

नवमुक्ताशतकम् MUTTOLLAYIRAM

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A.V. SUBRAMANIAN

KUPPUSWAMI SASTRI RESEARCH INSTITUTE

MADRAS - 600 004

नवमत्ताशतकम्

पाण्ड्य-चोल-चेर-राजानां प्रशस्तिः

PEARLS THRICE THREE HUNDRED

EULOGIES ON THE PĀṆDYA, COLA AND CERA PRINCES

முத்தொள்ளாயிரம்

பாண்டிய-சோழ-சேர மன்னர் புகழ்ப்பா

TRANSCOMPOSITION INTO
SANSKRIT AND ENGLISH VERSE
FROM THE
TAMIL CLASSIC MUTTOLLĀYIRAM

By

A. V. SUBRAMANIAN

THE KUPPUSWAMI SASTRI RESEARCH INSTITUTE
MADRAS

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Mylapore, Madras 600 004

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ISBN 81 - 85170 - 07 - X
600 copies
Price Rs.85/-
1993

Printed by
M/s. Anuradha Letter Prints,
17, Palace Road,
Mylapore, Madras 600 004.
Phone : 848294

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FOREWORD

The present publication, the result of a unique endeavour in which an Indian classic is presented in three different languages. The *Muttoḷḷāyiram*, a work of the ancient Tamil literature is presented in the following pages in its original Tamil, and in two renderings, in Sanskrit and in English, all the three being in the verse form. This endeavour has stemmed out of a decision taken at a meeting of the Central Sanskrit Board of the Government of India which met under the chairmanship of Dr. Shankar Dayal Sharma, the present President of India, at Tirupati held on 15 Sept., 1989. The meeting resolved that selections from classics in Tamil and Telugu be rendered into Sanskrit for the edification of the Sanskrit reading public and for the better understanding and appreciation of these classics all over India. The work on Tamil classics was entrusted to the Kuppuswami Sastri Research Institute, Madras, at the instance of Dr. S. S. Janaki, former Director of the Institute, while that on Telugu classics was entrusted to the Kendriya Sanskrit Vidyapeetha, Tirupati.

From among the several Tamil classics, the Kuppuswami Sastri Research Institute selected three texts, they being the *Muttoḷḷāyiram*, *Puranāyūru* and *Kuruntokai*, under the said translation scheme. Shri A. V. Subramanian, a versatile scholar, well versed in Sanskrit, Tamil and English, undertook to work on *Muttoḷḷāyiram*. And it is gratifying that he himself has rendered the Tamil classic not only into Sanskrit verses, but also into English verses. He has provided the renderings also with an instructive Introduction wherein the nature and contents of *Muttoḷḷāyiram* on the background of the Sangam classics have been discussed in detail. A glossary of select terms occurring in the work has also been provided. The Sanskrit rendering has had the benefit of refinement at the hands of Pt. Srinivasacharya, Prof. A. V. Nagaraja Sarma, Prof. N. R. Bhatt and Prof. R. Thangaswami. The Institute is extremely thankful to Shri A. V. Subramanian for his rendering of the Tamil classic and to the other scholars who have contributed to the refinement of the rendering.

The *Muttoḷḷāyiram*, couched in highly suggestive and mellifluous verses forms exquisite poetry on the valour, philanthropy and love according to the norms of ancient Tamil poetry. It is to be hoped that the present publication will eminently serve the purpose of placing before students of literature some characteristic pieces of ancient Tamil poetry in its original form and through the garb of Sanskrit and English.

February, 5, 1993 }
Madras, }

K. V. SARMA
Chairman, K. S. R. Institute

प्रस्तावना

महदिदं प्रमोदस्थानं यदधुना समर्प्यते अनंतरसाधारणं 'मुत्तोल्लायिरम्' नाम काव्यमुक्ताहारं प्राचीनसाहित्यलोलुपानाम् उद्बुद्धाधुनिकसाहित्यरसिकानाञ्च समक्षम् । प्राचीनतमिल्काव्यात्मकं सुप्रसिद्धं 'मुत्तोल्लायिरं' तदीयसंस्कृताङ्गलानुवादयुक्तमप्रतिम-मभीमं भाति काव्यतल्लजम् । अद्यतनीयराष्ट्रपतीनां डॉ. शङ्कर दयाल शर्मणामाध्यक्षे तिरुपतिस्थराष्ट्रियसंस्कृतविद्यापीठे 1989 सितम्बर् मासस्य पञ्चदशीयदिनाङ्के केन्द्रीय-संस्कृतसमित्याः मेलनमेकं समायोजितम् । तस्मिन् समारोहे निर्णयोऽयं समादृतः यदतिप्राचीनतमिल्कृतीनां संस्कृतानुवादः अनया कुप्पुस्वामि शास्त्र्यनुसन्धानसंस्थया कार्यः, तद्वत् तेलुङ्गुकृतीनाञ्चानुवादः तिरुपतिस्थराष्ट्रियसंस्कृतविद्यापीठेनेति । तादृशदेशमादृत्य प्रकाश्यमानमिदं श्लानुवादयुग्मं 'मुत्तोल्लायिरम्' इति तमिल्काव्यम्, 'नवमुक्ताशतकम्' इत्यस्मिन् शीर्षके, शुभपर्यवसानेऽवस्य मोक्षमहे नितराम् । बहुभाषापण्डिताः काव्यमर्मज्ञाः तमिल्सङ्घकालीनसाहित्याभिज्ञेष्वग्रेसराः श्रीमन्तः ए. वि. सुब्रह्मण्यन् इति सुगृहीतनामधेयाः संस्कृताङ्गलानुवादादिकम् उपोद्धातञ्च निर्वाह्य स्वयमत्र सम्मानोक्तवन्तः ।

सङ्घकालेन संबन्धः

मुत्तोल्लायिरस्य रचनाकालमधिकृत्य तथा न किमप्युपलभ्यते प्रमाणम् । तथापि तादृशी भाषाशैली नितरां दृश्यते, येनेदमाकल्प्यते, सङ्घनामकप्राचीनतमिल्साहित्यस्य परनिकटवर्तिकाले रचितं स्यादिति । "सङ्घकालः" इत्यनेन पाण्ड्यराजस्य सभायां सम्मिलितकविसङ्घ एव विवक्ष्यते । तत्र बहुभिः निपुणैः कविभिः स्वरचनाः समर्पिताः, सभावर्तिभिरितरकविभिः ताः विमर्शिताः, प्रतिभावन्तः तत्रैव चक्रवर्तिना पुरस्कृताश्च । काव्यस्य स सुवर्णकाल एव सङ्घसाहित्यकाल इत्युच्यते । सङ्घकालकृतीनां तु 'अकम्', 'पुरम्' इत्येवंप्रकारेण सामान्यतया विभागः । 'अकम्' इत्यस्य आन्तरिकमित्यर्थः । 'कुरुन्तोकं', 'नट्टिणे', 'अकनानूरु' इत्येते तु 'अकम्' नाम विभागे मुख्यपद्यसमाहाराः । अन्तरङ्गभावानां मुख्यतया प्रेमभावकाव्यविशेषाणां नाम 'अक' मिति रूढिः । एकः पुरुषः एकस्यां नायिकायामनुरक्तः, तथा सापि तस्मिन्नेव नायके दृढबद्धा इत्येवं 'सङ्घकालीनाकम्' नामविभागस्य विषयः । बहुकालपर्यन्तं नायिकानायकयोः विप्रलम्भे जातेऽपि तयोः परस्परप्रेम मधुरतरं निस्संशयं विराजते, पश्चात् पुनस्समागमेनैव सर्वत्र कथासमाप्तिः । दुःखपर्यवसायित्वं वा, मरणादिना करुणाविप्रलम्भो वा न दृश्यते कुत्रापि सङ्घकालकृतिषु ।

तदितरस्य 'पुरम्' इत्यस्य बाह्यमित्यर्थः । नाह्यभावानां शौर्यवीर्यपराक्रमाणां, कारुण्यदानशौण्डानां नारशंसादीनाञ्च वर्णनाविशेषमेवेदम् । 'पुरनानूरू' (बाह्यचतुश्शतकम्) इति वर्तते अत्र प्रसिद्धकाव्यसमाहारः । भिन्नाभिन्नसङ्घकालस्य कल्पनम्, एकैकस्थापीतरापेक्षया परत्वं च केचन उररीकृतवन्तः । विस्तरभयान्नात्र अस्माकं प्रवेशः ।

मुत्तोत्लायिरमधिकृत्य

इदं प्रस्तुतं 'मुत्तोत्लायिरम्' नाम काव्यरत्नं सङ्घानन्तरकालीनकृतिषु मुख्यम् । तमिल्भाषायां मुत्तोत्लायिरस्य 'त्रिगुणनवशत' मित्येवार्थः । एवं शीर्षकार्थ-विनिर्णये जाते मूलकाव्ये 2700 पर्यन्तं श्लोकाः आसन्निति विचिन्तयितुमवकाशः । किन्तु नोपलभ्यते मूलकृतिः । पञ्चदशशतकीयेनैकेन स्वकीये 'पुरत्तिरट्टु' नाम साहित्य-समाहारग्रन्थे मध्ये मध्ये उदाहरणत्वेन मुत्तोत्लायिरस्थानां 108 श्लोकानामुद्धरणं कृतमित्येतदुपलभ्यते । तदेवैतावत्पर्यन्तं मुत्तोत्लायिरस्थपद्यरूपेण उपलभ्यते । तस्य-समाहारग्रन्थस्य सम्पादनं मुद्रणञ्च 1938 तमे संवत्सरे प्रो. वेय्यापुरि पिल्लै महाशयेन कृतम्, तथाभवत् तत्प्रकाशनं मद्रास् यूनिवर्सिटिट्वारा । वस्तुतः अस्य काव्यस्य कः कर्ता, कः पुनः रचनाकालः, कोऽयं राजास्य पोषकः इत्यादिविषयाणां दृढसूचना न चैवोपलभ्यते । इतराणि कानिचन काव्यानि वा, कस्मिन् वा विषये रचितानि न वानेन इत्याद्यपि नतरामवगम्यते ।

व्युत्पत्त्यन्तरमप्यस्येवं प्रसिद्धं यद् मुक्ताखचितकिरीटवन्तः त्रयः राजानः अर्थात् चेरचोलपाण्ड्यराजाः विराजन्ते तानधिकृत्य आहत्य 900 श्लोकाः इति । एवमङ्गीक्रियते चेत् अनुपलब्धानां संख्या न्यूना स्यात् । उपलब्धानां सुमनोहारितामा वलोक्य अनुपलब्धांशानां महत्त्वं माधुर्यञ्चाकल्पयितुं शक्यते । आधुनिककाव्यपद्धत्यपेक्षया-माधुर्यतराः मनोहराः श्लोकाः अतिप्राचीनकालेऽप्यासन्निति महदाश्चर्येणैवावगन्तुं शक्यते ।

कवेः वैशिष्ट्यम्

चेरचोलपाण्ड्यराजानां सभासु अयं कविः यथेष्टं सुसम्मानितः इत्यत्र न संशयः । पदविन्यासस्य नैपुण्यमस्य महत्तरं, रसाविष्करणचातुरी उत्कृष्टा, प्रकाशिता शैली विशिष्टा भिन्ना च । कवेरस्य सर्वमप्यानितरसाधारणमप्रतिमं, विपुलं नैपुण्यं प्रकाशमेत्यनेन । पद्यानि तु प्रस्तुतानि 'वेण्पा' नामक द्राविडच्छन्दसि निबद्धानि । यद्यप्यन्येऽस्मिन् छन्दसि रचनां कृतवन्तः, तथापि ते नैतादृश्यानिगंलया रीत्या रचनं कृतवन्तः, तथा नैपुण्यमयं स्वायत्तीकृतवान् । तथा द्वितीयाक्षरप्रासरूपं अन्त्याक्षरप्रास-श्लेषरूपं यमकञ्च अस्मिन् काव्ये सर्वत्र स्वाभाविकतया उपयुक्तवान् । अपि च

शब्दालंकारसौष्टवम् अर्थालंकारसौष्टवेन सह समीचीनं सामञ्जस्यमस्मिन् काव्ये
आवहति ।

काव्यस्य उत्कृष्टत्वम्

काव्यरत्नेऽस्मिन् शृङ्गारवीररसौ मुख्यतया प्रतिपादितौ । त्रयाणां चेरचोल-
पाण्ड्यानां शौर्यवीर्यादिवर्णनेन सह तेषु आकृष्टानां तत्तत्पुरकन्यकानामन्तःपुरयुवतीनाञ्च
विलासविशेषचित्रणम् अन्यूनमैत्युत्तमञ्च कृतम् । राज्ञोपरि संलग्नमनसां कामिनीनामन्तरंगं
मनोज्ञया रीत्या वर्णितम् । अतिशयोक्त्यप्रस्तुतप्रशंसाद्यलंकाराणां सामञ्जस्यमधिकतया
दृश्यते । वीररसप्रधानं रणयराक्रमवर्णनम् एकैकस्यापि राज्ञः नवनवमिव प्रतिभाति ।
सङ्घानन्तरकालीनकृतीनामयं विशेषः यदेकस्मिन् उत्तमपुरुषे राज्ञि सर्वासां पुरवनितानां
निगूढरूपम् अनिरोध्यं कामवर्णनमिति । तद्वदत्रापि एकस्मिन् राज्ञि बहुयुवतीनां प्रेमवर्णनं
नैकत्रास्य वर्णनाविषयः । किन्तु साक्षात्सङ्घकाले मिथुनयोः, दृढप्रेमेव वर्णनाविषय
आसीत् । तेनैकेनैवास्य सङ्घपरवर्तित्वं केचन समर्थयन्ति । नैव विद्यते संस्कृतपदानां
छन्दसां वात्र प्रयोगः । संस्कृतसंस्पर्शं विना सङ्घकालीनसाहित्यं द्राविडच्छन्दोभिः पदैश्च
उल्लसितमासीत् । तस्मादतिप्राचीनद्राविडभाषायां कीदृशी सभ्यता आसीदित्यस्य
निदर्शनमेतत् । एतादृशानां रसपुष्टानामुपस्थितिः शुद्धरूपेण विना संस्कृतसंस्पर्शं
विराजमानमासीदिति लोकान् ज्ञापयितुमेवास्माकमुद्यमः ।

केचन विषयाः

एकस्मिन् श्लोके सुन्दरं वर्णनमेवं दृश्यते पाण्ड्यराजस्य गजः सर्वाणि श्वेतात-
पत्राणि पराक्रमैर्जित्वा, अयं पाण्ड्यभूपतिरेव एकचक्राधिपतिरिति स्वयं समाश्रवास्य,
आकाशे पुनरवलोकिते, तत्र साश्चर्यं दददर्शपरं श्वेतातपत्रं चन्द्रव्याजेन । तमसहमानः
शुण्डादण्डेन गृहीत्वा पेषणं कर्तुमुद्युक्तवान् स गजश्रेष्ठः । शुण्डादण्डेन गृहीतवानेव ।

अन्यस्मिन् श्लोके वर्णितं दृश्यते — पाण्ड्यस्य करदातारः करदानार्थम् अहमह-
मिकया प्रयत्नं कुर्वन्ति । तथा कृतेऽपि चक्रवर्तिनः समीपं गन्तुं न ते सभर्याः । प्रतिदिन-
मेवं सामन्तराजानां वृथा प्रयत्नः । तस्मात् ते विलपन्ति — “एवं कर्तुम् उचितं वा
अस्मादृशानां शरणाधिनाम् । भवताम् उदारमनसां करुणास्वरूपाणामेषानेनापख्यातिः”
इति ।

अन्यत्र तु स्वकन्यका राजानं कामयतीति ज्ञात्वा, राज्ञः नगरप्रदक्षिणवेलायां
सा प्रकोष्ठान्तभागे बलाद् पिनद्धा । मृतप्रायां तां वातायनस्थद्वारेण दृष्ट्वा कोपिष्टा
धात्री पित्तरो भर्त्सयति । ‘राजानं कामयित्वा संभाव्यमानापराधीत् रोधयितुमेषा

राजदर्शनात् वारिता, किंतु दर्शनमात्रकाक्षिण्या दर्शनवियोगवशादेव मरणं जायते चेत् तदपवादः इतोऽप्यधिकतरः स्यात्, न शक्यते युष्माभिरेतत् वारयितुम्' इति ।

धन्यं मन्यामहे

एवं विशिष्टस्य तमिल्साहित्यस्य संस्कृतांगलानुवादौ द्रविडैतरजनानां सुखबोधा-
यात् निवेशितौ । आंग्लसंस्कृतानुवादादिकम् उपोद्धातसंक्षिप्तसूच्यादिकं च प्रदाय
मनोहरया रीत्या प्रकाशनार्थं सज्जीकृतवतां श्रीमतां ए. वि. सुब्रह्मण्यन् महाभागानां
सविधे संस्थायाः अकैतवां कृतज्ञतां निवेदयामः । संस्कृतश्लोकानां शुद्धीकरणादिकं
कृतवतां श्रीमतां नागराजशर्मा, डॉ. एन्. अर्. भट् प्रभृतीनां पण्डितानां कृतेऽस्माकं
कृतज्ञतानमस्कारानर्पयामः । सर्वविधमपि साहाय्यं संस्थायाः पूर्वतननिर्देशिकारूपेण
दत्तवतां डॉ. एस्. एस्. जानकी महाभागानां, केन्द्रसर्वकारीयोद्योगस्थानाम्, अन्येषां
कर्मकराणां च कृतेऽपि कृतज्ञतावाकमनुस्मरणम् । ग्रन्थस्यास्य प्रकाशने उपकृतवतां
डॉ. वि. कामेश्वरी, श्री का. सु. बालसुब्रह्मण्यः, श्री त. वि. वासुदेवः इत्येतेषां नामानि
अनुस्मरणीयानि । अस्य मुद्रणम् अतिशीघ्रं कृतवतः 'अनुराधा' मुद्रणालयस्य कृतेऽपि
कृतज्ञता ।

विनयावनतः,

नारायणन् कुट्टिः

निर्देशकः

मैलाप्पूर, मद्रास्

27-3-1993

कुप्पुस्वामिशास्त्री अनुसन्धानसंस्था

INTRODUCTION

Introductory

Muttollāyiram, the Tamil classic edited here, with translations into Sanskrit and English, comprises of a collection of 108 choice verses found quoted at different places in the anthology entitled *Pura-t-tiraṭṭu*. All these verses form eulogies on the rulers of the three ancient Tamil kingdoms of Pāṇḍya, Cōḷa and Ćera, in South India, suggestive of their qualities of love, philanthropy and valour and have a distinct charm of their own. The translations represent an endeavour to introduce these pieces of poetic beauty to non-Tamil speaking readers. While there is no doubt about the literary excellence of these verses, neither their date of composition nor the identity of the poet or the patrons eulogised is known with any certainty. Nor have additional verses over and above the verses dealt with here been discovered in spite of the last two generations of assiduous research since this anthology was edited by Prof. L. Vaiyapuri Pillai in 1938 and published by Madras University. The only finds have been the identification of some of the self-same verses, sometimes with minor textual differences, in later commentarial literature in Tamil.

Studies on *Muttollāyiram* verses have shown that they could not have been composed much later than the last works of what is known as the 'Saṅgam' age in Tamil literature. *Saṅgam* represents, in Tamilology, the 'conclave' of poets convoked by the Pāṇḍyas, the kings of Madurai in South India, for the general encouragement of creative works in Tamil. The conclave seems to have prospered for the astonishingly long period of 500 years, from 300 B. C. to 200 A.D., these dates and the duration itself being very much of an approximation. *Elṭu-t-tokai* (Eight Anthologies) of short poems and *Pattu-p-pāṭṭu* (Ten Long Poems) are the typical products of the heyday of this epoch, at the end of which a series of moralistic codes and a few love poems came to be composed which are collectively referred to as the *Patineṇ-kīl-kaṇakku* (Eighteen Later Works). *Tirukkūṛai* is the most notable work among these. *Aintiṇai-Aimpadu* and *Tiṇaimālai Nūrraimpadu* are two books of love poems of this group.

It is relevant to mention here that the writings of the Saṅgam are categorised into two types, *Akam* and *Puram*. *Akam* refers to the love

motif and 'akam poetry' is governed by a set of special conventions ; if these are contravened in the case of a poem, the poem gets consigned to the *puram* division, even if it deals with love. The ancient Tamil was fanatically particular about conformity to these conventions. *Puram* is a loose term covering all non-love pieces and, as stated above love pieces too that do not conform to the conventions. War and patronage of arts are the main topics covered by the term *puram*.

Metre of *Muttoḷḷāyiram*

The verses of *Muttoḷḷāyiram* are all composed in the *venpā* metre which is found used in the later works of the Saṅgam age. It might be noted that Tamil had a distinct prosodial structure similar to the system of syllabic *mātrās* as in the case of the Āryā or the Gīti metres in Sanskrit. In Tamil the unit is called *sīr* which can be represented by the word 'foot' ; this unit regulates all the metres in use in Tamil. The earliest metres were *āśirīa-p-pā* and *kali-p-pā*, with the shorter *vañci-p-pā*, which were not subject to any regulations concerning the number of lines ; we have verses of 3 lines and poems of 800 lines in the *āśirīa-p-pā*. The *venpā*, with which alone we are concerned in this work, on the other hand, is a quatrain. Most of the metres which developed later are quatrains too. The *kuraḷ* metre in which the well-known *Tirukkuraḷ* has been composed has only two lines.

There are rules of assonance and alliteration binding Tamil verses. To put them briefly, the first two syllables of each pair of lines should be assonant. The first letter (at the start of a line) and the first letter after the caesura should be alliterative.

The four lines of the *venpā* metre have a structure that can be represented as below :

1st line	—	4 feet
2nd line	—	3 feet, caesura, one foot
3rd line	—	4 feet
4th line	—	3 feet

The assonance in the first two feet is carried to the last foot in the second line. Because of the way the last foot of the second line gets chanted as a

separate unit after the caesure, poets usually put a term of address there, like "My handsome friend !" or "O friend docked with gold ornaments !" There is an alliteration in every line including the fourth, the first letter of the first foot and the first letter of the 3rd foot being alliterative.

Date of the Work

The fact that all the verses of *Muttoḷḷāyiram* are composed in the *venpā* metre and not in the *āsiriq-p-pā* or the *kali-p-pā* is clearly indicative of their period of composition being later than that of the first two libraries of the Saṅgam period, viz. the *Eṭṭu-t-tokai* (the Eight Anthologies) and the *Pattu-p-pāṭṭu* (Ten Long Poems) which contain no verse in the *venpā* metre. However, the concepts and the method of their presentation, indeed the very manner of the poet's handling of the metre are all so similar to the Saṅgam concepts and methods that they should be regarded as products of a period coeval with the later Saṅgam era or of that which immediately followed it.

There is another subtle device with which to detect the age of a Tamil work. The Saṅgam Tamils had an almost mystic trust in the efficacy of the character's version, in its overwhelming superiority over the poet's version. This is easy to infer from the fact that all their erotic composition is cast in the version of one of the involved characters, without exception. Now, a careful examination of the verses in this work will reveal the striking fact that all the sixtyfive verses in it which deal with the erotic sentiment are set in the version of a character and not one is presented in the version of the poet. Indeed, it will be found that some of the worldly verses in it also (like 23 and 60) are cast in the version of a character. This striking peculiarity is a strong pointer, in the thinking of the present writer, to its early age, an age that cannot be much later than that of works like the *Aintinai-aimpadu* (Fifty poems on love) which constitute members of the Saṅgam library of the 'Eighteen Later Works'.

Many of the concepts seen in the verses of this work appear to the reader as extensions and variations of ideas expressed in the earlier Saṅgam works. There is reference to the tips of elephants' tusks getting blunted through battering the walls and gates of enemy forts in *Puranānūru*; this concept has been worked up to yield a nicely rounded picture in verse No. 11 of the *Muttoḷḷāyiram*. Examples like this can be multiplied till one can trace a *purāṇam* or *akam* origin for most verses of this in the

earliest Saṅgam works. This indebtedness indicates the later age of this work, that is to say, an age later than that of 'the Eight Anthologies', believed to be the earliest of the Saṅgam works. At the same time, their expansion or projection is still kept within artistic bounds and not allowed to run away as in the cases of Tamil works of the second millennium after Christ. Nothing is far-fetched, in this exquisite work, though there is considerable hyperbole as, for instance, in stanza 63. If an illusive misreading of the moon as an enemy umbrella is presented, as in stanza 91, the illusion is shown to exist, *nōt* in the mind of man but in an elephant—which makes it less incredible. This verse, incidentally, is one of the most beautifully crafted ones in the work where the last foot constitutes the essential punchline with the most significant word occurring at its very end. A similar construction can be seen and enjoyed in stanza 69 where, too, the most important word occurs at the very end of the fourth foot with the verb (of which it is the object) appearing at the very start of the piece. The over-all point that is sought to be made in this para is that while the debt owed to 'the Eight Anthologies' proves this work to be posterior to them, the fact that the embroidery done on them is not excessive but a natural step forward indicates that its date of composition cannot be very much later.

The date of this poem could have been easily decided if any one of the three kings had been named and clear identifying details provided. But no, the poet uses only generic names while talking about them, names like Māraṇ and Vaṭuti for the Pāṇḍya king, Kiḷli and Vaḷavan for the Cōḷa and Kotai for the Cēra. Some scholars, however, see a specific reference in verse 87 in the Nalaṅkiḷi to a Cōḷa king who may have lived in the 3rd cent. A. D. But there are difficulties in accepting this reference as signifying this particular king; for one thing the Nalaṅkiḷi whom Saṅgam poets describe had Puhār as his capital while the Cōḷa capital frequently referred to in the *Muttolāyiram* is Uṛaiyūr, not Puhār. The fact that Nalaṅkiḷi has been panegyricised by Saṅgam poets like Kōvūr-kiḷār is another obstacle in accepting this theory as the author of the work under discussion must be posterior by a century or two to Saṅgam poets. One also has to bear in mind the fact that the date of Nalaṅkiḷi is not determinable with any degree of certainty, the 3rd cent. A.D. postulate being only a reasonable guess, at best. In the opinion of the present writer the date of the composition is still a wide open question which, perhaps, may never get answered to the satisfaction of all workers in the field.

The Author

While the date of many Tamil and indeed of many Indian works is uncertain, their authorship is seldom in question. But the identity of the author of *Muttoḷḷāyiram* is an authentic puzzle and there is little hope of its ever getting solved. There is no mention of the author's name in the *Purattirattu*; no commentator who refers to the work and in some cases quotes from it names the poet who composed it. There is not the remotest hint about who he was or where he lived, in any Tamil work available to us. Some attempts are being made to fit in one of the poets who sang about Nalaṅkiḷḷi, whose songs have been anthologised in the *Puranāṇūru*, as the one who should have composed this work. These are worse than building on sand; for even the Nalaṅkiḷḷi theory is seriously faulted and there is not the slightest evidence that any one of his panegyrists could have composed this work.

An attempt has been made to ascribe the authorship of this work to Nakkiradeva-nāyaṇār whose compositions have been included in the Śaiva canon. This is extremely difficult to accept for several reasons. To start with, the very logic used to establish the authorship is seriously at fault as similarity of expressions is one of the planks in it. Nakkiradevanāyaṇār could have used some of the expressions in the *Muttoḷḷāyiram* in his works for the reason that he liked them; surely this does not establish common authorship. If this argument is advanced, Āṇḍāl, the Vaiṣṇava lady saint, can also be postulated as the author of *Muttoḷḷāyiram* as she has lifted a whole set of words from one of its stanzas; and she was a whole lot nearer in age to this composition than the nāyaṇār. The Śaiva saint is so far different from the author of *Muttoḷḷāyiram* in temperament and poetical methods and style of expression (he uses a lot of Sanskrit words while our mysterious, author, like all earlier writers, adopts a naturally pure Tamil style) that the ascription of its authorship to him seems to be more a confession of the helplessness of the world of scholars in solving the problem than a serious attempt at building up a reasonable theory.

Extent of the Poem

The list of uncertainties relating to this extraordinary work is not yet fully covered for, even the significance of its name and, as a correlated problem, its length offer a serious difficulty. The title *Muttoḷḷāyiram*

yields the meaning, "three times nine hundred", making 2700 stanzas in all. This is one interpretation; another interprets the part-word '*muth*' to refer to the three crowned heads and the work is one of a total length of 900 stanzas on all the three. While the first interpretation may well be true, the second is more satisfying as it cuts our losses, with only 108 stanzas of the work being available to us. There is a much better reason for preferring the second interpretation. The work is recognised as an *eṇ-ceyyu!* (a variety of poetry where the number of stanzas is limited to a particular figure and this figure is reflected in the title) and grammar restricts the length of works of this kind to a thousand stanzas. Hence, we may lean towards the interpretation of the title that delimits the length to 900 stanzas in all, composed on the three great kings of Tamilakam.

Mutto!āyiram : An appraisal

It is the high poetic quality of the verses that has preserved them (in part, at least) through the long, dreary centuries of neglect and indifference. The first and a somewhat superficial merit of the unknown poet is his extreme felicity in manipulating the *veṇpā* metre which is quite the favourite choice of poets wanting to sing isolated verses. The musical potential of the metre has been realised to the full by our poet who uses the shortened fourth foot to telling advantage. An aspect of versification in Tamil that tells a lot about the versifier's command over the language is the setting up of assonances at the start of every line (called *etukai*). Our poet manages this with effortless ease; his assonances are natural and not contrived and are very pleasing to the ear. It must, of course, be admitted that as he is dealing with kings, it is quite easy to come up with adjectives and attributes which can rhyme; but then, almost every poem of those days dealt with royalty and the connoisseur of Tamil poetry will confirm that the initial rhyming in the *Mutto!āyiram* has been accomplished with distinction without apparent contrivance.

The next factor is the poetic diction that has been employed. The level of language used in this work is clearly more 'modern' than that found in 'the Eight Anthologies' and hence, simpler. Harsh-sounding words have been scrupulously avoided, even in the verses dealing with the martial valour of kings. As each stanza is a complete and self-contained unit, the poet has to furnish the entire picture he has in mind within the frame work of a *veṇpā*. He accomplishes this successfully through very

efficient use of words, without anywhere giving the impression of inartistic compression. Verses like 7, 20 and 61 have a fairly complex concept to unfold but the poet has been able to present them within the limits of the *veṇṇpā* metre, without making the reader realise the conscious effort of the poet at packing a big picture within a limited space. A supreme artist whether at the trapeze or in the studio or at the desk is unhurried while engaged in the production of excellence; it is only the amateur and the novice who sweat at the job, whose effort is very manifest.

One of the main processes by which a creative writer passes on his own subjective experience to the reader is the production of suitable images in the latter's mental screen. The skill involved here is of a complex nature requiring the efficient use of a well-stocked vocabulary, even a sense of colour and line, a well-developed sense of proportion and a feeling for detail. We should remember here that the scope offered for such image production in a *veṇṇpā* verse being strictly limited, the poet has quite a small compass within which to exercise this complex skill.

The success achieved by the poet of *Muttolāyiram*, despite these inbuilt limitations, is quite conspicuous. Let us study verse No. 5. The vassals of the Pāṇḍya king are anxious that the sovereign monarch should receive their tribute as otherwise they would incur his wrath and run a terrible risk of total ruin. So, the moment they descry the top of his white umbrella, they try to rush to his presence in their eagerness and naturally cancel out each other's intentions. For the throng around the Pāṇḍya becomes so impenetrable, most of the vassals are unable to go close enough to be noticed by him. Dissatisfied and worried they cry out, "Is this proper? Is this just that you do not enable us to approach you that we may pay the tribute due to you?". The whole picture which would take a vast canvas to contain this crowd scene on the main street is presented to us in the space of a verse of four lines with consummate ease. The colour sheme is worth studying, too, with the garland of blue flowers worn by the king contrasted with the snow-white umbrella, not to speak of the many-splendoured attire of the royal throng.

Similar is the painting presented through stanza No. 71. Here a theme familiar to Sanskritists is adopted by a Tamil poet and is exploited with distinction to produce a colourful canvas showing the women of Uṇṇaiyūr looking with eager eyes on the Cōḷa monarch, the quick-moving eyes being compared to fish caught in a net by fishermen. Apart from such crowd scenes, the poet can present more individualised pictures

which are as captivating ; witness the ease with which he paints the Kāverī river (80) with very fat fish trying to climb the banks and slipping down to the water on account of their fat bodies. We must remember that everyone of these paintings, besides being lovely and deeply satisfying to the aesthetic instincts have a poetic purpose to fulfil ; in this stanza, the love-lorn girl is shown appealing to the stork to carry her message of love to the Cōla king ; how very appropriate is her reference to fat-bellied fish in the Kāverī at Uṟaiyūr which are bound to attract the fish-hungry bird to themselves like a magnet !

In stanza 107 is presented an action picture of an anxious mother trying to perform a ritual to exorcise the devil whom she supposes to have seized hold of her daughter. The sanctified ground, the sacrificial goat, the blood-stained place, the ritual of pouring water on the hapless girl are all painted in with the fewest brush-strokes of a master painter. The second line of the poem is very effectively composed asking a rhetorical question, "Can she bathe away my love-disease?"

We cannot conclude this section without a reference to the gigantic painting, where the whole universe is caught in a magnificent metaphor. In verse 67 the Cōla emperor's white umbrella, the insignia of sovereignty is presented as affording the cooling shade of a benign administration to the whole worlds ; its top piece is provided by the moon itself and its fabric, by the wide firmament. There is undoubtedly more than an element of hyperbole in such pictures ; but this is very much a feature of ancient Indian poetry, perhaps of all ancient poetry ; and the unknown Tamil poet cannot be faulted for this feature. Each age should be judged in accord with the standards applicable to it and not with those of a latter age.

For the same reason, the stanzas presenting a blood-chilling picture of the lands vanquished, and ravaged by the panegyrised kings should be accepted and evaluated in accord with the ethical standards of that age. Stanzas 14, 15, 64, 65, 66, 92, 93, 94 and 96 all draw a gruesome picture of the ravage inflicted on the vanquished land ; we of the present century who rain bombs on non-combatants have no right to criticise the ethical standards of that age ; the poets obviously considered it a projection of their patrons' martial might to describe the ruthless despoliation of the lands they had conquered. The poetic value of these stanzas is, however, high, though they may rank below that of those depicting the love motif.

The ability to conjure up effective comparisons to underscore a point or augment a sentiment is one of the most vital poetic devices in the armoury of a creative artist. Rhetoricians may subdivide it into many different figures of speech as Sanskritists have done but essentially there should be an analogous element between the statement on hand the comparison brought up. Our poet has displayed conspicuous ability in harnessing this potent device.

For instance, in stanza 22 the Pāṇḍya king's reputation for martial valour is eulogized. The lesser kings all panic even when they see the Pāṇḍya's javelin in their dreams—such is his famed prowess in the field of battle. This is like the panic caused to serpents by peals of thunder from rain clouds in the sky. The suggestion is that just as these terrified snakes bury themselves deep in their underground holes, so too the smaller kings all hide in panic after their nightmare. There is also the hint that just like the thunder, the Pāṇḍya's armoury is also regarded as an act of God, not an equipment brought together by the hand of man.

If stanza 22 is on the king's war-making propensity, stanza 30 describes beautifully the effect of his personality on all the girls of his capital city. The girls all love him but can contain their love for him at normal times—like the lamp carried about in windy streets, kept protected inside a pot. But when the Pāṇḍya comes out of his palace on a state ride, they can no longer keep it locked up inside their breasts; it manifests itself, demanding the attention of all on lookers - like a forest conflagration on the top of a hill. The analogy has to be cherished, mulled over in the mind to yield its full potential for aesthetic delight.

The comparison furnished in stanza 45 is delightfully simple but has deeper implications. The girl's mother guards her with an earnest dedication like a hunter guarding a cage; only the heart has left the girl's body for the lover and hence the mother is guarding only the insentient body; the hunter equally is unaware that he is guarding only an empty cage from which the bird has flown. The point of comparison is quite simple and direct but the implication is terrible and, one cannot help feeling, is more than a little unfair to the mother. For the mother is compared to the hunter whose intention clearly is to slaughter the bird in due time. This is clearly not true and the mother's intentions are not homicidal, she believes she has the best interests of the girl at heart when she places all those restrictions on her. But truth is banal and

aesthetically dull; it is not legal tender in creative literature. The girl in her frenzied passion for her lover believes that the mother is a ruthless killer and that is all that matters in poetry. We can also notice a note of challenge, even of triumph in the girl's analogy; the bird is now totally free and the hunter can do nothing to hamstring it; so too the girl is essentially free and out of the mother's clutches as her heart has united with her lover. It is these deeper intimations in poetry that account for our continued preoccupation with such pieces long after the first flush of delight at their surface appeal.

The analogy presented in stanza 50 is more involved and hence its aptness is less obvious. The point of comparison is the eagerness with which the oyster awaits the wave that will restore it to its home in the sea and the heart of the girl awaits the message from her royal lover. The appropriateness which lends the analogy aesthetic artistry is that even as the oyster belongs rightfully to the sea despite its (temporary) sally onto the shore, the girl's heart rightfully belongs to the lover with whom it must reside for ever. Even if a little complex, the metaphor is beautifully drawn and the assonances in the Tamil original add much to the enjoyment of the piece.

Among all the analogies conjured up by our nameless poet, the best possibly is that set like a gem in verse No.78. Here the girl wails pointing to the scandal that has spread everywhere about her conduct relative to the Chola king and to her mother's resultant chastisement of her with a rod all the time. She compares her plight to that of the toad which is generally accused by the people of having eaten the kernel of a coconut without breaking the hard shell. It is quite obvious that the toad could not have got to the sweet kernel without breaking or at least cracking the shell which is too hard for it to tackle. The toad, in other words, is accused of a crime of which it is patently innocent. "But so am I!" wails the girl, "so have I not enjoyed union with the king. But the calumny has spread and mother tortures me all the time!" It would seem that if she had enjoyed intimacy with her royal lover, this scandal will not pain her so. The analogy is most apt, it underscores the girl's mental state; incidentally it shows how the sophisticated poet is too canny to be prejudiced by the commonly held beliefs of his time.

There are two comparisons offered at the very end of the work which are very similar. In 103, the Chera on a state ride is passing the girl's house

when, urged by her love for him, she walks upto the door to gaze on him ; but, checked by her natural quality of bashfulness, she refrains from going out but instead, closes the door. She now regrets shutting the door and is contemplating to open it when her bashfulness again exercises restraint. Thus there is a conflict in her mind between two tendencies—to go forth or to stay back. Her mental state is compared to that of a penurious man urged by his want to approach a rich man for help but checked by his feelings of delicacy and held back. The difference in social and financial status between the girl, a citizen of the country and the king of the realm lends greater aptness to the analogy where the difference in these fields between the suppliant and the intended patron is the significant feature.

In verse 104 there is apparently no metaphor ; but the analogy that is latent lends life to the whole piece. The girl complains that her heart has gone out to meet the Chera ; but, as she does not seem to derive much pleasure from the situation, she concludes that it is even now standing in the long corridor waiting for a chance to see the king. In the meantime, as it is cold, and the heart has not furnished itself with wraps, it uses its hands as a blanket to ward off the cold. There is certainly a vivid personification here but there is an analogy too involved as the heart is compared to a suppliant, a seeker of favours who meekly awaits the king's pleasure. The melancholy air of the piece beautifully presents the girl's mental state when her love continues unrequited.

These poetic devices handled adroitly by our anonymous poet enhance the aesthetic value of the poem. However, the claims of our poet for immortality go deeper than this. For a poem is essentially a medium for the transference of emotion and many of the poems of this anthology will be found to be expert conveyers of genuine sentiment and thus constitute excellent poetry. A girl is in love with the king of the realm and when it is announced that he is driving in state through the streets of the capital town, the girl is overjoyed. She is all to gaze at him and drink in his beauty. But her mother has other plans, she feels that if the daughter in her love-lorn state is allowed to gaze at the king, there would be a lot of slander in the town. So she imprisons her daughter in a room and locks the door. As the time for the state draws near, the girl in the room undergoes untold torments. Seeing her plight, her foster mother runs to her natal mother and excitedly remonstrates with her asking her to open the door so that the girl may not die of disappoint-

ment. The authentic feelings of the foster mother are brought out in poem No. 69 ; the very urgency of the remonstrance squirts out of the poem and the reader is enrolled as a participant in the emotional situation.

Another girl in love with the king sickens with unrequital : the mother concludes that the sickness is due to the wrath of a god and starts active preparations to propitiate the angry god; these involve giving a ritual bath to the girl. The girl remonstrates spiritedly, "My illness is on account of my love for the king. Can it be washed away with a pail of water?" The poem (107) manages to convey the heartache of the girl nicely blended with angry contempt for a meaningless ritual.

In a similar (but delicately different) way a girl shows her resentment at her mother's total lack of sympathy for her travails : she asks, "Was my mother always old and critical like this? Was she born old, without enthusiasm, without love? Or is it possible that she too was young once and she too had felt these attachments?" It is psychologically a most appropriate thing for a desperate girl to say about her carping mother and it is said in poem 43 with all the permissible bitterness.

There, again, are the poems like 27 and 28 where the distraught girl beseeches the mounts of the lover-king asking them to walk close to the window through which she would be gazing and walk with slow, deliberate steps. There, again is the poem 101 where she asks in bitter resentment, "My mother shuts the door that I may not gaze at the king: but my love is well-known to the neighbours and will she be able to close their gossiping mouths?"

The poems addressed to the north wind (51, 86 and 87) are full of an anguished weariness and can serve as good examples of the role of poetry as a medium for the transference of emotion. They also serve as indicators of the Indian tradition that lovers in separation do not tolerate cool winds. A recurrent motif is of bangles slipping through the emaciated wrists of girls separated from their lovers; this too is in the Indian tradition of love poetry and poets in all the Indian languages, inclusive of Sanskrit, have made extensive use of it in their works. There is considerable amount of oriental hyperbole involved as poets depict a sudden emaciation on the girl hearing of the possibility of separation and an equally sudden return back to the old plumpness on the lover giving up

his plans to travel, resulting on both occasions in a loss of bangles, some through slipping down and the others bursting on account of the instant plumpness.

The reader cannot miss the constant reference to bashfulness; this is a very important feminine quality and Indian authors, particularly the Tamil place a lot of emphasis on it. In the Tamil literary tradition, though love precedes marriage, this quality of shyness stands up like a sentinel warding off the many young men trying to use the girl to satisfy their own animal craving: indeed it almost kills the incipient love that springs up between her and the suitable youth whom she will marry eventually. By slow stages love overcomes this watchdog quality and the young people get married. Even after the wedding, some part of this tendency persists as witness to what happens when the girl is reunited with her husband after some months of separation, in poem 54, one of the most beautiful in all the collection.

A subtle literary device adopted with great dexterity by our poet is to focus the beam of light, not on the main characters, but on a trivial thing, on purpose: somehow the point of the poem, the emotional appeal comes out effectively, not in spite of this shifting of focus but actually on account of it. In one of the poems (25) the girl thanks the carpenter who had drilled a trial hole through which she could gaze on the king and draw sustenance; the depth of love of the girl, her despair on being confined to a room and her wonderful sense of fulfilment on discovering the hole all come out most artistically, helped by this device. In another (97) the poet concentrates his and the readers' attention on the vicissitudes of the hinges on the city doors: the doors were constantly opened by the eager daughters and closed by the censorious mothers the day the king drove in state through the streets of the city; the poet draws the pointed attention of the readers to the wear and tear on the hinges of the front doors and somehow we get a vivid picture of the conflicting interests of the girls in love and their angry mothers. The device secures a certain delicacy and suggestiveness which enhance the artistic appeal of the poem.

The poems on war are on the whole at a somewhat lower literary level than those on love. This statement is true of all the Tamil works from the Saṅgam to the *Rāmāyaṇa* of Kamban; probably this is true in the case of all the world's literature. Yet there is a certain charm in the

poems describing the exploits of the Tamil kings in the field of battle and how they are feared by other kings. Poems 5, 8, 11, 16, 17, 62, 66, 93 and 94 can be cited as good examples of these concepts, even though many of them are cast in the traditional mould and excellent verses on these self-same ideas can be cited from the earlier (Saṅgam) pieces.

It has been mentioned earlier how this poem should be placed at a period immediately following the Saṅgam era. Saṅgam traditions, particularly in regard to love poetry are very distinct and the strictest conformity to them was observed by the poets of the *Eṭṭutokai* (Eight Anthologies). In the *Pattuppāṭṭu*, (Ten Long Poems) which followed these works in point of time, we do not find such strict conformity with these traditions. The love poems in the Library of *Paṭiṇenkiḷkanakku* (Eighteen Later Works), however, we find a greater degree of conformity, though, in point of time, they were distinctly later than the 'Long Poems'. The stanzas on love in this work do not observe the traditions relating to love meticulously. The moods of love corresponding to the five kinds of landscape are not to be found here. Perhaps the poet found it impossible to observe these literary canons corresponding to land divisions when he had to compose poems on the Chera living in a sea-shore town, and the Chola in his riverine capital; clearly all the poems on the Chera cannot be easy in *neydal*¹ nor can all the poems on Chola be sung in the *marutam*² mode. The convention which prohibits the poet's version in presenting the love motif has been observed more or less meticulously, except, perhaps, in verse 97. Overall, the dilettante-reader will certainly find the flavour of these stanzas to be very much akin to that of Saṅgam poetry.

Traditions of Saṅgam Poetry and Muttollāyiram

Literary conventions matter a great deal to poets anywhere, at any time. But Saṅgam poets had a tightly knit, all-embracing network of conventions to guide as well as regulate them. And they have conformed to a remarkable degree to these conventions. Even though

1. *Neydal* - A division comprising poems set against the background of a seashore village, describing love-in-separation.

2. *Marutam* - A division comprising poems in a riverine town describing lovers' tiffs.

the *Muttolāyiram* does not follow quite a few of these, it may be useful to study them as they have undoubtedly had a significant influence over all the poetry composed in the centuries immediately following the Saṅgam Age.

Saṅgam *akam* poetry set such a high value on the evocative role of the natural backdrop that they associated a stage or mood of love with each type of landscape; thus the mountain slopes and premarital love are organically related; the desert walks are associated with long and anguished parting; the grassy meadows and sea-shore villages are associated with separation, but of lesser impact. The riverine plains serve as the background for marital misunderstandings arising out of the man straying from the narrow path of virtue. A little reflection will convince the reader how natural and logical these associations are.

We have referred to the misunderstanding between man and wife; a basic tenet of Saṅgam conventions is that love is so strongly entrenched in their hearts, they cannot part for ever but have to come together. Neither one-sided love nor frustration arising from the death of one of the parties can be delineated in *akam* poetry.

Another important convention observed with ruthless fidelity by the love poets of the Saṅgam age is the total ban on the poets revealing the names or other identifying details of the characters. The ban is so total and has been observed so faithfully that poems delineating love have got consigned to the *puram* group solely for the reason that the names or the signs by which they can be recognised or identified have been mentioned in them. The reason for this ban has not been stated but it can be inferred by the intelligent critic. Names and identifying details turn out to be particularising factors which militate against the efforts of the poet to universalise the sentiment; and this process of universalisation is an essential precondition to the transference of emotion to the reader—which is the sole objective of all creative art.

An important convention in *akam* poetry that was universally observed relates to the question—who speaks, the poet himself or one of the characters. On the surface, it may not appear to make much of a difference as, in any case, even where a character speaks, the passage is composed by the poet. But the question, who speaks or whose version is presented is of vital importance; for the speaker's mental attitude very

strongly influences the way a matter is presented. As literature is all about mental states and attitudes, the importance of this will become apparent to the intelligent reader. Deeply emotional and wholly subjective remarks can be made by a character that is involved in the situation and these remarks will look natural, indeed inevitable in its version while they will sound unnatural in a poet's version. One example will suffice to make the point clear. In quite a few of the pieces, the girl in love anticipates parental objection and speaks in despair of her love dreams failing to materialise and of her gradual emaciation and death. In accord with the other convention referred to earlier, this cannot happen, the partners in the love episode cannot die and the reader knows this. But a high emotional impact is achieved by this statement of the girl and the ends of poetry are met. If the poet makes the statement, it must be true and the girl would die without the love being requited—which is an aesthetically wrong message to put across. There are many other advantages to be secured out of a character's version but an account of them is quite beyond the scope of this Introduction. It will suffice if the reader is assured that the aesthetic benefits of a character's version are overwhelmingly great as every reader of Sanskrit plays will undoubtedly acknowledge.

Mutto||āyiram in Sanskrit

The first problem that had to be solved in the production of this work was the selection of the metre for the Sanskrit rendering. For the size of the *veṅpā*, the most suitable metre appeared to be the *vasantatilakā* on account of the comparable size of the two metres. Hence it has been chosen as the staple metre for the work. During the actual process of transcomposition, the choice was justified, since one did not have to leave out any ideas of the original or to resort to 'packing' the stanzas only for considerations of metre; the length of the metre chosen was just right. However, in accord with the established tradition that at the end of a canto (or a section) a different metre (usually longer) has to be employed a number of longer classical metres like the *śikharinī*, the *mandākṛantā* and the *śārdūla vikṛāṇī* have been used. Apart from securing conformity with tradition, this introduces a pleasant variation which is welcome. It must, however, be admitted that these longer metres called for more material than was provided by the original pieces but the versification in them has been managed by using a longer word to denote the same sense, especially in regard to the adjectives used to describe the king; no idea or

concept, not in the original has ever been brought in either to satisfy the exigencies of metre or for any other reason.

I believe firmly that when poetry has to be transcomposed, it is essential to transfer the sentiment in the original and that, to achieve this purpose, whatever means adopted are justified. The mechanical insistence on a true translation, while desirable in the case of scientific and legal documents, where the conveyance of facts is the only thing that matters, has to be given up in the case of poetry where the basic requirement expected is the transference of experience. Hence a process that can be termed transcomposition should be adopted as this emphasises the role played by the agency which is more akin to that of a composer. Accordingly I have transcomposed the Tamil pieces, taking the greatest care to transfer as much of the emotion-centred experience as could be managed, where languages like Tamil and Sanskrit belonging to two different families are involved. While no additional matter has been added and no concept of importance omitted, the emphasis throughout has been not to insist on translating every word in the original with the most mechanical faithfulness but rather to let the reader savour the emotion-centred experience which moved the Tamil poet to poetic expression.

The present transcomposition was easier from one point of view than the one which involves versification in English, the reason being that the poetic traditions of Tamil and Sanskrit are not very different. Their similarity in many respects clearly owes to the fact that they are both Indian languages serving a single homogeneous society. Where a typically local convention is involved and the beauty of the poem depends largely on that, it has been adopted in the transcomposition with an explanatory note in Sanskrit appended. Sanskritist dilettantes, I am sure, will discover in a large number of stanzas an echo of well-loved old pieces found in the many Sanskrit anthologies available; some may even appear to be a rehash in Tamil of Sanskrit verse. But even these verses will be found to have a sparkle that justifies their separate identity. However the several pieces which strike a totally original tune, I am confident, will be welcomed as contributions from the Tamil country to the treasurehouse of universal muse.

—A. V. SUBRAMANIAN

.प्रार्थना

पादं व्युत्थाप्य भूमेरितरपदमधः स्थाप्य हस्तौ प्रसार्य
रुक्षैः केशाग्रशूलैर्निहतरिपुगणस्ताण्डवोत्थैर्दिशासु ।
नाट्येनैकेन सृष्टिस्थितिविलयमहाकर्म निर्वर्तमानः
कालारातिः कवीन्द्रानवतु स शिखरी स्रोतसां शाब्दिकानाम् ॥

— अ० वे० मुब्रह्मण्यः

I. पाण्ड्यप्रशस्तिः

१. ईशमुद्दिश्य लोकस्य व्यपदेश उदाहृतः

धातारं चण्डरश्मेरपि रजनिकरस्योडुराशेस्समग्रम्
द्विःसीमव्योमचारिश्रितसलिलनिधिक्षोणिवास्तेयभाजाम् ।
कालाद्यैरप्रमेयं जलधिकृतवृत्तिर्मैदिनीयं महेशम्
आर्द्रनिक्षत्रजातं व्यपदिशति पतिं जङ्गमस्थावराणाम्^१ ॥ १ ॥

I. பாண்டியன்

1. ஆதிபகவன் ஆதிரையான் !

மன்னிய நாண்மீன் மதிகனலி யென்றிவற்றை
முன்னம் படைத்த முதல்வனைப் — பின்னரும்
ஆதிரையா னாதிரையான் என்றென் றயருமால்
ஊர்திரைநீர் வேலி யுலகு.

1. THE PANDYA

1. The Universal localised !

The world fenced in by the rolling sea
Would identify the source of things
The progenitor of the sun and the moon
And all the stars of the teeming heavens
As the one who was born under the Ādirai sign
As the one who was born under the Ādirai sign !

1. व्योमज्योतिषां तारादीनां सर्वेषां स्रष्टारं लोकः आर्द्रनिक्षत्रजातमिति सावधिमिव
व्यपदिशति, इदम् आश्चर्यस्थानमिति भावः ।

२. समृद्धिः पाण्ड्यदेशस्य

मुक्तोल्लसत्सिततमातपवारणस्य
पाण्ड्याधिपस्य विषये दरपेशियूथम् ।
पुत्रागसूनमुकुलान्यभिविज्ज्वलन्ति
पूगोद्भवाश्च मणयः सितमौक्तिकाभाः ॥ २ ॥

2. எங்குமே முத்துக்கள் !

நந்தி னிளஞ்சினையும் புன்னைக் குவிமொட்டும்
பந்த ரிளங்கமுகின் பாளையும் — சிந்தித்
திசுழ்முத்தம் போற்றேன்றும் மெம்மற்றே தென்னன்
நகைமுத்த வெண்குடையா னாடு.

2. Pearls scattered everywhere !

Strewn on the ground in the Pāṇḍya land
Where pearls of dazzling radiance
Hang festooned to his umbrella
Are the eggs of conchs and the *punnai* buds
And the shiny beads from the areca-palm
Projecting an illusion
Of pearls scattered everywhere
Ungarnered in the Pāṇḍya land !¹

1. The eggs and the buds and the beads are round, and white, and bear a certain semblance to pearls. The fact that they lie strewn about everywhere creates the illusion that the people of the Pāṇḍya land are so opulent that they do not gather these pearls lying on the ground.

३. प्रणयकलहः

पाण्ड्याधिपस्य मधुरापुरराजवीथ्यः

भर्तृप्रकोपकलहेष्वबलाजनेन ।

क्षिप्तैः सकुड्कुमभरैर्हरिचन्दनस्य

प्रातः सुपङ्क्तिर्लतया न गतिक्षमास्ताः¹ ॥ ३ ॥

3. காதற் பிணக்கு

மைந்தரோடுடி மகளிர் திமிர் நீதிட்ட

குங்கும வீரஞ்சரந்தின் சேறிழுக்கி — எங்குந்

நடுமாற லாகிய தன்மைத்தே தென்னன்

நெடுமாடக் கூட லகம்.

3. Lovers' tiffs

The streets of Madurai, the Pāṇḍya city
Of high-rise mansions—how slipp'ry they get
And unsafe for all the passers-by
With the mire formed by the sandal paste
Laced with saffron, thrown by the girls
In moods of rage occasioned by
Short-lived tiffs with their youthful lovers.

1. पाण्ड्यराजान्यां प्रणयकलहानामाधिक्यं तद्द्वारा कामस्य शक्तिमत्त्वमपि विशि-
नष्टि कविरस्मिन् पद्ये ।

4. நாகாமந்த்யமரா ஸுவம்

முக்தாவலிஸிரத ஸ்வலயஸ்ச சித்ர-
 ஷத்ரேண சந்த்ரதவலேன விஸூஸிதஸ்ய ।
 பாண்ட்யாஸிபஸ்ய விஸயோ ந ஸியா விதூஸ்ய:
 பாடார்பணாஸநிஸிஸீரபி ஹேமஸூஸீ:¹ ॥ 4 ॥

4. அமரரும் அஞ்சுவர்

நேமி நிமிர்தோ ணிலவுத்தார்த் தென்னவன்
 காமர் நெடுங்குடைக் காவல னுணையால் !
 ஏம மணிப்பூ ணிமையார் திருந்தடி
 பூமி மிதியாப் பொருள்.

4. The gods do not tread ... !

The Pāṇḍya rules—with his shoulders jewelled,
 And a lace of the whitest pearls on his chest
 Under a comely broad white umbrella.
 The Pāṇḍya monarch rules the world !
 And the gods bedecked with gold and gems
 Guard themselves from the transgression
 Of treading with their handsome feet
 The Pāṇḍya's earth !²

-
1. देवानां पादाः भूमिं न स्पृशन्तीति प्रसिद्धः क्रमः अत्र पाण्ड्यप्राशस्त्यै प्रयुज्यते ।
 2. There is a mythological belief that the gods do not tread the earth, they walk above it. The poet puts it down on account of their respect and even fear for the king.

4. பாண்டிச்சரிதை கரதாதுளா சங்஑ாதிதத்வசூகம்

டுஷ்டே சிதே நரபதே: ப்ரதிதாதுபத்ரே
பூர்ண்துவத்டிரதபூஷ்டததே நரேந்த்ரா: ।
கூஹ்ணிஷ்வ மத்கரமிதத் த்வரயேதி தத்யு:
சம்ருத நஷ நய* இத்யவசந்நசித்தா:¹ ॥ 4 ॥

5. திறை கௌ இறையோ !

நிறைமதிபோல் யானேமே னீலத்தார் மாறன்
குடைதோன்ற ஞாலத் தரசர் — திறைகௌ
இறையோ வெனவந் திடம்பெறுத லின்றி
முறையோ ! வெனநின்றார் மொய்த்து.

5. The frenzy to pay !

When the chieftains and the vassal kings
Descry the moon-like umbrella
Of the Pāṇḍya with the wreath of the lilies blue
Mounted on the royal pachyderm,
They converge shouting, "Here we come,
O king of kings, with the tribute due!"
But finding the crowd near the elephant
Too dense to pierce, they stand transfixed
Lamenting at the edge of the throng,
"Is this just? Are you fair to us?"

1. பாண்டிச்சரிதை கரதாதார ஁பஃபதய: சங்஑ாதிதா இதி சூச்யதேஃ ॥

६. पाण्ड्यवीर्यं भयावहम्

श्रुत्वा ध्वनिं जलदगजितवज्ररेन्द्र-
 भेरीकृतं नृपगणः प्रबिलुठ्य भोत्या ।
 राज्यात् प्लुतोऽशनिभोतभुजङ्गतुल्य
 विशो महीध्रकटकेष्वयमन्तरेति¹ ॥ ६०॥

6. பகைஞர் அஞ்சி ஒளிப்பார் !

செருவெங் கதிர்வேற் சினவெம்போர் மாறன்
 உருமி னீடிமுர சார்ப்ப — அரவுறழ்ந்
 தாமா வுகளு மணிவரையி னப்புறம்போய்
 வேமால் வயிறெரிய வேந்து.

6. The enemy on the run !

When the Pāṇḍyan 'war-drums thunder forth—
 The drums of the Pāṇḍya with the javelin
 Who rages fierce in the field of battle
 The enemy kings flee their fortress
 And crossing the hills where wild cows scatter—
 Resentment burning in their royal breasts
 Even like snakes at peals of thunder
 They scout to the safety of mountain hide-outs.

1. अस्य राज्ञः भुजबलम् इतरेषां नृपाणां भयावहमासीदित्यभिप्रायः ।

7. அஷ்வஜேதப் பரிசு

சங்கடஹிதாஸ்துரஸாதிபிராபதந்தோ
 பூபா: ஸ்வஹேமவிலஸந்முகுடே: பதந்நி: ।
 பாண்டியாதிபஸ்ய துரஸேந்ரஹுரான் விபாஸா-
 ஹேமாஹ்நிதான் விததிரே நிகஸாயமாஸான் ॥ 7 ॥

7. தங்கக் குளம்பு!

நிரைகதிர்வேல் மாறனை நேர்நின்றார் யானைப்
 புரைசை யறநிமிர்ந்து பொங்கா — அரசர்தம்
 முன்முன்னு வீழ்ந்த முடிக ளுதைத்தமாப்
 பொன்னுரைகற் போன்ற குளம்பு.

7. The golden-hooved horses

The enemy kings that are arrayed against
 The Pāṇḍya with the myriad javelins
 Shocked at the onslaught of his cavalry
 And tripped by the sundered ropes on the necks
 Of their elephant-mounts now roll on the field;
 And the Pāṇḍyan horses during the course of the fray
 Acquire a golden sheen
 Like a touchstone on which gold has been tested,
 On all their hooves where they had struck
 'Gainst the crowns of gold in the fateful field
 From the heads of the kings thrown out of their mounts
 By the fierce charge of the cavalry.

८. जैत्रं पाण्ड्यनृपेभ्यः

आयोधने रदनलेखनसाधनेन
क्षोणीलुठन्नृपतिवक्षसि भूर्जपत्रे ।
धीरं तिलेख मधुराधिप एक एव
शास्ता भवेद् भुव इति श्रुतपाण्ड्यहस्ती¹ ॥ ८ ॥

8. பார் முழுதும் எமதே!

மருப்பூசி யாக மறங்கனல்வேல் மன்னர்
உருத்தகு மார்போலை யாகத் — திருத்தக்க
வையக மெல்லா மெமதென் நெழுதுமே
மொய்யிலை வேல் மாறன் களிறு.

8. A title deed for all the earth!

The elephant of the *Pāṇḍya king,
Using its tusk as the writing stile
And the fearsome chests of the enemy kings
Tough at battle, armed with javelins
As the parchment for a title deed
Writes the legend, "All this earth—
This bounteous earth is our own possession!"

1. इदं गजजैत्रम् । अरीणां विनाशकर्मणैव पाण्ड्यस्य गजः तत्प्रशस्तिं लिखतीति भावः ।

௧. கஜஜைத்ரம் புன:ஸ்துதம்

மீமாंसிதே ரதனயோ: கரிணாं ப்ரயோஜே
 பாண்டியபுரா: பரபுஜாந்தரமுத்குஷாந்த் ।
 ஏகேன சான்யரதனேன விரோதிபுரியா:
 பிந்தந்தி பவந்திபாநி கபாடகாநி¹ ॥ ௧ ॥

9. இரு தந்தங்கள்

உருவத்தார்த் தென்னவ ஞெங்கெழில் வேழத்
 திருகோடுஞ் செய்தொழில் எண்ணில் — ஒருகோடு
 வேற்ற ரகல முழுமே யோருகோடு
 மாற்றார் மதில்திறக்கு மால்.

9. The royal elephant and its fearsome tusks

If we contemplate the tasks performed
 By the brace of tusks of Pāṇḍya's elephant—
 The handsome mount of the king with the wreath—
 One of them ploughs all the time
 The chests of the enemy; and the other tusk
 Is pressed into service to ram the doors
 Of the fortresses of the foemen kings!

1. इदमपि गजजैत्रमेव । गजस्य दन्तयोरेकैकस्य प्रत्येकं कर्मात्रि निर्दिश्यते ।

१०. गजजैत्रस्तुतिः पुनः

रूपे महाचलनिभोऽम्बुधिराजिनादे-
 प्युद्रेचने मदजलस्य घनः प्रयाते ।
 वायुः प्रभञ्जन इहास्ति महेशहस्ती
 यस्मादृणी भवति संज्ञपने कृतान्तः^१ ॥ १० ॥

10. இயமனும் பாடம் கற்கவேண்டும் !

தோற்ற மலைகட லோசை புயல்கடாஅங்
 காற்றி னிமிர்ந்த செலவிறுய்க் — கூற்றுங்
 குறியெதிர்ப்பை கொள்ளுந் தகைமைத்தே யெங்கோன்
 எறிகதிர்வேல் மாறன் களிறு.

10. The killer tusker and the god of death

The pachyderm of the Pāṇḍya king
 The king whose javelin throws out lustre
 Looks a mountain and trumpets like
 The rolling sea : in heat secretes
 A generous must like raining cloud ;
 It runs faster than the wind.
 It is so that even the god of death
 Finds the need to borrow from
 This pachyderm of the Pāṇḍya king !

1. इदमपि गजजैत्रमेव । अरीणां संज्ञपने यमादपि निपुणोऽयं गज इत्यभिप्रायः ।

११. यथा योधः तथा गजः

अग्निस्फुरन्निशितशूलवतः करीशः

भिन्नाग्रमात्सरदनं रिपुवप्रभङ्गे ।

पश्येद्यथा न करिणी स तथा प्रयत्ना-

दन्तैर्विपन्ननृपतेः स्वरदं जुगोप^१ ॥ ११ ॥

11. களிற்றின் வெட்கம்

அடுமதில் பாய வழிந்தன கோட்டைப்

பிடிமுன் பழகழிதல் நாணி — முடியுடை

மன்னர் குடரால் மறைக்குமே செங்கனல்வேற்

றென்னவர் கோமான் களிறு.

11. The bashful elephant

Bashful, hesitant, filled with shame

To show itself before its mate,

With the point of the tusk now badly broken

When ramming the fort of an enemy king.

The elephant of the Pāṇḍya monarch

Whose javelin spurts out flames of red

Hides the rump that is left of the tusk

With the entrails of the enemy king!

1. युद्धरङ्गान्निवृत्तः योधः यथा कुर्यात् तथैव कुरुते गजोऽपीति भावः ।

१२. युद्धरङ्गो भयावहः

युद्धाङ्गणे प्रधानचिह्नवति क्षपायां
 पाण्ड्याधिपस्य शितखड्गनिपातितानाम् ।
 बन्धं भ्रुवोर्ज्वलितशूलवतां सुदूराद्
 दृष्ट्वा ससाध्वसशृगालकुलं रुराव¹ ॥ १२ ॥

12. நரிகளின் ஓலம்

வெருவரு வெஞ்சமத்து வேலிலங்க வீழ்ந்தார்
 புருவ முரிவுகண் டஞ்சி — நரிவெரீஇச்
 சேட்கணித்தாய் நின்றழைக்குஞ் செம்மற்றே தென்னவன்
 வாட்கணித்தாய் வீழ்ந்தார் களம்.

12. The fear of the jackals

In the awesome battle, those that happened
 To come within the range of the Pāṇḍya's sword
 Fell with their javelins flashing bright,
 Their wrathful brows still locked in death-
 The knitted, frowning, fearsome brows
 That send tremors through the hearts of jackals,
 Which, standing afar, make the battlefield
 Resound with the notes of their plaintive howls.

1. युद्धभयङ्करत्वसूचकमिदं पद्यम् ।

௧௩. பாண்டிய ஜெதாபி ஸோசிதி

தூஷ்டவா பரிசுஷ்டமனல் ஹதஸ்துதார-
 ஸஜ்ஞம் பிதாய நயநே நரபதி: ஸுஸோசி ।
 தஸ்யேஹபஜித்ரரிபக்ஷரதக்ரேண-
 தூஷ்டவா நிமிலிததூஷா வ்யதிதா வஹ்வ¹ ॥ ௧௩ ॥

13. பகைஞரின் இழப்பு

ஏனைய பெண்டி ரெரிமுழக்கக் கண்டுதன்
 ஸுனையாற் கண்புதைத்தான் தார்வமுதி — யானையெலாம்
 புல்லார் பிடிபுலம்பத் தாங்கண் புதைத்தவே
 பல்யானை யட்ட களத்து.

13. The plight of the widows of enemy kings

Seeing the wives of his slaughtered foes
 Jump into their husbands' funeral pyres
 The Pāṇḍya covered his eyes with the hem
 Of his upper cloth. His war elephants
 Seeing the mates of pachyderms
 Which had been killed in the day's battle
 [O how many fell in that fateful field!]
 Seeing them lament, covered their eyes!

1. யுதே ஜெதா ஸஜ்ஞபி ஸத்ருபக்ஷஸ்ய து:க்ஷ் தூஷ்டவா ராஜா ஸோசிதி । தமநுகரோதி தஸ்ய
 ரஜ இத்யஹிபிராய: ।

१४. पाण्डचराजारिद्रुस्थितिः

यान्येव राजभवनानि विनादितानि
 संगीतनाट्यकवितादिभिरद्य तेषु ।
 पाण्ड्यक्षते नृपकुले निरुतैः हलूकः
 निद्रापयत्युत पिशाचगणान् निशीथे ॥ १४ ॥

14. ஊமனின் தாலாட்டு !

வாகை வனமாலை குடி யரகறையும்
 ஓகை யுயர்மாடத் துள்ளிருந்து — கூகை
 படுபேய்க்குப் பாட்டயரும் பண்பிற்றே தென்னன்
 விடுமாற்றங் கொள்ளாதார் நாடு.

14. This picture and that

In the vaulting mansions where in the earlier days
 The triumphant kings, the Pāṇḍya's foes
 Had rejoiced, now perch the nightly owls
 [After the foemen had turned a deaf ear
 To the message of peace from the Pāṇḍyan king].
 The owls now hoot forth lullabies
 To the infant ghouls that inhabit
 The former halls of entertainment!

95. பாண்டியசுய கோபபாத்திராணா யாதனா தரணிமூதாம்

பாண்டியா யோ நரபதிவிஹிதம் திராய

தேயம் கரம் மூரததந்திவதே ந ததே ।

ததய க்ரமாதவநிபதய பதம் தயதந்தி

காவ: த்திரயத்ர தரதாத்ர தினா பிதாத்தாந் ॥ 95 ॥

15. பகைஞரின் நாடு

பதறநிதற தகாஸ்யாணைப் பஞ்சவத்குப் பாங்காய்த்
திதறமுதறயி னுய்யாதார் தேயம் — முதறமுதவயின்
ஆத்போ யரிவையர்போ யாடவர் யாயீதற
ததன்பே யுதறயு . மிடம்.

15. The fate of the routed enemy's lands

The land that fails to pay tribute
Held by usage as proper, as due
To the Pāṇḍya king with a ferocious tusker
Whose movements are heralded by the beating of drums
Is forsaken by its herds of cattle,
Then by the women and then by the men,
The only denizens that at the end remain
Being infant ghouls !

१६. जेता जितं स्वं मनुते

पाश्वे निलीय करिणां स्फुटिताधरोष्ठान्

हस्तोद्धृतारिनयनोन्मुखतीक्ष्णशूलान् ।

रङ्गे मृतानरिन्पालगणान् समीक्ष्य

पाण्ड्यः पराजित इव क्षणमत्र तस्थौ^१ ॥ १६ ॥

16. எதிரிகள் எளியரோ ?

கொடித்தலைத்தார்த் தென்னவன் தோற்றுன்போல் நின்றான்
மடித்தவாய் சுட்டிய கையாற் — பிடித்தவேற்
கண்ணேரா வோச்சிக் களிறணையாக் கண்படுத்த
மண்ணேரா மன்னரைக் கண்டு.

16. The victor vanquished !

In the battlefield where the day had been won
The Pāṇḍya saw the foemen kings
Reclining on their elephants' sides
With puckered mouths, their lances raised
In careful aim at their foemen's eyes,
Their own eyes now closed in death,
The Pāṇḍya whose banner floats at the top
Of his flagstaff saw and stood transfixed —
The triumphant victor of the day's battle
As though routed by his foemen's valour.

1. யுதே ஜெதா சந்நபி மூதாரிபகநூபாணாं தீயே விசுரம் ச தூப்த்வாத்மானம் பராஜிதமேவ மனுதே
பாண்ட்யாதிபுதி: ।

१७. ऋद्धो नृपः प्रार्थनयानुनेयः

देवीगणस्य मधुराधिपनिजितानां
कार्यानिभिज्ञनिजबालकपृष्ठगन्तुः ।
याच्छेव देहि मम राष्ट्रमिति प्रणम्य
पाण्ड्येशरक्तनयनस्य चिकित्सितं स्यात् ॥ १७ ॥

17. பரிசிலாகப் பெறுக !

தொழில் தேற்றப் பாலகளை முன்னீர்த்திப் பின்னின்
தழுவிலவேல் காய்த்தினார் பெண்டிர் — கழலடைந்து
மண்ணிரத்த லென்ப வயங்குதார் மாமாறன்
கண்ணிரத்தந் தீர்க்கு மருந்து.

17. Don't fight but supplicate !

If the anger of the Pāṇḍya has to be quenched
The only way that the wise advise
Is for the wives of his enemy kings
Who roused his ire, to come to him
Putting their children in front of them —
Playful children at a helpless age —
And fall at his feet and beseech him
For the gift of the lands that once were theirs.
In no other wise can his ire be quenched,
In no other way can their lands be gained !

1. अरिपक्षस्त्रीबालकानां प्रार्थनयैव अननेयः पाण्ड्य इति भावः ।

१८. पाण्डयः पूज्यः पद्मपुष्पैः

नित्यं यथैव मनुजैरपराजितः सः
 पूज्यः कदम्बकुसुमैः शिखिवाहनस्थः ।
 पाण्ड्यस्तथा युधि जयप्रदशूलहस्तः
 पद्मप्रफुल्लकुसुमेनैव पूजनीयः^१ ॥ १८ ॥

18. மன்னன் முருகனை நிகர்த்தவனே !

மடங்கா மயிலூர்தி மைந்தனை நானுங்
 கடம்பம்பூக் கொண்டேத்தி யற்றால் — தொடங்கமருள்
 நின்றிலங்கு வென்றி நிறைகதிர்வேல் மாறனை
 இன்தமிழால் யாம்பாடும் பாட்டு.

18. God Muruga and the Pāṇḍya king

Do we not worship Muruga who mounts
 The peacock that's known never to turn back,
 All the time with the *kadamba* blossom ?
 In like manner do I laud
 The Pāṇḍya monarch who wields a javelin
 Which wins for him in the battlefields
 Lasting victory over all his enemies —
 I panegyris the Pāṇḍya king
 With songs that blossom in the sweetest Tamil.

1. भगवान् कार्तिकेयः कदम्बकुसुमैर्यथा पूज्यस्तथैवाराध्यः पाण्ड्यः पद्मपुष्पैरिति स्तौति राजानं कविः ।

१९. अन्ये नृपाः पाण्ड्यवर्ति नमन्ति

श्रीनाथदिग्गजपदयोर्विजयापितानि

पुरुषाणि तेन गिरिशे पुनरीक्षितानि ।

तद्वच्छिरस्यवनिपालधृतानि लोके

दृश्यानि पाण्ड्यनृपतेः पदयोः सुमानि^१ ॥ १९ ॥

19. கண்ணி காலடியில் !

செங்க ணையான்மேற் , நேர்விசய னேற்றியபூப்
பைங்கண் வெள் ளேற்றுண்பாற் கண்டற்றால் — எங்கும்
முடிமன்னர் சூடியபூ மொய்மலர்த்தார் மாறன்
அடிமிசையே காணப் படும்.

19. Pāṇḍya worshipped by all his vassals

Did not Vijaya² find the blooms
He had placed on stately Kṛṣṇa
All on the person of Śiva who rides
The whitest bull with the shining eyes ?
In like manner can be found
The flowers worn by crowned heads
All at the feet of Māraṇ who wears
A wreath of blooms that's sought by the bees.

1. इतरे राजानः पाण्ड्याधिपतिं शिरसानमन् - इति सूच्यतेऽनेन । [विजयः - अर्जुनः]
2. Vijaya is another name for Arjuna who was taught a lesson by Kṛṣṇa who demonstrated that He and Śiva were the same principle by showing that the flowers Vijaya placed on Kṛṣṇa were all found on the person of Śiva. In the case of Māraṇ (the Pāṇḍya king), all the flowers which his vassals wore on their heads fell at Māraṇ's feet when they bowed to him.

२०. पाण्ड्यो नारायणः साक्षात्

कंसप्रजोदितजवाश्ववधे सुदृष्टं

बाणासुरार्थविधूते घटनतने च ।

गोपीपरिग्रहविधावपि दृष्टपूर्वं

गुप्तं त्वयोरसि कुतोऽद्य नरेश चिह्नम्' ॥ २० ॥

20. மன்னவன் மாலின் அவதாரம் !

கூந்தன்மா கொன்று குடமாடிக் கோவலனாய்ப்

பூந்தொடியைப் புல்கிய ஞான்றுண்டால் — யாங்

கொளித்தாய்

தென்னவனே தேர்வேந்தே தேறுநீர்க் கூடலார்

மன்னவனே மார்பின் மறு.

20. The King as Tirumāl incarnated

Where is that mole on your chest, O King ? -

The mole on the chest which could be seen

When you killed the horse, when as a cowherd

You danced the pot-dance, when you embraced

The girl with the wreaths. Where is that now ?

How did you cover that, King of the south,

Lord of well-watered Madurai city ?

How did you cover the mole on your chest ?²

1. पाण्ड्यराजः साक्षान्नारायणस्यावतार एवेति स्तौति कविः ।

2. The three incidents referred to in lines 3 to 5 pertain to Lord Tirumāl (Kṛṣṇa, Viṣṇu). In this poem, the poet regards the Paṇḍya as an incarnation of Tirumāl with only the characteristic mole on the chest missing or effectively⁰concealed.

२१. पाण्ड्यराष्ट्रप्रशंसा

राष्ट्रे सुवर्णमवनी द्रमिडार्थसारं
 पुर्वोऽम्बुधिर्धवलशङ्खमयूखिमुक्ताः ।
 अद्रेरुपान्तविपिनानि गजानरीणां
 वक्ष्णांसि संपुपुषुरस्य शितं च शूलम्^१ ॥ २१ ॥

21. எங்கும் நிறை செல்வம்

பார்படுப செம்பெரீன் பதிபடுப முத்தமிழ்நூல்
 நீர்படுப வெண்சங்கும் நித்திலமும் -- சாரல்
 மலைபடுப யானை வயமாறன் கூர்வேற
 றலைபடுப தார்வேந்தர் மார்பு.

21. Prosperity ubiquitous

In Pāṇḍya's kingdom the earth abounds
 In veins of gold; the sea around
 Yields bounteous harvests of silver conchs
 And of pearls. On his mountain slopes
 Range herds of elephants. His capital town
 Rings with Tamil that is thrice splendoured!
 And, round the tip of the Pāṇḍyan javelin
 Cluster the chests of enemy kings!

1. अत्र पाण्ड्यस्य विक्रमः तद्राष्ट्रीयानां व्युत्पत्तिः राष्ट्रस्य श्रद्धिश्च स्तूयन्ते ।

२२. पाण्ड्यभीता महीश्वराः

रत्नप्रकृष्टसफणोजितपञ्चमूर्धा
नागो यथा जलदगर्जनतो बिभेति ।
वज्राङ्गिणो नरपतेरवलोक्य शूलं
स्वप्नेऽपि भीतिमुपयाति नरेन्द्रलोकः^१ ॥ २२ ॥

22. பகைஞர் நடுங்குவர்

அருமணி யெந்தலை யாடரவம் வானத்
துருமேற்றை யஞ்சி யொளிக்கும் — செருமிகுதோட்
செங்கண்மா மாறன் சினவேல் கணவுமே
அங்கண்மா ஞாலத் தரசு

22. The Pāṇḍya, the scourge of enemy kings

The cobra with the jewelled head
Dreads the flashes of forked lightning
That cleave the skies : in mortal fear
The reptile hides from the fury of the heavens.
The kings of the earth likewise panic
If they encounter in their dreams
The angry javelin the Pāṇḍya wields,
The red-eyed warrior with shoulders toughened
By years of battle; the nightmare sends
Panic tremors through the hearts
Of all the kings of this boundless earth !

1. पाण्ड्यनृपतेर्विक्रमाद्भीता एवावर्तन्तेतरे राजानः ॥

२३. भटप्रकटनम्

द्वाराण्यपावृणुत मोचयतावनीशाः
नागांश्च गीतनियमानुचरान् तुरङ्गान् ।
स्वैरं हि तेऽद्य विहरन्तु निरस्तभीकाः
नो योत्स्यते नरपतिनिजजन्मतारे' ॥ २३ ॥

23. இன்று போருக்கு விடுமுறை !

கண்ணார் கதவந் திறமின் களிற்றொடுதேர்
பண்ணார் நடைப்புரவி பண்விடுமின் — நண்ணாதீர்
தேர்வேந்தன் தென்னன் திருவுத்தி ராடநாட்
போர்வேந்தன் பூச விலன்.

23. A day's respite !

Kings now ranged against us, hearken !
Open wide your fortress gates
And deck your elephants, chariots and horses—
Your horses that step in tune with music—
And let them scamper in gay abandon !
For today rules the Uttirāḍa
The birth-star of the Pāṇḍya, skilled in war ;
And on this day he does not fight :
Open your gates and celebrate !

1. स्वजन्मतारे*दिने पाण्ड्यपतिर्न योत्स्यतीति प्रकटनात् विरोधिपक्षस्थानां भयम-
पवार्यन्ते भटेन ।

२४. जातं वलयरक्षणम्

अन्येषु नोपकृतवत्स्वपि सोपकारः

बन्धुभवेदिति वचो मयि सत्यमासीत् ।

शङ्खध्वनिं प्रगमने नृपतेनिशम्य

मे हस्तशङ्खवलयान्यचलत्वमापुः^१ ॥ २४ ॥

24. வளைகள் நின்றன !

செய்யா ரென்னுந் தமர்செய்வரென்னுஞ் சொல்
மெய்யாதல் கண்டேன் விளங்கிழாய் — கையார்
வரிவளை நின்றன வையையார் கோமான்
புரிவளை போந்தியம்பக் கேட்டு.

24. Only about bangles !

Today I discovered the truth of the saying
That where others fail, one's own kinsmen
Do proffer help. For my bangles of conch
That were sadly slipping from my thinning wrist,
Hearing the conchs of the Pāṇḍya blow,
Rallied, stayed on round my wrist,
How strong, my friend, are kinship bends !²

1. पाण्ड्ये बद्धभावायाः कस्याश्चिद् ललनायाः शङ्खवलयानि पूर्वं हस्तकाय्यात् गलितुं प्रवृत्तानि तस्य वीथीसंचारार्थनिर्गमपिशुनशङ्खध्वनिं श्रुत्वा हस्त एव स्थापितानि, हस्तस्य तत्क्षणासन्नपुष्टिमत्त्वादिति भावः ।

2. The conchs of the king blow heralding the start of his drive in state through the streets. The girl, enamoured of the king, now reassured that she can see him, grows instantly plump and the slipping bangles now stay on.

௨௫. தக்ஷகாய கதஜதா

வந்தி வவார்கலநிரூபகூபகோஷே
 மானேத்யஹ் ஐததி சயமிதா சரோஷம் ।
 பூபேக்ஷணாய சுஷிரம் விஹிதம் ஹி யேந
 த்வாரே கதம் ப்ரதிகரோம்யுபகாரகர்த்ரு:¹ ॥ ௨௫ ॥

25. தச்சணுக்கு நன்றி!

காப்படங்கென் றன்னை கடிமனை யிற்செறித்
 தியாப்படங்க ஷோடி யடைத்தபின் — மாக்கடுங்கோன்
 நன்னலங் காணக் கதவந் துளைதொட்டார்க்
 கெண்ணைகொல் கைம்மா றினி.

25. Of the King and the Carpenter!

“Remain confined, a prisoner, here!”
 My mother cried out and shut me in
 A guarded room in a guarded house.
 I cast about for anything
 That would set me free, would let me see him;
 And presto! found a trial hole
 Abandoned for a better one,
 Through which to drink his comeliness.
 I was saved: but how shall I
 Ever repay the debt I owe
 To the carpenter that had drilled the hole?²

1. பாண்டியபிரபந்தாதிசுரி காவித் தூதாந்நிவந்தா கவாதசுஷிரத்வாரா த் தூஷ்வா கதகூத்யா-
 சோததி கவிராஷய: ।

2. Thoughts of an enamoured girl pining to see the king.

२६. मत्जालपुरतश्चर

हे कुञ्जरि! प्रथितभेरिपदे नतोष्ठे
 चर्मश्वेऽवनतदीर्घकरे शृणुष्व ।
 पृष्ठे धृतस्त्रजमधीशमितो वहन्ती
 मद्गोहजालनिकटे चर मत्सुखायम्^१ ॥ २६ ॥

26. சாளரம் சார நட !

துடியடித் தோற்செவித் தூங்குகைந் நால்வாய்ப்
 பிடியேயா னின்னை யிரப்பல் — கடிகமழ்தார்ச்
 சேலேக வண்ணனொடு சேரி புகுதலுமெஞ்
 சாலேகஞ் சார நட .

26. A Prayer to the Pachyderm !

Cow-elephant with feet like drums
 Ears like shields, a pendant trunk
 And a mouth that hangs ! I beseech you !
 When you carry the Pāṇḍya king
 Of reddish hue with a fragrant wreath,
 When you enter the street I live in
 I beg of you to walk beside
 The window where I shall be standing rooted ;
 Cow-elephant, I beseech you !

1. पाण्ड्यराजदर्शनार्थिनी काचिदेवंप्रकारेण गजवधूं प्रार्थयते ।

२७. शनैर्गच्छ, जवं त्यज

पाण्ड्येशहस्तिनि हतारिकुलः प्रशूलं
धृत्वा नृपश्ररति वीथिषु पृष्ठगस्ते .
यावज्जवेन परिधावसि तावदारात्
स्त्रीत्वं त्वयि द्रुतगतेः परिशङ्कनीयम्¹ ॥ २७ ॥

27. பெண்தன்மையல்ல, பிடி !

எலாஅ மடப்பிடியே யெங்கூடற் கோமான்
புலாஅ னெடுநல்வேல் மாறன் — உலாஅங்காற்
பைய நடக்கவுந் தேற்றாயால் நின்பெண்மை
ஐயப் படுவ துடைத்து.

27. The Elephant's gait unladylike !

Cow-elephant ! When Madurai's Lord
Whose tip of the javelin is never without
Pieces of the flesh of enemy kings,
Rides in state, and you carry him,
You do not seem to have the wit
To walk with gentle steps ; you scamper !
Cow-elephant ! your hustling gait
Is quite unseemly, it's unladylike !

1. पाण्ड्यस्य गजवधूं मत्पृहस्य पुरस्ताच्छनैर्गच्छेति प्रार्थयते काचित् कामिनी ।

२८. शनैर्गच्छ तुरङ्गम

वाजिन्नधीशतुरगातिजव पुनस्ते
 युद्धोचितं विसृज मन्दगतिः पुरेऽस्मिन् ।
 वीथीषु सञ्चर यथाद्य कवाटरन्ध्राद्
 मत्तभनायकभुजान्तरकान्तिमीक्षे' ॥ २७ ॥

28. இந்த வேகமுனக்கு ஆகாதே !

போரகத்துப் பாயுமா பாயா துபாயமா
 ஊரகத்து மெல்ல நடவாயோ — கூர்வேல்
 மதிவெங் களியானை மாற்றன்றன் மார்பங்
 கதவங்கொண் டியாமுந் தொழ.

28. Not so fast, you royal charger

Warhorse of the Pāndya king !
 Fleetest-footed in the battlefield,
 Can you not walk with gentle steps
 When he rides in state through the capital town ?
 Can you not, with him atop,
 (The warrior king with the javelin,
 The master of hordes of frenzied elephants)
 Walk with gentle, deliberate steps
 When, half concealed behind the door,
 I can gaze with eyes of reverence
 On the broad expanse of his hero's chest ?

1. मत्तगृह्य पुरुस्ताच्छनैर्गच्छेति जवनशीलं पाण्ड्याश्वं काचित्प्रार्थयते ।

२९. खुरन्यासपवित्रपांसुः

पुष्पैर्नवैर्ग्रथितहारधरस्य राज्ञ
उत्थापिते ह्यखुरे रजसि प्रकामम् ।
स्नायां विभूतिमिव चर्मणि संप्रमृज्यां
पुष्पैर्लिखेयमथ वक्षसि निविशेयम्¹ ॥ २९ ॥

29. எஞ்சியிருப்பது தெருவில் துகளே !

ஆடுகோ குடுகோ வைதாக் கலந்துகொண்
டேடுகோ டாக வெழுதுகோ — நீடு
புனவட்டப் பூந்தெரியற் பொற்றோர் வழுதி
கனவட்டங் கால்குடைந்த நீறு.

29. Cloud of dust in the Pāṇḍya's wake

The king has vanished, riding in state
On his famous horse : now what is left
Is the cloud of dust it has clouted up.
Shall I roll on or cover myself
With the dust of the street his horse has raised ?
Shall I wear it as sacred ash,
Shall I mix it as unguent
And paint my chest with the aid of petals ?
For what is left is the dust of the street
Which the hooves of the horse my Pāṇḍya rides
Have clouted up : only the filmy dust
Now lingers on : he has vanished !

1. काचित्कामपैरवशा ह्यखुरोत्थापितवीथिधूलौ स्नायां चर्मणि वा प्रमृज्यां वक्षसि
लिखेयं वेति नायकसंबन्धिवस्तुस्पर्शं कामयतेऽत्र ।

३०. कामः सानुमदग्निवत्

दीपो घटस्थ इव लोचनगोचरो न
 यो हृद्गतो मनसिजः पुरकन्यकानाम् ।
 पाण्ड्ये पुरप्रगमनाय तु संप्रवृत्ते
 सायं नगाग्निरिव वाच्यपदं प्रयाति^१ ॥ ३० ॥

30. மலையில் தீபோல் காமம் வெளிப்படும் !

குடத்து விளக்கேபோற் கொடும்பன்னூர் காமம்
 புறப்படா பூந்தார் வழுதி — புறப்படின
 ஆபுக மாலை யணிமலையிற் றீயேபோல்
 நாடறி கௌவை தரும்.

30. The lamp and the conflagration

Like lamps kept burning in earthen pots
 The passion of the girls for the Pāṇḍya king
 Is held under check; they keep their secret!
 But when he starts to ride in state
 Their pent-up love now bursts into flame
 Even like the forest conflagration
 On the slope of a hill, of an evening,
 When herds of cattle come home from the pastures,
 A spectacle that spurs the citizens'
 Eyes to goggle, tongues to wag.

1. नायके अदृष्टिगोचरे सति मनस्येव निगृहीतः कामिनीनां कामः तस्मिन् निर्गते
 नागरिकाणां सर्वेषां पुरतः प्रकाशं बहिः स्फुरति पर्वतशिखरानल इवेति भावः ।

३१. को वा शास्ता शासितुः स्यात्

दृष्ट्वा चरन्तमधिराजमिहाश्वसंस्थं
वीथ्यां रहः प्रणत एष मया निरागः ।
शोभामपाहरदसौ मम चार्चयन्त्याः
कौवास्ति तन्नियमने नृपतौ कृतावे^१ ॥ ३१ ॥

31. அரசே பிழைத்தால்

வழுவினெம் வீதியுண் மாறன் வருங்கால்
தொழுதேனைத் தோணலமுங் கொண்டான்—இமிழ்த்திரைக
கார்க்கடற் கொற்கையார் காவலனுந் தானேயால்
யார்க்கிடுகோ பூச லினி.

31. If the king offends ... ?

I am guiltless : all that I did
Was to worship him when he rode in state
Through the street I live in : but he forfeits
My comeliness, my feminine graces ;
Now he is the king, the sole protector
Of Korkai 'by the billowy sea.
If the king offends, to whom does the victim
Appeal for justice ? Who protects
'Gainst the protector ?

1. கृताபராதாநா வுராநா ஶாஸிதா ராஜீவ யதி, மஞ்ஞாபாஹ்ரணரூபமபராஹ் கुरुதே, கோ வா தஸ்ய நியாமகோ ஶவதீதி பூக்ஷதி காகித்காமினீ ।

३२. मां न रक्षति रक्षितः

पाण्ड्यो यदि स्वविषयस्थजनस्य नित्यं
सर्वस्य रक्षणपरः समतावलम्बी ।
पौरेष्वहो गणयितुं यदि मेऽहंता स्याद्
द्रुह्यान् हि मे नरपतिर्ननु पक्षपाती¹ ॥ ३२ ॥

32. நீதி பிழைத்தது

மன்னுயிர் காவல் தனதாயின் அவ்வுயிருள்
என்னுயிரும் எண்ணப்படுமாயின் — என்னுயிர்க்கே
சீரொழுகு செங்கோற் செழியற்கே தக்கதோ
நீரொழுகப் பாலொழுகா வாறு.

32. Bread and stones

If he is the king, the protector
Of all living things and me among them
Then, is all this fair, is all this just?—
This Pāṇḍya famed as even-handed
Meting out uneven justice,
Discriminating among his subjects—
Bread to a few, stones to the others?

1. यदि पाण्ड्याधिपतिः सर्वेषां रक्षितः कथं मां न रक्षतीति¹ शोकवशा पृच्छति
काचित्कामिनी ।

३३. राज्ञः को वा नियामकः

पाण्ड्यः प्रशस्ति भुवनं निखिलं निरस्त-
 च्छत्रान्तरं जलधिसीममपेतवैरी ।
 तत्पौरकोटिमबलोपगताहमेनं
 कः शासयेद्यदि दयेत न मे नृपालः^१ ॥ ३३ ॥

33. யானே அரசுக்கு எடுத்துக் கூறுவர் ?

தானேற் றனக்குடைக் காவலனாற் காப்ப்துவும்
 வானேற்ற வையக மெல்லாமால் — யானே
 எளியேனோர் பெண்பாலே னீர்ந்தண்டார் மாறன்
 அளியானே லன்றென்பா ரார்.

33. Who can argue with the king of the realm ?

The Pāṇḍya is the sovereign emperor
 The monarch who rules over all this earth
 Whose sway is total with none to challenge
 And I—poor I—am a humble subject,
 And a girl to boot. If the king denies
 Succour to me—the king who wears
 The cool and moist wreath of blooms,
 Who is there to counsel him,
 To bandy words with the sovereign of the realm ?

1. यदि स राज्ञः मां न दययानुगृह्णाति को नु खलु तं शासयेदिति विलपति काचित् कामवशंगता ।

३४. स्वप्नः सुखाय मम दुःखकरः प्रबोधः

पाण्ड्यो मतङ्गजपतिर्महतादरेण
 सुप्तामुपेत्य मम तल्पमथाध्यशेत ।
 किञ्चित् प्रबुध्य शयनं तु परामृशन्ती
 नापश्यमन्यमिह तल्पगतां विना माम्^१ ॥ ३४ ॥

34. கனவையும் இழந்தேன் !

களியானைத் தென்னன் கனவின்வந் தென்னே
 யளியா னளிப்பானே போன்றான் — நெளியாதே
 செங்காந்தண் மெல்விரலாற் சேக்கை தடவந்தேன்
 என் காண்பே நென்னலால் யான்.

34. It all proved an empty dream !

The Pāṇḍya king turned up one night
 Moved by pity, in my dream
 As if to caress and make me happy.
 Half-awakened, I stroked his body
 With my delicate fingers, red as the kantalh
 I woke up with start only to find
 None else but me in all that chamber
 And my fingers caressing
 The mattress on my bed !

1. स्वप्ने राजानं दृष्ट्वा प्रबुध्य तमपश्यन्ती शोकातुरा काचिद्दुत्येवम् ।

३५. तपस्विनामुत्पलमग्रगण्यम्

स्थित्वा चिरं सरसि शीतलनीरमध्ये
नीलोत्पलेन चरिता यदियं तपस्या ।
तज्जं फलं जवनवाजिगतस्य राज्ञः
वृक्षः स्थितिर्मधुपवृन्दनिषेव्यता च ¹ ॥ ३५ ॥

35. மலர்களும் தோற்றன !

கார்நறு நீலங் கடிக்கயத்து வைகளும்
நீர்நிலை நின்ற துவங்கொலோ — கூர்நுணவேல்
வண்டிருக்க நக்கதார் வாமான் வழுதியாற்
கொண்டிருக்கப் பெற்ற குணம்.

35. The lilies must have done penance

Fragrant lilies blue as clouds
Should have been doing a hard penance
Standing all day in the water of the pool:
Surely thus have the blooms 'acquired
Sufficient merit to earn the privilege
Of getting chosen to be wreathed in a garland
And worn by the Pāṇḍya of the pointed lance
Who rides a charger fleet of foot—
Sufficient merit to be wreathed and worn
As a garland on his chest that's sought by bees!

1. जले स्थित्वा दीर्घकालं तपश्चरणस्य फलं खल्वेतेन नीलोत्पलेन लब्धं, राज्ञः वृक्षसि
मालारूपेण स्थानमिति मनुते काचित्कामिनी सासूयम् ।

३६. कुत्रोपायस्य देशिकः

वोचिप्रमृष्टपृथुसौधपुराधिपेन
साकं दिनार्धमधिवस्तुमुपस्थितायाः ।
संपश्यतां बहिरितो गृहपालकानां
गन्तुं सगर्वमिह मे क उपायदर्शी^१ ॥ ६६ ॥

36. ஒரு நாளின்பம் பெறுவேனோ ?

அறிவாரார் யாமொருநாட் பெண்டிரே மாகச்
செறிவார் தலைமே ன்டந்து — மறிதிரை
மாட முரிஞ்சும் மதுரையார் கோமானைக்
கூட வொருநாட் பெற.

36. O for a day with my royal lover !

Who is there to understand-
Who can help me requite my love ?
For if there is, then I shall walk
With lifted chin before the eyes
Of my tormentors who keep me jailed
In my house, I shall go forth
To be with him for the space of a day
As his wedded wife—as the Pāṇḍya queen,
The queen of Madurai where the waves from the river
Caress the tops of high-rise mansions !

1. पाण्ड्यस्य सकाशं गन्तुमुपायदेशिकः मे कोऽपि स्यात्तर्हि मम लपरोधकृतां सर्वेषां
बन्धूनां पश्यतामेव मगर्वं बहिर्गन्तुमिच्छामीति कामप्रचोदिता काचिन्मनुते ।

३७. मद्भुजद्वयदुःस्थितिः

हस्ते तदब्धिभृतशङ्खममुष्य सिन्धोः

मुक्ताफलैर्ग्रथितहारमयं बिभर्ति ।

तस्याचलान्मलयजं नृपते रनक्ति

किं ह्वयते मम भुजः पुनरीप्समानः^१ ॥ ३७ ॥

37. என்னிடமுள்ளது அவனது பொருளே !

கைய தவன்கடலுட் சங்கமாற் பூண்டதுவுஞ்

செய்யசங் கின்ற சேழுமுத்தான் — மெய்யதுவு

மன்பொரு வேன்மாறன் வார்பொதியிற் சந்தனமால்

என்பெறு வாடுமென் றேன்.

37. Surrounded by things that come from his kingdom

On my wrists I wear bangles

Made of conchs from the Pāṇḍya sea

The wreath on my neck is of full-grown pearls

The yield of the oysters in the Pāṇḍya sea ;

On my person the unguent

Anointed is the sandal paste

From the Pōdiya hills in the Pāṇḍya kingdom

What more do my shoulders need,

What is the lack they suffer from,

What is the want that's unrequited ?

-
1. “मम शङ्खवलयानि, मुक्ताहारश्चन्दनलेप इति सर्वं पाण्ड्यस्य देशादागतमेव ।
किमर्थं पुनर्भू भुजो कार्यं भजेते” इति साकूतं पृच्छति काचित् ।
[तद्, अमुष्य, तस्य नृपतेः इति पदानि पाण्ड्यसूचकानि]

३८. पश्येयं वा न पश्येयम्

हित्वा त्रपामपजहाम्यबलैकधर्मं
नेक्षे पुनर्यदि नृपालमकङ्कणा स्याम् ।
जाने न मार्गमिह वाजिगतं नरेन्द्र
दृष्ट्वा विनोदायितुमेतमसह्यखेदम्^१ ॥ ३८ ॥

38. உண்டோ துயருக்கு ஒரு முடிவு ?

நாணுக்காற் பெண்மை நலனழியு முன்னின்று
காணுக்காற் கைவளையுஞ் சோருமால் — காணேனான்
வண்டெவ்வந் தீர்தார் வயமான் வழுதியைக்
கண்டெவ்வந் தீர்வதோ ராறு.

38. Bangles, again !

If I shake off my bashfulness
And stand and gaze upon the Pândya king
I shall have lost my feminine graces.
But if I restrain my urge to gaze
The bangles may fall off from my wrists.
I am in a fix: I do not see
How I can drink in the person of the king
Whose wreath fulfils the thirst of the bees ;
I do not see where I can find
The surcease of my anguish, the end of my sorrow,
I do not see

1. पाण्ड्यं कामयमाना काचिद नदृशं नयन्तान त्रपानाञ्च संजायेत, तददर्शनात् शरीर-
काश्यं बलयतीं शाद्यन्तिष्ठफलानि भवेयुर्गति सञ्जोकं चिन्तयति

39. ந ஸ்தநாப்யா ஸுக்ஷ்ணம்

தாலஸ்ய பாலபலவயுதல ஸ்தநஸ்ய
ரஸ்யம் மமாஸ்ய நு கதா வத நிர்வந்தி: ஸ்யாத் ।
வக்ஷஸ்தலாந்மலயஜ் யதி தீக்ஷணதந்த்யா —
ரூதஸ்ய பாண்டிபுராணபதி: குத்யோந் சாக்தம்¹ ॥ 39 ॥

39. இவற்றால் என்ன பயன் ?

வாருயர் பெண்ணை வருகும்பை வாய்ந்தனபோ
லேரிய வாயினு மென்செய்யுங் — கூரிய
கோட்டானைத் தென்னன் குளிர்சாந் தணியகலங்
கோட்டுமண் கொள்ளா முலை.

39. This, my useless beauty !

My breasts are round and smooth and firm
Like the budding fruits of the stately palm
But in vain do they bear these attributes.
Of what avail are my breasts to me
When they cannot, in a tight embrace
Of the Pāṇḍya king who rides a tusk
Rob the perfumed unguent
From off his chest so broad and handsome—
Of what avail are they to me
Round though they are and smooth and firm?

1. भृशं वञ्चितमपि मे स्तनयुगलं पाण्ड्यस्य वक्षसा गाढालिङ्गनात् चन्दनेन नाक्त-
मित्येव शोकास्पदमिति विलपति कामावस्थायां काचित् ।

४०. नदी मे दुःखदा जाता

वैगास्तौ समवगाह्य चिरं यथेच्छं
स्नायां यदीह ननु वाच्यपदं प्रयामि ।
नो चेन्नु निह्नुतिपरेति विगर्हयन्ति
जातालि पाण्ड्यसरिदद्य समान्तरायः^१ ॥ ४० ॥

40. வைகையும் துன்பமே எனக்கு !

ஏற்பக் குடைந்தாடி லேசுவ ரல்லாக்கால்
மாற்றி யிருந்தா ளென்வுரைப்பர் — வேற்கண்ணாய்
கொல்யானை மாறன் குளிர்புனல் வையைநீ
ரெல்லா மெனக்கோ ரிடர்.

40. The Pāṇḍyan river, an embarassment to me !

If I spend time plunging in
The cool waters of the Vaigai river—
The Vaigai of the Pāṇḍya with the fierce elephant,
If I splash about and take my time
People lash their slanderous tongues.
But if I disdain to take my bath
Still they talk, now alleging
Concealment: my bright-eyed friend,
The Vaigai of the Pāṇḍya has turned out to be
An embarassment, all round, to me !

1. नदीजले यथापूर्वं स्नायां यदि तर्हि संभोगमुखं जलावगाहेनैवानुभवतीति निन्दास्थानं गच्छेयम्, अथवा वामाचरेयमिति दूषयेज्जन इति शोकार्ता काचिद्भ्रामिनी चिन्तयति ।

[वैगा-पाण्ड्यदेशस्य मुख्यनदी; आलि-सख्या: संबुद्धिः]

४१. आशाभङ्गादहं भीता

कृत्वा रहः सिकतया चतुरस्रवेदिं
योगेच्छया नृपतिना पुरतो निषण्णा ।
युज्यस्व वर्तुल पुरोलिखितेन चेति
प्रस्तूय भङ्गचकिता विजहाति मध्ये ^१ ॥ ४१ ॥

41. கூடிடு கூடலே!

கூடற் பெருமானைக் கூடலார் கோமானைக்
கூடப் பெதுவனேற் கூடென்று — கூட
லிழைப்பாள் போற் காட்டி யிழையாதிருக்கும்
பிழைப்பிற் பிழைபாக் கறிந்து.

41. Let the auguries be auspicious!

She sits before a square of sand
Spread evenly: and muttering
“Let the ends of the circles drawn
Coincide betokening
My reunion with the Pāṇḍya king!”
She begins to draw on the even surface—
But half way through she gives it up,
She stops drawing on the square of sand—
For if the circles fail to form,
If the circles augur ill
For their happy reunion,
If they betoken a tragic end.....?

-
1. पाण्ड्येन संगममिच्छन्ती काचन कामिनी शकनदिदक्षया प्रयत्नमारभ्य यद्यपशकुनं पश्येयं कथं जीवेयमिति आशाभङ्गचकिता निश्चलं तिष्ठति ।

४२. मां दुःखितां सखि निवेदय वल्लभाय

मां केति भूमिपतये मम वाभिधानं

मा ब्रूहि मन्नगरमप्युत मत्स्थितिं वा ।

तस्मै निवेदय पुनर्द्रुमिडेश्वराय

नक्तं दिवाप्यनिमिषाक्षिसरोरुहां माम्^१ ॥ ४२ ॥

42. உறக்கமில்லாமை உரை!

என்னை நுரையலென் பேருரைய லூருரைய
லன்னையு மின்ன ளெனவுரையல் — பின்னையுந்
தண்படா யானைத் தமிழ்நர் பெருமாற்கென்
கண்படா வாறே யுரை.

42. Report to him my sleepless anguish!

“Do not reveal my name to him!

Do not tell him where I live,

Do not please communicate

Anything that relates to me!

Do not, my friend, describe to him

How my mother is treating me!

Just you tell him, the Lord of the Tamils

That there is a girl who cannot sleep,

Who tosses all the long night through,

In her sleepless bed for the love of him!”

-
1. मालि नायकसकाशं प्रेषितुमिच्छन्ती “मम नामादि न किञ्चित्त्सकाशे वक्तव्यं परं
त्वदमेव भणं भवदर्शं काचन विनीतनिद्रा शोकपरास्ते” इत्येव वदति ।

४३. ममाम्बा ननु वृद्धैव जाता कामविरोधिनी

माता ममातिरुचिराक्षि किमालि जाता
वृद्धैव शैशवमुखा नु दशा विलङ्घ्य ।
स्रग्भूषितस्य नृपते र्जयिसैनिकस्य
युष्माक्षिदर्शनमियं विदयं रुणद्धि^१ ॥ ४३ ॥

43. தாய் முதியோளாகவே பிறந்தாளோ ?

வளையவாய் நீண்டதோள் வாட்கணு யன்னை
யினையளாய் மூத்திலள் கொல்லோ — தனையவிழ்தார்
மண்கொண்ட தானை மறங்கனல்வேன் மாறனைக்
கண்கொண்டு நோக்கலென் பாள்.

43. Was my mother ever young ?

Dear, my friend with the shoulder ring
And shining eyes ! Did not my mother
Grow from girlhood, grow from youth
Like everyone, to her hoary age ?
For she forbids my looking at
The valorous Pāṇḍya with the javelin !
Was she young and eager once
And grew to be old—this, my mother.
Or was she born old and weary
Was she never young, this mother of mine ?

1. 'पाण्ड्यं मनसि मा चिन्तय' इति मदम्बा मामुपरुणद्धि । सा बाल्ययोवना-
द्यवस्थाः अनुभूय क्रमेण वार्द्धक्यं गता आहोस्वित् वृद्धा एव जाता-इति विलपति
काचित्कामवशा ।

४४. कदा वा तस्य कान्ता स्याम्

दीना कदा मुसलकेन विमर्दयन्ती
गन्धान् यथा युवतयः परिणीतवत्यः ।
भूपालकेतुमथ तस्य रथं किरीटं
गायामि हारमथ मातृनियन्त्रिताहम्^१ ॥ ४४ ॥

44. நானும் பொடியை இடிப்பேனோ ?

கொடிப்பாடித் தேர்பாடிக் கொய்தண்டார் மாறன்
முடிபாடி முத்தாரம் பாடித் — தொடியுலக்கை
கைம்மனையி லோச்சப் பெறுவெனோ யானுமோர்
அம்மனைக் காவ லுளேன்.

44. When, O when, shall I pound perfumes ?

I am the prisoner of my carping mother !
When, oh when, shall I engage
In pounding perfumes with a jewelled pestle
Singing the while of the Pāṇḍya's flag
Of the Pāṇḍya's chariot, of his head, of his wreath
Of the lace of pearls on the Pāṇḍya chest—
When shall I pound like all other girls
Perfumes with a pestle ringed with gold—
I, a prisoner of my wrathful mother ?²

1. इतराः स्त्रियः यथा, तथा कदा वाहं पाण्ड्यस्य कीर्तिं गायन्ती मुसलेन सुगन्धचूर्णं कल्पयेयमिति दुःखानीं काचिद् चिन्तयति । सुगन्धचूर्णं स्नानसामग्री । तस्य कल्पनकाले मनोविनोदनार्थं भर्तृणां प्रशस्तिं कुर्वन्ति स्त्रियः द्राविडदेशे ।

2. It was the custom then for married women to engage themselves in pounding bath powders for their husbands singing a special type of song. Here, the song she would like to sing describes the king in the sequence in which aspects of the king swarm into her ken, the flag first and then the chariot and so on.

४५. देहं विहाय मच्चेतः गतं पाण्ड्यनराधिपम्

राज्ञा पुरस्य फलितैः पृथुनारिकेल-

वृक्षैर्घनं परिवृतस्य समागमेप्सु ।

चेतोगतं न परिदृश्य जनी शरीरं

शून्यं हि पञ्जरमिवावति शौनिको मे ¹ ॥ ४५ ॥

45. நீங்கிய உயிரும் பறந்த புள்ளும்

கோட்டெங்கு சூழ்கூடற் கோமானைக் கூட்டுவன

வேட்டாங்குச் சென்றவென் னெஞ்சறியாள்—கூட்டே

குறும்பூழ் பறப்பித்த வேட்டுவன்போ லன்னை

வெறுங்கூடு காவல்கொண் டாள்.

45. The bird has flown, the cage is empty !

My mother doesn't reckon how my heart

Has fled the body, thirsting deeply

For union with the Pāṇḍya king,

The lord of Madurai fringed by

Palm trees laden with nuts in clusters.

She mounts guard over my lifeless body

An empty tenement like the feckless hunter

Carefully guarding the cage where once

His hunting falcon had been kept

But now has fled.

1. यथा शौनिकः अज्ञानतया पक्षिणा त्यक्तं शून्यं पञ्जरं रक्षन् मौढ्यं भजेत तर्ह्येव मम माता मच्छरीरं केवलं जागरूका रक्षति—यस्मात् शरीरात् चेतः पूर्वमेव गतं पाण्ड्यस्य सकाशमिति शुचा भणति काचन ।

४६. किंकारणान्नमन्तीं मां हिनस्त्येवं नराधिपः

ये ये न नेमुरूपभूपतयो नरेन्द्रं
ते ते विनष्टविभवाः परिहासभाजः ।
नम्राभवं नरपतेः प्रसमीक्ष्य वक्षो
म्लानान्नपल्लवरुचिर्वपुषः कथं मे ' ॥ ४६ ॥

46. இது முறையோ? தருமந்தானே?

களியானைத் தென்ன னிளங்கோவென் றெள்ளிப்
பணியாரே தம்பா ரிழக்க — வணியாகங்
கைதொழு தேனு மிழக்கோ நறுமாவின்
கொய்தளி ரன்ன நிறம்.

46. Is this justice? Is he fair?

It is but meet that the kings who thought
Lightly of the Pāṇḍya as a mere stripling
Lost their kingdoms to the lord of tuskers.
But I— I bowed to his jewelled chest
And I've lost my grace, I've lost my looks,
And the colour of skin that resembled
A tender shoot of the mango tree—
I bowed to him when he drove in state
And still I lost my all to him!

1. ये तं न नमन्ति ते दण्ड्यास्तेनेत्येव श्रुतं मया । तस्मिन् वीक्ष्यमागतवति नम्रा-
भवमहम् । परं तु नमन्तीं मां केन वा कारणेण हिनस्ति राजेति पृच्छति शोकार्ता
काचन कापिनी ।

४७. स्वप्न एवोपकारकः

स्वप्ने द्वयं नयनयोर्मम भूमिपेन
 संभाषते निपुणमालि विभूषिताङ्गि ।
 लज्जां पुनर्नरपतेः श्रयते पुरस्ता-
 दैवं स्थिते कथमवाप्तकला भवेयम्¹ ॥ ४७ ॥

47. என்று நான் பெறுவது ?

கணவை நனவென் 'நெதிர்விளிக்குங் காணு
 நனவி லெதிர்விழிக்க நானும் — புணையிழா
 யென்க ணிவையானு லெவ்வாறே மாமாறன்
 தன்க ணருள்பெறுமா தான்.

47. How will my love get requited?

When I do sleep and dream of him
 My eyes speak up, reveal my heart
 Mistaking this mere dream
 As wakefulness, as reality!
 In real life when the king drives by
 My eyes look down in bashfulness.
 How then, my friend, can I win his grace,
 How will my love get requited?

1. स्वप्न एव तं सुष्ठु पश्यामि । परं तु जाग्रत्स्थितौ तं द्रष्टुं लज्जापरे भवतः मम नेत्रे । कथं वा तस्यानुग्रहं लभेयेति विलपति काचन ।

४८. मदक्षिवासी पाण्ड्येशः

अक्ष्णोर्युगान्मम करौ न निवर्तयेयं
 प्राणास्त्यजेयमपि वो न वचः करोमि ।
 हे मातरो निशि नृपो वलयापहारी
 नागाश्रयः प्रविशति स्म समाक्षिपुग्मस्^१ ॥ ४८ ॥

48. கண்ணில் வாழ்கின்றான், காவலன் !

தனையவிமும் பூங்கோதைத் தாயரே யாவி
 களையினுமென் கைதிறந்து காட்டேன் — வளைகொடுபோம்
 வன்கண்ணன் வாண்மாறன் மால்யானை தன்னுடன்வந்
 தென்கண் புகுந்தா னிரா.

48. He resides in my eyes !

Mothers with blooming flowers wreathed !
 Even if it costs me my life, I shan't
 Take off my hands, from over my eyes.
 For the Pāṇḍya king the thief of my bangles
 Came riding his tusker, sword upraised,
 He did come, O mothers, last night
 And enter my eyes ; he is in there now !
 And nothing can make me take my hands
 Off my eyes with him inside !

-
1. प्रभाते प्रबोधकालादारभ्य स्वहस्ताभ्यां स्वनेत्रे पिहितवतीं दृष्ट्वा मातरः एवं
 मा कुरु इत्युपरुन्धन्ति । रात्रौ पाण्ड्यः नेत्रयोः प्रविष्टवान् । तं तत्रैव रक्षितुमेव
 नेत्रे पिहितवती हस्ताभ्यामिति वदति काममोहिता काचन ।

49. स्वप्न एव समागमः

कृच्छ्रात्क्षणं मम युगं निमिमील रात्रा—
वक्ष्णोस्तदा नृपतिरेत्य गृहीतहस्तः ।
यावद्यथार्थमिदमाकलित प्रबुद्धा
स्वप्नोऽप्यपुण्यफलतोऽत्र ममास नष्टः ¹ ॥ 49 ॥

49. கனவும் மறைந்தது !

ஓராற்று னென்க ணிமைபொருந்த வந்நிலையே
கூரார்வேன் மாறனென் கைப்பற்ற — வாரா
நனவென் நெழுந்திருந்தே நல்வினையொன் றில்வேன்
கனவு மிழந்திருந்த வாறு.

49. I lose even the dreamland tryst !

My eyes somehow did close for a moment
And the Pāṇḍya with the javelin caught hold of my hands.
I took this all to be reality,
I got up in a hurry—luckless I—
Only to find that the dream had vanished
That I had lost even the dreamland tryst !

1. स्वप्नसमागमः जाग्रति नष्टो भवतीति कस्याश्चित् मनः क्लेशः ।

५०. प्रहितां पाण्ड्यराजेन चेतो द्वीपपेक्षते

आरुह्य सैकतनगं जलधेस्तटान्ते

मुक्ताफलं वरमुदात्तरुचि प्रसूय ।

गन्तुं पुनर्जलधिमूर्मिमपेक्षते त-

च्चेतो नृपप्रहितद्वीपमपेक्षते मे ¹ ॥ ५० ॥

50. காத்திருக்கும், என் இதயம் !

உகுவாய் நிலத்த தூயர்மணன்மே லேறி

நகுவாய்முத் தீன்றசைந்த சங்கம் — புகுவான்

திரைவரவு பார்த்திருக்குந் தென்கொற்கைக் கோமான்

உரைவரவு பார்த்திருக்கு நெஞ்சு.

50. My eager heart lies await

The oyster climbs to the top of the mound

And deposits a lustrous pearl;

It then waits for the wave on which

To ride back to the sea its happy home.

In like manner my eager heart

Lies await for a message from

The lord of Korkai.

1. मुक्ताजनकजन्तुस्तीरमासाद्य मुक्तां प्रसूय पुनर्जलनिधिं गन्तुकामस्तद्वृक्षम् अपेक्षते ।
कामपरवशायाः चेतोऽपि नायकात् प्रतिनिवृत्तां द्वीपम् अपेक्षते ।

५१. वायुर्दूतो भवेन्मम

मलयगिरिमुपेत्य शीतवायो
पचति हि यत्र जनः सुगन्धिसारैः ।
कथय नरपतिं सितातपत्रिन्
च्युतवलया भवता कृतेति काचित्^१ ॥ ५१ ॥

51. காவலனே கள்வன் !

மாறடுபோல் மன்னர் மதிக்குடையுஞ் செங்கோலுங்
கூறிடுவாய் நீயோ குளிர்வாடாய் — சோறடுவார்
ஆரத்தாற் றீழுட்டு மம்பொதியிற் கோமாற்கென்
வாரத்தாற் றேற்றேன் வளை.

51. I lost my bangles, he forfeited them!

North wind ! Go, remind the king,
He has an umbrella white as the moon
And a sceptre to rule by ; cold wind ! blow
Southwards to find him in the Potiyam region
Where food is cooked with sandal faggots ;
Go and tell him that for the love of him
I lost my bangles : he forfeited them.

1. दक्षिणां दिशमुद्दिश्य वहन्तं शीतवायुं काचिद् दूतीकर्तुमिच्छति । १

५२. द्वारि लोलायितं मनः

नरपतिमनुयातं मानसं राजगेहे
 पुरजनपदभाजां दृष्टिमागन्तुकानाम् ।
 परिहरदतिलज्जागाढलोलायितं मे
 नततटमुपगन्तुं बाणतुल्ला मृगीव ^१ ॥ ५२ ॥

52. கதவருகே நிற்கும், என் நெஞ்சம்

புகுவார்க் கிடங்கொடா போதுவார்க் கொல்கா
 நகுவாரை நாணி மறையா — விகுகரையின்
 ஏமான் பிணைபோல் நின்றதே கூடலார்
 கோமான்பின் சென்றவென் னெஞ்சு.

52. My mind stands at the palace gate

My mind stands at the palace gate
 Like a wounded doe at a shallow ford.
 When the Lord of Madurai drove in state
 My mind followed but at the palace gate
 Stood still, letting the comers enter
 And those leaving, go out of the palace,
 Hiding at times to escape banter ;
 Irresolute, it stands at the gate !

1. पाण्ड्यराजगृहं गतं कस्याश्चिन्कामिन्याः मानसम अन्तः प्रवेष्टुं लज्जाभयादिभिः न शक्तं द्वारि लोलायितमस्ति-इति भावः ।

५३. शीतो वायुर्विप्रयोगे हिनस्ति

अवनिपमनवाप्ता दक्षिणेशं प्रदोषे
विविधरुचिविभूषासंयुते पीड्यमाना ।
प्रचुरशिशिरवातस्याभिघाता बिभेमि
संरुज इव चिरान्नः जन्मताराप्रवृत्तेः^१ ॥ ५३ ॥

53. வாடை சினத்தோடு வீசும்

பிணிகிடந் தார்க்குப், பிறந்தநாட் போல
வணியிழை யஞ்ச வருமால் — மணியானை
மாறன் வழுதி மணவா மருண்மாலைச்
சேறியோர் வாடை சினந்து.

53. The northern wind, in anger blows

For the luckless one that cannot be
With the Pāṇḍya chief, the lord of the elephant
Enjoying a bliss-filled evening
The northern wind, in anger, blows;
And the girl now learns to fear the wind,
Even as a person ill for long
Dreads his birthday²; to the lonely girl
How dreadful blows the northern wind!

1. नायकेन विप्रयुक्ता काचन शीतवायुना हिंसिता सती जन्मतारादिर्नै सरुजः मनुष्य इवाधिकं दुःखमनुभवति ।

[विविध.....संयुते — संबुद्धिः]

2. The Indian belief is that on and around a person's birthday, unpleasant things are apt to happen to him.

५४. प्रवासे बहुसंकल्पा प्रतियाते निबद्धवाक्

अरिगणमभिजेतुं घोरसंग्रामवीरे

निरवधि बहु वचिम प्रोषिते भूमिपाले ।

मणिविलसितवक्षः कान्त देहीत्युपेतं

न हि न हि सहजाता लज्जया वक्तुमीशे^१ ॥ ५४ ॥

54. நானோடு உடன் பிறந்தவன்

மாணார்க் கடந்த மறவெம்போர் மாறனைக்

காணக்கா லாயிரமுஞ் சொல்லுவேன் — கண்டக்காற்

பூணாகந் தாவென்று புல்லப் பெறுவேனோ

நானோ டுடன்பிறந்த நான்.

54. When he comes, I stand tongue-tied !

When he was away to fight his foes

Executing feats of valour

How I longed to ask of him

All the favours I dreamt about !

But when he's back, do I demand

(As one of the favours love expects)

A tight embrace with his jewelled chest ?

No, I find now I cannot utter,

This bashfulness, twin-born with me

So tangles up my eager tongue !

1. विरप्रवासानन्तरं निवृत्तस्य कान्तस्य वक्षः अनुभवितुं कामयमानापि न शक्नोति लज्जाकारणीत् इति भावः ।

५५. सर्वानुकम्प्या रजनी

त्रियामां गृह्णन्ते मलयजरसाक्तस्य नृपते-
 निराशाभूयिष्ठाः परमुरस आलिङ्गनसुखे ।
 परिष्वङ्गानन्दानुभवपरनार्यस्तु रजनीं
 प्रवृद्धामीप्सन्ते रजनिरनुकम्प्या हि सततम् । ॥ ५५ ॥

55. இரவு பரிதாபத்துக்கு உரியது!

புல்லாதார் வல்லே புலர்கென்பர் புல்லினார்
 நில்லா யிரவே நெடிதென்பர் — நல்ல
 விராஅமலர்த் தார்மாறன் வெண்சாந் தகல
 மிராவளிப் பட்ட திது.

55. The night indeed deserves our pity!

The night indeed deserves our pity!
 For the girls who cannot embrace the king's
 Handsome chest all painted over
 With sandal paste and decked] with garlands
 Wish for the dawn which ends the night,
 While those that are locked in tight embrace
 Long for the night to stay on for ever!
 The night indeed deserves our pity!

1. परस्परविरुद्धाभिप्रायैः संयुक्तवियुक्तनारीमुखप्रकाशिते रजनी, सर्वानुकम्प्या
 भवतीति कवेराशयः

५६. कामिन्यो दुःखगामिन्यः

मुक्ताः कोक्कै नगरनिकटे शुक्तिजाताः समुद्रे
नान्यत्रैता नयनविषया इत्यतथ्या परिज्ञा ।
या ईप्सन्ते मलयजयुजं दक्षिणेशस्य वक्षः
प्रायस्तासां विपुलनयनोपान्तदेशेऽपि लक्ष्याः ¹ ॥ ५६ ॥

56. கண்ணீரும் முத்தாகும் !

இப்பியின் றிட்ட வெறிகதிர் நித்திலங்
கொற்கையே யல்ல படுவது — கொற்கைக்
குருதிவேன் மாறன் குளிர்சாந் தகலங்
கருதியார் கண்ணும் படும்.

56. Tear-drop pearls in the eyes of girls

Pearls which throw off beams of lustre
Are not produced by oysters only,
Are not confined to Korkai city.
They can be seen in the eyes of those
Who long for an embrace with the Pāṇḍya's chest
Painted over with sandal paste —
The chest of the Pāṇḍya, Lord of Korkai
Whose javelin is blood-encrusted².

[कोक्कै - पाण्ड्यदेशे समुद्रतीरे स्थिता कापि नगरी]

1. न केवलं मुक्ताः समुद्रोत्पन्नाः परं तु याः कामयन्ते पाण्ड्यवक्षः प्रायशः तासां नयनोपान्तदेशेऽपि द्रष्टव्या इत्यभिप्रायः ।
2. Pearls seen in the eyes of the girls would mean tear-drops.

५७. नष्टासीत्सकलारात्रिः

रात्रावासंकलहधिषणा भूपतिः सन्धिबुद्धि-
स्तस्मिन्क्रुद्धे त्वनुनयपरा निष्फलः सन्धियत्नः ।
एवंभूतेऽनुनयकलहाम्रेडनैर्यापितासीद्
दीनाया मे रजनिरवनीनाथवक्षः प्रहाणात्^१ ॥ ५७ ॥

57. இரவில் ஊடல்!

யானூடத் தானுணர்த்த யானுணரா விட்டதற்பின்
றானூட யானுணர்த்தத் தானுணரான் — 'தேனூறு
கொய்தார் வழுதி குளிர்சாந் தணியகல
மெய்தா திராக்கழிந்த வாறு.

57. I was angry, I would not listen

I was angry, I would not listen
To his explanations long protracted.
Then he got angry and I in turn
Began to appease him, but to no avail,
For he continued t' harbour dudgeon;
Thus was the long night dissipated
Without requital—I could not get
The Pāṇḍya's chest, painted, jewelled
With a wreath of flowers oozing with honey,
I could not embrace his hero's chest
And the joyless night thus wore away.

1. तस्मिन् अनुनयभूयिष्ठे सा कुप्यति । तस्याः कोपे शमं गते स प्रणयकलहमनाः
भवति । एवंप्रकारेण सुखानुभवं विनैव नष्टासीत् सकला रजनिरिति भावः ।

II. चोलप्रशस्तिः

५८. समृद्धिः चोलदेशस्य

क्षेत्राणां परिचरकर्मचारिवर्गं
उत्थायोत्करशिखरात् प्रभातरावम् ।
नागस्थाः समरभटान् यथाह्वयेयुः
चोलीये सफलपदे तथा करोति ¹ ॥ ५८ ॥

II. சோழன்

58. இரு களங்கள்!

காவ லுழவர் களத்தகத்துப் போரேறி
நாவலோல வென்றழைக்கு நாளோதை — காவலன்றன்
கொல்யானை மேலிருந்து கூற்றிசைத்தாற் போலுமே
நல்யானைக் கோக்கிள்ளி நாடு.

II. THE CHOLA KING

58. Calls of peace and yells of war

Peasants that guard the harvested grain
Climb at day-break to the top of the hay-stack
To send up their call to their fellow labourers;
This morning call from peasant throats
Swells to the timbre of battle shouts
Raised by the king's men in the field of battle,
Seated on the backs of killer tuskers
In Chola country.

1. चोलदेशजनपदस्य ऋद्धिमत्त्वं चोलसेनाविक्रमं च प्रशंसति कविरत्न ।

५९. महत्त्वं चोलराजस्य राजधान्याः प्रकीर्त्यते

सायन्तने कुसुमविक्रयिभिः पुरस्य
मार्गे निराकृतसुमानि निरर्थकानि ।
भूयिष्ठवर्णनिकरप्रभया प्रभाते
शोभावहानि नभसीन्द्रशरासनस्य ॥ ५९ ॥

59. தெருவில் வானவில் !

மாலை விலைபகர்வார் கிள்ளிக் கூளைந்தபூச்
சால மிகுவதோர் தன்மைத்தாய்க் — காலையே
விற்பயில் வானகம் போலுமே வெல்வளவன்
பொற்பா ருறந்தை யகம்.

59. Rainbows in the street!

The flowers culled out at even fall
By florists lie in such profusion
They look like a rainbow in the street
At the break of day in the lovely city,
The Urandai of the triumphant Chola.

६०. असंख्याश्चोलराजस्य करदातृदशास्थिताः

भूपाः भवत्करमधीश्वरहस्तदेयं
ईषद्विलम्ब्य ददतु प्रसमीक्ष्य वृत्तिम् ।
पूर्वेद्युरस्य पदसेवनपीडिताङ्घ्रि-
पद्मं प्रकाममधुनापि सखेदमेव । ॥ ६० ॥

60. மன்னரே, பொறுத்திடுக !

நின்றீமின் மன்னர் நெருநற் றிறைகொணர்ந்து
முன்றந்த மன்னர் முடிதாக்க — வின்றுந்
திருந்தடி புண்ணாகிச் செவ்வி யிலனே
பெருந்தண் ணுறந்தையார் கோ.

60. The Chola's temporary indisposition

“Wait, O kings! and pay your tribute
And do not mind a day's delay!
For yesterday there was such a rush
Of kings bowing low at the Chola's feet
The latter, scratched by the crowned heads
Are yet to heal: they still hurt him,
The Lord of Urandai, the well-watered city.
Wait, O kings, for his feet to heal!”

1. चोलराजस्य करदातृणां उपभूयतीनामसंख्यतां वण्यते ।

69. கஜஜெத் புரஸ்தி

சூலாயுதஸ்ய நுபதேஹிரதௌபத்ய
 டுவாரம் விதார்ய ரதகோடிக்ஷலாத் கவாடம் ।
 உதூத்ய சன்யஜலதௌ புநரேத்ய புத:
 வஹ்நிலாங்குல இஷாஜிதலே சகஸ்தி ॥ 69 ॥

61. கப்பலை நிகர்த்த களிறு !

அயிற்கதவம் பாய்ந்துழக்கி யாற்றல்சான் மன்னர்
 எயிற்கதவங் கோத்தெடுத்த கோட்டாற் — பனிக்கடலுட்
 பாய்தோய்ந்த நாவாய்போற் றேன்றுமே யெங்கோமான்
 காய்சினவேற் கிள்ளி களிறு,

61. The power-packed pachyderm

The elephant of our warrior king
 Pounces on the door that bristled with spears
 Of the fortress of his skilful foeman
 And tearing it free of its hinges, the brute
 Hoists the door from the tip of its tusk
 When it rejoins the Chola army
 Even like a ship with its sail atop
 In the surging sea of the Chola fighters.

६२ कामी चोलपतेर्हस्ती शत्रुदुर्गविनाशकः

आजौ नरेश्वरकिरीटविघर्षलुप्तान्
स्वीयान् नखान् वरणभेदविभग्नदन्तम् ।
गोप्तुं विलोकनपथात् स्वकरेणुकायाः
दोलायते बहिरधीश्वरकुञ्जरेन्द्रः ^१ ॥ ६२ ॥

62. யானையின் தயக்கம் !

கொடிமதில் பாய்ந்திற்ற கோடு மரசர்
முடியிடறித் தேய்ந்த நகமும் — பிடுமுன்பு
பொல்லாமை நாணிப் புறங்கடை நின்றதே
கல்லார்தோட் கிள்ளி களிறு.

62. The sad plight of the royal tusker !

The Chola's elephant stands without,
It is bashful, hesitant, it does not want
To let its mate observe the state
To which its toils have reduced it.
Its tusk had been broken in the fierce charge
On the enemy's fortress — its toe-nails worn out
In tripping over the heads of enemy kings !

1. अत्रापि गजजैत्रप्रशसैव । गजस्य कामित्वमपि सूचयति कविरस्मिन् पद्ये ।

६३. नाशकः शत्रुदेशानां चोलहस्तिपदक्रमः

काञ्चीं पदेन महितोज्जयिनीं क्रमेण
पादान्तरस्य नगरं जलपातशीताम् ।
अन्याङ्गिणा स्पृशति राष्ट्रमुदात्तमीळं^१
आयाति चोलधरणीशकरी पुरीं स्वाम्^२ ॥ ६३ ॥

63. யாணையின் பீறு நடை !

கச்சி யொருகான் மிதியா' வொருகாலால்
தத்துநீர்த் தண்ணுஞ்சை தான்மிதியாப் — பிற்றையும்
ஈழம் ஒருகான் மிதியா வருமேநங்
கோழியர்கோன் கிள்ளி களிறு.

63. The Chola's elephant is on the march !

The Chola's elephant is on the march !
The emperor's mount, one massive foot
On Kanchi city, raises another
And places that on cool Ujjain
Where water cascades down the channels
Then racing fast, it places another
On distant Eezham — thus marches on
The triumphant tusker of the Chola King !

-
1. पादान्तरस्य क्रमेण इत्यन्वयः । ईलं - श्रीलङ्का इदमपि चोलगजजैत्रप्रशंसापरमेव ।
 2. एकपादक्रमेण काञ्चीं पदान्तरक्रमेण उज्जयिनीं तृतीयक्रमेण ईळं जित्वा पुनरायाति कुञ्जर इत्यर्थः ।

६४. गजजैत्रविवर्णनम्

गृध्रा नदन्ति गरुडास्तमनूत्पतन्ति
दिक्षूद्भ्रमन्ति परिधाव्य भृशं शृगालाः ।
भूताङ्गनाः क्रमश एव नदन्ति मोदा-
च्छूलधरद्वरणिपस्य गजे प्रवृत्ते ॥ ६४ ॥

64. யானை நடக்கிறது !

பாற்றின மார்ப்பப் பருந்தி வழிப்படர
நாற்றிசையு மோடி நரிகதிப்ப — வாற்ற
அலங்கலம் பேய்மகளி ராட வருமே
இலங்கிலைவேற் கிள்ளி களிறு.

64. When the Chola's [elephant sallies forth

When the battle-elephant of the Chola king
Who wields the lustrous javelin
Sallies forth, the birds that live
On carrion like vultures, eagles
Keep company with their raucous cries
And jackals leap and frisk about
And ghouls keep up their devils' dance —
When the Chola's elephant sallies forth.¹

1. The idea, of course, is that when the battle-elephant sallies forth there is bound to be carnage and plenty of corpses will be strewn about offering exciting prospects of easy food to these birds, animals and ghouls.

६५. चोलेशभुजविक्रमः

तैलीकृतं निहतराजकुलस्य नक्तं
मस्तिष्कमन्त्रमपि वर्तितया गृहीतम् ।
संयोज्य भूपतिकपालपुटे पिशाचो
दीपीकरोत्यहनि यत्र युयोध चोलः । ॥ ६५ ॥

65. களத்தில் வேள்வி !

முடித்தலை வெள்ளோட்டு மூளைநெய் யாகத்
தடித்த குடர்திரியா மாட்டு — யெடுத்தெடுத்துப்
பேளய் விளக்கயரும் பெற்றித்தே செம்பியன்
சேளய் பொருத களம்.

65. In the field where the king had battled in the day

In the field of battle where the youthful Sembian
Fought during the day, with the setting of the sun
Ghouls make lamps of the skulls of kings;
The brain is the fat and the intestines
Serve as wicks. And they spend the night
Moving the lamps from place to place
In the field where the king had battled in the day.

-
1. यत्राहनि चोलाधिपतिर्युद्धं कृतवान् तत्र रात्रौ पिशाचः युद्धभूमौ लभ्यमानवस्तु-
साहाय्येनैव दीपमुज्ज्वलति । अत्र राज्ञः भुजबलपराक्रम एव प्रस्तूयते ।

६६. चोलवीर्यं भयावहम्

निक्षिप्य चोलपतिसैन्यभिया गतायाः
 रेखाङ्गु—लोहितशिशुर्नवजः क्षपायाम् ।
 शुष्कच्छदे सुखमुलूकरुतादनिद्रात्
 संभाव्यते धरणिपस्य न यत्र नाम ॥ ६६ ॥

66. பகைஞர் படும்பாடு

இரியல் மகளி நிலைஞெமலு ளீன்ற
 வரியினஞ் செங்காற் குழவி — யரையிரவின்
 ஊமன்பா ராட்ட வறங்கிற்றே செம்பியன்றன்
 நாமம்பா ராட்டாதார் நாடு.

66. In the lands that have roused Sembian's ire

In all the countries where Sembian's name
 Is not held up to rightful reverence,
 The new-born babes placed on dry leaves
 By the mothers who had fled are put to sleep
 At dead of night by the lullaby
 Orchestrated by the owls of the jungle.

छत्रं सितं कलशभूतहिमांशु राज्ञो
दण्डीकृतेन सहितं पृथुमन्दरेण ।
तारागणोच्चनभसा सवितानमेनां
प्रेच्छायत्यविकलां चतुरन्तभूमिम् ^१ ॥ ६७ ॥

மந்தரங் காம்பா மணிவிகம் போலையாத்
திங்க ளதற்கோர் திலதமா — எங்கனும்
முற்றுநீர் வைய முழுதும் நிழற்றுமே
கொற்றப்போக் கிள்ளி குடை.

The umbrella of the triumphant Chola
That spreads a shade over the boundless earth
(Bounded only by the oceans deep)
Has the firmament as its canopy,
The Mandara,² its supporting rod,
And the disc of the moon, its central dome.

1. चोलाधिपतेर्जैत्रे स्तूयते येन भूरेकातपत्रा कृता ।

2. The Mandara is a mythological mountain.

६८. विनष्टिरेकत्र बहुत्र लाभः

चोलस्य जन्मदिवसे सहिरण्यधेनूः
विप्रा गजान् नगसमान् कवयोऽलभन्त ।
लाभे भवत्सु निखिलेष्वभवद् विनष्टि-
जालस्य पौरभवनेषु बतोर्णनाभेः^१ ॥ ६८ ॥

68. இழப்பு சிலந்திக்கே!

அந்தண ராவொடு பொன்பெற்றார் நாவலர்
மந்தரம்போன் மாண்ட களிறார்ந்தா — ரெந்தை
இலங்கிலைவேற் கிள்ளி யிரேவதிநா ளென்றே
சிலம்பிதன் கூடிழந்த வாறு.

68. The spiders lost their gossamer webs!

Brahmins were gifted cows and gold,
Poets received pachyderms
Large as the mountain Mandara.
While all these happened on Revati day
The birthday of the Chola who wields a spear,
Something sad did occur too —
The spiders of the city were rendered homeless!
The spiders lost their gossamer webs!

1. भवनानां संस्कारमण्डनादिकरणं कर्णनाभिनां जालोपाकरणमनिवार्यमित्यर्थः

६९. कामिनी दर्शनाथिनी

उद्धाटय प्रथममन्यदतः परीक्ष्यं
उद्धाटयावनिपरूपनिरूपणार्थम् ।
लोकापवादभयतो यदि तत्कवाटं
नापाविवृत्यमियमत्र मृतं भूयात्¹ ॥ ६९ ॥

69. திறந்திடுமென், கதவை!

திறந்திடுமின் றீயவை பிற்காண்டும் மாதர்
இறந்து படிற்பெரிதா மேதம் — உறந்தையர்கோன்
தண்ணூர் மார்பிற் றமிழர் பெருமானைக்
கண்ணூரக் காணக் கதவு.

69. Open the door and let her live!

“Open the door! The consequence
Can be looked into in due time, later;
Open the door! For the girl may die
And the tongues of the town may lash us plenty
Over the death of the girl from a broken heart!
Open the door and let her gaze on
And drink with her eyes the comeliness
Of the wreathed chest of the lord of the Tamils!
Open the door and let her live!”²

1. कस्याश्चित्कामिन्याः कामतत्परता रसभरितेनानेन पद्येनाविर्भवति ।

2. These are the words of the foster-mother of the girl.

७०. चोलेशमुद्रहन्त्यास्ते लज्जा कापि न विद्यते

चोलेश्वरं धृतसुमस्रजमुद्रहन्ती
सर्वत्र दन्तिनि चरस्यनुपेतलज्जम् ।
नीलोत्पलं विकचमेत्यनुसृत्य यासां
नेत्रे न चालललनाप्रकृतिस्तवेयम्^१ । ७० ॥

70. பெண்தன்மையல்ல, பிடி !

நீணீலத் தார்வளவ னின்மேலா னாகவும்
நாணின்மை யின்றி நடத்தியா — நீணீலங்
கண்டன்ன கொண்டல் வருங்கா விரிநாட்டுப்
பெண்டன்மை யில்லை பிடி.

70. Elephantcow ! this is unlady like !

Elephantcow ! you walk the streets
With the Chola King with the blue-bell wreath
Seated on your back and you do not feel
Hesitant, bashful ; with brazen steps
You walk around ! This is not the way
Of the ladies born in the Kauveri country
Where blue bells blossom after the manner
Of the eyes of girls !

1. चोलेशमुद्रहन्ती दन्तिन्यपि स्त्रैणकोट्यामेव गण्येति कारणात् “वयं सर्वाः बालिकाः
लज्जाभूयिष्ठाः परं तु त्वं लज्जाविरहिता दृश्यसे” इति सासूयं उच्यते कयाचिद् ।

७१. चोलदर्शनलालसाः

चोले धृतज्वलदुदग्रपलाशशूले
 वीथीषु संचरति वाजिगते पुरस्य ।
 वातायनेषु ललनाक्षियुगप्रचाराः
 सस्यं गता विततजालविलग्नमत्स्यैः¹ ॥ ७१ ॥

71. பெண்ணின் கண்கள்

சுடரிலைவேற் சோழன்றன் பாடல மேறிப்
 படர்ந்தான் பைந்தொடியார் காணத் — தொடர்
 புடைய
 நீல வலையிற் கயல்போற் பிறழுமே
 சாலேக வாயினொறுங் கண்.

71. The Chola monarch drives in state!

When the Chola with the javelin drives in state
 Mounted on his horse, the eyes of girls
 Standing at the windows present the picture
 Of kayal² darting to and fro
 Caught in the blue nets of the fisherfolk.

1. चोलाधिपे वाजिगते नगरवीथीषु संचरति सति वातायनेज्जलोभतम्, अङ्गनानां
 नेत्राणि मत्स्यैः वितततः प्रचरणशीलानि अभवन्ति भावः ।

2. Kayal: a kind of fish.

७२. अपराधी न दण्ड्यते

नेत्रं तमैक्षत मनो मनसा पिनद्धं
 दण्डः कृशीकृतभुजद्वितयेन सोढः ।
 पश्यालि चोलनृपतेरिह राजधान्याम्
 उल्लङ्घितावनिपतिक्रममस्ति सर्वम्¹ ॥ ७२ ॥

72. நீதிமுறை பிறழ்ந்தது

கண்டன வுண்கண் கலந்தன நன்னெஞ்சந்
 தண்டப் படுவ தடமென்றோள் — கண்டா
 யுலாஅ மறுகி லுறையூர் வளவற்
 கெலாஅ முறைகிடந்த வாறு.

72. My eyes did gaze and our hearts did mingle

My eyes did gaze, and our hearts did mingle
 But it is my shoulders that have been punished !
 Mark this, my friend ! In Uraiyur city
 Where the streets are designed for royal state drives
 Everything is out of joint.
 There is no justice, no rectitude !

1. कामस्यापराधस्य कर्तृणि नेत्रे मनश्च, परं तु काश्यमुपैति भुजद्वयम् । इयं वा चोलनीतिरिति शोकार्ता पृच्छति काचित् ।

७३. षष्ठांशभुङ् मे सर्वस्वं बलात्कृत्य हरत्यसौ

स्रोतोवहाबहुधनीकृतराज्यपालः

चेतो मदीयमहरत् सशरीरकान्ति ।

लज्जासखं सुमुखि नः सकलापहारी

षष्ठांशभुक् कथमुदाह्रियते नरेन्द्रः^१ ॥ ७३ ॥

73. மன்னன் முறைதவறிக் கவர்ந்தான் !

என்னெஞ்சு நாணு நலனு மிவையெல்லாம்
மன்னன் புனனாடன் வெளவினா — நென்னே
யரவக லல்குலா யாறிலொன் றன்றோ
புரவலர் கொள்ளும் பொருள்.

73. The extortive rule of the Chola king

The lord of the country where the Cauvery flows
Has forfeited my heart, my shyness
All my graces, all my beauty.
Handsome friend! Rulers collect
A sixth part of a citizen's wealth.²
How come the Chola has taken all,
Not one one-sixth, but all I have?

-
1. राजानः षष्ठांशमेव गृह्णन्ति । परं तु चोलपतिर्मे सर्वमपाहरत् । एवमेव प्रसरति राज्ञः नीतिक्रम इति विलपति काचन भामिनी ।
 2. It has been laid down in the law of ancient India that kings are entitled to collect not more than one-sixth of the income of a citizen as taxes.

७४ कथं वा पश्येयं हृदयवसति चोलनृपतिम्

स्वप्ने निमीलितदृशा न स लक्षणीयः

जाग्रत्स्थितौ मुखमपास्यति मे त्रपेयम् ।

भिवत्वाब्धिनोरमभियान्ति हि यस्य नावः

चोलस्य तस्य विषये न नयाधिपत्वम्¹ ॥ ७४ ॥

74. மன்னன் செங்கோல் பிழைத்தது !

கனவினுட் காண்கொடா கண்ணுங் கலந்த
நனவினுண் முன்விலக்கு நாணு — மினவங்கம்
பொங்கோதம் போழும் புகாஅர்ப் பெருமானார்
செங்கோல் வடுப்படுப்பச் சென்று.

74. There is no check, there is no justice!

If he comes in my dream my eyes are closed
And if I meet the king in the waking state
My bashfulness averts my face.

My eyes and the quality of bashfulness
Keep me far from a requital.

Surely the king should be able to check
These grave offences! The rule of the Chola
Whose ships in the high seas cleave their way
Is faulted now — There is no justice!

1. स्वप्ने तस्मिन्नागतेऽपि अक्ष्णोर्निमीलितत्वात् न तं द्रष्टुमशक्नुवन् । जाग्रति लज्जा
मामुपरुणद्धि । को वा प्रशासयेन्मम नेत्रद्वयं लज्जाप्रकृति च ?

७५. चोलेश्वरश्चेलचोरः

विश्राणितेभनिवहो धृतपुष्पमालो
वीथ्यां यदाचरति नः श्रुतदीर्घबाहुः ।
उद्धोषयामि पुरतः पृतनाभटानां
हृत्वा द्रुतं नृपतिना वसनं ममेति ¹ ॥ ७५ ॥

75. முறை பிறழ்ந்தான், மன்னவனும் !

தானைகொண் டோடுவ தாயிற்றன் செங்கோன்மை
சேனை யறியக் கிளவேனோ — யானை
பிடிவீசும் வண்டடக்கைப் பெய்தண்டார்க் கிள்ளி
நெடுவீதி நேர்பட்ட போது.

75. The excesses of the Chola king

When Kilij² the king wearing a wreath of blooms —
Kilij who showers gifts of elephants —
When Kilij the long-armed drives in state,
I shall proclaim in the hearing of his men
His iniquitous act, his carrying away
The cloth I was wearing — I shall proclaim
The way he rules, in the hearing of all,
I shall proclaim in the king'swaywide !

1. तस्याः वासोहरणं नृपतिकृतं तस्याः स्वप्ने संभूतं स्यादित्यूह्यते ।

2. Kilij = Chola king.

The girl says this either to her own heart or to her closest friend. The incident of the king carrying away her cloth should have happened in her dream.

७६. यदीश्वरः किं न रुणद्धि गानम्

भूपं वदन्त्यनुदितान्यसितातपत्रम्
 चोलेश्वरं युवमहीपतिमब्जमालम् ।
 एकः पतिर्यदि, निषेधयितुं न शक्तः
 रात्रेर्मुखे पशुपवादितवेणुगानम्^१ ॥ ७६ ॥

76. குழலிசையே கொடியது !

தெண்ணீர் நறுமலர்த்தார்ச் சென்னி யிளவளவன்
 மண்ணகங் காவலனே யென்பரான் — மண்ணகங்
 காவலனே யானக்காற் காவாடு மாலைவாய்க்
 கோவலர்வாய் வைத்த குழல்.

76. Wanted: an ordinance to ban the flute!

They all proclaim that Chenni² the prince
 Is the lord absolute of all the earth,
 If he be the lord, 'can he not ban
 The cowherds playing on their bamboo flutes
 At the end of the day, at evenfall?
 If he be the lord, let him stop this,
 The playing on the flutes at the setting of the sun
 By homing cowherds.

1. सायं धेनुभिः सह गृहान् निवर्तमानानां गोपानां वेणुगानं वियोगे स्त्रोणां हृदय -
 क्लेशकारि भवतीति कविसमयः ।

2. Chenni = Chola king

७७. स्वयं दण्डधरो राजा कथमुल्लङ्घ्यते नयम्

चोलेश्वरः प्रथितशासननीतिकर्त —

त्यास्तूयते धृतसुमस्त्रगयं धरण्याम् ।

हस्तात् स्खलद्वलयराशिरयं ममालि

राज्ञोऽनये स्थिरमतिं प्रकटीकरोति ^१ ॥ ७७ ॥

77. வளையும் செங்கோலும்

அறைபறை யானே யலங்குதார்க் கின்னி
முறைசெயு மென்பராற் றேழி — யிறையிறந்த
வங்கோ லணிவனையே சொல்லாதோ மற்றவன்
செங்கோன்மை செந்நின்ற வாறு.

77. Trouble again with slipping bangles!

They all confirm that Kili who wears
A wreath of blooms, who owns elephants
And drives in state to the beating of drums
Does rule this earth with rectitude ;
My bangles finished with artistry
Which keep slipping from these wrists of mine
Will sure proclaim how the Chola rules,
Will sure confirm his rectitude !

1. राज्ञः अनीतिपरता अस्याः वलयस्खलनसूचितमनःक्लेशेन ऊह्यते ।

७८. न मयानुभवो लब्धः किंवदन्ती दुनोति माम्
 दण्डेन पीडयति मां जननी नितान्तं
 मध्वसि वाक्यमितरेऽपलपन्ति रूक्षम् ।
 मां नारिकेलरसतस्करदोषधारि —
 मण्डूकवच्छुचिमिमे ननु गर्हयन्ति¹ ॥ ७८ ॥

78. இன்பம் பெறேன் ; பழியும் வந்தது !

அன்னையுங் கோல்கொண் டலைக்கு மயலாந்ரு
 மென்னை யழியுஞ்சொற் சொல்லுவர் — நுண்ணிலைய
 தெங்குண்ட தேரை படுவழிப் பட்டேன்யான்
 திண்டேர் வளவன் றிறத்து.

78. No requital but the charge is levelled !

Mother spansks me with a cruel rod
 The neighbours lash their deadly tongues ;
 I am, indeed, in the same sad plight
 (In respect of the^{*} Chola king)
 As the toad accused of devouring,
 Without cracking the crusty shell
 The inner kernel of the coconut.²

1. कश्चिन्मण्डूकविशेषः तेरै इति नामा नारिकेलमभित्त्वापि भोक्तुं शक्त इति प्रथो लोके । परन्तु निरपराधः मण्डूकः यथा गर्ह्यते तथैव चोलभूपमुद्दिश्य निष्कलङ्कां मां लोकः गर्हयति इत्यर्थः ।

2. When coconuts turn up with no meat inside, the old belief was that a toad must have absorbed it from the outside without damaging the shell covering it. The poet does not subscribe to this belief, considering that the toad is innocent of the felony.

७९. न लभे दर्शनं तस्य

तिष्ठामि रोषसमये परिवृत्य तस्मा —
 हलज्जापरा यदि परिष्वजाति प्रियो माम् ।
 रत्या तु मोहवशगा न नृपं दृशाभ्यां
 पर्याप्तकाममवलोकयितुं प्रसङ्गः¹ ॥ ७९ ॥

79. இழப்பே என்றும் எனக்கு !

புலவி புறங்கொடுப்பன் புல்லிடினா ணிற்பன்
 கலவி களிமயங்கிக் காணே — னிலவியசீர்
 மண்ணாளுஞ் செங்கோன் வளவனை யானிதன்றோ
 கண்ணாரக் கண்டறியா வாறு.

79. I am frustrated all the time !

During lovers' tiffs I turned my back
 On Vaḷavan, the king that rules the earth.
 When he came to me and embraced me
 I could not face him out of my bashfulness.
 During sports of love, I was inebriate !
 And this is how I've been denied
 Everytime we are face to face
 The joy of gazing at the Chola king
 The ecstasy of drinking him in.

1. रोषलज्जादिकारणेभ्यः चोलपतेः संम्यग्दर्शनमलभमाना वक्ति कश्चन कामिनी ।

८०. दूतीकर्तुमनाः काचिद् सारसं दक्षिणोऽमुखम्

उत्पत्य सारस सुशोणितपादयुग्म

चोलेशपत्तनमुपैष्यसि, तर्हि यत्न ।

आप्लुत्य पीवरतया निपतन्ति मत्स्याः

याचेऽभिधेहि मम तीव्रगदं नृपाय ¹ ॥ ८० ॥

80. கொக்கு, காதலின் தூதுவன் !

செங்கான் மடநாராய் தென்னுறந்தை சேறியே
னின்கான்மேல் வைப்பனென் கையிரண்டும் — நன்பாற்
கரையுரிஞ்சி மீன்பிறமுங் காவிரிநீர் நாடற்
குறையாயோ யானுற்ற நோய்.

80. The crane anointed love's messenger !

Youthful crane with crimson legs !

If you are headed for Uraiyūr city

I beseech you with both my hands

In supplication on your legs.

When you reach your destination

Where on the Cauvery the fat fish climb

And slip and climb the river bank

In constant play, I beseech you

To see the king and report to him

The fell disease I suffer from,

On his account all the time —

Youthful crane, will you do this for me ?

1. उत्पत्य उपैष्यसीत्यन्वयः । काचन कामपरवशा सारसं नायकाय दूतीकर्तुमिच्छति ।

८१. ममाशा मृगतृष्णिका

बाल्ये ममोद्वहत्तु चोलनराधिपस्त्वाम्
मात्रेत्युदाहृतमतः परिणाम एषः ।
आशेयमद्य मम शाद्वलशाखिवर्ग —
मायारथोमिकलिता मृगतृष्णिकाभूत् ^१ ॥ ८१ ॥

81. இளமையின் ஆசைகள்

குதலைப் பருவத்தே கோழிக்கோ மானை
வதுவை பெறுகென்று என்னை — யதுபோய்த்
விளைந்தவா வின்று வியன்கானல் வெண்டேர்த்
துளங்குநீர் மாமருட்டி யற்று.

81. Where hopes have proved liars

When I was young, a mere toddler,
My mother used to say "May, you marry
The lord of Kozhi²!" She did say this!
But now? How hopes are metamorphosed!
They are even like a mirage in the desert wastes
Teeming with chariots, with waves rolling by
Where animals driven by thirst approach
And get frustrated, disenchanted.

1. मम बाल्ये त्वाम्, चोलपतिरुद्वहति ब्रुवती मदम्बा यौवने तद्दर्शनमपि उपरुणद्धि ।
मदाशा मृगतृष्णिकावदफलाभूदिति विलपति काचन ।

2. Kozhi = The Chola country.

८२. मातुरुक्तिर्निरर्थकी

एषावनीशमवलोकयितुं सयत्ना ।
 रुद्धा मयापि निरवर्ण्यदश्वसंस्थम् ।
 तद्दर्शनाद्भ्रूवति वीतरुचिर्वचो मे
 यत्नः प्रदीपन इवाम्भसि चार्द्रवर्तः^१ ॥ ८२ ॥

82. தாயும் மகளும்

அலங்குதார்ச் செம்பிய னுடெழிற்கோ ணைக்கி
 விலங்கியான் வேண்டா வெனினு — நலந்தொலைந்து
 பீர்மேற் கொளலுற்ற பேதையர்க் கென்வாய்ச்சொல்
 நீர்மே லெழுந்த நெருப்பு.

82. The mother and the daughter

I tried my all to keep my daughter
 From gazing at the king, the Sembian².
 When he drove in state with his dangling wreath
 And his well-formed shoulders moving up and down
 In tune with the steps of the horse he was riding
 She didn't listen, she went and gazed
 And all her graces have forsaken her,
 She has turned a deathly pale.
 My words to her seem as rewarding
 As efforts to light a wick in water !

1. इयं मातुरुक्तिः । मम हितोपदेशः व्यर्थोऽभूत् अस्याः विषय इति दुःखार्ता भणति ।

2. Sembian, the Chola king.

८३. आत्मनिन्दापरा कन्या

यद्भूपतीन्द्रविषये पृथुनारिकेलाः
भृङ्गैर्निबद्धमधुकोषघनप्रसूनाः ।
स्वप्ने ममागमदसौ कलहात्परं मे
नाभूत्समागमसुखं परवाच्यहेतुः । ॥ ८३ ॥

83. கனவில் ஊடல்!

ஊட லெனவொன்று தோன்றி யலருறுஉங்
கூட லிழந்தேன் கொடியன்னாய் — நீடெங்கின்
பாளையிற் றேன்றொடுக்கும் பாய்புன னீர்நாட்டுக்
காளையைக் கண்படையுட் பெற்று.

83. There was no joy in the dreamland tryst!

Lissom maid! The youthful king,
The lord of the land where honey bees
Build their hives on the coconut palm,
Came in my dream, but luckless me!
Between us rose a lovers' tiff
Which ruined all that nightly meeting.
There was no bliss in our coming together
There was no joy in our dreamland tryst!

1. स्वप्ने प्रणयकलहः मम शत्रुः संभूत इति शोकार्ता काचन वदति, आत्मनिन्दां कुर्वन्ती ।

८४. दिदृक्षालज्जाभ्यां व्यथितहृदया कापि ललना

चोले मनोज्ञभुजदण्डयुते धृताशा
ब्रीडानिबद्धगुणरूपविलोभनाभ्याम् ।
डोलायमानमनसोपगतास्मि खेदम्
कोटिद्वयाग्निद्युतदारुपिपीलिकेव । ॥ ८४. ॥

84. இருதலைக் கொள்ளி எறும்பு

நானொருபால் வாங்க நலனொருபா லுண்ணென்கிற்ப்பக்
காமருதோட் கிள்ளிக்கென் கண்கவற்ற — யாமத்
திருதலைக் கொள்ளியி னுள்ளெறும்பு போலத்
திரிதரும் பேருமென் னெஞ்சு.

84. Like an ant in a burning faggot

I have lost my heart to the handsome-shouldered
Kilji the king of the Chola land
But I am harried by two powerful forces
Pulling me in opposite ways :
My bashfulness that restrains me
And my womanly grace which shall forsake me
If, responding to this bashfulness
I deny myself my requital.
I'm even like an ant that finds itself
Puzzled, helpless in the middle of a faggot
That is lit and burning, at both its ends !

1. दिदृक्षालज्जेति द्वयोर्मध्ये दूयमाना काचन कोटिद्वये ज्वालावत्यां यट्टी मध्ये स्थित-
पिपीलिकावदस्मीति शोचति ।

८५. किं दारुशिल्पिते नेत्रे चोलराजस्य निर्दये ।

कवेरतनयारसादृतमहीश्वरो द्वीपिना
प्रचिक्षितसुकेतनो हृदय मे यदायात्यसौ ।
त्रपामतिविलङ्घ्य तं भण कृशौ भुजौ दर्शय —
सुरेश्वरविलोचने किमिति दारुणा कल्पिते^१ ॥ ८५ ॥

85. मनीश्वरं कण्ठे, मरुत्तलं आनता ?

वरककण्ठे नानाते वल्लेया नैर्गुणैः
मरुत्तलं मण्डलं वारं कण्ठेनैर् — निरुक्तं
कण्ठाय
वागुमुने वेल्लेयान् वण्डुनैर् नानादृक्कैः
तोलामुने तोलैर् तोलामुने.

85. Are the eyes of kings real, seeing eyes?

My heart! When the Chola with a tiger on his flag
Seeks your company, do not give way
To bashfulness: you have the 'strength.
Talk to the lord of watered lands,
Taking care to point out
How my shoulders are emaciated
Taking care to question him,
'Are the eyes of kings real, seeing eyes
Or are they made of insentient wood?'

1. तस्मिन् गृह्यमीपमागते 'तव नेत्रे दारुणा किं कल्पिते कारुण्यरहिते' इति सद्यं
पृच्छतमिति आत्मनो हृदयमुपदिशति काचन । कवेरतनया - कावेरी नाम नदी ।

८६. शीतो वायुर्दुःखितां मां हिनस्ति

हे वातोत्तरदिग्विभागजनन प्रोच्चण्डशैत्यात्मक
 प्रेतात्मा ननु भूपतिर्यदि भवत्पौराः स्त्रियः केवलम् ।
 भूपेनेत्थमनादृतां गजशतस्येशेन मां दुःखितां
 रन्ध्रान्वेषणदीक्षितो ननु भवान् तीक्ष्णं चिरं विलश्यते । ॥ ८६ ॥

86. வாடையே, நீ பேய்தானோ ?

பேயேன பெருந்தண் பனிவாடாய் பெண்பிறந்தா
 ரேயோ உனக்கிங் கிறைக்குடிகள் — நீயோ
 களிபடுமரல் யானைக் கடுமான்தோர்க் கிள்ளி
 அனியிடை அற்றம்பார்ப் பாய்.

86. Frosty north wind ! Are you a ghoul ?

Frosty north wind ! Are you a ghoul ?
 Are only the girls your subject people
 Whom you torment for taxes due ?
 Here am I, despondent, sore
 At the king's failure to requit my love —
 At the cruel neglect at the hands of the king
 The lord of elephants and chariots
 Pulled by horses of the fleetest feet
 And north wind, you choose this precise moment
 To torment me in lonely anguish ?

௨௭. மா மா புவேஷ் குதா:

சீதாத்தம்ந் தனதேன பாலிதவிஷ: சஞாத வாயோ துரு
 சீலேஷஸ்ய ஜலாஸயேஷு ஜலஜே நீலே ச காலவ்யயம் !
 க்ருவா பராதஸ்பாஸதோஸ்தி மதுலிஷமா தத்பரதீகாபரா
 காமரதக்ஷகபாலித புரமிதம், மா மா புவேஷ் குதா: ¹ || ௨௭ ||

87. வீசேல், பனிவாடாய்

நாம நெடுவேல் நலங்கிள்ளி சோணாட்டுத்
 தாமரையு நீலமுந் தைவந் — தியாமத்து
 வண்டொன்று வந்தது வாரல் பனிவாடாய்
 பண்டன்று பட்டினங் காப்பு.

87. Frosty north wind! Do not blow!

Frosty north wind! Do not blow!
 A beetle came in the night to me
 From the land of the Chola with the fearsome javelin
 It came in the night, having tarried long
 Over the lotuses and the blue bells there.
 Frosty north wind! Do not ever
 Enter this city as of old!
 It is battlemented with everywhere
 Guards on duty! Do not blow!²

-
1. யதூக்ஷயாமத் மதுகரம் புவேஷ் ராஜா புவேஷ் தூத் மதவா அமேஷ கன்யயோகத் வச: ।
 2. The girl might have seen a beetle and imagined it to be a messenger sent by the Chola to convey his love. So, confident of requital, she warns the north wind not to enter her city.

III. चेरप्रशस्तिः

८८. निष्कासितं भयं सर्वं चेरभूपस्य राष्ट्रात्:

चेरराष्ट्रे —

क्षेत्रेषु कर्दमिषु रक्तपयोजपङ्क्तिं
 फुल्लं प्रपश्य विहगाः सहसा विभीताः ।
 संदीपितं सलिलमित्यवगम्य डिम्भान्
 रक्षन्ति पक्षकवचैर्भयहेतुरेषः ॥ ८८ ॥

III. சேரன்

88. சேரநாட்டிலும் பேரச்சம் !

அள்ளற் பழனத் தரக்காம்பல் வாயவிழ
 வெள்ளந்திப் பட்ட தெனவெரீஇப் — புள்ளினந்தன்
 கைச்சிறகாற் பார்ப்பொடுக்குக் கவ்வை யுடைத்தரோ
 நச்சிலைவேற் கோக்கோதை நாடு.

III. THE CHERA KING

88. This is the panic that stalks the land

Seeing the blood-red *āmbal* bloom
 In the muddy ponds, the water birds
 All panicked thinking the ponds were on fire
 And gathered under their protective wings
 All their fledgelings. This is the fear,
 This is the panic that stalks the land
 Of Kothai¹ who wields a fearsome javelin.

1. Kothai — the Chera King. *Āmbal* = Waterlily. The suggestion is that apart from this misplaced fear on the part of some birds, there is no real fear from any source for the people of the Chera country.

८९. चेरराष्ट्रसमृद्धत्वम्

यानेव सैनिकगणः करपानपात्राद्
बिन्दूनसिञ्चदनुसृत्य हि संप्रदायम् ।
वञ्चीपुरे कुसुमकुञ्जयुते पथस्तैः
पङ्क्तीकरोति गतिभिर्नृपवारणन्द्रः¹ ॥ ८९ ॥

89. சேரன் தெருவெல்லாம் சேறு !

களிகள் களிகட்கு நீட்டத்தங் கையாற்
களிகள் விதிர்த்திட்ட வெங்கட் — ஞளிகலந்
தோங்கெழில் யானை மிதிப்பச்சே றுகுமே
பூம்பொழில் வஞ்சி யகம்.

89. Brimming bowls of fragrant toddy

In the city of Vanchi,² blossom-bowered,
Fighters hand to one another
Brimming bowls of fragrant toddy
And they all drink after sprinkling drops
By custom bound, on the earth of the street,
Then herds of elephants churn the street —
And the city of Vanchi turns out to be
A city of mud, a city of mire !

1. वञ्चीपुरस्य समृद्धिरत्र प्रस्तूयते ।

2. Vanchi is in the Chera country.

९० देवा अपि नरेन्द्राय करं दत्वा वसन्ति हि

भूपाः करं विहितमद्य नृपाय दत्वा
चेराय जीवत धनुर्वरणे लिखित्वा ।
एतन्नु वोऽवति चिरं गगनेऽप्यमर्त्या
आलिख्य वृद्धिमुपयान्ति नरेशचापम्¹ ॥ ९० ॥

90. வில்லெழுதி வாழ்வார் விசும்பு !

பல்யானை மன்னர் படுத்திறை தந்தாய்மின்
மல்ல¹ னெடுமதில் வாங்குவிற் பூட்டுமின்
வள்ளிதழ் வாடாத வாடினோரும் வானவன்
வில்லெழுதி வாழ்வார் விசும்பு.

90. The Gods paint a bow in the firmament !

Hark; you kings with elephant corps
Pay up the tribute you owe the Chera
And paint the picture of a full-drawn bow
On the lofty walls of your fortresses !
Look at the heavens; the gods on high
Paint a bow in the firmament
And secure now from the Chera wrath
They live forever, with none to fear!²

1. वरणः = दुर्गस्य बहिर्भित्तिः । उत्तरार्धे इन्द्रधनुःप्रस्तावः । बलीयसः राज्ञः विशिष्टचिह्नं धनुरादि भित्तौ लिखित्वा तस्य उपभूयित्वमाश्रित्य इतरे राजानः सुखं जीकन्तीति प्रतीतिः ।

2. It was customary for vassals to paint the symbol of their overlord on their fortress walls to ensure his protection and warn off others. Now, the poet makes a Chera official proclaim to defaulters urging them to put up the tribute due to the overlord pointing out how the heavenly herdes themselves have ensured their safety by painting a rainbow in the sky.

௯௧. சந்த்ரம் ப்ரஹீதுமயதே நரபாலஹஸ்தி

யுத்ரே ப்ரஸஸ்தபுஜவோர்யநூபாலகோஸ்தா —

ஸஸ்தாபஹாரவிநிபுஜனஸம்பவூத்: ।

அப்யாஸசுதோததமதிந்ரபாலதஸ்தி

ஹஸ்தீஸம்புந்நமயதோந்ருஜிபூக்ஷயோக்ஷை: ¹ ॥ ௯௧ ॥

91. திங்கள் மேல் நீட்டும் தன் கை !

வீறு சான் மன்னர் விரிதாம வெண்குடையைப்
பாற வெறிந்த பரிசயத்தாற் — நேருது
சென்கண்மாக் கோதை சினவெங் களியானே
திங்கண்மே நீட்டுந்தன் கை.

91. The elephant tries to grab the moon !

All day long the ferocious tusker
Of Kothai had raged in the battlefield
Seizing hold of the umbrellas
Dazzling white with pearl pendants
Of enemy kings and dashing them
To smithereens in the battle ground.
Used to this practice the long day through,
When the orb of the moon now swims into view,
Round and white, the pachyderm
Deluded, shoots its eager trunk
Skywards up.

1. செரஹஸ்தி சந்த்ரம் ஶத்ருஸிதாபதம் மத்வா தஜ்ஜிபூக்ஷயோக்ஷை: கரம் ப்ரஸாரயதீதி கஜஜைத்ரமத்ர ப்ரஸஸ்யதே ।

९२. चेरवीर्यं भयावहम्

युद्धाङ्गणे नृपतिना हतशत्रुयोध —

हस्तान् ग्रहीतुमनसः क्षुधिताः शृगालाः ।

तत्स्कन्धतः पतितमण्डनहिंसिताङ्गाः

दुःखाद्बुदन्ति भृशमस्तमिते दिनेशे ¹ ॥ ९२ ॥

92. நாகளின் அவலம்

மரகதப்பூண் மன்னவர் தோள்வளை கீழா
வயிரக் கடகக்கை வாங்கித் — துயருழந்து
புண்ணூற் றழைக்குங் குறுநரித்தே பூழியனைக்
கண்ணூற்று வீழ்ந்தார் களம்.

92. The plight of the jackals

Youthful jackals bite and pull

The jewelled hand of fallen princes

Who wear emerald at their necks,

When the clasp they wear at the shoulder, loosened
Falls on them and injures them,

The jackals, anguished, cry and howl

And fill the field with the noise of their wailing—

The field where the prince met the Chera

And worsted in battle they were felled by his might.

1. चेरभूपतेर्भुजपराक्रमशंसीदं पद्यम् ।

93. பராக்கமச்சேரபதேமஹீயதே

யே யே நৃபா அவநிபேन्द्रமபாஸ்தஸத்ரு
 ப்ரக்ரோதயந்தி விஷயா நிதராமமோஷாம் ।
 ஜவாலாமயா விசி விஸ்சரிதா: சூராலீ:
 சர்வத்ர கண்கவிஸ்குலகுலமகாடா: ¹ ॥ 93 ॥

93. பகைஞர் நாடு படும் பாடு

கரிபரந் தெங்குங் கடுமுள்ளி பம்பி
 நரிபரந்து நாற்றிசையுங் கூடி — யெரிபரந்த
 பைங்கண்மால் யானைப் பகையடு தோட் கோதையைச்
 செங்கண் சிவப்பித்தார் நாடு.

93. A dismal fate for the enemy's lands!

In the lands of kings that angered him,
 Angered the Chera, scourge of his foemen,
 There is charred ruin everywhere
 And thorny bushes grow apace
 And packs of jackals prowl around
 And raging fires greet the eye
 Wherever the eye is turned
 In the lands of kings that angered him!

1. चेरस्य जैत्रं स्तूयतेऽत्र । तत्कोपवाद्भूतानां देशानां दुःस्थितिर्निपुणं वर्ण्यते पद्येऽस्मिन् ।

९४. चेरस्यारातिदेशानां दुर्गतिर्महती भवेत्

स्त्रग्भिर्विभूषितमपास्तसमस्तशत्रूद् —

दामप्रकीर्तिमधिपं श्रुतचेरभूषम् ।

ये क्रोधयन्त्यवनिषा नगराणि तेषा —

मालाबुवन्यतृणपुष्पघनीभवन्ति ¹ ॥ १४ ॥

94. அழிந்தன எதிரிகள் புலம்

வேரறுகை பம்பிச் சுரைபடர்ந்து வேளைபூத்
தூரறிய லர்கா கிடந்தனவே — போரின்
முகையவிழ்தார்க் கோதை முசிறியார் கோமா
னகையிலை வேல் காய்த்தினார் நாடு.

94. Lands that roused the Chera ire

In the lands which provoked the lustrous lance
Of the lord of Musiri² with the wreath of blooms,
Where they roused the javelin,
Elephant grass now spreads its roots
Jungle gourd covers the earth,
And wild flowers bloom apace.
There is indeed no indication,
Now, in the jungle of once thriving cities,
Cities which throve ere they roused the ire
Of the Chera's javelin.

1. पूर्वपक्षमिवेद्मपि शत्रुनृपतीनां देशानां दुर्गतिं कर्णयति ।

2. Musiri is a city in the Chera country.

94. ராஜா நகரபூதானா சோமசுரேநராதிப:

அதிந்நபஸுரவநிந்நபூரஸ்திதஸ்ய
ராஜா புநர்புநவத் ததஸோமபந்நம் ।
சுலபபுரா அபூரணா: திதிபாஸ்திவஹ்யே
மத்யே ச செரபுரஸுஜ்வலஸிதலாஸு: ¹ ॥ 94 ॥

95. திங்களும் தாரகைகளும்

வானிற்ரு வையகம் வென்றது வானத்து
மீனிற் கணையார் மறமன்னர் — வானத்து
மீன்சேர் மதியணையன் விண்ணுயர் கொல்லியார்
கோன்சேரன் கோதையென் பான்.

95. The Chera is moon to the vassals' stars!

The Chera sovereign, Kothai, by name,
Whose Kolli mountain scrapes the skies
Surrounded by his vassal kings
Is even like the moon amidst the twinkling stars.
And his own kingdom, the boundless earth
Is co-extensive with the firmament!

1. செரபுரஸ்தி: சந்திர ஐவ । இதரே ராஜாந: நகரபூதானா: இதி செரமஹ்தவஸூசனம்
கரியதேஸ்த ।

96. चेरः प्रियकरः साधोः सग्रामे क्रूरचेष्टितः

चेरस्य वैरिहननोद्यतजेत्रशूल —
मेकत्र चन्दनसुगन्धितया परत्र ।
मेदःपलाललवसक्ततया चकर्ष
व्यग्रद्विरेफगणमातुरफेरूथम् ¹ ॥ ९६ ॥

96. சேரனின் வெற்றிவேல்

அரும்பவிழ்தார்க் கோதை யரசெறிந்த வெள்வேல்
பெரும்புலவுஞ் செஞ்சாந்தும் நாறிச் — சுறும்பொடு
வண்டாடும் பக்கமு முண்டு குறுநரி
கொண்டாடும் பக்கமு முண்டு.

96. A two-fold bouquet from the Chera javelin!

The Chera's javelin had felled his foemen
And now it gave off a two-fold bouquet —
The scent of sandal paste smeared
And the stink of flesh; there was the side
Where bees and beetles had clustered round,
And then the side of the javelin
At which could be found jackals yapping!

1. चेरस्य द्वे प्रकृती वर्ण्येते - तस्य साधुजनानां प्रीतिकरत्वं युद्धे निघृणत्वं च ।
(फेरुः = शृगालः)

अम्बातिरोहितसुताविवृतानि शश्वद्
द्वाराणि चेरनगरे पुरतो गृहाणाम् ।
यातेऽश्वसादिनि नृपेऽहनि जीर्णसन्धी —
न्याबद्धमूर्धकुसुमस्त्रजि चेरराजे ¹ ॥ ९७ ॥

தாய ரடைப்ப மகளிர் திறந்திடத்
தேயத் திரிந்த குடுமியவே — யாய்மலர்
வண்டுலாஅங் கண்ணி வயமான்றேர்க் கோதையைக்
கண்டுலா அம் வீதிக் கதவு.

Mothers shut and their daughters opened
The front-doors of houses in the capital town
Of Kothai who wears a wreath on his head
Who drives a chariot with the fleetest horses —
Daughters to gaze and mothers to stop them,
Without respite the long day through —
They were hard on the hinges on the day he drove by;
Every hinge of every front-door
Of every one of the city houses
Got worn away on the hectic day
He chose to drive through his capital town!

1. चेरपत्नी वीध्यमागते तद्दर्शनलालसानां कन्यकानां तन्निरोधतत्पराणां मातृणां चावस्थावर्णनमिदम् ।

९८. माता विगर्हते चेरम्

वक्षःशिलोच्चय भवच्छित्तशूलपुञ्ज —

भग्नप्रतीपनिचयासि बलापहन्ता ।

रूपस्य कङ्कणितहस्तकुमारिकायाः

राजानयस्थ इति येन विगर्हतेऽम्बा¹ ॥ ९८ ॥

98. இதுதான் அரசின் அறமோ?

வரைபொரு நீண்மார்பின் வட்கார் வணக்கும்
நிரைபொரு வேன்மாந்தைக் கோவே — நிரைவளையார்
தங்கோலம் வவ்வுத லாமோ வவர்தாய்மார்
செங்கோல னல்ல னென.

98. Is it proper? Is this justice?

Lord of Mandai² with chest like a mountain
Whose rows of javelins force the foemen
To pay obeisance! Is it proper,
Is it just that you forfeit
The feminine graces of those in love
And thereby earn the sobriquet
Of an unjust king from their irate mothers?
Is it proper? Is this justice?

1 मत्कुमार्या दुःखदाता चेरपतिर्न नयस्थ इति माता गहते राजानम् ।

2 andai is 'the Chera Kingdom?

११. आत्मचर्मविवर्णत्वं सुन्दरं मनुतेऽबला

स्वाभाविकादवनिपस्य तुरङ्गमेण
 वीथ्यां गतस्य मुखदर्शनतः प्रणष्टात् ।
 वर्णाद् ध्रुवं बहुमहत्तुणं कुमार्या
 दैववर्ण्यमेतदतुलं कनकाशभूतम्^१ ॥ ९९ ॥

99. காவலனைக் கண்ணுற்ற காரிகையர்

வாமாந்தேர்க் கோதையை மான்றெர்மேற் கண்டவர்
மாமையே யன்றோ விழப்பது — மாமையிற்
பன்னூறு கோடி யுறாதோவென் மேனியிற்
பொன்னூறி யன்ன பசப்பு.

99. The loss and the gain for the city girls

Girls like me who saw the king
Drive in state through the capital city
Have merely lost their complexion.
But what we have gained — and isn't that worth
A million times the loss sustained?
What we have gained is a charming pallor,
We who have seen the king drive by.

1. चेरदर्शनानन्तरं यद्वैवर्ण्यमुपगतं चर्मणि तदपि सौन्दर्यायैवेति काचन मनुते ।
अत्रापि चेरस्य किञ्चिदिव गर्हणं सूच्यते ।

१००. उपकुर्वत नितान्तं दुःखितायाः पुरस्थाः

छायातरुप्रवरशीतसरोवदुच्चैः

सानुग्रहाः समभिरक्षत मां पुरस्थाः ।

युद्धाभिलाषिगजयूथपतेर्नृपस्य

लाभे चिराय हृदयं परिदह्यते मे ¹ ॥ १०० ॥

100. நீரும் நிழலும் போல்...

நீரு நிழலும்போ னீண்ட வருளுடைய
ஊரிரே யென்னை யுயக்கொண்மின் — போரிற்
புகலுங் களியாணைப் பூழியர்கோக் கோதைக்
கழலுமென் னெஞ்சங் கிடந்து.

100. The shade of trees on the water of a pond

Townsmen, save me from this direst peril!
Your nature so full of tender pity
Is even like a pond full with water
With trees around that cast a shade
Friendly, cool on the pond below!
My heart's aflame, set on fire
By Kothai, the lord of the Chera land
Whose elephant revels in skirmishes!
My heart's aflame, save me, townsmen!

१०१. द्वारं रुणद्धि जननी न तु किंवदन्तीम्

द्वारं रुणद्धि जननी न नृपं यथाहं
पश्यामि काममफलो हि समुद्यमोऽस्याः ।
संयोज्य मां च नृपतिं च वदन्मुखं तु
किं तेन रोद्धमिह पारयतीयमस्वा^१ ॥ १०१ ॥

101. கதவை அடைக்கலாம், அவர் பேசும் வாய்களை...? ,

கடற்றுணைக் கோதையைக் காண்கொடாள் வீணி
லடைத்தா டனிக்கதவ மன்னை — மடைக்குமேல்
ஆயிழையா யென்னை யவன்மே லெடுத்துரைப்பார்
வாயு மடைக்குமோ தான்.

101. Who will silence the slandering tongues?

That I mayn't gaze upon the Chera king
Whose forces are boundless like the sea
My mother shut the only door
Giving access to the street outside.
Surely, this is fruitless, of no avail!
For, she can close the front door shut
But can she close the mouths of those
That monger scandals 'bout him and me?
She confines me, she closes the door
But can she close these sland'ring mouths?

1. "माता केवलं कवाटं बध्नीयात् चेरस्य दर्शनं रोद्धुं, परं तु मामुद्दिश्य किंवदन्तीं कथं रोद्धुं सा शक्नुयात्" इति काचन कामिनी दुःखपरा विलपति ।

१०२. आलिवर्गो विजानीते कथं मां कामपोडिताम्

पुष्पद्विमद्बहुनिकुञ्जजलाशयाढ्य —

मान्दापुरस्य परिपालक एत्य रात्रौ ।

वक्षः परामृशदिदं मम तथ्यमेव

स्वप्नेऽभवत् कथमिदं नु सखी व्यजानात्¹ ॥ १०२ ॥

102. இதனை அவர்கள் அறிந்தது எங்ஙனம் ?

புன்னாகச் சோலை புனற்றெங்கு சூழ்மாந்தை
நன்னாக நின்றலரு நன்னாடன் — என்னாகங்
கங்கு லொருநாட் கனவினுட் டைவந்தான்
என்கொ லிவரறிந்த வாறு.

102. How did they learn of this dream tryst?

The Chera, lord of fertile Mandai
Abounding in palms and the spreading *punnai*
And the *naka* trees that flower apace
Came in my dream one scented night
And gently stroked my heaving breast.
That did happen; but how in the name
Of all that is wondrous did these friends of mine
Learn of this meeting, this dream tryst?²

1. आत्मनो स्थितिविशेषं कथंवा मम मित्रवर्गः अजानतेति साश्चर्यं पृच्छति काचन ।

2. Her friends obviously noticed the difference in her person and her attitude and mood one morning - noticed how from her previous despondency she had got to be cheerful and full of hope and should have deduced that she must have had a reunion with the Chera in her dream.

१०३. कामिन्या हृदयस्थितिः

मणिगणविलसन्ति प्रस्फुरद्भूषणानि
विकसितसुममालाश्चैव धृत्वा चरन्तम् ।
नृपतिमहमभीष्टुर्द्रष्टुमत्रोपरुद्धा
धनिगृहमुखमेत्य व्रीडयेदार्थहीनः ¹ ॥ १०३ ॥

103. நெஞ்சில் நீங்காத போர்

ஆய்மணிப் பைம்பூ ணலங்குதார்க் கோதையைக்
காணிய சென்று கதவடைத்தேன் — நாணிப்
பெருஞ்செல்வ ரில்லத்து நல்கூர்ந்தார் போல
வருஞ்செல்லும் பேருமென் னெஞ்சு.

103. Tensed is my heart in ceaseless conflict

Thirsting to gaze on Kothai who wears
A dangling garland and ornaments
Made of gold and set with diamonds
I made towards the door but my bashfulness
Forced me to close it : indeed I was
Even like the poor before the homes of the rich,
With my love for him that urged me on
And my bashfulness that held me back ;
Pulled by my love and checked by my shyness,
Tensed is my heart in ceaseless conflict.

1. कामिन्याः हृदयस्य स्थितिं वर्णयति सूक्ष्मेण प्रकारेण कविः ।

१०४. पुरो राजगृहस्येदं दीनं तिष्ठति मे मनः

प्रबलहिमनिपीडामाद्यहेमन्तमासे

करकृतपरिधानान्मन्मनः संनिरुध्य ।

नृपभवनमुखं तत्प्राप्य तिष्ठत्यमुष्य

नयनपथमुपेतुं रत्नभूषस्य यत्नात्¹ ॥ १०४ ॥

104. கரணச் சென்ற நெஞ்சு

கடும்பனித் திங்கட்டன் கைபோர்வை யாக

நெடுங்கடை நின்றதுகொ ரோழி — நெடுஞ்சினவே

லாய்மணிப் பைம்பூ ணலங்குதார்க் கோதையைக்

காணிய சென்றவென் னெஞ்சு.

104. My heart goes out to gaze on him

My heart went out to gaze on him

The Chera king with the lustrous javelin

With a dangling garland and ornaments

Made of gold and set with diamonds

But it tarries long: perhaps it's standing

This frosty day with the hands for a shawl

In front of his door where many throng

Thirsting to meet him; my heart's away

Quite a long time now, it does not return.²

1. पूर्वपद्यवदिदमपि कामिनीहृदयस्थितिर्वर्णनपरमेव ।

2. Words of a love-lorn girl: Now, poor people put their hands crossed on their chest to ward off the cold, in the absence of a shawl. The girl personifies her heart and feels it must be using its hands for a shawl to ward off the cold before the Chera's palace.

105. तस्मिन् दृष्टे विना वातां तूष्णीं तिष्ठति कामिनी

अवनिभुगसौ पाश्चात्येशोऽधुना प्रसमेत्विह

प्रसभमिति सा सुस्निग्धानां पुरोऽकुरुत स्वनम् ।

नरपतिरसावश्चारूढो यदा चरति स्वयं

व्यपगतवचास्त्यक्त्वा रावं व्यतिष्ठत तत्क्षणम्¹ ॥ 105 ॥

105. சினமும் அமைதியும்

வருக குடநாடன் வஞ்சிக்கோ மாணென்

றருகல ரெல்லா மறிய — வெருகலாம்

உண்டா யிருக்கவன் வெண்ணொடியான் மற்றவனைக்

கண்டா ளொழிந்தான் கலாம்.

105. Just let him come, the king of Vanchi !

“Let him approach, the lord of the west

Just let him come, the king of Vanchi !”

Thus was she raging, noisy, vengeful.

Full of wrath before all her friends.

The king then happened to pass that way,

And presto ! her anger, her nameless threats

Of moments ago had all been stilled

And silence reigned !

1. சேரமுஹிசு கோபசுய பரா காஸ்டா' கதா காசன ததா'கமநா'த்பூர்வம் 'எவ்' பாராயே தம், எவ்
மே கோப் பரதர்ஷாமி'தி பஹுதா வதந்தி தஸ்மிந்'தூயமானே விநா வா'தா' தூஷ்ணோமதிஸ்தத்
இதி காமபரவசானா' சூக்ஷ்மோ'ஸ்தர்ஸ்தோ லாவ: தர்ஸிதோ'ஸ்த் ।

१०६. मार्गे मार्गे पिशुनवचन श्रूयते चेरलक्ष्यम्

चेरश्चोरो मम हचिरतां योऽहरद्भूमिपालः
दुष्टद्विजितं क्षपयति मम क्षोणिनाथः शठोऽयम् ।
इत्येवास्ति प्रसृतमधुना मञ्जुवाङ्मत्सखीदम्
मार्गे मार्गे पिशुनवचनं चेरभूपाललक्ष्यम्^१ ॥ १०६ ॥

106. காவலன் மீது குற்றச்சாட்டு

இவனென் னலங்கவர்ந்த கள்வ னிவனெனது
நெஞ்சம் நிறையழித்த கள்வனென் — றஞ்சொலாய்
செல்லு நெறியெலாஞ் சேரலர்கோக் கோதைக்குச்
சொல்லும் பழியோ பெரிது.

106. Grievous is the charge, great is the clamour

Friend with the honeyed word ! I find
Everywhere in all the streets
Unfriendly things being said of him,
Of Kothai the king of the Chera people.
They say "He is the thief that stole
My feminine graces, the cunning felon
That led my mind to rack and ruin !"
Grievous is the charge, great the clamour
And many are those that denounce the king !

1. कामपरवशाः कुमार्यश्चेरं तत् तत् दूषयन्ति तमलभमाना इति भावः ।

१०७. किं स्नपनपरिहार्यो मनसिजः

स्थलं शुद्धं कृत्वा सखि तदुपरि च्छागरुधिरं
निषिच्यासीनां मां स्नपयति जनी मन्त्रितजलैः ।
रणे जेतुस्चेरात्प्रकुपितशितप्रासकरतो
मयाधिलब्धः किं स्नपनपरिहार्यो मनसिजः¹ ॥ १०७ ॥

107. நீராட்டி நீங்கென்றால் நீங்குமோ ?

காராட் டுதிரந்தூஉ யன்னை களனிழைத்து
நீராட்டி நீங்கென்றால் நீங்குமோ — போராட்டு
வென்று களங்கொண்ட வெஞ்சினவேற் கோதைக்கென்
னெஞ்சங் களங்கொண்ட நோய்.

107. Can she bathe away my love sickness?

In a spot made fit for a ritual bath
She sprinkles drops of goatsblood round
And taking the water that's consecrated
She hopes to bathe my illness' away!
It's no use : can all these rites
Wash away my love disease —
My love disease that has found asylum
In the core of heart for the Chera king
Who has won the field against all his foemen ?
With ritual water can she bathe away
The love disease I nurse in my heart?

1. मन्त्रसंस्कारस्नानादिभिः नापवार्योऽयं कामव्याधिरिति व्यनक्ति पद्येऽस्मिन् ।

१०௨. भावज्ञोऽपि महीपतिः स इति मे गीर्भिनिवेद्या व्यथा

तीरे पश्चिमनोरधेः स्मृतिशतैः संपोषितक्षेत्रव —

न्मान्दानाम पुरं भुनक्ति तृपतिर्भावज्ञसंज्ञाधरः ।

एवंभूतमनःस्थितेरपि मम क्लेशो निवेद्यः पुनः

गीर्भिः स्पष्टमियं स्वभावनियता सर्वत्र रीतिर्नृणाम्¹ ॥ १०२ ॥

108. இதுவே உலகின் நியதி!

மல்லனீர் மாந்தையார். மாக்கடுங்கோக் காயினுஞ்

சொல்லவே வேண்டும் நமகுறை — நல்ல

திலகங் கிடந்த திருநுதலா யஃதால்

உலகங் கிடந்த இயல்பு.

108. We have to utter, to speak out our mind!

Dear friend, with the handsome mark

On your comely forehead! It's the way of the world

That even in the case of the Chera king,

The Lord of Mandai, fertile green

We have to spell out in the clearest terms

What bothers us, what we need from him;

We have to utter, to speak out our mind —

Even in the case of the king of the realm,

To fulfill ourselves, — it's the way of the world!

1. चेरभूपतिर्भावज्ञोऽपि मदवस्थां न जानाति । तस्मै सावस्था एचोभिनिवेद्यैवेति साकूतं वक्ति कश्चनालिम् । इयमेव लोकस्थितिरिति पद्यस्य समाप्तिः ग्रन्थस्यापि ।

GLOSSARY

Ātirai	— (also Tiruvātirai) A constellation in the sixth lunar mansion.
Bāṇāsura	— A demon whose daughter Usā was married to Aniruddha, grandson of Kṛṣṇa.
Draṁiḍa	— Drāvidadeśa, Modern South India.
Gopī	— Cowherdess devotee of Lord Kṛṣṇa.
Īlam	— Sri Lanka, formerly known as Ceylon.
Kaṁsa	— King of Māthurā, uncle of Lord Kṛṣṇa.
Kāñci	— A city (near modern Madras), capital of the Pallava kingdom.
Kaveratanayā	— River Cauvery in South India said to be the daughter of the ascetic Kavera.
Kiḷḷi	— A general appellation for Chola kings.
Kōḷi	— The city of Urandai.
Kolli	— A mountain in the Chera country.
Koṛkai	— A seaport on the south-east coast in the Pāṇḍya kingdom.
Kotai	— A general appellation for Chera kings.
Kūḍal	— City of Madurai, capital of the Pāṇḍya kings.
Kūḍanma	— A demon sent by Kamsa to kill Kṛṣṇa by taking the form of a horse.
Kudanādan	— The Chera king, lord of the western kingdom.
Madhura	— Capital city of the Pāṇḍyas (Madurai in Tamil)
Malayagiri	— The western ghats, being the mountain range on the western boundary of the Pāṇḍya kingdom.
Manavattam	— The horse of the Pāṇḍya king.
Māṇḍapura	— Tamil : Māṇḍai, a city in the Chera country.

Mandara	— A mythical mountain used as churning rod in the churning of the milky ocean by the gods and the demon for nectar.
Māraṇ	— A general appellation for Pāṇḍya kings.
Mayil ūrdi maindan	— The peacock-riding god, Skanda.
Musiri	— A port in the Chera country.
Pañchavar	— The Pāṇḍava brothers.
Pāṭalam	— The name of the Chola king's palace.
Podiyil	— The mountain Podiyam known as the Malaya in Sanskrit.
Puhār	— A city in the Chola country on the eastern seashore, now identified with a small town Kāvīrīppūmpaṭṭiṇam.
Pūliyan	— A general appellation for Chera kings.
Saliyan	— A general appellation for Pāṇḍya kings.
Sembian	— A general appellation for Chola kings.
Seṅgaṇ neṅṅiyan	— Lord Viṣṇu applied also to his incarnations like Kṛṣṇa.
Senni	— A general appellation for Chola kings.
Śikhivāhanastha	— Kārttikeya, who rides a peacock, Skanda.
Śrīnātha	— Viṣṇu, husband of Śrī, goddess of prosperity.
Terai	— A Tamil word referring to an amphibian like the frog.
Ujjayini	— A city in modern Madhya Pradesh also called Avantī the capital of Vikramāditya.
Uñjai	— The city of Ujjain.
Urandai	— The capital city of Chola kings.
Uttirāṭam	— The constellation uttirāṭam (Skt. Uttara-aśāḍha)
Vaigai	— A river flowing through the Pāṇḍya country in the city of Madurai.

- Vaiyai — The river Vaigai which flows through the city of Madurai.
- Valavan — A general appellation for Chola kings.
- Valudi — A general appellation for Pāṇḍya kings.
- Vānavan — A general appellation for Chera kings.
- Vanchipura — The capital city of the Chera kings, the modern Kodungalloor in Central Kerala.
- Vellerrān — White bull-riding Śiva.
- Vijaya — Arjuna, the middle of the five Pāṇḍava brothers.
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ERRATA

Page	Line	Correction
4	9	read செம்மற்றே
5	8	„ வீர்ஞ்சாந்தின்
„	9	„ தடுமாற
8	4	„ நிவிभीत
22	2	„ सप्रचोदि
28	5	„ सुखार्थम्
42	2	„ गास्तुती
„	23	„ चारेय
„	17	„ My bath
46	7	„ கொடிபாடித்
49	5	„ वाप्तफला
53	7	„ மாறடுபோர்
55	4	„ भिधाताद्
61	8	„ மிகுவ்தோர்
64	8	„ பிடிமுன்பு
65	4	„ न्याङिघ्रणा
69	10	„ கொற்றம்போர்க்
70	9	„ ளென்னோ
73	17	„ जालीभूतम्
77	3	„ श्रुतदीर्घं
80	7	„ மயலாகு
82	3	„ तहि तत्र
86	23	„ दिदृक्षा
87	22	„ पृच्छ तं
88	16	„ requite
89	5	„ पालितं
93	23	„ जिघृक्ष
98	19	„ निर्घृणत्वं
107	20	„ காஷா
108	1	„ वचनं

THE WORK

NAVAMUKTĀŚATAKAM forms the Sanskrit rendering of a collection of 108 choice verses from early Tamil literature contained in *Muttollāyiram*, a work which belonged to the Later Saṅgam Period of Tamil classics of the early centuries of the Christian era. Here is an attempt to familiarise the norms and charms of early Tamil poetry to students of literature outside the land of the Tamils. An English translation has been provided, also in verse, towards facilitating the understanding of the text. It is interesting that these verses, couched in suggestive and mellifluous words, are centred round the valour, philanthropy and love of the kings of the dynasties which ruled the land, the Cheras, Cholas and Pāṇḍyas. Provided with an informative Introduction, Notes and Glossary, the book is expected to serve its intended purpose exceptionally well.

THE TRANSLATOR

A.V. SUBRAMANIAN, who has transcomposed the Tamil text into Sanskrit and English verse, is a scholar of a rare combination, a master of Sanskrit, Tamil and English, besides being an entertaining speaker on all these three languages. He has researched deeply into the problems of aesthetics and has authored several books which present his innovative ideas, richly illuminated by select quotations from Sanskrit and Tamil literature. His published writings include *The Aesthetics of Wonder*, *Poetry in Sanskrit and Tamil Literary Genres*. The renderings into Sanskrit and English printed in this book speak for themselves. Besides providing pleasing and instructive reading, they make the reader merge in the ethereal world of Tamil poesy, a world of heroism, love, humour and pathos.

