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IDENTIFYING THE LINKS
BETWEEN THE POEMS OF *PURANĀNŪRU*

Unlike other anthologies of *Ēṭṭuttokai*, *Puranānūru* (*PN*) is apparently not arranged in any formal pattern. Its only codification seems to be based on the subject-matter, *i.e.* *puṛam*, common to all the poems, except the invocatory one. However groupings of poems according to the hero praised in them or to *tiṇai* or *turai*, are evident. They coexist, being only partial and incomplete and showing no regularity and more than one criterion in the serialisation. None of them is exhaustive, covering the whole of the anthology. Beside these two main aggregations, other minor tendencies in the grouping are present, so it is hard to say if any uniformity was intended in the compilation of *PN*.

According to J.R. Marr¹, a basic pattern can be discerned as follows: poems 1-85 are in praise of the Mūvēntar, kings of Cōḷa, Pāṇṭiya or Cēral dynasties; 87-181 in praise of minor chieftains; 182-243 form a mixed group wherein both Mūvēntar and chieftains are praised; 367-400 is a similar group. Within these four broad groupings, certain subgroups are in praise of a particular king or chieftain. Running counter to all this, groupings based on *tiṇai* or *turai* recur frequently, none of which includes all the poems in a given situation or theme, with one

1. J.R. MARR, *The Eight Anthologies. A Study in Early Tamil Literature*, Madras 1985, p. 73.

or two exceptions: *e.g.* 19-23 *vākai*; 105-108 *pāṭāṇṭinai*; 112-120 *kaiyarunilai*.

K. Raja ² lists more groupings, corresponding to many different criteria for the serialisation: poems 1-16 on Cēral, Cōla and Pāṇṭiya kings; 17-23 on Cēral and Pāṇṭiya kings; 27-47 on Cēral kings only; 48-85 on the three monarchs (mixed); 87-158 on the last seven patrons; 157-166 on chieftains; 167-172 on lieutenants; 173-181 on nobles; 182-195 outspokenly maxims; 196-211 on delaying the gifts; 212-216 on Kōpperuñcōlaṅ; 217-256 generalia; 257-270 *veṭci* and *karantai* (*tiṇai*) poems; 271-311 on anonymous heroes; 312-335 *vākai* (*tiṇai*) poems; 336-366 *kāñci* (*tiṇai*) poems; 368-377 *vākai* (*tiṇai*) poems; 374-400 *pāṭāṇ* (*tiṇai*) poems. He also thinks that *PN* poems are best understood on the basis of the colophons, and proposes that all of them should be rearranged, according to the major *tiṇais* of *Tolkāppiyam*, into seven divisions.

G.L. Hart ³ recognises sections where, with no coherent principle of organization, some poems are grouped by theme, others by author, and some by story: poems to or about kings of one of the three great dynasties (2-64 praise of kings; 65-66 death of the king facing north; 67 messenger poem; 68-70 sending a bard to a king; 71-73 king bragging he will defeat the enemy; 74 king complaining about his treatment as a captive; 75 good king contrasted with bad king; 76-78 king overcoming insuperable odds; 79-82 speed of fighting; 83-85 Nakkāṇṇaiyār's love for the Cōla king); groups or cycles by particular poets, often for their patrons (86 mother describing her warrior son; 87-104 Auvaiyār on Atiyamāṅ; 105-120 story of Kāpilar and Vēḷ Pāri; 121-124 Kāpilar on other kings; 125-126 on Malaiyamāṅ; 127-135 Uṟaiyūr Ēṇiccēri Mutamōciyār on Āy; 136 Tuṟaiyūr Ōtaikilār on Āy; 137-140 various poets on Nāñcil Vaḷḷuvaṅ; 141-147 various poets on Vaiyāviki Kōpperum Pēkaṅ about his abandoned wife; 148-150 Vaṅparaṅar on Kaṅṭirak Kōpperunalli; 151 on Iḷaṅkaṅṭirakkō; 152-153 Vaṅparaṅar on Valvilōri; 154-156 Mōcikirāṅar on Koṅkāṅkilāṅ; 157 Kuṟamakaḷ

2. K. RAJA, *The Burning Urn*, Tiruchirapalli 1994. Ch. 2: *Codification of Purāṇāṅūru. A New Perspective*, pp. 14-15, 17, 18-23.

3. *The Four Hundred Songs of War and Wisdom. An Anthology of Poems from Classical Tamil. The Purāṇāṅūru*, transl. by G.L. HART and H. HEIFETZ, New York 1999, pp. 349-351.

Ṭaveyiṅiyār on Ēṛaikkōṅ; 158-161 Peruṅcittiraṅār on the poverty of the poet and the request of gifts to the king; 162-165 on Kumaṅṅ; 166-170 praise of kings; 171-173 on the generosity of kings to bards; ethical and moral poems (182-195); kings who are not generous (196-199 king slow to give; 200-202 Kapilar and Pāri's daughters; 203-211 king slow to give); death, (mostly) the death of kings (213-223 Kōpperuṅcōṭṭaṅ; 224-242 death of a king; 243 youth in contrast to old age; 244 death of a king; 245 death of a king's wife; 246-250 widowhood, suttee; 251-252 about an ascetic; 253-256 new widow, a mother who has lost her son; 257-259 cattle raids; 260-261 death of a king; 262-263 cattle raids; 264-265 memorial stones; 266 a bard's poverty; 269 drinking before a cattle raid; 270-271 death of a king; 271-272 about *nocci*; 273-275 combat; 276-279 about the mother of a dead hero; 280-282 king/hero wounded or dead); war/combat poems (283-314); king of a poor area; his generosity (315-335); the ephemeral nature of life (336-355 refusal to marry a daughter to a king; 356-367 insubstantiality of the world, inevitability of death); drummer poems (368-400 low-caste drummer asking gifts to a king).

All of this confirms the fact that apparently there is no consistency in the arrangement of the *PN* poems. A close examination and reading of them ⁴ however shows that a peculiar technique seems deliberately planned: links which occur quite regularly among the poems can be remarked, that suggest a coherent and uniform organizational principle lying behind the compilation of the anthology. We can infer a serialisation noticing that each poem is followed by another to which it is linked by one or more elements in common, these elements differing for each pair and forming an unbroken chain throughout the anthology. They consist of single words or groups of words, phrases, formulae, topics and motives, images, descriptions, situations, incidents, ideas, feelings, persons, objects, gods, even short catalogues, that can be found to be equal or similar in each pair of contiguous poems taken into consideration. A link may be formed also by homophones or quasi-homophones, by sound-associations, and not only by what the poets say directly, but also by what they subtly imply and what they

4. *Quattrocento poesie di guerra*. Puṛaṇāṅṁṛu (testo tamil a fronte), a cura di E. PANATTONI, Milano 2002.

wish to be understood as implied. These links can reappear as an exact repetition or in slight variation, in larger or smaller portions of the texts. They are not equally numerous for each pair of linked poems, nor equally important: there may be only one or many of them for each sequence of two poems, and they can be major or subsidiary, minimal or very noticeable. Of course, *tiṅai*, *turai*, poet, hero and also dynasty in common between contiguous pair of poems can all be considered links. Nevertheless many poems have defective colophons or none at all, making it impossible to deduce the hero celebrated in them or their author and only speculative to establish their *tiṅai* or *turai*. To this it should be added that many existing colophons are not consistent with their poems.

Therefore, by coupling the texts two by two and identifying the recurrence in the second poem of one or more of these elements already present in the preceding one, a chain-linking is recognisable that connects the poems by the above mentioned recurrences and couples them together in a continuous series.

Moreover, a link can be constituted not only by one or more elements common to a sequence of two poems, but also by oppositional, contrasting elements. Very often both the contrasting and the common linking-element can be found in each couple of poems.

The following illustrates all the links bringing together the whole of the poems in *PN*. Obvious, conventional elements in common, often recurring in most of the poems, are generally implied here and not specifically pointed out, as they are not considered as real links.

1/2: brahmins; *Vedas*; water. Peruntēvaṅār, the author of 1, is the author of a Tamiḷ *Pāratam* and in 2 there are references to characters that have been traditionally identified with the Kauravas and Pāṇḍavas of the *Mahābhārata*.

2/3: hypothetical impossibilities; endurance, unchangingness, immovability; same *tiṅai* and same *turai*. Earth and mountains as enduring vs. earth turned upside down.

3/4: Death (*kūrram* / *kūrru*); elephants destroying forts with their tusks; aim / target; wheel / sun.

4/5: the country (*nāṭu*) compared to a child (*kuḷavi*). Destroying other people's land vs. protecting his own land.

- 5/6: cows; exhortation not to act badly; scattered elephants / army; same *tiṅai* and same *turai*. Hell vs. paradise (of the cows); protecting his own land vs. destroying other people's land.
- 6/7: burning and sacking the land of the enemies; goading an elephant; flood.
- 7/8: Tiru / Sun (Viṣṇu), *pūvai* (colophon to 8). No distinction vs. distinction of time between day and night.
- 8/9: Sun (Viṣṇu), *pūvai* (colophon to 8) / Neṭiyōṅ; same *tiṅai* and same *turai*.
- 9/10: honourable and just king; Neṭiyōṅ / *neṭiyōy*; women; *palavē* as a final word; same *tiṅai* and same *turai*.
- 10/11: women; doing sthg.; same *tiṅai*.
- 11/12: bards obtaining golden lotuses; doing sthg. (*punaital*); same *tiṅai*.
- 12/13: elephants; same *tiṅai*. Calm elephant vs. furious elephant.
- 13/14: furious elephants; hero's handsome chest; scratched chest / sore hands; abundant waters; same *tiṅai*.
- 14/15: watering places ruined; swift horses; furious elephants with cruel eyes; acrid smell; Cēy / *neṭuvēl*; same *tiṅai* and same *turai*. Restraining horses from entering into ruined watering places vs. driving elephants into protected watering places.
- 15/16: causing devastation (*pāl*) to rich and fertile fields; swift horses; shields; driving elephants into protected watering places; *neṭuvēl* / Murukan; both the eulogized kings performed sacrifices.
- 16/17: shields compared to clouds (*malaiyuruviṅa tōl*; *malaiyena maruḷum pahtōl*); shining wheel of government / sun; great army spreading out.
- 17/18: king descendant of a great lineage that conquered and ruled the earth girdled by the sea; bent branches of a palm / of a tree; Neṭuñceliyan (colophons).
- 18/19: earth surrounded by the roaring sea; setting a dam / a trap; same hero; same poet.
- 19/20: living beings (*manṇuyir*); birds; ploughs (*nāñcil*); same *tiṅai* and same *turai*. Women in despair due to the loss of their sons vs. women glad to expect a baby.
- 20/21: incommensurability and insuperability of the king; depth of water; devouring; fire; same *tiṅai* and same *turai*. Raging sun vs. not penetrating sun.

- 21/22: sheltering shadow of the forest / of the umbrella; *tumpai*; poets unable to sing further / others; same *tiṅai* and same *turai*.
- 22/23: invasion of lands; elephants tied to posts; Cēy / Muruku; circle of protégés / of comrades; coming and seeing s.o.; same *tiṅai* and same *turai*.
- 23/24: jumping; same hero; same *tiṅai* and same *turai*.
- 24/25: star (*mīṅ*); same hero. Standing firm *vs.* not standing firm; happy women *vs.* unhappy women.
- 25/26: fighting with a spear; defeated kings; seizing the enemy drums; same hero; same *tiṅai* and same *turai*.
- 26/27: afterlife; leaves (*ilai*). Living on in the world beyond owing to one's enemy glory *vs.* owing to one's glorious deeds.
- 27/28: moral advises; the ignorant / the imbecile; defects; lotuses; same hero and same poet; same *tiṅai* and same *turai*. The ignorant *vs.* the wise men.
- 28/29: moral advises; dancers and entertainments; assisting s.o.; lotuses; usefulness of wealth; guards chasing birds from the fields; same hero and same poet; same *tiṅai* and same *turai*. Jungle *vs.* fertile land.
- 29/30: circle of men / of the sun; same hero and same poet.
- 30/31: encirclings, courses and directions; elephants; sea; same hero.
- 31/32: umbrella, moon / wheel; same hero and same poet.
- 32/33: barter; filling the cooking pots / the basket and the pot; feeding sumptuously the families of the bards; Vañci / *vañci*; experienced craftsmen; painted things; same hero and same poet.
- 33/34: feeding sumptuously the bards and their families; darkness. Southern hill *vs.* Himālaya.
- 34/35: impossible events and unnatural conditions in natural phenomena; righteousness and justice; raindrops; clouds accumulating on mountains; darkness; same hero; same *tiṅai*. Proper and sincere words *vs.* trivial and opportunistic words.
- 35/36: palmyra palms cut up in pieces / tutelary trees cut down; Kāviri / Āṅporunai; same hero. Engaging *vs.* refusing the battle.
- 36/37: king remaining inside his palace and town; resounding within the high walls of the palace / thundering into a cave of a huge mountain; same hero.
- 37/38: snake violent like the fire / snake-like fire; snake-like thunderbolts / fire; silver colour; shadow; same hero.

- 38/39: whiteness; gold; same hero; same *tiṅai* and same *turai*.
 39/40: destruction of the enemy fortresses; gold; elephants; same hero; same *tiṅai*.
 40/41: elephant / boar (*kaḷiru*); same hero.
 41/42: Death; things turned upside down; dream; looking at s.o. or sthg.; same hero and same poet. Despairing country and families vs. happy ones.
 42/43: protection; flowing rivers; same *tiṅai* and same *turai*. Faultless vs. faultful nature.
 43/44: shame; warriors (*maṟavar*; *maṟavai*); same *tiṅai* and same *turai*. Protecting king vs. unconcerned king; shamed king vs. unshamed king; sparing sufferings vs. not sparing sufferings to the people.
 44/45: Neṭuṅkiḷli besieged (colophons); one hero in common. Heads devoid of flowers vs. garlanded heads.
 45/46: exhortation to conciliation; same poet; same *tiṅai* and same *turai*. Joy vs. dread.
 46/47: exhortation to conciliation; life-style of the bards; saving s.o.'s life (colophons); same poet; same *tiṅai* and *turai*.
 47/48: search for patrons.
 48/49: *kōtai* / *Kōtai*; same poet and same hero; same *tiṅai* and same *turai*.
 49/50: waving / fanning; same *tiṅai* and same *turai*. Raised sword vs. lowered sword.
 50/51: Tamiḷ land and people (*tamiḷ*).
 51/52: Vaḷuti fearful in war, dominating the kings; wishing sthg.; pitiful people (*aliyar*); same hero; same *tiṅai* and same *turai*.
 52/53: games; eggs in hollow cases / pearls in oysters; same *tiṅai* and same *turai*.
 53/54: life (*vāḷēm*; *vaḷkkai*) of bards; the best people; same *tiṅai* and same *turai*.
 54/55: stained clothes / stained throat; generosity like or more than that of the rain. Garland of twigs vs. garland of flowers.
 55/56: Śiva with the blue throat; Śiva's arrow / Viṣṇu; Murukaṅ; gods; number 4; sun and moon; wishing of a long life; same hero; same *tiṅai*.
 56/57: king compared to Māyōṅ; raising a sword; same hero. Māyōṅ hard against his denigrators vs. good towards his praisers.

57/58: exhortation not to act badly and not to spoil friendship and alliance; lightning; Māyōṅ; same poet.

58/59: Māyōṅ (*nēmiyōṅ*) / sun; same *tiṅai*.

59/60: moon; sun; sea; same *tiṅai*.

60/61: *virali* / low-caste women; *vaḷai* (bracelet) / *vāḷai* (a fish).

61/62: not surviving; human food / animal and divine food. Women plunging hands into the watery fields and adorning themselves with flowers *vs.* she-devils plunging hands into the wounds of warriors and smearing their hair with blood.

62/63: death of two kings, after having heroically fought; silent drums; all having perished in the battle; women no longer eating green food and bathing in cool waters; same two heroes; same *tiṅai* and same *turai*. She-devils plunging hands into the wounds of warriors, adorning themselves with the blood and dancing on the battlefield *vs.* women plucking flowers in the fields, adorning themselves with them and jumping into the rivers; gods of unblinkinking eyes *vs.* heroes covering their eyes with their shields.

63/64: rice and water. Ranks of elephants dead *vs.* ranks of elephants fighting; abandoned drums *vs.* well kept and brought along drums; rich food *vs.* poor or disgusting food.

64/65: drums and harps well kept and brought along *vs.* abandoned drums and harps.

65/66: shame and suicide of a king by sitting facing the north because of a wound in the back (*puṟappuṅṅāṇivatakkiruntaṅṅ;* *puṟappuṅṅāṇi vatakkiruntōṅē*); Karikārperuvaḷattaṅ (colophons). Inanimated village *vs.* animated Venṅi.

66/67: turning northward; king committing suicide by sitting towards the north (implicit in 67, the hero being Kōpperuṅcōḷaṅ).

67/68: directing s.o. to a good patron; Cōḷa country; Kumari / Kāviri; appeasing the hunger getting food from a river; Kōḷi / Uṟantai; rich presents; not stopping at the gates / forgetting other people's gates; poet / soldiers being prepared to die for s.o. (implicit in 67, the poet being Picir Āntaiyār); same *tiṅai*. Being listened to *vs.* not being listened to; gander messenger *vs.* ominous birds.

68/69: directing a poor bard to a good patron; bard in difficulties and his family; harp; hunger; skinned loins / loins covered in rags; lord warrior living in Uṟantai; elephants bathing in mud / elephants lying

in a sea of blood; forgetting other people's gates / not stopping at the gates; impurity (*puṇṇiru*) / stink of flesh (*pulā*); same *tiṇai* and same *turai*.

69/70: directing a bard to a good patron; harp; questioning bard; fire; same hero; same *tiṇai* and same *turai*. Humming bees vs. not humming bees on flowers.

70/71: rod / sceptre; town with unending riches. Being with one's own woman vs. being without one's own woman.

71/72: oath to destroy the enemies; tragic consequences of unkept promises; enemy kings; many enemies against one man; wicked king; bent sceptre; list of friends / of poets; loss of friends / of poets; becoming powerless / becoming poor; same *tiṇai* and same *turai*; both authors are Pāṇṭiya kings. Laughters vs. tears.

72/73: oath to destroy the enemies; tragic consequences of unkept promises; derision; disregard of the hero's strength; same *tiṇai* and same *turai*; both authors are kings.

73/74: inheritance / ancestors and descendants; giving up life (74 in the colophon); breaking to pieces / cutting in pieces; spotless but not loving hearts / friends not friends; fault (*tītu*) / fire (*tī*); both authors are kings. Giving the reign vs. not giving water; no fault (*tītu*) in the heart vs. fire (*tī*) in the stomach.

74/75: ancestors and descendants / inheritance; begging; lack of water; fire / sunshine; same *tiṇai*; both *turais* are *moḷikkāñci*; both authors are kings.

75/76: wealth (*tiru*); one man defeating many enemies and kings in battle. Small vs. large branches; thin vs. thick trunk of trees.

76/77: warrior's attire; garland (*kaṇṇi*); glowing shoots of margosa and thick *uḷiṇai* with long branches (*vēmpin māccinaiyoṇṭalir neṭuṅkoṭiyuḷiṇaip pavarotu miṭaintu; vēmpin oṇṭalir neṭuṅkoṭiyuḷiṇaip pavarotu milaintu*); one man overcoming many enemies; same hero and same poet; same *tiṇai* and same *turai*.

77/78: the youthful hero; one man overcoming and killing many enemies; the newcomer warriors (*vanta vampa maḷḷar*); same hero and same poet; same *tiṇai* and same *turai*. No contempt vs. contempt.

78/79: clear *kiṇai* drums (*teṅkiṇai*); the newcomer warriors (*vampa maḷḷar*); one man overcoming many enemies; same hero and same poet; same *tiṇai* and same *turai*.

79/80: overcoming warriors (*maḷḷar*) / wrestler (*mallaṅ*); hero compared to an elephant.

80/81: elephants; wrestler (*mallaṅ*) / warrior (*maḷḷan*); same hero and same poet.

81/82: downpour of rain; being in the hands of s.o.; hero garlanded of *ār*; thread; same hero and same poet; same *tiṅai* and same *turai*.

82/83: downpour of rain / slipping down of bangles; mother; town (*ūr*); anxiety / anguish; same hero.

83/84: love troubles; frightening shoulders / arms; town (*ūr*); same hero and same poetess; same *tiṅai* and same *turai*.

84/85: town (*ūr*); “my lord” (*eṇṇai*); staying by the prison / by the house; same hero and same poetess; same *tiṅai* and same *turai*.

85/86: house; leaning against the palm / against the pillar; same *tiṅai*; both authors are women.

86/87: hard work in bringing forth s.o. or sthg.: the hero, compared to a tiger, was given birth by a mother with a womb like a stone cave / the hero is compared to a wheel painstakingly made by a carpenter out of wood; the hero is on the battlefield; both authors are women.

87/88: warning to the enemies to take care (*ōmpumiṅ*) before entering into battle; superiority of the hero; wheel / ornament with rays; same hero and same poetess; same *tiṅai* and same *turai*.

88/89: warning to the enemies against the hero’s bravery; superiority of the hero; same hero and same poetess; same *tiṅai* and same *turai*.

89/90: asking if there are warriors (*porunarum uḷarō*); same hero and same poetess; same *tiṅai* and same *turai*.

90/91: strong hand (*taṭakkai*); same hero and same poetess. Boasting and taking sthg. vs. keeping silence and giving sthg.

91/92: gift / words causing affection; same hero and same poetess; same *tiṅai*. Silence vs. words.

92/93: *mārē* at the end of both poems; same hero and same poetess. Affection vs. forgotten affection; flowing of words from the mouth vs. flowing of musth into the mouth.

93/94: big elephant; musth / rut; same *tiṅai* and same *turai*; same hero and same poetess.

94/95: cleaned tusks / weapons; tip / tusk (*kōṭu*); kind chieftain Añci; same poetess.

95/96: feeding families / a retinue (*okkal*); same *tiṇai* and same poetess; the hero of 95 is the father of the hero of 96. Giving food vs. taking food. 96/97: meat / flesh (*ūn*); elephants; loosened bangles (implicit in 96) / rings; *tumpai*; victorious warrior conqueror of towns; wealthy town giving food / giving tributes; same *tiṇai* and same *turai*; same poetess; the hero of 96 is the son of the hero of 97. Women with thin arms (and no bangles) vs. women with bangles (and round arms).

97/98: elephants with loosened rings on their tusks / with broken tusks; bolted doors of the forts; horses having reddened hooves and uncertain pace having trodden on the corpses of the fallen soldiers to disfigure them and their golden garlands (*kaḷaṇuḷantacaiiya marukkuḷampinavē*; *kaḷaṇuḷakkic celavacaiiya marukkuḷampin*); weapons piercing through shields and chests; rich town / rich land with waving ears of rice; same hero and same poetess.

98/99: tradition / lineage (*marapu*) as ancient and lasting; blood-stained / flesh-stinking weapons; same hero and same poetess; same *tiṇai* and same *turai*.

99/100: spear; anklets; garland with palmyra palm; impurity of the spear stinking of flesh / impurity of the new-born baby (implicit in 100); not subsided hero; same hero and same poetess; same *tiṇai* and same *turai*.

100/101: holding sthg. in the hands; elephant; same hero and same poetess. Furious vs. kind and generous hero.

101/102: uncertainty about the future; *vālvōrkkē* / *vālkavaṇṛāḷē* as last words in both poems; same poetess; same *tiṇai*; the hero of 101 is the father of the hero of 102.

102/103: uncertainty about the future; yoke / pole; darkness / dark smoke wrapping; chieftain helping in difficulties; same poetess; same *tiṇai*; the hero of 102 is the son of the hero of 103.

103/104: elephant in clouds of smoke / in shallow and turbid waters; deeds and attainments; same hero and same poetess.

104/105: *virali* poetess Auvaiyār / *virali* addressed. Little water vs. much water; closed jaws vs. wide mouth.

105/106: generosity of Pāri; same *tiṇai*; same hero and same poet. *kuvaḷai* with opened petals vs. *erukkam* with closed petals.

106/107: generosity of Pāri / of the rain; same hero and same poet; same *tiṇai* and same *turai*. Ignorant people vs. skilled poets.

107/108: generosity of Pāri; poets / begging bards; same hero and same poet; same *tiṅai* and same *tuṛai*.

108/109: Paṛampu and Pāri, both rich and never refusing gifts; singers as conquerors of the mountain; dark smoke spreading / dark honey flooding; same hero and same poet.

109/110: three besieging kings; Paṛampu unconquerable for them by force but conquerable by bards: “if you come singing” (*pāṭiṅir celiṅē*); Pāri; same poet; same *tiṅai* and same *tuṛai*.

110/111: Paṛampu unconquerable for the kings by force, but accessible to singers: “if you come singing” (*pāṭiṅir celiṅē*) / “if she comes singing” (*pāṭiṅal variṅē*); Pāri; same poet; same *tiṅai* and same *tuṛai*.

111/112: drums of the songstress / of the kings; mountain; Pāri; daughters (colophons). Kings unable to conquer vs. conqueror kings.

112/113: conquered Paṛampu; dead Pāri; his daughters (colophons); despondency (*kaiyaṛru* in 113 and as *tuṛai* of 112 and 113); same *tiṅai* and same *tuṛai*.

113/114: going away from Pāri’s mountain; generosity of Paṛampu / of Pāri; liquor; taking away Pāri’s daughters (colophons); same poet; same *tiṅai* and same *tuṛai*.

114/115: stream of mud made of liquor / stream of liquor; Paṛampu mountain; Pāri; the mountain of the great man (*neṭiyōṅ kunṛē*) / of the kind man (*iṅiyōṅ kunṛē*); same poet; same *tiṅai* and same *tuṛai*.

115/116: fertility and richness of Pāri’s mountain before his death; enemy kings; abundance of liquor; same hero and same poet; same *tiṅai* and same *tuṛai*. Rich mountain vs. poor courtyard.

116/117: blossoming flowers; fertility and richness of Pāri’s mountain before his death; grass; thorns; Pāri’s daughters; same hero and same poet; same *tiṅai* and same *tuṛai*.

117/118: desolation of Paṛampu after Pāri’s death; *nāṭē* at the end of both poems; same hero and same poet; same *tiṅai* and same *tuṛai*. Before vs. after.

118/119: desolation of Paṛampu after Pāri’s death; generosity of Pāri; *nāṭē* at the end of both poems; same hero and same poet; same *tiṅai* and same *tuṛai*. After vs. before.

119/120: monsoon rain (*kārppeyal*); blossoming flowers; millet; “should this country perish?” (*yāṅartu nantuṅ kollō nāṭē*); Pāri’s land before and after his death; Pāri overcoming the kings in generosity /

in war; wavering; same hero and same poet; same *tiṇai* and same *tuṛai*.

120/121: poets (*pulavar*); same poet; same *tiṇai*. Fugitive enemies vs. beggars arriving.

121/122: generosity of Kāri; arrival of beggars; same hero and same poet.

122/123: generosity of Kāri; joyfulness / elation of drunkenness; same hero and same poet; same *tiṇai* and same *tuṛai*.

123/124: generosity of Kāri, donor giving in all circumstances; wrong moments; mountains; *nāḷ* at the beginning of both poems; same hero and same poet; same *tiṇai* and same *tuṛai*.

124/125: generosity of Malaiyaṅ; lord of mountains rich in waters; probably same hero.

125/126: proclamation and acknowledgment of the hero's merits; acknowledgment and celebration of the best in different kinds of undertakings; lord of mountains rich in waters; victories over elephants; probably same hero.

126/127: bards who received gifts; never fading lotus jewels / jewels never to be given away; same *tiṇai*. Unskilful vs. skilful; skill vs. lack of skill; conquest of fame vs. loss of fame; generosity vs. selfishness.

127/128: Āy's house / mountain accessible to bards / dancers; drums; same hero and same poet; same *tiṇai*.

128/129: lord of a mountain rich in jack trees; dancing people; commons with trees; same hero and same poet; same *tiṇai* and same *tuṛai*. Clouds vs. absence of clouds.

129/130: numberless elephants given as a gift; sky without clouds hiding it (*karaviṅru*) / hero giving without hiding his face (*mukaṅ karavātu*); lord of a mountain; same hero and poet; same *tiṇai* and same *tuṛai*.

130/131: land of many elephants; singing the praises of the hero's mountain; same hero and same poet; same *tiṇai* and same *tuṛai*.

131/132: mountains; same hero and same poet; same *tiṇai* and same *tuṛai*. Jungle having sung praises vs. poet not having sung praises; Āy's mountain in the south / Himālaya in the north.

132/133: mountains; same hero and same poet; same *tiṇai*. Ears not hearing vs. ears hearing.

133/134: generosity (*vaṅmai*) of Āy; same hero and same poet; same *tiṇai*.

134/135: generosity of Āy; going along a path (*neri*); Āy / the poet is not a merchant; same hero and same poet; same *tiṇai*.

135/136: distressed bard with harp and family; mountains with tigers / with robbers; thinking of Āy when in trouble and reaching him; hard route; same hero; same *tiṇai*. Keeping sthg. for oneself *vs.* giving to others; robbing the poor *vs.* donating to the poor; not asking *vs.* asking for presents.

136/137: knowing; heat; flowing waters; same *tiṇai*. Knowing *vs.* not knowing.

137/138: rich crops; thinking only of one patron; flowing waters; same hero; same *tiṇai*. Knowing *vs.* not recognizing.

138/139: multiplicity of things and persons; having right view of things; going near to s.o. to receive a benefit; going along a path; same hero and same poet; same *tiṇai*. Old experienced bard *vs.* young inexperienced apprentices.

139/140: warrior of Nāñcil (*nāñcilporunaṅ*); *viraliyar*; lack of culture / of discernment; same hero; same *tiṇai*.

140/141: surrounding jungle; *viraliyar*; generosity without discernment; unreasonable gift; poets (*pulavīr*; *pulavar* colophon to 141); same *tiṇai*. Hard journey *vs.* rest.

141/142: indiscriminated and unreasonable generosity; Pēkaṅ of furious elephants (*kaṭāa yānai ... pēkaṅ*); same hero and same poet; same *tiṇai*.

142/143: indiscriminated rains; rain / tears; same hero.

143/144: unfaithful Pēkaṅ, with swift motioned chariot / horse; singing the praises of the hero's land; rain; weeping woman with tears falling on her breasts (*akananaippa*); lamentation (*iṇaivatu*; *iṇaital*); same hero; same *tiṇai*; same occasion.

144/145: unfaithful Pēkaṅ, with a noisy chariot; his abandoned and grieved wife; playing the small harp (*cīriyāl paṇṇi*); evening / night; Pēkaṅ's ride on his chariot to go to the other woman / to his abandoned wife; same hero and same poet; same *tiṇai* and same *turai*; same occasion. Cruel *vs.* compassionate Pēkaṅ.

145/146: unfaithful Pēkaṅ and his abandoned and grieved wife; playing the small harp (*cīriyāl ... paṇṇi*); asking for an unusual reward: for him to return to his abandoned wife; peacock that received gifts / woman rejoiced compared to a peacock; Pēkaṅ's ride on his

swift chariot to free of sorrow his sad and grieved woman; same hero; same *tiṇai* and same *turai*; same occasion.

146/147: unfaithful Pēkaṇ and his abandoned and grieved wife; playing the *cevvaḷi* on the small harp (*cīṛiyāl cevvaḷi paṇṇi*); hard mountainous soil; asking for an unusual reward: for him to return to his abandoned wife; getting free of sorrow a sad and grieved woman; neglected hair to be adorned with flowers and perfumed again; same hero; same *tiṇai* and same *turai*; same occasion.

147/148: hills with waterfalls (*aruvi ... malai*); gift; both heroes are *vallal*.

148/149: generosity of Naḷḷi; same hero and same poet; same *tiṇai*.

149/150: generosity of Naḷḷi; forgetfulness / absent-mindedness; disorderly sequencing of tunes / messy path; same hero and same poet; same *tiṇai*.

150/151: lord of the mountains; hills with fragrant and fresh slopes; generosity of the hero / of Kaṇṭirakkōṇ; Kaṇṭirakkōṇ = Naḷḷi or his son; same *tiṇai* and same *turai*.

151/152: generosity of Kaṇṭirakkōṇ / of the hero; bamboo; lord of the mountains; presents given in the jungle, in peculiar circumstances; same *tiṇai*; if Kaṇṭirakkōṇ = Naḷḷi, both are *vallal*. Disowning an unworthy person vs. paying homage to a worthy person.

152/153: generosity of Ōri; lord of the mountains; orchestra; gems; same hero and same poet; same *tiṇai*. Singing and playing vs. forgetting singing and playing.

153/154: generosity of the hero; lord of the mountains; same *tiṇai*.

154/155: poets (*pulavar*); lord of the Koṅkāṇam (*koṅperuṅkāṇam*); whiteness; turning to s.o. for help when in difficulties; same hero and same poet; same *tiṇai*.

155/156: Koṅkāṇam (*koṅperuṅkāṇam*); same hero and same poet; same *tiṇai*.

156/157: mountains; kings; same *tiṇai* and same *turai*.

157/158: kings; great mountains, high dreadful peaks with caves (*mulai*); lord of the hills (*peruṅkaṇāṭaṅ*); dusk / darkness; animals calling their mates; same *tiṇai*. Unworthy vs. exemplary chieftains.

158/159: Kumaṇṇ supremely glorious (*icai mēntōṅriya*; *icai mēntōṅra*) armed with a spear; generosity like the rain / like the rainclouds; sound of drums, conches and waterfalls / of the instruments of the

rain and the clouds; same hero and same poet; same *tiṇai* and same *turai*. Monkeys provided with food vs. bards lacking food.

159/160: generosity like the rain that pours down with roaring thunder refreshing the dry ground and the forest; fields burned by the forest men / grass burnt by the savage sun; hunger-stricken bodies; crisis in starving families; suffering woman with withered breasts sucked by children; starving and desperate children; frantic search for food; forgetting food / forgetting a foodless home; request to help women; weakening starvation (*pacitiṇat tirāṅkiyavōkkal / pacitiṇat tirāṅkiya ... yākkai*); praising hero's supreme fame; same hero and same poet; same *tiṇai* and same *turai*.

160/161: noisy rain with thunder; waves beating against the banks; sweat; suffering woman; request to help a woman; praising hero's excellence and wealth very much; gifts; *cīr ... ēttukam palavē* in the last line of both poems; same hero and same poet; same *tiṇai*.

161/162: gift of an elephant; Kumaṇaṇ (colophons); same poet; same *tiṇai*. Bard asking for an elephant vs. bard giving an elephant.

162/163: Kumaṇaṇ and his gifts (162 in colophon); giving to others the received gifts; same poet; same *tiṇai*.

163/164: lady of the house (*maṇaikilavōyē*) / wife (*maṇaiyōl*); gifts given to women / asked for women; rescuing from hunger / from poverty; same hero; same *tiṇai*. Woman distributing riches vs. poor woman; hunger-free family vs. hungry family.

164/165: seeing s.o. or sthg. and going to s.o.; Kumaṇaṇ being in the jungle banished from his country by his younger brother (colophons: *tampiyāl nātukkollappaṭṭuk kāṭuparriyirunta kumaṇaṇai*); gifts; same hero and same poet; same *tiṇai*. Men who give vs. men who do not give to those in need; not going away vs. going away without obtaining.

165/166: offering sthg. in spite of being in the jungle; dancing with joy; seeing s.o. or sthg.

166/167: seeing / admiring s.o.; same *tiṇai*. Pleasant to the eye vs. unpleasant to the eye.

167/168: swift horse (*kaṭumāṇ*) and its master; world; possibly same *turai*. Horse that you can ride vs. mount Kutirai that you cannot ride.

168/169: auspicious day / right moment; archers; spears; gifts; same hero; same *tiṇai*.

169/170: spears; archers; Piṭṭaṅkorraṅ compared to a rock / to a stone-anvil to stop the enemies; hitting with arrows / with a hammer; same hero.

170/171: Piṭṭaṅkorraṅ armed with a spear; work / task (*tolil*); same hero.

171/172: plenty / no lack; Piṭṭaṅkorraṅ armed with a spear; craving for food; the hero's king (*tannirai; avañirai*); such a person (*annān*) / such things (*annavai*); wishing of prosperity and a long life; same hero; same *tiṅai* and same *tuṛai*.

172/173: wishing of a long life; hard mountainous soil (*vanpulam*); craving for food; same *tiṅai* and same *tuṛai*.

173/174: cure for the illness / remedy for people's suffering; carrying eggs / bringing back the white umbrella; far away.

174/175: sun; sun / spoked wheels; hard mountainous place; cutting into the earth / into the rock; umbrellas; Viṣṇu appearing with the sun and relieving the anguish / king appearing like the sun and giving protection.

175/176: wishing of a long and happy life; poet's heart; life bound to the body / destiny bound to the poet; cutting; wheels, sun / eggs; same *tiṅai* and same *tuṛai*. Not seeing the hero *vs.* seeing the hero.

176/177: spending days without seeing s.o. / spending days singing until exhaustion and dimmed eyes; sluice-gates / river full of water; same *tiṅai* and same *tuṛai*.

177/178: eating; sand; getting tired (*munaiyin; muṅintu*); Āti / Cāttan of great renown (*perumpeyar*); same poet. Eating heartily *vs.* not wishing to eat.

178/179: feeding the great ones / feeding bards and kites; same *tiṅai* and same *tuṛai*. Avoiding one's duty *vs.* persevering in one's duty; not wishing to eat *vs.* asking for food.

179/180: hero appeasing the hunger of kites and beggars / of bards; lord of a town; undergoing the yoke of duty / undergoing hard work for the king's sake; empty bowl / empty stomachs; excellent spear (*tiruntuvēl*); same *tiṅai* and same *tuṛai*.

180/181: lord of a town; enemy of hunger (*pacippakai*); starvation (*uṅṅā maruṅkuḷ; uṅṅā kaṭumpu*); trees as providers of medicines / of food; arrows eating the flesh / flesh-stinking arrows; same *tiṅai* and same *tuṛai*.

181/182: sharing food.

182/183: moral tone; giving to others; being free of aversion (*munivilar*; *muniyātu*); same *tiṅai* and same *tuṛai*; both are songs of kings.

183/184: moral tone; even s.o. or sthg. humble (a man of low birth / a small field) can be productive; path (*āru* / *neri*); wise person (*arivutaiyōṅ*) / wise king (*arivutaivētan*); also the hero's name in 184 (colophon) is *Arivutaṅampī*; both *tuṛais* are "advices".

184/185: moral tone; advice to the ruler for good government; path (*neri* / *āru*); wise / capable king obtaining prosperity; greedy / incapable king going to ruin; both *tuṛais* are "advices".

185/186: significance of the king for his kingdom; qualities / duty of the king; same *tiṅai* and same *tuṛai*.

186/187: king determining the life of the world / inhabitants determining the nature of the earth; same *tiṅai* and same *tuṛai*.

187/188: inhabitants and children conferring value on the earth / on the life; same *tiṅai* and same *tuṛai*.

188/189: fruit / object (*payam*); same *tiṅai* and same *tuṛai*. Rich man sharing vs. selfish kings not sharing.

189/190: moral tone; kings / rich men not sharing; hunting; same *tiṅai* and same *tuṛai*. Giving liberally riches vs. not giving riches.

190/191: moral tone; being united with good people; same *tiṅai* and same *tuṛai*.

191/192: moral tone; "the town where I live" (*yān vālum ūrē*) / "every town is mine" (*yātum ūrē*); relatives; the great ones but unassuming / the great ones and the humble ones; *antāti* linking (*vālum ūrē*; *yātum ūrē*); same *tiṅai* and same *tuṛai*.

192/193: moral tone; family and relatives; life; destiny; same *tiṅai* and same *tuṛai*.

193/194: moral tone; reflection on the evil nature of the world; same *tiṅai*; both *tuṛais* are *kāñci*.

194/195: moral tone; advice; weeping; dying; same *tiṅai*. Lack of qualities vs. many qualities.

195/196: opposites, contraries. Path leading to the right way vs. door leading to the loss of renown; old people vs. young woman.

196/197: refusal / procrastination of gifts; wind; poverty (*nalkūr*; *nalkuravu*); thinking of s.o. poor but endowed with kindness; same *tiṅai* and same *tuṛai*.

197/198: conquered land and jewels; being overjoyed when thinking of a kind patron; same *tiṇai* and same *turai*. Being overjoyed when thinking of a poor patron vs. when thinking of a rich patron.

198/199: bird longing for raindrops / birds longing for fruit; banyan tree as abode of a *kaṭavul*; wishing of a long life; riches; same *tiṇai* and same *turai*.

199/200: birds eating fruit / ape eating fruit; insistent requests for sthg.; gifts; same *tiṇai*.

200/201: “These are Pāri’s daughters. As to me As to you....” (*ivarē...pāri makaḷir yāṇē... nīyē*); renowned Pāri presenting a chariot to a jasmin creeper; Kāpilar being a brahmin and a questuant poet (*yāṇē paricilaṇ... antaṇaṇ; yāṇē ... antaṇaṇ pulavaṇ*); “I am giving you these girls. Please accept them” (*niṇakkiyāṇ koṭuppak koṇmati; yāṇṇaravivaraik koṇmati*); high wall adorned with copper / hills shining on high (*cēṇ*); *nāṭukilavōyē* at the end of both poems; same poet; same *tiṇai* and same *turai*; same occasion.

201/202: Pulikaṭimāl with a splendid garland (*oliyarkaṇṇip pulikaṭimāal*); mountains rich in gold; “These are Pāri’s daughters” (*ivar... pārimakaḷir*); descent from the Vēḷir; Iruṅkō / Iruṅkōvēḷ (colophons); same poet; same *tiṇai*, same *turai*. Pulikaṭimāl doing his duty to the bards vs. Pulikaṭimāl showing contempt for a poet.

202/203: lord with the suitable chariot (*iyarēr aṇṇal*); request and refusal of gifts; same *tiṇai* and same *turai*. Pulikaṭimāl showing contempt for a poet vs. Iḷaṅcēṇṇi doing his duty to the bards.

203/204: request and refusal of gifts; clouds; same *tiṇai* and same *turai*.

204/205: refusal of offered gifts; ways / paths. Not going to the sea to drink vs. getting water from the sea.

205/206: gifts delayed or given without caring; gifts / food always available for the bards; same *tiṇai*, same *turai*, and same occasion.

206/207: gifts delayed or given without caring; refusal of accepting them; decision to leave being indignant; not recognizing s.o.; world full of donors; mind / heart (*uḷlam*); same *tiṇai* and same *turai*.

207/208: disrespectfulness of giving while looking away; refusal of gifts given without caring; not recognizing / not understanding; being kind (*pēṇunar; pēṇi*); same poet; same *tiṇai* and same *turai*.

208/209: gifts given without caring / gifts delayed; same *tiṅai*. Not looking at vs. looking at.

209/210: delay in giving gifts; looking at / look; being in despair (*kaiyarṛu*; *kaiyarṛa*); leaving with empty hands; burning with wish of battle / with love; same *tiṅai* and same *turai*; same occasion. Loving look vs. look devoid of kindness and love. Happy woman vs. unhappy woman.

210/211: procrastination of gifts; suffering wife; burning with love / burning fury; leaving disappointed; fortress full of enemies / house with walls infested with rats; same hero and same poet; same *tiṅai* and same *turai*.

211/212: burning fury / burning liquor and food; same *tiṅai*. Pauperty vs. richness; hunger not appeased vs. hero enemy of the hunger.

212/213: burning liquor and food / burning look, burning with wish of war; same hero. Friendship vs. enmity.

213/214: foolish outlook (*eṅṅil kāṭci*; *kacaṭiṅṅu kāṭci*); establishment of good fame; doing what is right; two (double) / doubt; supernal world; the hero of 213 is the author of 214.

214/215: suicide by sitting facing the north (214 in colophon) and starving; same poet; in both poems hero and poet are the same person; same occasion. Mount Himālaya in the north vs. mount Potiyil in the south.

215/216: suicide by sitting facing the north (implicit in 215; 216 in colophon) and starving; “when...” (*kālai*); knowing for certain that Picir Āntaiyār will not stay away in hard times; same poet; same *tiṅai* and same *turai*; in both poems hero and poet are the same person; same occasion.

216/217: Kōpperuñcōḷaṅ suicide by sitting facing the north and starving; arrival of Picir Āntayār: “He will arrive” (*varukuvaṅ*; *varuvaṅ*); wiseness (*aṛivu*); friendship; fame; “at such a time” (*iṅṅatōr kālai*; *iṅaiyatōr kālai*).

217/218: “when...” (*kālai*); the best men (*cāṅṅrōṅ*; *cāṅṅrōr*); suicide by sitting facing the north (218 in colophon) and starving; Picir Āntaiyār (colophons); Kōpperuñcōḷaṅ (implicit in 218); same *tiṅai* and same *turai*.

218/219: Kōpperuñcōḷaṅ (implicit in 218; 219 in colophon); suicide by sitting facing the north (colophons) and starving; gathering of people with the same purpose; same *tiṅai* and same *turai*.

219/220: Kōpperuñcōlaṅ (colophons); suicide by sitting facing the north (colophons) and starving; same *tiṅai*, same *turai*.

220/221: Kōpperuñcōlaṅ (colophons); suicide by sitting facing the north (220 in colophon; 221 implicit in colophon); great fame; being upset; being sorrow-stricken (*paital*); post / sceptre; same poet; same *tiṅai* and same *turai*.

221/222: Kōpperuñcōlaṅ (221 in colophon; implicit in 222); suicide by sitting facing the north and starving (implicit); fame; place / space; same poet; same *tiṅai* and same *turai*. Death being thoughtless vs. hero not being thoughtless.

222/223: suicide by sitting facing the north and starving (implicit); place / space (*iṭam*); praise; shadow (*niḷal*); asking for a place / giving a place: 223 is the continuation of 222; same hero and same poet; same *tiṅai* and same *turai*. Loveless vs. loving lord; sending away from a place vs. making a place.

223/224: death of a king; offering shelter and help; world (*ulakam*); kindness (*aḷippa*) / pitiful state (*aḷittu*); shrinking / decreasing; memorial stone / sacrificial pillar; same *tiṅai* and same *turai*. Being regardful vs. being regardless.

224/225: death of a king; ring of weapons / encircling army; *nukarcci* (feeding) / *nukara* (eating); loss of jewels / of strength; herds eating / army eating; same *tiṅai* and same *turai*.

225/226: death of a king; conquering army; same *tiṅai* and same *turai*.

226/227: death of a king; Death; Vaḷavaṅ with the golden jewels; war of conquest; same hero; same *tiṅai*, same *turai*. Astute Death vs. stupid Death.

227/228: death of a king; Vaḷavaṅ the conqueror; shining river / shining smoke (*kurūu*); same hero; same *tiṅai*.

228/229: death of a king; pitch dark (*iruḷ*) in the sky; “he reached the world of the gods / of the supernal gods, then...” (*tēvarulakam eytiṅaṅ ātaliṅ; mēlōrulakam eytiṅaṅ ākaliṅ*); great mountain; heroes described as Māyōṅ: hero compared to the sun / hero dark (*māyōṅ*) like a sapphire mountain; same *tiṅai* and same *turai*. Smoke vs. stars in the sky; Shining and burning sun rising in the sky vs. burning star falling from the sky.

229/230: death of a king / of a chieftain; loving people in despair and anguish; illness / pain (*nōy*); same *tiṅai*. Dire portents and bad omens vs. happy signs of prosperity and safety.

230/231: death of a chieftain; burning paths / pyre, burned field; same *tiṅai* and same *tur̥ai*; the hero of 230 is the son of the hero of 231.

231/232: death of a chieftain; sun and moon / morning and evening; mountains; same hero and same poetess; same *tiṅai* and same *tur̥ai*.

232/233: death of a chieftain; expressing desperate wishes: refusal of life / of the truth; same *tiṅai* and same *tur̥ai*. No acceptance of funeral gifts vs. no refusal of giving gifts .

233/234: death of a chieftain; expressing desperate wishes: refusal of the truth / of life; discus / circle as the footprint of a she-elephant; same hero and same poet; same *tiṅai* and same *tur̥ai*. Big feet of elephants vs. small footprint of a she-elephant.

234/235: death of a chieftain; eating with many / sharing food with many; rice; grass (*pul*) / dim eyes (*punḅan*); same *tiṅai* and same *tur̥ai*. Open door vs. narrow passage.

235/236: death of a chieftain; food; sharing food / breaking fruit to pieces; same *tiṅai* and same *tur̥ai*.

236/237: death of a chieftain; breaking fruit / bangles to pieces; fate; hopes; disappointed expectations; same *tiṅai* and same *tur̥ai*.

237/238: death of a chieftain: Veḷimāṅ (colophons); arrival of the unaware bard; cooking pot / urns; Death; reaching the wilderness / reaching the burial ground; women in despair with bangles removed; grieving families of the bards; fears of the future; sea with huge waves; heart; resolve to go away / resolve to die; same poet; same *tiṅai* and same *tur̥ai*; same occasion.

238/239: death of the hero; hero fond of liquor / generous with it; same *tiṅai* and same *tur̥ai*. Arms with bangles removed vs. arms with bangles on; destitute bards in despair vs. happy and satisfied bards; elephants deprived of tusks and driver vs. hefty elephants with drivers.

239/240: death of the hero; women with bangles on; hero never refusing gifts to the bards; disposal of the corpse; cremation; same *tiṅai* and same *tur̥ai*. Happy and satisfied bards vs. starving bards in despair.

240/241: Āy donor of chariots; death of the hero and his arrival in the world of the celestials, announced by hooting owls / by resounding

drums; bangles (*toṭi*); clamour / sound; same hero; same *tiṇai* and same *turai*. Burning ground vs. temple.

241/242: death of a chieftain; bangles; same *tiṇai* and same *turai*. Garland vs. lack of garlands.

242/243: end of a situation; young men and women; bangle (*valai*) / ferrule (*toṭi*); same *tiṇai* and same *turai*. Not adorning vs. adorning with flowers.

243/244 (fragmentary): end of a situation. Ferrule vs. lack of bangles (*toṭi*).

244 (fragmentary)/245: death; end of a situation; same *tiṇai* and same *turai*.

245/246: grief and widowhood; death of a queen and wife / of a king and husband; dead woman / woman ready to die; bed of fire of the funeral pyre (*oḷḷaḷarpalli*) / bed of stones (*pararpey palli*); fire; firewood; funeral pyre made with wood and raised on the burning ground / in the jungle; death (*māyṭal*) of the consort; same *tiṇai*; the poems are sung by a widowed king / queen. Not being able to finish with life vs. being prepared to commit suicide; lying on a mat (*pāyal*) vs. sleeping without a mat (*pāyinru*).

246/247: widow ready to enter the fire; sleeping on a bed of stones / sleeping on the ground; funeral pyre made with black firewood in the burning ground / fire made with dry firewood in the courtyard; burning ground in the jungle; distress; dead husband; same *tiṇai* and same *turai*; the poetess of 246 is the heroine of 247; 247 seems to be the continuation of 246.

247/248 (fragmentary colophon): widow; end of youth; death of the husband; same *tiṇai*. Sweetness of life vs. life devoid of sweetness.

248/249 (both colophons are fragmentary): widow; death of a rich husband; change in situation; water-lilies with seeds / closed spathes, fish full of eggs; same *tiṇai* and same *turai*. Poor food vs. rich food.

249/250 (both colophons are fragmentary): widow; death of a rich husband; change in situation: yesterday and today / before and now; house once wealthy and rich in food but impoverished now; tears; funeral rites; same *tiṇai* and same *turai*.

250/251 (both colophons are fragmentary): change in situation; yesterday and today / before and now; rich residences; children carrying rice / elephants bringing firewood (both for a rite); austerity /

asceticism (colophons). Small bangles removed *vs.* small bangles on; pitiful woman *vs.* lovely women; shaved hair *vs.* long hair.

251 (fragmentary colophon)/252: change in situation; seducer of women who became an ascete; before and now; *vēṭṭu* (offering sacrifices) / *vēṭṭuvan* (hunter); matted hair; bathing in waterfalls; house; same hero (unknown) and same poetess; same *tiṅai* and same *turai*.

252/253 (fragmentary colophon): change in situation; paleness. Women caught *vs.* soldiers not caught.

253/254 (both colophons are fragmentary): widow; change in situation; young people (*iḷaiyar*) doing sthg. different; lifting sthg.; returning to the husband's family arriving with bare and pale hands raised above the head (*viḷarppin vaḷaiyil varuṅkaiyōccik kiḷaiyuḷ ... ninṇurai*) and bringing bad news; same *tiṅai* and same *turai*; in both poems the speakers are women.

254/255 (both colophons are fragmentary): widow; change in situation; uselessness of lifting the husband's chest; same *tiṅai* and same *turai*; in both poems the speakers are women. Hands with bangles removed *vs.* hands with bangles on.

255/256 (both colophons are fragmentary): widow; change in situation; vastness; same *tiṅai* and same *turai*; in both poems the speakers are women. Going together in search of shade *vs.* going together in the wasteland.

256/257: spoke with a white lizard clinging on / pots stained with white color; pots.

257/258 (both colophons are fragmentary): bow; beard like grass; vicinity of the village; many cows captured; same *tiṅai* and same *turai*. Pot of milk *vs.* jar of liquor; churned milk *vs.* fermented liquor.

258/259 (both colophons are fragmentary): captured / recaptured cattle; bow; young bull / bulls; huge herd of cows; advise not to do sthg.: not to drink liquor / not to follow the herd of cows; boiling over (*terippa*) / springing up (*terikkum*).

259/260 (both colophons are fragmentary): Muruku / god of the wilderness; possessed low-caste woman / loose-haired songstress; huge herds; recapturing the cows; soldiers (*maravar*); jungle / forest; hiding-place covered with leaves / burial under a cloth-canopy; 260 could be the conclusion of 259, with the hero dead after being warned against the enemy ambush and having recaptured the cattle; same *tiṅai*.

260/261(both colophons are fragmentary): death of the hero in recapturing the stolen cattle; sloughing of the skin / being deprived of jewels; becoming a garlanded stone; canopy / dais; same *tiṇai* and same *turai*. Raft in a flood vs. raft in a waterless river; woman with rich hair vs. woman with shaven head; stone where he stays now vs. house where he does not stay anymore; going and seeing (power and prosperity) vs. wishing to become blind not to see (painful things).

261/262 (both colophons are fragmentary): return with the recaptured / captured cattle; dais / booth; liquor; mutton; *ulai* (being afflicted) / *ulaiyōr* (attendants). One warrior is dead vs. the other one is coming back; dais with dried and worn floor vs. booth under which sand brought by the water is spread.

262/263 (both colophons are fragmentary): return with the captured / recaptured cattle; water / stream. One warrior is coming back vs. the other one is dead; rejoicing vs. grieving.

263/264 (both colophons are fragmentary): death of the hero who drove away the enemies and recaptured the cattle; memorial stone; passing on (*kaḷital*) / passing away (*kaḷintamai*); same *tiṇai* and same *turai*.

264/265 (both colophons are fragmentary): death of the hero who recaptured the cattle; memorial stone raised on rocky land and decorated with garlands of flowers; same *tiṇai* and same *turai*.

265/266: hero with swift horses; shadow; thunder / rain; victories. End of the prosperity vs. end of the pauperty of the bards.

266/267: 267 is missing.

267/268: both poems are missing.

268/269: 268 is missing.

269/270: stolen and recaptured cattle; sound of drums that recall soldiers to the battle; sword; breaking to pieces; *karantai* (270 in colophon). The hero returns alive vs. the hero is dead; black garlanded hair vs. white hair without any fragrance; rejoicing vs. grieving.

270/271: young hero dead; seeing sthg.; fearful (*veruvaru*) battlefield / blood. Old woman unadorned vs. young girls adorned.

271/272: brilliant *nocci* with dark clusters of flowers, adorning the hips of the women and garlanding the hero; seeing it; same *tiṇai* and same *turai*.

272/273: tree (*maram*); warrior with a garlanded forehead / child with a tuft of hair.

273/274: child with a tuft of hair / warrior garlanded with a bunch of peacock's feathers; horse not coming back / horses scattered; same *tiṅai*; both *turai*s are *maram* of animals. Erumai Veļiyaṅār is the author of 273 / *erumaimaram* is the *tiṅai* of 274.

274/275: winding things (garland, clothing, waistband / ability to enthrall, guts entangling his feet) peculiar to the hero; sharp weapon (*eḥkam*); same *tiṅai* and same *turai*.

275/276: cow and calf / mother and child; wrinkles (*tiraiyātai*; *tiraṅkukan*); sharp weapon / sharp fingernail; same *tiṅai*.

276/277: a youngster, son of an old woman with gray and white hair; drop of curd / tears, raindrops; same *tiṅai*.

277/278: heroic death in the battle of a youngster, son of an old woman (*mutiyōḷ ciṟuvan*); greater joy than the day she gave birth to him (*uvakai iṅrañāṅriṅum peritē*; *iṅrañāṅriṅum perituvantaṅalē*); same *tiṅai* and same *turai*. Announcement of heroic death vs. announcement of flight.

278/279: heroic mother; getting hold of a sword / of a spear; the authors of both poems are women.

279/280: old lineage (*mūtil*) / old women (*mutupeṅṅu*); widowed women; putting on garments or clothes (*uṭtal*); the authors of both poems are women. Head with hair smeared with oil vs. shaved heads smeared with mud.

280/281: wife of a wounded soldier; remedies for wounds; orchestra; singing; interior of a big house (*netunakar varappiṅ*); *āmpal* (waterlily / reed-pipe). Pessimism vs. optimism.

281/282 (fragmentary colophon): hero opposing (*tāṅkiya*) the enemies.

282 (fragmentary colophon)/283: spears piercing the hero's chest; disappearing life; change (*māru*).

283/284: garlanded hero; antiquity; running away; same *tiṅai* and same *turai*.

284/285: hero wearing a poor garland; king and his obedient people. White tusk vs. black handle.

285/286: warriors fallen in war; whiteness.

286/287: warriors fallen in war; whiteness; same *tiṅai*. Mother of a hero not dead in war vs. celestial women for heroes dead in war.

287/288: elephants having plunged the tip of the tusks (*maruppiṇutimaṭuttu*) / bulls running against each other with sharp horns (*vainnutimaruppiṇ ... maṭuttu*). Celestial women for heroes dead in war vs. not even a last embrace for the hero fallen in battle.

288/289 (fragmentary colophon): good bulls (*nallēru*) / a good young bull (*nallerutu*); furrowing the soil with the horns / ploughing; ancient lineage (*mūtil*) (288 in colophon); drum covered with a skin / drum with a covered mouth; same poet; probably same *turai*; both *turais* are *mullai*.

289 (fragmentary colophon)/290: king offering (*ivarṅikku; ivarṅittu*) his liquor to a chosen warrior; men keeping up old traditions / devotement of old families.

290/291: guarding against sthg. dangerous; king offering his liquor / his garland to a chosen warrior; warriors prepared to die; same *tiṇai*.

291/292: ritual offering of a garland / of liquor to chosen warriors; warriors eager to die / to fight; little ones (*ciṛāaar*) / petty people (*ciṛupullāḷar*).

292/293: rituals of war. Impatience of a warrior vs. delay of warriors.

293/294: call to arms / challenge to fight; the others (*piṛar*).

294/295: battlefield compared to the sea; in the expanse (*aḷuvattu*); young warriors; proud wife / mother; same *tiṇai*. Warrior the enemies do not dare to approach vs. warrior overwhelmed by the enemies.

295/296: fight of a warrior not coming back; mother of a dead warrior / women waiting for a warrior not coming back; milk / *ghī*; *ventu* (burning / king); agitation in the battlefield / in the houses.

296/297 (fragmentary colophon): warrior not coming back vs. veteran and survivor warrior.

297 (fragmentary colophon)/298: stolen and recaptured cattle (colophons); drinking filtered liquor.

298/299: king drinking poor liquor after the others but being the first to enter into battle / horse with feeble steps and fed with poor food but cutting through the enemy army. Siege vs. defence of a fort.

299/300: vessels / bowl, cup; fear, refusal of the battle; temple / house; both *turais* are *maṛam*.

300/301: refusal of the battle; sheltering behind a rock / in a camp with a thorny fence; not seeming (*pōlāy; pōlān*); same *tiṇai* and same *turai*.

301/302: galloping horses; women's hair; killing an elephant by raising the spear; same *tiṅai*; both *turais* are *maṛam*.

302/303: galloping horses; raising the spear; killing an elephant; the bullock killing those who look at him (*nōkkinarc cerukkuṅ kālai*) / the bullock killing those who despise him (*eḷḷānarc cerukkuṅ kālai*); same *tiṅai* and same *turai*.

303/304: spurred and galloping horses; same *tiṅai* and same *turai*.

304/305: empty stomach / narrow waist. Fast vehicle vs. slow vehicle; boastful words vs. a few words; preparations for war and harnessing of horses vs. dismantling of war contrivances and stripping of elephants caparisons.

305/306: speeches; elephants; same *tiṅai*.

306/307 (fragmentary colophon): lack of water; fighting elephants; women's hair; guests / stranger; the hero with his king; in both poems the speakers are women. King and hero fighting against the enemy vs. king and hero fallen with elephants in battle.

307 (fragmentary colophon)/308: despair and reaction of the wounded hero; elephants; tail of a squirrel / harp strings; king on an elephant; deed worthy of praise / bard invoked to praise; woman speaking proudly of her wounded husband. Woman proud of her heroic husband vs. she-elephants ashamed of their fugitive mates.

308/309: wounded face of an elephant / damaged faces of weapons; hero's raised spear.

309/310: being frightened by a raised spear / by a raised cane; same *tiṅai* and same *turai*.

310/311: shield; same *tiṅai*. Eating white things (stains eating a white dress) vs. not eating them (youngster not drinking milk).

311/312: performing one's duty.

312/313: performing one's duty; same *tiṅai*; both *turais* are *mullai*.

313/314: lord of a poor, hilly country, ready to help people in need; same *tiṅai* and same *turai*.

314/315: hero as a husband / as a companion to women; house with lamp (light of the home) / with fire-sticks; appearing at the moment of need; same *tiṅai* and same *turai*.

315/316: hero / bard companion to women; joy / intoxication (*makiḷ*); generosity toward the guests; same *tiṅai* and same *turai*.

316/317: hero lying drunk and asleep in the untidy frontyard, after the victory and after giving gifts; same *tiṅai* and same *turai*.

317/318: hero full of liquor and sleeping on a mat / bird fed on rice and resting in the nest; same *tiṇai* and same *turai*.

318/319: poor village of a chieftain provider of riches; withering (*uṇaṅkal*); birds fed on grain staying in the nest / in the frontyard sheltered by leafy branches; soft back (*punpuram*) / soft-haired head (*punralai*); same *tiṇai* and same *turai*. Fading vs. unfading; not cooking vs. rich cooking; being hungry vs. eating plentifully; wife alone and starving vs. wife alone and offering food.

319/320: birds eating dried millet in the courtyard; rich food; invitation to the bard to stop and eat; task / deed (*tolil*); chief of a village acting on behalf of the king and obtaining riches; same *tiṇai* and same *turai*.

320/321: guarded village (*ōmpum ūrē*) of an heroic and generous chieftain; invitation to the bard to go there to appease his hunger; birds eating dried grain; millet; same *tiṇai* and same *turai*.

321/322: poor village in the dry region (*vanpulavaippinativē ... ūrē*; *vanpulattativē ... ūrē*) of an heroic and generous chieftain; chasing the rats among the ears of millet; same *tiṇai* and same *turai*.

322/323 (fragmentary colophon): poor village of an heroic man armed with a spear (*vēlōn ūrē*); youngsters / young of a cow.

323 (fragmentary colophon)/324: poor village of an heroic and generous chieftain; youngsters of hunters / young of cows; silver / white colour (*vel*); same *tiṇai* and same *turai* (unknown).

324/325: poor and small village of a worthy chieftain (*neṭuntakai*); soft-haired children (*kayantalai ... makāar*; *kayantalaic ciṛaāar*) playing with arrows; fire kindled in the middle; chieftain companion to his victorious king and offering him support; same *tiṇai* and same *turai*.

325/326: poor village of an heroic and generous chieftain; settlement amid impenetrable woods (*arumilaiyirukkaiyatuvē*); kindled fire; king welcomed and abundantly fed / guests welcomed and abundantly fed; fat meat of lizard; hunters' children; food provided by young people.

326/327 (fragmentary colophon): poor village of an heroic and generous chieftain feeding the bards; food provided by young people; arrival of guests, abundantly fed although the chieftain is very poor; same *tiṇai* and same *turai*.

327/328 (both colophons are fragmentary): poor village of an heroic and generous chieftain where the millet is finished by feeding the bards; same *tiṇai* and same *turai*.

328 (fragmentary colophon)/329: poor village of an heroic and generous chieftain; fragrance; *ghī*; small village (*cīṛūr*); food and drink given to the bards / food and water offered to the funeral stones; food / gifts given to the beggars; same *tiṇai* and same *turai*.

329/330: poor and small village (*cīṛūr*) of an heroic and generous chieftain; superiority (*muṇai*); donations always available for the beggars / for the bards; kings in difficult situation; same *tiṇai* and same *turai*.

330/331: poor and small village (*cīṛūr*) of an heroic and generous chieftain who, although poor, gives liberally to many people; lineage; income not matching with taxes / riches not matching with donations; same *tiṇai* and same *turai*. King in difficult situation vs. king in prosperity.

331/332: poor village ruled by a warrior; chieftain's wife / married woman; booth / hut with a thatched roof; kings (likened to the hero); same *tiṇai* and same *turai*. Clear water vs. salt-water.

332/333 (fragmentary colophon): poor village ruled by a warrior; married women / chieftain's wife; kings with elephants; same *tiṇai* and same *turai*.

333 (fragmentary colophon)/334: poor village of an heroic and generous chieftain, with a common (*maṇram*) where little rabbits with big / long ears (*peruñcevik kuṛumuyal*; *neṭuñcevik kuṛumuyal*) jump; grass; housewife never getting tired of feeding the beggars; chieftain always giving the beggars the riches seized from the enemy; carapaced elephants; same *tiṇai* and same *turai*.

334/335: poor mountainous land; elephants with raised tusks killed by heroes; same *tiṇai* and same *turai*.

335/336: elephants with raised shining tusks (*oliṛēntu maruppiṛ kaḷiru*) / with raised tusks on their shining faces (*oliṛumukattēntiya ... maruppiṛ kaḷiru*); musicians; flowers growing in the mountainous land.

336/337: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; angry / arrogant suitor king; closed mouths / girl closed in her house; elephants tied to tutelar trees / in the woods; the girl's young breasts; tusks with rings / young breasts like tusks; same *tiṇai* and same *turai*. Refusing to give one's daughter vs. never refusing to give presents.

337/338: beautiful and rich girl, compared to beautiful and rich places or towns, being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; angry / arrogant suitor king; arrival of suitor kings with their soldiers; great mansion / fortress; smoke swaying in the house / ears of rice swaying around the fortress; woods (*kāvu*); heads covered with blood / adorned with flowers; same *tiṇai* and same *tuṛai*.

338/339 (fragmentary colophon): beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; scattered ploughs / scattered cows and bulls; abundant water; sea; thriving fields with swaying ears of rice / with swaying sprouts of rice; same *tiṇai* and same *tuṛai*.

339/340 (both colophons are fragmentary): beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; girls plucking flowers; leafy garments (*talai*) on the hips of the girls; swaying of sprouts / of leafy garment; father of heroic offsprings; plucking flowers; huge elephants; same *tiṇai* and same *tuṛai*.

340 (fragmentary colophon)/341: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; leafy garment (*anitalai*) on the hips of the girl; spots (*pori*) on the flowers / on the girl's breasts; swaying of leafy garment / of banners; plucking flowers / taking the flowers (for the battle); elephants fighting on the field / in the tank; same *tiṇai* and same *tuṛai*.

341/342: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; battle (*amar*); ploughing of a land compared to the battle: ploughing (*uḷakkiya*) the battlefield / ploughing (*uḷakkum*) with the swords; fresh fertile lands; fighting elephants; same *tiṇai* and same *tuṛai*.

342/343: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; Tiru / riches; shrimps, *āral* / fish; *āral* eggs / rice; only a warrior / a peer deserves the girl; birds on the embankment waiting for prey / kites on the wall waiting for food; same *tiṇai* and same *tuṛai*.

343/344 (fragmentary colophon): beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; riches to be given in order to obtain the girl in marriage; same *tiṅai* and same *tuṛai*. Kites on the wall waiting for food vs. satiated peacocks flying away and settling on trees.

344 (fragmentary colophon)/345: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; fords; number two: double situation / double door; same hero (unknown) and same poet; same *tiṅai* and same *tuṛai*. Riches offered or given vs. riches refused.

345/346: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; her warlike brothers; beautiful unwashed head / beautiful soft-haired head; not being equal to s.o.; “what is going to happen to” / “it will perish”; same *tiṅai* and same *tuṛai*. Elder brothers vs. young brother.

346/347: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses to give her to suitor kings; drinking milk / drinking liquor; “it will perish” / “what is going to happen to”; foreseeing the ruin of sthg. beautiful; same *tiṅai* and same *tuṛai*.

347/348: beautiful and rich girl, compared to beautiful and rich towns, being the cause of a war and becoming a danger for her own country because her father refuses her to suitor kings; chariots; trees suffering through tied up elephants; same *tiṅai* and same *tuṛai*.

348/349: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses her to suitor kings; forehead (*nutal*); words (*moḷi*); trees (threatened by a danger); same *tiṅai* and same *tuṛai*.

349/350: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses her to suitor kings; threatening kings; pointed spears, sharp teeth / tips of the spears; same *tiṅai* and same *tuṛai*.

350/351: beautiful and rich girl, being the cause of a war and becoming a danger for her own country because her father refuses her to suitor kings; kings with loud drums and horses; “they are not content unless

they fight” (*porutāamaruvar allar*) / “they do not rest till they are given (the girl)” (*tārātamaikuvar allar*); red-lined eyes / cranes streaped with red; same *tiṇai* and same *turai*. Ruined town vs. still prosperous town.

351/352 (fragmentary): beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses her to suitor kings; rich town of a generous cheftain compared to the girl / to jewels offered for the girl; same *tiṇai* and same *turai*.

352 (fragmentary)/353: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses her to suitor kings; spots on the breasts / golden coins; elder brothers; hills (*kunru*) of sand / of rice; same *tiṇai* and same *turai*. Black nipples vs. white bandages; riches refused vs. rich food not refused.

353/354: beautiful and rich girl being the cause of a war and becoming a danger for her own country because her father refuses her to suitor kings; arrival of kings; warlike father; spears; innocent and intoxicating look / pale eyes; spots on the breasts / golden coins; same *tiṇai* and same *turai*.

354/355 (fragmentary): town still prosperous but doomed to ruin vs. town ruined; abundant water vs. lack of water; girls playing in the river, fish jumpig in the water vs. calves grazing and jumping in the moat devoid of water.

355 (fragmentary)/356: arid moat / barren ground; jumping calves / dancing she-devils; same *tiṇai* and same *turai* (both unknown).

356/357 (fragmentary): moral tone; transitoriness of human lives; tears of the relatives; world (*ulakam*); same *tiṇai*.

357 (fragmentary)/358: moral tone; world; rulers on the earth; riches / Tiru; renunciation; attachment to the world; same *tiṇai*. Riches leaving vs. Tiru not leaving; abandoning of the raft vs. abandoning of the attachment.

358/359: moral tone; kings and kingship; transience of worldly things; renunciation resulting in attainment; same *tiṇai*. Fertile earth vs. barren ground.

359/360: moral tone; transience of earthly things; kings ruling the earth; pursuing the good and the glory; generosity; good words; simplicity; burning ground; corpses in the wilderness; frightening owls / frightening hawks; eating repulsive food; pyres and flames; several terrible ways of feeding; same *tiṇai*.

360/361 (fragmentary): transience of life; eating too much, being insatiable; rice given with liquor / jewels given with water; generous gifts given kindly. Not understanding the good of giving *vs.* understanding the transience of world; liquor like ambrosia served by beautiful women *vs.* liquor for the dead served by an outcaste; outcaste performing funeral rites *vs.* brahmins performing sacrifices.

361 (fragmentary)/362 (fragmentary): Death; sacrifices / offerings; rolling chariots / rolling necklace; brahmins; giving with pouring of water; meritorious man dying with awareness and knowledge; women with sharp teeth / birds with strong beak; Death roaming around noisily / noisy circle; same hero (unknown). Coming noisily *vs.* leaving quietly.

362 (fragmentary)/363 (fragmentary colophon): transience of life; no room for the kings in the vast burning ground / for others on the vast earth; jungle; death of the kings; Death; offerings (*pali*); vast land; going to the upper world / renouncing the earth; apparently same poet; same *tiṅai* and same *turai*. Forest *vs.* royal palace as a residence (*i*); staying united with the body *vs.* not staying united with the body; king offering good food *vs.* outcaste offering odd food; leaving a residence *vs.* not leaving a residence.

363 (fragmentary colophon)/364: transience of life; exhortation to engage in good deeds and rejoice before the arrival of the fatal hour when pleasures of the world will not be available any longer; vast forest; earth; same hero (unknown); same *tiṅai* and same *turai*. Repulsive food *vs.* good food.

364/365: transience of life; earth / Earth; same *tiṅai*.

365/366: transience of life; the ancient kings / the exemplary ones passed away; same *tiṅai* and same *turai*.

366/367: transience of the good things of life / of world; mighty men / rich men passed away; necessity of spending the life engaging in good deeds and rejoicing; drinking liquor poured into golden cups by women; liberality and gifts.

367/368: rain; raft / boats; raft in the sea / horses like ships in pools of blood.

368/369: battle compared to the harvesting; elephants compared to mountains; elephants; snakes; horses; blood; ploughs; rain of arrows; swords as ploughs / as lightning; sword / chariots as ploughs; broad battlefield drenched with blood; threshing flat corpses as straw stacks

on the field (*kaḷattāḷalīp paṭutta; piṇam piṇaṅku pal pōrpu ... kaḷam paṭuppa*); arriving singing and beating the *taṭāri* (*teṭāri ... orriṭṭi pāṭi vantatu; taṭāri ... orriṭṭi pāṭi vantiṭṭi*); same *tiṇai* and *turai*. Killed elephants vs. triumphant elephants; swift horses fallen to the earth in pools of blood vs. horses swift like the wind; not blowing winds vs. blowing winds; missed harvest vs. guarded harvest; king laying moribund (colophon to 368) and giving gifts to the bard vs. king sitting stately giving gifts to the bards.

369/370 (fragmentary): battle compared to the harvesting; rain of weapons; heaps of corpses threshed on the battlefield as on a threshing-floor (*piṇam piṇaṅku pal pōrpu ... kaḷam paṭuppa; paṭupinaṭṭi pal pōrpaḷiya vāṅki*); battlefield drenched with blood; severed heads compared to reaped harvest; arriving singing and beating the *taṭāri* (*taṭāri ... orriṭṭi pāṭi vantiṭṭi peruma; taṭāri ... orri ... ēṭti ... vantaṇṇe peruma*); elephants as a gift; elephants with raised tusks with iron rings on them (*iruppu mukaṅcerittavēṭṭiṇ maruppiṇ*), compared to clouds / to bulls and to a mountain; she-devils and vampires on the battlefield; same *tiṇai* and same *turai*.

370/371: being hungry; fibre and knots; going through difficult countries thinking of the benefactor and the gain; rain of arrows; ploughing and harvesting compared to the battle; battlefield compared to a vast threshing-field: “they thresh flat many heaps of fallen bodies, the elephants being bulls, and they goad them with swords used as whips, on a path scattered with swords trampled by buffaloes” (*paṭupinaṭṭi pōrpaḷiya vāṅki erutu kaḷiṇṇa vāṇmaṭṭal ḍcci atari tiritta vāḷuku kaṭāviṇ*) / “they pile up fallen bodies and the elephants being bulls they goad them with the swords used as whips to destroy the heaps of crops” (*paṭupinaṭṭi etirap pōrpaḷittiyāṇaiyeruttiṇ vāṇmaṭṭal ḍcci atari tiritta vāḷuku kaṭāviṇ*); arriving beating the *taṭāri* of the big eye and asking for a gift (*akaṇ kaṭṭaṭāri teḷirppavorri ... mukavaikku vantaṇṇe peruma; taṭāri akaṇ kaṇatiravākuḷi toṭāliṇ ... mukavikku vantiṭṭi peruma*) an elephant only by alluding to; lord of a field (*kaḷaṅkiḷavōyē*) where she-devils are singing and dancing (*pēymakaḷ ayara*), garlanded with intestines of men; bards hoping for food / she-devil thanking the king for getting food; same *tiṇai* and same *turai*.

371/372: arriving beating a tightly strapped *taṭāri*; comparison with the moon; rain of weapons on the battlefield; gruesome food on the

battlefield; chipped mouth / burning mouth of a vessel; she-devil eating gruesome food / childless women cooking gruesome food; garland of intestines; severed heads; same hero; same *tiṅai*, *maṛakkalam* in both *turaiś*. Lack of good food vs. gruesome food served; garland of intestines vs. shining necklace.

372/373 (fragmentary): victory of a king in a vast campment with rain of arrows / of horses and chariots; wind / rain of arrows; childless woman / husbandless women; arriving beating a drum and praising the hero in order to attain sthg.; battlefield stinking of flesh / with kites eaters of flesh; sacrificers of a human sacrifice / kites feeding on human flesh; same *tiṅai*; *maṛakkalam* in both *turaiś*. Married woman vs. husbandless women.

373 (fragmentary)/374: beating a big *kiṅai* with a beautiful / clear eye for it to resound (*aṅkaṅ mākkiṅaiyatiravorra*; *tenkaṅ mākkiṅai teḷirpavorri*); children with soft hair (*puṅṅalai ciṅāar*); elephants with spotted face. Husbandless women vs. women with their husbands.

374/375: hero chieftain of a mountainous land; generous Āy adorned with bracelets and anklets (*kaḷaroṅiyāay*); staying on the common; playing the *kiṅai*; same hero and same poet; same *tiṅai*.

375/376: tightly laced *kiṅai*; begging; rich houses; lake full of muddy water / tank full of water; bards not singing any other patron, rich or generous / *kiṅai* not singing rich but unworthy men; same *tiṅai*.

376 /377 (fragmentary): playing the *kiṅai*; getting near the rich house of a patron; recognition of the bard and speech of the lord who sees the poor bard, welcomes him, feeds him, provides him with new clothes and offers him presents; mind troubled as a consequence of weakness and hunger; praises of the patron compared to other people; same *tiṅai*. Blinking (human beings) vs. (unblinking) gods.

377 (fragmentary)/378: rich house (*nakar*) where the bard arrives and remains; playing the *kiṅai*; welcoming the bard with generous presents; same *tiṅai*.

378/379 (fragmentary): arriving playing the *kiṅai*; rich houses; mistaking one thing for another; being able people (*vallam*; *vallaṅ*); Rāma, Sītā, Rāvaṇa / Ilaṅkai; same *tiṅai*.

379 (fragmentary)/380 (fragmentary): flattering description of the patron's country, generosity and accessibility; same *tiṅai*. Unhappy child without his mother vs. happy children with their father.

380 (fragmentary)/381: days of famine and drought; poverty (*ilampaṭu*; *ilampāṭu*) and anguish (*pulampal*; *pulampu*) which the patron finds a remedy for; flattering description of the patron's country; children (*ciṛāar*) / humble people (*ciṛuvar*); same *tiṇai* and same *turai*. Rain producing pearls vs. rain producing nothing; distance vs. nearness.

381/382: good food: sweets, rice and meat; humble people (*ciṛuvar*) / the young (*ciṛāar*); beating drums with clear eyes; same *tiṇai*.

382/383 (fragmentary): bright spots; beating a *kiṇai* with a thin stick; staying at the gate (*kaṭainiṇru*) (382 in the colophon); snake; no wish or need to sing of others; singing only one patron / having only one patron; flesh / body (*ūṇ*); trembling / being agitated; same *tiṇai* and *turai*. Big *kiṇai* vs. small *kiṇai*.

383 (fragmentary)/384 (fragmentary): flattering description of the patron's country; having his presence; not being afraid of the location of Venus; same *tiṇai* and same *turai*.

384 (fragmentary)/385: Venus; destroying poverty; feeding; flattering description of the patron's country; at the entrance (384 in the colophon); same *tiṇai*.

385/386: flattering description of the patron's country; falling raindrops; whiteness; Venus; same *tiṇai* and same *turai*.

386/387 (fragmentary): whiteness; grass (*pul*); herds of cattle; sheds; sitting and counting / sitting and praising; same *tiṇai* and same *turai*.

387 (fragmentary)/388 (fragmentary): playing the *kiṇai*; productive ricefields; awareness of his own position; grass (*pul*); elephants providers of riches by means of their destroying tusks / poets getting riches by means of their tongues, compared to elephants with tusks; a game of looks: not looking at s.o.; activity and deeds; same *tiṇai*.

388 (fragmentary)/389: summertime; dry fields and water-places; absence of fruit / drying fruit; Venus causing drought; not looking at s.o.; grass / soft hair (*pul*); shining bell or gems / jewels; hungry family in need of help; same *tiṇai* and same *turai*. Activity vs. inactivity.

389/390 (fragmentary): poor *porunan* and his situation; in the middle of the mountains / circle of mountains; silvery Venus / silver vessels; *kalam* (jewels / vessels); going near and not going near; soft hair / poor hair (*punralai*); lord of mountains rich in water; hungry family in need of help; drums resounding at the gates; same *tiṇai* and same *turai*. Capturing an elephant calf and tying it in the common of the

town *vs.* rescuing from hunger the bard's large and dark family staying in the common before the town.

390 (fragmentary)/391 (fragmentary): drum resounding among the buildings like in a circle of mountains / clouds roaring on the mountains; prosperity, rice supplied by the bulls (*pakaṭutaru*); hungry family in need of help; intoxicating drink; knowing and knowledge; poor *porunaṅ* and his situation; staying at the door (391 in the colophon); royal palace / town (*nakar*); lord of mountains rich in water; same *tiṅai*. Prosperous mountainous country *vs.* famine in a mountainous country.

391 (fragmentary)/392: staying at the door (391 in the colophon): arriving at a place and staying there; fields soaked with water / battlefield soaked with blood; intoxicating drink and rich food; same *tiṅai* and same *turai*. Wealth supplied by the bulls *vs.* appalling ploughing of the battlefield.

392/393 (fragmentary): removing the rags and having s.o. clothed in a new attire; rich food; fat; spreading white things; whiteness; battlefield wet with blood and fat / hands wet with fat meat; custom (*muṛai*); moon; same *tiṅai* and same *turai*.

393 (fragmentary)/394: trusty sword (*vāyvāl*); moon; beating the *kiṅai* for it to resound (*mākkiṅai telirppavorri*); large and dark family in need of help; same *tiṅai* and same *turai*.

394/395 (fragmentary): fathers and sons; giving cheerfully and gently; same *tiṅai* and same *turai*. Forgetting *vs.* not forgetting.

395 (fragmentary)/396 (fragmentary): different kinds of land and their fauna; driving away birds that fly away; “o great one, we are people of ...”; rich food; meat of hare; good imperishable fame / never obscured fame; house (*maṅai*); same *tiṅai* and same *turai*.

396 (fragmentary)/397: silvery moon in the monsoon sky / silvery Venus in the dark sky; eye-like flowers opening above the water; stars; drums; staying at the door (396 in colophon); rich food and drink; sounding drums which cause birds to fly away / which cause people to get up; same *tiṅai*. Not having the heart *vs.* non being afraid.

397/398 (fragmentary): light fading (stars / moon); Venus rising; birds screeching in nests on branches / cock crowing in the house with wings; buds blossoming in tanks; sound of different instruments; dawn which has seen the back of the night; sounds of the morning /

shouts of the beggars; removing the rags and clothing with a new attire; giving food and drink; snake; fire; being pleased with the arrival of the bard; *ēmam* (shelter / delight); same *tiṇai*; *kaṭainilai* in both *turai*s. Filled vessels vs. empty bowl.

398 (fragmentary)/399 (fragmentary): *Velli* / silver; dawn; time (*polutu*); shouting a long string of pleading words / resounding with rhythms like an endless garland; lord of waterfalls; same *tiṇai*. Empty bowl vs. filled cooking pot; knowing the time vs. forgetting the time.

399 (fragmentary)/400 (fragmentary): coming to the door at dawn; people sleeping; forgetting the time / not realising the time; being confused and drunk; lord of lands the Kāviri / a river flows through; same *tiṇai*.

The term *Vedas* could also be a connection between the first and the last of poems, closing the links in a circle.

So the connecting or stitching together of poems in the anthology through elements like words, phrases, themes, allusions, etc. has to be recognised. It seems to have been the strategy adopted for arranging *PN* into an unbroken sequence. This logic could also explain the fact that sequences of poems on a theme or person coexist together with isolated poems on the same theme or person, scattered throughout the anthology out of their specific group, and that poems correlated and clustered around an incident or a hero do not follow a precise plot nor a chronological progression. Then no uniformity on the basis of hero, *tiṇai* or *turai* was intended. The compiler would have selected the right poem each time from a vast number of single pieces of poetry, or from clusters of poems, or possibly as an extract from long poems, already in existence and centered around certain personalities or themes, but now lost.

Inter-references in a text consisting of a dense and manifold network of allusions and associations, from the more explicit ones to the subtler ones, and consisting also in opposites are a characteristic feature of Tamil poetry. They are very useful devices, when recognised, in clarifying the meaning of a passage or even of a single term in a text. They contribute to create the whole structure of a Tamil poem. Hence they can aptly work in forming an organizational linking-system in an anthology or a series of poems and in illustrating it. In Caṅkam poetry,

an approximate comparison could be made with the – more structured – *antāti* linking (as in *AKN* 171-180 and *PrP* IV) or the repetition of lines or words (animals and common objects) after which tens of verses are named (as in *AKN* 31-40, 101-110, 121-130 etc.).

In conclusion, it appears as if the compiler of the anthology, after inserting each poem into it, chose the following one on the basis of elements presents in both poems. This is the only organisational principle recognizable as consistent and valid for the whole of *PN*. The prefatory poem, that seemed to have no link with the rest of the anthology except the metre, also reveals itself as being part of this organisational principle, whether it was composed specially to be put at the beginning of the collection, or the bulk of the anthology itself was made only subsequently, after that first poem was composed.

Especially when the linking-elements between two poems are many and very specific, it could be tempting to assume that some texts were intentionally composed, or modified, to fit the linking, and then, in some cases, ascribed to well known poets. This however, as well as the questions involving some inconsistencies in the arrangement of a few poems, colophons, internal chronology of the anthology, cannot be investigated here and has to be dealt with in a further study.