

The tainted spectacles and faulty vision of Dr. Nagaswamy

(The real status of Tamil and Sanskrit)



Dr. Thamizhannal

Translated into English
by

Dr. K.V. Balasubramanian



THAMIZH ACADEMY
SRM UNIVERSITY



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PROLOGUE

The SRM University a well known multi disciplinary University in India and abroad is doing a yeoman service in promoting education in Engineering, Medicine, Management, Science and Arts.

This great institution, realising its responsibility to spread the values of Tamil language and culture around the world and to honour the Tamil scholars and contributors for the growth of Tamil language, has established a forum, 'TAMIL PERAYAM' (Thamizh Academy).

The 'Tamil Perayam' honours eminent scholars, poets and creative writers with high awards and various other services for promoting Tamil language.

It also considers as its responsibility to undo the damages made by some persons with mal-intentions to degrade and to defame Tamil language.

In such an attempt, to condemn a book written in English by Dr. Nagaswamy that lacks decency and decorum, this organization is publishing this book to repudiate the conceited writing. I congratulate the elderly scholar Dr. Thamizhannal for writing this responsive work.

I am confident that the Tamil community around the world will be greatly benefitted by knowing the true history of Tamil language through this well documented book.

T.R. Pachamuthu

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FOREWORD

Tamil is the mother of all other languages of the world. It has richest literatures with very high values for life.

Tamil is as old as human race. But, Sanskrit was born in India after Aryans got settled in India during 500 BC. The script for Sanskrit language was made by the then Tamil Scholars. It was never a spoken language. The Sanskrit literatures are based on ancient Tamil literatures.

The great scholar Dr. Caldwell confirms the greatness of the family of Dravidian languages and establishes the fact that among the Dravidian languages, Tamil is the eldest and the most fertile language.

The great Tamil scholar Paridhimal Kalaignar (V.G.Suryanarayana Sastri) has said that Tamil is a superior and unique classical language and has established that Tamil is the mother for Sanskrit.

In the year 2004, the Government of India had authoritatively declared Tamil as a classical language.

Certain people for personal gains try to spread wrong information by giving parental status to Sanskrit and degrading Tamil language without knowing the facts. One such person is Dr. Nagaswamy, former Director of Archeological department. In the year 2012, he published

a book in English titled 'Mirror of Tamil and Sanskrit'. In that book, he, as if repudiating the classical status of Tamil, had degraded Tamil by expressing his aversion to Tamil. That book has been circulated all over the globe through internet. He has thought that people who do not know the real status of Tamil will believe his unauthorised statements.

By his half baked knowledge he has babbled as undermentioned:

1. Tamil had not become a classical language because of its eminence. By borrowing from Sanskrit, Prakrit and other languages it had attained that status.
2. Tolkappiam is not a grammar book. It is a compendium of concepts for the songs meant for dances, written following the Saint Bharatha.
3. Silappathikaram is not a historical epic. It is an imaginary story and a compilation of songs meant for dances.
4. The Tamil script is designed and shaped on the basis of Brahmi script, found in the inscriptions.
5. The poetry in Tamil too has grown with the help of a rhetoric called 'Yamaga'
6. The Tamils are worshiping only the vedic deities.
7. The Tamils have no separate mode of life. They follow only the life of vedic tradition.
8. The art, music, dance and literature of Tamils are all borrowed.
9. Through ages, Tamil has borrowed from Sanskrit and Prakrit languages and has grown because of that. The five fold geographical division found in

Tamil literature is not a real division visibly seen. That is like a backdrop usually set up to enhance the taste of a drama. The Aham and Puram verses in Tamil are all like play back songs written for dance programmes. They are not originated from real life.

10. All that we hail excellent in Tamil are all imaginary. Believing all these as real and praising Tamil are all faulty.

In such a way, with a fanatic outlook he has written in his book degrading Tamil and propagating it worldwide in English.

Whatever he has said in his book are totally false. Thanks to Dr. Thamizhannal for his efforts to bring out a book entitled "The tainted spectacles and faulty vision of Dr. Nagaswamy", refuting all his claims with suitable evidences. This book is brought in Tamil and English as well, to propagate all over the world. Dr. Thamizhannal has taken much efforts to pen this valuable book. Our sincere thanks and gratitude are due to him. I am confident that this book will clarify the confused minds to know about the true values of Tamil language.

M. Ponnavaikko.

EDITORIAL

Tamil, the world's first mothertongue and the most primitive has grown with abundant literary and grammatical enrichments. It has shined well with prosperity and sparkling glaze, and continues in usage for several thousand years. A group of people, who had an animosity, over this sweet Tamil language, had been degrading, traducing this language and scattering dust over this. Through age they had been engaged in such unbefitting activities and even in present days such activities are being continued.

These people in those days, spread the superstitious beliefs of unbearable stench among the Tamils; They put several rare Tamil palm leaves into fire, and let many to be swepted by flood. They at first got translated all the Tamil compositions on music, dance, poetry, painting, sculpture, architecture, medicine and so many other literatures into their language and then they destroyed all the originals written in Tamil. After doing this, they created tales to tell that all are their own and others had borrowed these works from them. With the help of rulers they seized the temples to their custody and had driven away the Tamil from there too.

"The source for the Aryan is Tamil only and the Sanskrit is a semi amalgamated and artificial language" so established by the elder eminent linguist Devaneyya Paavaanar. The alien people with the help of rulers and treacherous insiders forcibly infused and inserted the

Sanskrit into Tamil in plentiful and multitude without any restraint. They shaped a new language style called, 'Mani Pravala Style' and ruined the individuality of Tamil. For the purpose of their self survival and to get the blessings of the Sanskrit based rulers the Sanskrit pandits of Tamil origin had been building false stories praising Sanskrit and belittling Tamil.

This mean minded group thinks that a lie could be made a truth while it is repeatedly said. A new addition to this evil minded group is Mr.Nagaswamy. He has written a book titled "Mirror of Tamil and Sanskrit." In that he had stated that Tamil by borrowing gradually from Sanskrit has progressed speedily to achieve the classical language status; In his view Tolkappiam is not a grammatical work; To him Silappathikaram is an imaginary one. He is piling up false and unworthy statements as his mind dictated and degraded Tamil by unpacking and effusing out barefaced lies.

Whenever such attacks are made the learned and nobles of Tamil society perturbed and got excited. They countered the attacks vehemently and crushed the contemptful abuses and saved Tamil. The artificially created 'Mani Pravala style' got destructed itself without being cared by Tamils. The pure Tamil movement established by Parithimar Kalaignar and Maraimalai Adigalar, continued by Mozhi Gnayiru Pavanar, Pavalareru Perunchithiranaar and like minded scholars and followed by the people who are really interested in the movement had killed the evil motives of the Tamil enemies. Such an opposition is emerging out to the book of Mr. Nagaswamy and voice of contempt is echoing out from various corners. In this way the elder Tamil savant Dr.Thamizhannal had brought out this repudiating treatise

by his untiring effort and this work is sufficiently evidenced. This write up to repudiate the mischievous writing of Dr. Nagaswamy is bright and luminous, descriptive and detailed.

The Tamil Perayam (Thamizh Academy) of this university established by the honourable Chancellor of this university is doing yeoman service to Tamil language. The President of this Tamil Perayam the honourable Vice - chancellor is taking serious and fruitful efforts for the development of Tamil. The Vice chancellor aspired that a fitting rebuff should be given to Nagaswamy's book and that must be published by the Tamil Perayam itself. His aspiration has given fruits and this reply will certainly efface the ego and arrogance of the miscreants.

The elder savant Thamizhannal is a person deeply immersed in Tamil research who finds pleasure in it. He had bestowed the priceless crown to Mother Tamil by his intellectual writings. In this book he has given extensive and repudiating retorts to the misconceived and false statements of Dr. Nagaswamy. In this book Dr. Thamizhannal has piled up many authenticated evidences from the writings of Dr. Caldwell, P.T. Srinivas, Parithimar Kalaignar, Albert Schewitzer, Father Thaninayagam, A.K. Ramanujan, U.V. Saminatha Iyer, Appadthuraiyaar, George L. Hart and Scholars alike and makes Mr. Nagaswamy to understand the truth.

Dr. Thamizhannal has brought to light, Nagaswamy's ignorance and idiocy in not knowing the difference between rhetoric and prosody. He has smashed to dust the false and cheating statements of Nagaswamy such as "Siva, Muruga and Kali are all Vedic deities; The Tamils followed the Vedic concepts." He has also established with facts and evidences to prove that only Sanskrit has gradually received the assistance from Tamil for its

growth. Thamizhannal has clearly exhibited that Nagaswamy has no scholarship or sufficient knowledge neither in Sanskrit nor in Tamil. After showing enormous evidences, Thamizhannal had adviced Nagaswamy that it will be appropriate for him to get back his book with a realisation of the truth. We have to thank Dr.Thamizhannal for having consented to publish this valuable book by Tamil Perayam.

As Dr. Nagaswamy's book has come out in English our honourable Vice-chancellor felt that an English version should also be published. That job was entrusted to Professor Dr. K.V. Balasubramanian, a scholar with a sharp intellect. He with the assistance of Professor Dr. P.M. Habibullah, the secretary of Tamil Perayam has translated this work appreciably in a short spell of time. These two scholars getting the approval of the author of the book have added some more data and brought out certain changes. We thank these two scholars for their valuable service.

"Where does the Tamil's welfare get strained, there enter and agitate" is the command of our Paavendhar Bharathidhaasan. To such revolutionary spirited Tamils this book will be a fitting weapon. This book we hope will induce the Tamils to rouse the fire in their hearts and to burn the envious attitude of the people of ill will and to dissuade them from further malicious attempts and keep them in a reserve and solitary state. It is a great pleasure for the Thamizh Academy to publish this book.

K. Kunathogaiyan
Editor

Contents

1. Dr. Nagaswamy's irregular and illogical arguments	17
2. The singularly glowing Tamil literature in the midst of world literature	39
3. The views of Nagaswamy on Tolkappiam	49
4. The antiquity of Tamil	61
5. A conscious lie	87
6. The Research scholar who does not know the difference between rhetorics and prosody	103
7. Sivan, Murugan and Durga are not vedic Gods.	117
8. The history of the fall of vedic tradition	139
9. The hypocrisy of few vedics	151
10. Contradictory even in religious divisions	163

PREFACE

The archeologist Nagaswamy has recently written a book in English, titled 'Mirror of Tamil and Sanskrit'.

The Government of India had authoritatively announced that Tamil is a classical language. Mr. Nagaswamy and his colleagues who induced him to write this book were not able to bear the announcement of the government.

In a flurry to degrade Tamil anyway and to spread it all over the world, he has heaped up all the trash.

As his book is in English it will not spread much in Tamil Nadu. But it will help to confuse foreigners. Those people who do not know the greatness of Tamil may believe this.

To establish that Tamil has not become a classical language in its own level and capacity, but by borrowing gradually from Sanskrit and Prakrit, Nagaswamy has degraded Tolappiam, Silappathikaram, Ahathinai and all throughout his book.

In many places of his book he has stated that Tamil of its own has no script, no literature and no grammar. The manner of the life of the Tamils is only of the manner of vedic life according to him.

He says that due to its efficiency in borrowing, having them quickly to its possession, and making them as its own Tamil has grown to the status of classical language.

In Puducherry a very big protest meeting had been conducted on behalf of the journal 'Manarkeni'. Many scholars had spoken in denial of Nagaswamy.

As I had already an idea of refuting his book, Dr. S.S. Ramar Ilango who had a copy of it sent to me on my request.

I read it wholly and to the important chapters, after quoting his views, I have written my objections.

In the statements of objections I have given mostly foreigners' comments.

Mr. Ramar Ilango told me that the Vice-Chancellor of SRM University, Professor Dr. M. Ponnaivaikko had said that the 'Thamizh Academy' of that University had aspired to publish this book. The Vice-Chancellor had also told Mr. Ilango that all steps will be taken to spread this rebuttal all over the country.

If this book gets a wide acknowledgement and at least a few of the Tamils, kindled with self respect and dare to condemn the person who has tarnished the pride of Tamil, that will be the fruit for my writing for which I have searched and compiled many valuable materials by pressing myself into hard work.

I am thankful to prof. Ula. Balasubramanian who has assisted me in the proof correction and in other ways. Dr. Ramar Ilango's incitement is also a reason for the publication of this work. I express my heartfelt thanks to the Chancellor Dr. T.R. Pachamuthu and the Vice-Chancellor Dr. M. Ponnaivaikko of SRM University.

I also thank Dr. K.V. Balasubramanian for his elegant translation of my Tamil work into English. I also thank Dr. P.M Habibullah for editing the book to get a fine form. I thank the staff of Tamil Academy for their efforts to bring out this book.

Chapter -1

Dr. Nagaswamy's irregular and illogical arguments.

Dr. Nagaswamy has published a book titled 'Mirror of Tamil and Sanskrit' in English in the beginning of the year 2012. The basic idea of the book that runs through this new work is to say that Tamil has not grown with extraordinary qualities to achieve the classical language status. Tamil from ancient times had associated with Sanskrit in each stage and by borrowing from it, has attained this merit is his statement.

Dr. Nagaswamy states that it may be wrong to say that Tamil has grown with exceptional qualities and has got individual and extraordinary abilities. He further says that in each Sphere that is in grammar, in literature, in prosodic forms, in rhetoric, in music, in dance and other arts, in religion, in worships and to say in all, Tamil has got the support of the Vedic tradition of Sanskrit and the Sanskrit language and only by that support Tamil has attained the classical status. I have my own doubts that he, not able to bear the announcement of the central government that stated Tamil a classical language on par with Sanskrit in the year 2004, he had dared to write a book like this. He has not mastered Tamil language and as well Sanskrit language too. He has not sufficient knowledge over these two languages to think of this matter. That is why he is having an illusion of seeing

Sanskrit in whatever he sees exceptional in Tamil. His mindset tends him to see things in a partial way.

At the beginning of his book itself, his affinity towards Sanskrit is exhibited and that only pervades throughout his book. This work will lead the readers who do not know Tamil, to have a wrong estimate of Tamil.

However such evil attempts could not hide out the fame of Tamil. But the scholarly world will laugh at his unjust and mean mind. He by his partial vision has made the impartial and noble persons to bow down out of shame. Degrading the mother Tamil will fetch irremovable curse and abuse to him.

Dr. Nagaswamy is having knowledge in archeology but his knowledge of Sanskrit is scanty. Even a primary knowledge in Tolkappiam, Sangam literature, the twin epics has not been found in his writings. Again and again he quotes from Saint Bharatha, and adduces a few from unfaithful research works in Sanskrit and this shows clearly his insufficient thinking over the subject.

He starts his book thus:

"Citing extensively from Ancient Sangam Tamil works and also the Ancient Tamil grammar this book establishes for the first time that the Tamil attained classical status by adopting Vedic and Sanskrit traditions, especially with the help of Brahmins in the formative stages and demonstrates that it rapidly progressed as a result of borrowing." (Author's Preface)

Such is his statement, in which he had degraded Tamil by saying that the Tamil had progressed only by borrowing from Sanskrit. Further he has stated that as other provinces in India having their own languages Tamilnadu also has got Tamil as its language. The difference is that Tamil is capable of borrowing from

other sources that come in access to it and having them into its fold, and that is why it has grown as a classical language. This is what he says about Tamil.

He says that Tamils had accepted the vedic Gods like Siva, Vishnu, Muruga, Durga, Kali, Varuna, Indhra, Rama, Balarama and so on.

Nagaswamy must establish that Siva, Muruga, Durga, and Kali are vedic Gods by showing evidences from the Principal Vedas. He should not show evidences from the works that had been borrowed from Tamil.

He has shown a few defaulted evidences and nothing worthwhile. He is not able to show valuable evidences to substitute his statement.

For a long it is said by a few that Tamil had borrowed from Sanskrit and this has given a cheap and mean pleasure to them.

Among the foreigners there are many who are familiar with Sanskrit and learnt it. They do not know anything about Tamil.

Books like this one written by Nagaswamy have misguided the foreigners to have ill conceived notions for the past one century.

In the age of Kalabras and Pallavas, the might of Sanskrit reached a superior position and had become the administrative and official language of the state. It was more than the supremacy attained by the English language in our present day life. The fascination for Sanskrit had occupied the minds of the Tamils. They were in a position to think that they can flourish only if they learn Sanskrit. They had been compelled to feel like that.

In that age the Agamas of Tamils, the indigenous religion and arts owned by Tamils were first translated

in bulk into Sanskrit, and Prakrit languages and then all the original sources in Tamil were destroyed. Further they claimed that all the translated materials are of their own which actually they had plundered from the Tamils. This same statement is being repeated by Dr. Nagaswamy. In the researches of modern days, these wrong conceptions had been slowly and gradually perceived and now it is established that Tamil is the origin for all these aspects.

In such circumstances, Nagaswamy is singing the old refrain. Whatever matter he comes across, he says it is borrowed from Sanskrit. Such a habit existed among many until last century. As stated by V.G.Surya Narayana Sastri (Parithimar Kalaignar) countless tricky activities had been done in the most powerful rule of Kalabras and Pallavas.

They even said that Thirukkural had been copied from Arthasastra and Kamasutra of Sanskrit. They coined a story saying that Thiruvalluvar is none but 'Srivallaba'. Thiruvilayadal Purana is a collection of historical episodes that happened in and around Madurai. That is an adaptation of folk tales of the people of that area. Not feeling any shy, They said that Thiruvilayadal Purana is a translation of the Sanskrit work called "Halasya Mahatmium", Peria Puranam could be said a national book. But they dared to say that is the translation of the 'Upamanyu Bhaktha Vilasam' in Sanskrit.

They, having the support of Tamil, converted many works of music, dance, literature, etc. from Tamil into Sanskrit, and then they destroyed the Tamil originals and showed all the adapted and translated works as their original creations. Had the Sanskrit survived to prove this falsehood? It is utilized to perform the rituals in the birth and death ceremonies of people and by that their livelihood is existing.

In such a state, it is really a wondrous statement by Nagaswamy that Tamil has grown by borrowing from Sanskrit. Sanskrit has nothing to give to Tamil and Tamil has no necessity to borrow anything from Sanskrit.

Here I want to present one valuable statement by a Professor from Germany called H.W. Schomerus, who has written a book on Saiva Siddhanta which is translated into English by Mary Law.

In this book the Professor tells thus:

Unlike most works, The Agamas do not emphasis the supremacy of the Brahmins so the Brahmins may well have opposed them and certainly did see to it that they were not widely known.

Many Agamas disappeared either being destroyed or not copied and circulated. (p. 7)

This book is to be read intensively. He declares that the Agamas are the works of Tamils and they had been Sanskritised.

Nagaswamy writes that the Tamils are living by the Vedagama traditions. But Vedas and Agamas are totally contradictory.

During the age of the authoritative rule of Sanskrit, few persons translated many works of Tamil on temple arts, sculpture, architecture, music and dance and they said that the Tamils had learnt all through the Sanskritised works. By this they found means to demerit Tamil.

The instrumental and vocal music, dance and multifarious recitations were all fostered by the Tamil minstrels, actors, and men and women dancers. Right from Sangam age, the alien entrants, who learnt all these for their livelihood had paved the way to the destruction of the Tamil artists.

The present day art of music is learnt by Aryans only from Tamils... Just to hide the fact that the knowledge of music is borrowed by Aryans from Non-aryans they fictitiously created a story that the Indian music originated from Sama Vedha

so says Goswami, the author of 'History of Indian Music'

The persons who had robbed other's belongings used to assert that they are all of their own. The Aryans did the same.

Had the Aryans learnt to recite all the musical instruments of the Tamils? No. The most important musical instrument that accompanied the dance programme is 'mulavu' or 'Maththalam' (The two sided drum). They tried to learn the 'Peruvangiam' a lenthly pipe and wind instrument and the Mulavu or Mathalam. But as they were very tough to learn they gave up of learning them. These instruments are accompaniments to dance and this will prove that the art of dance belongs to Tamils. Is there any place for Nagasvaram recital in the North India?

When Saint Ilango in Silappathikaram describes the first performance of the dance of Madhavi, he mentions of a grammatical work on dance. Where has it gone? It is beyond doubt that the Natya Sastra of Saint Bharatha is borrowed from the Tamils. (See p.55)

The Sanskrit and its dialects had spread all over India. It is falsely believed that Sanskrit and its dialects constitute the Indian language family. In such a situation Reverend Father Caldwell had published the book 'A Comparative Grammar of the Dravidian or South Indian Family of Languages' This has opened the eyes of many to realise the antiquity and singularity of Tamil Language which is much earlier to Sanskrit.

Even before the entrance of the Aryans and Sanskrit into India, the Dravidian race inhabited throughout India, the culture and civilization of which was well developed, where as the Aryan's culture and civilization were of quite inferior and immatured. Dr.H.D.Sankalia states thus:

Even now the UNESCO history of civilization, described the Vedic period as barbarious or semibarbarious. As opposed to this the Indus or Harappan culture is called the Indus civilization, because here for the first time we see not only a well organised society, but monumental buildings and the first traces of writing.

- (History of civilisation The UNESCO, Article : The beginning of civilisation in South India by Dr.H.D.Sankalia, in the issue, Science Today (28) April 1968).

Having such a well developed civilization Tamils had their own script and in the Dravidian languages Tamil was the primary one, which had pioneered the other Dravidian languages.

In the Course of time in Northern India, the Mauryan Empire under the guidance of Chanakya, had grown in power and strength of knowledge. This development helped Sanskrit to improve its dominance and it get mixed with the dialects of the north. When Sanskrit and Prakrit entered the South India the languages that spoken as Tamil and had close kinship with Tamil, had developed an infatuation towards Sanskrit. The actual dialects of Tamil had become separate languages like Telugu, Kannada and Malayalam and severed the relation with Tamil.

When the southern languages with the help of Sanskrit had become several new languages in variant forms, Tamil stood unaltered and uninfected. This is because of the earlier growth and maturity of Tamil Which could be compared with Sanskrit and to be said to have grown well above Sanskrit. Hence as stated by V.G.Suryanarayana Sastri, Tamil could not be turned to the way of Sanskrit. Tamil has preserved its independent state in earlier days and even now. In this juncture some unscholarly persons are stating that Tamil by gradual growth and getting the assistance and borrowing from Sanskrit has achieved the classical language status. They are boasting of themselves for this wonderful invention. These persons should answer the queries of the ancient Tamil scholars who have proved the unassailable status of Tamil.

If Tamil too had depended on Sanskrit like Telugu and Kannada and borrowed from it, a changed dialect would have appeared and thereby Tamil would have totally perished. How dare he writes thus:

"Tamil attained classical status by adopting Vedic and Sanskrit traditions, especially with the help of Brahmins in the formative stages and demonstrates that it rapidly progressed as a result of borrowing."

Only a noddy could have such a courage to write like this.

The following two points regarding the refuge sought by brahmins and Sanskrit in Tamil land are given below:

1. The rulers of Tamil land just pretended as though they are accepting Vedic and Sanskrit tradition as they had to send out the Buddhists and Jains. The rulers gave refuge to the brahmins and Sanskrit only in such a context.

2. The Tamils never gave up their culture and manner of life not even to the smallest extent. What is the necessity for the word 'Dhanam' (தானம்) when there are so many words like ஈகை, கொடை, வண்மை, ஒப்புரவு and so on. When the Brahmins were beaten up by Jains and vacated their abodes in utter fear, they were saved by the Tamil Kings and lived as groups in villages. Sambander himself says that the brahmins got shelter in temples.

Only brahmins having given up their worship of Vedic sacrificial tradition and converted themselves to the Tamil way of temple worship and abandoned totally their earlier way of life in order to feed their stomach. Only in such a situation the word 'Dhanam' was brought into Tamil. It denotes the alms given to brahmins. They said that such kind of Dhanam is a virtuous deed. Even today they used to get from Tamils rice, dhal, vegetables, etc., for chanting the veda mantras even in death funerals. They never feel shame for such beggary and to hide this disgrace they say that can only redeem the people from the sins.

When the brahmins live fully depending on the Tamils and changed themselves to the Tamil way of life, Nagaswamy writes that the Tamils are still following brahminic tradition. Any honest and judicious person will not dare to write this.

The idea of telling that Tamil has gradually borrowed from Sanskrit and attained the classical status is utter foolish. To prove this we will see certain facts.

The statement of Dr.Caldwel

Rev. Father caldwel has stated as follows:

Those languages having borrowed from sanskrit so largely, and being so habituated to look up to it for help, that it would be scarcely possible for

them now to assert their independence. Tamil, however, the most highly cultivated ab intra of all Dravidian idioms, can dispense with its Sanskrit altogether, if need be and not only stand alone but flourish without its aid.

- (A Comparative Grammar of the Dravidian or South Indian Family of languages, Kavitha Saran, 2007. p.50)

As the other Dravidian languages had borrowed much more from Sanskrit, they are not able to exist without the assistance of it. So they were not able to establish their individuality.

Among all Dravidian languages Tamil has grown well. As it is a fertile language it can free itself totally from Sanskrit. If required it can function even without the smallest assistance of Sanskrit. If desired Tamil can function independently and with that it can flourish to attain a high level without its help.

Nagaswamy says that only because of borrowing, Tamil has been able to become a classical language. The great scholar Dr.Caldwel declares that without any borrowing, Tamil of its own can flourish to get the classical language status. Caldwell as a polymath, knew many languages. Can Nagaswamy refute what Caldwell has stated in a comparative way quoting many evidences. Can Nagaswamy say that he is as scholarly as Dr. Caldwell in Sanskrit.

The ancient or classical dialect of the Tamil language called Shentamil (Sen-Damir) or correct Tamil in which nearly all the literature has been written, contains exceedingly little Sanskrit and differs from the colloquial dialect, or the language of the prose, chiefly in the sedulous and jealous care with which it has rejected the use of Sanskrit

derivatives and characters, and restricted itself to pure Ancient Dravidian sounds, forms, and roots.

So completely has the jealousy of Sanskrit pervaded the minds of the educated classes, amongst the Tamilians, that a Tamil poetical composition is regarded as in accordance with good taste and worthy of being called classical, not in proportion to the amount of Sanskrit it contains, as would be the case in some other dialects, but in proportion to its freedom from Sanskrit. (p.50)

(Dr. Caldwell states this when he was not familiar with Sangam literature and Tolkappiam)

He has written this as if a statement of denial to any person who may write in the future that Tamil has become the classical language only by gradual borrowing through the ages.

Tamil in its growth through the ages and even during the Pallava regime when Sanskrit was the official language, not preferred the mixing of Sanskrit words. The Tamil scholars had directly and indirectly hated the adulteration of foreign words.

During the authoritarian period of Sanskrit, the supporters of Sanskrit who fed their stomach with the help of religion, literature, grammar and all other fields, lived along with persons who disliked the influence of Sanskrit. Even those who supported Sanskrit had shown their dislike to Sanskrit indirectly. Because of this, as stated by the scholar V.G. Suryanarayana sastri, Sanskrit had no guts to divert Tamil to its way.

It is the desire and wishful thinking of persons like Nagaswamy to say that Tamil through the ages borrowed from Sanskrit, grew gradually with the help of so called brahmin nobles. They have stated so. If the Tamils are

vigilant, the real state of affairs will be made known to the world and it is not a difficult job.

Burrow and Emeneau's remarks

T. Burrow and M.B. Emeneau are Sanskrit scholars and professors too.

'A Dravidian Etymological Dictionary' published by the above scholars in 1961 should be seen by these persons. They have done research in four major literary languages and fourteen minor languages and compiled the words from them. In this way they have also studied twenty four Dravidian languages and sixteen Indo Aryan (including Sanskrit) languages.

These scholars have given the primary place to Tamil and subsequent places to other languages and explained them by a study of comparison. This method clearly shows beyond doubt that the Dravidian family of languages had spread all over India.

The family of Dravidian languages had been identified as early as in 1816. Francis W. Ellis was the first to tell this. After knowing other Dravidian languages in continuous search the whole family of these languages was named as 'Dravidian' by Dr. Caldwell. This shows that the Dravidian languages and among them Tamil stands equal to Sanskrit.

Among those that get mixed into Tamil from Sanskrit, the significant one is the adulteration of words. Emeneau and Burrow have pointed out that Sanskrit also borrowed words from Tamil.

Professor Rabson says

The aboriginal languages in the south of India were associated with a high degree of culture and hence it is not surprising to note the presence of the Dravidian element in Sanskrit. It can be easily

maintained that much is not found in Latin and Greek but peculiar to Sanskrit alone is due to the contact of the Aryans with the Dravidians.

Scholars including Dr.Caldwel had shown the Tamil words found in Sanskrit. In addition to that Professor Rabson points out that the Dravidian culture and arts are also found in Sanskrit.

P.T. Srinivas Iyengar's remarks

P.T. Srinivas Iyengar had published 'The History of the Tamils from the Earliest Times to 600 A.D.' in the beginning of the last century.

In the foreword of his book he states that he has written this book after studying all books related to Sanskrit. He also states that he studied all these in the perspective of Aryan and Dravidian contacts and his comments are following:

The Vedic literature, by which I mean, the mantras and the Brahmanas (which together are the Vedas) and the sutras which contain the early concepts of the Aryas with regard to the objects and the conduct of individual and social life, as well as the Ithihasas (the Ramayana and the Mahabharata) and the Puranas, besides the early Pali, Bauddha and the Ardha Maagathi Jaina works i.e., all the available Aryan sources have been ransacked for information. (p.iii)

Iyengar was the professor of history in the Madras university. To write this book, he states that he had learnt all the books related to Aryan race. It was the time when Tolkappiam and Sangam Literature of Tamil had been introduced. Still he had learnt them too. Nagaswamy, having only approximate and unauthenticated evidences, says that Tamil has grown gradually with the help of

Sanskrit and Prakrit. But Sinivas Iyengar's book tells us that Tamil had grown well before Sanskrit spread out in our land. He states thus:

The only legitimate inference from this is that the Tamil language or a language allied to it prevailed upto the North west province in ancient times. This inference is supported by another fact, viz., that the modern dialects of North India now called Sanskritic or Gaudian, have a fundamental grammatical frame-work and a scheme of syntax the same as that of the Dravidian dialects so much so that sentences from the one set of dialects can be translated into any one of the other set of dialects by the substitution of word for word without causing any breach of idiom. These facts can only prove that people speaking dialects allied to Tamil once inhabited the whole of India. (p.2)

Further the statement of Father Heras about the Indus Valley and its habitants is a strong evidence to know the antiquity of Tamils. That statement is as follows:

Being Dravidians, the inhabitants of Mohenjodaro and North India naturally spoke a Dravidian language in which the greatest proportion of the words used are found in Tamil. This confirms the common belief that Tamil is the oldest of the present languages. (Rev.Fr.Heras)

By doing research very minutely like this, we have to come to the conclusion that only Sanskrit had got the assistance of Tamil and had grown gradually. But Nagaswamy states differently.

"It seems that like all other parts of India, where each region had its own dialect, Tamil has also has its own dialect, but with this difference that Tamil had an advanced dialect of its own which could assimilate

incoming ideas quickly and flower into a beautiful classical language." (Authoris Preface p-2).

To him the beauty of Tamil is because of its borrowing. How ironically writes this archeological expert!

Parithimar kalignar's (V.G.S) remarks

V.G. Suryanarayana satri, in his book 'The history of Tamil language' has written as if clearing the doubts of Nagaswamy.

After the English rule established in Tamil nadu, some persons classified the Telegu, Kannada, Malayalam and Tulu the derivatives of Tamil, along with the Tamil, The mother tongue. Could a primary language be classified with its offshoots? Will it not be degrading the primary one. Like not considering the Sanskrit that stood as head among the Aryan languages along with its prakrits, Tamil also should not be considered on par with its derivatives and that is considered to be wise.

We shall show a little that how Tamil is also a superior and independent classical language like Sanskrit Latin and Greek.

...In whatever way we investigate, the Tamil of ambrosial sweetness that stood incandescent in the southern country is certainly the supreme classical language. Our dear Tamil having such superiority and excellence should not be considered on par with indigenous trivial languages. Moreover it is acceptable to hold Tamil to the superior and independent classical language of Southern India as Sanskrit is held as the superior and independent classical language of the Northern India. (p.71, 72)

We must have in mind that scholars like V.G. Suryanarayana satri are well versed in both the languages.

Some more points found in this book are worth to be thought of.

Once upon a time only Tamil was spoken all over India. Then Sanskrit caught its place in the north. At that time Tamil only was spoken all over South India. Slowly Sanskrit entered and converted it into Telugu, Kannadam, Malaiyalam and made different languages. Nagaswamy hiding this, taking strenuous efforts to establish that Tamil in each and every stage borrowed from Sanskrit and grew up. What would have happened if it had borrowed? Tamil would have also been changed and lost its own state and would have vanished. As pointed out by V.G.S. mixing of words had been indispensable. Of all other things, Tamil, only because it had preserved its state of independent growth it is hailed as the language having ambrosial sweetness. Only the northerners had sanskritised all the treasures of art in Tamil and sought thereby glory to Sanskrit.

We shall see again the point of V.G.S. He states thus:

Though Sanskrit had been in Tamil Nadu for a long time, it has no strength to divert Tamil towards it.

V.G.S. clearly states their activities as following.

Moreover, they showing their talents became ministers and powerful lords. They learned many rare things from the Tamils and showed as if they had known them even before they are known to Tamils, and they had all come to Tamil only from Sanskrit. (p.33)

The people of Sanskrit after knowing the customs and manners of the Tamils started to write books according to their own outlook in Sanskrit. In this way they intruded the rituals and ceremonies of Sanskrit into the life and

worship of Tamils to get alms and to feed their bellies. For that they created Puranas. When this is the condition Nagaswamy without feeling shy states that Tamils out of their own interest followed the Vedic traditions of Sanskrit and lived according to them.

All that belonged to Tamils, the music, dance, and religion had been Sanskritised and this history is to be inquired separately. At least hereafter, they must be redeemed and acquired to Tamil.

From third century A.D. the state of Tamil, had weakend. The Buddhists promoted Pali and the Jains promoted Arthamagathi, Prakrit, and Sanskrit and all of them tried to contain Tamil in a corner. Then they themselves, to draw the Tamils towards them, learnt Tamil and had to do service to Tamil.

The Buddhism was not able to grow in Tamil Nadu for want of government's support. As the Kalabras and Pallavas had the power of rule, and sanskrit had the official language status, they destroyed the Agamas and arts in Tamil. Before destroying it, they get them translated into Sanskrit. Then they stated without feeling shy that Tamil has grown in music, dance and in other fields, with the help of Sanskrit. Until recent times, they had been saying that the word 'Neer' (water) is derived from the Sanskrit word 'Neera' and 'Meen' (Star) is from 'Meenam' and so on. All these had not been acclaimed. In the etymological dictionary scholars have noted that even Sanskrit had borrowed from Tamil.

Albert Schweitzer's remarks

In general Germans are lovers of sanskrit. In their country scholars in large number had learned both their mother tongue and sanskrit.

As Dr. Schweitzer was having knowledge in sanskrit, he decided to do research in Indian epistemology for the degree of doctor of philosophy. He in his research had extensively dealt with the Upanishads, Sankya, Jain, and Buddhism, and how they spread out in China, Japan and in other countries. He has also dealt with the later brahminism, the brahmanic nature or Manudharma and Bhagavatgita. Starting from these he had extensively researched the growth of Indian metaphysical tradition. While he compares these with the western ideologies, he completely investigates the origin and development of the Indian concept that looks the life of man and this world with contempt. This is the concept and key note of his thesis.

Mostly all the religious and Philosophical concepts of India speak about the liberation towards heaven, salvation and eternal bliss and when they come to deal with the present world and worldly life, they approach only with a dislike or contempt. He describes this contempt in hundreds of pages and its multifarious revelations such as, those dislike the worldly life totally, those keep off in certain circumstances and those aim at the liberation from the worldly life and so on.

The Thirukkural translated by Karl Grual into German language had been available to Schweitzer and he had read it. In the fourteenth chapter of his book that deals on Bhagavatgita, in six pages running from 196 to 201 he describes the ideas of Thirukkural.

He had not written either of Thirukkural or the religion of the Tamils under a separate heading.

Thirukkural is the testimony of ancient Tamil literature. It is the definition of Tamil culture. So what he writes suits not only to Thirukkural but to Tamil too. He says thus:

What a difference between the Kural and the laws of Manu which originated some four centuries before it. In the latter under the dominance of the Brahmanic spirit, world and life affirmation is just tolerated alongside world and life negation. In the Kural, world and life negation is only like a distant cloud in the sky. In 250 maxims that form the concluding part of the work, earthly love is lauded. Later times, because they cause offence, interpreted them allegorically as concerning the love of the soul to God.

As in Manu, in Kural too there is stress on Dharma either to give again a good birth or to liberate from birth. Here he shows the difference between Kural and brahmanic scriptures.

Nevertheless, ethics in the Kural are not so entirely dominated by the idea of reward as in Brahmanism, Buddhism and the Bhagavad-Gita. We already find here the knowledge that good must be done for its own sake. It shines out from various maxims.(p.196)

The Kural stresses in various angles that good must be done for its own sake. It is amazing to see that Schweitzer serializes many couplets like

**Though it leads unto heaven receiving is bad; even
if the heaven is denied it is good to give.**

The excellence of Kural is further stated by him as found under:

According to the Kural, duty is not confined as in the Bhagavat Gita, to what the caste calling involves, but consists in general in "all that is good.

Maxims about joy in activity, such as one would not expect from Indian lips, bear witness to the strength of the world and life affirmation present in the kural.

The concept stated by Kural regards the healthy life of mankind in this world. It stresses to do good without expecting anything. The Kural which accepts that one should cross the ocean of births, suggests that should be achieved only by the maturity attained in this world life and it affords principal status only to the life in this world. Having this in his mind Schweitzer tells as follows:

So a natural and ethical world and life affirmation of this kind was present among the people of India at the beginning of our era, although nothing of it can be found in Brahmanism, Buddhism, and Bhagavat-gita Hinduism. It gradually penetrates into Hindu thought through the great religious teacher who had sprung from the lower castes and lived among and felt with the people (p. 201)

This is the thesis written by Schweitzer in his mother tongue. Mrs. Charles E.B. Russel is the person who translated this into English. This English version is published in the year 1935. The Indian edition of this is published in the year 1940.(Pilco Books)

Schweitzer is a great scholar. He has no necessity to write with one sided views. He had read only the translated version of Thirukkural. In a way to instruct to the present day Nagaswamys he stated clearly that the Sanskrit Brahmanism and Tamil reasoning are different. These two are different and also opposed to each other. While such is the reality, the statement of Tamil becoming a classical language only by borrowing from Sanskrit is ruled out altogether. In a way this work appears to be a total negative statement to the book of Nagaswamy.

We must quote here the great scholar and Polymath K. Appaduraiyar's statement which agrees with that of Schweitzer.

Bhagavat gita devices artificial iron like rules for practical life and connects it with the regulations of the world law without any sentiment. Kural states that the practical life is entirely due to love. What a big ethical development is this? The labour and emolument are only the qualifications for the act of love. They are only tools. So devices Thirukkural. (K.Appadurai, Thenmozhi, p.282)

From the above cited references, it is clearly confirmed that stating the classical Tamil has grown by gradual borrowings from Sanskrit and Prakrit is totally wrong.

The basic concept found in the book of Dr. Nagaswamy has totally come out of his own likes and dislikes. The vedas, the upanishads connected with the vedas, samhithis and puranas are all not pure literature. The Sanskrit classicism begins only after the fourth century A.D. The Sanskrit has grown after the coming of Kalidasa, who had the reflex of southern India, and it had taken off all the wealth available in Tamil and made them its own and grown to the present level is the fact and it is known to all.

Chapter -2

The singularly glowing Tamil literature in the midst of world literature

Sangam Verses

..... the poems are 'classical' i.e., early ancient. They are also classics i.e., works that have stood the test of time, the founding works of a whole tradition. Not to know them is not to know a unique and major poetic achievement of Indian civilisation. (A.K. Ramanujan, poems of love and war.)

so says the great scholar of the present age who had translated the Sangam Classics into English. Sangam Literature is Tinai Literature. They could not be read as other world literatures are read. There is a unique convention. There is a unique structure for it. It is having singularities. So unless we undergo a special training we cannot understand it. A.K. Ramanujan clearly states as follows:

"A Language within language". In a sense the tradition of conventions does everything possible to depersonalize the poetry of Akam. It gives all that can be given to a poet and makes of poetry a kind of second language.

The poet's language is not only Tamil: landscapes, the personal the appropriate moods all become a

language within language. Like a native speaker he makes infinite use of finite means, to say with familiar words what has never been said before, he can say exactly what he wants to without ever being aware of the ground rules of his grammar. (A.K. Ramanujan. op. Lit. p.250)

He denotes quite aptly that the verses are of a language within language. To spread the Tamil Classical language in America and in western countries we are having one Ramanujan, to abuse one Nagaswamy.

The imprudence of Nagaswamy

Nagaswamy in a fit of hatred, writes in a fanatical and fanciful way. Some of his statements are as follows:

'Tamil has not attained the qualifications for a classical language by growing independently. It received from Sanskrit and Grantha gradually through the ages and by borrowing it attained the classical status. Tamil also like the other Indian languages is only a regional language. But this preceded in borrowing. Besides borrowing, it had them its own.

'Sangam verses, the Aham verses and Puram verses are all not offshooted and grown in Tamil soil. They are all imaginative creations written for dances, plays and musical performances. All the kalitokai verses are dance songs. In Tamil there are 'Ahakoothu' and 'Purakoothu'. For these types of dances, songs are required. The imaginary creations written for such dances are called 'Aham' and 'Puram'.

'The five fold division of land is entirely imaginary. For the songs meant for dances, to increase the taste in them, a background will be drawn on the screen behind

the stage where the performance takes place. The backdrops painted in such a way to increase the taste are the divisions of the land and it is imaginary.'

'The Aham and Puram verses are composed like writing an imaginary story or novel. The two commentators, 'Arumpatha Uraiyaasiriar' and Adiyaarkku Nallaar used to say repeatedly as 'Ahakoothu' and 'Purakoothu'. The Ahathinai and Purathinai have grown in this way.'

"This suggests that the Sangam classification into Aham and Puram was mainly intended for dance. As such songs are adapted a dance, they need not be embellished and are not a recitation of factorial events, but must be considered creative poems and not historical renderings."

According to him 'Ainthinai' (The five Thinais) was used as back drop. He says,

"Ilango Adigal spreads the drama in the broad canvas of Ainthinai classified by Tolkappiam mainly Marutam, Neytal, Palai, Mullai and Kurinchi."

In this way he presents misconstrued ideas about Tolkappiam, Silappathikaram and rhetorics. We will see them and our counter statements in the chapters where they are related.

Father Thaninayagam's remarks

Father Thaninayagam is a great scholar well acquainted to Sangam classics. He was the convenor for the first world Tamil conference. He started the research journal 'Tamil Culture' and through that spreaded the excellence of classical Tamil all over the world. He had stated extensively how the division of land has influenced the literature. (Nature in Ancient Tamil poetry).

The four fold division of land and the life according to the nature of the land and their literature are all not mere imaginations. Many world literatures have originated and grown well on the background of the life of the habitants. But the Tamil literature is the only one that had combined the background of the land they lived.

Father Thaninayagam observes thus:

The influence of geography in determining the character and culture of the people, or in short what has been called since Graeboner "Anthropo - geography (The relation between culture and environment) is a science which neither the ethnologist nor the literary critic can offer to neglect (p.1)

The land where the people live is shaping their civilisation and culture. This fact is fully suited to Tamil classical literature. So says Fr.Thaninayagam.

He explains the fertile nature of South India and how it has made its impression and fostered aesthetics in the arts and literature and in all the expressions of the Tamils.

Fr. Thaninayagam quotes Maxmuller who had said the treatment of Nature in the Rig Veda is of "Babbling of infant humanity."

Fr. Thaninayagam clearly tells that Rig Veda's description of nature is childish and unclear babbling, whereas the treatment of Nature in Tamil is having the literary excellence that glows incessantly surpassing the ages. He also says that the description of Nature by Tamils is highly cultured when compared to that of Rig Veda in Sanskrit. The Sanskrit people 'have not yet come to know the highly civilized life of the contemporary Dasyus.

In the description of Nature in Sangam classics there is no place for adulteration. This versifies the pure, indigenous human love in a pure and excellent way.

The above said deep rooted research ideas of Fr. Thaninayagam show how the geographical environment of Tamil land had given origin and growth to the Literature. Fr.Thaninayagam's book is giving a fitting reply to the writings of Nagaswamy who tells that the five fold land division is imaginary and they have been written as back drops to the songs written in imagination. It appears that Nagaswamy had not studied such good books.

P.T.Srinivas Iyengar in his English book had also written that the life of the Tamils based on the geographical divisions and how it has grown. (p.162-191)

George Hart's views

George L. Hart is a Sanskrit professor who has taught several hundred students. He is now working as the Head of the Department of Tamil in Berkley University. If Mr.Nagaswamy had read the books and articles of Dr.Hart, he would not have written an absurd book.

Sangam classics in Tamil, had all branched grew and matured from the folksongs and dances. They did not include to the influence of Sanskrit even to the smallest level. George Hart tells thus:

As a result, Sangam literature is entirely independent of Sanskrit and follows its own rules and traditions.

He wonders that though these two languages grew well as twin flowers and eyes, they are entirely different in the view of the world.

If Tamil had borrowed even a little from Sanskrit and Prakrit its growth would have been different.

Nagaswamy should study and clear himself how the foreigners describe Tamil's unique speciality.

George Hart further writes as follows:

It is notable that Sangam poems contain true 'dhvany' far more often than poems in Sanskrit and that Commentators generally cite Maharastri Prakrit poems as examples of this phenomenon. One can suppose that the sort of suggestion found in Sangam poems also entered Southern Prakrit from the Dravidian oral tradition and from there became part of Sanskrit aesthetic literature. (p.66)

According to him the 'Dhvanī' theory is not so deep and rich in Sanskrit as found in Tamil. Such 'dhvani' theory is much available in Sangam verses.

In the growth of literature too, the influence of Tamil is large. Hart very pleasingly states, that Tamil might have infused its influence into Sanskrit and Prakrit. The knowledgeable portions of Sanskrit are obtained only from Southern Prakrit which had been influenced by Tamil. George Hart further quotes as follows:

One can surmise that all over the Deccan, there was a highly evolved poetic tradition in the Dravidian languages that ultimately developed into a sophisticated writing in the Tamil anthologies and was also the source for many conventions in the southern Prakrits. Many of the important intellectual developments in Sanskrit literature can be traced to this southern Prakrit literature. Among them is certainly the concept of 'dhadvany' or suggestion which took a major place in Sanskrit aesthetics with Ananthavarthana's Dhvanyaloka

In general persons like Hart do not belong to both Tamil and Sanskrit. But he has written that in the growth

of Sanskrit literature the contribution of Tamil is considerably much.

To the incomparable excellence of Tamil, George Hart adds one more example. Even a pinch of this factor is not known to Sanskrit. That is as follows:

All the world literatures start as epics and dramas. In them not only the people of this world take part. The heavenly angels, Gods, deities of non human and non angelic combined together used to take part in these works. Wondrous events will often occur in them. Supernatural incidents will take place in them. Though unbelievable occurrences come in them, they will be stated as if they are for the welfare of the people. Tamil classical literature do not bear such characters and descriptions. While writing on this Hart observes as in the following.

I know of no poem in Sanskrit that has the directness of the short poem coupled with the evocation of reality and human mental process (p.65)

In the whole of world only in Tamil, the living men like us have been taken as characters in literature.

Here there are no wondrous happenings or supernatural incidents. Sangam verses seem to be the experiences of our day to day life.

Even here we see demoness, celestial damsels, the woman portrait of Kolli hills and a few like these. But these are all substituting techniques to upgrade human life. They will not form the nucleus or theme of the creation. Hart shows this singularity in a very impressive manner. He compares this with world literature and makes clear of it.

However we shall see his concluding statement here.

Even more important sangam literature is one of the great treasures of the world. Its works provide a Tamil perspective on life and on human experience that is quite different from anything found in Sanskrit. Latin, Greek, or any other language.

Its meters, its language, its conventions and its spirit and all are purely Tamil. Its scope is so large that it can be easily compared to any of the other classical languages. (The Foreword given to V.C.Kulandaisami's book)

Hart doing an extensive research establishes that Sanskrit had also borrowed from Tamil.

His statement on this is hereunder.

I have written extensively on how Sanskrit borrow of southern poetic conventions - the same conventions found in Sangam literature - probably through 'Maharastri Prakrit' and folk sources. (p.66)

Nagaswamy who tells that Tamil had borrowed should have this in mind. He must learn Tamil and Sanskrit works faultlessly and then express his ideas.

Here we should note an excellent and extraordinary statement by the great Sivagnana Swamigal, who had mastered Tamil and Sanskrit to the core. He declares that the Tamil grammar, the grammatical conventions of Porulathikaram and all are not having any kind of relation with Sanskrit.

The activities that occur in the combination process of words, the symbols used for it, the indirect verb elliptical compound, and such word usages, the word classifications like higher and opposite categories, the content divisions like Aham and

Puram the geographical based Tinas like Kurinji, Vetchi and its sections, the kinds of poems like Venba, and matters alike could not be obtained in Sanskrit.(Tolkappia Mutharsuthira virutthi.)

Dr. Kamil zvelebil, of Chek Republic states as follows:

The cultural tradition is independent, not derived nor imitative; it is pre Sanskrit and from this point of view Tamil alone stands apart when compared with all other major languages and literatures of India.

When Nagaswamy happens to see in Tamil what are all not available in Sanskrit, the extraordinary qualities of Tamil way of life and culture he gets irritated, and the consequence of which he had altered the realities and facts and gets consoled.

If we do research in a micro level and in depth it could be perceived that only Sanskrit by getting the influence of Tamil gradually had become the classical language which would be quite contrary to the concept of Nagaswamy.

After reading all the above, Nagaswamy having changed in mind, should get back his book and that will be a worthwhile act to him.

From the Department of Health, Education and Labor, Washington, D. C.

It is with the greatest interest that we have followed the progress of the American Medical Association in its efforts to secure the recognition of the medical profession as a body of experts in the field of public health. The American Medical Association has long been recognized as the leading organization of the medical profession in this country, and its efforts to secure the recognition of the medical profession as a body of experts in the field of public health have been of great value to the public.

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Chapter - 3

The views of Nagaswamy on Tolkappiam

The story of the blind who viewed an elephant.

R.Nagaswamy had expressed wrong views about Tolkappiam. There are many stories in usage about Agathiar. There is a story prevailing in our country that Agathiar having lived in Pothigai hills, had grown Tamil by writing a grammar in that language. Further he was said to be having twelve students and of them Tolkappiar and Panambaranar were the two.

In the preface of Tolkappiam Panambaranar, who wrote that preface had mentioned Athankottasan and Nilantharu Thiruvir Pandian. He had not mentioned Agathiar. Even in the text of Tolkappiam there is no mention about Agathiar.

In two sutras of Tolkappiam there is mention about the teacher. (ஆசிரியர்)

"கடிநிலை இன்றே ஆசிரி யர்க்க."

Here in this place Tolkappiar would have mentioned the name of Agathiar instead of general denotation. He mentions only the teacher without a name.

Nagaswamy states that Agathiar a learned in Sanskrit, came from the north and according to his learning of Vedas and Sanskrit, had made Tolkappiar to write a grammar quite in keeping with the Vedic and Sanskritic traditions.

We have established beyond doubt in the last chapter with the substantial statement of Sivagnana Swamigal, that Tolkappiam is a grand work which had been written fully without depending on the Sanskritic convention. There is yet another imaginary story too in support of this.

Nagaswamy has much affection towards Nachinarkiniyar. He wrote his commentary with much affection towards Sanskrit. The story written by him in the foreword of Eluththathikaram, in connection with the preface of Panambaranar, makes the readers to bow down their heads in utter shame.

In the preface there is a statement. That is "அதங்கோட்டாசாற்கு அரித்தபத் தெரிந்து" what is the meaning of this sentence? Tolkappiar had answered all the questions raised by Athankottasan and established that his work is faultless. This is the proper meaning of the above statement.

Now we shall see the explanation of Nachinarkiniyar.

As Agathiar was telling Athankottasan that he should not listen to the work of Tolkappiar, Tolkappiar repeatedly insisted to hear the same. Athankottasan thought in himself that he should listen to the work and find fault with it, without causing injury to both. On the basis of his decision, he raised few queries. But Tolkappiar answered all of them. Hence the phrase 'அரித்தபத் தெரிந்து' is said by Panambaranar.

What is the meaning of the above statement? Agathiar had opposed the acknowledgement of Tolkappiar's book in a scholarly congregation. This is the meaning of the above statement.

The story as told by Nachinaarkiniyar is as follows:

It is said as all the celestials joined together in the Meru Hills, that great mountain lowered down, and

the south got raised. To balance the north and south the celestials thought that sending Agathiar towards south will be good.

Agathiar came to the south. Dhiranathumakiniyar alias Tolkappiar was his student there. Agathiar asked Tolkappiar to go and bring his (Agathiar's) wife kumariar. Tolkappiar asked how he had to bring her. Agathiar said that he should lead her maintaining a four feet interspace between them. But when he was taking her on the ways, Vaigai river flooded and to rescue Kumariar, Tolkappiar stretched a bamboo stick and she holding that got up to the shore. Agathiar got wild of this action and cursed them not to enter the heaven. In retort, Tolkappiar said that as they had not been in fault, Agathiar, his Lord should also not to enter heaven and cursed so. Agathiar got angry out of this and told that his book should not be heard.

This story tells the reason for Agathiar's anger. If Tolkappiar had followed the Vedic and Sanskrit tradition, would Agathiar have opposed his work? Is the above story showing Agathiar as a great scholar or a noble person? Are the values cherished by Tolkappiam would have come from Agathiar? It is a great blunder of Nagaswamy to say that Tolkappiar had made his work in the way shown by Agathiar.

Nagaswamy is showing a few interpolated sutras only to show that the four varunas are accepted in Tolkappiam.

Dr. Ilakkuvanaar who had done research in Tolkappiam and scholars like him had clearly showed the interpolations that had been done by the aspirants of Sanskrit. What are said by Dr. Ilakkuvanaar are making clear the purity of Tolkappiam, and the honesty of ancient

Tamil culture. The caste system devised by Aryans is not found in Tolkappiam. Varnasrama has no place in Tolkappiam. After the culture of northern India had intruded into Tamil land, they brought the caste system which had caused upper and lower stratifications in the society in later ages. When the caste system first entered into Tamil land the nobles of our culture like Thiruvalluvar had condemned it.

The status of birth is equal to all;
Special worth among them depends on the difference
of their work. *(Kural. 972)*

Men of virtues are Anthanar; As they are
Graceful to all living beings. (Kural. 30)

In such a way they have rejected the caste division. To establish the caste system among the Tamil society and to elevate themselves to a higher level and to have a mighty rule they had interpolated certain sutras which speak of the concept of four Varnas. After keenly observing the language, form, style of the sutras and the place where they are interpolated and the incongruous and unsuitable places where they are inserted, Dr. Ilakkuvanar had made known the readers the act of deceit of the alien people. Among the sutras concerned with the flora and fauna in the 'Marabial' (a chapter on conventional usage) the sutras telling the caste divisions based on the birth, stand aloof without any concordance. These sutras degrade the eminence of Tolkappiam and the Tamil culture that says all are equal by birth. Through these interpolations what they wanted is to show that the Tamil culture is only Aryan culture and Tolkappiam had appeared only in 5th century A.D., after the advent of them. (Dr.C. Ilakkuvanar: Interpolations in Tolkappiam)

Nagaswamy writes that the Tamils had accepted the eight types of marriages of Aryan people. Tolkappiar to describe the clandestine love is just mentioning the Gandarva type of marriage. It resembles only in one aspect with Gandarva. That is the meeting and uniting of the lovers of themselves. But Nacchinaarkiniyar shows the vast difference between the two. Gandarva may not also end in marriage. The clandestine love of the Tamils ends only in marriage.

**To Kandarvas, it may happen
without married life;
Here without married life
the clandestine love has no place**
(Iraiyanaar Kalavial 1 Commentary)

Is this not making to realise the basic difference between the Sanskrit culture and Tamil culture?

Tolkappiar, removes the other types of marriages from Iinthinai saying that they are 'kaikilai' and 'Perunthinai' and particularizes the deficiency of Perunthinai. Tolkappiar has not accepted the eight types of marriages. Here he denotes only the excessive instinct of love as Perunthinai.

Tolkappiar is anterior in age

Tolkappiar is not later to Bharatha as stated by Nagaswamy. It is not apt to say that his age is nearer to second century A.D. Tolkappiam is earlier to sangam literature. Its age is seventh century B.C. is the conclusion of many scholars. There are many evidences shown by Dr. Ilakkuvanaar in his research work.

The commentators, are wavering either to explain or to show examples for the 'Vanappu' which is said by Tolkappiar. In the same manner they were not able to explain the 'Vannam' too; Examples are also not been able to be shown by them.

In the age of Tolkappiar the method of classifying the foot of a poem was by the number of letters. That disappeared in Sangam age, when the foot had been classified according to the metre (சீர்).

The word Yappu (Prosody) denoted by Tolkappiar had lost its meaning in later ages. Nobody after him had described the seven kinds of prosody.

His Eluththathikaram and collathikaram are well structured and composed. In first he used to tell the theory part and then goes to the practical part.

The varieties of Tamil language and words pointed out by him are of good clarity.

The grammar of a language will not attain perfections if it contains itself to the grammar for written language only. That must lay rules for the faultless usages of the people. A language is having two sides. They are the worldly usage and dramatic usage. Later scholar did not realize this and had not written according to that.

Tolkappiar has described hundreds of techniques in the creation of literature. They are expression of emotion (மெய்ப்பாடு), the implied note (உள்ளுறை), the imbibed idea (இறைச்சி), the clue (முன்னம்), Simile, minute probing (நோக்கு) and so on. Later grammarians had not been able to describe all these. There is not even a pinch of note about the above said matters in Sanskrit.

Nagaswamy considers that Tolkappiar belongs to second century A.D. and he is later to Bharatha. In his book he never speaks of sangam literature. By showing very ordinary evidences from a book of just one thousand years old he tries to push the age of Tolkappiar to later years.

A.B. Keith, the author of 'History of Sanskrit literature' and scholars of Sanskrit like him have written that the Natya Sastra was not earlier to 300 A.D. Many scholars, have concluded that its period is only of 400 A.D. Mayilai Seeni Venkatasamy while refuting P.S. Subramania sastri's contention that Tolkappiam is later to Natyasastra observes as follows:

According to P.S. Subramania sastri the ideas of seven sutras in the chapter 'Meyppattial' of Tolkappiam are found in Natyasastra, and hence Tolkappiam is later to Natyasastra. From the above said Sanskrit scholar's researches we can understand that Sastri's views are incorrect. From these facts, what we know is that only Natyasastra had adopted the ideas from Tolkappiam.

Mayilai Seeni Venkatasamy
Sanga kala varalaru aayugal -1, pp. 80-81.

Nagaswamy says that in 300 AD Asoka had spread Buddhism through messengers in Tamil Nadu and Tolkappiam would have been written only after this. According to him Tolkappiam would not have been written before 100 B.C. This he says is a confirmed decision. All statements that tell that Tolkappiam belongs to 500 B.C. are all according to Nagaswamy's conclusions made out of weak evidences. Writing that Tolkappiam belongs to 200 A.D. and thereby Nagaswamy getting pleasure is something like a blind's perception of an elephant.

In the next chapter we can see the availability of the sangam verses written in 400 B.C. Nobody can find fault in the decision of scholars who had established that Tolkappiam belongs to 700 BC because of its earlier convention and antiquity when compared with sangam verses.

From ancient times scholarly people are accustomed to serialize the Tamil works in the following order on the basis of age. i.e., Tolkappiam, Sangam literature, Thirukkural, the twin epics, and so on.

Next to this we can see a false statement of Nagaswamy regarding Tolkappiam.

"It is therefore evident that the Tamil grammar Tolkappiam itself was a treatise like Bharatha's Natya Sastra, a work on dance. Tolkappiam is not a grammatical work like Panini's Sanskrit grammar, but is a work like the Bharatha's Natya Sastra, dealing throughout its use in Natya tradition" (p.121)

Had Mr.Nagaswamy seen Tolkappiam? Whether he without knowing both the Eluththathikaram and Collathikaram dealing with the letters, words and sentences or knowing well but to conceal the fact he writes so in such a way, we do not know. Had he written this after seeing the article written without evidences in which the Meyppattial is combined with the Agaththinai eyals.

Earlier he had said that Tolkappiam was a grammar written by following Agathiar and his Sanskrit traditions, now says that it is not a grammatical work. This is really a wonder of him.

Tamil letters are much regulated. The modern linguists, seeing the chapter on the birth of letters (அஃகுறியல்) and the serialized order of alphabets, in a scientific perspective wonder about the elegance and exuberance of the language. It is really fit to enlogise and praise the compatibility of a grammar of 700 B.C. with the science and rational thinking of the modern age.

What Nagaswamy writes about the Tamil script is quite contrary to the fact.

Nagaswamy tells that the script found by brahmins are brahmi, and Asoka had used that script. Because of that, the brahmi had become famous according to him. In such a situation, he says that after 300 A.D. Tolkappiar had shaped the Tamil script. In his opinion, Tamil had borrowed even the script and only then it had the growth. He degrades Tamil which had its own script shaped and brought to usage even before 10th century B.C.

An expert in the department of archeology tells that the earlier Tamil script had a name called 'Thamizhi' (தமிழி) and there is strong evidence for the usage of that name. His statement is as follows:

Thamizhi

The very ancient script found in Tamilnadu are called as 'Thamizhi'. The script originating in the age of Ashoka, and were in use for sometime, and later developed into other Indian scripts, was called as Brahmi (Bammi). From the north of Tamil Nadu upto the southern area, Thamizhi script had been found in many places. As this script is found in stones, mud pot pieces, and in coins this could be said to be used by all sections of people and not by people of particular religion. As this had been in use in Tamil Nadu this is termed as Thamizhi in Sanskrit.

Name

It is fit to say that this script belongs to ancient Tamil. But when we say Tamil, only the present day Tamil will appear before our eyes. The Prakrits called the ancient Tamil script as 'Thamizhi' or 'Dhiraviti'. As they were found in the caves some called it as 'Lena Script'. The word 'Lena'

denotes the cave. Recently Mr. I. Mahadevan has named this as 'Tamil Brahmi'. He opines that as this script originated from Brahmi and so it is apt to say it as 'Tamil Brahmi'.

To term this as 'Thamizhi' will be good. As our ancients had said this is only Tamil Script. However to denote that this script is a forerunner to the present day Tamil a name is necessary. The other Indian scripts of that age have vast likeness with Thamizhi. However, because of certain differences Thamizhi had an uniqueness. So the name of this script, should convey all these ideas to us. Instead of giving a new name to this, the name that was in usage in those times will be accepted by historians.

The Jain work 'Sama Vayanga Suddha' was said to be written in 100 B.C. This book denotes eighteen types of scripts. This is the very ancient work that denotes the names of scripts. Only in this list, the names Brahmi and Karosti are first noted. In the same list the name 'Thamizhi' is also found. It is very clear that this denotes the script that was in usage in Tamil Nadu. When the name Brahmi was used the name Thamizhi had also been used." (Kalvettiyal R. Nagaswamy. pp.9-10)

Such an excellent comment on the good old name of the Tamil script has been brought to light and the fact established by a scholar. Who is this rare researcher? He is none but Dr. Nagaswamy who is writing now the Tamil script had originated only from Sanskrit. Perhaps he might have done this false statement to please somebody else.

Here we have to cite out a recent finding made after unearthing a tool that belongs to Neolithic age. In

2006 February in sembian kandiur of Mayiladuthurai Mr. Shanmuganathan has found out a tool of Neolithic age in which four Indus valley letters are found. I. Mahadevan reads them as 'Murugan' (Murugan). The age of this instrument in his opinion may be 2000 B.C. - 1500 B.C. (P. Ramanathan, Ulaga Arignargal Paarvaiyil Tamil. P. 80)

From this we can infer that how ancient the Tamil script would be.

Chapter - 4

The antiquity of Tamil

Tamil originated several thousand years ago and attained full growth and matured status. The style, the compactness of words, the multitude of contents and the sense of aesthetics all these could occur only after the growth of several thousand years.

Tolkappiam itself points out the existence of several hundred works before it. The growth of Tamil in the beginning ages, had been established before the advent of Sanskrit. The Sanskrit and grantha which came later had not been able to affiliate themselves with Tamil as it has already reached full growth. So they were like water drops that could not stick with lotus leaf.

The foreigners who had learnt Tamil and other languages and had comparative studies in them had praised Tamil after knowing its remote antiquity, undispersed fundamentals, uninterrupted continuance of usage, and its cultural edifice built up and extended.

Gilbert Slator observes thus:

As it is known to us, the Tamil language and civilization are the products of a very long period of a somewhat elaborate civilization.

Scholars like Scot Eliot and Huxley had established that in the south of Cape Comerin there existed the Kumari continent. Huge deluges took place in that area

and thereby vast land of that region had gone into the seas. Then the Tamils lived in that area moved towards north and occupied the present Tamil land and above that to the middle and northern parts of India. This has been clearly stated in many researches.

Rhys Davids had showed that Tamil words are found in ancient languages like Greek, Hebrew, and Sanskrit. Father Gnana Prakasam observes as in the following :

That the roots of a large majority of Indo - European words are to be found in ancient Tamil is not a mere theory but a fact ascertained by extensive induction.

(Ilakkia Varalaru: K. Subramania Pillai p. 5,13)

Hundreds of excavatory evidences have been found to prove the remote antiquity of Tamils. Ancient burials, hero stones, remnants of utensils, jewellery, weapons and armour have all been found in age old archeological remains. Having served as the head of the archeological department of Tamil Nadu,

Mr. Nagaswamy is presenting a different picture quite contrary to the facts.

Now we see only the internal evidences found in Tolkappiam and Sangam literature.

Evidence - 1. Tolkappiam: The Evidence of the Preface by Panambaranar

In the preface to Tolkappiam, Panambaranar says that there is the fine Tamil region between the Venkatam hills of the north and Kumari river of the south. Having the literary and worldly usages of that region, as the basis, studied in depth the alphabets words and the content of Tamil the grammatical work Tolkappiam had

been written. This is what stated by Panambaranar in the preface.

Having thought of the land in which Tamil is affiliated by Nature, and books of anteriority in a regular way he compiled this faultless treatise...

Here in this a land where books of anterior ages is told. The 'Compilation of the faculty' (புல்தல்) is also to be thought of seriously.

According to that, the person who is to write Tolkappiam is having the name 'நிலந்தரு திருவிற் பாண்டியன்', the significance of which is to be thought of.

While writing commentary to the statement of the southern boundary of Tamil Nadu mentioned in the preface, Ilampuranar says as following:

Before the sea wreck as there were other countries too, the southern boundary is stated.

Nachinarkiniyar says as following:

As forty-nine countries in the south of Kumari river, had been taken away by the seas and as the sea itself is being the boundary in the East and West, the other boundaries had not been said.

The sea deluges stated by Nachinarkiniyar clearly tells us the Prehistoric antiquity of the Tamil Land of us.

Saint Paranjothi, in his 'Thiruvilaiyadal Puranam', has written the following chapters.

1. The chapter of sending the spear to make the seas dry.
2. The chapter of drying out the seas sent by Varuna.

Vembathurar, predecessor to Paranjothi had sung the same episode as the Thiruvilaiyadal of sending the

spear to dryout the seas. In Kalladam, the source book to the above two, this episode is told as sending of the spear to dry the seas. This information is occurring in Silappathikaram.

He made his power kings to realize
By his trampling foot and sending the spear,
Not bearing these the outrageous seas
Took away the Pahruli river and piled hills,
Along with the mountain Kumari
Then the Pandya took the Northern Ganges
And the southern direction to rule we hail him
(Silap.11:17-22)

So said about the vast land that had been taken away by the deluge. This information along with the triumph of Pandya are told here. In Kalitokai, the same information is given as follows :

As many a wave creep and seize the earth,
Not weakend proceeded to cover the enemies
Removed the tiger and bow, stamped his fame
The mighty and unwithering Pandya the glorious
(104:1-4)

Evidence - 2. Silappathikaram, Adiyarkku Nallar's commentary.

In Silappathikaram, this 'Venir Kathai' starts as 'Nediyon Kundramum Thodiyol bowamum.' In his commentary Adiyarku Nallar tells of the drowned Kumari continent, the existed Tamil Sangams. Among the many informations he gives, some resemble with that of Iraiyanar Kalaviyal, and some other appear to be new. It is better to know of them too.

Nediyon Kundram - Venkata hills.

Thodiyol - By the feminine name becomes

kumari. So it is the name of the river in the southern side.

But if you ask why it is not said as 'Nediyon Kundramum Thodiol Nathiyum' but bowamum, it is because, at the end of first deluge, in the first sangam assembled at Southern Madurai, there were 4449 scholars including Agathiar, Iraiyanar, Kumaravel, Muranjyur Mudinagarayar and the head of the treasury. They composed countless Paripadal, Muthunarai, Muthukurugu, Kalariyavirai and so many and the sangam existed for 4440 years. The Kings then ruled in those years were from Kaysina Valuthi to Kadungkon, a total of 89 persons. Among them seven participated in the assembly of poesy. Among the Pandyas one Sayamaakirthi alias Nilantharu Thiruvir Pandian introduced Tolkappiam in his assembly.

In that age to his country's southern direction and of the northern boundary there was an area of 700 Kavatha river situated between Pahruli river and Kumari river. Because of these rivers, copious flow of water fertilized Yelthenga nadu, Yelmadurai nadu, Yelmunpalai nadu, Yelpinpalai nadu, Yel kundra nadu, Yel Kunakarainadu, Yel Kurumpanai nadu all of which are forty nine countries, and then Kumari, Kollam, multi hill nadu, the forest, rivers and dwelling places upto the northern rocky mountain of Kumari hills had been swept off. So he had mentioned as kumari the seas.

Where we get the information of devastation? Through the statement made by Silappathikaram which had been shown above, (Silap. 11:18-20) and by the Nakkirar's commentary of Iraiyanar Kalavial, and the preface of the commentary of Ilampuranar to Tolkappiam and through other sources.

Further Adiyarkunallar points out that Sigandi was also of the opinion and as there are many languages having changed usages, he had said the venkatam hills are the boundary.

Only because the vast land had been taken away by the seas, we have to think that Tolkappiam had appeared. There are no references about other sangams. However, an extensive note about the Southern country that was swallowed by the seas is there.

All these too, appear to be told after hearing the historical facts for generations together. They had been heard as hearsay and passed on. The geographical and historical scholars have accepted that all that is said by Tamil literature about the ancient Kumari continent, the deluges, and confirm they are true.

Evidence - 3. The commentary of Iraiyanar Ahapporul.

The Commentary of Iraiyanar Ahapporul is an age old one. It is said that was written by Nakkirar. This book only gives details about Tamil sangam completely.

Pandya Kings in different ages established sangams having scholars to do Tamil research. Such sangams were three. The first one was in the Southern Madurai which had drowned under the seas in a deluge. Agathiar, The God with unfurled and matted hair who burnt the three forts, Murugan, Muranjiyur Mudinagarayar, the treasury incharge, and in total 549 persons were in that Sangam. Including them 4449 scholars composed Tamil works. Countless Paripadal, Mudunarai, Muthukurugu, Kalariyavirai and books alike had been created. This academy existed for 4440 years. The patrons of the academy is said to be eighty nine persons starting from

Kaysina vazhuthi and upto Kadungkon. Of these seven had participated in the assembly of poetry. To this academy Agathiam had been the grammar.

The middle academy was at Kapadapuram. There were 3700 scholars including the fifty nine named, Agathanar, Tolkappianar, Irunthaiyurk Karunkozhi, Mosi, Vellurk kappian, Siru Pandarangan, Thiraian maran, Thuvaraikkon, and Keeranthai.

The works of middle academy consisted Kali, Kurugu, Vendali, Viyalamalai agaval, and so on. To them Agathiam, Tolkappiam, Ma Puranam, Isai nunukkam, Budha puranam were the grammars.

The Patrons were from Vendhercchezhan and upto Mudathirumaran a total of which is fifty nine.

In that time it seems the Pandya country had been taken away by seas.

In the last academy forty nine persons, starting from Siru methaviyar, Sentham pudhanar, Arivudaiyanar, Perunkundrurk kizhar, Ilanthirumaran, Maduraiasiriyar Nallanthuvanar, Maruthan Ilanaganar, Kanakkayar Maganar Nakkiranar, and in total forty nine scholars were in that academy and had done Tamil research. There were a total of 449 scholars who had composed poems.

The outcome of that academy are Nedunthokai Nanuru, Kurunthokai Nanuru, Narrinai Nanuru, Purananuru, Inkurunuru, Pathirrup Pathu, Nooraimbathu Kali, Elupathu Paripadal, Koothu, Vari, Cirrisai, Perisai and so on.

To these people Agathiam and Tolkappiam were grammars.

The fortynine kings, from Mudathirumaran to Ukkirap peruvazhuthi were the patrons who supported the last academy that had been taken by the seas.

By the words like 'Enba', 'Enbar', 'ethanaiyo', 'Kadal kollappatta Madurai', Akkalathup polum Maduraiy kadal kondathu' occurring in this commentary show these are hear says.

Those who deny the existence of Sangams used to argue that the number of years is quite unreliable and the words Sangam and Madurai are not Tamil.

Iraianar Ahapporulurai was orally told and heard for ten generations and then written in leaves and this is extensively told. In that age such commentaries had been orally transmitted to students. Keeping the whole text in their memory was possible in those days. In that commentary itself there is mention about how the commentary had been passed on to many generations.

Madurai Kanakkayanar's son Nakkiranar told to his son Keeran Korranar. He then told to Padiyan Korranar. He told to Manalur Asiriyar Puliyankaip Perucenthanar. He told to Sellur Asiriyar Andaip Perunkumaranar. He told to Thirukundrathu Asiriyar. He told to Musiri Asiriyar Neelakandanar. So comes in oral way.

In olden days the literary and grammatical works were written first in leaves. They were one or two in number. Having that the teacher will instruct orally. That is why they were said 'Urai'. When it came through ten generations, words due to that generations had come mixed. Imaginary tales and fancies could not also be ruled out. They termed the 'Avaiyam' as sangam. Madurai is also thought of whether it is the contracted form of

'Thirumaruthamunthurai' or the altered name of Mathirai (Mathil suul Madurai - The fortified Madurai)

Though these age old stories are not factual, there are facts to be known that are to be brought to light by archeological research and they are indirectly informed through these excessive narrations. They are not altogether fictitious.

There were very big fortified walls around Madurai and huge entrances in them. 'Alavoy' itself means very big fortified entrance. Saint Valmiki very much praises this entrance and denotes it as 'kavadapuram.' Kavadam means the door. This is nothing but the translation of Alavoi.

In very ancient times when the Buddhist religion spreaded here 'Their triple protasis in which one is 'Sangam Saranam Kachami' was also popular. In that way the word 'Sangam' had become well known to people. In that influence, the 'Avaiyam' was also called as Sangam. This Avaiam was also known as 'Punarppu', 'Koodal', 'Theenthamizhin Thurai, Tokai, and so on. At the end of fifth century A.D. the Jain Saint Vajranandhi considered that unless they develop Tamil their religion will not be spread among the people. So he started a body called Sangam and this change of name had become a permanent one. In the Seventh Century A.D. Saint Appar, had sung the Lord Siva as follows:

**It is He who as the poet of copious verse
Stepped into the sangam and bestowed
The rich golden bounty to Tharumi. (670)**

It is only a faith and belief that saying God himself researched in Tamil. This type of belief is all over the world. The facts found in Iraiyanar Ahapporul are widely spread out in many Tamil works. It is not wise to doubt the age old informations and beliefs and deny the fundamental truth of them.

Is the fertile Tamil, the great Almighty
Having an eye on the forehead had mastered,
Is this to be counted as other languages in this
earth

Those who had no grammatical limitations!

(Thirunattup padalam 57)

So recites Saint Paranjothi in his Thiruvilayadar Puranam.

The great Kamban, had sung as follows:

The Saint bestowed the Tamil given to him by
The God with Sheltering axe, beautiful forehead
And the red hot eye, and burning fire like one

Even persons who once said that these are all bragging, had later on accepted that at least one sangam must have been there. The geographical and historical scholars have agreed the statements of Tamil literature, regarding the Kumari continent and deluges and they had endorsed their views.

Evidence - 4. Purananuru and other works.

Panambaranar in his preface to *Tolkappiam* says as follows:

**In the assembly of Nilantharu Thiruvir Pandian,
Faultlessly viewed and expounded To Athankottasan,
Who tongued well in ethics and the four vedas.**

Who is this Pandian? The phrase 'Nilantharu' itself means, the person who took the neighbouring country's lands to emigrate the people who had lost their lands due to the deluges. The Pandya who had thrown the spear and dried the seas, the great enmity caused by the throw of the spear, the Pandya who stood for the waves to wash his feet, all these show the Pandya King's relentless fight with the seas.

This Nediyan, from ancient times and upto the age of Puranams is being praised in many ways. While praising the Pandian Palyagasalai Muthukudumi Peruvazhuthi, Nettiimaiyar refers this king and says as follows:

He gave high quality gold to the artists
And Celebrated the Munneer festival
Nediyan live long as many as the sand of Pahruli.
(*Puram. 9*)

As he stood undaunted to the waves and they washed his feet, out of wonder, he was exclaimed as Nediyan. So says the old commentary.

He the tall and great with extraordinary qualities
Did the great hospitality by granting lands
That golden garlanded Nediyan (*Madurai. 59-61*)

Mangudi Maruthanar in 'Madurai Kanchi' says in this Nediyan's lineage has come the Thalaialanganathu Nedunchezhan.

Great scholars having mastery over many fields,
And powerful command, assembled
With the glorious fame earned Nediyan,
Who bestowed the lands. (*Madurai. 760-763*)

So greets that king to live with all prosperities.

There is one verse in which there is a reference about Mangudi Maruthanar by Pandian Nedunchezhan.

The scholars of world fame
Headed by Mangudi Maruthan
Of heightened glory and supreme knowledge
Leave my land and let not euologize me
(*Puram. 72*)

In this poem of asseveration or commanding of the assembly of scholars headed by Mangudi Maruthanar is

referred. Right from the ancient age of Nediyan down to this Nedunchezhian the existence of 'Avaiyam' (Sangam) and the head of it along with many scholars had been well stated in this.

Further, from very ancient ages the relationship between pandyas and the Tamil is referred in hundreds of places.

**Madurai, having the streets
Where the flowers blossom
And Tamil ever living
From unestimated ancestry (Sirupan. 66-67)**

**Ye the king with fair sceptre and Koodal dear to
Tamil. (Puram. 58)**

The Tamil Vaigai's cool and beautiful flood. (Pari.6)

The many that refer like these establish the fact what is said by Panamparanar in his preface.

In 'Palai kali' 34th verse, there is the heroine's affliction takes place in three Thazhisais. The spring season has come; The hero did not come. This is penned in the third Thazhisai thus:

*We thought in many ways and then as there is
no other go we while giving farewell to him he
said that he will be coming back. Is it not this
spring season when in this world famous Koodal
city, people hear quite new compositions and
rejoice?*

So feels the heroine and the hero arrives and thereby ends happily. This is said by the maid and this is found in the Kalitokai - 35.

It is clear that the people hearing new compositions by scholars and getting pleasure was in the spring season.

To hear such works and get gay there was an academy and it is also understood.

To emphasis this what is said by Seraman Palai Padiya Perunkadunko, there is another verse in kalitokai.

Madurai is a fortified city. There were kings who ruled the entire world without sharing with others. To them there were scholars to advice like the ministers. There are ploughman who plough by scholarly tongues. The water to them was their ancestor's compositions. They did this scholarly plough and lived with that. These scholars ploughed the ears of people who did not want to hear evil words. The people in the company of the scholars who plough their ears and cultivate new compositions make them happy.

Taking the new word feast jointly, the word that takes birth in the scholarly tongue, the fortified city with flowing water, are all matters which agree with the Kadungo's verse, shown earlier.

These Kali verses clearly tell us, the existence of the academy (Sangam), the yearly congregation of scholars in spring season that took place in the presence of the Pandya King, and the scholars presenting their works in the assembly to make the people enjoy.

Evidence - 5. The anklet - The King Kajabahu.

The Pandyas, the yong Kosars of Kongu, Colan Perunkilli, all these people constructed the temple of kannagi and worshiped her. Like them the festival taken by the Kayabahu of Ceylon is also mentioned in the 'Urai Peru Katturrai' of Silappathikaram.

"Hearing that the Kayabahu the king of sea surrounded Ceylon built the temple with the sacrificial seat, to the maid, and considering that

she will remove the sufferings and will afford boons, took the festival many times, because of which the rain was continuous and the country with unfailing produce become fertile."

In the 'Varam Tharu Kathai' it is said that the Kongars of the west, king of Maluva, Kayabahu of the sea surrounded Ceylon requested her to go over to their country too (Silap.160). The history of the kings of Ceylon called 'Mahavamsam' tells that the Kayabahu the first ruled from 171 A.D. to 193.A.D. This is the age of Silappathikaram.

Evidence - 6. Silappathikaram - Gowthamiputra Sathakarni.

When Senguttuvan went on an expedition towards north the Sathakarnis who ruled in the north had helped him. This is told by Silappathikaram.

**This army goes taking the God of Death with it
The information is passed onto Sathakarnis
To arrange the necessary to cross the Ganges
To make many ships ready on the shore of the huge
river. (Silap. Kalkol. 162-166.)**

Ilango has translated the name Sathakarnis as 'Nurruvar Kannar' and as they ruled upto Ganges, on that time, he had mentioned them.

After the death of Asoka, the Deccan became independent under the Andhra kings, who belonged to the Sathavahana family, and generally added the title Satakarni to their names. They ruled for nearly four centuries and a half i.e., from 230 B.C. to A.D. 266. Their original home lay between the Mouths of Gadavari and the Krishna and their

early capital was Dhanyakataka on the lower course of the river Krishna.

- (K.V.Rangaswamy Aiyangar, A History of India Part I, Orient Longmans, Ltd. Madras 1948, pp. 143-44)

R. Krishnamurthi of Dinamalar has found out a coin of this Sathavahana Sathakarnis and showed that the bow, the emblem of Ceras is inscribed in it. He as establishing the above statement of Rangaswamy Aiyangar, gave details in a seminar held on numismatics in Madurai.

Evidence - 7. The Nandhas

In ancient times, as in south, in northern country too there were many small kingdoms. India was ruled in pieces. Both the two, the Bimbisara who established the Magatha Empire, and his son Ajathasatru were the first to establish the imperialistic empire in the north, and extended it in the north west and middle region. Bimbisara having Rajagriha as the capital city ruled over the empire. His son Ajathasatru felt that only by changing the capital it would be possible to contain the enemies and bring the entire country under one rule. So on the banks of Ganges, to certain extent in the centre of India he constructed Pataliputra. He planned the city to become the best city in the world, and established it as a treasure house of wonderful sculptures and to be seen by the world with full of awe and wonder. The Magatha Empire existed for 150 years. Then the minor kings called Nandhas came up and having the Pataliputra itself as capital ruled the region. About 250 years, the rule of Nandhas had prospered well all over north. They, said to be the Sutra kings, had abundant wealth and because of that their fame spreaded all over India. In Tamilnadu too their fame was widely known. In Sangam classics Nandas are referred in three places.

The Tamil classics which refer to Nandas who were famous from 550 B.C. to 322 B.C. belong to that

age itself. The Tamil classical literature was rich, intensively excellent, sweet and matured even in those days. Mahapadma Nanthan was referred as the last king in Nandha's lineage. The terms Sanganidhi, and Padmanidhi denote immeasurable wealth. Appar mentions as follows:

Though give Sanganidhi and Padmanidhi and the power to rule heaven

Such a great wealth of Mahapadma Nanthan is being referred in Sangam verses.

In the time of this king the invasion of Alexander (330 B.C.) took place. Then Mourya Empire takes the lead. It was Chandra Gupta Maurya (321 B.C.) who conquered the Nandha. To conquer Nandha and to establish the great empire in north India, Kautilya alias Chanakya guided the Maurya. Chanakya, wrote the Artha Sastra, and he knew all political strategies. Chandragupta under the guidance of Chanakya, ruled well the Maurya Empire as a very great emperor.

After him his son Bindusara, and then his son Asoka ruled the empire. Asoka came to throne in 268 B.C. He fought with Kalinga in 256 B.C. and realised the sufferings that had come out of war. Then he stopped the war and engaged himself in peaceful way to spread the Buddhist religion. The essence of all the above stated historic accounts are in agreement with what is written by historians. We can see here the essential features of them.

Ajatasatru who was a disciple of Buddha was also the founder of Pataliputra, which was to remain the chief city of India for a thousand years.

Rajagriha was the old capital of Magadha under Bimbisara but Ajatasatru, anxious to reduce the

power of lichchavis, decided to erect a fort on the Ganges from which he would control these turbulent people.

The city so founded was built according to a plan and was the wonder of the age. Magadha power continued for another 150 years under the same dynasty, which was replaced by the famous family of Nandas. From the Hathigumba inscription of Kharavela, we know that the Nandas exercised power over Kalinga also. The last of the Nandas, Mahapadma was undoubtedly a powerful ruler who exercised sway over the whole of north India. The Nanda kings were so prosperous that the tradition penetrated even to south India and is alluded to in a Tamil poem. In fact the Nandas seem to have developed a taste for luxury and glory which added to the primacy of the Magadhan Kingdom. It was in the time of Mahapadma Nanda that Alexander invaded the Punjab.

- (K.M. Panikkar, A survey of Indian History, Bombay, 1947, pp. 30-31)

The maid of the heroine, tells her who is in the distress of separation, that the hero gone to the northern country after crossing deserts, will not stay there even if the wealth of Nandas would available to him.

**If our long felt grief is heard,
Even if the wealth of Nandas available
Won't stay there, long live dear (Akam. 251)**

This is the verse of Mamulanar. Unless the abundance of wealth of Nandas, had spread upto the south, and if not it is contemporaneous, this would not have been told like this. There is only chance to say like this in a period nearer to fourth century B.C. Otherwise to say that it had

been said the long past incident will not be appropriate and incongruous.

Evidence - 8. The city of Pataliputra.

Mamulanar in another verse too tells about the great wealth of Nandas, hidden on the banks of Ganges and that had been washed away by the sudden floods.

The reddish Himalayas appear like
The fire creeper that rises above in the sky
Effusing like the smoke,
Is the wealth of the victorious Nandas
That is hidden under the head of the rivers,
Will resemble to that mountains?

...

The wealth that is considered to be better than us
For that he has passed through the hot deserts
Leaving Venkatam where the red eyed elephants
live. (Akam.265)

The heroine asks, the wealth for which he has gone through the deserts could be like Himalayas or like that of Nandas heaped under the heavy flows of water. Mamulanar, refers in this way the wealth of Nandas.

Here is a description of Himalayas, the snow spreads like smoke and goes up to the sky. The Himalayas appear to be a golden flame. Either Mamulanar would have seen this or heard of from the person who had seen it.

In the history we see Pataliputram was nearer to the Ganges. The wealth that had been washed away is a news to us given by Tamil literature. We cannot scorn them as not really happened.

Another reference by Padumarathu Mosikeeranan in Kuruntokai is also a deserving historical evidence.

The Elephant with white tusks

Take bath in the river Sone

The Padali with plenty of gold... (Kurun. 75)

What is known by this? It is that the river Sone a tributary mingles in a place where the city pataliputram is situated.

In Silappathikaram it is stated that while Karikalan was returning after conquering the north, the rulers of three countries gave him tributes. They are Vacchira, Magadha and Avanthi. Among these Adiyarkku nallar says that Vacchira was on the bank of Sone. These three countries were closely situated. Sone is a river. In the north bank of this river, there was Pataliputram, the capital city of Magadha country in olden days. This is a note given by Dr.V.V.Swaminatha Iyer.

By yet another excavation we come to know that the Pataliputram was situated on the bank of Sone river.

Lieutenant Colnel Waddell after doing his research on the excavations of this city, published the conclusions in the year 1892. According to him that city was in the place which is now called Patna. Having this in mind the Indian historian V.A. Smith had observed as follows.

Pataliputra, the imperial capital which had been founded in the fifth century B.C. stood in the tongue of land formed by the confluence of the Son with the Ganges, on the northern bank of the former, and a few miles distant from the latter.
- (Vincent A. Smith, The early history of India pp. 127-128)

This note clearly tells us how far the Sangam verses are true. These are all definite sources and

evidences to show that Sangam verses belong to 4th and 5th century B.C. About these Nandas, we know a few facts in the Indian History written by K.V. Arangaswamy Iyengar.

Hence, by the time that the Sisunaga dynasty was overthrown (about the first half of the fourth century B.C.) by a family of Sudra usurpers, known in history as the Nandas, Magadha had become the premier state in northern India and seems to have extended over the entire area watered by the Ganges and its tributaries. (p.51)

The grand rule and the history of Nandas had been hidden to the possible level by the writers. They conclude with one or two lines which they were not able to hide. He says as follows:

At the time of the Greek invasion the whole of the Gangetic plain was ruled by a king named Nanda, who was regarded as the wealthiest and most powerful Indian ruler of the time (p.73)

As mentioned above the idea of Nandas having plenty of wealth is mentioned in the sangam verses and this is an important evidence for us.

A foot note given by Arangaswamy Iyengar is a partial view of the historians of that time and it is written with hatred. That note is given below:

Mahapadma Nanda, the first king of the line is said to have been a man of low birth, who conquered a good part of Hindustan.

Historians confuse by saying that this king is the first one, and then contradicting it by saying that he ruled at the last. It is his period noted by the Tamil works. Chandragupta maurya followed the advice of Chanakya

and terminated the rule of Nandas, and extended the Mauryan Empire. In B.C. 321, Nanda's rule is defeated and Maurya's rule was established. In connection with this we can see now Iyengar's foot note.

The success of Chandragupta is attributed in Hindu legend to the loyalty and genius of his Brahmin Minister Chanakya, whose name has come to be applied in Indian literature to uncommon skill in diplomacy. (p.74)

A person of low birth had been a great emperor; The upper caste person who had the Brahmin as his minister had conquered the low birth; That Brahmin was of extraordinarily talented and had political wisdom; Could all these comments be considered as judicious? Is not this same attitude continues even today and the same is shown in the book of Nagaswamy?

Such histories should thoroughly be inquired. There is ample scope to know the contact between Nandas and Tamils through the books of Northern Country. We must unearth the history of Nandas which had been hidden to the possible level.

Evidence - 9. The Mauryas.

Chandra gupta Maurya brought the entire northern country into his fold. His son Bindusara, except saving the prevailed, had done nothing noteworthy. His son Asokavardhana had sent Buddhist teachers to the southern country and Ceylon to spread Buddhist principles. He built great pillars as mementos and inscribed rock edicts.

He invaded Kalinga and realised the miseries of war, grieved much, reclaimed, and finally decided that embracing the world by peace will only afford fame and name. Because of that he acquired a permanent place in history.

Chandragupta came to the throne in young age and brought the entire northern country under his rule. Chanakya alias Kautilya assisted him to bring the Hindu empire to the forefront and to contain Buddhist and Jain religions. Chandragupta passed away in the later part of his middle age. (B.C.297)

He had the idea of conquering the south too. He conquered Kalinga, and sent the army towards south of Vindhya mountains. The ruler of Andhra, on that date were not able to resist him and so he conquered the surrounding small kingdoms.

However, passing Vindhyas, the continuously situated dense forests hills and mountains had been great obstacles to the Mauryas. So at one place they had to cut off the stony mountains, and limit to surface level and set narrow passages. The Maurya king having countless elephants, horses and chariots had made ways to drive all these towards south.

In the ghats of Venkatam, the northern boundary of TamilNadu, which is surrounded by seven hills there were many minor kings. Among them there was enmity between Pazhaian of Mohur and Kosar who were praised for their integrity in keeping the word. The Mauryans after winning the Andhra kings, joined with them and the Kosar, to war with the king of Mohur. The outcome of the war is not known. As Chandragupta had not proceeded from there, we infer that the invasion had been stopped there itself. The invasion of Mauryas towards the south was only a defeat. Because of this the kingdoms of Tamilnadu had not become a part of Asoka's empire. (R. Satyanatha Iyer. The Political and Cultural History of India, part-I. 127)

Later, to spread the Buddhist religion, Asoka sent the religious scholars to the South India. The stone pillars

erected by him are seen in Mysore (Erumai Nadu). He had pointed out the Cera, Cola, Pandia and SatyaPutras as his friendly countrymen. He might have stated, the unfailing men of truth, the Kosars as Satyaputras.

The Sangam poets had termed the Mauryas as 'Moriar' according to Tamil phonology. The history of invasion of the Mauryas had been recorded in Sangam verses.

The hero, gone to earn wealth has not returned and the prescribed time has also gone. This is the hour when the maid consoles the heroine. Depicting this scene Parangkorranar, son of Umattur Kizhar recites thus:

**The Moriar, to roll their chariot's metal wheel,
Reduced the sky dashing tall mountains,
Through our hero had passed that way,
However will not delay... (Akam. 69)**

As stated in the above, there is another Aham verse by Mamulanar, in which the heroine is pacified by the maid.

**The sweet sounding drum of the Kosars,
Who had whirling wind like beautified chariots,
Beaten to sound, under the Banyan tree when
they spoiled the battle field,
And at that time as Mohur did not surrender
The Mauryas, new having spite, and stout army
of horses,
Reduced the hilly track from where the white
streams fall,
To role the wheels of their beautified chariots.
(Akam. 251)**

Here the Moriars and their invasion towards south are clearly stated. They on their course of march found

this he similizes the beautifully and rarely laid path by Moriars.

The Moriar with chariots of skyhigh flagged
umbrella,
Cut and reduced the rocks in the way for the
passage
To roll the lightening wheels of their chariots
Like that broad way his righteous life and
munificence
(Puram. 175)

So says the poet.

In Silappathikaram too, the phrase 'உலக இடைகழி' is mentioned. The commentator Adiyarku Nallar writes, 'As the way to the town goes in the middle'. So here in Purananuru too, the passage that is created by cutting and reducing the rocky hills is known clearly. This passage created for invasion had become the public way for the passerby.

In spite of so many evidences, Vaiapurai Pillai says that the Sangam poets have denoted only the 'Auvras' as Moriar. To him the word 'Auvras' means 'the bright material'. In his mind Sanskrit has seated in superior position. As he had the concept that Tamil had borrowed words and that concept had impressed a his mind, the crystal clear idea about Moriar, is changed by them with a biased attitude and they have established it.

From above evidences, it is established that the verses of the Tamil academy had been composed in 400 B.C.

**The Parting of Tamils for seeking wealth.
The note of time as shown in the Palai Tinai
verses.**

From 400 B.C., the Tamil merchants had used the passage created by Moriars, as it was easy to proceed. Before this they would have suffered a lot to pass through this way. This historical fact has been expressed in a literary way, in the Aham verses that tell about the parting of the hero for seeking wealth.

There is no need to say about the hero's travel on the same route. In hundreds of verses the commercial journey of the Tamils to northern India is mentioned. The great scholar M.Varadharasanar's (Mu.Va) 'Ovacheythi' is a book worth reading in this regard. This information mentioned in such verses, establish the fact the coming and going of Tamil traders to the northern country through this passage.

Those who adamantly tell that the Sangam verses belong to a later age and boasting themselves as doing impartial research must see all the evidences shown above and they must come forward to deny them with authenticated and reasonable evidences. This is our wish.

Not only Nagaswamy but all the scholars of the world have to read this and realise the fact.

Chapter - 5

A conscious lie

In all the epics of the world there is no other epic is to be said equal to Silappathikaram in other languages. Why?

Homer's twin epics themselves are very ancient. The characters of that epics have been depicted as Gods, angels, and characters mixed with human and deific identities. In the whole of world Silappathikaram is the first epic which is having people like us as chief characters.

Secondly, right from the beginning till the end Silappathikaram is a story of tragedies. The miseries happened to the lady Kannagi, bring tears in each stage. Saint Ilango had created tuning verses as ambrosia and interlaced them in the epic in a way that the grief not to attack the human mind, and not to get languished.

Madhavi's beauty, dance, and singing are the reasons for the flow of the story, turning point and problem of the story. Ilango Adigal, by elaborately treating it, establishes the excellence of Tamil music, dance, and drama. The dance master, a reputed scholar of dance works, is mentioned here. The phrase 'நாட்டிய நன்னூல்' (The grammatical work on dance) is to be noted.

It is stated that Madhavi who performed the dance, had followed well the grammatical work on dance and because of that she was awarded with the 'Thalaikol'

presentation. (Silappathikaram 3:40) where has it gone the two time mentioned 'Nattia Nannul' the grammatical treatise on dance. The learned scholar Devaneyya Paavanar has pointed out that the Tamil dramaturgy called 'Bharatham' had been translated later into Sanskrit. (Tamil Varalaru - 2. p.104) In the commentary to the preface of Silappathikaram Adiyarkkunallur mentions one work called 'Bharatham' was one among the lost. The Natyasastra, of Bharatha in Sanskrit is originally from a Tamil work. It had been changed and corrected to suit their taste and after sanskritised it is called 'Bharatham'. After having it into Sanskrit they have destroyed the Tamil Original. The Sanskrit work was also said to have many interpolations.

If Ilango had thought of writing an epic of dance compositions and their compilation he would have given primary place to that. But he has connected tuning verses, and group dances (Kuravai) only in places where they are necessary for the story.

- | | |
|-------------------|--|
| Staging the dance | - Turning in the story and beginning of catastrophe. |
| Kanal Vari | - The sentiments whirling in the minds of Madhavi and Kovalan expressed and it becomes reason for their parting. |
| Vettuva Vari | - Kannagi who lived a comfortable life, whose beautiful feet had not been known to the mother earth, now walks on burning heat. This chapter helps to portray the torture she experiences. |
| Kundrak Kuravai | - This shows Kannagi becomes the deity. |

These are to console the readers of the tragic epic and to contain them from subjecting themselves to extreme grief. Not even any senseless person will say that Silappathikaram is written to explain the dances only.

Poet Bharathi has said that Silappathikaram has attracted his heart and sings in praise of it. But Nagaswamy's statement exhibits venom.

Nagaswamy divides the essence and summary of Silappathikaram into four parts. They are as follows:

1. It is an imaginary tale. It is not a history. It is a story. An imaginary story is written in the form of drama in praise of the three kings' eminences.
2. It is not an epic. It is a book written on dances containing music and songs. I like to say it is only a book on dance. This dramatic epic is entirely to be acted. The drama has come only from dance convention. The commentator will also say often that it is a dramatic epic. So it is written as an imaginary one to be enacted as a drama in the stage.
3. Tolkappiam is not a grammatical work as that of Panini. That is like Saint Bharatha's Natyasastra concerning the dramaturgy. This is a book written to explain dance tradition. The whole of Silappathikaram is written following Tolkappiam the Tamil Natya sastra.
4. It is written to describe the Tamil classical excellence. So it is written including the Tamil land, its fivefold division, Nature's music and variety of dramas and all in an imaginary way. The entire Tolkappiam is written for imaginary stories and dramas.

Silappathikaram is only an imaginary story. It is not a historic epic, Saint Ilango has made this as a very

good imaginary drama. Art echoing true life is a general idea. But it is not true life. Ilango Adigal clarifies this at the end of his book. Nagaswamy further says that Silappathikaram is not true history of the Tamils. But it is written in a picturesque manner and depicts the life through the form of a drama.

The entire Sangam literature is not depicting the true life of Tamils. All of them are imaginary stories and dramas. He further says indirectly and openly that Tolkappiam is written as a grammar for that works.

Silappathikaram is entirely an imaginary story. That is not an epic. Tolkappiam is an imaginary story. It is like Bharatha's Natyasastra and not like Panini's grammatical work. Such rare and ever heard informations have been invented and presented by him. From such fables quoting a few lines will reveal what actually he is and what for he is telling such lies even though he is conscious of their falsehood nature. He tells thus:

"Silappathikaram is a creative poetry and not a historical epic. (p.123)

"However there is a tradition to call this an epic in general, but I would like to call it, a dance composition. Nataka Kappiam as the whole work was intended to be enacted as a drama."

The venomous idea of Mr. Nagaswamy is to tell that the entire ancient Tamil literature as a bulk is imaginary and imagination interwoven literature. He tells that Tolkappiam, by classifying Aham and Puram dramatizes in a layout of fivefold terrain. He further tells, the Ahathinaieyal and all connected with Aham are contemplated to show the supremacy of Tamil and they are created as grammatical treatises for the dance and

dramaturgy. He also tells that all the imaginary verses had followed such convention and all of them are fancy. The quintessence of his statement may be as follows:

A good imaginary story is enacted as a drama and that is Silappathikaram. All in Tamil are enacted dramas and they are all imaginary. The Ahathinai and Purathinai are also imaginary dramas performed as 'Kuravai' 'Vari' and 'Setham'. In Tamil, there are 'Ahakoothu' and 'Purakoothu' which are said so conventionally. This itself will exhibit that these are imaginary dance varieties. Aham is of love sentiment and puram is of warfare.

Without a deep study he is expressing such wrong ideas.

The conclusion of Nagaswamy.

Mr.Nagaswamy in his superficial and unjustified study comes to a conclusion as cited below:

Tolkappiam is a natya sastra like Bharatham. It is not a grammatical work. (The Elutu and Col are not Tamil grammar. They are a bilingual grammar. Already it is stated that it was written following Sanskrit.) The Porulathikaram is an imaginary dance art work based on the conventions of drama and dance. The Aham is not a grammar based on real life. It is of dance. The Puram is also of the same kind.

Silappathikaram is an imaginary drama written by following the dramatical convention. But it is an imaginary treasure house of music, dance and songs.

So says Nagaswamy. But the pity is that he who tells that Silappathikaram is a fable, has not shown even a single line from inside the text. What he shows as

support to his views are the three concluding stanzas that come at the end of each kadam and the finally composed statement at the end of the book. All these are not composed by Ilango. Either the commentator or the reader had written these portions considering as the concluding statements to each Kadam. The ending verse in Puhar Kadam, sings in praise of the Cola King, the excellence of Cola country and the dance song and music which are occurring in that part and states, that with them Puhar Kadam is concluded.

The style and flow of this belong to a later age. These could not be stated even as the epitome of the epic. Nagaswamy himself says these as epitome and concluding statement. Then how can he say this Silappathikaram as a compilation of dances? The Arangerru Kathai (dance show) the eleven types of dances mentioned in kadalaadu kathai (Bathing in the sea) and the verses in Kanal Vari (The sea shore) are all parts of the story and they are not separately compiled by Ilango.

The ending passage in Madurai Kadam too tries to summarise the events of that part. The Vettuva Vari and Aychiar Kuravai of that Kadam are important to the story.

The ending passage of Vanchi Kadam also tells about the greatness of Cera King, the wealth of Cera country, and the heroism of Senguttuvan. The Kundrakuravai, Kanthuga Vari, and Oosal vari are all assisting to the stream of the story.

The ending statement of the book 'Noor Katturai' tells the speciality of the story and how the epic is structured with song, dance and music.

The concluding passage of the book (Noor Katturai)

குமரி வேங்கடம் குணகுட கடலா
 மண்திணி மருங்கில் தண்தமிழ் வரைப்பில்
 செந்தமிழ் கொடுத்தமிழ் என்றிரு பகுதியின்
 ஐந்திணை மருங்கின் அறம்பொருள் இன்பம்
 மக்கள் தேவர் எனஇரு சார்க்கும்
 ஒத்த மரபின் ஒழுக்கொடு புணர
 எழுத்தொடு புணர்ந்தசொல் அகத்தெழு பொருளை
 இழுக்கா யாப்பின் அகமும் புறனும்
 அவற்றுவழிப் படுஉம் செவ்விசிறந் தோங்கிய....

(Between Kumari and Venkatam and seas in the east and west, lies the Tamil land. In that land, in Sentamil and Koduntamil, in the five fold geographical and sentimental divisions and with the three fold subjects the righteousness, the wealth and love, are brought out in the epic. It suits to humans and celestials in depicting the way and manner of life. It is perfect in the prosody. It goes by Aham and Puram and in that way they proceed.)

This epitome, shows clearly that Silappathikaram is an epic centering round a story and not a compilation of dance art. As this epic is written in an interesting manner it is called 'the epic in Tamil triad' and this statement occurs at the end of the epic.

பாடலும் எழாஅலும் பண்ணும் பாணியும்
 அரங்கு விலக்கே ஆடலென் றனைத்தும்
 ஒழுங்குடன் தழீஇ உடம்படக் கிடந்த
 வரியும் குரவையும் சேதமும் என்றிவை
 தெரிவுறு வகையால் செந்தமிழியற்கையில்
 ஆடி நன்னிழலிள் நீடிருங் குன்றம்
 காட்டு வார்போற் கருத்து வெளிப்படுத்து
 மணிமே கலைமேல் உரைப்பொருள் முற்றிய
 சிலப்பதிகாரம் முற்றும்.

(The song, the instrument, its music, the Raga and Tala, the stage, and with all essential aspects and different kinds of dances, are inbred with Tamil have been shown

as a high big mountain as reflected in a mirror. Such a work Silappathikaram, the theme of which will conclude with Manimekalai.)

Silappathikaram is fully a historical epic. Leaving all the interior of the book and taking the epilogue only for consideration tends to think that Nagaswamy had purposely done this to deliberately get a wrong conclusion.

The person who had written all these had left untouched the 'Uraiperu Katturai' (The distinct note) in the beginning of the book. He had excepted it because it is containing a historical source.

He declares that Silappathikaram is written only to show Tamil culture through dance. There are thousands of classical qualities in Tamil. But saying that Tamil had become classical only through dance is blindly refusing all the scholars who had studied in depth and explored in many fields of Tamil such as grammar, linguistics, history and culture.

When he tries to show Silappathikaram as a work having dance as the primary source, he classifies the Sangam literature also as 'Ahakkoothu' and 'Purakkoothu'. He says thus:

"This suggests that the Sangam classification into Akam and Puram was mainly intended for dance. As such songs are adapted to dance. They need not be embellished and are not a recitation of factual events, but must be considered creative poems and not historical renderings." (p. 125)

This person who tells that all the Aham and Puram verses are imaginary had known well the hundreds of historical evidences of Sangam age, when he had been in the archeological department. He himself had unearthed many hero stones and burial urns of that age. How the

incidents, cultural aspects of people and truths of life exhibited by those evidences could be imaginary?

What Ilango tells about the five fold geographical and sentimental divisions (Inthinai) clearly tells that they are all facts. But Nagaswamy tells that they are all combined to make them interesting and for that Inthinai details had been interlinked and even if they are removed no deficiency will be caused to the story. He states as shown below:

Silappathikaram is a creative poetry of unsurpassed excellence in all aspects of ancient Tamil culture
(p.131)

He shows only the portions of the passages that are not written by Ilango. He does not even concurring the statements found in the epilogue with the facts found in the book. The history of Cera Senguttuvan is totally neglected. He has not touched the epilogue in the beginning of the book. The epilogue says that while the Cera King raised the temple to the goddess of Kannagi and worshiped her, kings of several countries had come to the worship and they raised temples to Kannagi in their countries and Gajabahu was one such person.

Hearing that, Gajabahu from the sea surrounded Ceylon raised the sacrificial platform and the temple to her. Considering that she will remove the distress and grant boons, he took festival to her many times in the month of Adi. Then rain was in full spell. The country had become fertile.

Mr. Nagaswamy has completely omitted this passage because this contains a note of Gajabahu. All the scholars have told that this data is helpful in deciding the age of Silappathikaram.

The Gajabahu are having their place in the Ceylon's history of Mahavamsa. They are not imaginary characters. S.Krishnaswamy Iyengar in his South Indian history states as below:

King Gajabahu of Ceylon was present at the invitation of the Red - Chera to witness the celebration of a sacrifice and consecration of the temple to the 'Chaste lady' (Pathini Devi) at vanchi on the west coast (p.131)

Many people have written like this. Dinamalar Krishnamurthy in his 'Sangam Age Tamil coins' has written as follows:

A Sangam age work refers to Chengkuttvan one of the chera kings and Gajabahu (95-175 A.D.) of Srilanka (p. 8)

So says the truth without committing much to the fact.

Ilango has stated that Gowthami Putra Satha Karni have helped Ceran Senguttuvan to pass on Ganges and while returning too with army. The name 'Satha Karnis' is given in pure Tamil as 'Noorruvar Kannar' and this would not be a tale.

In the nineteenth chapter 'Vangaladesa and Ganganadu from Tamil sources" Mr.Nagaswamy has written in detail the contact, the Tamil had with Bangala desam. That is a sea shore state. The word 'Vangam' is in usage. The name Vangalam is defined by him as the combination of 'Vengam' and 'Alam' (Salt field). The word 'Vengam' also denoted the big ship with mast.

The northern part and the Ganges were under the rule of Sathakarnis who ruled the Bengal Country. So

Ceran Senguttuvan was helped by them to cross the Ganges and thereby conquered and returned to the south. This is noticed in Silappathikaram.

Cheran Senguttuvan tells the Sathakarnis through Sanjayan to make the necessary arrangements to cross the Ganges.

**This army goes with the Death God,
Tell the Satha Karnis of this
To cross the Ganges arrange
Ships in multitude; Hearing
This Sanjayan went away**

(Kaalkot Kaathai 162-166)

**With the many ships given by
The sathakarnis reached the north**

(Kaalkot Kaathai 176-177)

on his return too they assisted.

**On the south bank of the serene Ganges,
In the camp house made by the Aryan kings,**

(Neerppadai Kaathai 22-23)

Further Nagaswamy gives a sub title when writing about the matter found in chapter 19. That subtitle is 'Satakarnis rulers of the Vanga country'. He writes in that as follows:

There are two references in the text Silappathikaram to Vanga region. The Chera ruler Senkuttuvan wanted to bring a stone from Himalayas to carve the image of Kannaki. He crossed the great river Ganges with a fleet of boats (or ships) called vangam, provided by Satakarni rulers of the region. The Satakarnis with great comradeship received the Chera. The Satakarnis are called, the rulers of Vanga country controlling both the sides of the

Gangetic river. After the Vanga country, the Chera proceeded further north where Kanaka and Vijaya the sons of Bala-kumaran, opposed him. They were aided by a number of other kings. The Chera who ultimately defeated all of them got a stone from Himalayas and made the vanquished Kanaka and Vijaya to carry the stone on their head. On his way back also, he was received by the Satakarnis on the southern bank of the Ganges. The Satakarnis are now called Arya rulers. The reference in Silappathikaram seems clearly to the Dakshina and Uttara lada (Ratha) country that covered probably both sides of the Ganges.

- (Silappathikaram, edited by Dr.U.V.Saminatha Iyer, Kal-Kol-Kathai in Vanchi Kandam, lines 175-255) (p. 216).

Scholars like Prof. Vaiyapuri Pillai have told that the Vanchi kandam of Silappathikaram had not been written by Ilango. They were not able to believe the expedition of Senguttuvan upto the northern country and his triumph over the northern kings.

Nagaswamy who also belongs to that line of thinking had admitted Senguttuvan's northern expedition. This is having a historical importance.

It surprises us that a person, who has written that Silappathikaram a fable in the eighth chapter of the book has admitted a strong evidence to prove that Silappathikaram is a historical epic in the later part (Chapter-19) of the book.

Either he himself or some other person who had induced him, was not able to bear the announcement of giving classical status to Tamil. Recently out of some aversion he had poured such a lie.

We shall see again what is said by him in the eighth chapter about Silappathikaram.

1. Though in general Silappathikaram is called as an epic, I will say it is only a dance composition. The whole work was intended to be enacted as a drama.
2. It is therefore evident that the Tamil grammar Tolkappiam was a treatise like Bharata's Natya Sastra, a work on drama.

Tolkappiam is not a grammatical work like Panini's Sanskrit grammar.

(Are the 'Eluththathikaram' and 'Collathikaram', Natya Sastras? Or the Porulathikaram only? It is upto him to get clarified whether Tolkappiam in total a book on dance.)

It is clear that Silappathikaram is a creative poetry and not a historical epic.

(Saying as above in the eighth chapter, he presents strong evidence in chapter 19, to prove that Silappathikaram is a historical epic. The Noorruvar Kannar had helped Senguttuvan to cross the Ganges and to return. Senguttuvan went on the expedition, fought and conquered Kanaka and Vijaya and made them to carry the stone meant to shape Kannagi. This historical information is shown in Silappathikaram and Nagaswamy has admitted and endorsed it in his book. (See page 98 of this book). Prof. K. Nedunchezian has remarked this as a dual role of Nagaswamy and it is apt to be called like that.

Again and again he writes that the whole text was a deliberate choice by Lingo Adikal to make a fine drama. This is a lie and his heart of hearts will know it well. A group of persons whose inner heart thinks that such wrong ideas have to reach the foreign scholars and

thereby Tamil should be belittled in their view, are continuously telling such statements).

3. The Tamil culture has designed the life as a drama and made to believe that Tamil is a classical language. This is not the true history of the Tamils. They are not having such a greatness. All are embellished with imagination.
4. Aham is a drama; Puram is another drama. These are imaginatively written to perform dances. These are not true. These are to be considered as creative verses and not to be taken as history based. Particularly sangam literature, Tolkappiam and silappathikaram are not works that express the culture and civilization of Tamils. All those are imaginatively written for performing dances.
5. What Tolkappiar had stated as 'Inthinai' is a vastly expanded stage for drama.
6. This person has accepted the expedition of Senguttuvan. So there is no other go for him except to accept the hero stone information in Vetchi tinai and expedition on foreign land comes under Vanchi tinai. So he says that Ilango had included all these to combine the Puratinai drama. This deceitful explanation of his is well known to himself a totally false one.

Finally a book called 'Kannagi Adichuvattil' (On the footprints of Kannagi) published by Madurai Kamaraj University is written by great scholar C. Govindarasanar. This is noteworthy. According to that, starting from Puhar, staying in Uraiyur, walking on the banks of Cauvery and reaching Madurai, Kannagi lost her husband there. Then she along the southern bank of Vaigai walked for fourteen days and reached by stepping up the Cera's Neduvai

Kunram alias 'Thiruchenkundru' and finally attained heaven. We do not know where to find this history in Nagaswamy's drama.

So far Mr. Nagaswamy has shown four epilogues which are not written by Ilango Adigal as evidences. He had not citing a single line from the text of Silappathikaram. But comes to a conclusion that this is an imaginary drama. Is this a fitting quality of a researcher?

Chapter - 6

The Research scholar who does not know the difference between rhetorics and prosody

In Sanskrit, the rhetorics is divided into two. The first one is the rhetorics of content and the latter one is the rhetorics of words.

In the rhetoric's of words, the 'Yamaka' is inflective rhetorics (Madakku). The Next one is chithirakavi (a variety of metrical composition fitted into fanciful figures). This is something like the children playing by piling card boards on many squares and disarranging them to build again. In this way the chithirakavi writers used to arrange words playfully to form different figures. This does not require scholarly eminence, and also poetic inspiration.

The yamakam is also known as Madakku, in which same words will occur again but in a different meaning. This grammar of Sanskrit is followed in Dhandi alankaram.

எழுத்தின் கூட்டம் இடைபிறி தின்றியும்
பெயர்த்தும் வேறுபொருள் தரின் மடக்கெனும் பெயர்த்தே.
(தண்டி. 92)

The multitude of letters having not other things in the
midst

If affords different meaning that is named Madakku.

அதுதான்
ஒரடி முதலா நான்கடி காறும்
சேரும் என்ப தெளிந்திசி னோரே. (தண்டி. 93)

That one

Arrives by starting with one foot

To four is said by the clear headed. (Thandi. 93)

The Madakku will occur only within four feet. This rule of the author of Thandialankaram appears to be interpolated into Bharatha sastra, and we doubt so.

This Madakku which occurs in all four feet may also come in one foot or two or three feet.

First line first 'Madakku'

துறைவா, துறைவார் பொழித்துணைவர் நீங்க
உறைவார்க்கும் உண்டாங்கொல் சேவல் - சிறைவாங்கிப்
பேடை குருகாரப் புல்லும் பிறங்கிருள்வாய்
வாடை குருகா மனம்.

The first line should be segregated as 'Thuraiva' and 'Thuraivar Pozhil'

Last line first 'Madakku'

இவளளவுந் தீயுமிழ்வது என்கொலோ தோயும்
கவள மதமான் கடத்தில் - திவனும்
அலையார் புனலருவி நீயணுகா நாளின்
மலையா மலையா நிலம்.

To understand the meaning of these poems, we have to interpret them artificially.

In the following poem first three feet are having Madakku.

இறைவா இறைவால் வளைகாத் திருந்தியார்
உறைவா ருறைவார் புயலால் - நறைவாய்
வண்டளவு வண்டளவு நாளின் மயிலாலக்
கண்டளவின் நீர்பொழியும் கண்.

In the Tamil Thandialankaram these are descriptively stated. These are classified into 105 and 315 numbers.

Like chithirakavi, this Madakku searching for words and then composing appear to be very tough. Reading and understanding the meaning of them is not easily possible. Later scholars to while away the time,

showed such a word play and by that made the people to become astounded. Nagaswamy in one chapter of his book shows that Bharatha in his *Natyasastra* had described this Yamaka.

How a four footed poem can help in Bharatha *Natyam*? Is there any musical quality in this? Without any connection to dance, Nagaswamy taking this 'Madakku' includes the many varieties of prosody in it and needlessly magnifies this. He had not understood what is rhetoric and what is prosody.

Bharatha in his *Natyasastra* has devised two chapters to deal with *Kavya Lakshna*. Among these one is about prosody and the other one about rhetorics.

S.N. Srirama Desikan who had translated Bharatha's *Natya sastra* into Tamil had omitted without translating the chapter fourteen that deals with language, and chapter fifteen that deals with prosody, and chapter sixteen that deals with rhetorics. As far as rhetorics, he tells us to refer *Thandialankaram* in Tamil. As he had realized that these are not necessary for the grammatical theories of dance, he had given up *yamakam* and other elements.

Nagaswamy defines this in a separate chapter, titled "*Bharata's Natya sastra and Yamaka in early Tamil literature.*"

In Tamil only the figure of speech relating to sense is considered as rhetorics. The *Sabthalankara*, termed as 'Sollani' (the rhetorics of words) is placed at the end of *Thandialankaram*. This type of rhetorics with other names that occur with sense of meaning are found in Tamil. These are not called as rhetorics. They are included in the modes of versification (*Thoda*) in Prosody. In *sabthalankara* of Sanskrit the first rhetoric is *yamaka*. This is not considered as a rhetoric by Tamil grammarians.

This does not connect with the content of the poem. This is just like a play of small kids. By advocating this unimportant and unideal technique which had become dead in course of time, Nagaswamy proves that he did not know much about 'Yamaka'. This in later years, is called 'சொற்பின் வருநிலையணி' (the recurring of same sounded words) and some poets have composed with that too.

Dr. Nagaswamy should have studied the 'Dhvanyaloka' of Anandavardhana.

"Much delicious rhetorics of sense will combine with the content by the effort of great poets. Though effort and ability to create yamaka are there. It does not form part for tasty suggestion. In the suggestion of love yamaka has no place."

This statement of Anandavardhana clearly tells us the limit and least importance of yamaka in a classic verse.

In Tamil certain phrases, sentences and poems celebrate a uniform rhythmic order.

பஞ்சி ஒளிர் விஞ்சு குளிர் பல்லவம் அனுங்க..

எச்சிற் படுத்திக் கடித்துக் கொடுப்பான்

நெறியறி செறிகுறி அறிவனை

All these are rhythmic utterances. Here the same letter or word repeats itself to attract the hearers. This is called 'சொற்பின்வரு நிலையணி' There is another type of rhetoric. That is concerned with the repetition of different words with same meaning. This is called 'பொருட்பின்வரு நிலையணி'. The repetition of the same word or different words with same meaning is quite usual in lullaby. Many a folklore form is having this characteristic usage.

The inflective rhetoric (Madakku) of Sanskrit is different from the above. This is quite artificial. It is like Chithirakavi and this could be said a kind of poetry in which the words are composed in a particular way.

The author of Thandialankaram has translated what is in Sanskrit. We have already seen about 'Madakku'.

'துறைவா துறைவார் பொழிற்றுணைவர் நீங்க'

This is first reflective rhetoric in the first foot. Though the same word occurs the meaning should be different. 'துறைவார் பொழில்' This phrase bears different meaning. Though the same word occurs it gives a different meaning.

Excepting the second foot (next to first foot) in all the other three feet, occurs first reflective rhetorics.

கொடியார் கொடியார் மதில்மூன்றும் கொன்ற
படியார் பணைத்தடக்கை நால்வாய்க் - கடியார்
உரியா ருரியா ரெமையாள ஓதற்
கரியார் கரியார் களம்.

- | | |
|---------------------|---|
| கொடியார் கொடியார் | - The flags of the wicked |
| உரியா ருரியார் | - One who owns the skin of the elephant and related to me |
| ஓதற்கரியார் கரியார் | - Not easy to praise, He with black neck. |

Such a composition is tough to be done. Reading and understanding will also be very tough. This has helped for a word play. What is the use of this? This is something like a dictionary or thesaurus opens its mouth. What is described by Keats as viewless wings of poetry is totally missing in this. That is why Sriramadesikan had not translated this. But Nagaswamy had completely translated this.

Bharatha had classified this yamaka into ten varieties. Nagaswamy quotes all the ten and describes with Sanskrit examples.

Nagaswamy says that in first we should not search for the meaning in it. Forgetting the meaning in it, is good according to him. To him the rhythm of words is important. In this 'Yamaka' there is rhythm; no music; this will in no way useful to dance. As we have already seen Sriramadesikan had not translated this because this does not belong to the art of dance. He has purposely skipped this.

But Nagaswamy says that yamakam adds credits to poetry and it enhances the beauty of the poem. He further observes that people of later ages had made it tough. According to him and to him alone the sound that repeatedly occurs in a poem is only 'yamakam' and this yamakam appears in music and in particular in dance. Where he got this 'wonderful' definition, we do not know. He has altogether changed the grammar of yamakam. He has devised a new grammar of himself to this.

One particular word or phrase in a poem will come repeatedly to express the emotion or bhava. The recurring of syllables, words, sentences and feet in a poem and thereby adding merit to it is the prosody of the poem. The Madakku must take place only in the four feet poems.

Bharatha, showing the end of a four feet poem ends as a 'Mandalam' or a circulating form, tells that it is 'Padantha yamakam'. This in Tamil is called 'மண்டலந்தாதி'. In this song there is no rhythm or musical flow. Nagaswamy further tells that meaning should also not to be pursued in this. Then what for the poetry is composed?

Except yamakam in literature he says that there are other factors like Guna, Thosam and rhetorics which may come to add beauty to the poem.

Nagaswamy describes yamakam as if it adds pleasure. But when we see in Thandialankaram which has translated what Bharatha had composed, the statement of Nagaswamy as said by himself differs much.

That is

Starting from one foot and upto four

It will occur; so said the mastered (Thandi. 93)

While the Madakku inflects, it will come in the first, second, third and fourth foot. This is said by the well versed.

This comes in Venba, Asiriya Viruththam of four feet and in poems alike. This is already explained.

Persons like Sambandar, Arunagirinathar and alike who knew Sanskrit had rarely composed yamakam in their poems. Yamakam is entirely word rhetorics and not rhetorics of content. It is a scholarly play. This is of no use to dance.

In Tamil the harmony (இயைபு), the stylistic rhythm (வண்ணம்), the rhyme (எதுகை), the verse that stoops and having three on one subject (தாழிசை) and the Paripadal that adapts music, all these are rhythmic orders occurring primarily to enhance the spirit of the content. All these are concerned with Prosody.

In the book of Nagaswamy the next chapter is 'Yamakam in Tolkappiam'. He says that 'Thodai' (The link) that comes in the Tolkappiam 'Ceyyulia' is like yamakam and all the other linking elements such as 'Monai', 'Ethugai', 'Muran', 'Iyaybu' are all Sabthalankaras and all these are yamakam.

Showing the only sutra that concerns with 'ஒருஉத்தொடை' which is meant for the structure and form of a verse, he tells that 'ethugai' comes extensively and the Commentators had calculated its number as 13708. He concludes by saying that this shows that yamaka was in full influence in the period of Tolkappiar. He adamantly attributes the 'Thodais' which are not yamakam as the same yamakam.

The Commentators tell about 'Asai Anthathi' and 'Seer Anthathi'. Having this in account Nagaswamy says that they are also concerned with yamakam. He further says that though Tolkappiam has not dealt with yamakam, it is an ingredient in the Natya sastra. He is trying to knot the barren head with the knee.

He says that when he sees the many varieties of 'Thodai' the 'yamagam' and 'Iyaybu' are the words with same meaning. Could the Tamils have used these terminologies for one and the same element?

The next chapter in his book is 'yamakam in Sangam literature'. In this, he says that what is said by Bharatha as Yamaka, a recurring unit is found in the second verse of Purananuru as 'Chakravala Yamaka'. Compare this with the four feet poem where the yamakam takes place.

The solidified land,
The land that holds the sky,
The sky that is grazed by the wind,
The wind that moves the fire,
The contrast fire the water. (Puram. 2)

No fool in this earth will accept this to be compared with 'yamakam'. Here different words with different meanings are serialised. This is not yamakam. In the same way in the 48th poem of Purananuru, the verse as follows:

கோதை மார்பிற் கோதை யானும்
கோதையைப் புணர்ந்தோர் கோதை யானும்

This according to Nagaswamy, becomes Kanchi yamakam. To add beauty to the contents certain words repeat here. This is 'சொற்பொருட் பின்வரு நிலையணி' How can this become yamaka? Having given up all the knowledge of grammar, he makes his own grammar and definition for yamaka.

The verse starting as 'நாடா கொன்றோ' in Purananuru often repeats the word 'ஒன்றோ'. So Nagaswamy says that this is 'Pathathi yamakam'. There is neither rhetorics nor yamaka in this. The Particle 'ஒ' repeats here. This repetition is concerned with the meaning of the poem.

நாடா கொன்றோ காடா கொன்றோ
அவலா கொன்றோ மிசையா கொன்றோ
எவ்வழி நல்லவர் ஆடவர்
அவ்வழி நல்லை வாழிய நிலனே. (Puram.187)

In this verse the word 'ஒன்றோ' is meant 'in one' (ஒன்றில்). It occurs repeatedly in the first two lines just to strengthen the meaning of the later two lines.

These belong to the prosodial structures where the word particles used to tie up the syllables. But yamaka is not of this type.

நிரையா நிரையா
வரையா வரையா
விரையா விரையா
உரையா உரையா

These are certainly yamakams. In each foot, the same sounding words but having different meanings are serially occurring. But this is an artificial word play and here we cannot find a deep sense of meaning and poetical beauty.

The beautiful Tamil verses, having indepth and sharp meaning which cherish the grammatical regulations as laid in Tolkappiam and earlier grammatical works are

here with us. On the other hand we see the Sanskrit poetic method which devises caste divisions even for letters and poems and thereby degrades the human being, language and poetic creations. What is the noble and serene standard occupied by Tamil? What is the artificial and inhuman attitude followed by Sanskrit? Those who study the grammar and literature in both the languages will realize the meanness of including the sweet and beautiful Tamil verses as examples to the yamakas said in Natya Sastra.

To Mr. Nagaswamy the verse in Parananuru (246) 'பல்சான்றிரே' appears to be 'Vikrantha yamakam' and another verse by Mamulanar 'கலம்செய் கோவே' (228) also appears like the above.

Avvaiyar's verse "வாயிலோயே வாயிலோயே" (206) is yamakam in his look. Whenever a word occurs twice it becomes yamakam to him.

The verse "மா வாராதே மா வாராதே" (273) ends with the word 'மாவே'. This also according to him is one type of yamakam.

"ஈன்று புறந்தருதல் எந்தலைக் கடனே.."

This Purananuru poem (312) as it is repeatedly having the word 'கடனே' in five places and that is enough for Mr. Nagaswamy to call it 'Padhantha yamakam'. Such type of identification shows his very poor knowledge of grammar.

In Ainkurunuru the word 'அன்னை' occurs in many places. This is the classic anthology where we have the 'Annai' is found more than in other anthologies. Nagaswamy shows four verses from this book that starts with,

அன்னாய் வாழிவேண் டன்னை

In Ainkurunuru this is associated with the prosody of the poem. It gains a distinct structure as the repetition

takes place in it. These do not afford different meaning and so this could not be said as yamakam.

அன்னாய் வாழிவேண் டன்னைஅஃ. தெவன்கொல்
வரையர மகளிரின் நிரையுடன் குழீஇப்
பெயர்வுழிப் பெயர்வுழித் தவிராது நோக்கி
நல்லள் நல்லள் என்ப
தீயேன் தில்ல மலைகிழ வோற்கே (204)

This to Nagaswamy appears to be 'Padadhi yamakam'. Occurring twice is associated with the prosody. Calling this as 'Madakkani' is quite absurd. Should not the difference of a rhetoric that is meant for beauty and the prosody meant for the structure be understood properly?

In Paripadal all that occurs repeatedly as chanting are yamagas to Nagasami.

தீயின்உள் தெறல் நீ பூவின்உள் நாற்றம் நீ
கல்லின்உள் மணியம் நீ சொல்லின்உள் வாய்மை நீ
அறத்தின்உள் அன்பு நீ மறத்தின்உள் மைந்து நீ

In this 'நீ' is yamaka according to him because it is occurring again and again. He splits the word 'உள்' from the syllable and that too is yamakam to him. If his name Nagaswamy whenever and wherever occurs twice, It may also be yamakam to him. What a fine interpretation of grammatical rules?

All that in praise of God is made yamakam and shows many examples to it that are irrelevant and unsuitable. He never inquires the meaning, prosody, and form but he drowns himself in yamaka and unable to rise up from that.

The fourth ten in Pathirruppaththu is in the form Anthathi link. This too Nagaswamy says yamaka and this belongs to Anthathimalai and includes in yamaka itself. Anthathi as a 'Thodai' belongs to Tamil and connected with Tamil prosody.

Nagaswamy states that Kalitokai is an anthology of poems composed for dances. To him what is said by Tolkappiar as worldly usage and dramatical usage are Natya Dharmi and Loka Dharmi. It is not apt to think about Kalitokai and its content is of dance and dramaturgy in the heading 'yamaka'.

நாடக வழக்கினும் உலகியல் வழக்கினும்
பாடல் சான்ற புலனெறி வழக்கம்
கலியே பரிபாட் டாயிரு பாவினும்
உரிய தாகும் என்மனார் புலவர். (Tol.999)

Having this in mind he writes as above. Here the learned scholar E.S. Varadharaja Iyer's translation of the commentary is to be mentioned.

Here we have a definition of what is known as 'pulaneri valakkam' or the poets' usage. This sutra emphasises also that this valakku belongs to the five tinai's we mentioned and that Kali and Paripattu (kinds of versification) specially belong to this usage... This usage well comprises both the dramatic and worldly usages...

- Tolkappiam Porulathikaram E.S.Varadaraja Iyer. p.98.

In ancient times, singing and dancing had been the customary arts of the village folk. Later on the poets derived many elements from this folklore songs and dances and they shaped them into a perfect classical creation. This type of growth is called 'புலனெறி வழக்கம்' (Scholarly usage). This has no connection with yamaka.

This person who does not know the divisions of prosody speaks of 'தாழிசை' (stooping musical note) in the Kali verse says that it is yamaka. As lines 13, and Sixteen in the second verse of Kalitokai are occurring in similar frequencies, he says it is 'Vikrantha yamaka.'

He further says that Bharatha had shown little and so the matters referred by other poets as beauties of epic

have to be taken. Bharatha shows only songs of four feet like 'Venba'. But Nagaswamy crosses the boundaries and shows examples more than four feet.

What is shown by Bharatha does not agree with that of Nagaswamy. Bharatha's grammar is different from Nagaswamy's grammar which he is going on writing in his own way and without any basis.

He states that yamakam appears in full scale in Silappathikaram, and Silappathikaram in Tamil, is the only work which gives a full fledged description of yamakam.

To him this yamaka alankaram had spread well in the Sangam age and it was made use of in the verses.

He says that the sweet musical verses, rhythmic songs and all the other had their way in yamakam. Here he does not point out the age of Bharatha... It is very clear that Tolkappiar was anterior to Bharatha. In such a case how the yamakam said by Bharatha can find a place in Tolkappiam and Sangam literature. The great scholar in Sanskrit Dr.A.Sankaran is of the opinion that Bharatha might have existed at the time of the birth of Christ.

Thus we may fairly conclude that the sastra surely existed in its present form before the beginning of the seventh century and probably during the time of Kalidasa also (400 A.D.). History Of Sanskrit Literature. A.B.Keith p.32). And Bharatha may have written the original poems of the Sastra about the time of the birth of Christ.

- (A. Sankaran. Some aspects of literary criticism in Sanskrit or the theories of Rasa and Dhavani. p.17).

Nagaswamy confuses the readers with what is said and what is not said by Bharatha.

Yamakam is a rhetoric. But all the examples shown by Nagaswamy belong to Tamil prosody. The stylistic rhythm, the rhyme, the concord, the three piled stooping musical stanzas, the repetition of word and meaning in seriatim, the elements that come to understand the meaning of a poem, all these are not Sabthalankaras. There is no place in Tamil for meaningless and tough sabthalankaram. Because of not understanding the difference between rhetorics and prosody such a writing has come out. The rhetorics in which the word reoccurs and another in which the meaning reoccurs are all not yamakam. They are to beautify the structure of the poem. The concord (இயைபு), the rhyme (எதுகை), the stylistic rhythm (வண்ணம்) all these are connected with the prosody. If we call all the rhythmic verses as yamakam then all words that repeat for any purpose (வா வா, போ போ) will become yamakam. Without realising all these he had attempted to establish that the growth of Tamil poetry is concerned with only yamakam and he has failed totally in his endeavour.

What Bharatha shows as rhetoric of content (இபாருளணி) consists only three. They are Upama, Deepaka, Rupaka. These three belong to Tamil. The very names of these will tell the truth. Upama is what Tolkappiar says as Uvamai. The letter 'ஜ' means light. Theevagam is a Tamil rhetoric. Rupaka is Uruvagam (figure of speech). This is classified as a kind of simile by the Commentators of Tolkappiam.

As far as 'Madakku' is concerned some later poets, following the Sanskrit yamakam used as examples to the grammatical rules and as a play material. Otherwise they have no place in Tamil literature. what are all shown by Nagaswamy as yamakam in Tamil literature are all the differences of rhythm of words and not rhetorics.

Chapter - 7

Sivan, Murugan and Durga are not vedic Gods

To the brahmins, reciting the Vedas and doing the sacrifice is the worship; who does not foster the fire and worship is a sinner. He will enter hell. To such persons there is no temple worship and idol worship. Their Gods are all in heaven. There is no God in the earth. The fire is the only person who is the envoy here and there. He is the only deity. Starting from living organisms all the materials, they used to put in the fire, offer to the celestials and send them to heaven through the fire God. Because of this the celestial heads, deities, and angels make the rain pour and enables the earthy people live. This is the preaching of Bagavath Gita.

Starting from the four Vedas and upto Gita either the word 'temple' (தேவாலயம்) or the custom of idol worship is not mentioned in any work. The Aryas converted these Gods and the earthy deity worship of the Tamils as their source Gods and their own conventional worship. Nagaswamy, as if he does not know this, writes that the Tamils had borrowed the worship methods. If he has any self consciousness he must come forward to deny what he has written.

The person who says that the Tamils have no culture and civilization and worship of Gods is also

telling that they have no religious worship too. This is an unwanted work of no use. This is an abuse born out of hatred.

This man is a vedic brahmin. He has to foster fire in the house and recite the vedas and to live according to his principles. But these vedic brahmins were not able to bear the beating and hitting of the Jains abandoned their vedic sacrifices and sought shelter in the temples of the Tamils and saved their own lives. They turned to agamic worship of the Tamils, accepted the God Trio and then created many imaginary accounts about them in upanishads and puranas. Showing them and usurping the bhakti cult of the Tamils they have made capital out of them. They had entered with this capital into a sacred business. They had been doing agnihomams, sacrifices and rituals in Sanskrit and getting income in two ways. Though they appear to be red fruits reminding Siva, they never forget their erstwhile ancestry. Getting shelter from the Tamils, they adopted the religious principles of Tamils. Then they created encomiums and incantations. One among these is Nagaswamy. To this person who does not know history, it is better to give a detailed account here.

The Muruga worship had been in the Kumari continent which later on seized by the seas. All in the name of that God which are being adopted even today are the reminiscences of the Tamil's. This Muruga worship originated as a singular worship and developed to merge with the Siva worship and become inseparable. Scholars have studied in depth how these two worships got integrated. Let this be on one side, we now see the worship of the geographical deities.

The Tamils from pre-historic times, had hailed the worship of Muruga in the hillside, the Thirumal worship in the forest region, and the Korravai worship in the

desert area. (It is only Siva worship in the hilly region and not Muruga worship. Mayon is of black colour; He is Thirumal. Seyon is the reddish Siva. As the word 'Sey' (சேய்) gives the meaning of child, the people of middle ages have written by mistake that it denotes Muruga).

The 'Vettuva Vari' of Silappathikaram helps us to establish beyond doubt that the worship in the hilly region is only Siva worship and worshipping Siva, Thirumal and Korravai are followed by Tamils.

The upanishads and puranas are the land for the contradictions and chaotic discussions. We must see the evolution of the sacrificial principles before the upanishads and puranas. In the same way seeing the evolutionary development of the worship of the Tamils will also help to search for the truth.

We have already explained how in the admosphere of nature in the worship of terrain Gods like Siva, Thirumal and Korravai had developed. These three are the worships in Kurinji, Mullai and Palai lands respectively.

That was an age when in Tamil Nadu the dense green forests and hills surrounded villages and towns in the seashore and wet land areas. Only four varieties of terrains were in Tamil Nadu. Tolkappiar denoted these as Mullai, Kurinji, Marutham and Neythal. There is a custom of calling the world in Tamil as the 'four landed' (நாணிலம்). Then from where did come Palai?

The border regions beyond the Kurinji hills and beyond the Mullai forests would have got mingled to some extent. These regions in the extreme summer mostly go dry and the thickets get charred and trees withered. These become the highways to the people. In rainy season these areas get sprouted, thrive and flourish. All the other areas had been only dark shaded and dense forests. So these regions used for the travel of the people were termed as Palai.

Big battle fields like the Venniparanthalai and Vahaiparanthalai had been only in these regions.

Tolkappiar termed this Palai as 'Middle terrain' (நடுவுநிலைத் திணை). Ilango Adigal describes the Palai as follows:

**With the Lord Summer the Sunking
Turning the beauty, get reduced
The Mullai and Kurinji get changed
Loosing all good nature causing trembling grief
Becomes the shape of Palai.**

(Silappathikaram Kaadu kaan kaathai 62-66)

From this one truth comes to be understood. Mullai, Kurinji and Palai all the three are regions having common qualities and connection with each other. So in the worship of the terrain gods too there was a concordial nature. An amalgamation of Gods took place here.

Nagaswamy considers this natural evolutionary growth of worship of the terrains and real life's culture, as a backdrop of a drama.

Ilango points out the way in which Kovalan, Kannagi and Kavunthi Adigal walked from the Cola region towards Madurai as 'Naadu' (country) and the episode there as 'Naadu kaan kaathai'. When they enter the Pandya country the area is termed 'Kaadu' and the episode here is stated as 'Kaadu kaan kaathai'. As this was the Palai way Kannagi was not able to bear the hotness of the summer. So they reached the Iyai temple, the worship place for the Korravai on their way. They stayed there to take rest. That was the place of 'Eyinars' the highway robbers. There Ilango sets a scene in which the three are seeing a worship of Korravai by the eyinars and eyirriars of that region.

There the Goddess comes on Salini, a woman of that area. The spirit occurred lady dances in a frenzied mood.

The Korravai seated on the back of a stag was not given the offerings as vowed. So the hunters families had shrinked in wealth as cattle had not been lifted by them. The high way robbery was also not fruitful and hence they became poor. The heroic people had become soft and righteous. Salini, the spirited lady told the people that unless the dutiful offerings are paid and prayed with dances and songs there is no life for the hunter's families.

At the centre of the village in the assembling place the people decorated an young lady as Korravai.

They tied her dense hair as a plait and knotted it with an young snake.

They brought a stout, white and small horn of a forest pig and adorned it above the woman's forehead as a crescent.

They tore the mouth of the tiger and took the line of teeth and wore it as the solemn necklet.

They made her to seat on the stag and gave a sharp arrow in her hand.

They offered puppets, parrots, forest cock and hen, peacocks, balls, molucca beans and prayed her.

The hunter women carried beans, dhal, gingelly, rice with fat, colours, sweet scented powder, sandal, flowers, perfumed smoke and they walked behind the people reciting the drum, blow pipe and other archestra.

All the people came there and recited songs and performed dances in the worship of Korravai.

Wearing the moon, eye on the forehead, the blackened neck because of the poison taken, bending the mountain as bow and having the snake as string wearing the snake as bodice, having Trident, covering with the skin of the elephant, tying the tiger's skin around, all these are containing myths. Further the male and female form is expressed by anklet in one foot and 'kazhal' in another foot. This particular form is also denoted as 'Mangai pangan' and 'Umai oru pahan'. These are all mythological denotations. The northerners translated this as 'Arthanariswarar'. So there are people who think that this mythological note is received from them. This is really the evolutionary development of the Tamil's regional terrains and this portion is a good evidence for it.

In the same song which they sing and dance, the above said facts are further stressed. The moon living plaited hair (திங்கள் வாழ் சடையான்) yonger to Thirumal (திருவமாற்கு இளையான்) are the names which we have to think of. The 'Vari' is a type of dance and musical songs combined with it, show the worship of several Gods. These worships are mentioned in between the songs and dances. Later on these worships, which were in integrity separated as many. A clubbed worship of Terrian Gods have later on developed into polytheism. These are all to be inferred from the above said portions of Silappathikaram.

ஆனைத்தோல் போர்த்துப் புவியின் உரியுடுத்துக்
கானத்து எருமைக் கருந்தலைமேல் நின்றாயால்
வானோர் வணங்க மறைமேல் மறையாகி
ஞானக் கொழுந்தாய் நடுக்கின்றியே நிற்பாய்.

வரிவளைக்கை வாளேந்தி மாமயிடற் செற்றுக்
கரிய திரிகோட்டுக் கலைமிசைமேல் நின்றாயால்
அரிஅரன் பூமேலோன் அகமலர்மேல் மன்னும்
விரிகதிரஞ் சோதி விளக்காகியே நிற்பாய்

சங்கமும் சக்கரமும் தாமரைக் கையேந்திச்
செங்கண் அரிமான் சினவிடைமேல் நின்றாயால்

கங்கைமுடிக்கணிந்த கண்ணுதலோன் பாகத்து
மங்கை உருவாய் மறைஏத்தவே நிற்பாய்.

ஆங்குக்

கொன்றையும் துளவமும் குழுமத் தொடுத்த
துன்றுமலர்ப் பிணையல் தோள்மேல் இட்டாங்கு
அசுரர் வாட அமரர்க்கு ஆடிய
குமரிக் கோலத்துக் கூத்துள் படுமே

(சிலம்பு. வேட்டுவ. 8 - 11)

Ye, covered with the skin of the elephant
And wearing the skin of the tiger,
Stood on the head of a buffalo of the forest,
To be worshiped by celestials, supreme of all sacred scriptures,
Stand as the tender shoot of wisdom without any shake.

Having sword in the bangled hand killing the demon mayidan,
You stood on the stag with black twisted horns,
You stand as the light with spreaded rays
In the hearts of Thirumal, Sivan and the God seated
on the flower,

Having the conch and the wheel in the Lotus hand,
Stand on the red eyed angry lion,
Stand as a part of the God that having the
Ganges on the head and eye on the forehead
You as a female stand to be praised by the scriptures.

There the garland made of flowers in abundance,
With Konrai and Tulasi wearing on the shoulders,
You for the celestials and to make the demons wither,
Take the dance in the form of Kumari.

(Silappathikaram. Vettuva Vari. 8 - 11)

In this the myth of Siva, and then of Korravai and
as the third of Thirumal are coming in a mixed way.

At the end it is said that the Korravai was dancing,
having the garlands of Konrai and Tulasi on her shoulder.

All these are done by having that deity in the form of Kumari.

Tolkappiar tells that many sacred quotes spelt out by nobles were there and sacred scriptures existed in the name of 'Manthiram' and 'Voymozhi'. There are many places in the literature, where our people of grace say about the existence of sacred works called 'Mara'. The Vedas of Sanskrit belong to that kind only. That will not apply to Tamil way of life. Even if thorough search is made we cannot find any myth of ours in them.

The myths seen among Tamils from very ancient times would have originated from the old stories of our history. Tolkappiar says that the musical works are of 'Scriptures of string' (நரம்பின் மறை). So we can infer that myths are connected with our deities.

All the puranas in Sanskrit are showing how they adapted the worship of Tamils, the sacred scriptures of Tamils, the myths of Tamils and agamas of Tamil. They get translated these into their language and got influence among Tamils. They had these for their income and all these are exhibited by their puranas.

Through this 'Vettuva Vari', Ilango Adigal has depicted the methods of life of Tamils in the Palai region after seeing it in person. He has sung this just to make the Tamils realize the truth.

Keeping the myths away, if we see the fundamentals, we understand that the three worships of Siva, Thirumal and Korravai had originated from the geographical background of ancient Tamils. No one can deny this.

The assembly in the middle of living abode and the tree worship

In Vettuva Vari, in the assembly situated in the middle of the town, Salini dances after being possessed

by the divine spirit. In ancient times people worshiped trees believing that Gods present in them. 'The dreadful deity is said to be in the tree of the assembly' so says Kuruntokai. It is believed that the God in the trees will kill the wicked. This would have come out of fear. Here too we see the tree is said to be in the assembling place.

Even today there is tree worship. There was the custom of worshiping the pipal trees by coming round of it in the early morning. They planted the pipal tree and margosa tree closely in places like the shore of water tanks and conducted marriage to that trees. They believed that by doing this they can have the birth of a child.

A separate research may be taken on such worships that had existed even before sangam age. Here we specifically show a few.

Once upon a time the man who killed the tiger or elephant took the skin of them dried them and dressed with them. It is clearly understood that those animals which opposed, had been metaphorised as demons and the killer of that animals, a God. Plucking the leaves stitched them into a foliage, the ancient people wore them. Even after having steam like thin cloth, this dress of foliage was used at times of rituals.

In those days, the people constructed a platform in a square shape and called the place as a public place, assembly, common stage and people's hall. There they grew the banyan and pipal trees, and worshiped them. In those days it was the village panchayat and also the place of affording justice. That trees were the deities and that common place, a temple.

Even today our temples are called silver hall, golden hall, etc., People hail the God as one who dances in the common stage, and a carbuncle that dances in the

broad hall. These are all the continuance of the old custom.

In course of time, the public place and the trees in it would have been damaged due to rain and lightening. In some places the trees would become broken and in some other places totally vanished. In such times the people planted a stock. The bottom of that will be bulky and the upper end slender. Not to get shaken, people around the stock raised the soil and formed a circling platform and worshiped. This custom is found right from Sangam verses and upto Thevaram songs.

**The captured ladies took bathing in the river ghats,
In the eve they step up the flower wearing dais
Worshiped the ever burning lights.**

**The public place where the passersby stay and
the stock erected. (*Pattinapalai*. 246 - 249)**

After winning the enemies the conquered kings captured the ladies of enemies, and they are called 'Kondi Magalir' The common water pool is the place where these ladies take bath. In the evening they cleaned the public place and lit up the lamps. They wore flowers to the stock. The passers-by stayed there to take rest. In this way many stepped into the common place and worshiped.

In this we should bear in mind the words 'Pothiyil' 'Kanthu' 'Nantha Vilakku' and 'Many worshipping'. Nacchinarkiniar writes that 'Kanthu' is the stock in which the God lives. To 'Pothiyil' he gives the meaning common place in Thirumurugarruppadai commentary.

Dr. U.V. Saminatha Iyer in the foot note to this, enlists many places where the word 'Kanthu' occurs. That places are Thirumurugarruppadai (226) Manimekalai (6-60, 24-162) Ahananuru (167, 287, 307) Purananuru (52).

In some of the places the God is said to be written, which does not mean the painted but meant only sculptured.

We shall see a detailed description of these here. What are all places noted in Thirumurugarruppadai as the abodes of Muruga are the places of siva too in those days.

The Junction square, joining roads,
Newly flowered Kadambu tree,
The Common Place, the stock erected one.
(*Thirumurugarrupadai*. 225-226)

In this, 'Sathukkam' denotes the square place and commonly used by the villagers. It had little height and raised in all four sides. Pattinapalai says that it had pillars in all four sides. As there was Kadambu tree it had become the abode of Muruga. If there is banyan tree it would become the Siva's abode. (In Sangam verses it is notable that the word 'Kadavu' denotes only siva often and not in general denotation).

The walls with Ant holes and bushes,
The common place lost the deity from the black
 footed stock

The pigeon with its female
Not leaving of its old abode calls;
Such a mountaneous way with huge stones.

(Ahananuru. 307)

Seeking the place to live, the people of that time often emigrated from place to place. In such times, the God that stayed in the stock planted in the common place had also gone. So said by the poet. What does it mean? God will stay only there are worshipers. This is to be deeply thought of.

As people had left, the compound walls of a big hall is holed and bushes erupted. As people had gone away, the God also left the place. Now the black footed stock alone stands. The black foot denotes the embracing support of the stock. The pigeons used to stay there. Even after the going of people, the pigeons come and stay and call their pair out of practice.

Another verse of Ahananuru is more descriptive.

**The stag rubbed big footed stock
That in the gourd spreaded common place of the
village
The daily sacrifice forgotton platform become
whitened,
The banyan tree that has hidden the brick wall
With its parched foot, the long aerial root of it
Kicked by the summer air drives the pigeons
That live with their pairs. (Ahananuru. 287)**

Here in this the sacrificial platform is mentioned. Lives are not sacrificed in this. The sacrificial food is placed on them. This is the custom of the Tamils. Even today the temples are adopting six time or three time offerings. The food will be shown before the holy presence.

The Tamils had metaphorized the sky high banyan tree with its aerial roots as the Siva himself. There is a faith in Tamils that Siva was living in the shades of the banyan tree. Such an idea is found in Purananuru also.

**The Gods hailed by musical sounds
Left the stock and sacrifices given up
The Common Place had become desolated.
(Purananuru. 52)**

'Kanthu' is the stock and when people worship it, it is believed that the God stays in it. When the worshipers leave God also vacates the stock and the staff only remains there. This belief is to be seriously thought of.

The hunters shower flowers on God requesting to rain (Purananuru. 142) The head of the mountain on the top of which there lies the God in protection (Purananuru. 158) The daughter of the hunter, having a few 'Vengai' flowers prayed the ancestral God that stays in the mountain and she with her wet hands offered the sweet sacrifices. (Ainkurunuru. 259) All these references denote only Siva worship.

**Neither good nor bad, with dried leaves
The madar plant's flowers with closed petals
God will readily accept.....**

So sings Kabilar (Purananuru. 106) This clearly denotes Siva. Because He is the God wearing the madar flowers in his matted hair.

Saint Thirunavukkarasar of 7th century A.D. clearly points out this as in the following lines:

**In the hearts of devotees having love
Could be seen the stock of Kanrappur.**
(Thiruthandagam of Thirukanrappur)

Following the worship of tree, the worship of stock came into existence. The Lord Siva dwells in the 'Thillai' tree in Thillai which is now called Chidambaram. He stays in the 'Kadambu' tree in Madurai. In Thiruvanaikaval, He is in Jaumoon tree. In Thiruppathirippuliyur, He is seated under Pathiri tree. In Thirumayilapore, He is under the Punnai tree. (Tamilar Matham - Maraimalai Adigalar). As he had been under the Marutham tree, He was called 'Maruthesar' or 'Pariya Marudar'. He was under the banyan tree in Alangadu. The Alangadu that had been sung by Karaikal Ammaiyar seems to be very ancient.

Many basic informations which are not seen in the vedic works of Aryans are of one kind, and they are all of Tamil origin.

The books by the Aryans, after mingling with the Indian aborigines who were called Dasyus - Dravidians - Tamils are completely of another kind.

Unless these are studied through history and applying the striking differences amidst them, clarity could not be obtained.

On one side there are the Aryan's fire workshop, rituals in sacrifices, formless worship, the theory of oneness called Advaitam, etc.,

On the other side there are the tree worship of the Tamils, the worship of stock, worship of hero stones, temple worship, worship of forms, the three principled philosophy (God, soul, the binding), etc.,

The idea of God seated under the banyan tree exists from sangam age upto Thevaram period.

These worships of Tamils are not found in any work of Sanskrit which had originated before their contact with Tamils.

The Upanishads are numbered 285, 108, 31, and 10. Among these, only ten are said to be true by scholars. What is the reason for this?

The Aryans had only formless worship and worship in the sacrifices. They created that kind of worship and they were well acquainted with it. They are true to that worship. All the other types of worships were adopted through the ages by them just to divert the opposition of Jain and Buddhist religions and to camouflage the Tamil's original customs and conventions. They had altered many and taken into their own account as if their own creations. The staunch and orthodox vedic people did not accept them and said they are spurious. (See the book of Vaduvur Narayanan)

The story of agamas is also the same. A professor from Germany has written, that once the agamas were of Tamils; Among them many had been destroyed by deluges and some of them were eaten away by white ants. The rest had been taken away by the Aryans and written in their language.

It is said that in the beginning there were 108 Vaishnava agamas, 28 Saiva agamas, and later 27 agamas on Shakti. The great scholar M. Arunachalam says that there were 207 upa agamas to the 27 Saiva agamas.

We have already said that there were two types of followers of Upanishads, the continued works of Vedas. One type is that those who are staunch in formless worship concerned with the sacrifices. The other type is that people who after the decrease in sacrifices altered their life for the sake of living. However these people will unite when occasion comes for a general cause and separate themselves for personal gains. Only such people had sanskritised the Tamil agama traditions and caused a great damage to Tamils.

The primary meaning for agama is that which had come from the ancestry. But those who belong to Tamils were destroyed by nature and alien people. In this way all of them disappeared.

Even when accepting the agama traditions there were two sects. One group were those who altogether hated these and the other group were those who for their livelihood changed themselves to Agama traditions. Only because of these adopters many Tamil agamas were sanskritised and then the originals had been destroyed. The first phase of the destruction is of this kind. The second phase is that some orthodox vedic brahmins destroyed the sanskritised agamas too. A judicious foreigner from Germany observes as follows:

Unlike most works, the Agamas do not emphasis the supremacy of the brahmins, so the Brahmins may well have opposed them...

- H.W. Schomerus, Saiva Siddhanta, M.B. Publishers, Delhi 2000. (See p.21)

Tamil traditions should be redeemed from such chaos. Our aspirations are that the Tamil religious traditions should be brought back to life and they must be adopted in the temples and legal amendments should be brought to effect it.

The continuance of the worship of the God seated under the banyan tree

More micro level research should be done regarding the worship of the God under the banyan tree. This is seen in detail in Tamil literature and history and not in Sanskrit. This is the continuance of the worship of 'Kanthu' or stock of which we have already seen in detail. From Sangam age upto the Bhakti movement age, the continuance of this worship is witnessed.

Your wealth like that of the God under Banyan tree. (*Purananuru. 198*)

**To the God under the Banyan tree
He with love offered the fine cloth
That given by the blue serpent.**

(*Sirupanarrupadai. 96-97*)

There is specific note in repeatedly telling that Muruga is the son of Siva. Both had become amalgamated and become a single worship.

Ye the son of the God under the Banyan tree
(*Thirumurugarrupadai. 256*)

My soul will come like
The beautiful Muruga, the son of the
God under the Banyan tree
(*Kalitokai*. 81: 9-10)

This is said by the heroine about his son.

The beginning of the festival of Lord Muruga
The son of the God under the Banyan tree
(*Kalitokai*. 83: 14-15)

This is also told by the heroine.

The son of the God under Banyan tree
(*Silappathikaram*. *Kundrakuravai*. 13)

The offspring of the God under the Banyan tree
(*Manimekalai*. 3-144)

The women residing in garden houses
That surrounded by water tanks
They purified the floor under the Banyan tree
beautifully,
The place of three eyed and having the old four
Vedas (*Ahananuru*. 181)

The worshiping place is cleansed by women. This is near a pond's side. The four Vedas here mentioned is the Tamil Marai that is bestowed by the God Himself. Just by writing that the four sons of Brahma, the Janakathi saints heard the four Vedas from the God under Banyan tree, the Tamil holy incantations will not become otherwise. Further to make this God, belonging to Tamils, they fabricated a story saying that it is Dakshinamurthy. Tamils translated this as the God of southern direction who is looking at the south and got pleased. Further they contacted this God with the Devaguru called 'Viyazhan' or Guru. What was said by Sangam literature as Siva had been changed by them and its integrity was degraded.

We cannot say that our leaders have no sense to think all these. Even in spoken tongue it is used to ask that had he gone after recited? This proverbial usage means that someone has cheated and run away. Only the people who are at the side of our leaders make them not to think of and hiding the reality.

Arurar, in the Thiruppazhamanni Padikkarai Thevaram, hails Siva as the God who taught the four sacred scriptures having seated under the shade of the banyan tree. The origin of Sanskrit Vedas and their history are different. The scripts graced by Lord Siva, the God under the Banyan tree are different. The Tamils too had four scriptures. The Aryans destroyed these scriptures as they had done with the agamas.

**At that time seating under the Banyan tree
Graced the righteous code to the four.**

(Arurar - Thirukkadavur)

**By seating under the beautiful shade of the Banyan
You told the scriptures that were heard
By the group of spotless sages
I too heard and attained bliss
That obtained by those who made the scriptures
Reached your twin feet.
You, the God of Thiruninriyur where
The righteous brahmins live**

(Arurar - Thirunindriyur)

The words in this verse are to be studied well. Not only the four but also the group of sages too heard, it is said. The righteous brahmins are still there. They are Siva brahmins who are different from the Prohit brahmins.

**What made you to grace the righteous deed
To the great sages of rare penance from under
the banyan. *(Arurar - Thirunagechuram)***

**Seating under the banyan and preached the
scriptures**

(Thirunavukkarasar - Thirukkadavur)

From another verse of Thirunavukkarasar we have to think something in detail.

**Explained to the four the different Vedas
He being the word, the combination and the
meaning**

(Sambandar - Thirucheygnalur)

By seating under the banyan

Graced the four vedas that spell the righteous deed.

(Sambandar - Thirumudhukundram)

That which are given from under the banyan tree are said as 'Aram'. This is undeniable evidence. Manickavasagar also tells this.

**You see Him who, seating under the banyan
Explained the meaning of four vedas to the four
sages well.**

**Though He had taught the vedas from under the
banyan**

He destroyed the triple forts unitedly.

(Thiruvagasam - Thiruchazhal. 16)

We are not to compile all those related with this. Just to hide away the Tamil scriptures told by the God under the banyan tree, they fabricated a story connecting the 'Viyazhan' (Guru). The people of Sanskrit would have written this too as an upanishad or purana. Only the baseness of stealing the ideas make us to get excessive anger.

We have piled many evidences only to show that the roots and offshoots of countless ideas are in Tamil.

The Rigveda that disgraces Siva

Many scholars had established that the Siva worship was in practice in the Indus Valley Civilization before the advent of Aryans. Tamils are idol worshipping people. So to the Aryans for whom the vedic sacrifices had become the life, this idol worship was of immensurable hatred.

The words Pothiyil, Manram and Ambalam are words denoting the common worship places of Tamils. Even today they are used as the names of temples. From that we can understand the development of the temple art of Tamils. As said by Appar the 'Kanrappur Nadu Thari', a stock had been erected and worshiped.

This type of worship is the one found out by the Indus Valley Tamils. This is a form of idol worship. The words 'Maththal Kandhu' and 'Karunthal Kandhu' are clearly indicating that a support at the bottom of the stock was laid strongly and that with that broad base the stock stood erect.

Seeing this with hatred, the Aryans had sung with animosity that it is the penis. They denoted the Dravidians whom they called Dasus, as people worshipping 'Sisuna deva'.

Vasista tells Indra as following:

"Oh Indra! Let the demons not to afflict us. The Indran, the head of celestials should get enthusiasm to forfide the poisonous beasts and our sacrifices not to be forbidden by the Sisuna devas." (Rig veda 7-21-5).

'Sisunam' means the penis. 'Sisuna devas' means those who worship the penis and they are said as lascivious. Griffith translates this as 'Lewd' which means characterless and mean persons.

The Rig veda tells thus: Rid Varman tells Indra :
 "He engaged while going for war, passes through ways that do not suffer, He seizes all the wealth. He the unconquered defeated the Sisuna Devas and destroyed the fort with hundred gates and stole away the immeasurable wealth." (Rig. 10-99-3).

The footnote of this: Sisuna devas - Sanskrit word, had occurred in translation as it is in original. This means the lewd. In English it could be read as "He seized the hundred gated castle's treasure by craft unchecked and slew the lustful persons."

Some more places are there like this. In later age people called this as 'Linga'. For this too the prime meaning is penis. Later on a shadow meaning i.e., 'symbol' is given to that term. Glans Penis - the sexual organ of the male (Divagara Nikandu); a symbol (Pingala Nikandu); sivalinga (Greater Tamil dictionary)

The Sanskrit people altered the fact to the extreme level from Linga purana and the Tamils too had mistaken it, and in such a state several thousands of names and stories grew as puranas.

The support below the stock the Avudaiar is said as the Vagina and the Siva symbol is penis. The union of these is said to be a world wondrous philosophy. It is pin pricking in our heart to think that even the great Saiva scholars accepting this ugly and loathsome definition had found philosophical interpretations to this. However the word Linga is today identified with the meaning 'the symbol'.

Let us hail the conventional worship established by our ancestors and have in mind that the stock which we see is the symbol of Siva and that is what mentioned as 'Kanrappur Naduthari' by the Tamil Saint Appar.

Chapter - 8

The history of the fall of vedic tradition

The brahmins themselves changed to Tamil tradition

Nagaswamy says that the Tamils had not followed a distinguished way of life for themselves and today that all over Tamilnadu people are following only the vedic tradition of life.

Vedic tradition is different from agamic tradition. In the sacrificial worship and formless worship they are putting all the things that are useful to people in the fire pit and sending them to the celestials in the heaven through the fire. The fire is the visibly seen deity to them. It is the mediating God as it is believed to connect them with the celestials. It takes the sacrificial food put up in the fire pit to the Gods in heaven.

Agamic tradition is contradictory to this. This is the worship of a form. This is Bhakthi tradition (Love to God). Once the vedic people hated this. They had no temples. Allowing them into the temples of agamic tradition has become an evil. They must restrict themselves with the kitchen of the temple.

The Aryans belonging to the vedic tradition had given up their vedic worship and the life attached to that. As the vedic way has lost its influence, they changed to

the agamic tradition just to feed their stomach and to get income.

Now the Tamils, without giving up all the traits of their own culture and tradition including worship methods are living as usual.

The brahmins just to feed their stomach gave up their principles. Moreover they tempted the Tamils by saying that they will perform all their rituals entered into the life of Tamils by reciting the Sanskrit scriptures.

Hiding this, they perform the rituals and ceremonies, recite the holy incantations and sweep away rice, dhal, and vegetables. By this they get alms and conducting their lives. The word 'Dhaanam' denotes only the alms given to brahmins. They made others to believe that such alms given to them are virtual deeds and thereby prevented the poor people not to get anything.

The rituals introduced by them are really belong to the agama tradition. When such is the state, Nagaswamy repeatedly writes that the vedic tradition prevails here.

In the Siva and Thirumal worships of the Tamils there is no place for vedic sacrifices. Just by doing lip service to the Vedas, their relationship with vedic tradition had come to a close.

Only to earn, these people entered the temples. Then entered into the rituals of the Tamil, right from the birth to death. They are seeking their livelihood in this way. Except this act where they do all with fire, in all the other activities the Tamils are living with their own tradition.

P.T.Srinivasa Iyengar very clearly shows the differences between the vedic and agamic traditions.

The ingratitude Nagasamis must know the history first. The imperious activities and autocratic way of rule of the foreign rulers in the past should be studied well. The Kalabra's rule from 300 A.D. to 600 A.D., the Pallava's rule from 350 A.D. to 900 A.D. and the Nayak's rule from 1500 A.D. to 1700 A.D. should have been known well. Their influence in the Tamil land should have been understood.

The vedic brahminism adopted many tricky ways to chase away totally the Buddhism and Jainism when they tried to spread in the country. This history should be studied well.

When the cultural invasion of the Jain religion took place, the Advaidic brahminism began to shatter and ruin and knowing this, the brahmins joined with the Bhakti movement of Tamils and had a principleless association. This history should be known properly.

After having joined with Tamils the brahmins with their help exterminated the Jain and Buddhism. Then getting success in that, the vedic tradition, having the Bhakti sentiments as tools, showed that Saivism, Thirumal worship and korravai worship are all as if their own, and originated from their ancestry, then they by doing some outer coating to the religions of Tamils, enticed them into their fold. This history is to be studied in detail.

The Upanishads in Sanskrit, their elaborate commentaries, and elucidations are all totally having the roots and aerial roots of Advaidic concepts. How the three fold philosophical concept will emerge from Advaida? Do not we with our sharp intellect study and find out the attempts made by the mediaeval age entrants who tried to show that all emerged out from them. Will not the wise, perceive the fact that how the alien people created

a new name as 'Hindu religion' and absorbed the truths that belong to Siva and Thirumal worships. They converted the names, technical words, and explanations into Sanskrit and made even the original names could not be perceived. Should we not understand this? If you ask a person staunch in Saivism to what religion he belongs, he says that he is of Hindu religion. The great scholar K. Subramania Pillai had felt very much over the unpopularity of Sivaniam and Maliam and this has echoed in his book.

The basic principles of Sivaniam are three. They are the threefold concept, the concept of vinai (Karma) and the bhakti cult. How a contact to these with the Advaita Brahminism which is fully depended on vedic sacrifices, came into existence? Should we not realize the distinction between fire worship and worship with flowers. When and why and by whom the Tamil sacred works had started lip service to vedas and sacrifices and why they are compelled to do that? Had the saints and seers who had often said the word vedas, in any place defined and described the vedas and their content? Tamils' own worship cults, the Sivanism, Malism, Korraivism (Sakthi, Kali) are integrated. Researches should be done at various stages about the Muruganism and the worship of geographical deities, Tamils' religious roots and offshoots and their existence. How to remove the external coating and new shape and colour to be given and how to find out a reformation are the queries for the thought of scholars.

P.T.Srinivas Iyengar is giving many facts in his book 'The history of the Tamils'.

Here what he says is given in short and makes clear his idea on vedas and agamas. In the eighth chapter of his book is 'The rise of Agamas' The subtitle is 'The Agamas vs the Vedas'. Is not the title itself makes clear the fact?

Agamas and their direct opposite, the Vedas.

All the following are P.T.Srinivas Iyengar's collection of views on Agamas and Vedas. The remarks within bracket are alone mine.

All that followed by the Hindu religious people are based on Agamas, only. They have no the slightest connection with Vedas. (contrary to Nagaswamy's idea). Today the vedic tradition has lost its strength and the Tamil tradition had grown to great heights.

After Mahabharata war the vedic concept slowly began to decay. Today, it had totally vanished. Small sacrifices like vajapeyam, Garudasayanam and like somayaga are being rarely conducted by a handful persons hither and thither. Even praying in family rituals in vedic way is fastly disappearing. It is the rule that if the members of a brahmin family ignore the fire worship for three generations, they will lose the qualification to be a brahmin. Very very few families are said to be truly brahmin families. India is immersed in religion. But the deep roots of these religious concepts are of Agama tradition and not of Vedic tradition.

Agamam means the holy utterances of great people. Another meaning is 'evolved'. Direct meaning for this term is that which has come from the past. In this way sometimes vedas are also called Agamas. But according to practice, Agamam denotes only the tantra works. (Tantra - Guiding books). These show the ways of worshiping the three Gods, Siva, Vishnu and Shakti. Tantra denotes this worship. (The Sivanism, Malism and Korravaiism are the three worships that had been adopted by Tamil from very ancient times. The roots and developments are only in Tamil and not in Sanskrit vedas or upanishads. In this sense these Agama cults are

directly opposed to vedas. (This explanation follows from page 103 to 115 in his English book)

The sacred books of Buddhists and Jains are also called Agamas. Because they are also meant that they had come from the past. All these Agamas are right from the beginning opposing the vedas which are called Karma kadam. (The vedas tell about the sacrifices, the incantations to be spelt out in the sacrifices, the ways to escape from all the sins that one has committed and the expiations. As they also say about how to send sorceries on others by doing household rituals and sacrifices, the Agamas denied these vedas altogether)

All the contents of Veda samhithais are only incantations. They are recited in the vedic rituals. (Sacrifices and rituals). But Agamas are text books that teach how the worships should be done. They contain descriptions of the forms of Siva and Thirumal and ways in which they are to be worshiped. (These two Gods are worshiped according to Tamil tradition, the roots of which are purely owned by Tamils). These worships include yoga exercises and metaphysical enquiries.

Hereafter if we think of the rites, the vedic rites are fire rites. For each rite, one fire will be lit off. When the flame of that grows and raises upward the oblations will be put up into that. The Agama rites are without fire. Before the God worshiped, oblations will be spread before it. Then they will be taken by the devotees.

In the earlier said fire rite, as the holy offering is thrown into fire, it is drunk by the deities. In the later said, the worshiper did not lose anything he offers. As it is believed that the God is taking the unseen, and abstract portions of the offerings, there is nothing lost. So the worshiper considering them as God's grant taking for themselves and also giving to relatives and friends.

In vedic rituals, many Gods performing many professions are invited. In Agama rituals, the one Almighty doing all the jobs is worshiped.

In vedic rituals when each offering is made one incantation is spelt out. (There are many incantations. See the English book for detail). In Agama rituals, vedic incantations do not find place in anyway. But nowadays some incantations are being used without any competency. The mantra starting with the syllable 'dhu' should not be used when incense is shown. It has a different meaning.

In Agama worship they used to enumerate countless names of God and will conclude with 'Namaha' (I bow, adoration). (In another place each incantation will be concluded as 'Suvaha'. Only after they had the compulsion to participate in Agama worship it is said that the custom of concluding with 'Namaha' came.)

In vedic worship putting the sacred offerings in the fire is the fundamental act. In Agama worship offering all the things to the God and showing extreme submissiveness due to a human guest or human king. The activities in this include washing, deeking, and feeding.

In the vedic worship there is no physical representation of God. Fire is the symbol or representation for all Gods. In Agama worship the only deity is worshiped had to be represented by some visible emblem, the emblem being a fetish, a tool, such as a sword or a club, a living or dead tree, a stone, a running stream, a linga, a salagrama or above all a picture or a statue of the deity in brick and mortar, stone or metal, made in the shape assigned to him by his worshippers.

Any body even a Candala can worship Siva and Vishnu by keeping an image or symbol. The Tamil legends

of the devotees of Siva refer to low caste Saiva devotees who worshipped Siva in shrines. Kannappa Nayanar offered meat to Siva in the Thirukkalathi temple. One of the Vaishnava hymnists probably of the eighth century A.D. was a Panan, a member of a low caste whose feet were so degraded as to unfit them to tread on the holy soil around Thiruvaramangam temple. The Agamas did not recognize the four castes. But the vedanta being a part of veda, was a sealed book to the sudras. Badarayana has a special section establishing this view, that because sudras are not entitled to ceremonial purifications, they are prohibited from hearing and studying the vedas. (Including Paramacharyas, cannot give 'gnanasnand' and make them higher caste.)

The Agamas on the contrary were open to all men; so much so that even today, a Pariah who has received 'sivadiksha' can give this diksha to a Brahmana and thus become the Guru of the later.

P.T. Srinivas Iyengar, describes the strong rivalry that prevailed between the vedic people and Agamikas. The Agamikas denounced the shedding of blood in the name of the Gods and were opposed to the eating of the meat of cows. Because of this the vedic people instead of live cattle, made animal figurines in flour and put them in the fire. In this way the vedic men followed even the good path of Agamas and performed the sacrifices and combined with them to certain extent.

The vedic people regarded the Agamikas with supreme contempt. This is the continuance of the period when the Aryas had enmity with the Dasyus when they were reciting the mantras. Though from the period of yamunacharya the vedic and Agamic paths have been blended together, till today the hatred prevails.

The staunch vedic men considered the priest of Saiva, Vaishnava temples as low caste Brahmins. In fact, even fifty years ago, there existed to my knowledge, followers of Advaita Vedanta will never enter temples. Vedanta, the culmination of veda severely condemned the Agamika way. Badarayana denounced both the Pasupata and the Pancharatra. In opposition to this, the Siva devotees said that the advaidic brahmins should not enter the temple beyond the flag pillar. Among those who for income came to the temples had been used in the kitchen of the temple. During the period of Sekkilar, the Sivacharyars who were called as devotees who touch the Lord all the three times, and the Pattacharyas, were honoured by the people of Sivanism and Malism. These priests are only Tamils. In the age of imperial Pallavas these people learnt Sanskrit and kept the right of worshipping the God with themselves. To these people and other brahmins there is no marriage relationship and bride - bridegroom exchanges. Recently in Thirunelveli and Palani, staunch opposition and uproar were staged not to allow the Sankaracharya of Kanchi inside the temples. But he with the assistance of Police entered the temple. This visibly shows clear the brahmins considering influence and income have given up their principles and making confusion and chaos.

As the fire rite declined the brahmana priests as they had lost their profession they too began to follow rituals without fire. As majority of the people were of emotional temperament, they were inclined to Bhakti, the love of God. For the intellectuals, they had no mind to engage themselves in abstract worships. Because of these the brahmins converted themselves to Bhakti way of worship. They worked out the ideas of Trimurthi, the births of Gods, and Gods coming then and there in human forms, and tried to attract people towards them.

That means the brahmins for livelihood had given up the fire worship and turned to Bhakti way. This is the idea of P.T.Srinivas. But today, thousands of Ganapathy homam, Ayush homam and Sudarsana homam have been spread by them all over the country and thereby revived the fire rites in multiple measures, engaged wealthy people, and confused them with the Bhakti way, the brahmins have sought a prosperous life by their own way. This was in decrease in the time of P.T.Srinivas, but today as fire spreads it has become omni present. The Tamils are in the race of wiping out all the thoshams (guilts or sins) that they believe to have accumulated, and pouring their money. By performing a consecration of a temple the sin of killing a child will not be relieved. A Saiva scholar has written that the sin and the merit of virtuous deed could not be equated but they are to be separately enjoyed. But the sinner, after doing thousands of murder, loot, amassing black money and corruptive and committing all kinds of evil has started to think that all the sins could be removed by conducting homams, sacrifices and rituals by brahmins. Offering to God out of bhakti is different. But doing something for removing sin is different. The later has increased today and that is why we have to point out this. To whom we tell all these? Where has gone the Vinai concept (Karma theory) that belongs to Saivism?

In such a way brahmins when they lost the income through sacrifices they converted themselves to Bhakti way and attracted the people who were immersed in bhakti and made ways to earn money. This is clearly understood and visibly seen today.

The brahmins had been saying that they are capable of doing all rites. They converted their vedic and sacrificial rites into 'Homams'. They had entered into the

temples of bhakti cult and as suited to the name 'twice born' they show the head to the snake and tail to the fish. With such a dual role they are leading their life.

We have to write so much because they are saying that only Sanskrit is proper to do worship in Agama way and guilt will occur if it is done in Tamil. We have no envy with anybody. We hail the judicious brahmin nobles. Knowingly or unknowingly what they have done to the growth of Tamil is great. In that way, the Tamils who have self-respect should be resolute and oppose the attempts of those who try to degrade Tamil unitedly.

Chapter - 9

The hypocrisy of few vedics

The divine mind of Sekkizhar

The history of Sandeesar

(Sandeswara Nayanar Puranam)

Saint Sekkizhar is a staunch Tamil lover. His time in the history had insisted him to write of vedic way too. Even then he indirectly and strongly expresses his desire for Tamil. The intellectuals with sharp intelligence quotient should realize this.

The Puranas are of three categories. One fact that is in usage through the ages adding more material becomes an old story and then attains the status of myth. (Myth - puranam) The history of three sangams narrated in Iraiyanar Ahapporul belongs to this category. This is exaggerated form of a truth. This is the first category.

The second one is an imaginarily built up story by puranic exponents from some basic references. The northern variety of puranas belong to this category.

Third one is the myths that attain the form of literature. These exhibit the creator's skill. He will indirectly indicate what he wishes to tell. These myths will have important place in literary research.

The westeners are telling that to become a literature there are three literary principles. These three principles suit to all the world literatures. They are imagery,

symbolism and mythology. Rene wellock says that Mythology is not direct truth but only indirect truth. The Tamils excepted the Sanskrit tradition.

The history of Sandeswara Nayanar, according to the circumstances of age and on the basis of truth has been given a mythological form.

The concept and visibly seen truth.

Afraid of the attacks of Jain and Buddhists and separating from the down trodden alien castes, thinking that their supremacy has to be safeguarded the brahmins lived in different places as separate groups. This way of life helped them to show themselves as Siva brahmins to Tamils and in heart of hearts to be vedic in convention and to recite vedas, perform sacrifices without giving up their old practices.

One such place, where they lived such a life is Seygnalur situated on the south bank of Manni river in Cola country. That place is the one where the Cola kings get crowned and from that the support of the kings to that villagers is understood.

In the Kashyapa gotra of Seygnalur one Ecchathathan, a person of good and evil mixed as a cobra yielding carbuncle and venom, lived.

His good act is that he gave birth to Vicara sarman. His evil act is that he spoiled the Siva worship. To make him understand the way of vedas and to make the Saiva truth of the one who dances in the assembly to achieve full growth, Vicara saruman was born. Though he learnt the vedas, because of the continuance of the knowledge of his earlier births, he had the knowledge of Siva Agamas. That boy of esteemed greatness realized in his mind that the extent for the immeasurable arts is the dancing feet of the Lord Siva.

Because of the contact that Vicara sarumanar with Lord siva in the earlier births, he earned the extreme kindness of Seygnalur brahmins.

**The spirit that occurs all on a sudden
That tells, the Lord with the dancing foot is ours,
Because of that the Love for him continuously springs up
And duty as the custom and Love as growing further
The noble stood staunch and on oneday.**

All these describe how he parted with the brahmins and how he is extremely in love with Siva. The love pervades in and out of him.

Sekkizhar, next explains the cow's greatness. All the five things offered by the cow are to be used to bathe Lord Siva, It has the dignity of giving the holy ash. The bull becomes the vehicle of Siva. These are the honours explained.

One day Vicarasarumar, when going along with youths who recite vedas, saw the cowherd beating a recently delivered cow, felt sad, removed him and he himself took the responsibility of pasturing the herd with the consent of the brahmins. From that day he was incharge of the herd.

In this way without failing in his duty he pastured the herd and in the evening after collecting the twigs and fire breeding logs for sacrificial fire used to return to the village and entrust the cows to their respective homes.

Omadhenus (bounty cows) are meant for sacrifices (Yagnas). As the cows were affording plenty of milk better than before, the brahmins extremely pleased with Vicarasarumanar.

In the meanwhile Sarumanar, as young children took happy in building houses in the sand, he in a sand

mound built up one like a Siva temple in the shade of the ebony tree with the sand and bathe the God with the pouring milk of the cows and took happy in that. He collected many flowers and wore them to Siva's image he raised, and immersed himself in the love of God.

In this way he did the worship for many days in a customary way.

Not knowing the greatness of this worship, one person went and said to the brahmins about Vicarasarumar's Siva worship.

Hearing this, the brahmins assembled and called Ecchadattan to enquire the deceitful act of the bachelor. They told him angrily of his son's evil act. They condemned his act of driving the cows as if to pasture them and milked them to pour it in the sand. Dattan pleaded guilty before the brahmins and assured that it will not happen henceforth.

To understand the secrets conveyed through these incidents we need not have supreme intelligence. Are not these brahmins proud to be Siva devotees having the virtuous holy white ash? Will they say the act of Vicarasarumar an evil? They have said that saruman had been doing as his mind dictated. They not even said that he had done worship of siva. They have said that he had poured the milk. Is not the word 'Poured' a degraded one in this context.

In truth, we have to think that Visarasarumar hated the act of the brahmins breeding the fire by sacrificing the cows. The besmearing of the white ash itself is a disguise to protect themselves and this is clearly understood by their utterance.

Really the act of Saruman is one to be seen with pleasure and to be congratulated. But why they are saying as if a great sin is done?

The next day Ecchadattan tried to spy the activity of his son. From the top of a 'Kura' tree, hiding himself he watched the Siva worship of his son and got extreme angry.

He got down from the tree and scolded in an unclaimed vocabulary, beaten on his back and attacked him heavily. As Vicarasarumar had been deeply engaged in Siva worship and offering holy bath he was not conscious of any pain. Seeing this Ecchadattan kicked the milk pot and scattered it.

Seeing the milk strewed, in a second

Knowing the wicked as his father he took the
stick thereby,

To cut his foot, and byorder the stick turned a
battle axe

Threw it and the brahmin fell on the earth.

Knowing well that it is his father, Saruman punished him. So Siva appeared before him and said that He will be his father hereafter and made him the head of Siva devotees. Further He offered the 'Sandesa Patham' to him.

Thiruvin Nayagan, a writer, has spoken about Sandeswara Nayanar in his book, 'The Description of Hindu Religion'. When a recently delivered cow came to butt a cowherd, he beat the cow. Vicara sarumar took the responsibility of pasturing the cows. Vicara sarumar actually got displeased with the brahmins as they besmeared holy ash and fostered fire. Because of that he on the bank of Manni river built up in sand a temple for

Siva and performed holy bath by pouring milk. This is what said by Sekkizhar.

Sekkizhar introduces the brahmins of Seygnalur as single hearted wearing the holy white ash. They are firm only in smearing the white ash. They are denoted as 'Single hearted men having the virtuous white ash', 'The twin born', 'The people fostering the three fold fire', 'Those who learnt the four Vedas'. The sound of recitation of vedas by young boys and their master's had made mass of cloud to drift away. To eat the sacrificial holy food even the celestials had come there. There were the Omadhenus (The cows to be sacrificed in the homa fire). The men who bring the twigs were also there.

What is omadhenu? It also means the cows to be put into the sacrificial fire. Why they are said as 'twin born', 'breeder of three fold fire', 'learner of four vedas'?

The idea seems to say that all the above are only outward disguise. The noble people will keep their inner idea as a treasure trove, in any place of the verse or in their book. All the other things may appear as if they are opposing to them. Only people of high intellect will find out them. What kind of sacrifices had been done in Seygnalur where it was in plenty?

It is said in the sacrificial camps the brahmins were offering the sacred food. Thirumal and Ayan came on their vehicle birds Garudan and Annam to have the sacred food. There was also the elephant, the vehicle of Indra. The many poles planted in the sacrificial camps appear like the resting place of the birds of the celestials and the post for tying up the elephant of Indra.

Here those who invited Thirumal, Brahma and Indra, have not invited Siva. The reason is openly clear.

I do not want to quirk anything. C.K. Subramania Mudaliar says that as the Siva is the chief for all these Gods, there was no need to invite Him. Leaving the head of a bank, inviting all the other servants of the bank to participate in a party would mean disgracing the head. Inviting the subordinates means the head is also invited, so says the interpreter. Is this the correct way?

It only means that the brahmins of seygnalur did not perform yagna by the saivite system and they did not also like to perform in that way.

It was the age when all people had been eating meat and drinking liquor. In this only the ancient custom is the same. So the Brahmins united with Tamils saying that they are performing Siva sacrifices and converting themselves as Siva brahmins. But because of their own nature, they had been cheating without performing that sacrifices. Among them the notable Dakshan and Ecchadattan, are the two. But these two were punished. Manickavasagar says "Cutting the heads of Dakshan and Ecchan". Gnanasambandar recites, "The God of purity punished Daksha and his great sacrifice along with Chandra, Indra, Ecchan, Arukkan, Angi, and the great patron" (Muthukundram.2). From this the fact that is understood is Vicarasarumar, being a true Siva Vedic had opposed the untruthful persons. Even among the brahmins of today we can see these two sections. This is really a pain causing affair.

Saying that the Seygnalur brahmins were breeding cows for the sake of getting the 'Panchkavya' which was helpful for the worship of Siva indicates indirectly that they had put up the cows in the fire. If it is not so, had they punished the person who with the cow's milk worshipped Siva. If they had really bred the cows for the sake of Siva worship, after hearing the Vicarasarumar's

worship, they should have gone to the bank of Manni river and they too have worshipped by singing and dancing. They would have praised Ecchadattan to the heaven for having given birth to such a son. All of these would have happened only if they were true Siva brahmins.

But the story goes directly opposite. You may raise a question, that then why not Sekkizhar had told that they bred the cows only to slaughter. Because of the circumstances prevailed in that age he had indirectly pointed out that. Don't forget that we explain here are all the consciousness of the divine mind of Sekkizhar. We shall see some more from the book 'Hindu religion' (Indhu matham).

The Sangam works have stated that among ancient Tamils, the custom of sacrificing of lives as offering to God which they had vowed earlier. In vedas too sacrificing lives in the fire worshipping yagas had taken place and these are well explained.

The Manusmriti (5.23) tells, that as the birds and animals offered in the sacrificial fire had been the holy food of celestials, the killing of lives could be done.

The religious convention of Tamil tells to avoid totally the sacrifice of animals and this we can know through Thirukkural and Thirumanthiram.

Thirugnanasambandar in his hymns of Thillai, had stated this openly.

**As learnt, breeding the fire and who
Defeated the kali live in Thillai
The superior who sacrifice the birds and cows
Breed the fire and live in Thillai. (1-80-1,2)**

There is no use of telling some other meaning to 'Pasuvettu eriyombum'.

The Sankaracharya of Kanchi himself had told that lives and in particular cows had been sacrificed in vedic rites. He asks, would it be against Dharma as vedas had instructed that it is proper to kill lives and that itself preached to people to live with composure. He tries to justify the act of sacrificing lives in Yaga. He says with that sacrifices (in the Yagas), some celestial powers get satisfied and do good to the world and the sacrificed lives too attain good state. This is his justification (தெய்வத்தின் குரல் 5 - 335).

Manu Dharma Sastra tells that the flag, wood, cow, animals, birds and alike that are used in sacrifice later attain an elevated position (5-40)

What is said by Gita? It tells as follows:

"Having the yagas you please the celestials. They will do good to you like raining and other things. In such a way you help each other and get many superior benefits. In this way if one is given the benefits, he must reward for it. Without rewarding if one enjoys them he is a thief." (3-11,12)

In the chapter of 'Selling Carbuncle' in the Thiruvilayadar Puranam, burning the cow in sacrificial fire, and then eating the white flesh are explained elaborately.

For the sake of Dharma, however it is, it should be done; should not be viewed as killing. (தெய்வத்தின் குரல் 2 - 283)

Only for the sake of sacrifices the cows are created. As the sacrifices are done only for the benefits of the world they are not killing of cows. (Manudharma 5-39)

The supreme sacrifice that is done by brahmins is Vajapeya. (Among the twenty one yagas that is done by

brahmins and kshatryas). In that yagna, twenty three cows are said to be given in sacrifice. Further it has also stated, the brahmins who perform the homam (Ridwigs) for the sake of Idavatharanam are said to eat such and such measure of flesh from such and such part of the cow. The remaining rest is eaten by others. Those good people are relieved from all sins. (Gita 3-13). After sacrificing the cow, at least a size of crab's eye flesh should be compulsorily eaten. So says the Maha Swamigal. If the brahmin appointed for Sraartha ritual refuses to eat flesh he will born as a cow for twenty one births. (Manudharma Sastra 5-35)

Veda is different and vedanta is different from that. The very ancient times when the vedas originated is different from the age of upanishads, upavedas, Sahais, Brammanahs, Bashyams, and commentaries. These had followed some portions of vedas. Even before the age of Christ, these appear to have prevented the spread of other religions but took the concepts of other religions as their own and tried to attract people towards them. The vedic religion is alien even to Tamils. But the vedic people adopted our philosophies and holy books as their own and destructed all our originals. Our saints too told us that the vedic concepts include our religious concepts also and thereby, kept all of us in an infatuation. A confused religion called Vedic Saivism is conceived. Now the time to come out of that infatuation has come.

There are variant readings in the texts of vedas. The variances are called Sahais. These are later additions. Sambandar tells that 'He who has thousands of Sahais' (2-94).

In each Sahai there are three divisions known as Samhithai, Brahmmnam and Aranyakam. As the end of these only, there are the upanishads. That is why they are called 'vedanta'.

The primary aim of vedas is doing the yagnas (Yaham, Sacrifice, Homam). Getting 'Paragnana' (spiritual knowledge) is said the other aim. When vedas were composed only the first aim was predominated. Later when the vedic people came into contact with Tamils they came to know the 'Gnana' (திருவின் நாயகன், இதோ இந்துசமயம், மலேசிய இந்து சங்கம், 2003, ப.26)

Think of these with clarity and impartiality. Only the vedic texts are their stuff. That is their religious concept. Even today they have not given up their attitude and practicing vedas.

Starting from the upanishads which are called vedanta, upto the puranas are all the properties of others which they have now and then linked with their texts. Because of this, vedanta gives place to explain and interpret according to the wish of anyone. Swallowing the religious truth of any religion, and getting digested well, the vedanta gives place even to oppose the other religious facts and also to negate them. It also shows that it is accepting them too.

World wondering explanations of truth could also be seen in that. World disliking abhorrences are also found in that.

The religions of the Tamils are having their own individualities. Today by having all from Sanskrit including the technical words it has totally become not understandable. However our Saints in the past for about six centuries (The periods of Kalabras, Pallavas, Naickers have saved Tamil directly and indirectly from the autocratic ways of Sanskrit.

1. Which is Tamils? 2. Which as taken from the Tamils, is sung in outward support only. 3. Which totally denied them? So given many ways to separate and find out what are all owned by Tamils.

What else if not dual role, the besmearing the white ash on one side and at the same time performing the vedic sacrifices on the other side? Accepting the sacrifice, the fire worship, as Siva way even if it is Siva yagna it is absolutely wrong. The brahmins too, showing themselves as belonging to Saiva religion but without giving up their own individual nature, and cohabiting with Tamils but performing the sacrifices is also wrong.

To prevent the spreading of Jainism, Buddhism and the alien religions, forming the principleless joint federation of Vedic Tamilism has caused a great disaster to Tamils.

As Sekkizhar has shown an Ecchadattan, a good and bad mingled together, like the carbuncle and venom having cobra, people belonging to that race are still of that nature.

In reality, the Tamil music, Saiva tradition and the depth of Tamils Bhakti Cult are the three that prevented the spreading of Jain religion. As the brahminism had been protected only by the above said three, they brahmins should have gratitude for countless births. But they are being ingrate towards them. Is it not heinous sin?

**Salvation is there for spoiling any virtue; But not
To persons of ingratitude.** - *Thirukkural*. 110.

If even today the Tamils become conscious and get awakened, realizing the truth and follow the way shown by the Thirumurais and Thirukkural, the Tamil noble's race will flourish. It will multiple and prosper. Let us unite in the way of our own scriptures and live as single minded Tamils. What we have shown here are all the facts that had happened. These are shown only to guide the people of two sects to unite and not to disintegrate. The brahmin nobles of Today are all our dear Tamils. So to live in unity will pave the way to further our prosperity. But it pains us that still Nagaswamy is seen as one of the brahmins of Seyngnalur.

Chapter - 10

Contradictory even in religious divisions

The divine mind of Sekkizhar The history of Manuneethi Cola

Sekkizhar had been in the age when the Sanskrit depressed Tamil and transmuted the religion of the Tamils. There are many places in his book where he tells about Tamil concepts. In those, the following one is primary and having philosophical individuality.

The fact of three realities.

The concept of vinai (karma)

The Bhakti cult of form worship

These three are of scientific tradition. These are founded by Tamils and belong to Tamils only.

In the mediaeval period when all things were sanskritised, the religion of the Tamils also transmuted as Sanskrit based and all the technical words had also been sanskritised. Because of this they were not understood. The facts of Saiva tradition did not reach the public.

They created one 'Vedic Saivism' which is contradictory to each other i.e., Veda Tradition and Saiva Tradition.

The definition of Vinai concept.

There are the fruits to our acts, and negative consequences are also there.

The evil that one has to get of his anger
Is the unfailing pain of one struck the floor

(Thirukkural. 307)

Thiruvalluvar by showing a simple example establishes this fact. Will not your hand get pain if it beats the floor? Is not the pain caused immediately? This is the simile used to tell that one who claims that severe angry will benefit him will certainly be spoiled. This establishes that for each and every act there is a consequence.

The acts we do in the world and their fruits are having a continuance. This we cannot deny.

What is said as Prartha kanma is the kanma to be experienced. The grief of Prartha kanma is the fruit rendered to us by destiny.

The Agamia kanma is one of the three. That is done in one birth and it is the cause for the rebirth.

Sanjitha kanma is one that is done in previous births and that the consequences of which were not experienced.

- These are found in the dictionary of N. Kathiraiver pillai.

Here we see the definition given by P. Sankara Pillai in his book, 'Saiva Siddhantham'

"What we experience in our life such as pleasure, grief, old age, death, disease, etc., are all the consequences of our previous births. When we experience these we do 'karma' further. This results in further consequences of deeds. The deeds that done in one birth lie as seeds in the abstract body and they become the crops in the next birth. The deeds we do in this birth may render fruits in the coming births.

The fruit of the deed that is done by one soul will reach that soul without fail. The good and righteous deeds will gain foot for pleasure while the deeds of sin for grief.

Until by experiencing and there by eliminating the fruits of our deeds will follow the soul without leaving it. (p.76-78)

Further we see a portion of Sankara Pillai's series of thoughts over the subject.

When we do one act, and when we experience the fruits of the earlier one, we lay the base for a new karma. This is Agamium - the Karma that will fetch the fruits in future. Each and every act, word and thought are the basis for this Agamium. This will cause the fruit in the same birth or in the next birth or it may give a portion of the fruit in the present birth and the rest in the next birth.

The consequences of deeds do not occur chronologically. The results may reach earlier or later according to the type of deeds done.

The deeds done in one birth may afford fruits after many births. (Thirukkural says, that the fruits of the deeds of one, may be experienced not only by himself, but his family, and even in seven generations.)

That which is done earlier and now being experienced is Praraptham which is destiny. Not experienced and that which is expecting the time to afford fruits is called Sanchitham - the repository of deeds - the old deeds.

So the continuance of our deeds is like an endless chain. "Though not able to change the old deeds, Agamium

is in our hand. So the future of the soul is decided by itself." This is his statement.

The concept of the deeds (Vinai) which in Saiva Philosophy is fit to be compared and studied with worldly instances and the state of individual human life.

One cannot escape without experiencing the fruits of his deeds. One may ask whether there is any expiation. By doing good deeds one can escape from a heavy blow and protect himself. One should feel, mend, weep for his evil deeds and do good later and then only he can experience the fruits of good deeds. Otherwise one cannot escape from the earlier deeds.

This is Sivaniyam. Thiruvalluvar also is of the same opinion.

**Whatever great enmity men get, they can comeout.
But the enmity caused by their own deeds will
follow and attack them.
(Thirukkural. 207)**

**As the shadow of one leaves not him and lies at
his feet,**

**The evil done by one will not leave.
(Thirukkural. 208)**

The word 'வியாது' in these couplets, is to be noted. That means that will not perish.

The German scholar H.W.Schomerus has written a book on Saiva Siddhanta in German language. This book speaks in detail about the Saiva religious concept. The translation of this book is above 400 pages. What he has said about the concept of 'vinai' according to Saivism is to be seen here. A few lines from his detailed study are as following:

No deed dies without generating fruit. Consuming the fruit is unavoidable. They do not decay and you can't pass them on to someone else. Each soul must consume what it has sown. As one deed does not cancel another, a good deed does not make up for a bad one.

These two kinds of deeds are built up by the thoughts, words and actions. One deed is not destroyed by another. If you think carefully you can see consumption is unavoidable. (Part II - 13).

Admittedly this same verse notes, with apparent approval, that in the Vaidiga-Saiva system one deed can replace another i.e., by giving money for holding sacrifices. But no other text supports this suggestion, so perhaps it was not the Siddhanties in general, but just Umapati, the Brahmin of Chidambaram temple, who had mentioned the value of spending money for ritual purposes. (p.110)

One soul should with no exception experience the fruits of its deeds. It could not be transferred. One deed could not be changed by another. That is to say, an evil one could not be removed or transferred by a good one. (This is explained by a Tamil scholar thus: Killing a child and then doing a consecration could not be equated. By doing the later one, the previous will not go away. The doer has to experience both separately one after the other.)

But in Vedic Saivism it is possible to remove an evil by a good one. By spending money and doing Homams one could remove the sins he has committed. Not any other Saiva Sastra accepts this. Umapatisivam, a brahmin of Chidambaram is the only person who says

that spending money and doing expiatory rituals, the sins could be removed (Siva Prakasam.)

Think of how a German scholar in a subtle way explains the truth he has found out. In this book such rare thoughts are many.

All these about the concept of deed are opposite to all books in Sanskrit. According to their concept, to any kind of sin that one commits is having an expiation. The Atharva Veda of theirs, shows the way to do sins and to escape from them, to command to go the evil that one has done to catch some other, to get relieved from sins by spending money and doing huge homams. The vedas, upanishads, Manudharma Sastra, Chanakya's Kautilyam, Puranas, astrological works are all repositories of expiations. To get rid of any type of sin, it is enough one spends money.

Today's, astrological predictions have all become advertisements to do expiations.

By explaining this age old evil, and only to establish the supremacy of Saiva tradition, Saint Sekkizhar has annexed the story of Manuneechi Colan.

In the preface, the greatness of Holy hills, the greatness of the divine country, the beautiful town's excellence, and the congregation of devotees, he embellishes with fine descriptions as others have done in epics and other kinds of works. This is natural and commonly followed custom. But when writing on the city's excellence purposely, to make the people of Saiva tradition realise the peculiarity of Saiva sect, he brings out the history of Manuneechi Colan.

We learn that this history comes from very ancestry, through Silappathikaram. (Vazhakkurai kadhai 53-56)

The Manu's work in Sanskrit is called Manu Dharma Sastra. This is the work that explains the expiatory rituals to be done according to the castes of people and the sins, done by them.

The Manu said by Sekkizhar is the King for the human race. He had removed all enmity and a man of supreme justice. He had the justice of Manu as his name (Human Justice). To differentiate this Tamil Manu from the Manu of Sanskrit he denotes this king as 'The true of great justice' (செம்மையின் மெய்ம்மனு). By having the name of Manu itself who tells of expiations, to show such a tradition is a defaulted one, Sekkizhar introduces a different Manu, the King of kings.

All these have been well planned and to inform us the wealth of Saiva tradition.

Praising the vedic way in many places, he distinguishes the individuality of Tamils, he instructs, that ceremonial praise is different from telling the truth heart to heart and with whole of heart.

The son of Manu Needhi Colan, learnt all that are due to a prince, and was ready to become the ruling heir. On one day he surrounded by many youths, with the peal of musical instruments went in the chariot along the main streets of the city. Not seen by any people, a calf of a cow came in leap and jumped across the chariot. It was struck in the wheel of the chariot. This is not the fault of the prince. That too it had jumped suddenly and the death had occurred.

The Prince, got perplexed over the cruel act that had happened and got down of the chariot and fell down. He thought that he had sought wreck to his father and felt very much for it.

To alter this wreck if it is to be by
The rule laid down by the Brahmins and if it is
the moral,
I will do before this is known to my father
So thought he went before the Vedic people.
(Periyapuranam - Thirumalai. Charu.111)

Why he had gone to the brahmins? Because the faith that prevailed among the people was that for such wrecks and sins they are fit to do and guide for expiatory rituals.

The terms 'Anthanas' means persons having boundless mercy. Persons who are telling unethical expiatory rituals will not be Anthanas. So the word 'Anthanas' is not used here to denote the Vedic people but they are termed as 'Maraiyavar'. This significant denotation is to be considered. C.K. Subramania Mudaliar expresses his valuable interpretation in such a way here. However he is not deliberate in his interpretation but telling in it with some hesitation.

Only because of our people, not telling the truths deliberately but only hesitantly, many truths had not been informed to the people and gone out of notice. 'If it is the ethical code, laid by the brahmins' - here is an oscillation in the mind of the Prince. Not only in the mind of the prince but in our mind too in such circumstances we think whether to do expiatory rituals by spending money, and whether it will be the righteous act to be followed. We are also subjected to such hesitations.

See the scholar Sankara Pillai's remarks on this subject: The pleasure and grief we experience are medicines that cure our mental disease.

Doing good for the sake of pleasure is business.

We must experience the fruits of our deeds.

Some think that if we worship the God our sins will be excused by Him. Getting excuse they do the sin repeatedly. Some think that if a part of ransom money is given, the sin will be excused. From the robbed money they build temples, digging ponds, offering worships, and going tour to sacred places. Some think by giving money to priests and temples they can buy virtues. Some pray the God to afford victory in war. Thieves worship Kali before going for theft. In the name of religions, people spread hatred. Some even do murder. Few persons appointed themselves as the representatives of God to forgive the sinners. All these are of ignorant inspirations caused by infatuation.

The institutionalized religions are making business by using them (Saiva Siddhantam p. 80-82)

The wish and practice of the majority of people is only this kind of attitude towards religion. This is accepted only by other books and not by those belong to Saivism. This same idea is established by Sekkizhar in the beginning of his book.

Our saints hail sky high the Sanskrit pandits as if they accept the Sanskrit vedas. But here we see that they are not accepting the basic idea of vedas.

The cow that had lost its calf had moved the investigating bell with its horn and raised the sound. Hearing that a cow has made a plea like this, the King looked at the minister. The Chief minister briefed what had happened. The King on hearing this, experienced the suffering of the cow and he was in great flurry. Seeing his extreme grief the minister requested him not to feel for this and suggested that there are expiations for the slaughter of a cow and that could be done. These expiations, they told were laid by the brahmins who recite the vedas.

The king got angry with them. He refused their request. If seeking an expiation is the custom, will it be the remedy for the grief of the cow, he asked. You are all telling something, thinking that I may lose my son. If I accept your suggestion will not Dharma get disgusted? he further asked. A ruler of a country should protect his people and all lives. To them the five kinds of fears, to be caused by king himself, by his officials, by his enemies, by thieves and by other lives should be averted by the king. Is it not the justice, he asked. If one kills another, we have to give the punishment of death to him. If this is the justice for others, will itself not be suited to the king. If it is not so, the blame of destructing the age old Tamil Manu scripture will happen to come on him, he said in utter despair.

**So the king reproached; the wise minister
Exclaimed the King and told that this is what
happened earlier,
To kill is not the convention; to follow the vedas'
suggestion
Comes from ancient times.**

(Peria Puranam - Thirumalai Charukkam. 123)

The ministers advised for an expiation and said that is the custom followed from ancient times. They said that this is what told by vedas. The King got angry. He refused what is said as the ethical code devised by vedas and said that what they had told is fault.

**The means suggested by them be there; you without
Thinking the supreme and truthful way of
Dharma, telling something.**

(Peria Puranam - Thirumalai Charukkam. 125)

In this statement of the King the divine mind of Sekkizhar comes out. The ethical code is not in the vedic way. Is not this expressed clearly by Sekkizhar?

As his son has killed one life, killing him is the decision to be taken. So thought the King and told the ministers. They afraid and went away. Then he sent one minister who also refused the job and went away.

**Having one son to the whole of his family
Was forgotton by him; To follow the path of**

Dharma

**To be his duty was thought by him; He rolled
The wheel of the chariot on him; Is this rule not
a rare one?**

(Periya Puranam - Thirumalai Charukkam. 129)

Such incidents would have happened in the heroic age. This is really a harsh punishment. They myths are not direct facts. They are indirect truths. Having this in mind we must look at them. This has been stated to insist the Saiva concept that one should experience the fruit of what he had done. By doing expiation and spending for that and by performing Homams and rituals one cannot escape from the fruits of his deeds. This is the Tamil ethical concept.

The vedic way or the vedic tradition is different. The Agamic saivism is different. Praising the vedas in general is different. Knowing the fundamental differences among them is different. Through this it is clear that Sekkizhar had insisted to follow the Saiva concept and the philosophy of Tamils.

If we tell openly, if we tell the truth without any hypocrisy, for all the disorders of India which has plunged into the problem of corruption and thinking it as the righteous path and getting into a degeneration, the

nurturing of this attitude is the reason. Do the sin and that could be wiped off by expiation is the attitude that is misguiding India.

If any body hear me without getting angry, I have to say that the Temples have become business organisations in exchange of virtues. Bhakti is not fostering good character and ethical attitude, but guides to spend money to acquire the merit of virtuous deeds. The temples have become divine establishments which instruct to spend money to remove all the sins that were done and to be done.

If India is to get regeneration many reformations in the worship of temples should be brought immediately.

In the public places and temples all the rituals of fire, the Homams should be prohibited by law.

Let us worship the God with flowers and water. Let us meditate in solitude. Let us sing sweet music and pray. Let us jointly worship. We will celebrate through multifarious arts, such as music, dance, and songs.

Let us avoid the worship by offering coconut and fruit. Let us proceed in a queue, pour a cup of water, shower flowers and worship the God. We will annihilate the untouching the God. We will light up the Sanctum Sanctorum. We will perform the ablution with incense materials. We will adore the Almighty. Let not we to put anything that is useful to people in the fire by the name of God. We do not waste things. Let them be useful to people. Avoiding to make huge wealth in temples, the plenty of money received by the temples be used to the welfare of the public then and there. The God will become happy and make prosperous our life.

Nagaswamy had written a book which tells that the Tamil had grown with the assistance of Sanskrit. He

had wasted his time and ridiculed the Tamil culture and civilization.

In every stage Tamil and Sanskrit are different and contradictory.

If by truth we see, only Sanskrit has been improved with the assistance of Tamil.

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