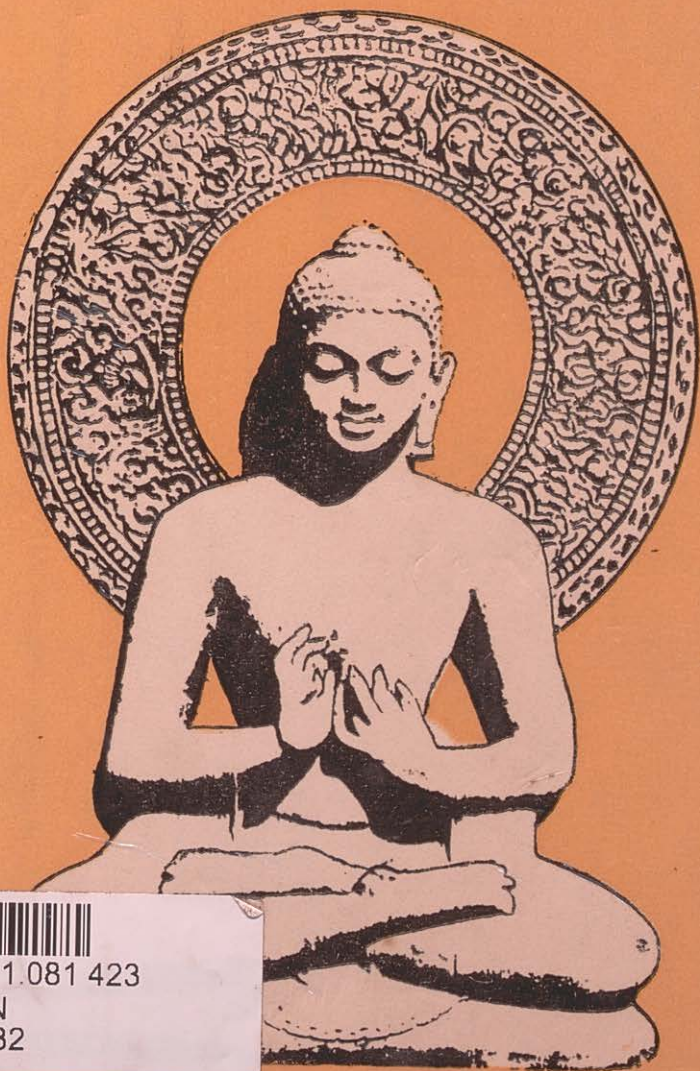


# MANIMEKALAI

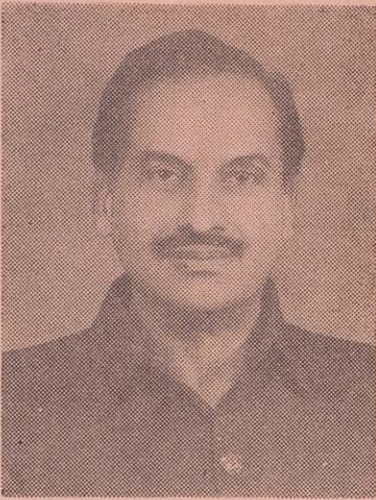


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DR. P. PANDIAN



Dr. P. Pandian is a dedicated and distinguished scholar who has served as Senior Officer in I. A. S. Cadre in Tamil Nadu Government Service. He is one of the most celebrated mystic poets, who have read the Eternal Deep, haunted for ever by the Eternal mind. As a poet he has written many books of which Murugaiyiram, one thousand poems on lord Muruga is famous. He has translated poet Tagore's works Gitanjali, and Lovers Gift into Tamil. At present he is engaged in translating some of the Sangam classics like Paripatal, Kalittokai etc. into English. He has over 50 books to his credit. University of Denzig has honoured him with D. Litt. Degree.

# CATTANAR'S MAṆIMEKALAI



TRANSLATED BY  
P. PANDIAN

# CATTANAR'S MAṆIME KALAI

Translated from the Tamil  
By  
LN. DR. P. PANDIAN I.A.S.  
(Kaviyogii Bacon)



The South India Saiva Siddhanta Works  
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**PICHAJ PILLAI PANDIAN (1931)**

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## DEDICATION

To

HIM, the much - awaited Leader  
And to his band of selfless cadre  
Straining everyone of their nerves to ensure  
A casteless and classless society sure!  
Where the pangs of hunger, disease and pestilence  
Are specimen words in Literary-Museum-Silence!  
Where merit is recognised and nurtured to its fullest growth  
And tapped for the benefit of society with mirth!  
For everyone does socially fruitful work  
Mental, physical and or spiritual with no shirk.  
Individual energy is not dissipated in petty - minded quarrel  
But commonly pooled in the national energy bank, marvell!  
From which everyone is fed according to his need  
And the excess for the cosmic exploration is utilised  
To form for all intelligentsia a cosmic Commonwealth  
For the enjoyment of optimum health and wealth.  
Where persecution of the powers that be  
On the righteous revolutionary poetic bee  
Falls flat like a pack of cards  
By the might of the people's power of votes.

The Author

P.S.

If thou hast this ideal for deed  
Then it is dedicated to thee indeed!



## INTRODUCTION

Tamil has been in vogue for more than three thousand years and is a classical language on a par with Greek and Latin. But unlike other classical languages, she has had an unbroken history from her hoary past to the present day. She has all along been flourishing in her spoken and written forms and has been growing steadily from strength to strength with newer productions of literary value that meet modern needs and varying tastes.

Tamil is renowned for her rich literary heritage - Pre-Sangam works, Sangam works, major and minor epics of the early period, a continuous flow of devotional literature, monumental works on grammar and lexis, transcreations of the Ramayanam and the Mahabharatam, the Puranams, ninety-six kinds of minor literary works, folk literature, and so forth. In addition Tamil is proud of modern literature in prose, poetry and drama - essays, fiction, travelogues, poems, plays, works on scientific themes and many such valuable pieces.

It is unfortunate that such great masterpieces were not translated into western languages at the proper time; so the vast treasures in Tamil literature remain hidden to the rest of the world even to this day. Thanks, however, to a few western scholars like Robert Caldwell, Dr. G.U. Pope and Fr Beschi of 18th and 19th centuries, and Dr. R.E. Asher, Dr. Kamil Zvelebil and Dr. John Marr of modern times, non-Tamils are now getting to know the great literary tradition of this glorious language.

In this connection it is worth reminding ourselves of what Poet Bharati said. According to him, it is not proper for Tamilians to blow (their) own trumpet regarding the eminence of (their) mother tongue. For Tamil to attain esteem, foreigners



should delve deep into her treasures and bow down their heads in appreciation of their brilliance. Attempts have been made in this direction for more than a century, bringing out translations of Tamil classics in foreign languages, but without the desired impact.

One more such attempt is the present work, the English version of *MAṆIMĒKALAI*, one of the twin epics of Tamil literature. The other one, *SILAPPADIKARAM*, has already been translated into English by Prof V.R. Ramachandra Dikshitar and into French by Alien Deole.

As far as *MAṆIMĒKALAI* is concerned, Dr. G.U. Pope has come out with a brief English version giving the story in a nutshell. A similar attempt has been made by A.S.P. Ayyar. Apart from these (there are) critical studies of this work by Prof. Dr. N. Balusamy and Dr. S.N. Kandasamy, which are worthy of mention. But the complete version, particularly in verse form, was not done by anyone all these years. We therefore urged LN. Dr. P. Pandian I.A.S. (*Kaviyōgi Bacon*) to take up this Herculean task; and he has carried it out with intense devotion and zeal, dedicating himself to this noble endeavour. The result of his dedicated effort is the present transcreation which, we believe, will fulfill a long-felt need. The author has gone deep into the epic, word by word, and brought out this unique work retaining the quintessence of the original. We are highly grateful to Dr. LN. P. Pandian, the transcreator, for his excellent and captivating work.

We are also indebted to Prof. K. Venkatakrishnan a British Council scholar, who went through the entire manuscript and made valuable suggestions to improve the quality of this work.

Our thanks are also due to Dr. M. Lakshmanan, Vice-Chancellor of Madurai Kamaraj University, Madurai and to

Dr. N. Balusamy, formerly Dean of the Tamil Faculty, Annamalai University for their words of encouragement and appreciation.

In no small measure are our thanks due to Thiru K. Sachithananthan who took a personal interest in the neat execution of photo type-setting in his unit *KAANTHALAKAM*, but for which the present work will not have had such a good finish.

We hope that lovers of Tamil the world over will welcome this publication with fervour and enthusiasm.

PUBLISHER



## FOREWORD

Dr. M. Lakshmanan,  
(M.A., M.Sc., Ph.D., F.B.S.)  
Vice-Chancellor,  
Madurai Kamaraj University,  
Madurai - 625 021.

Dr. P. Pandian's (*Kaviyōgii Bacon*) translation of the Tamil classic *Maṇimēkalai* is a welcome addition to the much needed translations of old Tamil classics. The importance of translations of various literatures of the world is felt very much by the comparatists. The absence of detailed studies about Tamil literature at the global level is due to the lack of proper translations in English/French/German. Under these circumstances the translation of *Maṇimēkalai* by Dr. Pandian is a welcome relief. *Maṇimēkalai*, the first Buddhistic Epic in Tamil, though called a conversion text, is an important source work for understanding the religious history of Tamilnadu. It reveals not only the different religious traditions but also the socio-cultural milieu of the Tamil country. I congratulate Dr.



Pandian on taking up the translation of this important work which is generally ignored for detailed study by Tamilians themselves. It is, however, gratifying to note that atleast a few parts of this text are prescribed for study by undergraduate/post-graduate students.

Dr. Pandian is right in giving the names and other important Tamil words with proper diacritical marks. This will go a long way in giving the readers a feeling of Tamil sounds and their rhythm. He has also given separately the technical equivalents of the flora and fauna mentioned in the epic. Another laudable feature is the translator's introduction to the logical principles quoted in the epic.

I congratulate Dr. Pandian on his painstaking labour in bringing out this timely translation.

I wish him all success.

I am in all praise for Thiru. R. Muthukumaraswamy, Managing Director of the South India Saiva Siddhantha Works Publishing Society, Tinnevely Ltd. for the yeoman service rendered in the cause of Tamil Literature. I have no doubt he will come out with many more publications of this kind.

I have no hesitation in recommending this valuable work to Universities and other centres of learning as well as to patrons and lovers of literature for a proper study of Tamilnadu, her cultural heritage, linguistic excellence and remarkable progress at the very dawn of the Christian era.

Dr. M. Lakshmanan.

## A CRITICAL APPRECIATION

*Cilappatikāram* and *Maṇimēkalai* are styled as twin epics in Tamil. *Ṭaṅgō Adikaḷ* and *Cāttanār* are considered by scholars as contemporaries roughly belonging to the third century A.D. These two epics are complementary to each other. *Cilappatikāram* deals with events connected with *Kōvalaṇ* and *Kaṇṇaki*, the couple around whom the entire epic revolves. *Mātavi*, *Maṇimēkalai*'s mother, finds expression in both the works. *Maṇimēkalai* is the heroine of the latter epic. There are very many similarities in both the epics. The style, versification, diction, phraseology are almost the same in both. Both contain aromatic ingredients with superb characterization. Both are originals in Tamil.

2) *Cāttanār*, the celebrated author of *Maṇimēkalai*, is a master-mind. The architectonics that he had employed in the making of this beautiful narrative are praise-worthy. On a

careful and judicious study of this epic, *Cāttaṇar* can be said to be a fore-runner to Milton. A critical reader can happily compare the types of similes, supernaturalism, sublimity, description, the grandeur of style and theme in both *Paradise Lost* and the *Maṇimēkalai*. The *Maṇimēkalai* is unique and unparalleled in the history of Tamil Literature. It is a treasure of valuable historical material. It is the first of its kind in the world literary series to depict *Maṇimēkalai*, the heroine, who conquered lust, as a social reformer par excellence. Her powers of discourse and the uncanny knowledge of different religious orders are amazing and soul-stirring. Although it is a Buddhist work, the literary excellences in no way suffer the least, and they are a feast for intellectuals.

3) This wonderful epic was not known to non-Tamils, as there was no worthy translation in English till now. Translation, in general, is a difficult art; to bring out the genius and the ethos of the original into translation is still more difficult; to render the entire epic in readable, cogent, faithful, dependable and lucid metrical composition in English is all the more difficult. Such an onerous and uphill task of translating this grand Epic has been undertaken with all the penmanship at his command by the learned scholar - administrator - cum - beauracrat Dr. P Pandian, I.A.S. (*Kaviyōgi Bacon*) with unbelievable ease.

4) Dr. P. Pandian is a born poet. His innumerable poems on varied themes are already well - known in his pen-name Bacon. He has authored several works in Tamil. He has been a sincere and able administrator in the civil service of the Tamilnadu Government having acted as District Collector. In the midst of his thick engagements in service, he has found time to do yeomen service to mother Tamil, allthrough his long and

In *Maṇimēkalai* we find this principle translated into reality by a lisping teenage girl, an embodiment of beauty, virtue and intellect. She is *Maṇimēkalai*, daughter of *Mātavi* born to *Kōvalan*, the tragic hero of the Epic of the Anklet.

6. Through a linguistic study, a group of scholars propounded a theory that *Maṇimēkalai* was written three centuries after the *Caṅkam* period. *Cilappatikāram* is accepted to belong to the late *Caṅkam* period. But they are unable to disprove the inherent references in the epics about each other. The period of *Cilappatikāram* is agreed to be that of The *Caṅkam*. Prof. V.R. Ramachandra Dikshitar, in his *Cilappatikāram*, reiterates this view. Moreover *Cāttaṇār* had to propound the Buddhist philosophy and those of other religions then prevalent. Therefore he was forced to adopt a style less terse and more mellifluous, in keeping with *Tolkāppiam*. Hence it will be erroneous to rely upon the style alone for fixing the date of its composition.

## THE STORY IN A NUTSHELL

7. The Curtain lifts with a proclamation to the feast of Intirā at *Kāvirippūmpaddiṇam*, the sea - port of the Imperial *Cōlās*. The city is agog when heaven - dwellers as well as local persons of importance, the Greeks, the Arabs, the Romans and others from various parts of the trading world jostle in the streets enjoying the festivities. Alas! To the great disappointment of fans from the rabble to the noble, the hot-sought-after favourites, *Mātavi* and her daughter *Maṇimēkalai* who was eagerly expected to make her debut, did not come for the performance. The tragic news of the death of *Kōvalan* reached their ears. *Mātavi*, his actress mistress, and *Maṇimēkalai* daughter born to him embrace Buddhism and become nuns.



will certainly receive this translation of *Maṇimēkalai* with great eclat.

Dr. P. Pandian's work will induce the scholars to undertake similar projects in right earnest. I will be failing in my duty if I don't appreciate the real interest which Thiru R. Muthukumaraswamy, the Managing Director of Tirunelveli South India Saiva Siddhantha Publishing works, Madras, has shown in this much needed translation of one of the five epics. I wish the author and the publisher god-speed in their endeavours.

DR. N. BALUSWAMY

M.A., B.L., M.Litt.Ph.D.,

Former Dean,

Faculty of Indian Languages

Annamalai University

Madurai

7-3-1989

## PREFACE

Tamilians are very much indebted to the European scholars for opening the window on their literary heritage to the entire world. Rev Dr. G.U. Pope in his book *Maṇimēkalai*, says, "Among the treasures of Tamil poetry, comparatively little known to Tamilians themselves and quite unknown to Europeans, is the romantic epic of which *Maṇimēkalai* is the heroine..... Our purpose here is to prepare the English student for its perusal, as well as to give the general readers some idea of the contents of a very, very interesting work, full of information regarding Buddhism in South India, and many kindred topics." Through the present translation I intend to enable the readers to have a total and complete view of this literary edifice par excellence composed by a great poet two thousand years ago.

2. *Cilappatikāram*, the Epic of the Anklet, is the prologue to the epic *Maṇimēkalai Turavū*, and the latter is the epilogue to the former.

of love at heart, fuel is fed. There is instant conflagration. He mounts his chariot, goes to the world choultry and meets her while she is feeding the multitude. *Maṇimēkalai* remembers that he was her husband in former birth. Hence with respect she tells him, "The mortal frame is the vehicle of grief subject to birth, ageing, suffering and disease. Hence I am desirous of living a charitable life." She is convinced that the prince will not leave her. Hence she enters the temple and by a spell comes out in her changed form of *Kāyacaṇḍikai*. *Uṭayakumāran* thinks that she has hidden inside the temple and has given the alms bowl in *Kāyacaṇḍikai*'s hand. He swears by the Goddess of the temple that he will suppliantly abide there till he meets *Maṇimēkalai*. The Goddess tells him that he has made the asseveration without due consideration and asks him to forget *Maṇimēkalai*. The prince is disturbed in mind and leaves intending to learn *Maṇimēkalai*'s full story.

14. *Maṇimēkalai* in *Kāyacaṇḍikai*'s form feeds the hungry prisoners. The guard wonder - struck at her *Amutacurapi* informs the king *Māvaṇkiḷli* of the miracle. The king orders her to be produced before him. *Maṇimēkalai* goes to the royal court. The king asks her where she got the miraculous bowl from. She says that a goddess gave it to her. The king asks, "Then what is it you want the king to do?". Pat comes the request from *Maṇimēkalai* "Demolish the jail and construct therein a house of charity." The king orders the release of the prisoners and a charity - house is constructed therein.

15. *Kāñcaṇaṇ* comes through the aerial route to *Kāvirippūmpaddiṇam* to take his wife *Kāyacaṇḍikai* back to his place as the 12 - year period of the curse is over. He beholds her feeding the multitude in the charity - hall like *Kāḷi*. He speaks words of intimacy. She looks askance but goes towards the prince

successful career. The *Magnum Opus* is his present work, the translation of *Maṇimēkalai*, in free verse in beautiful English.

5) I have carefully gone through his translation. It is simply wonderful. He has not omitted a single line in original and a true and faithful rendering has been made with utmost circumspection. His work will open new vistas to the English-knowing public. His is a real and lasting service to Tamil Language and Literature. He has amply fulfilled one of the pet dreams of *Makākavi Bārati* who exhorted the Tamil scholars long ago to throw open the flood-gates of Tamil classics to non-Tamils the world over, by way of translation. The author deserves all commendation and praise. The Tamil world owes a deep sense of gratitude to Dr. P. Pandian for his sustained interest and selfless service to the reading community.

6) The last four cantos (27-30) which seldom yield to translation, because of their terseness and the involved Buddhist Logic and Philosophy, have been translated by the author with due care and caution. It shows that Dr. P. Pandian has rummaged the entire literature relating to Buddhism, its Philosophy, Ethics and Logic. Some of the scholars who attempted to translate this work earlier got bewildered by the above-mentioned cantos and hence dropped their scheme mid-way.

7) Sometime back Dr. A.K. Ramanujan who is presently working in the U.S.A. was honoured with a covetable cash award of two million dollars for translating *Kuruntokai* in English, which he richly deserves. The appreciation for such monumental work in the west is but natural. But the Tamil public here still fights shy of encouraging such scholars, among whom Dr. P. Pandian is happily one. The English-knowing intelligentsia all over the world, particularly the Buddhist world,

8. The thought of her father *Kōvalaṇ*'s calamity brings copious tears in her eyes which drench the garland she is weaving. As the sanctity of the flowers is spoilt, *Mātavi* sends her to bring fresh blooms. *Cutamati*, *Mātavi*'s companion, accompanies her to the pleasure park to gather flowers. *Utayakumāraṇ* the young prince has been longing to make love to her; hence he rushes to the grove to open out his heart. *Maṇimēkalai* has already learnt the prince's intent of intrigues for her; hence she hides herself in the crystal chamber and locks it from inside. The prince is disappointed. The coral form of *Maṇimēkalai* inside the crystal chamber is beheld by the prince. His infatuation is stroked. The advice by *Cutamati* has no effect on the prince. He leaves the place hoping to get at *Maṇimēkalai* through *Cittirāpati*, mother of *Mātavi*. The tutelary Goddess *Maṇimēkalai* dexterously lifts her up and leaves her at Island *Maṇipallavam* while *Cutamati* is in stupor.

9. The Goddess is back; warns the prince to follow the path of virtues and not to think of *Maṇimēkalai*. It also tells *Cutumati* the whereabouts of *Maṇimēkalai* and hints that she will return enlightened on the seventh day. It also reveals to her that in her former embodiment, she was *Vīrai* and *Mātavi* was *Tārai* spouses of the cavalier king *Tuccaiyaṇ*.

10. In her spiritual progress, *Ētu*, the time opportune comes. Lord Buddha's divine foot - rest called *Pīdikai* appears before her. In a wiff *Maṇimēkalai* gets divine enlightenment. She comes to know the past, present and future, of her embodiments and the course of events to follow. The Goddess gives her the secret and sacred incantations (*Mantirams*) for aerial travel and to do away with hunger. In her former embodiment, she was *Ilakkumi*, wife of *Irākulaṇ*. *Irākulaṇ* died of *Tīddividam* - a viper which emits deadly rays. She too died on the funeral pyre

with her husband. In the present birth she became *Maṇimēkalai*; and *Irākulaṇ* was born as *Utayakumāraṇ*. Hence this love. Because she fed *Cātucakkaṇ* a Buddhist rowing monk in her former birth, she gets Buddha Dharmam now. *Tārai* and *Vīrai* were her elder sisters. Another Goddess *Tīvatīlakai* appears before her and reveals that on *Intirā*'s command she is guarding the Buddha *Pīdikai*. At *Kōmuki* a sacred lake, on the (*Vaikāci*) May full - moon day of Buddha's birth - star asterism, the divine *Amutacurapi* (the inexhaustible bowl) appears, when *Maṇimēkalai* Praises Buddha's divine feet. The bowl enters her hand. In ecstasy she praises the divine feet of Buddha. She then through the aerial way joins *Mātavi* and *Cutamati* and they meet *Aṇavaṇa Adikaḷ*, a grand old Buddhist sage.

11. *Aṇavaṇa Adikaḷ* tells them the history of *Āputtiraṇ* and that of the *Amutacurapi*. *Kāyacaṇḍikai*, wife of *Kāncanaṇ*, extols the fame of *Ātirai*, the chaste matron. *Maṇimēkalai* enters the street begging and first receives the luscious food from *Ātirai*.

12. *Maṇimēkalai* distributes the food from the *Amutacurapi*. It never exhausts but ever increases. *Kāyacaṇḍikai*, suffering for 12 years' from cruel ravenous hunger caused by the curse of *Viruccikamuṇi* because she trod on a single big Jaumoon plum kept by him realises that the cure for her malady has come. Hence she receives a handful of food from it. On consuming it she finds to her sweet amusement that she is cured of her ailment.

13. *Cittirāpati*, grandmother of *Maṇimēkalai* hatches a plot to take her away from her nunhood. She meets the prince and sets him to go after *Maṇimēkalai*. To *Utayakumāraṇ*'s flame

## Strange Coincidences

3. While I was serving as the District Collector of Chengalpattu District at Kancheepuram in 1986-88, I was asked by the founder of *Maṇimēkalai Pīdam* to compose a poem on *Maṇimēkalai*, which I did instantly. They published it in their souvenir. When I joined the Secretariat in Madras as Deputy Secretary, they gave me an idol of Goddess *Maṇimēkalai* and asked me to offer Her poetical compositions daily for 48 days, which I fervently did. Just at the time of the arrival of the idol, Thiru.R.Muthukumaraswamy, Managing Director, The South India Saiva Siddhantha Works Publishing Society Tinnevely Ltd. in Madras wanted me to take up the translation of *Maṇimēkalai*. I accepted the suggestion and began the work right earnest. To my great dismay I found it too tough a task to perform. I tried three times and read a few reference books. The task seemed amenable but difficult to accomplish. Then I took it up as a challenge. As a preliminary I studied a lot of reference books to acquaint myself fully with the subject on hand. Then for the mere pleasure of the felicity of style I gave repeated readings of the text. Then only I came to the commentaries to comprehend the subject from different angles. The result is what you now see before you.

## THE SCHEME OF TRANSLITERATION

4. In the synoptical note, I have used the names of men and matters adopting the prevalent style and form. I wanted to keep the original beauty, linguistic and phonemic, in the verse. Hence the scheme of transliteration will be terse in the verse. It will be a great feast to the students of linguistics. I have adopted free versification in translation.

5. Applying the yardstick of redemption of self and that of the suffering masses, Buddhism stands supreme among religions.

- ting trees etc. won a very large number of followers.
3. It afforded social EQUALITY TO ALL ITS ADHERENTS WITHOUT ANY DISTINCTION OF CASTE. It gave an excellent opportunity to the rabble not to be dubbed as 'low caste'. They freed themselves from humiliation.
  4. The vedic religion with its narrow and rigid sectarianism could not compete with this new popular religion.
  5. The policy of the Buddhist monks everywhere was to preach their religion in the language of the people in their particular localities.

It seems as though the epic *Maṇimēkalai* dramatises, in beautiful verse, the above five-fold theses of Dr. P.C. Alexander.

29. The noble eight-fold path ensures total freedom from sufferings. Attainment of *Nirvāṇa* ensures negation of self and service to the needy in the atmosphere of truth, goodness, freedom and enlightenment. In brief it is the realisation of the necessary conditions which go to make a perfect human race.

30. Humanity aspires for three things - tranquillity of mind, fortitude in adversity and peaceful death. All the three are ensured through *Nirvāṇa*.

31. The credit for having proved to the world the ability of the Tamil language to make epics even 2000 years back goes to *Maṇimēkalai*, and *Cilappatikāram*. They have not chosen royal dignitaries as heroes and heroines for their epics but ordinary mortals. In this they have both blazed a new trail. Probably both the authors followed the formats from the then-existing epics which were lost. Thus both differ from Ramayana and Mahabharatha, the mythological epics in content, form and diction. How the ancient Tamil literatures were lost is itself a subject for research. The known facts are that



the king to release *Maṇimēkalai* and to allow her to live with her. The Queen attempts to destroy her intellect with poison. *Maṇimēkalai*, who knows all her embodiments - past and future, remains unaffected by the medicine. The Queen then engages a wretched youth to molest her and then thinks of spreading a scandal of her character. *Maṇimēkalai* becomes a male by chanting an incantation. She is put into a dungeon. By chanting another incantation she survives without food. The Queen at last is terrified and seeks her pardon. *Maṇimēkalai* through a discourse ensures clarity of mind and peaceful heart to the Queen. Thus she earns her grace.

19. *Cittirāpati* tries to bring *Maṇimēkalai* back to her fold representing to the Queen, but in vain. *Mātavi* and *Cutamati* seek the help of *Aṟavaṇa Adikaḷ* for the release of *Maṇimēkalai*. All the three go to meet the Queen. The Queen receives the sage with due respect. He teaches the twelve *Nitāṇams* to the Queen and asks her to lead a holy life. *Maṇimēkalai* resolves to go to *Āputtiraṇ*'s land. With the blessings of the *Adikaḷ* she reaches it through the aerial way. With *Āputtiraṇ*, she visits *Maṇipallavam* and they both worship Buddha's foot - rest (*Pīdikai*). *Āputtiraṇ* gets enlightenment of his embodiments in the past. From there *Maṇimēkalai* flies to *Vaṇci*.

20. *Maṇimēkalai* goes to the temple and worships her mother *Kaṇṇaki* and father *Kōvalaṇ*. Goddess *Kaṇṇaki* predicts the future course in her life. She takes the form of an aged male ascetic and enters *Vaṇci* and listens to the tenets of various religious sects and realises their hallowness. She becomes desirous of seeing her mother and *Aṟavaṇa Adikaḷ*. She meets *Mā Cāttuvaṇ* her grandfather in the Buddhist monastery, who is happy to see his grand-daughter. He tells her that *Aṟavaṇa*

*Adikaḷ* and her mother have left for *Kacci* (present *Kānc̣heepuram*) for that place is considered most fitting and proper for *Maṇimēkalai*'s religious instruction. Moreover *Kacci* under the grip of a severe drought is in need of the *Amutacurapi* to feed the hungry people. Hence she reaches *Kacci* through the aerial route.

21. At *Kacci* *Maṇimēkalai* is properly received by the king who, at her request, builds a replica of *Maṇipallavam* with the *Pīdikai* and *Kōmuki* lake. *Maṇimēkalai* begins to do charity with her divine bowl. On hearing *Aṛavaṇa Adikaḷ*, *Mātavi* and *Cutamati* are coming to see her, *Maṇimēkalai* rushes to receive them with due respect. *Aṛavaṇar* tells her all that came to pass, which has already been divulged to her by *Tīvatilakai*. She then beseeches *Adikaḷ* to teach her the *Buddhist Dharma* and logic. Thereupon *Aṛavaṇar* instructs her on all the subtleties of the *Buddhist Dharma* and also the logic formulae to find out the truth.

22. *Maṇimēkalai* achieves pre-eminence in virtue. She repeats the holy formulae thrice *Puttam Caraṇam Kaccāmi* (I seek asylum in Buddha), *Tarmam Caraṇam Kaccāmi* (I seek refuge in principles of virtues), and *Caṅkam Caraṇam Kaccāmi* (I seek refuge in the assembly of Buddhist monks). She becomes fully enlightened and takes to penance declaring, "Away with the embodiment and consequential sorrow!"

23. If there is an exception to the Marxist theory that religion is the opium of the masses, it is Buddhism. Therefore 'Buddhism is more a system of philosophy and practical ethics than religion.'

24. Buddhism relies on reason and not on brutal authority or demonic majority. It throws away speculation and accepts the

The visitants from space leave the pilotless craft in the sky motionless like a painting and enter the portals of mansions which resemble like silver hills scooped out. The pillar deities telling the past, the present and the future are the precursors of the modern mind reading robots.

The sky ramblers and heaven dwellers were probably visitors from the outer<sup>2</sup> cosmos in the galaxies. Their crafts resemble flying saucers. It is for the scientists to probe.

Cāttanār made a significant contribution in the field of logic.

## FLORA AND FAUNA

*Maṇipallavam* is a virtual botany bay with thousands of species of flora and fauna.

SOCIETY : It was a homogeneous organic one with harmony all over. The fact that different kinds of religious sects flourished at Kacci and Vañci go to prove this. There was no religious persecution.

## POETIC GENIUS

The description of sunset and moonrise in Canto Five is a superb specimen for poetic genius. The *Pukār* city is painted here as a damsel.

"The Full Moon in the East  
The setting sun in the west  
Like ear jewel of silver and gold  
Added lustre to her blameless face."

Night comes to the city and the day is about to break. The poet observes the world.

The city guard's eyes drowsed!  
Those sleeping on the pure soft bed woke up!

who has come there and gives a discourse on the fleeting facets of physical beauties. *Kāñcaṇaṇ*, without knowing the real person in disguise, mistakes that his wife has gone after the prince. He becomes revengeful. Like a challenged cobra he hides himself to see if the prince comes to see her at nightfall. The prince is convinced that *Maṇimēkalai* is in *Kāyacaṇḍikai*'s form. Hence he sets out alone to meet her in the night. *Kāñcaṇaṇ* comes out with a sword and severs his shoulders. He wants to pick up his wife and fly away. *Tuvatikan* the pillar-god immediately warns, '*Kāñcaṇa, Kāñcaṇa, touch her not. She is Maṇimēkalai. Your wife has already left for her land. She flew over the Vintiyā mountain through the forbidden route. Kāli guarding it gravitated her into her belly. There she lies entombed*'. *Kāñcaṇaṇ* hurried away in sorrow.

16. *Maṇimēkalai* discards her disguise in disgust and nears the body of the prince to embrace because he was her former husband. *Tūvatikaṇ* the spirit in the pillar known as *Kantiṛpāvai*, tells *Maṇimēkalai* of her previous history and also the future course of events. It asks her not to touch the body of the prince, for he died of fitful (*Kaṇma*) evil deed in his past life.

17. At sunrise, the sages at *Cakkaravāḷakkōddam* inform the king of what came to pass to the prince. The king speaks out with equanimity

'The Penance of the sages and women's chastity are naught  
If the king's protection is not!

*Kañcaṇaṇ* is devoid of felicity as he did what I should have done to the prince!'

18. *Vacantavai*, a clever lady in the king's harem, is sent to console the sorrowing queen for the loss of her son. The queen concealing her sorrow resolves to wreak vengeance. She requests

the gullible in possession of valuable manuscripts were led to throw them away into flash floods. The alien set fire to some and the rest of the work was destroyed by deluge and due to the carelessness of the race to preserve their rich heritage. The Government will do well to constitute a project for this purpose so that the mistakes need not be repeated by posterity.

### 32. CATTANAR'S OBJECTIVE

*Cāttanār* is seized of the imperfections of society beset with sorrows, hunger, disease etc. He wants to set it right and ensure the excellence of individuals as well as that of the society by following (*Tarumam*) virtues. He challenges the mightiest of the evil might in its very den and vanquishes it. *Maṇimēkalai*, the teen-age embodiment of beauty, before whom even the Lord of Love trembles takes up renunciation. If she chooses to sell pleasures, the society's top brass will approve and even acclaim. She could have tasted the pleasures of sex for a while and then taken to renunciation as in the case of her mother. She embraces renunciation at the most budding age. *Maṇimēkalai* fights the sinner hunger to the finish.

### CIVILISATION DEPICTED

Every city has gardens and pleasure parks. *Ilavāntikai*, *Uyyaṇam*, *Kavēra Vaṇam* of *Campāti* are gardens at *Pukār*. It is so dense that even the sun knows not the entry but the cuckoo squeezes in. It lays like a carpet of exquisite paintings (by an expert artist) spread on earth. The park has artificial hills, falls and lakes with mechanical contrivance to fill in and drain out. There is a crystal chamber, probably dome-shaped, even the prince does not know where the latch is! It is so perfectly fused! The parks are botanical gardens with almost all the varieties of flowers in the world. The city has a fort and a moat around it filled with alligators. The fragrant effluvia drained

through the covered sewerage to the moat nullifies the stinking smell of the alligators. There is only one crematorium for all the sects. There seems to be practical socialism.

The king *Kiḷiivaḷavan*'s royal court was built by "the architects from Makata and goldsmiths from Maratha, The Avanti smiths. And the *Yavaṇa* (the Greek) carpenters and the skilled artisans of Tamilnadu."

We also find all the excellences of the then India and abroad worked together hand in hand. This goes to prove that *Kā virippūmpaddiṇam* was the clearing - house of trade, inland and foreign. TAMILNADU was the cynosure of India in particular, and the world in general. *Kā virippūmpaddiṇam* was a great source of national integration.

## THE RULE

JUST RULE has been the watch-word.

'If the sceptre falters, the planets will falter,

If the planets falter, the rains will fail.

If the rains fail, there is no lasting life!

The king who rules the world

Does'nt deserve to call all the lives as His!'

## SCIENTIFIC CLUES

The ancient Tamils seem to possess a fair knowledge of geography. At *Cakkarāvalakkōddam* a miniature replica of the world is made. The Himalayas form the centre, the seven great ranges surrounding it, the four great continents (probably Eurasia, America - North and South - Africa and Australia), a thousand islands, two thousand islets and others in situ with flora and fauna! It is an indication that the ancient Tamils were aware of the shape of the earth fairly correct.

practical realities of life. The chair of priesthood was open to the brotherhood of all. Hereditary priesthood has become a thing of the past. Professor P. Lakshmi Narasu says, "Dogma and miracle are wisdom to the Christian; kismet and fanaticism are wisdom to the Moslem; caste and ceremonialism are wisdom to the Brahman; asceticism and nakedness are wisdom to the Jain; mysticism and magic are wisdom to the Taoist; formalism and outward piety are wisdom to the Confucian; ancestor-worship and royalty to the Mikado are wisdom to the Shintoist; but love and purity are the first wisdom to the Buddhist."

25. "The spirit of Buddhism is essentially socialistic; that is to say, it teaches concerted action for social ends."

26. There is no caste system in Buddhism. Accidence of birth does not confer any distinction or disadvantage. *Mātavi* and *Maṇimēkalai* born in the family of play actresses rose to the highest nunhood. *Uṭayakumāraṇ* the prince became crest-fallen because of lust. Thus, this epic proves that women were given equal opportunity during the *Caṅkam* age.

27. 'Buddha was also ensnared by asceticism but it is the good fortune of the world that he relieved himself from its clutches.' Buddhism is not wedded to pessimism.

28. The spread of Buddhism drew the attention of many historians and scholars. Dr. P.C. Alexander, His Excellency the Governor of Tamilnadu, in his book 'Buddhism in Kerala' a scholarly work, sums up superbly the causes for the spread of Buddhism.

1. The novelty in its teachings and forms of worship
2. The humanitarian work the monks readily undertook among the people, like providing amenities for the poor, giving medical aid to men and animals, digging wells, plan-

The right spiralled conch blew a liquid note!  
 The learned assembly blew a burdened note!  
 The dot-faced elephant trumpeted long  
 The spot - feathered cocks made short crowings!  
 Horses in the stable stood up and neighed!  
 The birds in the branch screech!  
 The honey sucking bees in the grove hum aloud!  
 The creeper like's bangles gingle aloud!  
 The bright offerings to the Gods in the altar are fulfilled!  
 The flower offerings and worship at the ware-shops is  
 fulfilled!  
 The drummers play at the doors with their instruments  
 of hide  
 The commodities are spread in heaps at the portals of  
 the munificent givers,  
 In order to wake up the city, the sun rose  
 Annihilating the black darkness at the sea - expanse!

### YOGIC TREASURE

The whole epic looks like a practical application of yogic powers. The sight of the lustrous foot-rest of Buddha stirs up her *Meyyūṇarvu* (the vibrant micro-cosmic consciousness present in everyone) and *Maṇimēkalai* sees everything in her mental eye - the cavernous centre, all the happenings past, present and future as though on a cinema screen. It is an advanced stage in Yoga. The epic abounds in astral travel which is one of eight miraculous powers a Yogi gets.

"Dr. Sudershen and a few other scientists have now shown that tachyons travel faster than light. Only at the level of intense concentration or deep meditation does thought take off to infinite heights."



## KEYNOTE

*Tarumam* (virtue) grows not easily.  
 'The highway leading to endless final beautitude  
 Is blocked by dense grass and nettle!  
 And the way to hell open and close by!  
 It has become the one common way to the lives going  
 with pomp.  
 The good path is like the sun's brightness devoured by  
 cool mist,  
 Can be inferred only and cannot be seen' .....  
 Therefore *Aṛavaṇar* the great sage says, "Through the  
 hole in the gem entered by the needle,  
 Though the surging sea - water will not flow  
 Yet like the dripping water through it,  
 I used to preach good *Tarumam*."

The transience of youth and beauty is brought out graphically in striking contrast by the poet. His description of the crematorium and the scenario therein will open the eyes of those who run after fleeting pleasures. *Maṇimēkalai* sermons to the Queen. "Those who follow the untrue path as worthwhile - will they ever escape from the sorrow of helplessness?" ..... Education learnt alone is not realisation! Oh damsel, those who have slain anger are the fully realised."

## CĀTTAṆĀR'S CONTRIBUTION TO THE BUDDHIST LOGIC

*Cāttanār* should have referred to some source. As it is not explicit in Pali and or Sanskrit, that should have been from Tamil. The knowledge of the source is not known, probably perished with many other valuable scripts.

It may be fallacious to say that *Cāttanār* is a Buddhist because he authored a Buddhist epic. Such a deduction should be made only from other extraneous evidences. The only reference about him is that he was a rich grain merchant of *Maturai*.

According to *Cāttanār Āticīñentiraṇ* used only two-membered syllogism. Some interpret the phrase. '*Āticīñentiraṇ Alavaṭ Irandē*' to mean *Āticīñentiraṇ* is the author of two-membered syllogism. It also yields to be interpreted as *Āticīñentiraṇ* used only two-membered syllogism. If it refers only to *Vasabantu* as they claim, well and good; it also means that he too advocated the method of two-member syllogism. In that case it is evident that there was a school of thought with two-member syllogism only. If so what is that school?

In the ancient Tamil literature two-membered syllogism had been in vogue. To cite one telling example, the epic *Cilappatikāram* is after all an epic to expound two-membered syllogism. In the Canto pleading for justice (*Valakkurai Kātai*) *Kaṇṇaki* stands before the royal court pleading for justice. When *Kōvalan*, *Kaṇṇaki*'s husband and the hero of the epic, was executed by the king as the thief of the Queen's anklet *Kaṇṇaki* declares,

'Oh king, my anklet contains gems inside.'

'Oh lady', said the king, 'what you said now is well  
Said,

Our anklet contains pearls inside. Give it here.'

Thereupon *Kaṇṇaki* broke open her anklet. One of the gems flew into the king's face. The conclusion is inferred but not explicitly stated. Putting it in syllogistic form.

All the anklets of the Queen contain pearls inside. *Kaṇṇaki*'s anklet does not contain pearls inside. Therefore the broken

anklet is not the Queen's. The third member is not stated but understood more vividly than if expressed.

Similar reasoning can be quoted from *Tirukkural* also. Thus, that *Cāttanār* should have drawn from the Tamil authors is explicit.

According to a few the term *Āticiñentiraṇ* refers to *Vasubantu*, the preceptor of Dignaga and *Cāttanār*. One does not refer to one's preceptor as '*Āti*' which literally means the foremost and the most ancient. Who is then the *Āticiñentiraṇ*? It remains still unresolved.

It is widely accepted and even so spoken by Lord Buddha himself that there were many Buddhas before him. Hence it is likely it refers to one of the predecessors in the long lineage of Buddhas, if not the first and foremost.

Let us at this juncture quote Dr. G.U. Pope, when he refers to *Intirā*'s feast. "There can be no doubt that the Greeks, the Romans, the Arabs and many other peoples were among the visitants. The extent to which southern India lay open to the commerce of the western and northern lands is often not fully realised by European writers." And those in pursuit of Truth joined the debators' enclave i.e. *Paddimaṇḍapam* referred to in the first Canto and carried with them this rich treasure of two-membered syllogism as well. For we find an abbreviated syllogism called *Entimema* was in vogue in Rome and Greece in the pre-Aristotlean period before the birth of three-member syllogism which found its entry in to India through the Khyber pass along with Alexander the great in 326 B.C.

At this juncture I am duty-bound to point out that the *Caṅkam* literature adopted inductive reasoning (*Kādcī and Karuttu*), right perception and right inference as the source of valid

knowledge. Even Badrabahu, a Jain saint, who lived in the fourth century B.C. is referred to as Jinendran (*Cinēntiraṇ* in Tamil).

At page x of A Primer of Indian Logic by Prof. S. Kuppusamy Sastri it is said as follows:-

"Another section of rationalistic thinkers who did not agree to play second fiddle to scriptural authorities, perhaps, developed and expanded rationalistic doctrines on independent lines, without subjecting themselves to the thralldom of Vedic religion and philosophy. Some of these doctrines, perhaps got into the Samkhya thought of the pre-Buddhistic stage with a marked degree of hostility to Vedic ritualism. Some other doctrines of this kind gave rise to the pre-Buddhistic logic and the metaphysics of the *vaiśeṣika*, with a special leaning in favour of the inductive method of reasoning based on observation and analysis and with a simple rationalistic scheme of that two sources of valid knowledge - perception and inference (*Pratijakṣa* and *anumāna*)."

Alexander Kondratov confirms the northward migration of the Dravidians during the early periods of the history of the Indian sub-continent. "Linguistic data indicate that the Dravidian languages spread from south to north rather than from north to south."

S.K. Pandian in his *The Hidden Heritage*, a very learned work, says thus: "These migrates from the south were in all probability are the predecessors and architects of Mohanjadaro-Harappa civilisation."

Thus the two-membered syllogism of the ancient Tamilians held its sway in northern India, Greece and Rome even prior to the pre-Aryan Gangetic valley civilization.

I am greatly indebted to Mr. R. Muthukumaraswamy, Managing Director of The South India Saiva Siddhantha Works Publishing Society Tinnevely Ltd. Madras for his dynamic bold venture to the cause of the Tamil language and literature and for the patronage he has been showing me. Mr. Kanapathy Pillai Sachithanathan of Maravanpulo, Chavakachcheri, Jaffna evinced keen interest in the production of this publication and his contribution in kindling my mind deserves special mention, not to speak of the excellent work he has carried out through photo type setting.

Prof. Dr. N. Balusamy went through the manuscript thoroughly and was kind enough to give a critical appreciation. I am grateful to him. Prof. K. Venkatakrishnan of Bangalore, Emeritus Professor of English, University of Aden edited the material and went through the proof with meticulous care. My sincere thanks to him. I have drawn from various authors, past and present, but for whose erudition this task will not have been feasible. I am greatly indebted to them.

Prof. Dr. M. Lakshmanan, Vice-Chancellor of Madurai Kamarajar University, an eminent son of India, was kind enough to give a Foreword. I am indebted to him very much.

I am aware that this work of mine is only a humble offering to Goddess Tamil who, I pray, will goad me on to more and more work of this kind spreading Her glory all over the world.

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## Scheme of Transliteration

உயிர்  
Vowels

அ	-	a
ஆ	-	ā
இ	-	i
ஈ	-	ī
உ	-	u
ஊ	-	ū
எ	-	E
ஏ	-	Ē
ஐ	-	ai
ஒ	-	o
ஓ	-	ō
ஒள	-	au
ஐ	-	ak

மெய்  
Consonants

க்	-	k
ங்	-	ñ
ச்	-	c
ஞ்	-	ñ
ட்	-	d
ண்	-	n
த்	-	t
ந்	-	n
ப்	-	p
ம்	-	m
ய்	-	y
ர்	-	r
ல்	-	l
வ்	-	v
ள்	-	l
ழ்	-	l
ற்	-	r
ன்	-	n

## Sanskrit

ஜ்	-	J
ஸ்	-	S
ஷ்	-	S
ஸ்	-	S
ஹ்	-	h
கூ	-	KS

The Lexican uses t for ட். We have used d in order to avoid confusion between t and ṭ. In *Kāvirippūm paddiṇam* d in *Paddiṇam* will be pronounced as in diction dignity. Kindly refer to the Junior Deluxe Oxford Dictionary. English-Tamil-English. Similarly *Caṅkam* has to be pronounced as Sangam.



## NOTE

In the translated text of the poem, the scheme of transliteration is strictly confined - with a view to helping students of linguistics - understand the original form of *Maṇimēkalai* in Tamil as written by *Cāttanār*.

The readers can enjoy the Phonemic usage, the grammatical structure, the original shape, the semantic variance and the lexical wealth in the text.

In the foot notes and explanations and elsewhere we have shown the equivalent in Sanskrit, Pali and other languages wherever necessary.

Abbreviations used

(T) - Tamil, (S) - Sanskrit, (P) - Pali, (E) English.

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Glossary

Other creations by the author

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# MAṆIME KALAI



# MAṆIMĒKALAI

*Patikam*

(Synoptical Verse)

(Prelude)

*Kāvirippūm Paddiṇam* the capital of Cōḷā Kingdom, having another name '*Campāpati*' is described in laudatory language. That the city was created as '*Campāpati*' in the first creation by *Pirammā*, shows its limitless ancestry and it proves that it is the first and foremost city in *Nāvalaṇṭīvu*. *Kāviri* is eulogised as the darling princess of the Cōḷās with the bias-less sceptre and as the *Taṇḍamiḷ Pāvai* who doesn't falter in her position even though the summer extends due to transposition of the planets. The famed bard *Kūlavāṇikaṇ Cāttan* sang in thirty cantos, the epic entitled *Maṇimēkalai turavu* requested and heard by *Ilaṅkō adikaḷ* from *Intira viḷā* to the end of the penance by the dame declaring "let the sin's might be torn" at the ancient city of *Kāñci*.



## *Patikam* Synoptical Song

*Campu* the tutelary Goddess of *Nāvalaṇ tīvu*<sup>1</sup>  
 Appeared at the precipice of the grand mount of gold<sup>2</sup>  
 With flowing tresses and nimbus around her frame,  
 The young sun bashing at her lustre,  
 Then she journeyed southward and sojourned at *Campāpati*;  
 Standing beneath the lush branches of a jaumoon plum  
 She did penance as a formidable foe to the cruel might  
of the demons  
 On knowing the impending calamity to the famed  
grand 'damsel earth'.  
 The illustrious son of the *Cōḷā* dynasty the lustrous solar race,  
*Kāntamaṇ* praying for copious water wealth  
 The *Karakam*<sup>3</sup> of *Akatiyaṇ* the immortal sage  
 Tilted and the damsel *Kāviri*  
 Flowed eastward and near *Campāpati*  
 Prominently confluencing with the swelling watershed,<sup>4</sup>  
 Seated there in pleasant composure the Goddess of great  
penance

Gladly welcomed the damsel of flowing water,  
 "Welcome thou the cosmic *Kaṅkai*<sup>5</sup> with thy abode in the sky  
 Thou the lamp that quenches the intense desire welcome!"  
 Hearing this, the sage who dislikes not standing behind, said  
 "Hear me matron, this Goddess of unequalled penance  
 Deserves thy worship! Hence worship her"  
 In the *Paratam*<sup>6</sup> of epic fame, the pre-eminent  
 Glory of the bias-less sceptered *Cōlā* dynasty,  
 Though summer extends due to planetary transpositions  
 The graceful Tamil Goddess who doesn't falter  
 Bowed and stood; the grand ancient Goddess  
 Placed her on her lap with overwhelming love and said  
 "The prime Lord seated on fair lotus<sup>7</sup> when he created  
 The Godly clan embryos and the creator clan embryos  
 This city of hoary past bore my name  
 Now I baptise thy name to it. May thou live long!"  
 At the twin-named awe-inspiring ancient city  
 To *Intirā* the mighty with a hundred sacrifice fame  
 A great festivity was proclaimed and *Cittirāpati*  
 With a shattered heart told *Mātavi* through *Vayantamālai*  
 "The slander on lovers has exploded!"  
 Then *Maṇimēkalai* to pluck lovely blooms  
 Entered the beautiful blooming pleasure grove.  
 There in the garden she saw the young prince,  
 Hence entered the crystal chamber,  
 The prince beheld the damsel entering the crystal chamber,  
 So, he left with a shaken heart laden with grief.  
 Then the sacred nymph *Maṇimēkalai*<sup>8</sup> made her appearance  
 And carried her to *Maṇipattinam*.<sup>9</sup>  
 Then it woke up *Cutamati* sleeping near the pleasure garden.  
 There in the island the fair *Maṇimēkalai* grieved on waking up,  
 Having grieved; through the lustrous jewelled *Pīdikai*,

Came to know the history of all her previous births.  
 The high Goddess<sup>10</sup> appeared before her on her realisation.  
 And gave a *Mantiram*<sup>11</sup> assuring her 'grieve thou not'  
 And *Tīvatilakai* in her grand appearance  
 Gave the great vessel<sup>12</sup> to the young creeper,<sup>13</sup>  
 On receiving the vessel, *Maṇimēkalai* with her mothers<sup>14</sup>  
 Paid obeisance to *Aṛavaṇar* of fortified penance.  
*Aṛavaṇa adikaḷ* revealed the history of *Āputtiraṇ*  
 To the damsel resembling a fragrant flowerlet  
 And the history of *Cintātēvi* giving the bowl  
 To *Āputtiraṇ* from her hand.  
 Then the fair creeper<sup>15</sup> carrying the bowl  
 Entered the big street of the city to beg for food.  
 Into the begging bowl of the bangled-lass  
 The chaste lady placed the multiplying food.  
 The ideal girl cured the gargantuan appetite  
 In the stomach of *Kāyacaṇḍikai* and went to the assembly.  
 As the choice ornament<sup>16</sup> reached the assembly  
 The prince wearing nectarian garland followed her.  
 Before the royal prince who reached the assembly  
 Donning the cunning disguise of a *Viñcayan* woman<sup>17</sup>  
 The punishing place of sky-high jail of the spear wielder<sup>18</sup>  
 Was converted into a place of charity.  
*Viñcai Kāñcaṇaṇ* mistaking her as *Kāyacaṇḍikai*  
 Neared *Maṇimēkalai*, not leaving her!  
 The revengeful *Viñcayan* slew  
 The king's son with his mighty sword.  
 The red-lined collyrium-painted eyes<sup>19</sup> unable  
 to bear the sorrow  
 Got it clarified by the Godly voice.  
 Then the king wearing heroic anklet jailed *Maṇimēkalai* and  
 later released her.

## Synopsis

To the lady<sup>20</sup> with tresses donning fragrant blooms  
*Maṇimēkalai* taught good virtues.  
Then she went to *Āputtiraṇ*'s land.  
There with him *Maṇimēkalai* accompanied  
To *Maṇipallavam* isle of repute.  
From there disguised as a great man of penance  
She felt at home at *Vaṇci*<sup>21</sup> with lofty flags.  
Propound thy flawless doctrines', asked and demanded she  
From the religious pundits their history.  
There finding *Aṟavaṇar* with her mother  
The flowerlet<sup>22</sup> entered the great city *Kāñci*.  
On entering there, she discarded her disguise  
And worshipped the feet of *Aṟavaṇar*.  
Putting on the mantle of penance and learning *Tarumam*<sup>23</sup>  
And took to penance, declaring "Sin's might be severed".  
All the above stories, at the kind request of the prince *ḷaṅkō*  
*Cāttaṇār*, the wealthy merchant of grains  
A great poet of lyrical repute, sang  
*Maṇimēkalai Renunciation*' in thirty Cantos and made it  
widely known.

1. *Nāvalan tīvu* - The *Bharat* - Subcontinent (India)
2. Grand mount of gold - The *Himalayas*
3. *Karakam* - Water vessel with a spout
4. Swelling water shed - The Bay of Bengal
5. *Kaṅkai* - The Ganges
6. *Paratam* - *Bharat*
7. *Prammā* the creator according to the Buddhist theology
8. The tutelary Deity of *Kōvalaṇ* clan. She is deified as a benevolent Goddess protecting them.
9. An islet off *Kāviri*pūm paddinam.
10. *Maṇimēkalai* nymph

11. Sacred & secret word which gives enlightenment
12. *Amuṭa curapi*
13. *Maṇimēkalai*
14. *Mātavi & Cutamati*
15. *Maṇimēkalai*
16. *Maṇimēkalai*
17. *Kāyacaṇḍikai*
18. The Cōḷā King
19. *Maṇimēkalai*
20. The Queen
21. Capital of Cōḷā kingdom
22. *Maṇimēkalai*
23. Buddhist doctrines.

## Canto One

*Viḷāvarai Kātai*

OR

## Canto Proclaiming the Festivities

In the hoary past at the behest of *Akatiya* sage who desired to improve *Kāvirippūm Paddiṇam*'s characteristics *Cempian* who had shattered the dangling fortresses in the sky with a heroic girdle on his shoulder propitiated Lord *Intirā* and got his consent and celebrated *Intira viḷā* for twenty-eight days and as in his days, his descendents celebrated *Intira viḷā* every year. Hence in keeping with the tradition the religious pundits and others met and resolved to celebrate *Intira viḷā* at *Kāvirippūm Paddiṇam*.

"If *Intira viḷā* celebration is forgotten the goblin of the day market - which alleviated the suffering of *Mucukuntaṇ* - will do harm. The goblin at the public square which pounds and eats hell dwellers will not be there," so they thought and decided to celebrate *Intira viḷā*. They conveyed their decision to the

old hereditary drum - beat - announcer. He then placed the *Muracu* (great drum) at *Vaccirakkōddam* on the nape of an elephant, praised the city, the rains, and the king and announced, "During the days of *Intira viḷā* the learned are sure that the heaven-dwellers will throng the city to the extent of the desolation of heaven. Hence ye city-dwellers decorate the streets with full pots, golden vessels with sprouts of pulses, *Pāvai viḷakku* (lamps borne by maiden dolls) saplings of arecanut, plantain, *Vañci* (vanjula), sugar-cane, pearl garlands, festoons and flags. Those who know the methods of worship from Lord *Civā* to *Catukkappūtam* do so. Those who know the discourse of virtues, please go ye to village assemblies and thatched shady places and preach. Oh, religious leaders, go to village assemblies (*Paddimaṇḍapam*) and engage them in logical arguments; even with the enemies, avoid anger and tiff."

## Canto One

*Viḷāvarai Kātai*

OR

## The Story of Proclaiming the Festivities

In order to enhance the steadfast character of *Pukār*,  
the ancient city praised by many countries  
Sage *Akatiyar* of great penance living at the high Potiyil hills  
Requested *Todito! Cempian* with valorous bangles

on his shoulders

**Who destroyed the moving fortresses in the sky.**

He bowed before *Intirā* and requested him

To come and stay in his unique city in the world

For twenty-eight days at the time of the celebration

Even liked by the heaven-dwellers.

The chief of the heaven-dwellers agreed

Hence the clear - minded - learned will not offend *Intirā*.

## The religious pundits who can show

According to their nature the scriptures preaching the

divine truth



The secular literature, good philosophy and deliverance  
 And the astrologers who can predict time accurately  
 In their own way leaving not the city,  
 The heaven-dwellers taking forms  
 In common places concealing their nimbus,  
 The people of various languages  
 Meeting at a place, standing and assembling  
 The *Aimperumkuḷu*<sup>1</sup> and *Enpērāyam*<sup>2</sup> came and met  
 "At *Amarāpati* of heaven-dwellers.  
 The day market goblin which wiped the grief  
 Caused by enemies resulting to *Mucukunta* king  
 Who had a chariotry with flags flying-  
 Will thunder and do harm, teeth exposed in its reddish mouth  
 If *Intira viḷā* is forgotten.  
 The goblin at the square, which catches by its noose  
 The evil-doers<sup>3</sup> and beats and gobbles them-  
 will be inimical  
 Hence inaugurate the big festivity" resolved they,  
 "To enable the big kings of this great world to assemble".  
 The festival drum standing at the temple of *Vaccira* weapon  
 Was placed on the nape of the elephant wearing a coat of mail  
 The leather of the winning bull thundering like lightning  
 Welcoming the Lord of Death and the blood-thirsty drum  
 Was beaten with short sticks,  
 By the *Vaḷḷuvaṇ* born of heroic ancient clan!  
 He praised, "Long live the old southern city!  
 Liked even by the Goddess Wealth  
 Let three rains fall every month!  
 Let the king hold the just sceptre!  
 Which prevents the planets from shifting their course<sup>4</sup>  
 On the auspicious days of *Intira viḷā*

As atonement for *Nāvalaṇ* island  
 Accompanying the thousand-eyed ruler  
 The four divisions of *Tēvas*<sup>5</sup> of different kinds  
 And the good reputed eighteen sects  
 Thronged *Pukār* when king *Karikāl vāḷavaṇ*  
 Launched his great invasion towards the north  
 It seemed as though  
 The heaven became desolate of the *Tēvās* who gathered in  
 the city

Similar gathering will be at this *Intira* festival  
 It is the inference of the learned.  
 Hence in the festooned streets and flawless assemblies  
 Spread *Pūraṇakumpas*, *Polampalikas* and lanups of virgin  
 shape!  
 Plant fruit - bunch - bearing - arecanut, banana and *Vaṅci*  
 Flowering creepers and sugarcane!  
 On the fine golden pillars on the pials in rows  
 Hang garlands of pearls fittingly numerous  
 In the grand old city of numerous festivals!  
 Change the old sand by fresh  
 At the streets and assemblies under the trees!  
 Hoist the flags on mansions!  
 Plant the flags on poles at portals!  
 Those who know well the ritual worships  
 Of the six different ways of tradition. Do so to the Gods;  
 From the Lord<sup>6</sup> of winkless cavernous eye  
 To the city dwelling God of the square  
 Those who want to hear the divine discourses  
 Seek the cool sanded sheds  
 And the assemblies where people stay  
 Oh! Ye who vow and argue your religious doctrines  
 Find your proper placements in *Paddimaṇḍapam*<sup>i</sup>

Avoid anger and scuttle  
 Even with your foes  
 And carry on peacefully.  
 On the white sand dunes and expansive floral gardens  
 And at cool sanded river beds  
 And at the low fine water ghats  
 Tēvās<sup>8</sup> and humans ramble in agreement  
 These twenty-eight days know ye well!"  
 Warriors with shining swords  
 And chariots, horses and elephants converging  
 Beating the *Muracu*<sup>9</sup> with eye  
 Exhorted, "Banishing hunger, disease and enmity,  
 Let there be rain and prosperity increase."  
 So he announced the graceful celebration in that city.

1. *Aimperumkuḷu* - The five great groups of the King's councillors
2. *Eṇṭpērāyam* - The eight great bodies of the King's retinue
3. Evil doers (1) Those who do not conceal their penance (2) The domestic lady who hides her infidelity (3) The minister who betrays (4) Those who covet others, - wives (5) False witnesses (6) Tale - bearers - See *Cilappatikāram* V 123 -31
4. If the King does not rule justly, the planets will change course and consequently there will not be rain on earth.
5. The 4 divisions of heaven-dwellers of different kinds (i) 8 Vasus (ii) 12 Adityas (iii) 11 Urudras and (iv) 2 Maruthuvars. Totalling 33.
6. Lord *Civā*
7. *Paddimaṇḍapam* : Place of debate and discourse of the learned.
8. *Tēvās* - Heaven-dwellers
9. War drum with a face and bull's eye in the centre.

## Canto Two

*Ūralarurra Kātai*

OR

## The Story of the Slander in the City

*Intirā* 's festival was celebrated. *Mātavi* and *Maṇimēkalai* did not come for the dance as usual. Hence *Cittirāpati* was unhappy. She called *Vayantamālai* and said, "You convey the calumny<sup>1</sup> in the city to *Mātavi*". Accordingly she reached the flower-decked pavilion and grieved over the penance - faded body of *Mātavi* and said, "You have learnt well and perfected all the arts pertaining to play actresses. Yet you have not come to the celebration. You have donned the mantle of hermitage not agreeable to your lineage. Hence the city people throng, and gossip slander on you. It is shameful." On hearing this, *Mātavi* replied, "Unable to bear the great grief under-gone by her lover, the great chaste lady *Kaṇṇaki* set blazing fire to the great city of the king. *Maṇimēkalai* is her daughter. It is but proper that she dons the penance way and is not fit to follow the disgraceful debauchery. Hence she will not come there. I

came here and fell before the feet of *Aṟavaṇa adikaḷ* and be-moaned the great grief of my lover. He spoke the four great truths.

'The Born get grief abundance  
The Birthless get the great bliss  
The former comes from attachment  
The latter is got by detachment'.

He also made me understand the five great virtues and asked me to follow them. Hence, I too, am not slated to come there. Tell this message to my clan and mother *Cittirāpati*." On hearing this *Vayantamālai* became speechless as one who threw away a priceless gem into the sea and returned.

## Canto Two

*Ūralarurra Kātai*

OR

## The Story of the Slander in the City

At the great isle of Jaumoon plum fame

The guardian Angel celebrated the atonement festival

to honour *Intirā!*

On that day auspicious *Mātavi*, along with

*Maṇimēkalai* did not come.

And on account of that

the unabating grief overtaking her again and anon,  
*Cittirāpati* grieved much and called

*Vayantamālai* friend of her daughter

*Mātavi* with long eyes with red streaks,

And said, "Tell *Mātavi*, the slander

Of the people in the great useful city."

*Vayantamālai* lost heart

And grieved at the penance-faded body of *Mātavi*;

Hence she hastened to the flower-bedecked pavilion where

*Mātavi* was;

Beholding her dance swaying soft body  
 Fading at penance and grieved and said,  
 'Oh! Yewho resemble the Goddess of Wealth  
 Hear me now as to what had happened;  
 Is there enmity for you from the city?  
 Not only the countless learned noble

but also the many rabble

Speak calumny of you in this old city,  
 Of the two dances *Vēttiya*<sup>2</sup> and *Potuviya*<sup>3</sup>,  
 Dance and song, musical modes<sup>4</sup>,  
 Keeping with measured beats<sup>5</sup>  
 Harp's notation and lyric's burden,  
 Cool note - drum and sweet pouring flute,  
 Ball play technique and culinary art,  
 Colour dusting and fresh water swimming,  
 Bed - behaviour and seasonal conduct,  
 The sixty-four poses and thought reading,  
 Descriptive ability and hiding knack!  
 Painting skill and garland-making with choice pollens,  
 Beautifying self befitting the occasion and stringing in rows  
 Science of time and being adept in other arts  
 Mastery over fine arts, painting designed for an actress  
 All the above *Mātavi* has mastered! and yet  
 That she had renounced and taken to penance is shameful!"  
*Vanyantamālai* continued . . .

"It is not of good taste to hear them

Hence thy act is shameful!"

*Mātavi* thus spake to *Vayantamālai*,

"Having heard the great grief to my lover

Still I stood alive, life leaving not my body!

Discarding the fame of this city of beauteous creepers,

I gave up shame, Oh! Damsel with good bangles!

At the lover's death grief conflagrating  
 Sobbing like bellows feeding fire!  
 Sorrow not quelled within,  
 The lady loves will give up the sweet lives at once!  
 If they do not so give up,  
 They will then enter dense fire as if into a cool pool.  
 If they do not so enter the thick fire,  
 They will take to widowhood penance  
 Hoping to live with their sweet hearts in the next birth!  
 Such is the course adopted by the chaste women  
 In this world of vast waters!  
 Whereas our chaste lady *Kaṇṇaki* had not done so.  
 Unable to bear the great grief striking her husband,  
 Her neck hidden by her fragrant tresses;  
 Her young blooming breast bathed in tears!  
 Firm-willed she twisted and plucked and raising fire  
 Fed *Maturai Pāṇḍian's* cosmopolitan city!  
*Maṇimēkalai* the daughter of *Kaṇṇaki*  
 Of divine chastity of a high order  
 Instead of joining the rare penance course,  
 Will not do the vile deed<sup>6</sup> of never reforming!  
 Moreover hear me, Oh! *Vayantamālai*,  
 I entered this place the abode of great sages;  
 And prostrated before the feet of  
*Aṛavaṇa adikaḷ* who had renounced  
 All the sinful and has flawless wisdom!  
 And told him the great grief of my lover.  
 He graced me saying  
 'The born get grief abundance!  
 The birthless get bliss plenty!  
 The former comes from attachment!  
 And the latter is got by detachment!



Know ye this'  
 And showed the calmness of the five good virtues"<sup>7</sup>  
 And spake she further  
 "This is the way of deliverance  
 You may tell this message to our clan  
 Of broad and collyrium — eyed girls  
 And to *Cittirāpati* who begot me".  
*Cittirāpati* on hearing her speech,  
 Felt as one who threw the rarest of  
 Rare gems into the sea of high waves!  
 Felt giddy, grieved and departed  
 Incapable of any action from *Mā tavi*!

1. *calumny* - idle talk about lovers (gossip)
2. *Vēttiyaḷ* - dance exclusively for the royalty
3. *Potuviiyaḷ* - dance for the commoner
4. musical mode - *Tūkkū*
5. measured beats - *Tuṇivu*

Musical modes are seven: One metrical foot - *Centūkkū*

Two - *Matalai*

Three - *Tuṇivu*

Four - *Kōyil*

Five - *Nivappu*

Six - *Kalāl*

Seven - *Neduntūkkū*

The Burden (theme of) of the lyrics is of two kinds. Love (*Akam*)  
 and the others (*Puram*)

6. vile deed - debauchery
7. *Aivakaicīlam*:- Non-doing of lust, murder, intoxicant consumption,  
 speaking untruth and stealing.

## Canto Three

*Malarvaṇam Pukka Kātai*

OR

## The Story of Entrance into the Flower Garden

Through the curt reply of *Mātavi* to *Vayantamālai*, *Maṇimēkalai* got enlightenment. The news of the great calamity falling on her mother *Kaṇṇaki* and her father, was burning her ears. Hence she was shedding copious tears which were drenching the garland she was making. *Mātavi*, inclined to divert her sorrowful mood, said to her, "This garland has lost its purity because of your tears. Hence ye go out and bring fresh choice pollens to weave another garland". On hearing this *Cutamati* who was weaving a garland along with her said sorrowfully, "If *Kāmaṇ*<sup>1</sup> happens to see the tears of *Maṇimēkalai*, he will throw away his weapon and tremble; if men happen to see her in the open, will they leave her and go? Moreover hear the reason of my coming to this city. I am the daughter of a brahmin called *Kaucikaṇ* living in the city of *Caṇpai*. While I was plucking pollens lonely, one *Viñcayan*<sup>2</sup>

*Mārutavēkaṇ* who had come to witness *Intira* festival abducted me and made me yield to him. Then he left me in this same city and went away. Such is the affliction of lonely pollen plucking. Therefore it is wrong that *Maṇimēkalai* goes alone to pluck flowers. If you go to *Ilavantikai* garden<sup>3</sup> to pluck flowers, there will be men close to the king; if you go to *Uyyānam* there you will find fadeless garlands hanging in the trees which are not sought by bees but only by heaven dwellers; none dare go near it as it is believed that goblins with tridents are guarding it. Hence intelligent people will not go there. *Campāti* garden and *Kavēra* garden are guarded by angels who can strike and cause pain. Hence wise people do not go there! There is one pleasure garden where trees bloom throughout the year by the edict of Lord Buddha. There is a crystal pavilion. There is a Lotus *Pīdikai* created by *Mayaṇ*. Your daughter is not fit to go to any other garden except this. I shall go along with her".

While they were going along the street they were witnessing some people following a drunkard who was compelling a fasting sage to drink; some were feeling sorry for the queer acts of a mad man and some were watching the dance called *Pēdu*; some were witnessing the attractive painting at the palace; some were watching the mothers mounting their young wards on the elephants on small chariots and exclaiming, "Behold the festival of *Murukā*." All such groups of people were now surrounding *Maṇimēkalai*. It resembled the scene of the clamouring people surrounding *Arccuṇaṇ* at *Virātaṇ* city in his eunuch disguise. They exclaimed beholding *Maṇimēkalai*, "Surely her mother has a cruel heart who had put her on the course of penance. If she enters the garden, the swans there will be envious of her gait and grieve." They spoke on these lines and extolled

her beauty and also felt sad. To pluck pollens *Maṇimēkalai* with *Cutamati* entered the garden which resembled a painting done out of varied flowers by an expert painter.

## Canto Three

*Malarvaṇam Pukka Kātai*

OR

## The Story of Entrance into the Flower Garden

As the fragrance in great pollens,  
 Enlightenment was surfacing to *Maṇimēkalai*!  
 On hearing the grief-laden speech of *Mātavi* to *Vayantamālai*  
 The tragic news of the great suffering of her mother and father  
 Burnt her ears, and her lovely bosom perturbed;  
 Her fair eyes burst forth tears of sorrow  
 Rubbing the collyrium in her fair eyes!  
 And drenched the blooms in the fragrant garland;  
*Mātavi*, beholding *Maṇimēkalai*'s face  
 As a lotus joined the cool moon!  
 Her lovely fair palm wiped the dripping tears of her face.  
 And spoke,  
 "The pure garland has lost its sanctity  
 Bring equal pollens to weave another garland."  
 On hearing this, *Cutamati* who was

Weaving a garland with the lady donning bee-humming pollens<sup>4</sup>  
Said sorrowfully,

"On hearing the cruel calamity to her parents

*Maṇimēkalai* gets undying grief frequently

Her eyes defeat the choice *Nīlam*<sup>5</sup>

If *Kāman*<sup>6</sup> looks at her black eyes shedding tears

Tremulous he will abandon his arms!

Can men pass by if only they've glanced at her?

They will be eunuchs if unmoved!

Hear me, moreover, the reason of my coming to

this city

I am the only daughter of an *Antaṇaṇ*<sup>7</sup> called

*Kaucikaṇ* living at *Kārālar*'s<sup>8</sup> *caṇpai* of multifarious

marine wealth!

Not examining the solitary sojourn,

I was plucking pollens in the pleasure garden.

One *Viñucayaṇ*<sup>9</sup> who had come to witness

The grand festival in honour of *Tēvā*'s<sup>10</sup> king

Who had worn pollen and gems

Garlands jewelled full with rare handsomeness,

That many on earth wish to worship him;

Took me and flew in the sky and laid me!

There I became part of his pleasure!

Though his place is far away from here

At the wink of an eye he left me

Alone here and disappeared!

Therefore

*Maṇimēkalai* resembling an emerald flower creeper

Is not fit to go for pollen plucking lonely

If we go to *Ilavantikai*<sup>11</sup> close to the fortress

Where different trees with good blooms cluster as canopy!,

Those close to royalty will be there,

Those who know will not go to *Uyyāṇa* garden;  
 For on the good days of festival to the king of heaven dwellers,  
 As the human like not but the *Vāṇavar*<sup>12</sup>  
 Bees humming not, the different trees  
 Hold great pollen garlands never fading!  
 The goblin guards them with a noose in hand!  
 The learned will not choose as safe to go to  
 The *Campāti*<sup>13</sup> *vaṇam* held by *Campāti*  
 Who lost his broad wings due to the scorching heat of the sun!  
 And *Kavēra vanam*<sup>14</sup> ruled by *Kavēraṇ*  
 The father of never dwindling *Kāviri*;  
 Guarded by old goddesses capable of striking causing calamity.  
 But there is one with different trees ever blooming  
 At the edict of *Pakavaṇ*<sup>15</sup>  
 Who is full of Divine grace and love  
 And the great determination of penance to protect clear lives;  
 There is a crystal pavilion,  
 Which allows no sound to escape  
 But the vision of the entrants!  
 There is one *Lotus seat*<sup>16</sup>  
 Sparkling like a pure emerald gem!  
 Buds placed there will blossom!  
 Blooms will not fade for years!  
 Bees hover not!  
 I forgot to tell you one important quality  
 Fit for you; Now you hear me *Mātavi*!  
 Thinking of a God and placing  
 Blooms for His feet in the seat,  
 They will reach His feet!  
 Placing blooms with no thought,  
 They will remain there without going anywhere.!  
 Should you ask me to elucidate

Here it is!

In order to disprove the doctrine  
Of those taking to cruel penance,  
That even actions without mind  
Will also lead to *Kaṇma*,<sup>17</sup>

And to prove that

Actions without mind will not have consequential  
effects

It was carved by *Mayaṇ* in the past,  
With high utility value verifiable by placing  
flowers on it!

Oh! *Mātavi* who wears choice jewels,

Your daughter is not fit

To go to any good pleasure grove other than this

I shall also go with the golden-jewelled creeper,<sup>18</sup>  
To pluck good flowers."

While *Cutamati* was going with

*Maṇimēkalai* who resembled a bedecked creeper,

On the broad street busied by

Chariots with gingling bells,

Carrying vessels in a rope loop with a sharp round

cane on hand

A *Caiṇa muṇi*<sup>19</sup> of flawless *Arukkaṇ kōddam* fame<sup>20</sup>

Discarding totally shame as well as clothes,

Pining even for the unseen lives in utter prostration

With fasting body unbathed and staggering,

And walking painfully like an elephant,

Was vowed vehemently by a drunkard!

"Welcome saint. I prostrate before thy flowery feet!

Oh! Our saviour hear my appeals!

Your life entering your dirty body,



Will grieve like those shut up in unventilated dungeon!  
 Our leader has shown this that gives by itself  
 Bliss during this birth! And deliverance in the coming birth!  
 The sweet toddy matured in the palm of lush green branches!!  
 Is there killing in this? Oh! Saint of true austerity!  
 Consume it and get convinced!  
 And if you find better results than this from your *Yōkā*  
 Then thou may discard me as well as the toddy!  
 Therefore ye drink this!"

Some people were following the drunkard<sup>21</sup>  
 At another place of the road  
 Wearing a garland of *Alari*<sup>22</sup> woven cylindrically,  
 And a garland of unopened *Erukkam*<sup>23</sup> flowers  
 And wearing an apparel made of  
 Rags tying tall *Kalli*<sup>24</sup> branches;  
 And smearing his body with *Veṇṇīr*<sup>25</sup> and sandal paste;  
 And speaking useless words with many.  
 Weeping, falling, prattling and shouting  
 Prostrating, getting up, turning around,  
 Running and standing in a corner for long,  
 Exhibiting enmity to his shadow  
 And grieving helplessly, was a mad man;  
 A crowd was standing behind him.  
 At another place a section of the people  
 Were witnessing *Pēdikkūttu*<sup>26</sup>  
 The dancer had a curly beard and dark hair!  
 Coral red mouth and pearl-white teeth!  
 Bright wide eyes with red lines!  
 And wearing garland made of white conch shell,  
 Dark low eye brows and crescent moon forehead  
 Fair hand like *Kāntaḷ*<sup>27</sup> and upright tender breasts!  
 Wide alkul and fair lean hips!

Wearing a skirt! Drawings on his shoulders  
 He was enacting the *Kūttu*,<sup>28</sup>  
 Performed by *Kāmaṇ* son of him who measured the earth,  
 In the street of *Cōnakar*<sup>29</sup> of *Vāṇaṇ* - Asura king.  
 And yet at another place  
 The new visitors to the city clamouring  
 Around were looking at the *Veṇṇutai*<sup>30</sup> at the  
majestic buildings

Built of burnt bricks.  
 They depicted flawless divine forms of heaven dwellers;  
 And varied life-like forms of lives created by  
expert painters!

The paintings were captivating to behold!  
 In that great street which celebrated the festival,  
 A few mothers were playing with their wards;  
 The children wore precious gems strung in a  
golden thread

On the gheed head white mustard paste was applied.  
 Three strings hooked on their tufts  
 Were hanging down their quarter moon brows!  
 The tender saliva from their babbling mouths  
 Was wetting the *Aimpadai tāli*<sup>31</sup> on their chests  
 The flowery clothe, hiding not shame!  
 The strung gem strings dangling with their dress,  
 Toddling with their jewels sparkling!  
 The shining bangled mothers standing,  
 Placed them on the dotted elephants  
 On the golden chariots and exclaimed.

"Behold the inauguration of festival to the Son  
of the Lord under the banyan!"<sup>32</sup>

As on the day of yore, when the  
 People clustered and clamoured around

Vicayaṇ as Pēdi<sup>33</sup> at Virādaṇ's big city  
 They surrounded Maṇimēkalai and bemonaned,  
 "The mother, who caused this beautiful figure into  
 Penance is surely cruel and undeserved  
 Will the beautiful peacocks there  
 Standing before her learn her grace?<sup>34</sup>  
 Will her speech not defeat the green parrots there?  
 Hence all the above are not equal to her!"  
 So saying and in many other ways all grieved  
 Cutamati paid homage<sup>35</sup> to Maṇimēkalai  
 And showed the Uva vaṇam  
 With Kuravam,<sup>36</sup> Maravam, Kuruntu and Koṇṇai  
 Tilakam, Vakulaṁ, red based Vētu  
 Narantam, Nākam, broad bloom Puṇṇai  
 Pidavam, Taḷavam curve-thorned Tāḷai  
 Kutacam, Vetiram, broad-based Acōku  
 Cerunti, Vēṅkai big Caṇpakam  
 And flame-red bloom Ilavam shedding flowers!  
 The park resembled a carpet! With  
 Exquisite paintings by an expert artist spread on earth!  
 Cutamati leading Mātavi  
 Entered the Uva vaṇam leaving  
 No imprints on earth<sup>37</sup>

1. Kāmaṇ - God of love in Hindu Pantheon
2. Viñcayaṇ - A heaven dweller
3. Ilavantikai and Uyyāṇam - gardens.
4. Maṇimēkalai
5. Nīlam - Blue Nelumbo (*Pontederia monochoria vaginalis*)
6. God of love

7. *Antaṇaṇ* - Brahmin
8. *Kārālars* - Vegetarian agriculturists - they have the honour to crown the king on ascendency. They are famed for their munificence.
9. *Viñcayan* - A *Vityātaran* - A heaven dweller
10. *Tēvās'* king - *Intirā*
11. *Ilaṅvantikai* - A fully mechanised grotto about the fort with facilities to fill and drain the water in the swimming pool; It is an exclusive resort of the royal family.
12. *Vāṇavar* - Heaven dwellers.
13. *Campāti* - Brother of *Cadāyu*. He flew to catch the sun and hence his wings were burnt.  
*Campāti* and *Kavēra vaṇams* are names of flower gardens.
14. *Uva vanam* - Pleasure park
15. *Pakavaṇ* - God: Lord Buddha
16. Lotus Seat - Of Lord Buddha's feet; *aum*, *Maṇipadmēhum* is a great Buddhist *mantra*.
17. *Kaṇma* - Acts and deeds having consequences. Some fasting sect who cruelly torture their bodies desist from action even without an application of the mind.
18. *Maṇimēkalai* - A metaphor, she is like a golden creeper with gems as blooms
19. *Caiṇa muṇi* - A saint belonging to the Jain sect.
20. *Arukaṇ kōttam* - A Hermitage of Jains.
21. The jain saints, by hand sign ask the unworthy, if they come before them, to leave
22. *Alari* - Oleander (*Herium adorum*)
23. *Erukkam* - *Calotropis gigantea*
24. *Kaḷḷi* spurge - *Buphorbia*
25. *Vennīr* - Holy ash made by burning - cow-dung.
26. *Pēdikkūttu* - A dance by a hermaphrodite with female characteristics predominating. Eleven kinds of such a dance spoken of in *Caṅkam* literature.

See *Cilappatikāram*

- 27 *Alkul* - Pudendum mulcoble and the erogenous zone up to the mound  
 28 *Kūtu* - Dance of venus.  
 29 *Cōnakar* - Capital city  
 Lord *Tirumāl* God of protection once in his *Vāmana Avatāram*,  
 measured the whole earth at one step.  
 30 *Veṇṇicutai* - Paintings and sculptures using white lime - A great art of  
 ancient Tamil Nadu.  
 31 *Aimpadaī tāli* - A gold pendant worn by children in a neckless bear-  
 ing in relief the five weapons of Lord Vishnu, as an amulet. The Lord  
 of Protection has five arms. They are Conch, Disc, Club  
 Sword and Bow (See *Puranāṇū ru*)  
 32 Lord *Murukaṇ* - Mothers are fond of calling their children as young  
 Lord *Murukaṇ*  
 33 *Vicayaṇ* as *Pēdi* - Arjuna in the disguise of an eunuch reference to  
 an episode in *Makā Pāratam*  
 34 Grace - The Tamil word *Cāyal* is used. It means more than grace.  
 It is beauty, gait, grace, complexion and look and demeanour all put  
 together captivating the masculine world.  
 35 Paying homage - A sign of respect by joining both palms against  
 the chest in the form of worship (*Toḷutal*)  
 36 *Kuravam* - Bottle flower tree (*Weberd corymbosa*); *Maravam* - Sea-  
 side Indian Oak (Saffron trees); *Kuruntu* - Wild lime (*Atlantia*  
*racemosa*); *Koṇṇai* - Indian laburnum; *Tilakam* - Barbadoes Pride;  
*Vakuḷam* - Pointed leaved ape-flower tree; *Vētu* - Scarlet ixora (*Ixora*  
*coccinea*); *Narantam* - Bitter orange; *Nākam* - Cinnamon (*Cinna*  
*momum*); *Puṇṇai* - *Colophyllum inophyllum*; *Pidavam* - *Bedaly*  
*emetinut* (*Randia malabarica*); *Talavam* - Camphor tree (Also ash  
 colour flower tree); *Tālai* - Fragrant screw pine; *Kutacam* - Satin  
 wood; *Vetiram* - Bamboo; *Acōku* - Indian mast tree (*Saraca indica*)  
 (*Nettiliṇam*); *Cerunti* - Panicked Golden bloomed Pear tree; *Vēṅkai*  
 - East Indian Kino tree (*Pterocarpus marsupium*); *Caṇṇapakam* -  
*Michaelia champaca*; *Ilavam* - Red flowered silk cotton;  
 37 *Earth* - When a fair young lady walks, she leaves no prints on earth.

## Canto Four

*Palikkaṛai Pukka Kātai*

OR

## The Story of Entry to the Crystal Chamber

*Maṇimēkalai* was beholding the sights of nature at the pleasure garden and at the pond therein as shown by *Cutamati*. That being so, *Uṭayakumāraṇ* had tamed the elephant named *Kālavēkam* which became exultantly mad and was roaming and striking fear in the street. After that while he was riding in the street on his chariot accompanied by his retinue, he saw *Eddikumāraṇ* through the ventilator of a storey in the prostitutes' street. He was seen reclined on a flower bed with a prostitute, caressing the body of the lute in a dazzled mood and was still like a statue. *Uṭayakumāraṇ* asked him the reason for such helplessness. On hearing him, he got up and bowed before him and said, "I saw *Maṇimēkalai* going along this street to the pleasure park with faded

beauty. On seeing her, her father's tragedy came to my mind, shattered my firmness and set my fingers to this lute's inimical strings. This is the reason for my sadness". *Uṭayakumāraṇ* who was longing for her for long, was happy and said, "I shall mount her on my chariot and bring her." He hastened to *Uva vaṇam* with his chariot.

On hearing the sound of the chariot *Maṇimēkalai* told *Cutamati*, "I have heard *Vayantamālai* tell *Mātavi* that *Uṭayakumāraṇ* is very fond of me; It is probably the sound of his chariot. What shall I do?" Hearing that *Cutamati* put her into the crystal room therein and asked her to lock it from within. She herself was standing, away at a distance of five bows.<sup>1</sup> *Uṭayakumāraṇ* seeing her so standing, stopped his chariot and entered the garden and said to her, "I came to know that you came with *Maṇimēkalai*" and questioned her profusely to make known his deep love for *Maṇimēkalai*. *Cutamati* grieved like those locked up in a packed godown, looked at him and said,

"Thou art the descendant of the emperor who rendered  
Judgement shying of his youthhood age donning

elder's mantle

Is there any advice to be given to you by a girl?

On wisdom, nobility, royalty and disputes?

Yet I shall tell you one!

The human body has this nature

Behold it in this angle".

So saying she narrated the lowliness of the body. Before her advice could reach his ears, the form of *Maṇimēkalai* hid in the crystal room struck his eyes.

## Canto Four

*Palikkarai Pukka Kātai*

OR

## The Story of Entry to the Crystal Chamber

"The Sun Lord's expanding army of rays  
Besieged the darkness in the beautiful grove!  
Bees hummed flute-like!  
Young drones aped the lute!  
Even the sun knows not entry!  
But the cuckoo squeezes into the grove!  
Look at the monkeys gazing at the peacocks in  
the arena!

In the flawless transparent crystal clear water;  
Among the green leaves, several blooms  
On the single high fragrant lotus!  
The swan stays in stately gait!  
For the peacock on the bank



Dancing like a tender girl before the king!  
 The jungle fowls<sup>2</sup> trumpeting becomes the drum beat!  
 Look at the black nightingale singing from the branch!  
 As the lustre of your face was dimmed  
 By the rising dust of the chariots in the street,  
 The fragrant lotus dusted its face  
 From the pollen of *Tālai*<sup>3</sup>  
 Burst like a conch from the tall  
 And luscious branches on the bank!  
 Look at it!  
 Thinking your eyes as blue nelambo  
 Drones hum around them!  
 And your fair hands drive them away!  
 Similarly  
 The *Ceṅkaya*<sup>4</sup> jump and roll on the lotus!  
 Seeing this, sapphire-like king-fisher  
 Spreading its fine wings, dash immediately!  
 Unsuccessful and grieving it gets back!"  
 Thus *Cutamati* showed  
 The grove and the pond;  
 And *Maṇimēkalai* was enjoying the sight!  
 (The scenario in the city)  
 Like a ship, the mast at the centre broke!  
 And the petrified rowing navigator trembling!  
 The tight rope loosening and the sail rope cut off!  
 The stabbed-bellied-sail shrieking aloud!  
 Not knowing its course in the sea of surging waves!  
 Running in every direction! And confused shaken by a cyclone!  
 The mahout helpless and without a rider  
 Wiping the wide-open wound on its face by its trunk!  
 Striking terror in the royal highway!  
 Flagged chariot routes, and the market street

Not staying anywhere and not following a route!  
 In the twin-named old city;  
 The mahout and the drummer and the eagle's<sup>5</sup> canopy  
 And the destitutes clamouring and calling aloud,  
 As a great blue mountain moved on earth!  
 The state elephant *Kālavēkam* was roaming!  
*Uṭayakumāraṇ* son of the king,  
 With a white umbrella like the moon,  
 Rode on his fastest steed!  
 And tamed the mighty exultant frenzied elephant!  
 And followed by his retinue  
 Was coming in his chariot  
 Holding the *Kodīñci*<sup>6</sup>  
 His *Ātti*<sup>7</sup> garland exposed  
 That he was not the Lord who wears *Kār kadampu*!<sup>8</sup>  
 At the decorated street of drama actresses  
 In the mansion beautified with *Ādakappoṇ*<sup>9</sup>  
 Through the ventilator for free flow of air  
 He beheld *Eddikumāraṇ* woe-begone  
 Under the charm of a prostitute with scented locks,  
 Caressing the body of *Makarayāl*!<sup>10</sup>  
 And was still like a painting!  
 Painted on a canvas!  
 Reclining on a flower-decked couch  
 Over-looking the street!  
 And asked,  
 "Being under the charm of a girl  
 What grief did you get?"  
 On hearing that, *Eddikumāraṇ*  
 Went close to him with the generous breasted girl  
 And bowed and worshipped the prince  
 And told him the cause of his melancholy

Like a fragrant flower placed in a beautiful casket!  
 With withered exuberant beauty!  
 Maṇimēkalai was seen by me, going to the flower grove;  
 The great calamity of Kōvalaṇ struck my mind  
 The grief descending from my heart  
 Set my hand on the cruel inimical<sup>11</sup> string!  
 This is the grief that overtook me."  
 The nectar-laden garland weaver<sup>12</sup> happy at heart,  
 Said, "I shall go there and mount her  
 On my fair chariot and come back."  
 As the moon pierces through the running clouds  
 He drove his fine chariot in the street of mansions  
 And arrived at the portal,  
 Of the sky-scraping flower grove!  
 The clatter of the chariot reached Maṇimēkalai's ears,  
 And she said, "One day I heard her say to Vayantamālai  
 That she learnt from Cittirāpati  
 That the prince had set his heart on me"  
 Probably this clatter is his chariots'  
 What shall I do?"  
 So expressed Maṇimēkalai through her nectar dripping words.  
 Cutumati, on hearing this, like a shaken peacock  
 Directed her to enter the crystal chamber  
 And asked her to remain there latching inside.  
 Then she herself was standing guard  
 At a distance of five bows.  
 Stopping the clamouring retinue and his speeding chariot,  
 As the sun entered the flowered grove!  
 The prince searched through his lotus-red eyes  
 In the grove and in the artificial hills!  
 Beholding, Cutumati exclaimed, "I know  
 Your state being alone in a corner,

Is she capable of knowing the weak moment of men  
 The growing young fair-breasted tender girl?  
 Has the unripe prattle solidified?  
 And sprouting gums have filled up pearls?  
 Are the fair fish-like eyes running to her ears,  
 To express the wonder of cupid's darts?  
 What for did *Maṇimēkalai* leave  
 The abode of the saints and come alone<sup>13</sup> here?"  
 Feeling choked as those locked up in a packed godown  
*Cutamati* donning nectarian bloomed locks  
 Said, Deeply grieving in her heart,  
 "Thou art the descendant of him<sup>14</sup>  
 Who shying his boyhood, donning elder's mantle  
 Rendered judgement in a dispute?  
 Is a bangle-wearing girl competent to give thee advice?  
 On wisdom, nobility, royalty and disputes?  
 Yet I shall tell you one thing  
 Oh! Ye, the broad-shouldered strong-armed in battle!  
 This human body is the result of *Kaṇma*<sup>15</sup>  
 Sans cosmetics it will exude flesh smell  
 It decays to death of old age and is the abode of severe ills  
 The place of attachments, the container of crimes!  
 Like the termites, mound, the abode of snakes!  
 It is the residence of anger!  
 It has perpetual possession within  
 Futility, grief, fainting, affliction!  
 Know ye, this is the state of human body!  
 And hence behold it, *Puṇamaṛiyāka*<sup>16</sup>  
 Before her reputed good words  
 Could reach his heart,  
 The crystal chamber threw the image of her body  
 As a coral statue

The young creeper-like image of *Maṇimēkalai*  
Was visible before the eyes of the prince.

1. Distance measured 5 times by a bow - approximately 10 yards; similar description comes in *Perumpāṇāṟruppadaḷ*.
2. The cuckoo sings, the peacock dances, the fowl keeps rhythm to the drum beat, the monkeys are the audience.
3. *Tālai*: Screw pine flower  
The flower of the screw pine resembles a white conch, it has broken and shed its pollen.
4. *Ceṅkayal*: Red silvery fish.
5. As the elephant has thrown out many eatables in the street, eagles lowered in the sky like a canopy shrieking for food.
6. *Kodiñci* - A lotus-shaped wooden object in the front of the chariot.
7. *Ātti* - The flower symbolic of *Cōla* dynasty. Holy mountain ebony (*Bauhima tomentosa*)
8. *Kārkadampu* - *Kadampu* blooms in the rainy season; it is worn by Lord *Murugaṇ*
9. *Ādakappon* - One of the 4 kinds of gold. It is slightly greenish in hue.
10. *Makarayāl* - Fish-shaped lute with 17 strings.
11. Inimical string - *Pakai narampu* also the sixth and third strings.
12. The prince *Uṭayakumāraṇ*. He was happy because he thought it would be easy for him to pick her up when she was not under the care of holy men.  
The mansions are likened to the clouds and the chariot to the moon.
13. As she left Buddhist sangh she was termed lonely.
14. This is a reference to *Cōlaṇ Karikālaṇ* who came to the throne in his tender age. His foes wanted to test his ability of judgement, through a dispute. The boyish king disguised as an old man, heard the case and delivered judgement to the appreciation of all.
15. *Kaṇmā* - Result of past action
16. *Puṭamāṟiyā ka* To examine closely as though by turning inside out.

## Canto Five

*Maṇimēkalā Teivam Vantu Tōṇṛiya Kātai*

OR

The Story of the Appearance of  
Goddess *Maṇimēkalai*

Mistaking the shape of *Maṇimēkalai* for a painting, *Utayakumāraṇ* was extolling the artistic talents of the painter. Then he realised that it was her form, he was groping for the entry, seeing no visible door. Seeing *Cutamati* "What is the character of *Maṇimēkalai* ? Tell me," he asked. On that, *Cutamati* replied, "She has taken penance-virtues capable of cursing the guilty, has no lust agitation; it is not proper for you to desire her."

He rejoined, "Is there restraint for excessive food? Is there chastity when lust has anchored? At any rate she is my privilege!" As he was going on saying that, he elicited from her that she

was left at the hermitage of the *Caiṇa muṇis* by a *Vittiyātaraṇ* and that she had come with the daughter of *Mātavi* following Buddhism and left the place saying, "It is possible to get *Maṇimēkalai* through *Cittirāpati*". After he left, *Maṇimēkalai* came out and told *Cutamati*, "My heart followed him even though he slighted me that I am loveless, have no feeling for penance, and am a prostitute. Is this the nature of lust? If so, let its character decay." At that juncture *Maṇimēkalai* Goddess who had come to witness *Intira Viḷā* had taken on herself the form of a woman known to them and reached that grove, circumscribed the *Pātapīdikai*<sup>1</sup> rose up in the sky and worshipped it in many ways. By this time the day was bidding farewell and darkness set in. (In this canto it is stressed that Buddhists are kinder than the Jains. It is good to worship Lord Buddha) The simile of the sunset in the west and the full moon-rise in the east, the description of the happenings in the evening are examples of poetic genius.

## Canto Five

*Maṇimēkalā Teivam Vantu Tōṇṇiya Kātai*

OR

## The Story of the Appearance of Goddess *Manimēkalai*

The young golden flower creeper-like <sup>2</sup> seen by the young prince

Her body's dazzling brilliance wondered by the heaven dwellers

Demolishing the crystal *Porumuka elini*<sup>3</sup>

Like the bewitching dancing form of *Tirumakal*<sup>4</sup>

Showed its form to the formless

**Who has fragrant five-flower darts and the pisces flag!**

The prince wondered as to how the painter conceived the form  
in his heart?

Realised then it was the blue lily-eyed!

## Moving and groping for the latch of the luminous chamber



The figure of *Maṇimēkalai* like a rare painting expressing  
the creative genius  
Was reflecting on all sides, "where is this tender creeper?  
Tell me,"

Asked the prince looking at *Cutamati*  
"Your youthful handsomeness-like that of him who destroyed  
*Kirouñca* mount<sup>5</sup>

She with golden bracelets,<sup>6</sup> on second thought,  
Will not smell and enjoy it with her eyes!  
She is on penance given by destiny!  
And is having arrows of curse!  
And she has the truth of having conquered lust,"  
So narrated *Cutamati* with pure flowers on her lock.  
"What hold will restrain the surging abundant flash flood?  
What chastity will control the hardened lust?  
What if she is of virtue? Let her be so!"  
So saying, he was leaving the place with jealousy at heart.  
"Long live thy *Kaṇṇi*<sup>7</sup>; Oh! Prince wearing long *Kaḷal*!<sup>8</sup>  
Don't have the heart to follow an evil path!  
Hear me the reason for my coming with her  
Oh! Ye ruling the world surrounded by seas  
My father, an old *Antaṇaṇ*, lost my mother  
Firm-hearted, dining after fast and doing penance  
Who tends holy fire for rains  
Pitying on me who out of the past *Kaṇmā*  
Took to wrong marriage-  
And grieving not finding me  
Among the multitude thronging  
For a holy dip at the broad *Kumari* ghat  
Made by the monkeys  
Not finding me, he continued his search,  
And comes for a holy dip with *Vadamoli*<sup>9</sup> scholars

At the great confluence ghat of *Kāviri* with the sea  
 Found me here in this city!  
 And asked me, 'How did you come here, my daughter?'  
 And showered the unbearable tears on me  
 Though I was unfit to live with *Antaṇars*<sup>10</sup> reciting *Vētas*  
 He could not leave because of filial love  
 Begging at homes and living in this city  
 Used to go begging to big houses!  
 One day as he was attacked by a cow which has recently  
 been delivered,  
 He had a wound in his stomach  
 As though holding a garland of *Alaṛi*.<sup>11</sup>  
 He was holding the blood-stained intestines  
 Thinking  
 'This is the place of my daughter's abode'  
 He called out  
 'Oh! *Caiṇa muṇis*, I am seeking asylum'  
 'Thou deserve not this place'  
 Angrily shouted they at me  
 And asked us to get away by a show of hand,  
 The *Caiṇa muṇis* of pure austere penance!  
 With tear-laden eyes we pleaded in the street outside;  
 'Are there virtuous people?'  
 We have none to fall back!  
*Caṅkatarumaṇ* a saint of great penance  
 Begging with a bowl in hand  
 At the high-storeyed houses  
 With a face like the full moon even when the sun scorches at  
 With dhoti beautifully golden<sup>12</sup> noon  
 'What caused you grief?' -he asked us  
 His merciful words dipped in kindness!  
 Filled our ears and heart with coolness!

He gave his begging bowl in my hands;  
 In order to relieve the pain of my father,  
 Fully embraced him quickly and carried him on his back  
 And showed us the hermitage of the *Putta*<sup>13</sup> monks.  
 It is he who removed the pain of birth of my father.  
 He showed us with grace, his natural divine tracts  
 The treasure of flawless character  
 Having gone through several births  
 Virtually in the world  
 Guiding the lives in the divine path as the fully realised!  
 Selfless living and giving self to others!  
 On the great responsibility of gracious virtue,  
 For the lives to attain *Nirvāṇa*,  
 Turning the wheel of virtue dexterously,  
 He has won *Kāmaṇ*,<sup>14</sup> Hence the divine feet of the  
 Handsome,<sup>15</sup>  
 Other than praising and worshipping  
 I have no tongue to talk anything else!  
 Oh king! May you live long"!  
 So said *Cutamati*;  
 "Oh, girl of fine speech! I have understood your history  
 I can get the fair creeper-like and narrow-hipped<sup>16</sup>  
 Through *Cittirāpati*" so said the prince  
 And left of langour.  
 Opening the crystal chamber, on her cool moon face  
 Her untwisting fair fish-like eyes gazing  
 "The prince spoke despicably of me  
 That I have no chastity, no feeling for penance!  
 That I am selling my body;  
 In spite of rejecting him as the  
 One who spoke contemptuously,  
 My heart went with this stranger!

Is this the nature of love?

If so, let its might perish"!

So said nectar-laden-blooms-weaving- *Maṇimēkalai* to

*Cutamati*

Goddess *Maṇimēkalai* who had come

To witness willingly *Intira Viḷā* festivities,

Took the disguise of a bejewelled girl of that city;

And circumambulating the *Pātapīdikai* rose in the sky;

"Oh ye of divine wisdom!

Shall I call Thee, the pure! the holy! the ancient!

The preeminent by the world's penance?

Shall I call Thee as the eraser of impurities?

Anihilator of anger?

The fully realised,! Top ranker?

Shall I call Thee, the duster of lust?

The ever blissfull, the hater of

The cruel enemy of wicked ways?

Hail! Your holy feet, the possessor of a thousand-spoked disc<sup>17</sup>  
of virtue!

I have no thousand tongues, then how can I worship Thee!"

Leaving the limit of learning the flower creeper-like lady

called *Pukār*

Has the moat as her feet having good clear water with

varied flowers.

And the chirping birds as jingling anklets!

Bastion's rampart as jewelled.girdle!

The two great pillars for festoons at the portal as her

shoulders;

The temples for the *Vaccira* weapon and the *Karpaka taru*

As her two lustrous young beautiful breasts.

For the king of *Ātti* flower built big

Existing temple<sup>18</sup> for ages, as her face!

The full moon in the east!  
 The setting sun in the west!  
 Like ear jewel of silver and gold!  
 Added lustre to her flawless face!  
 The playing swan had dozed off<sup>19</sup>  
 On a lotus flower and it closed with it!  
 The swan cock tore off the flower and with the hen  
 Flew to the branch of the high coconut tree!  
 The *Aṇṇil*<sup>20</sup> hen crowed in a low pitch  
 And indicated the dusk-arrival to its mate!  
 In the pond populated by coral legged swans!  
 The globular eyed cows grazed on blue nelambo!  
 The showering milk from their udders put down the rising dust!  
 Thinking of their calves and bellowed going along the assemblies!  
 The holy *Antaṇars*<sup>21</sup> were stroking the holy fire!  
 Several women wearing golden bracelets were lighting the lamps!  
 The lutists, sweet strings babbled *Marutappaṇ*!<sup>22</sup>  
 The shepherd poured *Mullaippan*<sup>23</sup> through their flutes!  
 Like a woman entering the fold of her relatives,  
 After losing her husband in a battle-field,  
 With the endless grief of losing the sun,  
 The lady evening dusk with paleness of complexion with love sickness  
 Came and stayed at the city precincts!

1. *Pātapīdikai* - Lotus seat of Lord Buddha's feet.
2. *Kā mavalli* - An angel of love in heaven. *Maṇimēkalai* resembled her.
3. There were three types of screens on the stage during *Caṅkam* age.  
 They are 1) *Orumuka eḷiṇi* 2) *Porumuka eḷiṇi* 3) *Karantuvaral eḷiṇi*;  
 i) Comes from one side, (ii) Comes from two sides and makes an enclosure and (iii) comes as though from nowhere (The crystal chamber looked like *Porumuka eḷiṇi*)
4. *Tirumakaḷ* took *Mōkiṇi* form to fight the demons. Here the formless

refers to, the God of love, *Kāmaṇ* who lost his form at the look of *Civā*. Briefly it means the mere look of *Maṇimēkalai* kindled the lust in the prince.

5. Lord *Murukaṇ* destroyed *Kirouñca* mount. The prince's radiance was like that of the Lord.
6. *Maṇimēkalai*
7. *Kaṇṇi* - Wreath on head. Here it is *Atti* flower symbolising *Cōlas*. Every king had his own symbolic wreath.
8. *Kaḷal* - Hero's anklet - a mark of warriorhood
9. *Vadamoli* - Sanskrit
10. *Anthanaṇ* - Brahmin
11. *Alari* - Willow
12. Monks use dhoties dipped in saffron  
The overflowing merciful nature of the Buddhist monks is spoken of here. Their mercy is available to all who seek them irrespective of creeds and clans. They go begging only past midday, after the householders have finished their lunch.
13. *Putta* - Buddhist.
14. *Kāmaṇ* - Lord of love, the tempter; while lord Buddha was doing penance under the *Bōti*, *Kāmaṇ* gave him so many temptations, Buddha won him.
15. The Handsome: Lord Buddha
16. Creeper-like and narrow - hipped- *Maṇimēkalai*.
17. 1000 - spoked disc - It is the symbol of divine rule. It can also mean as the divine feet of Lord Buddha with 1000 rays.
18. The temple is the face of the city. The moon-rise to her right and the sun-set to her left (east and west respectively are seen simultaneously. It looks like her two jewels to her ear the former made of silver and the latter of gold)
19. It indicates the arrival of darkness.
20. *Aṇṇil* - Inseparable pair of love birds frequently spoken of in *Caṅkam* literature.
21. *Antaṇars* - Vedic scholars
22. *Marutappaṇ* - Tune fit for agricultural tract
23. *Mullaippaṇ* - Tune fit for pastoral tract

## Canto Six

*Cakkaravāḷakkōddam Uraitta Kātai*

OR

The Story of *Cakkaravāḷa* Hermitage

The dusk came and departed. The lunar sphere was showering its cool rays as though pouring milk from a silver vessel; Goddess *Maṇimēkalai* again worshipfully praised Lord Buddha's *Pātapīdikai*; and questioned *Cutamati* standing there, "What is the reason for your being here? What caused your sorrow?" She narrated the words *Utayakumāraṇ* said while leaving. On that the Goddess addressing them said, "*Utayakumāraṇ*'s infatuation for *Maṇimēkalai* has not subsided even a little. Though he left thoughtfully without executing his design because it is the grove of saints, he will abduct her in the street while going past this place. There is a small exit in the west of this fortified wall; if you go through it and reach *Cakkaravāḷakkōddam* of the Buddhist saints, no harm will near you; therefore go ye there."

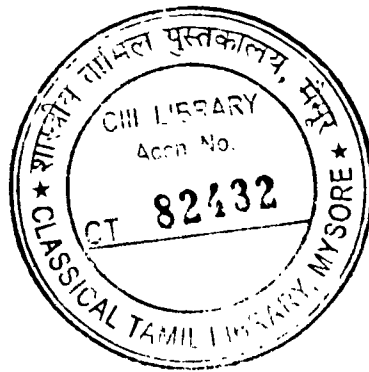
*Cutamati* asked, "Everyone calls that as a cremation ground *Kōddam*; *Mārutavēkaṇ* and you only call it *Cakkara vāḷakkōddam*; Tell us, what is the reason for that?"

That Goddess explained the details of that grove outside the city which came into being along with *Kāvirippūm paddiṇam* during its origin. It also pitied the lives of those who are not wedded to virtue, even though they see that *Yamaṇ* the cruel killer, kills and piles up lives irrespective of whether they are saints, rich, recently delivered young mothers, incapable children or the old or the young and they are devoured by the fiery crematories; yet such people take to drinking toddy as great wealth and make merry. "Are there fools greater than them?" It continued, "At such a crematory *Cārṇkalan* a brahmin boy who went along that way was seized by a goblin and he died.

His mother *Kōtamai* appealed to the Goddess *Campāpati* to take her life instead and give back the life of her son. *Campāpati* replied, "Angels and goblins do not seize lives; it is your son's ignorance which caused his death. It is not possible to give back his life receiving yours. After leaving the body, the life takes a different birth according to its *Kaṇmā*. There is no doubt about it. Are there not many who can offer their lives to the kings? There are one thousand *Kōddams*<sup>1</sup> belonging to this king. If there is any *Tēvā* here at this *Cakkaravāḷakkōddam* who can grant the boon you ask for? I too then shall grant thee," said *Campāpati*. She also summoned all Gods and Goddesses from *Piramakaṇas* and all the *Tēvās* who can grant boons at *Cakkaravāḷam* and arrayed them before *Kōtamai* and told them, "This is her calamity. Redress her grievance." All the Gods and Goddesses told the same message revealed by *Campāpati*. *Kōtamai* on realising the truth and free of her grief laid her son to rest and she breathed her last.



Then in order to make known the great powers of *Campēpati*, at the place of assembly wherein all the *Tērās* had gathered, and in order to commemorate the event, she asked *Mayaṇ* the heavenly architect to build a replica of this world in mud plaster, having the Meru mount in the centre, the seven hills surrounding it, the four great islands, thousand islands, two thousand islets, and the others and also the lives — flora and fauna — in their habitat. Hence it is called *Cakkaravāḷakkōddam*. This is its history; so said the Goddess. *Maṇimēkalai* was grieving, "Such is the nature of earthly life," While *Cutamati* was asleep, *Maṇimēkalai* Goddess embraced *Maṇimēkalai* and through the sky went towards the south, 30 *Yōcaṇas*<sup>2</sup> and left her at *Maṇipallavam* surrounded by seas.



## Canto Six

*Cakkaravāḷakkōddam Uraitta Kātai*

OR

The Story of *Cakkaravāḷa* Hermitage

After the departure of the evening dusk  
 Came the brilliant rayed lunar sphere!  
 As the fault reaching the elite  
 Is seen at once on its appearance —  
 In the flawless sky, the stain of the moon was prominent!  
 The cool sweet beautiful rays  
 Were showered by the moon!  
 As milk is poured from a silver vessel to the spaces here  
 and there  
 At the grove with nectar opening flowers;  
 Like the lightning taking shape,  
 Goddess *Maṇimēkalai*'s body effulgent as the rainbow.  
 Bowed and worshipfully praised the footrest

Of the first God who turns the wheel of Aram<sup>d</sup>  
 Disguised as a girl residing in the city  
 Asked Cutamati "How come here?" what grief?  
 Cutamati said that told by Uṭayakumāraṇ.  
 The rare Goddess gracefully said  
 "The prince's infatuation for Maṇimēkalai  
 Hasn't diminished; his heart with her  
 He left this grove as it belonged to the saints!  
 He will not desist to trap her in outer streets!  
 Hence go ye through the small exit  
 At the west of this fortified wall  
 And if you enter the Cakkaravāḷakkōḍḍam  
 Resided by monks of great penance  
 No harm will come even if you spend the night there  
 Hence go ye there!"  
 Except the cunning Mārutarēkaṇ<sup>a</sup> and the fair soft and  
 beautiful you  
 All the people living in this broad city  
 "Call it Cakkaravāḷakkōḍḍam<sup>a</sup> and not otherwise  
 "In all you call it Cakkaravāḷakkōḍḍam."  
 "Oh, he must explain the reasons," he asked Cutamati  
 "I shall narrate the reasons for thee to know  
 From the great dark danger  
 You need the word the daughter of Mēraṇ<sup>a</sup>  
 Goddess Vīraṇḍavāḷi<sup>a</sup> thus spake.  
 "There is the crematorium close to this grove  
 From the origin of this city striking fear to the enemies  
 The portals with flourishing creepers, wherein  
 The Tēvās<sup>b</sup> enter leaving their pilotless crafts  
 In the sky motionless like painting!  
 The great entrances wherein paintings of  
 Paddy, sugarcane, ponds and groves;

The gates of mansions of white like plaster  
 Sparkling and clear with no paintings;  
 The high doorways of buildings  
 With plaster embossed figures of  
 Standing tall demons with angry look and grinning red mouths,  
 With outstretched noose and trident;  
 Mansions with four gates rising in symmetry;  
 The garrisoned city with fort and rampart  
 With a moat around inhabited by friends;  
 The heads<sup>7</sup> of those who sacrificed their lives with unswerving  
 determination,<sup>8</sup>

Hanging low on the tall trees around the portico  
 With a prominent pedestal with altar  
 Of *Kādukīḷaḷ*<sup>9</sup> big temple,  
 Whether for the saints or for the king,  
 Or for the chaste women who die with their husbands,  
 According to the customs of the four different divisions,  
 The elite performing the last rites,  
 The small and big hill-like buildings,  
 Made of burnt bricks making the cemeteries and crematoria  
 The tall pillars for the perfect offerings to the God of rare might  
 Erected stone slab sit-outs and curved lanes  
 The huts for eating sleeping and residing for the guards of  
 The cemetery with a pole and eating vessel in hand,  
 The smoke as flags! And the flambeau as festoon!  
 The funeral pyre *Pantals*<sup>10</sup> spreading everywhere,  
 The place was filled with ceaseless noise made by  
 Those who cremate and lay and bury in pits and close;  
 Those who cover in burial urns,  
 Those who leave abhorrently not staying there day and night,  
 The wailing of those coming in and going out.  
 The heart-rending noise made by the *Neital*<sup>11</sup>

To those alive reminding them of their death!  
 The sound of worship at the death of saints!  
 The noise of bemoaning at the death of house dwellers!  
 The bad howling of the long faced fox,  
 The hooting of *Kūkai*<sup>12</sup> welcoming the dead,  
 The cawing of *Kōddāṇ*<sup>3</sup> eating flesh  
 The trumpeting of *Āṇḍalai*<sup>14</sup> eating the brain;  
 As the ceaseless noise of the sea wherein confluence fresh  
 water rivers;

The loathsome noise filling everywhere;  
 The high rising *Tāṇṇi*<sup>15</sup> *Oduvai*<sup>16</sup> and *Uḷiñcil*<sup>17</sup> trees  
 The dense *Kāṇṇrai*,<sup>18</sup> *Cūrai*<sup>19</sup> and *Kaḷḷi*<sup>20</sup>  
 The ravenous goblins gathering with their tribes  
 At the cloud resting big-branched *Vāka*<sup>21</sup> *maṇṇam*<sup>22</sup>  
 The *Viḷā maṇṇam*<sup>23</sup> where birds stay  
 Eating white fatty steaks and rejoicing  
 The *Vaṇṇi*<sup>24</sup> *maṇṇam* where the tireless hearted *Kapālikās*<sup>25</sup>  
 Tender fire to cook their food.  
 The *Ilantai*<sup>26</sup> *maṇṇam* wherein  
 Garland of skulls is woven by men with fasting bodies  
 The open yard *maṇṇam*<sup>27</sup> where the corpse eaters  
 Feed their guests with flesh-filled pots<sup>28</sup>  
 Ember-filled pots, and *Paṇṇiam*<sup>29</sup> filled vessels  
 Bier with pots filled with eatables;  
 And the torn garlands and broken pots;  
 Paddy and pop rice and a little rice offering  
 Sprinkled everywhere in the great void.  
 The ascetics who follow penance path and the rich  
 The just delivered young women and incapable children  
 Regardless of whether they are old or young,  
 The cruel *Yamaṇ*<sup>30</sup> kills them and piles up!  
 And this fire-mouthed cemetery devours them

And having seen this with their own eyes;  
 They carouse<sup>31</sup> in wealth vast and great!  
 But like not abundant good virtue  
 Are there any more foolish than them?  
 Such forlorn place was mistaken as a guarded city  
 By *Cārṇkalaṇ*<sup>32</sup> and he went lonely.  
 On the worms wriggling faulty flesh mass  
 The gleeful howl of fox biting the feet dyed of *Cempaṇcu*<sup>33</sup>  
 The prolonged caw of the kite on land  
 Scooping out the clotheless vulva!  
 The gnarling howl of *Tīnāi*<sup>34</sup>  
 Biting and carrying the hand with *Kadakaṃ*<sup>35</sup>  
 The noise of the ravenous eagle grasping  
 And eating the upright fair breast decorated with sandal paste!  
 And the fearful drum beat in the stage  
 Where the sweet bodies are reduced to white ash heap!  
 Make it known to the people who have love  
 That the human body is but bone, flesh and blood!  
 There plucking the black head of a woman and holding aloft  
 One female goblin got up joyously,  
 Unconcerned and merciless whether they are the clouds  
 or tresses!

The eyes or carps? Nose or *Kumil*?<sup>36</sup>  
 Lips or *Muruku*?<sup>37</sup> teeth or pearls?  
 Digging out eyes and eating  
 Stepping out its forked feet, danced with unending glee!  
*Cārṇkalaṇ* beheld it and flabbergasted was seized by it  
 He left that place, called towards a direction  
 "Look at this my mummy, at the burning ghat  
 I gave my life to the cruel old goblin"  
 So saying he lay dead before her mother  
 "Is it Angel or Goblin that

Gobbled the dear life regardless of the fact that  
 I was with my blind *Antaṇaṇ* husband.  
 I have none to fall back, the ill-fated;  
 Guarding the ghats and assemblies  
 Old sturdy trees, residences and temples  
 Does it befit thee Oh! *Campāpati*?  
 That you have not guarded my son's life?"  
 So cried out *Kōtamai*<sup>38</sup> of her deep affliction  
 Embracing her son's lifeless body on her chest;  
 "Standing at the gate of the fortified cemetery  
 In the midst of this dark night, with great grief  
 Thou called me here at this gate where goblins are dancing  
 What is the cause of thy grief, tell me?"  
 So asked appearing the golden complexioned<sup>39</sup>  
 "The innocent boy of mine having none else  
 Went along the *Īmappuraṅkādu*<sup>40</sup>  
 Is it Angel or Goblin which devoured his life?  
 Look at him lying as though sleeping?"  
 So narrated the *Antaṇa* woman with sorrow  
 "Angels and Goblins eat not the dear life  
 The ignorance of his with holy thread on his chest,  
 As the connecting support  
 His destiny came and took his life and departed!  
 Leave thy great affliction"  
 So replied the Goddess.  
 Then *Kōtamai* beseeched  
 "If you can with grace  
 Take my life and give back my son's  
 He will protect and maintain my blind husband  
 Hence give me back his life and take mine."  
 The grand old lady<sup>41</sup> pitied and spake

"Is there any doubt when the life goes out  
 It will take rebirth through its action.  
 To bring it back is not possible for me  
 To wipe your great grief; grieve ye not;  
 "What you said is the untrue statement  
 Of the cruel deed people holding killing is virtue;  
 Is there none to give life for life  
 To the kings who rule the world?  
 There are thousand *Kōddams* belonging to the kings laid here  
 Hence speak not harsh words the cause of hell"  
 "The fourfold *Vētās*<sup>42</sup> of the *Piramaṇ*  
 Declare that *Tēvās* will grant boons.  
 I shall leave my life here  
 If you a great Goddess do not grant," represented *Kōtamaī*  
 "Unless the first God<sup>43</sup> Himself grants life;  
 If any of the *Tēvās* roaming in the urns can give,  
 I too shall give it. Oh! Woman,"  
 Behold ye my prowess," so saying  
*Campāpati* arrayed before *Kōtamaī*  
 The four orders of formless *Pirammar*  
 The fourfold four<sup>44</sup> *Pirammar* with forms  
 The two *Cudars*<sup>45</sup> and twofold three<sup>46</sup>  
 Godly clans with extra-ordinary beauty!  
 The eightfold *Narakars* striking grief to the different *Acurās*  
 The celestial planets and starry constellation!  
 Containing in self at *Cakkaravāḷam*  
 And asked them, "This is her calamity; give her relief,"  
 All the *Tēvās* said the same message  
 As propounded by *Campāpati*  
*Kōtamaī* was relieved of her calamity!  
 Laid her son at the pyre and died.  
 After that *Campāpati* to show her great powers



In that place where all *Tēvās* have assembled  
 At the hill of *Cakkaravāḷam* surrounded by the great sea,  
 Summoned *Mayaṇ* and made him make  
 In mud plaster an exact epitome of this world  
 Beautifully according to the principles -  
 The Meru mount forming the centre,  
 And the seven mountains around it,  
 The four kinds of great islands,  
 And one thousand small islands and  
 Two thousand islets,  
 And the rest according to their location;  
 Showing them properly in perspective;  
 The lives thriving there and their habitat;  
 And "This is the *Cakkaravaḷakkōddam* behold ye all!"  
 Because the corpse disposal place is adjacent to the rampart  
 People call it *Cudukāddukkōddam*  
 This is its history," so spake Goddess *Maṇimēkalai*.  
 With strengthless heart at the great calamity  
*Maṇimēkalai* heard the lives of the born told by the great<sup>47</sup>  
 At the dense dark midnight  
 Leaving *Cutamati* who had fallen asleep.  
 Embracing fully the flower creeper<sup>48</sup>  
 Went through the sky!  
 Thirty *Yōcaṇās*<sup>49</sup> towards the south side,  
 At *Maṇipaltavam*<sup>50</sup> dressed by sea waves  
 The Goddess placed *Maṇimēkalai* and left.

1. *Kōddam* - Territorial division of the kingdom.
2. *Yōcaṇa* - Distance at which sound is audible
3. First God... wheel of *Aṇam* - Wheel of *Tarumam*; refers to Buddha
4. Cunning *Mārutavēkaṇ* - The *Viñcayan* who coveted her cunningly and then left her in the lurch.

5. *Cudukāddukkōddam* - Enclosure abutting the crematorium
6. *Tēvas* - Heaven dwellers.
7. The head sacrificers (a cruel and valorous act) used to tie their long locks on the low - lying branches of a tree and cut off their heads with a firm determination as an offering to *Kāḷi*
8. See also *Cilappatikāram* - *Intira Viḷā Uraitta Kātai*
9. *Kādukiḷal* - *Kāḷi*, *Turkkai*
10. *Pantals* - Thatched sheds for shade. The ancient system of disposal of corpses is described here vividly. They are, cremation, burial in pit, laying on the ground and burial in urns.
11. *Neital* - Drums beaten at death
12. *Kūkai* - Rock horned owl
13. *Kōddāṇ* - Another species of the same genera
14. *Āṇḍalai* - Another species of the same genera
15. *Tāṇṇi* - *Ballenic myrobalan* (*Tenmi belenica*)
16. *Oduvai* - Round - leaved discous feather foil
17. *Uḷiñcil* - *Sirissa* (A short tree with golden flowers and small leaves)
18. *Kāṇṇai* - A kind of wild plant
19. *Cūrai* - Oblique - leaved
20. *Kalli* - spurge, *Buphorbia*
21. *Vā kai* - *Sirissa albizziā* The victors wear it.
22. *Vā kai maṇṇam* - Assembly under the grove of *Vā kai*
23. *Viḷā* - Wood apple
24. *Vaṇṇi* - Indian mesquit (*Prosopis specigena*)
25. *Kapālikās* - followers of one of the minor Saivite systems which holds that souls are eternal, plural and present, enjoins taking along human skull with green flags in hand as a necessary stage for becoming the perfect soul and promises the later *Civā* like bliss.
26. *Iltai* Jujube tree (*Zizyphs jujuba*)
27. *Maṇṇam* is a place of congregation usually under shady trees where cremation or burial and other last rites take place.
28. It is an apparent reference to wild animals like *jackals*, *foxes* etc. (or) It is a reference to the cannibalism of certain sects worshipping *Kā*

*dukilal* or to the nomadic primitive tribes with such traits? *The erudite will please elucidate.*

29. *Paṇṇiam* - A kind of pastry

*Uri* - Suspended network for holding pots

The poet gives a vivid description of the *Kōddam* which consists of cemeteries crematories etc. of different types meant for the four castes.

30. *Yamaṇ* - God of death.

31. Wealth is considered as an intoxicant.

32. *Cārnikalaṇ* - A brahmin boy with that name

33. *Cempaṇcu* - Red cotton dye (Lac dye)

34. *Tīnāi* - A kind of jungle dog, a wolf species

35. *Kadakam* - Bangle worn at the shoulder

36. *Kumiḷ* - A conical flower (*Gruelina parvi flora*)

37. *Muruku* - Horse radish tree flower.

38. *Kōtamai* - The brahmin mother who lost her boy

39. Golden complexioned - *Campāpati*

40. *Īmappuṇṅkādu* - The place where the dead bodies are disposed of

41. The grand old lady - *Campāpati*

42. The fourfold *Vētās* - *Rig, Yajur, Sama and Atarvana Vētās*

43. The first God - *Makā piramā*

44. Fourfold four - Sixteen

45. *Cudars* - The sun and the moon

46. Twofold three - Six

The learned say that there are 31 cosmos (worlds) the first is *Narakalō kam*. In its 8 divisions *Narakars* live. They are 1. *Mahā Nirayam* 2. *Rouravam* 3. *Kālacūtram* 4. *Cancīvanam* 5. *Mahāvīci* 6. *Tapanam* 7. *Campira tāpanam* 8. *Cankatam*

In the sixth cosmos of six worlds, six clans of gods live from the 12th to the 27th worlds the 16 kinds of *Piramas* with forms and in the 4 cosmos from 28 to 31 the 4 kinds of formless *Piramas* live.

The greatness rises from the 1st onwards in increasing intensity.

A great circle was drawn (probably) and having the mount Meru as the centre, the whole world with oceans, mountains, continents, islands, big and small and islets and the flora and fauna and their

habitat were all shown as a miniature replica faithfully according to the exact principles of mud plaster by *Mayaṇ* the divine architect. Our ancestors had conceived the world as a globe (circular on two dimensional presentation)

*Cakkaram* means circle.

47. The great - *Maṇimēkalai* Goddess
48. Flower creeper - *Maṇimēkalai*
49. *Yōcaṇā* - Distance covered by the sound of a caller to be heard at the other end.
50. *Maṇipallavam* - An island thirty *Yōcaṇās* south of *Kāvirippūm paddiṇam*.

## Canto Seven

*Tuyil Eḷuppiya Kātai*

OR

## The Story of Waking up from Slumber

Goddess *Maṇimēkalai*, having left *Maṇippallavam* appeared before *Uṭayakumāraṇ* who was sleepless With the longing for *Maṇimēkalai*, musing "She will be mine if the dusk departs" and spake, "Oh! The son of the King! If the sceptre falters the planets will falter; if the planets falter rains will diminish; if rains diminish there is no lasting life; the king who rules the world does not deserve to call all the lives as his; and hence give up thy evil desire of bad result." After giving him such advice, it went to the pleasure grove and woke up *Cutamati* and said; "I am Goddess *Maṇimēkalai*, I came to witness *Intira viḷā*. Fear ye not. The auspicious time of following the good path of *Puttan* has come, hence I lifted her up and placed her at

*Maṇipallavam*; She will come back here on the seventh day from now after having known the happenings of her previous birth. Even though she takes a different form, she will not hide her identity to you; many miracles will happen when she enters this area; Tell *Mātavi* of my coming here and of *Maṇimēkalai* following the righteous path. She knows me before. On the day *Kōvalaṇ* baptised his child with my name saying, 'Name her after our family deity,' I came in the dream of *Mātavi* at night and said as though while awake 'Thou hast given birth to a creeper of penance, making Lord Cupid incapable.' Remind her of this also." So saying the Goddess left.

Then *Cutamati* woke up distressed about the exit of *Maṇimēkalai* and through the small gate of the rampart in its western part reached *Cakkaravālakōddam*, and was there at one side of *Ulaka Aṇavi*.<sup>1</sup> Then, at the place of tall pillars, the divine *Pāvai*<sup>2</sup> gave oracles to the bewilderment of *Cutamati* telling her of her previous birth as well as her present birth.

" *Maṇimēkalai* will come to this city, on the seventh day having known her previous birth as well as yours . Hence grieve ye not over her departure." *Cutamati* confounded at heart on hearing this, was staying there throughout the night. At - day break she got up; going along the street, she reached *Mātavi*'s abode and recited the happenings of the previous night. She felt like a cobra which has lost its precious gem and grieved much. *Cutamati* too was like a body having lost its sweet life.

(Here the happenings at night, the happenings at daybreak, the author's knowledge of minute details of social life and his imaginative abilities are made known.)

## Canto Seven

*Tuyil Eḷuppiya Kātai*

OR

## The Story of Waking up from Slumber

Having placed *Maṇimēkalai* at *Maṇipallavam*  
 And leaving it, the Goddess *Maṇimēkalai* appeared before  
                     *Utayakumāraṇ* afflicted with love sickness  
 After he met *Maṇimēkalai* at the flower grove  
 And was ruminating "She is mine if the dusk departs"  
 And was pining of love, sleepless on his feather-soft bed  
 And spake "Oh! Son of the King,  
 If the sceptre falters, the planets will falter!  
 If the planets falter, the rains will fail  
 If the rains fail, there is no lasting life!  
 The king who rules the world,  
 Doesn't deserve to call all the lives as his.

Hence give up thy evil desire of bad result on her donning  
penance<sup>3</sup> virtue"

And then entered the pleasure grove;  
Woke up *Cutamati* from her deep slumber  
And spake, "Fear not! I am Goddess *Maṇimēkalai*  
I came to this city to witness *Intira Viḷā*  
As the *Ētu*<sup>4</sup> to follow the path of *Puttā*  
Has ripened for young creeper<sup>5</sup>  
I took away your soft nature by my occult powers  
And kept her at *Maṇipallavam*; with no deceit  
Having known her previous birth  
She will appear on the seventh day  
The young creeper - like good girl!  
At this city of flourishing wealth with excellent guard  
Even though she appears in disguise she will reveal  
herself to you;

On the day of her re-entry here, there are many *Ētus*.  
Tell *Mātavi* of my coming here  
And *Maṇimēkalai* of her flawless course  
She will know of my history.  
On the day *Kōvalaṇ* baptised his child with my name  
Recalling 'There is a goddess in the sea of big waves'  
At the dark midnight, I told him  
In his dream as though while awake  
'You have begotten a creeper of great penance  
Making *Kāmaṇ*<sup>6</sup> incapable! And capable of cutting away  
Great ills<sup>7</sup>

Tell this story to *Mātavi* " and  
It got up in the sky and went away!  
*Cutamati* got up with immense sorrow  
In the expansive home as stage with their teachers showing  
Different *avinayās*<sup>8</sup> to their wards



Like the dancing girls of the stage  
 The koel<sup>9</sup> - like instruments also having functioned in unison  
 And going to sleep; and the sweet lute's strings  
 Striking different notes, and having enjoyed  
 The music with girls adept in singing  
 Their bangled fair hand's soft finger kick<sup>10</sup>  
 Not hotting them up; hence staying as hey are  
 Intolerant of their faithless lovers going to the prostitutes  
 Their collyrium eyes reddening like wavering creepers  
 Without expression and sleeping with *Ūdal*,<sup>11</sup>  
 Embracing their lovers at the fragrant flowery bed,  
 The toddlers not staying at a place,  
 But running and playing with their mates;  
 Drawing *Cirutēr*<sup>12</sup> and tired of limbs,  
 Sleep at their beds; for the lisping babes  
 With *Aimpadaitāli*<sup>13</sup> on their chest, their foster mothers  
 Showing incense, driving away evil spirits  
 Have gone to sleep  
 The birds nesting in groves, their tongues within stilled after  
 Their tumultuous festivities and sleeping at tree holes  
 While the ancient garrisoned city slept at night,  
 The sound of praise of the time - keepers  
 At the *Kurunīrkkaṇṇal*<sup>14</sup> of the palace  
 The long trumpeting of grieving elephant  
 Not taking feed at loss of strength by captivity  
 The din of striking *Tudi*<sup>15</sup> by the watch and ward  
 At the broad car streets and narrow lanes  
 The voice of song sung after drinking *Tōppi* toddy<sup>16</sup>  
 By the workers at the crafts  
 At the assumption of their original strength  
 At the port of roaring sea  
 The sound of the bathing of women at ponds

To rid of *Puṇṇiru*<sup>17</sup> of child birth with *Tūmam* of  
*Kadippakai*<sup>18</sup> *Aravāi* and *Aiyavai*  
And the thundering noise while placing their offering  
At *Pūta catukkam* by the panther like  
To ensure the nihil of the inimical hearted brave  
Exclaiming "Victory to our king with chariot and flag"  
The long sound of throwing the offering by the  
standing conjurers  
Soliciting the female goblins "Come and have it"  
To cure the recently delivered young women and their  
helpless babes  
The suffering women of ulcers of first confinement  
Heaving heard  
And in the stirred - up heart  
At the night besmeared with darkness  
*Cutamati* with teeth like the roots of  
Peacock feathers, left the flower grove  
And through the refined small gate at the west of the rampart  
Reached and sat at one side of *Ulaka Aravi*<sup>19</sup>  
With a wide - mouthed gate of mass entry  
At *Cakkaravāḷakkōddam* admired by Goddess *Maṇimēkalai*  
At the tall pillar, the wonderful *Pāvai* created by *Mayaṇ*  
To announce the previous births of all  
Was seen by *Cutamati* and was frightened.  
It made divine oracle of the future events.  
"Oh! The great daughter of *Iravi Varmaṇ*<sup>21</sup>  
The queen of *Tuccayaṇ*<sup>22</sup> the cavalier  
At the death of *Tārai*<sup>23</sup> with garland of lustrous pollens  
Thou breathed your last, swooned before the elephant  
Oh! The daughter of *Kaucikaṇ* of *Kārāḷars'* *Caṇṇpai*<sup>24</sup>  
Who have entered this city with *Mārutavēkaṇ*  
And joined *Tārai* and *Tavvai*

The *Vīrai* alias *Cutamati* hear me,  
 At the midnight of the seventh day from today  
*Maṇimēkalai* your younger sister in the previous birth  
 as *Ilakkumi*

Will come here knowing your previous birth as well as hers.  
 Fear ye not," so assured it.

*Cutamati* became agitated at heart.

The city guard's eyes drowsed.

Those sleeping on the pure soft bed woke up

The right spiralled conch blows a liquid note!

The learned assembly blows a burdened note!

The dot - faced elephants trumpet long;

The spotted feathered cocks make short crowings;

The horses in the stable stand up on hind legs and neigh;

The birds in the branches screech;

The honey - sucking bees in the flower grove hum aloud,

The creeper-likes'<sup>25</sup> bangles gingle aloud!

The bright offerings to Gods in the altar are fulfilled

The flower offering and worship at the ware shops is fulfilled

The drummers play at the doors with their instruments of hide

The commodities are spread in heaps at the portals of the  
 munificent givers

In order to wake up the city, the sun rose!

Annihilating the black darkness at the sea expanse!

Tormented like a peacock pierced by an arrow

She<sup>26</sup> crossed the street of the city with distressed feet;

Conveyed to *Mātavi* faithfully the happenings of the  
 previous night.

Like a cobra which has lost its gem

She deeply grieved at her daughter returning not.

*Cutamati* was like a body sans life

She, who narrated the episode.

1. World choultry
2. A statue of plaster
3. *Maṇimē kalai*
4. *Ētu* : Buddhist concept to mean that the past karma (action) ripens to yield result.
5. *Maṇimē kalai*
6. *Kāmaṇ* - God of love in Hindu pantheon
7. Great ills - desire etc.
8. *Avinayā* - gesticulation in dance
9. Koel - like instruments - lute, flute and pipe
10. The feather touch of the fingers of the tender girls has not produced variation in the strings.
11. *Ūdal* - Sulk
12. *Ciṟutēr* - A toy chariot.
13. A gold pendant worn by children in a necklace bearing in relief the five weapons of Lord Vishnu as an amulet
14. *Kuṟunīrkaṇṇal* - Perforated - time measuring disc plate that sinks on the expiry of one *Nāḷikai* (24 minutes.)
15. *Tudi* - A small drum tapering in the middle
16. *Tōppi* toddy - Toddy made from rice. (compare *Sake* - Japanese rice wine.)
17. *Puṇiṟu* : Recency of delivery. The recently delivered mothers go to ponds for a dip at night for the purpose of getting rid of the stress as well as a ceremonial purification of the impurities. They take with them smoking incense sprinkled with saw - like neem twigs and white mustard paste as foes to the evil spirits and goblins.
18. *Kadippakai* - Devil's foe (white mustard paste and saw - shaped neem twigs)
19. *Ūlaka aṟavi* - World assembly; meeting place (*Ampalam*) of all nationals
20. *Pāvai* - A girl - like statute made by *Mayaṇ*, the great divine architect. It can predict the future and tell the past and present truly. It is analogous to the sphinx of the Greek mythology.
21. *Iraivi varmaṇ* - King of *Acōtara* city; husband of *Cutamati* in her previous birth.

22. *Tuccayan* - King of *Kaccaya* country with a good cavalry. Father of *Cutamati* in her previous birth.
23. *Tārai*, *Vīrai* and *Ilakkumi* were sisters in the previous birth. *Tārai* was born as *Mātavi*, *Vīrai* as *Cutamati* and *Ilakkumi* as *Maṇimēkalai*.
24. *Caṇpai* - It is also inferred as present *Cirkāḷi* in Tamil Nadu
25. Creeper-likes - Girls like creepers.
26. *Cutamati*.

## Canto Eight

*Maṇipallavattu Tuyarurra Kātai*

OR

The Story of Grief at *Maṇipallavam*

While *Cutamati* was helpless at *Pukār*, *Maṇimēkalai*, who slept on the sand near the sea at *Maṇipallavam*, waking up and not finding anything known to her before was perplexed as if she were born in a different place. The sun rose. *Maṇimēkalai* thought aloud "Is this place in the pleasure grove not seen by me before? Am I awake or dreaming? My heart tremulates, where did you hide yourself, Oh! *Cutamati*? You do not explain! The darkness has departed, *Mātavi* will feel sad; is it a deceit of the girl who knows *Viñcai*? I don't know anything. I am afraid of loneliness. Come quickly." she was shouting and was searching at water holes and sand dunes. And not finding any one friendly to her, she wept and sobbed and

thought of her father, "Having reached the other country with my mother *Kaṇṇaki* with big bangles, Oh! My father with broad bejewelled chest! Thy head was slashed by a sword."

*Putta pīdikai* placed by *Intirā* and capable of revealing the past birth of the worshippers appeared before the weeping *Maṇimēkalai*.

## Canto Eight

*Maṇipallavattu Tuyarurra Kātai*

OR

The Story of Grief at *Maṇipallavam**Cutamati* while being like this at *Pukār*,There at *Maṇipallavam* surrounded by the curved waves  
of the big sea

Ploughed by conches, the sown pearls yielding!

At the dashing water bordered field!<sup>2</sup>

Rolling the curved-red-coral and the fragrant sandal

and *Akil* trees

The waves jaunt at the sea-shore!

There at the low puddle wherein stands the tall *Nāḷal*<sup>3</sup>,

Lily and nelambo thrive together!

At the shore of the deep pond for the bees to suck;

The curve - footed *Puṇṇai*<sup>4</sup> and sheath - flowered *Tāḷai*<sup>5</sup>





Reaching other country with the high bangled lady  
 Thou were slashed by a sharp sword Oh! my daddy  
 With a broad chest bedecked with jewels!"

And before such weeping *Maṇimēkalai*

The lustrous brilliance spreading and growing

Three *Muḷams*<sup>9</sup> above the ground

And nine *Muḷams* wide on all directions

Made of a circular crystal according to rules

The lotus square prominently shining above

As the seat for the virtuous<sup>10</sup>

Allowing only the trees of fragrant

Flowers to offer and not others!

And the birds go not near and make no sound

flopping the wings

The *Pīdikai* of rare gems made by

*Intirā*, the king of *Tēvās*

Capable of making the viewers realise

Their past embodiments.

This lustrous seat of virtue appeared!

The two kings of the eastern side ruling *Nāka nādu*<sup>11</sup>

Appeared together before this,

"Saying it is ours;" they could

Neither lift it nor leave the desire;

Eyes reddening! Chest bellowing!

On the day of their battle with their armies,

'Stop your great war! It is ours.

So declared Lord *Puttaṇ* of great penance

The *Taruma pīdikai* where on which

Lord *Puttaṇ* sat and spake virtue, appeared!

1. *Viñcai* - Incantation

2. Water bordered field - sea

3. *Nāḷal* - Orange cup - Calyxed brasiletto climber wagaty
4. *Punṇai* - Canophylum Inophylum.
5. *Tālai* - Fragrant screw pine
6. *Viñcai* - Incantation
7. *Cillai* - A species of partridge; aquatic bird which darts into the water to catch fish
8. *Muḷuval* - an aquatic bird, which dives not wetting its wings. Loon
9. *Muḷam* - a measure of length of the forearm
10. The virtuous - Lord *Puttaṇ*. (The Buddha)
11. *Nākanādu* - A country so named - probably either the present Sri Lanka or Nagpore in North India.

## Canto Nine

*Pīdikai Kaṇḍu Pīrappuṇarnta Kātai*

OR

The Story of Knowing the Birth after Seeing *Pīdikai*

On seeing the *Pīdikai*, *Maṇimēkalai* forgot herself in astonishment, her hands folded above her head. Thrice circumambulating it, she prostrated and got up, came to know of her previous birth's happenings by its mere sight. She exclaimed, "Oh! Thou of great penance, I have come to realise as true all You had told me at the bank of *Kāyaṅkarai*. Oh! *Pirama Tarumā* the brother-in-law of the king named *Attipati* ruling *Kāntārā*, when Thou went to him to speak *Aṇam* 'There will be earthquake in this *Nāvalaṇ tīvu* on the seventh day from now on. Then this city and the area within a radius of four hundred *Yōcaṇās* will fall into the abyss and perish; hence go away from this,' so Thou predicted. The king announced this

to the city - dwellers and left that place called *Idavayam*, was going towards *Avanti* in the north, camped at *Kāyaṅkarai* bank with his army. On the day You fixed, the city perished! Seeing that, the king and his retinue surrounded Thee and worshipped. Thou went giving them virtuous advice. In my previous birth I was born with my name as *Ilakkumi* to *Amutapati* the royal queen of *Iravi Varmaṇ*, the king of *Acōtarā*. I was wedded to *Irākulaṇ* born to queen *Nīlapati* and king *Attipati*. I came with my husband to hear *Aṛam* from You and bowed before You. Thou looked at me and oracled, 'This *Irākulaṇ* will die struck by *Tiddividam*<sup>1</sup>; you will also die falling into the same funeral pyre; then you will be born at *Kāvirippūm paddiṇam*; There a great calamity will befall you; then the Goddess *Maṇimēkalai* will come and remove you in the night and leave you in an island in the south. Then you will find the *Putta pī dikai*; at once on realising the happenings in your previous birth, you will remember what I say to you now, 'I requested You to reveal my lover's birth too. Thou said that the Goddess which took you away will appear again and make it known to you.' *Maṇimēkalai* wept longing for the Goddess to arrive.

## Canto Nine

*Pīdikai Kaṇḍu Pirappuṇarnta Kātai*

OR

The Story of Knowing the Birth after Seeing *Pīdikai*

On seeing the *Pīdikai*, *Maṇimēkalai* forgot herself

Her fair *Kānta*!<sup>2</sup> hands folded above her head!

Folding her hands above the head, her red eyes

Sprinkled pearls<sup>3</sup> on her breast!

Thrice circumambulating the *Pīdikai*,

As the lightning creeper with clouds embraced earth!

She prostrated on the mere earth as though her narrow hip  
was breaking and grieving!

And got up knowing her birth flawlessly!

"Oh! Thou of worshipful great penance the final truth<sup>4</sup>

realised!

I have realised as true without doubt -

All that You said on the *Kāyaṅkarai*!<sup>5</sup>

*Pūruvatēcam* of the vast *Kāntāranādu*  
 Was ruled by the famed *Attipati* destroying sins  
 Thou wert *Tarumaṇ* his brother-in-law  
 While Thou preached *Tarumam* to him  
 Said, "Oh! King ruling a great land  
 On the seventh day from today  
 At this island of flourishing sweet fruits of *Nāval*<sup>6</sup>  
 When the earth tremors to the great peril of the people  
 This city and four hundred *Yōcaṇa* area of *Nāka nādu*  
 Will perish falling into the broad *Pātālam*.<sup>7</sup>  
 Hence leave this city."

The king who ruled the great land  
 Announced to all the people of the city  
 'Leave the city with your cattle and animals'  
 "And Thou left the great city *Idavayam*  
 With your army which can't be resisted by the invading  
 enemies

And while marching towards *Avanti* in the north  
 You camped on the bank in the tall flower grove.  
 Our Lord! on the day of Thy prophecy  
 The city fell and perished!  
 Thou the possessor of doubtless true wisdom!  
 Thy blossom - like feet were worshipped in many ways bowed,  
 By the king and his people all assembled!  
 On that day Thou gavest the peerless bliss of  
 Divine virtue to remove the ills of the world!  
 I then came before You with my husband to hear *Aṇam*<sup>8</sup>  
 from Thee

Then my name was *Ilakkumi*  
 Born to *Amutapati* of tiny fair feet  
 Bedecked with red cotton paste  
 She was the royal queen of *Iravi Varmaṇ*!





1. *Tiddividaṃ* - Snake which emits deadly rays through its eyes
2. *Kāntaḷ* - Malabar glory lily
3. Pearls - Tear - drops like pearls
4. The final truth as determined by the scriptures
5. *Kāyaṅkarai* - the bank of the river *Kāyaṅkarai*
6. *Nāval* - Jaumoon plum
7. *Pātāḷam* - Hell or the nether world below abyss :  
It is inferred that 400 *Yōṭaṇa* radius was also perished along with the city.
8. *Aṟam* - Enlightening words of wisdom
9. *Tiddividaṃ* - A highly poisonous reptile. It strikes a death - blow by its sight
10. Bathing in the pyre - The habit of jumping into the funeral pyre as though jumping into a pond for bathing was there in the past. It is called *Sati*.
11. *Kavēraḱaṇṇi* - *Kāviriṇṇipumpaddiṇam*
12. The physician of embodiment ills - Lord Buddha
13. *Aṟam* - Buddhist *Dharma*,
14. Death - Death of *Irākulaṇ*
15. Spilling heart - Heart - spilling sorrow.

## Canto Ten

*Mantiram Kodutta Kātai*

OR

## The Story of Imparting the Divine Secret Formula

*Maṇimēkalai* was weeping. Goddess *Maṇimēkalai* thought, "She has known her previous birth by the sight of *Putta pīdikai*, her nature is also beautiful." It descended from the sky, it circumambulated the *Putta pīdikai* and worshipped aloud to be heard by *Maṇimēkalai*, deeming it as *Putta Tēvaṇ* himself. *Maṇimēkalai* worshipped the Goddess and asked, "By your grace I have known my birth, where is my husband?" The Goddess spake, "Hear me *Ilakkumi*! One day in a grove you were in feigned displeasure with *Irākulaṇ*. To cure your feigned displeasure, he prostrated before you. Then the Buddhist *Cāraṇaṇ Cātuccckaraṇ* who was turning the wheel of *Tarumam* at *Iratiṇa* island (gem island) descended from the sky at mid-

day. You trembled in body and bowed and worshipped him. Seeing that *Irākulaṇ*, became angry and asked you, 'Who is it who came here?' You shut his mouth and said, 'You have erred in not worshipfully praising the feet of that great man' and then you worshipped with him the feet of that Saint. 'Though we are not your relatives; I shall bring cool water and food to eat. Please dine.' So you requested him and fed him bringing the food. That day that *Aṛam*<sup>1</sup> on account of his dining will cut away your birth. That *Irākulaṇ* is *Utayakumāraṇ*. That is why not only he desired you, but your heart also attached itself to him. In order to detach you from that attachment and put you on the course of the right *Tarumam*, I brought you and placed you in this island and showed you this *Pīdikai*. Hear me more. In your previous birth your sisters *Tārai* and *Vīrai* were married to *Tuccaiyaṇ* king of *Kaccayam* of *Aṅkatēcam*. After enjoying these scenic splendours of the mount, they reached Ganges and were camping on its bank. He saw *Aṛavaṇa Adikal* nearing him; he got up quickly and asked, 'Who are you who have condescended to come?' He replied that he came there to worship the *Pāta paṅkaya mālai*; In those days when Lord *Puttar* spake *Aṛam* from the precipice of that mount, his feet impressions harmonised there. Hence this mountain got that name. You may also see and worship it' so he said, As thou worshipped there as he said, *Tārai* and *Vīrai* joined you respectively. You know your old birth, also have known the nature of *Aṛam*; You will also hear the doctrines of other religions. When you so hear, they may not unfold their religious truths thinking 'She is a young girl'. Then you will have to take different forms." So saying the Goddess initiated her to the two *Mantirās* of taking different appearances and of astral travel and said, "You are sure to attain the true *Aṛam*, revealed by Lord *Puttā*. Worship the *Pīdikai* and go to your city." So

saying the Goddess shot up into the sky. Again the Goddess came down and said, "I forgot one more thing. Human body is made of food. This *Mantiram* will do away with hunger," and blessed her with another and left through the sky.

## Canto Ten

*Mantiram Kodutta Kātai*

OR

The Story of Imparting the Divine Secret Formula

"Maṇimēkalai, through the Aravōṇ(s) ācānam  
 Got the birth realised, it is her wealth fair"  
 So saying, descending from the sky  
 Holding fragrant flowers, like a flower creeper  
 Brilliantly reaching the earth! the Goddess Maṇimēkalai  
 appeared!

To be heard by her knowing the previous birth  
 Goddess Maṇimēkalai worshipped the Pīdikai  
 "All lives losing Uṇarvu"  
 The ears for virtue choked up  
 At the poor world losing its reason  
 When faltering with no light to lead

To the glory of virtue, as the young sun at dawn  
 Thou appeared, Hail! I worship Thy feet!  
 This seat designed for Thee became Thou Thyself!  
 I worship it with my tongue! And I bow my head!  
 Cherish it in my lotus bosom declaring 'Away with grief'  
 Before the Goddess *Maṇimēkalai* circumambulating  
 And so worshipping the *Pīdikai*

*Maṇimēkalai* prostrated like a golden creeper<sup>3</sup> spread  
 on the land

And worshipped, "By your divine grace I know my old birth  
 Where is my great husband?" So she asked  
 Thus spake Goddess *Maṇimēkalai*

"Hear me Oh! *Ilakkumi* when you

Went to the pleasure grove with *Irākulaṇ*  
 And you had *Ūdal*<sup>4</sup> with him in the thick of the grove  
 With limitless lust, unsubdued he rose up  
 And prostrated before your tender lotus feet

The sky rambling *Cātucakkaṇ*  
 With the heart sans anxiety at the gem island

Revolving the wheel of *Tarumam*<sup>5</sup> came

And descended at midday at the expansive flower garden

Thou soft - natured, saw him and shivered in body

Bashfully<sup>6</sup> bowed thou with poverty - stricken hip<sup>7</sup>

and worshipped

*Irākulaṇ* asked angrily, 'Who is he that came?'

Thou with tresses wearing fragrant flowers closed his mouth

'Without worshipping the saint descending from the sky

Your tongue became poverty - stricken.'<sup>8</sup> So saying

Thou worshipped with your husband the feet of that saint

The lover of Lord *Puttaṇ*'s feet

And said to him, 'Hear me *Tēva*

Though we are not your best friends

I shall bring thee cool drink and food  
 Please dine, we, yours in service will behave as you gesture'  
 'Oh! mother, I shall dine; bring it here' so spake the sage  
 He ate there and the *Aṛam*<sup>9</sup>  
 Will not leave thee and shall cut your bondage of birth.  
*Utayakumāraṇ* who approached  
 You at the pleasure grove, was your *Irākulaṇ*  
 Not only he desired you voluptuously, but  
 Your bosom too craved for him long!  
 As the superb variety of *Kantacāli*<sup>10</sup> seed  
 Sown on boiling and melting saline soil,  
 I made thee the seed of *Aṛam* for *Ētu*!  
 In order to divert your mind on the one path,  
 Hear me more, *Ilakkumi*<sup>11</sup> (in your last birth)  
*Tārai* and *Vīrai* were your elder sisters;  
 The heroic anklet, wearing *Tuccaiyaṇ* -  
 King of *Kaccaiyā*<sup>12</sup> city in *Aṅka nādu*, married them  
 That King amused with them on the wide hillocks  
 And while sojourning on the banks of *Kaṅkai*  
 A saint of great penance named *Aṛavaṇar* of wisdom  
 blemishless;  
 Who had renounced the sinful came to *Tuccaiyaṇ*  
 "Who art thou?  
 Who has come here?" so exclaiming  
*Tuccaiyaṇ* got up and prostrated before his feet.  
 "The prime God<sup>13</sup> who turns the wheel of *Aṛam*  
 The humanity to be free from the great ills of birth and death  
 Removing the fear causing enmity even among animals  
 With the merciful grace from his heart to make them live  
 in peace  
 In the days of yore, He stood and spake *Aṛam* witnessed  
 by all lives.

In this hillside lies the harmonised seat of his lotus feet  
Which can destroy the sins.

Hence this hill is called *Pāta paṅkaya malai*<sup>14</sup>

I came to worship this by circumambulation

Thou with faultless knowledge worship it," so exclaimed he!  
Goddess *Maṇimēkalai* continued,

"Because they worshipped folding their hands with a  
fitting honour;

*Aṛam* spoken of by *Aṛavaṇar* never failing;

Thus became *Mātavi* and *Cutamati* and joined you!

The tender girl with flower - decked locks!

You have known your prior birth!

And the origin of *Aṛam*!

Thou will have the acumen to test the doctrines of others<sup>15</sup>

On the day, you - donning broad - petalled flowers;

Go to hear the dogmas of other religions,

They shall not reveal the determined truths;

Thinking you are young and a bangled girl!

Hence have this *Mantiram* to take

Different forms and for astral travel!"

So blessed with the *Vāimai*<sup>16</sup>.

On the auspicious day<sup>17</sup> of the waxing moon attaining the  
full bloom

*Puttaṇ* attained *Meiyuṇarvu*!<sup>18</sup>

Discarding the worldly knowledge!

Know ye! the truth of the pre-eminence.

Of the possession of *Tiru Aṛam*<sup>19</sup>

Worship thou this *Pīdikai* of high repute

And go ye to your place." So saying

The Goddess flew up, "I forgot one thing."

So saying She came down again

"Hear me, the follower of great penance!



Human body is made of food!

This *Mantiram*<sup>20</sup> will do away with hunger"

Then She gave it to her

And shot up to the sky and left.

1. *Aṛam* - Virtuous deed. Aravōṇ(s) *ācanam* - Buddha's seat.
2. Thirst for divine knowledge. see translators' *Arvai kural* (Katakam edition).
3. Golden creeper - Also Goddess of wealth *Ilakkumi*
4. *Ūdal* - Feigned displeasure to enhance love
5. *Taruma cakkaram* - Wheel of *Aṛam* (Virtue) with the inscription *Maṇipatmēhum*.
6. She was bashful because her husband happened to prostrate before her feet.
7. Poverty - Stricken hip - Lean hip, a mark of beauty
8. Poverty - stricken tongue - Tongue not speaking worshipful greetings
9. *Aṛam* - The merit of the righteous deed.
10. *Kantacāli* - A fine variety of fragrant paddy. *Kantacāli* seed sown on saline hot soil will not sprout again. *Maṇimēkalai* made to love *Utayakumāraṇ* will not be born again. She will be freed from the cycle of birth. '*Kantacāli* is fit only for *Aṛam*' - Commentators.
11. *Ilakkumi* - *Lakshmi* in Sanskrit
12. *Kaccaiya* - The present Cutch
13. Prime God - Lord *Puttā*
14. *Pātapaṅkaya malai* - The hill which houses the Lotus foot rest of Lord *Puttā*. In Sri Lanka, Buddhists worship *Sri Pada* at the mountain where Lord Buddha's feet impressions are harmonised It is also Adam's Peak for the Christians and Muslims and *Civaṇḍipāta malai* for the *Caivās*
15. Doctrines of others - The doctrines of other religions
16. *Vāimai* - 4 kinds of virtue
17. On the full-moon day
18. *Meyyūṇarvu* - Enlightenment
19. *Tiru Aṛam* - The beautiful *Puttā Tarumam*.
20. *Mantiram* - Secret formula of the divine

## Canto Eleven

*Pāttiram Perṛa Kātai*

OR

## The Story of Obtaining the Bowl

After the Goddess *Maṇimēkalai* left, *Maṇimēkalai* was strolling to enjoy the sight of the sand hills, flower gardens and the cool pleasant lakelets of the island. A female form appeared before her and asked, "Who art thou who have come here alone, as one escaped from ship - wreck?" Thereupon *Maṇimēkalai* asked her, "Flowerlet - like! When thou asked me 'who art thou?' which birth do thou refer to? In my former embodiment my name was *Ilakkumi*. I was the wife of the king *Irākulaṇ*. In this birth, I am the daughter of *Mātavi*, a play actress. My name is *Maṇimēkalai*. The tutelary Goddess bearing my name brought me here. Hence I realised my former birth through this *Pīdikai* This is the good of my coming here and this

is my history." *Maṇimēkalai* asked the female form, "Who art thou?" To this she replied, "In former birth I came to this island that I might behold the imprints of Lord Buddha the divine, which are to be seen on the mountain *Cāmantakūdam* which soars high above in this island. From the time I came here by the command of *Intirā* I have been incharge of this holy shrine. My name is *Tīvatilakai*. By the grace of Buddha the divine, anyone who conducts one's life in the Buddhist virtuous path, when one beholds this shrine through the excellence of that vision, forthwith obtains the knowledge of all previous embodiments; this is certain; but few in this world are such. To them alone, the path of virtue belongs. Thou art greatly distinguished by having received this mystic conscious knowledge. Close by is a sacred lakelet called *Kōmuki* where rare lotuses abound. From that lake every year on the full moon day of *Vaikāci* month, *Amuta curapi* a never-decreasing bowl appears. This day is the full moon. This is the most opportune moment for its appearance. I think even now the bowl will come to thy hands. Whatever food is placed in it, never decrease! Take it out, it again becomes full and is never depleting; Thou shalt hear the story of the bowl from *Aṟavaṇa Adikaḷ* in your own town."

*Maṇimēkalai* longing for the bowl, worshipped the *Pīdikai*, went with her and circumambulating it was standing near it. Thereupon the bowl emerged from the lake and reached *Maṇimēkalai*'s hands. She was overwhelmed with ecstasy. She worshipped and praised Buddha in different ways. Then *Tīvatilakai* told *Maṇimēkalai* about the sufferings that come to lives due to hunger and the fame of those who appease it and said, "Hereafter thou shalt perform the virtue of food-giving and giving life." *Maṇimēkalai* on hearing it said, "In my

former birth, unable to bear the loss of my husband due to *Tid-dividam*, while I gave up my life on the funeral pyre I thought of feeding the *Saint Cātucakkaraṇ*. That is probably why this bowl entered my hands. Like a mother secreting her breasts at the sight of the recently delivered child's face, pitying at the sight of the faces of the poor who wander in search of food unmindful of sun or shower, I desire this bowl to swell food, the life-giver to them" So saying she bowed before *Tīvatilakai*, worshipped Buddha's *Pīdikai* circumambulating it, holding the bowl in her hands, she shot up into her aerial path and descended at *Pukār*; *Mātavi* and *Cutamati* who were grieving at her disappearance and to their astonishment revealed to them their former births, and said, "Thou shalt learn from *Aravaṇa Adikaḷ* the ascetic way which is the reward of human embodiment. This is the bowl which was in the hands of *Āputtiraṇ*. Worship it". So saying she worshipped and they also followed suit. Then they all left to see *Aravaṇa Adikaḷ*. (In this canto, the portion relating to the eulogy of Lord Buddha which describes the cruelty of hunger and the eminence of those appeasing it are splendid poetic creations)

## Canto Eleven

*Pāttiram Perṛa Kātai*

OR

*The Story of Obtaining the Bowl*

After the Goddess *Maṇimēkalai* left;  
*Maṇimēkalai* was roaming at *Maṇipallavam*  
 Gazing at the white sand dunes, expansive flower groves  
 And the cool flower ponds, looking at leisurely!  
 She walked a *Kāvatam* when *Tīvatilakai*  
 Appeared in Godly form proper.

“Who art thou tender girl wearing bright bangles  
 Like a woman washed ashore after ship-wreck?”  
 Questioned the Angel and *Maṇimēkalai* replied  
 In which birth occurrence thou asketh me who I am?  
 Hear me closely thou like Goddess of wealth;  
 In my previous birth I was the wife

Of *Irākulaṇ* who ruled a great land.  
*Ilakkumi* was my name. In this birth  
 I am *Maṇimēkalai* begotten by  
*Mātavi* the play actress.  
 The God with my name brought me here;  
 And I knew my birth through this *Pīdikai* of repute.  
 This is the history of my coming here;  
 And this is the significance I got!  
 Who art thou, flowerlet - like?" she asked.  
 Realising *Maṇimēkalai*'s realisation of her birth;  
*Tīvatilakai* properly spake,  
 "At *Irattiṇa Tīvam*<sup>1</sup> far from this *Maṇipallavaṇ*  
 On the very high precipice of the Mount *Cāmantaṁ*  
 There is the pair of the feet of the holder of *Aṛam*<sup>2</sup>  
 Like a ship to cross the ocean of birth  
 I came here worshipping and circumambulating it.  
 I am guarding this blemishless vision of the good *Pīdikai*  
 At the command of *Intirā*; My name is *Tīvatilakai*.  
 Hear this, only the strict observer of the good *Aṛam* of repute  
 Will find this *Pīdikai* and worship it.  
 They will know their previous embodiments after seeing this!  
 Such of them are rare in this world!  
 They are undoubtedly fit to hear the words of *Aṛam*!  
*Maṇimēkalai* of such a disposition! Hear me this,  
 In front of this *Pīdikai* of high repute,  
 There is a pond of beautiful water named *Kōmuki*,  
 Wherein the fair bloomed *Kuvalai*<sup>3</sup>  
 And *Nēital*<sup>4</sup> flowers mingle together  
 At the spring season, when the sun is positioned at *Idapam*<sup>5</sup>  
 After the passage of thirteen stars counting from *Kārttikai*<sup>6</sup>  
 At star *Vicākam*, along with the lord of *Pōti*<sup>7</sup>  
 The great bowl of *Āputtiraṇ* will appear!

Hear me the young creeper-like!  
 That day is today! And that time is now!  
 Likely it<sup>8</sup> is to come to your hands!  
 The dear life-saver-food put into it  
 Will only tire the people who receive!  
 And it will never exhaust, such is its nature!  
 Oh! Girl with a fragrant bloom in the lock!  
 Ask the history of this bowl from Aṇaṇar in your place,"  
 So said, Tīvatilakai; with a full heart  
 Maṇimēkalai worshipped the Pīdikai of great repute  
 She circumambulated Kōmuki along with Tīvatilakai  
 And stood before it with moral duty:  
 At the fair hands of the creeper-like girl,  
 The bowl worthy of universal worship entered!  
 Maṇimēkalai on getting the bowl  
 Attained bliss beyond measure!  
 "Hail! The Vanquisher of Mārā<sup>9</sup>, Thy feet!  
 Hail! The reprover of the foe of wicked ways, Thy feet!  
 Hail! Thou undertake charity for others, Oh! the great. Thy feet!  
 Hail! Thou ancient who refused heaven, Thy feet!  
 Hail! Thou transcending thought, Thy feet!  
 Hail! Thou granting Meyyūnarvu<sup>10</sup> to lives, Thy feet!  
 Hail! Thou who turn a deaf ear to the sinful words, Thy feet!  
 Hail! Thou the pre-eminent! Thy tongue speakest truth!  
 Thy feet!  
 Hail! Thou walkest to alleviate the distress of the Narakārs!<sup>11</sup>  
 Thy feet!  
 Hail! Thou who dispel Urakar's<sup>12</sup> ills, Thy feet!  
 I can only worship Thy feet; they excel my tongue's praise!"<sup>13</sup>  
 So sang Maṇimēkalai, breaking out in poetry!  
 Worshipping the feet of Puttaṇ to destroy impurities  
 Appearing with splendour under the Pōti<sup>14</sup>

*Tīvatilakai* told *Maṇimēkalai*

"The sinner called hunger malady

Will destroy noble birth and annihilate family ancestry!

Will give up the great ship of acquired learning!

Will remove the ornaments of shame and decay the

glorious glamour!

Will place one at other's door with one's gracious

breasted woman

My tongue will not elate to measure the repute of those

who cure it!

Scorching the trees and grass and smoky heat sweltering!

The lives on earth dying!

As rain the great wealth disappeared-

*Vicuvāmittiraṇ*, the *Antaṇar* sage, who abdicated

Wandering everywhere on the vast earth,

Not finding food which can appease hunger,

Was about to eat the non-agreeable dog flesh!

And offered it as offering to *Intirā* before eating.

Then the king of heaven appeared before him.

Blessed him with rain wealth; the lives thrived

And the crops flourished with no failure!

'They trade in charity if they give to the able!

The true faith' of them lies in feeding the unable!

To all the lives in the world

Food givers are life givers

Possessing the mighty wisdom of life - giving virtue

Thou hast known the doubtless virtue so said *Tīvatilakai*

"My husband, I dearly loved in my last birth

When he died of *Tiddividam*,

And I while burning alive and at the time of my losing

consciousness

I had a hazed thought as though in a dream,



As if feeding the lustrous *Cātucakkaraṇ!*  
 Who appeared with splendour at noon!  
 It is the result of that, this bowl  
 The penance of the dear life, came to my hand!  
 In this great Island named after Jaumoon plum,  
 At houses of the enjoyers of  
 The yield of that sown seed of good *Aṛam*  
 Many are in tattered rags and grieving at the pinching hunger;  
 With no aversion to sun and seeking not shelter at rain;  
 Standing before the front door sorrowing because of the sin of  
 previous birth;

As the mother's breast secreting sweet milk  
 Pitying at the sight of the begotten child!  
 At this bowl which flows through *Viñcai*<sup>15</sup> in mind;  
 Food the life - saving drug placed in its broad inside,  
 I desire it to flow at the sight of their faces" praised  
*Maṇimēkalai* so.

"I forgot its mettle, thou described it  
 This will not properly flow except to the distinguished  
 Who feed with surging grace with *Aṛam* as testimony!  
 Thou art one like that and knowest its result!  
 Hence thou may go to thy place from here", spake  
*Tīvatilakai*

Worshipping the feet of *Tīvatilakai*  
 Holding the great bowl in her flowery hands,  
 And circumambulating and worshipping the *Pīdikai* of  
 Lord *Puttā*  
 She shot up in the sky and appeared before *Mātavi!*  
 Who was confused and grieving  
 "The seventh day truthfully prophesied by the faultless Goddess  
 Has come, but not my daughter.?"

And removed their worried confusion.  
 She narrated one marvel to them there  
 "Thou the peerless daughter of *Iravi Varmaṇ*  
 Royal queen of *Tuccaiyaṇ* of cavalry repute  
 Born of rarity to *Amutapati*  
 Thou wert sisters *Tārai* and *Vīrai*  
 At this birth thou became my mothers<sup>16</sup>  
 I worship thy feet!  
 Let the penance of cutting the evil effects of the human  
 body chance you  
 Know your prior births from *Aravaṇa Adikaḷ*  
 This is the great bowl called *Amuta curapi* of *Āputtiraṇ* fame  
 Worship this both of you too."  
 And with the worshippers of true speech<sup>17</sup>  
 "We will seek the impairmentless feet of the great saint<sup>18</sup>  
 Let us get up" so saying got up *Maṇimēkalai*.

1. *Iratiṇa Tīvam* - Gem island; the present Sri Lanka, where the mountain *Sri Pāda* with the feet impressions of Buddha is located. Also the distance of the islet *Maṇipallavam* from *Kāvīripūm paddinam* and the distance of the Gem island from the islet *Maṇipallavam* as mentioned here corresponds to the present *Nainā tivu (Nāgadīpa)*, an island in north Sri Lanka, near Rameswaram, and the main island of Sri Lanka where *Sri Pāda (Cāmantam)* is situated.
2. The holder of *Aṟam* - Buddha the possessor of virtue
3. *Kuvalai* - Indian waterside lily plant
4. *Neitāl* - *Nymphaea lotus alba*
5. *Idapam* - *Idapa rāsi* - the month of *Vaikāci* or the full moon at the end of May
6. Lord Buddha was born and he got enlightenment on the full moon day of *Vaikāci* (May). Therefore it is said that *Amuta curapi* appears on that day every year without fail.

In the long past the stars were counted from *Kārtikai*. Of the 27

stars, the star *Vicākam* is in the middle. The full moon day *Cittirai* is the equinox. The sun enters *Kārtikai*. Hence that star was placed first for astronomical purposes.

Then it was changed during *Varākamikīrar*'s period. The other equinox day is September 22, the first being March 22. A certain school of thought commenced the year from 23rd September as well. The author of *Maṇimēkalai* belongs to the latter school.

7. Lord Buddha got enlightenment under the Bodhi tree; hence called Bodhi Lord.
8. *Amuta curapi* - The bowl which gives food inexhaustibly. A miraculous chalice.
9. *Mārā* - Lord of love (The tempter)
10. See glossary. He refused heaven because it is liable to perish. He wanted only the perishless *Nirvāṇa* (total detachment)
11. *Narakars* - Those living in the infernal region; hell
12. *Urakar* - People living in Nagaland; also to mean reptileans
13. At the exuberance of obtaining the *Amuta curapi* she is singing the praise of the divine feet of Buddha in dazzled excitement. Hence she is repeating the name of the Lords' feet in every line. Because they defeat all descriptions.
14. Offering - It is the practice to offer food first for the *Tēvās* and then only to begin to eat.
15. *Viñcai*: Secret divine word formula (which produces food) as though from nowhere
16. *Mātavi* and *Cutamati* are considered as mothers i.e. *Cutamati* is the friend of *Mātavi*. Hence like a sister. Mother's sister is mother i.e. foster mother.
17. Worshippers of true speech - *Mātavi* & *Cutamati*
18. Saint - *Aravana Adikaḷ*

## Canto Twelve

*Aṛavaṇar Toḷuta Kātai*

OR

The Story of Worshipping *Aṛavaṇar*

On reaching the hermitage of *Aṛavaṇa Adikaḷ*, worshipping his feet thrice, *Maṇimēkalai* narrated before him the details of her going to the pleasure grove, the utterances of *Utayakumāraṇ* coming there; the lifting her up by the Goddess *Maṇimēkalai* and placing her at *Maṇipallavam*; there at the island her coming to know of her past birth; the utterances of the Goddess *Maṇimēkalai*, "It was *Irākulan* your husband in your previous birth, who was born as *Utayakumāraṇ* in this birth, *Tārai* and *Vīrai* your sisters in your previous birth, taking in this birth as *Mātavi* and *Cutamati*, you hear their history from *Aṛavaṇar*." She further said that the Goddess *Maṇimēkalai* gave her three *Mantrās*. Then she narrated the appearance of *Tīvatilakai*, then that of her getting *Amuta curapi* at *Kōmuki*;

and the words of the Goddess "In your place hear the history of Āputtiraṇ from Aravaṇa Adikaḷ."

On hearing these from Maṇimēkalai, Aravaṇa Adikaḷ was happy and he told her the history of Tārai and Vīrai who were the wives of king Tuccayaṇ. They died and took birth as Mātavi and Cutamati respectively. Then looking at Maṇimēkalai he said, "in this world, the divine *Dharma* given by Buddha flow, through the hole in the gem entered by a needle, yet water will drip through it. Likewise *Dharma* will enter the ears of humanity little by little and hence I continue to preach *Aṛam*." At the time of the birth of Buddha, he explained the state of the sun and the moon and the behaviour of lives living peacefully together. He continued, "In this city certain good things are to happen on account of you; until such happenings your mind may not hold on to what I say; these two, worshipped *Pātapaṅkaya malai* in their previous birth; later with you they worshipped Buddha's feet, they are fit for final beauty sans impurities; thou got *Amuta curapi*, the dear lives' care.

"For *Tēvas* and humans both

I shall tell one *Aṛam* as finally agreed upon by all

That is the curing of hunger illness

Hence they preached the *Aṛam* of great penance."

Maṇimēkalai took up the bowl in her hand to cure the malady of life. (The state of the world and the predictions at the time of Buddha's birth described here is commendable)

## Canto Twelve

*Aṛavaṇar Tōḷuta Kātai*

OR

The Story of Worshipping *Aṛavaṇar*

Along with them there

Asking "Where is *Aṛavaṇa Adikaḷ*?"

Reaching the abode of the grey-haired physique and

unfaltering tongue

She with the flower-decked cloud like tresses<sup>1</sup> worshipped

the refined feet of the saint!

Thrice circumambulating and praising according to the custom.

*Maṇimēkalai* narrated of her reaching the fresh flower grove

And what *Uṭayakumāraṇ* spoke there approaching;

The appearance of Goddess *Maṇimēkalai*

And whisking her away to *Maṇipallavam*,

And there the foot-rest of *Aṛavōn*<sup>2</sup>

Showing her of her past birth,  
 And in such birth knowing him who her husband was.  
 Through her<sup>3</sup> possessing ebullient fish-like eyes-  
 And the earlier born *Tārai* and *Vīrai*  
 Dying at the ripening of the relentless *Kaṇmā*  
 They joined you possessing fair tresses and tenderness  
 And *Mātavi* and *Cutamāti* "Thou flower creeper-like know  
 Ye their history from *Aṛavaṇar*  
 That the flower let that spake like that  
 Gave three *Mantirās* to her and left  
 There, after the departure of that Goddess  
 The swift appearance of *Tīvatilakai* and its descending  
 with grace  
 That the flowerlet that spake like that  
 Gave the worshipful bowl of *Āputtiraṇ* with *Vāimai*  
 That its saying 'Hear *Āputtiraṇ*'s history from *Aṛavaṇa*<sup>4</sup>  
 Adikaḷ'  
 And that the great Goddess of effulgence bidding  
 Her go to her place and her so coming here, —  
*Maṇimēkalai* worshipped *Aṛavaṇa Adikaḷ* and narrated  
 The saint of great penance  
 On hearing *Maṇimēkalai*'s version  
 The cloyless bliss surging in his bosom anon, said  
 "Fair-famed history of the bangled damsel<sup>5</sup> flourish!  
 Understand me I shall tell you their history,  
 Not only on the day told by your great Goddess did I go  
 But also while I went worshipping the *Pātapaṅkaya malai*  
 Where are harmonised the feet of the first and foremost<sup>6</sup>  
 Capable of washing the repentless sins-  
 I met the king with heroic anklet ruling *Kaccayam*, at  
 a thick grove.

And asked him, "Oh king with a great army, are you and  
your wives without any problem?"

He bemoaned with a shattered heart

And narrated what occurred

To his wives wearing bright jewels.

In a drunken spirituous exuberance

*Vīrai* died of a newly brought elephant;

Unbearable to bear the grief,

*Tārai* jumped to death from the top storey."

So saying the king was expressing his great sorrow

I told him that it was the result of the relentless old sin

And he need not grieve and left the place.

You have both come here as *dramatis personae* in different  
roles and costumes"

The sage of scriptural truth

Not content revealing the history

Of the ladies before *Maṇimēkalai*

"Oh, ladies wearing fragrant blooms on tresses

Hear me willingly

Thou hast learnt thy births and virtuous path because of  
your past good deeds.

The principal doctrine propounded by the chief of *Tarumam*?

The reputed good *Tarumam*<sup>8</sup> did not grow,

As the highway leading to endless final beautitude

Is blocked by dense grass and nettle!

And the way to hell open and close by!!

It has become the one common way to lives going with pomp!

The good path is like the sun's brightness devoured by cool mist

Can only be inferred and cannot be seen!

Through the hole in the gem entered by the needle

Though the surging sea-water will not flow,

Yet like the dripping water through it



I used to preach good *Tarumā*, thinking it will drip thro' it.  
As the people in this fertile world do not realise such saying  
All the *Tēvās* in *Cakkaravāḷam*

Assembled together and prostrated and beseeched before

The feet of Lord of *Tudita lōka*<sup>9</sup>

In the broad world covered by darkness

As the rays spreading sun appears

At the one thousand six hundred<sup>10</sup>

and sixteenth year the *Puttaṇ* will reincarnate.

After that as the big flood

Enters through the small sluice of tank

Through the not-so-big-but-small-ears

Immeasurable good *Aṟam* will enter

The lives receiving exuberantly.

Like the sun-stone emitting rays

When the *Puttaṇ* the sun rises

To remove the impurities of the polluted black mind;

The moon and the sun will shine harmlessly

The moving planets will move as per schedule!

The sky will not falter! The great earth will flourish!

The living creatures will not suffer!

The wind will circumambulate and the directions flourish!

The sea with plenty of water

Will yield its different wealths!

The cows will feed their calves and fill the milching vessels!

The birds enjoying the fruits will not leave their place of abode!

The animals and humans will do away with mutual hatred!

The *Narakars* and the devils will abandon the suffering,

the cause of grief.

The hunch, the dwarf, the deaf and dumb and the beast-formed

Will not get the birth to be foolishly confounded!

Those who heard his merciful *Aṛam*  
 Have crossed the birth!<sup>11</sup>  
 Hence the worshipping of  
*Nātaṇ*'s feet to wash away blemish  
 Oh! Beautiful creeper - like,  
 I shall not forget during every birth!  
 On account of your arrival here .  
 There are many *Ētus* happening here.  
 Unless after such happenings  
 Thou shall not know the meaning of my version  
 As thou have worshipped  
 Ancient principled *Pātapaṅkaya malai*<sup>12</sup>  
 Which will remove great grief,  
 These two with the young creeper like you  
 Circumambulate and be free of chain of *Kaṇmā*!  
 The refined feet of the divine knowledged<sup>13</sup> seated  
 Under the very high *Pōti* tree,  
 Will follow the stainless good faith  
 This great bowl called *Amuta curapi* the dear life's remedy  
 Thou fair creeper-like got  
 Hence for humans and *Tēvās* both  
 I shall expound one *Aṛam* applicable to both  
 That is the curing of the illness of hunger"  
 As *Aṛavaṇar* also expounded the very great good *Aṛam*  
 As though to put out the conflagration of the hunger of lives  
 She, the young creeper-like took up the bowl.

1. *Maṇimēkalai*

2. *Aṛavōṇ* - *Puttaṇ*

3. Goddess *Maṇimēkalai*

4. *Aṛavaṇar* - He knows the truths as determined by the divine scriptures.

5. Women with gold bangles - Those doing domestic virtue (*Ilāṛam*)

6. Lord Buddha
7. Lord Buddha
8. *Tarumam - Dharma, Dhamma* (Pali)
9. *Tudita lōka*: The ninth world of the thirty - one worlds in the fourth cosmos of the Godly world out of six
10. It is not known as to which age it refers to
11. Ocean of birth
12. Mount having the foot-prints of Lord Buddha
13. Buddha

## Canto Thirteen

*Āputtiraṇ Tīram Arivitta Kātai*

OR

The Story of the Revelation of  
the History of *Aputtiraṇ*

*Aṛavaṇa Adikaḷ* said to *Maṇimēkalai*, "Now I shall tell thee the full history of *Āputtiraṇ* who gave thee the *Amuta curapi*. Hear me, In *Varaṇāci* (Benares) there was a vedic scholar named *Apañcikaṇ*. His wife *Cāli*, for the sin of infidelity to her husband left him, and proceeded to *Kaṇṇiyākumari* to expiate it. As she was in advanced pregnancy she bore an infant on the way. With no compassion she placed the infant in a grove and left. The child wailed of hunger. A cow on hearing the infant's cry, licked it and fed it with its udder for seven days and protected the child without leaving it. One *Pūti* an *Antaṇaṇ* of *Vayaṇaṅkōdu* came to pass that way with his wife

He shed tears in grief for the infant and exclaimed in joy. "It is not the cow's infant, it is my son!" He took it home and brought it up according to the vedic custom and provided the education fit for a brahmin child. He learnt well and one day the boy saw a cow in the house of a brahmin, decorated and kept ready for a vedic sacrifice. The cow bleated fearfully, shedding tears. The child with extreme compassion for the cow wept and shed tears and decided to free the cow at dead of night. He was hiding in a nearby forest in the night and at midnight he took the cow and went to the forest. The brahmins, not finding the cow at daybreak began the search and finding the cow and the little boy seized both and cried, "Thou, son of a low born bitch why did you steal the cow at night?" and gave him a good beating with a cane. At this the cow gored the brahmin who gave the maximum beating to the child and escaped into the forest. *Āputtiraṇ* said to them

"Forbid that which causes pain  
What harm did it do to thee?  
The cow grazes on the grass  
Naturally grown on barren land  
It gives its sweet milk to humanity  
From birth onwards gracefully  
How did ye become angry with it?"

They replied haughtily. "Thou know not the vedic law and speak ill of us. Hence thou art fit to be the son of the cow!", so they ridiculed him. To this *Āputtiraṇ* rejoined

"*Acalaṇ* was cow's son. *Ciruaṅki*, doe's son  
*Viriṅci* tigress's son!, vixen's son *Kēcakampaḷaṇ*!  
Thou used to boast of their high rising fame  
As belonging to your tribe of sages  
Oh! thou, the pundits of the four vedas

Is there any mention in them of destructions by cows?"

Hearing this, one of the brahmins said, "I know the full history of this boy's birth" and revealed his meeting with *Cāli* who went to *Kumari* for a sacred bath and declared, "Touch him not the impure". The boy retorted, "Have you not heard of *Tilōttamai*'s sons who became great sages? How did you attribute blemish to *Cāli*?" and laughed at them. The *Pūti* who fostered him discarded him as low-born. Later when *Āputtiraṇ* began to beg for food, the brahmins all around called him a cow thief, they also ridiculed him and put stones in his begging bowl. Left with no other alternative he fled to the great city of southern Maturai and staying in the great hall of *Cintātēvi* carrying in his hand the alms bowl and begged for food from house to house and with the so collected food he fed,

"The blind, the deaf and the lame

Those who had none to care for them

Those tortured by affliction, come all to me"

and fed the gathering. He himself ate the fragments that remained after feeding all and slept with the alms bowl under his head as a pillow. He thus spent his days and nights there.

## Canto Thirteen

*Āputtiraṇ Tīram Arivitta Kātai*

OR

The Story of the Revelation of  
the History of *Āputtiraṇ*

*Aṇavaṇa Adikaḷ* thus spake to *Maṇimēkalai*  
 "Hear the bejewelled! the history of *Āputtiraṇ*  
 Who gave the great bowl to ye a fair creeper-like.  
*Apañcikaṇ* was a vedic scholar at *Kāci*<sup>1</sup>  
 He was a teacher of the *Vētās*<sup>2</sup> too;  
 His wife *Cāli* crossed her limits of protection<sup>3</sup>  
 Erred her husband, and fearing the moral punishment  
 Was going towards south to *Kumari*<sup>4</sup> to wash away her sin;  
 In advanced pregnancy, while all asleep in darkness  
 With no pity for the child she delivered,  
 Left it in a garden out of sight.

Hearing the feedless hungry wail of the motherless babe  
 A cow came near and licked it!  
 And fed it with its good milk to dispel its calamity!  
 And for seven days, it did not  
 Leave the child and protected it!<sup>5</sup>  
 A vedic follower at *Vayaṇaṅkōdu*  
*ḷampūti* by name, came that way  
 Heard the wailing cry of the babe  
 Shed tears of grief there  
 "Not the cow's child, he is my son!" shouted he  
 Thanked God and with his wife took the child up  
 "Our son is born, may our tribe increase!"  
 So shouting went to his place and mingled with his kith and kin  
 Made him repeat *Vētās* with his tongue  
 Even before the investiture of the sacred thread  
 After learning well all that are suitable  
 To veda - reciting *Antaṇar* with decisive speech.  
 The house of an *Antaṇar* in that place *Āputtiraṇ* entered  
 At the sacrificial hall of flesh-eating intent  
 Saw a cow with a coloured garland around its horns,  
 Fearing its grief causing foes and respiring hot and sorrowing  
 Like a doe caught in the net  
 Scared of the bow of the murderous hunters!  
 He saw the calamity of the cow bleating fearfully  
 Grieved at heart and shed tears.  
 "To do away with the great calamity through cunning act  
 I shall walk away with it at dead of night."  
 So brooding, he was hiding there, his self and mind  
 And he left the place with the cow at night;  
 When he was crossing a narrow pebbled hilly lane  
 The *Antaṇars* gathered pressing hard able-bodied  
 And captured him with the cow in that narrow hilly tract



"Thou art not our son to cross this way cattle lifting  
You will go unpunished the lowly son of a low born  
If you tell the reason for this."

Asked they of him beating with the stinging cane  
Āputtiraṇ thus spake words of wisdom

"Cause grief not and hear me what I say  
Grazing the grass naturally growing on the leftover waste land  
The cow gives its sweet milk to us from our birth!  
It also feeds with grace secreting with virtuous heart!  
Why are you angry with this cow  
Tell me please Oh! The erudite of the ancient scriptures?"  
They pooh-poohed Āputtiraṇ and said

"Thou ridiculed ignorant of the rare good scriptures<sup>6</sup>  
Graced to us by the son of the protector<sup>7</sup> of lives  
Holding the weapon of golden disc<sup>8</sup> in his right hand  
Thou art an urchin of unclear mind  
Fit to be a son of the cow

And thou not a human son, hear us."

Āputtiraṇ replied,

"Acalaṇ was a cow's son, Ciruṅki a doe's son  
Viriñci a tigress's son, wasn't Kecakampālaṇ a vixen's son  
praised by the elite?

Thou used to boast of their high-rising fame  
As belonging to your tribe of sages  
Oh! Thou the pundits of the four Vētās  
Is there any mention in them of destruction by cows?"  
Thereupon, one Antaṇaṇ among them  
Shouted, "I am aware of his birth  
A Vadamoliyāddi<sup>9</sup> of travel sickness  
With tired limbs who worshipped  
Kumari's feet as per vedic dicta  
Was aloof from her elders

I interrogated, 'Which is your place?  
 Why did you come here?' and she replied —  
 'I am the glorious wife of an *Antaṇaṇ*  
 A teacher of *Vētās* at *Kāci*  
 I conducted myself unbecoming of a *Pārppaṇi*<sup>9</sup>  
 Left the limits of protection and disrespected my husband<sup>10</sup>  
 Afraid of the night, I came with the perturbed speedy,<sup>11</sup>  
 For a holy bath at *Kumari*:  
 At *Kōṛkai* city ruled by the golden chariot *Ceḷian*  
 Beyond a *Kāvatam*<sup>12</sup> at a cowherds' village  
 With no compassion for the delivered babe  
 Left it in a garden away from sight!  
 Is there salvation for a sinner like me?'  
 She wept sobbing; he is the son she bore  
 I desisted divulging this, as there was no good result of  
 such saying  
 Touch him not, for he is the son of a *Pulai*"<sup>13</sup>  
 Heartily laughed *Āputtiraṇ* hearing them  
 "Hear the ancestral line from which *Vētās* knowing  
*Antaṇars* came  
 The two progenitors of *Arumaṇai antaṇar*<sup>14</sup>  
 Are the darlings of the dancer in<sup>15</sup> heaven  
 Through the author<sup>16</sup> of the ancient *Vētās*  
 Is it untrue please clarify the wearers of holy thread?  
 Is there lapse to *Cāli*?" laughed  
 Derisively at the people of four *Vētās*<sup>17</sup>  
 His father *Pūti* cast him out of his house  
 Declaring; he is not in harmony with chanting *Antaṇars*<sup>18</sup>  
 The *Antaṇars* ridiculed him as a cattle lifter  
 The villagers put stones into his bowl;  
 Hence he went to the great southern city *Maturai*;  
 And he dwelt at the great hall, the seat of *Pīdikai*;

At the temple of *Cintātēvi*; at the great southern city *Maturai*  
 Begging bowl holding on hand,  
 Moving around the mansions of flawless repute.  
 "The blind, the deaf and the lame of leg  
 They who have none to look after and those shattered by disease  
 All ye come," lovingly called he and fed them together  
 He ate the remnants after all of them ate.  
 He used the alms bowl as a pillow  
 And slept as the guardian of the poor.

1. *Kāci* - The present Benares, formerly called Varanasi
2. *Vētam* - Divine ancient Sanskrit scriptures
3. She had illicit sex. The poet does not use such words.
4. *Kumari* - The present Cape Comorin. A holy trijunction for a dip to wash away one's sins
5. He was named *Āputtiraṇ* to mean the child of a cow. *Ā* = cow, *puttiraṇ* = son.
6. Good scriptures - *Vētās*
7. Protector - *Tirumāl*'s son is *Pirammā* the creator who gave the *Vētās*
8. The word used in the original Tamil text is *Valam*. It also means, mighty, victorious and right.
9. *Vadamoliyāddi, Pārppaṇi* - Housewife of a brahmin.
10. Was not loyal to my husband. A variant reading of the text reads as *Ilantēṇ* to mean lost: She probably lost her husband and then she became a mother. Thus unbecoming of the code of conduct. Here we must understand the mind of the poet, who even hesitates to use words describing sinful acts like filial ingratitude or conceiving during widowhood.
11. Perturbed speedy - the people who speed because of guilt.
12. *Kāvatam* - Measure of distance approximately 10 miles
13. *Pulai* - Meat-eater usually carcasses of cattle. The lowest caste in the caste system of the Hindus in the social rung
14. *Vaciddaṇ* and *Akattiyaṇ* are the sons of *Tilōttamai*, a courtesan dancer

of *Intirā*, Lord of heaven, due to the latter's flirtation with her.

15. *Tilōttamai*

16. *Piramaṇ* - The creator

17. Brahmins who learn 4 *Vētās*, *Rig*, *Yajur*, *Cāma* and *Atarvanā*

18. Chanting vedic hymns at rituals

## Canto Fourteen

*Pāttira Marapu Kūriya Kātai*

OR

## The Story of narrating the History of the Bowl

The sage went on, "I shall now tell thee what befell *Āputtiraṇ* one day. One night when he was fast asleep some wayfarers woke him up and said, 'We are dying of pinching hunger; give us food.' *Āputtiraṇ*'s bowl was empty. Hence he grieved much unable to feed the hungry travellers. In that emergency *Cintātēvi*, the Goddess of learning appeared before him and said, 'Take this. Even if the whole country were to go poverty-stricken, this bowl shall not go empty. Howsoever much you give out of this, it will not be depleted but it shall yield more and more.' So saying the Goddess gave him the *Amuta curapi* from her hand. On receiving it *Āputtiraṇ* burst out in poetic praise

'Oh! *Cintātēvi*, the ever-glowing lamp!



his great wealth and was alone. Some people who landed from a ship on the island told him that in the land of *Cāvakam* there was a famine due to acute drought and lives were dying of hunger.

On hearing that he boarded a ship to go to that country. That ship anchored one day near *Maṇipallavam*. He alighted from the ship. The captain of the ship, mistaking that all who got down had boarded the ship, set sail at midnight. At dawn *Āputtiraṇ* was overtaken with grief. 'In the desolate island with this *Amuta curapi* which can feed many I do not want to live alone.' So thinking he worshipped and said, 'Thou shalt appear once every year and he threw it into the *Kōmuki* lake and said, 'If any one with divine compassion for lives — serves and protects them — comes here, thou may enter his hand.' So saying he fasted to death. Then when I had gone to that island, I beheld him and asked him what his grief was. He narrated the history and laid his mortal coils at *Maṇipallavam* and with a great desire to save several lives he reincarnated at *Cāvakam* country in the womb of the cow of the king of that land."

## Canto Fourteen

*Pāttira Marapu Kūṛiya Kātai*

OR

## The Story of Narrating the History of the Bowl

*Aṛavaṇa Adikaḷ* continued;

"Hear me, the fair creeper-like of what

Befell to the *Pīdikai*<sup>1</sup> of the assembly one day.

On the rainy midnight in pitch-dark stupor

Some tired travellers came to the hall

Hailed the sleeping *Āputtiraṇ* and bowed with respect

'Pinching hunger terrifies us' so they cried;

Having no other food other than through begging

Unable to help, grieved he much!<sup>2</sup>

'Hear me thou, away your grief!'

Assuring appeared the Lamp Goddess *Cintā*

In her great radiant poise worshipped by all

'Hey'grieve ye not, get up and receive this!



This bowl will never be empty even if  
 There is no yield in the country!  
 Receivers' hands may tire of receiving  
 But this will never be empty! Such is its calibre!  
 So saying the bowl in her hand she gave unto his  
 Āputtiraṇ worshipped her and broke into poetry.  
 'Oh! Cintā tēvi, the flourishing arts'  
 Ever-shining lamp! The muse in tongue!  
 The queen of the heaven dwellers! and the supreme deity  
 of humanity!  
 Thou the remover of others, afflictions!  
 He removed the hunger of the travellers; from that day on  
 And maintained all lives, the receivers' hands alone tired!  
 The humans and beasts, birds in trees  
 Together assembling surrounded him leaving not the spot;  
 As the noise raised by the birds of a ripe fruit tree  
 The emanating noise was dinning throughout!  
 His act in this world surrounded by seas  
 Made Intirā's white marble throne tremble<sup>3</sup>  
 Enfeebled and drooping on a walking stick  
 Assuming the form of an aged Antaṇaṇ  
 Appearing before the principal protector<sup>4</sup> of all lives  
 Of this broad world who maintains them  
 Declared, 'I am Intirā come, what wilt thou have?  
 Thou shalt receive the fruit of thy great charity.'  
 Sore to his sides Āputtiraṇ laughed like a guileless son<sup>5</sup>  
 Ridiculed him to go away and replied  
 'Oh! The mighty king of the dwellers of heaven!  
 Where your gods of visible grandeur of beauty  
 Enjoy the fruits of good deeds here!  
 Other than them there are none  
 Who protect and maintain the people by charity

None there who do good penance, none who strive for  
non-attachment!

Such is thy kingdom! But here  
Removing the pinching hunger of those coming with grief  
My Godly bowl, shows their smile lit face  
Is it food? Or is it dress?  
Is it women or is it the care-takers  
What boon art thou bestowing?'  
As *Āputtiraṇ* made light of the favour of the thousand - eyed<sup>5</sup>  
He gave the world fertile wealth of repute  
In order to banish poverty throughout the world!  
And to make the food put in the  
Bowl of *Āputtiraṇ* increase!  
And to make him wait longing for the retinue,  
*Intiraṇ* ordained 'Let there be  
All prosperities by the water expanse'<sup>7</sup>  
For twelve years the *Pāṇḍiyaṇ* good country  
Had no rains, many lives extinct  
And when rained, the broad country flourished!  
Lives knew not what hunger was!  
Hence the ascetic seat in the hall of the protector of dear lives,  
Had no clamour and clatter of eating debauchees!  
The lustful the debauchees and family deserters of kins  
And the travellers staying and laughing  
And playing pebbles and dice and engaged in idle talk  
Lived lives of no wants regularly!  
*Āputtiraṇ* left that hall and went village to village  
Asking; 'Are there people in need of food?'  
'Who is he?' so ridiculed him all  
As there was none to take notice of him  
The pre-eminent protector of dear lives,  
Who longed to feed them

Was coming like a desolate king lonely  
 Whose great wealth was gobbled by sea  
 Before the single lonely *Āputtiraṇ*  
 Those who landed from a ship in the sea, bowed, greeted  
 and said  
 'As there is no rain in *Cāvakam*<sup>8</sup> good land  
 Many died of starvation, Oh! Thou great'  
 'At the ordinance of *Intirā* I have none to feed  
 Holding my bowl like an aging girl none to seek her hand  
 To go to *Cāvakam* land is my desire.'  
 So thinking, he gladly got into the ship of sea-farers.  
 As there was turbulence in the sea due to a cyclone  
 They downed the big sail at *Maṇipallavam*.  
 There it moored a day and *Āputtiraṇ* went ashore;  
 Thinking that *Āputtiraṇ* boarded the ship,  
 They set sail into the sea at pitch<sup>9</sup> dark.  
 Grief-stricken was *Āputtiraṇ* after the vessel sailed  
 As there was no habitation whatsoever  
 'This great bowl which can feed many lives  
 I can't tolerate it to keep me only alive  
 At the expiry of penance<sup>10</sup> I am greatly suffering in solitude  
 What is the use of carrying this bowl?' he brooded  
 He adored the bowl  
 'Thou shalt appear one day a year'  
 And threw it into the flourishing *Kōmuki* lake  
 If there are people maintaining dear lives  
 With divine compassion, enter into their hands'  
 So saying, he was fasting to die  
 That day I went to see him  
 And asked him, 'What is your grief?'  
 He narrated all his of suffering story  
 And like the sun rising in the east piercing darkness

And setting in the west he left his body  
 At *Maṇipallavam* with a desire to protect all lives  
 And reincarnated in the womb of the cow  
 Of *Cāvakam*'s king, a great personage."

1. *Pīdikai* - Ascetic seat
2. He grieved much, for he cannot go begging in that dead of night and his bowl was empty.
3. For the people of high virtues and *Aram* in this world, *Intirā*'s throne used to tremble, if they are in trouble according to Buddhist religion. He then will come down to earth to grant their boons.
4. Principal protector - *Āputtiraṇ*
5. The heaven is the place where those who did good deeds on earth live. They are not doing any act of charity there. Nor are they doing any penance to cut away the bondage of birth and attachment. Hence *Āputtiraṇ* ridicules at the heaven.
6. The thousand-eyed - *Intiraṇ*
7. The wind bringing rain bearing clouds from the oceans, showered abundant rains on the land. Consequently all kinds of wealth multiplied. Thus *Āputtiraṇ*'s *Amuta curapi* had no function in the world.
8. *Cāvakam* - The present Java island in Indonesia
9. It sailed at midnight darkness
10. After the expiry of the fruits (in this birth) of the penance in previous birth

## Canto Fifteen

*Pāttiram Koṇḍu Piccai Pukka Kātai*

OR

## The Story of Begging with the Bowl

The sage continued, "Hear the rest of the story, *Maṇimēkalai*. On account of the virtuous merit of having given milk to the infant *Āputtiraṇ* for seven days, the cow obtained as reward golden hoofs and horns and went to the sage *Maṇmukaṇ* doing penance at the white mountain at *Cāvaka* country and began to give milk before calving and was feeding all lives. Beholding, the sage - with his mystic knowledge of past, present and future foretold, 'From this cow, from a golden egg, a saviour of lives shall appear.' *Āputtiraṇ* who had died in *Maṇipāllavam* longing to do charitable work as he was always thinking of the cow which fed him, appeared as its offspring as proclaimed by the sage. The time of his birth was the full

moon of *Vaicākam*; many good omens appeared then. The sages in *Cakkaravāḷa kōddam* said, 'These are the omens which appear when Buddha incarnates.' They went to *Kantiṭṭi pāvai* to clear their doubts. The *Kantiṭṭi pāvai* said, A rare person who died in *Maṇipallavam* has now been born in the *Cāvakam* land in order to give prosperity to the suffering humanity. That is why these good omens are seen. You may learn the history of him from *Aṟavaṇa Adikaḷ*." My tongue is weary of telling the story of *Āputtiraṇ*. *Pūmicantiraṇ*, king of that land, had no issue. Hence he was in great affliction. He went to the sage *Maṇmukaṇ*, bowed before him and requested the sage to give the infant born of the cow to him. He obtained that child from the sage and took it to his palace and brought it up as his own. That child is now living in the palace with a right to ascend the throne.

"While that be so, though *Kāviri*'s flow has not diminished and the land is fertile, still there is acute famine. I do not know the cause. It is not proper that this *Amuta curapi* is idle when it is capable of feeding

'As the *Tēvās* after consmuing the nectar  
Given by the white waves hid the remains;  
It is not proper to keep unutilised  
The holy bowl the spring of alms  
Oh! The fair bejewelled ."

*Maṇimēkalai*, having heard this, worshipped *Aṟavaṇar*. Thereupon she arrayed herself in the garb of a mendicant, took up the bowl and went forth into the street. Beggars, urchins, debauchers and the hungry, all surrounded her in sweet amazement. Then *Maṇimēkalai* said, "It is befitting to receive alms first of all from virtuous matrons". To this *Kāyacaṇḍikai* said, "It is the house of *Ātirai* renowned as the chaste matron whose virtue brings rain. Go into her house for alms."

## Canto Fifteen

*Pāttiram Kondu Piccai Pukka Kātai*

OR

## The Story of Begging with the Bowl

"Hear me more, the young creeper-like lady,"

The sage went on

"The good cow that maintained *Āputtiraṇ*

Got golden horns and golden hoofs

And appeared before sage *Maṇmukaṇ* of the great

In the cool *Cāvakam*, reaching there

*Tavala mount*<sup>1</sup>

Its virtue being adored by all;

It secreted from its udder and fed its milk to dear lives;

The great sage knowing clearly the<sup>2</sup> three divisions of time

Predicted that in order to increase rain wealth

And to protect all lives, a guardian of

Lives will be born not with entrails around him,

But from an egg of thick golden plate!  
 Like to know the history of the birth of this pre-eminent?  
 When he breathed his last at *Maṇipallavam*  
 To take birth with no disease and to do charity  
 Was thinking in his mind without slackness  
 The beautiful cow that maintained him;  
 He incarnated as its off-spring!  
 To the delight of the heaven dwellers!  
*Āputtiraṇ* becoming the pre-eminent  
                     to this great island of flourishing Jaumoon plum  
 He appeared as the first ranked personage adored by the world!  
 At the spring, when the scorching sun is  
 Positioned at *Idapam* star  
 After the passage of the thirteen stars  
 At the midst-placed *Vicāka* star  
 When it was one with the Lord *Puttaṇ*<sup>3</sup>  
 Even though there was no rain in the world  
 It poured sacred showers with blooms!  
 How come of these good omens in this world?!  
 Though it is not the reincarnation time of *Puttaṇ*?  
 Wondered the great sages doing penance  
 Let us consult the *Cakkaravaḷa kōddam pāvai*<sup>4</sup>  
 Sculptured by the divine at the pillar  
 And be enlightened by it if it pleases.  
 So they thought and sought it through the dark.  
 Told the deity to them  
 'He who breathed<sup>5</sup> his dear life at *Maṇipallavam*  
 Took birth at *Cāvakam* to redeem the undiminishing lives  
 His history there *Aṟavaṇaṇ* knoweth?  
 And it made my tongue weary;<sup>6</sup> know ye this  
 The king of the land worshipped  
 The sacred sage *Maṇmukaṇ*'s holy feet



'I have no issue, but by the grace of  
 Thou the great sage, I got a son.' So exclaimed the king  
 And brought up the child, and he was  
 In possession of the great wealth of rule  
 Āputtiraṇ wearing garlands inherited the throne.  
 Is the king of heaven not getting ghee in the sacrificial fire?  
 Has the king with sceptre no mercy?  
 Though Kāviri swells and flows to feed lives  
 No welfare for the good lives<sup>7</sup>  
 And are suffering from poverty, Oh! The picked-jewelled  
 As the Tēvās, after consuming the nectar  
 Given by the white waves, hid the remains,  
 It is not proper to keep unutilised  
 The holy bowl, the spring of alms!  
 Oh! The fair bejewelled." <sup>8</sup> So said Aṇṇaṇar.  
 Maṇimēkalai with her mothers bowed and adored  
 And with the divine bowl in her hand  
 And went forth into the big street  
 Arraying Pikkūṇi<sup>9</sup> garb  
 The urchins of the place gathering and clamouring around  
 The pining, the lean the lusty and debauchers  
 Surrounded her with deep amazed concern!  
 For the ailment with no relevance for his form  
 Of the Antaṇaṇ named Yūki in disguise at Uccaiyini<sup>10</sup>  
 With a view to rescuing Uṭayaṇaṇ from imprisonment  
 The king of Kōcampi with flags and a competent chariotry  
 Who was captured by deceit.<sup>11</sup>  
 The onlookers were bemused at the thought  
 "She stole the heart of Uṭayakumāraṇ and hid it,  
 This girl of tresses with nectar laden-blooms!  
 That she has taken the begging bowl in her hand  
 Is really admirable." So they anguished at heart and amazed

The fair creeper<sup>12</sup> begotten by *Mātavi*  
 Entered the street of auspicious houses,  
 With surging happiness from heart  
 Said; "It is highly deserving to receive alms from  
 chaste women"

On this *Kāyacaṇḍikai* pointed out  
 "Like the high unique lotus, peerless in beauty,  
 In the centre of the lotus pond  
*Ātirai* is pre-eminent among the chaste house-wives  
 Who can command rain at will!<sup>13</sup>  
 Her house is this, thou may go there first."  
 So said *Kāyacaṇḍikai* born of *Kāñcaṇapuram*-  
 A big city of learning in the north-  
 Who was raving pinched by an unsatiable appetite  
 Cursed-on account of her past evil deed-  
 By a great sage, of *Potiyil* hills  
 Penancing on the bank of a rivulet.

1. White Mount
2. The mark of sagehood is the knowledge of the occurrence in the past, present and future.
3. When it was the time of the appearance of Lord Buddha on earth, i.e. the full moon of *Vicākam* (May) *Āputtiraṇ* was born at the same auspicious time of Buddha's birth.
4. The deity in the pillar divinely sculptured oracling
5. *Āputtiraṇ*
6. Usually *Aṭavaṇar* observes non-speaking. It is implied here.
7. There is poverty in the midst of plenty because the people are not following virtues; No sacrificial fire and if the king is ruling without mercy, there may be plenty. Yet because there is no good rule, people suffer.
8. We find that ladies are addressed as bejewelled or fair-bejewelled or picked-jewelled etc. Though these women addressed are monks with

no jewels on them, it is customary to so address the tender sex. This must be borne in mind.

9. *Pikkūṇi* - The female Buddhist monk dressed in saffron
10. The present-day Ujjain in North India
11. This is a reference to an episode in *Utayaṇṇ*. *Utayaṇṇ* ruling at *Kōcampi* of *Vatcalā* kingdom. *Piraccotaṇṇ* king of Ujjain, through his minister *Cālaṅkāyaṇ* showed a mechanical gadget elephant to *Utayaṇṇ*. *Utayaṇṇ* chased the elephant into the forest and in the process of capturing it he was entrapped and was kept at Ujjain in custody. His clever minister *Yūki* in disguise as a leper went into the street to rescue his king. He looked mad and people surrounded him.
12. *Maṇimēkalai*
13. See *Tiruvalluvar* verse No. 56; also see *Rālaikkali* — *Vāṇṭr um karpīṇāl*.

## Canto - Sixteen

*Ātirai Piccai Idda Kātai*

OR

The History of Alms Given by *Ātirai*

*Kāyacaṇḍikai* continued to extol the chastity of *Ātirai*, "Her husband is *Cātuvaṇ* by name. He squandered his wealth in vile ways. Resolving to earn, he went to other lands in a ship. The ship was caught in a storm and capsized. *Cātuvaṇ* got ashore afloat on a broken mast; and reached an island inhabited by a naked savage race. The rest of the voyagers escaped and returned to *Kāvrippūm paddiṇam* and told *Ātirai*, 'When the ship broke, *Cātuvaṇ* too died along with others who were drowned.' She was overwhelmed with sorrow. In a dug-out pit in the crematorium she raised fire with twisted fire-wood and entered it saying,

'I shall follow my husband  
Where he went induced by fate'

But the fire refused to consume her. She exclaimed, 'The fire will not burn a sinner as I am! Whither can I return?' A voice was heard from the heaven, 'Ātirai, your husband is not dead. He is alive in *Nākar* mountain. He will return in the ship of *Can-tiratattan*. Grieve ye not!' On hearing that *Ātirai* stopped sorrowing, reached her home and did many charitable acts hoping for her husband's speedy return.

"*Cātuvaṇ*, who reached *Nākar* mountain, was sleeping under a tree. The *Nākars*, expecting him to be a good feast, woke him up. *Cātuvaṇ*, having known their tongue began to communicate with them. Thereupon the savages asked him not to worry and took him to their chief. *Cātuvaṇ* went along with them and beheld a terrible scene:

Toddy distilling pots and stench of  
Dried white bones and raw flesh  
And in the midst, the chief with his spouse  
Looked like a bear with its mate!

He talked to the chief and became intimate to him. The chief asked *Cātuvaṇ* 'What made you come here?' And he narrated what happened. He commanded his men, 'He is hungry. Give him flesh and toddy to his heart's content. Let one of my young daughters be his spouse.' *Cātuvaṇ* distressed at his folly cried out, 'I need none of these.' The chief retorted angrily, 'What things other than woman and toddy give pleasure to men? If there be any, tell me.' *Cātuvaṇ* replied,

'Lust and toddy and murder of lives  
Are forbidden by men of faultless knowledge!  
The born will die and the dead will be reborn  
Like sleeping and waking up from sleep!

Those who do deeds of virtue rise to higher worlds!  
Those who do vice deeds to hell descend!  
The wise who know these truths give them up!  
Know ye this!

He further cleared the doubts raised by the chief and with the gifts of sandal wood, muslin and precious pieces of wealth he boarded the ship of *Cantiratattan* which came there, reached this town, lived with his wife and performed many charities. Therefore receive the first alms from such an illustriously virtuous lady". Thereafter *Maṇimēkalai* entered *Ātirai*'s house and stood there silently like a statue. *Ātirai* bowed before *Amūta curapi*, circumambulated it and filled it with luscious food, declaring, "Throughout the world banish hunger and disease."

## Canto - Sixteen

*Ātirai Piccai Idda Kātai*

OR

The History of Alms Given by *Ātirai*

"Hear the history of *Ātirai*" so said *Kāyacaṇḍikai*  
the *Viñcayal*!

And narrated what befell to the flower creeper-like  
 "Hear this the bejewelled, *Cātuvaṇ* the husband of  
*Ātirai* unbecomingly  
 Left the bejewelled enticed by a courtesan,  
 He ate her food and squandered his limitless wealth in dice  
and gamble;  
 His limitless possessions diminished and dwindled!  
 Hence the courtesan who cared for him pointed at other's  
munificence.

Thou hast none?' so saying asked him to go by slight of hand!  
 By his unsuppressed desire to go with ship-sailing traders

He went; the ship sunk by a gale  
 He was borne ashore by a broken spar;  
 To an island of naked race of savage cannibals;  
 The vessel sank; a few survivors holding the mast were washed  
 Ashore; they reported that *Cātuvaṇ*  
 Also died with those who submerged with the broken ship  
 In swirling waves at pitch dark night.  
 On hearing this the fair *Ātirai* cried and lamented,  
 Oh! Ye the elders of this place, give me please a bright  
 pyre for immolation.'<sup>2</sup>

And in a dug-out pit in the crematorium  
 Raised fire with twisted dry wood  
 And entered the fire saying, 'I shall follow  
 My husband to where he went induced by fate.'  
 The nuptial bed laid out on the fire  
 And the wedding dress were untouched by fire!  
 The sandal paste applied and the blooms on her tresses  
 were no less original

She was seen seated like the unique  
 Goddess of wealth on a fragrant lotus!  
 What shall I do? I am an awful sinner; even fire does not  
 kill me,'

Lamented the tender-natured.  
 An incorporeal voice from the sky declared  
 'Atirai, hear this; your rare-possessed husband  
 Was tossed by the rolling waves to a hill-side  
 Inhabited by nude *Nākars*;  
 Not staying there for years he will return to you  
 In the vessel of a merchant *Cantiratattaṇ* by name.  
 Hence give up grieving.'  
 The fair *Ātirai* with red-lined eyes collyrium-borne  
 Desisted from weeping of calamity;





*Cātuvaṇ* on hearing this, cried out  
 'I heard harsh words! I don't need them!'  
 The chief retorted in kindled anger  
 'Is there anything useful  
 On earth other than women and food?  
 If there be ought else, let us see! Show it!'  
*Cātuvaṇ* spake words of wisdom,  
 'Lust and toddy and murder of lives  
 Are forbidden by men of faultless knowledge.  
 The born will die and the dead must be reborn,  
 Like sleeping<sup>5</sup> and waking from sleep!  
 Those who do deeds of virtue rise to higher worlds,  
 Those who do vice deeds to hell descend;  
 The wise who know this truth give them up.<sup>6</sup>  
 Know ye this'! At this, the chief laughed boisterous and said,  
 'Thou told me that the life leaving this body  
 Takes birth in a different form in another place!  
 How does the life go and enter? Elucidate clearly.'  
*Cātuvaṇ* continued, 'Hear me, this sans anger  
 The body feels what happens to it when there is life in it!  
 The same body, when the active life leaves it  
 Even when thrown into fire, after  
 Cutting, it does not react!  
 Hence know ye, there is one, that left the body  
 For the life that left there is a place to enter into!  
 This fact, not only me but all know.  
 When the body stays here, the life travels some distance  
 And reaches there. This you know in dream!  
 Similarly the life leaving the body enters in another body  
 To reap its fruits of *Ceiviṇai*<sup>7</sup>''  
 The *Nakkā* chief with fiery eyes prostrated before the fair  
 Feet of the *Ceddi*<sup>8</sup> knowing virtue and said, 'Giving up  
 toddy and flesh

I know not how to maintain the life within.  
 Teach me the good virtues for us as per custom till I die.  
 Cātuvan spoke, 'Good thou spoke! Seek ye good virtues!  
 The fitting virtue for thee I shall say,  
 If people come here on ship-wreck at sea,  
 Kill them not but protect them!  
 For food you can kill animals too old to live  
 Forbid killing all lives.'  
 The lowly Nākan said  
 'We shall do these virtues befitting us,  
 Thou can take with thee these rare gifts  
 In the past we killed and ate people of ship-wreck  
 Their rare possessions are these.'  
 So saying he gave sandal wood, muslin and precious pieces  
 of wealth!  
 Cātuvan took them all and embarked the ship  
 of Cantiratattan  
 When it came. And came to this city;  
 And lived with his lady and gave many alms!  
 From the hand of Ātirai of such history  
 Thou flower-let like, receive the alms."  
 So said Kāyacaṇḍikai  
 Maṇimēkalai entered the house of Ātirai and stood like  
 a statue sans jewels!  
 Ātirai circumambulated and adored  
 With sweet speech, filling the broad base of Amuta curapi  
 "Throughout the world banish the hunger disease."  
 So saying Ātirai put the luscious food  
 The cure for dear lives.

1. Viñcayal - A Vittiṃyātārā, here Kāyacaṇḍikai.

2. Chaste women want to self-immolate themselves on the funeral pyre

of their husbands, in their wedding dress to join their husbands in the other world.

3. It is held that rains obey the command of a chaste woman who considers her husband as the very God.
3. See *Tirukkural* verse No. 55
4. A tribe of cannibals, *Nakkās*. The inhabitants of the present Nicobar islands; *Nakkāvaram*.
5. See *Tirukkural* verse No. 339. Death is like sleeping and Birth is like waking from sleep
6. Them - Lust, toddy - drinking and murder — the three great evils
7. *Ceiviṇai* - The results of actions (*Kaṇmam*)
8. *Ceddi* - Maritime trader; also the name of a caste

## Canto Seventeen

*Ulaka Aṛavi Pukka Kātai*

OR

The Story of Entering *Ulaka Aṛavi*

After *Maṇimēkalai* received the alms given by *Ātirai*, *Amuta Curapi* became full as and when given out of it never diminishing like the wealth earned on virtuous path. It flourished in fame after satiating the hunger of those who received food from it. Beholding that, *Kāyacaṇḍikai* wondered and requested her, "Oh! fair matron, cure me of my insatiable hunger." At once *Maṇimēkalai* gave a handful of food from *Amuta curapi* to *Kāyacaṇḍikai*. *Kāyacaṇḍikai*, on eating it, found that her ravening hunger had been satiated and with joy she said, "My native place is *Kāñcaṇapuram* in the land of *Vittiyātarās* in the north. My husband and I desiring to see the glories of the *Potiyil* mountains, came south. On our way through a forest we had to cross a jungle stream. There on the bank of the stream,

a sage, *Viruccikaṇ* by name, had placed on a teak leaf a jaumoon plum, the size of a palm fruit, for his food and gone for a bath. Not knowing the value of the fruit I trod on it through the effect now matured of my deeds done in a former birth. The sage, on returning, found the fruit unfit for his divine consumption. The sage in wrath said, 'This is the fruit that the tree yields once in twelve years. I fast for twelve years and do penance to get this. Those who eat this fruit need not eat for twelve years. This is the time when I must have eaten the fruit. Thou hast spoilt it. Thou shalt suffer the pangs of hunger for twelve years. Thou shalt also forget the aerial path. Thou shalt suffer from elephantine hunger. Thy affliction will be cured on the day I eat another fruit after twelve years.' So cursing he departed in haste. I suffered the pangs of hunger even though my husband used to feed me with exquisite fruits, tubers, nuts and roots. I forgot the spell of aerial passage. My husband asked me to go to *Kāvirippūm paḍḍiṇam* where wealthy persons render assistance to those without refuge. I am here. My husband used to meet me here every year during *Intira Viḷa* and get back thinking of the remaining years. *Maṇimēkalai!* Thou hast cured me of my ravening hunger that knows no remedy; I praise thee; I am returning to my *Vittiyātara* land. In this city there is a beautiful grove called *Cakkaravāḷa kōddam* where many sacred sages dwell. There the assembly is always open for the hungry multitude to receive food. It is called *Ulaka Aṇavi*. Its gates are wide open to

"Those who suffer of hunger in every village  
 The sufferers from disease none to look after  
 Seeking and waiting for them who can feed,  
 Thou with parting tresses. Thither shalt thou go."

So exhorting she departed. Later *Maṇimēkalai* went through the inconspicuous way, reached *Cakkara vāḷa kōddam*, thrice

circumambulated the *Campāpati* temple and the genius in the pillar and entered *Ulaka Aṛavi*

Like a pack of clouds showering  
On the wild, filled with sun-charred-bamboos,  
For the grieving people gnawed by hunger.  
*Maṇimēkalai* appeared with *Amuta curapi*.

and cried aloud,

"This is *Amuta curapi* of *Āputtiraṇ* hand's fame.  
All desirous of food are welcome."

The crowd surged swelling and they were fed. Hence the sound of clattering vessels arose and filled the air.

## Canto Seventeen

*Ulaka Aṛavi Pukka Kātai*

OR

The Story of Entering *Ulaka Aṛavi*

The large food lump received from the chaste lady<sup>1</sup> who  
distributed her food

In the alms bowl, never decreased when given!

Like the wealth earned by virtuous deeds,

Lends itself according to the wishes of the virtuous!

The food from it increased to the

Extent of tiring the receivers' hands!

Astonished at its non-diminishing nature

A lady by name *Kāyacaṇḍikai*

With elephantine appetite<sup>2</sup> in her stomach

Worshipped *Maṇimēkalai* and addressed her

"While *Tirumāl* appearing<sup>3</sup> confused on earth



Filled up the unconquerable ocean  
 Huge rocks brought and thrown into,  
 Entered the grieving stomach of the sea!  
 Likewise I have fallen to insatiable hunger due to my Kaṇmā  
 Oh! mother, hear my prayer and cure me of my ailment  
 Thou have the panacea for dear lives".

Maṇimēkalai gave Kāyacaṇḍikai a handful of food  
from Amuta curapi.

Her hunger fire gone and relieved of grief,  
 She adored Maṇimēkalai and said,  
 "In the flawless lustrous world of Viñcayar in the north  
 I am native of the faultless garrisoned city  
of Kāñcaṇāpuram.

Prompted by my cruel destiny I journeyed south  
 With my Viñcayan husband to see the Potiyil mount  
 On our way, I was with my husband on the sandy bank  
 Formed by the fast-flowing clear water of a jungle river  
 The sage Viruccikaṇ with a twisted sacred thread on his chest  
 And long twisted locks, dressed in bark  
 Brought in his hand a Jaumoṇ plum -  
 Like the size of a palm fruit!  
 From the black big bunch of a palm tree-  
 He left it placing on a teak leaf, and went to bathe in a  
fragrant distant pond.

Prompted by the maturing evil deed of my past life  
 I went with ego!  
 And trod on the black fruit!  
 Sage Viriccikaṇ returning longing to eat, saw me with the  
crushed fruit!

'Divine among the Jaumoon plums of high repute  
 Yielding one fruit every twelve years  
 If one eats this fruit, he knows not  
 The pangs of hunger for twelve years!

I do penance eating but once in twelve years  
 Such fruit of my food thou did destroy!  
 Hence thou shalt lose the sacred spell of aerial passage!  
 And thou shalt suffer severe from elephantine appetite  
 And when I shall eat another ripe fruit here  
 After twelve years, thou wilt appease thy hunger!  
 So cursed me the sage and left  
 Therefore I lost the secret formula of aerial way  
 And suffered severe pangs of elephantine hunger!  
 This is the day, perhaps, the sage fixed, when he said  
 'Your hunger will be appeased when I eat a ripe fruit  
 after twelve years!'

Thou young flowerlet, removed today here  
 The curse given by the sage that day!  
 After the sage left grieving with pinching hunger  
 Giving up entering the *Potiyil* mount with yields and  
 roaring falls.

Worried over my act of carelessness,  
 My *Viñcaya* husband grieved, and said  
 Thou art grieving for no cause! Rise up through the sky.  
 I forgot the secret incantation and a life devastating fire  
 came from within me

I said, 'I am suffering from pangs of hunger.'  
 My husband brought good luscious fruits, tubers and roots  
 My hunger unappeased and my husband unable to leave me  
 Was much grieved and advised me gracefully  
 'In *Tamil Nādu* of *Nāvalaṇṭīvu*<sup>4</sup>  
 There is a city called *Kāvirippūm paddiṇam*  
 There are persons with vast wealth, never dwindling  
 They render protection to them who have no refuge.  
 It is the famed city populated by those of penance in  
 previous births

Go ye there walking though many days pass  
 And enter the city' So I am living here.  
 On the grand festival day of *Intira Viḷa*  
 Appearing in the vicinity of this city, pitying my lot of  
ravening hunger

He<sup>5</sup> will leave counting the remaining years!  
 Thou removed my appeaseless cruel hunger.  
 I adore thee and I leave for my great city.  
 Sages of faultless penance who can wipe out grief  
 Have *Cakkaravāḷa kōddam* as their abode  
 There is a wide open gate enabling many to enter  
 Into a grand hall called *Ulaka aṛavi*<sup>6</sup>  
 There are those who suffer of hunger in every village  
 The sufferers from disease with none to look after,  
 Seeking and waiting for them who can feed,  
 Thou with parting tresses, thither shalt thou go."  
 Unnoticable through inconspicuous way she went,  
 Thrice circumambulated and worshipped  
*Ulaka aṛavi* and went in lonely  
 And thrice worshipped the ancient *Campāpati* temple  
 Worshipped by many in the city  
 Adoring *Kantil pāvai*<sup>7</sup> in the tall pillar  
 Which speaks the causes in past *Kaṇmā* and worshipping  
she entered

Like the pack of clouds showering  
 On the wild filled with sun-charred bamboos  
 For grieving people eaten by hunger,  
*Maṇimēkalai* appeared with *Amuta curapi*!  
 "This is *Amuta curapi* which was in *Aputtiraṇ*'s hand  
 All who can receive do come ye here."  
 So she invited and in the caravanserai with ever new visitors  
 And the tumult of eating arose ever in the great hall.

1. Chaste lady *Ātirai*
2. Elephantine appetite - unabated ravenous hunger
3. *Sri Rāmar* built a bridge across the ocean to Lanka; *Sri Rāmar* is the incarnation of *Tirumāl*; he was confused because his wife was abducted by *Rāvaṇā*.
4. *Nāvalaṇ tīvu* - *Parata Kaṇḍam* (*Bharat India*)
5. The husband of *Kāyacaṇḍikai*
6. *Ulaka aṇavi* - The worlds' caravansera
7. *Kantiḷ pāvai* - A statue in fine lime plaster in a pillar sculpted into which the spirit *Tuvatikaṇ* has entered.

## Canto Eighteen

*Utayakumāraṇ Ampalam Pukka Kātai*

OR

The Story of *Utayakumāraṇ* Entering the  
Caravanseraī.

Having heard that *Maṇimēkalai* in a Buddhist mendicant garb, bowl in hand, had gone to the world's choultry, *Cittirā pati* was disturbed in mind and heaving heavy sighs thought, "I shall do away this act of hers," and addressing the gathering of dancing girls, said, "After the death of *Kōvalan*, *Mātavi* took to renunciation and became an ascetic. Her garb of a mendicant is ridiculous. We are not chaste women who lay their lives on the funeral pyre of their husbands. We are like lutes of the songsters after their death. When the songster dies the lute remains. We are like bees that suck honey from flowers and desert them when the stock is over. Donning the ascetic

garb is not in keeping with our tradition. I shall see that *Maṇimēkalai* gives up her ascetic life and I shall take away the alms bowl from her hand. I shall also see that *Uṭayakumāraṇ* longing to possess her for long, mounts her on his chariot. If I fail to do this, becoming guilty of family custom, I shall bear seven bricks on my head and walk around the dancing hall in disgrace and shall not enter any of the houses of the dancing women." Having made such a vow, followed by a multitude, she went to the king's palace and saluted *Uṭayakumāraṇ*; she informed him indirectly that *Maṇimēkalai* was in the choultry and thus set his heart aflame by stroking his fire of infatuation for *Maṇimēkalai*, constantly narrating his meetings with her. She succeeded in seeing that the prince mounted on his chariot.

On reaching the caravanserai *Uṭayakumāraṇ* saw *Maṇimēkalai* was feeding the multitude. He drew near her and asked, "Why hast thou assumed this ascetic garb?" *Maṇimēkalai* thought, "He was my husband in my former birth. Hence it is but proper that I respect him," and submissively bowed before him and sang

"This mortal coil, the vessel of grief  
Is given to birth, aging and suffering and disease  
It implores and dies and knowing such nature of this  
I am desirous of doing charitable deeds"

She then thought of taking a different form. Hence she left him and entered the temple. Chanting the spell, she changed her form to that of *Kāyacaṇḍikai* and came out. *Uṭayakumāraṇ* thought that *Maṇimēkalai* had hidden inside the temple. He worshipped the Goddess *Campāpati* and said, "Having given the bowl in the hand of *Kāyacaṇḍikai*, *Maṇimēkalai* had hidden inside the temple. I am at a perfect loss to

distinguish her from among the statues. Unless thou showeth her to me, here shall I abide as a suppliant howsoever many days may pass. I shall not go alone without *Maṇimēkalai* . I touch thy lotus feet." So he swore.

## Canto Eighteen

*Utayakumāraṇ Ampalam Pukka Kātai*

OR

The Story of *Utayakumāraṇ* Entering the  
Caravanseraï

Hearing that,<sup>1</sup> *Cittirāpati* felt like  
A red-hot iron needle piercing a deep wound.  
With a disturbed mind of boiling temper beyond the limit  
Tremulous of heart and sighing like bellows;  
And thought, "I will remove her from this way of life."  
And proclaimed so to tell the dancing women; and said  
"After *Kōvalaṇ* died, *Mātavi* terribly grieved  
And sought<sup>2</sup> refuge in the abode of *Aṇavaṇar*  
This has become a laughing - stock in this great city  
It was ridiculous to those who say 'It is proper.'<sup>3</sup>  
We are not the chaste women born of ancient heritage



Who suffer great calamity when their husbands die!  
 Loathe at their life which has not yet left,  
 As though bathing in a cool lake  
 They enter the blazing funeral fire!  
 We have the right to live receiving sustenance from many!  
 Ours is like the lot of the lute after the death of its minstrel!  
 Moreover we are like bees leaving a flower sucked dry!  
 Like the Goddess of Wealth, we leave men at the expiry of  
 their good destiny.

Is it not a matter to be laughed at by all  
 That we have assumed the garb of an ascetic?  
 The fair creeper begotten by *Mātavi*  
 A blooming blossom<sup>4</sup> sought after  
 By the bee<sup>5</sup> ruling the world  
 And to help it suck to its heart's content,  
 I shall rescue her; and see that the begging bowl  
 In her hand is given to a beggar.  
 If *Utayakumāraṇ* does not bring her, mounted  
 on his golden chariot,  
 Like one among the women of guilty life,  
 I shall come around the dancing hall bearing bricks  
 on my head.

And like the one disgraced, I will not enter the house  
 of a dancing woman."

Asseverated *Cittirāpati* deeply breathing like bellows,  
 Knowing well the impact of the vowed statement  
 Surrounded by a few bangled dancers,  
 Walked through the streets of fast chariots  
 With tiny droplets of sweat donning her white face!  
 And reached the abode of the young prince.  
 The portico was beautifully spread with fresh sand  
 Bees were humming and the drones tumultuous!

In the lustrous crystal hall with coral pillars and fine gold walls  
 Under the canopy bedecked white pearls  
 On the fragrant and lustrous swinging couch,  
 A fair damsel on either side of him!  
 Waving with white wave-like blossoming white *Cāmaram*<sup>6</sup>  
 Was seated *Utayakumāraṇ*, and

*Cittirāpati* worshipped his feet  
*Utayakumāraṇ* laughed exhibiting his fine white teeth.  
 And asked, "Is there any problem with the penance garb  
 Of *Mātavi* and *Maṇimēkalai*?"  
 Then *Cittirāpati* spoke<sup>7</sup> to the prince  
 "The species obtained rarely enabling the *Kuruku*<sup>8</sup> to yield  
 Tall and beautiful peerless *Kāñci*<sup>9</sup>  
 Famed in *Paratam*<sup>10</sup> in lyrical ballads  
 Bloomed its fragrant lovely petals  
 For the unique *Utayakumāraṇ* bee to suck!  
 Hence I hurried here, it is in the *Ulaka aravi* adjacent

to the waste land!

Hail to thy *Kaṇṇi*!<sup>11</sup> Oh! Prince with sharp edged sword!"  
 As one finds a life-boat following a ship-wreck in the big sea,  
*Utayakumāraṇ* replied her,

"I was about to leave thinking that  
 It was a painted sculpture in the crystal pavilion  
 When she pressed her upright breast a little  
 With her clasped *Kāntal*<sup>12</sup> like hands,  
 My dear life longing to drink  
 The nectar springing from the sharp pearl-like teeth  
 In the coral like fresh smile-lit mouth  
 Her black carp eyes like a fiery lance  
 Driving aside her wide blue nelamboes<sup>13</sup>!  
 The beauty of her eyes rushing to her ears to express her  
 differing disposition!



"If you have an ear to hear"<sup>24</sup>

This mortal frame the vessel of grief  
 Is given to birth, aging and suffering from disease  
 It implores and dies and knowing  
 Such is the nature of this!  
 I am desirous of doing charitable deeds!  
 For men like tuskers of devastating prowess in wars,  
 Is there anything for women to enlighten as great wisdom?  
 Have thou heard me?  
 If so do as thou will!"

*Maṇimēkalai* having left the youth of sword-wielding might<sup>25</sup>  
 Entered into the sanctum of the small temple of  
 The prime Goddess of the prime among the primitive,  
 Brooding upon, "Who knows the nature of men?"  
 She adored *Campāpati* with fresh bloom garlands  
 And recited the sacred formula  
 And assumed the disguise of *Kāyacaṇḍikai*  
 And came out.

The wearer of beautiful flower garland went to her.  
 Then standing close to the sanctum of *Kadukiḷai*<sup>26</sup>  
 Addressed the Goddess and said  
 "Having given the begging bowl  
 In the hands of *Kāyacaṇḍikai*  
 suffering from gargantuan hunger.

*Maṇimēkalai* has hidden herself  
 In deception among the earthen statues.  
 I know not which of them is she.  
 If you show not 'here she is'  
 Here shall I as a suppliant abide  
 Awaiting your grace even if days pass by.  
 Hear me further  
 Oh! The Goddess of the winkless<sup>27</sup>-eyed  
 The coral red mouth and the pearl-white lustrous teeth

The long carp - like eyes sans collyrium  
 The brows like decorated and drawn bows  
 Guarded her, becoming the pointed good and twin  
elephant hook<sup>28</sup>

Her learning like mahout<sup>29</sup> spread the protecting net!  
Her cleverness of speech served like a lute!  
Showing quotations of wisdom,  
She captured me in this novel elephant hunt!  
And now she had hidden in your temple.  
I shall not quit this place leaving the full-moon-  
faced *Manimēkalai* here.

**I touch thy feet; this is my grievance."**

1. That *Maṇimēkalai* has become a beggar girl with the bowl in her hand
2. That *Maṇimēkalai* has abandoned her worldly life, donned the mantle of a Buddhist monk is ridiculous.
3. To the elders who agree that one should renounce worldly life at old age after living the full course of a domestic life, it is ridiculous that a teeneager before tasting sex and domestic life should take to the life of an ascetic.
4. *Maṇimēkalai*
5. *Uṭayakumāraṇ*.
6. *Cāmaram* - Royal insignia made of bushy yak hair with a handle to swing for breeze
7. *Cittirāpati* speaks highly poetic with metaphor. *Kāñci* tree is likened to *Mātavi*. Its beautiful bloom is *Maṇimēkalai*. *Uṭayakumāraṇ* is to be the bee. *Cittirāpati* spoke hinting indirectly that the prince can understand for he was holding court.
8. *Kuruku* - A flowering plant also called *Mātavi*.
9. The poet says *Kāñci* begot jewelled *Kāñci*. *Kāñci* means a royal tree as well as a golden girdle worn by damsel around their hip it is a pun. It means *Kāñci* begot bejewelled *Kāñci*, (*Maṇimēkalai*) *Maṇi* = Jewel + *Kāñci* = *Mēkalai* = *Maṇimēkalai*. The ornament draws attention to yet faintly covers the Erogenous region.

Meanings within a meaning are subtleties of Love theme in Caṅkam literature. Note the sub terranean current.

10. *Paratam* - The subcontinent India, Implied dance too
11. *Kaṇṇi* - Wreath around the head to indicate the dynasty, a custom with the ancient Tamil kings
12. *Kāntaḷ* - Malabar glory lily
13. Her ears resembling blue Nelambo
14. Goddess Maṇimēkalai
15. Maṇimēkalai
16. This is a reference to the story of *Intirā* the lord of heaven, who had stealthy sex with *Akalyā*, wife of *Kautamā* a great sage; *Kautamā* cursed him to have 1000 eyes on his body.
17. *Mēru* - The Himalayas
18. *Kaus* - (*Poa cynosuroides*); Saravana lake
19. The purana says that Swaka Devi, the wife of the fire God, came to know the sexual desire of her husband towards the wives (except *Aruntati*) of seven sages. In order to satiate her husband she took the disguise of the desired women one by one during their sojourn in the forest and appeased his sexual fire.
20. she - Maṇimēkalai
21. Well laid out stage 8 kol x 7 kol x 1 kol; kol = measuring pole of standardised length. see *Cilappatikāram* 3.101-6.
22. *Anaṅkaṇ* - God of love.
23. *Kādukiḷaḷ* - *Kāḷi*, a form of Goddess *Pārvati* the consort of Lord *Civa*
24. Ear not closed to hearing but open to hear and know the truth.
25. *Uṭayakumāraṇ*
26. Winkless - The heaven dwellers who do not wink their eyes (the celestials)
27. *Uṭayakumāraṇ* says that Maṇimēkalai had captured him as though in a game of elephant hunt. *Uṭayakumāraṇ* is the tusker, Maṇimēkalai's beauty etc. the instrument to tame it.
28. Her dexterous, tactful wise speech, the mahout, its sweetness the lute etc.

## Canto Nineteen

*Ciraikkōddam Arakkōddam Ākkiya Kātai*

OR

The Story of Converting the Prison into a Choultry

As soon as *Utayakumāraṇ* uttered the vow, one of the statues spoke through a God which had entered into it, "Thou hast vowed before our mistress without due consideration. It is utterly useless." On hearing that *Utayakumāraṇ*, greatly disturbed in mind, remembered the Godly voice which said, "Forget *Maṇimēkalai*" and wondered at it. He also wondered at the *Amuta curapi* in her hand. He said to himself, "All those mysteries would be cleared as soon I come to know the full history of *Maṇimēkalai*." So he left for his palace sighing deeply and distracted with love. *Maṇimēkalai* said to herself, "If I move about in my form *Utayakumāraṇ* will not leave me. Therefore it is proper to have the form of *Kāyacaṇḍikai*. So



she took the form of *Kāyacaṇḍikai*, held, *Amuta curapi* in her hand and came out from the temple of *Campāpati* and went to places feeding the hungry. One day she went to a prison and fed the prisoners suffering from the pangs of hunger. The guard of the prison who saw her feeding many from her single bowl was wonder-struck and said, "Let us inform the king about the greatness of this bowl and her act." He hastened to the palace, stood at a distance, bowed properly and addressed the king seated with the queen *Cīrtti*

"Long live *Māvaṇ kiḷḷi*  
For aeons with fame and lustre!

A woman suffering from elephantine appetite  
Lean and emaciated had come to the prison hailing thy name!  
And with an alms bowl only; she fed all

the hungry prisoners there;

Our lord, long live thou! Protecting the world;  
I came here just to inform this miracle."  
The king ordered, "Bring the damsel hither."

Being informed by the guards, *Maṇimēkalai* went to the palace and saluted the king. "Hail to the heroic majesty with the heroic anklet." The king asked, "Who art thou of unbearable penance? Where didst thou get the alms bowl thou bearest?" She replied, "I am a *Viñcai* girl. In this city of festivals. I was moving about in disguise, long live thy majesty! This alms bowl, the Goddess in the temple gave me. It is divine! Long live thou! It cured me of the elephantine appetite fire hunger. It is the food of immortality!" The king asked, "Then what shall the king do in this case?" She replied, "Make the prison-house into a house of charity." The king so did as she wished.

## Canto Nineteen

*Ciraikkōddam Arakkōddam Ākkiya Kātai*

OR

The Story of Converting the Prison into a Choultry

Thrice<sup>1</sup> worshipping the beautiful feet of *Çampāpati*  
 The prince wearing fresh bloom garland, on making the vow,  
 One of the statues exquisitely, carved by a divine sculptor,  
 Godly spake, "Oh! Ye wearer of blooming garland, Thou hast  
 Made a solemn vow without due consideration

before our Goddess!

Thy asseveration is a vain utterance!"  
*Uṭayakumāraṇ* was greatly troubled in mind  
 Grieved like those shut up in a godown with no ventilation,  
 And thought, "Forget thou your thought on *Maṇimēkalai*,"  
 So said the Goddess! It is also amazing!  
 The begging bowl borne by *Maṇimēkalai* feeding many is  
 also amazing!

The lovers in the city with their lady loves  
The lance of music struck by the string of lute piercing  
their hearts!

*Maṇimēkalai* of flawless deeds

The king's son will not leave me.

If I take the all familiar form of *Kāyacaṇḍikai*

Of ravening hunger of elephantine appetite

I shall be of great help to the poor

'It is the bounden duty of the begging to receive and to give  
Hence it is but unequalled excellence for them to go  
voluntarily and give

Such is the saying of the learned after inquiry of the scriptures.<sup>h</sup>

So thought Maṇimēkalai and took up

Amuta curapi which was inside Campāpati temple

And began to move about in the city; the girl with fine gold bangles.

Those who erred<sup>†</sup> the feet of the king with heroic anklet are  
punished with cane at the prison.

She entered it willingly and fed the prisoners,  
Who were suffering and breathing hot and lamenting.  
The prisoners' hands were tired of receiving the alms

Wondering at the single bowl feeding multitudes!

The guardian of the prison thought,  
 "I shall inform the king the truth with firmness,  
 The greatness of the bowl and the deed of *Maṇimēkalai*,"  
 and hastened.

The king<sup>5</sup> entered the blooming pleasure grove  
With his queen Cīrtti like the Goddess of Wealth!  
Daughter of the descendant king of Māpali with a mighty  
bow, who, when,  
*Tirumāl* appearing as a dwarf and then straightening  
up sky high,  
Contained the earth by one step!

Gave the world by pouring water.<sup>6</sup>  
The bees on flowers played flute!  
The drones in the grove played lute!  
The striped koel sang and the fair peacock danced!  
The heart tumults seeing the canopy of flowers fragrant!  
With the swan leaving its mate of she-swan in the pond,  
The beautiful peahen and the peacock joined,  
And spreading their two wings and span around rising together.  
Seeing this scene at one place they were happy at heart!  
And wondered at its resemblance of the *Kuravai* dance<sup>7</sup>  
Performed by the blue complexioned and his elder born  
and *Nappinnai*!

The Mango<sup>8</sup> fruit on the flowers of Kōnku<sup>9</sup>  
And the peacock with many beauty spots

Resembled a fair damsel feeding  
 The green parrot with milk in a golden cup!  
 They laughed at the sight of the male monkey,  
 Setting its mate on a jewelled swing made for dark-eyed women,  
 And began to push the swing!  
 Looking at the bamboo of green leaves and green trunks  
 With the *Veṇkadampu*<sup>10</sup> with white flowers  
 They worshipped them with the heroic bangles on hand!  
 As they resembled *Kaṇṇan* standing with his fore<sup>11</sup>-born!  
 Those who know dance and dance drama,  
 The critics of dramas, narrative poetry and good writings,  
 Those who know the subtle niceties of measured beats and  
 musical notes of lute,  
 Those who can analyse the minute striking on the drums,  
 Those who find out the symphony between the vocal song  
 and flute;  
 Those who enjoy a full lyrical song with many  
 Those who string the pearls from a split lace;  
 Those who stroke and make small cakes from drying sandal  
 Those who paint red saffron paste on the breasts!  
 Those who make exquisite garlands out of *Ceṇkaḷunīr*<sup>12</sup>  
 Those who apply sweet scents into the tresses;  
 Those who enjoy themselves looking at the gold encircled  
 mirror;  
 The king with the queen enjoyed with the above company  
 like *Intirā*  
 And then they enjoyed further the scenic beauty!  
 They sat and laughed together under  
 The *Kuruntu*<sup>13</sup> and *Taḷavu*<sup>14</sup> and fire bloomed *Cerunti*<sup>15</sup>  
 Fragrant *Mullai*<sup>16</sup> and *Karuviḷam*<sup>17</sup> thicket.  
 He showed her the short-legged mongoose and the long-  
 eared hares.

The jumping and running antelopes and the unmoved goats.  
 The king saying, "Come and see these"<sup>18</sup>  
 And showing her with his fair hand  
 The king and the lord of love with flower arrows  
 The sweet spring and the soft-footed breeze!  
 At the well with filling and draining gadgets and the

artificial hills;

The falls coming and falling and the flower blooming canopy!  
 The water-filled pool and hidden water pool!  
 And at the hiding nooks! And crystal bed chamber!  
 Everywhere roamed about stayed and played!  
 And then the king with the wealth of *Intirā*  
 Got on to the throne with the queen!  
 In the great hall of pure gold unsmeared by cow dung!  
 The architects from *Makatā*<sup>19</sup> and the goldsmiths from

*Maraddā*<sup>20</sup>

The *Avanti*<sup>21</sup> smiths and the *Yavanā*<sup>22</sup> carpenters!  
 And the skilled artisans of Tamil Nadu, collectively worked  
 Together and made the exquisite artistic work!  
 Short capital pillars made of coral and different gems  
 White pearl laces were hung low!  
 And angular canopy of a great work of art!  
 The ceiling laid with the fine golden tiles!  
 Informing the guardians of the portal of the palace of his

royal errand

Not only standing at a distance but also bowing properly  
 and addressed the king.

\*Desirous of limitless earth and the heart making incompatible  
 Donning *Vaṅci*<sup>23</sup> stationing at *Vaṅci*<sup>24</sup>  
 With the elephantry, chariotry and the cavalry;  
 And the army filled with masculine warriors of mighty swords;  
 Thus with thy invincible army

Engaged the armies with high flags of bow<sup>25</sup> and of carp<sup>26</sup>  
 Of the two great kings who came for war fully prepared!  
 Through the prince with *Ātti*<sup>27</sup> flowers  
 On his head and strong-armed with lance legion  
 At *Kāriyāru*<sup>28</sup> and vanquished them!  
 Thou with a white umbrella canopy and broad shoulders,  
 Oh! *Māvaṇkili!*  
 Live thou for ages with fame!  
 Long live the king, our great patron!  
 Hear this Oh! Our king! Let thy enemies perish!  
 A new - comer girl afflicted with elephantine appetite  
 and emaciated  
 And roaming in the city with an alms bowl in her hand,

Entered the prison inside hailing thy name;  
 And with only an alms bowl she fed all the hungry people there!  
 Our Lord! Thou shalt live for ages! Protecting the world"  
 The king graciously said, "Welcome the damsel hither."  
 The guardians of the portal brought forth *Maṇimēkalai*.  
*Maṇimēkalai* went before the king and said,  
 "Hail to the gracious majesty with heroic anklet!"  
 The king asked, "Who art thou! Of unbearable penance!  
 Where did thou get this alms bowl thou bearest?  
 Thereupon replied *Maṇimēkalai*,  
 "Oh! King with a fragrant garland! Long live thou!  
 I am *Viñcai*<sup>29</sup> girl, in this city of festivals  
 I was moving about in disguise. Long live thy majesty!  
 Let there be periodic rains! And the fertility of earth increase!  
 There be no evil for the king! this alms bowl  
 Goddess in temple gave me! It is divine!  
 It cured me of unappeasable hunger of elephantine appetite  
 This is the medicine for the dear lives of the lean and  
 the emaciated!"

## Canto Nineteen

"How shall we then help thee in this regard?"

Asked the king, the tender girl replied

"Demolish the jail and erect there instead

A house of charity. Long live thou!"

The king released the prisoners and there as *Maṇimēkalai* desired

To enable them of great penance for higher achievements

He built an enclave for charities with no royal levy.

1. Also to mean worshipping with mind, word and deed.
2. The dark night is metaphorised as a tusker of war. It drives away the king in the battle-field who is the 'day'. The elephant's tusk is the quart moon, its brow the evening dusk; like the wind, it lost its self control (Like a woman losing her chastity because of engulfing lust).
3. *Maṇimēkalai*
4. Those who violated royal mandates are said to have erred the king's feet.
5. *Māvaṇ killi*
6. Giving the world as gift by pouring water into the right hand of the donee. This is an anecdote in one of the 10 incarnations of Lord *Narayanā*. In his *Vāmana* incarnation he took the form of a dwarf and begged land measuring 3 steps by his feet from the king *Māpali*. The king granted. The lord took up his cosmic form. Hence he measured the globe by one step; by the second step he measured the cosmos. For the third step the emperor showed his head:
7. *Kuravai* - A form of dance out of the six (*Vinōdakkūttu*) A group of persons usually seven to nine join their hands together and dance. In this metaphor here; the swan stands for *Baladēvan* the elder brother of Lord *Kaṇṇaṇ* and the peacock and hen respectively for *Kaṇṇaṇ* and *Nappiṇṇai*. This refers to the dance performed by *Kaṇṇaṇ* with his brother and wife in Dwaraka
8. Simile - Peacock - damsel; Mango - Parrot; *Kōṇku* flower - gold cup with milk.
9. *Kōṇku* - Common caung tree (*Hopea wightinia*)



10. Sea-side Indian oak (*Autocephalus cadamba*)
11. Kaṇṇaṇ and his elder brother Vasudēvan. Bamboo is like Kaṇṇaṇ; Kadambu is like Vasudēvan
12. Purple Indian water lily (*Nymphaea odorata*)
13. Kurunṭu - wild lime (*Atalantia racemosa*)
14. Taḷavu - Golden jasmine
15. Ceruṇṭi - Panicked golden bloomed pear tree
16. Mullai Jasmine (*Jasminum sambac*)
17. Karuviḷam - wood apple tree
18. It is clear that there was a pleasure park attached to the palace. The park occupied an extensive area. A portion of it was reserved to the royal family. It also had an exclusive enclave for the king and the queen.
19. Makatā country
20. Mahārāṣṭra country
21. Avantī - another country
22. Yavanā - The Greek
23. Vañci - Donning Vañci flower. While invading on the domain of the enemies with a view to annexing their lands, the warring king used to put on Vañci flower on their heads
24. Vañci - The capital city of the Colā king
25. bow - for Cērā king
26. carp - for Pāṇḍya king
27. Ātti - Flower indicating Colā dynasty
28. It refers to a great battle-field on the banks of Kāriyāru, in which the armies of Neduṇ kiḷḷi combined with the armies of Pāṇḍiyas and Cērās, were beaten by the young prince Nalaṇ kiḷḷi younger brother of Māvaṇ kiḷḷi
29. Viñcai girl - A girl who knows the secret sacred spell to change forms

## Canto Twenty

*Uṭayakumāraṇai Vāḷal Erinta Kātai*

OR

The Story of Slaining

*Uṭayakumāraṇ* with a Sword

On the royal proclamation the prison - house became the abode of different kinds of charities. *Uṭayakumāraṇ* said to himself, "When *Maṇimēkalai* comes out of the world charity hall, "I shall hear from her mouth the wondrous things she learnt and the wise counsel from her," and entered the charity hall. *Kāñcaṇaṇ* the vedic scholar left his city and through the aerial way to *Kāvīrippūm paḍḍiṇam* saying, "The twelve years of suffering from hunger on account of the curse of *Viruccika muṇi* is over. Yet she has come back not. Why?" He was worried and alighting at *Kāvīrippūm paḍḍiṇam* he began to search for her in the goblin square, pleasure groves, the abodes

of sages and assemblies and choultries. Not finding her, he beheld *Maṇimēkalai* in the form of *Kāyacaṇḍikai* feeding the hungry crowd. He approached her and talked to her in familiar language. The disguised *Maṇimēkalai* turned away from him and turned to *Utayakumāraṇ* and began to advise him on the transitory nature of earthly pleasures. *Kāñcaṇaṇ* thought, "My wife has abandoned me and has gone after the prince." Filled with jealousy he was angry like a cobra; and like the snake lurking inside an ant - hole, he hid himself in the choultry to find out the truth. *Maṇimēkalai* in the form of *Kāyacaṇḍikai* went inside the temple for the night. The young prince thought, "The girl in *Kāyacaṇḍikai*'s disguise is *Maṇimēkalai* herself. She has taken this disguise to deceive me. I shall come here tonight and find out the truth." At night - fall *Utayakumāraṇ* came out from the palace unattended and entered the choultry. *Kāñcaṇaṇ* terribly infuriated at his sight, mistook that the prince had come as he anticipated to make love to *Kāyacaṇḍikai*. He rushed with a drawn sword and slew the prince. He then hastened to drag the girl in disguise. The pillar God, immediately warned him, "*Viñcai Kāñcaṇaṇ*, come not near. She is not your wife. She is *Maṇimēkalai* in disguise. Your wife has already left cured of her curse. Your wife flew right over the *Vintiya* mountain, the abode of the Goddess of *Turkkai*. Those who pass through it right above are drawn into her belly. Your wife too met with the same fate. *Utayakumāraṇ* died because his fate ripened; but thou did not examine well. Thou hast committed a grave crime. Thou hast to suffer for it". *Kāñcaṇaṇ* left for his place grief - stricken.

The monastery with people of graceful heart;  
And the cooking house and the dining halls;  
With all the compact wealths with due watch and ward  
*Uṭayakumāraṇ* heard about *Mañimēkalai's* visit to  
The palace, her audience with the king and the royal  
                                proclamation to her by the king of fame.  
And the destruction of the jail and erection of an enclave  
                                of charity in its place.

'Even if the wise ridicule and the king chastises me  
 — When *Maṇimēkalai* comes out of the choultry  
 I shall pick her up and placing her on my chariot  
 I shall learn her wise skills and listen to her elderly advice  
 of wisdom,

So mused *Utayakumāraṇ* with a fragrant garland on his chest.  
 And got up and reached the world choultry,  
 Where the damsel has sought refuge to give food to the  
 hungry crowd.

Meanwhile

"Near the *Potiyil* hill with clouds embracing peaks  
 At the jungle river of bamboo thickets  
 The curse given by the great sage<sup>1</sup> to my wife *Kāyacaṇḍikai*  
 Has expired at this twelfth year.

She has not yet returned, why?"

So mused *Kāñcāṇaṇ* and was grieving.

Hence *Kāñcāṇaṇ* the husband of *Kāyacaṇḍikai*

Descended through air at the old reputed city.

And searched for her, roaming around the goblin square,  
 pleasure groves,

The abodes of sages, assemblies and at choultries.

The upright fair-breasted was seen treating<sup>2</sup> the sufferers of  
 hunger ailment

"There is only one bowl in your hand, yet the fed are many  
 Is it a gracious gift by the celestial to you to rid of your  
 elephantine appetite?"

So he spoke of long established intimacy!

Left him she, with no sign of love!

And went near *Utayakumāraṇ*

She showed him one haggard woman of grey hair; and said

"Behold ye! how the black cool sand-like hair

Has changed into white sand-like hair!

Look ye not at how the quart moon forehead  
Has become wrinkled and grey-haired?

**Look at her bow-like brows that have changed like dried prawn!**

**Look at the blue nelambo eyes now laden with discharge!**

Look at *Kumil*<sup>3</sup>-like nose dripping phlegm!

**Look ye not at the pearl-like teeth displaced like calabash seeds!**

Look at her red *Muruku*<sup>4</sup> bloom-like mouth, now giving out  
foul smell of charred flesh.

Look at the *Vallat*<sup>5</sup> stemshaped ears, now like meat dried from within.

**Look at the wondrous breasts falling like hollow bags!**

Look at the young bamboo-like shoulders drooping like wrinkled coconut sheath!

Look at the raised nerves and loose skin and nails loose  
on her wrinkled hands!

Look at her once banana-stem-like thighs now lean and  
dried like screw pine stem!

Look ye not at the quiver-like legs exhibiting their nerves  
and bones!

Look ye not at the leaf-like feet becoming like the dried  
and fallen coconut!

Know ye the cunning deceit of hiding the flesh smell by  
Flowers and scented paste!

And by the dress and ornaments Oh! Son of king,"

So spoke words of wisdom the tender-natured  
as a *Viñcayan* woman<sup>6</sup>

"Unmindful of my words of appreciation of her

She goes behind a stranger and looks at me askance!

For the king's son with fragrant bloom garland

Showing words of wisdom of old age!

Her smile of pearl-like teeth from coral piece mouth

And her look from her fair red eyes hints at her love!

Because she was her lover, the creeper-like stayed here,"  
 So he mused; the fire of anger was lit!  
 Kāñcaṇaṇ, the Viñcayaṇ with a shining sword  
 Like a cobra hiding in ant hill! He hid himself  
 In the choultry where she lived.  
 The prince on hearing what Maṇimēkalai said  
 Not giving up his infatuation for her  
 Thought, "It was Maṇimēkalai of fair hands with bangles  
 Bearing the bowl as Kāyacaṇḍikai ;  
 Made my mind confused by her deceitful art of spell!  
 She will not leave this choultry in the dark night  
 With the stranger who spoke familiar words  
 I shall know her behaviour in the dark midnight  
 Coming here."—So deciding at heart he left the place.  
 The charioteer<sup>7</sup> of breeze in the sky  
 The possessor of flag with the fish emblem  
 And the sugarcane bow, and the flower arrows  
 The prince went with him<sup>8</sup> he as  
 Companion as well as a questioner!  
 When the city was asleep at night, he got up alone  
 Like a fierce tiger set out to attack an elephant  
 Leaving the palace and crossing the portal  
 He reached the Ampalam<sup>9</sup> of abode for Maṇimēkalai  
 As one enters the ant-hill wherein lies  
 The deadly cobra of fast reaction!  
 The sandal paste in his chest informing his arrival!  
 He stepped inside the Ulaka aṇavi  
 In the destined footsteps.  
 The Viñcayaṇ with a blossomed garland  
 who was already there  
 'Here he has come seeking her,' thought he  
 Like a terribly angry snake exhibiting its poisonous fangs

Infuriated greatly, jumping up spreading its hood,  
*Kāñcaṇaṇ* sprang up and rushing behind *Utayakumāraṇ*  
 Severed his shoulders with garland by his sword  
 And got up saying, "I shall pick her<sup>10</sup> up and go thro. the sky"  
 So thinking he approached.  
 The divine statue on the tall pillar temple  
 Created by the Godly sculptor<sup>11</sup> warned  
 "Near her not. Near her not. *Viñcai Kāñcaṇaṇ*,  
 She is *Maṇimēkalai* in the guise of *Kāyacaṇḍikai*  
*Kāyacaṇḍikai* cured of her ravening hunger,  
 Going through the air, know what had happened to her.  
 Those who make astral travel  
 Will not fly above the *Vintiya* mountain  
 If any one dares, the *Vintakādikai*  
 Of raging anger, will gravitate him  
 By her magnetism and absorb him in her belly.  
 She flew above the mount and was stilled in her belly!  
 Hence abstain from doing the lowly.<sup>12</sup>  
 Though the past act as fitful fruit came here,  
 And devoured the dear life of *Utayakumāraṇ*  
 Know ye *Kāñcaṇaṇ* thou hast done a cruel deed!  
 That deed will come to grips with not leaving you!"  
 The God telling so, he got up.  
 And left through across the sky  
 With a grievous heart, his deed gripping him angrily.

1. Great sage - *Viruccikaṇ*

2. *Kāyacaṇḍikai* (It was only *Maṇimēkalai* in the disguise of *Kāyacaṇḍikai*. She was seen by *Kāñcaṇaṇ*, feeding the hungry people. It is noteworthy to mention that the epic *Maṇimēkalai* considers hunger as an ailment. The treating of this ailment is considered as the supreme act of charity.



3. *Kumil* - Globular-shaped mucilaginous shrub that yields water (*Gruelina parvi flora*)
4. *Muruku* - East Indian coral tree with red blooms (*Ethyria indica*)
5. *Vallai* - creeping bind weed (*Ipomea aquatica*)
6. *Maṇimēkalai* in the form of *Kāyacaṇḍikai*
7. The Charioteer - The spring season. The spring, accompanied the prince as a companion as well as a questioner.
8. God of love - *Maṇmataṇ*
9. *Ampalam* - *Ulaka aravi*
10. *Maṇimēkalai* in *Kāyacaṇḍikai* form
11. Godly sculptor - *Mayaṇ*
12. Doing the lowly - Do not touch the other woman not belonging to you. Also do not disturb *Maṇimēkalai* who had become a widow because of the death of *Uṭayakumāraṇ*, her husband in her previous birth.

## Canto Twenty-one

*Kantir Pāvai Varuvatu Uraitta Kātai*

OR

The Story of *Kantir Pāvai* Telling the Future

*Maṇimēkalai* who was in the enclave of *Campāpati*, recollecting the wondrous message of *Kantir pāvai* to *Kāñcaṇaṇ* on the death of *Uṭayakumāraṇ*, said to herself, "Let me do away with this disguise," and took back her old familiar form. She addressed *Uṭayakumāraṇ*, "In our former birth when you died of *Tiddividam* snake, I too entered the funeral pyre and gave up my life, unable to bear the sorrow of separation. When I saw you at the pleasure park, my heart went with you. The Goddess *Maṇimēkalai* took me to *Maṇipallavam* and kept me there, and revealed my former birth and also yours. Therefore I was kind to thee, who wert my former husband."



of the Godly clans. In the very old pillar, *Mayaṇ* made an image in consonance with me. I shall never leave it. This is my history."

*Maṇimēkalai*, on hearing this, requested *Tuvatikaṇ* to tell her the future events fully. The spirit accordingly narrated in detail what was to follow to *Maṇimēkalai* and concluded saying, "Your ancestors were charitable. One of these was responsible to call Goddess *Maṇimēkalai* from the sea for help. In your former birth thou fed *Cātucakkaraṇ*. That good act was the cause of your coming to the Buddhist shrine." *Maṇimēkalai* was now free of her worries of birth. Her mind was relieved. The sun rose.

## Canto Twenty-one

*Kantiṛ Pāvai Varuvatu Uraitta Kātai*

OR

The Story of *Kantiṛ Pāvai* Telling the Future

*Maṇimēkalai* woke up confused

From her sleep inside the temple of *Campāpati*-

With the grand portal to the west of

The tall pillar with Godly *Kantiṛ pāvai*<sup>1</sup>

*Maṇimēkalai* heard the wondrous speech

Of the Godly *Kantiṛ pāvai* in the tall pillar of the temple

to them

On *Viñcayan* 's <sup>2</sup> affair and what befell to the son

of the king<sup>3</sup> with victorious spear.

And sprang up shouting "Away with this disguise"<sup>4</sup>

and discarded it.

"On the day your life extinguished struck by *Tiddividam*<sup>5</sup>

I burnt my life on the blazing funeral pyre.

As my heart could not be contained going after you  
at the pleasure-grove

The tutelary Goddess<sup>6</sup> appeared and took me  
to Maṇipallavam

And showed me the attachmentless Putta's Pīdikai.

And appearing before me with the knowledge  
of my previous birth!

Told me everything with no omission about your birth.

I took upon myself the form of Kāyacaṇḍikai

Oh! My lover to banish your woes by teaching you

That the born die and the dead are born

And that virtue showereth bliss and vice giveth pain!

By the blinding rage of Viñcayan with his sharp sword

Died thou at the instigation of your act of destiny?"

She lamented and sobbed and breathed hot

And got up longing with a deep breath.

"Go ye not! Go ye not! Thou of wide red-lined eyes<sup>7</sup>

Go not to the son of the king<sup>8</sup> with the water lily garland

That he was your husband

And that thou wert his sweet - heart

Through many previous births, it was so!

And not only in the last birth, thou knowest!

This troublous birth the cause of pain-

Thou art trying to do away with! Grieve ye not!"

So saying the Goddess to her explained.

The golden lusted flower creeper<sup>9</sup> tarried

And said, "Art thou the God that dwells in this Ampalam<sup>10</sup>

With falseless tongue? I worship thy feet?

Do ye know the cause of his death

When in his last birth he died breathing hot

Struck by Tiddividam<sup>11</sup> and in this birth

By the sword of Viñcayan<sup>12</sup> making me  
 Tremble at heart and lamenting long?  
 Dost thou know? And if thou knowest this,  
 I shall receive your divine grace here."  
 The God replied in Godly language,<sup>13</sup>  
 "Hear thou the rare jewel - like with fair - lined eyes!  
 At the strengthened bank of the river Kāyaṅkarai  
 Proclaiming the appearance of the guileless great sage<sup>14</sup>  
 Pirama Tarumaṇ was removing the impurities of peoples' minds  
 You worshipping him said to him,  
 'I like to honour ye sage with a feast in the morning;  
 And he accepted. Thou wert happy to spend the night.  
 When the day dawned, the cook on his way  
 Fell and slipped and broke the cooking vessel,  
 Angry at the failure to give food to the sages of virtues<sup>15</sup>  
 He severed his head and shoulders  
 By his sword; it is that cruel act.  
 That did not spare of Irākulaṇ,  
 And you the tender girl of fragrant flower-decked tresses!  
 Ignorant are they who say that God will protect us  
 From the cruel fate caused by us.  
 Even if the act is prompted by the desire for Aṛam<sup>16</sup>  
 If it ends in Maṛam,<sup>17</sup> fate will not leave.  
 When the fate comes of age and befalls  
 The life suffers; and in the subsequent births  
 According to Viṇai<sup>18</sup>, the link of it.  
 May prop up again; it is that Viṇai  
 That came here and gave you the distress and departed.  
 Hear me further, thou good young creeper-like!  
 Grieving much the death of the prince,  
 And hearing the truth from the sages  
 The king will imprison you.

The queen desirous of releasing you from prison  
 Would want to keep you with her, when  
*Mātavi* bowing before the feet of *Aṛavaṇar* and telling him  
 of the calamity;

The queen on hearing the representation of the sage  
 with *Mātavi*

Will free you from imprisonment.

Worshipping *Aṛavaṇa Adikaḷ* thou wilt go  
 To *Āputtiraṇ* with royal wealth; if thou so goest  
 With deference to the advice of *Āputtiraṇ*

There is the message with no illusion  
 Of going to *Maṇipallavam* again with him  
 Possessing sea vessel, through the air ways.

On knowing his story from *Tīvatilakai*  
 The king of *Cāvakam*<sup>19</sup> will leave for his land.

Then thou wilt leave that island;

And in the form of a male sage reach the great city *Vaṅci*.

In that city there are many erudite

Who will test the wisdom of others.

'The God our king, the creator of all lives

In order; He is the foremost!' So say some.

'He has no form. He creates all forms

He is the God,' so say a few!

'He cuts asunder this chain of suffering *Kaṇmā*

And places on the pinnacle of blissful world' so profess some  
 others

Still others say, 'This is all permutation and combination of  
 the elements'

Thou wilt have to listen to the untrue statements,

Of different religions on those days

Oh! Damsel with fragrant flowers on the locks

Thou with fragrant flowers on thy tresses, will laugh at him



Who declares, 'No God there is. The dead will not be born again  
 Of what purpose of virtues?'  
 For thou knowest virtues and rebirth  
 Through the gift of penance.  
 He will retort, 'Art thou ridiculing my averments?  
 If so tell me then the supreme wisdom.'  
 Then thou wilt tell him of thine birth;  
 He will argue, 'The rare goddess that took ye to *Maṇipallavam*  
 Charmed you and ye had delusive stupor  
 Oh! Damsel with bamboo-like shoulders?'  
 Oh! Young creeper-like good girl thou wilt  
 Refute him and will not be passive of forgetfulness.  
 Give up the doubt, Oh! Fair girl, know ye for certain  
 That evil-doers suffer and the dead are reborn.  
 The faultless earth and wood and stone  
 And the painted image will not speak  
 Dost thou know this? Or knowest thou not?  
 If thou dost not know. I shall clear it. —  
 In all the fully reputedly developed old cities,  
 In the streets where chariots with flags run and in God's temples,  
 In the old groves and old water ghats,  
 In the assemblies and at the base of the trees in the centre of  
 towns,  
 Taking into account the protection of the guarded big city.  
 The wise deciding it a protective measure,  
 Install at a fitting place the Gods they choose!  
 In earth, stone, wood and wall.  
 The Gods will not leave such places,  
 And will tell the realities to the ordinary mortals!  
 Hear thou my history young creeper-like!  
 I belong to the Godly clan, *Tuvatikaṇ* my name!  
 In the very old pillar, *Mayaṇ* made an image

In consonance with me; I shall never leave it.  
 This is my state of affairs! Hearest thou;  
 Even the heaven dwellers may not know known by the earthlings!  
 I know not who it is who told this city,  
 That *Cittiracēṇaṇ* was my bosom friend  
 As the ones who know us intimately,  
 They have depicted in detail without omission,  
 The resorts of our play faithfully,  
 And they worship me with flowers and incense appropriately.  
 And adore me of excellence tiring their tongues  
 Hence I am foretelling all the future events  
 Bravely! Oh! *Maṇimēkalai*, discriminate my words."  
 "I confide in Godly speeches.  
 Tell me of myself till my death please,"  
 So requested *Maṇimēkalai*. *Tuvatikaṇ* continued,  
 "I shall reveal your future, listen to that. Oh! fair creeper-like,  
 Due to acute drought, lives perishing  
 The beauty of *Kāñci* with beautiful fortification decaying,  
 On hearing that thou wilt go there  
 With thy mother, as *Aṛavaṇar* is also there  
 Taking with thee this Godly bowl the cure for the lives!  
 Now you keep at the temple of *Campāpati*-  
 With the grace of *Aṛavaṇar* thou fair-jewelled  
 Wilt give up thy guise and be by your<sup>20</sup> nature.  
 In the famine-stricken world, like rains giving fertility  
 Thou wilt carry the bowl of alms and protect the lives  
 For you in that city, there are  
*Ētus* that are to happen with *Aṛam*.  
 The worthiness of all the doctrines of other faiths told to you  
 at *Vaṅci*  
 When told by you to *Aṛavaṇar* on that day,  
 Teaching methodically penance virtues, dependent origination<sup>21</sup>  
 and sin severing way.



spirit (angel-like) which has the knowledge of all the three tenses of events and individuals.

This is an indication of the extent to which our ancient civilisation had then advanced.

2. *Viñcaiyān* - *Kāncanaṇ*
3. *Uṭayakumāraṇ*
4. *Maṇimēkalai* was disgusted with her disguise as *Kāyacaṇḍikai* as it was the cause for the death of *Uṭayakumāraṇ* her husband in her previous births.
5. *Tiddivīdam* - Snake which has venom at sight.
6. Goddess *Maṇimēkalai*.
7. *Maṇimēkalai*
8. *Uṭayakumāraṇ*
9. *Maṇimēkalai*
10. *Ampalam* - Great Hall, court
11. Viper with venom at its sight
12. *Kāncanaṇ*
13. Because it covers past, present and future events
14. Buddha.
15. Virtues - Five: See note *ibid*  
Cilam or Virtue is of five fold for the domestic and 2 five fold for the ascetic  
For the domestic - 1. Non alcoholism, 2. Non speaking of untruth  
3. Lust - free from it. 4. Murder - Not doing it 5. Non stealing  
For the ascetic - along with the above five.  
1. Non use of high seats, for sitting on sleeping  
2. Not wearing garlands and scent and spices etc  
3. Not touching gold and silver  
4. Not loving song and dance  
5. Not eating before dawn
16. *Aṛam* - virtuous alms, charity-giving
17. *Maṛam* - vice - doing any of the 5 prohibited acts.
18. *Vinai*: Karma, an act against the fivefold virtue.  
The faith of Buddhism is following *Aṛam* leads to final beautytude.  
*Aṛam* is to follow the five golden principles called virtues (*Pañca cīlam*).

They are to refrain from 1. Alcohol 2. Lust 3. Murder 4. Falsehood and 5. Stealing.

All acts against any or all of the five virtues assume the form of cruel *viṇai* or Karma which a seed sprouts again in births. To free oneself from the cycle of birth, one must follow the five virtues.

*Viṇai*: (contd.) Howsoever high and noble may be the intention for doing an act of *Aṛam* (Virtue), if it ends in action against the principle of virtues it will assume as a karma causing birth and it has to be expiated in that birth or the subsequent ones. There is no escape from Karma.

19. *Āputtiraṇ*
20. You will give up your male disguise and be a natural girl; also it means you will be rid of the hold on you of other religious doctrines.
21. (*cārpil tōṛṛam*) is caused by the following twelve 1. Ignorance 2. Deed 3. Feeling 4. Formless 5. Five organs of senses 6. Hurting 7. Enjoyment 8. Desire 9. Attachment 10. Sin 11. Appearance 12. Fruits of action. They interplay with one another and cloud comprehension of truth.
22. The eight miraculous powers
23. *Aṛam* - All deeds of *Tarumam*
24. *Kānci* - *Kāncipuram*

## Canto Twenty-two

*Cirai Cei Kātai*

OR

## The Story of the Imprisonment

At sunrise, the worshippers of *Kantir pāvai* and *Campāpati* informed the sages of *Cakkaravāḷam* as to what happened to *Utayakumāraṇ*. When the sages asked *Maṇimēkalai*, "Do you know this?" she narrated what came to pass. They kept *Maṇimēkalai* and the corpse at separate guards, went to the palace and through the guardians of the palace gate, informed the king of their arrival and entered the palace and praised the king. One of them said, "Oh, King! Not only today; in this city, drunk of lust, are many who desired virtuous women and were punished to death," and he narrated the history of the son of *Kakantaṇ* who desired a *Pirāmaṇa* woman who was bathing at *Kāviri*. The *Pirāmaṇa* lady entreated the demon square God to consume

her if unchaste. The spirit said "Kakantaṇ will be punished by the king in seven days." And he was so punished. The king asked, "You commenced saying not only today and narrated an event. Is there any such instance now?" One of the sages then dexterously narrated that *Utayakumāraṇ* desirous of *Maṇimēkalai* came to see her at the choultry when the sun sank. *Kāñcaṇaṇ* the husband of *Kāyacaṇḍikai* mistaking *Maṇimēkalai* in *Kāyacaṇḍikai*'s form for his wife was also hiding at the temple to find out whether the prince was in love with his wife. As fate would have it, *Utayakumāraṇ* came. And the fate played its role through *Kāñcaṇaṇ*.

The king called *Ēṇati* (the commander-in-chief) and said "I ought to have slain *Utayakumāraṇ*. The stranger who slew him without enquiry had committed a grievous sin and ordered, "The penance of sages and women's chastity are naught if the king's protection is naught! Put the prince's body on the funeral pyre and keep *Maṇimēkalai* under custody."

## Canto Twenty-two

*Cirai Cei Kātai*

OR

## The Story of the Imprisonment

The sun rose driving away the black darkness!  
 Those who came for worship at *Campāpati* temple  
 And the *Kantiṛ pāvai* the tall pillar  
 Informed what happened to *Utayakumāraṇ*.  
 On hearing the sorrow of death, the sages  
 At *Cakkaravāḷam* questioned *Maṇimēkalai*,  
 "Do you know ought of this death?"  
 She related to them, faithfully, that came to pass.  
 Thereupon, the sages put the corpse and *Maṇimēkalai*  
 under guards.  
 They reached the palace and informed the guardian  
 of the grand entrance.



And they addressed the king approaching him.  
 "Be it so Thy white umbrella give  
 Cool shade to the lives on earth!  
 Like the full moon in the zenith of the sky!  
 Be it so Thy spear and sceptre with an eye for merciful rule!  
 Let the wheel thou hold revolve without impediment!  
 May all the years of thy life on earth  
 Thou live by the sweet will! of thine  
 Not only today in the area of this city  
 Intoxicated of base lust, in the past too  
 Approaching the chaste women with amorous moves,  
 And losing heart and going after ladies of good penance,  
 Many died at the ripening of fate!  
 Oh King, ruling the world!  
 Be away from the sight of *Paracurāmaṇ*<sup>1</sup> with a battle-axe  
 Who had vowed to annihilate the ruling dynasty.  
 As *Campāpati* so ordained, *Kāntaṇ* ruling this city,  
 Left the city placing it under *Kakantaṇ*  
 A son born to the king through his actress concubine,  
 Convinced that he could guard this city  
 Striking fear in the hearts of the enemies making them tremble!  
 And that he would resist without let-up  
 When the foes invade; as he is not less valorous!  
 Hence with love he called upon *Kakantaṇ* his half-son and spake,  
 "As you have no right to rule  
*Paracurāmaṇ* will not war with you,  
 Till I return with the blessing of *Akatiyaṇ*.  
 Therefore, Oh *Kakantā*! guard this city"  
 And left this city in disguise.  
 Hence this city is called *Kākanti* after him.  
 After a bath in the crystal water of *Kāviri*  
*Maruti* a *Pārppaṇi*<sup>2</sup> was returning with none nearby;

Thinking that she was not firm, *Kakantan's* son  
 Enamoured, called her to come to him at the mouth of *Kāviri*.  
 The woman was confounded and she fled.

'In this dense world if chaste woman who commands rains  
 Will not enter into the minds of others;  
 Alas, my image has entered his mind!  
 Hence I deserve not to stroke the three fires<sup>3</sup>!  
 Of my husband wearing the sacred thread, '  
 Grieved so and she turned away from her home  
 And entered the demon square confused and exclaimed-  
 'I have not erred my husband  
 But I was easy of being hidden in an other man's heart!  
 I am following the domestic virtues of chaste women  
 commanding rain;

I don't know the fault I did  
 Art thou false<sup>4</sup> the God of the  
 Demon square?' So lamented *Maruti*  
 A colossal spirit appeared and spake,  
 'Hear me thou fair creeper-like  
 Thou hast it understood  
 The weighty saying of the truthful poet<sup>5</sup>  
 'She who worships not the Gods but begins the day  
 Worshipping her husband  
 When she bids, the rain falls!  
 Thou hast listened to false tales  
 And statements inducing laughter!  
 And fond of festivals with drum beats,  
 Began to be duty bound to worship other Gods.  
 The rain will not fall at thy behest!  
 Like other chaste women. Thou hast lost  
 The power of inflaming other's hearts.  
 If thou abandon them I shall tell thee.



And she sought asylum in a nunnery.  
*Tarumatattaṇ*'s father and mother  
 Left *Kāvirippūm paddiṇam* behind them and went  
 Much praising the Goddess of speech.  
 As 'Thou hast redeemed us from the grief of lowering dignity'  
 And reached *Maturai* where high personages of great riches live.  
*Tarumatattaṇ* declared to himself his vow  
 Of not wedding anyone other than *Vicākai*-  
 With long tresses with flowers, his paternal uncle's daughter!  
 'Let this birth of mine pass like this!'  
 Amassing wealth through virtuous trade  
 Came he to possess high opulence and was honoured by the king  
 With the title *Eddi*<sup>9</sup> and decorated with golden flower.  
 And he reached the sixtieth year, rich with distinction  
 An *Antaṇaṇ* went to him and said  
 'What art thou doing here, Oh! Rich man of great wealth?  
 The alms many given by him without chaste wife  
 Will not enter heaven! Don't you know this?  
 Have not you heard? Had you heard  
 Delay not, hasten to your city, and get married.'  
 Hence he came to this city making *Maturai* poor<sup>10</sup>?  
 On hearing his arrival, Oh! King of the great world  
*Vicākai* the virtuous, boldly came to his house  
 Who had abandoned all evils in the midst of the many and spoke  
 thus;  
 'We know not each other,<sup>11</sup> and where has it hidden?  
 Our beauty that deluded us!  
 Thou art past two six five years!  
 My fragrant tresses are interspersed with silver streaks!  
 Where did they hide? The youth and love!  
 Tell me thou with no solidity of mind!  
 I shall not serve thy feet this birth.

In the coming birth I shall be at your beck and call at your feet!  
 Youth lasts not!; the body lasts not;  
 Abundant charity alone becomes our friend in need!<sup>12</sup>  
 Hence perform thou charities.  
*Tarumatattan* showed her all his great riches  
 And he with her, with the wealth, did many acts of charity  
 Outnumbering the stars in heaven!  
 That aging spinster with round ear-rings  
 Redeemed of the slander gossip by the grace of *Amaran*<sup>13</sup>  
 Was coming in the street in the midst of many  
 The elder born of he who died on account of *Maruti*  
 Was coming in the street with a lot of flags  
 Enamoured of *Vicā kai* with deep-seated lust  
 Took away the bloomed garland hanging low behind him.  
 After one circle around his dark-haired tuft  
 With a desire to garland her  
 Declaring, 'This is the method of marriage advocated  
 by our ancestors.'  
 And raised his hand, but it didn't leave his black tresses  
*Kakantan* came to know that it was  
 Only on account of *Vicā kai*'s virtue  
 His raised hand was not coming down.  
 And very angry he became  
 Unmindful of the sorrow to him on account of his son  
 He slew him with his sword!"  
 One of the sages hailed the king.  
 "Oh! Our king, long live thou for ages!  
 Protecting this world."  
 The king with deathless fame asked them  
 "Oh! Great sages, thou said not only today.  
 And also showed good examples of just rule  
 Is there any such evil deed now? tell me please."

One of the sages said to be heard  
By the king with the victorious tall spear.  
"Oh! Our king be it so  
Your sceptre has no bad effects  
Those who have realised the final entity<sup>14</sup>  
In this world surrounded by seas  
Discard five things, out of which  
Toddy, lies, theft and murder these four  
Are not abjured by lust<sup>15</sup>; and those  
Who have rejected it are deemed to have rejected the other four.  
Those who have abjured it alone  
Are of men of penance wholesome!  
Those who have not discarded it are they  
Who suffer at unbearable hell! Oh! King of this vast earth!  
*Cittirāpati*'s daughter *Mātavi* with lined large eyes  
Unable to bear the calamity to her lover,  
Reached the monastery of the great sages  
Her daughter *Maṇimēkalai*,  
with undeveloped breast and lisping  
Saying, 'I shall do penance' goes to houses big and small,  
Begs for alms and resides at the world choultry.  
Even though she was of such nature,  
Following her everywhere like her shadow,  
His lust for her unrestrained,  
With no fear for pitch dark he reached the world choultry.  
As *Kāyacaṇḍikai* was also there *Maṇimēkalai* took her form  
*Kāyacaṇḍikai*'s husband, a *Viñcayan*  
With a sharp sword appeared there  
Thought that he had come to see her  
As his ripened fate was at work  
Oh! King with white umbrella moon bewilders at<sup>16</sup>  
It<sup>17</sup> saw your son *Uṭayakumāraṇ* does not leave,

She<sup>18</sup> is kept in the world choultry,  
 And introduced him<sup>19</sup> there in the dead of night;  
 And called the sharp sword *Viñcayan*  
 The husband of *Kāyacaṇḍikai*  
 and stirred the heart of *Viñcayan*  
 That he<sup>20</sup> had come to see her<sup>21</sup>  
 And by the sword in his hand,  
 Here it slew him<sup>22</sup> so said<sup>23</sup>  
 One sage praising the king.  
 Looking at the face of *Cōḷika ēṇati*<sup>24</sup>  
 "Vincayan is devoid of felicity as he did  
 What I should have done to the prince!  
 The penance of sages and women's chastity  
 Are naught! If the king's protection is naught!  
 Before the message that an evil-doer was born,  
 In the dynasty of the king who subjected his son to rule<sup>25</sup>  
 Could reach the ears of other kings  
 Put him on the funeral pyre!  
 And keep the actress's daughter under custody."  
 So pronounced the ruling king with a beautiful big crown.

1. *Paracurāmaṇ's* father *Camatakkini* was murdered by the sons of king, *Kārttavīriyaṇ* during his absence. Hence *Paracurāmaṇ* an incarnation of Lord *Nārāyaṇā* has taken a vow to annihilate the ruling dynasties for 21 generations.
2. *Pārppaṇi* - A lady belonging to *Antaṇaṇ's* (Brahmin) caste.
3. Three fires - 1. The fire in the scriptures (vedas); 2. The fire in the forest and 3. The fire at home
4. The goblin in the demon square is reputed for smashing and devouring unchaste women. The goblin should have struck her if she is unchaste; hence she exclaims, "Art thou a mere puppet which does not act of its own?"
5. Truthful poet - *Tiruvalluvar*. The reference here is to *Tirukkural* verse No. 55

6. The spirits made to enter into the demonic forms installed at the square punish the guilty. The guilty are of the two kinds; (1) those who do not hide their penance and (2) transgressors of virtuous conduct (those who hide their illicit intimacy) The spirit gives seven days, period to the king to enforce law. If the king fails to so inforce within the period, then the spirit does on the 8th day.
7. *Kāntaruva* marriage - Marriage by lovers without any witnesses; unattended by friends and/or relatives.
8. She left the house without any beauty aid: Hence described as an unpainted sculpture.
9. *Eddi* - Royal insignia of margosa flower is embossed in a golden pendant and given to the distinguished citizen by the king as a token of honoured royal recognition of the services rendered.
10. *Tarumatattan* took with him his riches to *Kāvirippūm paddinam*. His riches were so much and so vast that the city *Maturai* became poor when he left it.
11. Our physical appearances have changed so much since our youthhood that now we are unable to recognise each other.
12. Friend supreme, friend in distress
13. *Amaṇṇ* - A heaven - dweller. Hence it indicates the spirit finding abode in the tall pillar at the world choultry.
14. Final entity - The final truth as found in the scriptures and realised by the seers and sages.
15. Lust - Those who have rejected lust have succeeded in discarding the other evils.
16. Moon bewilders at - The white umbrella is so bright that if the moon were to look at it, it will be bewildered
17. It - The fruitioning fate
18. *Maṇimē kalai*
19. *Uṭayakumāraṇ*
20. *Uṭayakumāraṇ*
21. *Kāyacaṇḍikai*
22. *Uṭayakumāraṇ*
23. The message of *Uṭayakumāraṇ*'s assassination is very tactfully conveyed by the sages to the king. Lest the king be angry, two anecdotes



of the just rule of a king who slew his own son are told graphically. No — where it is said that *Uṭayakumāraṇ* was murdered. It is dexterously shown as the work of the ripening fate which has masterminded the whole tragedy. The way the poet brings out the narrative poem in this canto is superb. He again proves his dictum that there is no escape from the result for actions done transgressing five virtues.

24. *Cōḷika ēṇati* - The army chief or an officer with such distinction.
25. The Emperor *Maṇu nīti Cōḷaṇ* killed his son by putting him under the wheels of the chariot, as a punishment for his having trodden over a calf with his chariot and caused its death. True to his lineage, the king is unruffled in the face of calamity. He bemoans that such a son should have been born to him.

## Canto Twenty-three

*Cirai Vidu Kātai*

OR

## The Story of the Release from Prison

After this by the grace of the king an old woman called *Vācantavai* was sent to the king's harem who consoled the queen suffering from the loss of her son. After her departure, the queen concealed her grief and resolved to bring about destruction to *Maṇimēkalai* by deceit. Accordingly the queen met the king and said,

"*Utayakumāraṇ* is not fit to rule the Kingdom,  
 "Who allowed his intellect to waver  
 Looking at *Maṇimēkalai*'s monk form-  
 Which does not follow others.  
*Maṇimēkalai* has followed the path of intellect.  
 Hence the prison is not a fit place  
 For her, Oh! King with sceptre!"

The king said, "If that be your desire, *Maṇimēkalai* be released". The queen then took her to the palace, with a desire to torture her, administered medicine to destroy her reason. But *Maṇimēkalai* was unaffected by that poison. The queen next bribed a wretched youth to disgrace *Maṇimēkalai* in her secluded chamber. Alas, the wretch found only a male! For *Maṇimēkalai* by chanting a spell changed her sex. The terrified youth fled away. The queen then put her into a dark dungeon, But *Maṇimēkalai* through her spell was able to live without water and food. The queen was terrified and sought the pardon of *Maṇimēkalai* for all the wrongs done by her and said, "Forgive a mother who suffers anguish because of the loss of her son." Thereupon *Maṇimēkalai* said,

"In my previous birth *Irākulaṇ* born to *Nīlapati* was smitten to death by the fire-eyed snake, unable to bear it, I gave up my life on the funeral pyre. Where were you then weeping for the prince?

"Dost thou weep for the body or dost thou weep for the soul? If thou weepest for the body who is it that bore it to the burning ground? If thou weepest for the soul, it is hard to be seen! If thou lovest that life, thou shalt pity all the lives," she further added, "The *Vittiyātaraṇ* has slain thy son because in the former birth, thy son slew the cook. It is that evil deed that fruited in this birth. If thou asked me as to how I know all these." She then related all that happened from her previous history and concluded, "All these evil deeds thou hast done to me; but in a former birth thou were my husband's mother. Therefore to make thee understand all these, I chose to stay with you. Had I willed, I could have escaped easily. I came to redeem thee. Hear thou the things that bring sufferings to men. They are five, lust, murder, drunkenness, falsehood and theft. Those who cast them off are truly virtuous.

"The virtuous are those who have slain their anger.  
Those who satisfy the wants of others are  
the really flourishing!  
Those who relieve the fierce hunger of the suffering ones,  
Are those who know the world they go to!  
Those who have abundant love for lives  
And they who have known the final truth to  
assuage sufferings."

Thus the queen was enlightened by the teachings of *Maṇimē kalai* and instinctively she bowed before her. *Maṇimēkalai* stopped her saying, "Thou art the mother of my husband; Thou art the kings' spouse. Thou shalt not bow to me." So saying she bowed before the queen.

## Canto Twenty-three

*Cirai Vidu Kātai.*

OR

## The Story of the Release from Prison

At the king's command, *Vācantavai*  
 An old lady with long beautiful grey hair,  
 Went to console the queen mother.  
 Either for the king or for the prince,  
 Or for the royal queen like the Goddess of wealth on the throne;  
 She is capable of words of solace to wipe off their grief,  
 Through her eloquence of words of wisdom!  
 And descriptive narration of her learning  
 Hence her choice; she rushed to wipe  
 The distressing calamity  
 Of the royal queen with red-lined big eyes!  
 Not falling before her and weeping

She praised the queen standing before her  
 "Victorious and protecting the subjects from distress by others  
 Annexing to self the enemies' kingdoms  
 The dynastic kings of Cōḷā attain brave heaven!  
 Other than that there is no case for laying  
 The dead on Kaus cutting them with sword saying-  
 "Go to the world to which  
 The dead in the victorious battle field go."  
 None die aging in this dynasty  
 As they are ashamed of it; hence my tongue rises not to say  
 that.<sup>1</sup>  
 Not guarding our land, neither annexing others' lands  
 What kind of death is your son's? Caused by lust?  
 Grieve thou not in the presence of  
 The king who protects all lives."  
 So advising Vācantavi left, then the queen thought  
 "Grieving heart I shall conceal within,  
 And hiding the deceit in the outward appearance  
 I shall revenge Maṇimēkalai by conceit."  
 The royal queen with beautiful tresses,  
 One day said to the king.  
 "Uṭayakumāraṇ is not fit to rule the kingdom!  
 Who allowed his intellect to waver  
 Looking at Maṇimēkalai's monk form-  
 Which does not follow others-  
 Disarming the Lord of love with sugarcane in his strong arm  
 And destroying the rare-got youthhood beyond use  
 She<sup>2</sup> has followed the path of intellect  
 Hence the prison is not a fit place for her, Oh! King with sceptre  
 The king spake, "For the kings  
 Only the virtuous deserve to be the sons;  
 The others are fit to be forgotten]



She of lustrous forehead was fresh and withered not!  
 The queen was flabbergasted and tremulous!  
 "I have belittled thee of great penance  
 Unbearable of the calamity to my son!  
 Oh! Thou like Goddess of wealth will forgive me."  
 So bursting out she bowed before her.  
*'Irākulaṇ* born to *Nīlapati*  
 The fragrant garland wearer  
 Was fatally smitten by the fire-eyed<sup>4</sup> viper,  
 Unable to live when I burnt my life  
 Wherefrom did you weep for the prince  
 Thou as a flowerlet sweet damsel?  
 Dost thou that, that befits thee not!  
 Dost thou weep for the body? or dost thou weep for the soul?  
 If thou weepest for the body, who is it  
 That bore it to the burning ground and left it there?  
 If thou weepest for the soul, hard it is to discern!  
 The frame it enters commensurate to its deeds!  
 If thou lovest thy son's soul, I ween  
 Thy pity<sup>5</sup> be shown to every soul!  
 Oh! Great queen hear what evil deed<sup>6</sup> done  
 Which killed your son?  
 The stubborn fate arising out of the evil deed of slaying  
 The body of the cook who stumbled and broke the cooking vessel  
 Devoured his dear life through *Tiddividam*;  
 And in this birth through the *Viñcayan*'s sword slew him!  
 If thou askest me, 'How do I know all these?'  
 Here it is what had happened hear this."  
 She narrated everything without omission-  
 From her entry to the grove to pick flowers  
 To her clear understanding thro' the Godly<sup>7</sup> voice-  
*Maṇimēkalai* continued her narration



"Thou fed me to cause insanity  
As I know of rebirth,  
I emerged clear-headed,  
When the uncultured wretch came to me at dark night,  
I took the form of a man and was there.  
Because I know the spell to live without food!  
I survived the deceit caused by you!  
Going through the air or to take another form,  
I haven't given a thought to; for in the previous birth  
Thou gave birth to my husband; and I desired  
To cure you of your calamity,  
And to redeem you of fateful<sup>8</sup> deeds  
Oh! Damsel, I shall remove thy confusion of ignorance-  
Causing your grief that shatters thee-  
Hear me of my good advice.  
Subjects in distress due to the tyranny of the ruler  
An *Antañañ* lady of domestic virtue  
In a disorderly fertile country  
Deserted by her husband, she left the house leaving her baby boy.  
Going in one direction confused, lived there as a prostitute  
The *Antañañ* brought up his son in a way that  
the local people did not know this.  
Then that son without knowing her history  
Had intercoursed her, and knowing it then he put out his life!  
A hunter in the forest shot his fierce arrow  
Piercing the stomach of a pregnant doe-  
Suffering of severe thirst and searching water in the big forest-  
Seeing the calf falling out of its womb, he was moved!  
And hearing its pathetic voice, went near it  
And seeing the doe gasping for breath and shedding tears profuse  
The hunter who drew hard and shot, gave up his life

Haven't thou heard this? Oh, sword-like-wide-eyed?  
 Before a musk, secreting tusker the drunkard  
 Unceasingly goes and falls before its tusk!  
 Oh! Beautiful damsel, don't you see it is due to  
 The jubilation of toddy consumption!  
 Those who follow untrue path as worthwhile;  
 Will they ever escape from the sorrow of helplessness?  
 I need not tell you, the bamboo - shouldered  
 The hard suffering of those living by theft,  
 For the humanity living in this broad world  
*They*<sup>9</sup> are the causes for pain, hence must be given up  
 Education learnt alone is not realisation. Oh! Damsell  
 Those who are considered as flourishing on earth  
 Are those who satisfy the wants of the have-nots!  
 Oh! Thou wearing sparkling bangles of refined beauty!  
 Those who relieve the fierce hunger of the suffering ones!  
 Are those who know the world they go to!  
 Those who have abundant love for lives!  
 Are they who have known the final truth  
 to assuage sufferings!"

The queen was sprinkled with the divine water of wisdom!  
 And into the ears of the queen  
 With humming bees on her tresses it was poured.  
*Maṇimēkalai* thus put out the fire of sorrow for the queen's son.  
 Her mind itself as wood burning her heart.  
 Like turbid water clarified by clearing nut!  
 Possessing of mind without brooding enmity,  
 The queen worshipped *Maṇimēkalai*; but she could not bear it.  
 Hence she worshipped the queen and adored her and said-  
 "Thou has not done a befitting thing!  
 Moreover thou wert my husband's mother!  
 And also the great queen of the king!"

- 1 Death for the ancient Tamils, especially for the members of ruling dynasties (here the *cōlās*) is desired only in battle-fields. Death of aging is loathed. If any one so dies, he is laid on a bed of *Kaus* and his body is cut with a sword and then interred into the earth, to give him the benefit of a wound by a weapon as the cause for death.

See *Avvai's* lines on *Atiyamāṇ* in *Puranānūru*. The enemy kings of *Atiyamāṇ* had redeemed themselves from the infamy of having to be cut by sword on *Kaus* bed. For *Atiyamāṇ* had killed them all in the battle-field.

2. *Maṇimēkalai*

3. The chanting was not audible.
4. Fire-eyed viper: A snake said to possess venom at its sight. It will emit deadly rays through its eyes fatally at the target. It is called *Tid-diviḍam*; *Tiddi* - Vision, *vidam* - poison.
5. Thou show love to all lives and thou would have shown love to your son's soul as well.
6. The fate caused by the deed which killed your son. *Maṇimēkalai* drives home to the queen the truth that it is only the fate that acts and none to be blamed. And even that fate is caused by one's own evil deed. Hence all deeds against five fold virtues to be abjured.
7. *Kantiṟ pāvai's* divine words of truth.
8. I wanted to console you of your calamity and also wanted to restrain you from doing evil deeds which will create cruel fate. Hence I have not escaped thro' the aerial passage nor did I attempt to go unnoticed in another form." This shows the divine motherly traits in her tender heart. Though of adolescent age, she has acquired the faculties of wisdom of an aged person. The royal queen was after all like a child to her motherly bosom for correction and guidance.

From this it is clear we can avoid and the sprouting of cruel fate by following the advice of sages.

9. They - the five evils

## Canto Twenty-four

*Āputtiraṇ Nadu Adainta Kātai*

OR

## The Story of the Visit to Āputtiraṇ 's Land

*Cittirāpati*, grandmother of *Maṇimēkalai*, on hearing of the death of *Utayakumāraṇ* at the hand of *Viñcayaṇ* and that *Maṇimēkalai* was in prison, was greatly troubled in mind. She went to the palace and exclaimed to the queen, "*Mātavi* forsook her prostitution on hearing of the death of *Kōvalaṇ* and sought asylum in a monastery, and it is but laughable that her dancing-girl - daughter took to begging in the street. Let that be so, not only did *Utayakumāraṇ* die, there is yet another impending calamity to this city on account of *Maṇimēkalai*. Hear me, once upon a time the king *Nedumudikkilī* walking at the grove adjacent to the shore met a maiden of exceeding beauty,

fell in love with her and enjoyed her there for a month. She left the king without telling him. The king began to search for her. A Jain *Cāraṇaṇ* appeared and the king asked him, 'Didst thou holy sage see my darling love?' He replied, 'Oh! King! I have not seen her, yet I know her history. She is the prince born to *Vaḷaivaṇaṇ* of *Nāka nādu* through the queen *Vācamayilai*. Her name is *Pīlivaḷai*. On her birth, an astrologer predicted, 'A king of the solar race will enjoy her and she will come with conception.' It is this damsel thou mentioned. Only the son born to her will come back; she will not; stop grieving thou; Hear me further, the day you fail to celebrate *Intira Viḷā*, the sea will engulf this city. As it is the curse of *Intirā*, it never fails. Bearing this in mind, celebrate *Intira's* festival every year without fail.' So saying he left; people are grief-stricken from that day anticipating some calamity. If the damsel bearing the name of the tutelary Goddess grieves, that Goddess, may come in revenge. Hence allow her to come with me to our home." At this the queen said, "Toddy and lies, lust and murder and the thought of theft are rejected by the wise as evil. The mean prostitution you hold as high esteemed livelihood *Maṇimēkalai* denounced as lowly and came out of it terrified!

"She will not come back to your fold again.

She is fit to be with me."

Now *Mātavi*, hearing the condition of *Maṇimēkalai*, informed *Cutamati* and both sought the help of *Aravaṇa Adikaḷ* to release her. Together with the saint they went to see the queen. The queen rose to meet the sage and bowed at his feet. He blessed, "May ye be blessed with enlightenment." The sage was seated properly, his feet washed and respect paid. The queen said, "It is our good deed that brought you hither. Oh! Great sage! Though thy words of wisdom never fail mayst thou live in this aged form for many a blessed year!"

He replied, "Though I am still in this body, I am a setting sun." He then taught her the twelve *Nitānās* saying, "Learn ye and cherish ever more virtue, thus live holily." Then looking at *Maṇimēkalai*, "After you have heard the religious teachings of other sects, I shall cause thee to understand these too with nice developments." He then rose to go. *Maṇimēkalai* rose and bowed. She told the queen, "Forget not the words of wisdom of this sage. If I remain in this city, they will daunt me as the murderess of the prince. I shall leave the city, and go to *Āputtiraṇ*'s land. From there I shall visit *Maṇipallavam* along with *Āputtiraṇ* and worship the shrine of *Puttaṇ*. From there I shall go to *Vaṅci*, behold the *Pattiṇi* deity. Then I shall go everywhere performing deeds of charity." She then saluted them. The sun set. She went to the choultry, walked round *Campāpati* temple and the pillar deity and flew forth and alighted in a grove in the precincts of the city of *Puṇṇiyarācaṇ* (virtuous king) who is *Intirā*'s son. There she met a sage whom she asked saluting him, "What city is this? Who is the king?" The sage spokè, "This is *Nākapuram*; the king *Puṇṇiyarācaṇ* is the son of *Pūmicantiraṇ*. From the day of his birth, there is plenty because of bounteous rain. Peace prevails everywhere!" Thus he praised the king.

## Canto Twenty-four

*Āputtiraṇ Nadu Adainta Katai*

OR

The Story of the Visit to *Āputtiraṇ's* Land

*Cittirāpati* the grand old prostitute, who cunningly  
 Set the prince on *Maṇimēkalai*, when she came to know  
 That *Utayakumāraṇ* died of *Viñcayan's* sword  
 because of her

Trembled at heart and grieved much.

She wanted to release *Maṇimēkalai* from the prison  
 And hence she prostrated before the queen's feet

and beg

"The lady of rare penance with cobrahood - like *Alkul*  
 Gave birth to eleven ladies thro, *Intirā*.

Because of faulty dance before the thousand-eyed

The five came to earth to take up human form.  
The highly reputed one hundred and four had  
The displeasure of his son<sup>1</sup> and the sage of rare<sup>2</sup> penance.  
Before *Intirā* of lustrous-jewelled crown,  
*Uruppaci* one of my progenitors was chastised,  
Out of the one hundred and twenty enunciated above  
From the day this city ever came into existence  
None had suffered the sorrow that I have.<sup>3</sup>  
On account of the death of him who betrothed<sup>4</sup>  
*Mātavi* entered the home of the great ascetic<sup>5</sup>  
The dancing<sup>6</sup> girl has taken up a beggar's bowl  
And goes house to house soliciting alms.  
They will say these are laughable folly  
And may not befit the character of actress girls.  
Not only to the son of the king on account of her  
There is another affliction impending over this city!  
In the grove of *Punṇai*<sup>7</sup> where the surging waves' dash on  
The high sand dunes adjacent to the salt pans  
The king *Nedumudikkilī*<sup>8</sup> with lustrous-jewelled crown  
was sojourning in a spring!  
In a secluded part of the flower grove bewitching fragrance  
of flowers, was wafting  
A lovely damsel appeared before him all alone!  
'Who is this girl? Where is she from?'  
The king not knowing was bewitched by her beauty!  
In the eyes he saw, and in his ears he heard  
In the mouth he tasted and the nose he smelt  
He found the lingering of the seasonal fresh bloom darts!  
Of the victory bow of Lord of love! Of Jasmine, *Acōku*,<sup>9</sup>  
mango, blue-nelumbo  
And the dense-petalled lotus  
Hence He who defeated many a king



Waited at the behest of the charming damsel!  
 One full moon came and passed; yet without telling him anything  
 The peerless flowerlet left him!  
 'Where did she hide that flowerlet?'  
 Questioned he who won many kings and searched for her.  
 A Cāraṇaṇ<sup>10</sup> who can dive into earth and walk on water  
 And can rise up in the sky, appeared!  
 The king bowed and stood before him and asked him  
 'My life-like lady has disappeared somewhere here,  
 Didst thou see her? Oh! Sage, tell me please!'  
 The Cāraṇaṇ spoke, 'Though I haven't seen her  
 I know of her before. Hear me, Oh! Ruler of the earth!  
 The ruler of Nākā nādu without distress  
 Is Vaḷaivaṇan with a winning spear.  
 His wife is Vācamayilai; and she gave birth to  
 Pīlivaḷai; and on the day of her birth  
 The astrologer predicted, 'A king of solar race  
 Will enjoy her and she will come with conception.'  
 Only the boy born to her will  
 Come here and not the flowerlet!  
 Grieve thou not. Hear this;  
 On the day *Intira Viḷā* is not celebrated  
 Your guarded great city will find  
 An entry into the belly of the sea!  
 It is according to the command of  
 Maṇimēkalai the tutelary Goddess!  
 As this is so by *Intirā*'s curse, it will not fail!  
 The city will perish and the kingdom decay  
 If the *Intira Viḷā* is not celebrated!  
 Hence believe as true what I say  
 And prevent this great city from entering the belly of the sea.'  
 So saying the Caina Cāraṇaṇ left; from that day

This guarded city dwellers are gripped by fear.  
 If the damsel bearing her name suffers  
 The great Goddess may come for help, I fear.  
 So saying and praising the queen, *Cittirāpati* concluded  
 "Give up that dancing girl of good heart to me;  
 I shall take her home," the queen retorted  
 "Toddy and lies, lust and murder  
 And thought of theft are rejected by the wise as evil!  
 The mean prostitution you hold as high esteemed livelihood  
*Maṇimēkalai* denounced as lowly and came out of it terrified!  
 She will not come with you and will not enter your home  
 She will be with me!" so said the queen.  
*Mātavi* coming to know of *Maṇimēkalai*'s condition  
 As the clear water pond looks turbid due to dust settling  
 Confounded in mind, told this to *Cutamati*.  
 Trembling in sorrow and like a flower-creeper tossed by wind  
 Prostrated at the feet of *Aravaṇar*.  
 And requested him to come to the queen of the victorious king  
 The queen and her entourage, and *Cittirāpati*  
 And *Maṇimēkalai* on seeing the great sage<sup>11</sup>  
 Got up and went forward with folded hands.  
 And bowed with bangled hands at the worshipful feet of  
 the great sage!  
 "May the wisdom dawn," so he blessed.  
 The royal queen with bangles on both her hands showed  
 The seat of respect designed for sages;  
 And washed his holy feet and gave him due respect.  
 The queen said, "Our good deeds have brought thee hither  
 Straining thy aged fair feet!  
 With thy aged form with unfailing tongue  
 May thou live long," so she praised.

Oh! Queen! hear me, though I am still in this body doing  
penance

I am like the setting sun!

The born, age and die of disease.

This is the nature of humanity.

Ignorance, Disposition, consciousness, name and form,

Six fields of operation, sense contact, feeling, craving,  
clinging, becoming,

Birth, fruit of action are the twelve prime causes.

The born, if they know these twelve, get great wealth!

Those who know not these know the suffering hell.

If thou askest me, what is spiritual ignorance?

Confused without realising the above said

Forgetting the realised truth at the natural phenomena and

Then understanding<sup>13</sup> the statement of horns of a hare'

In the three<sup>14</sup> worlds, the world of lives is innumerable.

Lives are of six kinds, humanity

*Tēvās*, *Prammās*, *Narakās*, animals and devils taking birth

From the foetus of good and bad deeds.

When deeds give fruitful results

The lives undergo bliss and sorrow!

If thou askest me what is evil deed?'

Oh! The good lady wearing select jewels!

Murder, theft and the evil desire of lust

These three arising out of the body!

Lies calumny, harsh words, useless words, these four arising  
from speech!

Desire, anger and delusion three arising out of the mind! These

The wise who realise the fruitioning deeds will not tread

the evil paths!

If any treads them, such of them

Become animals, devils and hell-dwellers.

And will suffer in grief-stricken mind.  
 If thou askest me, 'what is good deed?'  
 Renouncing the ten paths of evil  
 Embracing *Cīlam*<sup>15</sup> and staying put in alms giving,  
 Such of those who stay put so  
 They evolve into the three higher births  
 Of *Tēvas*, humans, *Pirammārs* and enjoy the results of their  
 fruitful deeds.

Oh! Fair-jewelled damsels of the queen's retinue!  
 Hear devoutly the faultless good virtues  
 And thou, *Maṇimēkalai*, who hast known the truth of rebirth  
 After thou hear the truths of other religions  
 I shall tell you this *Aṛam* and its amplifications  
 And explain to you first, the damsel with pearl-like teeth"  
 And he got up; the flowerlet-like *Maṇimēkalai* got up  
 And worshipped the holy feet of  
 The great sage who knows the virtuous ways.  
 "Oh! Queen, your retinue and *Cittirāpati*  
 Follow the cardinal principles of the  
 Great sage and redeem yourselves!  
 If I dwell in the vicinity of this city,  
 I will be derided at as the agent of the prince's death.  
 Hence shall I go to *Āputtiraṇ*'s land.  
 Then worshipping flawless *Maṇipallavam* island  
 Entering *Vaṅci* I shall perform deeds of charity everywhere  
 On account of the Goddess of chastity!  
 Thou need not worry that distress might befall me!  
 All of you are dear to me." So saying she worshipped them.  
 The sun, set, - like the heated and cooled gold!  
 At that dusk *Maṇimēkalai* left that place  
 And circumambulated the world choultry and *Campāpati*'s  
 temple

And the luminous bright *Kantiṛ pāvai*:  
 Through the aerial passage she flew  
 And alighted at a flower grove,  
 Of the big city of the descendant king of *Intirā*.  
 She rested for a while and worshipped the feet of the great sage  
*Tarumacāvakaṇ* and asked him, "What is the name of  
 this city and who is the king?"

The great sage spake, "It is *Nākapuram*  
*Pūmicantiraṇ*'s son *Puṇṇiyārācaṇ* is its ruler.  
 From the day of his birth here, the heaven never failed its  
 rains!

The earth and the flora yield many wealths,  
 No diseases for lives wasting them within."  
 Said the great sage at the grove of smile-lit flowers  
 And extolled the history of the king wearing woven garland.

1. *Cayantaṇ* - Son of *Intirā*
2. Sage - *Akattiyaṇ*
3. *Cittirāpati* says that the one hundred and twenty dancers (courtiers)  
 of repute from the dawn of the city from time immemorial, no one  
 suffered so much as she did .
4. *Kōvalaṇ* - He is after all only a man who paid the due gift for a pros-  
 titute thro' betrothal.
5. *Aravaṇar*.
6. *Maṇimēkalai* (she speaks ill of her)
7. *Puṇṇai* - Mastwood (*Calophyllum inophyllum*)
8. *Nedumudikilli* - Father of *Utayakumāraṇ*
9. *Acōku* - *Sanaca indica*.
10. *Cāraṇaṇ* - A rower in aerial way with miraculous powers
11. Great sage - *Aravaṇar*
12. Five senses and the mind serving as entries
13. Realisation of the truth by following the twelve prime causes called  
*Nitānam*.

14. There are 31 worlds according to Buddhism. But they are broadly classified as those above, those below and those in the middle.
15. *Cīlam* - Virtues rejecting the evils and performing the good deeds

## Canto Twenty-five

*Āputtiraṇōdu Maṇipallavam Adainta Kātai*

OR

The Story of *Maṇimēkalai* Visiting  
*Maṇipallavam* with *Āputtiraṇ*

At that time the king *Puṇṇiyarācaṇ* with his queen entered the grove, and worshipped the sage *Tarumacāvakaṇ* and got clarification from him on questions of virtue, vice, eternity and non-eternity and asked, "Who is this damsel of exquisite beauty receiving instructions on virtue with a bowl in her hand?" A courtier nearby bowed before the king and said, "She is one who has no equal. I went to *Kāvirippūm paddiṇam* once to see my friend *Kiḷlivalavaṇ*. *Aṇavaṇa Adikaḷ* told me her whole story; this is the self-same damsel." Then *Maṇimēkalai* addressing the king said, "The bowl that was in your hand came to

mine. It seems your wealth gave you delusion. Even though thou hast not known thy former birth, hast thou forgotten thy birth from the womb of the cow? What a pity? Unless thou worshipping *Putta - pīdikai* thou cannot realise thy former birth. Come thither." So saying she shot up in the sky and through the aerial path she descended at *Maṇipallavam* before sunset. She circumambulated it. It revealed her of her former birth. At the knowledge of her former embodiments, she was wondering at the words of *Pirama Tarumaṇ* on the banks of *Kāyaṅkarai*. Meanwhile *Puṇṇiyarācaṇ* left the grove, entered the city and worshipped his foster mother *Amaracuntari* and came to know of his complete history through her. Then he felt disgusted at his royal wealth and revealed his determination to renouncement. The minister *Caṇamittiraṇ* who heard him worshipped him and spake. "Oh! King, before *Pūmicantiraṇ* begot thee, this kingdom suffered of severe drought for twelve years and was poverty-stricken. Hence all lives suffered. Then thou appeared like a rain-bearing cloud during the scorching summer. After thy birth, the heaven did not falter, there was no decrease in fertility, there was no hunger for lives. If thou shalt leave, all the lives will suffer like children separated from their mother and will wail. It is not fit for thee to leave without guarding these people concerned only for your redemption. It is also not the virtue preached by Lord *Puttaṇ*." On hearing it, the king spoke. "The longing for me to see and to circumambulate it cannot be put down. Hence it is thy bounden duty to guard this city for a month." So saying, he set sail to *Maṇipallavam*. *Maṇimēkalai* received him and with him circumambulated the island and showed him the *Taruma Pīdikai* capable of revealing former embodiments. The king worshipped it, circumambulated and praised it. The *Pīdikai* revealed him the full history of his former birth. In sweet amazement, on realisation



of his former births he burst in eulogy of *Cintātevi* who gave him the *Amuta curapi*

"Oh! The lustrous - rayed Goddess  
Of learning! Of Southern *Maturai*!  
Thou revealest the inner truths!  
Appearing in my vibrant consciousness!  
I shall not forget thee in all my future births! "

He then went southwestward with *Maṇimēkalai* and remained in the shade of a laurel tree on the banks of *Kōmuki*. The guardian angel *Tīvatilakai* on knowing the arrival of *Maṇimēkalai* with *Āputtiraṇ* spake, "Oh! Great one who relieved the great grief of men bearing in thy hand *Amuta curapi*! There are the mortal remains of nine merchants who died here, hearing of thy death, when having forgotten thee; they left thee alone on this island and sailed away; but remembering, they returned. Their companions hearing of their death also themselves died. Under the sand dune made up of waves beneath the laurel tree in the shade sleeps thy former mortal coil." Then it addressed *Maṇimēkalai*, "Ask for the reasons for the sea swallowing *Kāvirippūm paddiṇam*. *Pīlivḷai* daughter of the king of *Nāka nādu* came with the child she bore and went round the shrine worshipping and praising and then *Kampaḷacceddi* came in his ship to the island and *Pīlivaḷai* came to him and said, 'This is the king's son. Take him to his proper home.' With much delight he received the baby boy and set sail. The vessel broke. A few who escaped reached *Kāvirippūm paddiṇam* and told the king of the news of the loss of his son. The king overwhelmed with grief wandered on the sea-shore and thus forgot to celebrate *Intira Viḷā* and so the Goddess *Maṇimēkalai* was wrath and cursed this city. Accordingly the sea engulfed it and the king departed to another land. *Aṇavaṇa Adikaḷ*, *Mā*

*tavi* and *Cutamati* reached *Vañci* safely." So saying *Tīvatilakai* left them.

After she went, the king dug the grave and beheld his corpse and swooned. *Maṇimēkalai*, on seeing this, said, "I brought thee here to reveal thee of thy former embodiments and thereby to spread thy fame everywhere. When the rulers themselves take to virtues, will not the world be without vices? If thou askest me what is virtue? It is providing food, shelter and clothing to the lives. There is nothing other than this." On hearing this, the king said, "I shall perform the charity in my land and in other lands as well. Thou revealed my birth; I am unable to leave thee." *Maṇimēkalai* replied, "Grieve ye not. Thy country will grieve for thy going over here and solicit thy presence there. Hence set sail for thy land. I shall go to *Vañci*." So saying she took to her aerial route.

## Canto Twenty-five

*Āputtiraṇōdu Maṇipallavam Adainta Kātai*

OR

The Story of *Maṇimēkalai* Visiting  
*Maṇipallavam* with *Āputtiraṇ*

The king entered the grove with his queen and bowed before  
 The feat of *Tarumacāvakaṇ*  
 And learnt from him seeking enlightenment  
 Of virtue and vice, of things eternal and things transient  
 Of sorrows from birth onwards  
 And of the homes leaving souls enter in.  
 Of the origin of clinging desires;  
 And of severing and redemption thereof;  
 And of the serenity of *Puttaṇ*, the king heard with piety.  
 The king asked after that, "Who is this damsel of peerless  
 beauty?"

Her pair of eyes meets not with *Anaṅkaṇ*<sup>1</sup>  
 And holding bowl in her hand and seeking alms?  
 She has no match! Who is she?"  
 His courtier in uniform bowed and replied  
 In this *Nāvalaṇ tīvu*, equal to her  
 None there is! Once I went to *Kāvirippūm paddiṇam*  
 To maintain cordial and friendly relationship with

*Kiḷḷivalavaṇ.*

I sailed with a ship and reached *Pukār*<sup>2</sup>  
 The great sage *Aravaṇar* on that day  
 Told me of her history knowing her birth.  
 I told you this on the day of my return.  
 This is the self - same she! Leaving that big city has come here."  
*Maṇimēkalai* addressed herself to the king  
 "The bowl that was in your hand has now entered mine  
 Lured of thy vast wealth thou knowest it not  
 Though thou hast not known that birth  
 Knowest thou not this, your present birth through the cow's  
 womb?

What hast done thou? Oh! My!  
 Unless thou circumambulate *Maṇipallavam*  
 Thou wilt not know the nature of  
 Birth of clinging attachments  
 Hence, come thou thence Oh! King."  
 So spoke before the wearer of fragrant bloom garlands  
 And rose up through the taintless sky!  
 Before the hot sun falls in the west  
 Descended she from the sky.  
 She strolled along the bloom - fragrant beach  
 Where the curved waves move to and fro.  
 Thus *Maṇimēkalai* circumambulated *Maṇipallavam*  
 And beheld the attachmentless *Pīdikai* of *Mātavaṇ*<sup>3</sup>

On her circumambulation and worship, the beautiful  
*Pīdikai*'s flawless sight revealed her birth!

*Maṇimēkalai* recollected,

"On the precincts of the bank of the great river *Kāyaṅkarai*,  
 Worshipping the guileless feet of the great sage,<sup>4</sup> soliciting  
 Virtuous advice praising his feet,  
 For such of those who made exodus with the king  
 Forbid thou distress causing evil deeds  
 Causing births of beasts, hell dwellers and devils  
 If thou so forbid, thou shalt be born as celestials, humans  
 And *Prammās*  
 Hence hold on thou to good deeds tirelessly  
 The wise and the fully realised faultlessly will appear to  
 redeem the world!

On that day except those who heard his virtue  
 None will escape the evil birth!  
 Hence before the unfailing death comes  
 Asked them to follow the path of virtue?  
 And this message was spread by beating the mouth-drum  
 by the tongue-stick

Hearing that advice and bowing before thy feet  
 Thou gave us a message of<sup>5</sup> a calamity!  
 Other than the Omniscient *Puttar*  
 The *Pīdikai* will not bear anyone else;  
*Intiraṇ* will not worship it unless it bears *Puttar*.  
 For he designed it to identify *Puttar*.  
 And ordained it to tell the births of the born.  
 Thy words then, that this will show my birth also doubtlessly  
 Are so fresh that they seem to be words of today for me."  
 So saying and ruminating  
 She worshipped and circumambulated it.  
 While she was so here.

*Punniyarācaṇ* left the grove and entered the city.  
He learnt thro' the mouth of the queen  
His mother *Amaracuntari* with choice bangles,  
Of his birth fathered by the sage and mothered by the cow;  
And by the grace of the sage, not taking birth through  
The womb but by the beauty of through the golden egg.  
And that the king *Pūmicantiraṇ* had no blessings of progeny.  
And that by the grace of the sage, the king with no progeny  
having brought him hither  
He then left very sad brooding over on what his mother did  
During his previous birth.  
The king with the warring spear awaiting the opportune  
time, - was pensive.  
'Seated on the throne reigning with the wise counsel!  
Listening to the sweet songs sung properly  
Not allowing the tiff of the queen to prolong by prostrating  
before the lotus feet with anklets!  
Painting their red-lined breasts with saffron paste!  
And decking the curved black tresses with flower bunch  
Drinking the nectar from the mouth with fragrant-buds-like  
teeth  
The red-lined dark eyes of her moon-like face stirring my heart  
The Lord of love showering the darts of opening buds  
This play of elated love drunk, detesting  
It is good to renounce without any attachment  
The seeds sown in my ears by the realised sage yielded today.  
Without fault through the cause of *Maṇimēkalai*!  
So spake the king with the crown of long lineage.  
The minister *Canamittiraṇ*, thought that the kings' mind  
was stirred up!  
And praised him worshipping his feet.  
Hail! Long live our king, hear thou my words

Before thy father got thee  
 This kingdom suffered of severe drought, for twelve years  
 causing loss of lives;  
 As the wealth of rains disappeared  
 Mothers, with no compassion for their off-springs  
 Imbided the character of eating alone  
 As the rain-laden dark clouds are welcome in scorching  
 summer  
 Thou appeared. Oh! The wearer of woven wreaths!  
 After thy birth, for the lives on earth  
 The rains failed not, and failed not the earth's fertility!  
 The lives with mortal frames knew not the pangs of hunger!  
 Hence, when thou leavest, all in this land will wail like  
 motherless kids!  
 If thou forsaking the suffering world  
 Long and seek the higher-evolved world,  
 Oh! King, the lives in distress perishing if thou seekest thy  
 deliverance alone as profitable,  
 It may not befit the doctrine of *Puttar* of protecting  
 others' lives  
 With no concern for one's own!  
 Oh! Our king, thou hast bewildered thinking!"  
 The king heard the wise counsel of the minister and spake,  
 "My desire to circumambulate *Maṇipallavam* is the one  
 that cannot be quenched.  
 Hence, the kingdom, the harem and the entourage,  
 It is thy bounden duty to guard for a month!"  
 Then he called the marine engineers  
 Reached the shore with incessant waves and got into a  
 vessel with them.  
 The ship sailed straight to *Maṇipallavam* non-stop.  
*Maṇimēkalai* of flawless wisdom came there knowing it to be,

The king worshipped it circumambulating  
The gemset *Pīdikai* revealed to the king,  
All that happened to him in his last birth as a mirror in  
hand shows the face very clear!

"I come to know of my birth and I am rid of my misery.  
Oh! Beautiful Goddess of learning of southern *Maturai*!  
On the midnight of the monsoon struck by pangs of hunger,  
Fearless of pitch darkness coming to the choultry  
For those who came seeking food from my alms bowl,  
Unable to give them any food I was grieving;  
And into my hand gave *Amuta curapi* declaring  
"Oh! Grieve ye not, have this alms bowl!  
Even if there is famine without rain,  
This bowl will not fail ye!  
So saying, thou the queen of the celestials!  
Gave *Amuta curapi* into my hands  
And cut asunder the bondage of deeds!  
Oh! Thou of lustrous body, like the sparkling gem!  
Thou appear in my vibrant realisation.  
And teach me the meaning of words!. Hail thy feet!  
Whether celestials or *Prammars* thy cleanse  
Their faults of their tongue; Hail! Thy beautiful feet!  
Other than worshipping them thro' every birth in my heart  
Never shall I forget Oh! Damsel,"<sup>6</sup> so he praised!  
The king rose from there with *Maṇimēkalai*  
And going towards south west; at the bank of



Kōmuki lake with frolicing waves; under the shade of a  
 laurel tree with pure blooms they stayed.  
 The guardian angel was happy on knowing that Āputtiraṇ  
 and Maṇimēkalai were there, hence came there.

"Bearing the medicine of life on hand

Thou the great! relieved the great distress of lives,

welcome thou!

Those who left thee forgetfully here

Came here later and knew your history.

These are the skeletal remains of the nine *Ceddis*<sup>7</sup>

Who fasted and died on this place you died

Here are the skeletons of those who accompanied

The *Ceddis*, fed by them; who too died of depression

Hid by the sand dune formed by the surging waves

Under the beautiful shade of the fine blooming laurel tree.

Look at the skeletal frame

That gave thee a kind body!

Thou killed thy life; and killed those lives who came later

pitying thy lives!

Aren't thou the murderer that hast become the king?"

Continued the Goddess, "Oh! Thou tender damsel

Which hast borne on hand the alms bowl worshipped by many!

Thy great city entered into the bowel of the sea.

Thou should know the reasons thereof.

The daughter of the king of

*Nāka nādu - Pīlivaḷai* is peerless among damsels

With her new-born baby boy of solar dynasty circumambulated

this island

And worshipped this *Pīdikai* of repute

Placed by *Intirā* circumambulating it;

The vessel of *Kampaḷacceddi* came and anchored.

She went to him and came to know

Of his sailing to *Kāvirippūm paddiṇam*  
 And said, "This is the king's son; take him thither  
 The merchant was very happy on receiving the baby boy  
 Of *Pīlivaḷai* with golden bangles and flawless vision  
 And bowed before the child on receiving  
 He left the shore behind and on the very same day  
 In the dark night, the ship capsized along the shores of  
 clear water.

Those who escaped from the sunk vessel passed on the message  
 of the loss of the baby boy

To the king *Kiḷli* with sharp spear.  
 Unable to bear what had happened to his son  
 Grieved like a cobra which has lost its precious gem:  
 While he began a massive search in the sea and on shore  
*Kāvirippūm paddiṇam* lost the celebration of *Intira Viḷā*.  
 Goddess *Maṇimēkalai* could not bear the fault.  
 Hence she cursed that the beautiful city be swallowed by sea  
 And this is the history behind this sea deluge.  
 Like the grand celestial city of Gods engulfed by sea  
 And *Intirā* with sharp *Vaccirā*<sup>8</sup> weapon leaving the place  
 So, when the surging expanding waves swallowed the big city  
 The king left the city alone!  
 With the great sage thy mothers<sup>9</sup> of fair jewels  
 Left with no discomfort and entered *Vaṅci*  
 This was revealed to me by the Goddess<sup>10</sup>  
 Guarding the wide sea worshipped by many  
 If thou want to hear more from me; the progenitor of your  
 father

Was rescued by Goddess *Maṇimēkalai*  
 He on that day gave exceeding charity  
 And these details thou shalt hear

From *Aṟavaṇar* at *Vaṇci*, thou who knowest thy birth."

So spake Goddess *Tīvatilakai* the guardian angel and left  
the islet.

The king grieving, dug, along with *Maṇimēkalai* the pure  
sand under the laurel trees

And beheld the honourable<sup>11</sup> mortal frame of his  
previous birth

As an image made of white mortar!

The flesh disintegrating in the frame but the skeletal remains  
looked intact

The king was grief-stricken.

*Maṇimēkalai* got up and spake

"What didst thou do? Oh! King wearing lustrous bloom  
garlands!

I came to the land of thine and accompanied thee here

In order to reveal thy previous birth

And to establish thy name amongst the islets<sup>12</sup> and the  
broad islands;<sup>13</sup>

If the king ruling the earth takes to virtues of grace

Will there be obstacles to redeem the world of its blemishes?

If thou wantest to ask me what is virtue?

Hear me attentively; for all the lasting lives

Giving food, dress and shelter;

Other than this we have not known."

The king spake, "Whether it is in my kingdom

Or in the kingdom of others, I shall perform

The good charity spoken of by thee the fair foreheaded!

Thou created me, making me know my birth

Hence I shall not leave thy company."

*Maṇimēkalai* comforted the king

"Grieve ye not! For thy coming here,

Thy great Kingdom will wail and welcome thee back

Hence go thou by the sea vessel  
I shall go to *Vaṅci*." So saying she shot up to the sky.

1. *Maṇimē kalai*'s eyes will not meet the eyes of the Lord of love, as he cannot stand before her. It also means as she has vanquished her senses her eyes will not meet those of the Lord of love.
2. *Pukār* - Another name for *Kāvirippūm paḍḍinam*. The full name is *Pūmpukār*. For short it is *Pukār*.
3. *Mātavaṇ* - The Buddha
4. Great sage - *Pirammā Tarumaṇ*.
5. The message of the death of *Irākulaṇ* on the 16th day by a snake and that thou wilt also burn thyself in the funeral pyre.
6. *Puṇṇiyarācaṇ* in his exhuberance of beholding the divine *Pīḍikai* extolls *Cinta tēvi* who gave him *Amuta curapi* in his previous birth as *Āputtiraṇ*.
7. *Ceddis* - merchants
8. The twin-edged weapon of *Intiraṇ*
9. *Mātavi* and *Cutamati*
10. Goddess - *Maṇimēkalai*
11. Honourable - As he was the king, that epithet.
12. 2000 islets
13. 4 continents; may also mean the main islands and the numerous islets ruled by the king of *Cāvakam* (the present Indonesia).

## Canto Twenty-six

*Vaṅci Mānakar Pukka Kātai*

OR

The Story of *Maṇimēkalai* Entering *Vaṅci*

*Maṇimēkalai* reached *Vaṅci* through the aerial way and alighted there. Then she went to the temple built for *Kaṇṇaki* and *Kōvalaṇ* and worshipped them. Standing before *Kaṇṇaki*'s statue, tears flowing from her eyes, she requested her to reveal as to how she observed the penance of chastity. To this *Kaṇṇaki* replied that when she set *Maturai* city on fire, *Maturāpati* the guardian Angel of that city appeared before her and revealed her former embodiment and that due to the curse in that birth she had to suffer the calamity in the present birth. Moreover the effect of the sin of setting fire to the city would not leave her without clinging on to her and as such she would have taken several births and deaths and finally

reaching *Kapilavāstu* she would receive Buddha. *Tarumam* and take to penance when Buddha appears and preaches *Tarumam*, praising all his seven Buddha Viharas, hearing Buddha's virtues, redeemed of the birth cycle, would perform, certain miracles.

Goddess *Kaṇṇaki* then addressed *Maṇimēkalai*, "Thou wilt hear the expositions of the different sects and realising their hollowness, hear Buddha's virtues and cling to them. As thou art young and belongest to the tender sex, the religious pundits will look down upon you and will not reveal their truths. Hence goest thou in a changed form as an elderly man." *Maṇimēkalai* uttered the spell to change her form. As an old man, she left for the outskirts of the city where she met the learned and the religious pundits and as her opportune time had ripened to hear the doctrines of other religions and to receive instructions on the four-fold virtues, she stayed there.

## Canto Twenty-six

*Vaṇci Mānakar Pukka Kātai*

OR

The Story of *Maṇimēkalai* Entering *Vaṇci* .*Maṇimēkalai* alighted from the sky at *Vaṇci*.

Spurred by her longing, she entered the temple to see

Her mother *Kaṇṇaki* with undiminished affectionAnd her father *Kōvalaṇ* the munificent<sup>1</sup>

And to see the Godly images of them,

She bowed and stood before them adoring their good qualities

"Following<sup>2</sup> not the virtue of kindness and neither doing  
penance

Thou hast followed the duty of chastity<sup>4</sup> and performed  
thy obligation

Thou wilt tell me, please

The reasons thereof." So asked weeping *Maṇimēkalai*.

The unequalled Goddess of chastity spake there!

"Unable to bear the calamity to my lord

Through my anger *Maturai* was on fire<sup>5</sup>

The great Goddess by name *Maturāpati* appeared before  
me and said.

This is due to the effect of your past deeds

In the land of *Kaliṅkam* with blemishless flower gardens

The patrimony kings of *Kaliṅkam*, *Vacu* and *Kumaraṇ*

Were ruling *Ciṅkapuram* and fertile *Kapilai* respectively

Were fighting with one another due to enmity.

In the demilitarised zone of six *Kātams* where none-fighting  
and none-frequenting,

Driven by the desire to amass wealth,

*Caṅkamaṇ* with his wife with bright bangles

And his merchandise of different gold ornaments

Entered *Ciṅkapuram* unnoticed by any!

He was hawking his wares;

Those who saw him told your husband

*Parataṇ*, king's jeweller, an evil man; who caught him and  
told the king 'he is a spy'

Thus he murdered the innocent man.

There *Caṅkamaṇ*'s wife *Nīli* wept and mourned

Deeply anguished she climbed a big mountain and fell down  
dead.

It is the ripening of her curse now,

The true sayings were told to me that the past deeds will not

However cease ripening and even after the truth being told

I destroyed the fertile city by my anger!



On account of our past good deeds my husband and I  
became celestials.

After the exhaustion of the good deeds  
The smiting anger of the sin will cease not!  
Somehow to reach you to cling to  
When there is no enjoyment on account of the good deeds,  
In all the births in this world caused by the twin deeds<sup>6</sup>~  
Live you humans; we, too will suffer in the sea of changing  
from one mortal frame to the other.

At last at *Kapilai*<sup>7</sup> of great fame which cannot be hidden  
Which is as the sparkling gem in the crown of the good land  
Of *Makatam* where rains never fail  
Filling up limitlessly these *Pāra mitai(s)*<sup>20</sup>  
The waverless *Puttā* sun rising  
And appearing with glory under the *Pōti*<sup>8</sup>  
Having clearly known the four noble truths;<sup>9</sup>  
And the origin of twelve *Nitānas*<sup>10</sup>  
And as to how they cease; expounding all these and becoming  
free of sins;

And when he spreads his radiance  
Of *Tarumam* throughout the world  
With your father, as we worshipped  
The seven *Intira vikārams*<sup>11</sup> and out of its good effects  
Not taking birth in the lowly suffering embodiment,  
Hearing the speeches of virtue of *Puttar* with devotion  
And the thought of renouncement springing in heart,  
We shall be having the trait of redemption from birth;  
Though we shall so become for a long period  
We shall perform *Cittis*<sup>12</sup> for all sorts of people  
*Maṇimēkalai* of fragrant tresses, thou in this old city,  
Methodically shalt hear the expositions of the final truths  
of different sects

And thou becoming convinced of their non-possession of truth  
Thou shalt follow the *Puttā* 's doctrines.

Things may come to pass like this."

So said the mother.<sup>13</sup>

*Maṇimēkalai* recollected the advice of Goddess *Maṇimēkalai*  
'Thou art immature, and thou art a girl wearing bangles,  
Thinking so, none will reveal thee their final truths  
Hence change thy form.' So she chanted  
The spell and took the form of a great sage!  
She then perambulated the temples and monasteries  
And choultries, groves and lakes;  
Where those doing great penance and the erudite but simple  
And the scholars, pundits of good virtues with wisdom of the  
Ancient religions, in the outskirts of the ramparts wherever  
they dwelt.

*Ceṅkudduvaṇ*<sup>14</sup> the great *Cēra* king

Donned the bloomed *Vaṅci*<sup>15</sup> on his head at *Vaṅci* that is  
not a flower.

Mustered his elephantry and marched towards north!  
That wherever the army went, it resembled his land of  
mountains!

His chariotry, cavalry and the army of heroic anklets  
clamoured tumultuously, like the clouded sea

And the king led them!

And sojourned on the bank of the great river *Kaṅkai*<sup>16</sup>  
And then crossed it on ferries and reached the north bank.  
Conquered the kings *Kaṇakar* and *Vicayar* and their  
confederates!

And on their fair heads with crowns,  
Placed the boulders culled out from the great *Imayam*<sup>17</sup>  
For making the image of the Goddess.  
Thus the king *Cēraṇ* donned

On his golden crown a golden Vākai bloom<sup>18</sup>  
To make known the fame of Ceṅkudduvaṇ the lover of the  
  might of archery!  
The city named after a golden flowerlet<sup>19</sup> bloomed  
On account of the fruitioning deeds are ripe opportune  
To reveal the four kinds of noble truths!

1. *Kōvalaṇ* the munificent - He gave charity on account of a brahmin widow deserted by her husband, to ward off the evil effects of killing a mongoose.
2. Path of kingdom: - To lay down life along with one's husband in the funeral pyre
3. Doing penance - observing widowhood
4. Duty of chastity - Chastity is of two kinds *Aṛakkarpu* (Chastity of kindness) and *Maṛakkarpu* (Chastity of cruelty). Here it means the latter as she burnt *Maturai* down
5. *Maturai* was on fire - Passive voice. The anger of *Kaṇṇaki* radiated extreme heat and the city caught fire.
6. Twin deeds - Good deeds and bad deeds
7. *Kapilavastu*
8. *Pōti* - Bodhi tree under which Lord Buddha sat.
9. Four Noble truths: 1. *Nōi* - suffering (*physical and mental*); *Nōi tō ṛam* - origin of suffering; 3. *Nōi nīkkam* - cessation of suffering; 4. *Nōi nīkkā vaḷi* - The path that leads to the cessation of suffering
10. The 12 *Nitānās* are: 1. Ignorance; 2. Actions; 3. Consciousness; 4. Name and form; 5. Six organs of sense; 6. Sense contact; 7. Sensation or feeling; 8. Craving; 9. Clinging to existence; 10. Becoming; 11. Birth; 12. Disease, decay and death.
11. *Vikāram* - Buddhist temple
12. *Cittis* - 8 occult powers
13. *Kaṇṇaki*
14. *Cēṅkudduvaṇ* - Brother of *Ilaṅgo Adikaḷ* the author of *Cilappatikāram*
15. *Vaṅci* - A flower *Glabrous mahua* of the Malabar coast

**Vaṅci** - Name given to the capital of Cēra king. Hence it is described as a flower which does not blossom. **Vaṅci** - Donning on the head. It is a major theme in *Caṅkam* literature describing the advance of a king against his enemies with a view to annexing their territories; also a damsel

16. Ganges.
17. *Imayam* - The great Himalayas
18. *Vākai* flower: Sirissa flower. It is a theme of a conqueror wearing a chaplet of sirissa flowers and celebrating his victory over royal enemies. Here the king has made a golden chaplet of sirissa flower and donned it on his crown to denote his victory over the northern kings.
19. **Vaṅci** - The **Vaṅci** city (which does not blossom) bloomed to celebrate the victory of the Cēra king, Donning the **Vaṅci** flower as *Maṇimēkalai* has entered the city, the *Ētu* i.e. the opportune time is ripe to expound the four kinds of noble truths.
20. *Pāra* miṭai(s). They are 10 virtues to attain Buddhahood. They are  
 1) charity, virtues, forbearance, courage, Meditation for others.  
 Penance, Grace, strength and wisdom.

## Canto Twenty-seven

*Camayak Kaṇakkar Tantīram Kēdda Kātai*

OR

The Story of *Maṇimēkalai* Hearing the  
Tenets of Sectarian Teachers

*Maṇimēkalai* went to the city *Vaṅci*. She stayed there desirous of hearing the religious truths from different religions. Hence she went to the religious protagonists from logicians to the protagonists of elements and questioned them. They explained their doctrines to her. She first heard the doctrines of Vedic teachers of logic. Then she met the *Caiva* teachers; then she met *Piramma vādis*. She heard then the exposition of *Vaishṇavas*, then she heard the expounder of *Vētas*. Then she heard the *Ācīvaka Jains*, then *Cāṅkiyas* and then the *Vaicēdikars* and, finally the *Pūta vātis*. Finally she realised the hollow nature of all these philosophies.

## Canto Twenty-seven

*Camayak Kaṇakkar Tantiram Kēdda Kātai*

OR

The Story of *Maṇimēkalai* Hearing the  
Tenets of Sectarian Teachers

Reaching the abode of the theologians

*Maṇimēkalai* asked, "Tell us your flawless truths."

First she approached the *Aḷayaivāti* of *Vaitika*<sup>1</sup> sect

And asked "Tell us that thou follow."

And he spoke

*Vēta viyātaṇ*<sup>2</sup> and *Kiruta kōdi*<sup>3</sup>

And the faultless *Caimiṇi*<sup>4</sup> these teachers

Said that the sources of knowledge are ten, eight and six  
respectively

According to their accepted<sup>5</sup> lines of division.

*Piramāṇas*<sup>6</sup>(criteria) or (Means)

Perception, inference, comparison and testimony

Along with them *Aruttāpatti*,<sup>7</sup> *Iyalpu*<sup>8</sup> *Aytīkam*<sup>9</sup>

*Apāvam*,<sup>10</sup> *Mīdci*,<sup>11</sup> *Oḷivarivu*<sup>12</sup> and the occurrence that

happens

With these ten the truthfulness of statements must be

established.

Perception (*Kadci Aḷavai*)

Doubtless perception is of five kinds

Colour by the eyes, sound by the ears

Fragrance by the nose, taste by the tongue

Touch by the body, the stated these;

By sight, hearing, smelling, tasting and feeling

Perceiving it as sorrowful or enjoyable without a shadow

of doubt.

The five senses and mind faultlessly perceiving

In the light of the existing sun, moon or fire

In the proper perspective of object and environ without blemish,

And to comprehend the object only,

Without comprehending it differently and not doubting,

But with the environ, name, genus, quality and motion is

perception.

Inference<sup>14</sup> (*Karuttaḷavai*)

Inference is finding the truthfulness of a thing

Through the phenomenon which is the concomitant result of

the former.

Such inference is of three kinds;

They are common knowledge, posteriori and priori.

The common knowledge<sup>15</sup> is a thing and its effect

Even when there is no occurrence.

It is the inference of the existence of an elephant

When a man hears its mad trumpeting in a jungle!  
 Posteribri inference is, when we see a river in spate,  
 To infer that there was a downpour on the hills above,  
 And to say so categorically  
 The priori is to clearly assert,  
 That it will rain, looking at the impregnant cloud.  
 This one among the three-fold inferences  
 Will appear in one of the three tenses  
 On account of the seen object, the honourable priori  
 Which is unseen is inferred faultlessly.  
 Comparison (*Uvama Aḷavai*)  
 Comparison reasoning is to compare one with the other.  
 To one who does not know what yak is to make him comprehend  
 it saying 'it looks like a cow'.

(*Ākama Reasoning*) testimony<sup>16</sup>

Reasoning by testimony is to hold as per the writings of the  
 wise that there are

Worlds above and below to experience pleasure or pain  
*Aruttāpatti*<sup>17</sup> (*presumption*)

*Aruttāpatti* is if it is said *Aykkudi* is in *Kaṅkai*  
 It is to infer that it is on the bank of *Kaṅkai*.

*Iyalpu* (*circumstantial*)

The rider of the elephant if he gives a cane  
 He will give only the elephant hook.

*Ayṭikam*<sup>18</sup> (*Tradition*)

*Ayṭikam* is what is told by the wise  
 When they so

There is a devil in this tree. '

To accept it so.

*Apāvam*<sup>19</sup> (*Non existence*)

*Apāvam* is non existence and to assert  
 The non-existence of a thing at that place with certainty.

*Mīdci*<sup>20</sup> (*Retrieval*)



*Mīdci* is to understand that

Honourless *Irāvaṇaṇ* was defeated when it is said *Irāmaṇ* won.

*Uḷḷaneṛi*<sup>21</sup> (*Pragmatism*)

*Uḷḷaneṛi* is, if a piece of iron attracts iron to say that it  
is a magnet.

*Piramāṇapācaṅkaḷ*<sup>22</sup> (*Fallacies of premises*)

*Piramāṇapācaṅkaḷ* are eight in number

Inderminate perception, distorted perception

Doubtful vision, unreal reason

Unrealised knowledge, incompatible with tradition, contradictory  
statement and memory are they.

Indeterminate perception is to see only the commonality of a  
thing perceived.

Distorted perception to hold one thing for another;

'To mistake the shining shell for a piece of silver' —

Doubt is not deciding a perception as doubting whether it  
is the rider or stump

Unrealised knowledge is to decide the stump

In the race course as son without examining.

Unrealising the import (*Kaṇḍuṇaramai*)

Unrealising the import is when one sees a cruel tiger  
approaching oneself

One does not react due to ignorance.,

Non-Existence (*Ilvaḷakku*)

Non-existence is like the horns of a hare

It exists only in sound.

Realising the real (*Uṇarntatai Uṇartal*)

Realising the real again is to decidedly reason to warm up  
oneself

In a hearth as an antidote to cold mist.

Memory (*Niṇaiṇṇu*)

Memory is when someone says that they are your mother  
and father

To accept it without questioning its veracity.  
These are the syllogisms for reasoning and their fallacies.  
For the schools of thought of *Ulakāyutam*, *Pauttam*  
*Cāṅkiam*, *Naiyāyikam*, *Vaicēdikam*  
*Mīmāṃsacāram*, the founders are respectively  
*Pirukaṣpati*, *Puttaṇ*, *Kapilaṇ*  
*Akkaṣpataṇ*, *Kāṇataṇ*, and *Caimiṇi*.  
Among them *Pirukaṣpati* held perception only.  
*Puttar* two, perception and inference.  
*Kapilaṇ* three, adding testimony thereon.  
*Akkaṣpataṇ* four, adding comparison.  
*Kāṇataṇ* five, adding implication.  
And *Caimiṇi* six, from perception to non-existence.  
These are the syllogistic members enunciated by the theologists.

### *Caivam*

Leaving the logician who so enumerated above  
She came across a *Caivaṇ* who holds *Īcaṇ* as their God  
"How of the attribute of thy God thou worship"? she asked  
He spoke, "Our God has eight attributes;  
They are the sun, the moon, sacrificer, earth, water, fire,  
air and space

Forming His body and He its life.  
All the arts are His forms.  
Creation is His characteristic playful act.  
He makes the created survive and delivers them  
From their mortal coils in order to ensure them bliss.  
He alone exists and none other than Him.  
He is our God," so declared the *Caiva vāti*.

*Piramma vāti*

The *Piramma vāti* spoke, "This cosmos is an egg laid by  
Pirammaṇ"

*Vaiṇava vāti*

The *Vaiṇava vāti* who recited with devotion  
The *Purāṇa* of Him of sea-complexion declared 'Lord  
Nārāyaṇaṇ is our Protector'

*Vēta vāti*

The *Vēta vāti* declared "*Kalpā*<sup>23</sup> is hand,  
Bliss leg, numerics eyes, '*Niruttam*<sup>24</sup>  
which clarifies clearly his ears;

Protection his nose, *Viyākaraṇam*<sup>25</sup> his face;  
Not dependent on any other thing and self-existing;  
For the Lord of *Vētās* He had neither beginning nor end.  
That is our religion" so he spake  
Having but her ears to *Vēta vāti*  
Resolved she that it is neither in keeping  
With the true theory, nor with the true practice;  
She proceeded next to examine,  
An *Acīvaka* elderly *Caiṇaṇ* well-versed in *Acīvakam*  
And asked him, "Who is your speaking God?"

*Acīvaka Caiṇs* or Atomists

'In limitless objects, in time and clime  
Like warp and woof and everlasting and discernible  
Boundless omniscient is God<sup>26</sup>

The scriptural truths revealed by Him are five  
Along with the energetic life, four kinds of atoms.  
These atoms behold and look steadfast at each other.  
They merge with one another when agreeable

The earth atom is solid; the water atom falling down,  
Characteristic of moisture and taste  
Falleth with a sound on earth and sinks;  
The fire atom rises up and burns;  
The air atom is characteristic of movement thither.  
As these atoms are infinite and beginningless,  
Even though they are capable of different characters,  
They are indestructible and never decay  
No new atom is born and none enters into another.  
The ageless water atom does not change into earth atom.  
One atom does not divide into two and split.  
Moreover it does not diffuse like corn-flakes;  
They toss to and fro, lower and rise up.  
The earth-atom that formed hills  
May disintegrate into sands and fuse with others,  
The integrated hill may disintegrate and become  
single atom

As bamboo it may have a hollow;  
May sprout becoming a seed,  
As the non decreasing full-moon,  
It may become fertile earth.

These dense atoms when they are existent as elements,  
They may either increase or decrease in number,

But do not change in substance.  
 They<sup>27</sup> form one, three quarters, half and quarter.  
 The element gets its name by the number of atoms present.  
 Unless they form according to the formulae  
 They do not become hard earth,  
 Neither flow as water nor burn as fire,  
 Nor toss thither as air.

The wise-eyed know every atom.  
 Others know not even when they form as elements.  
 Like those who cannot behold  
 Each and every hair at dusk,  
 And behold only the lock of hair.  
 The black birth and the blue-black birth,  
 The green birth and red birth,  
 The golden birth and whitish birth,  
 Thus taking birth in the six forms of birth,  
 Finally taking birth in pure white form,  
 People obtain deliverance!

Those who do not want suffering are to take  
 the pure white birth.

This order of birth and this faith is *Cempōkku*<sup>28</sup>. Those  
 Who deviate from this course fall into suffering cosmos.  
 Fortunes and misfortunes coming across difficulties;  
 Possession of power and self and losing the same;  
 Joys and sorrows, birth and death,  
 Are all pre-determined at foetus of lives.  
 The joy and sorrow are also called atoms.  
 The previous fate is the cause for what follows.  
 This is the scriptural truth of *Maṛkali Kōcalars*"

So said the *Acīvaka caiṇar*  
 Leaving behind him who made contradictory statements.

She came across *Nikaṇḍa vāti*<sup>29</sup> and asked him

"Who is the God thou praisest?

And what is thine scriptural truth?

Tell me the history of the truths,

The bonds for life and how to free one from them."

He began to speak.

*Nikandavati*

"Our God is worshipped by *Intirās*

The scriptural truths given by Him

Are, *Taṇmāttikāyam*, *Ataṇmāttikāyam*

Time and space, faultless soul

Micro atoms, good deeds and bad deeds

And the bondage that results out of them

And deliverance these ten they.

The scriptural truths possessed of their character

Acquiring the characteristics of the dependent origin,

Possessing the quality of incisive insight in a

split second,

Becoming permanent and transitory<sup>30</sup>

Origin, development and decay;

They are subjected to undergo the three states.

That a neem seed sprouts and becomes a neem

tree is permanence.

That the seed is destroyed when sprouted is 'transience'!

The quality of dhal not degenerating when boiled,

it originates;

And when well-boiled the dhal is destroyed;

The cause is *Taṇmāttikāyam*<sup>31</sup> the omni-present.

And is the motive force enabling

Life to act in contact with objects

*Ataṇmāttikāyam*<sup>32</sup> is everlasting and indestructible

Helps to sustain all objects  
 Time is divided into *Kaṇikam* the micro unit,  
 And *Karṇam* the macro unit.  
 Space expands to accommodate everything  
 To be in their respective places; such is its nature.  
 Life in perfect union with body  
 Experiences the faultless taste etc.  
*Puṇḍalam* is micro atom, the external form of objects.  
 It gives the reputed good results and the bad ones.  
 It seals the entry and diverts the source of actions,  
 And helps to enjoy the result of the past good deeds  
 And completes the experience once for all by  
 cutting it away.

And this is final beauty, " so said he.

*Cāṇkiā*

Then the expounder of *Cāṇkia* religion spake  
 "Self beyond cognition, self of three attributes,  
 With no thought in mind and as the honourable  
 summom genus

Is the space of origin for all things.  
 From *Cit*<sup>33</sup> emanates antelope the *Putti*<sup>34</sup>;  
 From it emanates space and from which  
 Air emanates, from it fire emanates  
 From it water emanates and from it earth emanates;  
 From it mind emanates; and from the tumultuous mind  
 Ego transformation emanates;  
 From space audible sound transformation;  
 From air sensation through body  
 From fire light visible to eye;  
 From water taste known to mouth, and  
 From earth smell by nose emanates

Of the said above as transformation of body  
 Mouth, leg, hand, excretary organs and genitals emanate;  
 From the said elements from space to earth,  
 Emanate mountain and trees and all else,  
 And form as world and they  
 Become dissolved, involved one within another;  
 Till all is absorbed in the great infinite;  
 And till the final great dissolution  
 It is omni-present and infinite.

Easy of cognition sans three attributes  
 With no general nexus to the original<sup>35</sup> cause  
 And not as place for origin of all things  
 But as vibrant conscience to cognise them all  
 As one, infinite and omni-present  
 As the vibrant force in the mind  
 The principle of *Purudaṇ*<sup>36</sup> is everlasting  
 There are twenty-five objects cognizable  
 They are the earth, water, fire, air and space-five  
 Body, mouth, eye, nose and ear-five  
 Taste, sight, touch, hearing and smell-five  
 Speech, hand, leg, excretary organs and genitals-five  
 The mind, intellect, ego and *Cit*<sup>37</sup> creating the above  
 The life called *Purudaṇ* with this twenty-five"  
 Having heard the faultless exposition of the doctrine  
 Next she called "*Vaicēdika*! Expound your doctrine."

*Vaicēdika vati*

He spake, "There are six-fold classifications of  
 faultless entities.

There are *Tiraviya*,<sup>38</sup> *Kuṇa*,<sup>39</sup> *Karumam*,<sup>40</sup> *Cāmāṇiya*<sup>41</sup>  
*Vicēda*<sup>42</sup> and *Camavāyam*<sup>43</sup>



The substance one of the six has qualities and action  
 And is the cause for all other objects  
 That substance is of nine kinds  
 Earth, water, fire, wind, space  
 Directions, time, soul and mind.  
 Of the nine, earth has the qualities  
 Of sound, touch, colour, taste, fragrance.  
 The remaining four elements possess one quality less in  
 the descending order.

Sound, touch, colour, smell and taste  
 Possess the flawless qualities of  
 Heaviness, smallness, hardness, softness  
 Weight, lightness and form  
 And all the qualities of Proximity<sup>44</sup>  
 Substance and quality are fit for action  
 The first general quality pictures the true nature  
 of substances  
 As mobility to and fro is common to all non-  
 eternal substances.

The specific quality<sup>45</sup> is the single atom.  
 Conjunction is brought about by union  
 Of quality and subject." So said *Vaicēdika*.  
 Then she asked the *Pūta vati*<sup>46</sup> who came to pass there  
 to expound his doctrine

### *Pūta vati*

"Mixing *Ātti*<sup>47</sup> flower with brown sugar  
 And when other ingredients are added  
 As the toddy ferments, feeling is born in the intermingling  
 of elements.  
 That sensation, when the elements dissolve and  
 disintegrate

They divide and die down as sound emanating from  
a drum!

The elements of vibrant force with life  
The non-living elements sans vibration  
Take birth only thro the respective elements  
This is the true faith, spoken of; other than this  
Faith and substances belong to materialistic doctrine  
Other than perception, inference is void.  
Present birth and the fruits thereof are of this birth only.  
Reaping the fruits in the next birth is false." So said

*Pūta vāti* and she asked him

Whether he knew of his previous birth.  
Retorted the *Pūta vāti*, "Due to divine apparition  
And dreamy state, some are confused  
And they talk irrelevant, such is your talk  
Hence your statement is not without doubt."  
*Maṇimēkalai* spake, "In this world your father and mother  
How do you know other than through inference!  
The divine truths can be inferred  
Only through *Yogic* intuition and not otherwise  
Say not that other deductions other than perceptions are  
unreliable."

So said in her disguised masculine form  
And having told what she wanted to,  
She had known all the truths  
Of the five faiths<sup>48</sup> at *Vaṇci*

1. *Vaitika vāti* - *Pirammaṇa vati*. *Aḷavai vāti* is logician of the *Vaitika* sect.
2. *Vētaviyātaṇ* - The learned say that it is not the author of *Vēiās* referred to but the author of *Paurāṇikam*
3. *Kiruta kōdi* is said to be the Bodayana and poet *Kiruta kōdi*

4. *Caimini* is the author of *Mīmāṃsai*
5. Accepted lines of division. The measures of truth were ten and then reduced to eight and six as years passed on but the truth measured remained intact. Hence for purpose of convenience the measurement varied but there was no change in the measured without any remainder. 2,3, & 4 are logicians.
6. *Piramāṇā* is that by which the knowing subject knows the object-*Vat-sayana Nyaya Basha*.. From line 10 to 13 *Piramāṇā* (criterion) is described. Jayanta says *Piramāṇā* is the cause which produced non-erroneous certain knowledge of objects.
7. *Aruttāpatti* - Assumption of something to account for another thing which is otherwise unaccountable.
8. *Iyalpu* - Circumstantial propriety
9. *Aytīkam* - Tradition
10. *Apāvam* - Non-existence, non-cognition relied upon as proof of negation.
11. *Mīdci* - Law of elimination
12. *Uḷḷaneri* - Eventual reasoning (occurrence)
13. From lines 14 to 25 perception is described.
14. "In inference we pass from the perceived to the unperceived with which it is related." Dr. S. Radhakrishnan, *Indian Philosophy* page 73 Vol. II. From lines 26 to 39 Inference is described. According to the *Naiyayikas*, these three-fold inferences are the valid means of indirect cognition. After a perusal of the *nyaya* theory, *Cāttanar* agreeing with *Dignaga* ascertains that the three varieties of inference may become falsified at times.
15. *Potu* is translated by Dr. S.N.Kandasamy as 'commonly seen'. 1. *Potu* 2. *eccam* 3. *Mutual*. common knowledge may be more appropriate for *Potu*. It is empiricism
16. Testimony: Trustworthy assertions, oral or written, relating to visible world or the invisible. "That Quinine cures, fever is of the former kind, 'that we gain heaven by virtue' is of the latter". Dr. S. Radhakrishnan.

17. *Aruttāpatti* is implication in getting at a new fact. It is assuming a thing not itself perceived, though implied by another thing perceived or inferred" Dr. S. Radhakrishnan. Indian Philosophy Vol II, P 112.
18. *Ayīkam*: *Tiruvalluvar* in his *Tirukkural* verse No. 850 says, 'He who denies the truth affirmed by the wise will be classified among the devils.
19. *Apāvam*: means not mere negation but contrast. It is contrast as between what exists and what does not as when the non-existent rain brings about the cognition of existence of the connections of the clouds with high winds -*Nyaya Basha*. It is a process of dichotomous division. Ibid P 113
20. *Mīdci* is inference of the uncontradicted but unsaid in the premises.
21. *Uḷḷaneri*: Pragmatism. When our desires are met we become cognisant of the validity of our knowledge. Thus from consequences we infer causes. This theory of truth is an induction from positive instances of the successful leading of valid knowledge and negative instances of the unsuccessful leading of invalid knowledge. Dr. S. Radhakrishnan, Indian philosophy page 128 Vol. II
21. *Piramāṇāpācaṅkaḷ* - Fallacies of Premises. In the race course when one perceives a figure without ascertaining whether it is a trainer or a stump, to say it is a trainer. "As the appearance of the effect is indicative of the existence of the cause, so is the non-appearance of the effect indicative of the non-existence of the cause." Dr. S. Radhakrishnan, History of Indian Philosophy Page 114 Vol. II
23. *Kalpā* - A period of a billion years.
24. *Niṟuttam* - Class of works containing etymological explanation of difficult vedic words.
25. *Viyākaraṇam* - Grammar of Sanskrit
26. God - *Matkali*
27. One atom for earth,  $\frac{3}{4}$  for water,  $\frac{1}{2}$  for fire and  $\frac{1}{4}$  for air
28. *Cempōkku* - Upward progress of souls in higher births. St. *Periyālvār*

says those who are fit for deliverance have pure white soul. Also see *Tiruppallāṇḍu*. The complexion attributed is to the soul of individuals. I is agreeable to Arul Nandi - civacariya too vide *Cittiār*, Parapakkam P.17

29. A sect of Jains
30. Sprouting of neem seed and becoming a neem tree is permanence. During the process the seed is transformed and hence the seed is transitory. When *dhal* is well boiled it retains its quality but its form decays. For permanence and transience neem seed is shown and for origin and decay, *dhal* is shown.
31. *Tanmāttikāyam* is the motive force.
32. *Atanmāttikāyam* is sustenance. It also helps souls for deliverance from bondage. "They are like the wings and legs of a bird." *Nīlakēci* commentary - page 294.
33. *Cit* - Pure conscience
34. Antelope-*Putti* - The principle of intellect.
35. Original cause - *Parakriti*. The knower in the self soul is the subject, the known *parakriti* the object.
36. *Purudaṇ* - pure consciousness
37. *Cit* - Pure intelligence. The object which can be cognised and named
38. *Tiraviya* - Substance
39. *Kuṇa* - Quality
40. *Karumam* - Activity
41. *Cā māṇiya* - Generality
42. *Vicēda* - Particularity
43. *Camāvaya* - Inference.
44. Proximity - Left, right, above and below, front and behind. The qualities that belong to eternal substances are called eternal and those of transient ones non-eternal. Those that subsist in two or more substances are general while those residing in only one substance are said to be specific. Dr. S. Radhakrishnan, Indian Philosophy p. 204 Vol. II
45. Individuality is the basis of distinctions among things - *Vysesika*

*Sutra* Dr. S. Radhakrishnan, p. 206 vol.II

46. *Pūta vāti* - Those who hold the doctrine that the world is formed from the five elements without any divine force. *Pūta vātis* are different from materialists.
47. *Ātti* - Common mountain ebony. Also called as Taduki flower.
48. There were only five religions at the time of the author of *Maṇimē kalai*. There were six faiths in Tamil Nadu during the time of *Campanantar*. *Pācupatam* and *Kapālam* prevalent during *Campanantar*'s period were not existing at the time of *Cāttanār*'s *Maṇimē kalai*.

## Canto Twenty-eight

*Kaccimā Nakar Pukka Kātai*

OR

The Story of *Maṇimēkalai*  
Entering the Great City of *Kacci*

After hearing the expositions by the different religious pundits, *Maṇimēkalai* looked at *Vaṅci* city. Memories of her mother, *Cutamati* and *Aṟavaṇar* lingered in her mind. She entered *Vaṅci* - passing through the outskirts, moat, rampart, different kinds of streets, assemblies, groves, lanes, trijunctions and quadrujunctions, artificial hills, and gardens and others; enjoyed the sight and was delighted. Later she reached the Buddhist monastery where monks resided and beheld *Mācāttuvaṇ* leading ascetic life and prostrated before him worshipping his holy feet and told him of her complete history. He also said that on hearing the news of the death of *Kōvalaṇ* and *Kanṇaki* he took to Buddha Dharma, "I came here to worship at the Buddhist *Cayittiam* built by *Kōvalaṇ* nine generations preceding

your father's. After I came here the sages foretold that the sea would sweep *Kāvirippūm paddiṇam*. Hence I stayed here. *Aṟavaṇar* holding that *Kacci* is the proper place for giving you Buddha Dharma, had left for it with *Mātavi* and *Cutamati*. Moreover *Kacci* city is suffering due to famine. Many lives are dying for want of food. It will be a great charity if you go there and save those lives." So spake *Mācāttuvāṇ*.

*Maṇimēkalai* at the western part of the city rose up in the sky and through the aerial route reached *Kacci* towards north-east. As it suffered under a drought she found it to be shorn of its elegance, and showed great compassion for it. Later, she worshipped the Buddha *Cayittiam* in the heart of the city constructed by *Iḷaṅkiḷḷi* and reached a grove south-west of it. The royal guard on knowing her arrival informed the king of *Kacci*. Thereupon the king came to see *Maṇimēkalai* with his queen. He welcomed her praising her mission of charity and told her that a Goddess appeared in his dream and told him about *Maṇimēkalai*. It also ordained that he should make a *Kōmuki* lake and a grove as in *Maṇipallavam* and that he did so accordingly. The king also showed *Maṇimēkalai* that place. *Maṇimēkalai* on seeing it worshipped it and called out aloud.

"Come hither, the blind and the deaf and the lame,  
Those who have none to support them the dumb and the sick,  
Those afflicted with poverty, and those suffering at pangs  
of hunger."

She fed them all out of her *Amuta curapi*. At that time *Aṟavaṇa Adikaḷ*, *Mātavi* and *Cutamati* reached the charity hall of *Maṇimēkalai*. On seeing them *Maṇimēkalai* received them paying them fitful worshipful respects, gave them food of six flavours and four kinds. She changed her male form.



## Canto Twenty-eight

*Kaccimānakar Pukka Kātai*

OR

The Story of *Maṇimēkalai*  
 Entering the Great of City Kacci

Anxious to meet her mothers *Mātavi, Cutamati* and  
*Aṇavaṇa Adikal*

At the city with the bent-bowed army of *Cēraṇ*  
 Passed through the outskirts of the city  
 Which resemble an enemy king and the army defending<sup>1</sup>  
 the fort!  
 Through the covered drainage, - the scented water  
 from the houses—  
 Used by damsels to wash their dark tresses,  
 The water bearing the washed-off sandal paste—  
 By young men and women bathing in lake  
 with contrivance,<sup>2</sup>

Those who sell toddy and *Piddu*<sup>9</sup> and *Appam*<sup>10</sup>,

Those who sell mutton, betel and five aromatics<sup>11</sup> in  
their streets,  
The potters, brass vessel makers and coppersmiths;  
The goldsmiths and those who smelt gold;  
The carpenters sawing the timber and the artisans working  
on models with lime plaster;  
The painters who can paint boon-giving gods;  
The cobblers who work on leather and tailors tailoring;  
Those who weave garlands and those who calculate<sup>12</sup> time;  
The *Pāṇars*<sup>13</sup> who can swell raptures!  
Good tunes with constancy in harmony with place<sup>14</sup>  
instruments and voice;  
The streets populated by the above different kinds  
of people;  
The street populated by those who cut mother of pearls;  
With their saw, and the street lived by those who make  
strings of pearls;  
The street of dancing girls who know the exclusive royal  
dance and the dance to the commoners;  
The streets of merchandise where the eight varieties  
of pulses  
Are heaped up separately according to their kinds;  
The street where *Mākatar*,<sup>15</sup> *Cūtar*<sup>16</sup> and *Vētāḷikar*<sup>17</sup>  
minstrels live.  
The street where prostitutes sell pleasures;  
The wealthy street where the weavers  
Weave multi-coloured clothes with fine yarn  
Which defeats scrutiny!<sup>18</sup>  
The street with mansions of goldsmiths who determine the  
fineness of gold by the touch-stone;  
The street where merchants traditionally sell  
different gems;

The street where the vedic pundits rear three fires  
 without let-up!  
 The grand royal street and the great street of ministers;  
 The street where other dignitaries of importance live;  
 The assemblies, public halls trijunctions and squares;  
 The beautiful street where the mahouts train the newly  
 brought elephants;  
 And the jockeys who train the new horses with tinkling  
 golden bells,  
 The artificial hills and low-flowing water falls;  
 The fragrant pleasure gardens which induce ones' desire  
 more and more!  
 The good watered ponds sought by *Tēvās*  
 forgetting heaven!<sup>19</sup>  
 The alms choutries, the great halls and the golden theatres  
 of assembly;  
 And the monasteries wherein *Nitānams*  
 Are picturised in beautiful paintings!  
 All these she saw and was exhilarated.  
 The bangled good lass<sup>20</sup> in her disguise,  
 Entered the monastery wherein dwell the saints  
 Who preach *Puttar's* divine faultless faith.  
 The monastery shines like *Intira vikāram*.  
 And prostrated before the feet of  
*Kōvalaṇ's*<sup>21</sup> father doing great penance!  
 —The great charity by her *Amuta curapi*  
 And by the result of such charity the fact of  
 The blemishless great wealth of rule of a Kingdom<sup>22</sup>  
 And that wealthy man was taken to *Maṇipallavam*  
 And that the *Pīdikai* revealed him his previous  
 birth unflinched

And that the Goddess *Tīvatilukai* appeared before him  
 and dispelled his worries in his mind,  
 The sea engulfing the city, that *Aṟavaṇar* and *Mātavi*  
 and *Cutamati*

Avoiding death reached *Vaṅci* and enquired about him  
 And that the king of *Cāvakam*<sup>23</sup> to reach his kingdom  
 Had left *Maṇipallavam* and reached this beautiful city<sup>24</sup>  
 And that *Maṇimēkalai* on entering the city in disguise  
 Questioned the truths of different religions which  
 are not genuine

She, not keeping them in her mind,  
 And to learn the good virtues of Lord *Puttā*  
 And the fact of having chosen the great sage<sup>25</sup>; — she  
 narrated

*Mācattuvaṇ* spoke looking at *Maṇimēkalai*  
 "Oh! Embodiment of purity, it is the merit of my previous  
 good deeds

That I happen to see thee!  
 Hear me feminine glory, on hearing the news that  
 Your father and mother<sup>26</sup> had destroyed the wealthy city  
 Due to their past deeds, and suffered and died  
 As I was fit for the *Tarumam* of Lord *Puttā*  
 Realised that the domestic life is a deception.  
 Having realised that the wealth and body  
 Will not stand a good stead even an iota  
 I have taken to unflinching penance.  
 Thou may know how I came to this city, christened  
 after a fair creeper<sup>27</sup>

*Kudduvaṇ Kudakkō Cēralātaṇ*<sup>28</sup> the great king  
 Who, to his credit, had carved his name on *Imayam* ghat  
 Once came to pass this grove

With his coral-lipped and kettle-hipped wives  
 And was spending time in pleasantries,  
 When a few *Putta cāraṇars* returning from *Ilaṅkai tīvu*<sup>29</sup>  
 After circumambulating the *Cāmanoḷi*<sup>30</sup> mount  
 Who pass through the aerial way along the clouds  
 Descended here in this grove due to the king's past merit!  
 Sat on the stone platforms.  
 Due to previous-birth's penance-merit!  
 The king worshipped the saints heartily,  
 Washed their lotus feet and fed them with sumptuous food,  
 Of six different tastes and four kinds of eatables  
 And praised them and honoured them along with

his retinue.

They taught him the rare nectar of *Putta tarumam* of  
 four kinds of truth.

The sorrows of birth, the bliss of release  
 The truth revealed by the foremost of virtue—  
 The saints poured into the ears of the king!  
 Which ensured him release from sorrows of birth!  
 At that time, *Kōvalaṇ* who lived nine generations  
 Before thy father, being an intimate friend of the king  
 Also heard the divine wisdom.<sup>31</sup>  
 And in seven days all his wealth ancestral and

self-acquired

Distributed among the worthy suppliants and took to  
 ascetic life!

I came here prompted by divine love to behold  
 And worship the silver white *Cayittiam*<sup>32</sup>  
 On the sky-scraping mountain.  
 It stands to annihilate the suffering of humanity.  
 These sages with unfaltering utterance,

Foretold that *Kāvirippūm paddiṇam* would be devoured  
by sea.

The unfailing visioned seers' clear words,  
I heard and stayed back here convinced.  
Oh! Follower of virtuous Path! Hear me further.  
The ripening evil deed slew thy father!  
He became *Tēvā* out of the good deeds he did,  
There will he undergo yet the results of evil deeds<sup>33</sup>  
And will take to penance good  
When Lord *Puttar* penances under the *Pōti* tree,  
Hear the divine discourse of *Puttar* at *Kapilāi*  
With his wife *Kaṇṇaki* and attain *Niruvāṇam*<sup>34</sup>  
All these were revealed to me by the men of Godly voice  
And I have realised the results of their words  
Oh! Thou beautiful as peacock feather!  
I too shall hear *Puttar* tarumam on that day.  
Haven't thou learnt thy future from *Tuvatikaṇ* of  
Kantil?

I learnt this from *Aṟavaṇar*'s saying.  
Oh! Creeper-like! As there is cause for your penance  
at Kacci.

*Aṟavaṇar* also went there. Hence on that day  
Thy mothers too went to that city.  
Oh! Rare jewel! Hear one more thing;  
Kacci, with the golden fort lost its beauty,  
And many lives died as rains failed.  
Behold the exodus from there to this city!  
As there are none to feed the virtuous  
Oh! Thou like the panacea for dear lives!  
It is thy duty to appear there as a rain-bearing cloud giving  
life!"

So spake *Mācāttuvāṇ*.

The select jewelled bowed before *Mācāttuvāṇ*

Holding the Godly bowl in her hand,

Rose up the sky from the western part

Of the ancient city of flag atop fort!

And passed towards north on her aerial route.

She beheld *Kacci* lying on earth, like

*Intirā*'s guarded city<sup>35</sup> shorn of its splendour!

Seeing the beautiful city waning into a pitiable one

The bejewelled girl's heart filled with pity!

She circumambulated the fair ancient city with flagged fort

And descended in its precincts.

Paid reverence to the temple of *Puttar*

Under *Pōti* of golden branches, sapphire leaves and moist

blooms,

Built by *Ilāṅkiḷli*, younger brother of *Todukaḷal kiḷli*.

And reached the nectar-laden flower garden in the

south-west!

One uniformed guard rushed to the king of the land.

Bowed and praised Him and said

"*Kōvalaṇ*'s daughter of great penance,

The most glorious, in *Campu* island

Has appeared like imminent rain cloud in charity hall.

With *Amuta curapi* in her hand!"

Whole-heartedly the king went with his courtiers

Musing, '*Kantiṛ pāvai*'s words are proving to be true'

He adored its divinity and

Went towards the select-bangled<sup>36</sup> and addressed her

"Did the sceptre swerve from right?

Did the penance falter?

Was there laxity in chastity of women with tresses of honey-laden blooms?



Oh! Beauty of virtues! My once fertile land  
 Is in affliction's grip; I know not why?  
 Before me the perplexed a great God appeared  
 'Stop grieving because of your high penance.  
 A damsel will appear! By her great bowl's  
 Life-sustenance, thy broad kingdom will have salvation!  
 Through her grace on *Intirā*'s command  
 Timely rain shall shower abundance!  
 After she enters this wide city  
 Many acts of charity grand will happen!  
 Though the clouds shower not, water shall not diminish!  
 According to the plan of the ancestors of this land  
 Make a tank called *Kōmuki*  
 And an island around it  
 To look as if *Maṇipallavam* has come here!  
 Carve out a lake and rear a grove.  
 After the Goddess departed so saying, I have here created it  
 According to her command; this is the abode."  
 So spake He and showed the place  
 Beholding the grove like a replica of that island<sup>37</sup>  
 The gem of womanhood! Her heart swelled with happiness.  
 She made a lotus seat for *Puttar*

in the approved pattern  
 That she could exclaim, "It is the *Pīdikai* at the island  
 Which showed my previous births truly,"  
 And also built fitting shrines  
 For *Tīvatilakai* and the tutelary Goddess *Maṇimēkalai*  
 As great Goddesses for worship  
 The honour and festivities the king made.  
 The damsel<sup>38</sup> deserving to be worshipped, praised and

worshipped

The *Amuta curapi* the ambrosia of life in her hand  
 Placed she on the lotus seat of *Puttaṇ*  
 And exhorted all the lives to partake the food.  
 The statue like damsel with cobra-hood-alkul  
 Invited all with her sweet speech!  
 Thronged the people speaking eighteen languages!  
 The blind, the deaf, the halt and  
 The destitutes, the dumb, the lame, and the ailing;  
 Those in penance form, and those suffering  
 from hunger sore;

All people the poverty stricken  
 Hundreds of thousands of living creatures!  
 And living humans gathered there!  
 It became the ambrosia of life for all who ate!  
 And it swelled and multiplied, yet undiminished!  
 Like the result of alms placed on the hand of the great!  
 And like the yield of the seeds  
 Sown proper on land with water  
 In conducive season aided by proper implements!  
 Great fertility yielded *Amuta curapi* everywhere!  
 She gave food as the crops yielded owing to good rains!  
 Everyone praised *Maṇimēkalai* curing their hunger disease!  
 With her mothers *Aṛavaṇar* who discarded all vices  
 Reached the good alms choultry of  
 The protector<sup>39</sup> of lives in the fertile ancient city!  
 Hastened she and prostrated before their feet;  
 And washed their feet with devotion good;  
 Placed them on fitting seats and the six flavoured of four  
 kinds of food,  
 She gave them at the proper time with fitting rites!  
 And gave green betel leaves and arecanut and camphor;

And worshipped them again praising,  
 "May my virtuous acts I perform fruition."  
 So saying she discarded her disguise and  
 Again begged their blessings.

1. The outskirts of the garrisoned city is populated in the immediate vicinity by the prince and the fourfold army chiefs. Hence this analogy.
2. Contrivance - To fill in and drain out the swimming pool
3. *Tannīrpantal* - place with a thatched shed where drinking water is given gratis to passers-by during the hot season.
4. *Akil* - Red sanders burnt to give a pleasant smell
5. *Kuvalai* - blue Nelumbo
6. *Kaḷunīr* - Blue Indian water lily
7. *Āmpal* - water lily
8. All the effluvia were drained through covered sewer to the moat. As different coloured blooms are seen in the moat, it looks like a rainbow. And the moat itself is circular in shape, only a bow shape is seen at any given point of view.
9. *Piddu* - A kind of confectionary
10. *Appam* - Thin cake
11. Aromatics - These are five: 1. *Ilavaṇkam* 2. *Ēlam* 3. *Karpūram* 4. *Cātikkāi* and 5. *Takkōlam*
12. Astrologers
13. Minstrels
14. Place - The place in one of the three; high pitch, medium pitch and low pitch
15. *Mākatar* - Professional minstrels who assume sitting posture in sovereign courts and sing the king's exploits
16. *Cūtar* - Professional minstrels who stand in sovereign courts and sing the king's exploits
17. *Vētālikar* - Panygyrists  
 All the three types of minstrels are encomiasts in the royal court to keep the king in good humour. Also see *Poruṇararūppadai* line 82.

18. Defeats scrutiny:- So fine that it escapes the eye
19. This explains the state of civilisation then existing. Similar pleasure parks and amusement places were then in wealthy Chinese and Roman cities.
20. *Maṇimēkalai*
21. *Kōvalaṇ's father - Mācāttuvāṇ*
22. *Āputtiraṇ* ruling the kingdom of *Cāvakam* on account of his charity through the *Amuta curapi*
23. King of *Cāvakam* - *Puṇṇiyārāsaṇ*
24. The beautiful city - *Vaṇci*
25. *Aṟavaṇar*
26. Mother - *Kaṇṇaki*
27. *Vaṇci*
28. Probably there was one expedition to the northern kingdoms upto the Himalayas by one of his predecessor kings who ruled nine generations before *Imayavarampaṇ* who conducted one expedition to the north for the purpose of culling out a block of rock from the *Imayam* (*The Himalayas*) to make an idol for *Kaṇṇaki* the Goddess of chastity, and to bring holy water from the Ganges. The king who was ruling *Cerā* kingdom at the time of this tragic drama is *Cenkudduvaṇ*.
29. *Ilāṅkai tīvu* - main island of Sri Lanka
30. *Camanoḷi* - *Sri pada*, the mount with the foot-prints-in Sri Lanka; also referred to as mount *Cāmantam* in Canto eleven
31. From rowing Buddhist monk (*Cāraṇars*)
32. *Cayittiam* - Buddhist temple
33. Sojourn in heaven does not guarantee total freedom from the results of *Kaṇma*. Heaven dwelling is the result of good deeds only. The unexpired period of resultant evil deeds should be undergone even thereafter.
34. *Niruvāṇam* - Final beauty
35. Guarded city - *Amarāvati*
36. Select bangle - *Maṇimēkalai*

37. That island - *Maṇipallavam*
38. Damsel - *Maṇimēkalai*
39. Protector of lives - *Maṇimēkalai*.

## Canto Twenty-nine

*Tavattiram Pūṇḍu Tarumam Kēdda Kātai*

OR

The Story of Maṇimēkalai's Initiation

Happy at the meeting of *Aṟavaṇa Adikaḷ*, her mother and *Cutamati* at *Kāñci* city, *Maṇimēkalai* bowed before *Aṟavaṇar* and beseeched him to impart her the religious instructions of *Aṟam*. *Aṟavaṇar* told *Maṇimēkalai* that because the king *Nedumudikkilḷi* did not celebrate *Intirā*'s feast due to his sorrow over the loss of the child born to *Pīlivaḷai* through him, *Intirā* and Goddess *Maṇimēkalai* cursed and hence the sea swept over *Kāvrippūm paḍḍiṇam*. *Maṇimēkalai* replied that she came to know of this truth through *Tīvatilakai*. She also told him her hearing the expositions of the different religious pundits and her rejection of the same. She gave up her male form and requested *Aṟavaṇar* to take her under his tuition to reveal the truth of theology and again prostrated before him.

Aravaṇar spoke, "The ancient Puttar revealed two syllogisms only. They are perception and inference. *Pirattiakkam* (perception) is *Cudduṇarvu* (direct cognition). *Anumāṇam* (inference) though of three kinds *Kāraṇam* (Priori), *Kāriyam* (Posteriori) and *Cāmāṇyam* (commonly seen), posteriori alone is without fallacy."

"It consists of five members of syllogism. They are *Pakkam* (thesis), *Ētu* (reason), *Tiddāntam* (example), *Upanayam* (application) and *Nikamaṇam* (conclusion). *Tiddāntam* will comprise the last mentioned *Upanayam* and *Nikamaṇam*.

"Of the remaining *Pakkam*, *Ētu* and *Tiddāntam*, *Tiddāntam* is of two kinds *Cātaṇmiyam* (positive example) and *Vaitaṇmiyam* (negative example). Thesis without fallacy will have universal thesis, universal reason, and universal example. Those with fallacy are called fallacy of thesis, fallacy of reason and fallacy of example."

"*Pakkaṭṭam pōli* (fallacy of thesis) is of nine kinds from *Pirattiakka viruttam* onwards. *Vaitaṇmiya Tiddānta pōli* (negative example) are of three kinds, *Acittam*, *Anaikāntikam* and *Viruttam*. *Cātaṇmiya Tiddānta pōli* is of ten, the first five kinds beginning with *Cātaṇa taṇma Vikalam* and the other five kinds beginning with *Cāttiyāviyāvirutti*. Of these you must examine applying principles of logic, eschew fallacious stuff and find out the truth without a shadow of doubt." So said Aravaṇar.

In this Cantow we find an excellent treatise on Buddhist logic.

## Canto Twenty-nine

*Tavattiram Pūṇḍu Tarumam Kēdda Kātai*

OR

The Story of Maṇimēkalai's Initiation

Praising the young creeper<sup>1</sup> who worshipped him  
 Spoke Aṇavaṇar with tongue of virtue's fame!  
 "To the victory-spear-wielding *Kiḷli*  
*Pīlivalai* daughter of *Nāka nādu* king bore a child.  
 With the just born child went she to *Maṇipallavam*  
 And gave it to *Kampaḷacceddi* who sailed in his single ship.  
 He bowed and received and set sail  
 At pitch dark midnight,  
 The ship wrecked near the *Cōḷa maṇḍala* coast.  
 The lonely surviving merchant, not finding the child  
 Informed the king, who swooned of grief!  
 And launched a quick search and forgot the *Intira Viḷā*.  
 The king of heaven, his feast by-passed, was angry!  
 — Born in thy dear father's illustrious lineage  
 The progenitor, on to the shark-infested sea  
 Steered the ship; it sank and disappeared  
 As a golden needle into a thick woollen carpet



Sinks! So it sank and disappeared.  
 Suffering at the excavated sea<sup>2</sup>  
 For seven days and at point of exhaustion  
 — 'Unfailing observant of *Cīlam*<sup>3</sup> truthfully that he was  
 Of such conduct *Intirā*'s throne of marble  
 Trembled; and knowing the truth  
 That he was fit to be the ancient foremost<sup>4</sup>  
 Under the *Pōti*, hence in the wide sea  
 His suffering thou shalt assuage.'  
 So he instructed *Maṇimēkalai* Goddess  
 And the Goddess rescued him from the sea and placed  
 him on shore.

The just king to rule, and to sway the wheel of *Aṛam*  
 She is of helping nature during every birth  
 So said the *Cāraṇar* and explained the event's cause.  
 Hence for that help the Goddess's name  
 Thy father baptised thee: And thy renouncement  
 On that very day in his dream she spoke as though while awake.  
 Keeping with her wish to the tender-flower-like Goddess!  
*Intiraṇ* cursed .

Hence the city was devoured by sea; thy mothers and I  
 Came to this city to see you praised by all."  
 So spake *Aravaṇa Adikaḷ*.

*Maṇimēkalai* prostrated before *Aṛavaṇar*.

"Guarding the gold-lustred *Pīdikai*  
*Tīvatilakai* also revealed this truth to me;  
 Hence at the beautiful outskirts of *Vaṅci* similar to *Pukār*  
 In disguise, heard the different expositions  
 Of scriptural-truth,subtle of religions  
 In the form of disguise<sup>5</sup> the five-fold religions.  
 I didn't keep in my mind as they are untrue

*Adika!* Reveal to me the real truth,"  
 So beseeched *Maṇimēkalai* of *Aṟavaṇar*.  
 "I shall tell the method of enquiry, Oh! Damsell! Hearken  
 un to me subtly.

The ancient *Puttar*'s syllogisms are two only!  
 The flawless perception and inference are they.  
 They say that *Cudduṇarvu*<sup>6</sup> is *Prattiakkam*<sup>7</sup>

As *Nāma*<sup>8</sup>, *Cāti*<sup>9</sup>, *Kuṇa*<sup>10</sup>, and *Kiriyai*<sup>11</sup>  
 Are contained in *Anumāṇa*<sup>12</sup> they left them.  
*Kāriya*,<sup>13</sup> *Kāraṇam*<sup>14</sup> *Cāmāṇiya*<sup>15</sup> inferences  
 On examination are liable to fallacy!  
 The infallible is as 'smoke in fire' the priori inference.  
 The remaining premises all are posteriori concepts.  
 Hence they are all deemed inferences.  
*Pakkam*,<sup>16</sup> *Ētu*,<sup>17</sup> *Tiddāntam*,<sup>18</sup> *Upanayam*,<sup>19</sup>  
*Nikamaṇam*<sup>20</sup> are the five members of syllogism.  
 Of the five an example<sup>21</sup> of proposition is  
 To say that, 'This hill is fiery  
 Because it is smoky.' It is the reason homogeneous.  
 The example is like different kinds of kitchen.  
 The application is to say 'This hill too is fiery'  
 The conclusion is to say 'Because it is smoky, it is fiery!  
 Whatever is not fiery is not smoky.  
 To say there is no smoke in the water  
 Is an example for the reverse of the thesis.  
 It is called *vaitaṇmiyatiddāntam*.  
 If the nature of the pure posteriori reason is analysed  
 It becomes *Pakka Taṇma Vacaṇam*<sup>22</sup>  
 Example is- 'Sounds of speech are impermanent entities

Because they are produced just as a pot'

Example for analytical inference for others is to say

— 'Whatsoever is produced is impermanent like a pot' —

Example for the *Vipākkam*<sup>23</sup> form of syllogism is

— 'Eternal entities are known not to be products like space' —

This inference is based on negation by retrieval, know ye this!

Example for the inference of negation for oneself is to say

— 'There is no jar in this open space

Because we don't perceive any' —

Just as we perceive no horns on the head of a rabbit — it is

*Pakka taṇm vacaṇam* with example.

Example for the inference of negation for others is to say

Whenever we perceive not a thing crystal clear we deny its  
presence.

As we deny the presence of the horns

On the head of rabbit — it is *Capakka Tanma Vacaṇam*  
with example,

The example for *Vipakkam* is to say Whatever exists will be  
seen

Like a myrobalan in the open hand —

Cause as agent proves the existence of object.

The priori fire proved the posteriori smoke.

If thou want to know how,

It is out of the known principle that wherever there is  
smoke, there is fire.

And the negative inference that wherever there is no smoke

There is no fire! The cause of smoke proved the existence of fire.

If one states that the effect smoke

Will prove the existence of the cause fire,

When one sees before him smoke,

The darkness proceeding straight from it,

Or going up in a spiral as it is due to fire.  
 Whenever you see something overhead dark and smoky  
 Thou hast to infer the existence of fire!  
 Is it possible?  
 If concomittance proves the existence of a fact  
 Then one who had formerly seen an ass and a prostitute at  
 one place  
 Sees an ass at another time, then  
 He should infer the existence of the prostitute then and there!  
 This is<sup>24</sup> not possible.  
 If thou hold that the distinctive negation of the absence of fire  
 Proves the fact of absence of smoke  
 When one did not see in the mane of an ass the tail of a fox.  
 because he saw no tail of a dog he could not infer  
 The existence of a dog's tail in another place  
 Where he saw the tail of a fox  
 This will<sup>25</sup> not be possible.  
 The appendage of *Upanayam*<sup>26</sup> and *Nikamanam*<sup>27</sup>  
 Will be included in *Tiddāntam*<sup>28</sup>  
 Hence they are not acceptable to us  
 Of the thesis, reason and example  
 There are valid and invalid statements.  
 The valid thesis is the proposition,  
 Which includes in it the explicit subject with attribute;  
 And the changes the plainly discernible attribute of conclusion  
 Undergoes when found elsewhere  
 To cite examples for the first and second theses—  
 For the first- 'sound is non-eternal' -a valid proposition  
 For the second- 'sound is eternal' -a valid proposition

In the first example sound, the subject, possesses the attribute,  
non-eternality;

The attribute is *Taṇma*<sup>29</sup> and the possessor there of *Taṇmi*;

Here the attributes are eternality and non-eternality:

The valid reason has three aspects: They are

The necessary presence of the reason in the subject wholly,

The necessary presence of the logical reason in the

similars 'only,

And its necessary total absence in dissimilars.

If similars are inferred, the presence of the fact

And its reason should be present in *Capakkam*<sup>30</sup> and

absent in *Vipakkam*.<sup>31</sup>

If *Capakkam* is to be proved, the attribute

As stated in subject, should be present;

If the premises is 'sound is impermanent' -

Then the similar instance will be,

'The impermanence is like that of a pot.'

And the dissimilar will be

— 'Whatsoever is not non-permanent

That is not produced like the ether!' —

In similars only and in dissimilars never, is seen the

inseparable connection.

Its presence in subject wholly constitutes

The qualification of the application, know this.

The valid examples are of two kinds *Cātaṇmiyam*<sup>32</sup> and

*Vaitaṇmiyam*.<sup>33</sup>

*Cātaṇmiya tiddāntam* is the positive example.

Consists in the existence of the valid reason in the similars only

As - 'whatsoever is a product is not eternal like a pot' —

*Vaitaṇmiya tittāntam* consists in the non-existence

Of the reason when the conclusion does not exist;

These valid theses, reasons and examples  
 Are members of syllogism with no fallacies.  
 Hence they are excellent tools for arriving at irrefutable  
 conclusions.

Invalid theses, invalid reasons and invalid examples are called,  
 Fallacy of thesis, fallacy of reason and fallacy of example.  
 Of the three the fallacies of thesis are nine.

They are *Prattiakkaviruttam*, *Anumāṇaviruttam*  
*Ulōka viruttam*, *Ākama viruttam*  
*Cuvavacaṇa viruttam*, *Appirācittam*  
*Appirācitta vicēdiam*, *Appiracittā upayam*  
 And *Appirācitta campaṇtam*.

Out of the aforesaid *Prattiakka viruttam* is:  
 A thesis incompatible with perception by sense organs like eyes  
 Such as 'Sound is inaudible to the ear'  
*Anumāṇa viruttam* is to propound  
 A thesis incompatible with inference  
 Such as 'Pot is eternal!' which is non-eternal.  
 A *Cuvavacana viruttam* is to state a thesis  
 Incompatible with one's own statement.  
 Such as, 'My mother is barren'.  
*Uloka*<sup>34</sup> *viruttam* is a thesis incompatible with public opinion

Such as 'The brilliant crescent is not the moon.'  
*Ākama viruttam* is a thesis  
 Incompatible with one's own doctrine.  
*Vaicēdikaṇ* whose doctrine is non-eternity  
 To declare, 'Sound is eternal.'  
*Appiracittā vicēdaṇam* is one's opponent not knowing  
 one's conclusion.

The *Pauttaṇ* <sup>35</sup> speaking to the differing *Cāṅkiyaṇ* <sup>36</sup> to say,  
- 'sound, is perishable

As his doctrine is of eternity

The conclusion falls under the fallacy of *Appiracittam*.

*Appiracitta vicēdīam* is,

A thesis with an unfamiliar major term—

Such as, the *Cāṅkiyaṇ* speaking to the differing *Pauttaṇ*

'The soul is animate.'

As the *Pauttaṇ* is a non-believer in souls

The subject suffers a fallacy of unfamiliarity to the opponent.

*Appiracittā upayam* is to advance a thesis

To the opposing debator in such a way

That both terms are unfamiliar such as

The *Vaicēdikaṇ* speaking to the *Pauttaṇ*

'The soul has feelings as pleasurable.'

As the *Pauttaṇ* deals neither

With the soul nor with its feelings,

It falls under the fallacy of

Non-prominence of the two terms.

*Appiracittā campantam* is to propound

A thesis agreeable to the debator of the opposite side;

To an opposing *Pauttaṇ* if a thesis such as 'Sound is non-eternal' is put forward

As it is his doctrine,

No other conclusive proof is necessary.

If we are to speak of the fallacy of reason,

They are *Acittam*, *Anaikāntikam* and *Viruttam* three.

*Acittam* fallacies are of four kinds

They are *Upayācittam*, *Aṇṇiyatarācittam*

*Cittācittam* and *Ācirayācittam*;

Out of the above four, *Upayācittam* is

When the lack<sup>37</sup> of truth of the middle term  
 Is not favourable to either party<sup>38</sup>  
 Such as, 'Sound is non-eternal' because it is visible.  
*Aṇṇiyatarācittam* is for the plaintiff self  
 To propound a reason which is not accepted by the defendant,  
 Such as a statement of reason addressed to *Cāṇkiyaṇ*  
 'Sound is'<sup>39</sup> evolved because it is a product,  
 The *Cāṇkiyaṇ* will comprehend it as the causal sound  
is explicit.

It will not be a tool to prove its non-eternality.  
*Cittācittam* is that cited reason itself is questionable  
 And through which to prove a thing  
 Without questioning such as to say whether it is vapour or mist.  
 To decide unilaterally that 'Because it is pure smoke  
 And hence there is fire!'-

*Ācirayācittam* is to show the defendant  
 The absence of *Taṇmi* not a favourable reason to him,  
 Such as 'Ether is a substance because it has the quality of sound!'  
 For the defendant who holds ether a non-substance  
 The ether the *Taṇmi* is *Acittam*;

*Anaikāntika* fallacy of reason is of six kinds  
 They are *Cātāraṇa*, *Acātāraṇa*, *Capakkaikatēca-virutti*  
*Vipakkai-viyāpi*

*Vipakkaika tēca-virutti* *Capakka-viyāpi*,  
*Upayaika tēca virutti* and *Viruttā viyapicāri*.  
*Cātāraṇam*<sup>40</sup> is the reason being  
 Too general abiding equally in the major term,  
 As well as in the opposite of it,  
 Such as, 'Sound is eternal, because it is knowable.'<sup>41</sup>

The knowable is too general



For it abides in the eternal as well as the non-eternal.  
 It raises doubt about the 'knowable'  
 Whether to know the non-eternality like that of the pot  
 Or to know the eternality like that of the ether.  
 The *Acātaraṇam* is where the middle term  
 Is not general enough abiding  
 Neither in the major term nor in its opposite  
 Such as 'Sound is, eternal because it is audible!' =  
 The reason of being audible to the ear  
 Other than its being in the thesis,  
 It is neither in the *Capakkam* nor in *Vipakkam*,  
 Hence it suffers the fallacy of *Anaikāntikam*<sup>48</sup>  
*Capakkaikātēca-virutti-vipakka-viyāpi* is  
 When the middle term abides in  
 Some of the things homogeneous with  
 And in all things heterogenous from the major term  
 Such as 'Sound is not a product of effort.  
 Because it is non-eternal.  
 The non eternal abides in some of the things  
 Which are not products of effort.  
 Is it not a product of effort like a pot which is non-eternal?  
 Or such as lightning and abides in  
 All things which are not non-products of efforts?  
 Such as  
 "Is the reason of non-eternality appearing like a lightning  
 And not being present there?  
 Or is the non-eternality like that of a pot?  
 And will appear like a product after destruction?  
 Or, will it appear not like lightning in the product  
 after disappearance?"  
 Thus there is dubiety and non-conclusiveness

*Vipakkaitēca-virutti Capakka-viyāpi* is

When the middle term abides in

Some of the things heterogeneous from

And in all things homogeneous with the major term;

Such as 'Sound is a product of effort

Because it is non-eternal.'

The non-eternal abides in some of the things

Which are not products of effort as lightning

And abides in all things which are not non-products of effort.

Of this abiding in lightning and nor present in sky

And abiding everywhere in the non-eternal pot

Falls under the fallacy of *Anaikkāntikam*.

And like lightning being non-eternal

Will it not abide as product of effort?

And like the non-eternal pot

Will it abide as product of effort?

Thus dubiety cropping up and no conclusion being arrived at!

*Upaiyakatēca virutti*<sup>43</sup> is

When the said fallacy of reason

Abiding at one place in heterogeneous things,

And abiding in agreement with the homogeneous things,

Abiding in agreement in only one place,

Such as 'Sound is eternal, because it is incorporeal.'

The reason of incorporeality inclusive of

In the homogeneous thesis of sky and ether

Abiding in the non-corporeality of the sky.

And not abiding in the corporeal ether,

In the heterogenous pot and pleasure

The incorporeal reason abiding in pleasure  
 And not incompatible with pot  
 It is compatible with the homogenous and heterogenous theses.  
 occasionally.

If thou want to know as to how  
 It falls under the fallacy of *Anaikkāntikam*.  
 Is the corporeality eternal like the sky?  
 Or is it the incorporeality is non-eternal like pleasure?  
 So analysing and not concluding in dubiety.

*Virutta viyapicāri*<sup>44</sup> is a non-erroneous contradiction  
 As, when a thesis and its contradictory

Are both supported by what

Appear to be valid reasons;

Such as, the *Pirativāti* speaking

'Sound is non-eternal, because it is a product

The *Vāti* speaking to the *Pirativāti*

'Sound is eternal, because it is always audible,

Though both the reasonings are correct,

Yet they lead to conclusions contradictory!

And hence they are classified as uncertain.

Hence they suffer the fallacy of *Anaikkāntikam*.

If we are to state properly the *Virutta* fallacy of reason

They are of four kinds

*Taṇmacorūpa viparīta cātaṇam*, *Taṇmavicēda viparīta*

*cātaṇam*

*Taṇmiccorūpa viparīta cātaṇam* and *Taṇmi*

*Vicēda viparīta cātaṇam*.

*Taṇmacorūpa viparītacātaṇam* is

When the plaintiff speaks contradictory to his thesis

Such as, 'Sound is eternal because it is a product'

As what is produced is non eternal.'

The reason of product having failed to prove its thesis of  
eternality

It proves non-eternality, hence contradictory!

*Tañma vicēda viparīta cātaṇam* is the said reason by the  
plaintiff

To put forth his thesis contradicting to its speciality

Such as, 'The organs of sense like eyes

Are serviceable to some being

Because they are made of particles like a bed-cum-seat etc' —

By inferring the eyes as serviceable to others,

Like user of the bed,

To conclude that eyes can be used by others too,

Is to conclude the formless soul like the bodied persons

using the bed.

The speciality of the soul is negatived by the conclusive

thesis.

If suffers from the fallacy of contradicting reason.

*Tañmiccorūpa viparīta cātaṇam* is

The plaintiff's reason itself is inconsistent with the minor term;

Such as - 'Generality is neither a substance

Nor a quality nor an action'

For any substance, Quality and action differ in reality.

If a *Vaicēdikaṇ* says it is like generality and particularity

While the reason shown by the plaintiff as

When the truth differs where

Substance, quality and action stand together

The state of difference of generality in all the three,

As it is not present in the premises of quality to be proved,

And as there is no generality or particularity in the

example shown

It has contradicted the premises of quality,

And produced the non-quality;  
 Hence it suffers from the fallacy of contradictoriness.  
*Taṇmi* *vīcēda viparīta cātaṇam* is  
*Taṇmi* contradicting the particularity of the quality.  
 The aforesaid reason becomes the quality.  
 It proves the action and quality not held by the subject  
 plaintiff.

And ends in the fallacy of contradictoriness  
 Hence it spoiled the *Taṇmi*'s particular quality.  
 Of the two kinds of fallacies of examples  
 Namely positive and negative  
 The fallacies of positive examples are of five kinds.  
 They are (1) *Cātana taṇma vīkalam*, *Cāttiyā taṇma vīkalam*  
*Upaya taṇma vīkalam*, *Anaṇṇuvayam* and  
*Viparītaṇṇuvayam*.

The fallacies of negative examples are of five kinds  
 They are *Cāttia viyāvīruttī*, *Cātana viyāvīruttī*  
*Upayavīyāvīruttī*, *Avvetirēkam* and *Viparīta vetirēkam*.  
 Of them, *Cātana taṇma vīkalam* is  
 The example shown by the plaintiff being not homogeneous  
 with the middle term.

Such as; 'Sound is eternal  
 Because it is incorporeal  
 That which is incorporeal is eternal as atoms.'  
 The example suffers from this fallacy.  
 For the atoms cannot serve as an example;  
 Because they are not incorporeal but they are eternal.  
 This is a fallacy of excluded middle term.  
 As it is not homogeneous with the middle term.  
*Cāttiyataṇmavīkalam* is in the cited example  
 The conclusive evidence is not enough,

Such as: 'Sound is eternal because it is incorporeal,  
 That which is incorporeal is eternal as intelligence.'  
 Intelligence cannot serve as an example  
 Because it is not eternal;  
 As the example shown though incorporeal is not homogenous  
 with the major term,  
 It suffers from the fallacy of the excluded major term'  
*Upayatanmavikalām*<sup>45</sup> is, in the shown example  
 It is homogeneous neither with the middle term nor with the  
 major term.  
 And it is of the two kinds-presence and absence.  
 Of these *Caṇṇāvula upayatanmavikalām* is  
 When the cited example is homogeneous  
 Neither with *Cātaṇam*<sup>46</sup> nor with *Cāttiam*<sup>47</sup>  
 The major premise being 'Sound is eternal,  
 Because it is incorporeal' being the middle term  
 Are not in harmony with the example.  
 And furthering the proposition as  
 Whatever, whatever is incorporeal  
 It is eternal like a pot—  
 The shown example is corporeal and a product  
 Is neither incorporeal nor eternal;  
 And thus it suffers the fallacy!  
*Acaṇṇāvula upaya taṇma vikalam* is  
 In a non-existent thing to show homogeneity  
 Neither with the middle term  
 Nor with the major term,  
 Such as 'Sound is non-eternal  
 Because it is corporeal  
 Whatever, whatever is corporeal it is non-eternal like the sky'  
 The major term non-eternality,  
 The middle term corporeality,

These both for the plaintiff who says "Sky is non-existent."  
 Hence contradictory on both the terms;  
 For the plaintiff who holds the existence of the sky as an object  
 Because the sky is eternal and incorporeal,  
 It suffers from the fallacy of contradictoriness.  
*Anaṇṇuvayam*<sup>48</sup> is of the middle and major term  
 Not showing the universal connection  
 But only the connection between the two terms  
 Such as: 'sound is non-eternal, because it is a product of effort  
 Without saying the universal truth  
 As whatever, whatever is produced that is non-eternal  
 And to say in the pot the connection is seen  
 It suffers from the fallacy of absence of *Aṇṇuvayam*.  
*Viparīta aṇṇu vāyam* is a homogeneous example  
 Showing an inverse connection  
 Between the middle term and the major term  
 Such as: "Sound is non-eternal  
 Because it is a product of effort  
 Whatever is non-eternal is a product of effort as a pot.  
 The pot being both non-eternal  
 And a product of effort  
 The connection between the major term  
 And the middle term has been inversed.  
 Thus it suffers a fallacy of inverse connection.  
 Because whatever is non-eternal is a product.  
*Vaitaṇmiya tiddānta cāttiya viyā virutti*<sup>49</sup> is of five kinds  
 They are *Cāttiya viyā virutti*, *Cātaṇa viyā virutti*  
*Upaya viyā virutti*, *Avvetirēkam* and *Viparīta vetirēkam*.  
 Out of the above five, *Cāttiya viyā virutti* is  
 To put forth an example  
 Which is not heterogeneous  
 From the opposite of the middle term

Such as: 'Sound is eternal  
 Because it is incorporeal  
 Whatever, whatever is non-eternal  
 Is also incorporeal as atoms.  
 In the cited example,  
 Atom being eternal and corporeal  
 The middle term reason incorporeality  
 Being excluded  
 The probandum eternality  
 Not excluded.  
 Thus it suffers the fallacy of  
 Included middle term  
 In a heterogeneous example.  
*Cātana viyā virutti* is  
 To put forth an example  
 Which is not heterogeneous  
 From the opposite of the major term  
 Such as: "Sound is eternal,  
 Because it is incorporeal,  
 Whatever is non-eternal  
 That is not incorporeal as *Kanmam*"  
 The negative example *Kanmam*  
 Being incorporeal and non-eternal  
 The probandum eternality  
 Is excluded.  
 And the reason, non-corporeality  
 Is not excluded.  
 Thus it suffers  
 From the fallacy of  
 Included major term,  
 In a heterogeneous example.



Upaya viyā virutti is for the debator  
 To cite an example heterogeneous  
 From neither the opposite of the middle term  
 Nor the opposite of the major term  
 Such as: 'sound is eternal, because it is incorporeal  
 Whatever is non-eternal, is not incorporeal as a pot'.  
 The example 'pot' is neither eternal nor incorporeal  
 Thus it suffers the fallacy of  
 Included middle and major terms  
 In a heterogeneous example:  
 Upayā viyā virutti is of two kinds  
 They are uṇmayiṇ Upayā viyā virutti and iṇaiyiṇ Upayā  
 Uṇmayiṇ Upayā viyā virutti is to cite an example. Viyāvirutti  
 Heterogeneous to the major and the middle terms  
 Such as the plaintiff declaring  
 Sound is eternal, because it is incorporeal  
 If the respondent affirms  
 Whatever, whatever is non-eternal and non-incorporeal  
 Like the sky,  
 The cited example 'sky' by the method of difference  
 For the plaintiff who holds the sky as a product  
 And as the sky is eternal and incorporeal  
 From the view-point of those who maintain the sky to be a reality  
 And therefore the probandum eternal and the reason  
 incorporeality  
 Are both excluded from the sky.  
 Iṇmaiṇ upayā viyā virutti is such as- 'Sound is non-eternal  
 as it is corporeal.  
 Because whatever, whatever is not non-eternal is also incorporeal  
 Like the sky-' being the Vaitanmiya example  
 For him who holds the sky as a non-product

As it is not a reality in itself

There is no exclusion (from the sky) of the probandum

non-eternal

And of the reason 'corporeality', hence

It suffers from the fallacy of excluded middle term and major term!

In a heterogeneous example<sup>50</sup>

*Auvetīrēkam* is to put forth

A heterogeneous example

Between the middle and the major terms such as

'Sound is eternal as it is not a product of efforts

Whatever, whatever is non-eternal that is not-non product'  
of effort'

Not showing this absence of disconnection to the opponent

If one is to say as we have seen product and non eternality in a pot, '

There is the absence of disconnection between

The middle term and the major term

It suffers from the fallacy of absence of disconnection of a  
heterogeneous example

*Viparīta vetīrēkam* is to propound a heterogeneous example

Showing an absence of inverse disconnection

Between the middle and the major terms

Saying such as 'Sound is eternal

As it is corporeal 'and not saying' Wherever there is non-eternality

There is also non corporeality.' But saying such as

'Whatever there is non-corporeality

There is also non-eternality' —

This faltering statement suffers

From the fallacy of an example of absence of inverse

disconnection

Between the middle and the major terms. Know ye this.  
 From the fallacies enumerated above  
 And the false conclusions established by them  
 Thou shalt know clearly by discrimination:  
 The falsehood and the truthfulness  
 Of the premises stated  
 And know ye clearly what to accept  
 And what to reject by inquiry."

1. *Maṇimē kalai*
2. Indication that the ship sank near the coast. The shallow depth is excavated.
3. *Cīlam* - Five-fold virtues.
4. Lord Buddha. He is fit to become a Buddha.
5. The form of disguise. She was in the disguise of an elderly man. As the disguise is incompatible with truth, the scriptural revelations of the five religions were not compatible with truth. Hence 'I discarded as I did of my disguise.'
6. *Cudduṇarvu* - Direct cognition or presentative cognition
7. *Pirattiakkam* - perception
8. *Nāma* - Name
9. *Cāti*— sub-species
10. *Kuṇa* - Quality
11. *Kiriyai* - Action
12. *Anumāṇa* - Inference: Dignaga calls these *pancavita kalpana* and excludes them from perception as they are obtainable in the inference as well. Buddhism as Expounded in *Maṇimē kalai* - by Dr. C. N. Kandasamy, p. 260.
13. *Posteriori*
14. *Priori*. They are causal and consequential Dr. N. Balusamy studies
15. The Common ibid in *Maṇimē kalai* P 93.
16. *Pakkam* - Thesis
17. *Ētu* - Reason
18. *Tiddāntam* - Example

19. *Upanayam* - Application
20. *Nikamaṇam* - Conclusion
21. In the order of enumeration, a minor change is found in *Maṇimē kalai*. Next to the positive example, *Cāttanār* should have presented the negative example. But only after explaining the application and conclusion he deals with the negative example. Following the galaxy of Buddhist logicians, *Cāttanār* gave credit to the five-membered syllogism. Nevertheless the current syllogism of *Cāttanār*'s time represented in the Dignaga school contained three members only, which have been exploited by *Cāttanār* elsewhere in his work. Buddhism as Expounded in *Maṇimē kalai* by Dr. S.N. Kandasamy, p. 264.
22. Analytical inference for oneself.
23. *Vipakkam* - Negative
24. and 25. *Cāttanār* disproves the Nyaya theory of *Vetirēkam*
25. *Cāttanār* disproves the Nyaya theory of negation.
26. *Upanayam* - Application
27. *Nikamaṇam* - Conclusion
28. *Tiddāntam* - Example  
*Cāttanār* affirms the three membered syllogism of the Buddhistic school of thought. This syllogism was first introduced by Nagarjuna of the Madhyamika school and it was then advocated and applied by Maitreya, Acanga, Vasubandhu and Dignagar of Buddhist logicians. Buddhism as Expounded by *Maṇimē kalai* by Dr. S. N. Kandasamy, p.270.  
Dignagar includes *Upanayam* and *Nikamanam* in the thesis i.e. *Paṅkam*, Whereas *Cāttanār* includes them in examples. Thus he differs from Dignagar.
29. *Tanma* (Tamil), *Dharuma* (Sanskrit), *Attribute* (English).
30. *Similar*
31. *Dissimilar*
32. *Homogeneous*
33. *Heterogeneous*
34. See *Thirukkural* No.850.

35. Pauttaṅ - Buddhist
36. Caṅkiyaṅ - Sāṅkhya.
37. Gothamaṅ calls this Cūropacittam
38. Vāti - Plaintiff, Prati vāti - Defendant
39. The Mīmāṃsīkās do not accept that sound is a product.
40. Cātāraṇam - common to similar and dis-similar.
41. The knowable is too general because it abides in the eternal as well as the non-eternal. This is a fallacy of being too general.
42. Acātāraṇa fallacy of Anaikāntikā reason.
43. Upaiyakatēca anaikāntica - fallacy of reason
44. The fallacy of Vīratṭa - Viyapicāri - reason
45. The fallacy of example (Upayataṇma vikalam). For this Cāttaṇār does not cite an example. But in Nyaya pīravecika the example shown is 'Sound is eternal, because it is incorporeal. That which is incorporeal is eternal as pot.' Cāttaṇār alone has divided this fallacy into two kinds. 1. Caṇṇa - presence; 2. Acaṇṇa - Absence.
46. Cātaṇam - Middle term
47. Cāttiam - Major term
48. A homogeneous example showing a lack of universal connection between the middle term and the major term
49. Negative examples (Vaitaṇmiya tiddānta cāttiya viyā virutti)
50. This is a significant contribution of Cāttaṇār to Buddhistic Logic.

## Canto-Thirty

*Pavattiṛam Aṛuka Eṇa Pavai Norṛa Katai*

OR

The Story of *Maṇimēkalai* Taking to Penance for  
Severance of Sin's Might

To *Maṇimēkalai*, *Aṛavaṇa adikaḷ* taught the principles of logic for inquiry to find out the truth and to discard the untruth. In order to initiate her into the subtler tenets of the *Putta's* doctrine, he began to reveal her more. *Maṇimēkalai* worshipped the triple gems of *Buddham*, *Dhammam*, and *Sangham* and sought refuge in *Bhuddha Dammam*. *Aṛavaṇar* said, "When all living creatures were void of knowledge, *Puttar* came down, from the *Tudita lōkam* and was seated under the Bodhi tree and through intense penance obtained complete knowledge of the truth of things.

He conquered *Māraṇ* and utterly destroyed the three faults. A number of *Puttas* being incarnated taught the divine virtues revealed by the progenitor of *Puttas*. I shall reveal them to you." So saying he taught her the twelve *Nitāṇas*, their kinds of spheres and the three connections, the three lives and elements of causal law.

He further revealed the four noble truths, five-fold *Kantās*, the six-fold forms, the four-fold *Nayās* and questions and answers for clarifying doubts.

Finally he teaches her the three steps to *Niruvāṇā*, how to eradicate lust, how to root out hatred and how to destroy delusion.

*Maṇimēkalai* with the help of the light of wisdom shown by *Aṟavaṇa Adikaḷ*, took to penance declaring "I shall hear the *Tarumam* and tear asunder the force of sins."

## Canto-Thirty

*Pavattiṛam Aṛuka Eṇa Pāvai Nōṛṛa Kātai*

OR

The Story of *Maṇimēkalai* Taking to Penance for  
Severance of Sin's Might

Having known her former embodiments  
*Maṇimēkalai* took to charitable acts  
And obtained pre-eminence in virtues!  
Worshipped *Puttar*; *Taṇmam*<sup>1</sup> and *Caṅkam*<sup>2</sup>,  
The three Gems adoring them thrice<sup>3</sup>  
After she has sought refuge in *Puttans'* feet in the assembly  
in total surrender,  
*Aṛavaṇar* told her the history of *Puttar*—  
The flawless-great-virtues' contradictionless-embodiment!  
And then *Aṛavaṇar* continues to teach her,  
"When all lives were void of knowledge  
At the proper beseeching of the crowned *Tēvās*



Leaving the *Tudita lōka* and incarnating in this world  
 And seated under the *Pōti*<sup>4</sup> tree!  
 Vanquishing *Māraṇ*<sup>5</sup> and emerging as a great victor!  
 And scorching completely the three blemishes<sup>6</sup>  
*Puttar* spake *Vāimai*<sup>7</sup> the protection-giving

speech for the lives.

The innumerable *Puttas* incarnating after him  
 Spake the same truth out of compassion for lives  
 That<sup>8</sup> truth I shall reveal thee."

It contains in twelve precepts

Dependently originating,<sup>9</sup> redemption of one

Leads to the redemption of the others,

As they are chain of cause and effect.

They are explicit as gyrating spheres,

When in this order of cause, and consequence,

The first ceases to exist, the next follows in cessation.

Thus when there is no cause there is no effect!

When it comes into existence thro' a cause that which follows  
 it does so invariably!

Hence such and such dependent origination

Are properly described as a chain of causes and conditions!

They are regarded as substance and attribute

They fall into four groups

And have three connections;

Inquiry reveals, it is the cause for the three-fold<sup>9(1)</sup> births!

And extends over three lives!

The time fittingly being three divisions.

It produces faults<sup>10</sup>, deeds and their results;

The twelve *Nitāṇās*<sup>11</sup> are impermanent,

And they cause only sorrow.

When one knows this nature as useless and sorrowful and leaves  
 them,

There is assurance for permanence of release.<sup>12</sup>  
 They give place to explain the four noble truths  
 And constituting the five-fold *Kantās*<sup>13</sup>  
 They are capable of being argued in the six forms  
 They yield four-fold good effects through four-fold *Nayās*<sup>14</sup>  
 And are amenable to four-fold questions and four-fold answers.  
 They are not produced nor do they decay,  
 Other than coming in succession, they disappear not!  
 They are caused and not self actualising.  
 Nor do they have ego and possessive trait!  
 They neither enter nor make their exit!  
 Neither they are completed nor do they complete themselves;  
 It ceases when others cease. It does not cease of itself.  
 These *Nitāṇas* are the sources for the deeds and results  
 Birth, and deliverance and others.  
 Ignorance<sup>15</sup>, dispositions<sup>16</sup>, consciousness<sup>17</sup>, mind and body<sup>18</sup>  
 Six organs<sup>19</sup> of sense, contact<sup>20</sup>, sensation<sup>21</sup>  
 Craving<sup>22</sup>, grasping<sup>23</sup>, becoming<sup>24</sup>, birth<sup>25</sup>, effect of action<sup>26</sup>  
 Are the twelve kinds of *Nitāṇas*  
 Deliverance sure for the born who know these twelve,  
 Those who know them not, know only the fathomless hell.  
 If thou askest me, 'what is ignorance?'  
 Being in delusion not realising  
 What one has understood through the means of knowledge  
 of the aforesaid  
 And believing in the existence of the horns of a rabbit  
 Because some one says that they do exist.  
 In the three worlds the lives' groups are innumerable.  
 Of the different lives, they are called  
 Mankind, *Tēvās*<sup>27</sup> and *Pirammās*<sup>28</sup>  
*Narakās*<sup>29</sup>, animals and ghouls<sup>30</sup> - six kinds.

Actions are of two kinds-virtue and sinful,  
the result of which,

Life takes birth in the appropriate embryos.

And the deeds become ripe of fitful fruits

And shows the mind, bliss or sorrow, accordingly.

Oh! Damsel with choice bangles!

If thou askest me, 'What is sinful?' -I shall tell thee

'Killing, theft and desire of lustful desire of evil result

these three.

Spring from the body till the cessation of its link with them;

Lying, *Kuralai*<sup>30(1)</sup> harsh words and frivolous and useless chat

Are the four sinful deeds arising from speech;

Covetousness, anger and illusion,

Are the three evils emerging from the mind;

Those with intellect knowing these ten evils

And their off-springing results

Will not follow them; even mentally if they so follow

The doers will be born as animals, ghouls or *Narakās*;

And will experience disturbed mind and afflictions.'

If thou askest me, 'what is deed of virtue?'

Abstaining from doing the ten evil deeds aforesaid

Following the good precepts and exercising charity,

The doer will gain rebirth in the higher worlds;

Of the *Tēvās*, humans and *Piramṁās*

And lead a life of enjoyment and

-As a reward for the virtuous deeds they did-

Consciousness<sup>31</sup> is like the maid of the sleeping man.

Happens to be a witness without agency<sup>32</sup> or experience<sup>33</sup>,

Name and form<sup>34</sup> are the life

With the consciousness and the form - so say the learned!

On inquiry we find that the six gateways of sense  
Constitute the six fields of operation - so say the learned.  
Sense contact<sup>35</sup> is defined as the consciousness  
Coming into contact with the external objects through  
sense organs.

The contact of consciousness with the object is feeling<sup>86</sup>,  
And experiencing its effect:

Craving consists innot being satisfied with that,  
That is thus enjoyed;

Clinging<sup>37</sup> is the knowledge of where craving is attached.

Becoming<sup>38</sup> is existence out of aiming results,

Through the collection of actions giving fruits to the doer;  
And so doing,

Birth is according to the nature of deeds past.

Consciousness in union with the other *Nitāṇās* matured,

## Taking different forms of life

According to the principle of cause and effect;

Bodily affliction, being different from *Nitāṇās*,

From ignorance onwards, is called disease.

Differing from and disturbing the system of the body

It causes affliction to it

Due to degeneration, the decline

Of the nature of the body till death, is called old age;

**The final decay of the body of form-cum-formlessness**

Like the setting sun is called death.

Conditioned by ignorance is disposition;

Conditioned by disposition is consciousness;

Conditioned by name and form are the six senses:

Conditioned by the six senses is awareness;

Conditioned by awareness is feeling;  
 Conditioned by feeling is craving;  
 Conditioned by craving is grasping;  
 Conditioned by grasping is becoming;  
 Conditioned by becoming is birth;  
 Conditioned by birth, disease, old age and death.  
 Grief, lamentation, suffering, dejection, comes into being  
 Such is the arising of the entire mass of ill-  
 On account of the causation of the collective force of *Kaṇmam* -  
 So say the learned.  
 This experience<sup>39</sup> is an endless cycle incessantly whirling;  
 From the fading away of ignorance comes the stopping of  
 disposition;  
 From the fading away of disposition comes the stopping  
 of consciousness;  
 From the fading away of consciousness comes the stopping  
 of name and form;  
 From the fading away of name and form comes the stopping  
 of six fields of operations;  
 From the stopping of six fields of operations comes the stopping  
 of sense contact;  
 From the cessation of sense contact comes the stopping  
 of feeling;  
 From the stopping of feeling comes the stopping of craving;  
 From the ceasing of craving comes the stopping of clinging;  
 From the stopping of clinging comes the stopping of becoming;  
 From the stopping of becoming comes the stopping of birth;  
 From the stopping of birth comes the stopping of disease,  
 old age  
 Death, sorrow, lamentation, dejection and despair!  
 Thus<sup>40</sup> liberation is achieved' - so say they who know.

As ignorance and disposition - these two  
are the cause for all ills the learned say they constitute the  
prime group.<sup>41</sup>

Consciousness, name and form, six spheres of operation  
Sense contact and feeling-these five

As they are the outcome of the aforesaid two

The learned say that they constitute the second group.

Craving, clinging and the so-called sum total of the deeds<sup>42</sup>

These three as they are the effect of the five aforesaid *Nitāṇās*

And are the present cause in the chain, they form

the third group.<sup>43</sup>

Birth, disease, old age and death

Are the result of the suffering due to past *Kaṇmam*

The learned call it as the fourth group.<sup>44</sup>

Three Links<sup>45</sup>

Being the cause for birth, the concurrent

Joining of disposition and consciousness is the first connection.

The link between the feeling and craving joining concurrently

is the second connection,

It is seen without doubt.

Becoming and birth when they concurrently join

And go ahead is the third connection.

The Three Lives

Causal Birth

When we talk about the three-fold births

To stay put in *Camāti Yōkā*<sup>46</sup> as the final beatitude

Through the *Vicutti way*<sup>47</sup> with full conviction.

In this birth there is only *Uṇarvu*.

Subtle birth

The second birth consists in not being *Uṇarvu*<sup>48</sup> alone

But to take a form to give abode to the *Uṇarvu*.

### Gross Birth

For the *Uṇarvu* and form to abide concurrently  
To take birth as gregarious humans, Gods and animals is  
the third birth.

### Divisions according to time

When we examine the three divisions of Time

#### Past

Ignorance and disposition causing forgetfulness  
Should be known as belonging to the past life.

#### Present

Consciousness, name and form, six fields of operation  
Sense contact, feeling, craving, clinging and *pavam*  
These, according to the division of time.  
Shall be held as present life.

#### Future

Birth, disease, old age, death  
Grief, lamentation dejection and despair  
Are said to belong to the future life.

### The Causal law

Craving, clinging, ignorance-these  
Are called the infectious *Kurṟam*<sup>49</sup>  
The formful existence, *Pavam*<sup>50</sup> and the  
*Kaṇmā* closely on heels constitute action.  
If we examine the effect that follows, it is misery.  
It includes consciousness, name and form,  
Six fields of operation, sense - contact, feeling,  
Birth, old age, disease and death  
*Kurṟam*, action and effect are misery-yielding  
The form of birth out of *Kurṟam* etc. is transitory  
All lives have no soul  
Realising so ensures deliverance!

*Nōi*

Consciousness, name and form, six spheres of sense operation  
 Sense contact, feeling, *Nukarvu*<sup>51</sup>  
 Birth, disease, old age and death  
 Lamentation, dejection and despair are the said *Nōi*.<sup>52</sup>

Origin for *Nōi* (suffering)

The origin for the appearance of *Nōi* comes from  
 Ignorance, action, craving, clinging and the sum total  
 Attachment is the cause for the misery and birth; <sup>of *Kaṇmam*</sup>  
 Non-attachment is the cause for bliss and deliverance;  
 This is in nutshell, the noble truths four!  
 Form, feeling, *Kuṛippu*,<sup>53</sup> *Pāvaṇai*<sup>54</sup> and consciousness  
 Are called five *Kantās*.  
 If to say faultlessly, the six-fold forms are  
 —Conforming to *Tokai*, *Todarcci*, *Taṇmai*— *Mikutturai*  
 and *Iyainturai* four

Are *Uṇmai vaḷakku*, *Iṇmai vaḷakku*  
*Uḷlatu cārnta Uṇmai vaḷakku*, *Illatu cārnta Iṇmai vaḷakku*  
*Uḷlatu cārnta Iṇmai vaḷakku* and  
*Illatu cārnta Uṇmai vaḷakku*  
 Of the said *Tokaittiram*,<sup>55</sup> it is body, water and country.  
*Todarcci*<sup>56</sup> is seed, plumule, shoot and inflorescence.  
 This cause and effect showing as paddy.  
*Iyalpu mikutturai* is to emphasise any one of the qualities  
 of a thing

Such as, A thing has vanished

A thing has happened

A thing has ripened.

*Iyainturai* is, such as

A meaningful group of letters is a word



The time limit of several days is called a month

*Uḷvaḷakku* is to assert that *uṇarvu* is a reality

*Ilvaḷakku* is hare's horn

*Uḷlatu cārnta Uḷvaḷakku* is to assert that corresponding to the  
Consciousness there will always be feeling;

To say that the consciousness, the reality

Has appeared like lightning is *Ilvaḷakku*;

*Illattu cārnta Uḷvaḷakku* is to state

That the effect may appear without a cause.

*Illatu cārnta Ilvaḷakku* is to say

There is no form for *Muyal kōdu*<sup>57</sup>

As it is a non-reality.

The four-fold *Nayas*<sup>58</sup>

The extold four-fold *Nayas* are

*Oṟṟumai*, *Vēṟṟumai*, *Puriviṇṇmai*, *Iyalpu*, know ye.

*Oṟṟumai Nayam*<sup>59</sup>

Of the four, *Oṟṟumai nayam* is

To realise the things that stand as cause and effect

And to consider them without difference either as cause

or as effect.

*Vēṟṟumai Nayam*<sup>60</sup>

The preceptor would like ye to hold as distinct entities

When cause and effect are not looked upon as unified  
structure.

It is *Vēṟṟumai nayam*.

*Puriviṇṇmai Nayam*

Between a thing, the cause and effect cannot be

totally destroyed

And a thing that evolves from the one that cannot be

totally destroyed

To say that consciousness does not permit  
 To establish a cause and effect relationship  
 The preceptor likes to call this *Puriviṇmai Nayam*<sup>61</sup>  
*Iyalpu Nayam*<sup>62</sup>

To say that paddy plant will grow  
 Out of paddy seed is called flawless *Iyalpu Nayam* .

### Uses of *Nayās*

The benefits of these four *Nayās* are the knowledge that  
 All things are related by cause and effect

And nothing is solitary.

We shall not have attachment on such objects.

There is no agreement between the agent of action and actions  
 From the Concomitant cause, the effect takes birth.

That it is neither that nor the other.

By division they are four

### Four-fold Questions and Answers<sup>63</sup>

There are four answers to questions

They are *Tuṇintu*<sup>64</sup> collal, *Kūrittu moḷital*<sup>65</sup>

*Viṇāviṇ viduttal*<sup>66</sup> and *Vāi vālāmai*<sup>67</sup>

### *Tuṇintu Collal*

For a question whether a thing that comes into existence

Will also go out of existence?

To answer, 'Yes it will go out of existence' is *Tuṇintu collal*

### *Kūrittu Moḷital*

For a question, whether a dead man

Will be born again or not

To answer, 'If he is free from attachment in life

He is not reborn;

Otherwise he will be reborn' is called *Kūrittu Moḷital* by the  
 wise.

*Viṇāviṇ Viduttal*

*Viṇāviṇ viduttal* is for a question

Whether it is the seed that comes first or the palm tree?

'Reply to answer by the enquiry

Which seed and which particular tree?'<sup>68</sup>

*Vāi Vālāmai*<sup>69</sup>

*Vāi vālāmai* is to reply a question by remaining silent.

Whether the sky flower is new or old?

Bondage and deliverance and their individual cause

None will help you to get at it.

For all the objects I have enunciated above

Lust,<sup>70</sup> anger and delusion are the cause

Realise that objects are non-eternal.

Sorrowful, soulless and loathsome!<sup>71</sup>

— By analysing them separately

This leads to extirpation of desire.

Knowing the attitudes of *Maittiri*,<sup>72</sup> *Karuṇā*<sup>73</sup> and *Mutitai*<sup>74</sup>

And by the purified good consciousness

Meditating on them remove anger.

Remove delusion through examination of

*Curuti*,<sup>75</sup> *Cintaṇai*,<sup>76</sup> *Pāvaṇai*<sup>77</sup> and *Taricaṇai*<sup>78</sup>

Through the following of these four-fold ways,

Remove the darkness of mind!"

So spake *Cāttaṇār* without contradictions,

In words of virtue and showed crystal clear

The light of wisdom.

The statue-like *Maṇimēkalai* donned on her,

the mantle of penance.

Hearing *Tarumam*

Declaring "Let the sin's might be severed"

She took to penance

1. Virtues
2. Assembly
3. i) I seek refuge in Buddha's feet - *Puttam caraṇam kaccāmi*  
 ii) I seek refuge in virtue's self - *Tarumam caraṇam kaccāmi*  
 iii) I seek refuge in the assembly - *Caṅkam caraṇam kaccāmi*  
 Also it means repeating the formula by word, mind and heart. This is the first phase to become worthy of a Buddhist disciple.
4. *Pōti* - The great fig tree at Gaya where Buddha sat in yogic pose
5. *Māraṇ* - The tempter
6. Three blemishes - Ego, action (*Kaṇmam*) and deception. Also three faults arising from mind, word and body
7. *Vāimai* - Truth final
8. *Putta's teaching*
9. Some commentators call this phenomenon as dependant origination — Prof. Das Gupta; while Dr. S. N. Kandasamy calls it dependant production and the reverse process as stopping of one leading to the stopping of the other.
- 9.1 Causal subtle and gross.
10. Faults - Also delusions
11. Of the twelve *Nitāṇas*, none is first and none last. They revolve non-stop like a wheel.
12. Release - *Niruvāṇa*
13. *Kantam* - Attribute, Trace of trait of previous embodiment
14. *Nayam* - The principles of causal relations. They are four. The principle is 'stand point of looking at things' Das Gupta
- Twelve *Nitāṇas*:
  15. *Pētamai* - ignorance
  16. *Ceikai* - actions, disposition
  17. *Uṇarvu* - consciousness
  18. *Aruvuru* - mind and body
  19. *Vāyilāru* - Six organs of sense
  20. *Ūru* - contact
  21. *Nukarvu* - sensation (feeling) Also experience Dr. N. Balusamy studies in *Maṇimēkalai* Page 111

22. *Vēdkai, Viḷaiṇu* - craving
23. *Paṛṛu* - grasping
24. *Pavam* - *Karumaḷttam Kaṇmakkūddam* - becoming or existence
25. *Piṛappu, torṛam* - birth
26. *Vinaippayan* - effect of action (*Kanma* - Sanskrit). *Piṇi, Mūppu, Cākkādu* - decay, old age and death; *Avalam, Araṛṛu, Kavalai, Kaiyāṛu* - seven malefic aspects: old age and dying; grief, sorrow and lamentation; suffering, dejection and despair; effect of *Kanmā*
27. Heaven-dwellers
28. Kings of heaven
29. Hell-dwellers
30. Evil sprits or *prētās* 30 (1). Casting aspersion and calumny by back-biting
31. Milanda Panha (100 B.C.) describes consciousness, to a watchman at the crossroads as a mere witness. In Ajanta paintings the tailless ape climbing a tree indicates this *Nitāṇā*. *Cāttanār* uses the word *Uṇarvu*. It is called *Meiyuṇarvu* by *Cittās* like Saint *Tirumūlar*. It is the transcendent cosmic vibration as an infirma species or epitome in human life. The English word consciousness lacks the vibrant force. see translators' - *Avvai kural*. *Kaḷakam* edition
32. Agency - *Karutiruttuvam*
33. Experience - *Pōkatiruttuvam*
34. Name form-Life with consciousness; form-*Udampu* i.e. The psychical aspect and the physical aspect of man.
35. The sixth *Nitāṇā*; Keeth says it denotes the cooperation of the attention aspect of consciousness directed to the organ in contact with an object.
36. Feeling - *Vētana* (Sanskrit)
37. Clinging - *Paṛṛu*
38. Becoming - *Pavam*; should be construed as personality of the individuals as he is the product of the sum total of *Kaṇmam* and the present state of mind.
39. Experience - Feeling, enjoyment or suffering i.e. *Nukarcci*
40. Removal of cause ensures removal of consequence

41. First group - Causal group for the subsequent causes and consequences.  
It is the causal group in the past. The second group is the resultant one in the present.
42. I have called this state of being at a given time, while the commentators call this *Bhāvā* in Sanskrit
43. The third is the present causal group.
44. The fourth is the resultant group in the future.
45. First link, the last *Nitāṇā* of the first group and the first *Nitāṇā* of the second group  
Second link, the last *Nitāṇā* of the second group with the first *Nitāṇā* of the third.  
3. The last *Nitāṇā* of the third group linking with the first *Nitāṇā* of the fourth group
46. *Camāti Yōkḍ* - To be in pure omni-consciousness state-
47. *Vicutti* way - To attain *Camāti* through the cactoid etheric centre seated close to the throat regions. This is called the causal birth.
48. *Uṇarvu* - It is also called *Meiyuṇarvu*.. It is the cosmic vibrant force, omni-present,-potent and-scient-present in micro form in life. For details see, translators *Avvai kural* - *Kaḷakam* edition.
49. *Kuṛṇam* - faults - infection (*Kilēcam*-Sanskrit)
50. *Pavam* - See 42.
51. *Nukarvu* - Experience, enjoyment or suffering.
52. *Noi-Tukkam* (Pali) suffering (English); feeling - *Vētana* (Sanskrit)&(Pali); Enjoyment of pleasure and enduring of pain
53. *Kuṛippu* - *Canjitham* (Sanskrit)
54. *Pavanai* - *Samskaram* (Sanskrit) virtue and vice arising out of the body, mouth & mind.
55. *Tokaittiram* - sum total form; Collection of many elements is 'body'; Collection of many drops is water; Collection of many towns is a country; The collective convention.
56. By *Todarcci* - *Cāttaṇār* wants to convey that everything is cause and effect in a chain reaction.  
From the paddy seed, the plumule grows, from the plumule the shoot grows, and from the shoot the inflorescence grows and the end pro-

- duce is paddy. The evolutionary convention.  
 All the *Nītāṇas* follow one after the other resulting in what is known  
 as the wheel of life
57. Hare's horn
  58. *Nayam* - Stand-point of looking at things - Das Gupta. It also means beauty, grace
  59. *Oṟṟumai nayam* - The way of specification
  60. *Veṟṟumai nayam* - The way of differentiation. Nagacena is said to have taught the great king Milinda by using this *Nayā*. Indian Philosophy, Dr. S. Radhakrishnan, p.391-2
  61. This knowledge helps one from doing *Kaṇmās*'
  62. *Iyalpu nayam* : This helps to prove that cause produces the effect.
  63. Question and answer: This technique is adopted by successful theologians and great thinkers like Socrates, Plato and Aristotle. *Tolkāppiar* adopts this skilfully. See *Tolkāppiam col atikāram* 13 & 14.; Saint *Tiruvalluvar* adopts this in a versatile manner; see verse Nos. 254, 29, 321 etc.
  64. Categorical reply See *Civaṇaṇa pōtam* and the translators' *Meiyuṇariyam* first verse. "All that can be pointed as he, she and it are caused to originate, develop and decay."
  65. To separate the component parts of an issue and answer them separately
  66. To answer by a counter question.
  67. To remain silent in answer to a question.
  68. *Cāttaṇār* has not used Nagacena's example. If either the seed or the tree is accepted as the first cause, it amounts to the acceptance of God governing creation. Therefore he gives a relative reply.
  69. To remain silent in answer to a question. The four-fold questions and the answer of *Cāttaṇār* are quoted and explained by *Teivaccilatyār* in his commentary on *Tolkāppiam*.
  70. See *Tirukkural* verse No. 360; Woes expire when lust, wrath, folly, expire; even to name folly - Yogi Suddhananda Bharathi

71. It is called *Acupapāvaṇai*. Thinking of the negative aspects of object.
72. *Maitiri* - Love or friendliness
73. *Karuṇai* - Compassion
74. *Mutitai* - Sympathetic joy and equanimity
75. *Curuti* - That which depends on hearing the teaching from another person and on the study of scripture
76. *Cintaṇai* - That which arises from reflection
77. *Pāvaṇai* - That which is developed by cultivation and realisation
78. *Taricaṇai* - Clarification of truth; this is *Cāttanār*'s addition.

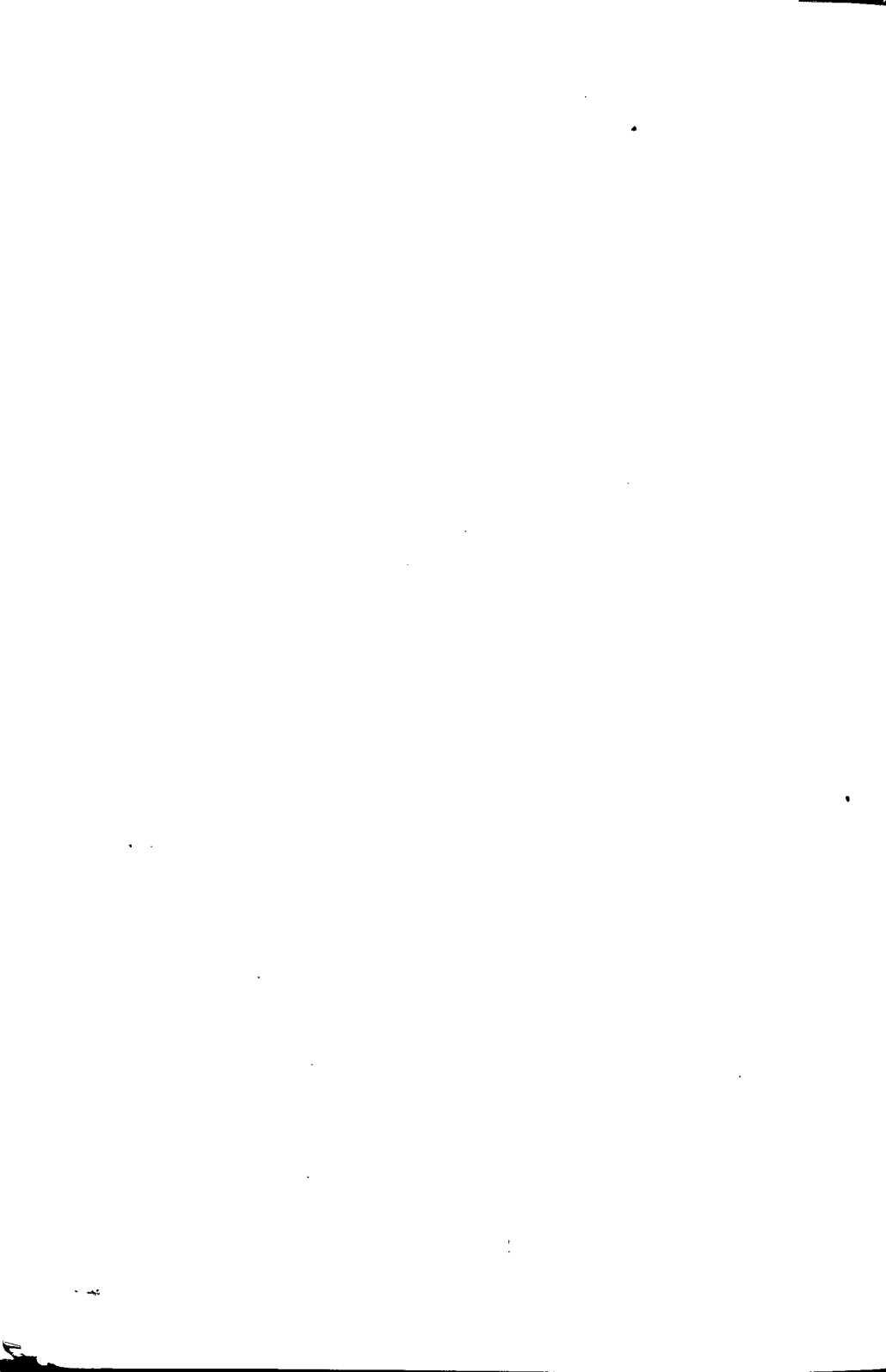
In this wisdom, pain and pleasure vanish away and all the roots of attachment, antipathies and delusion are destroyed.

With the mastery of this wisdom comes final perfection and total extinction of *cittam*, cessation of all sorrows and sufferings and final liberation from rebirth, thus paving the way for *Niruvāṇā*.

*Cāttanār* considers (*Cīla*) virtues, (*Camāti*) spiritual exercise, (*Acupa*, *Karuṇai*, *Mutitai* *Pāvaṇā*s and *Pirakṇā*) and enlightenment are the three steps for final beatitude (*Niruvāṇā*)

Acquisition of supreme wisdom leads to Niruvana known as non-corporeal birth, Taking a physical form with passive consciousness inside is corporeal birth. Taking a new form with consciousness at work or active consciousness is the birth of man, god and animals - Dr. N. Balusamy Ibid P 117.





## GLOSSARY OF TECHNICAL TERMS

*Puṛkalam* - The Jains hold that the homogeneous atoms produce different elements by varying combinations. PP 318. Vol. I Indian Philosophy by Dr. S. Radhakrishnan.

The qualitative differences of primary atoms are denied. In this matter the jains agree with Leucippus and Democrius.. Ibid!

TAMIL	SANSKRIT/PĀLI	ENGLISH
1. <i>Aṇumāna</i> <i>Viruttam</i>	<i>Aṇumāna</i> <i>Viduddham</i>	Incompatible of inference
2. <i>Ākama</i> <i>Viruttam</i>	<i>Āgama</i> <i>Virudham</i>	Incompatible with ones own scriptures
3. <i>Appiracitta</i> <i>Vicēdaṇam</i>	<i>Apprasiddha</i> <i>Viṣēṣana</i>	Major not known to the opponent
4. <i>Appiracitta</i> <i>Vicēdiam</i>	<i>Apprasiddha</i> <i>Viṣēṣya</i>	Thing qualified unknown to the opponent.
5. <i>Appiracitta</i> <i>Upayam</i>	<i>Apprasiddho</i> <i>Ubhaya</i>	Thing qualified and the major term recognised and unknown to the opponent.
6. <i>Appiracitta</i> <i>Campantam</i>	<i>Aprasiddha</i> <i>Sambandā</i>	To establish a fact which is (not) accepted by the Opponent.
7. <i>Acittappōli</i>	<i>Asiddha</i> <i>Hētvabhāṣa</i>	Unreal Reason
8. <i>Anaikkāntikap-</i> <i>pōli</i>	<i>Aniscita</i> <i>Hētvabhāṣa</i>	Uncertain Reason.

9. *Anniyatarāa- Anyatarāsiddha*  
*cittam*

The reason set forth  
by the opponent  
becoming non -  
existent.

10. *Anniyatācittam* As per manuscript.  
10a *Anniyatarāa- According to*  
*cittam* Nyayapravesa &  
accepted by Dr  
S. Krishnasami  
Iyengar and  
Narayana Iyengar

The reason set for  
by the opponent  
becoming non-  
existent

- 10b *Anittiya* According to  
*tarācittam* Avvai Doraisamy  
page 520 *Maṇi*  
*mēkalai kalagam*  
Edition.

11. *Āciriyaṁcittam* *Āsyryāsiddhā*

To show that there  
is no possessor of  
attribute that could  
be accepted by the  
opponent.

12. *Ccātaraṇa* fallacy of *Anaikāntika* reason

13. *Acātaraṇa*  
fallacy of  
*Anaikāntika*  
reason

A reason that has  
been (shown) as  
existent in a thesis  
intended (as such)  
by oneself becoming  
non-existent in  
similars and Dissi-  
miliary.

14. *Anaikāntika* *Anaikāntika*  
*Etuppōli* *Hētvabāshā*

The uncertain  
reasoning

- |                           |                        |   |
|---------------------------|------------------------|---|
| 14. <i>Anaikāntika</i>    | <i>Anaikāntika</i>     | The uncertain reasoning.  |
| <i>Etuppōli</i>           | <i>Hetvabasha</i>      |   |
| 15. <i>Acātāraṇam</i>     | <i>Asādharmaṇam</i>    | Middle term being not general enough.   |
| 16. <i>Acaṇṇaḷa</i>       | <i>Cāttanars'</i>      | Being homogeneous   |
| <i>Upayataṇma</i>         | contribution           | neither with the middle   |
| <i>Vikalam</i>            |                        | nor with the major  |
|                           |                        | as regards a non-existent thing.  |
| 17. <i>Aṇaṇṇuvayam</i>    | <i>Aṇaṇvaya</i>        | To exhibit the mere existence of Major and middle without saying their concomitance..     |
| 18. <i>Avvetirēkam</i>    | <i>Avyatireka</i>      | Fallacy of absence of Disconnection of a heterogeneous example                            |
|                           |                        | To leave undemonstrated that there is no <i>Cāttiyam</i> where there is no <i>Cātaṇam</i> |
|                           |                        | Absence.  |
| 18a. <i>Acaṇṇā</i>        |                        | A reason being common to similar and Dissimilars.   |
| 19. <i>Cuvavacana</i>     | <i>Suvavachana</i>     | Incompatible with ones' own statement.  |
| <i>Viruttam</i>           | <i>Viruddham</i>       |   |
| 20. <i>Cittācittam</i>    | <i>Sadigdha Siddā</i>  | To establish (something) by means of a doubtful reason.                                   |
| 21. <i>Catāraṇam</i>      | <i>Sādhāranā</i>       | Middle term being too general   |
| 22. <i>Capakkaikatēca</i> | <i>Sapaksaika Dēsa</i> | A reason being exis-  |

	Viruttivipakka Viyāpi	Vrti Vipaksavyāpi	tent in some of the similars and present in all Dis-Similars.
23.	Cātaṇataṇma Vikalam	Sādhana Dharma Vikalā	An example bereft of the reason
24.	Caṇṇā	—	Presence
25.	Cātaṇam	—	Middle term
26.	Cāttiam	—	Major term
27.	Cāttiya taṇmavikalam	Sādhya Dharma Vikalā	Fallacy of excluded major term
28.	Caṇṇāula Upayataṇma Vikalam	Cattanars' contribution	Homogeneous neither with the middle nor with the major terms.
29.	Cāttiya Viyāvirutti	Sādhya vyavrtti	Fallacy of included middle term in a heterogeneous example. (The <i>Catana tanma</i> getting excluded (from the negative example) and <i>Cattiyataṇma</i> not excluded)
30.	Cātaṇa Viyāvirutti	Sādhana Vyavrtti	Fallacy of included major term in a heterogeneous example. The <i>Cattiya taṇnam</i> getting excluded from the negative example and <i>Cataṇataṇma</i> not excluded.
31.	Capakkam	Sapaksa	Similars

32. <i>Cātaṇam</i>	<i>Sādhana</i>	Middle term
33. <i>Cāttiyam</i>	<i>Sādhia</i>	Major term
34. <i>Cīvaṇ</i>	<i>Shiva</i>	The Destroyer of Impurities.
35. <i>Ētuppoli</i>	<i>Asidda Hetvabasha</i>	Fallacy of reason.
36. <i>Ētu</i>	<i>Hētu</i>	Reason
37. <i>Etirekam</i>	<i>Vyatirēka</i>	Method of difference
38. <i>Eccam</i>	<i>Sesavat</i>	Posteriori
39. <i>Inmai</i> in <i>Upayaviyā-</i> <i>virutti</i>	<i>Inmai (= asan)</i> <i>Ubhaya Viyavirutti</i>	not defined but only illustrated. It is <i>Cāttanar's</i> contribution.
40. <i>Iyanturai</i>	Limited assemblage of things	The definite convention
41. <i>Ilvalakku</i>	Denying of that with exists	True convention
42. <i>Iyalpu</i> <i>mikutturai</i>	To describe any one of the qualities of a thing	The dominant convention.
42a <i>Ilattucārṇṭa</i> <i>Ilvalakku</i>	—	Effect without cause
43. <i>Ilṭu Cārṇṭa</i> <i>Ilvalakku</i>	—	A non-reality
44. <i>Iyalpu Nayam</i>	<i>Svābhava Naya</i>	The way of nature
45. <i>Iyalpu Alavai</i>	<i>Subāvam</i>	Circumstantial inference.
46. <i>Kuṇṭalai</i>	—	Casting aspersion and calumny by back biting of others arising out of dwarfishness of one's mind. <i>Cāttanar</i> has amplified this <i>Nitāṇam</i>
47. <i>Kuṇṭipuu</i>	<i>Canjitham</i>	Indication

48.	Karuttalavai	Aṇumāṇam	Inference
48a	Kurittu Moḷḷal	—	Answer in stages
49.	Kaṇmam	—	fruit of deeds
50.	Mutti	Mukti	Deliverence
50a	Mutal	Pūrvavat	Priori
51.	Nōi	Tukkam (Pali)	Suffering
52.	Nikamaṇam	Nigamaṇā	Conclusion
53.	Naṇpakkam	—	Valid thesis
54.	Pirattiakka	Praddhi Aksha	Incompatible with
	Viruttam	Viruddham	perception.
55.	Pralivāti	—	Defendant, here it refers to Vaicedikan
56.	Pāvanai	Samskāram	Virtue and vice arising out of the body, mouth and mind.
57.	Puriviṇmai	—	An indestructible causal relationship
	Nayam		
58.	Pakkam	Paksā	Thesis (Proposition)
59.	Piraman	Brammah	The creator
60.	Puttan	Bhuddha	Lord Bhuddha
	Puttar		
61.	Potu	Samanyato Drstam	Common knowledge
62.	Tanmacorūpa	Dharma Swarūpa	Said reason that
	Viparīta	Viparīta Sādhana	spoils the self nature of the subject in the major
	Cātanam		
62a	Tanmavicēda	Dharma vise of a	Said reason is so
	Viparīta	Viparīta Sādhana	proving that a particular character of attribute of the major is spoiled
	Cātanam		
62b	Tanmicorūpa	Dharmisvarūpa	Middle term being a
	Viparīta	Viparīta Sādhana	reason making reverse the very same
	Cātanam		

		self nature of (Tanmi) - Possessor of attribute - in- consistent with the minor. (A reason) proving non-existent of a particular character of (Tanmi) the possessor of attribute.
63.	<i>Tanmi Viçēda Viparīta Cātanam</i>	<i>Dharma Visesa Viparita Sadhana</i>
64.	<i>Tittāntappōli</i>	<i>Drstāntabhaṣa</i>
65.	<i>Tittantans</i>	<i>Drstanta, Udaharaṇa</i>
66.	<i>Tuṇintu Collal</i>	— Direct Reply Dr. N. Balasamy studies in Mani- mekalai page 120.
67.	<i>Tanmam</i>	<i>Dharma</i> Attribute
68.	<i>Tanmi</i>	<i>Dhārmin</i> Possessor of attribute
69.	<i>Upaiyacittam</i>	<i>Ubhayasiddhā</i> Recognition of lack of truth of the middle by plaintiff and defendant.
69a.	<i>Upaīa ēka tēca virutti</i>	<i>Ubhayaika Desavrutti</i> A reason being present in some of similars as well as Dissimilars.
69b	<i>Upaya tanma vikalam</i>	<i>Ubhaya Dharma vikala</i> Fallacy of excluded middle and major term
70.	<i>Upaya Viyāvirutti</i>	<i>Ubbaya Vyāvrutti</i> Fallacy of included middle and major in a heterogeneous



- example. (The Cat-  
tiyam and Catanam  
being not excluded  
from a said negative  
example).
71. *Uṇmai* *Unmai (= san)* *Tosh* *was a negative*  
*Upaya* *Ubhaya Vyavrtti* *example an existing*  
*Viyāvirutti* *thing in such a*  
*manner that Cattiyam*  
*and Catanam could*  
*never be excluded*  
*from it. J.O.R. IX.*  
*1937.*
72. *Uḷōkaviruttam* *Loka prasiddhi* *Universal*  
*Viruddha* *contrarieity*
73. *Upanāyam* *Upanaya* *Application*
74. *Uḷlatucarṇta* — *Asserting that corres-*  
*Ulvaḷakku* *ponding to conscious-*  
*ness there will always*  
*be feeling.*
- 74a *Uḷlatu* — *Appearance for reality.*  
*Cārṇta*  
*Ilvaḷakku*
75. *Uḷvaḷakku* — *Assertion of that*  
*which exists. True*  
*convention*
76. *Uvamaiaḷavai* *Upamāṇa* *Comparision*
77. *Vīdu* *Nirvāṇa* *Final beautitude*
78. *Vidduṇu* *Vishnu* *The protector*
79. *Vinai* *Karumam* *Fruits of Action or*  
*Kaṇmam* *deeds.*
80. *Viṇāviṇ-* — *Reply by Question*  
*viduttal* *Dr. N. Balusamy*

			studies in Manime- kala page 120.
81. <i>Vāivaḷamai</i>	—		Answer by keeping silent Dr. N. Balusamy studies in Mani- mekala page 120.
81a <i>Viruttam</i>	—		Self contracticting (reason)
82. <i>Viyapakam</i>	—		The pervasion
83. <i>Viyāppiam</i>	—		The subject as in- variable concomi- tance in the pervasion
84. <i>Vippakam</i>	<i>Vipakṣa</i>		Dissimilar
85. <i>Viparīta</i> <i>Vetirēkam</i>	<i>Viparītavyatireka</i>		Heterogeneous example with absence of inverse disconnection between major and middle. (To show in a reverse order that negation of concomitance of Cattiya and Catana).
86. <i>Viparīta</i> <i>Aṇṇuvayam</i>	<i>Viparītaṇvaya</i>		Fallacy of inverse connection. Between the middle and the major. (To establish Viyappiam through the means of the existence of Viya- pakam. The Viyap- piya smoke can prove

87. *Vipakkaikatēca* *Vipaksaika*  
*Virutti* *Dēsavrti Sapaksa*  
*Capakka* *Vyāpi*  
*Viyāpi*

88. *Vāti* —

89. *Viruttappōli* *Viruddha*  
*Hētvabhasha*

90. *Vipakkam*

91. *Viruttaviya-* *Viruddha*  
*picāri* *Vyabhicāri*

the Viyapaka fire.

But the vice versa is not always true as in the case of red hot iron there is fire but not smoke.

A reason being existent in some of the Dissimilars and pervading all similars.

Plaintiff, here it refers to Mimamcikan Contradictory reason.

negative form of syllogism.

A reason that never fails (to prove the probandum) but gives room for another contradictory reason.

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*Netunal vātai*  
*Nīlakēsi*  
*Palamoli*  
*Panniru tirumurai varalaru*, K. Vellavarananār

*Pāripātal*  
*Pattinappālai*  
*Periyapurānam*  
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*Perunkatai*  
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*Purapporul venpā mālai*  
*Tēvāram - Sampandar*  
*Tiruccirrampalak kōvai*  
*Tirukkural*  
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*Vikrama cōlan ulā*  
*Vīracōliam*

#### Works on Logic

*Caruva taricana Cankirakam*  
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*Kucumānchali*  
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*Nyāya Bāsa*  
*Nyāya Manjari*  
*Niyaya Bindhu*  
*Niyaya Bhōdini*  
*Niyaya pādiyam*  
*Niyaya piravēsam*  
*Niyaya piravēsika*  
*Niyaya Rattinakaram*  
*Pāramitai*  
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