḷai* – ‘having [lifted up] all living beings’

‘சுவி வுக்கா: வரிஜாநா:’ என்று வுதிரெகத்திலே அவை-  
 பட்டது அறிந்தருளுகையாலே, ‘நொஜ்ஜலக் தடியொய்யாயா  
 ஸுஸுலிக்குஷவி ஜீரூதெ தியுமொநிமதாசுநொ ஸவெ  
 ராஜநுவுதா:’ என்கிறபடியே, இளையபெருமாளோபாதி வரவெத-  
 துக்குப் போகவிட்டு

‘*api vṛkṣāḥ parimlānāḥ*’ *enru vyatirekattilē avai paṭṭatu aṛintu\**  
*aruḷukaiyālē*, ‘*nocchvasat tad ayodhyāyāṃ susūkṣmam api dṛśyate*  
*tiryagyonigatās cānye sarve rāmam anuvratāḥ*’ *enkirapaṭiyē, ilaiyaperumāḷ*  
*ōpāti paramapadattukku+ pōkaviṭṭu*

→ Because, as it is said in ‘even trees are withered’ [VR 2.53.4c], [He]  
 graciously knew that [they] suffered from separation, He let [all the  
 living beings] go to the supreme abode, like [He did with] the younger

<sup>818</sup> This is a reference to Garuḍa.



Perumāḷ, as described by ‘No breathing being, not even the very minute [ones], was to be seen there in Ayodhyā. Those born of animals and the others, all of them, went following Rāma’ [VR 7.109.22]<sup>819</sup>.

♦ *aṭal arava pakai ēri* – ‘climbed on the enemy of murderous snakes’

ஸபுஜாதிக்கு ஜநுஸசுவான பெரிய திருவடியை மேற்கொண்டு, சுவஸுவமுத்தை வென்று அந்த வீரஸ்ரீ விளங்குகிற திருத்தோள்கள் நாலோடும் கூட அங்குள்ளாருக்கும்படி எழுந்தருளி, வரஃபடித்திலே போய்ப்புக்கு, தன் மேன்மையெல்லாம் தோற்றும்படியான ஈசுவரனை

*sarpajātikku janmaśatruvāṇa periyatiruvaṭiyai mēṛkoṇṭu, asuravargattai veṇru anta vīraśrī viḷaṅkukira tiru+ tōḷkaḷ nālōṭumkūṭa aṅku\* uḷlār ukakkumpaṭi eḷuntaruḷi, paramapadattilē pōy+ pukku, taṇ mēṇmai ~ellām tōṛrumpatiyāṇa īśvaraṇai*

→ The Lord, who was such that all [His] superiority showed, climbing upon Periya Tiruvaṭi [Garuḍa], who is the natural enemy of the snakes, defeating the clan of asuras, [and] graciously appearing with the four sacred shoulders that shine with that wealth of bravery, so that those who were present there rejoice, went [and] entered the supreme abode.

♦ *tillai nakar ityādi* – ‘the town of Tillai,’ etc.

அவ்விருப்பிலொன்றும் குறையாமே காலத்தழுள்ளதனையும் இங்கே நமக்காக நிதவாஸம் பண்ணுமவனை. சநநுப்யொஜநரான நீங்கள் அவனை சூரயித்து க்ஷீதாபூராகுங்கோள்.

*a+ iruppil onrum kuraiyāmē kālatattvam uḷḷatanaiyum inkē namakkāka nityavāsam paṇṇumavaṇai. ananyaprayojanarāṇa nīṅkaḷ avaṇai āśrayittu kṛtārthar ākunkōḷ.*

<sup>819</sup> This sloka is not found in the critical edition of the text.

→ Him, who lives here forever for our sake till the reality of time exists,<sup>820</sup> with nothing in that condition lacking;

You, who are without any other goals, become ones who have attained [their] ends, having sought refuge in Him!

***pācuram* 10.11**

தில்லைநகர்த் திருச்சித்ர கூடந் தன்னுள்  
 திறல்விளங்கு மாருதியோ டமர்ந்தான் றன்னை  
 யெல்லையில்சீர்த் தயரதன்றன் மகனுய்த் தோன்றிற்  
 ரதுமுதலாத் தன்னுலகம் புக்க தீருக்  
 கொல்லியலும் படைத்தானைக் கொற்ற வொள்வாள்  
 கோழியர்கோன் குடைக்குலசே கரன்சொற் செய்த  
 நல்லியலின் றமிழ்மாலை பத்தும் வல்லார்  
 நலந்திகழ்நா ரணனடிக்கீழ் நண்ணு வாரே.

tillai nakar+ tiruccitrakūṭam taṇ+ ul  
 tiṛal viḷaṅku mārutiyōṭu\* amarntāṇ taṇṇai  
 ~ellai ~il cīr+ tayarataṇ taṇ makaṇ āy+ tōṇṇirru\*  
 atu mutal ā+ taṇ+ ulakam pukkatu\* īru\* ā  
 kol+ iyalum paṭai+ tāṇai+ korra(m) ~ol vāḷ  
 kōḷiyar kōṇ kuṭai+ kulacēkaraṇ col ceyta  
 nal+ iyal iṇ tamīl mālai pattum vallār  
 nalam tikaḷ nāraṇaṇ aṭi+ kīḷ naṇṇuvārē.

They shall arrive beneath the feet of Nārāyaṇa shining with goodness,  
 those who master

<sup>820</sup> The TL defines this as 'Category of time, which determines the duration of soul's [sic.] experiences, one of seven *cuttācutta-tattuvam*' in the Śaiva context. What Piḷḷai probably means here is 'till the end of time,' meaning, 'forever.'

all ten [songs] of the garland in sweet Tamil of good quality<sup>821</sup>  
 worded by Kulacēkaraṇ with the [royal] parasol,  
 the king of the Kōḷi people  
 [who possesses] a victorious, glowing sword [and] an army  
 with weapons given to killing,<sup>822</sup>  
 on Him who sat with Māruti shining with valour inside  
 Tiruccitrakūṭam in the town of Tillai,  
 the beginning being [His] appearing as the son of Daśaratha of  
 limitless fame [and] the end being His entering His world.

### 10.11. Commentary

கிழத்தில் - *nigamattil* - in conclusion

♦ *tillai nakar ityādi* – ‘the town of Tillai,’ etc.

‘ஊவொ நாநுசு மஹி’ என்று ‘அங்குப் போகேன்’ என்ற  
 திருவடியை விடமாட்டாமே இங்கே வந்து நிகுவாஸம் பண்ணு-  
 கிறவனை

‘*bhāvo nānyatra gacchati*’ *enru* ‘*aṅku+ pōkēṇ*’ *enra tiruvaṭiyai viṭa*  
*māṭṭāmē inkē vantu nityavāsam paṇṇukiravanai*

→ Him, who came residing here forever, unable to leave Tiruvaṭi,  
 who [had] said, ‘I shall not go there,’ saying, ‘[My] thoughts do not go  
 elsewhere.’ [VR 7.39.15c];

♦ *ellai ~il cīr ityādi* – ‘limitless fame,’ etc.

ஶஹுமுண்ணுன ஶகுவதிக்கு, ‘விதரம் ரொஶயாஜாஸ’ என்று  
 பிள்ளையாய்ப் பிறந்தது தொடக்கமாகப் வரஶவஶம் புக்கது  
 முடிவாகவுண்டான ஶ்ரீராமாயணகலெயை

<sup>821</sup> Both Uttamūr (1999: 101) and Velukkudi (2008: 10.11) take *nal+ iyal* to mean ‘good grammar’ (*nalla [tamil] ilakkaṇam*).

<sup>822</sup> Velukkudi (2008: 10.11) associates *iyal* here with the meaning ‘nature.’ It is these weapons’ (or the army’s) nature to kill.

*bahuguṇāṇā cakravartikku, 'pitaraṁ rocayāmāsa' enru piḷḷaiyāy+  
pirantatu toṭakkamāka+ paramapadam pukkatu muṭivāka ~uṇṭāna  
śrīrāmāyaṇakathaiyai*

→ The story of the divine *Rāmāyaṇa*, which has [His] being born as a Son to the emperor who had many virtues, as it is said in 'He chose [him] as [His] father' [VR 1.15.31]<sup>823</sup> as the beginning, [and His] entering the supreme abode as the end;

♦*kol+ iyalum paṭai+ tāṇai* – 'an army with weapons given to killing'

கொலையை முயலா நின்றுள்ள வேலையுடைய படையையுடையராப்

*kolaiyai muyalā-niṇṇa vēlai ~uṭaiya paṭaiyai ~uṭaiyarāy*

→ Being the owner of an army with spears that continuously practise killing;

♦*korra ~oḷ vāl* – 'a victorious, glowing sword'

வெற்றியையும் அழகையுமுடைய வாளையுடைய

*verriyaiyum alakaiyum uṭaiya vālai ~uṭaiya*

→ [He] who has a sword that has victory and beauty;

♦*kōḷiyar kōṇ* – 'the king of the Kōḷi people'

கோழியர்க்குக் கோன். கோழி - உறையூர். சோழர்க்கு ராஜா-வானவர்

*kōḷiyarkku+ kōṇ. kōḷi - uraiyūr. cōḷarkku rājā-āṇavar*

→ He is the king of the Kōḷi people.

Kōḷi = Uraiyyūr.

He was the king of the Cōḷas.

♦*kuṭai+ kulacēkaraṇ col ceyta* – 'worded by Kulacēkaraṇ with the [royal] parasol'

வெண்கொற்றக் குடையையுடையரான ஸ்ரீகும்பசௌவரபெருமாள் அருளிச்செய்த

<sup>823</sup> This sloka is not found in the critical edition of the text.

*veṅkorrakkuṭaiyai ~uṭaiyarāṇa śrīkulaśekhara perumāḷ aruḷicceyta*

→ Graced by lord Śrī Kulacēkaraṇ, who is the possessor of a white [royal] parasol of victory;

♦*nal+ iyalin̄ tamīl mālai pattum vallār* – ‘those who master all ten [songs] in sweet Tamil of good quality’

அழகிய இயலையுடைய தமிழ்மலை பத்தும் வல்லார்

*alakiya iyalai ~uṭaiya tamīl mālai pattum vallār*

→ Those who master all ten [songs] of the Tamil garland, which has a beautiful chanting [pattern];

♦*nalam tikaḷ nāraṇaṇ aṭi+ kīḷ naṇṇuvārē* – ‘They will arrive below the feet of Nārāyaṇa shining with goodness’

பாசபவத்திலே விளங்கா நின்றுள்ள ஸவெஹ்ஸூரன் திருவடிகளைக் கிட்டப்பெறுவார்கள்.

*paramapadattilē viḷaṅkā-ninṇuḷḷa sarveśvaraṇ tiruvaṭikaḷai+ kiṭṭa+ peruvārkaḷ.*

→ [They] will get to attain the sacred feet of the Lord of all who stands shining in the supreme abode.

## APPENDIX – GLOSSARY

### Abbreviations<sup>824</sup>

abl.	ablative
abs.	absolutive/ <i>viṇaiyeccam</i>
acc.	accusative
adj.	adjective
adv.	adverb
conc.	concessive
cond.	conditional
comp.	comparative
comp.p.	comparative particle
dat.	dative
DEDR	Dravidian Etymological Dictionary, 2 <sup>nd</sup> edition
dem.pron.	demonstrative pronoun
DBIA	Dravidian Borrowings from Indo-Aryan
encl.	enclitic
expl.	expletive
f.	feminine
gen.	genitive
h.	honorific
hab.fut.	habitual future
i.a.	imperfective aspect
inf.	infinitive
inst.	instrumental
inter.pron.	interrogative pronoun
intr.	intransitive
ipt.	imperative
loc.	locative
m.	masculine
n.	noun

<sup>824</sup> This list is based on the word index to the *Kuruntokai* (Wilden 2010 [Vol. 3]: 4-5).

neut.	neuter
neg.	negative
obl.	oblique
opt.	optative
p.a.	perfective aspect
p.n.	proper name
part.n.	participial noun
pey.	<i>peyareccam</i> (participial with different aspects)
pers.pron.	personal pronoun
pl.	plural
pos.	possible
pr.	present
prob.	probably
proc.	proclitic
pron.n.	pronominal noun
refl.	reflexive
refl.pron	reflexive pronoun
r.n.	root noun
san.	sandhi
sg.	singular
soc.	sociative
TL	Tamil Lexicon
tr.	transitive
v.def.	defective verb
v.n.	verbal noun
v.r.	verbal root

**அ - a**

அ a	DEDR 1. dem.pron. a- (proc.) that 3.7.1, 7.5.3, 7.8.3, 9.11.2
அது atu	n.sg. 2.1.4, 5.1.4, 6.4.4, 7.4.2, 10.11.2
அதன் atan	obl. 1.2.2, 8.2.1
அதனால் atanāl	inst. 8.8.1, 8.9.2, 10.7.1
அதனுக்கு atanukku	dat. 9.11.1
அதனை atanai	acc. 6.10.2
அவர் avar	3.h. 2.9.4
அவள் aval	3.sg.f. 5.1.3
அவளுக்கு avalukku	dat. 6.3.3
அவளை avalai	acc. 6.5.4
அவன் avan	m.sg. 9.9.1, 10.7.2, 10.10.4
அவனுக்கு avanukku	dat. 2.9.3
அவனை avanai	acc. 5.10.2, 8.4.1
அவை avai	n.pl. 4.6.2, 5.7.2, 5.8.2
அங்கு anku	there 1.3.4, 6.5.4, 7.9.3
அன் an	such 4.6.4
அன்ன anna	like 1.2.3, 9.6.3
அன்னவர் annavar	3.h. 4.6.2
அன்னவன் annavan	3.sg.m. 7.1.1, 7.1.2, 7.1.2
அனைய anaiya	adj. such 4.6.1, 4.6.4
அன்று anru	that day 1.4.2, 8.7.1, 10.10.1
அனைத்தில் anaittil	loc. all 7.9.3
அனைத்தும் anaittum	all 1.8.2, 7.2.3, 7.6.3, 10.1.1
அற்றை arrai	on that day 6.6.3
ஆங்கே ānkē	then adv. 6.3.1
அவிழ் avil	DEDR 14: 4. to become lose
அவிடும் avilum	pey. i.a. 8.9.1
அகத்தியன் akattiyan	< Skt. agastya- p.n. 10.8.1
அகம் akam	DEDR 7. inside, mind, place 1.10.2, 5.6.4
அகத்தின் akattin	obl. 4.5.1
அகத்து akattu	obl. 6.2.1, 6.8.4



அகல் akal	DEDR 8: 3. to depart, to vanish
அகல akala	inf. 1.10.2
அகன்று akanru	abs. 6.6.2
அகற்று akarru	5. to remove, to repel
அகற்றி akarri	abs. 5.1.3
[அகற்றிடினும் akarriṭinum]	abs. + iṭu conc. 5.1.3]
அங்கங்கள் aṅkaṅkaḷ	< Skt. aṅga- limb pl. 9.7.2
அங்கையோடு aṅkaiyōṭu	TL. soc. palm of hand 7.2.3
அச்சன் accaṇ	DEDR 50. father, lord 2.9.3
அசுரர் acurar	< Skt. asura- h. 10.10.1
அசுரரை acurarai	acc. 8.10.1
அசை acai	DEDR 37: 4. to move – v.r. 7.5.1
[அசைதர acaitara]	v.r.+ taru inf. 7.5.1]
அசோதை acōtai	< Skt. yaśodā- p.n. 7.8.4
அஞ்ச aṅcu	DEDR 55: 5. to fear
அஞ்ச aṅca	inf. 10.3.3
அஞ்சி aṅci	abs. 7.8.3
அச்சம் accam	fear 6.8.3
அஞ்சனம் aṅcaṇam	< Skt. aṅjana- collyrium 7.2.1
அடக்கு aṭakku	DEDR 63: 5. to subdue, to control
அடக்கி aṭakki	abs. 1.7.1, 7.2.3
அடங்கு aṭaṅku	5. to submit
அடங்க aṭaṅka	inf. 10.6.3
அடர் aṭar	DEDR 77: 11. to kill, to attack
அடர்த்து aṭarttatu	v.n. 2.3.1, 2.3.2
அடர்த்தாய் aṭarttāy	part.n. p.a. 2.sg. 5.5.1
அடல் aṭal	victory 10.7.1 murder 10.10.1
அடி aṭi	DEDR 72. foot 1.1.3, 1.3.4, 1.11.4, 2.2.3, 2.3.4, 2.4.4, 3.9.1, 5.5.2, 7.2.2, 7.11.3, 8.10.2, 8.11.2, 10.3.4, 10.6.4, 10.7.4, 10.11.4
அடிகள் aṭikaḷ	pl. 4.11.2, 9.5.1

அடியவரோடு aṭiyavarōṭu	pron.n. 3.h. devotee soc. 1.3.4
அடியார் aṭiyār	pron.n. 3.h. 1.10.3, 4.9.3
அடியார்கள் aṭiyārkaḷ	pl. 2.1.3, 2.4.2, 2.9.3, 2.10.1
அடியேன் aṭiyēn	pron.n. 1.sg. 'I, your slave, your humble servant' 5.4.4, 5.7.4, 5.9.4, 7.9.4
அடிமை aṭimai	service, servitude 2.10.2, 4.1.2
அடிசிலின் aṭicilin	DEDR 76. boiled rice obl. 7.6.3
அடி aṭi	DEDR 77: 1. to strike
அடிப்பதற்கு aṭippataṛku	dat. of v.n. 7.8.2
அடை aṭai	DEDR 84: 4. intr. to settle; tr. to approach
அடைந்தவனே aṭaintavaṇē	part.n. p.a. 3.sg.m. voc. 8.5.2, 8.6.1
அடையல் aṭaiyal	v.n. 5.5.2
அடையோம் aṭaiyōm	neg. 1.pl. 10.9.4
அண்ட (ம்) aṇṭa(m)	< Skt. aṇḍa- n. egg; egg 3.4.3
அணி aṇi	r.n. beauty, jewel 7.8.3, 9.6.1, 10.9.2
அணி aṇi	DEDR 116: 4. to adorn, to decorate - v.r. 1.1.1, 1.1.2, 1.3.3, 1.7.3, 1.10.3, 10.1.1, 10.2.4
அணியாது aṇiyātu	neg. abs. 9.7.2
அணிவன் aṇivaṇ	i.a. 1.sg. 2.3.4
அணுகு aṇuku	DEDR 120: 5. to approach
அணுகும் aṇukum	pey i.a. 1.3.4
அணை aṇai	TL. (cf. DEDR 123) bed 6.6.2, 6.7.1, 9.3.3, 9.3.4
அணையில் aṇaiyil	loc. 1.2.3, 1.3.3, 1.4.3, 1.5.3, 1.7.3, 1.8.3, 1.9.3, 1.11.1
அணையை aṇaiyai	acc. 1.1.2
அணை aṇai	DEDR 120: 4. to join, to embrace - v.r. 9.3.1
அணைந்த aṇainta	pey. p.a. 9.3.2
அணைந்து aṇaintu	abs. 6.6.3, 7.2.3
அணை aṇai	cf. DEDR 122. bridge 8.8.1
அத்தன் attan	DEDR 142. father 2.9.3
அத்தனே attanē	voc. 3.7.3

அதிபதியே atipatiyē	< Skt. adhipati- king. voc. 8.6.2, 8.7.4
அந்தணர்கள் antaṇarkaḷ	DEDR 148. brahmins pl. 10.2.4
அந்தம் antam	< Skt. anta- end 2.6.1, 5.6.4,
அந்தரம் antaram	< Skt. antara- space, sky 5.6.2
அந்தோ antō	TL. expl. alas 7.2.4, 7.6.2, 7.10.2, 9.5.4
அம் am	DEDR 162: (amai beauty, fitness) beautiful 1.4.2, 1.4.3, 3.5.3, 3.9.1, 4.10.2, 7.6.1, 10.1.1, 10.8.1
அம்பால் ampāl	DEDR 178. arrow inst. 10.7.1
அம்புய(ம்) ampuya(m)	< Skt. ambuja- lotus 7.1.1
அம்மான் ammāṇ	TL. (cf. DEDR 183). father, God 1.3.3, 1.3.4, 1.11.2, 10.2.4, 10.10.3
அம்மா ammā	voc. 5.2.3, 5.3.1, 5.4.3, 5.6.3, 5.7.3, 5.8.3, 5.10.1, 9.6.1
அம்மானே ammāṇē	voc. 5.1.2, 5.5.1, 5.9.3
அம்மானை ammāṇai	acc. 1.5.4, 1.9.4, 10.6.4
அமர் amar	DEDR 161: 4. to abide, to rest, to sit - v.r. 6.2.3
அமர்ந்த amarnta	pey. p.a. 10.6.4, 10.7.3
அமர்ந்தான் amarntāṇ	part.n. 3.sg.m. 10.7.4, 10.11.1
அமரும் amarum	pey. i.a. 4.5.2
அமரர் amarar	< Skt. amara- the immortal 3.h 1.10.1
அமரர்க்கு amararkku	dat. 3.6.3, 8.8.2
அமரர்கள் amararkaḷ	pl. 1.4.2, 1.6.1
அமுது amutu	< Skt. amṛta- ambrosia, nectar 6.4.1, 8.8.2
அமுதே amutē	voc. 8.1.4, 8.3.4
அமுதம் amutam	nectar 10.8.4
அமை amai	DEDR 161: 4. to be content, to be enough
அமையும் amaiyum	i.a. 3.sg.n. 6.7.4
அயர்வு ayarvu	DEDR 39. faintness, forgetfulness 2.1.3 TL. pain 1.10.2

அயன் ayaṇ	< Skt. aja- Aja, Brahmā 1.3.1, 1.5.2, 1.6.1, 8.4.1
அயோத்தி ayōtti	< Skt. ayodhyā- p.n. of place. Ayodhyā 8.6.2, 8.7.4, 10.1.1, 10.8.1
அரக்கர் arakkar	< Skt. rākṣasa- rakshasa h. 10.2.2, 10.6.2
அரக்கரொடு arakkaroṭu	inst. 10.7.2
அரக்கி arakki	< Skt. rākṣasī- a demoness, a female rakshasa 10.5.2
அரங்க(ம்) araṅka(m)	short for Tiruvaraṅkam p.n. Śrīraṅgam 3.6.3, 8.10.2
அரங்கத்து araṅkattu	obl. 1.2.3, 1.3.3, 1.4.3, 1.5.3, 1.6.3, 1.7.3
அரங்கன் araṅkaṇ	pron.n. 3.m.sg./p.n. 1.10.3, 2.3.3, 2.5.2, 2.6.3, 2.7.2, 2.8.3, 2.10.1, 3.3.3, 3.4.3, 3.5.3, 3.9.1
அரங்கனுக்கு araṅkaṇukku	dat. 2.4.2, 2.9.3
அரங்கனை araṅkaṇai	acc. 2.1.1
அரங்க araṅka	voc. 2.2.3
அரங்கா araṅkā	voc. 3.1.3, 3.2.3, 3.7.3, 3.8.3
அரசன் aracaṇ	< Skt. rājan- king 10.6.2
அரச araca	adj. 1.1.2,
அரசே aracē	voc. 8.5.3
அரசு aracu	kingdom 4.2.2, 4.5.2, 8.7.2, 10.4.2, 10.7.2, 10.7.4, 10.7.4, 10.8.1
அரசை aracai	acc. 10.7.4
அரம்பையர் arampaiyar	< Skt. rambhā- p.n. pron.n. 3.h. Rambhā and the like 1.6.1, 4.9.3
அரம்பையர்கள் arampaiyarkaḷ	pl. 4.2.1
அரவ(ம்) arava(m)	DEDR 2359. snake 10.10.1
அரவின் araviṇ	obl. 6.7.1
அரவு aravu	snake 1.1.2, 1.2.3, 1.3.3, 1.4.3, 1.5.3, 1.7.3, 1.8.3, 1.9.3, 1.11.1, 2.5.1
அரன் aran	< Skt. hara- Śiva 1.6.1
அரி ari	DEDR 212: 4. to cut off - v.r. 5.1.3

அரி ari	DEDR 218. lines in the white of the eye 6.7.2
அரு(ம்) aru(m)	DEDR 221. adj. rare, difficult, precious 2.1.1, 2.7.2, 4.6.4, 8.5.2, 8.6.2, 9.5.4, 9.5.4
அருமையை arumaiyai	TL. difficulty of attainment acc. 9.9.2
அரி ari	difficult, rare 10.3.4
அரிய ariya	adj. 4.3.2
அரியணை ariyaṇai	TL. throne 9.1.2
அரிவையரோடு arivaiyarōṭu	DEDR 217. woman h. soc. 6.6.3
அருள் aruḷ	DEDR 227. grace, benevolence 5.1.4, 5.4.4, 7.10.2, 8.9.4
அருள் aruḷ	5. to be gracious, to bestow
அருள் aruḷ	ipt. 6.6.4, 7.9.4
அருளா aruḷā	inf. 7.7.3
அருளி aruḷi	abs. 8.5.1, 8.8.2
அரையில் araiyil	DEDR 230. waist loc. 6.9.2
அல்குல் alkuḷ	DEDR 253. waist 4.10.2, 9.7.1
அல் al	DEDR 234: to be not so
அல்லர்கள் allarkaḷ	3.pl. 2.9.4
அல்லாது allātu	besides 3.5.1
அல்லாரோடு allāroṭu	h. soc. 3.6.1
அல்லால் allāl	except, besides 4.1.2, 5.1.1, 5.2.2, 5.3.2, 5.5.2, 5.6.2, 5.6.4, 5.8.4, 10.7.4
அல்லை allai	2.sg. 6.3.3
அல்லோம் allōm	1.pl. 6.7.1, 6.7.2
அலன் alaṇ	1.sg. 3.6.1
அன்றி anṇi	except, besides 5.8.2
அன்று anṇu	TL. expl. n.sg. 6.4.4, 10.8.4, 10.9.4
அல்லி alli	DEDR 256. lotus 2.10.1, 6.10.1
அல ala	DEDR 236: 12. to suffer
அலந்து alantu	abs. 2.1.3
அலர் alar	DEDR 247: 4. to blossom – v.r. 10.4.1
அலரா alarā	neg. 3.pl.n.. 5.6.2

அலரும் alarum	pey. i.a. 8.9.3
அலர்கள் alarkaḷ	blossom pl. 1.3.4
அலை alai	DEDR 240. wave 8.8.2
அலை alai	DEDR 240: 4. to move, to ripple, to dash
அலைக்கும் alaikkum	pey. i.a. 8.7.3
அழகு alaku	DEDR 274. beauty 9.7.2
அழல் alal	DEDR 276. n. fire, heat 1.2.1
அழலை alalai	acc. 5.6.1
அழி ali	DEDR 277: 11. to destroy
அழித்தவனே alittavanē	part.n. p.a. 3.sg.m. voc. 8.8.1, 8.9.2
அழு alu	DEDR 282: 1. to cry
அழுத aluta	pey. p.a. 1.9.2
அழும் alum	pey. i.a. 5.1.4
அழுகை alukai	weeping 7.8.3
அழுந்து aluntu	DEDR 285. to become pressed
அழுந்த alunta	inf. 9.6.2
அழை alai	DEDR 282. to invoke
அழைக்கின்றேன் alaikkinnrēn	pr. 1.sg. 3.1.3, 3.7.3, 3.8.3
அழைக்கும் alaikkum	pey. i.a. 2.2.3, 9.6.1
அழைத்து alaittu	abs. 2.1.3, 2.4.3
அழையா alaiyā	abs. 3.2.3
அள ala	DEDR 295. to measure
அளந்தது alantatu	v.n. 2.3.2
அளவு alavu	measure 7.4.4
அளி ali	< Skt. ali- bee 1.6.1
அளி ali	DEDR 301: 11. to take care, to be gracious
அளித்தவனே alittavanē	part.n. p.a. 3.sg.m. voc. 8.7.2
அனை alai	DEDR 296: 4. to blend to mix up <sup>825</sup>
அனைந்து alaintu	abs. 7.8.1

<sup>825</sup> Compare with DEDR 2411 *alai* curdled milk, butter.

அற்புதம் arputam	< Skt. adbhuta- marvel 2.6.1
அறம் aṛam	DEDR 311. duty, virtue, dharma 1.7.3
அறி aṛi	DEDR 314. to know
அறிந்து aṛintu	abs. 6.1.2, 6.1.2
அறியா aṛiyā	neg. pey. 5.2.2
அறியேன் aṛiyēn	TL. to esteem neg. 1.sg. 4.7.2
அறிவன் aṛivaṇ	p.a. 1.sg. 6.2.4
அறு aṛu	DEDR 315: 11. to cut
அறுத்து aṛuttu	abs. 5.4.1
அற்றவர்கட்கு aṛṛavarkaṭṭkku	part.n. p.a. 3.h. those who has renounced all ties. dat. 8.6.2
அற்றார்கள் aṛṛārkaḷ	part.n. p.a. 3.pl. 1.4.3
அன்பு aṇpu	DEDR 330. love 7.3.1, 8.5.2
அன்பொடு aṇpoṭu	soc. 1.10.3
அனந்தம் aṇantam	< Skt. ananta- infinity 2.6.1
அனந்தன் aṇantaṇ	p.n. of the snake 1.1.2; p.n. of God, as the infinite One 3.3.3

ஆ - ā
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ஆ ā	DEDR 333. to be, to become – v.r. 7.9.2, 10.11.2, 10.11.2
ஆக āka	inf. 3.6.2, 9.1.4, 9.8.4, 9.9.2, 9.9.3, 9.9.4, 10.7.4
ஆகி āki	abs. 2.7.3, 2.9.3, 4.7.2, 10.3.1
ஆகிலும் ākilum	conc. 5.2.4, 5.3.2
ஆகும் ākum	hab.fut. 2.7.4
ஆம் ām	i.a. 2.9.4, 4.6.4, 7.11.3, 9.8.3
ஆம் ām	pey. i.a. 2.5.2, 2.10.2
ஆய் āy	abs. 2.1.2, 2.3.1, 2.3.1, 2.4.2, 3.7.4, 3.8.4, 3.9.2, 4.1.4, 4.2.4, 4.4.4, 4.5.4, 4.8.4, 4.9.4, 7.5.3, 8.7.1, 9.4.4, 9.5.3, 9.7.1, 9.11.1, 10.1.2, 10.11.2
ஆய āya	pey. p.a. 4.8.2, 4.9.1, 4.11.4, 8.11.4
ஆவது āvatu	v.n. i.a. n.sg. 2.1.4, 2.2.4
ஆவர் āvar	i.a. 3.h. 2.10.4

ஆவான் āvāṇ	inf. 9.1.1
ஆவேன் āvēṇ	i.a. 1.sg. 4.2.4, 4.3.4, 4.4.4, 4.5.4, 4.6.4, 4.7.4, 4.8.4, 4.10.4
ஆன āṇa	pey. p.a. 1.7.2, 2.6.1
ஆனான் āṇāṇ	part.n. 3.sg.m. 4.8.2
ஆயிடினும் āyiṭiṇum	conc. 5.10.1
ஆயின āyiṇa	pey. p.a. 7.1.4
ஆசனத்து ācaṇattu	< Skt. āsana- throne obl. 10.2.4
ஆசை ācai	< Skt. āśā- desire 6.1.2
ஆட்செய் āṭcey	TL. to pay homage to
ஆட்செய்யும் āṭceyyum	pey. i.a. 3.3.1
ஆடு āṭu	DEDR 347: 5. to dance, to play, to bathe
ஆட āṭa	inf. 2.2.4
ஆடல் āṭal	v.n. 4.6.2
ஆடி āṭi	abs. 2.2.3, 2.8.3, 2.9.2, 7.6.2
ஆடும் āṭum	pey. i.a. 2.2.4
ஆட்டம் āṭṭam	dance 2.1.3
ஆட்டு āṭṭu	dance 7.9.1
ஆடை āṭai	TL. cloth, garment 6.5.2, 6.9.2
ஆடையை āṭaiyai	acc. 6.8.3
ஆதரி ātari	TL. 11. to wish for
ஆதரியேன் ātariyēṇ	neg. 1.sg. 4.6.2, 4.10.2
ஆதி āti	< Skt. ādi- beginning 2.6.1, 3.5.3
ஆய் āy	DEDR 363. select, choice 6.4.3
ஆய்ச்சி āycci	DEDR 364. mother 2.4.1
ஆ ā	DEDR 334. cow
ஆவினை āviṇai	acc. 1.4.2
ஆய் āy	cowherd caste
ஆய்ச்சிமார்கள் āyccimārkaḷ	3.pl.f. 6.10.1
ஆயர் āyar	pron.n. 3.h. herdsman 1.4.2, 6.1.1
ஆயன் āyaṇ	3.sg.m. 3.5.3
ஆயனே āyaṇē	voc. 3.8.3



ஆயிரங்கள் āyiraṅkaḷ	DEDR 11. thousand pl. 1.1.1
ஆயிரவர் āyiravar	pron.n. 3.h. 10.2.4
ஆர் ār	DEDR 368: 4. to become full, to abound; to be satisfied, to be satiated; to spread - v.r. 4.2.3, 4.7.3, 4.8.3, 7.10.2
ஆர்ந்த ārnta	pey. p.a. 1.1.1, 1.2.1, 1.8.1, 1.8.3, 1.9.3, 9.11.1, 9.11.2, 9.11.3, 9.11.4
ஆர āra	inf. 1.2.4, 1.11.2
ஆர āra	adv. fully 7.2.3
ஆரா ārā	neg. pey. 8.5.2
ஆராத ārāta	neg. pey. 1.9.2
ஆர் ār	TL. 4. to resemble
ஆர்ந்த ārnta	pey. p.a. 1.8.2
ஆர் ār	DEDR 369: 11. to bind
ஆர்த்த ārtta	pey. p.a. 2.4.2
ஆர்வ(ம்) ārva(m)	DEDR 381. affection 9.6.1
ஆர(ம்) āra(m)	<Skt. hāra- pearl necklace 2. 7. 2, 3. 3. 3
ஆரும் ārum	~ yār DEDR 5151. everyone 5.10.2
ஆல் -āl	expl.part. 5.6.2, 6.3.4
ஆலி āli	p.n of place. Āli 8.7.4
ஆலி āli	DEDR 386: 11. to dance
ஆலியா āliyā	abs. 3.2.3
ஆலின் ālin	DEDR 382. banyan obl. 8.7.1
ஆலை ālai	DEDR 387. sugar cane press 7.1.1
ஆவி āvi	DEDR 393. breath 7.4.4
ஆழி āḷi	DEDR 398. discus 1.8.1, 1.9.4, 3.9.1, 4.3.3
ஆள் āḷ	DEDR 5157: 2. to reign, to rule - v.r. 9.4.1
ஆள்வித்தேன் āḷvittēn	caus. p.a. 1.sg. 9.1.4
ஆளா āḷā	neg. pey. 5.4.4
ஆளாய் āḷāy	neg. 2.sg. 5.2.4

ஆளி āḷi	part.n. 3.sg. 9.9.1
ஆளும் āḷum	pey. i.a. 4.2.2, 4.7.1, 8.5.1, 8.5.3, 8.5.4.
ஆண்டு āṇṭu	abs. 4.10.1
ஆள் āḷ	DEDR 399. man; servant, slave 8.9.4
ஆற்று āṛru	DEDR 404: 5. tr. to console
ஆற்றா āṛrā	neg. pey. 9.11.1
ஆறு āru	DEDR 5159. river 2.3.3, 4.7.4, 5.8.1
ஆற்றில் āṛril	loc. 6.1.3
ஆறு āru	DEDR 405. way; method, means 7.9.4
	TL. nature 9.4.4
ஆன் āṇ	(not TL) *3. to end
ஆளுத āṇāta	neg. pey. 4.2.1
ஆனேறு āṇēru	bull 4.1.2
ஆனையில் āṇaiyil	DEDR 5161. elephant loc. 7.2.3

இ/ஈ - i/ī
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இ i	DEDR 410. deictic proc. this 3.1.1, 3.4.1, 4.5.2, 6.1.1, 10.5.4
இது itu	n.sg. 3.8.2, 9.7.4
இவள் ivāḷ	f.sg. this woman 7.4.3
இவன் ivāṇ	m.sg. this man 10.10.4
இவை ivai	n.pl. 1.8.2, 2.2.2, 7.8.4, 9.11.4
இங்கு iṅku	here 3.9.4, 6.5.4
இன்று inru	this day, today 7.4.3, 9.3.3, 9.4.3, 9.5.2, 9.7.3, 9.10.2, 10.4.3
இனி inī	now, thereafter 7.9.4, 9.3.3
இற்றை irrai	today 6.6.2
இன்னம் innam	adv. again 6.5.4, 6.8.4, 9.4.1
ஈங்கு īṅku	here 6.8.4
ஈங்ஙனம் īṅṅanam	adv. in this manner 7.11.1
இகழ் ikal	DEDR 414: 4. to scorn, to slight
இகழ்வன ikalvāṇa	part.n. i.a. 3.pl.n.. 5.2.1

இசை icai	DEDR 470. music 1.5.1, 6.9.4, 7.11.4, 8.4.3
இசையில் icaiyil	loc. 6.10.3
இசை icai	DEDR 471: 4. to harmonise
இசைந்து icaintu	abs. 1.10.4
இடு iṭu	DEDR 442: 6. to place, to put
இட iṭa	inf. 2.1.4, 2.6.2, 7.2.4, 7.6.2, 7.9.4
இட்ட iṭṭa	pey. p.a. 4.3.1, 6.2.4, 9.6.4
இடும் iṭum	pey. i.a. 2.8.4, 7.1.4
இட்டு iṭṭu	abs. 1.3.4, 2.9.2, 4.3.2, 6.4.1, 6.5.2, 6.5.3, 6.6.2, 6.8.1, 9.8.3
இடினும் iṭinum	conc. 5.1.3, 5.2.1, 5.3.3, 5.6.1, 5.6.3, 5.7.3
இடத்தான் iṭattān	DEDR 449. 3.sg.m. pron.n. of iṭam left. 4.1.3
இடர் iṭar	DEDR 435. affliction, trouble 1.7.1
இடை iṭai	DEDR 448. middle, interval, waist 6.6.2, 7.7.3, 7.7.3
இடையார் iṭaiyār	pron.n. 3.h. 3.2.1, 4.6.1
இடையாளை iṭaiyālai	pron.n. 3.sg.f. acc. 6.5.1
இடை iṭai	(cf. DEDR 434) space, place 7.3.1; TL. loc. suffix 7.1.3, 7.5.1, 7.5.3, 9.6.2
இணை inai	DEDR 457. pair, likeness 1.3.4, 1.5.1, 2.2.1, 3.9.1, 5.5.2, 7.7.4, 9.1.1, 10.3.4, 10.6.4
இணைக்கு inaikku	dat. 2.7.4
இணைகள் inaikal	pl. 1.1.4, 4.4.2
இந்திரன் intiraṇ	< Skt. Indra- p.n. 4.3.1, 4.8.1
இந்திரனோடு intiraṇōṭu	soc. 1.6.1
இமை imai	DEDR 2545: 11. to twinkle
இமைக்கும் imaikkum	pey. i.a. 1.1.1
இமையவர் imaiyavar	part. n. 3.h. the unblinking ones = the devas 10.4.4
இயங்கு iyaṅku	DEDR 469: 5. to walk about
இயங்கும் iyaṅkum	pey. i.a. 4.9.3

இயல் iyal	DEDR 471: 5. to resemble, to associate with
இயலும் iyalum	pey. i.a. 4.11.2, 10.11.3
இயல் iyal	quality 10.11.4
இரவு iravu	DEDR 2552. night 6.6.2, 6.6.3
இராகவனே irākavaṇē	< Skt. rāghava- p.n. Rāghava voc. 8.1.4, 8.2.4, 8.3.4, 8.4.4, 8.9.4, 8.10.4
இராமன் irāmaṇ	< Skt. rāma- p.n. Rāma 2.3.1, 9.11.1, 10.1.3, 10.3.4, 10.6.4.
இராமா irāmā	voc. 9.1.3, 9.2.4
இரி iri	DEDR 478: 4. to be destroyed, to retreat
இரிய iriya	inf. 1.1.1
இரு iru	DEDR 474. two 1.7.2, 9.4.4
இரண்டு iraṇṭu	two 1.3.1
இரு(ம்) iru(m)	DEDR 481. adj. vast 9.2.1, 9.8.4, 10.4.4
இரு iru	DEDR 480: 4. intr. to exist, to remain, to live
இருக்க irukka	inf. 6.4.1, 7.7.3
இருக்கின்றாய் irukkiṇṛāy	pr. 2.sg. 9.8.4
இருக்கின்றேன் irukkiṇṛēṇ	pr. 1.sg. 9.6.4
இருக்கும் irukkum	pey. i.a. 1.10.4
இருக்கும் irukkum	hab.fut. 5.7.2
இருந்த irunta	pey. p.a.10.2.4
இருந்தாயை iruntāyai	part.n. p.a. 2.sg. acc. 9.1.2
இருந்தான் iruntāṇ	part.n. p.a. 3.sg.m. 10.4.3
இருந்து iruntu	abs. 4.5.1
இருந்தேன் iruntēṇ	p.a. 1.sg. 5.1.4, 5.3.4, 7.10.4
இருப்ப iruppa	inf. 6.4.3
இருத்து iruttu	5. tr. to cause to sit
இருத்தி irutti	abs. 7.3.1
இருள் iruḷ	DEDR 2552. darkness 1.1.1
இருள்வாய் iruḷvāy	loc. 6.5.1
இல் il	DEDR 2559. def.v. not to be – v.r. 2.1.2, 2.6.3, 2.10.2, 3.1.1, 3.5.1, 5.6.4, 7.4.4, 7.11.2, 10.11.2

இல்லா illā	pey. 1.5.1, 1.5.2, 1.7.2, 1.10.2, 7.1.4, 7.3.4
இல்லேன் illēṇ	1.sg. 5.3.2, 5.10.2
இல்லை illai	neg. sg./pl./h. 3.1.2, 3.2.2, 3.3.2, 3.4.1, 3.5.2, 3.9.4, 5.1.1, 6.10.4
இலாத ilāta	pey. 2.6.2
இலேன் ilēṇ	neg. 1.sg. 7.10.4
இன்மை inmai	absence 6.1.2
இலக்குமனை ilakkumaṇai	< Skt. lakṣmaṇa- p.n. Lakṣmaṇa acc. 10.9.3
இலங்கு ilaṅku	DEDR. 829: 5. to shine - v.r. 5.8.1, 5.8.3, 5.8.4, 10.10.2
இலங்க ilaṅka	inf. 6.9.1
இலங்கை ilaṅkai	< Skt. lankā- p.n. of place. Laṅkā 8.1.2, 8.8.1, 8.9.2, 10.6.2, 10.7.2.
இலவணன் ilavaṇaṇ	< Skt. lavaṇa- p.n. Lavaṇa 10.9.2
இலை ilai	DEDR 497. leaf 8.7.1
இழ ila	DEDR 501: 12. to lose
இழந்த ilanta	pey. p.a. 7.4.4
[இழந்திட்ட ilantiṭṭa	abs. of ila + iṭu pey. 9.6.4]
இழந்து ilantu	abs. 9.6.4
இழந்தேன் ilantēṇ	p.a. 1.sg. 7.7.4, 7.7.4
இழி ilī	DEDR 502. to descend, to fall, to be inferior - v.r. 9.6.4
இழிந்த ilinta	pey. p.a. 2.7.3
இளங்கோ ilaṅkō	TL. prince 9.2.3
இள(ம்) ila(m)	DEDR 513. tender, young 6.9.2, 6.10.1, 7.7.2, 7.8.1
இளமை ilamai	youth 7.4.3
இளைய ilaiya	adj. 8.7.2
இளையவர்கட்கு ilaiyavarkaṭku	younger brother 3.h. dat. 8.9.4
இளையவனோடு ilaiyavaṇōṭu	3.sg.m. soc. 8.5.2
இளை ilai	DEDR 512: 11. to get exhausted

இளைத்து <i>iḷaittu</i>	abs. 2.9.1
இறு <i>iru</i>	DEDR 520: 11. to snap asunder
இறுத்தாய் <i>iruttāy</i>	part.n. 2.sg. voc. 6.3.4
இறுத்து <i>iruttu</i>	abs. 2.5.1, 10.3.1
இறுதி <i>iruti</i>	DEDR 514. end 7.8.4
இறை <i>irai</i>	DEDR 516: 5. to fall down, to bow down
இறைஞ்சு <i>iraiñca</i>	inf. 1.3.2
இறைஞ்சி <i>iraiñci</i>	abs. 1.5.1, 2.9.2, 4.11.2
இறைஞ்சினேன் <i>iraiñcinēn</i>	p.a. 1.sg. 10.3.4
இறைஞ்சுமினே <i>iraiñcuminō</i>	ipt. pl. 10.10.4
இறைஞ்சுவார் <i>iraiñcuvār</i>	part.n. 3.h. 10.3.4
இறை <i>irai</i>	DEDR 527. chief 6.10.3
இறையவன் <i>iraiyavan</i>	chief 7.11.1
இன் <i>in</i>	DEDR 530. pleasing, sweet 1.5.1, 2.10.4, 6.6.2, 6.9.4, 6.10.3, 6.10.4, 8.1.4, 8.3.4, 10.8.4, 10.7.2, 10.11.4
இன்ப(ம்) <i>inpa(m)</i>	pleasantness, pleasure, happiness, joy 1.4.2, 1.5.1, 1.8.4, 1.10.4
இன்பத்து <i>inpattu</i>	obl. 7.8.4
இன்பத்தை <i>inpattai</i>	acc. 7.4.3, 7.4.4
இன்பு <i>inpu</i>	pleasure, joy 2.4.4, 4.5.2
இனிது <i>initu</i>	adv. 1.3.2, 6.9.3, 7.2.1, 9.8.4, 10.6.4, 10.7.3, 10.10.3
இன(ம்) <i>ina(m)</i>	DEDR 531. group 1.1.1, 2.7.1, 6.8.1
இனங்கள் <i>inaṅkal</i>	pl. 4.4.3, 4.6.3, 8.4.2
ஈசன் <i>īcaṇ</i>	< Skt. Īśa- Supreme Being 4.5.3
ஈட்டம் <i>īṭṭam</i>	DEDR 538. throng 2.1.4
ஈ <i>ī</i>	DEDR 2598: 4. to give
ஈந்த <i>īnta</i>	pey. p.a. 10.9.1
ஈந்து <i>īntu</i>	abs. 10.4.2, 10.7.2
ஈர் <i>īr</i>	DEDR 274. two 1.2.1, 1.3.1
ஈர் <i>īr</i>	DEDR 542: 4. to drag along

ஈர்த்த <i>īrtta</i>	pey. p.a. 2.5.1
ஈறு <i>īru</i>	DEDR 514. end 10.11.2
ஈன் <i>īn</i>	DEDR 555: 8. to bring forth, to give birth
ஈன்ற <i>īnra</i>	pey. p.a. 5.1.3

## உ/ஊ - u/ū

உக்கு <i>ukku</i>	DEDR (562: 6). to be shed, to gush forth
உக்க <i>ukka</i>	inf. 7.10.1
உக <i>uka</i>	DEDR 558: 12. to be glad, to rejoice, to desire
உகக்கும் <i>ukakkum</i>	pey. i.a. 1.11.2, 6.7.1
உகந்த <i>ukanta</i>	pey. p.a. 1.4.1
உகந்தாய் <i>ukantāy</i>	p.a. 2.sg. 6.4.4
உகந்து <i>ukantu</i>	abs. 3.4.1, 9.6.1
உந்தை <i>untai</i>	DEDR 3067. your father 7.3.3
உச்சி <i>ucci</i>	DEDR 559. crown of head 9.6.2
உடம்பின் <i>uṭampin</i>	DEDR 586. body obl. 1.2.1
உடல் <i>uṭal</i>	body 4.1.1
உடன் <i>uṭan</i>	DEDR 945. together encl. 1.10.4, 2.4.1, 4.3.4
உடல் <i>uṭal</i>	TL. to be enraged
உடன்று <i>uṭanru</i>	abs. 2.4.1
உடு <i>uṭu</i>	DEDR 587: 11. to put on clothes, to wear
உடுத்து <i>uṭuttu</i>	abs. 9.7.2
உடை <i>uṭai</i>	clothes 3.4.1, 6.7.3
உடை <i>uṭai</i>	DEDR 593: def.v. to possess - v.r. 2.4.2, 6.6.1, 7.3.1, 7.10.1, 10.4.2
உடைய <i>uṭaiya</i>	adj. 8.1.4
உடைத்து <i>uṭaittu</i>	3.n.sg. 10.5.4
உடையாய் <i>uṭaiyāy</i>	2.sg. = voc. 8.2.4, 8.9.4
உடையேன் <i>uṭaiyēn</i>	1.sg. 4.2.4, 4.4.4, 4.5.4, 4.7.4, 4.8.4
உடையோம் <i>uṭaiyōm</i>	1.pl. 10.9.4
உண் <i>uṇ</i>	DEDR 600: 7. to eat, to suck

உண்ட uṇṭa	pey. p.a. 3.4.4, 10.2.2
உண்டல் uṇṭal	v.n. 2.4.1
உண்டவனே uṇṭavanē	part.n. 3.sg.m. voc. 8.7.1
உண்டு uṇṭu	abs. 6.4.2
உண்ண uṇṇa	inf. 7.6.4
உண்ணும் uṇṇum	pey. i.a. 7.8.1
உண்டி uṇṭi	food 3.4.1
உந்து untu	DEDR 625: 5. to push, to jostle
உந்தி unti	abs. 1.6.2
-உம் -um	and encl. 1.3.1, 1.3.1, 1.3.2, 1.3.2, 1.5.1, 1.5.1, 1.6.1, 1.6.1, 1.6.2, 1.6.3, 1.6.4, 1.9.1, 1.10.4, 1.11.4, 2.2.1, 2.2.2, 2.2.2, 2.3.1, 2.3.1, 2.3.2, 2.3.2, 2.4.1, 2.6.4, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 3.5.2, 3.6.1, 3.6.4, 3.7.1, 3.8.1, 4.2.2, 4.2.2, 4.3.1, 4.3.1, 4.3.1, 4.5.2, 4.5.2, 4.6.1, 4.6.1, 4.6.2, 4.8.1, 4.8.1, 4.8.1, 4.9.3, 4.9.3, 4.9.3, 5.10.4, 6.2.2, 6.3.3, 6.4.4, 6.5.3, 6.6.3, 6.6.3, 6.6.3, 6.7.2, 6.7.3, 6.7.3, 6.7.3, 6.7.3, 6.10.4, 7.3.3, 7.3.3, 7.4.1, 7.4.1, 7.4.1, 7.4.2, 7.4.2, 7.5.2, 7.5.2, 7.5.3, 7.7.4, 7.8.1, 7.8.1, 7.8.2, 7.8.2, 7.8.3, 7.8.3, 7.8.3, 7.8.4, 7.9.1, 7.9.1, 7.9.1, 7.9.2, 7.9.2, 7.9.3, 8.2.4, 8.10.1, 8.10.1, 8.10.1, 8.11.4, 9.2.3, 9.2.3, 9.4.2, 9.6.3, 9.6.3, 9.8.1, 9.8.1, 9.8.1, 9.8.2, 9.8.3, 9.9.2, 9.9.2, 9.9.2, 9.9.3, 9.9.3, 9.9.4, 9.10.1, 9.10.1, 9.10.3, 10.4.2, 10.4.2, 10.7.2, 10.9.2, 10.10.2, 10.11.4
உம்பர் umpar	DEDR 557. celestial 3.6.2, 4.10.1
உமிழ் umil	DEDR 636: 4. to spit
உமிழ்ந்த umilnta	pey. p.a. 1.2.1
உமிழும் umilum	pey. i.a. 4.3.3
உய் uy	DEDR 645: 4. to subsist, to be saved
உய்கேன் uykēṇ	i.a. 1.sg. 5.5.2
[உய்ந்திட uyntiṭa	abs. + inf. of iṭu. 2.6.2]
உய்ந்து uyntu	abs. 2.6.2, 7.10.4



உய்ய uyya	inf. 1.4.2, 1.10.1, 1.10.1, 1.10.1, 1.10.1, 10.8.2
உய்யக்கொள் uyyakkoḷ	[uya- 'protect' (inf.) + koṇṭa- taken (pey.)] 2. to protect, to redeem
உய்யக்கொண்ட uyyakoṇṭa	pey. p.a. 1.4.2,
உயக்கொண்ட uyakoṇṭa	pey. p.a. 10.1.2
உயர் uyar	DEDR 646: 4. to be high - v.r. 1.1.2
உயர்ந்த uyarnta	pey. p.a. 10.3.3
உயிர் uyir	DEDR 645. life(-breath) 10.2.2, 10.7.2, 10.9.1
உயிரை uyirai	acc. 10.5.2
உரகம் urakam	< Skt. uraga- snake 1.6.3
உரம் uram	< Skt. uras- bosom acc. 8.2.2
உரத்தை urattai	acc. 10.2.1
உருகு uruku	DEDR 661: 5. intr. to melt
உருகி uruki	abs. 1.9.2
உருகும் urukum	pey. i.a. 1.6.4
உருக்கு urukku	tr. 5. to melt
உருக்கும் urukkum	pey. i.a. 9.3.2, 9.4.3
உருப்பசி uruppaci	< Skt. ūrvaśī. p.n. Ūrvaśī 4.6.1, 4.10.1
உருவு uruvu	DEDR 663: 5. to pierce
உருவ uruva	inf. 8.2.2
உருவின் uruviṇ	DEDR 657. form abl. 9.10.2
உரை urai	DEDR 648. word 6.10.2, 7.5.3, 9.2.1, 9.9.3
உரை urai	11. to tell, to talk
உரைக்கும் uraikkum	pey. i.a. 7.5.3
உரைத்த uraitta	pey. p.a. 6.10.2, 8.11.2
உரைத்து uraittu	abs. 6.3.2
உரைப்ப uraippa	inf. 7.3.3
உலகம் ulakam	< Skt. loka- (DBIA 52) world 8.7.1, 10.11.2
உலகு ulaku	world 4.10.1, 7.11.4, 10.1.1, 10.8.2
உலவு ulavu	< DEBR 2693. to move about - v.r. 4.4.1
உலாவ ulāva	inf. 6.2.3

உலாம் ulām	TL. part. a word used as a sign of comparison 2.2.1
உழறு uḷaru	DEDR. 680. to experience trouble
உழரு uḷarā	pos. abs. 6.8.2
உள் uḷ	DEDR 697. def.v. to be, to exist
உண்டு uṇṭu	3.sg. 7.9.4
உள்ள uḷḷa	pey. 6.1.1
உள் uḷ	loc. ending. (< DEDR 698). inside 1.1.3, 4.4.1, 4.6.3, 7.9.3, 10.1.3, 10.2.3, 10.3.3, 10.4.3, 10.5.3, 10.6.3, 10.7.3, 10.8.3, 10.9.3, 10.10.3, 10.11.1 the inside 7.5.2
உள்ளம் uḷḷam	heart 1.6.4, 7.5.2, 7.9.3, 10.9.4
உறு uru	DEDR 715: 6. to gather experience, to suffer - v.r. 10.9.4
உற்ற urra	pey. p.a. 2.8.1,
உற்றது urratu	i.a. 3.sg.n. 2.8.4
[உற்றிடம் urriṭum	abs. + pey. i.a. 2.8.4]
உற்று urru	abs. 2.8.3, 2.8.4, 10.6.1
உறும் urum	pey. i.a. 2.4.4
உற்றவளை urravaḷai	part.n. p.a. 3.sg.f. acc. 6.5.3
உறு uru	DEDR 710. to join, to love, to dwell
உற்ற urra	pey. p.a. 2.8.2
உறு uru	TL. to be cleaved
உற ura	inf. 1.4.4
உறை urai	TL. to scorch, to burn (cf. DEDR 722. to become sharp)
உறைப்ப uraiippa	inf. 9.5.2
உறை urai	DEDR 710: 4: to live, to stay
உறைவானை uraivāṇai	part.n. 3.sg.m. acc. 10.9.4
உன் un	DEDR 3684. pers.pron. 2.sg. obl. 4.9.4, 5.1.1, 5.2.4, 5.3.2, 5.5.2, 5.6.3, 5.7.4, 5.8.3, 6.1.1, 6.1.2, 6.1.4, 6.3.4, 6.3.4, 6.4.4, 6.9.4, 7.5.2, 9.9.2

உன்னை unṇai	acc. 7.1.3, 9.1.4, 9.9.2
உனது unatu	gen. 5.4.4
உனை unai	acc. 9.1.3
உன்மத்தன் unmattan	TL. madman 3.4.4
ஊடு ūṭu	DEDR 2722: 5. to sulk
ஊடி ūṭi	abs. 6.10.2
ஊடு ūṭu	DEDR 737. middle 6.3.4, 6.5.1
ஊது ūtu	DEDR 741: 5. to blow
ஊத ūta	inf. 6.9.4
ஊதி ūti	abs. 6.9.3
ஊரில் ūril	DEDR 752. town loc. 6.1.1
ஊன் ūn	DEDR 728. flesh 4.1.1

எ/ஏ/ஐ - e/ē/ai
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எ e	DEDR 5151. interrog. pron. proc. 1.3.1, 1.3.2, 2.6.4, 3.7.1, 5.3.3
எங்கு eṅku	where 5.5.2
எங்கும் eṅkum	everywhere 1.2.2, 2.6.3, 5.5.3
எத்தனையும் etṭaiyūm	how(ever) much, what degree 5.7.1, 10.4.4
எவர்க்கும் evarkkum	3.h. dat. 3.8.2
எப்பொழுதும் eppolūtum	always, all the time 10.10.4
என் eṇ	what, why, wherefore 2.2.4, 3.8.2, 7.6.4, 9.5.4, 9.8.4
எவ்வாறு evvāru	how 9.2.4
என்று eṇru	when 1.1.4, 1.2.4, 1.3.4, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 1.8.4, 1.9.4, 1.10.4, 10.1.4,
என்றும் eṇrum	forever 2.10.2, 10.10.4
என்னுக்கு eṇṇukku	<eṇ + dat. what for 6.5.4
எற்றுக்கு eṇṇukku	<eṇru of what sort? + dat. what for 6.6.4
எட்டினோடும் eṭṭiṇōṭum	DEDR 784. eight soc. 1.3.2
எண் eṇ	eight 8.2.4
எடு eṭu	DEDR 851(a): 11. to speak highly of
எடுத்து eṭuttu	abs. 1.3.1

எண் eṇ	DEDR 793: 5. to think
எண்ணென் eṇṇēṇ	i.a. 1.sg. 10.7.4
எதிர் etir	DEDR 795. against , opposite 10.10.2
எதிர் etir	4. to confront
எதிர்ந்த etirnta	pey. p.a. 10.2.1
எந்தாய் entāy	DEDR 3067. my father voc. 7.10.3, 9.9.3
எந்தையே entaiyē	voc. 7.3.2
எம் em	DEDR 5154. pers.pron. 1.pl. (exclusive) obl. 2.4.2, 3.6.1, 3.6.4, 3.7.4, 3.8.4, 6.7.2, 7.6.4, 9.1.3, 9.2.4
எங்கள் eṅkaḷ	pl. 8.3.4, 10.1.4
எங்களுக்கு eṅkaḷukku	dat. 6.9.4
எம்பெருமான் emperumāṇ	TL. [em + perumāṇ] (cf. DEDR 4411). our Lord 4.5.3, 4.10.4, 6.6.4, 9.2.4, 10.1.4, 10.8.4
எம்மானுக்கு emmāṇukku	TL. our Father, our Lord dat. 2.6.3, 2.8.3
எம்மானை emmāṇai	acc. 9.6.4
எய் ey	DEDR 807: 11. to grow weary
எய்த்து eyttu	abs. 2.9.2
எய் ey	DEDR 805: 1. to discharge arrows
எய்தான் eytāṇ	part.n. 3.sg.m. 10.5.3
எய்து eytu	abs. 10.7.1
எவ்வு evvu	5. to discharge - v.r. 10.3.4
எய் ey	DEDR 809: 5. to attain, to get, to reach
எய்தி eyti	abs. 1.8.4, 6.1.3, 10.6.1, 10.8.1, 10.8.1
எய்தும் eytum	pey. i.a. 2.1.3
எரி eri	DEDR 811: 4/11. to blaze - v.r. 10.7.2
எருத்தம் eruttam	DEDR 2419. neck 2.5.1
எல்லாம் ellām	DEDR 844. whole, all 5.8.1, 7.5.4, 8.2.1, 8.6.1
எல்லி elli	DEDR 235. night 6.10.2
எல்லை ellai	DEDR 846. limit 1.7.2, 2.10.2, 7.11.2, 10.11.2

எழில் eḻil	DEDR 848. gracefulness, beauty, grace 1.3.2, 4.5.3, 7.3.2, 7.4.1, 7.7.2, 7.7.4, 7.8.2, 9.4.2, 9.7.2, 9.8.1
எழு eḷu	DEDR 851(a): 4. to rise, to arise
எழ eḷa	inf. 2.4.3, 7.10.1
எழுந்த eḷunta	pey. p.a. 5.7.2
எழுந்து eḷuntu	abs. 2.8.3, 2.9.2, 3.2.4, 6.6.4, 7.6.1
எழு eḷu	DEDR 910. seven 7.3.2
எழுமை eḷumai	TL. seven successive births 3.6.4
எழுது eḷutu	DEDR 853: 5. to paint v.r. 7.2.1
எள்கு eḷku	DEDR 856: 5. to disparage
எள்கி eḷki	abs. 6.10.2
எள்கு eḷku	DEDR 858: 5. to fear - v.r. 7.8.2
எறி eri	DEDR 859. to throw, to pounce, to smash - v.r. 5.5.3
எறிந்தது erintatu	v.n. p.a. 7.9.2
என் en	DEDR 5160. pers. pron. 1.sg. obl. 1.1.4, 1.2.4, 1.4.1, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 2.3.4, 2.4.2, 2.4.4, 2.5.4, 2.6.4, 2.7.4, 2.8.4, 2.9.2, 3.1.4, 3.2.4, 5.3.1, 5.7.3, 6.4.3, 6.5.1, 6.6.4, 6.8.4, 6.8.4, 7.1.3, 7.1.3, 7.3.2, 7.4.3, 7.6.2, 7.7.1, 7.7.1, 7.7.3, 7.9.3, 8.1.3, 8.1.4, 8.2.3, 8.3.3, 8.4.3, 8.5.4, 8.6.3, 8.7.3, 8.8.3, 8.9.3, 8.10.3, 8.11.1, 9.2.4, 9.4.4, 9.6.2, 9.6.4, 9.7.3, 9.8.2, 9.9.3
என்னை ennai	acc. 6.6.2, 6.8.1, 6.8.2, 7.6.4, 9.8.3, 9.9.3
எனக்கு enakku	dat. 3.8.1
எனது enatu	gen. 7.4.4
என் en	DEDR 668: 8. to say
என்றாள் enrāl	p.a. 3.sg.f. 9.1.3
என்று enru	abs. 2.2.3, 2.4.3, 3.1.3, 3.2.3, 3.7.3, 3.8.3, 5.10.2, 6.2.2, 6.4.2, 7.1.3, 7.3.3, 8.11.2, 9.6.1, 10.10.4

என்னும் ennum	pey. i.a. 1.1.2, 1.8.2, 2.7.2 , 4.10.3, 10.1.1
என ena	inf. 3.1.1, 4.6.3, 6.8.1, 7.4.3
எனில் enil	cond. 7.9.4
எனை enai	DEDR 5151. all 6.1.1
ஏ ē	DEDR 805. arrow 8.4.4, 8.10.4
ஏவு ēvu	5. to discharge arrows
ஏவி ēvi	abs. 10.2.1
-ஏ -ē	part. marking the end of a sentence, at times an interrogative particle (occasionally an adverb, rarely emphaticum) 1.1.4, 1.2.2, 1.2.4, 1.2.4, 1.3.4, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 1.8.4, 1.9.4, 1.10.4, 1.10.4, 1.11.4, 2.1.4, 2.2.2, 2.2.4, 2.3.4, 2.4.4, 2.5.4, 2.5.4, 2.6.3, 2.6.4, 2.7.4, 2.8.3, 2.8.4, 2.9.3, 2.9.4, 2.10.4, 3.1.4, 3.2.4, 3.3.4, 3.4.1, 3.4.1, 3.4.4, 3.5.4, 3.6.4, 3.7.4, 3.8.1, 3.8.2, 3.8.4, 3.9.4, 4.1.4, 4.2.4, 4.3.4, 4.3.4, 4.4.4, 4.5.4, 4.6.4, 4.7.4, 4.8.4, 4.9.4, 4.10.4, 4.11.4, 5.1.4, 5.1.4, 5.1.4, 5.2.1, 5.2.4, 5.2.4, 5.3.4, 5.4.4, 5.4.4, 5.5.2, 5.5.4, 5.6.1, 5.6.4, 5.7.2, 5.7.4, 5.7.4, 5.8.1, 5.9.1, 5.9.2, 5.9.3, 5.9.4, 5.9.4, 5.10.1, 5.10.4, 6.1.2, 6.1.4, 6.2.4, 6.3.4, 6.3.4, 6.4.2, 6.4.3, 6.4.4, 6.5.1, 6.5.3, 6.5.4, 6.5.4, 6.6.1, 6.6.4, 6.7.4, 6.7.4, 6.8.4, 6.9.4, 6.9.4, 6.10.4, 7.1.4, 7.2.2, 7.2.4, 7.3.4, 7.4.4, 7.5.4, 7.6.4, 7.7.4, 7.8.4, 7.9.4, 7.10.3, 7.10.4, 7.10.4, 7.11.4, 8.5.1, 8.11.4, 9.1.4, 9.2.1, 9.2.2, 9.2.4, 9.3.2, 9.4.4, 9.4.4, 9.5.4, 9.6.1, 9.6.2, 9.6.2, 9.6.4, 9.7.4, 9.8.4, 9.9.4, 9.10.3, 9.10.4, 9.11.4, 10.1.4, 10.2.4, 10.3.4, 10.3.4, 10.4.4, 10.5.4, 10.6.4, 10.6.4, 10.8.4, 10.7.4, 10.9.4, 10.10.4, 10.11.4
ஏங்கு ēnku	DEDR 878: 5. to lament, to pine
ஏங்கி ēnki	abs. 2.9.1

ஏசு ēcu	DEDR 8800: 5. to rail at 6.4.2
ஏசு ēca	inf. 6.4.2
ஏத்து ēttu	DEDR 870: 5. to praise, to speak highly of
ஏத்த ētta	inf. 1.5.1, 1.5.2, 9.1.1, 10.2.4, 10.5.4
ஏத்தி ētti	abs. 1.3.1, 1.3.2, 1.7.2, 1.9.2, 2.4.4, 2.4.4, 10.10.4
ஏத்தினேன் ēttinēn	p.a. 1.sg. 10.6.4
ஏத்துவார் ēttuvār	part.n. i.a. 3.h. 10.6.4
ஏதம் ētam	DEDR 889. affliction 3.9.4
ஏதேனும் ētēnum	anything 4.10.4
ஏந்து ēntu	DEDR 894: 5. to hold up
ஏந்தி ēnti	abs. 1.4.1
[ஏந்தி ēnti	part.n. 3.sg. one who held 10.3.1]
ஏந்தும் ēntum	pey. i.a. 9.3.1
ஏமத்து ēmattu	< Skt. yāma- middle watch of the night, midnight obl. 6.6.2, 6.10.2
ஏமரு ēmaru	TL. to be bewildered - v.r. 9.7.3
ஏய் ēy	DEDR 899: 4. to meet
ஏயும் ēyum	pey. i.a. 5.5.3
ஏர் ēr	TL. beauty 6.1.1, 9.11.1
ஏரி ēri	DEDR 901. lake 4.1.4
ஏல(ம்) ēla(m)	TL. unguent for perfuming the hair of women 7.1.3
ஏழ் ēl	DEDR 910. seven 9.9.4, 4.1.2
ஏல் ēl	DEDR 905: 3./10. to occur; to be suitable; to receive
ஏற்கும் ērkum	hab.fut. 6.4.4
ஏற்று ērru	DEDR 916: 5. to raise
ஏற்றி ērri	abs. 10.6.1, 10.9.2, 10.10.1
ஏறு ēru	5. to rise, to climb, to cross, to grow – v.r. 4.1.3, 4.8.1

ஏறி ēri	abs. 1.6.3, 10.7.1, 10.10.1
ஏறும் ērum	pey. i.a. 5.5.4
ஏறு ēru	TL. auxiliary verb 4.1.1
ஏறு ēru	bull 2.3.1
ஏற்று ērru	DEDR 917. bull obl. 2.5.1
ஏற்றை ērrai	acc. 1.4.2
ஏறே ērē	voc. 7.3.2
ஏனம் ēnam	DEDR 771. wild hog, boar 2.3.1
ஏனை ēnai	DEDR 919. other 1.6.1
ஐ ai	DEDR 2826. five 1.2.1, 1.7.1
ஐயனே aiyaṇē	DEDR 196 master voc. 3.1.3

ஒ/ஓ - o/ō
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ஒ o	DEDR 924: 11. to resemble
ஒத்த otta	pey. p.a. 6.5.1, 6.5.2
ஒவ்வு ovvu	DEDR 924: 5. to be like, to be similar
ஒவ்வார் ovvār	neg. 3.h. 10.4.4
ஒரு oru	DEDR 990 (a). one 2.7.4, 4.10.1, 6.3.2, 6.7.4, 6.8.4, 6.9.4, 7.7.2, 7.7.2, 8.9.2, 9.4.1, 9.9.1, 10.2.4
ஓர் ōr	ib. 1.2.1, 3.8.1, 6.6.3, 7.6.1, 10.1.2
ஒருத்தி orutti	3.f. 6.2.1, 6.3.1, 6.3.3
ஒருத்திக்கு oruttikku	dat. 6.3.2
ஒன்றினை onṇinai	acc. one 2.7.2, 7.2.1
ஒன்று onṇu	one 1.10.2, 2.5.3, 3.9.4, 7.10.4, 10.2.1
ஒன்றும் onṇum	TL. worthy of regard 3.6.1, 9.9.2
ஒன்றும் onṇum	not one, nothing 7.5.4, 7.9.4
ஒல்லை ollai	DEDR 1008. quickly 6.2.2, 7.11.4
ஒலி oli	DEDR 996: 11. to sound
ஒலித்து olittu	abs. 7.1.4
[ஒலித்திடும் olittiṭum]	abs.+ iṭa pey. 7.1.4]



ஒழி oḷi	DEDR 1009: 11. tr. to cease, to bring an end ipt. 6.7.2
ஒழித்து oḷittu	abs. 1.7.1
ஒழி oḷi	TL. (cf. DEDR 1009). 4. intr. to leave off, to remain
ஒழிந்து oḷintu	abs. 9.2.2
ஒழிந்தேன் oḷintēn	p.a. 1.sg. 3.1.4, 3.2.4, 3.7.4, 3.8.4
ஒழுகு oḷuku	DEDR 1010: 5. to flow - v.r. 7.7.2
ஒள் oḷ	DEDR 1016. bright 1.8.1, 1.11.3, 4.4.1 6.2.1, 6.7.2, 10.11.3
ஒளி oḷi	brilliance, radiance 1.6.4, 2.5.2
ஓ o	TL. lament particle 2.2.3, 7.6.4, 9.1.3, 9.2.4 encl. inter.part. 9.3.4, 9.7.4
ஓசை ōcai	DEDR 1036. sound 1.9.3
ஓடு ōṭu	DEDR 1041: 5. to run
ஓடி ōṭi	abs. 5.8.1
ஓடும் ōṭum	pey. i.a. 3.4.1
ஓய்	DEDR 1057: 4. to cease
ஓவாது ōvātu	neg. abs. 1.5.2

<b>க/கா - ka/kā</b>
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கங்கை kaṅkai	< Skt. gangā- p.n. Ganges 2.2.4, 10.4.1.
கங்கையிலும் kaṅkaiyilum	comp. 8.3.3
கஞ்சன் kañcaṇ	< Skt. kaṁsa- p.n. Kaṁsa 7.10.3
கசி kaci	DEDR 1091: 4. to weep
கசிந்து kacintu	abs. 2.7.3
கட்டு kaṭṭu	DEDR 1147: 5. to build
கட்டி kaṭṭi	abs. 8.8.1, 10.7.1
கட kaṭa	DEDR 1109: 4. to cause to go
கடத்த kaṭatta	inf. 10.4.2
கடல் kaṭal	DEDR 1118. sea, ocean 1.6.3, 1.11.2, 2.8.1, 4.4.1, 5.8.1

கடல்வாய் kaṭalvāy	loc. 5.5.3
கடலை kaṭalai	acc. 8.8.2, 10.7.1
கடி kaṭi	DEDR 1127. safeguard 1.2.3
கடும் kaṭum	DEDR 1135. ferocious, fierce 1.8.2
கடை kaṭai	DEDR 1109. end, corner 7.3.3 lowest 7.1.4
கடைப்படு kaṭaippaṭu	TL. to be the lowest
கடைப்பட்டேன் kaṭaipattēn	p.a. 1.sg. 7.10.3
கடைக்கணி kaṭaikkaṇi	TL. to give a side-glance
கடைக்கணித்து kaṭaikkaṇittu	abs. 6.3.1
கடை kaṭai	DEDR 1141: 4. to churn
கடைந்து kaṭaintu	abs. 6.2.4, 8.8.2
[கடைந்திட்ட kaṭaintiṭṭa	abs. + iṭu pey. 6.2.4]
கடைய kaṭaiya	inf. 6.2.1
கடைவன் kaṭaivan	i.a. 1.sg. 6.2.2
கண் kaṇ	DEDR 1161. place 10.1.1 ending of loc. 9.11.4
கண் kaṇ	DEDR 1159 (a). eye 1.1.4, 1.5.2, 1.6.3, 1.11.2, 2.1.4, 2.9.1, 3.7.2, 5.5.1, 6.2.1, 6.5.3, 7.2.1, 7.7.4, 9.2.3, 9.3.1, 10.1.3, 10.1.4, 10.3.1, 10.4.4
கண்கள் kaṇkaḷ	pl. 1.3.2, 1.7.4, 7.4.2
கண்ண kaṇṇa	obl. 2.3.3
கண்ணால் kaṇṇāl	inst. 6.5.3, 7.4.3, 10.8.4
கண்ணின் kaṇṇin	obl. 7.3.3
கண்ணனே kaṇṇaṇē	pron.n. 3.sg.m. voc. 7.6.1
கண்ணினன் kaṇṇiṇaṇ	pron.n. 3.sg.m. 7.1.1
கண்ணினார் kaṇṇiṇār	pron.n. 3.h. 6.7.2
[கண்ணுற்றவளை kaṇṇurraṭṭavāḷai	part.n. p.a. 3.sg.f. acc. she who was seen 6.5.3]
கண்ணீர் kaṇṇīr	DEDR 1159 (b). tear 1.9.2
கண்ணீர்களால் kaṇṇīrkaḷāl	pl. inst. 2.7.3
காண் kāṇ	DEDR 1443: 13. to see
காண் kāṇ	ipt. 5.8.4

கண்ட kaṇṭa	pey. p.a. 7.8.4
கண்டவர் kaṇṭavar	part.n. p.a. 3.h. 8.2.3
கண்டார் kaṇṭār	part.n. p.a. 3.h. 5.2.1
கண்டாள் kaṇṭāl	p.a. 3.sg.f. 7.8.4
கண்டு kaṇṭu	abs. 1.7.4, 1.8.4, 1.9.4, 2.1.4, 7.2.4, 7.9.41.10.4, 1.11.2, 2.4.1, 6.2.2, 6.5.2, 6.5.3, 6.7.3, 6.8.2, 9.4.1
[கண்டிட kaṇṭiṭa	abs. + iṭu inf. 2.1.4, 7.2.4]
காண்பதற்கு kāṇpatarku	dat. of the v.n. n.sg. 4.4.2
காண்பான் kāṇpān	inf. 4.11.2
காண்பேன் kāṇpēn	fut. 1.sg. 4.9.4
காண்மின் kāṇmin	ipt. 3.4.4, 10.2.2
காண kāṇa	inf. 10.4.4
காணா kāṇā	neg. pey. 7.11.2
காணாது kāṇātu	neg. abs. 5.5.3, 9.6.3
காணும் kāṇum	pey. i.a. 2.1.4, 7.9.4, 10.1.4
காட்டு kāṭṭu	5. to show
காட்ட kāṭṭa	inf. 7.3.3
காட்டி kāṭṭi	abs. 2.6.3, 6.8.3
காட்டும் kāṭṭum	pey. i.a. 1.9.3
கண்டுகொள் kaṇṭukol	TL.2. to see, to behold (lit. 'seen and taken [in]')
கண்டுகொண்டு kaṇṭukonṭu	abs. 1.1.4, 1.5.4, 1.6.4, 7.5.2
கண்டுவில் kaṇṭuyil	TL.3. to sleep
கண்டுவில kaṇṭuyila	inf. 9.3.4
கண்டுவிலும் kaṇṭuyilum	pey. i.a. 4.4.2
கண்வளர் kaṇvaḷar	TL. to doze
கண்வளரும் kaṇvaḷarum	pey. i.a. 1.6.3
கண்ணனே kaṇṇaṇē	< Pkt. Kaṇḥa- p.n. Kṛṣṇa voc. 7.4.1
கண்ணனை kaṇṇaṇai	acc. 1.4.1, 2.8.2
கண்ணா kaṇṇā	voc. 7.6.1
கணத்து kaṇattu	< Skt. gaṇa- n. group, cluster obl. 7.3.2
கணபுரத்து kaṇapurattu	p.n. Kaṇapuram obl. 8.1.3, 8.2.3, 8.3.3, 8.4.3, 8.6.3, 8.7.3, 8.8.3, 8.9.3, 8.10.3, 8.11.1

கலை	DEDR 1166. narrow 10.2.1
கதி kati	< Skt. gati- movement 1.8.2
கதியை katiyai	< Skt. gati- refuge acc. 1.7.3
கதிர் katir	DEDR 1193. light, shine 2.7.1
கதிரோன் katirōṇ	pron.n. 3.sg.m. 10.1.2
கதிரோற்கு katirōṛku	dat. 5.6.2
கதை katai	< Skt. kathā- story 10.8.2
கம்ப(ம்) kampa(m)	< Skt. kampa- (DBIA 77) shaking 4.5.1
கமலம் kamalam	< Skt. kamala. lotus 5.6.1, 9.6.3
கமல(ம்) kamala(m)	1.3.3, 1.6.3
கரனோடு karanōṭu	< Skt. khara- p.n. Khara soc. 10.5.2
கரி kari	DEDR 1278 (a): 4. to be charred
கரிந்து karintu	abs. 7.10.1
கரிய kariya	adj. dark 9.3.4
கரு(ம்) karu(m)	adj. black, dark 1.1.4, 1.11.2, 2.5.3, 6.3.1, 7.2.2, 7.4.2, 7.10.3, 8.3.1, 9.11.1, 10.1.3, 10.3.1
கருடன் karuṭaṇ	< Skt. garuḍa- p.n. Garuḍa 1.8.2
கருத்து karuttu	DEDR 1283. design, consider 4.7.4
கருது karutu	5. to consider
கருதிலன் karutilaṇ	neg. 1.sg. 3.6.2
கரும்பு karumpu	DEDR 1288 sugarcane 7.1.1
கருமணியே karumaṇiyē	TL sapphire / apple of the eye voc. 8.1.3, 8.2.3, 8.3.3, 8.4.3, 8.6.3, 8.7.3, 8.8.3, 8.9.3, 8.10.3
கரை karai	DEDR 1293. bank, shore 1.11.1, 5.5.3, 8.7.3
கரையை karaiyai	acc. 10.7.1
கல் kal	DEDR 1298. stone 9.3.4
கல் kal	DEDR 1297: 10. to learn
கற்றவர்கள் karṛavarkaḷ	part.n. p.a. 3.pl. 8.6.3
கற்றனை karṛanai	p.a. 2.sg. 9.3.4

கற்றாய் karrāy	p.a. 2.sg. 9.3.2
கலவி kalavi	DEDR 1299. union 1.8.4
கலன் kalan	TL. jewel, ornament 9.7.2
கலை kalai	< Skt. kalā- art 8.8.3
கலை kalai	TL. < Skt. mekhalā- girdle 4.10.2
கலை kalai	DEDR 1312. stag 10.5.2
கவர் kavar	DEDR 1326. to steal - v.r. 7.3.2, 7.10.3
கவி kavi	< Skt. kapi- ape 10.6.2
கவி kavi	DEDR 1221: 11. to cover, to overspread
கவித்தது kavittatu	vn. 7.9.1
கழல் kaḷal	DEDR 1351. anklet 4.4.2, 5.2.4
கழனி kaḷaṇi	DEDR 1355. paddy field 1.8.3
கழுத்து kaḷuttu	DEDR 1366. neck 4.5.1
கழுநீர் kaḷunīr	DEDR 1307. purple Indian water-lily 8.9.3
களள(ம்) kaḷḷa(m)	DEDR 1372. guile 6.2.2
களி kaḷi	DEDR 1374. honey 1.6.3
களிப்போடு kaḷippōḷu	delight 7.4.1
களி kaḷi	delight soc. 1.9.2
களிக்கும் kaḷikkum	11. to rejoice
களிறு kaḷiru	pey. i.a. 1.1.4
களை kaḷai	DEDR 1374. male elephant 5.5.1, 9.2.2
களை kaḷai	DEDR 1373: 4. to weed – v.r. 8.9.3
கன்றினால் kaṇṇiṇāl	DEDR 1411. calf inst. 7.9.2
கன்னி kaṇṇi	< Skt. kanyā- (DBIA 85) impenetrable, imperishable 8.1.3, 8.11.1
கனி kaṇi	DEDR 1408. ripe fruit 6.7.3
காகுத்தன் kākuttan	< Skt. kākutsṭha- p.n. Kākutsṭha 8.11.1
காகுத்தா kākuttā	voc. 9.3.4

கா k̄a	DEDR 1416: 11. to guard, to protect
காத்து k̄attu	abs. 10.2.2
காப்ப k̄appa	inf. 1.8.2
காதல் k̄atal	DEDR 1445. love, desire, affection 1.9.1, 1.11.2, 2.6.4, 2.6.4, 5.4.2, 10.6.2
காதலோடு k̄atalōḍu	n. soc. love 6.4.3
காதலன் k̄atalaṇ	pron.n. 3.sg.m. husband 5.2.1
காதில் k̄atil	DEDR 1448. ear loc. 6.9.2
காமர் k̄amar	< Skt. k̄āma- desire 9.7.2
காமரங்கள் k̄amarāṅkaḷ	TL. a musical mode pl. 8.4.3
காயா k̄āyā	DEDR 1464. ironwood tree 1.2.3
கார் k̄ār	DEDR 1278 (c). cloud 2.7.1
கால் k̄āl	DEDR1481. wind 1.8.2
காலின் k̄ālīṇ	obl. 8.7.3
கால் k̄āl	< Skt. k̄āla- (DBIA 97) time 9.4.1
காலத்து k̄ālattu	obl. 5.7.1
காலால் k̄ālāl	DEDR 1479. foot inst. 7.9.2
காவலன் k̄āvalaṇ	DEDR 1416. guardian 2.10.3, 7.11.3
காவிரி k̄āviri	p.n. of a river; Kāverī 8.10.3
காளியன் k̄ālīyaṇ	<Skt. k̄ālīya- p.n. Kālīya 7.9.2
கான் k̄āṇ	< Skt. k̄ānana. jungle 4.7.4, 9.5.2
கானம் k̄āṇam	forest 8.5.2, 8.6.1, 9.1.2, 9.4.3
கான k̄āṇa	adj. forest 9.3.3
கானகம் k̄āṇakam	forest 9.10.3

கி/கீ - ki/kī
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கிட kiṭa	DEDR 1524: 12. to lie, to dwell 4.8.4
கிடக்கும் kiṭakkum	pey. i.a. 4.8.4
கிடந்த kiṭanta	pey. p.a. 7.2.3
கிடந்தவன் kiṭantavaṇ	part.n. p.a. 3.sg.m. 2.8.1

கிடந்து kiṭantu	abs. 4.9.3, 4.9.4
கிடக்கை kiṭakkai	recumbent posture 7.2.4
கிண்டு kiṇṭu	DEDR 1542: 5. to poke - v.r. 2.8.1
கிள் kiḷ	DEDR 1622: 2. to split
கிண்டது kiṇṭatu	v.n. 2.3.1
கீழ் kīḷ	DEDR 1619. beneath 1.2.2, 1.3.4, 1.11.4, 4.7.1, 4.10.1, 10.11.4
கீழை kīḷai	east 6.2.1
கீறு kīru	DEDR 1624: 5. to slice
கீறி kīri	abs. 10.2.1

கு/கூ - ku/kū
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குக்கூடல் kukkūṭal	TL. veil 6.5.2
குதன் kutaṇ	< Skt. guha- p.n. Guha 10.4.2
குஞ்சி kuñci	DEDR 1639. tuft of hair 8.9.1, 9.7.1
குடங்கையில் kuṭaṅkaiyil	DEDR 2054. palm of the hand loc. 7.7.1
குடம் kuṭam	DEDR 1651. waterpot 7.9.1
குடி kuṭi	DEDR 1655. subjects 5.3.4
குடை kuṭai	DEDR 1663. umbrella, parasol 1.11.3, 4.7.1, 4.10.1, 7.9.1, 8.11.3, 9.11.3, 10.11.3
குடை kuṭai	TL. (cf. DEDR 1660). 4. to dive
குடைந்து kuṭaintu	abs. 2.2.4
கும்பிடு kumpiṭu	DEDR 1750: 6. worship - v.r. 2.9.2
குரல் kural	DEDR 1774. voice 2.5.1
குரவை kuravai	DEDR 2108(b) n. of dance 7.9.1
குருகு kuruku	TL. heron 4.1.4
குருதி kuruti	DEDR 1788. blood 9.5.1, 10.2.1
குரை kurai	DEDR 1796: 11. to shout - v.r. 5.2.4, 10.7.1

குல(ம்) kula(m)	< Skt. kula- (DBIA 110) lineage 7.3.2, 8.3.1, 8.9.1, 9.3.1
குலத்து kulattu	obl. 8.3.4
குலத்துக்கு kulattukku	dat. 10.1.2
குலத்தார் kulattār	pron.n. 3.h. 9.10.4
குலமகள் kulamakaḷ	TL. woman of noble birth 5.2.2
குலசேகரன் kulacēkaraṇ	< Skt. Kulaśēkhara. p.n. 1.11.3, 2.10.3, 3.9.3, 4.11.3, 5.10.3, 6.10.3, 7.11.3, 8.11.3, 9.11.3, 10.11.3
குலை kulai	TL. bridge 10.7.1
குவடு kuvaṭu	DEDR 2049. mountain 4.6.4
குழகனே kuḷakaṇē	DEDR 2149. beautiful person voc. 7.7.1
குழல் kuḷal	DEDR 1818. curling hair 6.1.1, 6.2.3, 6.3.3, 6.7.3, 7.1.3, 7.4.2, 10.4.1; flute 6.9.3, 6.9.4
குழலார்களோடு kuḷalārkaḷōṭu	pron.n. 3.h. soc. 6.9.3
குழலாள் kuḷalāl	pron.n. 3.sg.f. 8.3.1
குழவி kuḷavi	DEDR 2149. infant, babe 5.1.4, 7.2.2
குழாம் kuḷām	DEDR 1821. group 1.9.1
குழு kuḷu	group, crowd 1.6.1, 1.6.2
குழுமு kuḷumu	5. to collect in large numbers, to gather together
குழுமி kuḷumi	abs. 1.9.1
குழுவு kuḷuvu	5. to mingle - v.r. 5.1.2
குழுவு kuḷuvu	group 1.10.4
குழை kuḷai	DEDR 1822. to be soft, to melt
குழைய kuḷaiya	inf. 5.6.4
குழை kuḷai	< Skt.- kuś. to embrace, to be in close intimacy
குழைந்து kuḷaintu	abs. 6.9.3
குளிர kuḷir	DEDR 1834. to feel cool
குளிர kuḷira	inf. 7.5.2, 7.9.3, 10.1.4, 10.4.4



குறங்கு kuṛaṅku	DEDR 1840. thigh 7.3.1
குறி kuṛi	DEDR 1847: 11. to intend, to tell
குறித்து kuṛittu	abs. 6.3.2, 6.8.1
[குறித்திட்டு kuṛittittu]	abs. + iṭu abs. 6.8.1]
குறை kuṛai	TL. grievance 4.8.2
குன்றம் kuṇṇam	DEDR 1864. mountain, hill 1.4.1
குன்றில் kuṇṇil	mountain, hill loc. 6.1.4
குன்றினால் kuṇṇināl	inst. 7.9.1
குனி kuṇi	DEDR 1927: 4. bend - v.r. 9.3.1
கூசு kūcu	DEDR 1876: 5. to be shy
கூசு kūci	abs. 6.1.3
கூடல் kūṭal	p.n. of place. Kūṭal 2.10.3, 6.10.3
கூடலர் kūṭalar	3.h. 1.11.3
கூடு kūṭu	DEDR 1882: 5. to join
கூடலன் kūṭalan	neg. 1.sg. 3.6.1
கூடும் kūṭum	pey. i.a. 3.7.1
கூடுவது kūṭuvatu	v.n. 3.1.2, 3.2.2, 3.3.2, 3.4.2, 3.5.2
கூடு kūṭu	5. to be achieved
கூடுமேல் kūṭumēl	cond. 2.1.4
கூதல் kūṭal	DEDR 1618. chillness 6.1.3
கூந்தல் kūntal	DEDR 1892. long tresses 6.3.1, 9.4.1, 9.10.1
கூப்பு kūppu	DEDR 1894: 5. to join hands in worship
கூப்பி kūppi	abs. 10.5.4
கூப்பும் kūppum	pey. i.a. 1.4.4
கூம்பு kūmpu	DEDR 1895. mast of a vessel 5.5.4
கூர் kūṛ	DEDR 1898. sharpness 4.11.3, 9.11.3
கூர் kūṛ	DEDR 1899: 4. to be abundant, excessive -
	v.r. 6.1.3
கூரா kūṛa	inf. 9.5.2
கூழ்கள் kūḷkaḷ	TL. < Skt. kūḍ- crop, shoot pl.5.7.1
கூறு kūṛu	DEDR 1921: 5. to speak 5.2.4

கூறுவன் kūruvaṇ	i.a. 1.sg. 5.2.4
கூன் kūṇ	DEDR 1927. curve 1.8.1, 4.1.3 hunchback 9.10.2

கெ/கே/கை - ke/kē/kai
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கெடு keṭu	DEDR 1942: 6. to be destroyed
கெடுவேன் keṭuvēṇ	i.a. 1.sg. 7.2.4, 7.2.4
கெண்டை keṇtai	DEDR 1947. a barbus 6.2.1
கெழுமு keḷumu	TL. 5. to practise
கெழுமி keḷumi	abs. 1.5.1
கேகயர் kēkayar	< Skt. Kēkaya- pron.n. Kēkaya 3.h. 9.5.3
கேசவா kēcavā	< Skt. Keśava- p.n. Keśava voc. 7.2.4
கேள் kēḷ	DEDR 2017(a): 9. to listen
கேட்ட kēṭṭa	pey. p.a. 9.5.4, 9.10.2
கேட்டு kēṭṭu	abs. 6.1.2, 9.1.3, 9.2.1, 10.8.2
கேட்டான் kēṭṭāṇ	part.n. p.a. 3.sg.m. 10.8.3
கேளாது kēḷātu	neg. abs. 9.6.1
கேழ் kēḷ	TL. hue 7.3.3
கேள்வன் kēḷvaṇ	TL.(cf. DEDR 2018) husband 6.10.1
கை kai	DEDR 2023. hand, arm 3.9.1, 6.5.3, 7.4.1, 7.6.3, 7.8.1, 9.5.1, 10.3.4, 10.5.4
கைகள் kaikaḷ	pl. hands 1.4.4
கையால் kaiyāl	inst. 1.1.3, 7.7.2
கையில் kaiyil	loc. 6.8.3
கை kai	TL. place 6.8.4
கைகேசி kaikēci	< Skt.- kaikeyī. p.n. Kaikeyī 10.4.1, 9.1.3
கைகேசீ kaikēcī	voc. 9.8.4
கைம்மாவின kaimmāviṇ	TL. elephant obl. 9.6.3

கொ/கோ/கௌ - ko/kō/kau	
கொங்கர் koṅkar	DEDR 2037 pron.n. 3.h. of Koṅku. People from Koṅku 3.9.3
கொங்கு koṅku	TL. fragrance 8.3.1 honey 6.9.3
கொடியவள் koṭiyavaḷ	(< DEDR 2055. cruelty) pron.n. 3.sg.f. 9.10.2
கொடு koṭu	DEDR 2053: 11. to give
கொடுத்த koṭutta	p.a. pey 10.5.1
கொடை koṭai	DEDR 2053 munificence 1.11.3
கொடு(ம்) koṭu(m)	DEDR 2055. cruel 1.8.1, 7.6.4
கொடும் koṭum	DEDR 2054(a). crooked 9.10.2
கொள் kol	DEDR 2151: 2. to accept, to acquire, to contain, to grasp – v.r. 2.1.2, 7.2.1, 7.4.2, 7.7.4, 7.8.2, 7.8.3, 10.2.2
கொண்ட koṇṭa	pey. p.a.1.4.2, 7.6.3, 8.6.4
கொண்டவாறு koṇṭavāru	as [I] got 6.6.1
கொண்டு koṇṭu	abs. 1.3.1, 2.3.3, 3.1.4, 5.2.4, 6.5.1, 7.8.2, 9.9.3, 9.10.2, 10.3.2, 10.6.2, 10.7.2, 10.9.2
கொள்ளாது koḷḷātu	neg. abs. 9.9.2
கொள்ளும் koḷḷum	pey. i.a. 3.1.1
கொண்டானை koṇṭāṇai	TL. husband acc. 5.2.2
கொண்டாடு koṇṭātu	TL. 5. to celebrate
கொண்டாடும் koṇṭāṭum	pey. i.a. 4.7.2
கொத்து kottu	DEDR 2092. bunch 6.9.2
கொப்பூழ் koppūḷ	cf. DEDR 2106. navel 1.3.3
கொய் koy	DEDR 2119: 1. to pick – v.r. 1.4.4
கொல் kol	DEDR 2132: 3. to kill – v.r. 4.11.3, 8.11.3, 9.3.1, 10.11.3
கொன்று konṇu	abs. 8.7.2, 10.5.1, 10.6.2, 10.9.1
கொன்றான் konṇāṇ	part.n. p.a. 3.sg.m. 10.8.1
கொலை kolai	DEDR 2132. murder 1.8.1

கொல்லி kolli	p.n. of place. 2.10.3, 6.10.3, 7.11.3
கொலோ kolō	inter.part. 1.1.4, 1.2.4, 1.3.4, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 1.8.4, 1.9.4, 1.10.4, 10.1.4.
கொற்ற(ம்) korra(m)	DEDR 2169. victory 1.8.1, 1.11.3, 5.10.3, 10.11.3
கோ kō	DEDR 2176: 11. to string
கோத்தது kōttatu	v.n. 7.9.1
கோமள(ம்) kōmaḷa(m)	< Skt. komala- delicate 7.7.1
கோமளத்தை kōmaḷattai	acc. 1.1.4
கோன் kōṇ	DEDR 2177. king 1.11.3, 2.5.1, 2.10.3, 3.9.3, 4.3.3, 4.7.2, 7.3.4, 8.1.2, 9.5.3, 9.11.3, 10.11.3
கோமான் kōmāṇ	emperor, king 6.10.3, 10.6.2
கோவினை kōviṇai	king acc. 1.4.4
கோவே kōvē	voc. 9.3.4, 9.10.4
கோயில் kōyil	temple 2.3.3
கோயிலின் kōyilin	obl. 4.9.2
கோனேரி	the Koṇēri lake (probably meaning the chief among lakes) 4.1.4
கோரம்புக்கு kōrampukku	TL. wickedness dat. 6.4.4
கோல் kōl	DEDR 2237. arrow 1.8.1 TL. sceptre 5.3.4
கோல(ம்) kōla(m)	DEDR 2240. beauty 7.9.1, 7.11.3
கோவிந்தா kōvintā	< Skt. govinda- p.n. Govinda 7.7.1
கோழி kōḷi	p.n. of place 2.10.3
கோழியர் kōḷiyar	pron.n. 3.h. 9.11.3, 10.11.3
கௌசலை kaucalai	< Skt. Kauśālyā. p.n. Kauśālyā 8.1.1, 8.3.1, 9.3.1, 9.10.1

ச/சா - ca/cā
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சங்கம் caṅkam	< Skt. śaṅkha- conch 1.8.1, 4.1.3
சடாயுவை caṭāyuvai	< Skt. jaṭāyu- p.n. Jaṭāyu acc. 10.6.1
சடை caṭai	<Skt. jaṭā- matted locks 9.7.1

சடையான் caṭaiyāṇ	pron.n. 3.m.sg 4.3.1, 4.8.1
சம்புகன் campukaṇ	< Skt. śambuka- p.n. Śambuka 10.9.1
சரண் caraṇ (1)	< Skt. caraṇa- foot 5.1.1
சரண் caraṇ (2)	< Skt. śaraṇa- refuge 5.1.1
சராசரங்களை carācaraṅkaḷai	< Skt. carācara- the movables and immovables = all living things pl. acc. 10.10.1
சரிதை caritai	< Skt. carita- life-story 10.8.3, 10.8.4
சனகன் caṇakaṇ	< Skt. janaka- p.n. Janaka 8.3.2
சாத்து cāttu	DEDR 2449: 5. to put on
சாத்தி cātti	abs. 6.9.2
சார்ங்கம் cārṅkam	< Skt. śārṅga- p.n. Śārṅga 1.8.1
சாரல் cāral	DEDR 2460. mountain slope 4.11.1

சு/சீ - ci/cī
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சித்தம் cittam	< Skt. citta- will, mind 3.7.2, 5.7.4
சித்திரகூடத்து cittirakūṭattu	p.n. of place Citrakūṭa obl. 10.4.3
சிந்துவித்தல் cintuvittal	DEDR 1546: 11. caus. of cintu. to bestrew
சிந்துவித்தாய் cintuvittāy	part.n. p.a. 2.sg.=voc. 8.1.2
சிந்தை cintai	< Skt. cintā- mind 3.9.2, 9.10.1
சிந்தையர் cintaiyar	pron.n. 3.h. 2.1.2
சிலிர் cilir	DEDR 2565: 11. to bristle
சிலிர்க்கும் cilirkkum	fut. 3.sg.n. 2.5.4
சிலிர்ப்ப cilirppa	inf. 2.9.1
சிலை cilai	DEDR 1574. roar 2.5.1
சிலை cilai	< Skt. śilā- rock 2.5.2
சிலை cilai	DEDR 2571. bow 2.5.3, 8.2.2, 8.4.4, 8.8.4, 8.9.2, 8.10.4, 9.9.1, 10.3.1, 10.3.2, 10.3.4, 10.5.3

சிலை cilaikku	dat. 3.3.1
சிறு ciru	DEDR 1594 small 7.2.2, 7.2.3, 7.5.3, 7.6.3, 7.7.2, 7.8.1, 7.8.3
சிறற்றவை cirravai	TL. younger stepmother 8.6.4
சினம் ciṇam	DEDR 1600. anger 6.8.4, 10.6.3
சின ciṇa	adj. 10.3.1
சினத்தால் ciṇattāl	n. inst. 5.1.3
சீதைக்கு cītaikku	< Skt. sītā- p.n. Sītā dat. 10.3.1
சீர் cīr	DEDR 2624. excellence, grace, fame 1.9.3, 5.8.4, 8.5.3, 9.11.4, 10.11.2
சீர்க்கு cīrkku	dat. 5.6.4
சீராமா cīrāmā	< Skt. Śrīrāma. p.n. Śrīrāma voc. 8.6.4, 8.8.4

சு/சூ - cu/cū
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சுகம் cukam	< Skt. sukha- happiness 1.10.2
சுட்டி cuṭṭi	DEDR 2657. small ornament worn by women and children on the forehead 7.5.1
சுடர் cuṭar	DEDR 2654: 4/5. to glow - v.r. 1.1.1, 2.2.1, 2.5.2, 4.3.3
சுடர் cuṭar	light 2.7.2
சுடரே cuṭarē	voc. 7.3.2
சுடு cuṭu	6. to burn; to sear
சுடினும் cuṭiṇum	conc. 5.4.1
சுடுவித்தானை cuṭuvittāṇai	part.n. caus. of cuṭu p.a. 3.sg.m. acc.10.6.3
சுமந்திரனே cumantiraṇē	< Skt. sumantra- p.n. Sumantra voc. 9.7.4
சும cuma	DEDR 2677: 12. to bear
சுமந்து cumantu	abs. 7.10.3
சுமித்திரை cumittirai	< Skt. sumitrā- p.n. Sumitrā 9.10.1
சுரி curi	DEDR 2684: 4. to curl - v.r. 10.4.1
சுவை cuvai	DEDR 2396: 11. to taste
சுவைத்து cuvaittu	abs. 7.10.2

சுழி cūḷi	DEDR 2698 (a): 4. to be cunning - v.r. 7.10.2
சுற்றம் curram	DEDR 2715. kinsmen 8.6.1
சுனையில் cunaiyil	DEDR 2716. mountain spring loc. 4.2.3
சூடு cūṭu	DEDR 2721: 5. to wear, to bear
சூடி cūṭi	abs. 6.9.1
சூடும் cūṭum	pey. i.a. 2.6.2, 10.7.4
சூழ cūl	DEDR 2698: 4. to surround - v.r. 1.8.2, 2.5.2, 5.1.2, 5.2.3, 5.3.1, 8.1.3, 8.11.1, 10.1.1
சூழ்ந்த cūlnta	pey. p.a. 1.8.3
சூழ cūla	inf. 4.2.1

செ/சே - ce/cē
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செடி ceṭi	TL. (cf. DEDR 2760). sin 4.9.1
செண்பகம் ceṇpakam	< Skt. champaka- the champak tree 4.4.4
செம் cem	DEDR 1931. red 1.2.1, 1.3.2, 3.7.2, 4.10.3, 5.6.1, 5.6.1, 6.2.3, 6.7.3, 7.2.1, 7.2.3, 7.3.3, 7.5.3, 7.6.2, 7.6.3, 7.8.2, 7.8.3, 8.1.2, 10.1.3, 10.2.3, 10.3.1, 10.8.3
செய்ய ceyya	adj. 2.7.1, 6.7.3
சே cē	san. 2.3.4, 2.4.4, 4.11.2, 7.2.2
செய் cey	DEDR 1957: 1. to do, to make - v.r. 2.3.4, 2.5.2, 2.6.4, 3.5.1
செய்கேன் ceykēn	i.a. 1.sg. 9.2.4, 9.5.4
செய்த ceyta	pey. p.a. 1.11.3, 9.11.3, 10.11.3
செய்தவனே ceytavanē	part.n. p.a. 3.sg.m. voc. 8.8.2
[செய்திடிலும் ceytiṭinum]	abs. + iṭa conc. 5.2.1, 5.3.3, 5.6.1]
செய்து ceytu	abs. 5.2.1, 5.3.3, 5.6.1, 7.10.2
செய்ய ceyya	inf. to do 7.6.4
செய்யும் ceyyum	hab.fut. 2.6.4
செய்வன ceyvāṇa	v.n. 3.pl.n. 7.11.2
செல் cel	DEDR 2781: 3. go
செல்லார் cellār	neg. 3.h. 9.11.4
செல cela	inf. 9.7.3

சென்று <i>cenru</i>	abs. 1.6.2, 6.4.1, 10.9.1, 10.10.3
செலுத்து <i>celuttu</i>	5. to dispatch
செலுத்தி <i>celutti</i>	abs. 7.11.1
செல்வம் <i>celva(m)</i>	DEDR 2786. wealth 1.5.3, 4.2.2, 4.5.2, 5.9.1, 5.9.2, 8.5.1
செல்வத்து <i>celvattu</i>	obl. 4.1.1, 4.2.1
செல்வன் <i>celvan</i>	pron.n. 3.sg.m. 10.7.3
செல்வி <i>celvi</i>	3.sg.f. 10.8.2
செல்வு <i>celvu</i>	wealth 4.7.2
செவியால் <i>ceviyāl</i>	DEDR 1977(a). ear inst. 10.8.4
செழும் <i>ceḷu(m)</i>	DEDR 2789. excellence, abundance 2.3.4, 10.2.3, 10.9.1
செறு <i>ceru</i>	DEDR 1981: 6. to destroy
செற்றது <i>cerratu</i>	v.n. 2.2.2
செற்றாய் <i>cerrāy</i>	part.n. p.a. 2.sg.=voc. 9.4.2, 9.9.1
செறி <i>ceṛi</i>	DEDR 1980. abundant 10.9.1
சென்னி <i>cenni</i>	DEDR 1989. head 1.2.2, 1.5.4
சென்னிக்கு <i>cennikku</i>	dat. 2.3.4
சேர் <i>cēr</i>	DEDR 2814: 4. to join, to reach - v.r. 1.6.2, 1.6.3, 5.6.2, 7.9.3, 9.6.1, 9.7.1, 10.2.3; 4. to resemble - v.r. 1.6.4, 5.9.3, 8.1.2
சேர்தல் <i>cērtal</i>	v.n. 9.7.3
சேர்ந்து <i>cērntu</i>	abs. 2.7.3
சேரும் <i>cērum</i>	pey. i.a. 1.6.2, 2.7.3
சேர் <i>cēr</i>	tr. 11. to join
சேர்த்து <i>cērttu</i>	abs. 7.5.3
சேர் <i>cēr</i>	TL. to be full of - v.r. 8.1.2
சேரி <i>cēri</i>	DEDR 2007. village 6.7.2
சேல் <i>cēl</i>	DEDR 1252. the Carnatic carp 1.8.3
சேவகனே <i>cēvakanē</i>	TL. < Skt. sēvaka- warrior voc. 8.8.4
சேறு <i>cēru</i>	DEDR 2020. slush 2.3.4, 2.3.4



சொ/சோ - co/cō	
சொல் col	DEDR 2855. word 1.11.3, 3.9.3, 8.6.4, 9.1.3, 9.5.4, 9.6.1, 9.10.2, 9.10.2, 9.11.3, 10.11.3
சொல்லால் collāl	inst. 10.4.1
சொல்லில் collil	loc. 2.10.4
சொல் col	5. to tell, to utter, to repeat
சொல்ல colla	inf. 6.10.4
சொல்லி colli	abs. 2.3.2
சொல்லிய colliya	pey. p.a. 6.10.4
சொல்லீர் collīr	ipt. 2.h. 9.7.4
சொன்ன conṇa	pey. p.a. 3.9.3, 4.11.3, 5.10.3, 7.11.3, 8.11.3
சோதி cōti	< Skt. jyotis- effulgence 1.1.2, 10.1.1
சோர் cōr	DEDR 2883: 4. to trickle down, to exude
சோர cōra	inf. 1.9.2, 2.9.1, 9.5.1
சோலை cōlai	DEDR 2890. flower garden, grove 1.8.3, 4.2.3, 4.7.3, 4.8.3, 10.2.3
ஞா - ñā	
ஞாலம் ñālam	DEDR 2913. earth 3.2.2
த/தா - ta/tā	
தகு taku	DEDR 3005: 6 & 4. to be fit
தக்க takka	pey. p.a. 9.7.3
தக்கது takkatu	v.n. 7.10.4
தகவு takavu	suitability 9.7.4
தகையேன் takaiyēṇ	pron.n. 1.m.sg. of takai 9.6.4
தங்கு taṅku	DEDR 3014: 5. to remain - v.r. 3.9.2, 8.3.2
தஞ்சம் tañcam	TL. refuge 7.10.4
தட(ம்) taṭa(m)	DEDR 3020. large, broad 7.1.1, 7.4.2, 9.11.2, 10.3.4
தடி taṭi	DEDR 3029. 4. to hew down
தடிந்த taṭinta	pey. p.a. 10.3.2

தடு taṭu	DEDR 3031. 11. to curb
தடாயேல் taṭāyēl	neg. cond. 2.sg. 5.1.1
தண் taṇ	DEDR 3045. cool 2.4.1, 4.4.1, 4.8.3, 4.11.1, 6.2.4, 7.6.1, 10.2.3
தண்டு taṇṭu	< Skt. daṇḍa- club 1.8.1
தம்பகம் tampakam	< Skt. stambaka- pillar, clump of grass 4.5.4
தம்பிக்கு tampikku	DEDR 3085. younger brother dat. 10.7.2
தம்பியால் tampiyāl	inst. 10.9.2
தம்பியை tampiyai	acc. 9.8.1
தம்பிரான் tampirāṇ	TL. master 3.6.3
தமிழ் tamil	Tamil 1.11.4, 2.10.4, 4.11.4, 5.10.4, 6.10.4, 7.11.4, 8.11.2, 9.11.4, 10.11.4, 10.5.1
தமிழின் tamiliṇ	obl. 1.4.2
தயரதன் tayaratan	< Skt. daśaratha. p.n. Daśaratha 8.4.1, 8.9.1, 9.11.2, 10.11.2
தயிர் tayir	DEDR 3088. curds 2.4.1, 6.2.1, 6.2.4, 7.8.2
தரணி tarāṇi	< Skt. dharaṇī- earth 10.5.4
தரு taru	DEDR 3098. give - v.r. 5.1.1, 7.10.2,
தர tara	inf. 7.5.1, 10.2.1
தரினும் tarinūm	conc. 5.4.3
தருதல் tarutal	v.n. 7.5.2
தலை talai	DEDR 3098. head 7.9.2, 10.5.4
தலைவனை talaivaṇai	DEDR 3103 chief acc. 1.4.2
தவம் tavam	TL. < Skt. tapas- penance, [the fruit of] penance; merit 4.5.4, 10.5.4
தவ(ம்) tava(m)	adj. 10.9.1
தவத்தை tavattai	acc. 9.9.1
தவத்தன் tavattan	pron.n. 3.sg.m. 4.6.4
தவத்தோன் tavattōṇ	pron.n. 3.sg.m. 10.9.1
தவழ taval	DEDR 3109. 4. to crawl
தவழ்ந்து tavalntu	abs. 6.4.1, 7.6.1

தவிர் tavir	DEDR 3113. 4. to dispel
தவிர்த்தனன் tavirttaṇaṇ	p.a. 3.sg.m. 3.7.2
தழல் taḷai	DEDR 3115. fire 5.6.1
தழும்பு taḷumpu	DEDR 3118: 5. to be scarred, to be bruised
தழும்பு taḷumpa	inf. 2.4.3
தழும்பு taḷumpu	scar, bruise 2.4.3
தழுவு taḷuvu	DEDR 3116: 5. to embrace
தழுவாது taḷuvātu	neg. abs. 9.6.2
தழுவுதற்கு taḷuvutarḱu	dat. of v.n. 6.1.2
தழை taḷai	DEDR 3119. peacock's tail 6.9.1
தளர் taḷar	DEDR 3127. slack 6.4.1
தளர் taḷar	4. v.r. to grow slack
தளர்ந்தது taḷarntatu	v.n. 7.6.1
தளர்வு taḷarvu	sorrow 10.6.1
தளிர் taḷir	DEDR 3131: 11. to shoot forth, to flourish -
	v.r. 7.4.2
தளிர் taḷir	tender shoot 7.7.2
தளிர்வாய் taḷirvāy	loc. 10.2.3
தளை taḷai	TL. fastening 8.9.1
தனம் taṇam	< Skt. dhana- wealth 10.6.1
தனி taṇi	DEDR 3196. singleness; uniqueness 3.9.2,
	10.1.4
தாங்கு tāṅku	DEDR 3153: 5. to uphold
தாங்கி tāṅki	abs. 6.8.3
தாசுரதீ tācaratī	< Skt. descendant of Daśaratha. p.n.
	Dāśarathi voc. 8.3.2, 8.5.4
தாடகை tāṭakai	< Skt. tāḍakā- Tāḍakā p.n. 8.2.2, 10.2.1
தாதையை tātaiyai	< Skt. tāta- father acc. 7.5.2
தாம் tāṁ	DEDR 3162. dem.pron./refl.pron. 3.pl./h.
	8.6.3, 8.8.3, 9.11.4, 10.4.4

தம் tam	obl. 1.4.2, 1.6.1, 1.6.2, 1.7.3, 2.1.3, 2.5.3, 2.6.1, 2.10.1, 4.2.1, 4.6.2, 4.7.1, 7.3.1, 7.3.1, 8.2.3
தம்மை tammai	acc. 2.5.4, 10.10.1
தங்கள் taṅkaḷ	obl. pl. 1.9.1, 1.10.3, 9.10.4
தாம்பு tāmpu	< Skt. dāman- cord 7.8.2
தாமம் tāmam	< Skt. dhāma- abode, place 10.10.2
தாமரை tāmarai	< Skt. tāmarasa- lotus flower 3.5.3, 7.4.2, 7.6.1, 7.8.1, 8.4.1
தாமோதரா tāmōtarā	< Skt. dāmodara- p.n. Dāmodara voc. 6.2.4
தாய் tāy	DEDR 364. mother 5.1.3, 6.4.1, 7.1.4, 7.4.3
தாயை tāyai	acc. 7.10.4
தாயரில் tāyaril	h. loc. 7.1.4
தார் tār	TL. (cf. DEDR 3165) garland 5.3.3, 8.5.4, 9.11.2
தால் tāl	TL. lullaby 7.1.4
தாலேலோ tālēlō	TL. rhyming word in a lullaby 8.1.4, 8.2.4, 8.3.4, 8.4.4, 8.5.4, 8.6.4, 8.7.4, 8.8.4, 8.9.4, 8.10.4, 8.11.2
தாலோ tālō	TL. rhyming word in a lullaby 7.1.1, 7.1.1, 7.1.2, 7.1.2, 7.1.3
தாழ் tāḷ	DEDR 3178: 4. to fall low
தாழ்ந்து tāḷntu	abs. 6.2.3
தாள் tāḷ	DEDR 3185. foot 2.7.4, 5.10.2, 7.2.2
தாளின் tāḷin	obl. 9.1.1
தான் tān	DEDR 3196. dem.pron./refl.pron.sg. 4.3.3, 5.2.1, 5.3.3, 5.9.1, 5.9.2, 5.9.4, 6.3.4, 6.10.4, 9.7.3, 9.11.2, 10.2.4, 10.5.4, 10.7.4
தன் tan	obl. 1.3.3, 1.3.4, 1.4.2, 1.4.4, 3.1.4, 3.2.4, 3.4.4, 3.5.4, 4.1.3, 4.10.1, 4.11.1, 5.1.3, 6.1.1, 6.1.2, 6.3.1, 6.3.4, 6.5.1, 7.3.2, 7.4.3, 7.5.2, 7.6.2, 7.7.1, 8.1.1, 8.2.2, 8.3.1, 8.4.1, 8.4.2, 8.6.4, 8.9.1, 8.11.2, 9.1.3, 9.3.1, 9.4.2, 9.4.2, 9.10.2,

	10.1.3, 10.2.1, 10.2.3, 10.3.3, 10.4.3, 10.5.2, 10.5.3, 10.6.3, 10.7.3, 10.8.2, 10.8.3, 10.8.3, 10.8.4, 10.9.3, 10.10.2, 10.10.3, 10.11.1, 10.11.2, 10.11.2
தன்னால் taṇṇāl	inst. 1.11.2
தன்னை taṇṇai	acc. 1.11.2, 3.7.2, 5.9.2, 6.3.1, 6.3.3, 6.10.1, 7.7.4, 7.11.1, 9.11.2, 10.1.2, 10.1.3, 10.1.4, 10.3.2, 10.3.4, 10.4.1, 10.4.3, 10.5.3, 10.6.4, 10.7.3, 10.9.1, 10.9.2, 10.9.3, 10.9.4, 10.10.3, 10.11.1
தன்னொடு taṇṇoṭu	soc. 3.1.2, 3.2.2
தானை tāṇai	TL. army 1.11.3, 5.10.3, 10.11.3

தி/தி - ti/ti
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திகழ் tikaḷ	DEDR 3200: 4. to shine - v.r. 1.11.4, 10.11.4
திகழ tikaḷa	inf. 2.5.3
திகழும் tikaḷum	pey. i.a. 1.7.3, 1.7.4 TL. contain pey. i.a. 1.7.1
திகிரி tikiri	DEDR 3201. the discus 5.9.3
திசை ticai	< Skt. diśā- direction 1.6.2, 1.10.3, 8.2.4
திசையில் ticaiyil	loc. 1.6.2
திசைகளை ticaikaḷai	pl. acc. 8.10.1
திடர் tiṭar	DEDR 3221. rising ground, island 1.11.1
திண் tiṇ	DEDR 3222. strong, robust 5.5.1, 7.4.1, 7.4.1, 8.2.2
திண்ணை tiṇṇa	adj. 2.5.2
திரல் tiral	DEDR 3245. 2. to become round - v.r. 10.8.3
திரி tiri	DEDR 3246: 4. to wander about'
திரிதலால் tiritalāl	inst. of v.n. 10.5.4
திரிந்து tirintu	abs. 2.6.3, 2.8.3
திரு tiru	< Skt. śrī- (DBIA 211) holy 1.6.4, 1.10.3, 2.3.3, 2.8.2, 4.2.3, 4.7.3, 4.8.3, 4.10.3, 7.5.1, 7.7.4, 8.3.2, 10.8.2;

	brilliance 6.7.3; fortune 4.4.4, 7.1.4 p.n. Śrī 6.10.1;
திருமாது tiru-mātu	Śrī 2.1.1
திருவிலேன் tiruvilēṇ	I who am unfortunate 7.5.4
திருக்கண்ணபுரத்து tirukkaṇṇa- purattu	p.n. of place. Tirukkaṇṇapuram obl. 8.5.3
திருச்சித்ரகூடம் Tiruccitrakūṭam	p.n. of place Tiruccitrakūṭam 10.1.3, 10.2.3, 10.3.3, 10.4.3, 10.5.3, 10.6.3, 10.7.3, 10.8.3, 10.9.3, 10.10.3, .10.11.1
திருமகளோடு tirumakaḷōṭu	TL. auspicious lady; Lakṣmī soc. 10.7.3
திருப்புகழ்கள் tiruppukaḷkaḷ	TL. songs in praise of a deity 1.8.1
திருமாலே tirumālē	TL. p.n. Tirumāl voc. 4.9.1
திருவரங்கம்(ம்) tiruvaraṅka(m)	(cf. DBIA 18) p.n. of place Śrīraṅgam 1.1.3
திருவரங்கத்து tiruvaraṅkattu	obl. 1.8.3, 1.9.3, 1.11.1
திரை tirai	DEDR 3245. wave 1.1.3
தில்லை tillai	p.n. of place Tillai 10.1.3, 10.2.3, 10.3.3, 10.4.3, 10.5.3, 10.6.3, 10.7.3, 10.8.3, 10.9.3, 10.10.3, 10.11.1
திறம் tiram	DEDR 3260. side, nature, state 4.1.2
திறத்தில் tirattil	loc. 3.7.1
திறத்தினில் tirattiṇil	loc. 2.10.2
திறத்தே tirattē	loc. 3.2.1
திறல் tiral	strength, power 2.1.1, 10.9.3, 10.11.1
திறலாள் tiralāl	pron.n. 3.sg.f. 8.2.2
தீ tī	DEDR 3266. fire 1.2.1
தீ tī	DEDR 3267. evil 9.11.4
தீது tītu	evil, fault 2.6.3, 3.5.1
தீர் tīr	DEDR 3278: 11. tr. to destroy
தீர்க்கும் tīrkkum	pey. i.a. 4.9.1

தீர் tīr	4. intr. to end; to settle
தீர்வன் tīrvaṇ	i.a. 1.sg. 6.8.4
தீர்த்தம் tīrttam	< Skt. tīrtha. pure 8.3.3

து/தூ - tu/tū
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துடி tuḍi	DEDR 3294: 11. to quiver
துடிப்ப tuḍippa	inf. 6.2.3
துணை tuṇai	DEDR 3308. comparison 1.5.2
துத்தி tutti	TL. spots on the hood of a cobra 1.1.1
துதங்கள் tutaṅkaḷ	< Skt. stuta- (cf. DBIA 212) verses of praise pl. 1.2.1
தும்புரு tumpuru	< Skt. tumburu- p.n. Tumburu 1.5.1
துயர் tuyar	DEDR 3513. sorrow 1.10.2, 5.4.3, 5.6.3, 5.7.3
துயரம் tuyaram	DEDR 3513. grief 5.1.1, 5.3.3, 10.9.4
துயில் tuyil	DEDR 3291. sleep 6.6.1
துயில் tuyil	3. to sleep
துயின்றவனே tuyinṛavaṇē	part.n. p.a. 3.sg.m. voc. 8.10.2
துயின்றாய் tuyinṛāy	p.a. 2.sg. 9.3.3
துழாய் tuḷāy	TL cf. < Skt. tulasī- sacred basil 2.8.1
துள்ளு tuḷḷu	DEDR 3364. 5 to jump
துள்ளி tuḷḷi	abs. 1.9.4
துற tura	DEDR 3365: 4. to relinquish, to renounce
துறந்த tuṛanta	pey. p.a. 9.10.3
துறந்து tuṛantu	abs. 1.7.2, 9.10.3, 10.4.1
துறை tuṛai	DEDR 3370. river 10.4.1
துன்னு tunṇu	DEDR 3148: 5. to press close, to be crowded
துன்னி tunṇi	abs. 4.3.2
[துன்னிட்டு tunṇiṭṭu]	abs. + iṭu abs. 4.3.2 pressed close]
துன்பம் tunṇam	DEDR 3372. affliction 1.7.1, 1.10.2, 6.10.4
தூ tū	DEDR 3338. purity 9.7.4

தூடணன் tūṭaṇaṇ	< Skt. dūṣaṇa- p.n. Dūṣaṇa 10.5.2
தூண் tūṇ	DEDR 44. pillar 1.2.4
தூதியோடு tūtiyōṭu	< Skt. dūtī- female messenger soc. 6.4.3
தூவு tūvu	DEDR 3394: 5. to bestrew
தூய் tūy	abs. 1.4.4
தூவி tūvi	abs. 1.6.2
தூர் tūr	DEDR 3390: 4. to be extinguished
தூராத tūrāta	neg. pey. 1.9.1

தெ/தே - te/tē
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தெய்வம்(ம்) teyva(m)	< Skt. daiva- divine 7.5.4, 7.11.2
தேவரை tēvarai	< Skt. deva- (DBIA 219) god h. acc. 8.10.1
தெவ்வர் tevvar	TL pron. n. 3.h. foes 10.3.3
தெள் tel	DEDR 3433: 9. to become clear - v.r. 1.1.3
தெளி telī	4. to become clear - v.r. 1.6.2
தென் ten	DEDR 3449. south 1.10.3, 2.1.1, 2.5.2, 8.1.2
தென்ன tenna	ideophone tenna 4.6.3
தேட்டு tēṭṭu	DEDR 3456. seeking 2.1.1
தேர் tēr	DEDR 3459. chariot 9.2.2
தேவகி tēvaki	< Skt. devakī- p.n. Devakī 7.11.2
தேன் tēṇ	DEDR 3268 (a). honey 4.2.3, 4.7.3, 9.10.1
தேனினை tēṇinaṇai	acc. 2.1.1

தொ/தோ - to/tō
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தொகு toku	DEDR 3476: 6. to be assembled
தொக்கு tokku	abs. 5.8.1
தொடு toṭu	DEDR 3480: 6. to take hold of
தொட்டு toṭṭu	abs. 7.8.1
தொடர் toṭar	DEDR 3480: 4. to follow uninterruptedly
தொடர toṭara	inf. 8.6.1



தொடு toṭu	DEDR 3528: 6. to dig out - v.r. 5.8.1
தொண்டர் toṇṭar	TL servants pron.n. 3.h. 1.7.2, 1.9.1, 1.10.2, 2.2.3, 2.3.4, 2.4.4, 2.8.4, 2.10.4
தொண்டர்க்கு toṇṭarkku	dat. 2.6.4
தொண்டர்கள் toṇṭarkaḷ	pl. 2.10.4
தொண்டிர் toṇṭīr	voc. 10.10.4
தொத்து tottu	DEDR 3487. bunch of flowers 10.4.1
தொல் tol	DEDR 3516. ancient 1.5.2, 1.5.2, 1.7.2, 8.6.1, 10.4.1, 10.8.2
தொல்லை tollai	ancientness 7.8.4
தொழு toḷu	DEDR 3525: 1. to worship, to pay homage to
தொழுது toḷutu	abs. 1.3.2, 2.4.3, 9.1.1
தொழுகை toḷukai	worshipping 7.8.4
தொழுத்தை toḷuttai	DEDR 3524. immoral woman, maidservant 9.10.2
தோடு tōṭu	TL. flower 2.2.1
தோத்திரத்தால் tōttirattāl	< Skt. stotra- verse of praise inst. 1.5.2
தோய் tōy	DEDR 3556: 4. to reach, to associate with- v.r. 5.2.3
தோய்ந்த tōynta	pey. p.a. 7.8.2
தோய் tōy	TL. 4. to curdle
தோய்த்த tōytta	pey. p.a. 2.4.1
தோய்ந்தது tōyntatu	v.n. 2.2.1
தோள் tōḷ	DEDR 3564. shoulder, arm 2.2.1, 2.4.2, 6.6.1, 7.4.1, 9.7.3, 9.9.4, 9.11.2, 10.5.1, 10.10.2
தோளா tōḷā	pron.n. 3.sg.m. voc. 9.3.2
தோளி tōḷi	pron.n. 3.sg.f. 9.4.2
தோன்று tōṇru	DEDR 3566: 5. to appear
தோன்ற tōṇra	inf. 1.3.3, 10.10.2
தோன்றி tōṇri	abs. 10.1.2
தோன்றிற்று tōṇrīrru	v.n. 10.11.2

ந/நா - na/nā	
நகர் nakar	< Skt. nagara- city, town. 1.1.3, 3.6.3, 8.10.2, 10.1.3, 10.2.3, 10.3.3, 10.4.3, 10.5.3, 10.6.2, 10.6.3, 10.8.3, 10.7.3, 10.9.3, 10.10.3, 10.11.1
நகர்க்கு nakarkku	dat. 6.10.3, 7.11.1, 8.6.2, 8.7.4
நகரத்து nakarattu	obl. 10.1.1
நகரை nakarai	acc. 9.10.3
நகரம் nakaram	city, town 9.1.1, 10.4.1
நகு naku	DEDR 3569: 6. to bloom, to open - v.r. 9.10.1
நகை nakai	v.r. 10.2.3 tooth 2.7.1 smile 7.7.3
நங்கை naṅkai	DEDR 3015 (a). lady 7.5.4
நஞ்சம் nañcam	DEDR 3580. poison 7.10.2
நஞ்சை nañcai	acc. of nañcu poison 6.4.2
நட்டம் naṭṭam	< Skt. nāṭya- dance 2.9.2
நட naṭa	DEDR 3582: 12. to walk
நட naṭa	ipt. 6.5.4
நடந்தனை naṭantanai	p.a. 2.sg. 9.2.4
நடை naṭai	pace, walk, gait 1.11.4, 6.4.1, 9.6.3, 9.6.3
நடையால் naṭaiyāl	inst. 7.6.1
நடுங்கு naṭuṅku	DEDR 3585: 5. to shiver
நடுங்கி naṭuṅki	abs. 6.1.3
நடுவுபாட்டு naṭuvupāṭṭu	DEDR 3584. central place, middle obl. 1.11.1
நண்ணு naṇṇu	DEDR 3588: 5. to reach, to be attached to
நண்ணார் naṇṇār	neg. i.a. 3.h. 5.10.4
நண்ணுவார் naṇṇuvār	i.a. 3.h. 1.11.4, 7.11.4, 10.11.4
நதி nati	< Skt. nadī- river 8.10.3
நந்தன் nantan	< Skt. nanda- Nanda p.n. 7.3.4
நம்பி nampi	DEDR 3085. lord 6.5.4,
நம்பிக்கு nampikku	dat. 8.5.1

நம்பீ nampī	voc. 6.7.4
நய naya	DEDR 3602: 12 & 4. to long for
நயந்த nayanta	pey. p.a. 5.10.2
நயந்து nayantu	abs. 6.10.1
நரகம் narakam	< Skt. naraka- hell 5.10.4
நரகாந்தகன் narakāntakan	< Skt. naraka+antaka- pron.n. 3.sg.m. destroyer of hell 3.3.4
நரம்பு narampu	DEDR 2903. nerve 7.10.1
நல் nal	DEDR 3610. good, fine, beautiful 1.8.1, 2.6.3, 2.7.1, 3.3.3, 3.5.1, 5.10.4, 6.9.1, 7.3.1, 7.3.4, 7.9.3, 7.11.4, 8.1.3, 8.10.3, 8.11.1, 9.1.4, 10.3.1, 10.3.2, 10.11.4
நல்ல nalla	adj. 7.10.4
நலம் nalam	goodness 1.11.4, 10.11.4
நன்கு nan̥ku	adv. well 6.4.4
நன்று nan̥ru	adv. well 9.1.4
நவில் navil	TL. (cf. DEDR 3616) 3. to practise
நவிலும் navilum	pey. i.a. 4.11.3, 8.11.3
நறும் narum	DEDR 2918. perfume 2.8.1, 6.9.3, 8.9.1, 9.7.1
நா nā	DEDR 3633. tongue 2.4.3
நாகம் nākam	< Skt. nāga- serpent 1.2.1
நாதன் nātan	< Skt. nātha- lord 2.10.1
நானிலத்தை nānilattai	TL. earth, as consisting of the four kinds of tracts acc. 9.1.4
நாம் nām	DEDR 3647+5154. pers.pron. 1.pl. (inclusive) we 2.2.4, 6.7.1
நங்கள் naṅkaḷ	1.pl. obl. of we. our 7.3.4
நாயகன் nāyakan	< Skt. nāyaka- master 2.10.3
நார் nār	DEDR 3651. fibre 7.10.1
நாரணன் nāraṇan	< Skt. nārāyaṇa- p.n. Nārāyaṇa 1.11.4, 3.3.4, 7.11.4, 10.11.4

நாரண் nāraṇā	voc. 2.4.3
நாரதன் nāraṭan	< Skt. nārada- Nārada p.n. 1.5.1
நாவு nāvu	DEDR 3633. tongue 1.4.4
நாவினால் nāviṇāl	inst. 1.3.1
நாள் nāl	DEDR 3656. day 1.1.4, 1.2.4, 1.3.4, 1.4.4, 1.5.4, 1.6.4, 1.7.4, 1.8.4, 1.9.4, 1.10.4, 6.7.4, 6.8.4, 6.9.4, 7.10.3, 9.9.1, 10.1.4
நாளும் nālum	adv. daily, all the time 1.9.2, 6.6.3, 10.10.4
நான் nān	DEDR 5160. pers.pron. 1.sg. I 6.2.2, 6.2.4, 6.5.2, 6.8.4, 9.1.4, 9.10.3
நான்கு nāṇku	DEDR 3655. four 1.3.1, 10.10.2

நி/நீ - ni/nī
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நிரை nirai	TL. (DEDR 3673) herd of cows 2.2.2
நில் nil	DEDR 3675: 3. to remain, to stand; to be steadfast
நில்லாது nillātu	neg. 3.sg.n. 7.4.4
நிற்க nirka	inf. 3.5.1, 5.8.2
நிற்கும் nirikum	pey. i.a. 1.7.4, 3.2.1, 4.4.4, 4.5.4, 9.4.4
நிற்பவர் nirpavar	part.n. i.a. 3.h. 2.7.4
நிற்பன் nirpan	fut. 1.sg. 5.9.4
நின்ற ninra	pey. p.a. 1.3.2, 1.7.2
நின்றாய் ninrāy	p.a. 2.sg. 6.4.2
நின்றாயை ninrāyai	part.n. p.a. 2.sg. acc. 9.1.2
நின்றான் ninrān	p.a. 3.sg.m. 10.10.4
நின்று ninru	abs. 1.2.4, 2.5.3, 2.9.1, 7.5.3
நின்றேன் ninrēn	p.a. 1.sg. 6.1.4, 6.5.2, 6.5.3
நிலம் nilam	DEDR 3676. earth 2.3.1
நிலத்தில் nilattil	loc. 9.8.4
நிலத்தை nilattai	acc. 9.2.1
நிலத்தார்க்கு nilattārku	pron.n. 3. h. dat. 10.4.4
நிலா nilā	DEDR 3754. moonlight 7.4.1

நிலை <i>nilai</i>	DEDR 3675. firm 1.7.2 state 4.8.4, 7.8.2
நிறம் <i>niram</i>	DEDR 3680. colour, lustre. pron 1.7.4, 6.8.3
நிறத்து <i>nirattu</i>	obl. 7.1.2
நிறத்தாய் <i>nirattāy</i>	pron.n. 2.sg. = voc. 5.8.3
நிறை <i>nirai</i>	DEDR 3682. splendour 10.9.2
நிறை <i>nirai</i>	4. to be satisfird
நிறைய <i>niraiya</i>	inf. 7.1.3
நினை <i>niṇai</i>	DEDR 3683: 4. to think, to know
நினைந்த <i>niṇainta</i>	pey. p.a. 7.4.3
நினைந்து <i>niṇaintu</i>	abs. 1.9.2, 2.2.2, 2.5.4, 5.1.4
நீ <i>nī</i>	DEDR 3684. pers.pron. 2.sg. you 5.2.3, 5.4.3, 5.10.1, 6.2.4, 6.4.4, 6.5.3, 6.5.4, 6.6.2, 6.6.4, 6.6.4, 6.7.1, 6.7.2, 6.8.3, 7.10.2, 9.4.4, 9.10.3
நின் <i>niṇ</i>	obl. 4.9.2, 7.5.1, 7.3.3, 7.7.4, 9.8.3, 9.8.3
நின்னை <i>niṇṇai</i>	acc. 5.9.1, 5.9.4, 9.9.4
நீர் <i>nīr</i>	pers.pron. 2.h. 9.7.4, 10.10.4
நீக்கு <i>nīkku</i>	DEDR 3685: 5. to remove
நீக்கி <i>nīkki</i>	abs. 10.5.2
நீடு <i>nīṭu</i>	DEDR 3692: 5. to grow long - v.r. 2.2.2
நீதியாரோடு <i>nīti-y-ār-oṭu</i>	pron.n of nīti (< Skt. nīti- rule) 3.h. soc. those of the rule 3.5.2
நீர் <i>nīr</i>	< Skt. nīra- water 1.1.3, 1.7.4, 2.2.4, 2.3.3, 7.1.2, 7.2.2
நீழல் <i>nīḷal</i>	DEDR 3679. shade, shadow 6.8.1, 9.3.3
நீள் <i>nīl</i>	DEDR 3692. length, extension 4.3.2, 5.3.1, 5.9.1, 7.1.1, 8.5.4, 9.8.3

நு/நூ - <i>nu/nū</i>
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நுண் <i>nuṇ</i>	DEDR 3700. fine, slender 4.6.1, 6.5.1, 9.8.2
நுதி <i>nuti</i>	TL. tip 9.5.1
நூறு <i>nūru</i>	DEDR 3729. hundred 1.2.1

நூல் nūl	DEDR 3726. cotton thread, treatise 4.11.4, 8.11.4
நூலின் nūlin	abl. 3.2.1
நெகிழ் nekiḷ	DEDR 2923: 4. to slip off
நெகிழ்ந்தாய் nekiḷntāy	p.a. 2.sg. 6.8.2

நெ/நே - ne/nē
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நெஞ்சம் neñcam	DEDR 3736. heart 2.4.4, 2.6.4, 2.7.4, 2.8.4, 9.4.4
நெஞ்சு neñcu	heart 7.10.1
நெஞ்சில் neñcil	loc. 2.5.3
நெஞ்சினர் neñcinār	pron.n. 3.h. 2.7.3
நெடு(ம்) neṭu(m)	DEDR 3738. tall, long, large, boundless 1.8.1, 1.8.3, 9.1.2, 9.2.3, 9.3.1, 9.4.3, 9.9.4, 10.1.1, 10.1.3, 10.3.1, 10.3.3, 10.5.1, 10.7.2, 10.8.1, 10.10.2
நெடியானே neṭiyāṇē	pron.n. 3.sg.m. voc. 4.9.2
நெடுமால் neṭumāl	p.n. Viṣṇu, as the tall one 9.11.1
நெய் ney	DEDR 3746. oil 9.2.3
நெருடு neruṭu	DEDR 2927: 5. to rub
நெருடா neruṭā	inf. 7.7.2
நெளி neḷi	DEDR 2933: 11. to twist
நெளிப்பது neḷippatu	v.n. 7.8.3
நெற்றி nerri	DEDR 3759. forehead 1.1.1
நெற்றியில் nerriyil	loc. 7.5.1
நெறி nerī	DEDR 2934. path, precept 2.6.3, 3.5.1, 4.8.4, 9.11.4
நெறிக்கண் nerikkaṇ	loc. 1.7.2
நேர் nēr	DEDR 3770. comparison 10.4.4
நேர் nēr	DEDR 3771. fineness, slenderness 3.2.1
நேரிழை	nēriḷai (nēr+ḷai) TL. lady, as adorned with fine jewels 9.2.3

நோ - nō	
நோக்கம் nōkkam	DEDR 3794. eye, look, gaze 7.7.4
நோக்கு nōkku	ib. 7.8.3, 10.5.2
நோக்கு nōkku	5. to see
நோக்கி nōkki	abs. 1.10.3, 5.3.4, 7.2.1
நோக்கும் nōkkum	pey. i.a. 5.3.1, 7.8.3
நோக்காது nōkkātu	neg. abs. 5.3.3
நோக்காய் nōkkāy	neg. 2.sg. 5.3.2
நோய் nōy	DEDR 3793. malady, pain 9.5.2
நோயாளன் nōyāḷaṇ	pron.n. 3.sg.m. 5.4.2
நோ nō	13. to feel pain, to be grieved
நோவ nōva	inf. 9.10.1

ப/பா - pa/pā	
பகர் pakar	DEDR 3804: 4. to say
பகரும் pakarum	pey. i.a. 4.4.3
பகை pakai	DEDR 3808. enmity 10.3.2, 10.10.1
பசி paci	DEDR 3825 (a). hunger 9.5.2
பட்டு paṭu	DEDR 3853: 6. to endure
பட்டது paṭṭatu	v.n. enduring 6.7.4
படர் paṭar	DEDR 3844: 4. to run, to expand - v.r. 8.5.1
படர paṭara	TL. to reach inf. 9.1.2
படி paṭi	DEDR 3850. step 4.9.4
படை paṭai	DEDR 3860. weapons 10.11.3
படை paṭai	DEDR 3853: 11. to create
படைத்தவனே paṭaittavaṇē	part.n. p.a. 3.sg.m. voc. 8.2.1, 8.4.1, 8.10.1
பண் paṇ	TL. music 4.4.3, 4.6.3; a type of melody 4.4.3
பண்டையோம் paṇṭaiyōm	pron.n. of paṇṭai old 1.pl. 6.7.1
பணம் paṇam	< Skt. phaṇa- hood 1.1.1

பத்தர்கள் pattarkaḷ	< Skt. bhakta- devotees pl. 4.11.4, 8.11.4
பத்தி patti	< Skt. bhakti- devotion 2.6.2, 10.4.2
பத்து pattu	DEDR 3918. ten 1.11.4, 5.10.4, 6.10.4, 8.11.4, 10.11.4
பந்தல் pantal	DEDR 3922. pandal 6.8.1
பய paya	DEDR 3937: 12. to produce, to beget
பயந்த payanta	pey. p.a. 9.1.3
பயன் payan	< Skt. phala- object, use 2.1.4
பயில் payil	TL (cf. DEDR 3942: 3). to abide - v.r. 1.4.3
பரத்தர் parattar	pron.n. of para (< Skt. superior, greatest) those who are God's 3.h. 3.6.1
பரத parata	< Skt. bharata- Bharata p.n. 8.5.1
பரதனுக்கு paratanukku	dat. 10.4.2
பர para	DEDR 3949: 12. to spread
பரந்து parantu	abs. 1.2.2, 5.8.1
பரல் paral	DEDR 3959. pebble, stone 9.5.1
பரவை paravai	DEDR 3949. sea 1.9.3
பருகு paruku	DEDR 3975: 5. to drink
பருகுவேற்கு parukuvēṛku	part.n. i.a. 1.sg dat. 7.4.3
பருகுவோம் parukuvōm	hab.fut. 1.pl. 10.8.4
பல pala	DEDR 3987. many 1.9.1
பலர் palar	pron.n. 3.h. many 6.1.1
பவள(ம்) pavaḷa(m)	< Skt. pravāḷa- red coral 4.4.1, 4.9.4, 4.10.3, 10.8.3
பழி paḷi	DEDR 4002. blame 9.8.3
பள்ளிகொள் paḷḷikol	TL.2. to sleep
பள்ளிகொள்ளும் paḷḷikollum	pey. i.a. 1.1.3, 1.2.3/4, 1.3.3, 1.4.3, 1.5.3, 1.7.3, 1.8.3, 1.9.3, 1.10.3, 1.11.1
பள்ளியினாய் paḷḷiyināy	pron.n. of paḷḷi bed. 2.sg. voc. 6.7.1
பற்று parṛu	DEDR 4034: 5. to grasp, to be fitting



பற்று parṛā	neg. pey. p.a. 9.8.2
பற்றி parri	abs. 1.2.4
பற்று parṛu	TL. attachment, affection, support 1.4.3, 5.3.2, 5.3.2, 5.10.2, 9.8.3
பறவை paravai	DEDR 4020. bird 1.8.2, 5.5.4
பன்னு paṇṇu	TL. 5. to weave, to spin, to sing
பன்னிய paṇṇiya	pey. p.a. 4.11.4, 8.11.4
பனி paṇi	DEDR 4035. tears 2.9.1 dew 6.1.3
பாங்கர் pāṅkar	DEDR 4053. place 10.3.3
பாங்கு pāṅku	agreeableness 4.11.4, 8.11.4
பாடு pātu	DEDR 4065: 5. to sing, to hum
பாடி pāṭi	abs. 1.9.1, 2.2.3, 2.3.2, 2.8.3, 2.9.2
பாடும் pāṭum	pey. i.a. 4.4.3, 4.6.3, 8.4.3
பாடலொடு pāṭaloṭu	v.n. soc. 4.6.2
பாதம் pāta(m)	< Skt. pāda- foot 2.6.2
பாதுகம் pātukam	< Skt. pādukā- shoe, sandal 10.4.2
பாய் pāy	DEDR 4087. to pierce, to flow
பாய pāya	inf. 9.5.1
பாயும் pāyum	pey. i.a. 4.7.4, 8.10.3
பார் pār	DEDR 3949. earth 8.5.1
பாரினாரொடு pāriṇāroṭu	pron.n. 3.h. soc. 3.3.2
பார் pār	DEDR 4091: 11. to look
பார்த்து pārttu	abs. 5.7.2, 6.1.4
பார்ப்பன் pārppaṇ	i.a. 1.sg. 5.4.4
பாரம் pāra(m)	< Skt. bhāra- burden 1.7.1
பால் pāl	DEDR 4096. milk 2.4.1, 4.4.1
பாலில் pālil	loc. 6.4.1
பால் pāl	TL. side 5.3.2, 5.4.1, 5.7.4, 6.3.1
பாலகன் pālakaṇ	< Skt. bālaka- infant 8.7.1

பாவி pāvi	< Skt. pāpin- (cf. DBIA 266) sinner 9.5.4
பாவிகள் pāvikaḷ	pl. 2.6.2
பாவியேன் pāviyēṇ	pron.n. 1.m.sg. 7.4.4, 9.5.3
பாவினை pāviṇai	DEDR 4065. acc. of pā song 1.4.3

பி/பீ - pi/pī
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பிடி piṭi	DEDR 4148: 11. to carry
பிடித்து piṭittu	abs. 4.3.4
பித்தர் pittar	DEDR 4042. madman 3.h. 2.9.4, 2.9.4, 2.9.4
பித்தன் pittan	3.sg.m. 3.3.4, 3.5.4, 3.6.4, 3.7.4, 3.9.2, 6.4.2
பிரமன் piraman	< Skt. brahmā- Brahmā p.n. 4.3.1, 4.8.1
பிரான் pirāṇ	DEDR 4411. lord 2.4.2, 2.6.1
பிரானுக்கு pirāṇukku	dat. 3.6.4, 3.7.4, 3.8.4
பிரி piri	DEDR 4176: 4. to become parted
பிரிந்தான் pirintāṇ	part.n. p.a. 3.sg.m. 10.9.3
பிரியல் piriyaḷ	v.n. 10.6.1
பிள்ளை piḷḷai	DEDR 4198. child, son 7.9.3, 7.11.2
பிள்ளாய் piḷḷāy	voc. 7.7.1
பிள்ளைமை piḷḷaimai	childhood 7.4.4
பிள piḷa	DEDR 4194: 4. to split, to rip
பிளந்து piḷantu	abs. 1.4.1
பிளவு piḷavu	splitting 9.4.4
பிறறை pirrai	DEDR 4205. next day, afterwards 6.6.3
பிற pira	DEDR 4422: 4. to be born
பிறக்கும் pirakkum	pey. i.a. 4.2.4
பிறப்பேன் pirappēṇ	i.a. 1.sg. 4.1.4
பிறப்பு pirappu	birth 9.9.4
பிறப்பில் pirappil	birth loc. 2.6.4
பிறவி piravi	birth 4.1.1
பிறங்கல் pirāṅkal	DEDR. mountain 1.2.3
பிறர் pirar	DEDR 4333. other man, stranger h. 6.4.2

பிறை pirai	DEDR 4422. the crescent moon 4.8.1, 7.4.2
பின்னு pinṇu	DEDR 4207: 5. to plait
பின்னி pinṇi	abs. 4.3.1
[பின்னிட்ட pinṇiṭṭa]	abs. + iṭu pey. to be plaited 4.3.1]
பின் pin	DEDR 4205. after, behind 8.6.1
பின்பு pinṇu	behind, after. 9.2.3
பீலி pīli	DEDR 4226. peacock's feather 6.9.1

பு/பூ - pu/pū
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புக puka	inf. 4.3.4
புகல் pukal	v.n. 4.3.2
புகழ் pukaḷ	DEDR 4235. fame 8.1.1, 8.3.2
புகு puku	DEDR 4238: 6. to enter
புக்க pukka	inf. 9.9.3, 9.11.1
புக்கது pukkātu	v.n. p.a. 10.11.2
புக்கிலன் pukkilaṇ	neg. 1.sg. 5.8.4
புக்கு pukku	abs. 5.8.2, 5.8.4, 6.2.2, 6.8.2, 10.4.2
புடை puṭai	DEDR 4255. side 5.2.3, 8.1.3, 8.11.1, 10.1.1
புண்டரிக puṇṭarika	< Skt. puṇḍarīka- lotus 8.2.1
புண்ணியனே puṇṇiyaṇē	< Skt. puṇya- pure one. pron.n. 3.sg.m. voc. 5.8.4
புணர் puṇar	4160: 4. to unite with
புணர்தி puṇarti	abs. 6.3.3
புணர puṇara	inf. 6.8.2, 6.9.2
புதல்வன் putalvaṇ	cf. DEDR 4508. son 9.7.3
புதல்வனை putalvaṇai	acc. 9.8.1
புரள் puraḷ	DEDR 4285: 2. to roll
புரளும் puraḷum	pey. i.a. 1.9.4
புரி puri	DEDR. 4177: 5. to curl - v.r. 6.3.3
புரி puri	DEDR 4287: 5. to desire
புரிந்து purintu	abs. 4.11.2

புரிசை puricai	< Skt. puriśaya- wall 10.3.3
புரை purai	TL. 4. to resemble - v.r. 2.7.1, 7.4.1
புலம்பு pulamu	DEDR 4304: 5. to wail, to lament
புலம்பல் pulampal	v.n. 7.11.2, 9.11.2
புலம்பிய pulampiya	pey. p.a. 7.11.2, 9.11.2
புலர் pular	DEDR 4305: 4. to dawn
புலர pulara	inf. 6.1.4
புலன்கள் pulan̄kaḷ	TL. senses pl. 1.7.1
புவனி puvaṇi	< Skt. bhuvana- earth 8.2.1
புள்ளுவம் pulḷuvam	TL. falsehood 6.7.4
புறம் puram	DEDR 4333. outside 1.8.2, 5.8.2
புன் pun	DEDR 4310. tawny colour 9.7.1
புனை punai	DEDR 4340: 4. to adorn
புனைந்து punaintu	abs. 9.7.1
பூ(ம்) pū(m)	DEDR 4345. flower 1.2.3, 4.2.3, 4.7.3, 6.1.1, 6.2.3, 6.9.2, 9.7.1, 10.4.1
பூதலத்தில் pūtalattil	< Skt. bhūtala- earth loc. 1.9.4
பூண் pūṇ	DEDR 436.: 7 to wear - v.r. 10.9.2
பூந்துகில் pūntukil	TL. gold cloth 9.7.1
பூவை pūvai	TL. bush myna 9.8.1

<b>பெ/பே/பை - pe/pē/pai</b>
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பெய் pey	DEDR 4407: 1. tr. to place
பெய்து peytu	abs. 6.9.2
பெரு(ம்) peru(m)	DEDR 4411. adj. big, great 1.1.2, 1.1.3, 1.10.1, 1.10.4, 2.7.2, 2.8.2, 3.9.2, 4.8.2, 7.3.2, 8.3.2, 9.5.3, 10.8.2
பெறு peru	DEDR 4422. to get, to beget, to bear
பெற்ற perra	pey. p.a. 9.5.3, 10.4.4

பெற்றது perratu	p.a. 3.sg. 7.6.4
பெற்றனன் perranan	p.a. 3.sg.m. 7.3.4
பெற்றாய் perrāy	p.a. 2.sg. 9.8.4, 7.10.4
பெற்றார் perrār	part.n. p.a. 3.h. 9.8.1
பெற்றாலும் perrālum	conc. 4.10.2
பெற்றால் perrāl	p.a. pl. 3.sg.f. 7.5.4
பெற்றிலன் perrilan	neg. 3.sg.m. 7.3.4
பெற்றிலன் perrilan	neg. 1.sg. 7.2.4
பெற்றிலேன் perrilēn	neg. 1.sg. 7.5.4, 7.6.2, 7.6.4, 7.9.4
பெற pera	inf. 9.9.4
பெறில் peril	cond. 2.2.4
பெறுவேன் peruvēn	i.a. 1.sg. 4.3.4, 9.9.4
பேசு pēcu	DEDR 4430: 5. to say, to speak
பேசாது pēcātu	neg. abs. 6.7.4
பேசி pēci	abs. 3.8.2
பேதை pētai	DEDR 4437. woman, as simple-minded 3.5.4
பேதைக்கு pētaikku	dat. 6.3.2
பேய் pēy	DEDR 4438. fiend 3.4.3, 6.4.2
பேய்ச்சி pēycci	f. demoness 7.10.1
பேயர் pēyar	pron.n.3.h. demoniacs 3.8.2
பேயன் pēyan	pron.n. 3.sg.m. 3.8.2, 3.8.4
பேர் pēr	DEDR 4411. adj. great 2.3.2, 7.7.2
பை pai	TL. hood of cobra 6.7.1
பை(ம்) pai(m)	DEDR 3821. greenness 5.7.1

பொ/போ - po/pō
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பொங்கு poṅku	(cf. DEDR 4469) 5. to have splendour - v.r. 6.9.2
பொடி poṭi	DEDR 4481. dust 2.2.3, 7.6.2
பொய் poy	DEDR 4531. falsehood, counterfeit 2.5.1, 6.3.2, 6.7.4, 6.8.3
பொய்யை poyyai	acc. 6.1.2

பொரு poru	DEDR 4540: 1. to fight - v.r. 6.6.1
பொருட்டா poruṭṭā	DEDR 4544. for the sake of 9.4.2
பொருந்து poruntu	DEDR 4541: 5. to join, to consent
பொருந்தார் poruntār	neg. part.n. 3.h. enemies 9.5.1
பொலி poli	DEDR 4551: 4. to shine
பொலிந்த polinta	pey. p.a. 7.4.2
பொலியும் poliyum	pey. i.a. 7.2.2
பொழி poli	DEDR 4556: 4. intr. to overflow 10.2.1
[பொழிதர politara	inf. + taru inf.10.2.1]
பொழில் polil	DEDR 4558. flower-garden, grove 1.6.3, 5.1.2
பொழுது polutu	DEDR 4559. time 1.7.2
பொழுதினில் polutiṇil	loc. 6.10.2
போது pōtu	time 6.5.2
பொன் pon	DEDR 4570. gold, excellence 1.3.2, 4.3.4, 4.6.4, 4.10.2, 4.10.4, 4.11.2, 6.5.2, 6.8.3, 8.1.2, 9.8.1, 10.8.1
பொன்னி ponṇi	TL. p.n. the river Kāverī 1.1.3, 1.7.3, 1.11.1, 2.3.2
போ pō/ போகு pōku	DEDR 4572: 4&5. to go, to reach a final destination - v.r. 9.4.3
போ pō	ipt. 9.4.1
போகு pōku	ipt. 6.7.4, 9.1.2, 9.4.1
போக pōka	inf. 9.2.3, 9.4.4
போகாது pōkātu	neg. abs. 9.4.4
போகின்ற pōkinra	pey. pr. 6.5.2
போகின்றாய் pōkinrāy	pr. 2.sg. 9.5.3
போகின்றேன் pōkinrēṇ	pr. 1.sg. 9.10.4
போதியேலும் pōtiyēlum	DEDR 4572. conc. even if you go 6.8.3
போய் pōy	DEDR 4572. abs. 2.5.3, 5.5.2, 5.5.3, 6.6.2, 9.3.3, 10.4.2
போக்கு pōkku	to cause to go
போக்க pōkka	inf. 9.8.3

போக்கி pōkki	abs. 9.8.2
போகத்தை pōkattai	< Skt. bhoga- (DBIA 279) pleasure acc. 6.4.4
போதகம் pōtakam	< Skt. potaka- elephant calf 7.1.2
போதரு pōtaru	13. to come
போதராது pōtarātu	fut. 3.sg.n. it will not come 6.9.4
போர் pōr	DEDR 4540. war 1.9.4, 2.5.1
போல் pōl	DEDR 4597: 3. to be similar - v.r. 1.2.2, 2.3.3, 4.7.1, 5.2.2, 5.4.2, 5.7.2, 5.8.2, 5.9.2, 6.1.3, 7.5.2, 7.7.2, 9.4.2, 9.5.1, 9.6.3, 9.8.1
போல pōla	inf. 7.2.2
போன்று pōṇru	abs. like 5.1.4, 5.3.4
போன்றேன் pōṇrēṇ	part.n. p.a. 1.sg. 5.5.4

ம/மா - ma/mā
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மக்கள் makkaḷ	DEDR 4616. child pl. 10.8.2
மகள் makal	daughter 9.5.3
மகளிர் makaliṛ	TL. women pl. 7.3.1
மகன் makaṇ	son 7.1.3, 9.8.3, 9.9.4, 10.11.2
மகனே makaṇē	voc. 9.1.4, 9.4.3, 9.5.3
மகனை makaṇai	acc. 9.6.4
மகிழ் makil	DEDR 4618: 4. to rejoice
மகிழும் makilum	pey. i.a. 1.10.2
மங்கலம் maṅkala(m)	< Skt. maṅgala- auspicious 6.9.1
மங்கை maṅkai	DEDR 4625. woman 2.2.1, 2.10.1, 6.3.3, 6.10.1
மடவாள் maṭavāḷ	DEDR 4647. woman 6.2.1
மண் maṇ	DEDR 4666. the earth 1.10.1, 2.3.2, 4.2.2
மண்ணில் maṇṇil	soil loc. 7.6.2
மண்ணுலகில்	TL. earth loc. 1.10.1
மண்டலத்தொடு maṇḍalattoṭu	< Skt. maṇḍala- orb soc. 3.4.2
மணம் maṇa(m)	Not TL. p.n. Maṇam 1.2.4
மணல் maṇal	DEDR 4666 (b). sand 6.1.4

மணவாளன் maṇavāḷaṇ	DEDR 4667. husband 3.5.4
மணவாளா maṇavāḷā	voc. 8.4.2
மணி maṇi	<Skt. maṇi- jewel, gem, sapphire, pearl 1.5.3, 1.5.4, 7.5.1, 8.1.1, 8.7.3, 10.9.2, 10.2.4, 10.8.1, 10.10.2
மணிகள் maṇikaḷ	pl. 1.1.1
மணியை maṇiyai	acc. 1.1.4
மத(ம்) mata(m)	< DEDR 4687. must 4.5.1
மதலாய matalāy	DEDR 4689. prop, support voc. 8.3.1, 8.4.2, 8.9.1, 9.3.1
மதி mati	< Skt. mati- (DBIA 284) mind 1.6.2
மதி mati	DEDR 4691. moon, full moon 1.6.4, 4.7.1, 7.4.1
மதி mati	TL. 11. to value
மதியோம் matiyōm	neg. 1.pl. 10.8.4
மதிள் matiḷ	DEDR 4692. wall round a fort, rampart, fortification 1.5.3, 2.5.2, 5.2.3, 8.1.3, 8.8.1, 8.9.2, 8.11.1, 10.1.1
மந்திரம் mantiram	< Skt. mantra-. mantra 10.2.2
மயில் mayil	DEDR 4062. peacock 6.9.1
மரம் maram	DEDR 4711(a). tree 2.2.2
மரத்தின் maratṭin	obl. 9.3.3
மரி mari	TL. (< Skt. mara-). 11. to die
மரிய mariya	inf. 10.5.3
மருகா marukā	DEDR 4715. son-in-law voc. 8.3.2
மருகியை marukiyai	n.f.sg. daughter-in-law acc. 9.8.2
மருங்கு maruṅku	DEDR 4717. side, waist 8.9.3
மருங்கில் maruṅkil	loc. 6.6.4
மருங்குல் maruṅkul	waist 9.8.2
மருத்துவன் maruttuvaṇ	DEDR 4719. physician 5.4.1



மருந்தே maruntē	medicine, remedy voc. 8.6.2
மருது marutu	DEDR 4718. the Arjun tree 6.3.4
மருவு maruvu	DEDR 4722: 5. to approach, to join together, to embrace - v.r. 7.5.1, 9.7.1, 10.6.1, 10.6.2
மருவி maruvi	abs. 6.3.2, 7.2.1
மருவும் maruvum	pey. i.a. 8.4.4
மல் mal	DEDR 4729. strength 9.3.2
மல்லை mallai	richness 7.11.1
மல் mal	DEDR 4730. wrestling, wrestler 6.6.1
மல்கு malku	DEDR 4729: 5. to abound - v.r. 1.5.3
மல்க malka	inf. 1.7.4
மலி mali	4. to abound - v.r. 8.3.1, 8.3.3
மலர் malar	DEDR 4739: 4. to bloom, to blossom - v.r. 1.2.3, 1.3.3, 6.1.1, 6.8.1
மலர் malar	blossom, lotus. 1.2.2, 1.4.4, 1.5.2, 1.5.4, 1.6.1, 1.6.2, 1.6.3, 2.2.1, 2.6.2, 2.8.2, 2.10.1, 5.1.2, 6.3.1, 6.10.1, 7.2.1, 7.2.2, 7.4.2, 8.2.1, 9.4.1, 9.10.1, 10.2.3
மலை malai	DEDR 4742. hill, mountain 4.5.3, 4.7.3, 4.8.3, 4.10.4, 8.8.1
மழலை maḷalai	DEDR 4747. infant 7.7.3
மழு maḷu	DEDR 4749. axe 9.9.1, 10.3.1
[மழுவாளி maḷuvāḷi]	he with the axe-weapon 9.9.1] <sup>826</sup>
மழை maḷai	DEDR 4753. rain 1.9.2, 6.1.3
மற்று marṛu	DEDR 4766. another, again, afterwards 5.1.3, 5.7.2, 5.8.2, 5.10.2, 6.3.2, 6.8.2, 10.7.4, 10.9.4
மற்றும் marṛum	TL. adv. besides 1.6.1
மற்றையார் marṛaiyār	pron.n. 3.h. the others 2.9.4
மறு maru	other 10.7.1

<sup>826</sup> This could be split as either *maḷu+āḷi* ('the wielder of the axe') or *maḷu+vāḷi* ('the one with the axe-weapon').

மற <i>marā</i>	DEDR 4760: 4. to forget
மறந்த <i>maranta</i>	pey. p.a. 5.7.1
மறவாத <i>maravāta</i>	neg. pey. 10.9.4
மறம் <i>maram</i>	DEDR 4763. hatred, vice 1.7.1
மறுகு <i>maruku</i>	TL. 5. to whirl
மறுக <i>maruka</i>	inf. 10.7.1
மறை <i>marai</i>	TL. (cf. DEDR 4760. secret) The Vedas, as secret 4.8.2, 10.2.2
மறைநூல் <i>marainūl</i>	Vedas 1.5.2
மறையீர் <i>maraiyīr</i>	pron.n. 2.h. brahmin voc. 9.7.4
மறையோன் <i>maraiyōn</i>	pron.n. 3.sg.m. 10.9.1
மன்னன் <i>mannan</i>	DEDR 4774. king 9.1.1
மன்னவர் <i>manṇavar</i>	h. 4.7.1
மனே <i>manē</i>	king voc. 8.7.4
மன்னு <i>manṇu</i>	DEDR 4778: 5. to stay, to endure - v.r. 8.1.1
மன்னி <i>manṇi</i>	abs. 7.7.1
மன்னிய <i>manṇiya</i>	pey. p.a. 4.11.1
மன்னியவளை <i>manṇiyavaḷai</i>	part.n. p.a. 3.sg.f. acc. 6.8.2
[மன்னிட <i>manṇiṭa</i>	inf. + iṭu inf. 7.6.2]
மன(ம்) <i>maṇa(m)</i>	< Skt. manas- heart, mind 1.9.1, 1.9.2
மனம் <i>maṇam</i>	ib. 1.7.1, 2.5.4, 6.3.2, 8.2.3, 9.3.2, 9.4.3
மனத்தவர் <i>maṇattavar</i>	pron.n. 3.h. 1.7.3
மனத்தன் <i>maṇattan</i>	pron.n. 3.sg.m. 2.10.2
மனிசர் <i>maṇicar</i>	< Skt. manuṣya- (DBIA 290) human beings h. 1.10.1
மனு <i>maṇu</i>	< Skt. manu- p.n. Manu 9.10.4
மா <i>mā</i>	DEDR 4786. great 2.2.2, 2.5.2, 2.6.2, 2.10.1, 4.7.1, 5.5.4, 5.7.2, 7.11.1, 8.1.3, 8.4.2, 8.11.1, 9.10.1, 10.5.1
மா <i>mā</i>	DEDR 4780. horse 9.2.2; elephant 9.4.3
மாவினை <i>māvinai</i>	horse acc. 1.4.1

மா mā	TL. Lakṣmī 3.5.4
மாட்டு māṭṭu	DEDR 4802: 5. to be able
மாட்டாத māṭṭāta	neg. pey. 5.8.2
மாட்டேன் māṭṭēṇ	neg. 1.sg. 5.6.4
மாட(ம்) māṭa(m)	DEDR 4796 (a). storied house, mansion 1.5.3, 10.8.1
மாடு māṭu	TL. side 1.3.2
மாண்பின் māṇpiṇ	DEDR 4803. honour obl.1.3.1
மாது mātu	DEDR 4746. woman
மாதர் mātar	h. 6.1.1
மாயத்தால் māyattāl	< Skt. māyā- maya inst. (cf. DEDR 4746. beauty) 5.4.2, 5.9.2
மாயத்து māyattu	obl. 7.11.1
மாயை māyai	TL. deception 6.3.4
மாயோன் māyōṇ	DEDR 4781. Māyōṇ 4.4.2
மாயோனை māyōṇai	acc. 1.2.4, 1.7.4
மார்பா mārpa	cf. DEDR 4818. pron.n. of mārp chest 3.sg.m. voc. 8.5.3
மார்வம் mārvaṁ	chest. 9.6.1
மார்வத்து mārvaṭtu	obl. 9.6.2
மார்வன் mārvaṇ	pron.n. 3.sg.m. 2.7.2, 3.3.3
மார்வனை mārvaṇai	acc. 2.1.2, 2.8.2
மார்வு mārva	breast 6.1.2, 7.4.1
மார்வில் mārviḷ	loc. 6.9.1, 7.6.2
மாரனார் māraṇār	< Skt. māra- Māra p.n. h. 3.3.1
மாருதியோடு mārutiyōṭu	< Skt. māruṭi- Māruti p.n. soc. 10.11.1
மாருதியால் mārutiyāl	inst. 10.6.3
மால் māl	DEDR 4822. love, aberration of the mind 2.1.2, 3.2.4
மால் māl	TL. p.n. Māl 3.7.2, 7.11.3
மாலுக்கு mālukku	dat. 3.1.4, 3.2.4

மாலை mālai	acc. 1.2.3, 1.4.1
மாலை mālai	DEDR 4822. perturbation, aberration of mind acc. 2.8.1, 2.8.4 love, desire acc. 2.8.3, 2.8.4
மாலை mālai	< Skt. mālā- garland 1.11.4, 2.8.2, 2.10.4, 6.10.4, 7.11.4, 8.11.2, 9.11.4, 10.11.4
மாலோனை mālonai	p.n. Māl acc. 1.8.4
மாள் māḷ	DEDR 4831: 2. to die
மாளாத māḷāta	neg. pey. 5.4.2
மாளிகைகள் māḷikaikaḷ	< Skt. māḷikā- mansions pl. 1.5.3
மாற்று mārru	DEDR 4834: 5. tr. to remove
மாற்றி mārrī	abs. 1.7.1
மாறு māru	5. intr. to become changed
மாறி māri	abs. 9.7.2
மாறு māru	enmity 2.3.2
மான் māṇ	DEDR 4780. deer 10.5.3

மி/மீ - mi/mī
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மிகு miku	DEDR 4838: 6. to exceed, to increase - v.r. 1.10.2, 1.10.4, 6.4.3, 6.4.4
மிக்கு mikku	abs. 5.8.3
மிக mika	inf. 1.2.2; very much 1.6.4, 5.7.4, 9.10.3, 9.10.4
மிச்சில் miccil	DEDR 4838. leftover 7.6.3
மிதி miti	DEDR 4861: 11. to tread on
மிதித்தது mitittatu	v.n. 7.9.2
மிதிலை mitilai	< Skt. mithilā- p.n. of place Mithilā 10.8.2
மின் min	DEDR 4876. lightning 4.3.3, 4.6.1, 6.5.1, 9.8.2
மின்னை minnai	acc. 5.9.3
மீள் mīḷ	DEDR 4883: 2. intr. to recover, to liberate
மீட்டு mīṭṭu	abs. 10.9.1

மீள் mīl	9. tr. to return, to disappear
மீண்டு mīṇṭu	abs. 5.5.3
மீளா mīlā	neg. pey. 5.4.3
மீன் mīn	DEDR 4885. fish 4.2.4, 5.3.1

மு/மு mu/mū	
மு mu	DEDR 5052. three 1.7.2
முகம் mukam	DEDR 4889. face 1.3.1, 1.6.4, 6.2.3, 6.7.3, 7.4.1, 9.6.3
முகத்தே mukattē	TL. point 7.7.2 loc. 7.7.3
முகில் mukil	DEDR 4892. cloud 5.7.2, 5.8.3, 7.2.2, 7.3.2, 7.10.3
முகிலை mukilai	acc. 10.1.3
முகிழ் mukil	DEDR 4893: 11. to bud - v.r. 7.8.1
முடக்கு muṭakku	DEDR 4919: 5. to bend
முடக்கி muṭakki	abs. 7.2.2
முடி muṭi	DEDR 4921. crown of head, tuft 7.11.3, 8.5.4
முடிகள் muṭikaḷ	head pl. 8.1.2
முடி muṭi	DEDR 4922: 11. to end
முடிப்பான் muṭippān	part.n. i.a. 3.sg.m. 4.8.2
முத்தம்(m) mutta(m)	DEDR 4959. pearl 2.7.1
முத்தம் muttam	DEDR 4960 kiss 7.5.1
முதல் mutal	DEDR 4950. beginning 7.9.2, 10.11.2
முதல்வனை mutalvaṇai	God, as first the cause. acc. 10.1.4
முல்லையின் mullaiyin	DEDR 4987. Arabian jasmine obl. 6.8.1
முலை mulai	DEDR 4985. woman's breast 3.4.3, 6.4.1, 6.4.2, 7.7.2, 7.7.3, 7.10.2, 7.10.3
முழவு muḻavu	DEDR 4989. drum 1.9.3
முழுசு muḻucu	DEDR 4993: 5. to dip, to get immersed
முழுசாது muḻucātu	neg. abs. 9.6.2

முழுதும் muḷutum	DEDR 4992. whole, wholly 7.8.1, 10.1.2, 10.10.2
முற்றம் murrām	DEDR 5016. courtyard 2.3.3
முற்றத்து murrattu	obl. 1.10.3
முற்றும் murrum	DEDR 5017. entirely 2.9.4, 9.9.1,
முறை murai	DEDR 5015. custom, manner, turn 4.8.2, 7.3.1, 7.3.1; relationship 7.3.1
முன் mun	DEDR 5020(a). before, previous 2.3.1, 9.3.3, 9.9.1, 10.8.1
முந்தை muntai	former time 7.3.1
முனி muṇi	< Skt. muni- sage 10.5.1
முனிவர்கள் muṇivarkaḷ	h.pl. 1.6.2
முனிவன் muṇivaṇ	ib. m.sg. 10.2.2, 10.9.2
மூ- mū-	DEDR 5052. three 10.2.4
மூக்கை mūkkai	DEDR 5024. nose acc. 10.5.2

மெ/மே/மை - me/mē/mai
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மெய்சிலிர் meycilir	TL. 11. to bristle
மெய்சிலிர்ப்பவர் meycilirppavar	part.n. i.a. 3.h. 2.5.4
மெய் mey	DEDR 5073. truth, reality, soul, body 2.1.3, 2.4.3, 2.5.3, 2.5.4, 2.10.1, 3.1.1, 3.1.1, 5.7.3, 6.2.4, 9.9.3, 9.9.3
மெய்கள் meykaḷ	bodies pl. 2.9.1
மெய்யன் meyyaṇ	pron. n. m.sg. truthful person 6.3.3
மெல் mel	DEDR 5078. soft, gentle 7.7.3, 9.3.3, 9.5.1, 9.6.3
மெல்லியல் melliyal	woman of delicate build 9.8.2
மேகம் mēkam	< Skt. megha- cloud 2.5.3
மேய் mēy	DEDR 5093: 11. to graze
மேய்த்தது mēyttatu	v.n. 2.2.2

மேல் mēl	DEDR 5086. above, upon 1.6.1, 4.5.1, 4.5.3, 4.7.3, 4.8.3, 4.10.4, 6.6.2, 7.2.1, 7.10.4, 7.11.3, 8.2.1, 8.4.1, 8.11.2, 9.1.2, 9.3.4, 9.8.3
மேன்மேலும் mēl-mēlum	adv. over and over 1.2.2
மேவு mēvu	DEDR 5096: 5. to reach, to dwell, to join - v.r. 2.10.2
மேவி mēvi	abs. to reach, to dwell, to join 1.1.2, 2.1.3, 6.10.3, 9.2.2, 10.10.2
மேவிய mēviya	pey. p.a. 7.10.1
மேனகை mēṇakai	< Skt. menakā- p.n. Menakā 4.6.1
மேனி mēṇi	DEDR 5099. body 1.11.2, 2.7.1
மை mai	DEDR 5101. black, collyrium, kohl 6.7.2, 9.2.2
மை mai	DEDR 5099: 11. to become black
மைத்து maittu	abs. 5.7.2
மைதிலி maitili	< Skt. maithilī- Maithilī p.n. 8.4.2
மைந்தன் maintaṇ	DEDR 53 (a). young man 10.2.2
மையல் maiyal	DEDR 4706. infatuation of love, madness 3.1.4

<b>மொ/மோ - mo/mō</b>
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மொய் moy	DEDR 5030: 11. to crowd, to throng
மொய்த்து moyttu	abs. 2.9.1
மொழியை moliyai	DEDR 4989. language acc. 1.4.3
மோய் mōy	TL (cf. < Hindustāni. māi-) mother 7.6.4
மோயின் mōyiṇ	obl. 9.9.2
மோ mō	DEDR 4886: 12. to smell
மோவாது mōvātu	neg. abs. 9.6.2

<b>ய/யா - ya/yā</b>
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யசோதை yacōtai	< Skt. yaśodā- Yaśodā p.n. 7.5.4
யமுனை yamuṇai	< Skt. yamuṇā- Yamuṇā p.n. 6.1.3

யாரொடும் yāroṭum	soc. with anybody 3.7.1
யாவரும் yāvarum	everbody 3.8.1, 8.10.2
யாவன் yāvan	which man 7.3.3
யாழ் yāl	DEDR 5156. stringed musical instrument 1.5.1
யான் yān	DEDR 5160. pers.pron. I 1.10.4, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 3.5.2, 3.8.1, 4.1.1, 4.2.2, 4.5.2, 6.4.3, 6.4.3, 9.5.4, 9.7.3
யானை yāṇai	DEDR 5161. elephant 4.5.1

வ/வா - va/vā
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வகை vakai	DEDR 5202. means 9.3.2
வங்கத்தின் vaṅkattiṉ	TL. ship obl. 5.5.4
வசிட்டனை vaciṭṭaṇē	< Skt. vasiṣṭha- Vasiṣṭha p.n. voc. 9.7.4
வசுதேவன் vacutēvan	< Skt. vasudeva- Vasudeva p.n. 7.3.4
வஞ்சம் vañcam	< Skt. vañcanā- deceit 1.7.1, 7.10.1
வட்டம் (ம்) vaṭṭa(m)	< Pkt. vaṭṭa < Skt. vṛtta- (DBIA 316a) circular form, curve 4.3.3
வட்டில் vaṭṭil	< Skt. vṛtta- cup 4.3.4
வட vaṭa	DEDR 5218. northern 1.4.3, 4.11.1
வடி vaṭi	DEDR 5349. sharpness 7.2.1
வடிவு vaṭivu	DEDR 5223. beauty 7.5.2
வண் van	DEDR 5304. bounty, liberality 2.3.2, 10.5.1
வண்டு vaṇṭu	DEDR 5239. bee 2.8.1, 4.4.3, 4.6.3, 6.2.3, 8.4.2
வண்ணம் (ம்) vaṇṇa(m)	< Skt. varṇa- (DBIA 320) colour, beauty 7.6.3
வண்ணம் vaṇṇam	TL manner 6.2.4
வண்ணர் vaṇṇar	pron.n. 3.h. 1.6.3
வண்ணன் vaṇṇaṇ	pron.n. 3.sg.m. 1.5.4
வண்ணனை vaṇṇaṇai	acc. 1.4.1
வணக்கு vaṇakku	DEDR 5236: 5. tr. to bend, to make submissive - v.r. 10.5.1, 10.5.2



வணக்கி vaṇakki	abs. 10.5.3, 10.5.4
வணங்கு vaṇaṅku	5. intr. to worship
வணங்க vaṇaṅka	inf. 8.10.2
வணங்கி vaṇaṅki	abs. 1.5.2, 9.1.1
வணங்கும் vaṇaṅkum	pey. i.a. 1.5.4
வயல் vayal	DEDR 5258. paddy-field 5.3.1
வயிறு vayiru	DEDR 5259. womb 8.1.1, 10.8.2
வரல்/வறள் valal/varaḷ	DEDR 5320: 2. to dry up
வரண்டு varaṇṭu	abs. 7.10.1
வரி vari	DEDR 5263. stripe, streak 3.3.1, 8.10.4, 9.3.1, 10.3.1, 10.3.2, 10.5.1
வரு/வா varu/vā	DEDR 5270: 13. to come - v.r. 10.2.1
வருக varuka	opt. 6.8.1
வந்த vanta	pey. p.a. 6.4.3
வந்தாய் vantāy	p.a. 2.sg. 6.5.4, 6.6.3, 6.6.4, 6.9.3
வந்து vantu	abs. 5.6.1, 6.9.4, 7.6.2, 7.11.1, 8.10.2, 9.4.1, 10.2.1
வர vara	inf. 10.10.2
வரவு varavu	coming 6.1.4, 6.7.2
வருதியேல் varutiyēl	cond. 6.8.4
வரும் varum	pey. i.a. 2.3.3
வா vā	ipt. 9.4.1, 9.4.1
வருடு varuṭu	TL. 5. to rub
வருட varuṭa	inf. 1.1.3
வருத்தம் varuttam	DEDR 5272. suffering 9.9.2
வரை varai	DEDR 5274. mountain 2.8.2, 8.5.3, 9.3.2, 9.11.2, 10.5.1
வல் val	DEDR 5276. strong, capable, mighty, forceful 1.4.1, 1.8.4, 1.10.1, 3.4.3, 4.9.1, 6.6.1, 9.1.1, 9.3.2, 9.4.3, 10.2.1, 10.2.2
வல்லவர் vallavar	pron.n. 3.h. 2.10.4
வல்லவர்க்கு vallavarkku	dat. 3.9.4

வல்லார் <i>vallār</i>	pron.n. 3.h. 1.11.4. 4.11.4, 5.10.4, 8.11.4, 9.11.4, 10.5.4, 10.11.4
வல்லார்க்கு <i>vallārkkū</i>	dat. 6.10.4
வல்லார்கள் <i>vallārkaḷ</i>	pl. 7.11.4
வலவர் <i>valavar</i>	pron.n. 3.h. 8.8.3
வலவன் <i>valavaṇ</i>	pron.n. 3.sg.m. 8.11.3, 9.11.3
வலவா <i>valavā</i>	voc. 8.4.4, 8.8.4, 8.10.4
வலி <i>vali</i>	power 10.5.1
வழங்கு <i>vaḷaṅku</i>	DEDR 5292: 5. to offer
வழங்கும் <i>vaḷaṅkum</i>	pey. i.a. 8.2.3
வழுத்து <i>vaḷuttu</i>	DEDR 5372: 5. to praise
வழுத்தி <i>vaḷutti</i>	abs. 1.4.4
வள(ம்) <i>vaḷa(m)</i>	DEDR 5304. wealth 9.1.1, 9.10.3
வளர் <i>vaḷar</i>	4. to grow
வளர்கின்றது <i>vaḷarkinratu</i>	pr. 3.sg.n. 6.3.4
வளர்ந்தாய் <i>vaḷarntāy</i>	p.a. 2.sg. 7.10.2
வளர <i>vaḷara</i>	inf. 1.10.2
வளர்த்தி <i>vaḷartti</i>	growth 6.3.4
வளை <i>vaḷai</i>	DEDR 5314: 11. tr. to become curved, to bend - v.r. 1.2.1
வளைத்தாய் <i>vaḷaittāy</i>	part.n. 2.sg. = voc. 8.2.2
வளை <i>vaḷai</i>	4. intr. to bend
வளைய <i>vaḷaiya</i>	inf. 8.9.2
வனம் <i>vaṇam</i>	< Skt. vana- forest 9.2.2, 9.7.3, 9.9.3, 9.11.1, 10.4.2, 10.6.2
வனத்தில் <i>vaṇattil</i>	loc. 9.8.2
வனமலை <i>vaṇamālai</i>	forest-garland 2.1.2, 6.9.1
வாங்கு <i>vāṅku</i>	DEDR 5336: 5. to take, to get
வாங்கி <i>vāṅki</i>	abs. 9.9.1, 10.3.2, 10.5.1, 10.5.2
வாசல் <i>vācal</i>	DEDR 5354. entrance 4.3.2, 4.9.2
வாசுதேவா <i>vācutēvā</i>	< Skt. vāsudeva- Vāsudeva p.n. voc. 6.1.4, 6.6.1
வாட்டம் <i>vāṭṭam</i>	DEDR 5342. withering 2.1.2

வாணன் vāṇaṇ	TL. 3.sg.m. resident 3.4.3
வாய் vāy	DEDR 5352. mouth, edge 1.2.1, 1.2.4, 1.4.1, 2.7.1, 7.5.1, 6.4.2, 7.1.3, 7.5.3, 7.6.3, 7.8.2, 10.8.1, 10.8.3; lip 4.9.4, 6.2.3, 6.7.3, 7.8.3
வாய vāya	obl. 9.2.2, 9.2.3
வாயிலே vāyilē	loc. 7.7.3
வாயன் vāyaṇ	pron.n. 3.sg.m. 3.4.4
வாயான் vāyaṇ	pron.n. 3.sg.m. 4.10.3
வாயேன் vāyēṇ	pron.n. 1.m.sg. 9.2.1
வாய் vāy	DEDR 5350: 11. to flourish
வாய்த்த vāyitta	pey. p.a. 10.8.2
வாய்த்தவனே vāyittavanē	part.n. p.a. 3.sg.m. voc. 8.1.1
வார் vār	DEDR 5358. length 6.1.4, 7.1.3
வார் vār	DEDR 5356: 4. to overflow
வார vāra	inf. 2.7.4
வாரம் vāram	TL. love 2.7.4
வாரு vāru	DEDR 5362: 5. to scoop
வாரி vāri	abs. 7.6.3
வாலியை vāliyai	< Skt. vālin- Vālin p.n. acc. 8.7.2, 10.6.2
வாழ vāl	DEDR 5372: 4. tr. to live - v.r. 2.1.1
வாழ்த்து vālttu	intr. 5. to praise
வாழ்த்தி vāltti	abs. 2.1.2
வாழ்த்தும் vālttum	pey. i.a. 1.2.4
வாழ்த்தும் vālttum	hab.fut. 2.4.4
வாழ vāla	inf. 1.10.2
வாழும் vālum	pey. i.a. 1.8.4, 4.1.4, 5.3.4, 8.6.3, 8.8.3
வாழ்க்கையை vāḷkkaiyai	life acc. 3.1.1
வாழ்வுக்கு vālvukku	TL. happy life dat. 2.8.4
வாழ்வை vālvai	acc. 3.6.2
வாள் vāl	DEDR 5376. sword, knife, arrow; weapon 1.8.1, 1.11.3, 10.3.1, 10.11.3
வாளால் vāḷāl	inst. 5.4.1

வாளியால் vāḷiyāl	arrow inst. 2.2.1
[வாளி vāḷi	he with the weapon 9.9.1]
வாளேந்தி vāḷēnti	the holder of the weapon 10.3.1
வாள் vāl	DEDR 5377. brightness 6.2.3
வான் vāṇ	DEDR 5381. sky, heaven, cloud 4.2.2, 4.7.1, 5.7.1, 7.11.1, 10.9.2
வானில் vāṇil	loc. 9.8.3
வானகம் vāṇakam	heaven 1.10.1, 9.10.4
வானவர் vāṇavar	pron.n. celestial 3.h. 2.6.1, 4.9.3
வானரத்துக்கு vāṇarattukku	< Skt. vānara- ape dat. 8.7.2

வி/வீ - vi/vī
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விடு viṭu	DEDR 5393: 6. to leave, to dispatch
விட்டு viṭṭu	abs. 6.5.4
விட viṭa	inf. 6.4.3
விடையோன் viṭaiyōṇ	< Skt. vṛṣa- bull pron.n. 3.sg.m. he on the bull 9.4.2, 10.3.1
விண் viṇ	DEDR 5396. sky 5.2.3, 10.1.2, 10.10.2
விதானம் vitāṇam	< Skt. vitāna- canopy 1.2.2
விதி viti	< Skt. vidhi- destiny, good fortune (TL) 4.2.4
வியன் viyaṇ	DEDR 5404. vastness 9.3.3
விரல் viral	DEDR 5409. finger 7.2.3, 7.6.3
விரலின் viraliṇ	obl. 7.3.3
விரலை viralai	acc. 7.5.3
விராதை virātai	< Skt. virādha- Virādha p.n. 10.5.1
விரும்பு virumpu	DEDR 5416: 5. to desire
விரும்பாத virumpāta	neg. pey. 9.5.2
விரும்பி virumpi	abs. 9.5.2, 9.10.3, 9.10.4
விரை virai	TL. fragrance 5.1.2
விரை virai	DEDR 5417: 12. to hurry

விரைந்து viraintu	abs. 9.2.1
வில் vil	DEDR 5422. bow 9.3.1, 10.5.1
வில்லை villai	acc. 9.4.2
விழல் vilal	DEDR 5428. the darbha-grass 9.7.2
விழி viḷi	DEDR 5429: 11. to gaze
விழித்து viḷittu	abs. 6.2.2
விழியை viḷiyai	eye acc. 6.2.2
விளக்கு viḷakku	DEDR 5496. light, shine 10.1.2 5. tr. to brighten
விளக்கும் viḷakkum	pey. i.a. 10.1.1
விளங்கு viḷaṅku	5. intr. - v.r. 1.11.1, 1.11.2, 1.11.3, 1.11.4, 10.11.1
விளங்கும் viḷaṅkum	pey. i.a. 1.1.2, 10.9.3
விளவு viḷavu	DEDR 5509. wood-apple 7.9.2
விளி viḷi	TL. 11. to call, to beckon
விளிக்கின்றது viḷikkinṛatu	v.n. pr. 6.5.3
விளை viḷai	DEDR 5437. to produce
விளைத்து viḷaittu	abs.
[விளைத்திட்டு viḷaittiṭṭu	abs. + iṭu abs. 9.8.3]
விளையாட்டம் viḷaiyāṭṭam	DEDR 5438. recreation 7.9.3
விற்றுவக்கோட்டு virruvakkōṭṭu	p.n. of place. Virruvakkōṭu obl. 5.1.2, 5.2.3, 5.3.1, 5.4.3, 5.5.1, 5.6.3, 5.7.3, 5.8.3, 5.9.3, 5.10.1
விறல் viral	DEDR 5439. victory 1.11.3
வினை viṇai	DEDR 5445. karma 7.1.4, 7.3.4
வினைகள் viṇaikaḷ	pl. 4.9.1
வினையேன் viṇaiyēṇ	pron.n. 1.sg. 1.8.4, 6.6.1, 7.6.4, 9.3.2, 9.4.3, 9.5.4
வீங்கு vīṅku	DEDR 5448(a): 5. to increase - v.r. 6.5.1
வீட்டு vīṭṭu	DEDR 5452: 5. to destroy
[வீட்டாவிடினும் vīṭṭāviṭiṇum	neg. abs.+ iṭiṇum 5.6.3, 5.7.3]

வீதி vīti	< Skt. vīthi- street 6.5.1
வீ vī	DEDR 5446: 4. to wither
வீயாத vīyāta	neg. pey. 1.2.2
வீரன் vīraṇ	< Skt. vīra- warrior 10.1.2, 10.3.2
வீற்றிரு vīrṛiru	(from vīru-to be distinguished - DEDR 5462) to sit majestically
வீற்றிருந்த vīrṛirunta	pey. p.a. 10.10.3
வீற்றிருந்து vīrṛiruntu	abs. 4.7.2

வெ/வே/வை - ve/vē/vai
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வெகுளி vekuli	DEDR 5464. anger 7.5.3
வெண் veṇ/ வெள் veḷ	DEDR 5496 (a). white 2.7.1, 4.7.1, 7.8.2
வெள்ளை vellai	white 1.1.2
வெண்ணெய் veṇṇey	DEDR 5496 (b). butter 2.4.1, 7.8.1
வெ(ம்) ve(m)	DEDR 5517. hot, severe, cruel 3.3.1, 5.5.1, 5.6.2, 5.6.3, 8.10.4, 9.2.1, 9.2.1, 9.5.2, 10.1.2, 10.3.2, 10.3.4
வெயில் veyil	heat of the sun 9.5.2
வெறி veri	TL. fragrance 4.8.3
வெறிது veritu	5513. futility 7.10.3
வெல் vel	DEDR 5493. to be subdued
வென்றான் venṛāṇ	part.n. p.a. 3.sg.m. 4.1.2
வென்று venṛu	abs. 10.10.2
வென்றி venṛi	victory 1.8.2, 7.9.3, 9.2.1, 10.3.2
வேங்கட(ம்) vēṅkaṭa(m)	p.n. of place. Vēṅkaṭam 4.2.3, 4.3.3, 4.5.3, 4.7.3, 4.8.3, 4.10.3
வேங்கடத்தான் vēṅkaṭattāṇ	pron.n. 3.sg.m. 4.11.1
வேங்கடத்து vēṅkaṭattu	obl. 4.1.3, 4.4.3, 4.6.3
வேங்கடவா vēṅkaṭavā	voc. 4.9.2
வேட்கை vēṭkai	DEDR 5528. desire 2.2.4
வேண்டு vēṇṭu	DEDR 5528: 5. to desire, to want, to request

வேண்ட vēṇṭa	inf. 10.9.2
வேண்டாதான் vēṇṭātāṇ	neg. part.n. p.a. 3.sg.m. 5.9.1
வேண்டாது vēṇṭātu	neg. abs. 9.2.1
வேண்டாய் vēṇṭāy	neg. 2.sg. 5.10.1
வேண்டி vēṇṭi	abs. 5.9.1, 5.9.4
வேண்டும் vēṇṭum	pey. i.a. 5.9.2
வேண்டேன் vēṇṭēṇ	neg. 1.sg. 4.1.1, 4.2.2, 4.5.2
வேத(ம்) vēta(m)	< Skt. veda- Veda 9.8.1
வேந்தன் vēntaṇ	DEDR 5529. king 5.3.3, 10.7.2
வேந்தர் vēntar	h. 10.3.2
வேந்தே vēntē	voc. 9.9.4
வேய் vēy	DEDR 5541. bamboo 9.4.2
வேர் vēr	DEDR. 5486: 11. to perspire
வேர்ப்ப vērppa	inf. 6.2.3
வேல் vēl	DEDR 5536. spear 4.11.3, 5.10.3, 8.11.3, 9.2.3, 9.3.1, 9.5.1, 9.11.3, 10.3.2, 10.7.2
வேலை vēlai	DBIA 336 < Skt. velā- sea 1.4.1, 7.1.2 shore 4.4.1
வேழ vēḷa	DEDR 5542. elephant 7.1.2
வேள்வி vēḷvi	DEDR 5544. sacrifice, yajna 4.8.2, 10.2.2
வைகு vaiku	DEDR 5554: 5. to dawn
வைகி vaiki	abs. 6.7.2
வைகுந்தம் vaikuntam	< Skt. vaikunṭham- p.n. of place. Vaikuṇṭha 4.3.2
வைகுந்தத்து vaikuntattu	obl. 10.6.1, 10.10.1
வை vai	DEDR 5549: 11. to place
வைத்து vaittu	abs. 6.3.2, 6.4.2
வைப்பன் vaippan	i.a. 1.sg. 5.7.4
வைதேகி vaiṭēki	< Skt. vaidehī- Vaidehī p.n. 10.6.1
வையம் vaiyam	DEDR 5549. earth 3.1.2

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