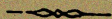


A PRIMER
OF
TAMIL LITERATURE

BY

M. S. PURNALINGAM PILLAI, B.A.,
Professor of English, St. Michael's College, Coimbatore.



Madras :

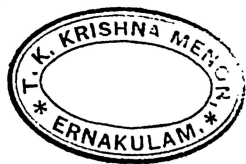
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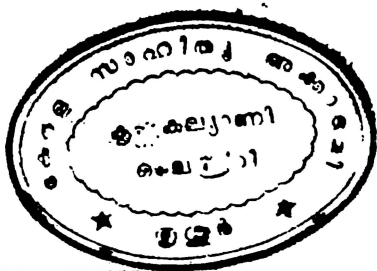
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FOREWORD.

THE major portion of this Primer was written at Ettaiyapuram in 1892, and the whole has lain till now in manuscript needing my revision and retouching. Owing to pressure of work in Madras, I could spare no time for it, and the first four years of my service at Coimbatore were so fully taken up with my college work that I had hardly breathing time for any literary pursuit. The untimely death of Mr. V. G. Suryanarayana Sastriar, B.A.,—my dear friend and fellow-editor of *Jnana Bodhini*—warned me against further delay, and the Primer in its present form is the result of it. The Age of the Sangamis was mainly rewritten, while the other Ages were merely touched up. In the absence of historical dates—for which we must wait, how long we do not know—I have tried my best with the help of the researches already made to divide, though roughly, twenty centuries of Tamil Literature into Six Ages, each Age being distinguished by some great movement, literary or religious. However defective it may be in point of chronology, the Primer will justify its existence if it gives foreigners and our young men in the College classes whose mother-tongue is Tamil, an idea of the world of Tamil books we have despite the ravages of time and white-ants, flood and fire, foreign malignity and native lethargy. While preparing this work for the press, I had about me for constant reference the Volumes of the 'Madras Review,' the 'Indian Antiquary,' the 'Asiatic Quarterly,' the 'Siddhanta Deepika,' the 'Jnana Bodhini,' the 'Madras Christian

College Magazine,' and the ' Indian Magazine and Review,' containing very valuable contributions to Tamil literature by distinguished writers of the Rev. Dr. Pope, Prof. Sundram Pillay, and Mr. Kanakasabai Pillay type, besides Mr. Arnold's 'Galaxy of Tamil Poets' and Mr. Sabapathy Navalar's 'Dravida Prakasika.' With a view to enable the readers of this Primer rightly to make out the names of authors and books, I have added App. II. in which they are given in Tamil. All suggestions for the improvement of this brief account of Tamil Literature will be thankfully received and gratefully acknowledged by me in the next Edition.

January, 1904.

M. S. P.

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TAMIL LITERATURE.

INTRODUCTION.

1. Tamil Literature.—Tamil literature is ancient, vast, and essentially religious. Its antiquity may be best inferred from the fact that its most flourishing period was at least two thousand years ago. Its vastness will be evident when we count the number of literary works extant and take into consideration the volumes swept away by the floods from Madura and Kapadapuram. Its essentially religious character can be made out if we eliminate the medical and the astrological works from any catalogue of Tamil books. In ancient times the influence of Sanskrit on Tamil vocabulary was not so perceptible and Tamil literature maintained its independence. The Buddhists arrested for a time the aggressive nature of Sanskrit, but their check was overborne by the Jains, who, great Sanskrit scholars as they were, copied Sanskrit models, and introduced cart-rucks of Sanskrit words in their Tamil works. It was they who vehemently put down the composition of lyrical and dramatic works in Tamil on the plea that they conduced to stir up sensual pleasures. Barring this, their influence on Tamil literature was noteworthy. These pharisaical puritans cultivated *Natural* Tamil to a large extent and have left a rich legacy of didactic poems deserving of perpetuity. After the decline and fall of the Jain influence, the triumphant growth of Sivaism and the development of Vishnavaism,

which inspired the Nayanmars and Alwars, added many a religious work to the stock of Tamil literature. Later on Sanskrit classics were freely rendered in Tamil, and Tamil puranams, modelled on Sanskrit Mahatmyams, began to be written replete with hyperbolical conceits and verbal jugglery of diverse kinds. In recent times Tamil authors have begun to imbibe western culture and enrich their own literature with poetical and prose writings based on European models. In this way Tamil literature has commenced a new era, and its future development is consigned to time. Love and war formed the themes of the ancient classics, and religion and philosophy of the mediæval poems, as science and humanity are of the modern writings.

2. Its Division.—Tamil literature admits of two great divisions: *Ilakkanam* and *Ilakkiyam*. The former, which is the art of correct and elegant writing, comprises all works on grammar; including logic, rhetoric, and prosody. *Ilakkiyam*, a general term for all well-written works, includes all approved poetical compositions, whether original or translated. It is composition constructed on the rules laid down in *Ilakkanam*. “This *Ilakkanam* is treated under five heads. The section on Letters constitutes that part of grammar which deals with the number, name, order, origin, form, quantity and combination of letters; with their initials, medials, and substitutes. The section on Words treats of the four parts of speech, namely, noun, verb, particles, and adjectives. This includes etymology and syntax. The third section is Matter; or the mode in which, by writing words, a discourse is formed. This section treats of amplification, of the passions and affections of the mind which act inter-

nally on man, and of things belonging to the external world. Versification contains the laws of prosody. Embellishment is the European rhetoric." The Tamil grammars are independent of Sanskrit, and the most famous among them are Agasthiar's which is lost, Tholkappiam, and Nannul. Tamil Lexicons were made by the Jains. Under the head of Ilakkiyam, the Tamilar have, epic, lyric, ethic, dramatic, scientific and philosophic pieces: but of these by far the most important are the ethic. Panchakaviyams and Ramayanam represent the epic, Naishadam the lyric, the Jain poets, Valluvar, and the Dravidian Sappho the ethic, Silappathikaram the dramatic, Agasthiar and other siddhars the scientific, and the Siddhanta works the philosophic. Pothiyaimalai, near Cape Comorin, is the Parnassus of the Tamil poets.

3. Tamilar.—The Tamils, or Tamilar, were certainly foreigners to this land. They settled here at different times. Whether they came from the Tibetan plateau or from Elam between the Tigris and the Euphrates, or Ilam in Ceylon, they were a very adventurous race. They came by land and by the sea, and settled in North and South India respectively. The latter having subdued the aboriginal Naga tribes of Maravar, Eyinar, (Vedar,) Oliyar, Oviyar, Aruvalar, and Parathavar, settled in the southern peninsula as lords of the land, and of them the three most marked tribes were Marar (Minavar), Thirayar, and Vana-var, who founded respectively the Pandya, Chola and Chera kingdoms. The Northern branch became extinct a few centuries after the Great War. The Tamils were hospitable and tolerant in religion. They were civilised, though their civilisation was composite, and they had towns and forts, and arms and weapons, and drove a roaring trade.

Unlike the imaginative Aryans who were polytheistic in religion, who dwelt by the river side, and offered animal sacrifices, the rationalistic Tamilar preferred mountain-homes, were monotheists, and worshipped God with flowers and incense symbolic of the heart and its melting. The Tamilar were of Eight Classes: Arivar, Ulavar, Âyar, Vedduvar, Kannalar, Padaiadchier, Valayar, and Pulayar. The *Arivar*, a small band of ascetics, knew the past, present, and future, and lived outside the towns. The *Ulavar* or farmers were next in rank. Called also *Vellalar* and *Karalar* or lords of the floods and the clouds, they formed the landed aristocracy of the country. The third in rank were the *Âyar* or shepherds. Next to them were *Vèdduvar* or hunters. The fourth class consisted of smiths of all kinds. *Padaiudchier* were armed men and formed the military class. The last two classes were composed of fishermen and scavengers respectively. The iron-bound caste system was purely Aryan, and the Aryans ruthlessly foisted it on the Tamilar. Tholkappiar refers to Arivar, Vellalar, Ayar, and Vedduvar, but makes no mention of them in his chapter on castes. From this it will be apparent that the Aryans soon after their commingling with the Tamilar, first in the Panjab and then in the Gangetic basin, set to destroy the original class system but could not consistently redistribute the classes into their fourfold caste. Thanks to the spread of western culture, the caste system slowly loses its rigour and bids fair to die, though a hard death. On its dissolution the old class system based on individual merit or possession, is likely to rear its head and shatter all the shackles that fetter the progress of the Tamilian race.

4. Tamilakam.—Anterior to the separation of the Telugu, Kanarese, Malayalam, and other dialects from the

ancient Tamil, the home of the southern Tamilar was bounded on the north by the Ganges, on the south by Cape Comorin, on the east and the west by the sea. After their separation, it included the country between the Ghauts, and the Vénkata Hill (Tirupati) in the north and Comorin in the south. This seems a small extent, but it was not so in olden times. Between Mount Comori and the river Pahruli, the land seems to have been submerged and the language that was prevalent over this wide area of 700 *kavathams*, or 7000 miles approximately, was Tamil. Hence probably it is that a corrupt form of Tamil is now spoken in Sumatra, Java, and the other isles of the Indian archipelago. In later times the language flourished in the three Tamil kingdoms, and, most of all, in the kingdom of Pandya, so that the Tamil poets called the last *par excellence* 'the shen Tamil land.' According to the old commentators Tamilakam comprised twelve *nadus* or provinces, besides, Pandi. They were Thenpandi, Kuddam, Kudam, Karka, Ven, Pooli, Panri, Aruva, Aruva North, Cheetham, Maladu, and Punanadu. Of these the seventh to the eleventh (both inclusive) were provinces in which impure or correct Tamil was spoken. Besides the three great kingdoms that patronised Tamil learning in their capitals Madura, Urayoor, and Vanchi (not Karur), there were other provinces subject to them, where the Tamil bards had patrons. Nanjilnad had a patron in Porunan; Mohoor in Palayan Māran: both were principal chieftains who owed allegiance to the Pandyan king. Feudatory to the Chola were Thirayan of Kanchi, Pulli and Athanungan of Venkadam, Malayaman Kāri of Maladu and Mullur, Ma-vél-Evvi of Mailai-kurram, and Naunan of Chenkanma in the valley of the Cheyyar. Alumbil, Kuthiraimalai, Pali, and Thakadur paid tribute

to the Chera king. At present Tamilakam is wherever the adventurous Tamilar settle for trade and commerce and cultivate Tamil.

5. The Tamil Kingdoms.—The Pandia, Chola, and Chera kingdoms are known as the three great Tamil kingdoms. Thondamandalam was of later date. Their boundaries, though they varied at different times, are approximately as follow :

i. The Pandian Kingdom.—Auvai defines it thus :

வெள்ளாற்றின் தெற்கு மேற்குப் பெருவெளியாம்
தெள்ளாம் புனற்கன்னி தெற்காகும்—உள்ளான்
ஆய்ந்த கடற்கிழக் கன்பத் தறுகாதம்
பாண்டிநாட் டெல்கைப் பதி.

[South of the river Vellar, Comorin on the south, the sea sought by the gull on the east, and open plain on the west comprising 56 kavathams.]

ii. The Chola Kingdom.—Puhaléndhi defines it in this wise :

கடல்கிழக்கு தெற்கு கரைபுரளும் வெள்ளாறு
குடதிசைக்குக் கோட்டைக்கரையாம்=வடதிசைக்கு
ஈழ முதலாயிருபத்து நாகாதஞ்
சோழநாட் டெல்கையெனச் சொல்.

[The sea to the east, the overflowing Vellar to the south, Kottaikarai to the west, and Elam to the north covering 24 kavathams.]

iii. The Chera Kingdom.—Auvai gives its boundaries as follows :

வடக்குத் தலம்பழனி வான்கிழக்குச் செங்கோடு
 குடதிசைக்குக் கோழிக்.கூடாகும்...கடற்கரையி
 னோரமது தெற்காகு மோரேண் பதின்காதஞ்
 சேரநாட் டெல்கையெனச் செப்பு.

[The northernmost point is Palni, right to the east is Shencotta (*Tenkasi* is another reading), to the west is Calicut, the sea-shore on the south—extending over 80 kavathams.]

iv. Thondaimandalam.—According to Auvai, this land covered 20 kavathams.

மேற்குப் பவழமலை வேங்கட நேர்வடக்காம்
 ஆர்க்கு முவரி யணிகிழக்குச்—சீர்களுயர்
 தெற்குப் பினுகை திகழிரு பதின்காத
 நற்றொண்டை நாட்டெல்லை நாடு.

[The eastern ghauts to the west, Venkatam to the north, the sea-board to the east, the Pinakai or Cheyyar to the south, covering in all 20 full kavathams.]

6. Periods.—Tamil Literature falls into six Ages as follows :—

- I The Age of the Sangams—up to 100. A. D.
 - II The Age of Buddhists and Jains—A. D. 100 to 600. A. D.
 - III The Age of Religious Revival—A. D. 600 to 1100 A. D.
 - IV The Age of Literary Revival—A. D. 1100 to 1400 A. D.
 - V The Age of Mutts—A. D. 1400 to 1700 A. D.
 - VI The Age of European Culture—A. D. 1700 to 1900 A. D.
-

I.—THE AGE OF THE SANGAMS.

Up to 100 A. D.

1. Introduction.—Three Sangams or Academies are alleged to have existed in the Tamil country at three different periods doing the work of literary censors. According to Nakkirar's commentary on Irayanar's Ahapporul where the first account of these colleges of poets occurs, the three Sangams held their sessions at the Madura in ruins, Kapadapuram, and in the modern Madura respectively, dragged on their existence for about *ten thousand* years, presided over by one hundred and ninety-seven kings, consisted of no fewer than six hundred and fifty seven syndics, and sat in judgment on the literary productions of nearly eight thousand and seven hundred poets. This account found favour with Nacchinarkinyar who gave currency to it in his commentary on *Tholkappiam*, and it was repeated by Adiarkunallar when he commented on *Silappathikaram*. In this way it has been handed down to modern times. But now it is challenged by critical scholars, both Indian and European, on the ground that it is full of improbabilities and inconsistencies and draws too much on the marvellous as it gives an incredible longevity to each poet and prince who had anything to do with the Sangams. They believe that these Academies must have been the figments of some poetic imagination akin to that of Vallala Senan in his *Bhoja Prabandam*, where Sanskrit poets of totally different times—Kalidasa, Bharavi, Mahan, Bhavabhuti, Bhana, Thandi, and others—are made to assemble in the Court of King Bhoja and to pour forth

panegyrics on his devoted head. "It is of course open to doubt," wrote Professor Sundram Pillai, "whether there ever existed a regularly constituted body of pundits and poets, which may be called a College in our modern sense of the word; but that a number of brilliant men of genius rose and flourished soon after the memorable victory of *Thalai Ālankānam*, and at intervals from one another so short that in the perspective of posterity they appear to have formed but one grand galaxy — one single group or College—it would be the height of scepticism to question." But the question of their existence cannot be easily decided until the researches of the archæological society in South India bring to light facts and materials enough to explain away the apparent improbabilities and contradictions. Till then the commentators' account will bear sway and must be accepted *cum grano salis*. The following *venba* of the Sangam age gives the number of the syndics and poets of each Sangam.

“ ஏழேழொ டைஞ்ஞாறு மேழே ழொடுபஃதும்
 ஏழேழுஞ் சங்க மிரீஇனார்—ஏழேழ்சேர்
 நாற்பதினாறு முப்பானேழ் நூறு நானூற்று
 நாற்பதினென் பான்கவிஞர் நாடு.”

2. The First Sangam.—It is said to have been composed of 549 poets including Agasthiar, Siva, and Murauga, and to have lasted for 4440 years. The poems composed then are known to us only by their names. They are *Paripadal*, *Muthunarai*, *Muthu Kuruku*, *Kalariavirai*, and others. The first Academy held its sittings in the ancient sea-swept Madura, now in ruins, during the reigns of eighty-nine kings from Kaisinavaluthi to Kadum Kone. Its standard work was *Agaththiam*.

3. The Second (Middle) Sangam.—This met at Kapadapuram, also submerged and washed away by the enraged sea. It had 59 syndics including Agasthiar and Tholkappiar and judged the poems of 3700 poets. It lasted 3700 years, and its standard works were *Agatthiam*, *Tholkappiam*, *Ma-puranam*, *Isai-Nunukam*, and *Bhutha-puranam*. The works composed at the time of this Sangam exist only in their names. They are *Kali*, *Kuruku*, *Vendali*, *Vialamalai* etc. The sessions of this Academy were held during the reigns of 59 kings from Vendare Chelian to Muda-thiru-Mâran.

4. The Third (Last) Sangam.—This college lasted 1850 years covering the reigns of 49 sovereigns from the Lame Thiru Mâran to Ugra Peruvaluthi. It consisted of 49 members, and the poets who submitted their poems to them for *imprimatur* numbered 449. The names of the 49 syndic members are preserved in the Garland of Thiruvalluvar appended to his *Kurral*. *Perisai*, *Kutthu*, *Patthup-pâttu* (Ten Idyls), *Sittisai*, *Vari*, *Ettutthokai* (Eight Collections), and *Pathi-nen-keel-kanaku* (Eighteen Minor Didactics) besides a number of other works not submitted to the Sangam for approval belong to this period. Of these hardly anything is known of the first four. The president of this Academy seems to have been Nakkirar, and its extinction is variously accounted for. Some ascribe it to the presentation of *Kurral*; a few to the preponderance of the Buddhist and Jain influence; others to the recalcitrant Nakkirar who was cursed by Siva; and a few others to the destruction of Madura by fire due to the wrath of Kannagi, the dear consort of Kovalan.

SECTION I.

1. **Agasthiar**—Many are the legends associated with the name of our renowned ascetic sage, the Tamil Muni Agasthiar, whose fame exercises a peculiar charm over the minds and hearts of all lovers of Tamil. Three of them stand foremost that relate to the supposed origin and diffusion of Tamil language and literature. The *first* refers to Agasthiar's collision with the members of the Sanskrit college at Benares and to his prayer to Cundawamy to teach him a language, in some respects, better and sweeter than the sacred Sanskrit. To indicate that his prayer was granted the house where the sage was, was on a sudden, all perfume, and the Swamy ordered him to search a certain corner for it. *Agasthiar* hurried to the spot, opened a pack in the nook, discovered, to his surprise, a heap of Cadjan volumes, and fell out exclaiming Tamil! Tamil! (sweet, sweet). Afterwards, he took lessons from the Swamy and taught the same in the South as Tamil Language.

A second account is to this effect. A band of northern Arya Brahmins, headed by *Agasthiar* in their exodus to the South, found Tamil in a flourishing condition. Anxious to see their dear language, Sanskrit, predominant in the land, they set themselves to put down their rival and exterminate the Tamils, the natives of the soil. Failing like the Saxons of the continent of Europe in their endeavours to root out the ancient Celts and their Celtic language altogether from Britain, they drove the Tamil-speaking population to the southern part of the Peninsula. There happily they found their congenial atmosphere and their language had liberal patrons in its kings.

A third tradition runs as follows. Once upon a time when all the Rishis and the celestial train had assembled on the summit of the Himalayas to witness the splendid celebration of Parvathi's marriage, the Mount, groaning under their weight, sank, causing the south to rise up. Then to level it, it is said, Siva chose *Agasthiar* as the fittest person and, preaching him some visva mantras, sent him to the Sandalwood Mount. He went thither, accomplished the feat, and made the Mount his head-quarters and the fountain-head of all Tamil learning.

However fabulous and contradictory these accounts of the origin of Tamil, it is beyond question that *Agasthiar* was the god-father, rather foster-father of Tamil, though not its parent, as Villiputurer says in his *Bharatham*.

“அகத்தியன்பயந்த செஞ்சொலரணங்கு.”

Agasthiar's epoch and history, apart from his connection with the Sangams, the period of whose existence is still unascertained, are wrapped up in obscurity, and all attempts at removing it and giving the reader a clear and succinct account of him are out of the question. Still with the help of the records saved from the ravages of white ants, we are able to assert that the land of his birth was Aryavarttha, the blessed land situated between the Himalayas and the Vindhya mountains; that he was short in stature and was, therefore, called Kuru Muni; that he had by *Lopomuthrai*, daughter of a king of Vitharba country a prophet-son by name *Sitthan*; that he was one of the five hundred and forty-nine fellows of the first Sangam; that, well versed in Sanskrit and Tamil, he possessed extensive knowledge in theology, metaphysics, medicine and

alchemy ; that his works on these topics were many ; that as the best grammarian of the time, he wrote a Grammar called after him *Agatthiam* in two parts, which form the basis of all extant treatises in Grammar ; and that he had twelve Grammar disciples besides one or more in medicine.

Passing over the two hundred and five medical works falsely fathered on him, of which the chief are *Vaithiakummi*, *Gunavākadam*, *Vaithiasāram*, *Noyinsāram*, *Avilthasāram*, *Senthuramurai*, *Amutha-kala-ghianam*, *Panchakaria Nikandu*, *Kanmakandam*, *Purana Sutthiram* and *Sangu Sutthi*, and also his Sanskrit *Ashtagam* which evinces his mastery in theological lore and disputation, we come to his Grammar in two books, known as *Per Agatthiam* and *Sitr Agatthiam*, which embodied the rules and pointed out the characteristics of Verse, Lyric and the Drama in twelve thousand sutrams. Though most of them have shared the ruins of time, a few have been embalmed and treasured up to us by Tholkappiar in his celebrated work *Tholkappiam*.

2. Tholkappiar. Called after his village Tholkappiakudi situated in the south of Madura, he was named by his parents *Thirana Thumākini*. Descended of Samathakini Muni of Brahmin extraction, he, of Agasthiar's twelve disciples, devoted himself most to grammatical studies and turned out a proficient in grammar. He wrote *Tholkappiam*, which excited the jealousy of his master.

The difference between the master and the pupil has been accounted for by reference to quite another circumstance. When Agasthiar left the Himalayas for the Sandalwood Mount, he gave Tholkappiar an order to

take his (Agasthiar's) wife after him, he going in advance of her a four-rod distance. Tholkappiar implicitly obeyed his master's command till both he and his mistress reached the Vaigai. While crossing the river, a strong rapid current began to sweep off the lady. Then Tholkappiar, lest he should lose her, opportunely gave her a bamboo stick. She held it fast and with it she got safely ashore. This incident of literal disobedience on the part of his pupil so displeased the master that he hurled anathemas at his head and cursed him that he could never get to heaven nor attain bliss. Tholkappiar, put out by his Guru's unreasoning indignation and his undreamed-of curses, paid him in the same coin. Agasthiar grew out of temper and induced *Athankotasiriar*, another grammar scholar of his, to cut up Tholkappiam and stand in the way of its recognition by the Assembly of the Wise at Madura. *Athankotasiriar* was in a fix. His position was delicate, for, on the one hand, Tholkappiar was his kinsman and, on the other, Agasthiar was his master. Thus he had to steer between Scylla and Charybdis. In compliance with his master's request, he detected a few flaws in Tholkappiam and, by doing so, made its merits apparent, which led to its recognition by the Sangam.

3. Tholkappiam, the life-work of its author, is in three parts and counts 1612 sutras. It is the oldest extant Tamil grammar, the name signifying 'ancient book.' It must have been preceded by centuries of literary culture, for it lays down rules for different kinds of poetical composition, deduced from examples furnished by the best authors whose works were then in existence.

It treats clearly and systematically of but one of the three time-honored divisions of Tamil, viz. Iyal or Natural

Tamil. The three parts of it are *Eluthu* (Orthography), *Sol* (Etymology), and *Porul* (Matter). It being the fountain head from which streams of Tamil grammar have issued, we give its contents in full and comment on each part as briefly as possible.

I. *Eluthu*
(Orthography)

1. Noon-marapu.
2. Moli-marapu.
3. Pirappu Iyal.
4. Punar Iyal.
5. Thokai Marapu.
6. Urupu Iyal.
7. Uyur-mayangu Iyal.
8. Pulli-mayangu Iyal.
9. Kuttya-lukara-Punar-Iyal.

II. *Sol* (Etymology)

1. Kilavi-Äkkam.
2. Vettu-mai-Iyal.
3. Vettu-mai-mayangu-Iyal.
4. Vili-marapu.
5. Peyar-Iyal.
6. Vinai-Iyal.
7. Idai-Iyal.
8. Urri-Iyal.
9. Echcha-Iyal.

III. *Porul* (Matter)

1. Aha-thinai Iyal.
2. Pura-thinai-Iyal.
3. Kalavu Iyal.
4. Karpu Iyal.
5. Porul-Iyal.
6. Meipattu Iyal.
7. Uvama Iyal.
8. Seyyul Iyal.
9. Marapu Iyal.

From the foregoing it will be evident that the author makes his third part include *yappu* and *ani* (prosody and

rhetoric) which are generally regarded as the *fourth* and *fifth* divisions of Tamil grammar. Further, *Kalavu Iyal* and *Karpu Iyal* form parts of Aham and need not be treated under separate headings. Tholkappiar seems to have evolved all the figures of rhetoric from simile or *uvama* and has given a chapter on psychology in Meypattu Iyal and another on Tamil idioms and idiotisms in Marapu Iyal. On the whole, it is very likely that the grammarian in giving nine chapters to each part was carried away rather by his sense of symmetry than by the subject-matter.

In the first part on *Letters*, the rules governing *Alaṭṭai* or elongated vowels and the sutras about the indebtedness of the consonants to the vowel *ṇ* deserve careful study.

The second part on *Words* is masterly in treatment. The first and ninth chapters dealing with the formation of simple and compound words and containing remarks and exceptions are important. In this the author has attempted at finding the root meanings of words. It is a peculiarity—a peculiarity which will show the critical culture of the Tamilar—that the gender classification is based on the signification of words.

The first two chapters of the third part are a special feature of Tamil grammar. They are difficult to master, but they are interesting. A right and clear understanding of these chapters will serve as a key to unlock the treasures of many a subsequent treatise on *Porul*. *Porul* (substance, subject, matter) is divided into Aham (inner) and Puram (outer). Of these Aham, the *subjective*, treats of love, its

various emotions, and incidents, and Puram, the *objective*, relates to all other things—life in general, and especially war and the affairs of the states. Love is *true* or *natural*, when mutual affection draws the parties together, and *untrue* or *unnatural* when it is one-sided (*kaikilai*) or ill-assorted and morganatic (*perum thinai*). True love is considered under five aspects, viz, union (*punarthal*) separation (*pirithal*), patience in separation (*irutthal*), wailing (*irangal*), and sulking (*udal*), and these are made to fit in with the five-fold physiographical division, viz, mountain (*kurinchi*), desert (*palai*), jungle (*mullai*), beach (*naithal*), and fields (*marutham*). Further, it is made to turn on the six divisions of the seasons, viz, cloudy (*kar*), cold (*kuthir*), early dew (*mun-pani*), late dew (*pin-pani*), spring (*ila-venil*), and summer (*muthu-venil*) from August to july, and on the six divisions of the day, viz., the first hours of night (*malai*), midnight (*yamam*), the small hours of night (*vaikarai*), morning (*kalai*), noon (*nan-pakal*), and evening (*erpadu*). Besides these, the natural peculiarities of each of the five divisions are made to bear on the aspect of love peculiar to it. Such peculiarities are comprised under fourteen heads, viz., deities (*âranangu*), nobles (*uyarthore*), the vulgar (*ilinthore*), birds (*pul*), beasts (*vilangu*), town (*oor*), water (*neer*), flowers (*poo*), trees (*maram*), food (*vuna*), drum (*parai*), lyre (*yal*), tune (*pan*) and occupation (*tholil*). Love again is *wedded* (*karpu*) or *furtive* (*kalavu*) ; and furtive love leads to wedlock or the grave, for the rejected lovers cannot bear life without love. This is a bare outline of Aham, and commentators find in it an allegory of the different stages through which the soul of man passes from its appearance in the body to its final absorption in the Supreme.

Puram, whose subject is war and state, consists of seven divisions, the first five of which correspond to the five-fold division of true love, and the last two correspond to *Kaikilai* and *Perum-thinai*. The seven divisions of *Puram*, with their corresponding divisions of *Aham*, are as follow :

- | | |
|----------------------------------|----------------------------------|
| 1. <i>Vetchi</i> , cattle-raid, | corresponds to <i>Kurinchi</i> . |
| 2. <i>Vanchi</i> , invasion, | <i>Mullai</i> . |
| 3. <i>Ulinai</i> , siege | <i>Marutham</i> . |
| 4. <i>Thumbai</i> , war | <i>Naithal</i> . |
| 5. <i>Vahai</i> , victory | <i>Palai</i> . |
| 6. <i>Kanchi</i> , sober counsel | <i>Perum-thinai</i> . |
| 7. <i>Padan</i> , encomium | <i>Kaikilai</i> . |

Cattle-raiding is the beginning of warfare. It leads to systematic *invasions* of the raiders' territories. Then comes the *siege*, upon which the *war* proper begins. The war ends in *victory* for one party or the other, and the victor and the vanquished are *counselled* respectively to be sober, without being intoxicated with success, and to be calm and resigned, without being overpowered by grief. The loyal subjects of the victor pay him their joyful tribute of laudatory odes or *encomia*.

A brief note on the language of flowers will close this bird's-eye view of *Tholkappiam*. *Vetchi*, the country geranium, or 'flame of the forest,' bears a profusion of bright, deep-red flowers which are associated in idea with bloody action. *Vanchi*, a creeping plant, bears yellow flowers and is green all the year round. It is a symbol of inexhaustible energy. *Ulinai* is a species of cotton plant whose shoots are golden, and a wreath of which is worn in derision as emblematic of the weak and worthless fort besieged *Thumbai*, called in Sanskrit *drona*, is the especial war-

flower, and a wreath of it is worn when a king contemplates an offensive war. *Vahai* (*mimosa fleutuosa*) bears white flowers, and a wreath of its leaves and flowers is worn by a king who returns home after a glorious victory.

The difficult matter of the work required annotation and commentary. Ilampuranar annotated Eluthu and Senaviriar commented on Sol. The commentaries were named after their authors, Ilampuranam and Senavarayam respectively. They are excellent in themselves; but the whole work was successfully annotated only by Nacchinarkinyar.

The long-mooted question, whether *Tholkappiam* was founded on Agasthiar's *Agatthiam* or on Indra's *Viakranam* has been almost laid at rest. *Aindram* forms but a portion of *Agatthiam*. Further, *Tholkappiar*, the chief of *Agasthiar's* disciples, had more chance of hearing the main principles of his work from the lips of his master; and he might have read the master's celebrated work itself.

4. Agasthiar's Disciples. *Tolkappiar* and *Athankotasiriar* excepted, Agasthiar's other ten grammar scholars were *Panambarar*, *Avinayanar*, *Kakkai-padiniair*, *Natratthanar*, *Thuralingar*, *Viapigur*, *Taipiar*, *Kalarambar*, *Sembutchai* and *Vaumaner*. The contributions of these twelve scholars go by the name of *Porul Panniru Padalam*, a work in twelve parts. Besides their conjoint production, each of the first four wrote a grammar known after his name. *Panambaranar Sutam* and the preface to *Tholkappiam* were written by *Panambaranar*. *Avinayam*, *Kakkai-padiniam*, in two parts *small* and *large*, and *Natrattham* are treatises on Prosody.

5. Theraiar. As *Tholkappiar* was the best of *Agasthiar's* Grammar scholars, so *Theraiar* was among his

medical students. The history of his birth, life and death is a deep mystery. No doubt he was the veritable son of Æsculapius and rivalled his master in medical skill and in the Rosicrucian art. His real name was *Therer* and the name *Theraiar* has a story of its own.

Agasthiar had treated a certain patient for a long time and effected no cure. The news of his failure reached *Therer*. He took the patient under his treatment and exerted his best medical talent to recover the sick man. All remedies proved fruitless and *Therer* was in despair. Suddenly and luckily too, a thought flashed on his mind and he resolved to make surgical operations on him. He put the patient under the influence of a substance similar in virtue to chloroform, broke open his skull, and discovered to his great surprise a *therai* (a kind of venomous frog) formed in his brain, impinging it and giving him incessant pain and mental vexation. At once, he set before it a tumbler of water into which it suddenly leapt, giving the invalid immediate relief and instant recovery. Instances of similar wonderful medical exploits threw a halo of glory round his name, and they are too many to rehearse here. *Theraiar*'s practical proof of his great medical skill stirred up the envy of his master. He denounced in very strong terms the pupil's large practice.

Theraiar's works on medicine and hygiene were many, but *Sigamony Venba*, *Nadikotthu*, *Noyanukavithi*, *Noyinsaram*, and *Karisal* are the only works that have survived the ravages of time. His hygienic principles are practical and excellent. He advocates two meals a day, denounces day-sleep and constant drink, eating plaintain fruits and taking long walk after a full meal.

Patharthaguna Chinthamani, an excellent gem of *Theraiar*, contains about 1,800 stanzas. *Theraiar*'s proficiency was not in the medical art alone. He was also a great alchemist. There is a story (the genuineness of which is doubted) that his Guru put him to death lest his scholar ruin the world with his alchemy. *Yukimuni*, in his *Vaithia Chinthamani*, speaks eloquently of *Theraiar* and acknowledges his debt immense of endless gratitude to him for his store of medical knowledge.

SECTION II.

Patthuppattu or Ten Idyls.

The Ten Idyls are named in the following Venba :

முருகு பொருநாறு பாணிரண்டு முல்லை
பெருகு வடமதுரைக் காஞ்சி=மருவிய
கோலநெடு நல்வாடை கூர்குறிஞ்சி பட்டினப்
யாலை படுகடாம் பத்து.

Of these ten classical pictures in verse, two are by Nakkirar, two by Rudran Kannanar, and the remaining six by six different poets. Five of them (1-4 and 10) are in the form of *attu-ppadai* or guide, and all but the first, which is a guide to the war-god Muruga, under the pretext of guiding a needy bard, minstrel, or dancer to a bountiful prince, describe his prowess and his country's charms in telling language. The Idyls, 5, 8, and 9, illustrate three of the five *thinai*'s,—jungle, hill,—and desert, and the aspect of love peculiar to each as described in *Tholkappiam*. All of them are in *akaval* metre and must be read as wholes, for the thought leaps from line to line, and no cuttings can be made without impairing the run of

the labyrinthine thought. The Idyl 6 may be charged with diffuseness, digressions, descriptions, apostrophes, and interrogations and other artificial devices of style; but they will be found on examination to have been designed by the author in order to administer the gilded pill of a gentle hint about the transitoriness of the world and its glories to the lord of Madura flushing with his victory at Thalai-Alamkanam. Viewed from the point of dedication, the first Idyl is to the Tamil god of war, the second and ninth are to Karikala Chola, the sixth and seventh to the Pandyan king Nedun-Chelian, the fourth is to Ilanthirayan, king of Kanchi, the third and tenth are to two chieftains Nalliakodan and Nannan respectively, the eighth is to Pirahattan, an Aryan king, and the fifth bears no dedication at all.

Idyl.	Author.	Dedication.
1. Thiru Muruga- Attuppadaï	Nakkirar	Muruga
2. Porunar-Attuppadaï	Mudattama Kan- niar	Karikala Chola
3. Siru-pan-Attuppadaï	Nattatthamar	Nalliakodan
4. Perum-pan-Attup- padaï	Rudran Kannanar	Ilanthirayan
5. Mullaip-pattu	Napputhanar	<i>Nil</i>
6. Mathurai-Kanchi	Maruthanar	Nedunchelian
7. Nedu-nal-Vādaï	Nakkirar	do.
8. Kurinchip-pattu	Kapilar	Pirahattan
9. Pattinap-palai	Rudran Kannanar	Karikala Chola
10. Malai-padu-Kadam, or Kuthar-Attuppadaï	Kousikanar	Nannan

1. Nakkirar. He was the revered president of the third Sangam, its leading and central light. He was thoroughly independent in his opinions of men and books and had the courage of his conviction to tell them out in plain terms. His poems are full of historical interest and his style is dignified and elegant. He never uses a superfluous word, except when the peacock vein rises and makes his verses too go on stilts. The useful work of Karikala Chola in settling the nomadic kurumbar, the defeat of the seven kings by Nedum-Chelian at Thalai-Alamkanam, the invasion of the Chera country by the same hero and his march up to Muchiri, and the defeat of Killi-Valavan under the walls of Madura by Palayan Maran, the seand many more of the contemporary historical events are faithfully recorded in his verses. His fame as an independent poet-critic has gathered round it many a fanciful legend. Two of these we give below for specimens.

Shunmuga Pandyan set up a valuable prize of a thousand gold coins and promised to give it to him who would satisfactorily resolve his doubt whether women's tresses are naturally fragrant or obtain their fragrance from the flowers worn. The God Siva composed these five lines,

“கொங்குதேர் வாழ்க்கை யஞ்சிறைத் தும்பி
காமஞ் செப்பாது கண்டது மொழிமோ
பயிலியது கெழீஇய நட்பின் மயிலியற்
செறியெயிற் றரிவை கூந்தலின்
நறியவு முளவோ வறியும் பூவே.”

and gave them to Tharumi, a poor Brahmin who had invoked his aid for a long time. Tharumi presented

them to the King and anxiously awaited his reward. The King sent them to the fellows of the Sangam for approval. All but Nakkirar set their seal to their excellence. Siva, in the guise of a poet, tried to overpower him. First he showed his matted hair, and then opened his frontal eye. These could not daunt Nakkirar, who more than ever persisted in picking holes in the verses.

Siva grew hot with rage at his impudence and made his seat too hot to hold him. Unable to stand the lurid light of his frontal eye, Nakkirar jumped into the lotus tank. While floating there, he composed one *anthathi* in praise of Siva.

The second is the story of Nakkirar's relation to *Chambagavadivi*, which forms an interesting episode in his life. Setting aside the miraculous story connected with her birth, we might say that she was the daughter of Marakathavadivi, the head maid-servant of the palace of Karikala Chola. In her early years, she commenced her studies and, in a few years, made a great noise in the world as a princess of letters and received, on this account, the title *Tamil Arriyum Perumal*. In recognition of her merits, the king granted her a splendid palace with necessary appurtenances, appointed for her many a maid-servant and patronized her as best as he could. She grew

Fairer than Rachel by the palmy well,
Fairer than Ruth among the fields of corn.
Fair as the angel that said Hail !

and felt the rage of the wild fire, Love. She gave out that she would wed him who could get the better of her in the literary arena. Many pundits flocked there as

suitors; but one after another returned crest-fallen. Thus she remained a vestal virgin until her twenty-fifth year. One day, she chanced to look at a wood-carrier and spitted at him for his physical deformity. Inflamed with her contemptuous treatment, he made up his mind to marry her at any cost. With this object he repaired to the Madura Board and informed the Fellows of her haughtiness. Nakkirar girded himself to put down her pride and arrived at the Virgin Court in the guise of a wood-carrier. Her servants took the intelligence of the seeming wood-carrier's arrival to their sovereign mistress; and a regular communication in stanzas between the Virgin Poetess and the disguised Nakkirar was the result. At length, she appeared in person and took a vow that, if she were defeated in the competitive intellectual combat, she would suffer the ignominious punishment of riding naked on an ass round her country or, to use the English phrase, would be sent to Coventry. Nakkirar said that he would rest content if she would marry 'one he would pitch upon and that, in case of his own failure, he would become her willing bond-slave. Steadfast in this resolve, Nakkirar produced a stanza with a hidden reference to the digging of a *valli* root he had seen on his way,

நச்சுத் தேரேறி நடுக்காட்டில் வேடுவச்சி
பச்சைக் கொடியாட நின்றோனே-இச்சித்தே
மேலவனங் கவர்ந்து மின்கொண்டு போகன்ற
மூலபலன் கண்டாய் மொழி.

and asked her to interpret it. All her endeavours to solve the puzzle proved fruitless, whereupon she rushed upon a standing mirror and put an end to herself. Thus,

Nakkirar accomplished by his tactics what he could not with his learning. Growing compassionate on her and her maiden's woes he brought her back to life. She married the wood-carrier and fulfilled her vow.

A full account of Nakkirar will be found in Thiruvilayadal-Puranam. Nothing more of him as a man is known than that he was the son of a Kanakayar or schoolmaster of Madura and had a son by name Kiravikottanar.

Before discussing his genuine works, let us say a word about the literary forgeries committed in his name and dismiss them. Nine small poems which appear in the *Eleventh Tirumurai* are attributed to him. They are 1. Kayilai-pathi-Kalathi-pathi-Anthathi, 2. Enkoimalai-Elupathu, 3. Thiru-Valan-chuli-mummani-kovai, 4. Elu-kur-Irukkai, 5. Perum-Deva-pani, 6. Kopa-Prasatham, 7. Kar-Ettu, 8. Porri-Kali-Venba, and 9. Kannappa-Devar-Thiru-maram. The thought and sentiment and style of these poems are quite unworthy of the author, however well-turned the stanzas are. They are more modern, full of Sanskrit words and mythological references, and religious intolerance characteristic of the dark ages that followed the extinction of the Sangam. Besides these, there is another spurious work fathered upon him, to wit, the reputed commentary on Irayanar's Ahapporul. It can be easily proved to be apocryphal if we just run our eyes over the stanzas quoted from other authors for illustrating the text, and peruse the opening passages of the commentary where Nakkirar is made to point out how it was transmitted through nine generations counting from himself.

The two genuine works of Nakkirar are the first and seventh Idyls, called respectively *Thiru Muruga-Attupadai* and *Nedu-nal-Vādai*.

2. Thiru-Muruga-Attupadai. In this guide to Muruga, which consists of 317 verses, Nakkirar gratefully recounts his own escape by God's grace from the mountain cave in which a dragon had shut him up with 999 other objects of prey, and tells poets who may wish to obtain salvation at His hands where he may be found in all his splendour. The favourite places of His residence are Thirup-param-kuntam near Madura, Thiru-cheeralai-voi or Trichendore in the Tinnevely district, Thiru-vavi-nan-kudi or probably Palni, Thiru-Vérakam in Malainadu, Kuntu-thore-adal and Palamuthir-solai or Alakarkoil in Madura. The Idyl describes Muruga with his six faces and twelve hands (with their functions), as a deity higher in rank than the trinity and Indra together, worshipped by the pious Brahmins in dripping clothes muttering the six mystic syllables and by the rustics in mountain homes and by the villagers of the plains offering sheep or bull sacrifices. What strikes a reader of this poem is the readiness with which the Aryans metamorphosed Muruga and his mother Kottavai into Subramania and Uma and included them in their pantheon. Further, he will note that the worshippers of Muruga propitiated him with animal sacrifices, hypnotic or devil dances, and Kurinchi songs. The story of Nakkirar's escape may be found in detail in the Nakkirar Sarga in *Srikalatti-puranam*, and the incident is commemorated at Thirup-param-kuntam every year in the month of *Pankuni* or March.

3. Nedu-Nal-Vādai. This title may be rendered into 'Good Long or Dreary Winter.' The charming

poem contains 188 lines and is highly artistic. It falls into two divisions, relating to the pining queen in her palace and the king in the camp going from tent to tent cheering his soldiers to fight, in the black wintry night. A true hero like Nedum-Chelian loves war more than his lady. With a view to bring comfort to the disconsolate queen at the separation of her husband to win military triumphs, Nakkirar speaks through the mouth of a maid-servant of the palace who is a devotee of Kottavi, (Kottavai-ai-paravu-val) that the Pandyan will soon return triumphant from his expedition. The only reference in the poem to the Pandyan king lies in the words வேம்பு தலையாத்த நோன்காழெஃம், the margosa being the emblem of Pandyan kings. It will be apparent that this song of Love is partly a song of war. It will also be found to abound in naturalistic descriptions of the effect of the chill winter (1) on shepherds, cattle, birds, plants and palms abroad, (2) on the citizens of Madura, young and old, men and women, (3) on the pining queen in her sumptuous palace, and (4) on the ambitious king in the camp.

4. Madurai-Kanchi. We take this 6th Idyl here, because it is addressed to the same potentate as the preceding one. It has been briefly designated as the 'Gentle Hint,' for its author Mamkudi-Maruthanar cautiously introduces the not very welcome subject to his patron-lord of 'the slippery evanescence of all temporal enjoyments, the utter vanity of all earthly empires.' It consists of 782 lines, and the subject-matter may be analysed thus :

1—250. The justice, wisdom, charity, and martial glory of Nedum-Chelian's family and of his own as the

conqueror of *Saliyor* or Nellore and *Kuttanad* and the victor of *Thalai Alamkânâ*m followed by the capture of *Muthu-Vellelai* ; these being due in his own case to his passionate love for his own people as illustrated in *Korkai* and his implacable hatred for his enemies. Then the gentle hint is couched in the interrogative form.

250 to 720. The description of the *Madura* country under the five-fold division into *thinai* followed by an account of the city and its every-day life.

720 to 782. Once more the gentle hint as to the worthlessness of worldly splendour to secure him salvation, and a wish that he should follow the foot-steps of his pious ancestor *Mutthkudumi* in performing sacrifices, working for the weal of his loyal subjects and enjoying the good things of life.

“ அரசியல் பிழையாது அறநெறிகாட்டிப்
பெரியோர் சென்ற வடிவழிப் பிழையாது
குடமுதற் றோன்றிய தொன்றுதொழு பிறையின்
வழிவழிச் சிறக்கரின் வலம்படு கொற்றம். ”

In the graphic description of the city life, we come across Buddhistic monasteries and Jain shrines in their flourishing condition with hosts of worshippers attached to each ; and the vivid portraiture of an arch-thief together with the descriptions of the country and city of *Madura* show that *Maruthanar* was a keen observer of men and manners and an ardent lover of nature. Besides this moral epistle, the laureate of the Court of *Nedum-Chelian* was the author of a few stanzas which are embodied in the *Pura-Nanuru*. Next we take up the two Idyls dedicated to *Karikala Chola*, viz., *Porunar-Attup-palai* and *Pattinap-palai*.

5. Porunar-Attuppadaï. This is a panegyric on the munificence of Karikala, a very famous warrior-king of the Chola country who pushed his conquests up to the Himalayas. He was the son of Elanchetchenni and married a Vellala girl of Nagur. He was a wise judge and ruler and coupled valour with discretion. His remarkable victory at *Vennil* over the Chera and Pandya forces spread his reputation far and wide. Besides the wisdom and martial glory of the Chola Emperor, the idyl contains a charming description of the Kaveri and the fertility of the lands watered by it. *Porunan* is a war minstrel, who is shown the way to the bountiful sovereign for reward. Mudattama Kanniar, its author, of whom little else is known, presents in this idyl a true picture of the squalid poverty of the poet and man of letters, when he speaks of his patched-up clothes soaked with sweat and swarming with lice and their tiny eggs in the rents. A critical reader cannot pass over the commonness of fine embroidered clothes manufactured in the country and also the prevalence of drunkenness, gluttony, and flesh-eating. It is hard to think that the pundit-reader will fail to mark and digest the simile of the maiden's soles to the tongue of the gasping dog and to remember the archaic form of நால்கு for நான்கு “பால்புரைபுரவி நால்குடன் முட்டி” The Idyl contains 248 verses.

6. Pattinap-Palai. This, the ninth Idyl of the series, was composed by Rudran Kannanar of Kadyalur who was also the author of the fourth Idyl. For the composition of this exquisite amatory song, Karikala, as *Kalingathu-parani* has it, rewarded the author with sixteen hundred thousand gold pieces.

“ தழுவு செந்தமிழ்ப் பரிசில் வாணர்பொன்
பத்தொ டாறுநூ ருயிரம்பெறப்
பண்டு பட்டினப் பாலை கொண்டதும் ”

●

This highland idyl illustrates the conflict of duty and love in a hero's bosom and his final choice of the latter with the soliloquy : “ O my dear mind ! I cannot think of taking my wife with me, for the jungles between are as dreary as the lance borne by Karikala against his foes. Her shoulders are more tender and cooler than his sceptre and cannot bear my separation. So I will not accompany you, leaving my love at home alone, even though you make me the lord of Puhar of everlasting renown. You may go and prosper.” The poem contains 301 verses, of which the first 218 describe the wealth and splendour of Puhar, the great mart of nations in those days, and the capital of the Chola kingdom ; the next two, 219-20, introduce the name of its king ; and the concluding 81 lines, 221-301, describe his valour and heroism. For a grand and exquisite picture of Kaveri-pum-pattinam, now nowhere, let the reader turn to *Silappathikaram*. In the present poem too we come across Buddhist monasteries and Jain abbeys in the land of Chola, which show not only the prevalence of the religions but the religious toleration of the kings of old in South India. The descriptions of the city, its forts and ramparts, parks and bowers, alms-houses and ascetic homes, streets and palaces, beach and customs-house are really charming. It is truly delightful to look over in imagination the bales of goods in the customs-house bearing the tiger-mark and the immense variety of natural products imported from different shores, *viz.*, horses, victuals, gold, pearls, corals, pepper, sandal and scents. Muruga worship, devil dan-

ces, toddy-drinking and cock-and-ram fighting indulged in by the hardy Kurumbas find emphatic expression in it.

●7. **Perum-pan-Attuppadaï.** This, the 4th Idyl of the series, was, as already noted, by Rudran Kannanar of *Pattinap palai*. It contains 500 verses and treats of the introduction by a donee of a *panar* or lyrist to the king of Kanchi, Thondaiman Ilam-thirayan. In respect of his name there hangs a tale. Though fabulous, the poetic legend has eternized it. A Chola ruler of Negapatam fell in love with a Naga virgin, and a boy was the fruit of the illicit love. He was probably thrown on the waves, which brought him ashore with a *thondai* creeper covering his body. The ruler made him a petty lord over a portion of his dominions comprising now Chengleput and North Arcot. The land was known as *Thondai-nadu*, and its ruler went by the name of Ilam-thirayan. “*திரைதரு மரபினுரவோனுமபன்.*” Though a petty lord, he distinguished himself by his prowess and more by his bounty and kind and prompt attentions to the bards. In this poem will be found an account of the five *thinai*’s and the occupation, diet and behaviour of the inhabitants therein, together with a graphic description of his majesty, his capital, and his unstinted munificence. The *Yalpanar* plays a few tunes in praise of the god at Thiru-veh-ha, a place of pilgrimage near Kanchi. In the description of the scrupulously neat and clean Brahmin homes of the classic age, the Brahmin poet speaks of the *hen* and the *dog* among the domestic fowls and animals, and of the breadth of sympathy and the lack of exclusiveness as characteristics of the village Brahmins. The low caste panan is welcomed and fed sumptuously in a Brahmin home. The ‘mushroom simile’ is noteworthy.

8. Siru-pan-attup-padai. As this Idyl is of the same type as the preceding, we put it here, though it forms the third of the series. Its author was Nattatthanar of Nallur, and the lyrist is directed by a well-rewarded poet to Nallia-Kodan, the bountiful prince of Eruma-nadu. The following verses describe his virtues.

“செய்ந்நன்றி யறிதலும் சிற்றின மின்மையும்
இன்முக முடைமையும் இனியனாதலும்
செறிந்து விளங்கு சிறப்பின் அறிந்தோர் ஏத்த
அஞ்சினர்க் களித்தலும் வெஞ்சின மின்மையும்
ஆண்ணிபுகுதலும் அழிபடை தாங்கலும்
வாண்மீக் கூற்றத்து வயவரேத்தக்
கருதியது முடித்தலும் காமுறப்படுதலும்
தெருவழிப் படாமையும் ஊடிய துணர்தலும்
அரியேருண்கண் அரிவையரேத்த
அறிவுமடம்படுதலும் அறிவுநன்குடைமையும்
வரிசையறிதலும் வரையாது கொடுத்தலும்
பரிசில் வாழ்க்கைப் பரிசிலரேத்தப்
பன்மீ னடுவண் பான்மதிபோல
இன்னகை ஆயுமோடிருந்தோன்.”

These sum up the virtues of a typical hero-king. Descriptions of cities and towns are plentiful here. There are glowing pictures of his capital *Muthur*, and the mofussil towns *Eyil-pattinam*, *Velur*, and *Amur*, and of *Madura*, *Vanchi*, and *Uranthai*, the capitals of the three Tamil kings. Further, there are touching references to the seven minor patrons of Tamil bards and their gifts, the patrons being Pekan, Pâri, Kâri, Ây, Athikan, Nalli, and Ôri, of whom full accounts will be found in *Pura-Nanuru*. The astronomical fancy of *Kéthu* swallow-

ing the moon is turned to good' poetic account, and there is a reference in the poem to the ambrosial *Nelli* fruit presented by Athikan to the poetess Auvvai. All the two hundred and sixty-nine verses of this Idyl are so simple, easy and flowing that very little help in the way of commentary is necessary.

9. Malai-padu-kadam or Kuthar-attup-padai. This Idyl, the title of which may be rendered into the 'Mountain Echo' or 'Guide to a Dancer,' is the last of the series, but its placement here is justified on the ground that it completes the *attup-padaris*. It was composed by Perum-Kousikanar and dedicated to Nannan, another minor Mæcenas, of many-hilled kottam.

It contains 583 verses, in which the author describes the grand mountain scenery of Nāvīram with the Siva temple on its summit, the rapid whirling Cheyyar flowing down its slopes, the numerous waterfalls with their continuous roar, the noises of the elephant tamers, the drunken dancing drummers, and the women singing and pounding millet, the whirl of sugar mills, the stone epitaphs and direction-posts seen all over the way, the well-guarded mansion of the mountain chief with its well-stocked menagerie and botanical garden, the hospitality of the hill-tribes, and the civility of Nannan and the prompt and gracious reception accorded by him to the bards who flocked to him for favour. There is in it an impressive account of the dancer's skill and art—an art which, in these refined times, is much neglected, being associated with vile women. The poem was charged with a defect called *Aranda-Kuttam*, an example of the vagary of an oriental critic. In the verse 'தீயினன்ன வெண்ண செங்காந்தள்,' the combination of தீயின் and அன்ன produces the sound

Vannan associated with the word for *fire*—an unlucky combination indeed !

10. Kurinchip-pattu. It may be rendered into Mountain-Song'. Its author was the famous Kapilar of the last Academy, and it is said to have been composed by him to let the Aryan King Prahattan know of the charms of the Tamil language. Composed by him with this noble motive, it must be the best of the idyls in thought and diction. It contains 261 verses and bears another name *Perum-Kurinchi*. A mountain chief meets by sheer accident a chaste virgin of rare beauty and falls in love with her. Love at first-sight is always deep and lasting. They meet under the shades of trees made for whispering lovers, and pass their day time together in lovers' retreats, in sholas and shady walks, or by the haunted streams. At night-fall they separate, and the lady-love pines her nights away. Then the lover makes bold to meet her at night in her own home, reckless of the dangers that he will thereby run himself into, is imparadised in her arms, and goes away stealthily at cockcrow. The lady's maid is in the secret of this clandestine love. Fear of detection and scandal is preying on the hearts of both. The mother of the girl fears that her daughter is possessed and seeks exorcism at the hands of Vēlan. The lovers are firm-rooted in love, and they will wed each other or wed death. The maid pities the anxious mother and tells the tale of the lovers in a fascinating manner, with the addition that her mistress's love was the greatful offspring of the chieftain's rescue of her from the rut elephant and the whirling stream when they were watching the millet field. Her Emilia-like passionate defence melts the hearts of the parents, and the young lovers have their happy consummation.

The Idyl is a happy illustration of 'True love never runs smooth' and 'None but the brave deserves the fair.' It has an anthology of ninety-nine flowers and is studded with striking similes. Of the flowers, *Champakā* and *Palasa* are the only ones bearing Sanskrit names, and of the similes, those of the millet-ears, the dripping flowers, and the frenzied peacock,—not to speak of the *Ullurai-uvamun* or implied similes rife in the description of the hill-country—are the most impressive and exquisite. Further, the Idyl teaches that modesty and chastity are the jewels of women.

11. Mullaip-pattu. It is a 'Jungle Idyl' describing wifely patience when her lord is away on a military expedition. It is the shortest idyl and the one without a dedication. It contains only 103 verses. Its author, Napputhanar, was a gold merchant of Kaveri-pumpattinam. It is a wintry night, when the queen in her seven-storied palace is counting days and comforting solitariness with the reflection that the king will return in triumph on the expected day, and the king, after pulling down the forts of his foes, is counting his losses and planning successful campaigns.

The expected day has arrived but the king has not come. Hope deferred maketh the heart sick. The day seems long and the night tedious. The queen has now lost all command of her patience and despatches old women to temples with flowers and sacrifices to consult omens. Their favorable replies bring her mind no calm. Suddenly the ears of the moody lady catch the far-off sound of blaring trumpets and blowing conches, and, as quick as thought, the king's triumphal chariot ceases its rumble in the palace portico.

In this Idyl it will be noticed that mahouts use words of a northern language, probably Hindustani, but not at all Sanskrit, in taming elephants, and that Yavanas,—interpreted variously as Greeks, Turks, Mahomedans, and Sonagar or Chinese, in any case, foreigners,—are the king's chamber-guards.

12. Dates of these Idyls. As the authors of some of these Idyls were the contemporaries of Karikala Chola, and Nedum-Chelian, their dates of the compositions must range between 60 and 95 A.D. Karikala I. preceded Ukkira-peru-valuthi in point of time, and Nedunchelian was only his successor. When the dates of the famous battles of Thalai-Âlam-Kanam and Vennil come to be settled, the dates of these poems too can be fixed definitely.

SECTION III.

Ettut-thokai.

1. The Eight Collections are enumerated in the following stanza:

“நற்றிணை நல்ல குறுந்தொகை ஐங்குறுநூ
 ளொத்த பதிற்றுப் பத்தோங்கு பரிபாடல்
 கற்றறிந்தார் போற்றுங் கலியோடகம்புறமென்
 றித்திறத்த வெட்டுத்தொகை.”

- | | |
|---------------------|-----------------|
| 1. Nattinai | 5. Paripâdal |
| 2. Kurum-thokai | 6. Kalit-thokai |
| 3. Aynkuru nuru | 7. Aha-nanuru |
| 4. Pathittup-patthu | 8. Pura-nanuru. |

Of these only two or three have been issued from the press, and the rest lie in Cadjan manuscripts. Almost all of these have the introductory invocation from the pen of Perum-Thevanar, the author of Bharatham called after him. Excepting the *fourth*, which deals with the Chera kings, their prowess and munificence, and the *fifth*, which is partly hymnal and partly descriptive, and the *eighth*, which is manifestly of the *objective* or life in general, the other five treat of love in some aspect or other, and their metres vary according to the subject-matter. The fourth, fifth, seventh, and eighth collections are mines of information on the history and sociology of the South Indian Sovereigns and peoples.

2. Nattinai. It contains 400 short lyrics on love by 200 different poets with an invocation by Perum Thevanar. All the lyrics are in *ahaval* metre, and the lines composing them range between nine and twelve. The collection was made by Pandyan Maran Valuthi, the conqueror of many lands.

3. Kurum-thokai, or collection of short lyrics, contains 402 stanzas on love with four to eight lines by 204 different poets. The invocation by Perum Thevanar will make the number 205. The compiler was Purikko. All the lyrics but the last twenty seem to have been annotated by Per-Asiriyar, though the annotation is lost to us. The last twenty abstruse lyrics had a lucid commentary from the able pen of Nacchinarkiniar, as is evidenced by the following stanzas:

“பாரத்தொல் காப்பியமும் பத்துப்பாட் டுங்கலிய
மாரக் குறுந்தொகையு னைஞ்ஞாஸ்துஞ்-சாரத்
திருத்தகு மாமுனிசெய் சிந்தா மணியும்
விருத்தி நச்சினூர்க் கினியமே.”

“ நல்லறி வுடைய தொல்பே ராசான்
 கன்னியுங் காட்சியுங் காசினி யறியப்
 பொருடெறி துறுந்தோகை யிருபதுபாட்டிற்
 கிதுபொரு ளென்றவ னெழுதா தொழிய
 விதுபொரு ளென்றதற் கேற்ப வுரைத் தும்.”

One of the lyrics comprised in this collection is Nakkirar's Sonnet on the Bee quoted elsewhere.

4. Aynkuru-nuru. This collection comprises 500 amatory poems with an invocation by Perum-Thevar. Each of the five *thinai*'s or physiographical divisions is handled in a charming manner in a century of stanzas, some of which occur in the commentary on Tholkappiam, *Porulathikaram*. About 100 verses of this compilation were composed by Kapilar.

5. Pathittup-patthu. This collection, eulogizing the Chera kings and patrons of Tamil bards, consists of ten pieces by ten different poets, each piece containing ten stanzas. Of these ten decades, the first and the last seem to be lost for ever, and of their authors, four of them, Kapilar, Parānar, Ari Sirkilar, and Kothamanar, were poets of the last Sangam.

<i>Decade.</i>	<i>Author.</i>	<i>Chera king</i>
Second	Kanuanar of Kumattur	Nedum-Cheralathan
Third	Kothamanar	Kuttuvan
Fourth	Kappianar	Nar-mudi-cherā
Fifth	Parānar	Chenguttuvan
Sixth	Natchenaiyar	Cheralathan, the Conqueror
Seventh	Kapilar	Vali-Athan

Eighth	Arisirkilar	Perum-Cheral-Irumporai, The Victor of Thakadoor.
Ninth	Perum Kuntur Kilar	Ilam-Cheral-Irumporai.

While the other poets obtained money and land for their Eulogia, Kothamanar aimed at heaven or swarkam and reached it after performing vedic sacrifices.

6. Pari-padal. Of the seventy pieces composing this collection, only twenty have survived the wreck of ages. The title seems to have been suggested by the name of a particular metre. According to the subjoined stanza, eight pieces praise Vishnu, thirty-one Muruga, twenty-six the Vaigai, four the city Madura, and one the ocean.

“ திருமாற் கிருநான்கு செவ்வேட்கு முப்பத்
தொருபாட்டுக் கார்கோளுக் கொன்று-மருவினிய
வையை யிருபத்தாறு மாமதுரை நான்கென்ப
செய்யபரி பாடற் றிறம். ”

7. Kalit-thokai. This work, composed or compiled by Nallanthuvanar of the last sangam, “consists of 150 love songs in *Kali* metre in all its old varieties, which, with its saltatory rhythm, is admirably adapted to the treatment of love in its five phases. The songs are mostly in the form of dialogues, the speakers being chiefly a lady, her maid servant, and her lover ; and they reflect the Tamilar’s mode of courtship and marriage and sexual relationship. The Kalippas describe the separation of the lovers in *palai*, their union in *kurinchi*, their discords in *marutham*, their reunion in *mullai*, and their pinings after separation in *naithal*. Thus they describe

how two lovers meet, marry, and live together so as to enjoy the maximum of conjugal happiness. But true love seldom runs smooth. Sad disappointments, and elopements are put in to add to the zest and relish of wedded felicity. A Kalippa of varying length and metre, consists of *tharavu*, the opening stanza, *surithakam*, the concluding stanza, *thalisai*, the intervening stanza, and *thani-sol*, detached word.

The poem is a rare and excellent specimen of Tamil literature; its sentiment and diction are refined and polished. It abounds in implied, hidden, or condensed comparisons and innuendoes, which, but for the able commentary of Nacchinarkiniar, will remain iron-peas or sealed book to many.

“உள்ளுறையுவமழு மேனை யுவமழுத்
தெள்ளிதிற் றெரிந்து திணைப்பொருட் கேற்ப
வுள்ளுறையுவமத் தொளித்த பொருளைக்
கொள்பவர் கொள்ளக் குறிப்பறிந் துணர்த்தி
யிறைச்சிப் பொருளுக் கெய்தும் வகையைத்
திறப்படத் தெரிந்து சீர்பெறக் கொளீஇ.”

In the ninth song the poet observes that a virgin going away with a young man of her choice is nothing unnatural and quotes the instances of the pearl, the sandal, and the coral that do not remain where they are formed or grown but go to those who would have them.

8. Aha Nanuru. This too, like the preceding ones, has an invocation from the pen of Perum-Thevanar. It contains 400 lyrics on love, which are classified as follows:

1st 120 lyrics compared to an array of male elephants.

2nd 180 lyrics to a string of corals interspersed
with gems.

3rd 100 lyrics . . a necklace of pearls.

This collection, made by Rudra Sanmanar in the time of Ukkira-peruvaluthi, has a deal of historical interest, as there are numerous references in the poems to Karikala Chola and Athan and Chenkuttuvan. Mamulanar and Parananar contributed most to this collection. Vide 15, 55, 61, 114, 126, 233, 250, 294, 310, 346, 393, and 6 124, 195, 257, 396.

9. Pura Nanuru. This, like Aham, contains 400 pieces in the usual *ahaval* metre by different poets of different times. This work is also known as **Puram, Purap-pattu**. It has a high historical value, for the poems refer to the kings of the three Tamil countries, besides petty kings, ministers, captains, and warriors, as well as to many poets of the last Sangam.

Further, the collection gives us an insight into the political and social history of the Tamil peoples about two thousand years ago. About 150 bards seem to have contributed to this collection, of whom Kapilar, the friend and laureate of *Pâri*, composed 30. Ori's bards were Van Parananar, and Kalaithiniyanayar, Vide 152, 153, 204. Ori was killed in battle by *Kâri* and his lands were restored to the Chola. Kapilar also was his favourite poet. Auvvai was the poetess of Athikan's Court, Vide 91, and for her praises of the three Tamil kings, see 226. Athikan, who defeated *Kâri* and sacked his chief city, Kovalur, patronised Parananar too. Pékan, another munificent chieftain, patronised Kapilar, Parananar, Arisirkilar, and Perum-Kuntur-Kilar, and all of them wrote his eulogies. Ay, a vellala chieftain like *Pâri*, had a favourite poet in

Enicheri Muda-mosiyar. Nalli is praised in St. 150 and 158 and Kumanan in 162. In this manner about 120 petty Rajas are praised by the wandering minstrels in adequate verses. The contributions of Kovur-kilar, Perumthali-satthanan, Nari-veru-thalayar, Alam-kudi-Vankanar, Perum-Sitthiranan, Kodi-talai-Viluthandinan, and Siru-karum-thumbiar are also remarkable. As regards the social beliefs, customs and manners recorded in this valuable historical piece, we refer the reader to the description of Suttee in St. 246, to Tact in Government in 185, to the ploughing with asses of the razed forts, to the burial urns (Ēma-thali), in 228, 238, 256, 314, to the potency of Karma, to the Vedic Yagams, to the rude stone-epitaphs of heroes, to toddy-drinking by women, and to the splitting of the chests of warriors dying in peace with the sword lest they fail to enter Valhala or the heaven of heroes.

SECTION IV.

Pathi-Nen-Keel-Kanakku.

1. ⁿ**The Eighteen Minor Didactics** are as follow :—

- | | | |
|----------------|-----------------------|--------------------------|
| | 1. Naladyar | Various Authors |
| | 2. Nanmani-Kadikai | Vilambia-Kakanar Authors |
| Na-Narppathu { | 3. Kar-narppathu | Madura Kannan-Kutthanar |
| | 4. Kalavali-narppathu | Poikaiyar |
| | 5. Iniathu-narppathu | Putthan-Chènthanar |
| | 6. Inna-narppathu | Kapilar |

Ayn-thinai.	7.	Ayn-thinai-aimbathu	Maran Poraiyanar
	8.	Ayn-thinai-Elupathu	Muvâthiar
	9.	Thinai-moli-aimbathu	Kannan-Chenthanar
	10.	Thinai-malai-nuttu- ainbathu	Kani-methaviyar
	11.	Kainrilai	Kannan-Chenthanar
	12.	Thiruk-Kurral	Thiru-Valluvar
	13.	Thiri-Kadukam	Nallâthanar
	14.	Acharak-Kovai	Peruvayil-Mulliyar
	15.	Palamoli	Munturai Araiyanar
	16.	Siru-pancha-mulam	Mamulanar
	17.	Muthu-moli-kanchi	Purisai-Kilavanar
	18.	Elathi	Kani-Methaviyar.

The subjoined *Venba* contains the names of the eighteen minor classics.

“நாலடி நான்மணி நானூற்பு தைந்திணை முப்
பால் கடுகங் கோவை பழமொழி=மாமூல
மின் னிலை சொல் காஞ்சியுட னேலாதி யென்பவே
தைந்நிலைய வாங் கிழ்க் கணக்கு.”

Of these eighteen, about one-third are by Jain authors. Some are by Brahmins, such as 4-14, and a few by non-Brahmins. The name of the collection seems to refer to the worldly virtues taught in these small poems viz., virtue, wealth, and pleasure, as distinguished from the lengthy works treating of bliss or salvation. The two other collections we have already reviewed are in the free flowing *ahaval* metre while these small poems are in the *Venba* metre peculiar to Tamil.

“ஐம்பது முதலா வைந்நூற்றி
வைவகப்பாவும் பொருணெறிமரபிற்
ருகுக்கப் படுவதுமேற் கணக்காகும்.”

“ அடிநிமிர் பில்லாச் செய்யுட்டொகுதி
யறம் பொருளின்ப மடுக்கியவ்வத்
திறப்பட வுரைப்பது கீழ்க்கணக்காகும்.”

Kurral, called *Muppai*, and *Naladyar* are the only long works in this series. Morality being founded on love, the subject-matter of these pieces may be said to be love and morality, theoretic and practical. All the poems are distinguished by their force and terseness, and the two long works referred to have become so well-known and been so well appreciated that their importance has given rise to a proverbial saying, நாலுமிரண்டும் சொல்லுக் குறுதி, ஆலும் வேலும் பல்லுக் குறுதி. The English renderings of the titles of some of these works are Rev. Dr. Pope's.

2. Naladyar. It contains 400 quatrains, and the suffix—*ār* is honorific, as in *Thiruk-Kovaiyar*. Its composition has a tale to tell. Eight thousand Jain sages had left their home in a time of drought and sought the help of the Pandyan King. When the famine was over, they wished to return home but could not bid farewell to their benefactor. They, therefore, left the country all in a body on a particular night, every sage leaving in his lodge a stanza. These were collected and taken to the king who, to test their worth, caused the palmyra leaves on which they were written to be thrown into the Vaigai. Those that floated against the current were preserved; and the three collections that stood the test were *Naladi Nānuru*, *Pala-moli*, and *Ara-nceri-saram*. Probably, this account is metaphorical, and signifies that these collections have survived the ravages of time. The quatrains are of very unequal value, and their prevailing tone is cynical. They were divided into chapters by

Pathumanar on the model of Thiru-kural, and the work of classification was executed so injudiciously that the titles of the chapters often afford no clue to their contents. The oldest commentary on the work is Pathumanar's.

3. Nan-mani-Kadkai. or 'The Salver of Four Gems,' contains 101 quatrains. Its author, Vilambia—Kakanar, was a Vaishnava. Each venba is decked with four gem-like precepts or prudential maxims.

4. Kar-Nārpattu comprises forty stanzas describing the cloudy weather.

5. Kala-Vali-Narppthu, by Poikaiyar, consists of forty Venbas describing the sanguinary battle of Kalumalam, the famous Flodden Field of South India, in which the great Chola Emperor, Kochenkannar, utterly crushed the forces of Kanaikkal-Irumporai, a great Chéra king, and took him prisoner. Among the slain were many kings and chieftains. The poet, the laureate of the imprisoned Chera, wished to carry comfort and consolation to him and obtained an order of release from the victor. But as the monarch had died of thirst, the order was of no avail, and the war-song in praise of the Red-Eyed Chola that secured the order, lives for ever.

6. Iniathu Narppathu, a poem of forty stanzas, containing 'sweet' precepts, was composed by Putthan Chenthanar. It is oft-quoted and is in the hands of our school boys.

7. Inna Narppathu, by Kapilar, enumerates in each of the forty stanzas composing it those things that cause pain or are disagreeable.

8. Ayn-Thinai. The five small works comprised under this head are erotic poems based on the five-fold

physiographical division. They appear as garlands and contain stanzas from fifty to one hundred and fifty. Of these five works, *Aynthinai-aimbathu* and *Thinaimalai-Nuttu-Aimbathu* have been published by the modern Madura Tamil Sangam.

9. Thiruk-Kurral, by Thiruvalluva Naiyanar, contains 133 chapters of ten couplets each, dealing with virtue, wealth, and love. It is a masterpiece of Tamil Literature. Its author, a valluva or low caste man, was born at Mylapore. His profession, according to the legend, was weaving. The great weaver-poet was an eclectic in religion and philosophy, and a great cosmopolite. Hindus and Jains claim kindred with him. A brief analysis of this universal code of morals is subjoined.

4. Chapters—Introductory—God, Rain, Virtue, Ascetics.

Bk. I 34	20	The Ideal Householder,—	Domestic Virtue based on Affection.
	14	The Ideal Ascetic—	Ascetic or Higher Virtue based on Grace.
Bk. II 70	25	The Ideal Sovereign—	Royalty.
	10	The Ideal Statesman—	Ministers of State.
	22	The Ideal State—	Essentials of a State.
	13	The Ideal Citizen—	Morality, Affirmative and negative

Bk. III 25. The Ideal Lover—Furtive love ending in wedded love.

These are the seven ideals presented by this Prince of Moralists, and read and appreciated by the civilised world. Rendered into almost every important European language—English, French, German, and Italian—the Kurral presents an ideal monarchy portrayed

by the Citizen of the world within the limits of practicality and at the same time out-doing the *Republic* of Plato and the *Oceana* of Harrington. Free from the influx of Sanskrit words, the Kural shows the richness and power of the Tamil tongue ; it has an appendix, called the Garland of ' Thiruvallur,' in which the author of each of the fifty-three stanzas describes in language hyperbolical the Tamil Vedam, or the third veda. One of these by Idaikadar brings out its much-in-little characteristic and may be rendered as follows : " it is a semi-perforated mustard seed into which the poet has poured the contents of the seven seas." The *Muppal* or Triple Treatise has no less than twelve commentaries, written by men representing the different religious sects of Hinduism, of which the best and by far the most popular is that by Parimel-Alakar. Here follows Rev. Dr. Pope's summary of the chapters dealing with the ideal house-holder. " The ideal house-holder leads on earth a consecrated life, not unmindful of any duty to the living or to the departed. His wife—the glory of his house—is modest and frugal ; adores her husband, guards herself, and is the guardian of his house's fame. His children are his choicest treasures ; their babbling voices are his music, and his one aim is to make them worthier than himself. Affection is the very life of his soul ; of all his virtues the first and greatest. The sum and source of all is Love. His house is open to every guest, whom he welcomes with smiling face and pleasant word, and with whom he shares his meal. Courteous in speech, grateful for every kindness, just in all his dealings, master of himself in perfect self-control, strict in the performance of every assigned duty, pure, patient and forbearing, with a heart free from envy, modest in desires,

speaking no evil of others, refraining from unprofitable words, dreading the touch of evil, diligent in the discharge of all the duties of his position, and liberal in his benefactions, he is one whom all unite to praise. '

The metre of the poem—a short venba or couplet of four feet and three, which is peculiarly apposite to convey great truths in epigrams.—has given its title.

10. Thirikadukam, or "The Three Spices," is a good specific for the evils of humanity. The three spices, which are the ingredients of the stimulating and restorative medicine, are dry ginger, long pepper, and black pepper. In each stanza of this fascinating, yet fantastic little cento, Nallathanar gives three moral truths which act like a good tonic on the mind of man.

11. Asarak-kovai, by Peruvoyin-Mulliar of Kalathur, is a collection of rules of life and etiquette in 100 stanzas. In this charming little treatise, the author seems to give the substance of poems on conduct in Sanskrit. Man's life, private and public, is controlled by a few rules of etiquette and ceremony, but for a knowledge of which no man is ever successful in it. There are rules in the poem governing food and raiment, sleep and cleanliness, decorous behaviour with elders and kings, the uses of domestic life and of eschewing evil habits, and ill companions.

12. Pala-moli, or "Old Words" is a book of proverbial wisdom by a Jain king-poet, Munturai Araiyanar. Each of the 400 venbas in it contains a proverb in its last verse. நாய்காணிற் கற்காணாவாறு, நிறைகுட நீர்தளும்பலில், குரங்கின்கை கொள்ளி கொடுத்து விடல், நுணலுந்தன் வாயாற் கெடும், ஆயிரங்காக் கைக் கோர் கல்.

These are a few specimens of the valuable collection.

13. Siru-pancha-mulam is a small treatise in the usual venba metre, of which each stanza contains five roots of wisdom.' Composed by the Sangam poet Mamulanar, it is not much in use though it is remarkable for the terse graceful expression of homely thoughts or commonplace ideas.

14. Muthu-moli-kanchi, a collection of old gem-like sayings, is attributed to Purisai-Kilavanar. A few precious maxims, which our pupils can every day, are given below.

ஒதலிற் சிறந்தன்றொழுக்க முடைமை, மக்கட்பேற்றின் பெறும்பேரில்லை, ஈரமுடைமை ஈகையினறிப, உண்டி வெய்யோர்க்குறு பிணியெளிது.

15. Elathi or "Five Precious Perfumes," a moral poem by Kani-methaviyar, contains 81 verses, in which each quatrain is supposed to combine, compare and illustrate five or six points of practical wisdom. Literally, the title means Cardamum *Etcetera*; ie cardamum, camphor, erikasu, sandal-paste, and honey, a confection of which yields an aromatic preparation for the hair. The author was a Jain and is styled a disciple of Makkayanar, a professor of the Madura Sangam. The substance of two quatrains is subjoined to indicate the nature of the contents of this poem. "Didactics serve a man no purpose if he relieves distress, despises none, eschews low company, feeds others, gives them drink, wounds nobody's feelings, and speaks kind words." "According to the sages, the marks of two loving souls are neither surviving the other, each sharing the other's wealth, both holding sweet discourse, joying to meet, grieving to part, and sharing each other's pain."

SECTION V.

Some Sangam Poets.

1. Thiruvalluvar *

Sage Valluvar, priest of thy lowly clan,
 No tongue repeats, no speech reveals thy name ;
 Yet, all things changing, dieth not thy fame,
 For thou art *bard of universal man* ;

And still thy book above the waters wan,
 Virtue, true Wealth, and Joy, and being's aim,
 In sweetest mystic couplets doth proclaim,
 Where winds sea-wafted palmy forests fan.

Haply undreamed of *visions* glad thine eyes
 In realms beyond thy fabled *seven-fold birth*,
 And clouds of darkness from thy spirit roll ;
 While lands far-off have heard with strange surprise
 Faint echoes of thy song. Through all the earth
 Men hail thee brother, seer of spotless soul.

In the case of no Tamil poet is Dr. Caldwell's dictum more true than it is with the author of *Kurral*. "Tamil writers, like Hindu writers in general, hide their individuality in the shade of their writings. They seem to have regarded individual celebrity like individual existence as worthless and absorption into the universal spirit of the classical literature of their country, as the highest good to which their compositions could aspire."

As tradition has it, this immortal Weaver-Poet stamped out the arrogance and superciliousness of the Madura

*The different names by which the author and his *Kurral* are known are as follow: Nayanar, Thevar, Muthalpavalar, Theivap-pulavar, Nannukanar, Mathanupanki, Chennapothar, Perunavalar ; Muppai, Uttara-vedam, Theivanul, Poyya-moli, Vayurai Valthu, Tamil Marrai, Thiruvalluvappayan.

Board of Tamil Pandits and pulled to pieces the Madura College itself. It was he who sounded the last peal to the extinction of the learned fraternity in Madura and caused the general wreck of letters that followed its dissolution. It was he who gave out the sacred Kurral, the finest of the Tamil compositions, replete with ethical and political aphorisms, and read and re-read by all mankind without distinction of caste, color or creed, and without any prejudice or carping. The undying fame of this immortal work has secured translations of it in more than one European language. Beschi rendered it in Latin and his annotations exhibit his depth of knowledge and acuteness of understanding. Versions of parts or of the whole of Kurral by Taylor, Ellis, Ward, Percival, and Pope testify to their individual, earnest, unflinching labour in the field of foreign culture. The sacred volume comprises one thousand-three-hundred and thirty compact distiches of quintessential wisdom and falls under the three divisions of *Virtue*, *Wealth* and *Love*. Virtue is ascetic and domestic. The second division on Wealth is more a treatise on political economy, an exposition of how to acquire, preserve, and distribute wealth by the royalty, and the last section on Love describes love between man and woman. It opens with a chapter of praises and invocations to God and is succeeded by an interesting and appropriate one on Rain, the source of health, wealth and all worldly prosperity. Vide pp. 47-9.

The story of its recognition and approval by the literary Sangam at Madura is a very interesting one. It is well-known that Thiruvalluvar composed his Kurral in compliance with the request of his friend and pupil *Elelasingan*. The author took the manuscripts to Madura

and met his sister *Auvaiyar* on the way, who, to avoid a heavy shower, had taken shelter under a tamarind tree opposite to a spreading banyan, under which our author had found his refuge. She asked him what the heavy load on his head was. He replied that it was his *Kurral*, a treatise on Virtue, Wealth and Love. She simply laughed and embodied the sum and substance of the voluminous work in a single stanza. The brother and sister proceeded to Madura and appeared before the sacred Board. *Valluvar* was jestingly interrogated by the haughty Fellows of the Sangam of his whereabouts, to which his curt and sententious reply revealed to them what he was. Then they said that without a further question they would recognise its worth if the Sangam-plank afloat in the lotus tank would hold it. Valluvar placed his heavy cadjan load on the board which, to the surprise of all the spectators, so contracted itself that it threw out all the arrant Pandits and held the volume alone. It was then that those conceited men perceived the divine nature of the manuscripts and poured forth a world of panegyrics on it. These eulogistic stanzas form a pleasing and instructive introduction to many an edition of *Kurral*.

On his way back from Madura, the sad tidings of his dear wife's death fell on his soul like the bolt from the blue, and he gave out the following stanza, a record of his conjugal felicity:—

அடிசிற கினியாளே 'யன்புடையாளே
படிசொற் றவராத பாவாய்=அடிவருடி
பின்றுங்கி முன்னெழுந்த பேதையே போதுயேர்
என்றுங்கு மென்க ணிரா.

This sweet and dutiful partner, Vasuki, was the only daughter of one Markasahâyar, a Vellalah and well-to-do landlord of Kaveri Pumpattinam, who commanded a thousand ploughs. She was given in marriage to our immortal Poet regardless of caste distinctions. Perhaps her father was satisfied with *Thiruvalluvar's* noble mind and breadth of culture and with his pleasant ways and winning manners. But tradition assigns a utilitarian motive to their marriage, *viz.*, that Valluvar slew a dragon that had been laying waste Markasahâyar's property and obtained the hand of Vasuki as a handsome prize.

Who knows not the tradition that our *Nayanar* was descended of Adi, a pariah or a pariah-bred woman, and Bhagavan, a Brahmin husband? According to it, Bhagavan in the course of his wanderings in search of his father (who at variance with his wife had left his hearth and home), met Ádi in a choultry, fell in love with her, and made her his own. Adi was left uncared for in her babyhood and brought up by a pariah of Uraiyur and then by a brahmin called Neethi-aiyen. Whatever the story of her origin, it is beyond doubt that she was the mother of seven children, three sons and four daughters; by Bhagavan. The term of their marriage bond was rather very curious. Bhagavan laid it as a condition that she must forsake her children wherever she might give them birth and take no after-thought of them, and follow him withersoever he went. She consented to it and kept her word all her life through. For though maternal affection was strongest in her, her children, all gifted with poetic inspiration from their birth, assuaged the wench of separation by breaking out in consolatory stanzas.

One of these children was *Thiruvalluvar*, who was born at Mylapur and nursed by a local weaver. Then a childless Vellala woman took him up and bestowed on him all a mother's care and tenderness, but was obliged to restore him to the original weaver for fear of her ill-humoured neighbours and relations. Under his patronizing care, he grew up and married the good-natured Vasuki. His conjugal life, we found, was nothing but sweet and agreeable. Nevertheless, the miserable lot of men of letters did not fail him. He was not blessed with a child. He, however, satisfied himself with his intellectual offspring. His *Kurral* has eternized his name and fame, and it has no less than ten commentaries, of which that by the classical *Parimelalagar* takes the first rank.

Jnana Vettiyan is said to be his second intellectual offspring. It commences with a description of the human body and its functions, and closes with specific remedies for the ailments incidental to frail humanity. It contains about 1890 stanzas of diverse metres and rhythm. Its parentage has been doubted on the ground that its preface refers to some other author. But the lines

ஓ . அம்புலியிற் குறளடியேன் பாடுநாளில்

அநேகம்பே ரெனை யெதிர்த்து உரைதான் கேட்க

seem to settle the point in favour of *Thiruvalluvar*.

By profession, our Nayanar was a weaver,—a fact alleged to be supported by the couplet,

இழைநக்கி நூனெருடு மேழை யறிவேனோ

குழைநக்கும் பிஞ்ஞுகன்றன் கூத்து.

In this calling, *Thiruvalluvar* was considerably assisted by his friend and pupil *Elelasingan*, who supplied him with packs of cotton-thread free of cost.

Thiruvalluvar's relations to his scholar, unlike those of Agasthiar towards Tholkappiar and Therayar, were highly amiable and praise-worthy. Elelasan was the proprietor of many ships and, on one occasion, one of them had stranded and could not be hauled up. When this news reached Tiruvalluvar, he went up to the stranded vessel and, putting his hand to the ropes, pulled it saying 'Elaiyah' and telling others to follow suit. The ship was moved out of the shoal, and it fared on as usual with its traffic. This incident has given currency to the term 'Elaiyah' used even now by boat-rowers and other work-day labourers. His honest gains and his consequently unmolested security have become proverbial.

ஏலையிங்கன் பொருள் தானே போய் தானே வரும்.

Thiruvalluvar had two brothers, *Athikaman* and *Kapilar*, and four sisters, *Auvai*, *Uppai*, *Uruvai*, and *Valli*.

2. His Brothers. *Athikaman* was *Valluvar's* elder brother. Born at the Karur grove, he was brought up by Cheraman Peruman, one of the Pandian rulers. On the death of the sovereign, *Athikaman* held the helm of his state, patronized Panapattirar, and composed *Ponvannathu Anthâthi* in the brief and scanty hours of his recreation. This *Anthâthi* was published at Chidambaram, and we have not come across any other work or stray stanza of his. 80-100 A.D. Tiruvalluvar's younger brother was **Kapilar**, who wrote an *Ahaval*, which is the only biography of his family. *Kapilar* was brought up by a Brahmin at Arur. In his seventh year Parpaiyen, his foster-father, invited his relations to the boy's thread investiture ceremony. They declined his invitation as the boy was not of their caste. Young *Kapilar* screwed up his courage, went into the midst of the Brahmin con-

gregation, and addressed them so eloquently on "Action, not birth, makes one high or low" that they consented to take part in the ceremony. He was one of the forty-nine Fellows of the last Sangam and has given his brother a *Venba* in praise of his Kurral. His works are *Ahaval*, *Inna Narppathu*, and *Kurinchip-Pattu*, besides 31 pieces occurring in Pura-nanuru.

3. His Sisters. Of Thiruvalluvar's four sisters, *Auvai* was the most intellectual woman, regarded as the incarnation of Sarasvati. Instances of her intellectual feats are numerous. There must have been two poetesses of the same name, which means only 'an old woman', at different times. The sister of the great Valluvar lived in the time of Peru-nar-killi, and the later Auvai was a contemporary of Kambar. The first woman was patronised by Athiyaman Anchi and after his death by Elini, the son of Neduman-Anchi. In Pura-nanuru st. 89-95, a description of her person and her patrons will be found. Once she addressed the three Tamil Kings, Peru-nar-killi, Ukkira-peru-Valuthi, and Ma-ven-ko and encouraged them to do good and be good all their lives. Her life was abnormally prolonged by the nelli-fruit she had at the hands of her first patron. This incident was put to the best use by a story-monger when he made one woman out of two. The legends connected with them both are given below :

Idaikadar expressed his opinion on Nayanar's Kurral, as கடுகைத் துழைத்தேழ், etc., meaning 'much wit in a few words.' The first Auvai improved his line substituting *atom* for *mustard* and conveyed the author's meaning and her high opinion of Kurral in a more telling manner.

This intellectual Amazon led the life of a literary Bohemian picking up her meals by turning a few occasional verses.

She scattered the scintillations of her brilliant genius at random and grew more and more insolent with her literary successes. To lower her a peg, a golden opportunity offered itself. Kandaswami was up a *naval* (*Jambu*) tree plucking fruits, and tasting them. Auvai, by chance, came on the spot and asked him for a fruit. He asked if she wanted a hot or a cold one. She could not make out what he meant by a hot fruit; and, nevertheless, asked for it. Immediately, he dropped down a fruit, a little too forcibly, on the sand. She took it up and blew hard to remove the sand clinging to it. Then Kandaswami pointed out that she could not have blown at all but for its heat. At this flash of wit, her countenance fell and her pride subsided. This discomfiture taught her that her knowledge was but a drop in the ocean and that she had much to learn yet.

In religion, she was a firm believer in the existence of the Almighty, the moral Governor of the Universe, and was a special devotee of *Vinayakar*. It was *Vinayakar* who, according to *Puranas*, conveyed her to Heaven even before *Sambandhar*. She was a believer in the ubiquity of God which the following instance would exemplify. The holy priest of a certain temple rebuked her for having stretched her limbs towards the idol. *Suaviter in modo, fortiter in re*. Auvai, feeling strongly that reproach in mind, asked him politely to show her the place where God was not, so that she might turn her limbs in that direction and not blaspheme Him. The priest was non-plussed and acknowledged his ignorance of the true idea

of God and His attributes. It is indeed a pity that such a truly pious woman and a staunch advocate of conjugal life and wedded happiness is said to have lived an exceedingly protracted life of two hundred and forty years with the help of a panacea given by her own patron (pity she has not transmitted it to us)—lived and died in single blessedness.

Kapilar's biographic *Ahaval* mentions *Nannidu Chery* as her birth-place and a tailor's house, as her nursery.

The **first Auvai's** works are *Attisoodi*, and *Kontrai-vendan*, most appropriately called the 'Golden Alphabet of the Tamils,' *Muthurai* and *Nalvali*. Each is a magazine of moral wisdom, and is mastered by our boys in their Tamil schools. They form a healthy preliminary to a course of pure and sound moral discipline. The soundness of the moral precepts they contain and their condensed expression easily take hold of young minds and remain there as their life-possession. European scholars have translated them in their respective languages, and editions of them in English, German, and Dutch are available.

o The works of the **second Auvai** are *Kalviyolukkam*, *Asathikkovai*, *Nannoorkovai*, *Nanmanikovai*, *Arunthamil-malai*, *Darisana Pattu*, *Ponthan Anthathi*, *Jnanak-kurral*, and *Pidaga Nikandu*.

We hardly know anything of the first Auvai's sisters *Uppai*, *Uruvai*, and *Valli*, though all of them are said to have been born-poetesses.

At the installation of Kulothunga Chola, *Auvai II* was one of the many poets who were present to honour the occasion. Poet after poet composed stanzas in praise of

the King and in honour of the jubilant occasion. When the turn came to *Auvai*, she was requested to give her own verse. She said simply *வரம்புயர*. The poets at the durbar were at a loss to make out her cypher and urged her to say more. She merely repeated the same expression twice or thrice and remained quiet. The commonwealth of letters entreated her to render its significance explicit, when *Auvai* unfolded its deeper meaning as follows ; " If the sides of the water-courses leading to the fields rise higher, more water will flow through them ; more water, more crops ; more crops, increasing population ; large population, powerful monarchy."

Another example of her subtle intellect is the conversation between her and *Kandaswami*. *Kandaswami* asked our *Aspasia* to mention something which would ameliorate the intellectual condition of mankind, to which, she replied that solitude was the best. To his question which was the most cruel infliction on human beings, her reply was the following climax : " Poverty is hard ; poverty in youth is harder ; harder still is irremediable disease ; the hardest of all is faithless love ; and exceedingly hard it is to be fed by then." *Kandaswami* asked her a third question ' what is rare ? ' and her reply to it was in the same strain. " Human birth is rare ; human birth without physical defect is rarer ; human birth without mental deformity is rarer still ; sound intellect combined with a naturally charitable disposition is the rarest of all ; such a soul certainly merits heaven."

4. Tirumular, a Saiva Yogi, so called because he had resuscitated a shepherd boy *Mulan*, was the author of *Thiru-manthiram*, which contains the *Principles* of the

Saiva Agamas and which forms the *tenth* book of *Thiru Murai*.

5. Karaikal Ammai, or 'Lady of Karaikal' was a merchant's daughter of the place. She was known as the Demon of Karaikal, for so she transformed herself when her husband at Negapatam trembled at her sight. Her hymns to Siva, called Thiru-Alam-Kadu Muttha-Thirup-pathikam, Thiru-Irattai-mani-malai, and Arputha-Thiru-Anthathi, are styled *Muttha Thevaram*.

6. Idaikadar, another Yogi, and friend of the great Valluvar, was present at the siege of Karur by the Chola King Killi Valavan. He was the author of a Tamil Grammar '*Oosi--murri*' which is no longer extant but which is quoted in the commentary to *Kârikai*, a great work on Tamil prosody. He was a contemporary of Kulésa Pandyan. Idai-kali-nadu was probably his native province.

7. Kalladar left his native town Venkadam when it suffered from a severe famine and was entertained at the Pandyan Court. He was present at the battle of Thalai-Alam-Kanam and sang the 'praises of Nedum-Chelian who won it. He is reckoned among the commentators on Thol-kappiam and is supposed to be the author of *Kalladam*, which recounts the miracles of Siva at Madura in 100 Ahavals. There is an old saying current even now with reference to it, *viz.*, "Hold no controversy with a student of Kalladam." The poem will be found to be the product of a later poet if it is examined in respect of its diction and the numerous allusions it contains to later events. Its commentators are Mailerum-perumal Pillai and Subbaraya Mudaliar.

“ கல்லாடர் செய்பனுவற் கல்லாட நூறுநூல்
வல்லார் சங்கத்தில் வதிந்தருளிச்=செல்லாயு
மாமதுரை மீசர் மனமுவந்து கேட்டுமுடி
தாமசைத்தார் நூறு தரம். ”

The design of the composition was the elucidation of the internal merits of Thiruk-Kovaiyar.

8. Iraiyanar's name is known to us by his grammar on *Ahapporul*, for which Nakkirar was credited with a commentary. The circumstances that led to the composition of this work are as follow :—

The Pandiyan kingdom suffering from a severe drought and famine, the king ordered the Fellows of the Sangam to be self-exiles from their country until the times of scarcity should be over and the signs of better days appear. They ostracised themselves for a time. Clouds gathered and the rains poured down. The land was merry with the new-awakened life, and the retired men of letters returned from their penitential retreats. They were not idle in their homes of seclusion but wrote treatises on Grammar, which they brought to their king, except *Ahapporul*. Its disappearance drooped the king's spirits, to rouse which Siva is said to have produced its essence in sixty sutrams.

To this divine work, every one of the forty-nine fellows wrote a separate commentary, and every one of them, deluded by vain self-love, claimed a decided pre-eminence to his own commentary. They, therefore, requested the king to choose a competent Judge to pick out the best of the lot. A voice in the air cried Rudrasanmar. He was sought for by the academic body and found dumb by nature. They brought him to Madura

and seated him on the plank in the lotus tank. Every Fellow read his own commentary. When Iraiyanar read his own, special passages dimmed the Judge's eyes with tears of joy, but they trickled down his cheeks (and his hair stood on end) at the reading of every line and every passage out of Nakkirar's commentary. Hence his commentary was declared the best and carried away the prize.

9. Poetesses. Besides Auvai, there were distinguished female writers whose poems are included in *Kurun-thokai* and *Âham*. The daughters of Pâri; the love-lorn Chola princess *Athi-manthi* who became the wife of Attanatthi, a Chera prince, washed away by the Kaveri; *Velli-Veethi*, fourteen of whose poetic effusions occur in Nattinai, *Kurun-thokai*, and *Nedun-thokai*; *Ila-veiyini* (Kura-mahal and Péi-mahal); *Kaval-Pendu*, and others will find their place in the *History of Tamil Literature* in preparation.

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II. The Age of Buddhists and Jains.

1. Introduction. We have already adverted to the religious toleration of the Tamil kings of South India and the consequent progress of the six religious sects in it. In the capital towns there flourished Buddhist shrines and Jain monasteries side by side with Siva and Vishnu temples, and the kings made liberal grants to all of them. We came across Buddhist and Jain poets in the third Sangam, and noticed that at least six of the minor didactics were of Jain origin. Into the debated question of the priority of Buddhism to Jainism or *vice versa*, or of the independence of Jainism or its being an offshoot of Buddhism, we are not going to enter. But we are tolerably certain that the two religions long flourished in the southern peninsula and that Jainism fell into the sere and yellow leaf, long after the decline and extinction of Buddhism. But great was the influence of the Jains on Tamil literature as they were great moralists and lived exemplary lives.

2. Their leading Doctrines. The Buddhists, while they reject the pantheon of the Hindus, admit an indefinite number of incarnations of the great spirit Buddha, who animated in succession the bodies of their chief priests and whose first human incarnation was in the person of the founder of their faith. They believe in the eternity of matter, the supremacy of intelligence as a property of matter, and the transmigration of souls. They deny the authority, divine origin and infallibility of the sacred books of the Hindus, do not acknowledge caste, and have no respect for fire; but they have great regard for animal life. Their priests live much in monasteries. The end of all things is Nirvana. The sacred books of

the Buddhists are called *Tripitaka* or three baskets. The Jains profess the doctrines but admit caste, which Buddhism rejects. They worship many of the Hindu deities in addition to their own saints, who are 24 in number called Tirtankaras; and those of them who by ascetic practices have crossed the ocean of human existence are then regarded as superior to the gods. Their priests are of all castes. Their Supreme Being is Aruhan or the Perfect One." There are two main divisions of the Jains, the Digambaras, sky-clad or naked, and Svetambaras, white-robed, the latter being their teachers. The former now wear coloured garments. Though they admit caste, there is no real distinction of it among them. A Jain is a Brahmin, Kshatriya, or Vaisya according to the calling he pursues. All the three intermarry indiscriminately. Their veneration for animal life is quite pharisaical. Their writings are clear and epigrammatic, full of satire and worldly wisdom, though not very religious. They carry a broom to sweep the ground before they tread on it. They never eat or drink in the dark, fearing that they might inadvertently swallow an insect.

The greatest Buddhist poet of the Sangam Age was Kûla-Vânîkan-Satthanar, or Satthanar, a corn merchant.

SECTION I.

Pancha-Kaviyams.

1. **Cheethalai-Satthanar.** This was another name for the same poet, for he struck his head with an iron stylus and made it ulcerate with wounds whenever he detected a flaw or error in thought or expression in the works submitted to the Sangam for approval. His

fame rests on *Manimekalai* or *Manimakalai Thiravai*, which is the earliest of the five great Tamil epics and which is a mine of information on the subject of Buddhism, its worship, beliefs, tenets, superstitions, and philosophy. It contains thirty Kathais or 'gathas, and describes the circumstances in which Manimekalai, the daughter of Kovilan, renounced the world and took the vows of Buddhism as stated in Tripitaka which represents the Hinayana creed, the creed of Burma and Ceylon, as distinguished from the Mahayana creed which was prevalent in Northern India, Nepaul, Tibet, China, and Japan. What follows is the argument of the epic :

Manimekalai, the heroine, is the daughter of Mathavi, a dancing woman, and Kovilan, a rich merchant of Kaveri-pum-pattinam. Mathavi gives up her low life at the news of her paramour's death at Madura and surrenders herself at the feet of Aravana Adihal, a Buddhist Sage, so as to be initiated into the mysteries of the four Satyas and five Silas. She retires to a monastery with her daughter, and her sagely life is unconsciously followed by her child. One day the daughter in company with Suthamathi goes to a flower garden to fetch flowers but, seeing the prince Uthayakumaran coming in quest of her, shuts herself up in a crystal chamber in it. Failing in his quest, the prince wends his way home quite out of sorts. But the virgin is carried away to the island Manipallavam, where the tutelary deity, Manimekalai, places her in sight of Buddha Pitika or the sacred seat of Buddha made of polished crystal. Immediately she knows her past and is told of the prince Rakula, her husband, in her previous birth. The guardian deity of the sacred seat accompanies her to

the tank Komuki and gets her the mendicant bowl called *Amirtha Surapi*. Then she returns home to Pukar, and bows to Aravana Adihal. The Sage descants on the story of Aputhra and the importance of feeding hungry mouths. The young disciple goes a-begging and gets her first alms from Adhira, a very chaste wife. Her bowl, like the widow's cruse, is inexhaustible. With a handful, she appeases the hunger of Kayachandikai, and many others who crowded in Ulakavaravi. While dispensing charity, she comes across Uthayakumaran and, suddenly metamorphosing herself as Kayachandikai, enters the City Jail which she converts into an almshouse. The dejected love-sick prince follows the metamorphosed lady and meets with Kanchanan, the husband of the true Kayachandikai. The result of the encounter is the murder of the prince by the jealous husband. This sad intelligence reaches Manimekalai, who is consoled by the local deity. Mavankilli, the prince's father, imprisons the virgin mendicant, but she gets off through the queen's influence. Then she goes to Nagapura, wherefrom she starts for Manipallavam, accompanied by the prince of the place. The latter, on his arrival in the island, sees the sacred seat and reads his past history. Manimekalai then learns that Kaveri-pum-pattinam has been washed away by the sea. Afterwards, she goes on a pilgrim's tour to Vanchi to worship Kannaki, where she learns her future. In the Chera capital, she sees the representatives of the jarring sects and acquaints herself with a knowledge of their tenets and principles. Sheer accident brings her to Masattuvan in penance, who directs her to Kanchi. There while busy dispensing food to the famine-stricken, she meets Aravana Adihal and hears from him a description of the virtues that befit one for Nirvana. She settles there

permanently, doing penance and preparing herself for that extinction of birth."

The epic is in Ahaval metre and is noted for its simple and elegant style and its numerous exquisite descriptions of natural scenery. The time of its composition is the time of the Chera King Chenkuttuvan, *i. e.*, about A. D. 90. The poet has largely pressed into his service the supernatural element. Manimekalai flees from place to place with the help of a deity, which also reveals the story of her former birth; her mendicant bowl is inexhaustible. Though the epic looks like a pendant to the story of Silappathikaram, yet it preceded the latter in the time of its composition and suggested it to its author.

2. Ilam-Ko-Adihal, or 'the Young Prince Ascetic' was the brother of Chenkuttuvan and second son of the Chera King, Athan, and grandson of the Chola Emperor Karikal by his daughter Sonai. To prevent the possibility of succeeding to the throne of his father as predicted by a seer, he renounced the world in his youth and became a monk of the Nigrantha sect. In his hours of leisure of which he had enough, he cultivated his taste for music and literature. Years after, the author of Manimekalai visited Karur and recited the story of his Epic to the king. It made a deep impression on his mind and suggested to the royal monk the idea of writing another Epic poem commemorating the lives of Manimekalai's parents Kovilan and Kannaki. *Silappathikaram* or 'the Lay of the Anklet' is interesting to the modern reader in many ways: it contains full and vivid accounts of the different classes of Tamil society one thousand and eight hundred years ago; it displays the author's knowledge of music and dancing and refutes the erroneous notion that the Jain

authors, being puritans in literature, know nothing of the science that excites pleasureable feelings ; it is elegant in style and describes varied scenes with the eye of a poet ; it is remarkable for the various metres employed for love ditties, dramatic representations, and sacred hymns ; and above all, it is noteworthy for its fine portraitures of the hero and the heroine. The different titles of the poem sufficiently indicate its scope and importance. They are 1. Iyal-Isai-Nataka-porul-thodarnilai-Seyyul, 2. Nataka-Kappiam, and 3. Uarai-idai-itta-pattudai-Seyyul. The Epic has a commentary by Adiyarku-Nallar. It teaches the moral that, as life and youth and riches are fleeting, we should take time by the forelock and make the best use of it in doing good deeds which are never lost and which alone will help us in our future life. It is in three *Kandams* or cantos and thirty Kathais and is dedicated to the three great capitals of the Tamil kings. The subject matter of each canto is as follows :

Canto I. Pukar, or Kaveri-pattinam. In the city of Pukar, the great mart of nations in olden times, there lived a wealthy merchant Machattuvan who had an only son Kevilan. * At an early age this young man, an accomplished musician, was married to Kannaki, a chaste and charming merchant princess. Some years after, he met with Mathavi, a female musician and dancer, in the royal court during the festival of Indra celebrated there with great pomp and splendour and, ravished by her accomplishments in music, fell in love with her. The love songs, anent a fisherman's daughter sung by the two lovers, are charming. He forgot his wife and home and in course of time he had a daughter by her, Manmekalai. He took away his wife's jewels and lavished them upon the

dancer. The model wife, though inly grieved, willingly parted with them. Kannaki's dream prognosticating evil fortune is told to Devanti, a Brahmin lady. When all the resources had been drained, he returned penniless to his patient wife and proposed to go to Madura to trade again and recover his fortune. Joyous that her husband had come back to her, she gave him her pair of anklets and begged him to use them for his capital. Both made their exit at midnight and started for Madura. On the north bank of the Kaveri, they were followed by a Kavunthi or an old Jain nun. They passed through Arangam and halted at Uraiyr. In the latter place Kovilan met the Brahmin messenger Kausika sent by his parents and Mathavi. He deputed him with his greetings for them, and the three started Maduraward. On the way they witnessed a Kali dance in a Vedar village and finally arrived at the northern bank of the classic stream of Vaigai, the theme of many a poet's song.

Canto II. Madura. They crossed the river on a raft and reached the ascetic homes outside the walls of Madura. Entrusting his wife to the Kavunthi and bidding farewell to them in a most touching manner, he entered the city-gate guarded by Yavana soldiers and was lost in wonderment at the sight of the splendid city. As the Kavunthi had arranged with Mathavi, a shepherdess, for lodgings in Madura for Kannaki and her husband, they were comfortably accommodated in a neat little cottage. Then Kovilan proceeded to the market street to dispose of one of the anklets and met there by accident the chief jeweller to the Pandyan king. The goldsmith, an arrant rogue who had recently made away with a similar anklet belonging to the queen, took the anklet from him

in order to show it to the king. The just king Nedumchelian sent his guards to catch the thief, of whom one despatched him with a stroke of his shining blade. The sad news was carried to Kannaki by a shepherd girl who, after a dancing entertainment, had gone to the river with flowers, incense, and sandal, to worship Vishnu with on her way. The patient wife burst into tears, rushed forth into the city, with cries and lamentations, and found her husband's corpse, which for the nonce opened its eyes and closed them bidding her await re-union. In her fury she tore off a breast, flung it with curses over the city, and hurried into the king's presence. She broke the other anklet with her and cast the enclosed diamonds before him. As the queen's contained only pearls, the king was convinced that he had been duped by the jeweller, and fell into a swoon at the thought of the enormity of the crime. The Pandyan queen prostrated and begged pardon of Kannaki. The inconsolable lady uttered, "This king shall die and his palace shall be consumed by fire." and the whole palace was in flames in an instant. It spread into the city, when the goddess of Madura besought her to save it from destruction and told her that her husband's death was the fruit of his sin in a former birth, that he was Bharatha, an officer of the king of Simhapura, who had the greedy merchant Sangama executed as a spy from the king Kumara of Kapilapura, and that she would join her husband on the fourteenth day. Thus comforted, the unhappy widow left the city by the western gate and departed the world on the hill of Thiru-Chenguntur on the appointed day, when Kovilan bore her away to the blissful seat. The news of the death of Kovilan and Kannaki conveyed by Madalan so shocked their parents that the fathers turned monks and the mothers

died of grief ; and when it fell on the ears of the dancing woman, Mathavi and her daughter Manimekalai too became nuns. Kannaki festivals were held at Korkai, and famine and pestilence ceased to afflict the people.

Canto III. Vanchi. The image of the chaste matron lady was set up in the Chera capital and began to be worshipped. The king Chenkuttuvan caused the image to be made out of the stone he had himself brought from the Himalayas, and consecrated it with grand ceremony in the presence of the kings of Kongu and Malava and of Gajabahu, king of Lanka.

The date of its composition is fixed with the help of the references to Gajabahu and Nuru-Karnas or *Sathakarnin*, Emperor of Magada, who were contemporaries and whose reign lasted between 77 and 133 A. D. The consecration of the image took place probably about 120 A. D.

A. D. 55 Accession of Karikal the Great. His victory at Vennil over Pandya and Chera.

56 Accession of Athan to the Chera throne.

70 Birth of Chenkuttuva.

90 His accession.

95 Death of Karikal.

120 Kannaki's temple consecrated.

3. Thirut-thakka-Thevar. He was born at Mailapur, the birth-place of Valluvar, and was a Jain. His fame rests not so much on *Narivirutham*, a small treatise, but on *Jivaka-Chintamani*, an epic, which, though based on a Sanskrit original, contains an exposition of Jain doctrines and beliefs. Its other title, *Mudi-porul-thodar-nilai-seyyul*, suggests that it treats of the fourfold object of life and aim of a literary work, viz., virtue, wealth, pleasure,

and bliss. It is the story of Jivaka from his birth to the attainment of bliss and has a commentary by Nacchinarkiniar. It is in 13 books or *Ilambakams* and contains 3145 stanzas. It is noted for its chaste diction and sublime poetry, rich in religious sentiment, full of reflections and remarks on the grounds of human action, and replete with information about the condition of the arts and customs of social life at the period of its composition. It will, therefore, interest the scholar, the poet, and the antiquary; and there is a tradition current that Kamban's *Ramayanam* owes much of its excellence and many of its beauties to this memorable Epic. Its story is as follows:

“ Sacchanthan was the king of Emankathanadu and married Vijayai. So enamoured was he of the queen that he neglected his government and left his minister Kattiankaran in charge of it. He proved treacherous to his master : he formed a plot against his life and assassinated him. Vijayai was driven out of the realm and the usurper ascended the throne. Advanced in pregnancy, the queen gave birth to Jivakan in the cemetery amid a wild forest and began the life of a devotee. The child was taken by a rich merchant who brought him up as his own and posted him up in all branches of learning. When he had come of age, a gang of free-booters attacked the city and plundered it. The young hero pursued them and rescued the plunder. In appreciation of his valour, Pasu-Kavalan, a citizen, gave him his daughter Govindaiyar in marriage. While enjoying the happiness of wedded life, he competed with Thattaiyar in a *Vina* performance and, proving himself far superior to her in the art, gained the hand and heart of the musical lady. Then he was given certain scented powders of their own

manufacture by Gunamalai and Suramanjari and was asked to judge which was of stronger smell. He decided in favour of the former who accepted him in marriage. After exhibiting his skill at metamorphosis, he tamed a rut elephant of the minister. Then he went on a travelling tour and met Pathumai, a princess of the Pallava kingdom, in a park in the agony of a venomous snake-bite. At once Jivakan showed his proficiency in the healing art and rescued her from death. As a mark of gratitude, the rescued lady married him. His next feat was doing wonders at Kema-mapuram and wedding a Vaisya girl Kemasari. From Thakkanadu he proceeded to Susana-desam, and there proved his skill in archery and wedded the princess Kanakamalai. Then he started on his travels, and reached Thandaka-Âraniam, where he met his mother and obtained her blessing. Returning to his own city, he fell in love with Vinalai, a merchant's daughter, and took her for wife. He then heard of Suramanjari's dejection and contempt for man and hastened to cure her melancholy. Wearing a mask he played Githa-natakam and so pleased her with his performance that she surrendered herself to him. They became man and wife. The next feat that awaited him was hitting at a target and winning the youngest daughter, Manmakal, of the king of Vidéham. Now the fame of Jivaka spread far and wide and stirred up fears in the mind of the usurper. The latter laid plots for his life, but the young hero slew him and ascended the throne of his ancestors. He then conquered his father's dominions and made them acknowledge him as sovereign. Having regained his lost kingdom, he ruled it wisely and well and married Ilakkanai, his maternal uncle's daughter. With her and

his wives he spent his time most happily and had by them a number of sons to whom he partitioned his dominions. Then he and his devoted female associates renounced the world and spent their time in doing charity and performing austerities till they attained Moksha."

4. Kundalakesi, Valaiyapathi. These, the last two of the Pancha Kaviyams, are known to us only in name. Two accounts of the plot of the former have been given: one occurs in Vaisyapurana, chapter 34, and the other in the *Journal of the Mahabodhi Society*, 1900. The substance of both is given below for what it is worth, as we cannot say anything definitely of the poem till we come at it.

"Akalanaka Chola, proud of his skill in war and in games, challenges everybody to contest with him in the game of ball. The Pandyan king offers a similar challenge, but it is offered specifically by name to the Chola emperor. This challenge is accepted by Kaveri, a Vaisya and the bosom friend of Chola. After many trials, he defeats the Pandyan king in the game and wins trophies. On his way home he is encountered by Kollathayan, a Pandyan general, with all his Sovereign's forces, and in the war that ensues, slays him. His head is carried off to the Chola king as a trophy, but it is given over to his wife Arambaiyarathipai, at the request of the victor."—*Vaisyapurana*.

"Kundalakesi, a rich banker's daughter, sees from a balcony a young man escorted by the police on a charge of robbery and falls in love with him. The young man turns out to be the son of one of the king's ministers, and the influence of his parents gets him release. He marries the Virgin, and lives happily sometime with her. Then the treacherous thought occurs to his mind that he should

deprive his wife of her ornaments by doing away with her in a secret place. The man and wife appear in their best clothes and well decked and go ostensibly to offer a *bali-kamma* sacrifice to the deity for sparing the robber's life. The wife is taken to the summit of a huge rock and threatened with death if she does not give him all her jewels. She is far more cunning and hurls him down the precipice. Disgusted with life, she joins the nunnery of the Nigrantas, but leaves it as she cannot make up her mind to part with her long beautiful hair. She goes to Sāvathi and lives the life of the Bhikkuni and attains bliss or Arhatship."—*Journal*.

5. Valaiyapathi. The story of this epic is found in chap. 35 of the Vaisyapuranam, and as no other account has come forth, we give the drift of the former in the following lines :

"Vaira Vanipan, called Navakoti Narayana for his untold riches, married two wives, one from his caste and another from another. He is threatened by the castemen with excommunication for the second marriage. The threat takes effect, and the second wife is sent off. Having conceived at the time of her separation, she delivers a son a few months after, without this being in the least suspected by the husband. The son attains the years of discretion and is abused by his playmate as the son of a nameless father. Unable to put up with it, he asks his mother of his parentage. She gives the name of the father, and immediately the boy hurries on to the town and represents himself to be the son of his discarded wife. The father cannot believe it and repudiates his claims. He calls upon the caste-elders to decide it. The lady is asked to prove her fidelity to her husband. She invokes

the promised aid of Kali, who appears suddenly and, with her testimony, convinces the council of the fact of her unquestionable chastity. Vairavanipan acknowledges the boy as his son and makes over to him the village of Alakapuri, and a large sum of money to enable him to start business as a merchant."

Section II—Minor Works.

1. Introduction. The five siru-kappiams of the Jains are *Nilakesi*, *Sulamani*, *Yasothara-kavyam*, *Nagakumara-kavyam* and *Uthayanan kathai*. Of these only the second *Sulamani*, has been published, and something is known of the first and the last, while the other two are wrapped in obscurity.

2. Nilakesi. Its authorship is unknown. It is in ten sarkkams and contains religious disputations and refutations. The devilish heroine, whose name is the title of the poem, refutes the arguments of Argha, Buddha, Âjevaka, Sâṅkhya, Vaisedika, Veda, and other worshippers and establishes Jainism. It is also known as *Nilakesi-thirattu* and has a commentary by Samaya-thivakara-vâṃṇa-muni.

3. Sulamani. or "Coronal Gem" by the Jain poet Thola-moli-thevar, is in twelve cantos containing 2131 quatrains, and its original is Mahapurāṇam. It resembles the Jivaka-Chinthamani in its poetical excellence and in the use of the fairy machinery. It is said to contain many words and uses of words now more or less obsolete. In this quasi-epic, descriptions of places are many and tedious, and the Hindu mythological stories are turned to curious account, though couched in faultless verse. It is not popular with the Tamilar in spite of its word-mosaics

and purple patches. The influence of the soothsayer, the custom of the bride's own choice of her husband, the chivalrous feats of war, and the prevalence of polygamy are among the noticeable customs and manners recorded in the poem. Its story is as follows :

‘Prajapathi, king of Suramai, had two principal wives, Mikapathi and Saki. These became the mothers of Vijayan and Thivittan respectively. The former was fair like Balaraman and the latter dark-complexioned like Krishna. The two brothers were peerless in beauty and appearance, and a soothsayer told the king that he had a dream and that the dream signified that Thivittan in a week's time would marry a fairy princess. A similar dream was interpreted by another soothsayer in a similar manner to the king of Iratha-nupuram to the effect that his daughter Suyamprabai, a paragon among fairies, would marry an earthly prince and that prince was Thivittan. The fairy monarch despatched Marusi to Bothanam with a letter to the king of Suramai. The despatch struck the king with wonder and nevertheless consented for the marriage. Marusi returned to the fairy land. Its emperor, Achuvakandan, to whom Thivittan's father was subject, demanded of him the usual tribute of gold, pearls, coral and ivory. Prajapathi ordered the tribute to be paid but Thivittan defied the emperor and denied allegiance to any fairy king. This was exactly what a soothsayer had predicted would happen. A councillor of the fairy court took the form of a lion and laid the land of Suramai to waste. Whereupon, the sons of Prajapathi set out to slay the lion. The lion retreated into a cave and was warmly received into the stomach of a real lion. Thivittan followed the assumed lion into the cave, seized the

real lion by its mane, and killed it. The prediction of the soothsayer of Iratha-nupurm came true, and its king set out with Suyamprabai and wedded her to the gallant lion-slayer. But the fairy emperor, boiling with wrath for the new unnatural alliance, marched with a mighty host against Thivittan. A war ensued, in which Thivittan, gifted with wonderful magic powers, made havoc and slew the fairy emperor. This triumphant victory made Thivittan's father-in-law suzerain lord of the fairy land. Thivittan shared the ancestral dominion with his father and lived happy with his fairy bride and ten thousand other spouses. He had a son by his fairy bride called Amirtha-senan, and his sister, wife of his wife's brother Aruka-kirthi, on the same day gave birth to a daughter, called Sutharai and also a son. Thivittan had another daughter, Min-jothi-malai, and, when she grew a marriageable girl, proclaimed a Suyamvaram. The girl chose the son of her mother's brother, and the fairy princess chose Amirtha-senan.

Thus a firm alliance of the earthly and fairy kingdoms was the result of the two weddings. Both unions were fruitful, and the two families increased and multiplied. It then occurred to Prajapathi's mind that all his prosperity was the fruit of virtuous acts in a former birth and that he must renounce the kingdom and pass the remainder of his life in devout meditation, were it to continue for his race. He celebrated a pompous festival in honor of Arugha and had hell, heaven and purgatory revealed to him by the Jain deity. Immediately he renounced the world and obtained *release*, i. e., victory over earthly desires.

4. Uthayanān-kathai, or the story of Uthayanān, king of Vathsā-desā, contains six cantos with 367

stanzas including prefatory ones. This is evident from the following verses :

“உஞ்சையினிக் காண்டத்திலுயர்கவி நூற்றீரெட்டு
மிஞ்சவே யிலாவணத்தின் வீறுயர் முப்பதாகும்
மெஞ்சலின் மகத காண்ட மெழிலுடை முப்பத்தைந்
யஞ்சுடனைம்ப தாகு மரிய வத் தவத்திலன்றே.”[தே
“நறுமலர் மாலேமார்ப னரவாகனன் காண்டத்தி
லறுபது மொன்றுமாகு மாகிய துறவுக் காண்ட
மறுபது மைந்துமாகு மன்புவைத்தோதுவோர்க்குந்
திறவதிற் கேட்பவர்க்குஞ் சிவகதி யாகு மன்றே.”

Its other names are Uthayana-kumara-kavyam and Perum-kathai. If the latter refers to a separate work, its subject-matter is the same as that of the Kathai.

Section III.

1. **Meru-manthirapuram.** This Jain puranam, by Vāṁmanachryar, is in twelve sarukkas or cantos containing 1406 stanzas. It gives the story of the brothers Meru—Manthira and contains a full exposition of the Jain beliefs and superstitions. The following *venba* testifies to this :

“ஆயிரத்து நானூற்றின் மேலு மிருமூன்றும்
பாயபுகழ் மேருக்கண் மந்தரர்பாற்=றாய
தவராச ராசன் குறுமுனிவன் தந்த
பவரோக மந்திரமாம் பாட்டு.”

2. **Thivakaram.** This is a lexicon by Thivakara-Munivar. It was composed at the instance of and dedicated to Sēnthan of Ambarnagar, eulogised by Anvai. It contains ten *thokuthis* or collections or chapters with 2256 sutrams.

3. Pingalanthai is another lexicon by Pingalar, son of Thivakkarar, which embodies a few rare or difficult words not found in his father's work. It also contains only ten chapters. These two lexicons by the father and son must be perused by one who wishes to master Tamil poems.

“செங்கதிர் வரத்திற் றிவாகரன் பயந்த
பிங்கல முனிவன் றன்பெயர் சிறீஇ.”

SECTION IV.

1. Kalladam. see Sangam Age, Section V., Para 6.

2. Aiyandar-Ithamar. He was the compiler of *Purap-porul-venba-malai*, a garland of venbas on Purap-porul or outer life in general. It is said to be based on Porul-panniru-padalam and is divided into twelve chapters or padalas or thinais. It contains 361 quatrains. The headings of the padalas are given below.

- Padalam 1. *Vedchi* or the Cattle Raiders.
 2. *Karanthai* or The Rescuers.
 3. *Vanchi* or Invasion of the enemy's territories.
 4. *Kanchi* or the Defence of the King.
 5. *Nochchi* or the Defence of the Fort.
 6. *Ulinai* or Besieging Enemy's strongholds.
 7. *Thumbai* or War in general.
 8. *Vāhai* or the Conqueror.
 9. *Paddan* or Panegyric.
 „ 10. *Miscellaneous* or General

11. *Kaikilai* or One-sided love.
12. *Perum-Thinai* or Ill-assorted love.

The author is said to have been a descendant of the old Chera kings, and the work is closely allied in subject and in tone to the Pura-nannuru. Each Venba is preceded by kolu or the gist of it in a few words. Though this compilation treats of Purapporul, some differences will be noticed between it and Tholkappiam.

III. The Age of Religious Revival.

Introduction. The predominance of Buddhism and Jainism in the Tamil land and the frequent conversions of Saivas and Vaishnavas to them filled the Hindu religionists with horror so that they were roused to assert the worth of their own faiths and to put an end to proselytising. Various were the occasions when the Nayanmars and Alvars preached bhakti and piety and defeated the Buddhist and Jain missionaries in open religious debates. The *Thiruvasakam* of Manickavasakar contains references to the deleterious influence of Buddhism and to his combats with Buddhists at Chidambaram ; and the hymns of Jnana Sambandar, who lived years hence and who was called the 'Hammer of the Jains,' condemn Jainism wholesale. The religious toleration of the Tamil kings resulted in the conversion of Kun Pandya and ended in stirring up enthusiasts for the other sects. Appar or Thirunavukkarasar, a reconvert to the Saiva faith, was an elder contemporary of Jnana Sambandar, and Sundarar lived two generations later. A study of the lives of these great saints and sages will reveal the fact that the caste system, now so rigorous, admitted of considerable latitude and that inter-marriage and inter-dining were very prevalent. Sundarar, a Brahmin sage, married Paraviar and Sankiliar of a lower order, and Saint Appar, a Vellala, dined with Apputhi, his wife and children at their earnest entreaty. To rescue the Vishnu faith from the ravages of Shamanars, Alvars arose and wrote *prabandams*. Of the twelve Alvars or incarnations of Vishnu, Poikaiyar, Puthar and Peyar belonged to an earlier time and were known as the

‘First Alvars.’ The religious persecutions commenced by the Hindu devotees by the exhibitions of their piety in miracles made the schismatics lose their position, though they lingered long in the land, and led to the land being studded with temples all over. To counterbalance these advantages, the cause of sound learning and culture suffered much. Yet the hymns of the Saiva and Vaishnava devotees form two huge collections known as *Thirumurai* and *Nalayiraprabandam* respectively. Both the encyclopedic compilations contain, like the Vedas, praises and prayers offered to the Deity and bear no evidence of internal conflict between the two faiths themselves.

SECTION I.

The Four Saiva Acharyas.

“சொற்கோவுந் தோணிபுரத் தோன்றலுமென்
சுந்தரனுஞ்
சிற்கோல வாதலுர்த் தேசிகரும்-முற்கோலி
வந்திலரேல் நீறெங்கே மாமறை நூலெங்கே
எந்தைபிரா னஞ்செழுத்தெங் கே.”

1. Introduction. About the eleventh century A D. the hymns of the Saiva devotees were collected and classified into eleven groups by the indefatigable Nambi Andar Nambi, a Brahmin priest of Thiru Narayur, who enjoyed the patronage of Rajaraja Apaya Kulasekhara Chola. Of the eleven groups or *Tirumurais*, the first seven were by Sambandar, Appar, and Sundarar and form the *Devaraim* or ‘Garland to the Deity.’ These are sung in Saiva temples in the Southern Districts, and special provision has been made in all of them for their reciters or *Óthuvans*. If these correspond to the Vedic

hymns, the *Thiruvasaki*, which forms part of the eighth Tirumurai or collection, takes the place of the Upanishads. The four authors of these eight collections are known as the great *Saiva Samaya Acharyas*. Chronologically, Manikkavasakar stands the first, Appar the next, Jnana Sambanthar the third, and Sundarar the last. Of the remaining three collections, the ninth group, called *Thiru Isai*, consists of the hymns of nine other minor authors, including the Chola king Kantharathethar which were composed in imitation of the Devara hymns. The *tenth* collection contains the mystic songs of an old Yogi Thirumular ; and the *eleventh* or the last embraces a number of miscellaneous poems composed by poets from Nakkirar downwards to Nambi Andar Nambi himself, who was the author of the last ten pieces in it. The third of these ten, called *Thondar Thirunanthathi*, forms the basis of the popular *Peria Puranam*. These eleven collections, together with the Purana just named, make up the sacred literature of the Saivas, if we put aside the fourteen *Siddhanta Sastras*, which are professedly philosophical and which correspond to the Vedanta Sutras. The hymnology of the Saivas is distinguished by its *pan* or adaptation to music.

2. Manikka Vasakar, or the 'author of ruby-like utterances' was the earliest to apprehend the danger to the Tamilian religion from Buddhism and is styled the first Saiva reformer. His poems strike the keynote of the influence of the Aryan cult on the religion of the Tamils and the consequent fusion of the mythologies. His heart-melting strains are full of living faith and devotion, and every little poem of the author exhibits his longing that 'He must make him His.' What has made Manikka-

Vasakar so popular is not merely his piety and self-humiliation but the ostensible adaptation of his Vedic ideas to the tastes of boys and girls fond of sports and past-times, such as *ammanai*, *thumbi*, *salal*, *oosal*, etc.

The real name of Manikka Vasakar was *Vathavurar*, from the place of his birth and from the name of its local deity. His parents were Brahmins of Amâthiar gotra. His precocity and rapid attainments reached the ears of Arimarthana Pandyan, who sent for him and appointed him prime minister. Further, he honoured him by conferring a title 'thennavan-pirama-royan.' Manikka-vasakar proved his best administrative ability in various ways and his official work never clashed with his spiritual life. He was in the world and yet not of it. At one time the king sent him with a commission to purchase horses in an eastern port. In implicit obedience to his master's command, the minister, accompanied by the four-fold force, reached Perun-thurai with bags of money. There his eyes lighted on Siva with his congregation seated under the shade of a *Kuruntha* tree and he forgot his mission altogether. Inspired by the god, he began to sing sweet and thrilling songs and spent the bags of money with him in repairing old Siva temples in decay and ruins. The king, who had anxiously awaited his return with splendid studs, could not put up with the delay and sent a missive to him. Without a pie in his hands but implicitly believing in the divine grace, the minister returned to Madura and told the king that the horses would arrive after a few days. The appointed day arrived and no horses came. The king's wrath knew no bounds, and he ordered his men to recover the money from the minister. The latter burst out in tears and

invoked the aid of Siva. The ever-ready God to his devotees turned jackals into horses and sent them to the king. The horses pleased him so well that he made presents to the bringers and had them stalled for the night. During the night they resumed their shapes, ate away the horses already in the stall, and got out of it howling. Once more the king was put out, and he had the minister thrashed and tortured in custody. Once more the proud minister appealed to Siva. Suddenly the floods breached the dam in the Vaigai and *others* were in great demand. Siva appeared as one of them and was punished for slack work. The blow was felt on the back of every living or sentient creature, not excepting the king. This incident was traced to the piety of the minister, and the king begged forgiveness. The minister forgave him and resigned his office. He went on a tour of pilgrimage and visited the Siva shrines. At Chidambaram, he held disputes with the Buddhists of Lanka and, by the power of his miracles, made them acknowledge their defeat. Whom the God loves die young. Full to the brim of God's love, the sage passed away in his thirty second year.

His works are *Thiruvasakam* and *Thiruk-kovaiyar*. The former comprises poems, which are so many gems of sacred literature. They embody doctrines of the Siva faith as found in the Vedic lore and illustrate them in truly pathetic strains. "There are indeed but few poems in any language that can surpass *Thiru Vasakam* or the 'holy word' of Manikka Vasakar, either in profundity of thought, in earnestness of feeling, or in that simple child-like trust, in which the struggling human soul, with its burdens of intellectual and moral puzzles, finally finds shelter." That these poems have exercised considerable

influence on posterity goes without saying. Thatthuva Royer, Thayumanavar, and Ramalinga Swamigal owe not a little of their excellence to this fountain-head of Saiva Siddhantam, which is the choicest product of the Tamilian intellect. "The constant mixture of loftiest aspirations, tenderest prayers, and sublimest adoration with wild legends, and with symbolism much of which must seem to us (Europeans) uncouth, repellant, unworthy and degrading, makes this *Saiva Psalter* intensely fascinating." The discovery of the hidden or esoteric meaning of each of the psalms in this Psalm-Book, or the 'Thiru-vulla-kidai' is assigned by tradition to Saint Umapathi, and we give here the esoteric meaning of three of the psalms as a specimen.

1. போற்றித்திரு வகவல் or the Pilgrim's Progress. Its purpose is said to be சகத்தின் உற்பத்தி or the creation of the world, or the soul's passage from life to life.

2. திருப்பள்ளியெழுச்சி or the Morning Hymn. It is said to treat of திரே ராதானசுத்தி or the vanishing night, the night which, after giving rest to the body and restoring its energies, prepares one to be ready for the battle of life which leads to salvation through the grace of Siva.

3. திருப்பூவல்லி or the Sacred Lily flower. "Its hidden meaning is மாயா விசய நீங்குதல் or to obtain release from the conquest of Maya. (பூ = பூமி, world + அல் = இருள், darkness + இ = நீக்கல், remove = pluck away the dark world).

Thirukkovaigar, or 'Thiru-Chittambala-Kovaiyar,' whose subject-matter is Aham, chiefly Love furtive and wedded, contains 400 stanzas in kattalai-kalitturai metre. It is called *Kovai* or collection, because it strings together twenty-five clusters of *thurai's* or subdivisions of the

subject. The higher wisdom enshrined in these verses can be reached only by the cultured few to whom the transitoriness of this life's span is patent and who knows that Sivam plays with Atma and produces many a phenomenon. Its importance is conveyed by the following verses :

“ஆரணங்கா னென்ப ரந்தனர் யோகிக ளாகமத்தின்
காரணங்கா னென்பர் காழுதர்காமநன் னூலிதென்பர்
ஏரணங்கா னென்பரெண்ண ரெழுத்தென்பரின்புலவோர்
சீரணங்காய சிற்றம்பலக்கோவையைச் செப்பிடினே.”

[ஏரணம் = நியாயம். எழுத்து = இயற்றமிழ்.]

It has a good commentary from the pen of Per-Asiriyar.

3. Appar. Jnana Sambanthar addressed *Marul-neekiar*, son of Pukalanar and Mâthiniar of a celebrated Vellala family at Thiruvamur in Thiru-munaip-padi, as Appar (father) when he met him at Shiyali. The other names by which he is known—Thiru-navuk-karasu, Sol-Ko, Vakku Isar, all synonymous terms—are for his literary merits. The main incidents of his life are his conversion to Jainism, his reconversion to Hinduism effected by his love to his sister Thilaka Vathiar and by the cure of *sulari*, a painful colic, which had painfully afflicted him, and his miracles in the various places of his pilgrimage. After the death of his parents, both of whom were staunch Saiva devotees, Marul-neekiar felt the instability of life and worldly glory and lavished his inherited wealth and possessions on charitable works. He caused new tanks to be formed, wells dug up, groves planted, water-pandals put up, and charity houses founded. Poets too shared his bounty. He renounced the world and turned an ascetic

and, not knowing wherein the saving beneficence lay, halted between two opinions on religion. Ultimately the pendulum of his hesitating mind swung to Jainism, and he, for his proficiency in the Jain lore, was called Dharmasena when he overthrew the Buddhists in a controversy. As a devout Jain he lived sometime at Pataliputra, when he had an attack of the painful colic. The Jain doctors tried their level best to cure the malady but in vain. Writhing in agony, he thought of his sweet angelic sister and on a midnight quit his Jain abode for hers. He wore holy ashes and sang hymns in praise of Siva. The dire disease left him for good. The Pallava king, at the instance of the Jains, recalled him and subjected him to a series of trials. He gave him poison, put him in kilns, under the feet of elephants, and and in the sea stone-bound, and all these could not take away his life. The king too, therefore, embraced Saivism. From Thirup-pathiri-puliyur where he sang *Namasivayah-pathikam* to the unseen Helper he went to shrine after shrine and composed pathikams or poems of ten stanzas each. At Shiyali he met Jnana Sambanthar, the gifted child and son of God, and both lived together for a time at Srikari. Bidding farewell to his younger contemporary, he proceeded to Thingalur, where he shared the hospitality of Apputhi, a devout Brahmin, and gave life to his dead boy. Apputhi's goodness of heart and broad sympathies made so deep an impression on his mind that he eternized his name in the beautiful hymn composed at Thirup-puvanam. At Thiruvavarur he stayed longer and composed many psalms, including the one of proverbial sayings.

Once more he met Jnana Sambanthar, and both visited a few shrines together. At Thiruviri-mirarai,

God appeared to them in a dream and told them to feed the famine-stricken with the two gold pieces they might find at the foot of the image of the local god. They did accordingly and reached Vetharanyam. There they exhibited their feats at hymning Appar's hymn opened the doors of the inner shrine while Sambanthar's closed them. This incident was allegoric. The Vedas and Upanishads in Sanskrit were sealed books to many, as learning had decayed after the Sangam age and as other heterodoxies had borne sway; and they were opened by the Saiva reformers, who showed the force of the Divine love and grace and mercy. They, then, separated, and Appar passed through Pasur and Thiru-Alankadu and Sri SAILAM. Finally at Thiru-pukalur, he passed away in his ripe old age: he was eighty-one at the time of his death. Of the forty-nine thousand hymns said to have been composed by him, only 315 are extant, and they form the second three collections of the Adankal Murai.

4. Jnana Sambanthar, the marvellously precocious sage, was born at Shiyali (Brahmapuram, Venu puram, or Thoni-puram) of Sivapatha-Viruthayar and Baghavathiyar, rigid Saivites of the Gawnia gotra. At the age of three, he accompanied his father one morning to the bathing ghat of the local temple tank. Busy with his own ablutions, the father forgot the presence of his son; and the boy, left to himself, cried and wept, and called out for his mother. The local goddess heard the cry, and, appearing before the boy, gave him a cupful of her own milk. The boy drank the holy draught and forthwith became Thiru-Jnana-Sambantha or the one related (to the godhead) through wisdom. In the meantime, the father having finished his ablutions, came up

to his boy, and demanded an explanation for the cup in his hand. The child, called thence Âludaya Pillai, broke out in verse, and pointing to the divine figure still but vanishing through the sky, proclaimed the source of the gift. The hymn still exists, and is the very first of the compilation called *Thevaram*. After declaring himself the elect, Sambanthar found no rest. Crowds of people looked at the prodigy and invited him to their villages. He heartily responded to their calls, and commemorated his visits, by composing hymns of ten stanzas in praise of Siva and the villages visited. In his tour he was met by Thiru-nilakanda Yalpanar, who accompanied him. He went to Thillai (Chidambaram) where God gave him a litter and paraphernalia. Returning home, he was invested with the sacred cord, and the young Guru raised unbounded admiration among the people. Travelling about from shrine to shrine in company with Appar, and arriving at Vetharaniam, he received an invitation from Mankairkarasi, the queen of Kun Pandya of Madura. The object of it was to convert her husband from Jainism to their traditional faith. The youthful sage readily responded to the call. While at Madura, he championed the cause of Saivism against the Jains and worsted them in the contest. Tradition says that 8000 of the Jains committed themselves to the block to keep up their vow. The king became a Saiva and lost his hunchback. Then he resumed his travels and visited about 200 places. In his sixteenth year he married the daughter of a pious Brahmin called Nambanthar. At the end of the wedding, a miraculous fire appeared in answer to the prayers of the bridegroom, and, all present, including the married couple, departed this life for heaven. Thus the life of

this youthful sage and saint began and ended with miracles. The following are a few of them : the curing of the paralysis called Muyalakan that had attacked the daughter of Kolli Malava; the giving to his father of the golden parrot while at Thiruvavaduthurai; the closing of the doors of the inner shrine at Vedharaniam; the cadjan books remaining unconsumed when thrown on the fire; the floating of the same in the river against the current; the revivifying of a dead merchant and of a virgin who had died of cobra-bite; and the change of male palmyra trees into female ones at Thondaimandalam.

His hymns are said to have numbered 10,000, but only 384 are extant. And these form the *first three* collections of Thevaram. There is a saying 'எண்ணப்பன் எண்ணைப்பாடினான், சும்பந்தன் தண்ணைப்பாடினான், சுந்தரன் பெண்ணைப்பாடினான்.' This reminds us of the fact that each pathikam of his contains the name of the author in the *eleventh* quatrain.

The following extracts from *The Age of Thiru-Jnana Sambandha* by Professor Sundram Pillai fix the boy-prodigy's position as a religious teacher and as a poet :

❧ He is decidedly the greatest and the most popular of the Tamil *Rishis*. There is scarcely a Siva temple in the Tamil country where his image is not daily worshipped. In most of them, special annual feasts are held in his name, when the leading events of his life are dramatically represented for the instruction of the masses. All classes of poets, from his colleagues *Appar* and *Sundarar* to the latest of Purana writers, from the purest *Vedantists* like *Arul Nandi Sivachariyar*, from the iconoclastic *Kannudaiya Vallalar* to the *Vira Saiva Sivaprakasara*, unite

in invoking his spiritual aid at the commencement of their respective literary labours; and indeed any Tamil scholar ought to be able at short notice to compile a goodly volume of the encomiums paid to the memory of this religious teacher by an appreciative posterity.

“ Even considered as a poet, he has more than ordinary claims to be remembered. His hymns, of which three hundred and eighty-four *Pathigams* or more than 19,000 lines are now extant, are models of pure and elevated diction, generally earnest and touching, but always melodious and well turned. Most of them appear to have been uttered *impromptu*; and all of them being lyrical, are set to music. The original tunes are now mostly forgotten. They were lost in the later airs introduced by the Aryan musicians of the north. . . Taken all in all, Saibandhar must be put down as a true and great Tamil poet, certainly the greatest in the lyrical department.”

5. Sundarar. He was born of Salaiyanar and Isai-Jñaniar of Brahmin extraction and was named by them *Nambi-Ārur*. He bore another, Van-Thondar, for his persistent devotion to God. When as a child he was playing with a toy-car, the prince of Thiru-mūlappadi was so enamoured of him that he took him home with his father's permission and brought him up in his palace. In spite of his non-Brahmin bringing up, he had the investiture of the sacred cord and had regular Vedic education. When he grew up, his father arranged for his marriage with a daughter of Sadangili Sivacharyar of Thanthuvoy Puthur and took him thither decked as a bridegroom. The young man had no sooner taken his seat than Siva appeared in the marriage pandal in the

form of an aged Brahmin and claimed him as his slave according to his contract in a former birth. All present remonstrated with the old Brahmin, but he proved his contract. The marriage came to an untimely end, and the young man, who saw the vision of God, became a *staunch* devotee. He visited the Siva shrines at Thiruvathikai, Chidambaram, Thiruvudai-maruthur, Thiruvavaduthurai, Kumbakonam, and other places and composed *pathikams* in each and every place visited. Besides these in the Chola country, he visited the shrines in the Pandya and Chera countries. As the bosom friend of Cheramanperumal, he accompanied him to Rameswram and passed thence to Ceylon. On his return, he stayed at Thiruppukkoli in the Konkanadu, when he performed the miracle of bringing back to life a Brahmin killed by a tortoise. He married in succession *Paravai*, born and brought up in a dancing girl's house, and *Sankili*, born and bred as a Vellala girl. His marriage with non-Brahmin girls shows that in times gone by inter-dining and inter-marriage were based on the social position of the parties and not restricted by the caste system. In his eighteenth year, when he was at Thiru-Vanchik-kalam, he departed this life for Kailas on a white elephant.

37,000 pathikams are ascribed to him, and the humorous hymns now extant make up the *seventh* collection of Thirumurai. His poems are sweet and musical and are calculated to inspire piety and devotion.

“ அப்பருக்கெண் பத்தொன்றான் வாதது ரருக்குச்
செப்பிய நாலெட்டினிற் றெய்வீகம்=இப்புவிழிற்
கந்தரர்க்கு முனாறு தொன்னாந சம்பந்தர்க்
கந்தம் பதினா றறி. ”

The lives of these saints will be found in greater detail in Sekkilar's *Peria-puranam*.

SECTION II.

The Twelve Alvars

1. The Four thousand Psalms.—The first Ten Alvars are named in the following *venba* :

பேய்கையார் பூதத்தார் பேயார் திருமுழிசை
ஐய நருள்மாறன் சேரலர்கோன் = துய்யப்பட்ட
நாதனன்பர் தாட்டினி நற்பான நற்கலியன்
ஈதிவர்தோற் றத்தடவா மிங்கு.

These with *Andal* and *Thirumangai* are the dozen Alvars worshipped as so many incarnations of Vishnu. Their contributions of hymns and prayers in praise of Vishnu make up the *Nalayirap-prabantham*. To this sacred work esteemed by the Vaishnavas as the second Veda, *Thirumangai* and *Nammalvar* made the largest contributions of 1351 and 1296 respectively, that is, 2647 stanzas, more than half the work. *Peria-Alvar* contributed 473; *Thiru-malisai* 216; *Kulusekarap-perumal* 215; *Poikai Alvar*, *Pey-alvar*, *Puthath-alvar* each 100; *Thondar-Adipodi* 55; *Mathurakavi* 11; *Thiruppan-alvar* 10; *Andal* 173.

2. The First Alvars. *Poikaiyar* was born in Conjeevaram, *Puthatthar* in Mahabaleshvaram, and *Peyâr* in Mylapore. All of them were pious adherents to their faith and once proceeded, each without the knowledge of the others, to worship Vishnu at Thirukkovalur near

Thiruvannamalai. At sunset, they offered their evening prayers and sought houses to sleep in. Poikaiyar found shelter for the night in a songster's house. Then Puthattar came by the way and asked Poikaiyar whether he could allow him to pass the night with him. He answered him in the affirmative and, at the same time, observed that one could take bed and two sit there. Scarcely had he finished his observation when Peyar put in his appearance and requested the sojourners to accommodate him for the night. Both readily consented but remarked that one could lie down, two could sit, and three could stand there conveniently. Thus the three were standing the whole night and felt, at dead of night, the pressure of an invisible soul in their midst, discommoding them and struggling to crush them. Poikaiyar composed an *anthathi* with the Sun as his Lamp and Puthattar with Love as his Lamp. At the sight of these two lamps the gloom that had prevailed in the house vanished, and Thirumal was seen among them. At once Peyar broke out in an *anthathi* of praise to Vishnu. The opening stanzas of their anthathis are as follow :

ஹையந் தகழியாய் வார்கடலே நெய்யாக
வெய்ய கதிரோன் விளக்காகச்—செய்ய
சுடராழி யானடிக்கே சூட்டினேன் சொன்மாலை
இடராழி நீங்குவே யென்று.

அன்பே தகழியா யார்வமே நெய்யாக
வின்புருகுஞ் சிந்தை யிடுதிரியாய்-நன்புருகு
ஞானச் சுடர்விளக் கேற்றினேன் நாரணற்கு
ஞானத் தமிழ்புரிந்த நான்.

திருக்கண்டேன் பொன்மேனி கண்டேன் நிகழும்
அருக்க னணிநிரமும் கண்டேன்—செருக்கினரும்
பொன்னுழி கண்டேன் புரிசங்கங் கைக்கண்டேன்
என்னுழி வண்ணன்பா லின்று.

These three make no allusion to Buddhism in their verses.

3. **Thirumalisai**, so called from the name of his native village, *Thirumalisai*, was an uncompromising Vaishnava and passed his life incessantly combating the professors of Saivism and converting as many of them as he could to his faith. In making verses, he did not fall short of his contemporaries. His *Thiru Anthathi* is one of the contributions to the Four Thousand Psalms. His patron was Kanikannan. When he fell out with the Pallava king, the latter tendered an apology and pacified the angry poet. According to a tradition, Thirumalisai was the Saiva sage Siva-Vâkiyar turned into a Vaishnava, and hence his rancour against his old faith. In his *Nan-mukhan Thiru-Anthathi*, he spits his venom as follows :

“ அறியார் சமணர் அயர்த்தார் பெளத்தர்
சிறியார் சிவப்பட்டார் கள்.”

4. **Nammalvar**, ‘the Lord’s Chosen’, a Vellalah by caste, was born at Thirukkurukai, called at present Alwarthirunakari on the banks of the river Tamiraparni. He was also known as *Parânkusar*. His parents were Kari and Uthayamankai. The child neither sucked nor cried and yet was alive and growing. Its parents left him in the local temple, when he took his seat under a tamarind tree as a yogi. In this manner he passed his life till he was sixteen summers. When Mathura-Kavi

who passed by the way saw the young yogi, he opened his lips and, seeing Vishnu appear, poured forth hymns in his praise. Mathurai Kavi committed them to writing. His precocity of genius made his parents believe that he had been called on in this birth to perform some higher duties. He was, therefore, brought up by his parents with greater attention and eager love. The spontaneous flow of poetry from his lips won him the title 'Maha-kavi.' His flowing verses form more than a third of the Pirabandham. They are *Thiru-viruttham*, *Thiru-Asirium*, *Peria-Thiru-Anthathi* and *Thiruvai-moli*, giving the essence of the four Vedas. The first numbers 100, the second 7, the third 87, and the last 1000, stanzas in 100 pathikams. In all of them, he addresses Vishnu as a humble petitioner to free the soul from the dirty prison and show the way to salvation. In *Thiruvai-moli* st. 40, there is a reference to the jarring sects

“ இலிங்கத்திட்ட புராணத்தீருஞ் சமணருஞ்
சாக்கியரும்

வலிந்து வாது செய்வீர்களு மற்றுறுந் தெய்வமு
மாகி நின்றான்.”

5. **Mathurakavi**, native of Thirukkalur, was bred up by a wealthy landlord. His natural proclivities directed him to visit foreign places, and he went to Ayodhya. He visited all the Vishnu temples on his way and took his way home. On his homeward journey, he received anew by the grace of Nammalvar the olden contributions to the Prabandham unhappily preyed upon by white ants without a relic. In this new work, the long and religiously hoped-for emendation of

சரண மாகுந்தன் தானடைந்தார்க் கெலாம்
மரணமாக்கி வைகுந்தங் கொடுக்கும்பிரான்

into மரணமானால் etc. finds its proper place. But for this correction, there can, in fact, be no distinction between the lives of a devotee and debauchee if both of them meet death alike ; and but for it there can be no stimulus to a hopeful, active, religious life. According to the new version, it is nothing but right that the pious soul is given considerable latitude to avoid the Valley of the Shadow of Death and attain bliss, pure and unstinted. His quota to *Nalayira Prabandham* consists of eleven stanzas in praise of Nammalwar, his spiritual teacher.

6. Kulasekara Perumal, son of Thirithirashtrai, king of Malayalam, was born in the purple. He abdicated his throne and turned a Vaishnava fanatic. He visited Srirangam, Conjeeveram and Thiruppathi—the three sacred places of pilgrimage to the Vaishnavas of all degrees. He never returned home. He lost his life at Mannargudi in the Tanjore District or, as Vaishnavas put it, was absorbed into the soul of Vishnu. He had an extensive knowledge of Tamil and Sanskrit. His first work was in Sanskrit *Mukundamalai*, which he himself rendered into Tamil in one hundred and five stanzas. This work too is embodied in the Prabandham.

7. Periyalvar. Our knowledge of *Periyalvar* does not extend beyond the triumph that he won over the court-poets of the king *Vallapa-theva-Pandiyan* and his four hundred and odd stanzas which form a portion of the Prabandham.

8. Andal, a pretty, bonnie lassie, was discovered at the foot of a *tulasi* plant by a staunch Vaishnava, Peri-

yalvar. He brought her up in his humble lodge and, as she grew in years, she took especial delight in making flower garlands for Vishnu. She bore another name *Sudik-koduttha Nacchiar* from the incident of the acceptance by Vishnu of the garland used by her. Her growing affection for Thirumal, her love-embassy through a cloud, and her passionate ravings for the nuptial bliss—all these she has expressed in an earnest and pathetic lyric of one hundred and forty-three stanzas.

9. Thondaradippodi, *alias Vippera Narayanar* was a native of Thiru-mandan-gudi. He devoted his early years to the recitation of the Vedas and, in after life, was thoroughly conversant with them. He abandoned this secular life and took to a religious one. He retired to Srirangam and composed *Thiruppalli Eluchi*, a song daily sung by the priests to awaken the God Thirumal, especially during a festival of ten days in December, and by the people to rouse one another to their religious duties during that period.

10. Thiruppan Alvar was not a tailor, as generally believed, either by caste or by profession. A tailor discovered him, when a baby, in the open fields and brought him up in his house. This too is doubtful. We know that he was an excellent player on the *yal* and a pious devotee ever singing hymns and doing other duties to Vishnu. His description of Thirumal, from top to toe, beautiful in itself, displays more the skill of an artist than the profusion of a rhetorician.

11. Thirumangai Alvar, the last of the Alvares, was decidedly superior to all the other Alvares in the knack of composing verses. He was a thorough master in the composition of extemporaneous, melodious, picturesque

and descriptive poems and, therefore, bore the title *Nar-kavi Perumal*, though Lord Sambandha disputed his claim to this high title.

In religion, he was an obdurate Vaishnava and always rose superior to the Saivaites in theological contentions. Where words had not the requisite effect, he resorted freely to *argumentum ad baculum*. He plundered the refractory Saivas and lived a free and easy life with his ill-gotten wealth. To this depredatory life *Thirumangai* was forced as he, a tributary prince to Chola, had refused to pay him the legitimate homage and, to boot, maltreated Chola's emissaries, the tax-gatherers.

His father was one *Nilan*, a general under Chola and native of Thiruvarur. His *six poems* are said to be the six *Angas* of the four poems of Nammalwar—the Tamil Vaishnava Vedas.

SECTION III.

1. **Cheraman Peruman** was a king, a literati and a devotee. Tradition would have him as the 'son' of a Chera king or Chengol-Poraiyan. His early years were spent in paying visits to Siva shrines. Ma-kothayar was his name. According to Peria puranam, he was born at Kodunkalur. Chengol-Poraiyan abdicated his throne for pious devotion and his ministers pitched upon the young devotee for the ruler. Cheraman consented and ruled the kingdom for a few years. His political affairs did not interfere with his devotional life. He patronised poets in his court and was liberal in looking to the wants of

the Siva devotees. He accompanied Sundarar to all places of Siva pilgrimage, and the places visited are named in his compositions. *Thiruvarur Mūnmini Kovai* was composed at Thiruvarur; *Thiru Vannatthu Anthathi*, at Chidambaram; *Thiru-Anthathi* at Vetharaniam; and *Thiru-Kailai-Jnana Ula* at Kailaimalai.

2. Thiru-Isaippa. The authors of this collection noted for its adaptation to music were nine Nayanmars or pious Siva worshippers, viz, Thirumalikai Thevar, Senthannar, Karur Thevar, Pūm-thuruthi-Nambikada Nambi, Kantha-rathitthar, Venattikal, Thiru-Valiya-muthanar, Purushotha Nambi, and Sethi-Royer.

3. Pattinatthar. His real name was Thiruvēkata Chettiar. He was a rich merchant and owned many boats. Once the news spread that his boats had foundered and it plunged him in melancholy. Suddenly they were sighted off the shore laden with gold. He ran to the beach to see them. His joy was immense indeed. During his absence, a Siva sannyāsi went to his house and begged alms. His wife requested him to wait until her husband's return. Put out with the delay, he gave her an earless needle tied up in a rag with a note bearing the lines :

“ தீதுற்ற செல்வமுந் தேடிப்புகைத்த திரவியமுந்
காதற்ற லூசியும்வாராது காணுங் கடைவழிக்கே.”

(ill-gotten wealth, the miser's hidden treasure and even an earless needle will not serve one in his last) and went his way asking her to give them to her husband on his return. She did accordingly. He perused the lines and looked like one inspired with the light of wisdom. He freely distributed his long accumulated riches as alms, renoun-

ced his hearth and home, and lived his life from door to door. This mendicant way of dragging his existence provoked his sister to do away with his life by giving him a hot sugared rice cake, mixed with poison, but all was in vain. Later on, he passed his days at Thiru-Vottiyur near Madras in company with silly shepherd lads tending flocks. They often dug pits in the sandy soil and put him in them up to the neck. It was usual for them to do so and take him out after a few hours. One occasion, they ran away home to avoid a heavy shower, leaving the victim of their sports in the pit. Next morning he was found dead.

As an ascetic, he spent his time in the meditation of God and His attributes, prayed fervently to cast off his fleshly mould and thirsted for the irradiance of the heavenly presence. His compositions form a handsome volume, and are pessimistic in tone. Women are especially abhorrent to him. *Thiru-Ekamba-Malai*, *Katchi Thiru-Ahaval*, and *Koil-Thiru-Ahaval*, are the long pieces in the volume, and contain happy comparisons. Besides, he wrote many occasional verses, and his *impromptu* lines on his mother's corpse when it was on the pyre and about to be set on fire are truly pathetic:—

“முன்னையிட்ட தீ முப்புரத்திலே

மின்னையிட்ட தீ தென்னிலங்கையில்

அன்னையிட்ட தீ அடிவயிற்றிலே

யானையிட்ட தீ முழுகமுழுகவே.

அள்ளி யிடுவ தரிசியோ தாய்தலைமேற்

கொள்ளிதனை வைப்பேனோ கூசாமல்—மெள்ள

முகமேன் முகம்வைத்து முத்தாடி யென்றன்

முகனே யெனவழைத்த வாய்க்கு”

4. Patthira-Ghiriar. His sometime pupil and companion was *Pathira-Ghiriar*, said to have been a King ; but, of what country and what antecedents, tradition gives us no account. Like his master, he too abandoned his worldly wealth and dear kindred and turned a *Sunnyasi*. Like him, he lived his life by begging food from house to house and spending his hours in silent meditation and in disinterested devotion to Siva. His spirited ravings, songs of sorrow, or *pulambal* consist of about three hundred and forty distiches and are of a nature to thaw the minds of even the stiff-necked, cruel-minded, and hard-hearted mortals.

The following is a translation of a few of his laments over the social and religious corruptions introduced by the Aryans :—

“ When may I know the hidden things of life
And thus attain perfection ? I would show
How false the *Vedas* are with errors rife ?
And burn the *Sasters*, so the truths might know ?
When shall our race be one great brotherhood
Unbroken by the tyranny of Caste,
Which Kapila in early days withstood
And taught that men were one in times
now past” ?—*C. E. Gover.*

5. Nambi Andar Nambi was the Tamil Vyasa who compiled the Saiva hymns and grouped them into *eleven* *thiru murais*. The last ten *pathikams* of the last collection were, as already stated, his own. His *Thiru-Thondar-Thiru-Anthathi* formed the basis of Peria-Purānam.

6. Sekkilar. His actual name was Arul-Moli-Thevar. He bore the title *Sékkilar* as the *distingu*.

of the Sekkilar section of Vellalas. He achieved distinction in his early years and secured the prime ministership under Ana-Paya-Chola who reigned between 1064 and 1113 A. D. He proved a capital hand at the ministerial duties and wormed himself into the good graces of the sovereign. On the expiry of a few months, he observed the king's passionate devouring of the Jaina work, *Jivaka Chintamani*, and his loving indulgence in hearing it read. Further, he saw that the king, like his subjects, was diametrically opposed to his traditional faith and embraced Jainism. To avert this evil and save the country from falling a prey to it, he felt, devolved on him and roused his energies to their full play. With steadfastness, he broached to the king, that his passionate indulgence in a Jaina work was quite injurious to the steady up-keep of their own religion. The king, with great equanimity, asked his prime minister to show him a better work than *Chintamani*. *Sekkilar* at once gave him *Nambi Andar Nambi's Thirut-Thondar-Anthathi* founded on Sundaramurthi Nayanar's eleven stanzas of *Thirut-thonda thokai* and read and explained to him, at length, the importance of the subject and the beauties of its style and diction.

The king, moved by the eloquent discourse of *Sekkilar*, requested him to expand *Thirut-thonda-thokai* into a voluminous work, a purana. A voice in the air cried, to begin the composition with உலகெலா முணர்ந்தோதற் கரிய வன் (he who is hard to be understood and expressed in words). He took up the hint and completed the remarkable and composite hagiology or lives of sixty-three Saiva saints in seventy-two cantos, counting over 3333 stanzas and named it *Thirut-Thondar Puranam* or *Peria Puranam*. The king, in appreciation of his labours, is said to have

granted him Thondaimandalam. Umapathi Sivacharyar distilled the essence of this huge work in *seventy* stanzas of his Thirut-Thondar-Purana-Saram. After the completion of the rehearsal of the versified history of the Saiva saints, the author resigned his office and turned an ascetic. The grateful king appointed his brother Pallava-royar in his place and conferred on him the title *Thondaman*. The life of Sekkilar was written by Umapathi in a puranam.

7. Kachiappa Sivachariar, a native of Conjeeveram, was the son of a respectable brahmin, Kalathiappa Sivachariar. He mastered Tamil and Sanscrit in his early years and was a perfect scholar in Grammar, literature, and vedic lore. He undertook to act the holy priest in Kumara Kottam Siva Temple. His well-known *Kandapuranam*, based on the Sanscrit *Siva Sangrathai* in six cantos, consists of 10,346 stanzas and has a tradition connected with it. The first line of the first stanza of this puranam is believed to have been given by the god Kandaswamy who is said to have corrected, during night, the hundred stanzas which the author had composed by day. *Kachiappar* took the complete work to Kumara-kottam and rehearsed it, before a conclave of learned men. They asked *Kachiappar* to explain the exceptional combination திகழ் + தசக்கரம் = திகடசக்கரம் and to quote chapter and verse from any grammatical authority to justify it. Kachiappa defended himself saying that the first line was not his but Subramaniam's. This explanation was not accepted. Kachiappa was in sixes and sevens, and, to the surprise of all, was helped out of the difficulty by a genius from the Chola king, who easily justified the combination by making reference to

Vira Solium. The author took one full year to rehearse all his stanzas and the learned men, that had attended the rehearsal, were entertained by the Vellala section of the twenty-four Kottams.

Kandapurānam comprises six cantos, *Urpatthi*, *Asura*, *Mākendra*, *Uththa*, *Thēva*, and *Thatcha* and abounds in profundity of thought, beautiful imagery, and difficult passages. Lately a prose version of the purānam was made by one Parasurama Mudaliar. The following verses give the date of its composition :—

“மதிமலிமாடம் புடைசூழ் குமர கோட்டத்
தேதமறு சகரப்த மெழுநூற் றின்மேலாய்
இலகுகந்த புராண மரங்கேற்றினுனே.”

His pupil Konērippa Mudaliar, added *Upadesa Kandam* (in 41 sarkkas counting 4,350 stanzas) to his master's masterly work. It teaches many good principles and contains useful maxims.

SECTION IV

1. **Narkaviroja Nambi** wrote **Ahapporul Ilakkanam**, which is an abridgement of Tholkappiar's on matter-subjective. It has five chapters, viz., *Ahā-thinai Iyal*, *Pura thinai Iyal*, *Kalavu-Iyal*, *Varai-Iyal*, *Olipu-Iyal*. The author was a Jain in the time of Kulasekara Pandyan and was famous for composing *Asu*, *Mathuram*, *Sitthiram*, and *Vistharam*.

“உத்தமன் புனியங்குடி யுய்யவந் தானேனும்
முத்தமி முரசான் மைந்த னித்தலத்
திருபெருங் கலைக்கு மொருபெருங் குரிசிற்
பாற்கடற் பண்புகழ் பரப்பிய
நாற்கவி ராச நம்பியென்பவனே.”

2. Yappu-Arunkalam, Yappu-Arun kala-Karikai. The former by Kunasakarar treats of prosody in 95 sutras and has an excellent commentary, and the latter by Amirtha Sakara Munivar gives the grammar of poetry in three chapters called Uruppu Iyal, Seyyul-Iyal, and Olipu-Iyal.

“ஆரிய மென்னும் பாரிரும் பௌத்தைத்
காரிகை யாக்கிக் கொடுத்த தபோதனர்
பாரினும் பெரிய வமிர்த சாகரரே.”

3. Pavananthi, the author of *Nannul*, was the son of Sanmathi Munivar. He composed the grammar at the instance of Si-Anga-Raja, ruling between Ramnad and Madura. *Nannul* treats of Letters and Words, and though it was based on *Tholkappiam*, it closely follows the arrangement of *Pāṇi-niyam*. This Jain work was annotated by the author's disciple Samana Munivar. Sankara-nama-chivayar of later times wrote an *elaborate* commentary on it.

4. Vira Solium, called after the Raja Vira-Chola of Pōṇ-pattiyur, was the work of Puttha-mitthirar, a Jain poet and chief. It contains chapters on Letters, Words, Porul, Prosody, and Rhetoric, the five-fold division of grammar. In all there are only 181 stanzas. The grammarian has differed in some points from his predecessors. திகழ் + தசக்கரம் = திகடசக்கரம் ; கீழ் + திசை = கீட்டிசை. These combinations find their explanation in this book. It has been rightly doubted if *Virasolium* is not a later work, and if the rules framed by the author to justify such unusual combinations were not made in later times.

5. Nemi-natham. This grammar, by Kuna-Vira Pandithar, treats of Letters and Words, in 96 stanzas, and the Etymology section contains nine sub-sections. The author was a Jain. ‘Vacchananthimalai,’ *alias* ‘*Venba Pattu Iyal*’ dedicated to Prince Vacchananthi, another work by him, contains 100 stanzas.

“தொல்காப் பியக்கடலிற் சொற்றீபச் சுற்றளக்கப்
பல்காற்கொண் டாடும் படவென்ப=பல்கோட்டுக்
கோமிகா மற்புலனை வெல்லுங் குணவீரன்
நேமிநா தத்தி னெறி.”

IV. THE AGE OF LITERARY REVIVAL

1100 to 1400 A. D.

Introduction.—When the religious persecutions took place and famine desolated the land, literary culture was at a low ebb, and there was a dearth of literary productions. The Brahminical influence began to bear sway, and the old classical models were forgotten. When the Sangam age set, there followed a night of literary darkness, which the dawn of religious enthusiasm dispelled to some extent. When the religious movement had worked itself out, there succeeded another period of paucity of original productions. During this long period of two centuries the encyclopædic collections were made and classified. The literary activity that set in in the way of collections and compilations led to the translation of Sanskrit works. Puranams and Mahatmiams were rendered into Tamil, and hyperbolic conceits, false metrical ornaments, and stupid superstitious lore supplanted the accurate descriptions of life and nature and the poetic effusions of religious enthusiasm. Riotous imagination took the place of poetic common sense and religious fervour, and poetry of more words and less sense was the result. The diffusion of Aryan ideas and Aryan literature was at no time more respected and followed up with greater avidity than in this age. The religious literature in Sanskrit exercised an immense influence on the Tamilian religion and philosophy, and a host of writers with a knowledge of the foreign cult produced religious poems with a dash of the new spirit. Besides the puranic and the coloured religious

literature rendered in Tamil, there issued a series of medical and astrological treatises, for the most part in unliterary Tamil, which brought debasement and degradation to the noble literature of the past.

“வெண்பாவிற் புகழேந்தி பரணிக் கோர் சயங்கொண்டான் விருத்த மென்னு, மொண்பாவி லுயர்கம்பன் கோவையுலா வந்தாழிக் கொட்டக்கூத்தன், கண்பாய கலம்பகத்திற் கிரட்டையர்கள் வசைபாடக் காளமேகம், பண்பாகப் பகர்ச்சந்தம் படிக்காச லாதொருவர் பகரொணதே.”

SECTION I.

The Great Trio.

1. **Kamban** the poet of poets and the renowned author of the immortal Tamil epic, *Ramayana*, was, like Shakespeare, Fancy's child. His *Ramayana* takes a rank in Tamil literature equal to that of the *Iliad* of Homer in the literature of Greece. In Kamban's poetry, thought and expression go hand in hand. His peculiar felicity lies in the ready and easy supply of choice diction adapted to express the many-coloured woof and shifting hues of thoughts and fancies. His work, especially *Ramayana*, displays the full swing of his imagination and the *curiosa felicitas* of his diction. Grave moral reflections on appropriate occasions often in 'jewels five words long, on the fore-finger of Time' meet the reader at every turn. The melodious stream of his verse and the conscious harmony of sound and sense, like a horse's ear and eye, keep the reader from ennui and tempt him to be ravenous. His wonderful powers of description and narration coupled with his word-and-epithet jugglery, to which the flexible nature of the grammatical structure of the Tamil language lends aid, are unrivalled. Metaphors and similes and other choice poetic ornaments are so

thick-strewn that half a dozen of them may be found on a single page taken at random. Passages on passages from his epic illustrative of these peculiarities will start into the memory of one who has rummaged its pages.

Who has ever read the *Padalam* of Váli's sufferings, without being touched by the sublime and graphic descriptions of the cloud-capped trees with star-blossoms, the fiery combat of the heroic Váli, the deep agonies of his unsuspecting soul, the woeful lamentations of his aggrieved partner and, lastly, his own fulminations against Rama's cowardly and unjustifiable course of action (shooting at him from behind)? Who has ever read the *Padalam* on winter that is not impressed with the variations of metre harmonising with the formation, passage and mutations of clouds, the flash of lightning and the roll of thunder, the down-pouring of rain and the up-sprouting of plants covering the earth with vegetation and feeding the eyes and nourishing the mind with the one vast expanse of green and with the beauties of mountain, lake or river scenery and what not? Who has ever read the pathetic lines describing the seduction of Sítá by Rávana, her tribulations on her way to Lanka, the day-dreams and night-visions of Ráma and his musings on the separation of each other, and not deeply sympathised with the wrench of their sorrows and appreciated the poetic genius by means of which *Kamban* has made the objects of nature sigh with the melodious sigh of the parted lovers? Who has ever read the vivid description of the heaven-reaching Hanumán and his diminutive satellites and their passage to Ceylon and is not satisfied with the conflagration of Rávana's capital and the utter desolation of his regions

or not elated with the happy deliverance of Sita and her bliss in her lover's arms once more?

Kamban's *Ramayanam* takes a rank in Tamil literature equal to that of the *Iliad* of Homer in the literature of Greece. Homer's *Iliad* and Kamban's *Ramayanam* have women at the bottom of the trouble—in the one case the elopement of *Helen* of Menelaus with Paris of Troy and in the other, *Sita* of Rama forced away by Ravana, the ten-faced Rákshasa of Lanka. The two sublime epics have one great end—the recovery of the lost wives. To obtain their release, old Troy, on the one hand, and Lanka, on the other, were laid in ashes.

This great work was merely an adaptation of Valmiki's. According as the occasion required abridgement or elaboration, Kamban cut off portions from the original and dilated where the author had treated the subject inadequately. He expanded the succinct account of Rama's marriage over five chapters, by describing the march of the imperial army and their revelry on the way; he cut off the tedious account given by Valmiki of Rama's departure to the desert and made it more dramatic. Further, he added something of his own to the plot, to wit, the Iranyapadalam, and showed the masterly hand of a great epic poet in its execution as he was free and unfettered by the trammels of his original. Anent this, the Rev. Bower wrote: "we have read both Valmiki and Kamban, and at times we were at a loss to know to which of the poets the palm of victory was to be assigned. Valmiki is diffuse and simple. Kamban abridges but elaborates. There is a profusion of ornament at times here and there, abounding in beautiful touches of expression."

Kamban's indebtedness to his predecessors in the poetic line might be easily traced out. He had drunk deep in the founts of Kurral, Chintamani, Kandapurānam, and Sekkilar's Peria Purānam, (Kurral—Vide 62, 66 Khishi Kinda 6-10, 82 Manthira, 10 Kuka, 8 Agasthya, 16, 29, 34 Velvi 215, Oor-thedu, 61 Kadal-thedu ; Chintamani—4, 10, 14 Nakarapadalam; *Kandapurānam*—31, 32 of Attuppadalam 6, 14 of Thiru Nakarappadalam; *Peria-Purānam*—15, 17 of Nattuppadalam & c.)

“கரைசேறி காண்டமேழு கதைகளாயிரத் தெண்ணாறு, பரவுறு சமரம்பத்து படலநூற்றிருபத் தெட்டே, யுரைசெயு விருத்தம் பன்னீ ராயிரத் தோருபத்தாறு, வரமிகுகம்பன் சொன்ன வண்ணமுந் தோண் ணூற்றூறே.”

The history of the composition of Kamban's *Ramayānam* and of its formal sanction by the Vaishnava Brahmins of Srirangam takes as to a brief sketch of its author's life and works.

The very name *Kamban* has an interesting history of its own. One account of it gives us that *Kamban* was the son of a king of *Kambanādu*. His father was put to the sword by a party of insurgents against his dominions, and his mother, then big with the child (*Kamban* himself), fled in horror to Tiruvalandur, took refuge in a *kamban's* (*otchan*) house and, while there, delivered the future poet. A second story denies his royal birth and puts him down as a caste *kamban*. A third tradition traces his name to the flag-staff or the *kambam* or a long pole in front of a Hindu temple, in front of which the child was given birth to by a Brāhmin adulteress and to his having been taken in that forlorn state and brought up by the holy priest of the temple, by caste, a *Kamban*. How far these

accounts are founded on facts, it is not possible for us to say but we can vouchsafe this much that, whatever the story of his birth, he was at any rate bred up by a caste *Kamban* till his seventh year. Then Sadayappa Mudaliar, a rich and generous landlord of the fertile Vennai-nallur, took compassion on the mother and her child, invited them to his village and supplied them with the necessaries of life. The child grew into a boy and began to kill time with the neighbouring shepherd lads. His mother, aggrieved at the useless life led by her son, told him to accompany Sadayappa's children to school with their books. Accordingly, the boy *Kamban* followed his patron's sons to school and was learning his lessons properly. One day, the schoolmaster sent *Kamban* to watch his field of *kambu* at Vairavapuram. The boy fatigued by the noon-day heat, fell asleep in a Kâli temple adjoining it and dreamt that a horse had destroyed the crop. Suddenly, he awoke and ran to the field where he found that his dream was a reality ; he cried at the top of his voice to scare away the horse but could not do so. In terrible fear of the schoolmaster's rod, the boy wept bitterly, when, the neighbouring Kâli appeared to him and impressed his tongue with the gift of learning. The boy broke out in a song at which the horse fell down dead. When the schoolmaster saw that the dead horse belonged to Kalingaroyan, the ruler of the country, he was beside his senses with the probably terrible consequences of his death. Observing the distracted condition of his master, *Kamban* made a slight alteration in the last line of his stanza and the dead horse got up. The news of this vivification reached Tungan, a Chola king, who immediately sent for this gifted boy. The boy with a stick in hand

appeared before the king who wondered whether that boy (*with a stick in hand* = *kamban*) had wrought the miracle. This circumstance coupled with his watch over the *kambu* field formed the basis of a fourth account of the origin of his name. The Maharajah heard the story of the young Kamban from the lips of his patron Sadayappa and urged him to bring him up with more care and attention. The Maharajah's son appreciated the boy's worth, took him to Uraiyur and registered him as one of the *Samasthāna vidvāns*. Young Kamban reached manhood, when Sadayappa duly celebrated his marriage.

At this time a thought flashed on the mind of Sadayappa that a translation of *Ramayana* in Tamil was a long-left want, and that no other than Kamban could be equal to the task. He communicated his mind to his protegee, who applauded his suggestion and promised to execute the work as desired. But the execution of the work was put off. Sadayappa, displeased with his postponement, suggested to the King that a Tamil Ramayanam was indispensable, that Kamban was the only one who could answer their expectations, and that, but for competition, Kamban would not gird himself in earnest to the work. The King, therefore, ordered both Kamban and Ottakutthan, the poet laureate, to begin the translation. Ottakutthan set to work at once and finished six cantos in about six months, whereas Kamban had not made even the invocation until then. Both were sent for and questioned by the King as to how far they had gone on with their work. Otta replied that he had finished five cantos and begun the *padalam* entitled the *Sight of the Sea* in the sixth canto. Whereupon Kamban, thinking that he should not fall back of Otta, answered that he had been

composing the *padalam* entitled *Setu Bandhanam*. Chola asked Kamban to rehearse one of his stanzas, upon which he gave out *impromptu* :

குழுத னிட்ட குலவரை கூத்தரிற்
 நிமித மிட்டுத் திரியுந் திரைகடற்
 றுமித மூர்புக வானவர் துள்ளினார்
 அழுத மின்னு மெழுமெனு மாசையால்.

In this quatrain, Otta took objection to the word *Tumi* in line three, a pure coinage of Kamban's brain, for *Tuli* (a drop) and challenged Kamban to show him the use of that word either in books or as a colloquialism. In this strait Kamban firmly relying on the opportune help of the Goddess of Learning, took Otta and Kulotunga Chola, the next morning, along the shepherd-street when Námagal appeared in a ruined cottage and, churning milk, told her little ones to be at a distance, lest *Tumi* (drop) should fall on them. Otta was astonished to see that the said cottage, hitherto in ruins, had a denizen to help out Kamban and then accepted his superior worth. Discouraged by this circumstance and the way in which the people lauded him (Kamban), and his verses to the skies and himself convinced of his excellent poetic power, Otta destroyed the first few cantos of his *Ramayānam*, 'the fruit of his hard labour during six or seven months, and had just taken on hand the seventh canto when Kamban, chancing to pass by the street, put in his appearance and arrested his work of destruction with the idea that Otta's seventh canto, if added to his first six cantos, might be a set-off to his own productions. Thus securing Otta's seventh canto, Kamban listened all night to the translations given by the Brahmin zealots of the story of Rama by Vālmīki, Vasishta and Bodhayana, and executed the

first six cantos in a fortnight at the rate of seven hundred stanzas a day. On the completion of the work, Kamban took his epic to Srirangam with the permission of Kulo-tunga Chola and his patron Sadayappa to dedicate it to the orthodox Vaishnava Brahmins of the locality. The Brahmins, whose pride knew no bounds, told Kamban that, before they would recognise his work, he must take to them the commendatory verses of the three-thousand saints at *Tillai* or *Chidambaram*. Accordingly, Kamban visited the sages who told him that, unless the three-thousand sages had assembled in a particular place, the formal sanction of his work would be impossible. This hard task disheartened him and he knew not what to do. Happily the very next day, the son of a certain colleague of the sages died of the bite of a venomous cobra and all the three-thousand sages met to condole with the bereaved father. At this juncture, Kamban appeared on the spot and read some stanzas from the *Nāgapāsa-padalam* of his epic, when the boy gradually recovered his life. The sages, deeply impressed with the divine grace of his production, gave their united consent and their encomiastic verses to it and bade him a happy farewell.

On his return to Srirangam, the Aiyangars, still bent upon heaping Ossa upon Pelion before Kamban, sent him to *Tiru-Narunguntam* to receive eulogistic verses from the reputed Jain Pandits there. To satisfy those refractory Brahmins, Kamban visited them too and apprised them of the object of his visit. They appreciated the supreme excellence of Kamban's valuable work, received him with great enthusiasm and bestowed on him tokens of their recognition and approval.

Not satisfied with it, the Vaishnavites still demanded from Kamban the formal acknowledgments of the merits

of his epic by Karuman of Mavandoor, by Anjanakshi, a learned dancing-girl of Tanjore, and by Ambikapati, his dear son. Kamban obtained their laudatory verses and returned once more to Srirangam. There in the thousand-pillared *mantapa* were assembled Kings, Vedic Scholars, Sanskrit and Tamil Pandits. In the midst of them, Kamban set his work and rehearsed his stanzas with appropriate comments at intervals. The Pandits interposed with their objections and received satisfactory answers from him.

One of these critics was Sriman. Natha Muni. He objected to the interspersion of panegyric stanzas on Sadayappa, a mortal, in the sacred epic of the divine Rama, to which Kamban adduced the following two reasons in reply. *First*, Sadayappa was his patron-lord. *Secondly*, when Sadayappa came to witness Ambikapati's marriage, the nobility and the gentry had thronged the hall and no room could be found for him. He, fearing to inconvenience the assembly, took his humble seat in the bathing-pit. Kamban's wife noticed this and asked him whether he could not find a better place for their generous benefactor. Kamban's reply was that he would surely do it and, in accordance with his promise, Kamban introduced the name Sadayappan, once in every hundred stanzas. Pleased with the gratefulness of the poet but tickled by vanity, the Muni urged that the insertion of the patron's name once in every thousand stanzas might amply repay his debt of gratitude to him. Kamban agreeing to do so, all present set their seal to the importance of the work and took leave of Kamban.

The chief of Kamban's disciples was *Ekambaranan*. His name was compounded of Ekan, Kamban, and Vanan.

Vanan was his father, a rich landlord ; his wife died a few days after Ekambavanan's birth. When Vanan was at the point of death, he appointed his faithful Adam, Ekan, by caste a Pariah, as his son's guardian and entrusted him to his care. Ekan placed the minor under the tuition of Kamban and the pupil in time became a first rate scholar in Tamil. In honourable commemoration of his guardian, tutor and his own father, the ward made one name out of three and was ever after known in the world under that name.

One day the three kings Chera, Chola and Pandia called at Ekambavanan's house, when his wife told them that he had gone to the fields. They cracked a joke that perhaps Ekambavanan had gone to plant the fields. His wife, a genius herself, was incensed at their ridicule of the agricultural operations and despatched to them the following satiric lines :—

சேனை தழையாக்கிச் செங்குருதி நீர்தேக்கி
ஆனை மீதித்த வருஞ்சேற்றில்—மானபரன்
பார்வேந்த னேகம்ப வாணன் பறித்துரட்டான்
மூவேந்தர் தங்கண் முடி.

Ekambavanan returned from the fields and was apprised of the Kings' visit and of her words addressed to them. He went in pursuit of them and, with the help of a drudging goblin, incarcerated them. They paid him homage, and obtained their release. Neither Ekambavanan nor his wife has left any literary production.

2. Ottak-kutthan. A contemporary of Kamban was Ottak-kutthan, whose *Uttarakandam* winds up the Ramayanam of Kamban. This rival of our great poet derived his name from the following circumstance :—

A number of his caste men urged him to compose a poem in praise of their antiquity and of their racial excellences and promised him a fortune for his labour. He demanded the heads of seventy of their first-born and they accordingly brought them in a basket and placed the basket at the holy entrance of Chola's palace. Otta took his seat on the heap of the dead firstlings and composed *Ety Elupathu* (Spear Seventy). His address to Sarasvati at the end of the poem reunited the heads to their respective bodies, and the dead firstlings awoke as out of a trance.

3. Puhalandi. At this stage, the history of Otta merges into that of Puhalandi; and a brief account of their rivalry will, we hope, do full justice to them both. When Kulottunga Chola's father was in his death-bed, he installed his son as king and died laying on Otta the onus of contracting his son's marriage with a princess of the lunar family. Agreeably to his wishes, Otta proposed the hand of the Pandian's daughter and visited the King in Madura. The Pandian king, puffed up with self-importance, asked the foreign court-poet how his prince deserved the hand of his princess. Otta expatiated on the excellences of his Chola country as follows:—

கோரத்துக் கொப்போ கனவட்ட மம்மாளை
கூறுவதுங் காவிரிக்கு வையையோ வம்மாளை
ஆருக்கு வேம்புநிக ராகுமோ வம்மாளை
ஆதித்த னுக்குநிக ரம்புலியோ வம்மாளை
வீரர்க்குள் வீரனொரு மீனவனோ வம்மாளை
வெற்றிப் புலிக்கொடிக்கு மீன்கொடியோ வம்மாளை
ஊருக் குற்றதைகிகர் கொற்கையோ வம்மாளை
ஒக்குமோ சோ ணுட்டுக்குப் பாண்டிநா டம்மாளை!

Whereupon Puhalendi, the poet-laureate of the Pandian Court, described his country and its virtues in the following terms:—

ஒருமுனிவ னேரியிலோ வுரைதெளிந்த தம்மாளை
 ஒப்பரிய திருவிளையாட் டிறந்தையிலோ வம்மாளை
 திருநெடுமா லவதாரஞ் சிறுபுலியோ வம்மாளை
 சிவன்முடியி லேறுவதுஞ் செங்கதிரோ வம்மாளை
 கரையெதிரே வேறியது காவிரியோ வம்மாளை
 கடிப்பகைக்குத் தாதகியங் கண்ணியோ வம்மாளை
 பரவைபடிக் ததுஞ்சோழன் பதந்தனிலோ வம்மாளை
 பாண்டியஞர் பராக்கிரமம் பகர்வரிதே யம்மாளை !

Vexed at heart with the opposition of Puhalendi, Otta returned home and told his master of the success of his mission. The king trusted Otta with the wise and just government of his kingdom in his absence and set out for Madura for the consummation of the marriage devoutly wished for. The marriage was solemnized and the king, with his new partner, returned to his country. The Pandian king bestowed Puhalendi as part of the dowry for his daughter. Puhalendi's presence in the palace of Chola induced Otta to feed fat his ancient grudge against him. Otta informed the king of Puhalendi's disparagement of the Chola country during his mission to the Pandian Court. Kulottunga kept Otta's information confidential and called upon both the poets to compose a stanza each. In this trial, Puhalendi wrote in no praiseworthy terms of Chola and, like the elephant that throws mud on itself, gratuitously incurred the displeasure of the king. Otta struck the iron while hot and managed to incarcerate Puhalendi. One day, while Puhalendi was upstairs the prison-house, the king noticed

him and asked Otta of his merits. As a rival poet, Otta ran him down as follows :—

மாணிற்ரு மோவிந்த வானரி வேங்கைமுன் வற்றிச்சேத்த
காணிற்ரு மோவிவ் வெரியுந் தழுன்முன் கனைகடலின்
மீனிற்ரு மோவிந்த வெங்கட் சுறவமுன் வீசுபனி
தாணிற்ரு மோவிக் கதிரோ னுதயத்திற் றூர்மன்னனே!

Hearing the gasconade of Otta, Puhalendi, according to the wish of the sovereign, used nearly the same words and beat him out :—

மானவ னுனந்த வானரி வேங்கையும் வற்றிச்சேத்த
கானவ னுனவ் வெரியுந் தழுவங் கனைகடலின்
மீனவ னுனந்த வெங்கட் சுறவமும் வீசுபனி
தானவ னுனக் கதிரோ னுதயமுந் தார்மன்னனே!

The sovereign duly appreciated Puhalendi's wonderful poetic talent in turning Otta's verse into his own verse and impregnating it with better significance. Nevertheless, his admiration for Otta was still unabated. Otta basked in the sunshine of royal favour, and Puhalendi continued to be in prison. But Puhalendi did not trifle his time in the prison-house. Like Goldsmith's Vicar, he utilized it in educating up his six fellow prisoners of differing social ranks imprisoned long before him for their failure to answer satisfactorily the king's queries during the past Navaratri festival. Besides, Puhalendi is said to have embodied the chief incidents of Mahabharata in the most simple and intelligible language in *Alli Arasanimalai*, *Pavalakkodimalai*, *Pulandhiran Kalavumalai*, *Subhadrainimalai*, and *Viduran Kuram*, and to have enlisted in his favour the sympathies of the commonalty who, enamoured of his attractive works, fed him with plenty and kept the wolf far from the door.

He allowed the guards their share and was treated by them with respect and kindness. Thus, even in his 'duration vile', Puhalendi passed his days *otium cum dignitate*.

The Navaratri festival recurred, and the king ordered the six prisoners, to wit, a potter, a barber, a blacksmith, a goldsmith, a carpenter, and an agriculturist to be brought before him. Puhalendi sent them one after another headed by the potter. On his arrival, Otta asked him rather arrogantly :

மோனை முத்தமிழ் மும்மதம் பொழி
யானைமுன்வந் தெதிர்த்தவ னுரடா?

To which the potter replied :

கூனையுங் குடமுங் குண்டு சட்டியும்
பானையும் வனையுங் குசப்பயல் யான்.

Though expressed in humble language, it hardly failed to shatter Otta's hopes. Next came the squint-eyed barber, who answered Otta's question

விண்பட்ட கொக்கு வல்லூரு கண்டென்ன விலவிலக்கப்
புண்பட்ட நெஞ்சொடு மிங்கு நின்றும் பொட்டையா புகல்
[வாய் ?]

with an air of haughtiness, thus :

கண்பொட்டை யாயினு மம்பட்டனான் கவிவாணர் முன்னே
பண்பட்ட செந்தமிழ் நீயுந் திடுக்கிடப் பாடுவனே.

The third in the series was a blacksmith, whom Otta asked as to his whereabouts, to which his answer was haughtier than the barber's

செல்வன் புதல்வன் றிருவேங் கடவன் சேகக்குருவாம்
கொல்லன் கவியைக் குறைசொன்னபேரைக்குறடுகொண்டு

பல்லைப் பிடுங்கிப் பருந்தாட்ட மாட்டிப் பகைவர்முன்னே
அல்லும் பகலு மடிப்பேன் கவியிருப் பாணிகொண்டே.

Disconcerted by this shuddering reply, Otta asked the carpenter who followed him, who he was, and received the following reply

சொன்னசற் தக்கவியாவருஞ் சொல்லுவர்சொற்சுவைசேர்
இன்ன சந்தக்கவி யேதென்ற போதி லெதிர்த்தவரை
வன்ன சந்தங்கெட வாயைக் கிழித்திந்த வாய்ச்சியினுற்
கன்ன சந்தங்கனினிற் கவியாப்பைக் கடாவுவனே !

Undaunted by this sharp reply, Otta still continued his examination and asked the goldsmith of his history. He replied :

திகிரி வட்டக்குடைச் செங்கோலபயன் செழுஞ்சிலம்பிற்,
பகுதி யொட்டக்கூத்த பட்டனைநா னப்பணைக் கவியின்,
மிகுத வொட்டத்தட்டி விட்டகையோட்டி லுருக்கிக்
குத்திப், புகுத வொட்டத்தட்டி மேலணுகாவண்ணம்
போர் செய்வனே.

This insulting reply cut him to the quick and made him hold his peace. As the poet-laureate of the court, he was bound to proceed with it, and softly asked the agriculturist, who came next, whether he too was a poet and could make rhymes. His reply was :

கோக்கண்டு மன்னர் குரைகடற் புக்கிலர் கோகனகப்,
பூக்கோண்டு கொட்டியும் பூவாதொழிந்தில பூழுழுதுங்,
காக்கின்ற மன்னன் கவியொட்டக் கூத்தரின் கட்டுரை
யாம், பாக்கண் டொலிப்பர்களோ தமிழ்ப்பாடிய பாவ
லரே.

Otta was now crest-fallen and released those prisoners with presents. Pulhalendi alone was left in the cell,

and, on him, Otta vowed to wreak his vengeance, as he had been the mainspring of the tremendous poetic thunder hurled on his head a little while ago. The queen knew through her abigails that her favourite Puhalandi was not liberated on account of Otta's jealousy and, was, therefore, very sorry. The winter of her discontent brought on an early night, when the king repaired to the zenana to enjoy the pleasures of the seraglio. The queen, in a fit of melancholy, held the door fast and would not open it to all his 'phyllising the fair.' The king called Otta in vain to persuade her to open the door. She simply drew out the second bolt for his song and was not moved. Then Puhalandi undertook the task, and was crowned with success. She threw the door open, and immediately the differences of the royal pair were made up. From this occasion, his influence with the king began to grow like the crescent, and Puhalandi, to avoid the unavailing tug of war with Otta, voluntarily removed himself to the court of Sandiran Svarki, a tributary prince under Chola. While there, the prince requested him to translate from Sanskrit the story of the emperor Nala. In compliance with his request, Puhalandi rendered it into four hundred and seventeen Venbas and called it *Nalavenba*, which he rehearsed in his lord's durbar. Each stanza of this immortal poem is a polished gem, rather a casket of gems. It has infinite riches in a little room, and its melody is most enchanting.

The news of this composition and its rehearsal reached the ears of the supreme lord Chola, who wished it to be rehearsed in his own assembly and its merits or otherwise discussed by the contemporaries of Kampan, Ottakkutthan and others. Kampan and the other poets appreciated the

work, but Otta was fixed in his resolve to detect some flaw or other in it. Accordingly he selected the stanza :

மல்லிகையே வெண்சங்காய் வண்ணீத வான்கருப்பு
வில்லி கணைதெரிந்து மெய்காப்ப—முல்லைமலர்
மென்மலை தோளசைய மெல்ல நடந்ததே
புன்மலை யந்திப் பொழுது.

and exposed the inaccurate observation of Nature in the comparison instituted between the jessamine and the conch, between the bee and the blower of the conch, in as much as the bee hums at the top of the flower and the conch-blower applies the bottom of the conch to his mouth. This Gordian knot of inaccuracy was cut in twain by Puhalandi's apposite remark that to a drunkard, top and bottom are indistinguishable. Thus when Puhalandi got out of the ordeal unscathed, his poetic wit was noised abroad, and Kulottunga treated him with more honour and respect.

In spite of his success in the late literary tournament, Puhalandi, irritated by the sharp contests into which Otta had often drawn him, was determined to deal him the death-blow, and be done with him. 'We have scotched the snake but not killed it.' Bent upon this murderous scheme, Puhalandi, one night, stole under the cot of Otta with a huge stone to break his head while deep in slumber. He saw Otta lying on his cot without food, without sleep, and labouring under the thought of his utter defeat in his contentions with Puhalandi. His wife, unable to guess what the cause of his melancholy might be, served him with delicacies, but he would not touch them. At the urgent entreaties of his wife, Otta, in a fume, observed that nectared sweets could not remove

his bad humour, nor could the aggregated sweets of the sweetest stanzas of Puhalandi's *Nalavumba*. This explicit acknowledgment by Otta of the excellence of his work, cut off at a stroke all murderous thoughts from the mind of Puhalandi, and in an ecstasy of delight, he confessed his dreadful devices, begged for pardon, and became friends with him. Thenceforward, the two poets equally shared the favours of the king, and Puhalandi remained in the court of Chola.

On a certain day, Kulottunga, accompanied by Otta and Puhalandi, took a walk in the street, and found Auvai (not the famous sister of Tiruvalluvar) stretching her legs towards them. At the sight of the king, she folded one leg, and drew in the other when Puhalandi approached her. When she saw Otta, she stretched out her legs once again. Otta could not make out the reason therefor, and asked her of it. She replied that she folded her legs for Kulottunga and Puhalandi, as the former was the sovereign of the land, and the latter the sovereign of letters; and that she did not respect Otta as he was an ignoramus. This cutting reply was more than he could bear. Again, she challenged Otta, if he considered himself in no way inferior to Puhalandi, to compose a stanza using *Mathi* (மதி) thrice in it. Otta's stanza contained only two *Mathis* (மதிகள்), at which Auvai laughed him to scorn, and told Puhalandi to try the same. He did it successfully and fulfilled her expectations. The stanzas of Otta and Puhalandi are given below:—

Ottak-kutthan :

வெள்ளத் தடங்காச் சினவானை வேலிக்கமுகன் மீட
 ரெழுத்துத், துள்ளிமுகிலைக் கழித்துமழைத் துள்ளியோ

டிறங்குஞ் சோனாட!, கள்ளமறவர் குறும்பகற்றுங் கண்டாகண்டர் பெருமானே!, பின்னை மதியாலென்மாது பேதை மதியு மிழர்தனனே!

Puhalendi:

பங்கப் பழனத் துழுமுழுவர் பலவின் கனியைப் பறித்ததென்று, சங்கிட்டெறியக் குரங்கினதீர் தனை விட்டெறியுந் தமிழ்நாட, கொங்கற்கமரா பதியளித்த கோவே யமரர் குலதீபா, வெங்கட்பிறைக்குங் கருப்பிறைக்கு மெலிந்தபிறைக்கும் விழிமிகவே.

Besides the works mentioned above. Puhalendi has been credited with the authorship of Rattinachurukkam, Kalambagam, and some minor works as Aravalli Suravalli, Kannan Sandai, Katthavarayar, Eniyetram, and Nallataungal Kathai.

His Rattinachurukkam describes briefly but with a flourish of poetic ornaments, the features of womanly beauty in 71 stanzas. His Kalambagam is, like Tennyson's Princess, a medley not in subject matter, but in respect of metre and poetic subtlety.

Hardly anything is known of the latter end of Otta and Puhalendi. From the silence of any chronicle of their 'sear, yellow life' to the contrary, we believe that they must have had a peaceful close.

4. Kamban's Works. The story of Ramayanam is so well-known that it need not be related here. However, we give its argument briefly

Dasaratha, King of Oudh, offered in his old age a horse-sacrifice for getting children. He was given four sons at once, the chief of whom was Rama. He vanquished demons with celestial weapons and earned Sita

by snapping her father's long strong bow which was drawn on an eight-wheeled carriage by a team of 800 men. To keep up his word, the misguided Dasaratha sentenced him to fourteen years' exile. Rama retired with Sita and Lakshmana to the Deccan forests, where after many adventures he came in conflict with Ravana, King of Lanka, called the Demon Monarch of the earth, 'at whose name Heaven's armies flew.' The latter had by sorcery and stratagem seized on Sita and carried her off through the sky to his island. Rama allied himself with Sukriva, King of the monkeys, and, accompanied by his monkey-general Hanuman and forces, proceeded southward. They bridged the straits, overcame the Demons, slew Ravana, recovered Sita, and sent her through the ordeal of a blazing fire to ascertain whether she had preserved her purity. His fourteen years' exile having expired, Rama then returned home, where his throne was placed at his disposal, but he knowing himself to be a divine incarnation of Vishnu, instead of sitting on it, returned to heaven.

Kamban's other works are *Sadagopar-anthathi* and *Sarasvathi-anthathi*, which show respectively the master and juvenile hand of the author and *Erelupathu* in praise of agriculture and the lord of lands, viz., Thavalakiri Mudaliar or Sadayappa. Sem-pon-silai—Elupathu, Kanchi-Puranam, Kanchi-Pillai—Tamil, Chola - Kurra - Vauji, and Thirukkai-Vilakkam seem to be spurious.

In point of religion Kamban was a theist; he was neither a Siva nor a Vishnu worshipper and had no scruples to make references to either of them in high terms. *Vide* invocations at the outset of each Kanda.

A glossary of difficult and obsolete terms and a handbook of peculiar ellipses, inversions, figures, and erroneous syntax occurring in the epic will be useful guides to the Tamil reader. A careful reading of it will discover that, though the epic celebrates the life and exploits of an Aryan King and is therefore expected to present the bright side of the picture, it is full of side hints as to the superior civilisation of the Dravidians to that of the Aryans. The spirit of vengeance seems to have been a marked characteristic of the Aryans ; whereas clemency, kindness, hospitality and toleration were the virtues of the Dravidians. One may simply glance at the treatment of *Thadaka* and *Surpanakai* by Rama and at that of *Sita* by Ravana, in order to find out the contrast.

SECTION II.

Saiva Siddhanta Sastras.

INTRODUCTION.—The religious movement led to the composition of fourteen Saiva Siddhanta Sastras by the holy preceptors and apostles of Saivism. The following *Veṇba* gives their names :—

“உந்திகளிறு உயர்போதஞ் சித்தியார்
பிந்திருபா உண்மை பிரகாசம்—வந்தவருட்
பண்புவினா போற்றிகொடி பாசமினா நெஞ்சுகவிடு
உண்மைநெறி சங்கற்ப முற்று.”

They are as follow :—

<i>Sastra.</i>	<i>Author.</i>
1. Thiru-Vunthiyar	Wuyya Vantha Thevar
2. Thiruk-Kalittuppadiyar	Do.
3. Sivajnana Bodham	Meikanda Thevar

- | | |
|---------------------------|-------------------------------|
| 4. Siva Jnana Siddhiyar | Arul Nanthi Thevar. |
| 5. Irupā Irupahthu | Do. |
| 6. Unmai Vilakkam | Mana Vasakam Kadantha Thevar. |
| 7. Śivaprakasam | Umapathi Sivachariar |
| 8. Thiru-Arul-Payan | Do. |
| 9. Vinā-Venpā | Do. |
| 10. Potti-Pahrodai | Do. |
| 11. Kodik-Kavi | Do. |
| 12. Nenju-Vidu-Thuthu | Do. |
| 13. Unmai-Nerri-Vilakkam | Do. |
| 14. Sankalpa-Nira-haranam | Do. |

Before reviewing these works, we must caution the reader that only three of the four Santhana Kuravars or Achariyas are named above, *viz.*, Meikanda, Arul Nanthi, and Umapathi, and that the fourth name, Mārai-Jnana-Sambanthar, has been omitted. These four names occur in the verses recording the days on which the Saiva religious philosophers threw off their fleshly coil and became one with Siva :

“சித்திரை யத்தமுமாபதி யாவணித்திங் கடனில்
உத்திரஞ் சீர்கொண் மறைஞான சம்பந்த ரோதுகன்னிச்
சுத்தமேற்புர மருணந்தி யைப்பசிச் சோதிதன்னில்
யித்தக மெய்கண்ட தேவர் சிவகதி மேவினரே.”

In the list of the Sastras given above two names, not occurring in these lines, are found, and we will do well to dispose of them first, before we discuss in some detail the four great Achariyas.

1. Wuyya-Vantha-Thevar was a native of Thiru-Viyalur. His poem *Thiru Vunthiyar* contains 45 triplets, each of which gives concisely some truth of the Saiva Siddhantam. It is not a systematic treatise, and it

derives its title from the same concluding feet of each triplet, viz., *Unthi-para*, girls' pastime, or உம் + தீ + பற = உமது குற்றம் பறக்க, "may your evil nature fly." The author came south to the banks of the Cauvery and rested for a night at Thiruk-Kadavur, when he composed the poem in compliance with the request of a local gentleman, Aludiya-Thevar. It has a commentary by Sivaprakasara. Another poem, *Thiruk-kalittup-padiyar*, is ascribed to him. It contains 100 quatrains and is remarkable for its beautiful sentiments and expressions. The commentary on it too is by Sivaprakasara.

2. Mana-Vasakam-Kadantha-Thevar. He was born at Vathikai and was one of the 49 disciples of Meikanda Thevar. He was the author of *Unmai-Vilakkam*, a short treatise containing 54 quatrains. The name of its commentator is unknown.

3. Meikanda Thevar. He was known in his family circle as Swetha-Vanap-Perumal. Brought up by his uncle, a Vellala at Thiru-Vennai-Nallur, he showed an early maturity of mind and became the disciple of Paranjothi, (not the author of Thiruvilaiyadal) at the astonishingly early age of two or three. At his feet he learned the Twelve Good Rules as given in the padalam called Redemption of Sin, in the sixteenth Saiva Agamum or Rauramam. When the disciple's knowledge in the Vedic studies widened, his master conferred on him the title Meikanda-Thevar, "one who saw the truth." He then rendered the rules in twelve aphoristic Sutras and preached them to his followers. The sacred work which comprises them is *Siva Jnana Bodham*. It is the greatest of the Saiva scriptures in South India, and its leading thought is that 'the Highest Love (Para Bhakti) is

based on the soul's recognition of the non-duality and of its debt to the Lord; that the Lord, standing non-dual with the soul, enables it not only to know external objects but also to know itself and Him." The oldest commentary on the work was by Pandi Perumal, but it is now no longer read. The *brief* as well as the *elaborate* commentaries of the great logician and philosopher, Siva-Jnana Swamigal, have superseded it. The brief one is in use, but the elaborate one, called *Dravida Maha Bashyam*, is held as a sacred treasure in the Thiruva-Vadu Mutt.

4. Arul-Nanthi-Sivachariyar, a Brahmin, was the best of Meikanda's disciples, on whom his master's mantle fell. He was born at Thiruthuraiyur near the Pennai of hereditary Saiva parents. He was well versed in the Saiva Agamas and in the grammatical lore. For his proficiency in Pathi, Pasu, Pasam, he was called 'Sakala-Agama-Pandithar.' He turned an ascetic and preached the Saiva philosophy to his bachelor-scholars. Gradually they fell off in number, for which he could not account. At last he knew that they had gone to Meikanda Thevar, whose philosophical lectures were remarkable for the numerous impressive illustrations and lucid explanations of subtleties. Arul-Nanthi set out for Thiru-vennai-nallur, where the famous lecturer was, and appeared there before the lecturer. He was young in years, but had an old head upon his young shoulders. Shy and modest and with downcast looks, the lecturer went on with his lectures on theology and metaphysics and paid no heed to the visitor. The old sage felt keenly the breach of decorum and was pacing to and fro. The young preacher, noticing his blood-shot eyes, discoursed on *Anava malam* or the evil principle of self-importance, one of the three evil

passions of the soul, the other two being delusion and lust. Irritated beyond bounds, Arul Nanthi asked the young sage to explain the term *Anava malam*, to which the Thevanar simply stared him in the face. Arul Nanthi appreciated the young sage, begged him pardon for his own bumptiousness, and joined the ranks of his scholars. He composed **Siva Jnana Siddhiar**, the bulkiest and the most learned contribution to the Tamil philosophy, on the model of his master's *Siva-Jnana-Bodham*. It is a philosophical work in two parts, containing 301 and 228 stanzas respectively, and enlarges on the three eternal, uncreated principles, soul, deity, and illusion. His clear and exhaustive handling of the subject in the double light of self and another has achieved for it broad and deep fame; and it has become proverbial that "there are no Sastras above *Siva Jnana Siddhiar*."

The first part, *Parapaksham*, is a review of the fourteen systems of philosophy beginning with Lokayatha and ending with Pancharathra in the manner of Sayana's *Sarva Darsana Sangraha*, and contains a defence of his own doctrines. It was annotated by Jnanaprakasar of Thiruvottiyur, by his scholar Thattnvaparakasar, and by Veluppandaram. The second part, *Subaksham*, is an amplification of his master's work. It was commented on by Sivakira Yogiar, Marai Jnana Sambandhiar, Nirambavalakiar, Jnanaprakasar of Jaffna, Siva-jnana and Ramalinga Thambiran respectively. This part is prefaced with a chapter on *Alawai* or Logic, which must be studied closely for a clear understanding of the different schools of Indian philosophy.

Irupa-Irupathu is a short poem consisting of ten venba and ten Ahaval verses, and has a commentary pub-

lished by Namachivaya Thambiran. It contains some of the most puzzling problems in Indian philosophy in the form of leading questions addressed to his master.

5. Marrai Jnana Sambandhar, a Vellala of Thirukalanchery, was a disciple of *Arul-nanthi*. He wrote the *Siva Tharumothram*, in twelve sections, counting in all twelve hundred stanzas. He initiated his pupil *Umapathi Sivachariar*, who did not scruple to feed on the leavings of his guru, into the mysteries of his religion and gave him regular lessons from his work. (*Siva Tharumothram* was edited with notes by the Tinnevely Sali Vadiswara Othuvamurthi Avergal.) He has been credited with the authorship of, '*Saiva Samaya Nerri*' in three parts dealing with the qualification of the master and disciple and with some miscellaneous things.

6. Umapathi Sivachariar of Chidambaram, a high class brahmin by birth, is said to have been a convert to Saivism from his dissatisfaction with the doctrines and teachings of his own Vaisnava religion. His first work was *Sivapparakasam*, a religio-philosophic work of one hundred stanzas, on the Agama philosophy, exhibiting in a condensed form the doctrines inculcated in *Sivajñana Siddhiar*, and *Sivajñana Bodham*.

Further, he extracted the essence of Sekkilar's *magnum opus*, *Periyapuranam*, and put it in seventy-five stanzas, which he called *Thirut-thondar - Purana - saram*. He composed his biography in a hundred stanzas and named it *Sekkilar Puranam*. His next religious poem was *Koilarpuranam*, consisting of four hundred and ten stanzas describing the traditions and the religious antiquities connected with Chidambaram, a famous seat of the sacred

Siva shrine in Southern India. He kept his work safe in his cellar without giving publicity to it. The Swamy of the temple informed the Thillai Brahmins of it and made its merits known.

This work was followed by a host of minor works of the same category, which are *Thiru Arul Payan*, *Vina Venbu*, *Potri Pahrodai*, *Kodik-Kavi*, *Nenju Vidu Thuthu*, *Unmaincerri Vilakkam* and *Sinkalpa Nirakaranam*.

Thiruvarul-Payan contains 10 couplets and deals with Moksha. It supplies what is wanting in Kurral. Niramba Alagia Desikar, author of Sethu Puranam, has written a commentary on it.

Vina-Venba consists of 13 quatrains and deals with Maya. It has a commentary by Namachivaya Thambiran.

Potri-Pahrodai is a short work on the same subject for the easy comprehension of the ordinary mortals.

Kodikkavi is about the conquest over Maya and the triumph of nin-malam.

Nenju-Vidu-Thuthu has 258 verses, in which the author sends his mind as an envoy to obtain the flowery Kontrai by prostrating at the feet of Marraijuna Sambandhar, with a view to dispel illusion, and overwhelm the troubles arising from the three foreign religions.

Unmai-Nerri-Vilakkam has 24 lines, in which he describes the rupa dharsana, and suddhi of tatwa, anna, and siva respectively with a view to overcome illusion and obtain bliss.

Sankalpa-Nirakaranam states and refutes the philosophies of Maya, Iaikkya, Padana, Petha, Siva-sana, Sankiranthu, Iswara Vavikara, Nimittha Karana-

Parrinama, and Saiva philosophers, and establishes the excellence of the Siddhanta philosophy.

His other works are :—*Sivapurana Thelivu*, *Thirumurai Kanda Puranam*, and *Thiruppatik-Korvai*. Besides his Tamil works on philosophy and religion, his commentary on *Paushkara Agamam*, one of the twenty-eight Agamas describing the religious rites pertaining to Siva and other abstruse matter, displays his Sanscrit erudition.

7. Saiva Siddhanta System. It is the indigenous philosophy of South India and the choicest product of the Tainilian intellect. The system does not recognise the Aryan limitation of Siva as the destroyer, but considers Him (rather *It*) as the author of the five functions, to wit, creation, protection, destruction, grace, and release. The Tamil sages have always sung of Him as one far above the *Triad* which includes Rudra, who is not identical with Siva. According to the system, Siva is an ideal of *love* and *grace* infinite, and Sivam and Satthi are as the sun and its radiance. Sivam is the Supreme Divinity, and Satthi is the spirit or his manifested energy. •The Supreme Divinity, Sivam, or *Love*, sends forth Satthi, his spirit or energy, which, like the sun's ray, quickens, illumines, and purifies all things. This high and noble system, based on the *Agamas* or Saiva scriptures, was corrupted by the puranic writers, whose sole object was to reconcile the Vedas and the Agamas and, in so doing, to give the palm to the former. Hence the modern Saivaism or saiva philosophy is full of the lovely creations of the puranic fancy and contains all the inconsistencies and improbabilities of the Aryan pantheism. The Tamilar, overborne by the political

ascendancy of the Aryans, accepted the system, which stained the white radiance of their philosophical faith, and popularised it, though it was quite against their grain. Bhakti or loving piety, the root idea of the Saiva system, ennobled the persons, whatever their caste, colour, or creed, and enriched the Saiva calendar with a number of saints and devotees from among men of all castes. Such a widely tolerant, ennobling, rationalistic faith has been made to assume the garb of a thoroughly intolerant, fictitious, and meanly selfish system. The Tamilar, therefore, are in duty bound to throw off the puranic veil which dims their vision and to realise the old conception of Him as enshrined in the ancient Tamil poems based on the Tamilian Agamas. A dip into the pages of *Thirumantram* will discover to the eager student of Saiva philosophy the pure pearls of the Saiva system. He will find that "God is Love" and "Love is God," and that man is bound to Him by his sincere bhakti.

SECTION III—COMMENTATORS.

Introduction. It is a peculiarity of the Oriental literatures that they cannot be easily understood without commentaries. The deeper meaning enshrined in them requires the skill of an annotator for its elucidation. Commentaries in Tamil have been divided from of old into *Kandigai* and *Virutthi*, compendious and elaborate. The former explains the text and the latter, in addition to explanation, criticises it, supplements it, and weighs the value of other commentaries on it.

1. **Perasiriyar** was the author of a commentary on *Thiru-Chitt Ambalak-kovai*, or, shortly, *Thirukkovaiair*, by Mannikkavasakar. From Nacchinarkiniar's com-

mentaries we are led to infer that he wrote a commentary on Tholkappiam and Kurunthokai. His style is high and condensed. He is quoted by Nacchinarkiniyar in his commentary on Tholkappiam, Aham 36.

2. Sena-Varaiyar, a Brahmin, wrote a commentary on Words in Tholkappiam, which was called *Sena-Varaiyam* after the author. He was a great Sanskrit scholar and always dogmatic. He objected to Sutram 342 in Tholkappiam, for it could not be exemplified. Nacchinarkiniyar showed one from Chinthamani and put down his haughtiness.

3. Nacchinarkiniyar. He was the greatest of commentators. 'உச்சிமேற்கொள்ளும் நச்சினூர்க்கினியர்.' His commentaries are always *Viruthis* or elaborate ones. In his commentaries good prose writing is found. He was the first to comment on the *whole* of Tholkappiam, and the commentary bears his name *Nachinarkiniam*. Besides Tholkappiam, *Putthup-Puttu*, *Kalitthokai*, *Jivaku Chinthamani*, and twenty stanzas of *Kurunthokai* were annotated and commented on by Nacchinarkiniyar, who always brought to bear on the great works he had chosen to annotate his clear and impartial mind, his vast erudition and his minute and critical observation. To quote the Rev. Dr. Bower: "His (Nacchinarkiniyar's) comments are very much on the plan of European annotations. He paraphrases the text, and points out grammatical peculiarities; he quotes Tholkappia sutrams throughout, explains obsolete terms, and gives the various readings which existed in his day; but his style is condensed and his language pedantic. His productions, however, show great powers of analysis."

“பாரத்தொல் காப்பியமும் பத்துப்பாட் டுங்கலியு
மாரக்குறுத் தொகையு னைஞ்ஞான்குஞ்—சாரத்
திருத்தகு மாமுனிசெய் சிந்தா மணியும்
விருத்திநச்சி னுர்க்கினிய மே.”

The tradition that he wrote commentaries on *Kural* and *Thirukkova*i is baseless. From his choice chiefly of Saiva works for commentary, it may be inferred that he was a Saiva brahmin (of the Madura District). Some say, but without any foundation, that he was a Jain by birth and a convert to the siva faith. He lived to a ripe old age, even a full century:

“நான்மறை துணிந்த நற்பொரு ளாகிய
தூயஞான நிறைந்த சிவச்சுடர்
தானே யாகிய தன்மை யானன்.

4. **Adiyarkunallar** is known to us as the commentator of *Silappathikaram*. He lived later than Nacchinarkiniar, *i.e.* about the latter half of the 12th century. He was a great authority on the ancient Tamil classics.

5. **Pari-mel-Alakar**. Tradition has it that he was a native of Kadayam in the Tinnevely District, that his master was Jenana Vira Iyer, and that he was dubbed with this name when the master made his pupil a Guru to a particular sect. But Thondaimandala Sathakam, st. 26, would make him a native of Kanchipuram. He was the famous commentator of ‘Thiruk-Kural,’ and as he was a great Sanskrit scholar, his commentary is very valuable for its wealth of illustration and parallel quotations. His style is lucid and very suggestive :

“பாலெல்லா கல்லாவின் பாலாமோ பாநிலுள்ள
நாலெல்லாம் வள்ளுவர் செய்நாலாமோ—நாடிற

பரித்தவுரை யெல்லாம் பரிமே லழகன்
 நெரித்த வுரையாமே தெளி.”

We pass over the stupid tradition that he was a contemporary of Nacchinarkiniar, and was congratulated by the latter for his thoughtful notes on the couplet 338, as we know from his annotation that he lived later than King Bhōja, who reigned in the latter half of the eleventh century.

SECTION—IV.

1. **Jayam Kondan** lived in the time of Kulottunga Chola I, *i. e.*, between A. D. 1070 to A. D. 1118 and described the Emperor's conquest of Kalinga-nadu in *Kalingatthup-Parani*. 'Parani' is a species of poetic composition which has for its hero a warrior who has killed in the field of battle a thousand male elephants and describes his exploits with the help of the demoniac machinery. 'Kalingatthup-parani' was falsely ascribed to Ottakkutthan. There is a tradition that the Chola King was so highly impressed with its excellence that at its rehearsal, he amply rewarded the poet by rolling a golden coconut at the end of every stanza. “பரணிக்கோர் செய்யுங் கொண்டார்” points to the author's cleverness in this species of composition. In his commentary on Silappathikaram, Adiyarku-nallar has cited a few stanzas from this poem, and hence we infer that the date of its composition must be about or anterior to his time, to wit, the 12th century.

2. **Kutthan Kavi Sakravarthi**. He was the author of *Thakka-yaka-parani*, like the one preceding in its poetic mould. The hero here is *Thakkan*, and his

exploit is the performance of a great *Yāka*, or *Velvi* or sacrificial ceremony. It is noted for its excellent diction and sentiments. It speaks in high terms of the excellent Siva-faith and of the good deeds of the Saivite taints. It is in 800 stanzas or *thālisais*. There is a commentary on it extant, whose authorship is unknown, but which contains citations from the good old classics.

3. Thandi-Asiriyar. Some say that he was one of the nine court-poets of King Bhoja and that he composed in Tamil the *Alankaram* or Rhetoric, which goes by his name, as a translation of the Sanskrit original. Others are of opinion that the author was the son of Ambikapathi and grandson of Kampan, and was a saiva. At any rate, the work is an excellent one on the subject. It is in three *Iyals* or parts, viz., General, Porul, and Verbal; containing 123 sutrams. It was annotated by Subramania Desikar. Thandi, who makes references to Anapaya or Kulotthunga Chola, must have lived in the twelfth century.

SECTION V.

The Eighteen Siddhars.

Introduction. Siddhars are the yogis^r endowed with and practising miraculous powers of eight kinds. The eight Siddhis are *anima* (atom), which enables one to make his way into solid rocks, *lahima* (lightness), with which one can ascend to the sun's sphere upon a sunbeam, *mahima* (bigness), with which one can swell himself to any size to occupy all space, *prapti* (reach), with which one can touch the moon with his finger-tip, *prakamia* (getting freely whatever wished), with which one can float or dive in earth as in water, *vasita* (conquering nature), the

power over the elements and elemental beings, *isita* (power), with which one can command inanimate objects, and *yatra-kama-vasayita*, with which one can transform or do anything. Their powers are described in Thayumanavar's *Siddhar Kanam*. The nine famous Siddhars are Sathya nathar, Sakotha nathar, Athi nathar, Anathi nathar, Vakuli nathar, Mathanka nathar,* Macchendra nathar, Kadenthra nathar, and Kòrakka nathar. These were experts in medicine and alchemy, and their medical works are a mine of information on the healing of various diseases. The transmutation of base metals into gold was the acme of their perfection. From a literary point of view, their writings, though they are verse in form, are as simple as prose in their vocabulary and syntax, and their colloquial Tamil has done great injustice to the classical Tamil. They are the most popular works in Tamil and there is no pure Tamilian, educated or uneducated, who has not committed to memory at least a few stanzas from one or other of them. In respect of religion, the Siddhars or sages were pure theists, and, while retaining Siva as the name of the One God, rejected everything in Siva worship inconsistent with pure theism. They professed to base their creed upon the true original teachings of the Rishis and indeed assumed to themselves the names of those ancient inspired teachers of mankind. As Thayumanavar would say, they formed the noblest order who viewed the Vedanta and Siddhanta alike.

Usually the Siddhars are counted eighteen, called *Pathi-nann-Siddhar*. Besides the nine, mentioned above, the other popular Siddhars are Karur Siddhar, Pulippani Siddhar, Pambatti Siddhar, Kuthambai Siddhar, and

Ahappei Siddhar. Agasthiyar, Pulasthiyar, Theraiyar, Yūkimuni, Maccha-muni, Saddai-muni, Nandhi - Mular, Chandikesar, Iddaikkadar, Kapilar, Pusundai - muni, Roma Rishi—these were of ancient times.

1 Korakkar was the first to make use of kunja plant for medicinal purposes, and hence it bears the name 'Korakkar mooli.' '*Korakkar Vaippu*' is his chief work, comprising 100 stanzas.

2. Konkanar, probably native of Konkanadu (the modern Coimbatore), wrote a theistic work called '*Konkanar Jnanam*'.

3. Pirama-muni was the author of the medical treatise known after him as 'Pirammamuni Vaithiam' containing 380 viruttams.

4. Pokar was a sage and physician. His works are a medical lexicon called 'Pokar Nikandu' and philosophical works called 'Pokar Yoga Markkam,' 'Pokar Elunurru' and 'Pokar Thirumanthiram'.

5. Siva Vakkiar was born uttering 'Siva, Siva' and was a rigid monotheist. His chief theistic work is '*Siva-vakkiam*.'

6. Than - vanthiri was the son of Thirkka Tharman. Of his works the lexicon called after him contains 302 stanzas, '*Vaithia Chinthamanai*' comprises 1200, '*Simittu Surukkam*' 360, and '*Kalai - Jnanam*' 500.

7. Pulippani, a disciple of Pokar, was an expert doctor and a master of legerdemain and an illusionist. His '*Aiynnurru*' stanzas form his principal work.

V. The Age of Mutts or Madams.

Introduction. In this age a few literary luminaries shone in the courts of minor Rajahs and many distinguished themselves in monasteries. The monasteries were the repositories of learning. Founded by the pious-minded for the diffusion of Tamil learning and Saiva faith, they made a vigorous attempt to preserve old cadjan volumes against the ravages of time and the wild and ruthless persecutions of the Muhammadan invaders during three or four centuries. Of the works that had survived the two great deluges and the Madura fire and the malignity of the Sanskrit purana- and agama-making Aryans who corrupted, interpolated, or destroyed the originals after extracting their essence, and of the poems composed subsequently, many fell a prey to the Muhammadans, and many more to the hungry white-ants. Had there been the printing press then, such havoc could not have been made, and our Tamil literature would be vast and voluminous. The works that have survived by lurking in the nooks and corners of the zealous mutts and pandits' homes are our only heritage, for which we thank them heartily.

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Section I.

THE LESSER TRIO.

1. **Kalamekam.** Like a drenched cloud which pours down a heavy shower, Kalamekam has flooded Tamil with the torrents of his *extempore* verses. He was by birth a Vaishnava Brahmin and by profession a cook in the Srirangam Vaishnava temple. Under the magic spell of *Mohanangi*, a dancing woman (prostitute) of the local Jambukeswarar Temple, he embraced Saivism

and became a cook in the Siva temple. One night he fell asleep in the temple and dreamt Saraswati spitting her chewed betel into his mouth and thereby enduing him with the gift of poetic improvisation. Thenceforward, he wrote, without let or hindrance, verses *extempore*, melodious, picturesque, or descriptive. His first production was *Thiru Anaika Vula*. He started on a religious tour and visited Thiruchenkode, Conjeeveram, Chidambaram, and Thiruvavoor where he eulogised Siva or paid an indirect, ironical homage to him.

To Siva at Thiruchenkode.

காலனையுங் காமனையுங் காட்டுகிறுத் தொண்டர் தரு
பாலனையுங் கொன்ற பழிபோமோ=சீலமுடன் [ம்
நாட்டிலே வாழ்ந்திருக்கு நாதரே நீர்திருச்செங்
காட்டிலே வந்திருந்தக்கால்.

To Siva at Chidambaram during the Mendicant Festival.

நச்சரவம் பூண்டதில்லை நாதரே தேவரீர்
பிச்சை யெடுத்துண்ணப் புறப்பட்டும்—உச்சிதமாங்
காளமேன் குஞ்சரமேன் கார்க்கடலே ஓபான்முழங்
மேளமேன் இராசங்க மேன். [கும்

To Vishnu.

பெருமானா நல்ல பெருமா னவர்தம்
திருநானா நல்ல திருநான்—பெருமான்
இருந்தஇடத் திற்பம்மாவிராமையி னுலையோ
பருந்தெடுத்துப் போகிறதேபார்.

Kalamekam met with a buffoon Ramaien, a government official riding on a lean, worthless horse moved on

by five men, three pulling the reins before and two pushing it from behind and gave out the ludicrous lines.

முன்னே கடிவாள மூன்றுபேர் போட்டிமுக்கப்
பின்னே யிருந்திரண்டு பேர் தள்ளு = எந்நேரம்
வேதம்போம் வாயான் விகடராமன்குதிரை
மாதம்போம் காதவழி.

At length, he came to the capital of Thiru Mala Royan and heard of Athimathurakavi and his sixty-four haughty disciples.

2. Athi - mathura - kavi. Intending to subdue their pride, Kalamekam saw by chance, Athi - mathura - kavi going to the palace on a state howdah surrounded by the ivory palanquins of his disciples. Kalamekam mingled among the palanquin bearers and was told by the herald to shout the praise of the lordly poet. Kalamekam, slightly irritated in mind, punned upon the name *athimathuram*, signifying the wild liquorice. This venba fell into the ears of the poet-laureate who, on reaching the court, sent a messenger to know the whereabouts of the Vaishuava Brahmin. Kalamekam's reply to the messenger is the following caustic lines,* which loudly proclaim the object of his mission and make a broad display of his astonishing poetic impetuosity as well.

தூதைத்து நாழிகையிலாறு நாழிகைதனிற் சொற்
சந்தமலை சொல்லத், துகளரவந்தாதி ஏழுநாழிகைதனி
ற்றொகை படவிரித் துரைக்கப், பாதஞ் செய்மடல் கோ
வைபத்து நாழிகைதனிற் பரணியொரு நாண்முழுதுமே,
பரகாவியமெலா மோரிரு தினத்திலே பகரக்கொடிச்
கட்டினேன், சீதஞ்செயுந் திங்கள்மரபினு னீடுபுகழ்

செய்யதிருமலைராயன்முன், சீறுமாருகவே தாறுமாறுகள்
சொற்றிருட்டுக் கவிப்புலவரைக், காதங்கறுத்துச் செருப்
பிட்டடித்துக் கதுப்பிற்றுடைத்து வெற்றிக், கல்லணையி
னெடுகொடிய கடிவாளமிட்டேறு கவிகாள் மேகநானே.

Athi - mathura - kavi read the most insulting reply and ordered four peons to catch the fellow and bring him to the royal presence. Kalamekam read their minds in their faces and made haste to the durbar. Meanwhile, Athi - mathura - kavi had pre-arranged with the king to put the insolent new comer to painful disgrace. Kalamekam came off and quickly perceived, as by an act of intuition, the laureate's devices. His fertile brain hit off an expedient and he put forth his hands towards the king to offer him a lime which, according to the courtly etiquette, none but the sovereign could receive. The court rabble at once made way for him and he stood before the king who offered him no seat. Perturbed in mind, he invoked Saraswati in thirty stanzas *impromptu*, now known as *Sarasvati Malai*. One of them which follows is often repeated by schoolmasters in Tamil schools when they begin a new book to their pupils:—

வெள்ளைக் கலையுடுத்து வெள்ளைப் பணிபூண்டு
வெள்ளைக் கமலத்து வீற்றிருப்பாள்—வெள்ளை
அரியா சனத்தி னரசரோ டென்னை
சரியா சனத்து வைத்ததாய்.

At the close of this outburst of poetic effusion, the royal seat expanded itself and Kalamekam occupied it. The court poets, maddened with shame, asked him whether he could, like a watery cloud, pour forth verses. He replied in the affirmative and heard the *braggadochio*

Athi-mathura-kavi praising his own poetic talents as follows :—

மூச்சுவிடு முன்னே முந்நூறு நானூறும்
ஆச்சென்ற லைநூறு மாகாதா=பேச்சென்ன
வெள்ளைக் கவிக்காள மேகமே யுன்னுடைய
கள்ளக் கவிக்கடையைக் கட்டு.

Kalamekam, cut to the quick by this sharp invective, launched forth, in a still higher strain, his wonderful knack of rapid verse-making.

இம்மென்னு முன்னே யெழுநூறு மெண்ணூறும்
அம்மென்ற லாயிரம்பாட் டாகாதா=சும்மா
இருந்தா லிருப்பே னெழுந்தேனே யானாற்
பெருந்தாரை மேகம் பிளாய்.

Snuffed out by Kalamekam, the laureate in his wounded pride asked him whether he could compose ‘*Arikandam*’ verses, *i. e.*, verses on the theme suggested by an adversary to an aspirant to poetic pre-eminence who, in case of his failure to cope with the task, must fall a victim to the swords which he wears about his neck. Kalamekam scoffed at it and challenged his rival to compose ‘*Yamakandam*’ verses described in the following words :—

‘ Let the reader imagine to himself a square pit of sixteen cubic feet with an iron pillar 16 ft. long at each corner. The four pillars support an iron frame on their tops. This frame has a cross bar from which an iron chain with a terminal hoop is suspended. The poet eager for eminence takes his seat in the hoop and is girt with four swords round his neck and four more round his loins. Each upper and lower swords are linked together

by a thin iron chain and this chain prolonged is bound to the proboscis of an elephant placed at each pillar. Underneath him and over the pit will be a cauldron of oil boiling like the Merry Men of May, into which such inflammatory substances as sulphur and camphor will be constantly thrown. In this dreadful predicament, the ambitious poet should earn fame by answering all questions proposed to him by his adversaries or by the spectators crowding on the scene. If he fails to satisfy any, the elephants will be pricked and the poet's head and body, cut off to pieces, will drop into the hot oil-cauldron below."

The laureate, thinking that Kalamekam was gloating over an impossible feat, told him to take up the challenge himself and prove his skill in it. Accordingly, he prepared the above mechanism and took his seat in the iron hoop over the sulphurous fire. Many tried him with very whimsical questions. One asked him to introduce in one *venba* the ten incarnations of Vishnu; another to use the names of all the signs of the Zodiac within that compass; a third to insert the names of the holy trinity with those of their residence, food, &c; a fourth to express a mountain shaken at the ascent of a fly; a fifth one to render plausible the meaning of a water vessel containing the Ganges *et hoc per genus omne*. All these questions, Kalamekam answered satisfactorily and acquitted himself very creditably in all those risky trials. Neither the hard-hearted poet-laureate nor his haughty satellites nor the king himself showed their appreciation. Their refractoriness—cold, unsympathetic and unappreciative—induced him to denounce, as Scipio did Carthage, the ruin of the city by a rain of mud. His denunciation,

it is said, subsequently reduced the beautiful city into one huge mountain of earth.

Instances of his miraculous feats are many. Suffice it to say that, when Kalamekam was forbidden to enter the Vishnu temple at Kannapuram, he fulminated a couplet and, by its occult power, made the idol fall down. He gave out another distich and raised it as before. Like the Pied Piper of Hamelin who engaged himself to free the city of its pests, the rats, Kalamekam is said to have driven the serpents out of a village with the magic of his verses.

He visited the Thiruvavoor Siva temple and saw on one of its walls the line.—

நானென்ற நஞ்சிருக்கு நற்சாபம் கற்சாபம்.

Kalamekam wrote under it the following three lines and went his way.

பாணந்தான் மண்டின்று பாணமே=தாணுவே

சீராரூர்மேவுஞ் சிவனே நீ யெப்படியோ

நேரார் புரமேரித்த நேர்.

The author of the first line read the complete stanza on the wall on his next visit and was not a little pleased with it.

The rest of his life is obscure. When and where he breathed his last is not known. But tradition preserves a stanza composed by a poet as a funeral oration when the dead Kalamekam was ablaze on the funeral pyre.

ஆசு கவிபா லகிலவுல கெங்கும்

வீசுபுகழ்க் காள மேகமே=பூசுரா

[யோ

விண்கொண்டை செந்தழல்வாய் வேகுதே யையை

மண்டின்று பாணமென்ற வாய்.

3. Irattayar. This stanza has been fathered on *Irattaiyar*, 'the Twins' who lived in the fifteenth century. The elder was lame and the younger blind. Both were born with a wolf in their stomach and took to begging to keep it away. The lame got on the shoulders of the blind and led the way. Providentially, they obtained poetic inspiration and turned it to the best account whenever they needed the necessities of life. One day they went to Thiruvankadesan, a rich man of a bounteous nature. He took compassion on the deformed and went to contribute his mite and relieve their want. His brother stopped him. At once the blind man said.—

தேன்மொழியும் வாயான் றிருவேங்க டேசனுடன்
ஏன்பிறந்தா னிந்த வினியான்காண்.

which was immediately followed up by the lame with,

யான் சொல்லக்கேள்

சீதேவி யார்பிறந்த செய்யதிரும் பாற்கடலுள்
மூதேவி யேன்பிறந்தாள் முன்.

Beggars as they were born, they died as beggars too.

Isolated stanzas, composed by the Twins to meet emergencies are out of number. *Ekāmbrañad'harula* is their only sustained production.

Ammanai Padal, the panegyric poem on Pandya, is ascribed by some to the Twins, while equally good authorities attribute it to the flowing pen of Pukalēnthi.

Section II.—King-Poets.

1. Niramba-Alakia-Thesikar was born at Vetharaniem. He was by nature very sharp and intelligent and attained a high proficiency in Sanskrit and

Tamil. He composed *Sethu-puranam* in 51 sarkkas containing 3438 stanzas, in praise of Sethu and Rameswaram. Its original was the Sanskrit Skanda puranam. He wrote commentaries on the *Supaksham* of Siva Jnana Siddhiar and on *Thiru-Arul-payan*. He was a Saiva, and is said to have composed another puranam, called *Thirup-parankiri Puranam*. His disciples were the two princes Athi-Vira-Rama-Pandyan, and Vara-thunka-Pandyan.

2. Athivira Rama Pandiyan. He was the ruler of Madura with Korkai and Tenkasi as his capitals. He lived in the fifteenth century, though some would take him to the Sangam period. He belonged to the lunar family and was a steady literary worker while he wore the purple on his back. His works are *Naidatham*, *Kasikandam*, *Ilingapuram* and *Kurmapuranam*. The first, which is called 'the Poets' Elixir,' is about the lunar king Nala, his love *Damayandhi*, the gambling with Putkara, the loss of his dominions at the stake, their exile, separation, and reunion and their reinstallation. It is a rendering in Tamil of the story in Vyasa Bharatham in Sanskrit. It contains twenty-nine padalams with 1,176 Viruthams and overflows as much with poetic as sensuous beauties.° Saravanaiperumal Aiyer of Thiruthanikai and Vedachala Mudaliar of Kalattur have annotated this erotic poem. His *Thiruk Karuvi Anthathies* in *Kalitturai* and *Venba* metres, are two of his works and his *Vetriverkkai*, a series of practical and useful maxims, has found much favour with the public and is in the hands of almost every Tamil pupil of ten years. *Kasikandam* is in two cantos, Purva and Utthara, and contains 2,265 stanzas. It is a translation of *Kasikandam* in Skandam. It describes very vividly Benares and the *Ganges* and their

importance and dilates on the bachelor life, married life, yogic life, the virtues of women, and the religious observances of the pious devotees. *Kurma-Puranam* is also in two cantos—Purva and Utthara. It is also a translation of Vyasa's 'Kurma Puranam' in Sanskrit. It contains 97 chapters and 3,717 stanzas. The title suggests the subject-matter.

3. Vara-thunka-Pandiyan. He was the younger brother of Athi-Vira-Rama Pandyan. His fame rests on *Pira mothra Kandam* and *Kokkokam*. The former contains 22 chapters with 1,323 virutthams and describes the sacredness of the Saiva religion. It contains the mythologies connected with the Five Letters, the Holy Ashes, Sivarathri, Prāthoshan, Somavaram Maheswara Puja, etc. *Kokkokam* is a rendering of the Sanskrit work of the same name called after its author Kokkokar. It is in six chapters, containing 335 stanzas. It is a guide to a young man who enters married life, and the numerous pictorial illustrations its appendix contains of the modes of sexual union have led to this work being condemned as immoral.

Section III.

1. Villiputthurar was a decided Vaishnava, worshipped as one of the Alvars. He was a perfect scholar in Tamil grammar and literature.

“குறும்பிமளவாக் காதைக்குடைந்து தேரண்டி
எட்டினமட் டறுப்பதற்கோ வில்லியில்லை.”

These lines are in praise of his poetic censorship. As a master of the various arts and sciences, he made a mastery of the entire ancestral property without allowing his brother a share. The latter complained to Varapathi

Alkondan, a king of the Chera dynasty, of his brother's usurpation and prayed for the restoration to him of his own share. The king reserved the complaint to himself and asked the poet to compose *Bharatham*. In obedience to the royal mandate, Villiputthurar executed the work and brought it before the king for rehearsal. The sacred epic, sometimes called the *fifth Veda*, it is needless to tell, narrates the exploits of the Pandavas and Kurus, the descendants of king Bharatha. Meanwhile it must be remembered that his brother had renewed his partition suit before the sovereign. In the course of the rehearsal, the poet came upon that part of the story which condemned the unjustifiable usurpation of the Pandavas' dominions by the mighty Duriyodhana, and the tragic consequences attendant thereon. At this point the king put in and asked the poet how that story had differed from his own experience. Vexed at the king's home-thrust argument, Villiputthurar made over the whole estate to his brother and retired to Srirangam. He did not stop there but once more commenced his peregrinations. In all the places of his visit, he called on the poets to wage a literary warfare with him and thereby establish their fame as poets. He went to Arunakiri and challenged the local poets to prove their worth in the literary arena. They immediately carried his haughty challenge to their leader Arunakiri Nathar.

2. Arunakiri. He came down from the gopura or temple tower and accepted it. Then they came to an agreement that each should compose an *anthathi* to be interpreted by his adversary and that the successful interpreter should be honoured as victor. First, Villiputthurar composed *Alakar Anthathi*, which *Arunakiri*

Nathar interpreted and explained without any difficulty. Arunakiri Nathar, in his turn, wrote *Kandar Anthathi* and gave it to Villiputturar for interpretation. Villiputturar proceeded with the work in hot haste, but was piked at the fifty-fourth stanza containing *thithatha* (திதத்த) all through it—really a hard nut for him to crack. Failing in it, he gave up the attempt and ‘struck sail’ before the enemy. He quit the place sulien and as a staunch Vaishnava, told his devout followers to avoid the sight of a Siva temple hard by. For this contempt of Siva, Arunakiri Nathar sang.

புரத்தைநர சிங்கத்தைப் போர்வேளைக் கூற்றை
ஏதிர்த்தவர்க்குத் தாசனெதிரே=நிரைத்தபுகழ்
தேன்காட்டுஞ் சோணகிரித் தேசிகனைப் போற்றும்
ஏன்கெட்டுப் போரா னிவன்.

and suddenly one eye of Villiputturar grew dim. He hastened to Arunakiri Nathar to remit this hard punishment, when the latter told him to compose a poem in praise of Siva. To steer clear of the opposition of Vaishnava fanatics, he undertook the composition of *Baratham* intermingled with the legends of Siva.

மன்னு மாதவன் சரிதழு மிடையிடை வழங்கு [ன்
மென்னு மரசையால் யானுமீ தியம்புதற் கிசைந்தே

These verses confirm this tradition. However traditions might differ as to the origin of this epic, there is no question as to its excellence. It has a peculiar சந்தம். The verses are flowing as water : there is no rub. The author's rhetorical exuberance is discernible everywhere in all the ten *paruvams* or sections (3372 virutthams) of his famous epic. His son *Varam Tharuvam* furnished it with a special preface of twenty-three virutthams. The epic

was based on the Baratham of Vyasa and Bala in Sanskrit and on that of Perum Thevanar in Tamil. [There were two others bearing the same name, the authors of Kavi-Sakkaram and the commentary on *Vira Solium*.] One tradition states that *Villiputturar* was a native of Sri-villiputtur, whereas another makes Panaiyur as his birthplace.

SECTION IV. Minor Poets.

1. Param Jothi. He was a thambiran in a Madura mutt. He was well posted in Sanskrit and Tamil. His knowledge of Ahama Sastras was great. He composed the Jilas of Siva in his famous work *Thiru-Vilai-Adal*, which contains 4 cantos comprising 68 padalams and numbering 3363 stanzas. He based it on the Sanskrit Skandam. *Potri-Kali-Venba*, which gives the essence of his Puranam, and *Mathurai Pathittup Patthu Anthathi* are his other compositions.

2. Poyya-Moli-Pulavar. He has been given a greater antiquity than he deserves. He was a great poet and his *Thanjai Vanan Kovai* is remarkable for its happy illustration of Narkaviraja Nambi's *Ahapporul Vilakkam*. He is said to have made an attempt to revive the Tamil Sangam. 'Kovai' is a species of poetic composition in which there is a medley of metres. The hero of the piece is Vanan, native of Thanjakkur and the minister of a Pandyan King. An excellent commentary on it has been written by Chokkappa Navalar.

“பொதியி லகத்தியனாப் பெய்யா மொழியாய்ச்
சுதைவில் புலவர் சிகாமணியாய்த் = துதிசேரும்
செங்காட்டங் கோட்டத் துறையு ரெனந்தலத்திற்
தங்காட்டங் கொண்டிருப்பாய் தான்.”

3. Virak-Kaviroyar was a native of Nallur, Tinnevely District, and distinguished himself in Madura as a poet of no mean order. He composed *Harichandra-puranam* in 12 cantos in sweet, simple, flowing verse. It gives the story of King Harischandra and Chaudra-mathi and the vicissitudes of their life consequent on the King's refusing to speak anything but truth—pure and simple. Mayanakandam, which is pathetic in its subject-matter, moves the feelings of the reader to an intense degree as the poet has chosen an appropriate diction for it.

4. Mandala Purudar was a contemporary of Krishna Royan, ruler of Vijaiyanagar. “கெடிமன்னவணங்குந்தாளான் கிருட்டினராயன் கைபோல்” testifies to it. He lived in Virai and was a jain. His lexicon, called *Sudamani Nikandu*, based on ‘Thivakaram’ and ‘Pinkalanthai’ contains 12 groups or thokuthis.

“விரவிய தேவர் மக்கள் விலங்கொடு மரமிடம்பல், பொருள்செய்யும் வடிவுபண்பு போற்றிய செயலொலிப்பே, ரொருசொற்பல் பொருளினை முரைத்த பல்பெயர்க்குட் டந்தான், வருமுறை திவாகரம்போல் வைத்துப் பிங்கலந் தைதன்னில்.

ஒருங்குள பொருளுமோர் திட்டுரைத்தனின்விருத் தத்தன்னி, விருந்தவை நல்லோர் குற்றமியம்பிடா ரென் பதெண்ணித், திருந்திய கமலவூர்தி திருப்புகழ்புராணஞ் செய்தோன், பரந்தசீர் குணபத்திரன் ஞான்புணிந்த மண்டலவன்னுனே.”

The second stanza cited above refers to his puranam on the Jain deity.

5. Arasakesari was a great Sanskrit scholar and translated Kalidasa's *Rahu Vamsam*. It is in 26

padalams, counting 2404 stanzas. It is about the Maharajah Rahu of the solar race. The stanzas are well-turned and embody deep thoughts, and are hard nuts for Tamil pandits to crack. The author was a contemporary of Para-Raja-Sekaran, ruler of Jaffna.

6. Vira-Raghava-Mudaliar, the blind bard of Chingleput, was a tourist and distinguished himself as a poet even in the distant Jaffna. He wrote numerous occasional verses and *vidu-kâvis*, and among his substantial works may be mentioned 'Kalukkunta Puranam,' 'Kalukkunta Malai,' and 'Seyyur Pillai Tamil.'

SECTION V.—Thiruvavaduthurai.

This is the oldest mutt that cultivated Tamil learning, most especially Tamil philosophy and religion. It reached its zenith in the time of Isana Thesikar. It has its branches in the Tamil districts where, in the days of old, treatises on Saiva religion and philosophy were composed and disciples were initiated into the mysteries by the Thambirans.

1. Namacchivaya Thesikar wrote commentaries on Arul Nanthi Sivacharyar's *Irupa Irupahthu* and Umapathi's *Vinâ Venba*. He lived about the close of the 16th century.

2. Thacchanamurthy, a disciple of his, was an adept in Pathi-Sastras, who wrote *Thasakariyam* and *Upa-thesa-pahrodai*.

3. Ambalavana Thesikar was another disciple of Namacchivaya whom he initiated into the mys-

teries of the Siva religion. The ten works of Ambalavanar are :—

1. Thasakariyam. 6. Upaya Nishtai Venba.
2. Sanmarkka Siddhiar. 7. Upathesa Venba.
3. Sivacchirama Thelivu. 8. Nishtai Vilakkam.
4. Siddhantha Pahrodai. 9. Adhisaya Malai.
5. Siddhantha Sikamani. 10. Namacchivaya Malai.

He had a Vaishnava Brahmin pupil, by name Ulakudaiya Nayanar. His philosophical work, called Pupillai Attavanai or Uyur Attavanai, is in prose. His disciple was—

4. Isana Thesikar *alias* **Swaminatha Thesikar**. He became a Sannyasi in his early years and took to theological learning in the mutt. He had the rare fortune of being tutored by the excellent scholar and philosopher Mailerum Perumal Pillai, son of Thandavamurthi Pillai, a Vellala of Tinnevely, and the great commentator of *Kalladam*, *Tholkappiam*, *Kurral*, and the Jain classics. For Sanskrit, he was placed under Kanakasabapathy Aiyar. Having attained proficiency in both languages, he was made a Thambiran. He then learned Siva Jnana Bhodham and Siva Jnana Siddhiar. His *Ilakkanakkotthu* contains the subtle and disputed points of grammar he had discussed with his venerable master. Once he met with Vaithianatha Navalar of Thiruvarur, author of *Ilakkana Vilakkam*, and won his admiration. His grammar comprises 151 sutras and is in three Iyals, *viz.*, *Vettumai*, *Vinai*, and *Olipu*. He was honored with the title *Isana Thesikar* and sent to Isana mutt in Tinnevely. He also wrote a philosophical work called *Thasa Kariyam*. A fel-

low student of his was Subramania Theechathar, author of *Pira-yoka-vivekam*, the distilled essence of the Sanskrit originals, in 4 padalams and 51 Kalitthurais.

5. Sankara Namacchivayar, Isana's disciple, wrote an elaborate commentary on Pavananthi's Nannul at the instance of Uthumalai Maruthappa. This commentary surpasses Samana Muniver's in clear exposition and illustration.

6. Velappa Thesikar. There were two authors bearing the same name, and both were pupils of the same master. The *first* Velappa composed *Perialur Puranam* and died at Thirupperumthurai. The *second* Velappa was the vice-president of the mutt and turned out a good poet. He composed *Panchakkara Pahrodai*, a great work in Siva philosophy. He died at Perur. His disciple was

7. Siva-Jnana-Munivar alias Siva-Jnana-Yokiswarar, a Vellala of Vikrama Singapuram in the Tinnevely District, who was the son of the highly cultured and pious Ambala Kutthar and the chaste Mailammai. His parents called him *Mukkalalingar*. When he was hardly five, he chanced to meet in the street certain Thambirans of Thiruvavadu-thurai and invited them to his house. He accompanied them to the mutt, where he sat at the feet of Velappa II. and mastered Saiva Siddhantha and Pandara Sastras and became a Thambiran. His chief works are *Tholkappia-Sutra-Virutthi*, *Ilakkana Vilakka Suravali*, (a counterblast to Vaithianatha Navalar's), *Tharukka Sangraham* or *Annampattiyam* (rendered from Sanskrit in 350 stanzas), *Puttham Putthurai* (a new commentary criticising Sankara Namacchivayar's Nannul annotation), *Kanchi-puranam* (first canto), *Somesar*

Muthumoli-Venba, *Thiravida Maha Bashyam*, etc. Among his minor pieces may be mentioned *Thiru-Ekambar Ananda Kalippu* and *Anthathi*, *Sepparai Ahilanda Iswari Pathikam*, *Thirut-Thondar-Thiru-Namak-Kovai* and *Panchakkara malai*. Thus Siva-Jnana Munivar was a great thinker, commentator, philosopher, poet, grammarian, and controversialist. His retorts to Jnana Prakasar's commentary on Siva Jnana Siddhiar are well known. He had a number of disciples of whom the following were the chief :—

(a) *Kachiappa Munivar*, native of Thirutthanikai, died in 1712 A. D. He was a great traveller. While at Madras, he composed *Vinayaka Puranam* and *Vinayakar Pillai-Tamil*; at Conjeevaram, *Rudresar Vanduvudu Thuthu*, *Pathittup Patthu Anthathi*, and *Purchakkara Anthathi*; and at Thirutthanikai, *Thanikai Puranam*, in order to put down the haughtiness of those who had set a high value on Jivaka Chinthamani. In the last mentioned place he taught Kandappa Aiyer, father of Visakapperumal and Saravanapperumal Aiyers. It is said that he wrote *Thanikai-Attup-Padai* with a view to cure the painful colic that had afflicted his pupil.

(b) *Chidambaranatha munivar*, styled the Grammarian, was the author of 'Thiruppathiriyur Puranam.'

(c) *Thottikkalai Subramanya munivar* wrote *Thuraisaikovai*, *Kalaisai Kovai*, *Pancha-rathna-malai*, *Sitthira Sabai Viruttham*, *Thirutthanikai Viruttham*, *Subramanar Thiruviruttham*, etc.

(d) *Ramnad Somasundram Pillai* composed 'Thirukkalu Kunta Kovai.'

8. Pandara Sastras. These are the ten works of Ambalavana Thesikar, the two poems of Thacchanamūrthi, the Thasakariyam of Swaminatha Thesikar, and the Panchakkara Pahrodai of Velappa Thesikar.

SECTION VI.—Dharmapuram.

1. Kumara Kuruparar was born at Srivaikuntam of Saiva parents. He lived in the days of Tirumalai Naicker of Madura, to wit, nearly three centuries ago. He was the disciple of Masilamani Thesikar at the Dharmapuram mutt and turned an ascetic. Precocious he was in his early years, and he took to the poetic vein early in life. His juvenile productions were *Kandhar Kali Venba*, *Meenatchi Pillai Tamil*, *Mecnatchi Kurram*, *Mecnatchi Irattai Muni Malai* and *Pandara Mummani Kovai*. He made a tour to the northern India and had an interview with the Delhi Pacha. He built a mutt and temple at Benares and found a premature grave. Among his other works those that have attracted attention are 'Mutthukumaraswamy Pillai Tamil,' 'Chidambara Mummani Kovai' and 'Chidambara Seyyul Kovai.' *Nidhi Netti Vilakkam*, *Mathuraik-kalambakam*, and *Kasi Kalambakam* are the most popular and widely read poems. Of these the first contains 102 Venbas containing the essence of Kurral. 'Kalambakam' is a medley in verse, and ought to embody eighteen distinctive characteristics. It contains 100 stanzas respecting the gods, 95 about the Anthanar, 90 of Kings, 50 of Vaisiyar, and 3 of Sudras. We have two specimens of this poetic species treating of Madura and Kasi respectively. He knew Sanskrit and Hindustani.

2. Velli Ambala Thambiran, see section viii. His compositions are tame and jejune. His verses are known as *vellai* or easy verses though pregnant with ideas.

3. Sambantha Saranalaya Swami is known to us only by his work, *Kandha Purana Surukkam*, an abridgment of Kachiappa Sivacharya's *magnum opus*.

4. Vaithianadha Navalar was born at Thiruvavur in an 'ancient family of Sivacharyars. He was a friend and admirer of Swaminatha Thesikar, author of 'Ilakkanak-Kotthu.' His own work was *Ilakkana Vilakkam*, a refinement on Pavananthi's Nannul, and it was cut up by Siva Jnana Swami in his 'Ilakkana, Vilakka Suravali.' With the help of Vaithianatha Navalar, Thiruvankata Mannan composed 'Prabodha Chandrodhayam' or 'Rising of the moon of Intellect' based on Krishna Misran's drama. It is in 48 Cantos or Sarkkas, counting 2012 Virutthams. Manathan, son of Maya, marries Pravarthi and Nivarthi. The former begets Mohan etc. and the latter Vivekan &c. Mohan is installed and Vivekan exiled. A war is waged between Mohan and his brothers on the one hand and Vivekan and his host on the other till the perishable-imperishable *Vivekan* appears victorious on the scene.

5. Arumuka Thambiran, a distinguished poet of the mutt, became its head and travelled from Kathirkamam to Jaganath. He became a Christian convert in 1836 and composed 'Ajnana Kummi.'

SECTION VII.—Thiru-Annamalai.

1. Namacchivayar. He was a Vedantin and renounced the worldly life. He went to Thiruvannamalai and dwelt there in a cave. He was the author of *Arunakiri Anthathi*, a philosophical work, acceptable to all. It celebrates Siva, and the author addresses the soul as his conscience or 'the inner man' and holds a series of dialogues with it. It is in 100 venbas. Namacchivayar then repaired to Chidambaram, where he settled for good and breathed his last. His disciple was—

2. Arumuka Swami, the author of *Nishtannuputhi*, a Tamil rendering in 90 stanzas with 410 illustrative verses, of the Sanskrit original. It has an excellent commentary at the hands of Muthu Krishna Piramun.

3. Siva Jnana Swami, a native of Jaffna, left his birthplace early in his teens and proceeded to India, where he dwelt at Chidambaram. He was a great Sanskrit scholar and author of 'Siddhantha Sikamani' and 'Pramana-Theepika' in Sanskrit. In Tamil, he wrote an excellent and thoughtful commentary on 'Siva Jnana Siddhiar, Supaksham.' 'Vacchira Thandam' is a severe critique by one of his pupils on the criticisms of his commentary. The 'Jnanaprakasam' tank owed its existence to him.

SECTION VIII.—Thiru-mangalam.

Sivaprakasas, *Karunaiprakasas* and *Velaya Desikar* were the three sons of Kumaraswamy Pandaram, a Veera Saiva or Lingavite of Conjeeveram.

1. Sivaprakasas's panegyric stanzas on *Palay-Swamy* of Ponnayapalayam show that he was his Guru.

Sivaprakasas lost his father when he was a student. He, therefore, took his mother and brothers to Thruvannamalai and settled there for some time. Intent on perfecting his knowledge in grammar and literature, he started for Tinnevely and was entreated at Thirumangalam in the Madura District by *Annamalai Reddy*, a moneyed man and landlord, to settle in a Mantapam, a work of charity, raised at his expense. He stayed there a while, but, induced by his thirst for advancement in learning, left the mantapam with the permission of the Reddiar, who generously offered him Rs. 500 for his expenditure. He went to Tinnevely and informed *Velli Ambala Thambiran* of the Sinthupoonthurai matam of the object of his advent thither. He examined *Sivaprakasas* and told him to compose a stanza beginning and ending with and containing Siva as ஊருடையான்.

குடக்கோடு வாசெயிற் கொண்டார்க்குக்கேழன்
முடக்கோடு முன்னமணி வார்க்கு=வடக்கோடு
தேருடையான் நெவ்வுக்குத் தில்லைத்தோன் மேற்
ஊருடையா னென்னு முலகு. [கொள்ளல்

The Thambiran was impressed with his extraordinary cleverness and thought that he was an overmatch for him. He, therefore, told Sivaprakasas that he needed no tuition and that he would gladly educate his brothers and make them good scholars. He kept his word and Sivaprakasas, as remuneration for his labour and care, offered him Rs. 500. The Thambiran rejected it and told him that he would be much obliged if Sivaprakasas would defeat his enemy at Tiruchendore who was always scribbling satires and libels against him. Sivaprakasas went thither and was looking for Valaithalaiman, his adversary. Getting

scent of Sivaprakasar's arrival, Valaithalaiman visited him and proposed that he who could compose first thirty *yamugams* within the specified hour, must be entitled to take the other as a slave. With this compact, Sivaprakasar executed *Thiruchendil-Nirottu Yamuga Anthathi* in *Kalitturai* metre before Valaithalaiman composed one. Valaithalaiman, therefore, followed Sivaprakasar to Velli-Ambala-thambiran as bondsman. The Thambiran, flattered with the victory, desired him to take the lead in the matam, but Sivaprakasar did not like the trammels of superintending and managing a large establishment and its concerns. He took leave of the Thambiran and returned to the Reddiar's mantapam. There he lived, widely spreading his name and reputation and attracted to himself a host of followers. His patron, Annamalai Reddy, suggested wedded life to him; but his suggestion was not taken up. He lived his life as a celibate and as a literary man, issuing one work after another tending to ameliorate the condition of mankind. The following is a list of his works:

Pirabu Linga-Leelai
Thirkkuva-puranam
Sitthanatha Sikamani
Vedantha-sudamani
Sivaprakasa Viyasam
Sivanama Mahimai
Tharka Paripashai
Sona-saila-malai
Venkai kalambakam
Venkai Ula
Venkai-kovai
Venkai Alankaram

Thurraisa kovai
Pitchavana navamani malai
Periya nayaki kalitturai
Thiruchendil anthathi
Sathamani malai
Niranjana malai
Nalvar-nanmani-malai
Apishoka malai
Kaithala malai
Ishtalinga viruttham
Nanneri

Of these, the first, a gem-like kaviyam, is about *Allmap Pirabu* (the soul) and his sports with and victory over Maya, (delusion) and his preachings to Vira Saiva Maheswarar. It is in 25 *Kāthis*, or cantos, counting 1057 stanzas. It dignifies the power of Siva at the cost of Sattli. Its original was a Canarese volume. *Nanneri* is a code of moral rules for the well-being of individuals. Both have made a name, but the others are known only to special readers in the departments of religion and metaphysics. *Nalvar Nanmani Malai* is the history in verse of the apostles of Saivism and contains forty stanzas in four different metres. He took in hand his brother's unfinished *Kalatthi-Puranam*, composed two Sarkams and was himself obliged to leave it imperfect, as he too was snatched away at the age of thirty-two.

2. Velaya Desikar was the younger brother of Siva Prakasar and a disciple of Velli Ambala Thambiran. He completed *Kalatthi Puranam* and was the author of *Nallur Puranam*, *Virasingadhana Puranam*, *Ishtalinga Kaithala-malai*, *Namacchivayamalai*, *Mailatthu-Irattai-malai* and *Parisatha-Leclai*. He died at Perumatthurai at the age of thirty-two.

3. Karunaip-Prakasar, the beginner of *Kalatthi puranam*, was cut off at eighteen like Chatterton. A disciple of Velli Ambala Thambiran, he composed *Ishtalinga Ahaval* in praise of the *lingam* worn by the Lingayets about their neck. He truly deserved his elder brother's encomium :

“ ஆண்ட தன லெனையெவ்வாய்

வித்தையினிற் றமைமயனி லு மதிகமென்றும்.”

SECTION IX—Philosophers.

1. **Thatthuvaroyer** was a Brahmin of the village of Virai in the Chola kingdom. He mastered Sanskrit and Tamil before he came of age, and, accompanied by his fellow-student, Sorupa Ananthar, sought for a Guru elsewhere. Dissatisfied with their literary acquisition and longing for inspiration from a great Teacher, they went in quest of him and pledged between themselves that he who should come across the Teacher first must be accepted as the other's Guru. While his fellow-student went south, Thatthuvaroyer went north. The former met with Siva-prakasar and found in him all that they had wanted. Thatthuvaroyer could not find one in the north and returned home. He accepted his fellow as his Guru, to keep up his word. All his acquisitions in vedic philosophy and metaphysics, he turned to account in composing original poems. This excellent poet and subtle metaphysician gave lessons to Sasivarnan or 'one with spots of white leprosy' and his lessons forin 'Sasivarnam.' He was an adept at the various metrical compositions: venba, anthathi, malai, kovai, kalambakam, parani, madal, ula, thuthu, and thalattu. As a pure vedantin, his *Thatthuvamirtham* is his excellent work.

Venba—Siva Prakasar venba, Sinnappu venba, Amirthasara venba.

Anthathi—Venba anthathi, Kalitthurai anthathi.

Malai—Irattaimani malai, Nanmani malai, Thiruvadi malai, Thiru Arul Kalan malai, Potri malai, Puhachi malai.

Kovai—Mummani kovai.

Kalambakam—Jnana vinodhan Kalambakam.

Parani—Agnai vathai parani, Moka vathai parani.

Madal—Kali madal.

Ula—Ula, Siledai ula.

Thuthu—Nenchu-vidu-thuthu

Thalattu—Thiru-Thalattu.

Thasankam, Perumthirattu, Kurum thirattu, Iswara Gita, Brahma Gita,—these are his other works.

2. Thayumanavar. Kediliappa Pillai was his father, who was a native of Vetharanium in the Tanjore District. He was the accountant and general superintendent of the local temple. In his double capacity, he showed his wonderful tact in management and lifted himself into fame. His first son, Siva Chidambaram Pillai, was adopted by his childless brother. Having heard of his reputation as an honest persevering and skilful man, Vijaiya Rahunatha Chokkalinga Naick, the ruler of Trichinopoly in the first quarter of the eighteenth century, appointed Kediliappa Pillai as his manager or steward. While at Trichi, the devout manager prayed to the local deity Thayumanavar for a son, and his prayers were heard. Thayumanavar was born. This son commenced his studies early in life and became well-versed in Tamil and Sanskrit works. A taste for theology he had of his father induced him to sit at the feet of 'Mauna' or silent Guru, a sage of exalted piety and profound wisdom. From his master he derived his knowledge of God and the spiritual life. On the death of his father, he was called on to take up his father's position, which he accepted out of courtesy to the ruler. Always centred in the Lord, he could not give up his high holy life nor be untrue to his master. Years passed, and the ruler died. His

widow, enamoured of the charming young man, fell irretrievably in love with him and offered him the whole state if he would step into her husband's shoes. The righteous steward foresaw the danger that was looming in the distance and quietly departed the city one night. His goal was Ramnad, where he lived with his elder brother. Pressed by him to marry and live a domestic life, the young sage consented, and married a girl there. The birth of the first child, Kanakasabapathy Pillai, ended in the death of the mother, whereupon the father renounced the household and took to the life of a naked wandering sage. He went from one holy place to another and composed sweet flowing hymns in every one of them. His poems, which contain diverse soul-stirring hymns,* reflect his idea of God as a burning mass of Light and Love, and melt even refractoriness into zeal and devotion to the Almighty. "Everything transpires by the Grace of God and man is but a tool in the hands of the great Prime-mover". It is said of his hymns that he taught sastras through them. "தாயுமானவர் தேரத்திரத்தால் சாஸ்திரஞ் சாற்றினார்." His Paraparak-Kanui, Painglik-kanni, Ennal Kanni, and Anandak Kalippu are specimens of such a type.* Arulaya Pillai was his disciple.

3. Kannudaya Vallal. He was a past master in the Vedas and Agamas, and his *Olivilolukkam*, which is in ten *Iyals* or divisions counting 253 Venbas, is an endless mine of intellectual similes and contains merciless sarcasms on all kinds of idolatry. It helps a man to extricate himself from the clutches of *pasam* and gain *Arul* or grace and thereby purify himself. It reconciles the Vedantam and Siddhantam.

“உள்ளத்

தழிவிலடுக்குந்தேனைப்பெரெல்லா முண்ண
தழிவிலொடுக்க நூலோரந்து.”

It has a commentary by Chidambara Swami of Porur.

4. Santhalinga Thesikar was a Vira Saiva ascetic of Thiruthurayur. To his sect belong Siva Prakasa Munivar and Siva Prakasa Thesikar. His knowledge of Vedanta and Siddhanta philosophy was really profound, and his five works aim at reconciling conflicting doctrines and asserting that the same Grand Unity pervades all. To name his poems, they are - - *Vairakkia Sathakam* and *Vairakkia Thipam*, with 100 stanzas each, annotated by Chidambara Swami of Porur, *Avirotha Wunthiyar* in 100 triplets with the refrain ‘உந்தப்பற,’ *Nenchu Vidu thuthu*, and *Kolai Marutthal*.

SECTION X.—17th and 18th Centuries.

1. Pillai Perumal Aiyengar belonged to the 17th century. As a devout Vaishnava, he composed hymns on the 108 Vishnu shrines as anthathis, which are collectively known as *Ashta Prabandam*. He wrote, besides, ‘Venkada malai’ and ‘Ranganaigar-unjal-Thiru-namum.’

2. Ellappar. His birthplace was Thalai Nakar. He was the author of three puranams and one kalambakam, viz. *Arunachala Puranam* in 12 sarkkas counting 586 virutthams, *Sevvanthi Puranam*, *Thiru Venkata Puranam*, and *Arunaikalambakam*. The first Puranam itself would entitle him to be styled a prince of poets.

3. Hari Thasar was the author of *Iru Samaya Vilakkam* in 2000 stanzas, which criticises Saiva, Vaishnava and Vedanta philosophies.

4. Apirami Pattar is known to us by the *Apirami Anthathi*, noted for its flowing metre and pregnant significance. Many commit to memory every day the hundred stanzas comprising this poem. Though a Brahmin of Thirakkadavur in the Chola country, he freely took in spirituous liquors and was a worshipper of Apirami, a demon. The anthathi named above is in praise of Parvathi.

5. Constantius Beschi *alias* **Virama Munivar**, 1680—1746, was a native of Castiglione in Mantua. He became S. J. in 1698 and arrived at Goa in 1703. He began his missionary work in the Tinnevely District and prospered in it at Vadakankulam and Kamaya-Nayakanpatti between 1714—6. As he assumed the garb of Hindu Gurus, wore white turbans, sandals on his feet, bore a staff in his hand, went in palanquins, sat cross-legged on tiger skins, and employed caste servants, his work did not suffer much. In 1716 he went to Madura, and in 1720 he was at Trichy. The Tamil learning he had commenced in Tinnevely advanced year by year, until in 1724 there appeared his great work *Thembavani*, a work of considerable merit vying with *Jivaka Chinthamani*. In 1729, while at Avur, he wrote the commentary to it. Then followed a series of writings, lexicons and grammars. *Sathura Akarathi* is the most known and almost the first of the Tamil dictionaries after the English model. Besides his *Shen Tamil* and *Kodun Tamil* grammars written in Latin, he brought out in 1738 the *Thonnul Vilakkam*, a comprehensive work

treating of the five parts of the Tamil grammar. His prose work, entitled *Avi-viveka-Purna-Guru-kathai* or the 'Adventures of Guru Simple' is a satire on the Indian Guru. Beschi was sometime Dewan of Chanda Sahib, and fled to Ramnad when the Mahrattas besieged Trichinopoly in 1740. Thence he went to Manappar in the Tinnevely District, where he died in 1746. No tomb exists there, and the only monuments perpetuating his name are his enduring works. He was also known as *Thauryanathaswami* and *Ismathi Sanniyasi*.

6. Padikkasu-Pulavar was born at Thenkalunthai. He was the court poet at Ramnad about 1725. His chief work was *Thondai Mandala Sathakam*, remarkable for its metrical excellence. Thiru Malai Naick of Madura shut him up in prison once and released him at the instance of Pala Pattadai Chokkanadha Pulavar.

“பாட்டிற் சிறந்த படிக்காசு நென்றொரு பைங்கிவியைக், கூட்டி லடைத்து வைத்தா யிரைதா வென்று கூப்பிடுதே.”

7. Nalla Pillai, native of Mathalampet, knew Tamil, Telugu and Sanskrit and amplified Villi's Bharatham by adding legends and episodes selected from the Sanskrit Mahabharatham. 'Nalla Pillai Bharatham' counts 14,728 stanzas, *i.e.*, ten thousand stanzas more than Villi's epic. Besides this, he was the author of *Tevayanai Puranam*, which comprises 3,000 stanzas.

8. Kadikai Mutthu Pulavar. He was the bard at the court of Ettiapuram in Tinnevely. His poems are full of poetic embellishments. *Samutthira Vilasam*, in 100 stanzas which compares the Zemindar to the ocean, *Thikku Vijayam* in 320 stanzas in praise of the

Zemindar of Sivakiri, and *Thiruvudai Maruthur Anthathi* are his chief compositions.

9. Kalimtthu, a prostitute, was famous as the author of *Varuna Ulahitthan madal*.

10. Rajappa Kaviroyar, a native of Melaharam near Tenkasi in the Tinnevely District, was a great Velala poet and disciple of Subramania Thesikar and distinguished himself by his *puranam* and *vanchi* called respectively 'Kuttala Sthalapuranam' and 'Kuttala Kuravanchi' both in praise of Siva at the Kuttalam sanitarium. The former is in two cantos comprising 32 sarkkas and counting 2700 stanzas.

11. Vadamalai Pillayan, a great landlord of Tinnevely in the 18th century, immortalised his name as the author of 'Macchia Puranam,' a free rendering of one of the 18 Sanskrit Puranas, and the 'Anugrahamani' or preface gives the gist of it in a few stanzas. Those who are anxious to learn the *raison d'être* of some of the festivals and ceremonies observed now may profitably advert to its pages. Besides this great work, he had a small didactic poem, called 'Vadamalai Venba,' inscribed to him in which some of the couplets contain illustrative examples from the South Indian history or mythology.

12. Arunachala Kaviroyar, 1712-1779, lost his parents before he was twelve and left his birthplace, Thillai Adi, for Dharmapuram mutt. He mastered Tamil, Telugu, and Sanskrit, and renounced the world after a few years of household life. He settled at Shiyali, and during his residence there, composed 'Asomuki Natakam,' 'Sikali Kovai,' 'Sikali puranam', 'Hanumar Pillai Tamil,' and 'Rama Natakam.' The last is most popular on the stage and is often quoted.

SECTION XI.—Miscellaneous.

1. **Ashtavathaniar**, of Srirangam, was the author of *Virali Vidu Thuthu* in 1144 couplets, addressed to his wife as a pacificatory offering. It is musical and replete with sensuous imagery.

2. **Andi Pulavar** was born at Uttankal, and had a knack of composing verses in asiria metre. Besides his commentary on the first two *Iyals* of Nannul, which he called 'Urai-ari-Nannul, he was the author of *Asiria Nikandu*.

3. **Aryappulavar**, of Kumbakonam, translated 'Baghavatha puranam,' in 12 cantos numbering nearly 5000 stanzas in Viruttha metre.

4. **Alavandhar**, a great Vedantin and Sanskrit scholar, translated 'Jnana Vasistham' in 2055 stanzas, which contains numerous stories fraught with moral lessons.

5. **Rama Bharathi** composed *Atthi-Sudi-Venba*, in which each stanza contains a maxim of 'Atthi Sudi' as the last line and a story illustrative of it.

6. **Ravenatthiar** was the author of a Nikandu or lexicon, called *Ravenatthiar Sutthiram*.

7. **Upenthirasiryar**, a Jain, composed *Sinenthra malai*, in praise of Arha, which contains 23 cantos numbering 464 stanzas.

8. **Ulakanadhan**, a barber, wrote *Ulaka Nithi* full of practical wisdom much used in our primary schools, and *Fathi Betha Vilakkam*.

9. **Kadvul Maha Munivar** was a contemporary of Kachiappa Muniyar and composed *Vatha Vurar Pura-nam* at his instance.

10. Ganapathi Thasar composed *Nenchari Vilakkam* in 100 stanzas, each of which containing Nagai Nathar or Siva in it.

11. Kanthappa Aiyer, native of Thirutthanikai, was a disciple of Kachiappa Munivar, and a profuse writer.

Venba—Malai Venba, Sileshai Venba.

Malai—Thayanithi malai, Abisheka malai.

Ula—Ula.

Kalambakam—Kalambakam.

Anthathi—Venba anthathi, Silesinai anthathi.

Pillai Tamil—Pillai Tamil.

Puranam—Sthala Puranam.

Commentary—Pala malai anthathi urai, Thiru-Senthil Nirottaka yamaka anthathi urai.

Sathakam—Velayudha Sathakam.

Pathikam—Vel-Patthu.

Thalattu—Murugan thalattu.

12. Kaviraja Pandithar, of Virai, translated Sankaracharya's 'Saundhriya Lakiri' in 104 stanzas, which was annotated by Ellappa Navalar.

13. Kumara Kurupara Thesikar of the line of Parimelalakar was the author of 'Atma Ramayanam' and 'Jnana Kuravanchi'.

14. Kumaraswami Thesikar, native of Viravanallur, Tinnevely, composed an astrological poem, called 'Kumaraswamiyam,' after the author's name, in four cantos counting 54 padalams and 4312 stanzas.

15. Kurupatha Thasar composed 'Kumaresa Sathakam' in 100 virutthams in praise of the local deity at

Pulvayal. Each stanza is flowing and musical and contains good practical maxims worthy of being memorized by our young men.

16. Santha Kaviroyar wrote '*Irangesar Venba*' or '*Nithi Sudamani*' in praise of the god at Srirangam. Every stanza in it contains a kural and an illustrative story.

17. Santhalinga Kaviroyar was the author of *Thandalaiyar Sathakam* in praise of the local god at Thardalaiccheri. It bears another significant name, *viz.*, '*Pala-moli-Vilakkam*;' for each of the 100 virutthams in it illustrates a proverb.

18. Sivakkira Yokiar was a contemporary of Manavalamamuni and held a long and hot controversy with him before Sarabhodi Raja of Tanjore. He composed *Siddhanta Theepikai*, *Vedanta Theepikai*, and *Thatthuva Tharisanam*, besides '*Mani-Pravala-Viyakkianam*' and a commentary on *Siva Jnana-Siddhiar Supaksham*.

19. Jnana Kutthar, a Saiva sannyasi, lived at Sivan Pakkam, and composed *Viruttha Sala Puranam* in 435 virutthams.

20. Thandava Murthi, an ascetic well-versed in Saiva philosophy, handed down his name to posterity by his '*Kaivallia Navanitham*,' a philosophical work in two chapters counting 293 stanzas, in which a Guru and his disciple discuss in dialogues the great problems of '*pasu, pathi, and pasam*.'

21. Thevaraya Swami made a song, *Kantha-Sashti-Kavasam*, in praise of Kanthasami.

22. Narayana Thasar is known to us by his *Narayana Sathakam*.

23. Narayana Bharathi, a Brahmin of Vennai, composed 'Thiruvengkata Sathakam' *alias* 'Manavala Narayana Sathakam.' It is noted for its musical verses.

24. Pillai Lokacharyar wrote many malais and anthiathis, and a kalambakam in praise of Thiru-Aran-gam and Thiru Venkadam.

25. Marimuthu Pillai, native of Thillai Vidan-gan village, wrote 'Puliyur Venba' and 'Chidambara Iswrar Virali Vidu Thuthu.'

26. Manavalamamuni composed *Artthi Prabandam*, *Upadesa Ratthinamalai*, *Thiru-voy-moli*, *Nuttu Anthathi*, etc.

27. Mikaman, native of Valankai, near Kumbakonam, composed *Arivanantha Sitthi* in 326 virutthams.

28. Mutthanantha Swami is remembered by us for his 'Mathi Ullan.'

29. Venti Malai Kaviroyar, a Brahmin cook of the Thiruchendore temple, obtained divine grace, resigned his mean employment, and turned a poet. His famous work is a sthalapurana of the place. 'Thiruchenthur Sthala Puranam' is in 10 chapters counting nearly 900 stanzas in viruttham metre.

SECTION XII.

MAHOMEDAN POETS.

1. Introduction. Malik Cafur was the first to make a march on South India and his invasion took place in 1300 A D. It took nearly four centuries for the Mahomedans to make a peaceable settlement. It is indeed highly creditable for them that, though foreign-

ers to Tamil, they have achieved fame in the world of Tamil literature. The principle of association or close contact is a miracle worker. What is foreign or alien to us becomes our own and loses its novelty, and what is common and natural to us gets encrusted with new ideas and fresh images that it appears a thing quite new. Of the Mahomedan poets that we are to speak of here, some were Tuluks and some Mahomedans but all converts to Islamism.

2. Sarkkarai Pulavar, a villager, was by birth a Tuluk and embraced Islamism. He was a Pulavar in Tamil and possessed a large fund of witticisms. One day, while he was in the mosque offering prayers to Alla, his brother-in-law, *Savathu Pulavar*, appeared in it and was received very respectfully by the officiating priests and high priests. Then *Sarkkarai Pulavar* wanted to raise a genial laugh by punning on his name and expressed his surprise how they had permitted *Savathu*, a spice forbidden by their church. He retorted that sugar is taken in and *Savathu* rubbed all over the body and said that he who could not make this out had better hold his peace. His work is an Anthathi on *Medina*, an important city of Mahomedan pilgrimage in Arabia. *Savathu Pulavar* produced *Andavar Pillai Tamil* on Mahomed, besides a few isolated stanzas.

3. Mahomed Ibrahim alias Vannakkalanji Pulavar, very skilful in composing *vannams*, was born at Meesal, near Madura. He sat at the feet of a Thambiran of the Madura monastery, studied Tamil, Sanskrit and Malayalam, and was the author of many works. His *Mukiatheen Puranam* is the chief of them. When he took it to Nagoor mosque to be dedicated, many critics arose

to cut up his production. He silenced them all with very satisfactory answers to their objections. A rich man of the place, who was present on the occasion, took fancy to him and gave him his daughter in marriage. He lived in his father-in law's house until his eighty-ninth year, when like an over-ripe fruit, he dropped into the lap of his mother earth.

4. The accounts of **Aliyar Pulavar** and **Mahomed Hussain** are very obscure. *Indirayan Padaippore* and *Ipuni Anthan Padaippore*, a description of a terrible Rakshasa fight of the former and *Pen Putthimalai*, containing two hundred and fifty-eight couplets by the latter, enable them to speak from their urns.

5. **Nayina Mahomed Pulavar** wrote one *Munkrinmalai*, and *Matharu Sahib Pulavar* is known to us by his poem called *Mithirusai nama*.

6. **Umaru Pulavar**, by birth a Sonagar and a convert to Islamism, was a good scholar in Tamil, whose *Secrapuranam*, recounting the life and adventures of Mahomed, is held in great estimation by the Mahomedans. This great work he took to *Scethakkathu Marakkayar*, a reputed *Mæcenæ* and found it hard to rehearse it in his presence. *Abdul Kasim Marakkayar*, his manager, gladly took the chair on the occasion and crowned himself with the honor thereof. Afterwards, the patron of letters, induced by his wife, tried in vain to have the Puranam rehearsed under his presidency. It is said to have contained twelve thousand stanzas.

7. **Masthan Sahib** was a pure Islamite and vendor of attar in Trichinopoly. His critique against Christianity heaped opprobrium on his head. His lyrics equal

in pathos and depth of feeling those of *Thayumanavar* among the Hindus. Aiyasamy Mudaliar's *Kunangudinathar Pathitru Patthanthathi* is an encomium on this our modern author. The Sahib's 'Agatthesar Sathakam', 'Nanthisar Sathakam', and songs are highly appreciated.

VI. THE AGE OF EUROPEAN CULTURE.

A. D. 1700 to 1900 A. D.

In the early years of the 18th century Beschi appeared in India in the guise of *Virama Munivar* and wrote poems and prose works in Tamil. His lexicon is well-known. He was the first to embody Christian ideas in Tamil writings. But the true European culture began in Southern India only fifty years ago, and the last quarter of the 19th century began to bear fruit in the shape of poems and prose works written by the English educated Tamilar. The remarkable features of this period are the nascence of Vernacular journalism, the renascence of Tamil prose in translations, the printing of old classics, and the birth of the Tamil drama. The outstanding names of the last century are noticed here.

SECTION I.—OLD SCHOOL.

1. **Oppilamani Pulavar**, of Thiruvavarur, the incomparable poet, died 50 years ago. His fame rests on the great religious epic 'Siva Rahasiyam.' It is in two cantos, 101 Sarkkas, counting 4030 stanzas. It treats of Siva worship, the five letters, the virtues of Bilva, Sariyai, Kiriya, Jnana, and Yoga, &c., and gives examples of those whose practice of them enabled them to see the Lord.

“ மன்னர்புகழ் சரபோகி மகாராச ராசன் மாநிலங்
காத்திடு நாளிற்றஞ்சை மாநகரிற், றுன்னுமே விளம்பி
யுற்ற மகரமதிபைத்திற் சோதிசுவரகசிப மொப்பிலாமணி
சொற்றிழை.”

2. Visaka Perumal Aiyer was the first son of Kandappa Aiyer. He distinguished himself as an acute thinker and was the Head Tamil Pandit of the Presidency College. He edited a few Tamil works with great care and annotated briefly Pavananthi's Nannul. He was of great help to Dr. Winslow in the preparation of the Tamil-English Dictionary published by him.

3. Saravana Perumal Aiyer was the second son of Kandappa Aiyer, a Vira-Saiva of Thirutthanikai. For his early proficiency in Tamil, he was elected President of Viveka Vilakka Sala in Madras. In 1830 he edited Kurral with Parimelalakar's commentary. His annotation for *Naidatham* up to Kaikilai Padalam was completed by his son Kandappa Aiyer. Among the works edited by him, Naladiyar, Thiruvilaiyadal Puranam, Thiru-Vasakam, are the principal ones; and among his own annotations, those on Muthurai, Nalvali, Nanneri are remarkable. His own compositions were Iyal-Tamil-Surukkam, Ani-Iyal-Vilakkam, Kola Theepikai, Nan-mani-malai, and Kalatthur Puranam. His notes on *Pirabu Linga Lilai* up to 'Mayai urppatthi' are extant. He was cut off early in life.

4. Anantha Bharathi Aiyengar, 1786—1846, was a native of Umayamalpuram, and was known as 'Kavirajuswami' for his impromptu verses. His chief works are *Thesika Prabandam*, *Maruthur Vinba*, and *Muppal Thirattu*.

5. Meenatchi Sundram Pillai, the reputed Tamil poet of Trichinopoly, was a contemporary of Arunuka Navalar. He had a number of disciples. Some of them have occupied the Tamil chair in the Presidency College, Madras. Leaving his house and

home, he settled sometime at Thiruvavaduthurai and learnt Saiva philosophy. He was a prolific writer: he wrote 16 Puranas, 9 Pillai Tamils, 11 Anthathis, 2 Kalambakams, 4 Malais, 1 Kovai, 1 Ula, 1 Lilai, 1 Venba, 1 Kalippu, and Kasi Rahasiyam. Of these 48 works, *Thirunākai Karohana-Puranam*, is a typical specimen of a Puranam. It is a rendering in Tamil of a Sanskrit original. It contains 61 Padalams, numbering 2506 Virutthams. In it the author has exhibited every feat of poetic power: Emegum, matakku, komutthiri, thiripangi, murasa pandham, malai mattu, etc. etc.

Puranam—Thirunakai Karohana Puranam, Thiruvuranthai P., Thiru-Kudanthai P., Mayavaram P., Thiruthuruthi P., Thiru-Kurukkai-Viratta P., Thiru-Vāloḷi-Puttur P., Vilatthotti P., Attur P., Theviyur P., Manipattikkarai P., Koilur P., Kanda Devi P., Suraikkudi P., Virai Vana P., Thiru-mullai P., Thanaiyur P.

Anthathis—Thillai emega Anthathi, Thiru-Thurai-sai A., Thirucchira Palli A., Thirukkudanthai thiri A., Thiruvanaikka-thiri A., Pattiswara Pathittu Patthu A., Puvāḷur P. P. A., Palai Vana P. P. A., Thiru-Vurai P. P. A., Thandapani P. P. A., Thirujnana Sambandhar P. P. A.

Pillai Tamil—Thiruvanaikka Ahilanḍa Naiyaki P. T., Thiruththavattthurai Perum Theva-Piratti P. T., Thiruvuranthai Kanthi-mathi Ammai P. T., Thiru-Peru-mananallur-Thiru-neetammai P. T., Thirukkudanthai mankalambikai P. T., Kannapura Pakam Piriyaḷ P. T., Thiruvēn-kattu-Periya-nayaki Ammai P. T., Thiru-vidai-Kali-Murugar P. T., Thiruvadu-Thurai Ambalavana Thesikar P. T.

Kalambakam—Val-pokku K., Thuraisai K.

Malai—Thiruvanaikka E. M., Thirukkalisai M.,
Thiruvavaduthurai Subramania Thesikar M., Thiru-
mailai-Sacchithanatha Thesikar M.

Kovai—Kalikkovai.

Lilai—Thiruvarur Thiyaga Raja L.,

Ula—Thiruvidaimaruthur ula.

Venba—Erumbiccharam venba.

Kalippu—Thirujnana Sambandar Ananda Kalippu.

6. Ramalinga Swamigal, better known as Karunkuli R. Pillai, was an inspired poet and went about constructing temples and singing hymns. He claimed miraculous powers and made many a disciple. Arumuka Navalar was his bitter antagonist. He turned an ascetic on account of some domestic difference. The collection of his poetic compositions goes by the name of *Arul-Pa*, i.e., verses dictated by Divine Grace, which contains about a thousand pieces. In this encyclopædic collection will be found hymns, malais, pasurams, kummis, kannis, Palli-elucchis, Anandakalippu's, etc. He departed this world in the fifty-third year of his life.

7. Arumuka Navalar, 1822—79, born at Nallur in Jaffna, was the last of the six sons of Kanda Pillai and Sivagamiar. He learnt Sanskrit and English and became Tamil tutor to the Rev. P. Percival. He helped his pupil in translating the Bible into Tamil and accompanied him to Madras. In 1845 he returned home and devoted 32 years of his life to develop and diffuse Saivā literature and religion by establishing schools, and delivering lectures. He attacked Saivas and Christians and impugned what he called their blind faith or superstitions. He started a printing house in Madras and edited carefully

about 70 works, on good paper and in clear print. Among them may be mentioned Kanda Puranam, Sethu Puranam, Kurral with Parimelalakar's commentary, Tholkappiam with Senavaraiyar's commentary, Ilakkanakotthu, Ilakkanavilakka Suravali, etc. He wrote some school-books in prose, of which *Pala Padam* has made a name for itself. He rendered Periapuranam and Chidambara Man-niyam into good Tamil prose. As a poet, he wrote a few songs and occasional verses. It is said that when he was engaged in composing *Thevakottai Puranam* (of which 500 stanzas are extant) he breathed his last. He was about 57 when he died.

8. Mahalinga Aiyer, known as Malavai M. Iyer, was a great scholar and probably tutor to Thandava-roya Swamigal of Thiruvavaduthurai. He carefully edited Tholkappiam with Nacchinarkiniyar's commentary and was the author of an annotation on 'Arunachala Puranam.' *Pothu vachanam* was another of his works. His 'Tamil Grammar' is used in all our schools.

9. Thevaraja Pillai, of Vallur in Thondaimandalam, was the son of Veerasawmi Pillai and sat at the feet of the great scholar and poet Meenatchisundram Pillai. He composed poems and subjected them to the correction of his master. His *Sutha Sanghithai* in 4 cantos, counting 3000 stanzas, was published fifty years ago. *Kuchelopakkiyanam*, of Kuchelar's sea-churning, going to Dwaraka and attainment of wealth and bliss, is very popular and full of proverbial philosophy. It contains 726 stanzas. *Thanikachala malai*, *Sedamalai Malai*, Panchakkara Thesikar *Pathikam* and *Pancha-ratthinam*, are his other poems.

10. Chandrasekara Kaviroyar, a court poet of Ramnad, composed 'Varushathi Nul' and 'Thulukka-nathammai Pathikam.'

11. Ramanuja Kaviroyar died in 1853. His works are Nannul Kandichai, Parimelalēkar Vilakka Vurai, Parthasarathy Pamalāi, Venkata-anuputhi, Varadharajaperumal Pathittupatthu.

SECTION II.—NEW SCHOOL.

1. Vedanayakam Pillai, late Munsiff of Mayaveram, opened this school with his Pen-mathi-malai, Nithi-nul, Sarva Samaya Samarasa Kirthanai (poetry); Pirathapa Mudeliar Charitram (a romance) and Sukuna Sunthari Charitram (story). Though a Christian, his ideas are not sectarian. All his writings are free from obscurity: they contain excellent maxims calculated to develop good habits and instil sound principles in young readers, boys and girls.

2. Ranganatha Mudeliar, M.A., Rai Bahadur, Professor of Mathematics, Presidency College, Madras, was a good scholar in Tamil and wrote *Kacchi Kalambakam*, much appreciated by the Tamil Pandits.

3. Thamotharam Pillai, B.A., B.L., Rai Bahadur, retired Judge of Pudukota, did immense service to Tamil literature by editing *Virasolium*, Iraiyanar's *Ahapporul*, Tholkappiam, Ilakkana Vilakkam, Sulaamani, and other classics. This veteran Tamil scholar, a native of Jaffna, encouraged real merit and put down with all his might every bogus Pandit that passed for a proficient.

4. Professor Sundram Pillai, M.A., Rai Bahadur, Professor of Philosophy, Trivandrum College, achieved distinction as a great philosopher and wrote *Manonmaniyam*, a Tamil drama in five acts, on the Shakespearian model. Its plot is full of interest and in it many purple patches are seen, embodying his philosophical notions. His 'Nul-Thokai-Vilakkam,' in sutras, contains a classification of the sciences in imitation of Herbert Spencer's. He died prematurely in 1897.

5. Seshagiri Sastriar, M.A., Professor of Sanskrit and Comparative Philology, Presidency College, Madras, opened the new field of *Tamil Philology* for the inquiring Tamilar. However people might differ in their views or opinions, or theories, it may be safely asserted that he was the pioneer in that line. He was a great linguist and was a master of seventeen languages.

6. Rajam Aiyer, B.A., the Editor of *Awakened India*, a monthly journal devoted to religion and philosophy, was snatched away in the prime of his life. His *Kamalambal* is an excellent romance, containing vivid descriptions and brilliant character sketches.

7. Saravanai Pillai, B.A., a native of Jaffna, was sometime Librarian at the Presidency College, Madras. His *Mohanangi*, based on Kingsley's 'Hypatia,' is a realistic novel. A good friend and a sociable companion, he was somewhat of a reformer and a promising young man. He too died early.

8. Pranatharthihara Siva, B.A., of Pudukota, was Head Master at the Thondaimandalam High School, Madras, and a candidate for M.A. in Tamil. His drama *Damayanti* is remarkable for its matter and music. He wrote a few Tamil essays called *Viyasa Manjari* for

the school-going world. He bade fair to become a great author.

9. Sarasalochana Chetty was cut off in his budding youthhood. *Sarasangi*, his Tamil drama, exhibits dramatic genius, and a portion of it was prescribed for F.A. students by the Madras University.

10. Suriyanarayana Sastri, B.A., was the Head Tamil Pandit of the Madras Christian College. He passed away on the 2nd Nov. 1903. He was hardly 33 when he died a martyr to Tamil. A pupil of Sabapathi Mudaliar of Madura, his devotion to Tamil was unprecedented. During the ten years after his graduation in 1892, not a moment passed without seeing him do something or other to develop and diffuse Tamil language and literature. His enthusiasm for Tamil knew no bounds; and he had a number of 'Iyal-Tamil-Manavar' about him. Two of these were 8 and 9 *supra*, and others are doing useful works now. He was a poet and dramatist of no mean order, and a journalist to boot; for he was the joint editor of a leading Tamil Monthly, called *Jnana Bodhini*, for a period of four years. His dramas are three in number—*Rupavati*, *Kala-vati*, *Mana Vijayam*. Of these the first two contain five Acts, with a judicious mixture of prose and poetry, and the last is in one Act based on the story related in *Kala-vali Narpathu*.

Nataka Iyal, a dramaturgy, is a grammar on the drama. This alone will do to exhibit his poetic merit and comprehensive power. It was prescribed for the B.A. Degree examination. *The Poets' Feast* or *Pavalar Virunthu*, is a collection of his poetic pieces on various subjects, such as a walk on the beach, the observations on the light-house, elegies, etc. His sonnets, called *Thanip-*

pasura Thokai,' dedicated to H. E. Lord Ampthill, were rendered into English verse by the Rev. Dr. Pope, and both were published together with a preface from the able pen of the octogenarian European Tamil scholar, whose labours of love for Tamil literature are beyond praise. *Mathi Vanani*, a classic story, is a model of Tamil prose in high style. The 'swan-song' of this reputed author, the cynosure of Tamil scholars, was a 'History of the Tamil language,' called 'Tamil Moliyin Varalaru,' in ten chapters. It was dedicated to the grand old school-master of Southern India, the Hon. Rev. Dr. Miller. In the introduction to it, supplied by the Rev. F. W. Kellett, M.A., Professor of History, Madras Christian College, occurs the following glowing tribute to Mr. Sastriar, which we quote *in extenso*:

"The patient work which I know that he has devoted to the subject for years and his mastery of the language, both as scholar and as poet, are a sufficient guarantee that his illustration of the principles is wide and sufficiently correct. In the study of Tamil in our colleges, the book will mark an epoch. For it puts that study upon a better basis, and will begin to do for it what such writers as Trenchard, Morris and Skeat did for English a generation or more ago.

The author has by it gained for himself the distinction of being the pioneer in a field into which many will doubtless follow him. But none of his successors are likely to excel him in the real usefulness of their work or in their love of the language whose past he here illumines."

SECTION III.—LIVING AUTHORS.

1. **Thirumailai Shanmukam Pillai** is renowned for his grammatical learning and for his facility in poetic compositions. His good prose style will be found in his paraphrases of the Tamil epics. He has edited poems out of number and was the first to publish the text of 'Manimekalai.' *Thiru-mullai-voyil Puranam* is his large sustained poetic out-turn.

2. **Swaminatha Aiyer**, now the Head Tamil Pandit of the Presidency College, Madras, is a patient worker in the old classic mines and has unearthed many a literary nugget. He has edited Chinthamani, Silappadhikaram, Manimekalai, Patthup Pattu, Pura Nanurru, and Purap Porul Venba Malai, and these reflect his profound scholarship and dogged industry.

3. **Puvai Kalyanasundra Mudeliar**, an immensely prolific writer of verses, has done and is doing signal service to the cause of Tamil by rescuing many a Saiva religious poem and chant from the ravages of voracious white-ants and by editing them for cheap markets.

4. **Rev. G. U. Pope, M. A., D. D.**, of Balliol College, has brought out excellent editions of Kurral, Naladiyar, and Thiruvachakam, with English translations, introductions, lexicons and concordances. Due to his untiring labours of love during the past half a century and at present when he has passed eighty-three, the British world has begun to open its eyes to the extent and importance of the Tamil language and literature, to the high civilisation of the Tamilar nearly two thousand years ago, and to their superb philosophy and faith. We have already adverted to his English translation of Mr.

V. G. Suriyanarayana Sastriar's sonnets in Tamil. His contributions on Tamil literature to the *Royal Asiatic Quarterly*, the *Indian Antiquary*, the *Indian Magazine and Review* and other periodicals are very valuable helps to the building-up of a History of Tamil Literature. Of these, the 'Poets of the Tamil Lands,' 'Extracts from Purananurru and Purap Porul Venba Malai,' the 'Lives of Tamil Saints' deserve perusal.

Besides these writers, we have budding historical romancers like Mr. Srinivasa Aiyengar, B. A., author of *Vidhiaraniya Nagaram*, *Prithula*, etc., realistic novelists like Mr. Madhaviah, B. A., who has brought out *Padmavati* and *Vijayamarthandam*, dramatists like Messrs. Sambandham Mudeliar, B.A., B.L., author of *Lilavati Sulochana*, etc., Narayana Sastri, B. A , B. L., author of the ponderous *Bhoja Raja Charitram*, and Balrama Aiyer, author of *Dasarathan Thavaru*, etc., folklorists and tale-tellers like Mr. Natesa Sastri, B. A.; essayists like Mr. Chelvakesaroya Mudeliar, M. A.; and biographers like Messrs. K. C. Duraisami Pillai, Thiruchittambalam Pillai, etc.

SECTION IV.—DRAMATISTS.

The dramatic literature in Tamil is very scanty, and most of the dramas are of recent origin. No dramas of either the *Agastian* age or the *Sangam* period are extant to serve as models. Hence our dramatists had to look to Sanscrit prototypes and work on the lines laid by them. The present stage of Tamil dramas is one of re-birth. The most prominent feature in Tamil dramas is the preponderance of the comic element. Love comedies are the order of the

day. Not a play passes but has a **fool** in it. Music and singing are very necessary accompaniments to the action of every play. The stage too, which, in its origin, possessed but one curtain and was a break-down wooden platform, has improved in the course of the past quarter of a century and contains a variety of curtains and other dramatic appurtenances in imitation of the English theatres. Nevertheless, few dramas have issued out of the press on the lines of an English drama divided into acts and scenes, that make a judicious use of poetry and prose. The Hindu theatres have borrowed some elements of the histrionic art from the Western nations, and the modern plays are still wanting in characterisation and in the evolution of their plots.

Shakespeare derived the materials of his dramas chiefly from such works as Holinshed's *Chronicle* and Plutarch's *Lives*. Our play-wrights find their plots ready to hand from Bharatham and Ramayanam. Jaffna has taken the lead in the production of Tamil dramas. Swaminatha Pillai's *Rama Natakam*; Kandha Pillai's *Rama Vilasam* and Arunachala Kavirayer's *Rama Natakam* are from Ramayana. Ganapathy Aiyer's *Apiman Natakam* and *Athi Rupavathi Vilasam*; Arunachala Kavirayer's *Asomuki Natakam*; Nagesa Aiyer's *Arjuna Natakam*, *Supathirai Natakam*; Ramachendra Kavirayer's *Baratha Vilasam*, *Tharukan Vilasam* and *Sakuntalai Vilasam*; Ramasamy Aiyer's *Alli Natakam*; Swaminatha Pillai's *Tharunaputhira Natakam*; and Murugesha Aiyer's *Kurukshetra Natakam*;—all these are from Bharatham. *Malayakanthini Natakam* by Ganapathy Aiyer is from Kasikandam. Mappana Mudeliar's *Somakesari Natakam* and *Parimalakasa Natakam* represent philosophic virtues as

chief interlocutors ; Chinnathamby's *Nondi Natakam*, *Kovala Natakam* and *Anirutha Natakam*, savour more of farce. Kanda Pillai's *Kandi Natakam* and *Erothu Natakam* and Ramachandra Kavirayer's *Rangoon Sandai Natakam* are historical. Muthu Kumara Pulavar, an extempore writer, was the author of *Thevasahaya Natakam*, *Seemanthani Natakam*, and *Pathumapathi Natakam*, and Kathiresu Pulavar of *Pathumapurani Natakam* ; Anantha Barathy Aiyengar's *Bakavatha Samastha Kandha Natakam* is religious and about the god of Thiruvidadimaruthur.

The *Athi Rupavathi Natakam* is connected with the sequestered life led by the King Vikkiramaditia while a hermit in the woods. *Alli Natakam* describes the ways by which Arjuna managed to wed Alli, and *Barathavilasam* not only describes the palace made of arak, wax and cotton mixed with oil, built with the set purpose of setting fire to it to destroy the Pandavas at midnight but also celebrates Idumby's marriage. *Sakunthalai Vilasam* describes the happy reunion and restoration of Sakuntala, the daughter of Viswamitra and Menaka, to the King Dushyanta who had married her clandestinely swearing that he would give the crown to her son.



APPENDIX I.

Select Works.

I. இலக்கணம்:—

1. தொல்காப்பியம்—தொல்காப்பியர்
2. அகப்பொருள் } —இறையனார்
or களவியல் }
3. புறப்பொருள் வெண்பாமாலை—ஐயனாரிதனார்
4. அகப்பொருள் விளக்கம்—நாற்கவி ராயநம்பி
5. கல்லாடம்—கல்லாடர்
6. யாப்பருங்கலம்—குணசாகரர்
7. யாப்பருங்கலக்காரிகை—அயிர்தசாகரமுனிவர்
8. நேமிநாதம், }
9. வெண்பாப்பாட்டியல் } குணவீரபண்டிதர்
10. வீரசோழியம்—புத்தமித்திரர்
11. நன்னூல்—பவணந்திமுனிவர்
12. பிரயோகவிவேகம்—சுப்பிரமணிய வேதியர்
13. இலக்கணவிளக்கம்—வைத்தியநாதநாவலர்
14. இலக்கணக்கொத்து—சுவாமிநாததேசிகர்
15. இலக்கணவிளக்கச்சூராவளி—சிவஞானயோகிகள்

II. இலக்கியம்:—

(i) திருமுறை 12:—

- 1—3 தேவாரம். ஆளுடைய பிள்ளையார், or ஞானசம்பந்தர்
- 4—6. ,, திருநாவுக்கரசு or அப்பர்.
7. ,, சுந்தரமூர்த்தி or நம்பியாரூரர்
8. திருவாசகம்—மாணிக்கவாசகர் or வாதவூரர்
9. { திருவிசைப்பா—ஒன்பதின்மர்
{ திருப்பல்லாண்டு—சேந்தனார்
10. திருமந்திரம்—திருமூலர்
11. தனிப்பதிகங்கள்—நாற்பதின்மர்
- 12 { பெரியபுராணம் or } சேக்கிழார் or அருண்மொ
{ திருத்தொண்டர் புராணம் } ழித்தேவர்

(ii) நாலாயிரப்பிரபந்தம்:—

1. முதலாயிரம் { பெரியாழ்வார்
 { சூழக்கொடுத்த நாச்சியார்
 { குலசேகரப்பெருமான்
 { திருமழிசையாழ்வார்
 { தொண்டரடிப்பொடி
2. பெரியதிருமொழி—திருமங்கையாழ்வார்
3. இயற்பா—பொய்கையார்,
 பூதத்தார்,
 பேயார்,
 திருமழிசை,
 நம்மாழ்வார்,
 திருமங்கையாழ்வார்,
 திருவரங்கத்தமுதனார்.
4. திருவாய்மொழி—நம்மாழ்வார்

(iii) பத்துப்பாட்டு:—

1. திருமுருகாற்றுப்படை —நற்கீரர்
2. பொருநராற்றுப்படை—முடத்தாமக்கண்ணியார்
3. சிறுபாணாற்றுப்படை—நற்றத்தனார்
4. பெரும்பாணாற்றுப்படை—உருத்திரன்கண்ணனார்
5. முல்லைப்பாட்டு—நப்பூதனார்
6. மதுரைக்காட்சி—மாங்குடிமருதனார்
7. நெடுநல்வாடை—நற்கீரர்
8. பட்டினப்பாலை—உருத்திரன்கண்ணனார்
9. குறிஞ்சிப்பாட்டு—கபிலர்
10. மலைபடுகடாம்.—கௌசிகனார்

(iv) எட்டுத்தொகை:—

1. நற்றிணை
2. குறுந்தொகை
3. ஐங்குறுநூறு
4. பதிற்றுப்பத்து
5. பரிபாடல்

6. கலித்தொகை

7. அகநானூறு

8. புறநானூறு.

(v) பதினெண்கீழ்க்கணக்கு:—

1. நாலடியார்—அநேகர்

2. நான்மணிக்கடிகை—விளம்பியகாகனார்

3. கார்நாற்பது—கண்ணன் கூத்தனார்

4. களவழிநாற்பது—பொய்கையார்

5. இனியதுநாற்பது—பூதஞ்சேந்தனார்

6. இன்னொநாற்பது—கபிலர்

7—11. ஐந்திணை:—
 { ஐம்பது—மாறன்பொறையனார்
 எழுபது—மூவாதியர்
 திணைமொழிஐம்பது } கண்ணன் சேந்த
 கைந்சிலை } னார்
 திணைமாலேநூற்றைம்பது—கணிமேதாவி
 யார்.

12. திருக்குறள்—திருவள்ளுவர்

13. திருக்குகம்—நல்லாதனார்

14. ஆசாரக்கோவை—பெருவாயின்முள்ளியார்

15. பழமொழி—மூன்றுரை அரையனார்

16. சிறுபஞ்சமூலம்—மாமூலனார்

17. முதுமொழிக்காஞ்சி—புரிசைக்கிழவனார்

18. ஏலாதி—கணிமேதாவியார்

(vi) இதிகாசம்:—

1. இராமாயணம்

2. பாரதம்

3. சிவரகசியம்.

(vii) காவியம்:—

1. பஞ்சகாவியம் { சிந்தாமணி-திருத்தக்கதேவர்
 சிலப்பதிகாரம்-இளங்கோவழிகள்
 மணிமேகலை-கூலவாணிகன்சாத்த
 வளையாபதி- } தெரியவில்லை[னார்
 குண்டலகேசி- }

2. சூளாமணி—தோலாமொழித்தேவர்

3. இரகுவமிசம்—அரசகேசரி

4. நைடதம்—அதிவீரராமபாண்டியன்

5. நனவெண்பா—புகழேந்தி

(viii) புராணம்:—

1. கந்தபுராணம்—கச்சியப்பர்
 2. உபதேசகாண்டம்—கோனேரியப்பமுதலியார்
 3. வாயுசங்கிதை—வரகுணபாண்டியன்
 4. பிரமோத்தரகாண்டம்—வரதுங்கராமபாண்டியன்
 5. காசிகாண்டம்
 6. கூர்ம்புராணம்
 7. இலிங்கபுராணம்
- } அதிவீரராமபாண்டியன்
8. கோயிற்புராணம்—உடாபதிசிவாசாரியர்
 9. காஞ்சிப்புராணம்—சிவஞானயோகி
 10. பிரபுலிங்கலீலை—சிவப்பிரகாசர்
 11. சேதுபுராணம்—நீரம்பவழகியதேசிகர்
 12. திருவிளையாடல்புராணம்—சேக்கிழார்
 13. திருத்தணிகைப்புராணம்—கச்சியப்பமுனிவர்
 14. விருத்தாசலபுராணம்—ஞானக்கடத்தர்
 15. சீரூபுராணம்—உமாறுப்புலவர்
 16. வாதவூர்புராணம்—கடவுள்மகாமுனிவர்
 17. திருவாளையக்காப்புராணம்—கச்சியப்பமுனிவர்
 18. கழக்சுன்றப்புராணம்—அந்தக்கவிராயர்
 19. பாகவதபுராணம்—ஆரியப்புலவர்
 20. குற்றாலதலபுராணம்—இராசப்பக்கவிராயர்
 21. திருவாய்ப்பாடிபுராணம்—இராமகவிராயர்
 22. சீகாழிப்புராணம்—அருணாசலகவிராயர்
 23. அருணாசலபுராணம்
 24. செவ்வந்திபுராணம்
 25. திருவெண்காட்டுப்புராணம்
- } —எல்லப்பநாவலர்
26. திருமுறைகண்டபுராணம்—உடாபதிசிவாசாரியர்
 27. தெய்வாளையபுராணம்—நல்லாப்பிள்ளை
 28. கருணிப்புராணம்—நற்கீரர்
 29. காஞ்சிபுராணம்—கருணைப்பிரகாசதேசிகர்
 30. டோசேப்பு புராணம்—கூழங்கைத்தம்பிரான்

31. திருக்கூவுபுராணம்—சிவப்பிரகாசர்
 32. களத்தூர்புராணம்—சரவணப்பெருமானையர்
 33. திருவுற்றநதைப்புராணம்
 34. திருக்குடந்தைப்
 35. மாயூரப்
 36. திருத்துருத்திப்
 37. திருக்குறுக்கைவீரட்டப்
 38. திருவாளொளிப்புற்றூர்
 39. விளத்தொட்டி
 40. ஆற்றூர்ப்
 41. தனியூர்ப்
 42. மணிப்பட்டிக்கரைப்
 43. கோயிலூர்ப்
 44. கண்டதேவிப்
 45. சூரைக்குடிப்
 46. வீரைவனப்
 47. திருமயிலைப்
 48. திருநாகைக்காரோண
- } மீனாட்சிசுந்தரம்பிள்ளை.

(ix) வேதாந்தசாத்திரம்:—

1. கைவல்யநவீதம்—தாண்டவமூர்த்தி
2. வேதாந்தசூடாமணி—சிவப்பிரகாசர்
3. வாசிட்டம்—வீரையாளவந்தார்
4. ஈசுரகீதை
5. பிரமகீதை { தத்துவராயர்
6. பகவத்கீதை—சீபட்டர்
7. பிரபோதசந்திரோதயம்—திருவேங்கடசாமி

(x) ஐக்கியவாதசைவசாத்திரம்:—

1. வைராக்கியசதகம்
 2. வைராக்கியஜீபம்
 3. அவிரோதவுந்தி
 4. சிவஞானஜீபம்
 5. சித்தாந்தசிகாமணி
 6. அத்துவிதவெண்பா
 7. ஒழிவிலொடுக்கம்—கண்ணுடையவள்ளல்
- } சாந்தலிங்கதேசிகர்
- } சிவப்பிரகாசமுனிவர்
- } சிவப்பிரகாசதேசிகர்

(xi) சரியை, கிரியை, யோகம்:—

1. ஞானமீர்தம்—வாகீசர்
2. சிவதருமோத்திரம் } மறைஞானசம்பந்தர்
3. சைவசமயநெறி } மறைஞானசம்பந்தர்

(xii) சித்தாந்தசைவசாத்திரம்:—

1. திருவுந்தியார்—திருவியலூர் உய்யவந்ததேவநாயனார்
2. திருக்களிற்றுப்படி—திருக்கடவூர் ஸ்ரீ
3. சிவஞானபோதம்—மெய்கண்டதேவர்
4. சிவஞானசித்தியார்—அருணந்திதேவர்
5. இருபாஇருபஃது— ஸ்ரீ
6. உண்மைவிளக்கம்—மனவாசகங்கடந்தார்
7. சிவப்பிரகாசம்
8. திருவருட்பயன்
9. விஞ்ஞெண்பா
10. போற்றிப்பஃருடை
11. கொடிக்கவி
12. நெஞ்சுவிடுதூது
13. உண்மைநெறிவிளக்கம்
14. சங்கற்பநிராகரணம்

} உமாபதிசிவம்

Poets Alphabetically Arranged.

1. அகஸ்தியர்
வைத்தியக்கும்மி
குணவாகடம்
வைத்தியசாரம்
நேரயின்சாரம்
அவிழ்ச்சாரம்
அமுதகலைக்கியானம்
பஞ்சகாவிய நிகண்டு
கன்மகாண்டம்
பூர்ணகுத்திரம்
சங்குசுத்தி
2. அஷ்டாவதானியார்
விநவிவிதுது
3. அதிவீரராமபாண்டியன்
நடைதம்
காசிகாண்டம்
இலிங்கபுராணம்
கூடரம்புராணம் [யந்தாதி
திருக்கருவை கலித்துறை
ஷடபுத்திறுப்பத்தந்தாதி
ஷட வெண்பாவந்தாதி
வெற்றிவேற்கை
கொக்கோகம்
4. அந்தகக்கவி வீரராகவ
முதலியார்
கழுக்குன்றபுராணம்
கழுக்குன்றமலை
செய்யூர்பிள்ளைத்தமிழ்
5. அபிராமிப்பபட்டர்
அபிராமியந்தாதி

6. அப்பாவையர்
தாண்டவமாலை
7. அயிர் தகவிராயர்
இரகுநாத சேதுபதி ஒரு
[துறைக்கோவை]
8. அயிர் தசாகரமுனிவர்
காரிகை
9. அம்பலவாணகவிராயர்
அறப்பள்ளிசுரர்சதகம்
10. அம்பலவாணதேசிகர்
தசகாரியம்
சன்மார்க்கசித்தியார்
சிவாக்கிரமத்தெளிவு
சித்தாந்தபஃஞ்ஞடை
சித்தாந்தசிகாமணி
உபாயரிட்டைவெண்பா
உபதேசவெண்பா
ரிட்டைவிளக்கம்
அதிசயமாலை
நமச்சிவாயமாலை
உயிரட்டவண்ணை
11. அரசகேசரி
இரகுவமிசம்
12. அரிதாசர்
இருசமய்விளக்கம்
13. அருணகிரிநாதர்
கந்தரனுபூதி
கந்தரலங்காரம்
கந்தரந்தாதி
வேதவிருத்தம்

- திருவகுப்பு
திருப்புகழ்
உடற்கூற்று
14. அருணந்திசிவராசாரியர்
சிவஞானசித்தியார்
இருபாஇருபஃது
15. அருணாசல கவிராயர்
அசோமுகிநாடகம்
சீகாழிக்கோவை
சீகாழிப்புராணம்
அதுமார்பின்னேத்தமிழ்
இராமநாடகம்
16. அருணாசலமுதலியார்
சிதம்பரம் சிவகாமியம்மை
[பதிகம்
ஐந்து கட்டளைக்கலித்துறை
மாசிலாமணசீர்பதிகம்
கொடியிடைமாலை]
17. அருளாள்பெருமாள்
பிரமேயசாரம்
18. அலியார் புலவர்
இந்திராயன் படைப்போர்
இபுனியந்தன் படைப்போர்
19. அவிநயனார்
அவிநயம்
20. அனந்தபாரதிஐயங்கார்
யானைமேலழகர் நொண்டி
[சிந்து
உத்தராமாயண கீர்த்தனை
தேசிகப்பிரபந்தம்
பாகவதசமஸ்தகந்தநாடகம்
மருதூர்வெண்பா
முப்பாற்றிரட்டு]
21. ஆண்டிப்புலவர்
உரையறிநன்னூல்
ஆரியரிகண்டு
22. ஆரியப்புலவர்
பாகவதபுராணம்
23. ஆளவந்தார்
ஞானவாசிட்டம்
24. ஆறுமுகஸ்வாமிகள்
நிஷ்டானுபூதி
25. ஆறுமுகசுவாமிகள்
ஏகாம்பரநாதர்விருத்தம்
26. ஆறுமுகத்தம்பிரான்
செகவுற்பத்தி
இரட்சகர் அவதாரம்
மோட்சம்
நரகம்
வாழ்த்து
27. ஆறுமுகநாவலர்
பாலபாடம்
சைவவினாவிடை
இலங்கை பூமிசாத்திரம்
இலக்கணச்சுருக்கம்
பெரியபுராணவசனம்
சிதம்பரமான்மியம் [ம்
தேவகோட்டைத்தலபுராண]
28. இடைக்காடர்
ஊசிமுறி
அறுபதுவருஷப்பலன்
29. இரட்டையர்
ஏகாம்பரநாதருலா
30. இராசப்பக்கவிராயர்
குற்றலக்குறவஞ்சி
குற்றலதலபுராணம்
31. இராமகவிராயர்
திருவாய்ப்பாடிபுராணம்
சாரப்பிரபந்தம்
32. இராமசுவாமியுயர்
அல்லிநாடகம்

33. இராமசந்திரகவிராயர்
சகுந்தலேவிலாசம்
பாரதவிலாசம்
இரணியவாசஃபா
தாருகாவிலாசம்
இரங்குடன் சண்டைநாடகம்
நடுவெழுத்தலங்காரம்
சத்தபங்கி
நவபங்கி
நிரிபங்கி
34. இராமானுஜக்கவிராயர்
காண்டிகை
பார்த்தசாரதிபாமலை
வேங்கடவனுபூதி
வாதராசப்பெருமாள் பதிற்
[றுப் பத்தந்தாதி]
35. இராமநாதர்
துடிநூல்
36. இராமபாரதி
ஆத்திருடிவெண்பா
37. இராமலிங்கலுயர்
சந்தானதீபிகை
38. இராமலிங்கம்பிள்ளை
அருட்பா
39. இரேவணத்தியர்
இரேவணத்தியசாத்திரம்
40. இளம்பூரணர்
இளம்பூரணம்
41. இறையனார்
அகப்பொருள்
42. இன்பகவி
கச்சேரிமுதலியார்குறவஞ்சி
43. உபேந்திராசிரியர்
சினேந்திரமலை
44. உமாபதிசிவாசாரியர்
திருத்தொண்டர்புராணசா
கோயிற்புராணம் [ரம்]
- திருவருட்பயன்
வினாவெண்பா
போற்றிப்பெருஞ்ஞடை
கொடிக்கவி
நெஞ்சவிடுதூது
உண்மைநெறிவிளக்கம்
சங்கற்பச்சிராகரணம்
திருமுறைகண்டபுராணம்
திருப்பதிக்கோவை
சிவபுண்ணியத்தெளிவு
45. உமாறுப்புலவர்
சீரூபராணம்
46. உய்யவந்ததேவநாயனார்
திருவுந்தியார்
47. உரோமரிஷிநாயனார்
நூறுஐந்துறு
பஞ்சபகிசாத்திரம்
48. உலகநாதர்
உலகநீதி
49. ஐயடிகளாடவர்கோன்
திருவெண்பா
50. ஒட்டக்கூத்தர்
ஈட்டியெழுத்து
இராமாயணம்
51. ஒப்பிலாமணிதேசிகர்
சிவரகசியம்
52. ஓளவையார்
ஆத்திருடி
கொன்றைவேந்தன்
மூதுரை
நல்வழி
கல்வியொழுக்கம்
அசதிக்கோவை
நன்னூற்கோவை
நான்மணிக்கோவை
அருந்தமிழ்மலை
தரிசனப்பத்து

- ஞானக்குறள்
பந்தனந்தாதி
53. கச்சியப்பர்
கந்தபுராணம்
54. கச்சியப்பமுனிவர்
விநாயகபுராணம்
சென்னை விநாயகர்பிள்ளைத்
வண்டுவிடுதூது [தமிழ்
கச்சி பதிற்றுப்பத்தந்தாதி
பஞ்சாக்கரவந்தாதி
திருவானைக்காபுராணம்
தணிகைப்புராணம்
தணிகையாற்றுப்படை
55. கடவுள் மாமுனிவர்
வாதஞ்ஞரப்புராணம்
56. கழிகைமுத்துப்புலவர்
சமுத்திரவிலாசம்
திக்குவிஜயம்
திருவிடைமருதூரந்தாதி
57. கணபதிஜயர்
வாளபிமன்நாடகம்
வயித்தியலிங்கக்குறவஞ்சி
மலையகந்தினிராடகம்
அலங்காரரூபநாடகம்
அதிருபவதிநாடகம்
58. கணபதிசூருக்கள்
கப்பற்பாட்டு
59. கணபதிதாசர்
நெஞ்சறிவிளக்கம்
60. கண்ணுடையவள்ளல்
ஒழிவிலொடுக்கம்
கச்சிமலை
மாயாப்பிரலாபம்
61. கந்தப்பையர்
திருத்தணிகாசலவனுபூதி
வேல்பத்து
முருகன்தாலாட்டு

- தயாநிதிமலை
பிள்ளைத்தமிழ்
கலம்பகம்
மாவேவண்பா
சிலைவெண்பா
வெண்பாவந்தாதி
சந்நிதிமுறை
ஸ்தலபுராணம்
வேலாயுதசதகம்
சிலைவெயந்தாதி
அபிஷேகமலை
பழமலையந்தாதியுரை
திருச்செந்தி நிரோட்டக
[யமகவந்தாதியுரை
62. கபிலர்
அகவல்
இன்னொற்பத்து
63. கம்பர்
இராமாயணம்
சடகோபரந்தாதி
சரஸ்வதிமலை
சோழக்குறவஞ்சி
சிலையெழுபது
ஏரெழுபது
திருக்கைவிளக்கம்
64. கருணைப்பிரகாச தேசி
கர்
இஷ்டலிங்கஅகவல்
காளத்திபுராணம்
65. கருணையானந்தஸ்வாமி
குருநாதர்சதகம்
66. கல்லாடர்
கல்லாடம்
67. கவிராஜபண்டிதர்
சௌந்தரியலகரி
68. காக்கைபாடினியர்
காக்கைபாடினியம்

69. காங்கேயர்
உரிச்சொல்நிகண்டு
70. காசிவிசுவநாதமுதலியார்
யாப்பிலக்கணவினாவிடை
இடம்பாசாரிவிலாசம்
பாகசாஸ்திரம்
சதர்வேததாற்பரிய சங்கிர
தாசில்தார்விலாசம் (கம்)
தாலு காவிலாசம்
71. காசிநாதப்புவர்
தாலபுராணம்
72. காரியார்
கணக்கதிகாரம்
73. காளமேகம்
திருவாணைக்காவலா
சுரஸ்வதிமலை
74. கிருஷ்ணஜயர்
சிவகாமியம்மை பிள்ளைத்தமிழ்
75. குகைநமச்சிவாயர்
அருணகிரியந்தாதி
76. குணசாகரர்
காரிகையுரை
77. குணவீரபண்டிதர்
நேம்நாசம்
வெண்பாப்பாட்டியல்
78. குமரகுருபரத்தம்பிரான்
குமரர்கலிவெண்பா
மீனாட்சிபிள்ளைத்தமிழ்
பண்டாரமும்மணிக்கோவை
சிதம்பரமும்மணிக்கோவை
முத்துக்குமாரசாமியிள்ளைத்
காசிக்கலம்பகம் [தமிழ்]
சிதம்பரச் செய்யுட்கோவை
நீதநெறிவிளக்கம்
79. குமரகுருபரதேசிகர்
ஆத்மராமாயணம்
ஞானக்குறவஞ்சி
80. குமாரசுவாமீதேசிகர்
குமாரசுவாமீயம்
81. குருபாததாசர்
குமரேசசதகம்
82. குலசேகரபாண்டியன்
அம்பிகைமலை
83. குலசேகரப்பெருமாள்
முகுந்தமலை
84. கூழங்கைத்தம்பிரான்
யோசேப்புப்புராணம்
85. கொங்கணர்
கொங்கணர்ஞானம்
86. கோரக்கநாதர்
கோரக்கர்வைப்பு
87. கோனேரியப்பமுதலியார்
கந்தபுராணம்
88. சங்கரநமச்சிவாயர்
நன்னூலுரை
89. சங்கராசாரியார்
சிவானந்தலகரி
உடலறிவிளக்கம்
நாதாந்தவிளக்கம்
90. சட்டைமுனி
ஞானநூறு
கல்பநூறு
வாதநிகண்டு
சடாட்சரக்கோவை
91. சண்முகஞானியார்
முருகாந்தாதி
92. சந்திரசேகர கவிராஜர்
பண்டிதர்
வருஷாதிநூல்
93. சிவப்பிரகாசர்
பிரபுலிங்கலீலை
திருக்கூவப்புராணம்
சிவநாம மகிமை

சோணைசலமாலே
வேங்கைக்கலம்பகம்
ஹே யுலா
ஹே கோவை
ஹே யலங்காரம்
திருச்செந்திலந்தாதி
நால்வரநான்மணிமாலே
கைத்தலமாலே
சித்தாந்தசிகாமணி
வேதாந்தசூடாமணி
தர்க்கபாவை
சதமணிமாலே
நிரஞ்சனமாலே
இஷ்டலிங்கப்பெருங்கழிநெ
[டில் விருத்தம்]

ஹே க்குறுங் ஹே
அபிஷேகமாலே
நன்னெறி
நாடகிகலித்துரை
பிக்ஷாடனநவமணிமாலே
துறைசைவெண்பா

94. சரவணப்பெருமாள்ஜயர்
இயற்றமிழ்ச்சுருக்கம்
அணியியல்விளக்கம்
கோளதீபிகை
நான்மணிமாலே
களத்தூர்புராணம்

95. சரவணதேசிகர்
வீட்டுநெறியுண்மை

96. சரவணமுத்துப்புலவர்
வேதாந்தசுயஞ்சோதி
ஆத்மபோதப்பிரகாசிகை

97. சருக்கரைப்புலவர்
மதீனத்தந்தாதி

98. சுவாதுப்புலவர்
ஆண்டவர்பின்னேத்தமிழ்

99. சாந்தகவிராயர்
இரங்கேசர்வெண்பா

100. சாந்தலிங்ககவிராயர்
தண்டலையார்சதகம்
பழமொழிவிளக்கம்

101. சாந்தலிங்கதேசிகர்
நெஞ்சவிடுதூது
வைராக்கியசதகம்
வைராக்கியதீபம்
கொலைமறுத்தல்
அவிரோதவுந்தியார்

102. சிதம்பரதேசிகர்
தோத்திரமாலே
உபதேசவுண்மை
உபதேசவுண்மைக் கட்டளை
நெஞ்சவிடுதூது
பஞ்சாதிசாரவிளக்கம்

103. சிவஞானதேசிகர்.
கதிர்காமவேலர்திருவருட்பா

104. சிவஞானமுனிவர்
தொல்காப்பிய குத்திரவிரு
[த்தி]

இலக்கணவிளக்கஞ்ஞவளி
தருக்கசங்கிரகம்
தருக்கசங்கிரகதீபிகை or
அன்னம்பட்டியம்
காஞ்சிபுராணம் [ண்பா
சோமேசர் முதுமொழிவெ
திருவேகம்பா துணைத்தக்களி
[ப்பு]

திருத்தொண்டர்திருநாமக்
பஞ்சாக்ஷரமாலே [கோவை
திராவிடமகாபாவியம்
திருவேகம்பரந்தாதி

105. சிவவாக்கியர்
சிவவாக்கியம்

106. சிவாக்கிரயோகியர்
சித்தாந்ததீபிகை
வேதாந்ததீபிகை

- தத்துவசரிசனம்
"பஞ்சராத் திரமத்சபேயுகை
IO7. சிற்றம்பலநாடிகள்
துகளுபோதம்
IO8. சிற்றம்பலப்புலவர்
கிள்ளைவிதூது
IO9. சுந்தரம்பிள்ளை
மனோன்மனீயம்
நூற்றொகைவிளக்கம்
II0. சுப்பிரமணியமுனிவர்
துறைசைக்கோவை
கலைசைச்சிலைடைவெண்பா
சிதம்பரேசர்வண்ணம்
பஞ்சரத்தனமாலே
திருக்குற்றாலசித்திரசபைத்
[திருவிருத்தம்
திருச்சிற்றம்பலதேசிகர்சிந்து
அம்பலவாணதேசிகர் ஆனந்
[தக்களிப்பு
திருத்தணிகைதிருவிருத்தம்
சுப்பிரமணியர் திருவிருத்தம்
II1. சுப்பிரமணிய வேதியர்
பிரயோகவிவேகம்
II2. சுப்பிரமணியபண்டிதர்
சிவாட்சாமிர்தம்
II3. சுவாமிநாததேசிகர்
இலக்கணக்கொத்து
தசகாரியம்
II4. குடிக்கொடுத்த நாச்சி
யுார்
திருப்பாவை
திருமொழி
II5. சூரியநாராயண சாத்திரியார்
ரூபாவதி
கலாவதி
மானவிஜயம்
- தனிப்பாசரத்தொகை
தமிழ்வரலாறு
மதிவாணன்கதை
பாவலர்விருந்து
நாடகவியல்
II6. செகராஜசேகரன்
செகராஜசேகரம்
II7. சேக்கிழார்
திருத்தொண்டத்தொகை
தொண்டர்புராணம்
II8. சேந்தனார்
திவாகரம்
II9. சேரபெருமான்
மும்மணிக்கோவை
பொன்வண்ணத்தந்தாதி
திருவந்தாதி
திருக்கைலாசஞானவிலா
II20. சேனாதிராயமுதலியார்
ஊஞ்சல்
நல்லெக்குறவஞ்சி
II21. சேனாமலையர்
சிவசிவவெண்பா
II22. ஞானக்கூத்தர்
விருத்தாசலபுராணம்
II23. ஞானப்பிரகாசதேசிகர்
பிரமாணதீபிகை
சித்தாந்தசிகாமணி
II24. தக்ஷணமூர்த்தி
தசகாரியம்
உபதேசபஃனொடை
II25. தண்டியாசிரியர்
தண்டியலங்காரம்
II26. தத்துவராயர்
சிவப்பிரகாசவெண்பா
தத்துவாயிர்தம்
திருத்தாலாட்டு

பிள்ளைச் திருநாமம்
 வெண்பாவந்தாதி
 கலித்துரையந்தாதி
 சின்னப்புவெண்பா
 தசாங்கம்
 இரட்டைமணிமாலே
 மும்மணிக்கோவை
 நான்மணிமாலே
 திருவடிமாலே
 ஞானவினோதக்கலம்பகம்
 உலா
 சிலைடையுலா
 நெஞ்சவிடுதூது
 கலிபடல்
 அஞ்ஞைவதைப்பரணி
 மோகவதைப்பரணி
 அமிர்தசாரவெண்பா
 திருவருட்கழன்மாலே
 போற்றிமாலே
 புகழ்ச்சிமாலே
 சசிவர்ணபோதம்
 பெருந்திரட்டு
 குறந்திரட்டு
 பாடினாள்

I 28. தான்மணிமாலே
 கண்டி
 வைத்தியசிந்தாமணி
 தலைக்கியான்
 சிமிடிரத்தினச்சுருக்கம்
 I 29. தான்மணிமாலே
 வைத்தியசிந்தாமணி
 தலைக்கியான்
 சிமிடிரத்தினச்சுருக்கம்

I 30. தாயுமானவர்
 பராபரக்கண்ணி
 பைங்கிளிக்கண்ணி
 என்னாட்கண்ணி

- I 31. திருத்தக்கதேவர்
 சிந்தாமணி.
 நரிவிருத்தம்
 I 32. திருமங்கையாழ்வார்
 பெரியதிருமொழி
 I 33. திருமழிசையாழ்வார்
 திருவந்தாதி
 I 34. திருமூலநாயனார்
 திருமூலமந்திரம்
 குணவாகடநூல்
 I 35. திருவள்ளுவநாயனார்
 குறள்
 I 36. திருவேங்கிடசாமி
 பிரபோதசந்திரோதயம்
 I 37. திருவேங்கிடஜயர்
 உவமானசங்கிரகம்
 I 38. தில்லைநாயகசோதிடர்
 சாதகசிந்தாமணி
 I 39. தேரையர்
 சிகாமணிவெண்பா.
 நாடிக்கொத்து
 நோயணுகாவிதி
 I 40. தேவராயஸ்வாமிகள்
 கந்தர்ச்சஷ்டிக்கவசம்
 I 41. தொண்டரடிப்பொடி
 திருமால் திருப்பள்ளி எழுச்சி
 I 42. தொல்காப்பியர்
 தொல்காப்பியம்
 I 43. நக்கீரர்
 திருமுருகாற்றுப்படை
 பெருந்தேவபாணி
 கருணிப்புராணம்
 திருவெழுக்கற்றிருக்கை
 I 44. நச்சினர்க்கினியர்
 நச்சினர்க்கினியம்
 I 45. நடராஜர்
 சாதகர்லங்காரம்

- I46. நமசிவாயத் தம்பிரான்
வினுவெண்பர் } உரை
இருபாவிருபஃது }
- I47. நமசிவாயப்புலவர்
உலகம்மையந்தாதி
- I48. நம்பியாண்டார் நம்பி
திருவிரட்டைமணிமாலை
கலித்திரையந்தாதி
திருவந்தாதி
திருவுலாமாலை
திருக்கலம்பகம்
திருத்தொகை
திருமும்மணிக்கோவை
திருவேகாதசமாலை
- I49. நயனப்பமுதலியார்
திருச்சிற்றம்பலக்கோவை
தஞ்சைவாணன்கோவை
- I50. நயினாமுகமதுப்புலவர்,
முன்கத்தன்மாலை
- I51. நல்லாதனார்
திரிபுகை
- I52. நல்லாப்பிள்ளை
பாரதம்
தெய்வானைபுராணம்
- I53. நாராயணதாசர்
நாராயணசதகம்
- I54. நாராயணபாரதி
திருவேங்கடசதகம்
- I55. நாதகவிராசநம்பி
அகப்பொருள்
- I56. நிரம்பவழகியதேசிகர்
சேதுபுராணம்
- I57. நெல்லையாதர்
சுவராத் திரிபுராணம்
- I58. படிக்காசுப்புலவர்
தொண்டமண்டலசதகம்
- I59. பட்டினத்துப்பிள்ளை
கோயிற்றிருவகவல்
கச்சித்திருவகவல்
திருவேகம்பமாலை
உடற்கூற்றுண்ணம்
- I60. பத்திரகிரியார்
புலம்பல்
- I61. பரஞ்சோதிமுனிவர்
திருவிளையாடல்
போற்றிக்கலிவெண்பா
பதிற்றுப்பத்தந்தாதி
- I62. பரிமேலழகர்
ஞானக்குறவஞ்சி
ஆத்துமராமாயணம்
- I63. பவணந்திமுனிவர்
நன்னூல்
- I64. பாரதி
பாரத்யம்
- I65. பாலையானந்தஸ்வாமி
ஞானக்கும்பி
சச்சிதானந்தமாலை
- I66. பிங்கலர்
பிங்கலநடை
- I67. பிள்ளைப்பெருமாள், I
ஐயங்கார்
ஊஞ்சற்றிருநாமம்
வேங்கடமாலை
- I68. பிள்ளைலோகர்சாரியந்
அர்த்தபஞ்சகம்
திருவரங்கத்தந்தாதி
,, பதிற்றுப்பத்தந்தாதி
,, ததுமாலை
திருவேங்கடமாலை
,, வந்தாதி
- I69. புகழேந்தி
நளவெண்பா
அல்லி அரகிமாலை

பவளக்கொடி மாலே
புலந் திரன்களவு மாலே
சுபத் திரைமாலே
வித்துவாந்ருதம்
கர்னன்சண்டை
நல்லதங்காஸ்கதை
ஏணிஏற்றம்
காத்தவராயர்கதை

I70. புத்தமித்திரர்
வீரசோழியம்

I71. புலிப்பாணிமுனிவர்
சிதம்பரம்
ஜாலத்திரட்டு

I72. பூதஞ்சேந்தனார்
இனியதுநாற்பது

I73. பூதத்தாழ்வார்
அன்பேதகழியா

I74. பெருந்தேவனார்
பாரதம்

I75. பெருந்தேவனார்
கவிசாகரம்

I76. பெருந்தேவனார்
வீரசோழியவுரை

I77. பொய்யாமொழிப்புலவர்
வாணன்கோவை
தஞ்சைவாணன்கோவை

I78. போகர்
நிகண்டு

I79. மகாலிங்கஐயர்
போதவசனம்
அருணாசலபுராண உரை
இலக்கணம்

I80. மச்சமுனி
வாதநிகண்டு

மச்சமுனிவைப்பு

I81. மணவாளதாசர்
கோயிற்கலம்பகம்

I82. மணவாளமாமுனி
ஆர்த்தப்பிரபந்தம்
ஒருவாய்மொழிநூற்றந்தாதி
உபதேசரத்தினமாலே

I83. மண்டலபுருடர்
குடாமணிநிகண்டு
குடாமணி உள்ளமுடையான்

I84. மஸ்தான்சாய்ப்பாடல்

I85. மதாச்சாய்பு
மிதிநுகராமா

I86. மதுரகவி
திருக்கேசரநிராண்டி

I87. மயில்வாகனப்புலவர்
புலியூரந்தாதி

I88. மறைஞானசம்பந்தர்
சிவதருமோத்திரம்

I89. மனவாசகங்கடந்திரர்
உண்மைவிளக்கம்

I90. மாணிக்கவாசகர்
திருவாசகம்
திருச்சிறம்பலக்கோவை
குவலயானந்தம்

I91. மாரிமுத்துப்பிள்ளை
புலியூர்வெண்பா
சிதம்பரேசுரர் விறலிவிடு
[நூறு]

I92. மார்க்கசகாயதேவர்
முருகன்பிள்ளைத்தமிழ்

I93. மீனாக்கிசந்தரம்பிள்ளை
திருநாகைக்காரோண புரா
ணம்
திருவானைக்கா ஆகிலாண்ட
நாயகி பிள்ளைத்தமிழ்
திருத்துவத்துரைப் பெருந்
தவபிராட்டி ஷெ
திருவுற்றதை காந்திமதியும்
மண் ஷெ

- திருப்பெருமணநல்லூர் திரு
நீற்றம்மை
திருக்குடந்தை பங்களாம்பி
கை
கரன்னபுரப்பாகம்பிரியாள்
திருவெண்காட்டுப் பெரிய
நாயகியம்மை ஷெ
திருவிடைக்கழிமுருகர்
திருவாவடுதுரை அம்பலவா
ணசேசிகர் ஷெ
வாட்போக்குக்கலம்பகம்
துறைசை ஷெ
திருத்தில்லையமகவந்தாதி
திருச்சிராப்பள்ளி ஷெ
திருக்குடந்தைத்திரி ஷெ
திருவாணக்காத்திரி ஷெ
பட்டச்சுரப்பதிறுப்பத்தந்
பூவுருநர்ப் ஷெ [தாதி
பாலையனப் ஷெ
தண்டபாணி ஷெ
திருஞானசம்பந்தர் ஷெ
எருமீச்சரம்பெண்பா
திருவாணக்காமாலை
திருக்கலைசைமாலை [கர்மாலை
திருவா. சுப்பிரமணியதேசி
திருஞானசம்பந்தரானந்தக்க
காரீப்பு [சிகர்மாலை
திருமயிலை சச்சிதானந்ததே
திருவுறந்தைப்புராணம்
திருக்குடந்தைப் ஷெ
மாயூர ஷெ
திருத்தருத்தி ஷெ
திருக்குறுகைவீரட்ட ஷெ
திருவொளிப்புற்றார் ஷெ
விளத்தொட்டி ஷெ
ஆற்றூர் ஷெ
தாளியூர் ஷெ
மணிபட்டிக்கரை ஷெ
கோயிலூர் ஷெ
- கண்டதேவி ஷெ
குரைக்குடி ஷெ
வீரவன ஷெ
திருமயிலை ஷெ
காசிரகசியம் ஷெ
திருவாரூர் தியாகராசர்லீலை
காழிக்கோவை
திருவிடைமருதூர்உலா
194. முகம்மதுசையின்
பெண்புத்திமாலை.
195. முத்தானந்தசாயி
ஞானமதியுள்ளான்
196. முத்துத்தாண்டவர்
முத்துத்தாண்டவர்பதம்
197. மெய்கண்டதேவர்
சிவஞான போதவார்த்திகம்
198. வண்ணக்களஞ்சிப் புல
வர்
முகயதீனபுராணம்
199. வரதபண்டிதர்
சிவராத் திரிபுராணம்
ஏகாதசிப்புராணம்
200. வடமலைப்பிள்ளையன்
மச்சபுராணம்
201. வரதுங்கபாண்டியன்
பிரமோத்தரகாண்டம்
202. விசாகப் பெருமானையர்
நன்னூல்காண்டிகை
203. வில்லிபுத்தூரர்
பாரதம்
அழகரந்தாதி
204. வீரகவிராயர்,
அரிச்சந்திரபுராணம்
205. வீராசாமியசெட்டியார்
வினோதராமஞ்சரி
206. வென்றிமாலைகவிராஜர்
திருச்செந்தூர்தலபுராணம்

207. வேதாந்ததேசிகர்
பரமபதசோபனம்
208. கம்=வேலப்பதேசிகர்
பறியலூர்ப்புராணம்
209. உம்=வேலப்பதேசிகர்
பஞ்சாக்கரப்பஃறொடை
210. வேலையதேசிகர்
நல்லூர்ப்புராணம்

- வீரசிங்காதனபுராணம்
இஷ்டலிங்கக்கைத்தலமலை
நமச்சிவாயமலை
பாரிசாதலீலை
மயிலத்திரட்டைமலை
211. வைத்தியநாதநாவலார்
இலக்கணவிளக்கம்

APPENDIX III.

One Hundred Choice Works.

வடித்தநூல் நூறு.

இளைஞர் கற்கவேண்டியன.

1. ஐத்திருடி.
2. கொன்றைவேந்தன்.
3. மூத்துரை.
4. நல்வழி.
5. இனியதுநாற்பது.
6. இன்னாநாற்பது.
7. வெற்றிவேற்கை.
8. நன்னெறி.
9. களவழி நாற்பது.
10. திரிகடுகம்.
11. ஏலாதி.
12. சிறுபஞ்சமூலம்.
13. நான்மணிக்கடிகை.
14. பழமொழி.
15. முதுமொழிக்காஞ்சி.
16. நீதிநெறிவிளக்கம்.
17. உலகநீதி.
18. சகலதூலாவல்லிமால.
19. சூமீரேசசதகம்.
20. விவேகசிந்தாமணி.
21. குற்றாலக்குறவஞ்சி.
22. ஆத்திருடிவெண்பா.
23. கலிங்கத்துப்பராணி.
24. சமுத்திரவிலாசம்.
25. கபிலர் அகவல்.
26. வருஷாதிநூல்.
27. இரங்கேசர்வெண்பா.
28. சோமேசர் முதுமொழி வெண்பா.

29. சிவவாக்கியம்.
30. ஆசாரக்கோவை.
31. திவாகரம்.
32. ஸ்கண்டு.
33. திருவரங்கத்தந்தாதி.
34. நளவெண்பா.
35. நன்னூல்.
36. நீதிநூல்.
37. சர்வசமயசமரசக்கீர்த்தனை.
38. பெருந்தேவனாற்பாரதம்.
39. புலியூரந்தாதி.
40. உண்மைவிளக்கம்.
41. மாணவியை.
42. குசேலோபாக்கியானம்.
43. நீதிவெண்பா.
44. ஏரோமுபது.
45. இராமாயணவெண்பா.

முதியோர்

கொள்ளத்தக்கன.

1. திருக்குறள்.
2. நாலடியார்.
3. பத்துப்பாட்டு.
4. கலித்தொகை.
5. திருவாசகம்.
6. புறநானூறு.
7. சீவகசிந்தாமணி.
8. மணிமேகலை.
9. சிலப்பதிகாரம்.

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| <p>10. தொல்காப்பியம்-பொருள்.
 11. கம்பன் இராமாயணம்.
 12. வில்லிபாரதம்,
 13. கந்தபுராணம்.
 14. கல்லாடம்.
 15. கைவல்யநவநீதம்.
 16. சிவஞானசித்தியார்.
 17. திருப்புகழ்.
 18. நைடதம்.
 19. பிரபுலிங்கலீலை.
 20. பிரபோதசந்திரோதயம்.
 21. பெரியபுராணம்.
 22. திருவிளையாடல்.
 23. திருவாய்பொழி.
 24. ஒழிவிலொடுக்கம்.
 25. திருநகைக்காரோண புராணம்.
 26. ஞானவாசிட்டம்.
 27. அருட்பா.
 28. அகப்பொருள்.
 29. சிவரகசியம்.
 30. விநாயகபுராணம்.
 31. தேவாரம்.
 32. தாயுமான்வர்.
 33. பட்டினத்தார்.</p> | <p>34. திருமந்திரம்.
 35. திருக்கோவையார்.
 36. குற்றாலதலபுராணம்.
 37. சேதுபுராணம்.
 38. தனிப்பாசுரத்தொகை.
 39. புறப்பொருள்வெண்பாமாலை.
 40. அரிச்சந்திரபுராணம்.
 41. மனோன்மனீயம்.
 42. கலாவதி.
 43. ஞானாமணி.
 44. இலக்கணவிளக்கம்.
 45. அருணாசலப்புராணம்.
 46. தேம்பாவணி.
 47. பாடுதுறை.
 48. தணிகைப்புராணம்.
 49. கூர்மபுராணம்.
 50. தண்டியலங்காரம்.
 51. உபதேசகாண்டம்.
 52. பிரயோகவிவேகம்.
 53. வீரசோழியம்.
 54. காசிக்கலம்பகம்.
 55. தஞ்சைவாணன்கோவை</p> |
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