

THE TAMILS AND THEIR CULTURE

BY

K. S. RAMASWAMY SASTRY

Retired District Judge, Madras.



ANNAMALAI UNIVERSITY
ANNAMALAINAGAR

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PREFACE

I have recorded in this book the results of some decades devoted to the study of the excellent characteristics of the Tamil Nad and the Tamil People and the Tamil Language and Literature and the Tamil Philosophy and Religion. The Tamil people form an important and integral action of the Indian's as a whole. I shall feel glad if the book is studied by the Indians in general and the Tamils in particular, I send the book into the wide, wideworld.

K S. RAMASWAMY SASTRY

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BOOK I

THE TAMIL NAD
TAMIL PEOPLE
AND
TAMIL LANGUAGE

BOOK I

Tamil Nad, Tamil People and Tamil Language

TAMIL NAD (Tamilaham)

There has been much learned discussion and speculation about the identity or non-identity of 'Tamil' and 'Dravida'. The ancient Tamil literature describes the Tamil people (Thamizhar) and the Tamil language (Tamizh) and calls the land of the Tamils (Tamil Nad) as Thamizhagam. It is very likely that the inhabitants of North India called the Tamils as Dramilas or Dramidas and their land as Dramila or Dramida, as they had no sound like zha (ழ) in their languages. Such changes are not unknown elsewhere. Vanga became Bangala and Gurjara became Guzerat. Even in Tamil Nad zha (ழ) is pronounced in some places and by some persons as *la* (லா). The attempt to find Sanskrit roots in *Dravida* and to say that the word may be a compound of two roots (*dra*, to run and *vid*, a piece of land) and may mean a place to which one runs as a place of retreat and refuge, being the extreme south of the peninsula, can only raise a smile. The word *Dravida* occurs in Ramayana and Mahabharata and Sri Ramanuja refers in his Sri Bhashya on the Brahma Sutras to an earlier teacher named Dramidacharya.

It is worthy of note that though Valmiki does not expressly refer to Dravida or Dramida or Tamizha, he says that King Dasaratha convened a council of kings to seek their approval to his nominating Rama as Yuva-rajā or heir-apparent to the throne. He says that among those Kings were Kings in South India (dākshinatyamscha bhoomipān) such as the Kings of Chola and Pandya and Kerala. Canto 41 of the Kishkindha Kanda refers to the Chera and Chola and Pandya countries, the Kaveri and Tamraparni rivers, the Mahendra hill and the hill of Agastya. It refers also to Kavata of the Pandyas. The Mahabharata says that Sri Krishna conquered Kavata of the Pandyas (VII 11-398; VII, 23, 1016). Mr. P. T. Srinivaṣa Iyengar who was a profound and able scholar in Tamil seems to think that *Kavāta* means "gate" and does not refer to Kavatapura which was the capital of the Pandyan Kingdom (see page 89 foot-note in his *History of the Tamils*). But this is a forced and unnatural interpretation. Sri Govindaraja, the learned commentator on Valmiki Ramayana, says that Kavata is the Pandian capital Kavatapura.

We must also remember that the Mahabharata says that Pandya and Chola and Kerala Kings were present at the *Swayamvara* of Draupadi (I, 189, 7020). It shows also that before the Rajasuya sacrifice was celebrated by Dharmaraja, his brother Sahadeva vanquished the Chola and Pandya and Chera kings as well as the Andhra kings. These Kings attended the Rajasuya sacrifices (Sec. II; 31, 1173; II, 34, 1988; II, 52, 1893). The Mahabharata shows also that Sri Krishna conquered the Pandyas (VII, 11, 398; VII, 23, 1016) and also the Cholas (VII, 11 3 1). At the great battle in Kurukshetra the Pandya and Chola and Chera kings

went to the aid of the Pandavas (V, 19, 576; VI, 5, 2084; VII, 22, 455 and 1893). The Pandya king fought with Drona and was slain by Aswathama (VI, 23, 1019; VIII, 21, 81). Later on Arjuna went on a *theertha yatra* (pilgrimage) and married Uloopi who was a Naga princess (II, 214, 7810) The Nagas were aboriginal communities living in the Deccan and other tracts. Arjuna married also Chitrangadha who was the daughter of Chitravahana who was the king of Manipur (VII, 11, 3986; VII, 1, 215 and 1826). Instead of Manipur we find Manalur in the South Indian versions of the epic. Manalur is a purely Tamil name. In the Adi Parva of the Kumbakonam edition of the epic (VI, 1, 64), we find the princess called a Pandya princess.

The limits of the Tamil Nad (Country) are stated in Tamil literature to be Tirupati and Cape Comorin. In the panegyric Verses in *Tolkappiam* Panamparanar says :

வடவேங்கடம் தென்குமரி யாயிடைத்
தமிழ் கூறும் நல்லுலகம்

(The good land where the Tamil language is spoken lies between the northern Venkatam *i.e.* Tirupati and the southern Kumari *i.e.* Cape Comorin). The Silappathikaram says :

“நெடியோன் குன்றமுந் தொடியோன்
பௌவமுந்
தமிழ் வரம்பறுத்த தண்புனனாடு”
(VIII, 1,2)

(The cool well-watered Tamil Nad surrounded by the hill of Vishnu and the sea of Kumari).

“வேங்கடங் குமரி தீம்புனற் பௌவமென்
றிந்நான் கெல்லை தமிழது வழக்கே”
(Sikandiar)

“வடக்குந் தெற்குங் குடக்குங் குணக்கும்
வேங்கடங் துமரி தீம்புனற் பௌவமென்
றிந்நான் கெஸ்தை யகவயிற் கிடந்த
நூலது முறையே வாலிதின் விரப்பின்”

(Kakaipāḍiniyar)

(Tamil Nad is bounded by Tirupati in the North and Cape Comorin (Kumari) on the South and the Ocean in the East and the West). The commentary on Sutra 395 in Solladikāram in Tholkappiam says that the homeland of the Tamils was the territory bounded by the river Vaigai on the south and the river Marudam on the north and by Karuvloor on the west and by Maruvloor on the east.

A peculiar fact found in ancient Tamil literature is that it divides the Tamil Nad into five tracts : Viz.

1. Mullai — the forest tract whose divinity is Mayon (God Vishnu) ;

2. Kurinji — the hilly tract whose divinity is Murugan (God Subrahmanya) ;

3. Marutham — plains and valleys whose divinity is Indra.

4. Neythal — the maritime tract whose divinity is Varuna ;

and 5. Palai — the desert and sandy tract whose divinity is Korraivai (Durga).

It has been stated in Tamil literature that Palai is really a non-descript mixture or medley of Mullai and Kurinji tracts rather than a mere sandy tract.

‘பாலைக்கு நிலமின்மையின் நானிலம் எனப்
பட்டது”.

(Perasiriar in Tiruchirrambalakkovai)

“ முன்னையங் குறிஞ்சியும் முறைமையிற் றிரிந்து
நல்லியல் பழிந்து நடுங்குதாய் ருறுத்துப்
பாலை யென்பதோர் படிவங் கொள்ளும் ”

(Silappadikaram)

It must be also remembered that as there is no desert in South India as in North India the Tamil writers specially stress four *tinai*s or types of lands. The *Tinai* concept shows that the Tamil culture is a synthesis of the cultures that grow up in different types of land. We must remember also that the Rig Veda refers to Pancha Kshitayah (five tracts) and that there is also a reference in Sanskrit literature to four types of forts (Giridurgam, Vanadurgam, Jaladurgam, and Marudurgam). A similar idea is found in Tirukkural (742):

மணி நீரு மண்ணு மலையு மணிநிழற்
காடு முடைய தரண்

On the whole the *tinai*s are found in all countries and are not a special feature of Tamil Nad

Tamil People

There are diverse and mutually destructive theories about the origins and the racial composition of the Tamils. Anthropometric tests are defective and deceptive. Professor Cox says that the cephalic index separates races closely allied and is almost identical for races widely apart and “in almost every nation we find every cephalic index”. Professor Ridgeways says that “these osteological differences are but foundations of sand”. Professor Sergi is of the view that the method of the indices (nasal and cephalic indices) “is a method only in appearance and can produce no satisfactory results”. Dr. Maclean thinks that “they (the Dravidians) from, in fact with the other members of the group, a separate and distinct family which is

of the dolicocephalic class, and which comes near the Indo-European or Aryan type". All that can be said with certainty is that as the people of India as a whole seem to have been autochthonous, there being no undeniable proof of their having been immigrants into India, even so the Tamils also seem to have been autochthonous in South India. Sri John Evans says that "South India was the probable cradle of the human race". Dr. Grierson says "The Dravidian race is commonly considered to be the aboriginals of India or at least of Southern India, and we have no information that they are not the aboriginal inhabitants of the South". Dr. Fergusson says: "Their (the Dravidian) settlement in India extends to such pre-historic times that we cannot feel sure that we regard them as immigrants, or at least, as either conquerors or colonists on a large scale, but rather as aboriginal in the sense in which this term is usually understood. The hypothesis that would represent what we know of their history most correctly is that which places their original seat in the extreme south of India, somewhere probably not far from Madura and then spreading fan-like towards the North. They have no traditions which point to any seat of their race outside India or of their having migrated from any country with whose inhabitants they can claim kindred. So far as we know they are indigenous and aboriginal in South India. The late Professor P. T. Srinivasa Iyengar, great Tamil scholar and researcher, was of the same opinion.

I may refer here to a few other theories. Some scholars say that the Tamils may have come from Australia into India. But this is a mere guess. Other scholars think that the Tamils might have entered India

from the north-west and driven the aboriginal into the hills and were themselves afterwards overcome by Aryar immigrants. Yet others think that they might have come into India from central Asia through Assam and Burma. Some other scholars are of the view that they might have come from of the southern submerged continent, Lemuria or Atlantis in the Indian ocean. The theory is that Lemuria extended from Madagascar to Malaya and connected India with Africa and Australia. There is a Ceylonese tradition preserved in the Buddhist chronicle Rajavali that there was an erosion by the sea between 205 B. C. and 61 B. C. in the reign of Tissa who reigned at Kalyani and who was conquered by the Tamil King Elalan and paid tribute to him. There is also a tradition preserved in Tamil literature (as stated in *Silappadikaram* and in *Kalittogai*) that the sea swallowed up the Pahruli river and the Kumari river to its north. “பஃறுளியாற்றுடன் பன்மலையடுக்கத்துக் குமரிக்கோடுங் ளெடுங்கடல் கொள்ள.”

(*Silappadikaram*) (Kadukankathai, 18 to 20)

Adiyarkkunallar says in his commentary on the above said passage that 49 countries covering 700 Kādams (about 100 miles) south of the Pahruli river were swallowed up by the sea. The great Tamil scholar Mahamahopadyaya Swaminatha Iyer points in his work *Sanga Tamil and Latter Tamil* that it is said that the Pandya king made up for the territory lost by the erosion of the sea by taking the Muthoor tract from the Chola King and the Kuntoor tract from the Chera King and that hence the territory lost by erosion was only a small tract. *Kalittogai* 8 lines 1 and 2, also refers to such an erosion and says that because of it the Pandyan capital had to be shifted from south Madurai

to Vada Madurai (the modern city of Madurai). But such a tradition cannot support the theory of any imaginary continent — of Atlantis or Lemuria extending from Africa to India. These diverse theories are not only destructive of one another but are all of them totally unproved.

Another theory of that there were two branchaes of the Dravidans viz the Kolarians who came from the north-east and occupied the northern portion of the Vindhyan region and (2) the Dravidians who came from the north-west and then trekked into South India. This is a mere guess and has no real basis.

Mr. Kanakasabhai propounds in his *Tamils Eighteen Hundred years Ago* a curious and novel theory of his own. He says that the Villavas and Meenavas were the aborigines of India; that the Nagas of Central Asia immigrated into India and conquered them that these were overthrown by a Mungolian race called the Tamra - titles (Tamils who emigrated from Tibet and came into India in four successive waves and founded the four ancient Tamil Kingdoms of Pandya and Chola and Chera and Kongu. According to him these immigrants adopted the aboriginal language and refined it into the Tamil language as we find it today. These are all improved guesses and nothing more. Mr. Kanakasabhai goes to the length of saying that the Nagari alphabet was learnt by the Aryans from the Nagars. *Nāgari* means an urban language *i. e.* used in Aryan towns and cities. His view that because the Tamil language possesses the letter *ṣ* (Zha) which is not possessed by the Telugu and Malayalam and Canarese languages, the Tamralittis must have adopted

the language of the aboriginies is not supported by any valid reasons and over not lead to any tenable conclusions. Even supposing that the sound represented by the letter *ṣ* (Zha) is found in the Tibetan languages and that the sounds *ṣ* and *ṣ* occur in the Burmese and Chinese languages, conclusion can be rested on those facts. Here is no real affinity of any sort between the Tamil and the Tibetan languages. Sir Herbert Risley points out also that the colour of the Tamils is black which is quite like the yellow colour of the Mongols.

I may also refer to a theory adumbrated for sometime that the excavations at Harappa and Mohanjodaro show that a Pre-Aryan civilisation existed in the Indus area and that it was connected with the Sumerian civilisation, and that it was the civilisation of the Dravidians who retreated to South India because of the pressure of the Aryans in India. Here again we are in the region of guesses and conjectures. Dr. Hall thinks that the Tamils may have gone from South India to the mouths of the Indus and even up to the Valley of the Euphrates and Tigris in Mesopotamia. I may point out also that Father Heras said at Pudukotah some time ago that the Mohenjodaro relics belonged to the Upanishadic age and that civilisation was shown by inscriptions in Hyderabad and Jaipur and Pudukotah to have spread throughout India (*vide the Hindu* dated 27-6-1943). Avinas Chandra Das thinks it likely that the Sumerian culture was a mixture of Aryan and Dravidian cultures (*Rig-Vedic India*, 1927, page 215). It is not unlikely that the South Indian (Dravidian) culture and the North Indian (Aryan) culture met at the Indus and that such a mixed culture overflowed into Assyria, Chaldea, Babylonia

etc We find Dasaratha and other names there The cotton used by the Babylonians was called *Sindu* or *Sindam*. There are no facts to support the theory that the Mohenjo-Daro civilisation was Sumerian in origin and that the people there were forced to move by the onrush of the Aryans and retreated to South India. The Rig Vedic as well as the Indus Valley civilisation were entirely Indian in origin and were not exotic at all. Their faiths have evolved into the living Hinduism of today. Sir John Marshall says in his *Mohenjo-Daro and Indian civilisation*. "But taken as a whole, their religion is so characteristically Indian as hardly to be distinguished from still living Hinduism". He says also that the Mohenjo-Daro civilisation was a child of the soil and the rivers. It is thus more likely that the Sumerian civilisation was a child of the Aryan civilisation and of the earlier Indus Valley Dravidian civilisation rather than that they were Sumerian in origin. Dr Hall says: "It is to the Dravidian ethnic type of India that the Sumerians bear most resemblance: He was very like a Southern Hindu of the Deccan".

The Indus Valley civilisation seems to have been a refined civilisation, as we can gather from the existing vestiges. The people who lived there then were worshippers of God Shiva and the Mother Goddess.

A yet another theory is that the Tamils came into India from Assyria and Asia Minor. But Mr Kennedy has shown that there is no proof that any maritime trade existed between Babylon and India before the seventh century B. C. Another theory is that the Dravidians are a branch of the mediterranean

race But, there is no reliable proof in support of such a theory. Dr. Hall says that they must have gone into Sind and thence into South India before 3000 B. C. But this theory is not proved by any undeviable facts.

It is thus clear that the Tamils were the ancient aboriginal autochthoneres people of the extreme south of India and were not an immigrant population at all. A fact that clinches the discussion and shows that the Tamils were the aboriginal population of South India is that the names of hills and rivers and villages and towns seldom change and are in the Tamil language. If the Tamils came into India from outside India, they must have had a language of their own. If it was Tamil, what language prevailed in the extreme south of India before then? If it was some other language and they adopted the indigenous Tamil language, how did they happen to give up their own language. Conquerors seldom give up their language.

Thus the Tamils were autochthonous in south India, just as the Aryan were autochthonous in north India. The Aryan scriptures speak of the Himalayas as the Uttara Giri (the northern mountain) and so they were always a people who lived south of the Himalayas. The Vedas do not contain any hint of any Aryan immigration into India from outside India. Eventually the Aryans and the Dravidians became a united people and owed a common religion. The entire country was called Bhārata Varsha. Even in Tamil literature the name of the entire country is stated to be Bharatam. Very possibly the name was given to the land from Jada Bharata the famous sage (as stated in the Bhagavatha VI 5, 3), or the Emperor Bharata who was the son of Rishaba or the Emperor Bharata who was son of Dushyanta and Sakuntala.

It is however worthy of note that in his famous drama *Shakuntala*, Kalidasa says that Shakuntala's son Bharata was called so as he was the feeder and protector of all (bharata iti lokasya bharanath). Very likely India was called Bharata Varsha as she was a very fertile country watered by great rivers and possessing rich arabic land and could feed her children as also others. This is why Rabindranath Tagore says in a famous poem about India.

“O thou who art the world's delight
 Motherland of our ancestors
 Whose lands with solar rays are bright !
 Thy feet the blue sea waters lave,
 Thy verdant robes the breezes wave
 Thy brow Himalaya mount
 Crowned with the snows of purest white
 The day first draws within thy skies,
 The Vedic hymns first here took rise,
 Poesy, wisdom, stories, creeds
 In thy woodlands first saw the light.
 Everlasting is thy renown
 Who feed'st the world and feed'st thy own ”.

It is thus clear that the Tamils overflowed into North India time and again. Silappadikaram says that a Chola King named Karikalvalavan went without meeting any resistance to the Himalayas and left the mark of the tiger (the Chola emblam) on the mountain and that the Chera King Senguttuvan led his victorious army to the Himalays and overthrew many Aryan Kings. That is probably why the speech of the Brahuis in Baluchisten is similar to the Tamil language in its grammatical structure as some Tamil migrants or colonists may have settled there. We cannot infer from such similarity that the Tamils came into India

from Western Asia, after leaving a colony in Baluchistan Grierson thinks that the Brahuīs are anthropologically Iranians.

Similarly the Aryans overflowed into South India and Ceylon of the Tamils went northwards. Why could not the Aryans come south? The earliest Tamil literature refers to Anthanars (Brahmins), *Ui marai vedas*.

VELVI OR SACRIFICES. I have shown elsewhere how the story that the Dasyus were the descendants of Viswamitra's sons who went away to the *antas* (ends) of the country under his curse indicates the overflow of North Indians into South India. It is likely that the Kingdoms of Kishkindha and Lanka were Aryanised. The Aitareya Brahmana calls a prince named Bhima as Vaidarbha i.e. the king of Vidarbha or Berar. The Vishadha, Dasarma, Dakshina, Kosala, Chedi etc. were aryanised Kingdoms near the Vindhya. Valmiki's Ramayana shows that the heritages of any one rishi (sages) including Agastya existed in South India Agastya is said to have subdued the Vindhya (the Aryan borderland) and went to Pothia hill in South India and gave a Tamil grammar to the Tamils. It is said that God Siva taught the basic sutras to Panini who composed the Sanskrit grammar and taught the Tamil sutras to Agastya who composed the Tamil grammar. Agastya's disciple Tolkappiar says that his work Tolkappiam was based on Panini's Indra school of grammar. (ஐந்திரம் நிறைந்த தொல்காப்பியன்).

It is necessary to remember that there is no ethnic or racial separateness between Aryans and Dravidians. They lived in North India and South India respectively and spoke different languages. Sanskrit belongs to the

inflectual group of languages where Tamil etc. belong to the agglutinative group of languages. But they had the same outlook in life, the same social ideals, and the same culture. They were not immigrants from any where outside India. There were migrations from North India to South India and *vice versa* in the course of millenia and there was naturally a fusion of both the cultures. Even in the Ramayana period the North Indian culture went to South India and Ceylon-way, into Indonesia and South-east Asia. The cultural tides flowed from South India to North India later on in the times of Sankara and Ramanuja and Madhava and Meikandar. It is also worthy of note that the groups (Brahmans, and Kshatriyas and Vaisyas and Sudras) stated in North Indian literature are specified as Anthanar and Arasar and Vanigar or Varthagar, and Velalar or the Tholilalar in Tamil literature.

The Tamils got pearls and corals in their seacoast and had also gold and diamond mines. The Vindhya were no barrier of the commercial contacts of South India and North India. The contacts were by means of land routes through Vidarbha (Berar) and by means of sea-routes to the mouth of the Indus.

The Tamils had contacts far and wide with other peoples as well. They had trade Babylonia, Egypt, East Africa, China, South-east Asia and Indonesia. The Indian teak is found in the ruins of Ur which was the capital of the Sumerian Kings about 4000 B. C. and the word Sindhu or Sindam for muslin is found in the ancient Babylonian list of Clothing. (See Professor Sayce: Hibbert Lectures pages 136 to 138. The Tamil traders took the special products of Tamil Nad such as agil, spices, pearls, diamond, gold,

muslins) all over the then known world. Their foreign trade flowed through wealthy seaport towns like Kaverippattinam of the Chola country which is described in Silappadikaram as a seat of great affluence and magnificence, Korkai of the Pandya country, Musiri and Tondi of the Chera country etc Ptolemy said in 70 A. D. that the flow of Roman gold into India was to the tune of nearly 55,000,000 sesteres (about Rs. 750,000,000).

As stated above the Tamil literary sources say that God Siva revealed the Sanskrit sounds and alphabet to Panini and the Tamil sounds and alphabet to the sage Agastiyar. Villiputhurar says in his Bharatam. அகத்தியன் பயந்த செஞ்சொ லாரணங்கு. There is a tradition that Agastiyar asked God Siva how he could go south and live there as commanded by him without knowing the Tamil language which was prevalent there and that thereupon God Siva taught him the Tamil language and that Agastiyar then went to the Pothia hill in Tamil Nad and composed and taught the Tamil grammar. Nachinarkkiniar says that Agastiyar went to South India and turned the forest (kādu) into habitable land (nādu) When tradition says that God Siva gave Tamil to Agastiyar and that Agastiar gave the Tamil grammar to South India, it means that under divine command and inspiration Agastiyar settled the shape of the grammar relating to the language which was already prevalent in Tamil Nad and saved the language from debasements and defilements. This Agastya is the patron-saint of Tamil Nad and Tamil grammar and Tamil literature and civilisation.

Sanskrit prevailed in North India and the Indian languages now prevalent in India other than Tamil and its sisters (Telugu and canarese and Malayalam) are

descendants of Sanskrit. The Tamil works refer often to Aryan and Tamizhan and to the *Vadamozhi* (northern language). The Tamil word *Arisi* (rice) became one of the Greek words and in the Hebrew language the Tamil word *Thugai* (thogai or peacock), *agil* etc. are from. Very possibly the Sanskrit word *Muktha* was derived from Tamil word (முத்து) (*Muthu*).

The Tamils excelled as much in war as in peace. They had infantry and cavalry and elephant corps and chariot corps. The country had many forts with trenches all around. Their wars were inspired by the highest ethical ideals while being inspired by the highest heroism. Non-combatants and especially woman and old man and cultivators and cattle were never molested in war. They conducted only *Ara-por* or *Dharma-pudha* and never resorted to unrighteous and savage warfare. Panini in a poem describes a campaign wherein the hero killed at least 1000 elephant. From *Padirru pathu*, *Purananooru*, *Kalithogai* and other Tamil Sangam classics, we learn that the Tamil people showed the highest honour to the brave men who fell in battle. Memorial stones called *Veerakkals* were planted to commemorate their death. The Tamils were the first Indian people to colonise Ceylon which was called *Izham* by them. They spread to the South-east Asia and Indonesia. In Ancient Tamil poems Java is referred to as *Chavakam*. Tamil Art spread to Ceylon and Indonesia. There is an image of *Agastya* in Java and *thenmozhi* (southern language) and they venerate both the languages. The *Thevaram* says :

‘ஆரியன் கண்டாய் தமிழன் கண்டாய்’
 ‘செந்தமிழோ டாரியனை’
 ‘தமிழ்சொலும் வடசொலுந் தாணிழற்சேர’

The *Tiruvoimozhi* says :

‘தென்றமிழை வடமொழியை’

But the two languages became blended from very early times and a single culture has filled the entire land from time immemorial. There is a story that during the Mahabharata war the Chera king Udiyancheraladan fed the rival armies on the battlefield of Kurukshetra. The second stanza in the Tamil sangam classic *Purananooru* which is attributed to the poet Muranjiyur Mudinagarayar and stanzas 65, 168 and 233 of the Tamil sangam age classic *Ahananooru* may be referred to in this connection.

உதியஞ்சேரல் பெருஞ்சோறு கொடுத்த ஞான்றை,
(*Ahananooru*)

பெருஞ்சோற்று மிகுபதம் வரையாது கொடுத்தோய்
(*Purananooru*)

பெருஞ்சோறு பயந்த திருந்து வேற்றடக்கை
(*Silappadikaram XXII, line 55*)

போரிற் பெருஞ்சோறு போற்றாது தானளித்த
சேரன். (Do, XXIX, ஊசல் வரி)

Thus the Tamil Kings were great rulers in very ancient times and were also exponents of a great culture for thousands of years. They maintained their independence even in the times of Mauryan expansion in India. Asoka sent ambassadors to them treating them as equals. His edicts refer to them. Katyayana (seventh century B. C.) refers to them.

Some scholars seek to derive the word Tamil from Tamil roots. Mr. Damodaram Pillai says that Tamil is derived from the root *Thani* - that which is above and that thus the word means the language which is above i. e. peerless in its beauty. Another theory is propounded by Mr. Kanakasabhai Pillai. He says that it is derived from *Tamya-litti*. But these theories

are only guesses. A more likely explanation is that the word Tamil means 'sweet'. The Pingalandaiaar says :

இனிமையும் நீர்மையுந் தமிழெனலாகும்.

(Tamil means sweetness)

I may refer here to *Paripādal* which says :

தமிழ் வையைத் தண்ணைப் புனல்.

In *Chintamani* woman are described as being of the nature of Tamil i.e. sweetness.

“ தமிழ் தமிழ் சாயலவர் ”

Kamṭan describes Sita as speaking in a manner sweeter than even Tamil.

“ தமிழினுமினிய சொல்லாள் ”

In the Tamil *Naidatha* (Naishadha) Athiveerarama-pandian describes Damayanthi in an identical manner.

தமிழினுமினிய செஞ்சொற் றையலாள்

It seems to me that this is the appropriate and correct explanation. Tamil literature says that the gods are fond of Tamil and delight to hear it.

“ பாதஞ்சிவக்கப் பசுந்தமிழ் வேண்டிப் பாவை

றுதன்று சென்றவர் ”

[தன்பாற்

பைந்தமிழ்ப் பின்சென்ற பச்சைப்

பசங்கொண்டலே.

Literature precedes grammar in all countries. This truth is clearly stated in the Tamil grammar *Nannool* (இலக்கியங் கண்டதற் கிலக்கண மியம்பல்). The Tamil tradition is that god Siva taught the Tamil grammar to Agastiyar and the Sanskrit grammar to Panini.

இருமொழிக்குங் கண்ணுதலார் முதற்குரவர்

Villiputhoorar says :

அகத்தியன் பயந்த செஞ்சொ லாரணங்கு.

Tolkappiam refers to Indra's grammar. It refers in its Uttarakanda to Navavyakaranal nine works on

grammar, Indra's grammar being one of them and says that Hanuman was an expert in all of them. The Indra's grammar above said is not extant

A memorable feature of the Tamil language is that it alone, among the South Indian languages, has kept intact a large number of its ancient and indigenous words and has accepted only a comparatively small number of Sanskrit words, unlike the Telugu and Canarese and Malayalam languages. The North Indian languages are all descendants and derivatives of Sanskrit. Thus Tamil is the only language which has preserved its heritage and its individuality and has produced, a great and eminent literature from very ancient times. The Tamil have largely preserved home-born terms pertaining to the naming of the months and the week days, family relationships, agriculture, economics, politics, medicine, weights and measures etc. Almost all the words in frequent and daily use in Tamil Nad are of Tamil origin. Words borrowed from Sanskrit have undergone much transformation in Tamil. The Tamil has only two numbers while Sanskrit has three. All the nouns denoting inanimate objects and animals are of the neuter gender (அஃறிணை) while those denoting beings endowed with reason (viz. Gods and man) are of the higher gender (உயர்றிணை). There is no much distinction in Sanskrit. Tamil has only three tenses and three moods while Sanskrit has six tenses and four moods. Tamil has no relative pronouns. In Sanskrit adjectives are declined like nouns in gender and number and case, and have also degrees of comparison. But Tamil has none of these traits. In Tamil there are no prepositions and conjunctions except *um* (உம்) which is only a contacting particle.

Tamil and her sisters

Tamil, Telugu Canarese and Malayalam belong to the agglutinative type of language whereas Sanskrit is of the inflectional type. The word-building processes in all of them are similar and many roots and words are common to them all. But Telugu and Malayalam and Canarese have come under the influence of Sanskrit in a large measure unlike Tamil, very possibly because their literature had only a late existence, whereas Tamil which has an ancient powerful and beautiful literature had fixed forms which resisted over-sanskritisation though the influence of Sanskrit over Tamil is "dominant in the values of philosophy and religion". The later Manipravalam style - a mixture of Sanskrit and Tamil - spoiled the purity of Tamil style but was introduced by the Jains and perfected by the Vaishnavas for the sake of clear and accurate expositions of philosophy

In ancient Tamil literature the Telugus are called Vadagas (probably meaning the northerners), just as even today the Telugus call the Tamils as southerners (dakshinae-Vadlu). *Ahananooru* says that the Telugu country is north of Tirupati. The Telugus call the Tamil language as *Aravam* *Aravam* is said to mean soundless but such an explanation is far-fetched. Pandit M. Ragbava Iyengar says that the Tamil land adjoining Andra Desa was called Arava and that the word came in course of time to be applied to all Tamils. This is a likely explanation because the word Hindu (a Variant of Sindu *i.e.* Indus) came to be applied not only to Panjabis but to all the inhabitants of Bharat (India).

Evidently Kannada (Karnataka) became a separate language later on. Jayankondar (11th century A.D.) says

that it is a mixture of Tamil and Telugu. The Hale Kannada (old Canarese) is largely akin to Tamil. The sound *ha* was generally substituted in Canarese for the Tamil sound *pa* (*halu*, *palu* for milk etc.).

The Malayalam language was evidently an even later off-shoot of Tamil. The great Tamil poet Kamban when he wrote வடகலை தென்கலை வடுகு கன்னடம் இடமுள பாலையா தொன்றினாயினும் does not refer to Malayalam at all. In his time Malayalam was so akin to Tamil that it was not regarded as a separate language. In ancient Tamil literature Chera (Kerala) is described as a Tamil country. In some poems twelve tracts are said to be the home of Kodum Tamizh (im pure Tamil). The Tolkappiam refers to seven such tracts viz Vinadu, Puzhinadu, Karkanadu, Seethanadu, Kuttanadu, Kudanadu and Malayalamnadu. In later Tamil literature Malabar and Travancore and Cochin are called Malainadu. The Tamil work *Ainkurunooru* is belived to be the work of five Kerala poets. The great Tamil classic *Silappadikaram* was the work of the great Chera King Seiguttuvan's younger brother Ilango Adigal. Later yet, Aiyannaritanar, King Cheraman Perumal and King Kulasekhara Perumal wrote Tamil poems. The King Kulasekhara Perumal wrote Sanskrit poems also. The Saiva and Vaishnava saints have sung Tamil hymns about shrines in Kerala also. The Malayalam language contains many Tamil words. The word *Padignara* west is the Tamil compound word *Padi-gnaiyar* (setting sun) Kizhakku and Therkkku and Vadakku (east and south and north) are pure Tamil words. The place names Tirupanitura, Irunjalakoda etc. are pure and ancient Tamil words. The Malayalam words Namboodri and Nambi probably come from the Tamil word Nambi (trust-worthy) and *Nambikkai*

(trustfulness as also trustworthiness). Later on the Malayalam language had an ever increasing influx of Sanskrit words. Strangely enough a foreigner named Dr Gundert wrote the first Malayalam grammar.

Thus the Tamil grammar and prosody maintained their powerful individuality intact as against Sanskrit influence, though Telugu and Kannada and Malayalam showed less resisting power.

TAMIL SCRIPT

In regard to the Tamil alphabet western savants do not seem to be satisfied unless they trace all the Indian alphabets to a Phoenician source. The ancient Tamil *Vattezhuthu* was very likely an indigenous script. The principle of placing a dot over consonants is a peculiarity of the Tamil script and is not found in the other South Indian alphabets. After Buddhism came into South India, the Brahmi alphabet was used by the Buddhists, because the North Indian words in their philosophy could not be adequately expressed by the Tamil alphabet symbols which were inadequate in number for such purpose. The Telugu and Canarese scripts have evidently been derived from the Brahmi script. When Saivism and Vaishnavism were firmly established in the land, the Brahmins popularised the Grantha script which was derived from the Brahmi script, because the Tamil alphabet did not contain an adequate number of symbols. That is why in the later inscription both the characters were used where as the oldest inscriptions were in *Vattezhuthu* alone. In Tamil Nad the grantha characters were used for printing Sanskrit books like the Ramayana etc. But now the Nagari alphabets are used for that purpose and the *grantha* alphabet is quite out of use.

TAMIL CULTURE

In such a land and owing to the genius of such a people, the great and unique Tamil culture came into existence. I shall deal later on with such aspects of it as literature and art and philosophy and polity. I may however mention here that they excelled in agriculture as in industry and trade and commerce. They learnt early to dam rivers and dig canals and construct huge reservoirs to store water. The Grand Anicut on the Cauvery, the Kalingarayan channel and the innumerable lakes and tanks scattered all over Tamil Nad are remarkable in every way.

I may refer also to the refined social life of the Tamils. Though they lived in villages in the main, there were important towns and cities as well. The woman were respected and were not immured but moved about freely and had fine clothes and ornaments. The Tamils had a great love of flowers and floral decorations — a trait which characterises them even today.

Their social and economic and political life also was refined and noble. Though the Kingship was generally hereditary, the king was subject to the rules of morality and was controlled by his ministers and public officials. The Villages were antonomous and the urban municipal administration was enlightened. The taxation was mild and the land-tax was generally one sixth of the yield from the land (ஆநிலம் ஒரு கடமை). The Kings spent money lavishly on irrigation schemes and the encouragement of the fine arts and on gifts to the temples. There was an enlightened system of administration of justice. A noteworthy feature of

Kingship was that as in North India the Kings of South India often relinquished their Kingship in the evening of their lives and lived lives of retirement and meditation and prayer and penance and devotion.

Tamil Nad never felt the stress of invasions as North India did and has hence got the Indian culture in its highest purity while being in touch with the world at large and assimilating the most valuable elements in the cultures outside Tamil Nad. This is why the Tamil culture is destined to play a great part in the future life of India and the world.

BOOK II

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TAMIL LITERATURE

BOOK II

CHAPTER I

ANCIENT TAMIL LITERATURE

(1000 B. C. to 200 A. D.)

- A. THE ANCIENT SANGAM AGE
The Age of Tholkapiar
(1000 B. C. to 200 B. C.)
- B. THE LATER SANGAM AGE
The Age of Tiruvalluvar
(200 B. C. to 200 A. D.)
- C. THE AGE OF THE EARLY CLASSICS
The Age of Ilango
(200 A. D.)

CHAPTER II

MEDIEVAL TAMIL LITERATURE

(200 A. D. to 900 A. D.)

- A. Tamil Saiva and Vaishnava Mysticism
(200 A. D. to 900 A. D.)
- B. The Later Jaina Age in Tamil Literature
(900 A. D. to 1100 A. D.)
- C. The Age of the Supreme Classics
(1100 A. D. to 1200 A. D.)
- D. The Philosophic Age in Tamil Literature
(1200 A. D. to 1600 A. D.)
- E. The Later Classical Poems and Commentaries and
Contraversial works in Tamil Literature
(1600 A. D. to 1800 A. D.)

CHAPTER III

Modern Tamil Literature

(1800 A. D. till to-day)

BOOK II

The Tamil literature is one of the great literatures of the world, though the Tamil language is spoken only by Twenty-five millions of people. To describe it worthily and adequately would require a big volume. As my theme in these lectures is the presentation of the entire range of Tamil culture, I propose to limit my presentation of Tamil Literature in two ways : (I) By describing only the major periods of Tamil literature and the supreme authors in each period and (II) By emphasising the cultural aspects of Tamil literature. I have described, the entire range of Tamil Literature in my book entitled. *A Primer of Tamil Literature*. In the present work which is primarily devoted to Tamil Culture, I describe Tamil literature and eminent authors with a slight degree of elaboration, because all the aspects of Tamil Culture are reflected in Tamil Literature. I shall deal with comparative brevity the other aspects of Tamil Culture.

CHAPTER I

Ancient Tamil Literature

(1000 B.C. to 200 A.D.)

I THE ANCIENT SANGAM AGE

(The Age of Tholkapiar)

There is a tradition that a portion of the Pandyan kingdom – which was the southernmost portion of Tamil Nad - was swallowed up by the sea and that before such erosion the Pandyan capital was Madurai (South Madurai) which disappeared after such erosion. It is said that the capital was then shifted to Kavatapuram. Kavatam is described in Valmiki's Ramayana as being the Pandyan capital and as shining with gold and pearls (Kishkindha Kanda - Canto. 41, Verse 19). Pandya Kavatakam as a place noted for pearls is referred to also in Kautilya's Arthashastra. The final capital of the Pandyan kingdom was the present Madurai.

The Tamil literary works speak about three sangams (literary academies in Tamil Nad). This idea was given currency in Nakkeerar's Commentary on Irayanar Agapporul and was confirmed by the commentators Nachinarkiniar and Perasiriar on Tholkappiam and Silappadikaram respectively. It is said that the members of the first sangam were 549 in number with Agastiyar as its leader and that it existed for 4400 years at South Madurai (Koodal) and that 4449 poets submitted their poems to it and that 89 Pandyan Kings were connected with it. It is stated further that the members of the second sangam were 59 in number and included Agasthiyar and Tholkappiar

and that the sangam existed for 3700 years and that 2700 poets submitted their poems to it and that 59 Pandyan kings were connected with it. Southern Madurai and Kavatapuram were according to the aforesaid legendary tradition swallowed by the sea. None of the works alleged to have been connected with the first two sangams now exist except the *Tolkappiyam*. A few sutras (aphorisms) ascribed to Agasthiyar are preserved in the commentaries on *Tolkappiyam*. The third sangam is a historical fact and existed at the present city of Madurai. It is said that it consisted of 49 members with Nakkeerar as its president and that 449 poets submitted their poems to it and that 49 Pandyan Kings patronised it and that its duration was 1850 years. The story goes that it declined when the Sangam poets rejected the *Tirukural* and its supremacy was triumphantly vindicated. Madurai was called Koodal probably because of the gathering of the poets there.

Some scholars reject the story about the three sangams as being unproved and improbable. But such academies were well-known in India. The *Brihadaranyaka Upanishad* refers to such an academy of scholars. King Vikramaditya and King Bhoja patronised such academies. The prefatory (Phyiram) poems in *Tholkappiam* refer to such an academy. I may also point out that Konguvel who composed the poem *Perungathai* about King Udayanan refers to the second sangam and has embodied in his work some passages from some of the works which were submitted to it. As the works of the first two sangams are not extant, it is likely that legends grew up in regard to them and that there was an inflation in regard to the details connected with them. The third sangam was a historical fact. Even in regard to it, it cannot be that 49 poets lived

for 1850 years. The story means only that the sangam lived on despite the death of its members from time to time.

Proceeding now to discuss the historical third *sangam*, we must remember the tradition that the Pandya king Mudat Thirumaran inaugurated it. Later on the Pandya king Mudu Kudumi Peruvazhuthi was the Pandyan ruler. Some scholars are of opinion that he was probably the same person as Malayadhwaja Pandyan but there are no definite reasons justifying such a view or its opposite. Malayadhwaja Pandian's daughter Tatāthakā Devi, who is believed to be an incarnation of Goddess Parvati, ruled over Madurai after him. Her rule is referred to by Seleucus who was the Greek Ambassador to the court of Chandragupta. Hence she must have belonged to the 4th century B.C. During the period of Pandya glory, the Chola and Chera kings also were powerful. Auvai has stated that the boundaries of the Pandyan territory were Vellar on the north and the sea to the east and Cape Comorin on the south, and that the boundaries of the Chera territory were Palani on the north and Shengodu on the east and the sea on the south and Calicut (Kozhikoodu) on the west. Pugazhendi gives the boundaries of the Chola territory as Izham on the north and the ocean on the east and Vellar on the south and Kottakarai on the west. The boundaries of the Tondaimandalam which was carved out of the Chola territory and was later on ruled by the Pallavas are stated by Avvai to be Venkatam (Tirupati) on the north and the sea on the east and the Pinakai river on the south and Pavazhamalai on the west. In Tiruvāchakam, Manickavāchakar hails all the three Tamil Nad kings (Moovendar) together thus :

தென்னவன் சோழன் சேரலன் வரக் கூவாய்.

The Pandyas had the fish emblem on their flag; the Cheras had the bow emblem on their flag; and the Chera kings had the tiger emblem on their flag. All these three South Indian kings as well as the other minor chieftains in Tamil Nad were great patrons of the Tamil poets and some of them were eminent Tamil poets themselves. Among such minor chieftains we hear about seven chieftains of great munificence and learning. They were referred to as the seven great *Vallals*. They were Pari, Ori, Malayan, Ezhini, Pegan, Ayi and Nalli. The *Vallal* Athiyaman was glorified by the great poetess Avvai. Later, there were Kumanan and other great patrons of Tamil arts and letters.

The function of a Sangam is not merely to bring poets and critics into touch with one another but also to keep up a high standard of literary achievement. The genius of poets enables them to find and express the beautiful in thought and clothe it in the radiant garment of beauty of speech. It is the poets who give currency to beautiful speech. The grammarians and aestheticians and critics are also needed to settle the proprieties of correct and standardised speech. Else the language will grow up like a pathless forest and not like a beautiful garden full of lovely flowers and luscious fruits. These person settle grammar and prosody and rhetoric to canalise the flow of correct and beautiful speech. It is equally necessary to have many eager and inquisitive amateurs and a learned middle class. If Tamil is today a great and growing language entitled to a place in international literature, she owes that position to the Academies. In this connection we may well recall the French Academy which was established

in 1635 A.D.—2000 years after the Third Tamil Sangam—and whose influence on the French language and literature is fully and faithfully described in a famous essay by Mathew Arnold.

B. THE SANGAM MORNING STAR

(Tholkapiar)

Agathiar

If we consider all the stories handed down about Agathiar's connection with Tamil Nad and Tamil Literature dispassionately, he must (to use Tennyson's words) be regarded as

“The morning star of song, who made
His music heard below”

Mahamahopadhyaya V. Swaminatha Iyer points out the verse

“தமிழோடு பிறந்து பழ மதுரையில் வளர்ந்த
கொடி”

shows that Tamil language and literature existed in the old Madurai even before Agathiar came to Tamil Nad, having learnt the Tamil Grammar from God Siva. Mr. P. T. Srinivasa Iyengar says: “Numerous poets must have flourished before the age of Agathiyanar, for he could not have composed a grammar of literary Tamil and its literature without having previously studied innumerable poems” (History of the Tamils, page 233). Those ancient works are not extant now. Kambar refers in his Ramayana to Agathiar's first Sangam and makes Sugreeva say to the monkey band sent southwards that they will see Agathiya's Tamil Sangam in the Podiyil and will enjoy the sweetness

of the Tamil language and literature and might forget their errand to discover the place where Sita was kept by Ravana.

“ தென்றமிழ் நாட்டகன்பொதியிற்றிரு
முனிவன் தமிழ்ச் சங்கம் சேர்கிற்பீரே

லென்னு மவனுறைவிடமாம் ”

(கம்பராமாயணம், நாடவிட்ட படலம் 31.)

But Agathiar's works have been lost and the earliest Tamil work that we have is that of his great disciple Tolkapyar who must therefore be regarded as the morning star shining even now in the firmament of Tamil Literature.

Tholkāpiar

Tholkapiar was the most important of the twelve disciples of Agasthiyar who were Tholkapian, Āthankottāsān, Dūralingan, Sempūchey, Vaiyapikan, Panambāranar, Kāliarambar, Avinayan, Kakkaipatinīar, Natrattanar, and Vamanan. It is said that these twelve persons wrote each a chapter on Purapporul (outer life), the entire work being called *Pannirupadalam* (twelve chapters). That work is not extant but we have in its place *Venba-nalai* of Aiyānaridanar which is said to have been based upon that work. The great commentator Adiyarkkunallar says that Sikhandiar was a pupil of Agasthiyar and wrote a treatise on music known as *Isainunukkam*.

Tholkapyar's work *Tholkāpyam* is the earliest Tamil work now extant. It means “ancient Kavya”. It is said by some scholars that the word Tholkāpiam is composed of three words – Thol, Kāppu, Iyam – and means a work which protects the ancient Tamil

language. This is a fanciful explanation. Another theory is that Tholkapiar belonged to Tholkappiakudi (old village named Kàppiakkudi). It is said that his real name was Trinadhoomāgni.

The work Tholkāpyam consists of three sections viz. I Eluttadikaram (phonetics) consisting of nine parts and dealing with sounds and letters ; II Solladikaram (accidence) consisting of nine parts dealing with words ; and III Poruladikaram consisting of nine parts and dealing with *aham* (love) and *puram* (ethical and social and political and military life, figures of speech, prosody etc). As stated above by me, the author is called ஐந்திரம் நிறைந்த தொல்காப்பியன் i.e. learned in the Añdra grammar. He was thus very probably a pre-Panini author. The view that he was a Jain is absurd as it has no basis in his work and as Jainism came into South India only about the 3rd century B. C. The work contains 1276 sutras. Its commentators are Ilampooranar ((who is called by the later commentators as Urai-āṣiriyar), Nachchinarkiniyar, Peraṣiriyar, Senavaraiyar, Deivachilaiyar and Kallādanar (who was different from Kalladar the Sangam poet and from Kalladar the author of the poem Kalladam) Ilampooranar's commentary is available for the whole work. Nachchinarkiniyar's work is available for the first two parts and a fraction of the third part. There can be no doubt that such an elaborate grammar as Tholkāpiam presupposes and must have been founded on an extensive pre-existing literature.

I shall deal here briefly with the third part (Poruladikaram) because it bears directly on literature in general. It is divided into abathinaiyāl, purathinaiyal, Kalaviyal, karppial, māippāttiyl, uvamaiiyal, seyyuliya

and marabial. *Aham* means what is internal viz., *inbam* or *Kāma* and refers to sexual love. *Puram* means what is external, viz. *aram* (Dharma as righteousness) and *porul* (Artha as wealth). The word *thinai* means standard of conduct (ஒழுக்கம்).

In Agattinaiyal we get some general ideas about love. Love is classified as (1) Kaikkilai or unilaterel love, (2) *ainthinai* or bilateral love in the five tracts Kurinji etc.) and (3) Peruntinai i.e. uncontrolled and violent love. Kaikkilai is sub-divided into love for a maid who is not ripe for love, love hindered by shyness, and the Asura and Rakshasa and Paisacha forms of wedlock. Peruntinai is a kind of *satyāgraha* in love as well as violent union. In what is called *madal*, the lover who has lost all hope of winning his beloved and is in a state of violent passion puts on the emblems of agonised love and remains exposed to sun and shower in the street without food or sleep. Tirumangai Azhvar has applied the *madal* technique in a fascinating manner to the love of God. Tholkāpyar forbids *madal* to women.

A more detailed discussion is needed in respect of the five Tinais (*Ainthinai*) to which I have referred cursorily in the opening chapter of this work. Mr. P. T. Srinivasa Iyengar seems to think in his *History of the Tamils* that man first lived in the Kurinji (hilly) tract and was a nomad, that then he lived in the *Palai* (sandy) tract and developed, "martial virtues and predatory impulses", that in the Mullai (forest) tract he reached the pastoral stage, in the Neydal (maritime) tract he learnt to fish and to sail and that it was in the *Marudam* (river valleys) that he reached the agricultural stage. He then says, "The passage from one culture

to another took long periods of time ; it was chiefly owing to migrations of men from region to region, but each region retained its own culture when the succeeding ones arose" (page 65). This is an ingenious explanation and has much plausibility. Nature in South India or elsewhere has not distributed these tracts in such a clearly defined manner as that described above but we find much of a mix-up everywhere. Man has certainly proceeded from the nomadic stage to the pastoral stage and thence to the agricultural stage and thence to the industrial stage. But that has been the case all over the world. The abovesaid tracts exist everywhere and there is no evidence that people migrated from tract to tract as they passed from stage to stage of life from the nomadic to the industrial stage. Mr. P. T. Srinivasa Iyengar thinks that "outside India these five regions occur on a vast scale" and says that "the migration of population from region to region and the consequent development of higher and higher forms of culture is more likely to have taken place in a restricted portion of the earth's surface where migration is easy, than in tracts of immense extent and that it is more likely that these cultures of ancient times sent out off-shoots to appropriate regions outside India so that nature might reproduce on a larger scale what she had succeeded in achieving on a smaller scale in India, than that are produced these cultures on a magnificent scale outside India and then squeezed minified copies of each stage of civilisation into Southern India was to make it a complete anthropological museum" (page 14, 15 of *History of Tamils*). But this is only a pure guess. It is more likely that everywhere, sooner or later, humanity passed from the nomadic through the pastoral to the agricultural and industrial stage. He himself says about his view. "This is of course but speculation.

After all it may turn out that nature produced similar cultures independently of each other in different places where the same geographical causes operated " (History of Tamils, page 15). In each of the five tracts (*tinai*) viz. hills, forests, desert lands, etc. the tribes resident in them developed certain peculiar traits while sharing in a common culture. Eventually the nomadic stage was passed and surpassed as it was brutal and barren, through it survived in a modified form here and there. The pastoral civilisation supplanted it and was in its turn harmonised with an agricultural civilisation which in its turn harmonised with an industrial and commercial civilisation. A predominantly agricultural civilisation evolved peaceful and well-settled and stable joint families and tribes by superseding casual sexual life by the institution of marriage and eventually established a civilisation based on a continuing surplus in the place of a civilisation based on a casual surplus and a recurrent deficit. It evolved also a monarchical state strong and controlling democratic elements to protect the culture and civilisation evolved in the country. The King who was originally a *Kone* (the protector of cattle) became an *arasan* (the protector of the kingdom).

The *Tholkapiam* refers to *Mudarpporul*, *Karupporul* and *Uripporul* in respect of each tract. The first of these assigns a particular season etc. to each tract and the second assigns a special deity, a special class of residents etc. The six seasons are rainy season (*kār*), the cold season (*koodir*), the early dewy season (*Munpani*), the later dewy season (*pirpani*), spring (*ilavenil*), and summer (*muthir venil* or *kōdai*). The durations of the day are morning (*kālai*), noon (*nanpakal*), evening (*erpadu*), early night (*mālai*), midnight (*yamam*), and the later night (*vaikarai*). It is said that there are aspects of *aham* (love) appropriate to each season

of the year and to each portion of the day. Love does not, however, seem to have been or to be or to be likely to be an obedient slave of such rules. These are more or less mere poetic conventions.

In regard to *uripporul* it is said that *Punardal* (the clandestine meeting of the lovers) to the Kurinji tract, *Piridal* (the temporary separation of lovers) belongs to the Pālai tract, *Irutthal* (the patient endurance of the beloved's separation) belongs to the Mullai tract, *Irangal* (the sorrow of lovers due to separation) (belongs to the Neydal tract), and *Oodal* (sulking in loneliness) belongs to the Marutham tract. Mr. P. T. Srinivasa Iyengar says that in the Kurinji or hilly tract man was a semi-nomad hunter and that "the course of love was not deterred by social conventions and love at first sight followed by its immediate consummation was the norm" and that afterwards there was a literary convention that *Kalavu* (pre-nuptial love) should be the theme of love in *Kurinjit-tinai*. He then proceeds to say that in the forest tract (*mullai*) the herdsman would go to tend his cattle and had to separate himself from his beloved and that a literary convention arose that *irutthal* should be the theme of love in the *mullai* tract. He says further that with *neydal* (maritime) tract the fishing expeditions led to a longer separation and that here by literary conventions arose that *irangal* should be the theme in the Neydal tract. He says also that in the desert (*pālai*) tract the predatory life of the people led to long enforced separation between lovers and that hence a literary convention arose that *piridal* should be the theme of love in the *Palai* tract. He says also that in the *Marudam* (the river — valley) tract the settled life led to seductions by *hetairæ* (courtesans)

followed by quarrels and later reconciliations among lovers and that hence a literary convention arose that *Oodal* should be the theme of love in the *marudam* tract. There is in this view much plausibility but it is doubtful if love can flourish only in such preserved channels in actual life. The poetic descriptions of love are no doubt transferred from life into literature but life is diversely complex and the love too is also diversely complex. But these literary conventions give a certain amount of appropriateness of setting and clarity of form to poetic descriptions and are a unique feature of Tamil poesy. The literary convention demanded that "a poem sung in whatever natural region, if it dealt with a particular incident, ought to be assigned to its proper setting, the word *tinai* having acquired the double meaning of (a) a natural region, (b) a class of poems dealing with events once naturally, now conventionally, associated with one of the five natural regions" (*P. T. Srinivasa Iyengar's History of the Tamil*, pages 69, 70). Very possibly Tholkappiar distilled the conventions from pre-existing poetry which has since been lost, as theorised by Mr. P. T. Srinivasa Iyengar.

Proceeding now to deal with *Kalaviyal* and *Karppial* in same detail, I may say that the former describes a man and a maid meeting in secret love. After such love is made known by her companion (*thozhi*), the parents and relations of the beloved (*thalaivi*) try to control her movements. The companion of the beloved then intimates the beloved's condition to the lover. He then takes her away, pursued by her Kith and Kin. On seeing her deep love for her lover they did not hinder their love but allow him to marry her in his place or in theirs and to live in lawful wedlock. *Karppial* is life in lawful wedlock

from the beginning. We see the former romantic love described in Kalidasa's great Sanskrit drama *Sakuntala*. Literature which seeks to emphasise love as the most beautiful element in life would naturally prefer to delineate romance in love rather than a merely prosaic wedlock. We can infer that the Tamils preferred romance in love leading to a marriage. *Kalavu* must not be regarded as mere unrighteous secret copulation, Ilampooranar says in his commentary in Sutra 89 :

இன்னதன்றி, ஒத்தார்க்கும் மிக்கார்க்கும் பொதுவாகிய கன்னியரைத் தமர் கொடுப்பக் கொள்ளாது, கன்னியரை தம் இச்சையினால் தமரை மறைத்துப் புணர்ந்து பின்னும் அறநிலை வழாமன்றலால், இஃது அறமெனப்படும்”.

Kalavu is therefore not mere headstrong pairing but is a form of marriage and is regarded as a righteous social action as it means merely love at first sight with a view to marriage and to be followed by marriage. The matter becomes clear when we scrutinise carefully the first Sutra of Tholkapiam *Kalaviyal* (Sutra 89). It says :

“இன்ப மும் யொருணு மறனு மென்றங்
கன்யொடு புணர்ந்த வைந்தினை மருங்கிற
காமக் கூட்டங் காணுங்காலை
மறையோர்தெ அத்து மன்றலெட்டனுட்
டுறைய மைநல்யாழ்த்துணை மேயோரியல்பே”.

This shows that *Kalaviyal* is a sex relationship in which *Inbam* (bliss) comes first and *Porul* (wealth) comes next and *aram* (Dharma) last but in which *aram* is inevitably and ineradically present. Tholkapiar expressly says that this is one of the eight forms of

marriage to the Gandharva form of marriage. Such Gandharva form of marriage is called in Tamil yazhor koottam. Ilampooranar says expressly :

“இதனாற் சொல்லியது ஈண்டுக்
களவென்றோதப் படுகின்ற ஒழுக்கம்
அறம்பயவாத புறநெறியன்று”.

Thus Kalavu is not mere sex-urge or concubinage but is romance in love leading to marriage. Suffice it to say that it is in India that we find the grand idea that the affinities of pure love sublimated by marriage are carried from birth to birth and are unaffected by death. Tholkapiar says in Sutra 90 :

ஒன்றே வேறேயென் நிருபால்வயி
னொன்றி யுயர்ந்த பாலதாணையி
னொத்த கிழவனுங் கிழத்தியுங்காண்ப
மிக்கோனாயினுங் கடிவரையின்றே.

Ilampooranar says in his commentary on this Sutra :

“இருவருள்ளமும் பிறப்புத் தோறும் ஒன்றி
நல்வினைக்கணை நிகழ்ந்த ஊழினது ஆணையின்
என்றவாறு, உயர்ந்த தன் மேற் செல்லும் மன நிகழ்ச்சி
உயர்ந்த பாலாயிற்று. காம நிகழ்ச்சியின் கண் ஒத்த
அன்பினராய்க் கூடுதல் நல்வினையான் அல்லது வாரா
தென்பது கருத்து”.

We should not forget the identity of this idea with that stated by Kalidasa when he says in his *Raghuvamsa* that Sita prayed even after her abandonment by Rama that he should be her lord in her future births, without, however, there being any pangs of

separation. In Sutra 91, Tholkappiar gives us another sublime idea :

சிறந்துழியை யஞ்சிறந்த தென்ப
விழிந்துழியிழிவே சுட்டலான.

This means that the beauty of the beloved kindled in the lover's mind a doubt as to whether she was not a Goddess. The element of adoration is a vital element in a grand passion. Kalidasa suggests this when he makes Dushyanta say about Sakuntala :

(How can such beauty be born shining on the earth among human kind? *Na prabhā taralam Jyoti udati vasudhā talat.* A radiance quiver with splendour never rises from the mere earth. In the later third sangam poems on *aham* these grand ideas are developed with great beauty and charm. In one of the poems in *Narrinai* the maiden sends a parrot as a messenger to her lover intimating that he might meet her in the field where she watches the ripening corn. In another poem the maiden's companion beseeches the lover to be loyal to the maiden even after her charming breasts have lost their rounded firmness and her dark tresses have become grey. (வனமுலைதளரினும் நன்னெடுங் கூந்தல் நரையொடு முடிப்புனும்). The sangam poems on *Aham* are one of the chief glories of Tamil literature because they have an efflorescence of the love passion and show an intimate knowledge of the diverse and varied moods of lovers. Thus Tamil poetry has touched very lofty heights in its ancient love poetry wherein it reaches altitudes not found elsewhere in Indian literature and similar to but higher than what we find in Western romantic love poetry. The loveliest delineations of the passion of love centre round the story of God Muruga and Valli Devi.

In *Karpial*, Tholkapyar describes the marital union of a man and a woman before the holy fire, after he receives her from her parents or guardians for living as man and wife.

கற்பெனப்படுவது கரண மொடு புணரக்
கொளற் குரிமரபிற் கிழவன் கிழத்தியைக்
கொடைக்குரி மரபினோர் கொடுப்பக் கொள்வதுவே.

The difference between *Karpial* and *Kalaviyal* is that in the former union follows marriage, where as in the latter marriage follows union. Union without a following marriage would be mere concubinage and cannot be dignified by the name *Kalaviyal* at all as pointed out already.

An agricultural Society where people live together a civilised life, unlike a nomadic hunting or pastoral life, union could not tolerate secret, loose and casual.

After writing the above said discussion of *Kalaviyal* and *Karpial*, I came across the remarkable recent work called *Tamil Varalaru* by Mahavidwan R. Raghava Iyengar. In it the learned Pandit has in the chapter entitled தமிழர் கொள்கைகள் gone into the matter minutely and at great length and shown that the Tamils always exalted wedlock preceding union as being higher than more secret love and union. He refers at pages 105 and 106 to a description in *Aham*, 112 that the latter kind of love led to happiness shadowed by odium (பழியொடு வருஉ மின்பம்). He refers to *Silappadikaram* where *Ilangovadikal* says.

“நிலையுயர் கடவுணி ன்னினை யடிதொழுதேம்
பலரறிமண மவர் பருகு வரெனனே.”

“ அறுமுக வொருவனின் னடியினை தொழுதேம்
துறைமி சைநின திரு திருவடி தொடுநர்
பெறுக நன்மணம் விடுபிழை மணமெனவே.”

“ திருவடி தொடுநர் பெறுக நன்மணம்
விடுபிழை மணமெனவே.”

He points out further that Kambar describes in his Ramayana that Rama and Sita loved at first sight and met only after wedlock.

அண்ணலு நோக்கினானவளு நோக்கினாள்
இருவரு மாறிப்புக்கிதய மெய்தினார்
ஒருங்கிய விரண்டுடற் குயிரொன் ருயினார்.

He refers also to the story in Manimekhalai about Dharmadattan and Visakai loving each other and growing old without union or wedlock and praying to be wedded and united in the next birth because gossip said that they loved in union.

Thus the highest form of Kalaviyal is a romantic courtship leading to marriage. It is, in short, only a romantic form of Karppial, romance preceding marriage. Nor is Karppial without its romance and charm but these succeed and do not precede marriage.

In *Purathinaiyal* Tholkāpiar treats of life in its external relations. While *aham* can be enjoyed only by the hearts of lovers, *puram* can be enjoyed by many persons at the same time *Aham* consists of *Inbam* to which *aram* and *porul* are contributories, where as *Puram* consists of *aram* and *porul* by themselves and in their social relationships. It treats of seven *tinai*s viz. Vetchi tinai, (வெட்சி திணை) Vanji tinai (வஞ்சித் திணை) Uzhimai tinai (உழிஞைத் திணை) Thumbai tinai

(தும்பை திணை) Vāgai tinai (வாகை திணை) Kānjit tinai (காஞ்சி திணை) and Pādān tinai (பாடாண் திணை) The first five terms refer to various kinds of flowering plants and their flowers. These indicate different kinds of warfare. Vetchi relates to cattle raids, vanchi to invasion, ulinai to siege, thumbai to war, vāhai to victory, kanchi to ethical advice and pādān to panegyric in the case of *aham*. Tholkāppiar allots Vetchi as *Puram* to the Kuringi tract, Vanji to the mullai tract, Uzhinai to the Marudam tract, Thumbai to the Neydal tract, Vagai to the Palai tract, Cānji to Perunthinai and Pādān to Kaikkilai. Here again Mr. P T. Srinivasa Iyengar tries to equate the particular flower stated above with the particular tract mentioned (pp. 67, 68) but the explanation is laboured and artificial. The subtleties have not much aesthetic value but show the Tamil literary conventions and the love of clarity and precision inherent in the Tamil genius. Veerakkal or Nadukal is the stone planted at the spot where the hero fell in battle. It is planted in commemoration of his heroism and worship is offered at it. Tholkāppiar describes also the seasons suitable for military expeditions (*i.e.* after the rains and during the summer).

Tholkāppiar then proceeds to describe Meippāttiyal, Uvamaiyāl, Seyyuliyal and marabial. *Meippāttiyal* deals with the delineation of the literary expression of the emotions (called *rasas* in Sanskrit). They, the eight *meippadus* are Nagai, (azhugai) Ilivaral *marutkai*, acham, Perumidham, Vehuli and Uvahai. These reserve but a meagre treatment in Tamil works compared to the full and remarkable treatment in Bharata's *Natya Sastra* and other Sanskrit works. *Uvamaiyāl* treats in a very brief way about figures of speech especially the simile as the basic figure of speech. Here again the treatment

of figures of speech is but meagre in Tamil works and follows Sanskrit works. *Seyyuliyal* treats of prosody. Prosody is one of the great achievements of the Tamil genius. *Marabiyal* treats of words in their settled applications to the facts of life. But a growing and changing language always outstrips the conventions of particular ages and epochs and periods.

The social evolution in South India took a course of its own though the course was parallel to the course of social evolution in North India. The Tholkapyam refers to Antanar, Arasar, Vanikar and Vellalar as the social group in Tamilnad. The word sudra is not found in it. It describes the duties of kings as study and performing sacrifices and giving gifts and protection and punishment (ஓதல், காத்தல், வேட்டல், ஈதல், தண்டஞ் செய்தல்). The king who was originally a Kone (*i.e.* the protector of cattle in the pastoral stage) because the arasan the protector of a kingdom. Society passed from the nomadic stage to the pastoral stage and then to the agricultural, industrial and commercial stage in India. Herein we see a great similarity between Kingship in North India and Kingship in South India. Whenever and wherever we find a similarity it is natural but not wise to adumbrate the theory of borrowing or imitation. Cultures and Civilisations grow into one another by slow processes of ideological assimilation and fusion. Both in North India and South India Kingship was generally hereditary but the will of the people was recorded as the final authority in the selection and election and acceptance of a King. Kings both in North India and South India were warned by books as individual and social ethics to desist from seven vices and to lead a life of purity and usefulness and Justice. We find also in North and South India a phenomenon

not found elsewhere in the world viz. the voluntary retirement and abdication of Kings in their old age. so as to devote themselves to prayer and devotion and meditation in the evening of their lives. We must remember also the institutions of the popular assembly and the cabinet of ministers and the eighteen State departments which sprang up both in North India and in South India. Thus. there was no royal autocracy at any time in India. The Taxation was mild, only one sixth of the yield going as tax to the King. The Kings in North India and in South India devoted themselves to the carrying out of great projects of irrigation and to the appreciation and encouragement of arts and sciences and philosophies. When the idea of an empire of India became a ruling idea — Valmiki's Ramayana shows that idea in germ. An endeavour was made in North India and in South India to knit together the central government and the provincial government and the local self-government. The idea of a Saptanga state sprang up both in North India and in South India. Some times the Cholas and Pandyas and Cheras went northwards on a mission of empire. Some times the Magadhas and Guptas and the Andhras and the Maharashtras came southwards on a similar mission. It is no doubt true that the modern federal idea was not clearly visualised then and that the future of India depends on our assimilation of it.

The Sangam Poets and Poetesses

We know next to nothing about most of the Sangam poets belonging to the third Academy. Many of them survive only in anthologies which were made from time to time under royal commands. It is also likely that most of them wrote only lyrics of love and war

out of which the poems most worthy of preservation have been collected and preserved and handed down to posterity. But about some of the most prominent poets of the Sangam tradition has preserved a few facts which have no doubt been heightened and supplemented by a myth-making imagination active through many centuries. The most famous of them was the poet Nakkirar. The poet Avur Mulam Kilar refers to Nakkirar as a *parpar* (Brahmin), (see Agananuru, Stanza 24). The new mood of some modern Tamil scholars seeking to dissociate and dis sever all the so called Aryan contacts is responsible for Pandit Venkataswami Nattar's view in his work *Nakkirar* that the poet was a Vellala. His view is based on the description in the commentary on Irayanar Ahapporul that the poet's father was Kanakkayanar. Kanakkayar means the teacher of letters.

This is shown by the Naladiyar stanza :

“கற்றதூஉ மின்றிக் கணக்காயர் பாடத்தால்
பெற்றதாம் பேதையோர் சூத்திரம்”.

It was an ancient Tamil Literary technique to have for each poet or critic or commentator a high-sounding per name or literary name or nom-de-plume which, after the achievement of celebrity, stuck to the man and often displaced his name in his family and society. By mistake a name like Kakkaippadinyar (the crow singer) would not have been the name of the poet before she sang about a crow. Very possibly the name of Ilango of the author of Silappadikaram merely means the junior prince and it became Ilango Adigal when he became an ascetic. Quite recently the well-known scholar and poet and dramatist V. G. Suryanarayana Sastri called himself by a pure Tamil translation of his

name viz. Parithimarkalaijnar, Mr. Vedachalam became afterwards Marai Malai Adigal. Even now many scholars have pen-names of their own or add the suffix *ār* (like Ilampooranar etc. of old) eg Azhaganar, Ilavazhaganar etc. partly because it is high-sounding and partly because they wish to follow our ancient literary technique. Kanakkayanar has been interpreted in the *Divakaram* and elsewhere to mean - Otthuraippor i. e. a teacher of scripture. As stated already the *Aham* describes Nakkirar as *Parpar* i.e. a Brahmin and that description settles the matter. The kings celebrated in his poems are Neduncheliyan, Karikalan. Nanmaran Killivalavan and Cheralathan. I have stated already that in West Masi Street in Madurai there is a temple called Sangatthar Koil containing Nakkirar's image and that there is an image of the poet at Tirupparunkunram also.

To digress a little to deal with a connected topic, it seems to me to be likely that the long and novel Tamil names of Kings in Tamil Nad which occur in Tamil literature are probably mere literary names like the names of poets and commentators and critics. The same may not have been the case in all cases but probably occurred in many cases. *Peria Puranam* shows how Koon Pandyan became Nedumara Nayanar. Surely a name like Imayavaramban could not have been the birth name of a king. Such a characteristic is found also in names occurring in Sanskrit literature eg. Kalidasa, Bhavabhoothi etc. Bhavabhoothi expressly says that his name was Srikanta. Very possibly Kalidasa had another name which was his own given to him by his parents. North Indian Kings assumed the name Vikramaditya and some times added their own names or dropped them. A civilisation which allows a difference between the name given by the parents and

the name given for religious purposes, and also allow a supercession of the old name on assuming holy orders must be accepted as a fact; and very possibly other extended applications of such a technique began to abound in the country, till at the present day a uniform practice of adopting one of the names of God has become standardised and universally accepted among the Hindus all over India. Pandit Mahamahopadyaya V. Swaminathiar, further points out in his *Sangattamizhum Pirkalat Tamizhum* that some of the Sangam poets were given names connected with their villages (Alathur Kizhar etc.) while others were named from their physical peculiarities (Nedunkazhuthuparanar etc.) and others were named from their professions (Kanakkayanar, Muthokoothanar etc.) and some others were named from some excellent poems or stanza of theirs (e.g. Kakkaippadiniyar etc.)

There is a beautiful story about Nakkirar. The Pandyan King was once in his harem with his Queen when he felt a sweet fragrance in the air and could not find out whence it came. He referred the matter to the Academy and tied up a bag of 1000 gold pieces which was to be given to the poet who enlightened him about the matter. A Brahmin named Darumi who was employed as a priest in the temple of God Sundaresvara (Siva) in Madurai wanted to win the prize and prayed to the Lord to enlighten him and was taught by the Lord a few lines of poetry which stated that the fragrance proceeded from the tresses of the queen. Darumi repeated them in the durbar hall and the king gave the bag of gold to him as he was satisfied with the poem, but Nakkirar forbade Darumi to take it. Thereupon God Siva came in the guise of a poet and asked Nakkirar the cause of his view, Nakkirar said

that the tresses of maidens have no natural fragrance. Siva asked him if it was so even in the case of divine damsels. Nakkirar stuck to his view. Siva asked him if he would maintain his view even in the case of tresses of Goddess Parvathi. Nakkirar said "yes". Thereupon God Siva revealed His divine form to the poet. The poet would not retract his view and said. "Even though you show your third eye, your error is an error". God Siva then wanted the poet to become humble and to be initiated in divine truths and caused a burning fever in his body. The poet prayed for grace and was forgiven and was asked by the Lord to go to Kailasa. On his way thither a demon carried him off. He then prayed to God Muruga (Subrahmanya) who rescued him. The prayer is the famous poem Tirumurugarruppadai which is one of the classics of Tamil literature.

Kapilar and Paranar were other great poets of the Sangam age and were contemporaries of Nakkirar. The Jain work Naladiyar consists of stanzas of four lines each and is a work on ethics. The great poetess Avvaiyar was a literary star of the same period. Her poems are found in the anthologies Ahananooru, Puranooru, and Narrinai and Kurunthogai. The popular poems, Attichoodi and Konraivendan and Moothurai and Nalvazhi are ascribed to her. She was the supreme literary figure in the work of Adigamananchi and later on in the work of his son Pokuttalini after Adigaman died.

There is a vast wealth of poetic beauty in the poetry of the Sangam poets. I shall refer here only to a few stanzas as indicative of their excellence. It cannot however be said that all the pieces contain exalted and

charming poetic ideas. Many of them are bald panegyrics on kings and nothing more

பாஅல் புளிப்பினும் பகலிருளினும்
நாஅல் வேத நெறி திரியினுந்
திரியாச் சுற்றமொடு முழுது சேண் விளங்கி
நடுக்கின்றி நிலியரோ வத்தை யடுக்கத்துச்
சிறுதலை நவ்விப் பெருங்கண் மாப்பிணை
யந்தி யந்தண ரருங் கடனிறுக்கு
முத்தீ விளக்கிற் றுஞ்சும்
பொற்கோட் டிமயமும் பொதியமும் போன்றே.

Muranjiyur Mudinagarayar – in *Purananuru* 2.

(Even if milk tastes sour and the Sun becomes dark and the four Vedas cease to be righteous, may you with your unsweaving ministers and kith and kin shine long like the golden peak Himalaya and the Pothiyam hill.)

The above said Muranjiyur Mudinagarayar is stated in the urai (commentary) on the *Irayanar Ahapporul* to have been a member of the first sangam. In the above poem he praises the Chera King Udiancheraladan as having fed the rival forces in the Mahabharata war. He speaks of that king as a contemporary. If that is correct, he must be regarded the oldest Tamil poet whose work is now extant.

In the *Sirupanarrupadai* there are two beautiful lines about hand-pounded rice.

இருங்கா முலக்கை யிருப்புமுகந் தேய்த்த
வவைப்பு மாணரிசி யமலை வெண்சோறு.

(The white cooked food prepared out of the rice got from paddy by hand-pounding which wore away the iron ring at the end of the black thick wooden pestle).

In the *Maduraikkanji* the poet says about ministers:

நன்றுத்தீதுங் கண்டாய்ந் தடங்கி
யன்பு மறனு மொழியாது காத்துப்
பழியொரீஇ யுயர்ந்து பாய்புகழ் நிறைந்த
செம்மை சான்ற காவிதி மாக்கள்.

(Seeing what is right and wrong in the ideas of the king and controlling what is wrong and protecting love and righteousness from ever coming near them and achieving crescent fame by their acts).

The same poem shows also the high state attained by the Tamil civilisation and refers to the cultivation of rice and preparation of salt and sugar and making of jewellery and so on.

It contains the golden advice of the poet to the Pandiyan King Nedunchelian to walk in the foot steps of his great ancestor Muthukudumi.

அரசியல் பிழையாது அறநெறி காட்டிப்
பெரியோர் சென்ற வடிவழிப் பிழையாது.

(Showing the righteous way in such a manner that sovereignty will not go wrong and never deviating from the noble path of your ancestors).

A few excellent stanzas in *Kalithogai* may be referred to here.

உண் கடன் வழி மொழிந் திரக்குங்கால் முகனுந்தாங்
கொண்டது கொடுக்குங்கால் முகனும் வேருகுதல்
பண்டுமில்வுலகத்தியற்கை.

(The facial appearance when asking for a loan changes when it is returned that is the way of the world)

செம்மையினிகந்தொரீஇப் பொருள்

செய்வார்க் கப்பொருள்

இம்மையும்றுமையும் பகையாவதறியாயே

(To those who amass wealth by improper means, such wealth becomes therefore here and hereafter).

I may refer also to a few beautiful stanzas in *Innilai*.

பொருள் விழைவார் போற்றருடனல னம்மை

யருள்விழைவா ரஃதே முழுவெவ்வப்பாய்நீ

லிருளிழையார் வீழ்வார்மேற் பாலாக்கா ராயா

றருளிழையார்தாமு மது

(Those who want wealth will not deem important the happiness of the body. Similarly those who seek the grace of God will not seek mere physical pleasure. Those who seek the love of women who have tresses dark and charming as the night will not attain paradise. Those who do not have love and mercy to all living beings will not attain paradise)

மெய்வலியுஞ் சென்னிலையும் வாழ்நாளுந்

துவொழுக்கு

மெய்யா வளிக்கும் வெறுக்கையிலார் — வையத்துப்

பல்கிளையும் வாடப் பணையணதோள் சேய்திரங்க

வொல்குயிர்நீத் தாரு நரகு.

(wealth will give strength of body and influential status and longevity and purity of life. Poverty will lead to the sorrow of one's kith and kin and the emaciation of ones wife and children and also to hell after death)

கறங்குபறைகாணு வறுஷுனைக் காதற்
பிறங்கறை நாவாரு மஃதே - திறமிரங்கி
யூடி யுணர்வாரே தாமிசைவர் பல்காலம்
ஈடிலதோ ரின்ப விருந்து.

(Just as the blatant woman does not know the sweetness of the offering to God, those who hold forth love do not know its sweetness. Only the lovers who sepearate in a lovers quarrel and then meet in love can enjoy well and long the joy of the feast of love.)

பேராப்பெருநிலன் சேய்த்தே யுடம்பொன்று
பேரா வொருநிலனு நீங்காப் பெரும்பொருளை
யேரா வறிந்துய்யும் போழ்து.

(Those who know well the lord who is not bound by form and who is the supreme abode will attain eternal salvation.)

ஊனுண்டுயிர் உட்கருளுடையே மென்பானுந்
தானுடன்பாடின்றி ன்னையாக்குமென்பானுங்
காமுறு வேள்வியிற் கொல்வானு மிம்முவர்
தாமறிவர் தாங்கண்டவாறு.

(*Tirikadugam* stanzas m. n. 38). He who eats flesh and yet says that he is merciful to living beings, he who says that without his effort fate will do everything for him, he who kills animals for selfish ends desired by him these three persons see things in a wilful way i.e. do not know things aright).

I may refer here to a recent collection of miscellaneous poems by a poet or poets of the third Sangam, collected by the Madurai Tamil Sangam under the name of *Mutthollayiram* i.e. 3×900 or 2700 stanzas in the *Venbā* metre. These poems are in praise of the qualities and achievements of the three Kings of the Tamil Nad and bear mainly on *aham*. Only 105 stanzas are now extant and have been published.

II. THE LATER SANGAM AGE

(200 B. C. to 200 A. D.)

The Age of Tiruvalluvar

(2nd Century B.C.)

Tiruvalluvar's Tirukkural is the supreme masterpiece of the Sangam age, nay the supreme crown and glory of Tamil Literature. It deals with the first three of the four aims of life (Aram, porul, inbam, vedu corresponding to Dharma, Artha, Kama, Moksha). They are called Muppāl which correspond to the Sanskrit word Trivarga (ethics, economics and politics, crotics.) Muppāl thus included both of what are called in Tamil Literature as *Aham* or what is internal (inbam is pleasure) and *Puram* or what is external (aram or dharma i.e. righteousness and Porul or Artha i.e. wealth). These ideas had become current over the whole of India. The great commentator Parimelazhagar says that Tiruvalluvar was indebted to the propounders of Dandaneethi i.e. Vyazhan (Brihaspathi) and Velli (Sukracharya). The Mahabharata is a vast and precious storehouse of such ideas. Tiruvalluvar gave a brief and immortal form to those truths. Tiruvalluvar lived about the Second Century B. C. at Mylapore and earned his living by weaving. It is said that his wife Vasuki predeceased him and that he then uttered the following moving elegiac stanza on her.

அடிசிற் கினியாளே யன்புடையாளே
படி சொற் றவருத பாவா-யடிவருடிப்
பின் றாங்கிமுன் னெழுந்த பேதையே போதியோ
வென் றாங்குமென் கண் ணிரா.

(O giver of sweet food ! O loving one ! O thou
who never transgressed any words of mine ! O thou

who pressed my feet and slept after me and woke before me ! Have you left me ! Can my eyes sleep hereafter ?) There is a temple to him and Vasuki in Mylapore.

Though his work relates to Muppai or three aims of life (aram, porul, inbam i.e. dharma, artha, kama i.e. duty and wealth and pleasure) and does not expressly refer to the spiritual liberation or Moksha which is the highest aim of life, the first ten stanzas in his work explain and exalt Godward devotion. His era belonged to the time when there were no fierce controversies in Tamil Nad between Hinduism on the one hand and Buddhism and Jainism on the other. Some persons think that he was a Buddhist or a Jain as he extolled *ahimsa* and stressed the greatness of *Turavu* (asceticism). But that is not a correct view as *ahimsa* and asceticism are the soul of Hinduism as well. He refers to both Siva (என்குணத்தான்) and Vishnu (தாமரைக் கண்ணான்) and also to Indra, and Korravai, (Durga) and other deities.

I shall describe the teaching of the Tirukkural in some detail when dealing with Tamil polity, because while dealing with Muppai (aram, porul, inbam or ethics, socio-economic polity and erotics) it deals elaborately with porul or social and economic and political life.

III. THE AGE OF THE EARLY CLASSICS (200 A. D.)

The Age of Ilango

Ilango Adigal's epic *Silappadikaram* and Seetthalai Sattanar's *Manimekalai* which is its sequel belonged to the second century A. D. The five great ancient classical poems of Tamil Nad are said to be the above poems and Jivakachintamani and Valayapathi and Kundalakesi. Ilango was the younger brother of the Chera King Senguttuvan. It is said that an astrologer predicted that he would reign after his father and that thereupon he assumed holy orders to facilitate the Kingship of his elder brother. Senguttuvan built a temple to Kannaki, who was the heroine of *Silappadikaram*. Ilango says that his poem, like a mirror which reflects a lofty hill, expressed the essence of Tamil and of the supreme aims of man's inner and outer life (*aham* and *puram*). Seetthalai Sattanar was a merchant of Madurai. It is said that he was called Seetthalai (of the suppurated head) as he used to strike his head with his iron stylus when the poems submitted to him were not of a high-class variety and thus his head became full of pus ! Manimekhalai who was the heroine of his poem was the daughter of the dancer Mādhavi who was loved by Kovalan, the hero of *Silappadikaram*. She gave up the profession of dancing and became an ascetic.

The Story of the Poem *Silappadikaram*.

The story of the ancient classic epic poem of Ilango is a simple and moving story. In Kavirippum-pattinam, the then Chola capital, Karikal Cholan was the reigning king. Kovalan the son of the rich merchant Masattuvan married Kannaki the daughter of Mānaikkan.

They lived a happy life till one day Kovalan saw the dance of the dancing girl Madhavi and became devoted to her leaving his wedded wife to pine in grief. One-day the festival to God Indra was celebrated. The poem refers also to the temples of Siva, Subrahmanya, Baladeva and Vishnu and the performance of Homas there. This itself shows the commingling of North Indian and South Indian cultures. Kovalan and Madhavi attended the Indra festivals and other festivities and went on the next day which was a new moon day to the sea-shore. There, Kovalan sang songs on the *yazh* (*veenā*) which were regarded by Madhavi as indicating a transfer of his affections. Then she also sang in her turn and Kovalan interpreted them likewise. Thereupon Kovalan went away in anger to his own house.

At this stage the poem refers to a bye-incident. A Brahmin lady by name Malati was childless. Malati was a purely Sanskrit name. Her husband married another wife and had a male child by her. When the child's mother was absent the child began to cry. Thereupon Malati suckled it. The milk got into the lungs and the child grew blue in the face and died. Malati was in great fear and went into the temple of God Sattan. There a spirit ate up the corpse. Thereupon the God himself told Malati that she would find the child alive on her way back. He himself lay on the way in the guise of a child. She took the child. Later on the child grew up and married Devandi. One day he showed his divine form to her and told her to come to his temple and disappeared. She then lived a life of worship in that temple. Kannaki went to that temple to worship so that her husband may return to her. Devandi told her that her prayer will be granted. Kannaki told her that he had a dream which caused fear to her

and that the dream was that he and Kovalan went to a big city and that he was falsely charged with a crime and murdered there and that she went to the King of the city and explained to him about the evil act and that as the king did not heed her he died and his city was burnt down and that she then lived with her husband in heaven. Devandi advised her to bathe in two tanks and worship in the temple of Kama. Here again we find the worship of a North Indian God. Kannaki said that such a worship was not a family custom in her family and returned to her house when she met Kovalan.

Kovalan told her that he had wasted all his wealth on Maḍhavi and was in poverty. She told him that he had two valuable anklets (*silambu*) left. He said that he would sell them in Madurai and use the sale proceeds for trading and thus become rich once more. So they left for Madurai, after worshipping the Vishnu temple and the temple of Arhat. Thus the poet seems to have lived at a time when Hinduisim and Jainisim were both flourishing in Tamil Nad and was himself a devotee of Jainism though he revered the Hindu faith and divinities.

In a garden on the way they met the female ascetic Kavundi Adigal who followed them. Then follow various adventures mainly of a mythical character. They met a Brahmin who tells them about three routes to Madurai. A noteworthy feature is the description of the efficiency of the *Ainthezhuthu* (Panchakshari) and the *Ettezhuthu* (Ashtakshari) mantras. The travellers then rest in a *Kali* temple. This is another instance of the commingling of North Indian and South Indian cultures. There is also the

description of a Marava girl, Salini by name being possessed by a goddess, and dancing, and of the worship offered to the Goddess.

Then came a Brahmin who brought to Kovalan a letter of repentance and affection from Madhavi and told Kovalan that his parents were in great grief as he went away from them. Kovalan sent him back. Then he and his wife and Kaunthi Adigal reached Madurai. Kaunthi cheered Kovalan by telling him about the sorrows of Rama and Sita and of Nala and Damayanthi. Kovalan went into Madurai city. Kavunthi left Kannaki in charge of a shepherdess named Mathari. Mathari asked her daughter Iyyai to wait on Kannaki. Kannaki cooked meals for Kovalan and fed him. 'He then went out to sell one of the anklets of Kannaki in Madurai.

He met the King's goldsmith who had stolen the queen's anklets. And when he showed Kannaki's anklet to the goldsmith, an evil thought entered the latter's mind, as it resembled very much the queen's anklets. He wanted to denounce Kovalan as the thief who stole the queen's anklets. He told Kovalan: "Wait here. I shall mention about it to the king as it is worthy only of the queen". He went to the Pandyan King Nedunchelivan and denounced Kovalan as the thief. The King without enquiry ordered his men to kill the thief and bring the anklet. The King's police were unwilling to harm Kovalan as he looked innocent and noble. The goldsmith told then that thieves are not to be trusted and are capable of great deceit. They then cut down Kovalan and took the anklet to the king.

Madhari found many bad omens and arranged a worshipful dance by her friends before God Krishna's shrine. Here is another proof of the mingling of North Indian and South Indian cultures. Madhari heard the horrible news about Kovalan and told Kannaki about it. Kannaki was plunged in grief and broke out in lamentation. A voice was heard from on high. "Your husband was no thief. This city will be destroyed by fire" She wetted her tresses in her husband's blood and fell at his feet. He rose with a divine body to heaven.

Kannaki then went to the palace. The queen Pandimadevi had a dreadful dream and told the King about it. Kannaki appeared before him and told him about his injustice and broke her other anklet and showed how it contained rubies. The king found out that as his wife's anklets had pearls inside he had done a great wrong in believing the goldsmith and killing Kovalan. In a sudden fit of grief he died immediately. His queen also died at once. Kannaki wrested her left breast and threw it on the city which burst into flames. She told the God of fire to destroy the city and its population except Brahmins and ascetics and cows and chaste women and old persons and children. The city was thereupon destroyed by fire.

The goddess presiding over the city appeared before Kannaki and said: "Your sorrows are due to certain events in a previous birth. Your husband was a watchman named Bharatan. He thought that a foreign merchant was a spy and took him to the king who ordered the merchant to be killed. The merchant's wife Neeli cursed Bharatan to undergo a similar fate in

another birth and committed suicide. That is why Kovalan met with a similar fate; you will meet him soon ”.

Then Kannaki went westwards along the bank of the Vaigai river and reached the Chera country full of hills and stood under a Vengai tree on the hill Tiruchengunru which was near Kodungolur (Cranganore). There a heavenly car came with Kovalan in it. She ascended it and went to heaven with him. Before she did it, the Kuravas of the hill worshipped her. They then informed their king Senguttuvan who came there about it. The poet Sattanar who was with the king confirmed what they said and narrated to him the epic career of Kovalan and Kannaki. The king decided to make an image of Kannaki out of granite brought from the Himalayas. He had this resolve published by beat of tomtom. He then went to North India with a powerful military expedition after receiving the temple blessings and honours from the Siva and Vishnu temples. Here is another instance of the prevalence of the worship of Siva and Vishnu in the extreme south of India long ago. An Aryan King Satakarni was his friend and sent word to him that he would send a Himalayan stone and that he need not begin an invasion of North India. Senguttuvan replied to him that the Aryan Kings Vijayan and Kanakan had spoken slightly of the powers of the Tamil Kings and that he must punish them. He then routed the two Aryan Kings Kanakan and Vijayan who opposed him as well as their friends and wore a garland of Tumbai flowers. He brought a suitable stone from the Himalayas and made the defeated kings Kanakan and Vijayan bear it on their heads to his capital.

The Brahmin Madalan then met him and told him how Madari who had failed to protect Kannaki fell into a lake and died and how Kavunthi adigal fasted unto death. He told him also how he went to Puhar (Kavirippoompattinam) and told Kovalan's parents and Kannaki's parents and Mathavi about what had happened. and how Kovalan's mother and Kannaki's mother died of grief and Kovalan's father and Kannaki's father became ascetics and how Madhavi also became an ascetic. Madalan then went away on a pilgrimage to the Ganges.

Thirty two months had elapsed after the Chera King Senguttuvan had started on his expedition. He sent back the hundred Aryan royal allies and sent his ambassadors to show the defeated Aryan Kings Kanakan and Vijayan to the Chola King and to the new Pandyan King Verrivercheliyan. They blamed him for being harsh to Kanakan and Vijayan and making them bear the stone on their heads. He finally reached his capital Vanchimanagar. He performed a great sacrifice. He established Kannaki's image fashioned out of the Himalayan stone in a great temple erected by him and founded festivals in her honour. Devanthi and Kannaki's friend and Iyai came to the temple. Kannaki appeared there in her divine form. Devanthi told the king that Madhavi and her daughter Manimekhalai became ascetics. Suddenly Devanthi became possessed by the God Sattan. Sathan asked the king to sprinkle water from a mountain spring. The king did so and then the three women remembered their past lives. The Aryan kings and the king of Malava and King Gayavaṇu of sea-girt Ceylon (கடல்குழி இலங்கை கயவாகு வேந்தன்) were present, prayed to

Kannaki to accept their worship to her in their kingdoms. Kannaki agreed to do so. The poet Ilango also was there. The Pattini goddess (i.e. Kannaki) then possessed Devanthi and announced to all how Ilango became an ascetic and how he had become the King of heavenly bliss instead of an earthly King. The Chera King then sent back the captive North Indian Kings to their land. Thus the Tamils who built a temple to the Goddess of Chastity and worshipped her attained great benefits and blessings on the earth. Mahamahopadhyaya V. Swaminatha Iyer says that Kannaki was named also Mangala and that a child born in Mangalore was named after her and that there is a Kannaki temple in Kannanur (*Sangat Tamizhum Pirkala Tamizhum* page 67) King Senguttuvan built her a temple, but his brother Ilango a king of poets built her an even more wonderful shrine the shrine of the immortal epic *Silappadikaram*.

MANIMEKHALAI

Author and Date

The author of the great Tamil classical poem *Manimekhalai* was Seettalai Sattanar who was one of the forty-nine poets of the Third Sangam. There is no evidence to show that either *Silappadikaram* or *Manimekhalai* was presented to the Sangam for authoritative approval. Very possibly, the Sangam was at that time diminished in authority and not functioning with its pristine power. Manimekhalai refers to Puhar, Kanchi, Madurai and Vanji as the chief towns of Tamil Nad, while the *Silappadiharam* story is confined to Puhar and Madurai and Vanji. Kanchi was then ruled by the Chola King's brother Ilam Killi, a satrap of the Chola King Mavan Killi. Thus the work belongs to the Pre-pallava age. The

story is that the author induced the Chera King Senguttuvan to build a temple to Kannaki as the Pattini-Devi. The poem refers to the Tirukkural. The poet quotes a Kural and calls Tiruvalluvar as *Poyyil Pulavan* (the ever truthful poet) :

“தெய்வந் தொழாஅள் கொழுநற்றொழு தெழுவாள்,
பெய்யெனப் பெய்யும் பெருமழை யென்றவப் பொய்யில்
புலவன் பொருளுரை தேராய்” (XXII, 59-61). The
Kural lines “கேள்வியாற் றோட்கப்படாத செவி”
are echoed in the poet, lines “கேள்வியாளரிற் றோட்ட
செவியை நீயாகுவை”. Indeed the poet is one of those
whose landations of the Kural are found in *Tiru-
valluvar Malai*. We can thus take it that the poem is
later than the Kural age and before the age of the
Pallava rule?

Dr. S. Krishnaswami Iyengar seems to think that the poem was probably prior to Dignaga and follows the system of logic in a state of transition from the logic of the Naiyayikhas to the logic of Dignaga. But Dr. H. Jacobi thinks that cantos 27 and 29 of Manimekhalai follow Dignaga's Nyayapravesa. (whether this work was by him or his disciple Sankaraswami).

Dr. Krishnaswami Iyengar has given ample reasons for holding the view that the poem follows a pre-Dignaga state of logic, especially in the treatment of the problem of the number of pramanas (sources of knowledge) and of the problem of the number of the avayavas (limbs) of a syllogism. Any how having regard to the slow growth of the science of logic in many hands and the impossibility of affirming that Sattanar copied his exposition of logic only from Dignaga and the possibility of his having

absorbed it from many sources, I think that this line of chronological investigation is too thin and unreliable to be of any value. Dr Krishnaswami Iyengar himself rightly and acutely points out that "we cannot exactly label the Buddhism contained in Book XXX (of Manimekhalai) as of this school or that precisely". He says further: "This general position to which we have been led by our study of the philosophical systems though at variance with the views to which Professor Jacobi has arrived on the same material, cannot by itself be held decisive of the age of the Tamil classic". (Introduction to Manimekhalai in its Historic Setting pages xxvii, xxviii).

There are three decisive facts which seem to settle the date of the composition of Manimekhalai. It is post-Kural and hence later than the 2nd Century B. C.; it is pre-Pallava and hence earlier than the third Century A. D.; and it is contemporaneous with *Silappadikaram* and therefore Senguttuvan and Gayabahu most probably belonged to the second century A. D.

Sattanar, the author of this great poem, was a grain merchant of Madurai. That was why he was known as Koola Vanikan (grain-merchant) Sattanar. He was known also as Seettalai Sattanar. There is a funny story that he used to feel acutely the errors in the poems submitted to the third Sangam, that whenever he came across such errors he used to strike his own head with his iron stylus out of vexation, and that his head became full of pus because he came across many errors and he used to hit his head often and was hence called Seettalai Sattanar (Sattanar of the suppurated head)! It is not unlikely that he belonged to the

village Seettalai, Perambalur Taluq, in the Trichinopoly District. No doubt in the Tiruvalluvamalai, Maruttuva Damodaranar says that the *Muppal* (the three milks or essences of Dharma and Artha and Kama) as found in the Kural cured the head pain (Talaikkutthu) of Sattarar. But that again may be only an imaginative and figurative expression of the idea that Sattanar derived solace from a study of that immortal work. That in its turn was possibly the origin of the idea found in Ilampootanars exposition of the Tolkappia Sutra (Peyar, sutra 20) that the word Seettalai Sattan is an illustration of *Sinai-peyar* (a name annotative of a causal event). The poet was evidently called Sittalai Sattanar or there were other poets of that name. The *Tiruvalluvamalai* refers Sattanar son of Seyirkaviriyar and Vamakkan Sattanar.

The Story of the Poem

The Chola King Thodithot-Sembiyan ordered the festival of God Indra to be celebrated in Puhar. Chitrapati, the mother of Madhavi, the dancing girl beloved of Kovalan as described in Silappadikaram sent word through Madhavi's friend Vasantamala to her and her daughter by Kovalan – Manimekhalai – to take part as dancers in the festival as usual. Madhavi replied that as Kovalan was dead she resolved to become an ascetic and dedicate Manimekhalai also to a life of austerity and to hear the teachings of the Buddhist teacher Aravana Adigal and refused to tread the path of pleasure. Manimekhalai who was weaving a garland of flowers shed tears when she heard the story of Kovalan and Kannaki. As the tears fell on the garland, Madhavi asked her to bring fresh flowers. Sutamati told Madhavi that it was dangerous to send a girl of revishing beauty

like Manimekhalai alone in the city and offered to go with her to a garden outside the city which was sacred and has fadeless flowers. Sutamati and Manimekhalai went to that garden to gather flowers.

Prince Udayakumaran saw Manimekhalai and became enamoured of her and pursued her. She was advised by Sutamati to go into the crystal pavilion (பளிங்குறை) and bolt the door from inside. Manimekhalai did so. Sutamati adminished him about the perishable nature of the body but in vain. He was not able to enter the pavilion and departed from there. At that time the goddess Manimekhalai came there and took Manimekhalai in the air thirty yojanas to the south while Suthamathi had fallen asleep, and left her in the Island of Manipallavam. In canto IX this Island is said to be a small island south of Puhar.

Then the goddess appeared to Udayakumaran in a vision and told him to give up his desire for Manimekhalai who had taken vows of celibacy and penance. The goddess then woke up Sutamati and told her that she had taken Manimekhalai to Manipallavam

Manimekhalai woke up from sleep in Manipallavam and wandered about and finally reached the Buddha's seat there and circumambulated it three times and bowed before it.

There upon she recollected her previous birth. The goddess Manimekalai came there and told her that Rahula her husband in the previous birth had taken birth as Udayakumaran. She taught her three mantras, one to give her the power of flying through

the air another to enable her to assume any form and the third to rid her of hunger. The goddess then disappeared.

Then one Tivae-Tilakai told Manimekalai that a divine begging bowl called Amuda Surabhi would soon appear from a pond there and that food put into it would be inexhaustible. Manimekalai took the magic-vessel and she flew through the air to Puhar and told her mother and her companion what befell her. Then all the three persons went to Aravana Adigal who was a great Buddhist monk. Aravana Adigal told them the life story of Āputra to whom the bowl formerly belonged and asked Manimekalai to use it to relieve the pangs of hunger.

Manimekalai then went to beg for food and desired that the first alms should be given by a chaste woman. Kayasandikai told her to get alms from Ādirai. Ādirai then put alms into the bowl. Then Manimekalai fed all the hungry persons out of the inexhaustible bowl. Kayesandihai told her that she was a Vidyadhara and was cursed by a sage to lose her power of flying through the air and to suffer from unappeasable hunger; She tasted food from the bowl and the curse ended and she flew away. Manimekalai then went to the public rest-house and gave food to countless hungry persons.

Chitrapati then told Udayakumaran where Manimekalai was. He went to see her. Manimekalai thereupon entered the temple of champapati, and by reciting the *mantra* taught by the goddess Manimekhalai assumed the form of Kayasandikai and came out of the temple and went away. She then fed the prisoners in a gaol out of the bowl. The warders of the gaol reported the occurrence to the King. The King

sent for her and asked her what she could do for her. She said ; " Destroy the gaol and build there a residence for those that followed the path of Dharma." She did so accordingly.

When Manimekhalai in the guise of Kayasandihai was distributing food to the hungry, Udayakumaran came there. She admonished him about the impermanance of beauty but in vain. He went there in the night. Kanchana who was the husband of Kayasandihai thought that the prince had come after his wife and cut him in two with his sword. Manimekalai came out and saw what had happened and was overwhelmed with sorrow. Then a god speaking through an image there told her that Udayakumaran was her husband in previous births and that she should not be upset but must rid herself of the cycle of births and deaths.

The King came to know of the happenings and ordered the cremation of Udayakumaran's body and ordered Manimekhalai to be kept in prison. The Queen got her out and subjected her to various indignities in vain. Then Madhavi went with Aravana Adigal to the Queen. Aravana Adigal taught spiritual truths to the Queen. Then Manimekhalai went away flying through the air to where Aputra was ruling in Savaham. Then she went to Manipallavam. Later on Aputra also went there and worshipped at Buddha's seat there. Then she flew to Vanji and worshipped at Kannaki's temple. She then assumed the form of an old hermit and learnt the Four great Truths from Buddhist teachers and studied all the diverse systems of thought. she met Kovalan's father who was then living the life of a Buddhist mendicant at Vanji. He told her that Madhavi and Aravana Adigal had gone to Kanchi

and that Kanchi was in the grip of famine. Then Manimekalai flew to Kanchi and relieved the hungry. She got the King to construct a seat for the Buddha in a grove, a temple for Tivatilakai and for the goddess Manimekala.

Aravana Adigal, Madhavi and Suthamathi who had left Puhar after its destruction by the sea, came to that grove in Kanchi. Manimekalai bowed before them in her own form. Aravana Adigal then taught her the doctrines and disciplines of the Buddhist faith. Manimekalai attained the highest wisdom and devoted herself to penance to attain the supreme Nirvāna. The poem breaks off at this stage leaving us to infer that eventually Manimekalai attained the highest perfection by following the law of Buddha.

“ யாமே லுரைத்த பொருள்கட் கெல்லாங்
காமம் வெகுளி மயக்கங் காரண
மறித்தந் துக்க மநான்மா வசுசியெனத்
தனித்துப் பார்த்துப் பற்றறுத் திடுதன்
மைத்திரி கருணா முதிதையென் றறிந்து
திருந்து நல்லுணர்வாற் செற்ற மற்றிடுக
சுருதி சிந்தனா பாவனா தரிசனை
கருதி யுய்த்து மயக்கங் கடிக
விந்நால் வகையான் மனத்திரு ணீங்கென்று
முன்பின் மலையா மங்கல மொழியின்
ஞான தீப நன்கனங் காட்டத்
தவத் திறம்பூண்டு தருமங் கேட்டுப்
பவத்திற மறுகெனப் பாவை நோற்றனளென்.”

The Literary, historical and philosophical value of the Poem

Dr. S. Krishnaswami Iyengar seems to be much exercised in his mind as to whether the poem can be called a Perumkāvyam (Mahākāvya), because a

Mahākavya must begin with the lineage and birth of the heroine and deal with all the four aims of life (Dharma, Artha, Kama, Moksha or aram, porul, inbam and Veedu to use the Tamil equivalents). It is well-known that Lakshana (definition) follows the *Lakshya* (the literary master-piece). Later writers defined the nature of a Mahākāvya from a study of the great epics e.g. it must contain a description of the sun, the moon, the seasons, nature etc etc etc. This does not mean that every one of the elements described as contributing to a Mahākāvya must be found in every epic poem.

It is not therefore necessary to go so far as to say that *Silappadikaram* and *Manimekhalai* must be taken as one whole to constitute a Mahākāvya though *Manimekhalai* is the sequel of *Silappadikāram*.

மணிமேகலைமே லுரைப் பொருள் முற்றிய
சிலப்பதிகாரம் முற்றும்

Each epic moves on a high level of thought and action and has an artistic completeness of its aim. We need not attach any importance to the description of the work as *Manimekhala-t-turavu* (the Renunciation of *Manimekhalai*) in the prologue and to infer therefrom that the poem does not narrate the birth of *Manimekhalai* because its object is to describe her renunciation. The *Paradise Lost* does not cease to be an epic poem because paradise is lost in it! *Manimekhalai* deals with the great career of *Manimekhalai* just as *Silappadikaram* deals with the great life of *Kannaki*, just as *Ramayana* deals with the life of *Rama*, as *Mahabharata* deals with the Kings of the *Bharata* line, as the *Iliad* treats of the fate of *Ilium*, and as the *Aeneid* treats of the career of *Aeneas*. *Adiyarkku-nallar's* definition that a

Perum-kaviyam must deal with all the aims of life and that Silappadikaram deals only with Dharma and Artha and Kama contains only a partial truth. Silappadikaram also gives us a vision of the destiny of the soul after death. It is true that in lines 95 and 96 of the Prologue to Manimekhalai it is stated that Ilango heard Sāttanar's reading of his poem. It is possible that Sāttanar requested Ilango to compose a poem on Kovalan and Kannaki and that thereupon Ilango took up the composition of his poem. The Prologue to Silappadikaram, in its turn, shows that Ilango read his work to Sāttanar. Nay, Ilango refers in two places in his poem (canto. XXV // 64, 65) as Sentamilasan (the master of sweet Tamil) and Nannool pulavan (the authors of a good work. (Line 106) to Sāttanar. Nay, the poems contain striking similarities of idea and expression.

பூரணகும்பமும் பொலம்பாலிகைகளும்

Manimekhalai (I, 44)

பூரணகும்பத்துப் பொலிந்தபாலிகை

Silappatikāram(V, 153)

பசியும் பிணியும் பகையு நீங்கி

வசியும் வளனும் சுரக்கென வாழ்த்தி

(Manimekhalai I-70, 71)

These identical lines occur in Silappadikāram, V, 72. 73. All these show the contemporaneity of the two great poets and their great regard and admiration for each other. Sāttanar was also a great friend of Ilango's elder brother - the Chera King Senguttuvan. Each work is a Mahākāvya by itself.

Dr. S. Krishnaswami Iyengar asks why, when the poets were contemporaries of Senguttuvan and described contemporary events the miraculous element permeated

the poems, and concludes that this is the case with all Buddhist works. In Valmiki's Ramayana, the poet deals with contemporary events and yet the poem is permeated with the miraculous element. The same is the case with the Mahābharata. The miraculous element was brought in to heighten the appeal of the poem and give increased emphasis and effect to the moral and spiritual lessons taught in the works. *Silappadikāram* consists of three *Kāndams* (Puhar Kādam, Madurai Kādam and Vanji Kādam). Very probably this description was taken from Valmiki's literary method. Each Kādam is divided into many *Kāthais* i.e. Kathais (stories). Atiyarkhunallar, the commentator, says that the stories are *Nāṭaka Kāvyaṃ* i.e. an epic poem presented in a dramatic fashion. Thus reality is heightened in both poems into romance and presented with dramatic vividness.

We learn from the poem that the then Chola King was Nalan Killi and that the then Pandya King was Sezhiyan and that the then Chera King was Senguttuvan. It refers to Senguttuvan's overthrowing of the North Indian Kings Kanakan and Vijayan and others (canto. XXVI line 86) and making them bear on their heads the Himalayan stone meant for the making of the image of Kannaki (canto. XXVI, line 89). In canto. XXV lines 176 etc. the poem refers to the destruction of the Chola Capital Puhar (called also as Kaviripattinam and Kākanti) by the incursion of the sea. Uraiyur eventually became the later Chola capital.

Two facts of great importance relating to the social and religious life of the age are memorable. They are the fusion of the North Indian Sanskrit culture and the South Indian Tamil culture and the mutual toleration

and friendliness of Hinduism and her dissident offshoots viz. Buddhism and Jainism — facts which have been shown to be equally clear from the great companion epic poem *Silappadikāram*. Manimekhalai begins with the celebration of the festival in honour of God Indra at Puhar. We find references also to God Siva, God Vishnu, God Baladeva, God Muruga and other Hindu Gods as also to Goddess Anthari (Durga), Goddess Kali, and other Hindu Goddesses. We find references also to Hindu sages like Akshapadā, Agastya, Gautama, Jaimini, Visvamitra and Vyasa. We have got also clear references in Manimekhalai to the Ramayana (V, 37, XVII, 9 to 16) and Mahābhārata (146 to 148). The story of the ever-filled bowl of rice called Amudasurabhi as described in the poem was probably taken from the story of the Akshayapatra in the Mahābhārata. The story of Udayana is referred to in canto XV of the poem. Equally clear are the references to the Buddha, Buddhist gods and goddesses like Manimekhala, and Buddhist teachers like Aravana Adigal. Nay, Manimekhalai is a work which exalts the tenets and disciplines of Buddhism which was imported into South India from North India but it does not attack or criticise the doctrine and disciplines of other faiths. It is interesting to note in the work reference to Champāpati (Champā being the old name of Puhar *alias* Kavirippoompattinam *alias* Kaveripattinam and to the presiding deity of the city of Madura (Mathurā-pati). India is called பரதம் (Bharatam) in Tamil literature. Madurai itself is called in Manimekhalai Dakshina Madurai (see canto. XIII line 105 and canto. XXI line 106) and is no longer the Northern Madurai as compared with the sea destroyed Madurai further south but is Southern Madura as contrasted with Muttra which is the Northern Mathura.

Among other striking facts found in the poem in the presence of such Sanskrit words as Poorana Kumbham (I, 44).

Canto XXVII, XXIX and XXX of the poem show how according to the poet, Buddhism is the correct faith or the orthodox system. The poet refutes what according to him are the heretical systems i.e. the philosophical systems based on the Vedas. He refers to these as the six Vaidika systems and Saiva Vada, Brahma Vada, Vaishnava Vada, and Veda Vada – the ten systems as a whole being called Vaidika Vadas. Buddhism as taught in Canto XXX of the poem emphasises the grand and sublime ethical teachings of the Buddha. The Canto begins with a reference to *Tana* (gifts) and *Sila* (righteous conduct). It then refers to Muthiramani (Triratna) of Buddhism viz. the Buddha, Dharma and Sangha. It then proceeds to describe how the Buddha attained wisdom under the bodhi tree and conquered Māra. It then shows how Buddha taught the four truths, the five skandhas, the twelve nidanas etc. The essential teachings of the Buddha are the sorrow of life and the attainment of Nirvana by righteousness. I shall quote in conclusion a few precious lines from the poem :

பிறந்தோருறுவது பெருகிய துன்பம்
பிறவாருறுவது பெரும் பேரீன்பம்.

(II, 64, 65)

மாரணை வெல்லும் வீர நின்னடி
தீநெறிக் கடும்பகை கடிந்தோய் நின்னடி
பிறர்க்கற முயலும் பெரியோய் நின்னடி
துறக்கம் வேண்டாத் தொல்லோய் நின்னடி
யெண் பிறக்கொழிய விறந்தோய் நின்னடி
கண்பிறர்க் களிக்குங் கண்ணோய் நின்னடி
தீமொழிக் கடைத்த செவியோய் நின்னடி
வாய்மொழி சிறந்த நாவோய் நின்னடி
நரகர் துயர்கெட நடப்போய் நின்னடி
உரகர் துயர மொழிப்போய் நின்னடி.

(XI, 61 – 70)

CHAPTER II

Mediaeval Tamil Literature

(200 A. D. to 1800 A. D.)

A. TAMIL SAIVA AND VAISHNAVA MYSTICISM

(200 A. D. to 900 A. D.)

The Age of Saiva and Vaishnava mystical hymns (200 A.D. to 900 A.D.) is discussed by me in Book V which relates to Tamil philosophy and religion. The upsurge of such hymnal poetry led to the disappearance of Buddhism and Jainism which spread over Tamil Nad as over the rest of India for some centuries. The holy' works of Tamil Saivism are divided into twelve Tirumarais (groups). The first three Tirumurais are the poems of Sambandar. The next three Tirumurais are the poems of Appar. The seventh group consists of the poems of Sundarar. The eighth group consists of the poems of Manikkavachakar. The ninth Tirumurai consists of the poems of nine saints. The tenth Tirumurai consists of the 3000 stanzas composed by Tirumular who was one of the 63 Nayanmars (Tamil saints). The eleventh Tirumurai is a collection of various poems. The twelfth Tirumurai is Sekkilar's famous *Periapuranam* which describes the lives of the 63 Nayanmars. It is said that Appar visited 96 Siva shrines, Sambandar visited 230 Siva shrines and Sundarar visited 110 Siva shrines. The glory of these shrines and of the hymns sung there shine for-ever in the pages of Sekkilar's immortal epic. The age of the Vaishnava mystical poetry of the 12 Alvars ran parallel to the age of Saiva mystical poetry and belonged

to the same period and helped to displace Buddhism and Jainism in Tamil Nad.

THE LATER JAINA AGE IN TAMIL LITERATURE

(900 A.D. to 1100 A.D.)

I have already stated how the Jain and Buddhist faiths found their way into Tamil India. A proportion of the Sangam poets belonged to those faiths. Some of the Kings of Tamil Nad and a portion of the people were converted to those faiths. The patronage of Kings was in the ancient days the main spur to the growth of Tamil Literature. When such royal patronage divided as the result of the great Hindu renaissance referred to above as the result of which most of the princes and the bulk of the converted Tamil people were won back to Hinduism, there remained only a small portion of the population wedded to the Jain faith while Buddhism disappeared totally from the land. It is probable that Jainism survived while Buddhism disappeared, because it did not depart as much as Buddhism from the Hindu ideals and because it venerated the Hindu Gods also and because of positive character of the concept of moksha (liberation and salvation) and especially of its living spirit of ahimsas. We do not find in the later Jain works the efflorescence of the earlier literature. The later works are mostly translations or adaptations or didactic works or lexicons etc. in which imaginative vision and expression and poetic charm are at a discount. But all the same the works are valuable as they contain the quintessence of the Indian concepts of ethics which are as much of the stuff of Hindu thought as of Jain

thought. The Jains were considerably patronised by the Pallava Kings.

Just as Buddhism and Jainism began and made headway in North India and finally brought about some internal changes and purifications in Hinduism and were finally absorbed by Hinduism, a similar happening took place in Tamil Nad also. Their strongholds were Conjeevaram and Madurai. In South India they lived on terms of perfect amity, with the Saiva and Vaishnava faiths which had already won the hearts of the people. Their strength was in their advocacy of righteousness and non-injury and of the monastic life. Their weakness lay in their lack of belief in God and of religious emotion. Many religious doctrines were common to them and to Hinduism. The renascent Hinduism of the later age absorbed their strong points and combined devotion to God and Joy in life with the love of righteousness and *Ahimsa* and the exaltation of the life of renunciation. The Sangam poets had met in amity and affection despite the fact that some of them were Jains and Buddhists whereas the bulk of them were Hindus. Even after the triumph of resurgent Hinduism the same amity continued, though the bulk of the people and the princes were won back to Hinduism. Though *Silappadiaharam* and *Manimekhalai* preceded the Saivā and Vaishnava religious resurgence, yet Jain and Buddhist literature continued to be produced also during the period of the revival of Hinduism.

A work which deserves special mention is *Perunkāthai* by Konguvalīr. It is based on Gunadhya's Sanskrit work, *Brihat-Kathā*. It relates the story of the

famous King Udayana who was the sovereign of the Vatsa country in the first century B.C. The whole of the work is not available as yet, but even in its present form it runs to nearly 16000 lines. The author is said to have been a Vellala chieftain at Vijayamangalam in Kongu Nadu. He was evidently a Jain by faith. The principles of the Jain faith and conduct are described in various portions in the poem. It affirms excellent ethical principles and also gives a clear vision of the social, economic and political life of the age.

Kundalakesi and *Valayāpathi* are said to form along with *Silappadikaram*, *Manimekhalai* and *Jivaka-chintamani*, the *Panchā Mahā Kavyams* (five great epics) of Tamil literature. They have not been recovered as yet in full. *Kundalakesi* was a Buddhistic work whereas *Valayāpathi* was a Jain work. *Kundalakesi* probably belongs to a period from the 7th century A.D. because Buddhism ceased to be a live-force after the upsurge of Saivism. The story in it is to the effect that a maid belonging to a trading family became an expert in Buddhism having learnt it from Arkachandran, an expert in Buddhism, and gained victories in religious debate and converted many persons to Buddhism. The Jains wrote the poem *Nilakesi* and stated in it that Arkachandran and *Kundalakesi* were defeated. In *Valayāpathi* only a few stanzas are now extant. This work also must have been prior to *Chintamani*.

Of the later Jain works, the greatest is *Jivaka Chintamani* which is a long poem on the life of Jivakan by the Jain ascetic Tiruttakka-thevar. It has got a commentary by Nachinarkkiniar. It is in thirteen cantos called *Ilambakams* and contains 3145 stanzas. It is based on the Sanskrit Jaina *Mahāpurānam*, the first part of which was written by Jinasenāchāriar and the

second part by Gunabhadra \check{c} h \check{a} ri \check{a} r. The life of Jivakan is contained in the second part which was composed during the reign of Ak \check{a} lavarsha who was a Rashtrakuta King (874 to 914 A.D.). It may be that Jivakachintamani was composed at the end of 9th century AD. or the beginning of the 10th century AD. Tiruttakkatevar was evidently a contemporary of Poyyamoli Pulavar because in the P \check{a} yiram (panegyric stanzas) in Jeevaka Chintamani we find the words “பொய்யாமொழி புகழ்மையறு காட்சித் திருத்தகு முனிவன் கருத்திதுவென்ன”. Poyyamoli is said to have been the same as the Ganga dynasty King Satya Vahian, who ruled in Mysore from 908 to 950 A.D. Jeevaka-chintamani is rich in poetic sentiment and diction and is one of the great classic poems of Tamil literature. There is a tradition that Sekkilar wrote the *Peria Puranam* to wean to Saivism the mind of a Chola King who was a passionate admirer of the Jivaka Chintamani. It is also likely that the Kavya of Tiruttakka Tevar had a considerable influence on the mind of the great poet Kambar. Another work by him called *Nari Viruttham* i.e. the story of a greedy fox. It is a didactic poem dealing with the evanescence of life and the need for a life of *ahimsa* and righteousness and penance. The story was evidently taken from one of the stories in the *Hitopadesa* which along with the *Pancha Tantra* forms one of the store houses of individual, social and political ethics in India. *Nari Viruttham* has thus no pretensions to the eminent literary charm of *Jivaka Chintamani*. There is a tradition that Tiruttakka Tevar wrote *Jivaka Chintamani* to prove to the world that Jain poets could write not only didactic poems but charming poems on love.

I may refer here to what are called the five small poems (Siru Kavyams) viz. Nilakesi, Sulamani,

*Yasodhara Kāvya*m, *Nagakumara Kāvya*m and *Udayana Kumara Kāvya*m). *Sulamāni* may have been composed in the 10th century A. D. Its author was Sri Vardha Tevar called also Tholamozhi Pulavar. It is in 12 cantos containing 2131 quatrains and is based on the *Mahapurānam*. *Yasodhara Kāvya*m probably belonged to the 11th century A. D. and was by an unknown Jain poet, who followed the Sanskrit poem *Yasodhara Charitram*. Both these poems were published some time ago. *Udayana Kumara Kāvya*m is in 367 stanzas and was published in 1935 by Mahamahōpadyāya Dr. V Swaminatha Iyer, but for whose patient and prolonged research the Tamil Nad would not have been able to read and enjoy Silappatikaram and Manimekhalai and other works and who has made it possible to reconstruct the history of the Tamil culture as one of the greatest of the world-cultures. It gives us the story of Udayana King of Vatsa Desa. *Nilakesi* has been recently published by the scholarly editor Mr. A. Chakravarti. Probably these works and *Nagakumara Kāvya*m belonged to the eleventh century A. D. *Nagakumara Kāvya*m has not been found.

G. THE AGE OF THE SUPREME CLASSICS

(1100 to 1200 A. D.)

(The Age of Kambar)

In this age, Ottakkoothar and Pugazhendi and Kambar form the great poetic trinity. Ottakkoothar wrote Eetti Ezlupathu, Nalayira Kovai and Ulas on three Chola kings as well as a Pillai Tamil and an Ula on Kulottunga Chola II. His greatest work is the *Uttara Kanda* of the Ramayana. Pugazhendi wrote the famous poem *Nalavenba* on Nala and Damayanthi as well as other works. The greatest poet of the poetic trinity was Kambar who wrote the immortal Tamil peic poem entitled *Ramayana*.

The date of this supreme poet of Tamil literature seems to be a matter of doubt and discussion and difference of opinion. One of the stanzas prefixed to his work says that the poem was recited before a learned assembly at Srirangam and approved by it.

“ எண்ணிய சகாத்த மெண்ணூற்றேழின் மேற்சடையன்
நண்ணிய வெண்ணெய் நல்லூர்தன்னிலே கம்பநாடன் வாழ்வு
பண்ணிய விராமகாதை பங்குனிவத்த நாளில்
கண்ணிய வரங்கர் முன்னே கவியரங்கேற்றினோனே ”

There is a view that the word அரங்க முன்னே was altered into (அரங்கர் முன்னே) and that the story about the recitation of the poem at Srirangam is only a legend. 807 of the Saka era is equal to 885 A.D. But it is urged that Kambar refers to Senni and Veeran and that Ottakkobthar also refers to Kulottunga Chola II (1132 to 1162) and his son Rajarajan by the names Senni and Veeran and that Prataparudran with whom Kambar lived for some time reigned from 1162 to 1197 and hence Kambar lived in the 12th century A.D. Thus the date of Kambar must be deemed to be an unsettled fact as yet. But from the whole the later date seems to be more acceptable for the following reasons :

(1) There is a reference by Kambar in the following terms (புவி புகழ் சென்னி பேர மலன் ஞேன் புகழ் in Kishkindha Kanda, Pilaneengu Padalam verse 53 சென்னி நாட்டெரியல் வீரன் தியாகவீனோதன் தெய்வ பொன்னி நாடு in Yuddha Kanda, Marutthu-p-Padalam verse 3587.) The question to be considered is who is the king referred to by the words *Senni* and *Veeran*. Ottakkootar refers to Kulottungan II by those words in his *Ula*

“ சென்னி திருமகள் சீராசராசன் ”

“ நெடுஞ்சிலையை நானெறிந்த வீரதாரவிரோதயா ”

Kulottunga I reigned from 1072 A. D. to 1117 A. D. His son Vikraman reigned from 1117 A. D. to 1134 A. D. His son Kulottungan II reigned from 1134 A. D. to 1144 A. D. His son Rajarajan reigned from 1144 A. D. to 1163 A. D. He had no sons and so made Vikrama's daughter's son's son as his heir-apparant. The latter ascended the throne in his fourth year in 1165 A.D. as Rajadhirajan. He died in 1178 A. D. His younger brother became king as Kulottunga II in July 1178 and reigned till 1216.

(2) Mahavidvan R. Raghava Iyengar has in his article in Vol. I Part VI of *Sentamil*, tried to prove that Kambar must have composed his great work from 1178 A. D. to 1185 A. D. Mr. V. R. Ramachandra Dikshitar has in his monograph on Kulottungan II given strong reasons for such a view. He refers to the word *Tyagavinodan* in the passage quoted above and says that it refers to Kulothunga III. Mr. C. K. Subramania Mudaliar says in his monograph on *Sekkilar* at page 14 that Kambar adorned the court of 'Kulothunga III. Pandit M. Raghava Iyengar says in his monograph on Tamils and Andhras (தமிழ்நாடு, ஆந்திரநாடு) that Ottakkoothar and Sekkilar and Kambar and Pugazhendi lived in the reigns of Kulottunga II and Rajarajan.

(3) But Pandit R. Raghava Iyengar seems to disbelieve the tradition that Kambar and Ottakoothar and Puhazhendi were contemporaries. I do not think that we need reject this ancient and well-attested tradition. Ottakoothar was evidently a long lived man, and adorned the courts of Vikrama and Kulotunga II and Rajarajan. Puhazhendi was evidently a poet in the court of Kulothunga II. Kambar was probably a younger contemporary who eclipsed Ottakoothar and roused the latter's jealousy and may have lived in the

reigns of Kulotunga II and Rajarajan and Kulotunga III.

(4) The tradition that Kambar lived for some time with Prataparudra, King of Warangal (1162 A. D. to 1197 A. D.) gives colour to the above theory.

(5) The words எண்ணூற்றேழின்மேல் in the stanza referred to above seems to conflict with this view. But it is urged that the word எண்ணூற்றேழு should be split up as எண் + நூற்றேழு i. e. the figure 107 which means 1107 (1000 being omitted). Saka era i. e. 1185 A. D. when according to the stanza the poem was recited and approved at Srirangam. This interpretation is rather far fetched but in other respects seems to fit in with the facts.

(6) 'Mr. V. R. Ramachandra Dikshitar refers to an old stanza in his work on Kulotungana III.

ஆவின் கொடைச்சகர ராயிரத்து நூறேழித்துத்,
தேவன் திருவழுந்தூர் நன்னாட்டு-முவலூர்ச்
சீரார்குணத்தன் சேயமையப்பாடினான்,
காரார்காகுத்தன் கதை.

He says that it shows that Kambar began the composition of his poem in 1100 Saka era 1178 A. D. and finished it in 1107 Saka era (1185 A. D.). But this stanza is not found in some manuscripts of *Kambaramayana*.

(7) Mr. K. Subramania Pillai seems to think that Kambar lived from 1120 A. D. to 1197 A. D. This is too dogmatic a view for we have no definite data to fix the dates of the poet's birth and death. We may thus hold that Kambar lived in the 12th Century A. D. and his *Ramayana* is his best and mature work.

KAMBAR'S LIFE AND POEM (Classic)

Kambar was born in Tiruvazhundur near Mayavaram. Some say that he was the son of Ādithan, a chieftain of Kambanadu who was killed in war and that he was born in an Ochar's house as his mother took refuge there and that he was called Kambar as the chieftain of Kambanadu. Others say that he was of the Oeha caste. Some others say that he was called Kambar because an Oeha found him at the foot of a pillar (Kambam). Others think that he was called so because he had a stick (kambu) in his hand when he watched a field of *Kambu* (a grain), yet others say that "Kamban" is but an abbreviation of his real name Ekambar. All these are probably legends. That he was the son of Āthithar is referred to by himself. He was patronised by a great patron of letters viz. Sadayappa Mudaliar who was a rich landlord of Vennainalloor. He has praised his patron in ten stanzas in the poem. This fact is referred to in *Cholamandala Sathakam*. There is a story that he got the grace of Goddess Kālī and that when a horse belonging to the local chieftaiu Kalingarayan ate up the crop of his teacher he sang a stanza at which the horse fell down dead and that it came to life when he sang the stanza with a slight alteration in the last line. Kulothunga Cholan is said to have sent for him on learning about this miracle and made him one of the poets of his court. Sadayappa asked Kambar to write the Ramayana in Tamil but Kambar delayed its composition. The King then ordered Kambar and Ottakoothar to write the Ramayanam. Ottakoothar who was the poet-laureate finished five *Kandams* in about six months but Kambar did not even begin his poem. When questioned by the King, Ottakkoothar said that he had come to

the canto when Rama saw the ocean. Kambar said that he had come to the canto about Setubandhanam ! Then the King asked him to recite a stanza, he recited *impromptu* a stanza containing the word *tumitham* (a drop). Ottakkoothar objected to that word as there was no such word at all. Kambar prayed to Saraswati for aid. Next morning when he and Ottakkoothar and the King went along, they saw a shepherdess churning curds and asking her children to move away lest *Tumis* (drops) of buttermilk should fall on them. Kambar then studied Valmiki's poem and other works and rapidly composed his poem. Ottakkoothar felt *discomfited* when Kambar's work was acclaimed by all and he, destroyed the first six Kandams of his poem. Before he could destroy his seventh * Kādam (Uttara Kādam), Kambar besought him to desist from the work of destruction and requested that it might go with his six Kandams of the Ramayana. Ottakkoothar agreed. Kambar eventually got his work approved by the three thousand learned Brahmins at Chidambaram and by the learned Vaishnava Brahmins at Srirangam besides getting it approved also by the Jain Pandits of Tirunarunguntram. It is said that this took place in 1185 A. D.

There is a story that the Chola king did not treat Kambar properly and that Kambar went away from him scornfully saying :

“ மன்னவனு நீயோ வளநாடு முன்னதோ
உன்னையறிந்தோ தமிழை யோதினேன் — என்னை
விரைந்தேற்றுக் கொள்ளாத வேந்துண்டோ வுண்டோ
குரங்கேற்றுக் கொள்ளாத கொம்பு ”.

It is said that Kambar then went to the Pandian King and was honoured by him and that the Chola King then besought him to return to him.

It is said further that for some time he stayed with Pratāparudra, King of Warangal, and brought him in the guise of a servant (Adappakāran) to the Chola King to show how, he was honoured by the King of Warangal. It is said that Kambar has used some Telugu words (தம்பி, அக்கட, மச) etc. in his poem. There is also a story that his son Ambikapathi loved the Chola King's daughter and that the King killed Ambikapathi by a stratagem and that Kambar was plunged in grief on that account. It is said that he died in a village near Karaikudi. There is also a story that the Chola King killed him with an arrow in a fit of anger and that Kambar cursed him with the curse that his royal line should cease to reign.

His other works are *Erelupathu* in which he praises agriculture and the agriculturists (Vellalas), *Sadagopar-anthathi*, *Saraswati-anthathi*, *Sempon-silai-Elupathu*. *Chola Kuravanchi* and *Thirukkaivilakam* are attributed to him, but probably they are spurious.

There is a charming story which shows how he was observant of life in all its variety. One day he had gone to the fields where an agriculturist was baling out water to feed the growing crop. The agriculturist began to sing முங்கினி லேமேல் (on the bamboo leaf) Kambar was eager to hear the ballad in full but the baling out stopped and the song stopped also. He waited there the whole night to hear the continuation of the song early next morning when he heard the agriculturist begin where he left off and sing "தூங்கிடும் பனிநீர்" (the dew which sleeps therein), the poet was in rapture at the combination of simple melody and sweet description in the song and wondered how the common speech of the common man was full of poetry and music in Tamil Nad.

I have given above a brief sketch of the life of Kambar, stripped of the enormous mass of legends which have gathered about his great name. That he was a native of Tiruvazhunthur seems to be established by concurrent testimony. In *Cholamandala Satagam*, it is said,

“ திருவழுந்தூர்க் கம்பன் றழைய கருணை செய்தோர்,
மற்றும்புல வோரையும் வாழவைத்தார்
சோழ மண்டலமே ”

“ சீரணிசோழ நாட்டுத் திருவழுந்தூ ருவச்சன் ”.

—(இராமாயண காப்)ந்

In some editions this line contains the words திருவழுபு தூருள் வாழ்வோன். In *Tamil Nāvalar Charithai* we find the following descriptions :

“ கம்பன் பிறந்தவூர்—வாழுமழுந்தூர் ”

“ கைம்மணிச் சீரன்றிச் சீரறியாக் கம்பநாடன் ”

The following lines show that Kambar was the son of Adittan.

“ சீரார் குணதித்தன் சேயமையப் பாடினான்
காரர் காகுத்தன் கதை ”.

“ இராவணன் மேல் ”

அம்பு நாட்டாழ் வானடிபணியுமா தித்தன்
கம்ப நாட்டாழ் வான் கவி ”.

(இராமாயணக் காப்பு)

“ ஆதவன் புதல் வன்முத்தியறிவினை யளிக்குமண்ணல் ”

“ ஆதித்தன் புதல்வன் ஞானக்

கம்பன் செங்கமலப் பாதங் கருத்துற விருத்துவாமே ”.

Kambar must have been a very learned scholar as well as a inspired poet. Succeeding scholars and poets have expressed this fact in many ways.

“ கம்ப விசித்திரம் ”, “ கம்ப சூத்திரம் ”,

“ கல்வியிற் பெரியர் கம்பர் ”,

“ கம்பர் வீட்டுக் கட்டுத்தறியும் கவி சொல்லும் ”,

“ விருத்தமென்னு மொண்பாவினியர் கம்பன் ”,

“ கவிச் சக்ரவர்த்திக் கம்பன் ”.

In his work on Ramayana which was styled by him *Irāmāvatāram*, he refers Valmiki as his master and model.

“வாங்கரும் பாதநான்கும் வகுத்த வான்மீகி யென்பான்
நீங்கவி செவிகளாரத் தேவரும் பருகச்செய்தா
னங்கவன் புகழ்ந்த நாட்டை யன்பெனு நறவமாந்தி
முங்கையான் பேசலுற்று னென்ன யான்

மொழியலுற்றேன்”.

— (பால காண்டம்—நாட்டுப்படலம்)

It is likely also that he might have studied Kalidāsa's work. He must have mastered also all the Sangam work and Tirukkural and Silappatikāram and Manimehalai and Tevāram and Tiruvoimozhi and Jivaka Chintamani, etc.

The story goes that the major portion of the poem was composed at Tiruvennainallur and the rest at Tiruvorriyur. It is said that Kambar used to study Valmiki during every night and compose 700 stanzas during the next day.

“கவிநாதன்

விழுந்த நாயிறெழு வதன் முன் மறை வேதியருடனாராய்ந்,
தெழுந்த நாயிறு விழுவதன் முன்கவி பாடிய தெழுநூறே”

He seems to have composed only six Kāndas of the Ramayana. I may briefly refer to the story about the acceptance of the work by the Vaishnava Brahmin scholars at Srirangam. It is said that they mentioned various faults in the work as he had not sung about the Alvars, and that God Ranganatha at Srirangam said that He would approve of the poem only if the poet sang about Satagopa (Nammālvar, and that then Kambar composed Satagopar-anthāthi on Nammalvar. This story is found in the Pāyirām of the latter work.

It is said that after this was done the Vaishnava scholars of Srirangam approved of the poem and that the image of Mettazhagiyasingar in the hall shook his head in appreciation. It is pointed out that his poem shows that he must have become a Vaishnava, because while Valmiki does not refer to Rama's wearing a nāmam (Vaishnava mark or symbol on the forehead) Kambar refers to that fact. I may however point out that a Vaishnava scholar interpreted the word *sulalāta* in Valmiki, I, i, as meaning the wearing of a nāmam. This is of course a laboured and far felehed view.

“தன்றிரு நாமத்தைத் தானுஞ்சாத்தியே”

(பாலகாண்டம், கடிமணப்படலம்).

“நெய் சுடர் விளக்கிற்றேன்ற நெற்றியே நெற்றியாக”

(சுந்தரகாண்டம், சம்புமாலி வதைப்படலம்.)

Kambar's poem is thus a work which is the flower which shines on an ancient tree which has drawn sustenance from the soil through diverse roots and during many centuries. “Kalidasa's life history also was similar”. The theory of inspiration in poetry merely means that each poet has in him a native force and a unique originality which give a distinctive flavour to his poetry. But it does not mean that a person can become a world-poet without learning and scholarship, practice and effort.

Though Kambar has followed Valmiki's poem in the main, yet he has made his work a great original poem and not a mere translation. While Valmiki stressed Rama's humaneness indicating his divinity here and there by subtle arts, Kambar stresses Rama's divinity again and again. The description of the mutual love of Rama and Sita before their marriage is an attempt at combining the romantic concept of love which was familiar in Tamil Nad with the Dharmic

concept of love. The introduction of the story of Narasimha-avatara in an appropriate way is an element of novelty which is not found in Valmiki's poem.

Thus, though in the Tarchirappu-p-pāyirām, Kambar says thus about himself in a mood of humility,

முத்தமிழ்த் துறையின் முறைபோகிய
வுத்தமக் கவிகட் கொன்றுணர் த்துவேன்
பித்தர் சொன்னவும் பேதையர் சொன்னவும்
பத்தர் சொன்னவும் பன்னப்பெறுபவோ,

yet the work bears ample testimony of its being the composition of a supreme scholar-poet. He himself says later on in Tarchirappu-p-payiram :

தேவ பாடையினிக் கதைசெய்தவர்
முவரானவர் தம் முனா முந்திய
நாவினாரு ரையின்படி நான் றமிழ்ப்
பாவினாவி துணர்த்திய பண்பரோ ”.

He indicates therein that out of Valmiki Ramayanam, Vāsishta Ramayanam and Bodhayana Ramayanam, he followed Valmiki's poem.

Kambar had a deep faith in the divine hero of his poem and was a man of great devotion and spirituality. Throughout his work, he keeps Rama and Sita on a superhuman divine level. He affirms that a study of Ramayana will bring to the reader affluence and wisdom and fame and beatitude and the full grace of Mahalaxmi.

“நாடிய பொருள் கைகூடும் ஞானமும் புகழுமுண்டாம்
வீடியல் வழியதாக்கும் வேரியங் கமலைநோக்கும்
நீடிய வரக்கர்சேனை நீறுபட் டழியவாகை
சூடிய சிலையிராமன் றோள்வலி கூறுவோர்க்கே ”.

It will take a volume to describe the greatness of Kambar's poetic achievement. I shall refer here merely to a few of his poetic excellences and give a few illustrations of his poetic achievement. He has a keen perception of the beauties of nature and links the life of nature to human life just as Valmiki does in his immortal epic. Though he describes Kosala, yet the natural scenery described in his poem is that of Tamil Nad.

முல்லையைக் குறிஞ்சியாக்கி மருதத்தை முல்லையாக்கிப்
புல்லிய நெய்தறன்னைப் பொருவறு மருதமாக்கி
யெல்லையில் பொருள்களெல்லா மிடைதடுமாறுநீராற்
செல்லுறுகதியிற் செல்லும்வினையெனச் சென்றதன்றே.
கல்லிடைப்பிறந்து போந்து கடலிடைக்கலந்த நீத்த
மெல்லையின் மறைகளாலு மியம்பரும் பொருளீதென்னத்
தொல்லையி லொன்றேயாகித் துறைதொறும்

[பரந்தகுழ்ச்சிப்

பல்பெருஞ் சமயஞ்சொல்லும் பொருளும்போற்

[பரந்ததன்றே.

(Balakandam, Ārrupatalam)

His love poetry is full of rapture and repose. As stated above, he has, unlike Valmiki, tried to describe the mutual yearning of Rama and Sita prior to their marriage in a manner which has enabled him to bring in the aroma of the direct love poetry of the Sangam age and of the mystical love poetry of the post sangam age.

அயில்வேலனல் கால் வனவானிழலாய்
வெயிலே யெனநீ விரியாய்நிலவே
செயிரே துமிலா ருடறேய் வுறுவார்
உயிர்கோ னுறுவா ருளரோ வுரையாய்.
கல்லார் மலர்குழ் கழிவார் பொழிலோ
டெல்லா முளவாயினு மென் மனமோ

சொல்லா ரமுதின் சுவையோ டினிதாம்
எல்லோ தியர்தாம் வினையாடி டமே.

(Balakandam, Kadimanappadalam)

yet the longing of Sita for Rama in the Asoka forest has a poignancy and passion and perfection that melt the heart in a subtler and sweeter way.

கல்லா மதியே கதிர்வா ணிலவே
செல்லா விரவே சிறுகா விருளே
எல்லா மெனையே முனிவீர் நினையா
வில்லா ளனையே தும்விளித் திலிரோ.

வாரா தொழியா னெனும் வண்மையினால்
ஓராயிர கோடியி டர்க்கு டைவேன்
தீரா வொருநாள் வலிசே வகனே
நாரா யணனே தனிநா யகனே.

(Sundara Kandam, Urukāttupatalam)

Pity melts the mind to Love says Dryden. But when love and pity combine, the emotional appeal is overwhelming and irresistible.

It is in his descriptions of Sri Rama that the poet rises to the greatest heights of imaginative expression.

மையோ மரகதமோ மறிகடலோ மழை முகிலோ ஐயோ
(Ayodhya Kandam, Gangaipadalam)

அப்பொழு தலர்ந்த செந்தாமரையினை வென்றதம்மா
(Ayodhya Kandam, Kaikesi Soozhvinaippatalam)

But in his gallery of portraits, there are many other wonderful pictures though his delineation of Rama is peerless. His descriptions of Bharata, Laxmana, Kausalya, Kaikeyi, Hanuman and others are remarkable each in its own way.

The verses in which Kambar expounds spiritual ideas combine sublimity and beauty.

அறந்தலைநிறுத்தி வேதமருள் சுறந்தறைந்தநீதித்
 திறந்தெரிந்துலகம் பூணச் செந்நெறி செலுத்தித்
 [தீயோர்
 இறந்துகநூறித் தக்கோரிடர் துடைத்தேகவிண்டு
 பிறந்தனன்றன் பொற்பாத மேத்துவார் பிறப்பறுப்பான்
 (Sundara Kandam, Piniveettupatalam)

Many of Kambar's felicitous ideas have passed into popular and proverbial wisdom.

“ஒருங்கிய விரண்டுடற் குயிரோன்றருயினார்”
 “பிரிந்தவர் கூடினாற் பேசல்வேண்டுமோ,”
 “பிரிவினுஞ் சுடுமோ பெருங்காடென்றாள்”,
 “அஞ்சிலம் பதிலொன் றறியாதவன்”.

D. THE PHILOSOPHIC AGE IN TAMIL LITERATURE

(1200 A. D. to 1600 A. D.)

Then followed a great critical and constructive age in Tamil Literature, when the fourteen Saiva Siddhanta sastras were written. One of these was Siva Jñana Botham by Meikanda Thevar in 12 Tamil Sutras (aphorisms). Arulnanthi Sivachariar wrote on them a commentary named Sivajñana Siddhiar. Marai Jnana Sambandar was his disciple and wrote the work Siva-dharmotharam in 12 Chapters containing 12000 stanzas. His disciple was Maraijnana Sambandhar.

I may also refer to the various Saiva Mutts in Tamil Nad which have been functioning from the 14th Century A. D.

THE LATER CLASSICAL POEMS AND COMMENTARIES AND CONTROVERSIAL WORKS IN TAMIL LITERATURE

(1600 A. D. to 1800 A. D.)

I POEMS

The famous Kalamegha Pulavar was a Vaishnava Brahmin who was a cook in the Srirangam Vishnu Temple and became attached to Mohanangi a dancing girl of the Jambukeswaran Siva temple. He composed the *Tiruvanaika Ula*, *Chitra madal* and *Parabrahma vilakkam* and *Saraswati ula*. He was an expert in impromptu versification (*Asukavi*). It is said that his rival Athimathura Kavi challenged him to undergo the Arikandam contest i.e. a contest in which failure meant being cut by swords worn about the neck. Kalamegha Pulavar challenged him to undergo the *Yamakandam* contest i.e. a contest in which failure meant the cutting up of the body by swords and the man being thrown into a burning caudron of oil. Athimathura Kavi shrank from it but Kalamega Pulavar went through the ordeal with success.

Irattaiyar is the name of the brothers, one lame and the other blind. The lame brother used to get up on the shoulders of the blind brother and show the way to both. They belonged to Anbilanthurai in the Choladesa. They were blessed with a poetic gift. They composed *Tiruvāmathur Kalampakam*, *Tillaik Kalam pakam*, *Kachikalampakam* and *Ekambanathar Ula*. They excelled in composing *Kalampakams* (*Kalanbakam* is a kind of medly, in verse and should have eighteen characteristics. It is said that they were contemporaries of Kalamega Pulavar and Villipputturar. They lived

in the fifteenth century in the time of Parakrama Pandya.

Tolkaāppia Tevar was the author of *Tirupāthiri-k-Kalambakam*.

Villiputhoorar was born at Saniyoor in Tirumunaip-pādinādu. He was the son of Viraraghavachariar and was a Vaishnava Brahmin. He composed his famous work *Bhāratam* at the command of the Chieftain Varapati Ālkondan. He and Arunagirinadhar had a literary controversy

Arunagirinadhar is the famous author of *Tiruppugazh* which is one of the supreme glories of Tamil literature, combining as it does in an exquisite way poetry and music and devotion. Its poetry rushes like a cataract, its music has haunting refrains and its devotion can melt even stony hearts. I shall give below a few poems in it

எல்லாரு ஞானத் தெளிஞரே கேளீர்சொல்
கல்லெல்லா மாணிக்கக் கல்லாமோ—பொல்லாக்
கருப்புக்கழைக் கேட்குமோ கானமயில் வீரன்
திருப்பு கழை கேட்குஞ் செவி.

திருப்புகழ் படிக்குமவர் சிந்தைவலு வாலே
ஒருத்தரைம திப்பதில்லை யுன்றன ஞாலே
பொருப்பரை மிகப்பொருது வென்று மயில்மீதே
தரித்தொரு திருத்தணிகை நின்ற பெருமானே.

ஏறுமயிலேறி வினையாடுமுக மொன்றே
யீசருடன் ஞானமொழி பேசுமுக மொன்றே
கூறுமடியார்கள் வினை தீர்க்குமுக மொன்றே
குன்றுருவ வேல்வாங்கி நின்றமுக மொன்றே
மாறுபடு சூரரை வதைத்தமுக மொன்றே
வள்ளியை மணம் புணர வந்தமுக மொன்றே
ஆறுமுகமான பொருள் நீயருளல்வேண்டும்
ஆதியருணைசல மமர்ந்த பெருமானே.

சரண கமலாலயத்தை யரை நிமிஷ நேரமட்டில்
 தவமுறை தியானம் வைக்க வறியாத
 சடகசட மூடமட்டி பலவினையிலே சனித்த
 தமிழன் மிடியான் மயக்க முறுவேனோ
 கருணை புரியாதிருப்ப தென குறையி வேளை செப்பு
 கயிலைமலை நாதர் பெற்ற குமரோனோ
 கடகபுயமீதி ரத்னமணியணி பொன்மலை செச்சை
 கமமு மணமார் கடப்ப மணிவோனோ
 தருணமிதை யாமிகுத்த கனமதுறு நீள்சவுக்ய
 சகல செல்வ யோக மிக்க பெருவாழ்வு
 தகைமைசிவ ஞானமுத்தி பரகதியு நீ கொடுத்து
 தவிபுரிய வேணு நெய்த்த வடிவேலா
 அருணதள பாதபத்மமது நிதமுமேது திக்க
 வரிய தமிழ் தானளித்த மயில்வீரா
 வதிசய மனே கமுற்ற பழநிமலை மீது தித்த
 வழகு திருவேர கத்தின் முருகோனே.

நாதவிந்து கலாதீ நமோ நம
 வேதமந்திர சொருபா நமோ நம
 ஞான பண்டித சாமீ நமோ நம வெருகோடி
 நாமசம்பு குமாரா நமோ நம
 போக அந்தரி பாலா நமோ நம
 நாகபந்தமயூரா நமோ நம பரகூரர்
 சேததண்ட விநோதா நமோ நம
 கீத கிண்கிணிபாதா நமோ நம
 தீர சம்பர்மவீரா நமோ நம கிரிராஜ
 தீபமங்கள ஜோதீ நமோ நம
 தூய அம்பல லீலா நமோ நம
 தேவகுஞ்சரிபாகா நமோ நம அருள்தாராய்.

His other works are *Kandar Alankaram*, *Kandar-Anthathi*, *Tiruvakuppu*, and *Velvuttam*.

CHAPTER III

Modern Tamil Literature

(The Age of Subramania Bharathi from 1800 A. D.)

The modern age in Tamil Literature is one of outstanding achievement. I may mention for the sake of brevity four great Tamil Poets Viz. Arunagirinathar, the author of Tiruppugazh, Tayumanavar, Minakshisundaram Pillai of Trichinopoly and Ramalinga Swamigal (1823—1874) who wrote the *Tiruvarutpa* in which he stressed Arutperunjothi (the Great Light of Grace) and Taniperunkarunai (the Peerless Infinite Companion) and Subramania Bharati who was, like Kambar, a poet of world rank given to the world by Tamil Nad and whose world I shall describe in detail below. I may refer also to P. Sundaram Pillai's Tamil Play *Manonmaniyam*. There were also two scholars of outstanding eminence in the modern period by the above and Meenakshisundaram Pillai of Trichinopoly and his great-disciple Mahamahopadhyaya U. V. Swaminatha Iyer.

Subramania Bharati (1882-1921)

But the most remarkable and characteristic poetic work of the period is that of C. Subramania Bharati. He was the leader of the new Renaissance in Tamil Literature, of which patriotic poetry of the highest order as well as live poetry and religious poetry of a new type form the most beautiful efflorescence. A few samples of his wonderful patriotic poetry may be given here.

வந்தேமாதரம் என்போம் - எங்கள்

மாநிலத்தாயை வணங்குது மென்போம்.

எப்பதம்வாய்த்திடுமேனும் - நம்மில்

யாவர்க்கு மந்தநிலை பொதுவாகும்.

முப்பதுகோடியும் வாழ்வோம் - வீழில்

முப்பது கோடிமுழுமையும் வீழ்வோம்.

(தேசிய கீதங்கள்)

பாருக்குள்ளே நல்லநாடு - எங்கள்

பாரதநாடு.

ஞானத்திலே பரமோனத்திலே - உயர்

மானத்திலே அன்னதானத்திலே.

கானத்திலே அமுதாக நிறைந்த

கவிதையிலே யுயர்நாடு.

(தேசிய கீதங்கள்)

தாயின் மணிக்கொடி பாரீர் - அதைத்

தாழ்ந்து பணிந்து புகழ்ந்திட வாரீர்.

(தேசிய கீதங்கள்)

நெஞ்சிலுரமுமின்றி

நேர்மைத்திறமுமின்றி

வஞ்சனை சொல்வாரடி - கிளியே

வாய்ச்சொல்லில் வீரரடி.

தாயைக் கொல்லும் பஞ்சத்தை

தடுக்கமுயற் சியுருர்

வாயைத் திறந்து சும்மா - கிளியே

வந்தே மாதரமென்பார்.

(தேசிய கீதங்கள்)

வீரசுதந்திரம் வேண்டி நின்றார் பின்னர்

வேறென்று கொள்வாரோ? - என்றும்

ஆரமதுண்ணுதற்காசை கொண்டார் கள்ளில்

அறிவைச் செலுத்துவாரோ? (தேசிய கீதங்கள்)

யாமறிந்த புலவரிலே கம்பனைப்போல்

வள்ளுவர்போல், இளங்கோவைப்போல்

பூமிதனில் யாங்கனுமே பிறந்ததிலே, உண்மை

வெறும் புகழ்ச்சி யில்லை;

ஊமையராய்ச் செவிடர்களாய்க் குருடர்களாய்

வாழ்கின்றோம்: ஒருசொற்கேளீர்!

சேமமுற வேண்டுமெனில் தெருவெல்லாம்

தமிழ்முழக்கஞ் செழிக்கக்கடவீர்! (தேசிய கீதங்கள்)

செந்தமிழ் நாடெனும் போதினிலே - இன்பத்
தேன் வந்துபாயுது காதினிலே - எங்கள்
தந்தையார் நாடென்ற பேச்சினிலே - ஒரு
சக்தியிறக்குது மூச்சினிலே - எங்கள் (செந்தமிழ்)

வேதம்நிறைந்த தமிழ்நாடு - உயர்
வீரம்செறிந்த தமிழ்நாடு - நல்ல
காதல்புரியும் ஆரம்பையர் போலிளங்
கன்னியர்கூழ்ந்த தமிழ்நாடு (செந்தமிழ்)

வாழிய செந்தமிழ்! வாழ்க நற்றமிழர்!
வாழிய பாரத மணித்திருநாடு. (செந்தமிழ்)

many of his religious poems are equally enchanting.

வெள்ளைத் தாமரைப் பூவிலிருப்பாள்
வீணை செய்யு மொலியிலிருப்பாள்
கொள்ளையின்பங் குலவுகவிதை
கூறுபாவலருள்ளத் திருப்பாள்
உள்ளதாம் பொருள் தேடியுணர்ந்தே
ஓதும் வேதத்தினுண்ணின் ருளிர்வாள்
கள்ளமற்ற முனிவர்கள் கூறும்
கருணை வாசகத்துட் பொருளாவாள்.
(தோத்திரப் பாடல்கள்)

Same as his nature lyrics also are of true poetic charm.

எல்லையில்லா ததோர் வானக்கடலிடை
வெண்ணிலாவே - விழிக்
கின்பமளிப்பதோர் தீவென்றி லருவை
வெண்ணிலாவே.

காதல் கொண்டனே போலு மண்மீதே,
கண் பிறழ்வின்றி நோக்கு கின்றயே!
மாதர்ப் பூமியுநின் மிசைக்காதல்
மண்டினுளி திலைய மொன்றில்லை;
சோதிகண்டு முகத்திலிவட்கே
தோன்றுகின்ற புதுநகை யென்னே!
ஆதித்தாய் தந்தை நீவிருமக்கே
ஆயிரந்தரம் அஞ்சலி செய்வேன்.

We have rightly added Bharati himself to the great galaxy of immortal Tamil Poets. Quite recently, on 3rd June 1948 a great memorial was erected to him in his birth place Ettayapuram in the Tirunelvely District in Tamil Nad, and His Excellency C. Rajagopalachariar the first Governor-General of Independent India, opened it and presided on the occasion.

Bharati was himself the embodinent as well as the harbinger of the great Tamil renaissance of today, He had a prophetic vision of the liberated India and sang the famous song

ஆடுவோமே பள்ளுப் பாடுவோமே
 ஆனந்த சுதந்திர மடைந்து விட்டோமென்று
 (ஆடுவோமே)
 நாமிருக்கு நாடு நம
 தென்பதறிந்தோம் - இது
 நமக்கேயுரிமையா
 மென்பதறிந்தோம் - இந்தப்
 பூமியிலெவர்க்குமினி
 அடிமைசெய்யோம் - பரி
 பூரணனுக்கே யடிமை
 செய்து வாழ்வோம். (ஆடுவோமே)

He composed also the famous national flag song :

“தாயின் மணிக்கொடி பாரீர் - அதைத்
 தாழ்ந்து பணிந்து புகழ்ந்திட வாரீர்”

He regarded India with limitless affection and veneration and described it as Bhārata Nadu long before the Constituent Assembly gave it that name in 1949. He said that Bharat was the best of all the countries in the world and prayed that the Tamil Nad and the Tamils and India as a whole should jointly prosper and flourish.

BHARATI - THE MAN

He had a keen zest in life and loved all beautiful sights. He had a handsome face and a striking appearance. He had a keen sense of funded humour. He liked the company of people and his company also was eagerly sought after. He had many friends and admirers and disciples always with him. He has a mastery of many rāgas and was gifted with a resonant voice, though he did not go a regular musical training. Melody flowed from him in a continuous stream. He loved Nature deeply and yearned to express the beauty and message of Nature in thrilling verse. But his supreme passion was patriotism. He had also a high devotion to God and was never tired of repeating his favourite mantra *Om Shakti*.

POEMS OF BEAUTY AND LOVE

His *Kuyil* (Cuckoto) is a thing of beauty and a marvel of phantasy and poesy. He says that the *Kuyil's* thrill *Ku-Ku-Ku* means Love Love Love (*Kādal*), death, death, death (*sādal*, if there is no *kādal*); *Inbam*, *Inbam*, *Inbam* (joy) or *Thunbam*, *thunbam*, *thunbam* (death if there is no *inbam* or joy).

காதல், காதல், காதல்
காதல் போயிற் காதல் போயிற்
சாதல், சாதல், சாதல்.
அருளே யாநல் லொளியே;
ஒளி போமாயின் ஒளி போமாயின்,
இருளே, இருளே, இருளே.
இன்பம், இன்பம், இன்பம்;
இன்பத்திற்கோ ரெல்லை காணில்,
துன்பம், துன்பம், துன்பம்.

He sees a *Kuyil* dallying with a monkey. The *Kuyil* tells him that in its previous birth it was a

hunter's daughter and that she agreed to marry her mother's brother's son, Mādan though she did not love him; that her parents wanted to give her in marriage to one Kurangu; that he met a prince in the forest and both fell deeply in love with each other; that Madan and Kurangan attacked them with words; that he cut them down; and that all three of them died. She was afterwards born as a hunter's daughter and the prince was born as the poet. Mādan and Kurangan were reborn and transformed her into a cuckoo and guarded it. Once the reborn prince kissed it and lo, it became his beautiful beloved. The poet burst into a song of wonder.

“ அன்புடனே யானும் அருங்குயிலைக் கைக்கொண்டு

முன்பு வைத்து நோக்கியபின் முண்டு வருமின்ப வெறி

கொண்டதனை முத்தமிட்டேன் கோகிலத்தைக்

காணவில்லை.

விண்டுரைக்க மாட்டாத விந்தையடா ! விந்தையடா !

ஆசைக் கடலின் அமுதடா ! அற்புதத்தின்

தேசமடா ! பெண்மைதான் தெய்விகமாங் காட்சியடா !

பெண்ணொருத்தியங்கு நின்றான்; பேருவகை

கொண்டுதான்

கண்ணெடுக்காதென்னைக் கணப்பொழுது நோக்கினுள்;

சற்றே தலை குனிந்தாள். சாமீ ! இவளழகை

எற்றே தமிழிலிசைத்திடுவேன் ? கண்ணிரண்டும்

ஆளேவிழுங்குமதிசயத்தைக் கூறுவேனோ ?

மீன விழியில் மிதந்த கவிதையெல்லாம்

சொல்லியகப்படுமோ ? தூயசுடர் முத்தையொப்பாம்

பல்லிற் கனியிதழிற் பாய்ந்த நிலவினை யாள்

என்று மறத்தல் இயலுமோ ? பாரின் மிசை

நின்றதொரு மின்கொடிபோல் நேர்ந்த மணிப்

பெண்ணரசின்

மேனி நலத்தினையும் வெட்டினையும் கட்டினையும்

தேனிலினியாள் திருத்த நிலையினையும்

மற்றவர்க்குச் சொல்லவசமாமோ ? ஓர்வார்த்தை,

கற்றவர்க்குச் சொல்வேன் கவிதைக்கனி பிழிந்த
சாற்றினிலே, பண்கூதிருதனுமி வற்றின் சாரமெலாம்
ஏற்றி, யதனோடே யின்னமுதைத்தான் கலந்து,
காதல் வெயிலிலே காயவைத்தக்கட்டியினால்
மாதவளின் மேனிவகுத்தான் பிரனென்பேன் ”.

The poet says that suddenly the whole dream vanished and that he was in his old prosaic environment in his house and realised that he had only a glorious day-dream of the imagination !

An equally new and charming literary genre is *Kannan pāttu*. The soul realises the lover-soul (Kannan) as friend, as mother, as father, as servant, as king, as disciple, as teacher, as child, as a playful boy, and as the bridegroom-lover. A further strange and rich loveliness is seen in Kannan passing swiftly into Kannamma. The change of sex implying a new glory of loveliness and a new intensity of emotion. I may refer here to a few of the former set of poems.

“தீராத வினையாட்டுப் பிள்ளை - கண்ணன்
தெருவிலே பெண்களுக் கோயாததொல்லை, (தீராத)
தின்னப்பழங் கொண்டுதருவான் - பாதி
தின்கின்ற போதிலே தட்டிப்பறிப்பான்
என்னப்பன் என்னையன் என்றால் - அதனை
எச்சிற்படுத்திக் கடித்துக்கொடுப்பான் (தீராத)
புள்ளங்குழல் கொண்டுவருவான் - அழுது
பொங்கித் ததும்பு நற்கீதம் படிப்பான்
கள்ளால் மயங்குவது போலே - அதைக்
கண்முடி வாய்ந்திறத்தே கேட்டிருப்போம் ” (தீராத)

“கனவு கண்டதிலே—ஒரு நாள்
கண்ணுக்குத் தோன்றாமல்
இனம் விளங்கவில்லை—எவனோ
என்கைத் தொட்டு விட்டான்
வினவக்கண் விழித்தேன்—ஸகியே
மேனி மறைந்து விட்டான்
மனதில் மட்டிலுமே—புதிதோர்

மகிழ்ச்சிகண்டதடி

உச்சிகுளிர்ந்த தடி—ஸகியே

உடம்பு நேராச்சு

மச்சிலும் வீடுமெல்லாம்—முன்னைப்போல்

மனதுக் கொத்ததடி

இச்சை பிறந்ததடி—எதிலும்

இன்பம் விளைந்ததடி

அச்ச மொழிந்ததடி—சகியே

அழகு வந்ததடி.

தாரையடி நீயெனக்கு — தண்மதிய நானுனக்கு

வீரமடி நீயெனக்கு — வெற்றியடி நானுனக்கு

தாரணியில், வானுலகில், சார்ந்திருக்குமின்பமெல்லாம்

ஒருவாய்ச்சமைத்தாய்; உள்ளமுதமே கண்ணம்மா !!

எண்ணும் பொழுதிலெல்லாம் — அவன்கை

இட்ட விடத்தினிலே

தண்ணென் நிருந்ததடி — புதிதோர்

சாந்தி பிறந்ததடி,

எண்ணியெண்ணிப் பார்த்தேன் — அவன் தான்

யாரெனச்சிந்தை செய்தேன்

கண்ணனின் திருவுருவம் — அங்ஙனே

கண்ணின்முன் னின்றதடி ”.

“ பண்ணோன்று வேயங்குழலில் ஊதிவந்திட்டான் —

பற்றிமறக்குதில்லை பஞ்சையுள்ளமே

நேரமுழுவதிலும் பாவி தன்னையே — உள்ளம்

நினைத்து மறுகுதடி தங்கமே தங்கம்.

தீரஒரு சொல்லினின்று கேட்டு வந்திட்டால்

தெய்வ மிருக்குதடி தங்கமே தங்கம் ”.

“ ஆசைமுகம் மறந்து போச்சே — இதை

ஆரிடம் சொல்வேனடி தோழி ?

நேசமறக்கவில்லை நெஞ்சம் — எனில்

நினைவுமுகம் மறக்கலாமோ ?

கண்ணில் தெரியுதொரு தோற்றம் — அதில்

கண்ணனழகு முழுதில்லை.

நண்ணுமுக வடிவு காணில் — அந்த

நல்லமலர்ச் சிரிப்பைக் காணும்

தேனை மறந்திருக்கும் வண்டும் — ஒளிச்

சிறப்பை மறந்துவிட்ட பூவும்

வாணை மறந்திருக்கும் பயிரும் — இந்த

வைய முழுதுமில்லை தோழி ”.

But the highest and most of intensity of passion is expressed in the poems to Kannamma and specially in the poem *Kannamma en Kāthali-I* describing God as the Beloved of the Soul.

“ சுட்டும் விழிச்சுடர்தான் — கண்ணம்மா

சூரிய சந்திரரோ ?

வட்டக்கரியு விழி கண்ணம்மா

வானக்கருமை கொல்லோ !

பட்டுக்கருநிலப் புடவை

பதித்தநல்வயிரம்

நட்டநடு நிசியில் — தெரியும

நஷத்திரங்களடி.

சோலை மலரொளியோ — உனது

சுந்தரப் புன்னகைதான் !

நீலக்கடலையே — உனது

நெஞ்சிலைகளடி !

கோலக்குயிலோசை — உனது

குரலினினைமையடி ;

வாலைக் குமரியடி — கண்ணம்மா

மருவக் காதல் கொண்டேன் ”.

In the following poem (*Kanamma en Kāthali*) the poet literally jumps from peak to peak of imagery : “ You are the vision, I am the eye ; you are the vina, I am the finger ; you are the rain, I am the peacock ; you are the moonlight, I am the ocean ; you are the perfume, I am the flower ; you are the dance, I am the sound ; you are the Vidya. I am the Veda

“பாயு மொளி நீயெனக்கு — பார்க்கும் விழி நானுனக்கு
 வீணையடி நீயெனக்கு — மேவும்விரல் நானுனக்கு
 வானமழை நீயெனக்கு — வண்ணமயில் நானுனக்கு
 வெண்ணிலவு நீயெனக்கு — மேவுகடல் நானுனக்கு
 மண்ணுசுதி நீயெனக்கு — மாட்டினிமை நானுனக்கு
 வீசுகமழ் நீயெனக்கு — விரியுமலர் நானுனக்கு
 பேசுபொருள் நீயெனக்கு — பேணுமொழி நானுனக்கு
 நேசமுள்ள வாணசுடரே — நின்னழகை யேது

ரைப்பேன் ?

ஆசை மதுவே, கனியே, அள்ளுகவையே! கண்ணம்மா!
 காதலடி நீயெனக்கு — காந்தமடி நானுனக்கு
 வேதமடி நீயெனக்கு — வித்தையடி நானுனக்கு
 போதமற்ற போதினிலே பொங்கிவருந் தீஞ்சுவையே !
 நாதவடிவானவளே நல்லவுயிரே கண்ணம்மா.
 நல்லவுயிர் நீயெனக்கு — நாடியடி நானுக்கு
 செல்வமடி நீயெனக்கு — சேமநிதி நானுனக்கு
 எல்லையற்ற பேரழகே ! யெங்குநிறைபொற் சுடரே !
 முல்லைநிகர் புன்னகையாய் ; மோதுமின்பமே !

கண்ணம்மா !

POEMS OF NATURE

Bharati has not written any set poem on nature or the seasons like Kalidasa or Thomson nor has he written many poems like Wordsworth or Shelley expressive of the principle of Thought for Love enuncinating Nature and bringing peace and solace and love and joy to all mankind. We have short simple sweet poems on Morning, Evening, Love in Moonlight, Storm, Forest, Fire, Wind, Rain, Comet, Starlight, Ocean etc. They are full of a passion of enjoyment of the beauty and sweetness of diverse aspects of Nature. All of them are aflame with the peculiarly Indian idea of the unity and divinity of Nature. The Sun lights light and love and law everywhere. Rain is a lyre with a million strings. Lightning is a flash revelation of

divine glory. But all these are iridescent bubbles on the impetuous flood of Shakti.

ஞால முற்றும் பராசக்தி தோற்றமே !
ஞான மென்ற விளக்கினை யேற்றிக்
கால முழுதுந் தொழுதிடல்வேண்டும்,
காதலென்பதோர் கோயிலின் கண்ணே.

But the most remarkable, original, unique and popular of his poems are undoubtedly his poems of patriotism. In this field he is without a peer or rival. Bankin Babu's *Bande Mātaram* and Tagore's immortal patriotic songs had already shown the way but the most quivering intensity of patriotic poetic passion is felt only in Bharathi's poems. He has given in two beautiful and passionate *Vande mātaram* poems of his own creation besides two beautiful Tamil translations of Bankim Babu's National anthem, *Bande Mataram*. He describes her long history of heroic achievement. He delineates her supreme spirituality and her glorious literature and art. He seeks to rouse her from her long sleep that her benignant eyes might bless the world. I have already quoted some of his poems on *Bharata Varsha* and *Tamil Nad*.

I shall give below here a few other stirring poems by him. They have been well called the *Desa Upanishad*.

“வேதம் நிறைந்த தமிழ்நாடு — உயர்
வீரம் செறிந்த தமிழ்நாடு - - நல்ல
காதல்புரியும் அரம்பையர்போலிளங்
கன்னியர்கூழ்ந்த தமிழ்நாடு. (செந்தமிழ்)

“எங்கள் தமிழ்மொழி எங்கள் தமிழ்மொழி
என்றென்றும் வாழியவே.
வாழ்க தமிழ்மொழி வாழ்க தமிழ்மொழி
வாழ்க தமிழ்மொழியே.”

“ தமிழ்த் திருநாடு தன்னைப்பெற்ற — பாப்பா
தாயென்று கும்பிடடி பாப்பா —
அமிழ்திலினியதடி பாப்பா — யெங்கள்
ஆன்றோர்கள் தேசமடி பாப்பா ”

His poem *Natippu Sudesikal* (false patriots) lashes
false patriots with a whip of Scorpions:

“ நெஞ்சிலுரமின்றி
நேர்மைத்திறமுமின்றி
வஞ்சனை சொல்வாரடி — கிளியே
வாய்ச்சொல்லில் வீரரடி,
யந்திரசாலை யென்பர்
எங்கள் துணிகளென்பர்
மந்திரத்தாலே யெங்கும் -- கிளியே
மாங்கனி வீழ்வதுண்டோ !
அச்சமும் பேடிமையும்
அடிமைச் சிறுமதியும்
உச்சத்திற் கொண்டாரடி -- கிளியே
ஊமைச்சனங்களடி
சொந்தச்சகோதரர்கள்
துன்பத்தில் சாதல் கண்டும்
சிந்தையிரங்காரடி -- கிளியே
செம்மை மறந்தாரடி
தாயைக்கொல்லும் பஞ்சத்தைத்
தடுக்க முயற்சியுருர்
வாயைத்திறந்து சும்மா -- கிளியே
வந்தேமாதரமென்பார்.

His *Gokhale Sāmiar Pādal*, *Mehta Tilakaruku Solwathu*, *Nidāna Kakshiar Theesiathai pazhittal* etc. refer to recent times and extol the heroism of the Congress as against the weakness of the Moderate Party. The poems on Chatrapati Sivaji, Lala Lalpatrai, Dadabhai Naoroji, Bhupendranath Basu and Lokamanya Tilak are full of patriotic fire. But *Mahatma Gandhi*

Parchakam is the best of all this group of patriotic poems.

“பாரத தேசந் தன்னை
வாழ்விக்க வந்த காந்தி
மகாத்மா ! நீ வாழ்க ! வாழ்க !

Other Similar poems are the poems on Abhedananda, the Hindu Women in Fiji, the bow of Mazzini, on Belgium, and on New Russia. It is in his poems that for the first time in the history of Tamil Nad, India stands up and fearlessly surveys the whole world. The best fusion of heroism and love of freedom and love of the mother land is in such poems as *Suthanthira perumai*, *Suthanthira thākam*, *Suthanthir deviyin thuthi*, *Suthanthirappallu* etc.

“வீரசுதந்திரம் வேண்டினீரார் பின்னர்
வேளுன்றும் கொள்வாரோ ?”

“என்றுதணியுமிந்த சுதந்திர தாகம் ?
என்றுதணியுமெங்கள் அடிமையின் மோகம் ?
என்றமதன்னை கைவிலங்குகள் போகும் ?
என்றெனமதின்னல்கள் தீர்ந்துபொய்யாகும் ?”

Freedom shall be for all - None shall starve - come free India - are the battle cries of the famous poems *Viduthalai*, *Bhārata Samudāyam*, *Blārata Janangalin tarkāla nilamai*, *Nigazhgira Hindustanamnm*, *Varuginra Hindustanamumn Pengal Viduthālaik Kummi* etc.

“பறையருக்கு மிங்கு தீயர்
புலையருக்கும் விடுதலை !
பரவரோடு குறவருக்கும்
மறவருக்கும் விடுதலை !
“மாதர் தம்மை யிழிவு செய்யும்
மடமையைக் கொளுத்து வோம் ?

கும்மியடி தமிழ்நாடு முழுதுங்
குலுங்கிடக் கைகொட்டிக் கும்மியடி
நம்மைப் பிடித்த பிசாசுகள் போயின
நன்மை கண்டோமென்று கும்மியடி.”

“ பாரத சமுதாயம் வாழ்கவே—வாழ்க வாழ்க
 பாரத சமுதாயம் வாழ்கவே ஜய ஜய ஜய.
 முப்பது கோடி ஜனங்களின் சங்க
 முழுமைக்கும் பொது உடமை
 ஒப்பிலாத சமுதாயம்
 உலகத்துக் கொரு புதுமை. —வாழ்க (பாரத)

இனியொரு விதி செய்வோம்—அதை
 எந்த நாளும் காப்போம்—
 தனியொருவனுக்குண விலை யெனில்
 ஜகத்தினை யழித்திடுவோம் ; (பாரத)

வலிமையற்ற தோளினாய்	போ போ போ
மார்பிலே ஒடுங்கினாய்	போ போ போ
பொலிவிலா முகத்தினாய்	போ போ போ
பொறியிழந்த விழியினாய்	போ போ போ
ஒளிபடைத்தக் கண்ணினாய்	வா வா வா
உறுதிகொண்ட நெஞ்சினாய்	வா வா வா
களிபடைத்த மொழியினாய்	வா வா வா
கடுமை கொண்ட தோளினாய்	வா வா வா

In the poem, *Thozhil* he shows that we can make India free and prosperous and happy only by simultaneous and equal progress in agriculture and industry and in literature and art and in righteousness and spirituality. In a jolly poem called *Puthia Konangi* (the new fortune teller) he tells the happy fortunes of New India.

குடுகுடு குடுகுடு குடுகுடு குடுகுடு
 நல்ல காலம் வருகுது ; நல்ல காலம் வருகுது,
 சாதிகள் சேருது ; சண்டைகள் தொலையுது ;
 சொல்லடி, சொல்லடி, சக்தி, மகாகாளீ !
 தொழில் பெருகுது ; தொழிலாளி வாழ்வான் ;
 யந்திரம் பெருகுது ; தந்திரம் வளருது
 குடுகுடு குடுகுடு குடுகுடு குடுகுடு
 சொல்லடி, சொல்லடி, மலையாள பகவதி !
 அந்தரி, வீரி, சண்டிகை, சூலி !

குடுகுடு குடுகுடு !

He pleaded passionately for the liberation of women from subjection, for their equality with man, and for giving them as high an education to men. His reverence for womanhood was rooted in his view of them as incarnations of Shakti.

“ பட்டங்களாள்வதுஞ் சட்டங்கள் செய்வதும்
பாரினிற் பெண்கள் நடத்தவந்தோம்
எட்டுமறிவிலாணுக் கிங்கே பெண்
இளைப்பில்லை காணென்று கும்மியடி ”
பெண்கள் விடுதலைக்கும்மி)

போற்றி போற்றி ஜயஜய போற்றிப்
புதுமைப் பெண்ணொளி வாழிபல்லாண்டிங்கே
மாற்றிவையம் புதுமையுறச் செய்து
மனிதர்தம்மை யமரர்களாக்கவே.
(புதுமைப்பெண்)

பெண்மை வாழ்கவென்று கூத்திடுவோமடா
பெண்மை வெல்கவென்று கூத்திடுவோமடா ”
(பெண்மை)

Bharathi's poems of fearlessness and liberation are full of an intense glow of emotion.

“ இச்சகத்துளோ ரெல்லாம்
எதிர்த்துநின்ற போதிலும்
அச்சமில்லை யச்சமில்லை
அச்சமென்பதில்லையே,
உச்சியீது வானிடிந்து
வீழுகின்ற போதினும்
அச்சமில்லை யச்சமில்லை
அச்சமென்பதில்லையே (அச்சமில்லை)
வெற்றி யெட்டுத் திக்கு மெட்ட
க் கொட்டு முரசே
வேதமென்றும் வாழ்க வென்று
கொட்டு முரசே.
நெற்றி யொற்றைக் கண்ணனோடே
நிர்த்தனஞ் செய்தாள்
நித்தசக்தி வாழ்க வென்று
கொட்டு முரசே (முரசு)
ஜய பேரிகை கொட்டடா—கொட்டடா
ஜய பேரிகை கொட்டடா. (ஜய பேரிகை)

In his *Puthia Athichoodi* and *Pāppa Pāttu* he taught moods of fearlessness and courage and strength and patriotism to children

“ அச்சந் தவிர்

ஆண்மை தவறேல் ”

“ ஒடி விளையாடு பாப்பா—நீ

ஒய்ந்திருக்கலாகாது பாப்பா

செல்வம் நிறைந்த ஹிந்து ஸ்தானம்—அதைத்

தினமும் புகழ்ந்திடடி பாப்பா ”

In *Bhārathi Arupaththāru*, he displays the workings of his free and fearless and patriotic mind in regard to the problems of modern life. I may quote here a few verses from his poems as Mahamahopadyaya V. Swaminatha Iyer and other great contemporaries of the poet:—

“ குடந்தை நகர்க் கலைஞர் கோவே !

பொதிய மலைப் பிறந்த மொழி வாழ்வறியும்

காலமெலாம் புலவோர் வாயில்

துதியறிவாய், அவர் நெஞ்சின் வாழ்த்தறிவாய்,

இறப்பின்றித் துலங்குவாயே ”.

“ எங்கள்

தாதாவாய் விளங்குநு நூற்று தாவாய்

நவுரோஜி சரணம் வாழ்க ”. (தாதாபாய் நவுரோஜி)

வாழ்க திலகன் நாமம் ! வாழ்க ! வாழ்கவே !

வீழ்க கொடுங் கோன்மை ! வீழ்க ! வீழ்கவே !

“ வள்ளுவர் தந்த திருமறையை—தமிழ்

மாதின் இனிய உயிர் நிலையை

உள்ளம் தெளிவுறப் போற்றுவமே—என்றும்

உத்தமராக ஒழுகுவமே.

பாவின் சுவைக் கடலுண்டெழுந்து—கம்பன்

பாரிற் பொழிந்த தீம் பாற்கடலை

நாவின் இனிக்கப்பருகுவமே—நூலின்

நன்னய முற்றுந் தெளிசுவமே.

தேனிலே ஊறிய செந்தமிழின்—சுவை

சேரும் சிலப்பதிகாரமதை

ஊனிலே எம்முயிர் உள்ளவரும்-நிதம்

ஒதியுணர்ந்தின்புறு வோமே ”

(இலக்கிய பஞ்சகம்)

மாணிக்க மூக்கழகும்-மரகத

வர்ணவடி வழகும்

காணக் கண்ணுயிரந்தான்-இருப்பினும்

கண்டு முடிந்திடுமோ ?”

(கிளி)

பாலாழி மீது படர்ந்த வெண்ணெய்-ஒரு

பந்தாய் உருண்டு திரண்டதுவோ

மேலாயுலகில் ஒளி செய்யவே-ஈசன்

விண்ணகமிட்ட விளக்கிதுவோ, (சந்திரன்)

பறக்கச் சிறகிருந்தால் வெண்ணிலாவே-உன்றன்

பக்கம்வந்து சேருவேனே வெண்ணிலாவே.

(வெண்ணிலா)

எல்லைஅறியாப் பெருங்கடலே-நீதான்

இரவும் உறங்காயோ கடலே

அல்லும் பஹும் அலைகடலே-உனக்

கலுப்பும் இலையோ கருங்கடலே !

(கடல்)

பூ மகளின் புன்னகை போல்

பூத்திடுவோமே-கம்பன்

பாமணக்குந் தமிழினைப்போல்

பரிமளிப்போமே”.

(மலர்கள்)

“மனமிக மகிழ்ந்திடக் குழந்தாய்-நீயென்

மடியினில் வந்தவகை எதுவோ

தினமும் நீ செய்த பெருந்தவத்தால்-அந்தத்

திருவருள கூட்டிவைத்ததம்மா ? (குழந்தை)

பாட்டுக்கொரு புலவன் பாரதியடா-அவன்

பாட்டைப் பண்ணோடொருவன் பாடினாடா.

கேட்டுக்கிறுகிறுத்துப் போனேனடா-அந்தத்

கிறுகிறுக்கில் உளறு மொழி பொறுப்பாயடா.

(பாரதிபாடலும் பட்டிக்காட்டானும்)

ஒளியை நோக்கிடவே-விளக்கின்

உதவிவேண்டுவதேன்

தெளிய உள்ளத்தில்-ஞான

தீபம் ஏற்றுவையே.

குயிலும் கிளியும் பாட்டில் கூவுமேயடா-மயில்

குதித்துக் குதித்து நடம் ஆடுமேயடா

வெயிலும் மழையும்தில் தோன்றுமேயடா-மலர்
விரிந்து விரிந்து மணம் வீசுமேயடா.

நந்தகுமரன் வடிவழகை

நாணும் கண்ட நாள்முதலா

இந்த உலகம் மேலுலகம்

இரண்டும் வேம்பே ஆனதம்மா.

தேவாரப் பாகும்

திருவாசகத் தேனும்

நாவாரஉண்ண எம்மாள்

நன்மகவாய் வந்தானே

சத்தியம் காக்குங் கொடி-சுதந்திர

சக்தியுண்டாக்குங் கொடி

சித்தந் தெளிந்திடவே - ஊழியங்கள்

செய்திடத்தூண்டுங் கொடி.

வாழ்க நல்லறம் வாழ்க சுதந்திரம்

வாழ்க ச்செல்வம் வளர்க்குந் தொழிலெலாம்

வாழ்க செந்தமிழ் வாழ்க நம்பாரதம்

வாழ்க காந்திமகான் நிலத் தென்றுமே.

OTHER MODERN POETS

Suddhananda Bharatiyar was born on 11th May 1897 at Sivaganga. In his ninth year he met a guru and received upadesa from him. He refused to marry. He was a teacher for some time. He then joined the Congress and took part in Mahatma Gandhi's non-cooperation movement. He then went to Pondicherry and is living a life of Yoga Sadana there. His luminous and voluminous works were published by Anbu Nilayam, Ramachandrapuram and now by Puduyuga Nilayam at Pondicherry in over 100 volumes. He has published also his monumental patriotic poem *Bharata Shakti*. His poems show remarkable range and reveal his equal mastery in the values of religion and scholarship and his remarkable gifts of poesy and song. His poems and songs have been published in the books entitled *Anburuthi*, *Tirukatchi*, *Kuzhandai Inbam*, *Bharata*

Sakti, Inbamalai, Munuooru Pādalgal, Yogasidhi, Tamil Kānal, Perinbam, Dhyana-malai, Bhaktiparavasam etc. Pudumaiyam Pazhamaiyam and Anbin Asbandam are dramas written by him. Mullayinmanam is at one acts lyrical drama. Sri Ramadūtan is a play posed on Kamban's Ramayanam. His prose works are Paintamilsolai, Ramalinga Vijayam, Bhārati Vilakkam, Tirumantira Vilakkam, Kamban Kavi Inbam, Gita Yogam, Dharmasādanam, Poduneri Tirunok, Intrumanithanum Inivarumanithanums, Kalai Kadir, Sadasiva Brahmin, Tirkkuralinbam, Varakasi Tagore, Arutselvam, Buddharkarunai, Paramahansa Leelai, Ramana Vijayam, Tamish Matchi, Arutsudar Vallalār, Anbin Asbandam, Vasanta Soundari, Anbunilayam, Natakakalai. Bharata Sakti, Aravinda Prakāsam, Daivajeevanam, Mahakavi Kalidasan, Mahakavi Dante, Maharshi Tayumanavar, Kathāi Virunthu, Silambu Selvam, Pudukkavi Whitman, Muthuthāndavar etc. He has written also English poems and various works in English such as Alwar Saints, Mahatma Ramalingam, The Yoga of Sri Aurobindo, The Revelations of Saint Meikandar etc. The Secrets of Sadhana, Sri Sadasiva Brahmanam etc. I shall give here a few illustrations showing the remarkable gifts and graces of his art and style.

“நாமரூபங்கடந்த ஞானபரஞ் சோதியை
 ஒம்தத்ஸத் ஒம் என்ற உண்மை மந்திரம் ஒதி
 பக்தி பரவசத்தால் பாவனமாவோம்
 பரமானந்தத்தைப் பேணுவோம். (பக்திப்பரவசம்)

சித்தசுத்தியை யாலயமாக்கியே
 செய்ய நெஞ்சகத் தாமரை பீடத்தில்
 வைத்துத் தேவி “பரம்பிகை ஒம்” என
 வாழ்த்தி யன்பு மலரைச் சொரிசுவோம் (Do)

“மலர்மிசை யிருப்பாள் - அன்பர்

மனதினிற் சிரிப்பாள்

குலமகள் முகத்தில் - அழகு

குலுங்கிட வசிப்பாள்.

தலைநிமிர் தமிழா-பெற்ற

தாயின் மனங்குளிர

மலை குலைந்தாலும்-தமிழா

மனங்குலையாதே.

(தமிழ்க்களல்)

ஒற்றுமைச் சங்கொலிப்போம்-தமிழா

உண்மைக்குயிர் கொடுப்போம்

வெற்றி முரசடிப்போம்-இங்கே

விண்ணரசைக் கொணர்வோம்.

“அருவியும் குருவியும் அளித்தன கவிதை ;

காடும் மலையும் கவிமலர் கொய்தேன் !

கொய்தமலர்களைக் கோத்துக் கோத்துச்

சுத்த சக்திக்கே சூட்டி மகிழ்ந்தேன்.

காவியமும் கூத்தும் களிமதுரக் கீதமுடன்

ஓவியமும் போன்ற உயர்ந்த கலைவளமும்,

சூழவிளங்குகின்றாள் சொற்கரிய அற்புதமாய்

ஆழிமுரசதிரும் அழகு மணிக்கோயிலிலே.

(Tiru-k-katchi)

“கரைகடந்து களித்ததென் உள்ளமே

கட்டுடைந்ததென் காவிய வெள்ளமே ?

உடைகடந்ததென் அன்பின் உருக்கமே !

உலகை ஆக்கிடும் மோனப் பெருக்கமே !

நல்லவர் திருக்கூட்டம் ஓங்கவேண்டும்; உலகில்

ஞான வொளி வீச வேண்டும்;

நாடெலாம் கல்வி, கலை, செல்வத்தொழில்வளமை

நாடோறுமோங்க வேண்டும்.

மங்கலத்தாயின் மடியில்-இந்த

மானில மெல்லாந் தவழ்ந்து வளருது

அள்ளிப்பருகிடுவோம்-அழகின்

அமுதம் எங்கிலுமே !

வெள்ளமாய்ப் பொங்குதையே-உயிர்

வீணையின் உள்ளத்திலே.

வானத்திற் கெல்லையுண்டு-காதல்

வாழ்வினுக் கெல்லை யொன்றில்லையடா

“ தமிழின் பெருமை களைப் பேசுவோம்-பழந்
தமிழிற் புதிய ஒளிவீசுவோம்!
தமிழர் ஒருகுலமாய் வாழ்வோம்-இளந்
தமிழர் தமிழ்விரதம் பூணுவோம். (தமிழ்க்கனல்)

வாழ்க தமிழன்னை வாழ்க தமிழன்னை
வானமளாவப் புகழோங்கி,
வாழ்க தமிழர் வளநாடு-நீடு
வாழ்க தமிழர் திருவாழ்வு. (Do)

“ தென்னாட்டு வீரர்கள் கூடுவோம்
செந்தமிழ் தாயிசைப் பாடுவோம்.
முன்னேறும் வழிகளை நாடுவோம்-எதிர்
முட்டுக்கட்டைகளைச் சாடுவோம்.
எல்லாருந் தென்மொழி பேசுவோம்
எல்லாருந் தென்மறை யோதுவோம்.
எல்லாரும் இன்புறக்காணுவோம்-நாம்
எல்லாரும் எல்லாருக்கும் வாழுவோம். (Do)

எங்கள் நாடே-இது-எங்கள் நாடே
இனிய தமிழ்மணக்கும் எங்கள் நாடே
பொங்கு நாடே-வளம்-பொங்குநாடே!
பொன்னும் பசுமையுங் குலுங்கு நாடே (Do)

“ பாரததேச மென்றால்-ஒரு
பரவசம் பெருகுதென் அறிவினிலே.
வீரர்கள் பெருக! நாடு
விடுதலைபெருக; ஞான
தீரர்கள் பெருக; தெய்வ
ஜீவனம் பெருக; நாளும்
போர்மத வெறி களின்றிப்
புதுயுகம் பொலிக வெற்றி!
பாரத சக்தி ஜோதி
பரவுக வுலக மெல்லாம்.

Desikavinayakam Pillai has written about Namakkal
Ramalingam Pillai

“ இற்றைத் தமிழன் இதயத்துடிப் பினைஇச்
சொற்றரு சித்திரத்தில் தோன்றவைத்தான்-கற்றறிந்த
ஒவியநற் கலைஞன், ஓதுபுகழ் நாமக்கல்
பாவலன்ராம விங்கம் பார்.”

Ramalingam Pillai is another great Tamil poet of today. The Madras Government has appointed him as the Poet Laureate of Tamil Nad. He was born in October 1888 in a middle-class family in Namakkal in Salem District. His father Venkatarama Pillai was a head constable in the Mhoanur Village thana. He took early to the art of painting. When he was in the S. P. G. College, Tiruchirapalli, in the Intermediate Classes he became partially deaf, despite an operation for ear trouble by Dr. T. M. Nair. He became a Taluk Office Clerk and then a teacher but he did not like such work and became a professional painter. It was when Mahatma Gandhi began his Satyagraha movement that Ramalingam Pillai's poetic genius felt a great inner urge and burst into flame. His famous poem

“கத்தியின்றி ரத்தமின்றி யுத்தம் ஒன்றுவருகுது
சத்தியத்தின் நித்தியத்தை நம்பும் யாரும் சேருவீர் ”

was composed at the time. Since then, there has been a ceaseless flow of poetry from his lips. When Rajaji launched the Salt Satyagraha in 1930 and marched to Vedaraniyam. Ramalingam Pillai sang the song of non-violent non-co-operation and thousands of youths responded to his call. The song is even now a favourite martial song of the soldiers of non-violence in Tamil Nad. His other works are Thamizhan Ithayam, Sangoli, Gandhi Anjali, Avalum-Avanum, Prarthanai, etc are of great beauty. He has written also a novel called Malai-k-Kallan, a drama called Aravanai Sundaram, and many volumes of prose. These are Kathai, Ilakia Inbam, Kavignan Kural, Parpanar Soozhchia, Aryarāvathu-Draavidarāvathu, Kappalottia Thamizhan, Ādu Sirithathu

etc. In Kappalottia Thamizhan he gives a graphic description of the patriot V. O Chidambaram Pillai. We found in it two very fine poems on the latter.

“ திடமனத்துச் சிதம்பரப்பேர் பிள்ளையாவார்
செய்திருக்கும் அச்சமற்ற சேவை சொன்னால்
உடல் சிலிர்க்கும் உயிர் நிமிர்ந்து உணர்ச்சி பொங்கும்
உள்ளமெல்லாம் நெக்கு நெக்காய் உருகுமன்றோ.
உழுது பல தொழில் செய்து உழைப்போரெல்லாம்
உணவும் உடை வீடின்றி உருகிவாடப்
பழுது மிக அன்னியருக்குத் தரகராகிப்
பசப்புகின்ற வீணருக்கோ சுகங்கள் ! என்று
அழுதுருகித் தொழிலாளர் இயக்கம் கண்டு
அந்நாளில் சிதம்பரனார் நட்டனித்தாம்
விழுது பல விட்டு பெரும் மரமாய்இன்று
வெவ்வேறு கிளைகளுடன் விளங்கக் காண்போம்”.

“ சிதம்பரம் பிள்ளை யென்று பெயர் சொன்னால்-அங்கே
சுதந்தர தீரம் நிற்கும் கண்முன்னால்
விதம்பல கோடிதுன்பம் அடைந்திடினும்-நாட்டின்
விடுதலைக்கேயு; ழைக்கத் திடந்தருமே.
அடிமை விலங்கை யெல்லாம் அறுத்தெறியும்-நல்ல
ஆற்றல் கொடுக்கும் அவன் சரித்திரமே.
கொடுமைபல சகிக்கும் குணம் வருமே-நாம்
கோரும் சுதந்திரத்தை மணந்திடுவோம்.
சுதேசிக் கப்பல்விட்ட துணிகரத்தான்-அதில்
துன்பம் பல சகித்த அணி மனத்தான்
விதேச மோக மெல்லாம் விட்டவனும்-இங்கே
வீரசுதந்தரத்தை நட்டவனும்.
நாட்டின் சுதந்தரமே குறியாக-அதை
நாடி உழைப்பதுவே வெறியாக
வாட்டும் அடக்குமுறை வருந்துயரை-வெல்ல
வாழும் சிதம்பரத்தின் பெரும் பெயராம்”.

Many of his patriotic poems and poems on India's leaders of today are very charming and gave

impetus to the movement for the independence of India.

கொல்லா விரதம் பொய்யாமை

கூடிய அறமே மெய்யாகும்

எல்லாப்புகழும் இவை நல்கும்

என்றே தமிழன்புவி சொல்லும்.

அச்சம் விட்டது சுதந்திரம் (தமிழன் இதயம்)

அன்புவிடாதது சுதந்திரம் ” (சுதந்திரம்யாது?)

“ காந்தியின் விரிவுரை காந்தியின் சரித்திரம்

தமிழா மறக்காதே ” (காந்தியே காந்தி)

“ உள்ளம் உருகுது கள்ளம் கருகுது

உத்தம காந்தியை நினைத்து விட்டால்.

ஜீவர்கள் உலகுள யாவரும் சமமெனச்

செய்கையில் காட்டிய காந்தியடா,

(உத்தமன் காந்தி)

“ தமிழருக்குக் கருணை எண்ணின்

தாயின் பாலில் தந்தது

அமுதமொத்த காந்தி மார்க்கம்

தமிழகத்தின் செல்வமாம் (காந்தியசேவை)

“ அஞ்சலென்று மொழி கொணர்ந்து ஆண்மையூட்டும்

அன்புருவாம் மன்னனெங்கள் ஜவஹர்லாலே

(ஜவஹர்லால் நேரு)

“ காந்தியும் குருதேவ் என்று

கைகுவித்திறைஞ்சும் தாகூர் ”

(கவிதாகூர்)

“ மங்காதாம் பாரதியார்! நினைவைப் போற்றி

மறவாமல் தமிழ்நாட்டார் வாழ்த்த வேண்டும் ”

(பாரதிபாட்டு)

“ நூல்கொடுத்த பெருமை பலர் தேடித்ததற்

நோன் பிழைத்த தமிழ்த்தவசி சாமினாதன் ”

(உ. வே. சாமிநாதய்யர்)

“ தமிழனென்று சொல்லடா
தலைநிமிர்ந்து நில்லடா ” (தமிழன்பாட்டு)

“ ஆடுராட்டே சுழன்றாடுராட்டே
சுழன்று சுழன்று சுழன்றாடுராட்டே-இனிச்
சுயராஜ்யம் வந்ததென்று ஆடுராட்டே ”.
(ஆடுராட்டே)

“ திருமுடி சூட்டிடுவோம் - தெய்வத் தமிழ்மொழிக்கு”
வீரத்தில் நிறைவான
தமிழ் நாடு வாழ்க !
வித்தைக்கு உறைவான
தமிழ் நாடு வாழ்க !
சூரத்தின் துணையாரி, தமிழ் நாடு வாழ்க !
துஷ்டருக்குப் பணியாத தமிழ் நாடு வாழ்க !

I may specially refer here to his spiritual poems
which are of great beauty.

“ அன்பனந்த முருகன் வந்த
தழைத்திருத்தி என்னையே
அஞ்சல் அஞ்சல் அஞ்சலென்
றகங்குழைந்து சொன்னதால்
துன்பமிக்க அடிமை வாழ்வில்
தோய்த்திருந்த என்மனம்
சோகம் விட்டு விடுதலைக்கு
மோக முற்றிவிட்டதே ”
(முருகன் பாட்டு)

“ ஞான நாயகா ! நல்லருள் சுரந்து,
ஆண்மையும் அறிவும் அன்பும் ஆற்றலும்
மேன்மையும் பிறர்பால் கேடிலா எண்ணமும்
அடிமை ஒருவருக்கொருவர் என்றில்லா

குடிமை நீதியின் கோன் முறை கொடுத்து,
 சோறும் துணியும் தேடுவதோன்றே
 கூறும் பிறவியின் கொள்கை யென்றின்று
 அளவிலா உந்தன் அருள் வினையாட்டின்
 களவியல் போன்ற கருணையின் பெருக்கின்
 உணவினைத்தேடி உணர்ந்திடவேன்றே
 வளமும் எங்கள் வாழ்நாட் காக்கி
 மங்களம் பாடி மகிழ்ந்திடத் தருவாய்
 எங்கும் இருக்கும் எழிலுடைச் சோதி "



BOOK III
TAMIL FINE ARTS

CHAPTER I

The Fine Arts in Tamil Nad

Certain very ancient Tamil words sum up Tamil culture admirably. Aham and Puram refer to the internal emotional life and external social and economic and political life of man. The words Aram porul inbam Veedu (corresponding to Dharma Artha Kama moksha) describe the fundamental aspirations of man. Avā and Anbu describe the hunger and thirst of the human soul for God. Similarly in the realm of aesthetic life the word *Muthamizh* (Three aspects of Tamil) describes Iyal and Isai and Natakam (Poetry and music and Drama). *Tholkapiam* refers to *Muthamizh*, *Silappadikaram*. shows *Muthamizh* in all its glory. The Arangetrukāḍai in it describes in great elaboration the arts of music and dance.

IYAL (Poetry)

Rhetoric and Aesthetics are a comparatively late arrival in Tamil literature. They receive only a meagre and elementary treatment in *Tholkapiam*. Dandi Alambaram (11th century A. D.) and Aranool and Veerasoliyam follow Dandi's Sanskrit work on Aesthetics. Prosody also gets only a meagre treatment in *Tholkapiam*. In the early classics only simple metres were used. It was only later that long and complicated metres called Viruthams (Sanskrit vritta) were used. The Tamil metres use the charming devices of alliteration and assurance. End-rhymes are rare. The Tamil works on prosody (yāppu) are yāpparunkalam, yāppilakanam etc.

ISAI (Music)

Tamil Isai (music) is a highly developed indigeneous system of vocal and instrumental music. The literature of the Sangam age of music such as Isainunukam, Panchamarapu, Indrakalyan etc. have been lost. The commentator on Silappadikaram (Contd. III) says that Isai is called so because it harmonises the poets' ideas and the actor's expression of them. Adiyarku-nallar says there that Isai unites melody with poesy and that Pan(melody) is called so because it is made by eight sounds issuing from eight portions in the body. The musicians were called Pānar. The Nighantus (dictionaries) like Divaharam and Pingalandai give the names of 103 Pans.

There were four varieties of *Pans* according to the various tracts viz. Mullai, Kurinji, Marutham Neydal and Palai. Twelve pans are said to be daytime tunes, nine pans are said to be night-time tunes, and five pans are said to be common to day and night. The suddha musical scale of the Tamils was the Hari Kambhoji scale. *Pan* corresponds to the Melakarta Raga and *tiran* to Janyaraga to use the modern musical phraseology. *Pan* corresponds to the fulll or Sampoorana (heptatonic) scale *tiran* to the pentatonic scale and *tiratiran* to the scale with four notes. The Tamil of the seven notes were Kural, thutham, Kaikilai, uzhal vilari and tharam. The three octaves were called manda, sama and Val. The Tamil words for Vadi, Sanvadi, Anivadi and vivadi were Isai, Kilai, Natpu and Pagai. The Tamil literature terms with references to various types of musical composition such as ammanai, unthiar, empavai, Kanalvari, Kilipattu, kuyil, kurathi, sangu, sazhai, talattu, tellenam, pallandu, pallu etc. We have also

siddhar songs, nondi chindu, kummi, kolattam, pallu, kurawanji etc. Great modern composers like Arunachala Kavirayar, Muthu thandavar, Kavikunjara Bharathi and Gopalakrishna Bharathi have followed the great Tamil Isai traditions of the past.

The chief musical instruments are referred to in Perumpanatrupadai, Sirupanatrupadai. Porunaratru padai etc. They were the Yazh, the Kuzhal (flute) and the drum (mirudangam). The Yazh resembled the harp and had no frets. Manickavachagar refers both to Yazh and Veena (இன்னிசை வீணையர் யாழினர் ஒருபால்). There were various types of Yazh viz., Periyazh with 21 strings, Makara Yazh with 17 strings, Śakoteyazh with 14 strings and Siriyazh with 7 strings. A beautiful verse in Silappadikaram gives the place of honour to the flute (kuzhal) which is to be accompanied by the Yazh and the drum.

It is said that Ravana sang in Vilaripan to propitiate God Siva. The Thevaram and the Tiruvaimozhi refer to the Pans in which they were sung. The Saiva Thevaram melody – moulds would remain largely yet but the Vaishnava Prabhandam or Tiruvoimozhi pans have been lost and the ragas which came into vogue in the time of Nathamunigal and are now used have Sanskrit names. Sempalaipan is the same as Sankarabharna Raga; Tiran Sādāri is the same as Nilambari Raga; Mullaipan is the same as Mohana Raga; Puraneermāi is the same as Bhoopala Raga and Takkesi is the same as Kambhoji Raga.

NATAKAM (Drama)

In the arts of dance and dance-drama, Tamil Nad rose to great heights, The ancient works of the Sangam period are said to be Sayantham, Muruval,

Seyittriyam, Gunarool, Bharata Senapateeyam. Most of these have been lost except for the few sutras from *Seyittriyam* and a few stanjas from Gunanool and Sayantham quoted, by Adiyarkunallar and other commentators. Dancers were called Koothars or Porunars or Kodiyars. The Commentators on Silappadikaram describe in great detail the construction of the hall of dance. The finger-poses or gestures (mudras) are said to be 33 in number. The Tholkāppīam describes such dances as Vallikoothu, Kazhanilaikoothu, Velan Veriyadal etc. Silappadikaram shows how religious dances centred round the worship of Murugan (God Subramanya) and Mayan (God Vishnu) and Kotravai (Goddess Durga). Bharata Natyam which has attained high excellence in Tamil Nad and is very popular there has been maintained in a high state of perfection.

The old drama such as Rajarajanatakam on Raja Raja Chola are not now extant. Later dance dramas were Arunachala Kavirayar's Rama Natakam, Kumara-gurupara's Minakshi Amman Kurram and Thirukootarāsappa Kavirayar's Kutrala Kuravanji. The works called Pallus are also dance dramas. On the whole the Tamil achievement in the realm of drama is not of considerable volume or merit. Of late many Tamil dramas have been written by P. Sambanda Mudaliar and others.

OTHER ARTS

The Tamils specially excelled in architecture and sculpture. The Gopurams (frontal towers) of the South Indian temples are deservedly famous. They are massive yet beautiful and far surpass the temples in the rest of

India. The sculptures in the famous temples at Chidambaram and Madurai and Rameswaram as well as the comparatively unknown temples at Dadikinlu and Kailasapuram are very remarkable. The sculpture of Nataraja in many temples in Tamil Nad is one of the marvels of the world. The rural paintings at Sittanna Vasal and Tanjore and in Travancore are of great beauty but on the whole the excellence achieved by Tamils in painting is not of as high order as in the other fine arts.

CHAPTER II

The Development of Fine Arts in Madras City

(By Dewan Bahadur K. S. Ramaswami Sastry)

INTRODUCTORY

The rise and consolidation of a set of detached villages on the eastern seaboard of India into the great metropolitan city of Madras form one of the romances of modern times. An endeavour will be made here to describe and evaluate the growth of Art in the city of Madras during the last three hundred years. As J. J. Wheeler says in his interesting work "Madras in the olden Time" (1640—1748) published in 1869 "Old Madras! What a multitude of associations are called up by the simple words! What curious pictures of the past flash before our eyes Members of council rode about in bullock bandies and the guards of the President were armed with bows and arrows, swords and shields... gentlemen wore large house, preposterous breaches and hats with conical crowns and bunches of feathers....." Let us try to lift the curtain of the past and have a peep into the many-sided artistic changes in Madras since its humble birth.

The humble and lowly origin of this proud city may be gauged by the want of knowledge even about the origin of its name Madras. The Tamil name Chennapatnam came from the petty chieftain Chennappa Naick whose son gave the grant of the site of Fort St. George. The grant was to open "a factory in or near

Madraspatam." Madraspatam was probably a little to the north of the granted site Chennapatnam. It is so shown in Dr. Fryers's plan which was published in 1698 after his visit here in 1673. Both names applied to the proud city today, and of the two names, the more famous is Madras. One unproved theory derives the name Madras from the Christian fisherman Madrasan by name who was the headman of the fisherman's kuppam (hamlet) where the factory was built afterwards. Messers. Yule and Burnell derive the name Madras from the Hindustani word Madrasa (a college). But Col. Love rejects this explanation because it is improbable that such a structure with such a name could have arisen under Vijayanagar rule. The derivation from Nanda Rajya (benighted kingdom) belongs as Mr. Love says to the category of *post hoc non propter hoc* etymologies. The derivation from *Madre De Deus* (Mother-God) is equally forcible, because there is no proof of the founding of a church at Madras before 1640 by the Portugese of San Thome. Col. Love guesses that the name may have come from some local ruler named Mada Razu. Another theory is that the name came from that of the rich portugese merchant named Madra. Thus the matter is involved in mystery but it is pleasant to guess that after all in some way or other, the word might be connected with an ancient and lovely word which is common to all languages and which means 'Mother.'

GENERAL OBSERVATIONS ON INDIAN ART

If we wish to understand and evaluate the trends in Art during the last three centuries in Madras, we can do so aright only if we understand the fundamental principles of Indian Art in general. Of all the basic Indian ideas on Art, perhaps the most basic idea is the

unity of God and Man and Nature. Laurence Binyan says, "An opposition between Man and Nature has been ingrained in western thought. It is the achievements, the desires, the glory and suffering of Man that have held the central place in Western Art But in China and Japan, as in India, we find no barrier set up between the life of man and the life of the rest of God's creatures ... not the glory of the naked human forms, to western Art is the noblest and most expressive of symbols; not the proud and conscious assertion of human personality; but instead of these, all thoughts that lead us out from ourselves into the universal life, hints of the infinite, whispers from secret sources—mountains, waters, mists, flowering trees, whatever tells of flowers and presences mightier than ourselves; these are the themes dwelt upon cherished and preferred. Art, is due to a desire to utter and express passionate emotion which is evoked by beauty. It is not a mere mimicry or a mere photograph. It is a creative representation of nature or a creative transcendence of Nature. It is creation as well as recreation. Its aim is joy and not mere pleasure. It "makes straight in the desert a highway for our God."

Other great traits of Indian Art are its spirituality and its preference of creativeness to mere imitation. The Artist should not and could not even if he would, compete with Nature. Nature has the widest canvas possible and has a wonderful proportion of perspectives and a peerless variety of colours. Artists who paint on a few square feet of cloth stretched on an easel and who have only a limited repertory of tints and have to resort to futile tricks to give an impression of background and foreground and a visualisation of solidity and depth can never hope to attain even a petty fraction

of Nature's boundless and veriegated achievements. What the soul of man craves from an artist is to paint the soul and its interpretations of life and its imaginations of super life. It does not want a mere imitative representation of nature. If that is the desideratum colour photography would be a supreme art and a photograph would be the best picture. The true artist is a *maker* of things and not a mere imitative producer of accurate pictures of things. The world of reality is not the mere world of fact, the mere phenomenal world which we see and hear and smell and touch and taste. We pine for "that fair Beauty which no eye can see and that sweet music which no ear can measure". Art must have her feet on the Earth but her head in Heaven.

Madras in common with the rest of India and India in common with the rest of the world have not escaped the vulgarisation of Art owing to the increasing worship of mammon and the increasing admiration of science. Shelley said on one occasion: "Poetry and the principle of self are God and Mammon of this world" Benjamin Kidd has pointed out in his *Social Evolution* that the fund of altruism in a community is the surest guarantee of its culture and civilisation. Any one who reads the signs of the times in Madras can easily see there Mammon counts more than God in an increasing measure and how the fund of altruism is steadily getting less and less.

Science in its own way has contributed to the same untoward result. The new born wonder at the mechanical laws governing things have killed themselves. Lawrence Binyan says in his excellent work on *Painting in the Far East* "Setting out to conquer the material

world, to master its secrets and harness its energies to our uses, we have given our devotion to science ; but in the end Science has humbled us ". It has killed our reverence and has not sustained our hope in the destiny of Man or of the Universe.

Further, in a commercial and irreligious age, the higher and rarer forms of Art seem bound to suffer. The art imitative of nature is preferred today to the higher imaginative and mystical and spiritual art which is prophetic in its voice and which brings to us the message of God. The fact is that true beauty is a product of health holiness and is an elusive quality which vanishes if it is avidly and grimly pursued.

Equally disastrous has been the effect of Democracy on Art, whatever have been its beneficial effects on social and economic and political life by way of setting right ancient wrongs. There is increasing vulgarisation of Art because of the combinations of low aims and wide publicity. The patronage of princes and nobles has gone and the patronage of the public has come. Beauty is becoming increasingly that which hits the uninformed and fluctuating popular taste. Industriousness and mechanisation have overflowed the boundaries of industry and have entered the precincts of the industrial arts and of the useful arts and of the decorative arts and have invaded even the *sanctum sanctorum* of the fine arts.

There have been other deadly and destructive influences in operation here as in the west. In art as in life there is all over the world a revolt against the tradition and a proneness to chaotic and uncontrolled individualism and license. Tradition is the jewel-casket

containing the jewels of past artistic experiences. We must assimilate and then surpass them. But the tendency today is to ignore or break them, a break away from them altogether. Mr. C. M. Villiers says well, "To understand and appreciate any phase of Eastern art, its underlying symbolism must be always kept in view".

THE ART OF TOWN-PLANNING

The Art of town-planning is the mother art and without it the arts including fine arts and useful arts, cannot thrive and attain perfection. The ancient Indian cities grew around great temples and were better planned than modern cities about which Professor Radha Kamal Mookherjee says well: "A planless muddle of factories, warehouses, railways and slums has led to terrible congestion". He says with equal justice and clarity of perception, "The value of Indian domestic and communal ideas and traditions, which have found their expression in our architecture and city development is seen at their best in South India".

The ancient cities of India were not only temple cities but were also garden cities. The modern sight of rows of constructions of brick and mortar, interspersed with crowded and insanitary slum dwellings in thatch, was unknown before. India must not lose her love of gardens and avenues, especially because she is a tropical country. The planting of gardens and avenues has always been considered a pious and meritorious act in India. It is a matter for congratulation that Madras, unlike Bombay and Calcutta, has grown up as a garden city, though this was due more to historic accidents than to conscious planning.

Another note-worthy fact is that a fine combination of utility and beauty was achieved in rural and urban town-planning in South India, though even there the Malabar ideal of garden houses is finer than the East coast ideal of street houses. Every street has its avenue trees which provide shade and flowers and fruits. Every house has a flower-garden. It has got also a vegetable garden which receives and renders innocuous the sewerage of the house. Every town and every village had to construct board streets for the sake of the car procession. The temple is the centre of the village or of the town suburb and influenced the life of each house so as to make it a small temple. There was no lack of public tanks and flower-gardens.

But Madras, on the whole, is luckier than Bombay and Calcutta. The Imperial Gazeteer of India (Provincial Series, Madras) says: "In Madras, if we except the sea on the East, there are none of the natural obstacles as are in Calcutta and Bombay". The sea, instead of being a gaoler, is a gentle guardian angel. The city is a cluster of villages which have been drawn towards the central scene of Fort. St. George so as to form a solar system. Professor Geddes says in his work on *Cities In Evolution* there is no need to convert Madras from a poleo-technic city into a Neo-technic city. It has evolved from a military station into a neo-technic city by a stroke of luck. The newest suburb viz. Thyagarayanagar has sprung up on the site on the old Mylapore lake. The city is capable of considerable expansion westwards and to a less extent northwards and southwards and is a vigorous tree throwing out new branches crowned with new and lovely flowers and fruits. On the whole it is a garden city and its future industrialisation will not murder its character of a garden city.

But the people must be properly imbued with a sense of the beautiful if the city is to maintain its individuality and beauty. As F. S. Marvin says well. "Garden cities would quickly turn to slums again if the people living in them had not the desire to keep them beautiful and the knowledge of how to do it". Already slums have showed their heads in many places in our beautiful city. Some of them are industrial slums but most of them are mere social slums which are due to poverty and ignorance and which can be mended by the help of the educated and the well-to-do classes. The clearing of the slums has been taken up of late by private effort as well as by the activity of the Madras Corporation, because the civic sense is growing keener day by day. The Government has been most keen and eager and sympathetic in this direction. There is thus a fair prospect of Madras being rid of her slums in the near future.

The history of Madras and its suburbs is dealt with by others in this Volume. It may, however, be stated here that the villages of Mylapore and Triplicane and Tiruvottiyur were of hoary antiquity and were well-known before the Rajah of Chandragiri ceded the territory on which Fort. St. George was to arise to the East India Company. Mylapore was famous before the birth of Christ and was the nalli-arpha of Ptolemy. It is said that the ancient Mylapore was washed away by the sea. It used to be called Malliapore. It was the birth-place of the famous saint Tiruvalluvar who was the author of the world-renowned Tirukural. It is said that the apostle St. Thomas hid himself in a Mylapore to save himself from persecution and that he was found out and fled to St. Thomas Mount, where he was killed. His followers existed in South India from the fifth

century A. D. The Portugese built churches on both places. The original designation of fortified Portugese settlement was San Thome de Meliapor. Triplicane became in course of time the favourite suburb and many substantial residences bordered the Mount Road near the Government House. It was Nawab Neknam Khan who rented Triplicane to the English Captain for fifty pagodas per annum. In 1676 the king of Golconda confirmed the grant. It was Governor George Morton Pitt who in 1730 sent for spinners and weavers from Salem and Worriapaliam and induced them to settle at Madras as he wanted to develop the supply and export of calico. Adiappa Narayan who was the Governor's Dubash established the weaving village Chintadripettah. Muthialpettah (meaning pearl town) grew up as a suburb and is included in George Town. Near to it was the Pagadalpettah (coral town) the remnant of which is the Coral Merchant Street. These suburbs were so called as pearl merchants and coral merchants lived therein. Pedda Naik Pettah was called also Comerpettah (Kummar Pettah i.e., Potter's Pettai), Peddu Naik was the chief of the local Police. Peddu Naik Pettas contained many guarded houses. The other suburbs such as Teynampet. Royapettah, Kilpauk, Vepery, Purasawakam, Washermanpet, Tondiarpet, Royapuram, and Nungambakam, Egmore, Tiruvottiyaur with its suburb Kaladipettah (Colletpettah after Governor Joseph Collet who settled many weavers there) and quite recently Thyagarayanagar have gradually come into the urban picture of Madras. The Governor Elihy Yule (1687, 1702) got a renewal of the original lease from Nawab Zulfikar Khan along with Egmore, Purasawalkam and Royapuram. Nungambakam and Elunur (Egmore) are stated in a copper plate grant of the 11th century A. D. The famous temple at Tiruvottiyur is earlier than the

8th Century A. D. The famous saint Pattinathar attained salvation there and it contains a temple dedicated to him near the seashore.

THE ART OF ARCHITECTURE

The founding of the Fort St. George by Francis Day in 1639 though it may not have legendary associations like the founding of Rome reads like a chapter in a romance. Our main source of information is quite naturally H. D. Love's *Vestiges of Madras* (1640-1800) in four volumes. In 1699 Thomas Salmon described thus the fort which was built in 1640 and completed in 1643 by Francis Day and Andrew Cogan. "The fort is a regular square, about a hundred yards wide on each side, with four bastions, built with what they call iron stone (laterite), being of the colour of unwrought iron and very rough on the outside like honeycomb. There is no ditch about the fort, and the walls are arched and hollow within, so that I question if they are cannon proof". The Europeans lived in what was called the white Town which adjoined the Fort. It had three streets of the north and three streets of the south. The buildings therein were of brick, and several of them were two storeys high. The white Town was walled round and had several bastions and bulwarks to defend its walls. The sea and the river fortified two of its sides. On the north side of the Fort stood the Portugese Church, and to the Southward stood the English Church which is described by Thomas Salmon in 1699 as "a pretty elegant building and moderately large." To the northward and adjoining the White Town was the Black Town (happily christened as George town in 1906 on the occasion of the visit of His Majesty King Emperor George V when he was the Prince of Wales). In 1699 Thomas Salmon refers to the Fort St. George "it was

built in the form of a square and is better than a mile and a half in circumference being surrounded with a brick wall 17 feet thick, with bastions at proper distances" and that "it has also a river on the West and the sea on the East." Governor Thomas Pitt took up the fortification of Black Town in 1700 and completed it in seven years. Black Town stood on the area now occupied by the outer glacis of the Fort and the Law College and High Court Parks. The French destroyed it in 1746. When the English got back Madras in 1749 under the treaty of Aix-La-Chapelle, the Indians shifted to the New Black Town consisting of Muthialpettah which lay to the north of the old Black Town and of Peddanaikentpettah which lay to the West of the old Black Town. The new Black Town was also walled but the walls were pulled down in the middle of the 19th century, though portions of them still exist near the Royapuram Medical School (now Stanley Medical College) and north of old jail

Thomas Pitt's plan of Madras displays the Fort and the White Town with its southern portion containing Charles Street and Church Street and St. Thomas Street and its northern portion containing Choultry Street and Middle Gate Street and James Street and also the Town Hall, the Portugese Church, the Barracks, the Hospital the Mint, and the Carpenter's yard. In the Black Town were the English Burial Ground, the American Church, the Great Pagoda, and the Mosque. It may be mentioned also that in India Office there is a series of six views of Eastern Forts painted by Lambert and Scott about 1732. These comprise Fort St. George, Fort William, Bombay Castle, Tellicherry, Cape of Good Hope, and St. Helena. Neither Artist visited India. The East India Company bought them at 15 guineas per

picture. The picture of Fort St. George shows ships in front and houses and the fort at the back. In 1735 John Bowles made a print of the paintings. In 1736 Gerard Vandergucht engraved the paintings.

It would seem that much of the luck of Madras in being a garden city is due to the hobby of some of the early Governors of Madras in that direction. Governor Fitt wrote to his friend Samuel Onglay London on 23—1—1702 “My leisure time I generalls spend in gardening and planting” He took steps to embark, drain, and plant the hitherto marshy island. He made the fine double avenue known as the “Great Walk” across the Island so as to form a vista for the Company’s Garden House on the north bank of the Elambore (now called Egmore) River (North River) which flows into the Cooum² river. Though the rivers running through Madras have little beauty and less sanctity, yet Madras must be thankful to them for some amenities. Even the “Silvery Cooum” as it is called probably by way of raillery at its unsilveriness fills a place of its own in the amenities of Madras. It is called also the Poona-malle river and the Triplicane river, and probably Cooum is a contraction of Komalam or Komaleswaran. H. D Love’s *Vestiges of Madras* gives us much information about the many garden houses in Madras. For instance he refers to Niccolao Manucci’s Garden House, and “Elephant Garden” or Maria Bis’s Garden, which was north of it was taken on lease by the Company in 1675. The road running West from it was called Elephant Street, a name still preserved towards its Western end as Elephant Gate Road. Other Gardens and garden houses were the Inner Garden which contained the burial ground, the Outer Garden the Company’s old garden, the New Garden called also Garden House in

Peddanaikpettah (destroyed by the French in 1746), The Guava garden, Joshua Pereira's Garden, The Three Brothers Garden, the garden houses of Henry Brooke and Marriette's Garden near Amir Mahal near Royapettah (the residence of Prince of Arcot), two Mackay's gardens in Nungambakam (one of which was on the north side of the Mount Road near the Thousand Lights and the other further northwest of the Nungambakam Road) George Strattons garden house near the above, the Admiralty House in St. Thome, Ameer Bagh, (now Elphinston Hotel), Brodie Castle, Dunmore House, Luz House, Old Cottage etc. In 1699 the ancient residence in Charles Street on the river front, known as the Jearsey House, was purchased for the Company's use as a Calico 'Beating Godown' and Granary. It was near the site of the present office of the Accountant-General and belonged to Henry Greenhill and passed to Jearsey and then to Elihu Yale and others from whom the Government bought it for 1,400 pagodas. The Company's warehouses were mostly in the southern half of the white Town.

It may be mentioned here that Mr. George Morton Pitt who was the Governor of Madras erected the South Sea gate colonnade, an avenue of four rows of pillars covered with terraced roof, which formed a sheltered approach from the Sea Gate to the Fort Square. The sea was very near the walls of Fort St. George then and the eastern gate of the Fort - the sea gate - opened directly into the sea. The colonnade consisted of thirtytwo columns of black Pallavaram greiss. The French carried it off in 1746 to adorn Pondicherry. After the fall of Pondicherry, the English brought them back and reerected in their original position. In the 19th century the colonnade was converted into a

covered building by walling up the spaces between the pillars. Later on the building was used for the Government Press and Record Room. In 1910 it was dismantled to make room for the new Legislative Council Chamber in the construction of which the best preserved of the columns were incorporated

I may refer here to the construction of the Government House. It is said that the first Government House which was originally the Governor's official residence, was a citadel within an inner retrenchment and had a dome roof. H. D Love says in his *List of Pictures in Government House*: "It probably covered part of the area occupied by the present Secretariat". The garden of the old Garden House which was occupied by the Governors after the earliest Garden House in the old Black Town was abandoned, was where the Medical College now stands and the Garden House itself was where the General Hospital exists to-day. After it was destroyed by the French in 1746 to 1749 a new Garden House called the Company's Garden House was bought in 1753 from Mrs. Luis de Madeiros and has been the gubernatorial residence at Madras. In 1758 Lally occupied it during the French attack on Madras. It was damaged then. It was rebuilt in 1762 and had a park of 70 acres. A third storey was constructed in 1860. Its architecture is that of a Greek temple of the Doric variety of structure. The Banqueting Hall is one of the buildings in Madras and was built by Goloinham in 1803 at an outlay of 74,000 pagodas as a memorial of Plassey and Seringapatam during the governorship of Lord Clive who was the son of the famous Lord Clive.

Reference may be made to a few other public buildings which have grown up in Madras. The earliest

Hospital was kept on Cogan's house in 1664 to treat sick soldiers. In 1688 a double-storeyed house near the Church was used for that purpose, and later yet a hired house in James Street was so used. There was a garden in the place where the Medical College and the General Hospital are now situated. A special mention should be made of the Chepauk Palace. The Nawab Muhammad Ali, Wallajah wanted to build a palace in Madras and wrote to Mr. Palk who was then the Governor of Fort St. George. "Besides the Fort of Madras, in such times I knew no other place of security." A site 18,000 square yards in area was thereupon granted to him. The Chepauk (Chepauk means a lonely village) was built by him in two blocks—the southern called Kalasa Mahal consisting of two floors and the northern building which consisted of one floor and consisted of Humayaun Mahal and Dewankhana. These stately and spacious buildings were in the Saracenic style and have got small and big domes peculiar to that style of architecture. On the death of the last Nawab in 1855 the buildings were acquired by the Government. The Southern Building housed the P. W. D. Secretariat as well as the College of Engineering till the College was recently shifted to Guindy. The Northern building is used as the office of the Board of Revenue. The Marina which is itself one of the charms of Madras and has no parallel in India and which is said to have been made after the model of the Marina in Palarmo in Cicily—has got also other beautiful public buildings such as the Presidency College, the Aquarium, Queen Mary's College etc. Among these must be mentioned prominently the new and spacious and beautiful University Buildings and the University Examination Hall. The former houses the University Library, the University Research Department and the University Office and was built at a cost of 11 lakhs of

rupees. The building contains also the Government Oriental Manuscripts Library. Other prominent public buildings in Madras are the Accountant General's Office, the Government Secretariat Buildings, the Victory Memorial, the High Court with the Light House in it and the Law College and the Imperial Bank and other Banks and the General Post Office and the Customs House and the Museum along with the theatre and the Connemara Public Library (which formed the old Pantheon) and the Victoria Technical Institute and the Old College (which was used as the college of Junior Civil servants who had to study the local laws and languages and where the office of the Director of Public Instruction is now located), the Central Station (M. S. M. Rly.), and the General Hospital and Moore Market and the Victoria Public Hall and the Ripon Buildings and the Egmore Railway Station. The Accountant General's Office was formerly the office of the Board of Revenue and was originally the Admiralty House which was the Governor's Town Residence and was used during Lord Clive's time and later for the celebration of State functions till the present Banqueting Hall was built in 1803. The Admiral used to have his suburban residence in San Thome and that building also is known as the Admiralty House and is the property of the Maharajah of Vizianagaram.

Styles of Dravidian Architecture are represented by the gopuras of city temples, Elements of this architecture combined with the Indo-Saracenic style are noticeable in the new University Buildings on the Marina. One of these has its distinctive characteristics and has itself been undergoing a silent evolution in the course of the centuries. In Madras City we have examples of many of these styles. The Dravidian style contains a small

interior sanctuary with a storeyed pyramidal tower, preceded by an enclosed porch, and accompanied by pillared halls and gopuras or elaborate pyramidal gateways to the enclosures, the gopuras being full of rich sculptured ornament. The Indo-Saracenic style consists of the pointed horseshoe or keel-shaped arch, and bulbous dome, and arcades, and ornament in arabesque. The Muslim design is noteworthy for its felling for pure outline as distinguished from the Hindu plastic treatment of surfaces. The pointed arch of Saracen builders was taken from the Indians and was adopted because it was the architectural symbol of hands joined in prayer and showed that all things converged towards one. The Gothic spire of Christian Churches also was symbolical of such aspiration.

Turning to the sacred buildings in Madras, I have referred to the famous temples at Mylapore and Triplicane and Tiruvottiyur. The old Kapaleeswara temple at Mylapore belonged to the first century A. D. and seems to have been near the Mylapore beach and to have been overwhelmed by the sea or to have become dilapidated. The present temple which is further inland is a comparatively modern construction. There is a temple dedicated to Tiruvalluvar in Mylapore. The Triplicane temple belongs to the 8th century A. D. and belongs to the Pallava period and contains a Pallava inscription as well as fragments of Chola and Pandya records and a few Vijayanagar inscriptions. Mr. Love says in his *Vestiges of Madras* that there was in the site of the present High Court a temple which was built in Black Town and was dedicated to Chenna Kesava Perumal and which was demolished in 1757 owing to military exigencies. Two temples were built in Peddanaickpettah—one dedicated to Chenna Kesava Perumal and the other to Mallike-

swarar. There are also the Mallikeswara temple at the northern end of Muthialpettah as well as the Ekambareswara Temple built by Alangatha Pillai who was the chief merchant of the company and died in 1695, Permal temple in Peddanaickanpet, Karaneswarar temple etc. There are also many mosques in Madras, the most famous of which is the Big Mosque in Triplicane. At one time the Government managed the temples out of revenues got from endowment of land and from a tax on imports and exports paid voluntarily along with the customs dues. The custom had long prevailed in Madras of levying duties on merchandise for the maintenance of the Black Town Temple and Mosque. Under this system the Hindu and Muslim communities each contributed towards the upkeep of the other's principal places of worship. If this spirit of fellowship and good-will were to prevail, there would be no Hindu-Muslim problem at all. In 1707, however, Moghul and Patan merchants refused to pay monies to the temple. Governor Pitt ordered the same to be paid because such a spirit of non-cooperation might eventually result in non-payment of the Company's customs dues. He said: "Give them an inch and they take an ell". In 1712, there was objection raised again, and Patan merchants deserted Fort St. George for San Thome. In 1716 the Government gave way and consented to the duty of 25% cash per pagoda being donated by them to the mosque. A few years later, in Governor Collett's time some Patan merchants from Bengal agreed to settle in Madras, if they were exempted from duty to Pagoda or mosque, and they got a deed to that effect.

Among the Churches mention may be made of the Luz Church whose inscribed foundation stone built into its southern wall bears 1516 as its date; St. Thomas

Cathedral in which lie the remains of the apostle St. Thomas and which contains a series of memorials or Portugese pioneers beginning with 1557, though the new cathedral now in existence was consecrated only on 10th May 1896, two other churches in San Thome one of which bears 1635 as the date of its construction and St. Mary's Church in the Fort which is the oldest Protestant Church in India and was consecrated in 1680. The Armenian Church at the end of the Armenian Street belongs to the seventeenth century. The Anglican Street, George's Cathedral in Mount Road, and St. Andrew's Kirk in Egmore may also be mentioned here.

It is not possible to go here into details about other buildings in Madras. But it may be stated that Madras has specialised in a style of building which combines elegance and comfort. What is called "Madras Terrace" is well-known. It is only now that fero-concrete work is superseding it. Madras plastering also is famous. Mrs. Kindersley said in 1777, "What gives the greatest elegance to the houses (in Madras) is a material peculiar to the place: it is a cement or plaster called *chunnam* made of the shells of a very large species of oysters found on this coast; these shells when burnt, pounded and mixed with water, form the strongest cement imaginable; if it is to be used as a plaster, they mix it with whites of eggs, milk, and some other ingredients; when dry it is as hard and very near as beautiful as marble".

But it must be said that of late there has been much deterioration in the artistic construction of public as well as private buildings in Madras, judging from the point of view of the beautiful art of architecture.

Dudley Harbron says in *Amphion* about the west in the nineteenth century "The repetition of a cheap house in a dingy street side by side for miles was a variety of torture invented by the inhabitants". He says further "The philosophy of civilisation has aimed at stability at the expense of originality". But now even stability seems to be bidding us adieu. We have got to-day an amorphous mixture of styles. Nay, the latest architectural craze is to make a building look like a large number of deal wood boxes placed one by another and one upon another! The old skill in carving ornamental stone pillars culminating in floral designs seems to be no longer wanted. Curves seem to be taboo. We have oceans of straight lines unrelieved by an iota of curvature or ornamentation. The race of the old master builders (Sthapathis) is almost extinct. The *Manāi Sastras* (Silpasastras) are almost forgotten. The ubiquitous Maistre is an expert in the art of construction of cheap and ugly buildings constructed in an odd medley of styles!

It is here that the public has to be in a state of perpetual vigilance. William Ellis says well in his work on *The Pleasure of Architecture*, "Translated into terms of civics and the humane arts, the underemployment of the good and the over-employment of the bad means that we, the unfortunate public, are going to endure yet a fresh crop of ugly and ridiculous buildings, not to speak of functionally disastrous towns". What John Summerson says of London is equally true of other towns. "London is being rebuilt but not as we are all painfully aware, in the interest of order or magnificence". Mr. E. B. Havell has rightly protested against making architecture a bye-study in mechanical engineering and urged that it is not a mere profession or a business or

an amusement or a fashion but is or must be a living and noble art. He says "It is really the modern Anglo-Indian buildings designed according to the archaeological rules of the paper architect—often ignoring conditions of climate, site, local materials and local craftsmanship which are deadly in their monotony and lack all the essentials of real architecture.

The only silver lining in the cloud is that even to-day the architects and masons who take part in temple construction are loyal to the eminent traditions and *motifs* to a considerable extent. But there is a danger to-day of a dilution of styles here also. The desire for ampler room-space and better ventilation is commendable but there can be no excuse for odd mixture of styles whether the old type of materials or a new type of materials be used. It is to be hoped that a renaissance movement in the art of Architecture will right our many defects and deficiencies today.

I may refer here to a few other interesting architectural features of Madras. Among the bridges in Madras may be stated the Armenian Gate Bridge which was noted in Pitts' map and was the oldest bridge in Madras, having come into existence prior to 1677, the Egmore Bridge (now called St. Mary's Bridge) which came into existence soon after 1703, the Island Bridge which was built in 1705 to connect the Fort and the Island, Triplicane Bridge which joined the Island with Triplicane and whose side is now occupied by St. George's Bridge (Government House, Bridge), Anderson or College Bridge, Hamilton Bridge (now known as Barber's Bridge), Benfield's Bridge, Commander-in-Chief's Bridge, Elphinston Bridge in Adyar, Garden House Bridge joining the Island with Peddanaickpettah, Haris Bridge, etc.

Mention may also be made about the fountains in Madras. There is a fountain south of the Victoria Hall. Another is at the junction of the Police Commissioner's Road and the Pantheon Road. A third is at the south west approach of the Government House Bridge on the Mount Road. A fourth is at the junction of the Beach Road and Edward Elliot Road. It is this last fountain that has been charmingly lit up by coloured electric lights for a few months past. But Madras is far behind Mysore in the matter of public fountains.

THE ART OF SCULPTURE AND PAINTING

Sculpture is an art which requires the power of responsiveness to form in three dimensions. That is why it is more difficult than the arts which require the power of responsiveness to form in two dimensions. A sculptor has to use form in its spatical fulness and must fashion the sculpture in his mind before he can fashion it out of his materiel. He has got a difficult medium of expression. His material is generally of a hard and untraceable character. But there is a great difference between soft clay and hard rock as sculptural media. Carved sculpture has been got also from wood, stone, plaster, concrete and metals. Out of the sculptor's media is more difficult to get subtle nuances of subject and spirit in granite than in any other material. Clay can be handled easily and moulds can be cast in plaster or in bronze which could reproduce every nuance of the sculptor's touch. "As Kineton Parke says: It is the artist's privilege that he can turn all the dictations of material and place into advantages". The sculptor generally prefers marble, because its durability is an enticement and its hardness is a challenge. Out of his various instruments the hammer and the mallet are the

most important and contrive to be the primitive instruments which they were before. The modern western sculptor uses also steel chisel and the electric drill.

Indian sculpture has been one of the glories of India and its achievements are found all over the land from the most ancient to the most modern times. The Indian artist does not aim at the perfect beauty of the human body as the Greek artist did. He has always aimed at seeking to express the divine in and through the human, by means of his moulding and plastic touch. In western art the attempt is to hew out a form out of a shapless block of stone etc. In India it looks as if marble or wood were kneaded and moulded into form in response to the artist's inner vision. To give a graded relief the artist uses chiselled jewellery which clings to the body and yet stands out against the body. The Indian artist does not emphasise any single part of the sculpture over and above the rest.

The ancient skill in iconography was handed down from father to son. Though it is not utterly lost, it is ebbing away because of scantiness of encouragement. As the religious spirit becomes less and less and the passion for worship of images becomes thinner and thinner, the danger to art will be more and more.

Portrait sculpture also was an ancient art in our country, though Sukraniti (IV, 4, 76) discourages the making of the likenesses of mortals. In many of our temples we have the sculptured figures of kings. These figures are mostly effigies and reproduce the contemporary costume but as representations of the originals they are types rather than clearly individualised figures. We find also the figures of those who gave endowments to temples, and the heroes who lost their lives in battle

to save their country and the *satis* (virtuous women) who gave up their life in the excess of their love for their husbands.

The various statues in Madras are, by themselves, a special study. We may mention the bronze statue of Queen Victoria (1887) in Chepauk Park, near the Senate House, the statue of the King-Empror Edward VII in front of the Government House, the statue of King-Emperor George V 1914 at the Pachayappa Corner, the statue of Lord Cornwallis in marble in the Connemara Library, the statue of Brigadier-General Neill (1860) which was in the Mount Road before and has as the result of popular demand been shifted to the Museum, the equestrian statue of the noble and beloved Governor Sir Thomas Munro in the Mount Road, the white marble statue in the Presideney College of E.B. Powell (the first Principal of the Presidency Cellege and Director of Public Instruction) and of Dr. William Miller (1901) at Esplanade. The statues of Sir T. Muthuswamy Iyer and Sir V. Bhashyam Iyengar in the High Court, the statues of Mr. Gokhale and Sir S. Subramania Iyer and Mr. V. Krishnaswamy Iyer (1911) and Sir Lakshmana-swami Mudaliar in the Senate House are other interesting relics.

MADRAS AND THE ART OF PAINTING

Indian painting, like other Indian Arts, has had its own ideals and objectives and methods. The European painter gets his effects by juxtapositions of light and shade and colour but the Indian painter does so by the significance of definite lines. The former has specially excelled in landscape painting. India is taking to it now more than before. It is not appropriate to go here into the schools of Indian Painting or into the ideals of the

painter's art in India. Suffice it to say that painting is an ancient Art in India and that many varieties of the Art had been known and practised in India. Vatsyayana states the six limbs of painting to be Rupabheda (the knowledge of the diversity of forms), Pramanam (correct measure), Bhava (aesthetic feeling), Lavanya Yojanam (brightness and grace), Sadrisyam (likeness), and Varnika bhagya (artistic use of tints). In the field of painting, the two modern schools in the Madras Presidency are the Ravi Varma School in Trivandrum and the Rama Rao School in Rajahmundry. Ravi Varma was indebted to the western school of oil painting and learnt his first lessons from the English artist Theodore Johnson who went to Trivandrum to paint the portraits of the Maharajah and the members of his family. He excelled in portraits as well as puranic pictures and won Lord Hobert's Gold Medal at the Madras Fine Arts Exhibition in 1874. Assisted by his brother he painted Sir Arthur Havelock and that painting is now in the Banqueting Hall (now called Rajaji Hall).

Portrait painting and landscape painting are new fields in which Indian painting must work here after. A portrait depends for its success upon its similarity to the sitter. Its accuracy is thus as important an element as its attractiveness. It must be a satisfactory and realistic likeness of the person painted. In the case of landscape painting also, there must be a loving study of nature and a realistic representation of her many-sided loveliness. Indian Painting had achieved great things in North India in other directions but there are yet new victories awaiting the painter's art.

H. D. Love's book *List of Portraits in Government House* gives us interesting information about the many

excellent portraits in the former gubernatorial residence. The oldest portraits there are those of King George III and Queen Charlotte. It is strange to learn that in the letter sent on 6—2—1708 by King George III when sending some pictures to the Nawab, the king is described as “George III, by the Grace of God, King of Great Britain, France and Ireland.” Most of the portraits are full-length and life-size and are 8 feet by 4 feet, while some are three quarter length and life-size and are 4 feet by 3 feet. The pictures are those of several former Governors and Viceroys and Commanders-in-chief. We find among the pictures there the pictures of Major Lawrence and Nawab Wallajah as well as the emblazoned mouldings of the royal arms and the emblems of the East India Company. A special interest attaches to the excellent painting of the Duke of Buckingham and Chandos in 1880. It was painted by the famous Travancore artist Ravi Varma and the expenses of the painting were met by public subscriptions. Though it is comparatively a recent art, photography in Madras has become very popular and is associated with almost every function. Photography and oil painting have become the fashion in modern Madras.

MADRAS AND THE ARTS OF LITERATURE AND DRAMA

Among the ancient achievements of Madras in the field of literature must be mentioned the works that came into existence in Mylapore which was a civilised and distinguished town long ago. It was the birth-place of Tirukural which is one of the classics of the world. It is said also that Mylainathar wrote there a great commentary on the famous Tamil Grammar Nannool.

The renowned Mohamedan Scholar and poet Masthan Sahib wrote his poems there.

A passing mention may be made of the high achievements of English journalism in the Madras City. The growth of unity and modernity and patriotism in the province is due in the main to the radiation of news and views from the city through the *Hindu*, the *Madras Mail* and the *Indian Express* among the Dailies and through various weeklies and fortnightlies and monthlies, like *Wealth and Welfare*, by magazines like *Indian Review*, *Vedanta Kesari* etc. *The Hindu* has achieved a high and admirable level of excellence in all directions and commands the respect of the Government and the people and has been the effect as well as the cause of the new surge of patriotism in the land. Among purely literary works in English should be mentioned Mr. K. S. Venkataramani's excellent essays and novels which describe various aspects of Madras rural and urban life in a most attractive style and the humorous short stories and essays by Mr. S.V.V. (S.V. Vijiaraghavachariar) who is a master of bright and playful humour and satire.

The most noteworthy of features in the development of literature and drama in the local languages in Madras in recent times are the rise of journalistic prose and the rise of dramas and novels and short stories. The role played by *Swadesamitran* (a Tamil daily) for six decades and by *Dinamani* and *Dinathanthi* and various other Tamil dailies and by monthlies the *Ramakrishna Vijayam*, *Jagan Mohini* etc. and by the *Andhra Patrika* (a Telugu daily) and *Andhra Prabha* (a Telugu daily) and by various other Telugu dailies and other papers is noteworthy. The *Ananda Vikatan*, a bright Tamil

weekly, has recaptured the note of humour and brought it into the field of journalism and has slowly perfected the short story as a literary form. The *Kalaimagal* has brought in the note of combined ancient and modern knowledge and scholarship, *Kumudam* and *Amudasurabhi*.

But the most outstanding fact in the realm of literary work in Madras is the peerless work done by Mahamahopadhyaya V. Swaminatha Iyer. He has spent a long life time in the service of the ancient Tamil Muse and has published the great Tamil classics which till his time were sealed books to the world at large. Prominent and special mention should be made also of the wonderful songs of patriotism and Swaraj written by the late poets and patriots Subramania Bharati and Desika Vinayakam Pillai and by the poets Ramalingam Pillai, Bharatidasan and others.

A special mention must be made here of the great work done by the Suguna Vilasa Sabha in the city of Madras by way of uplift and purification of the stage during the last forty years. Rao Bahadur P. Sambanda Mudaliar is a land-mark in South Indian dramaturgy and has done work of high quality both as an author and as an actor. The Telugu stage also has achieved many notable triumphs in Madras. Vaduvur Duraisami Iyengar, V. M. Kothanayaki Ammal, Guhapriyai Ammal, Anuttoma Lakshmi and others have done much admirable work in the field of Tamil fiction. The well-known editor of *Ananda Vikatan* (the late Mr. R. Krishnamurti who wrote under the literary name Kalki) gave a new turn to both the short story and the novel proper by linking it to artistic skill and patriotic fervour.

The cinema and the radio have come like conquering heroes in recent times and have taken the public

mind by storm. It remains to be seen whether they will steamroller and mecadamise art, or will, in their turn, submit to the enchantments of the enchantress. To-day the Cinema artists are wildly exploring all life – Puranic, historical, social – to provide stunts and thrills. The plethora of songs which harmed the Tamil stage seems to persist in the Tamil Cinema also. Impossible and outlandish love scenes abound and almost rival the impossible and outlandish scenes of stunt fights. The Radio appeals only to the ear and has to charm by variety—a shower of many-coloured sparks—and is hence vitiated by a restless and often futile hunt after variety. What will happen when television arrives no one can foresee.

The Art of Music and Dancing

The greatness of the Carnatic system of music lies in its purity of type, in its excellence in Alapana (musical improvisation) and gamahas (graces), and in its vital touch with devotion. Hindus have always been a musical people and South India has been specially devoted to music. The *Veena* and the *Thambura* have been specially prized in India. Melody is the soul of Indian music and though harmony can be introduced within strict limits in India, it can and must never displace melody and it cannot be of the western type at any time. The great modern masters of South Indian music—Thyagaraja and Muthuswami Dikshitar—and Shyama Sastri—Paidala Gurumurthi Sastri who lived in the 18th century and Veena Kuppur who lived in Madras in the 19th century—were outstanding figures in the realm of South Indian Music. The Temple Music always continued unbroken through the ages, especially through the Nagaswaram.

Madras city has done signal service to the cause of South Indian Music by its discerning patronage of the great masters of Carnatic music through the medium of many musical sabhas including the Music Academy, the Fine Arts Society etc. The musicians also are beginning to organise themselves and the Vainika Gayaka Mahasamajam, and the Thyagaraja Vidwath Samajam are pioneer organisations in that direction.

A special mention should be made of the splendid pioneering work of Krishna Bhagavathar in the field of the Harikatha in Tamil. The Harikatha is a wonderful blend of scholarship and dramatic narrative and high class music and combines the finest and most powerful objectives of the literary art (love and humour and pathos and devotion). It was discovered and refined as an artistic instrument in Maharashtra but Krishna Bhagavathar and following him the late Panchapakesa Bhagavathar of Tiruppayanam and the late Chidambara Bhagavathar of Mangudi and others refined it still further and filled its rifts with ore till it became most popular and most educative. Many ladies have taken to it of late and among them the name of Gayanapatu Keerthanapatu Sangeetha Ratnam C. S. Saraswati Bai stands unique because of her marvellous music and excellent exposition.

. The Indian Art of Dance was not mere wonderful footwork or poetry of graceful and rhythmic movement. It added to the above the elements of interpretative eyes and eyebrows and interpretative head and neck movements and finger gestures. The intellectual and emotional elements in dance have had a special development, and the art was kept from degenerating into a sensuous or voluptuous appeal by its being linked to

religion. The themes of Sri Krishna and Sri Subramania and Sri Nataraja were introduced to brighten and purify the art

The art of Dance (Bharata Natyam) has had a chequered career in India. It was idealised and idolised in that great scripture of Aesthetics—Bharata's Natya Sastra—as the pastime of the gods and as the remover of all sorrows and the giver of all happiness. No festivity or festival was deemed complete without it, and it was as much at home in the place as in the temple and as popular in the village as in the town. During the last few centuries it went into the exclusive keeping of courtesans and the social reform movements of the 19th century began to ban it. The result was that the art suffered while there was not much resultant elevation of public morality. Of late, a new movement has come in which bids fair to improve the morale of the community which had devoted itself to the art of dance, and at the same time an artistic surge has brought the art of Bharata Natyam into favour once again. Nay, the swing of the pendulum is in the direction of teaching the art of dance to girls in the schools, and respectable women look upon the art with favour, while some of them and especially Srimathi Rukmani Devi have even taken to the practice of the art and achieved signal and even superb success in it. She has established at Adyar a great art centre called Kalakshetra. The credit of achieving such elevation of the art is solely due to the City of Madras in recent years.

THE DECORATIVE AND INDUSTRIAL ARTS

From time immemorial the rich productions of India had been eagerly desired by the civilised world. India's cottons, spices, perfumes and jewels were

welcome everywhere. Even more than the rare natural products of India were the production of India's skill in industrial art. There was hardly any production of nature which was not subjected to the deft moulding and transforming skill of the Indian fingers. It is not possible to deal here in detail with the achievements of Indian decorative and industrial art but an indication can be given of its beauty and its many-sidedness.

We must keep separately in our minds the industries of Madras and the industrial arts of Madras. The industries of a country look only to the economic side of things and aim at the self-enrichment of a nation through the inevitable and calculated impoverishment of others. Madras being the most important centre of commerce between South India and Europe, grew perforce into an industrial city, though lacking coal and iron in it or near it and though it had no natural harbour. Human ingenuity has created an artificial harbour by constructing two walls of concrete projecting into the sea and also established iron and steel-rolling mills in the Presidency. A department of Industries is now actively at work. There are many tanneries, textile mills, printing presses, railway workshops etc. in Madras. The Indian Aluminium industry was begun in Madras in 1898. There is a pencil factory at Washermanpet and match factories in Tondiarpet and Tiruvottiyur. We have got a glass factory at Tondiarpet, enamel works at Chetpet and a cycle factory at Ambathur. Mr Rajah D. Mawney has started a drug factory. Among the other industries must be mentioned the manufacture of brass and copper and german silver and eversilver vessels, of gold and silver ornaments, of jewellery, of galvanized buckets and tin cans, of iron safes and locks and steel trunks,

and of furniture and rattan work and kus kus and bamboo thattis and cane baskets and artificial flowers. There are also rice mills and beedi manufacturing firms. We have got also button manufacture, soap manufacture, manufacture of scented sticks, ink manufacture, paper manufacture, pottery manufacture etc. But in every industry there is much need of up to-date methods and better marketing facilities and elimination of middlemen if the industries are to attain real improvement and prosperity.

Industry passes into Industrial art only when utility is supplemented and sublimated by beauty. A sword can cut equally well whether it has a plain handle or an artistic handle. A cloth can hide nudity whether it is plain or embroidered. The Indian skill added beauty to utility. Sir George Birdwood says "Indian steel has been celebrated from the earliest antiquity and even the blades of Damascus, which maintained their pre-eminence even after the blades of Toledo became celebrated, were, in fact, of Indian steel". Around such utility was woven a fine texture of beauty. Swords and shields and helmets and armours were made beautiful by art. We find many examples of these in the Madras Museum. But the art which beautified arms and armour has died with the latter which now repose in museums as antiques or curiosities or are carried about in imposing processions. Among other achievements of Indian industrial art should be mentioned brass ware with silver encrustations, encrusting gold and silver wire on the surface of iron or bronze, the encrusting of precious stones on jade, the weaving of kincobs with gold or silver thread, etc. One of the finest examples of such artistic skill is to be found in Indian rugs and carpets. Sir George Birdwood

says, " The simplicity and felicity shown in putting the right amount of colour, the exact force of a pattern, suited to the position given them are wonderful and quite unapproachable in any European carpets of any time or country ".

Thus the Indian has excelled as much in the decorative arts and in the useful and industrial arts as in the fine arts. Even today arts and handicrafts occupy a larger place in the economic life of India than factories do. I have referred above to metal work, jewellery, wood work, ivory work, weaving of cotton and silk fabrics, embroidery, chintz, calico, shawl, carpet, lacquerware, pithwork, pottery, mat making, lapidary work, inlaid work etc. Two excellent examples of pith work are found in the Madras Museum. One of them is a wonderful representation of the Brihadeeswara temple at Tanjore. The pith work was done at Trichinopoly. I found also in the Madras Musuem some excellent and elaborate pieces of wood carving such as door pieces, pillars, ceiling pieces etc., brought from the house which was occupied by Count de Lally during the siege of Madras in 1758. In the School of Arts at Madras is to be found a collection of rare images in various metals, specimens of paintings with gold leaf work, tapestry work, etc, gathered from various portions of the Presidency.

Thus, on the whole, the growth of Art in Madras during the last three centuries has been unregulated and sporadic just like the growth of the city itself. The essential ideals of Indian Art have not been kept in mind and there has been an odd medley of styles in every direction. Art must come into its own in education before it can come into its own in life.

A ministry of Fine Arts and University Diplomas and Degrees in Fine Arts and public Art Gallery are indispensable if the future achievements of Art in our City are to be better than the past achievements. In these days of hurry and worry, Art alone can help us to preserve the sweetness of our souls. As R. G. coolingwood says well, "Art is the Community's medicine for the worst disease of the mind, the corruption of consciousness".

— (*The Principles of Art*)

BOOK IV
TAMIL POLITY

CHAPTER I

Tamil Polity in Tirukural

I shall attempt here only a brief exposition of the great ideas in this immortal work which is one of the supreme world books for all time.

The first portion of the work deals with Aram or Dharma. The first ten verses teach the need of devotion to God and form really a manual of philosophy and religion though the work is primarily devoted to Muppāl i.e. ^oaram (dharmam), porul (Artha), and Inbam (Kāma).

அகர முதல வெழுத் தெல்லாமாதி
பகவன் முதற்றே யுலகு.

கற்றதனாலய பயனென் கொல் வாலறிவ
நற்றூ டொழா அறெனின்.

தனக்குவமை யில்லாதான் ருன்சேர்த்தார் கல்லால்
மனக்கவலை மாற்ற லரிது.

பிறனிப் பெருங்கட னீந்துவர் தீந்தா
சிறைவனடி சேரா தார்.

from the description of God and His grace the poet passes on to the description of rain as the primary tangible grace of God to all beings as it is the main source of the substance of life.

வானின்று லகம் வழங்கி வருதலாற்
ருளமிழ்த மென்று ணரற்பாற்று.

If there is not the divine grace of rain there will be no divine worship or gift or presence in the world.

சிறப்பொடு பூசனை செல்லாது வானம்
வறக்குமேல் வானோர்க்கு மீண்டு.

தானந் தவமிரண்டுந் தங்கா வியனுலகம்
வானம் வழங்கா தெனின்.

The work then naturally proceeds to glorify the devotees of God (நீத்தார் பெருமை).

அந்தணரென்போ ரறவோர் மற்றெவ் வுயிர்க்குஞ்
செந்தன்மை பூண்டொழுகலான்.

After such a prefatory brief exposition of the highest spiritual truths in 30 stanzas, the poet takes up Aram (dharma). Chapters 5 to 24 deal with the life of the householder but the introductory chapter (chapter 4) deals with the general nature of ethics (*aram*). Dharma will bring us wealth and joy and beatitude ; and adharma is the worst degradation.

சிறப்பினுஞ் செல்வமும் மீனுமறத்தி னூஉங்
காக்க மெவனோ வுயிர்க்கு.

அறத்தினூஉங் காக்கமு மில்லை யதனை
மறத்தலி னூங்கில்லை கேடு.

அறத்தான் வருவதே யின்ப மற்றெல்லாம்
புறத்த புசமு மில.

Chapters 5 to 24 condense all the duties of a householders life in a brief and clear and vivid manner. The householder is the protector of the Brahmachari and the Vānaprastha and the sanyasi and is the real helper and friend of the deserted and the destitute and the dead.

இல்வாழ்வா னென்பா னியல்புடைய மூவர்க்கும்
நல்லாற்றி னின்ற துணை.

துறந்தார்க்குந் துவ்வாத வர்க்கு மிறந்தார்க்கு
மில்வாழ் வானென் பான்றுணை.

The centre and first of the household is the housewife.

மனைமாட்சி யில்லாள் கணில்லாயின் வாழ்க்கை
யெனைமாட்சித் தாயினு மில்.

தெய்வந் தொழாஅள் கொழுநற்செழு தெழுநாள்
பெய்யெனப் பெய்யு மழை.

மங்கல மென்ப மனைமாட்சி மற்றத
னன்கலம் நன்மக்கட் பேறு.

The children' born of a pure and pious wife are the
essence of domestic bliss.

குழலினிது யாழினி தென்பர் தம்மக்கள்
மழலைச் சொற் கேளாதவர்.

The householder must have love and kindness for all
beings and must be specially kind and attentive
to guests.

அன்பிலா ரெல்லாந் தமக்குரிய ரன்புடையா
ரென்பு முரியர் பிறர்க்கு.

அகனமர்ந்து செய்யா னுறையுமுக னமர்ந்து
நல்விருந் தோம்பு வானில்.

The poet then proceeds to praise sweetness of speech,
gratefulness, same sightedness, selfcontrol, purity of
conduct, patience, absence of Jealousy, non-covetousness,
non-abusiveness, fear of sin, generosity, munificence,
and fame.

Chapters 25 to 33 deal with the life of anchorites (துறவறம்). The first duty of ascetics is love of all beings.

அருட்செல்வஞ் செல்வத்துட் செல்வம் பொருட்
செல்வம்
பூரியார் கண்ணு முள.

அருள்சேர்ந்த நெஞ்சினார் கில்லை யிருள்சேர்ந்த
வின்னா வுலகம் புகல்.

அருளில்லார்க் கவ்வுலகமில்லை பொரு ளில்லார்க்
கிவ்வுலக மில்லாகி யாங்கு.

The other duties are complete abstention from flesh food, austerity, chastity, non-possesiveness, truth, freedom from anger, freedom from harm. (i. e. non-impurity) etc.

படைகொண்டார் நெஞ்சம் போனன்றுக்கா தொன்ற
னுடல்கவை யுண்டார் மனம்.

கொல்லான் புலாலை மறுத்தானைக் கைகூப்பி
யெல்லா வுயிருந் தொழும்.

கடச்சுடரும் பொன்போ லொளிவிடுந் துன்பஞ்
கடச்சுட தோற்கிற் பவர்க்கு.

எல்லா விளக்கும் விளக்கல்ல சான்றோர்க்குப்
பொய்யா விளக்கே விளக்கு.

Chapters 34 to 37 relate to the light of knowledge which is at the in human beings by the course of ethical conduct described above. The good man becomes the godly by man and realises the immortality of the soul and attains its highest auspiciousness. Thus the poet recurs to the idea with which he begins his poem i.e., the attainment of God-realisation through self realisation by a pure and disciplined life.

குடம்பை தனித்தொழியப் புட்பறத்தற்றே
யுடம் போடுயிரிடை நட்டி

உறங்குவது போலுஞ்சாக்கா ஓறங்கி
விழிப்பது போலும் பிறப்பு

யானென தென்னுஞ் செலுக் கறுப்பான் வாணோர்க்
குயர்ந்த வுலகம் புகும்

பொருளல்ல வற்றைப் பொருளென்றுணரு
மருளானு மாணப் பிறப்பு

எப்பொருளைத் தன்மைத் தாயினும்ப் பொருள்
மெய்ப் பொருள் காண்பதறிவு

பிறப்பென்னும் பேதை மைநீங்கச் சிறப் பென்னுஞ்
செம் பொருள் காண்பதறிவு,

From this wonderful exposition of individual and this (from) the poet proceeds to an equally wonderful exposition of social ethics as expressed in social and economic political life in 70 chapters (39 to 108). He first describes the seven limbs of sovereignty (Saptanga as described in Arthasastras in Sanskrit) i.e. King and army and territory and treasury and ministry and allies and ports as well as the qualities of Kingship.

படைகுடி கூழமைச்சு நட்பரணுறு
முடையான ரசரு ளேறு

அஞ்சாமை யீகை யறிவூக்க மிந்தான்கு
மெஞ்சாமை வேந்தற்கியல்பு.

The poet then proceeds to describe certain traits which should be to Kings and subjects and then the traits of Kings and ministers and state officiates and then other matters connected with the welfare of the State. Of

the common traits the most vital is education including what is read (Kelvi) and what is heard (Kelvi)

கற்கக் கசடறக் கற்பவை கற்றபி
னிற்க வதற்குத்தக

எண்ணென்ப வேளை யெழுத்தென்ப விவ்விரண்டுங்
கண்ணென்ப வாழு முயிர்க்கு

கேடில் விழுச் செல்வந்கல் வியொருவற்கு
மாடல்ல மற்றையவை.

We must give up defects and Vices and seek the company of great men and give up the company of petty and evil men. We must weigh the consequences of our actions. We must know our strength and the strength of our apponents and the right time and place for action.

A King must scrutinise the worth of persons and place them in suitable positions. He must be loving to his Kith and Kin. He must never forget himself in his position or pleasures. He must rule righteously.

வானோக்கிவாழு முல கெல்லா மன்னவன்
கோனோக்கி வாழு ங்குடி

இறை காக்கும் வைய கமெல்லா மவனை
முறை காக்கு முட்டாச் செயின்

அல்லற் பட்டா ற்ருத முதகண்ணீற ன்றே
செல் வத்தை த்தேய் க்கும் படை

முறைகோடி மன்னவன் செய்யினு றைகோடி
யொல்லாது வானம் பெயல்.

He must be kind and courteous, and knew all the affairs of his Kingdom through spies. He must have

the enthusiasm and energy and industry and must never feel overwhelmed by ill luck or grief.

The poet then describes the limbs of the State. He first deals with the qualities which should be possessed by ministers and State officiates. (Chapters 64 to 73). He then describes what is a desirable territory. A country should have good agriculturists and learned men and wealthy men. It must be free from hunger and disease and enmity.

தள்ளாவினே யுந்தக் காருந் தாழ்விலாச்
செல்வருஞ் சேர்வது நாடு.

உறுபசியு மோவாப்பிணியுஞ் செறுபகையுஞ்
சேராதியல்வது நாடு.

The poet then describes forts, wealth, army, desirable allies etc. A King should not incur the anger of strong enemies and should not be under feminine influence and should not indulge in drink and gambling. The poet then deals with miscellaneous topics in chapters 96 to 108. He describes therein the qualities of noble individuals and families and the supreme value of agriculture.

உழுதுண்டு வாழ்வாரே வாழ்வார்மற் றெல்லாந்
தொழுதுண்டு பின்செல் பவர்.

The third and the last section of the work deals with Inbam or Kamam (love) in 25 chapters (109 to 133). He describes both the aspects of love already discussed above with reference to Tholkapiam viz., Kalavu and Karpu. He deals with love in more than five chapters and love in separation in fifteen chapters. The poet was delineated in a marvellous manner the

subtle moods and joys of love. The lover doubts of his beloved is a divine being or a peacock or a human being and says that wine maddens by taste but love maddens by gift.

அணங்கு கொலாய் மயில்கொல்லோ கணங்குழை
மாதர் கொல்மாலு மென்னெஞ்சு.

உண்டார் கணல்ல தடுநருக்காமம் போற்
கண்டார் மகிழ்செய்த வின்று.

The lover says that when he looks at her she looks at the ground and when he does not look her, he looks and laughs a little and says that when eyes meet eyes words are of no avail.

யானோக்குங் காலை நிலனோக்கு நோக்காக்காற்
ருனோக்கி மெல்ல தரும்.

கண்ணோடு கண்ணினை நோக்கொக்கின் வாய்ச்சொற்க
ளென்ன பயனு மில.

The lover feels that the embrace of the beloved is sweeter than paradise.

தாம்வீழ்வார் மென்றோட் டுயிலினினிது கொ
ருமரைக் கண்ணு னுலகு.

A wonderful simile says that each new enjoyment in the value of love makes the previous enjoyment pale and non existent just as in the value of knowledge each new experience makes the previous knowledge a superseded ignorance.

அறிதோற நியாமை கண்டற்றார் காமஞ்
செறி தோறுஞ் சேயிழை மாட்டு.

The longing of lovers in separation is thus beautifully described.

காலையரும்பி பகலெல்லாம் போதாதி
மாலை மலருமின் நோய்.

In love unlike wine even mere thoughts bring happiness while sight brings bliss !

உள்ளக் களித்தலுங் காண மகிழ்தலுங்
கள்ளுக்கில் காமத்திற் குண்டு.

CHAPTER II

Later Tamil Polity

TAMIL CONTACTS WITH NORTH INDIA AND BEYOND

Tamil polity must be studied as an aspect of the Indian polity as a whole. From the very earliest times Tamil Nad was well known to North India and North India was equally well known to Tamil Nad. Valmiki's *Ramayana* refers to the sage Agastya and to the Kerala and Chola and Pandya kingdoms. It refers to Kavala of the Pandyas and the Commentator Govindaraja says that Kavata is the Pandyan Capital Kavatapura. The Mahabharata says that the Pandya and Kerala and Chola Kings were present at Droupadi's Swayamvara. They attended the Rajasuya sacrifice of Dharmaraja. The Tamil classic *Purananooru* says that during the Mahabharata war the Chera King Udiyancherladan fed the rival armies on the battlefield of Kurukshetra. Arjuna married the Naga princess Ulupi and Chitrangada who was the daughter of Chitravahana who was the King of Manipur. Instead of Manipur we find Manalur in the South Indian recensions of the Mahabharata and the princess is called a Pandava princess. Manalur is a purely Tamil name. Thus the names Chera, Chola and Pandya were ancient names. Even in the times of Mauryan power they retained their independence Asoka sent ambassadors to them treating them as equals. His edicts refer to them. Katyayana of the 19th century B C. refers to them.

Thus the Vindya mountains did not form a barrier even in the past to commercial and cultural contacts between South Indians and North Indians. The pearl (Muthu) which South India alone produced as well as the gold and diamonds produced in South India were exported to North India. The contacts were by means of land routes through vidarbha (berar) and by means of sea-routes to the mouth of the Indus.

The Tamils had contact with other peoples as well. They had a long sea board and explored the other regions of the world not only by land-routes but also by sea-routes. They had trade with Babylonia, Egypt, East Africa, China, South-east Asia and Indonesia. The Indian teak was found in the ruins of Ur which was the capital of the Sumerian kings about 4000 B. C., and the word *Sindha* for muslin is found in an ancient Babilonian list of clothing (See Professor Layce's Albert Lectures pp 136 to 138) The Tamil traders took their special products (agil, spices, pearls, diamonds, gold, muslins) all over the then Known world. Their foreign trade passed through wealthy seaport towns like Kavatapuram of the Chola country etc. Ptolemy said in 70 A. D. that the drain of Roman gold to India was to the tune of nearly 55,000,000 sesterces (about Rs 75,000,000). The Tamil word *Arisi* (rice) became one of the Greek words, and in the Hebrew language the Tamil word (Thogai) or peacock, agil etc. are found. Very possibly the Sanskrit word Mukta (pearl) was derived from the Tamil word (Muthu).

TAMIL POLITY AS AN ASPECT OF INDIAN POLITY

The Indian polity as a whole can be gathered from the Ramayana the Brahabharata, Dharma Sastra, the

Artha Sastras etc. Kautilya's well-known *Arthashastra* is a specially noteworthy and valuable source. The Indian polity included central administration as well as local administration. We get much information also from Megasthenes and others. The Indian polity refers to Raja Dharma and Prajā Dharma. The word *Danda Niti* means the science and art and mechanism of government. The aim of government is the peace and progress and welfare of society (Lokayatra). Kingship was found necessary to prevent mutual hostility and destruction (Matsyanayasa — the swallowing of the small fish by the big fish) among the people at large. The government secures the attainment of three of the four aims of life (Trivarga) (Dharma - Artha - Kama i.e. Aram, porul, inbam) by the people.

The social organisation was based on group or caste life. It includes both duties (swadharma) and Vritti (careers or means of livelihood). The group system went along with the asrama system (brahmachari or student, grihasta or householder, Vanaprasta or meditator in forests and sanyas. or ascetic). The Hindu social system aimed at unity in diversity and the harmony of individual and social and spiritual life.

The Indian concept of the state as *saptanga* (seven limbed) is worthy of notice. The seven limbs are the king (swami) amatya (minister), *sukrit* (ally), *kosa* (treasury), *rastra* (territory), *durga* (fort) and *vala* (army) Sukracharya says that the State is a tree of which the king is the root, the minister is the trunk, the offices are the branches, the armies are the leaves and flowers, the people are the fruits, and the territory is the seed. The theory of kingship is the theory of a contract between the king and the people that they by *abhiseka*

(consecration) elect him as king to protect them and the country in all ways. There were also popular assemblies on an elective basis though not of the modern type. The sources of revenue were clearly defined. The taxation was reasonable and just and mild. In the *mahabharata* Bhishma advises Yudhishtira to gather taxes like the gardener who gathers flowers in season without injury to the life and growth of the plant. The land tax was only one-sixth of the yield. The fiscal administration and the judicial administration were of an enlightened character. The military organisation was efficient in every way. The villages were allowed full freedom to manage their affairs and were real village republics.

The above said traits of the Indian polity as a whole are found in full in Tamil polity also.

THE DEVELOPMENT OF TAMIL POLITY IN WAR

The Tamils excelled also in the art of war. That wars were Dharma Yuddhas inspired by high ideals of ethics as well as heroism. The Tamil kings were solicitors about the welfare of their enemies who were wounded in battle and became disabled. The great Sangam poet Nakkeerar describes how King Nedunchelian went in the night with attendants, holding lighted torches to learn about their wounds and sufferings and give aid to them. Wars were carried on only during the daytime and not during the night time. The armies had four sections. (chaturanga): viz chariot core, elephant core, Cavalry and infantry (Ratha gaja turaga padathi). Besides the armies there were navies also. The commissariat also were well

organised. The intelligence department also was in an efficient condition. The Sangam works show that the Tamil people showed the highest honour to the brave men who fell in battle. Memorial stones called virakals were planted to commemorate their heroic deaths.

The Tamils excelled also in agricultural and economic life. They learnt early to dam rivers and construct huge reservoirs to store water. The grand anicut on the Cauvery, the Kalingarayan chanel and the innumerable lakes and tanks in Tamil Nad are remarkable in every way. The agriculture was in a high state of efficiency and yield, and they developed all the industries needed for a civilised life. They excelled also in the fine arts as they excelled in the industrial arts.

I may refer finally to the Tamil colonial enterprise. They were the first Indian people to colonise Ceylon which was called Izham by them. They spread in South - east Asia and also in Indonesia. In the ancient Tamil poems Java is referred to as Chavakam. Tamil Art spread to Ceylon and Indonesia. There is an image of Agastya in Java.

BOOK V

TAMIL PHILOSOPHY
AND RELIGIOUS MYSTICISM

CHAPTER I

Saivism in Tamil Nad

Veda and Vedanta and Saiva Vaishnava and Siddhantas are in essence one Just as the root and the tree and the branches are one. There are different Vedanta Systems which differ from one another in same respects. Similarly and in same ways Saiva and Vaishnava Siddhantas differ from one another and from the Vedanta and have developed in the course of the many centuries. But a student of truth and harmony is more concerned with the points of agreement than with the points of difference. He naturally seeks to discover such points, as he is convinced that essential Hinduism is a unitary faith. Just as Buddhism is one faith despite the variation of Mahayana and Hinayana and Vajrayana Buddhism and Just as Christianity is one faith despite the existence of catholicism and Protestantism and Methodism etc. and Just as Islam is one faith despite the Sunni and Shiah sects. The period when Saiva Mysticism and Vaishnava Mysticism flourished was from the second century A. D to the ninth century A. D.

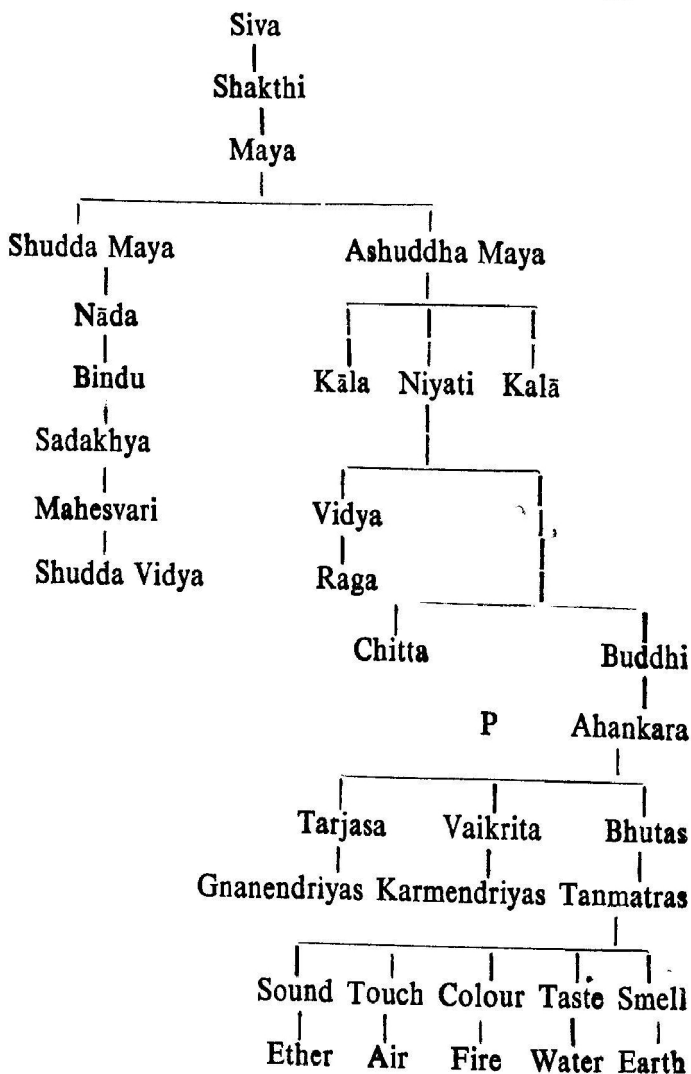
Saiva Siddhanta which is called also Shuddha Advaita claims that it includes and transcends the truths as revealed in the other systems of philosophic and religious thought while the sankhya system postulates only the well known twenty-four categories in the universe as also *purshhas* (individual souls). The yoga system accepts the same and adds to them Isvara (god) but calls him only as a Purusha viseshas special person and as a teacher but not as the creator and preserver and destroyer of the universe. But the

Saiva Siddhanta accepts their truth as far as they go and transcends them and proclaims 36 categories viz the five Siva tattvas viz. i.e. Siva, Shakti, Sadasiva Isvara Shiddha Vidya belonging to the region of Shuddha Maya the seven Vidya tattvas viz., kāla, katā Niyati Rāga vidyā Purusha and prakriti which belong to the region of Misra Maya and the 24 Atma tattvas (Gunas, Buddhi Ahankara Manas, the five organs of cognition, the five organs of action, the five subtle elements and the five gross elements) which belong to the region of Prakriti Māyā. It claims to have been revealed by God Siva and to be superior to the Hiranyagarbha Agama revealed by God Brahma and the Vaikhanasa and Pancharatra Agamas revealed by God vishnu It claims also that the Agamas and the vedas are of equal authority as having been revealed by God Siva and that the Agamas supplement the Vedas. It is said that there are 28 Saiva Agamas and 207 Upa Agamas. The Shāktā Agamas are said to be 64 in number. The 12 Tirumurais in Tamil (a collection of 18000 and odd hymns) and 14 Siddantha Sastras in Tamil are other equally high authorities. The four great Acharyas are Appar and Sambandhar Sundarar and Manikavachagar. I have discussed their dates elaborately in my work *on the four Santhana Acharyas* and hold that Manickavactagar belonged to the 4th or 5th century A. D. where as Appar belonged to the later half of the sixth century A. D. Sambandar belonged to the same period and Sundarar belonged to the 9th century A. D. Their songs are among the sweetest and sublimest in the whole of the world's literature and have a purity and intensity of spiritual passion which cannot be found any where else. The language of the songs is very simple and can be easily

understood by all. These songs are regarded as being authoritative like the Vedas and the Agamas and all of them together culminated finally in the Siva Siddhanta system propounded by the Santana Acharyas. Thus in the Tamil Saivism as in Tamil Vaishnavism the Tamil songs are as great authorities as the Sanskrit spiritual literature.

Saiva Siddhanta is based on the twelve sutras which belong to the 13th century A.D. and which constitute the Sivagnana Bodha of Meikanda Siva. The Sanskrit source and prototype of the Sutras is found in the Pasavimochana portion of the Rawraha Agama. While the Advaita system of philosophy attributes our inability to perceive our real nature to *Moolāvidya* (causal nescience), the Saiva Siddhanta attributes it to *Ānava Mala*. The cause being positive and not mere absence of knowledge, mere knowledge cannot remove it. Hence the Saiva Siddhanta stresses the need of *Diksha* which brings grace to us. Arulnandi Siva Charyar explained the sutras of Meikandar in his *Sivagnana Siddhar*. Umapathi Siva Charya's eight works including *Sivaprakasam* are other important works explaining the Saiva Siddhanta. Much earlier than it and the Sutras is Tirumular's *Tirumanthiram* which belongs, according to modern historical criticism, to a period between the third and sixth centuries A.D.

The following table shows the Saiva Siddhanta view about the origin and evolution of the universe.



Both in the Saiva Siddhanta and the Shakta Siddhanta the total number of categories (tattvas) is thirty-six,

As the Saiva Siddhanta affirms three *padarthas* or categories Pati Pasu Pasa (Viz. God, soul and the

bondage) and 36 tatuwas (principles) it is midway between advaitic monism and dvaitic pluralism. God is pure, omniscient, omnipotent, omnipresent ever – gracious, ever – compassionate towards all souls and eternally free from bonds. He is nirguna i.e., above all attributes and yet has got eight auspicious qualities. He is both the efficient and the material cause of the universe. Through his Shakthi he is the material cause and in His own nature He is the efficient cause. In reality He the Shakta and His Shakthi are in reality one just like substance and attribute. He is called Ashta – Moortha (of eight forms) as the five elements and the sun and the moon and the individual souls are his forms. In Saiva Siddhanta Maya Shakti is primordial matter without name and form. It is the universe in its subtlest form. Just as the potter uses clay as the material for his pot and uses also the wheel etc., even as the lord uses His Maya Shakthi as the material cause and His Chit Shakthi as the instrumental cause. Maya is not an illusion but a reality though a changing reality. Thus the efficient cause (nimitta Kāraṇa) is God ; the material cause (upādāna Kāraṇa) is Maya or Subtlest matter ; and the instrumental auxiliary cause (Sahakāri Karana) is His Shakti or will to create. Thus God and His Shaktis are just as the Sun and its light and heat are one. He creates Thanu – Karana – bhuvana – bhoga (body, senses, objects and enjoyments) with the help of Māyā Shakthi, so that by doing Karmas we may lessen the grip of anava māla and finally remove its grip over the soul.

God (Pati) is beyond name and form but He is also God Nataraja who by his eternal cosmic dance of bliss. (Ānanda Tandava) brings the universe into

existence. He creates the universe out of compassion for Souls (pasus) to enable them to get bodies and work out by Karmas the force of ānava mala and attain Moksha (liberation). His essential nature (swaroopa lakshana) is Sat-chid-ānanda. His activity as Creator and Preserver and Destroyer is His Tatastha Lakshana. The Saiva Siddhanta postulates Pancha Kritiyas i.e. not only creation and preservation and dissolution (srishiti sthithi samhara) but also Tiriodhana and Anugraha (Obscuration and gracious illumination). Chidambaram which means not only the city but the ether in the heart is the place, where the dancer's eternal dance takes place in the Chit - Sabha or Kanaha Sabha (the golden hall). The five steps leading to the Sabha represent the holy five-syllabled mantra (Panchakshara). The pillars in the Sabha represent the four Vedas, the 18 Puranas, and the 28 Agames. By the side of the steps are windows with 96 holes (which are said to represent the 96 categories or tattwas which represent the 36 tattwas with their subdivisions). Lord Nataraja who dances in the Chit Sabha has a damaruka (drum) in His uplifted upper right hand symbolises Nāda (sound) which is the subtlest of the evolutes and is the quality of ether. He carries in the uplifted left hand a flame which symbolises the total destruction of the universe. He blesses all with His lower right hand and shows with His lower right hand His left foot lifted up in dance as the means of salvation for all humanity. His right foot presses down the Asura or force of evil.

The Siva-Linga represents God Siva because it is both without form and with form and God also is without form and yet has form. In front of it is the Nandi (the bull) on which Siva sits with Umadevi when

he goes to give *darsan* to His worshippers. Behind the bull is the Bali-peetha i.e. the place where the offerings to the Lord are given. In front of the Bali-peetha is the Dvajasthambha (flagstaff). In Siva temples holy ashes are given to worshippers to be worn on the forehead. The ashes suggest to us that all that we prize on earth will one day be burnt and reduced to ashes and that hence we must give up our passionate attachments and live a life of detachment and dispassion. The ashes symbolise also that Mala should be burnt and reduced to ashes by the fire of Jnana (Janagni). It is said also that the sandal paste mark between the eye-brows marks the spot of the third wisdom eye (jnana-chakshu).

The Saiva Siddhanta says that the *sadhanas* (means) of Moksha (liberation) are Charya, Kriya, Yoga and Jnana. In the Charya path which was followed by Saint Appar the soul behaves towards God as a servant (*dāsa marga*) towards a master and chants the Lord's sacred names and worships in temples. In the Kriya Marga followed by Saint Sambandhar who worships Him, the relationship of God and the soul is that of the father and the son (*sat putra marga*) and the soul learns and utters the Panchakshara (five syllabled holy mantra) and offers worship to God in his own house. In the Yoga marga the soul meditates on God in the heart or between the eye-brows. This path was followed by Saint Sundarar and is called the Sakha Marga or the relationship of a friend to a friend. The last mentioned path is the *Sanmarga* or *Jnana Marga* which was followed by Saint Manikavachagar and wherein the soul merges in God in a state of ecstatic consciousness. It is said also that the Charya Marga gives the beatitude of

Salokya i.e. being in Paradise, Kriya Marga gives the beatitude of Samerpya i.e. being near God in paradise, Yoga Marga gives the beatitude of Saroopya (having the same form of God, and Jnana Marga gives the beatitude of Sāyujya (complete union with God.) It is further aid that when we follow the Charya and Kriya Margas, Gurus come to help us and that when we follow the Yoga Marga a perfect yogi helps us and that when we follow the Jnana Marga a great gnani or God Siva Himself comes to our help and removes Anava Mala and gives us God's grace (sakthinipatam).

Saivism has two main aspects viz., the Kashmiri or Pratyabhijna system and the South Indian Saiva Siddhanta System. Both claim to be *advaita* but while the Pratyabhijna school proclaims the merger of the souls in God the special feature of what the Saiva Siddhanta calls as *advaita* is that God and Soul are two but are not dual. The released souls do not merge in God but continue to exist as souls for if they do not exist as souls who is to enjoy moksha (Liberation and salvation)? The soul is one with God (Pati) in essence and nature but is separate from God as a tathuva or category. The souls (Pasus) are infinite in number. They are now in bondage through Pāsa or Mala in its triple forms Ānava and Mayika and Karmiga. The Lord out of compassion creates the universe and gives bodies to the souls to work out the *malas* through Karma. The souls are attached to Pāsa till they know about God (Pati) and become attached to Him. The released souls are separate from God and are yet in inseparable (*advaita*) union with God. The Chin-mudra of God Dakshnamurthi signifies this state. In it the forefinger (the soul) touches the thumb (God) in permanent union but does not become one with the thumb.

It is separated from the three other fingers (which represent Anava and Karmika and Mayika Malas) through it was connected with them and disconnected with the thumb before. It is said also that the Anava Mala is represented by the middle finger which is the tallest of all the fingers and symbolises selfishness and self-esteem (the Capital I). The ring finger is said to represent the Karmiha Mala or Karma Mala which pushes us into action. Mayika Mala or Maya Mala is represented by the little finger. These are symbolised by Surapadma and Sinhamuhka and Taraka who are the three asuras described in the Skanda Purana as defeated and destroyed by God Skanda. We must conquer and overcome and subdue and destroy these *malas*. The souls who have got the mala or Anava Mala alone and are in the place of shuddha Maya and have risen above Maya Mala and Karma Mala are called *Vijnanakalas*. They do not come back into creation. The soul who have got the Anava Mala and Karma Mala alone at the time of Pralaya or cosmic dissolution are called *Pralayakalas*. These souls will have the Maya Mala alone when creation takes place. The soul who have got the Anava and Karma and Maya Malas are called *Sakalas*. These are tied to all the 36 tathtuva or categories and are governed by all the three Malas. The souls arise from the Kevala stage when they are in total bondage and go to the Sakala Avastha (stage) in which they have Iccha and Jnana and Kriya Shakthis and have Tanu-Karana Bhuvana-Bhoga and struggle for spiritual light fall they rise to the state of spiritual liberation (the Shuddha or Jivanmukta state).

Thus while the Kashmiri Saiva or Pratyabhigna system and Saiva Siddhanta recognise three categories viz Pati and Pasu and Pasa, Saiva Siddhanta affirms

all of them to be ultimate realities (though not equally independent) and the Pratyabhijua system proclaims Pati as the sole reality which manifests the universe or itself as a screen and divides itself into inter-related Subjects and objects. The Pratyabhijna school declares God to be both the efficient cause and the material cause (*abhinnanimito-pādanakarana*) of the universe while the Saiva Siddhanta affirms that God is the efficient cause (*nimittopadana*) of the universe by His *svaropasakti* whereas He by His *parigrahasakti* or creative potency manifests the universe and makes it function in dependance on Him. In Mukti or release the soul realises itself as being and with God according to the Pratyabhijna school, whereas the soul realises itself as being dependent on God according to the Saiva Siddhanta school. The Pratyabhijna school teaches the non-dualism of soul and God in substance while the Saiva Siddhanta School teaches their non-dualism in essence. Bondage is according to the Pratyabhijna school due to the soul own *shakti* while according to the Saiva Siddhanta school it is due to the Anāva Mala.

CHAPTER II

Vaishnavism in Tamil Nad

Vaishnava mysticism also was in the ascendant in Tamil Nad during the centuries when Saiva mysticism was in the ascendant. The twelve Vaishnava Alvars correspond to the Sixty-three Saiva Nayanmars. The word Azhvar means one immersed in meditation and divine bliss. The traditional dates in regard to them are not reliable and have to be revised in the light of data accumulated by comparatively recent scholarship. The verses composed by them total 4000 and are called Nalāyiradivya-prabandham (4000 divine poems).

The first three Alvars were Poygai Alwar, Boothathalwar and Peyalwar. The Guruparamparavai-bhavam which gives an account of the lives of the Alvars says that they belonged to the Dwaparayuga. This would make them contemporaries of Sri Krishna! Poygai Alwar was born in Kancheepuram, Boothathalwar in Kadamallai (Mahabalipuram) and Peyalwar in Mylapore. Thus all of them belonged to Tondaimandalam. There is a story that one night when it was raining heavily the three Alvars sought shelter one after another in a house at Tirukoilur. They felt that some stranger was pressing upon them. As it was dense darkness they would not see whose was the pressure. They realised that the pressure was God's pressure and that God would be seen not with an earthly lamp but only with the heavenly lamp of devotion. Poygai Alwar sang a stanza beginning with words வையந்தகளியாய். The stanza says

that the earth is the lamp and the seven seas form the ghee in it and the sun is the flame in the lamp. Bhoothathalwar then sang a stanza beginning with the word அன்பே தகனியாய். The stanza says that devotion is the lamp and the yearning for God is the ghee in the lamp and the mind is the wick. Peyalwar sang a stanza beginning with the words திருக்கண்டேன். The stanza says "I have seen Tiru (Mahalaxkshmi). I have seen her golden form. I have seen the glory of the rising sun. I have seen the shining discus and conch. I have seen all these in the form of the ocean - hued God Vishnu". The first three Alvars belonged to an early period when God Siva and God Vishnu were regarded as being essentially one God and were equally revered. Poygai Alwar says in a famous line about Hara (Siva) and Naranan (Vishnu) with the bull and garuda as their vehicles.

அரனாணனம்மான் விடைப் புள்ளூர்தி

Peyalwar says that the deity at Tirupati (Tiruvenkatam) had the appearance of both Siva and Vishnu as he has mattedtress and diadem and bears fire and discuss in his hands and wears a serpent and a gold ornament.

தாழ்சடையும் நீள்முடியுமொன் மழுவுஞ்சக்கரமுஞ்
அரனாணனம்மான் விடைப்புள்ளூர்தி

Thirumazhisai Alwar was born at Tirumazhisai. His name was Bhaktikara. Though the guruparmpara-prabhavam says that he was a con-temporary of the first three Alvars, there can be no doubt that he was later than them: The tendency to exalt Vishnu over Siva began in him.

நான்முகனை நாராயணன் படைத்தனன் நான்முகனும்
தான்முகமாயச் சங்கரனைத்தான் படைத்தான்.

(Narayana created Brahma and Brahma created Siva). Furthermore, he controverted the Buddhists and the jains. He probably belonged to the 5th century A. D. when Manickavachagar also had controversies with the Buddhists.

Nammalwar was the greatest of the Alvars and belonged to the 5th or 6th century A. D., though the Guruparampara Vaibhawam says that he was born of a vellala family at Kurugur (Alwar Tirunagari) in the Tinnevely District in the thirty-third year of the Kaliyuga. I have given many reasons for this view in my book *A Primer of Tamil Literature*. Nammalwar speaks often with equal reverence about Siva and Vishnu but quite as often exalts Vishnu over Siva.

முவராகிய மூர்த்தியை (26-1)
(Hari who was all the Trimurthies)

முக்கட்கிரான் யானே (43-81)
(I am the three-eyed Siva)

முனியே நான்முகனே முக்கண்ணப்பன் (100-1)
(O sage! O Brahma! O three-eyed Siva)

The later Alvars generally exalt Vishnu over Siva and even deny Siva. Nammalwar's poems are full of lofty mystical thought expressed in a most moving and charming style. He expounded the spiritual teachings of the vedas in Tamil and is called Vedam Tamizh Seyda Maran Satagopan (who expressed the Vedas in Tamil):

Madhurakavi Alwar was a contemporary of Nammalwar. His hymns are only 11 stanzas and are in praise of Nammalwar.

Thirumangai Alwar was born in a Kalla family at Tiruvali Tirunagaram near Shiyali in the Tanjore District. His name was Kaliyan. He married Kumudavalli. He resorted to robbery to feed Vaishnavas. One day he met a Brahman couple and robbed them of their wealth and tied it in a boundle. He could not lift the bundle and there upon he asked the Brahman : " This is a trick. What is your mantram?" The Brahman uttered in his ear the sacred eight syllabled mantra (the Ashtākshara Om Namō Narayanaya). Kaliyan felt a new supreme bliss and saw God Vishnu and Goddess Lakshmi on the Garuda. He composed 1253 hymns. He disliked the Saiva faith. He taught that God Vishnu created Brahma and Siva. His hymns are Peria Thirumozhi, Thirukuruthandakam, Thiruneduthandakam, Elukoorrikai Śīriathirumadal and Periathirumadal. He belonged to the period from 660 to 744 A. D.

Thondaradippodi Alwar was known also as Vipranarayana and Bhaktapadarenu. He was a Brahman of Tirumandangudi. He loved and lived with a dancing girl named Devadasi. A gold plate was given to her by a man who posed as his servant. Next morning it was found to be a plate belonging to God Ranganatha's shrine. God told him in a dream that he used Vipranarayana's servant to redeem him from sin. He was a contemporary of Tirumangai Alwar and belonged to the 7th Century A. D. His hymns breathe a spirit of hatred against Buddhism and Jainism. His poems are *Tirumalai* in 45 verses and *Tiruppalli-ezhuchi* in 10 verses.

Tiruppanālwar was born in Urayur in an out caste group. He was a Panar (singer) and used to sing on

the southern bank of the Cauvery river. His life says that God Ranganatha of Srirangam ordered Lokasarangamuni who was a Brahmin priest of God Ranganatha's Temple to bring him on his shoulder. Lokasarangamuni did so. That is why Tiruppanalwar is called Muni-Vahana (one with a saint as a vehicle). It is said that on being taken into the shrine he disappeared into God Ranganatha after singing the hymns beginning with Amalanadipiran (The pure-primaeval God). He was a contemporary of Thondaradipodi Alwar.

Kulasekhara Alwar was a Chera King and a great devotee of Sri Rama. One day, when he heard that Rama had to fight single handed 14000 rakshasas (demons) he ordered the mobilisation of his army to go to Rama's aid. On learning about Rama's victory he felt a great happiness. He was a contemporary of Thondaradipodi Alwar and belonged to the 7th century A. D. His Tamil hymns are 105 stanzas and are called Perumal Tirumozhi. His Sanskrit poem Mukunda Mala is a perfect hymn of devotion.

Perialwar was a Brahmin of Srivilliputhur. He was named also Vishnu Chittar and Battarpiran. He converted a Pandya King to Vaishnavism. His hymns consist of 473 stanzas. He belonged to the 8th century A. D.

The last and twelfth Alwar is Godai or Andal. Periyalwar found a divine child in the garden of the temple in Srivilliputtur and brought her up. He used to weave garlands for the Lord's worship. One day he saw a hair in it. Andal used to put the garlands round her neck to see if her beauty would be worthy of a bride of God. Periyalvar chided her and took a fresh

garland for the Lord's worship. But the Lord refused it and ordered him to bring the garland worn by Andal. From that day Peryalwar did so. One day Andal resolved to become the bride of God Ranganatha of Srirangam. She was taken in a bridal procession to Srirangam and disappeared there into Godhead. Her poems overflow with the ecstasy of divine love and are amongst the most beautiful poems in the world's literature. She belonged to the 8th century A. D. Her *Tiruppavai* refers to the simultaneous rise of Velli (Venus) and Vyazhan (Jupiter). This took place in 18th December 731 A. D.

The Divya Prapandham consists of 4000 hymns out of which the so called 1000 hymns (1296 to be exact) called Tiruvaimozhi were composed by Nammalvar.

The hymns are as follows :

Poygai Alwar	100
Bhoothalwar	100
Peryalwar	216
Tirumazhisaialwar	100
Nammalwar	1296
Madurakavialwar	11
Tirumangaialwar	1253
Thodaradipodialwar	55
Tiruppanalwar	10
Kulasekharalwar	105
Perialwar	473
Sri Andal	173
Tiruvarangathandar	108

	4000

The compilation was done by Nathamuni about the middle of the ninth century A.D.

The word Azhwar means one who is immersed in God. The Prabandham Verses typify all the nine aspects of devotion described in the Srimad Bhagawata Purana (*Sravanam* or hearing, *Keerthanam*) or uttering, *Smaranam* (remembering), *Pādasevanam* (serving God's feet), *archanam* (worshipping), *Vantanam* (prostrating before God), *daisyam* (service), *Sakhyam* (comradeship) and *Ātmanivedanam* (self-surrender unto God). They typify also the five planes of devotional ecstasy (*Sānta* or perfect peace), *daśya* (service), *sakhyam* (comradeship), *Vātsalyam* (parental protective affection) and *Madhurya* (ecstasy of conjugal love). Vaishnava Mysticism (*Bhakthi*) yearns for union with God and its way is the way of surrender (*Prapatthi*) and its language is the language of symbolism and its experience is the experience of ever flowing over flowing rapture in communion and union with God. The Vaishnava doctrine of the five aspects of God viz. Para Vasudeva in the paradise Vaikunta, Vyuha (Vasudeva, Sankarshana, Pradyumna and Anniruddha) Vibhava (i.e.) the ten incarnations (including Narasimha and Rama and Krishna), *antaryami* (immanent God head in the hearts of all beings) and *archa* (images) conveys another great mystic truth. The concept of God as Transcendent and Immanent and the concept of the universe and the souls (*Jivas*) being the body of God (the relationship being called *Sarira Sareeri Bhava*) (the relationship of body and soul) were perfected by the great spiritual teacher Sri Ramanuja and his successors Vedanta Desikar and Manavalamamuni who came after the Alvars and summed up and synthesised the teachings of the Vedas and the doctrines of the

Prabandham which is appropriately called by Sri Vedanta Desika as Dramidōpanishad (Tamil Upanishad) and also as Sarvachita Upanishad (Upanishad suited to all persons). The combination of the Vedas and the Prabandham is appropriately called Ubhaya Vedanta (two fold Vedanta)

The essence of the Vaishnava mystical hymns, as of the Saiva mystical hymns) is what may be called God ward Passion or Hunger and Thirst After Divine Grace. The Tamil words *Avā* and *Anbu* are frequently used by Nammalwar to express such a spiritual emotion (which is expressed in Sanskrit by the words bhakthi and prapatti and Trishna). The hymns of the Alvars are as full of personal humility as of devotion to God. They frequently call themselves *Adiyen* (the dweller at the feet of all). They call God as *Azhagar* (Supreme Beauty) and say that He is full of *Arul* (grace and love) and is the parent of all beings and the creator of the universe. Devotion to God will give us spiritual liberation (Mukti or Moksha) here and hereafter.

