



TAMIL CULTURE

JOURNAL OF THE ACADEMY OF TAMIL CULTURE

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Doctor R. P. Sethupillai

XAVIER S. THANI NAYAGAM

The passing of Dr. R. P. Sethupillai on the Twenty-fifth of April, 1961, is an event which continues to be greatly mourned by all those acquainted with Tamil and Tamil scholarship. The tributes which were paid to his memory by the press and the public of South India, Ceylon and Malaya are evidence, if evidence were necessary, of the esteem in which he was held, and the high appreciation and recognition which his scholarship has won for him wherever Tamil people read Tamil or about Tamil. The tributes dealt pointedly with his gifts as a speaker and writer, with his pioneer work for the Tamil Renaissance, his services as Lecturer at the Annamalai University, and later as Senior Lecturer and Professor at the University of Madras. They dwelt on the generous endowments he made for the Sornammal Lectures at the Annamalai University and the University of Madras, and his philanthropy in bequeathing most of his estate to the maintenance of a maternity hospital in an area which sorely needed an institution of this kind. But, above all, the tributes dealt with Doctor R. P. Sethupillai as a man, his great kindness and urbanity, his sense of humour and his humility, and the love and altruism he brought to bear in his dealings with his friends, his students and the public.

It was fortunate that the Academy of Tamil Culture at a tea-party and meeting presided over by the former Chief Justice of the Madras High Court, Mr. P. V. Rajamannar, a few days before Dr. Sethupillai's demise, was able to congratulate Dr. Sethupillai *in absentia* at his entering a period of retirement at the age of 65 after

such a long period of service to Tamil-speaking people and to Universities with Tamil Departments all over the world. The speakers at the function paid tributes to his work for the Academy of Tamil Culture and the interest he took in the founding and development of the Academy and of its journal. It was but a day earlier that the Vice-Chancellor of the University of Madras had recalled in the Senate Hall at a Felicitation celebration attended by representatives of all sections of the city's population, his tribute to the retiring Professor of Tamil. As if in anticipation and with a presentiment of what was to come, a printed volume of tributes and learned papers was presented to Dr. Sethupillai from his friends, admirers, students, and the great men of the Tamil country. In his Foreword, with characteristic felicity of expression, included Dr. Mudaliyar the memorable phrases of what might be a funeral oration and the sculptural words of an epitaph :

“Dr. R. P. Sethupillai has been an ideal University Professor and perhaps no one can speak of him with more intimate knowledge than myself. I have heard of him when he was in the Annamalai University but ever since he came over to the Madras University it has been my pleasure and privilege to have had a more intimate touch with him and to admire the manner in which he conducted himself as Professor, and the decency and decorum which he showed at all times and on all occasions.

Dr. R. P. Sethupillai is an unique example of high scholarship, extreme modesty, simplicity of behaviour and unostentatious charitable nature. Of him it may be truly said that his right hand did not know what his left hand gave. He is retiring from the University of Madras with full of honours and full of years. His memory will be long cherished and the University is proud that his name will adorn the roll of the recipients of honorary degrees of this University”.¹

¹ See R. P. Sethupillai Silver Jubilee Commemoration Volume, 1961, Palaniappa Brothers, Madras, 1961.

No further tribute is needed for the memory of R. P. Sethupillai, the embodiment of Tamil Culture, and the embodiment of the cherished ideals of our people which he himself expounded so clearly and so often as the ideals of the poets of old.

FIRST BEGINNINGS

Dr. R. P. Sethupillai came of a line of Tamil lovers and Tamil Patrons. Vadamalayappan Pillai of the 16th century who was the ruler of the area around Tirunelveli is a notable figure in his ancestry.² Sethupillai was born at Rasavallipuram in the Tirunelveli District, South India, the last of a family of twelve children, eleven of whom died before he was born. The late Professor's bequest to a maternity hospital becomes intelligible when aware of the high rate of infantile mortality of the time of which his own family was a victim. He was educated at St. Xavier's High School, and later did his collegiate studies at the M.D.T. Hindu College, Tirunelveli and Pachayappa's College, Madras. He so distinguished himself in Tamil that he was invited to be an Assistant Lecturer at Pachayappa's. A young man with such speaking and debating abilities could not resist the lure of the law, and Sethupillai qualified for the Madras Bar to practise for a few years in his home district of Tirunelveli.³

R. P. Sethupillai became a member also of the local municipality. He distinguished himself so well by his speeches that his political rivals finding his eloquence devastating persuaded the late Rajah Sir Annamalai Chettiar to invite Sethupillai to accept a lecturer's post at the Annamalai University. This is one of the rare occasions when local rivalries contributed to Tamil scholarship. At the Annamalai seat of Tamil learning

² *Ibid.*, p. 20, Article by S. Maharajan.

³ *Ibid.*, p. 42 ff, article by N. Sanjeevi.

where he went in 1930, began Sethupillai's career of academic contribution. The Annamalai University with its residential facilities provided the opportunity for Sethupillai to come into familiar contact with scholars of other disciplines, and the new courses opened for Tamil in that University gave his studies direction and purpose, and the occasion to inspire many a future teacher of Tamil with enthusiasm for poetic enjoyment. His Tamil oratory was a match for the English oratory of the then Vice-Chancellor, Right Hon. Srinivasa Sastri, and won for Tamil a new recognition among undergraduates who until then generally thought of English alone as a dignified medium for University audiences and addresses.

From the Annamalai University, Sethupillai became Senior Lecturer of Tamil at the University of Madras in 1936. And when provisions were available for a Chair of Tamil, at the University of Madras, thanks to the endowment made in the name of the Rev. Lazarus, R. P. Sethupillai was chosen the first occupant of the Chair of Tamil named after the Rev. Lazarus himself. Dr. R. P. Sethupillai adorned that Chair for the last twenty-five years and retired from the University "full of years and full of glory".

At the University of Madras, Professor R. P. Sethupillai had occasion not only to do research work himself, but also guided the research work of more than forty graduates preparing theses for the M.Litt., and Ph.D., degrees. Among those who did research work under him, were M. Andronov of Moscow University, John Marr of the School of Oriental and African Studies, London, Adilakshmi Anjaneyulu, now at the University of Leningrad, Dr. Shankar Raj Naidu, Professor of Hindi at the University of Madras. And the subjects of the theses covered a whole range of Dravidian Literatures and languages. The twenty-five years at the University

of Madras was the period when he endeared himself to the public of Tamil Nad and delighted millions with his eloquence and his mellifluous prose.

TAMIL FOR THE MILLIONS

A University Professor engaged in Scholarship in a state in which the majority of people had had no opportunities to appreciate the characteristics and beauties of their literature must have mental conflicts as to whether he should bury himself in research or carry the fruits of his learning to the people. Professor R. P. Sethupillai chose a middle way when faced with this dilemma and carried the University ivory tower to the public hall and the forum, and through his speeches and writings was the most important pioneer of the Renaissance which took the Tamil classics, from a coterie of exclusive scholars and delivered them in the hands of the common people. It is said that Sethupillai while a student at Tirunelveli in 1912 acted as a volunteer for a Saiva Siddhanta Conference and there heard Maraimalai Adigal make an address in Tamil. The boy was so impressed by the discourse that he resolved to make a special study of Tamil Language and Literature.⁴ Sethupillai became a disciple of Sivagnana Desigar of Tirunelveli, and it was under him that he acquired his first orientations in Tamil Studies.⁵

The works of R. P. Sethupillai are popular in the sense they are widely appreciated by the people, but they are not popular in the sense that they are superficial or lack profundity. R.P.S. carried his scholarship lightly and had none of the pedantry which characterised certain Tamil scholars. Any one who peruses “ஊரும் பேரும்” or “திருவள்ளுவர் நூல் நயம்” or “Words and their significance” will realise how much

⁴ Marai Tirunavukkarasu, Maraimalai Adigal Varalaru, p. 162. Saiva Siddhanta Publishing Works, Madras, 1959.

⁵ R. P. S. Commemoration Volume, op. cit., p. 18.

of labour and research and thought has entered into these works. To be successful as a populariser chiefly in the domain of literature, and to maintain that popularity over a period of about fifty years, one should have learning and profundity, and these R. P. S. possessed. Occasionally, his use of alliteration and rhyme might have sacrificed rigid accuracy and precision, but these instances are not of great moment in his works. Behind the easy, popular and dramatic style of narrative which R. P. S. developed, is the precise and thorough knowledge of the Tamil classics which comes by constant enjoyment of favourite authors and favourite pieces of literature. And with sure taste R. P. S. singled out the finest lines of Tamil poetry and introduced them to his readers so that they might become part of their heritage. Readers "experiencing" these quotable lines naturally go to the originals to experience them in a fuller context.

Sethupillai realised as few Tamil scholars at that period had realised that the purpose of poetry is not to be didactic, not to teach morals, biography or religion, but primarily to provide poetic enjoyment. Sethupillai had a phenomenal literary memory. The mellifluous lines of the *Silappatikāram*, and the *Kamba Ramayanam* as well as the devotional language of the *Periapurānam* and the Alwars and Nayanmars became by constant enjoyment and constant repetition a part of his own language and style. The rhymes and alliterations of his prose are reminiscent of his favourite pieces of poetry or are haunting epithets and phrases from the classical works. The prose of his other senior contemporaries like Maraimalai Adigal and Thiru Vi. Ka. is reminiscent of the style of the old commentators, but not the style of R. P. S. His sentences are never involved or complex, but flow with a staccato rhythm. Where another writer might build up a great complex structure R. P. S. breaks his thought into several even statements :

அரக்கன் மாயத்தை அறியாத சீதை, மாயத் தந்தையை உண்மைத் தந்தை என்றெண்ணி மயங்கி அழுதாள் ; கைகளை நெரித்தாள், கண்ணை மோதினாள். நெருப்பில் விழுந்த மலர்போல் வாடிச் சுருண்டாள் ; ஏங்கினாள் ; நடுங்கினாள் ; “ ஐயோ ! தந்தாய் ! என்னால் உனக்கு இத்துன்பம் வந்ததோ ! மன்னர் மன்னனாய் மதிக்கப்பெற்ற நீ, அரக்கன் பாசத்தில் அகப்பட்டு மானமிழந்து உயிர் வாழ்தல் ஆகுமோ ! பெண்ணைப் பெற்ற பாவத்தால் இப்பெரும் பழியைப் பெற்றாய். என் சிறையும் உன் சிறையும் நீக்குவார் எவரையும் காண்கி லேனே ! ” என்று ஏங்கி அழுதாள். இவ்வாறு தன் தந்தையின் துயர் கண்டும் மனம் திரியாத சீதையின் திண்மையைக் கண்ட அரக்கர்கோன் அம் மாய மன்னனைச் சிறையிடப் பணித்தான். தன் தந்தை யென வந்த மாயனும், இரக்கமற்ற இராவணனும் மறைந்த பின்னர், சீதை அருந்துயரில் ஆழ்ந்தாள் ; தந்தைக்கு நேர்ந்த மானத்தை எண்ணி மனமுடைந் தாள் ; தலைவனும் தந்தையும் தன்னால் அடைந்த பகை யையும் பழியையும் நினைந்து நைந்தாள் ; அந்நிலையில் திரிசடை திருமகளை அன்போடு நோக்கி இசையிலு மினிய சொற்களால், “ அன்னமே ! உன்னெதிரே சந்ரு முன் வந்தவன் உன் தந்தை அல்லன் ; இங்குள்ள அரக்கரெல்லாம் மாயையில் மிக வல்லவர் ; அவ் வரக் கருள் ஒருவனாய் மருத்தன் என்பவனே மாயையால் உருவம் மாறி மிதிலை மன்னனென வந்தான் ; ஆதலால் உன் தந்தை மானமழிந்தான் என்று மனம் வருந்தாதே ” என்று கூறி மயக்கம் தெளிவித்தாள்.⁶

In his bringing Tamil poetry to the millions, R. P. S. appears to have had a plan spread over his life time. He first introduced the great classics to the people, and commenced with *Tirukkural* as would a person of his religious and conservative nature, giving due regard and reverence to tradition. This was followed by intro- ducing the Tamil epic *par excellence*, the *Silappati- karam* and reproducing its inimitable lyrics and quota- ble lines. Then came his description of the story of

⁶ “ வீரமாநகர் ”, S. R. Subramaniapillai, Tirunelveli, 1957, p. 91 f.

Rama as portrayed in Kamban. Episodes from the *Maṇimēkalai* and the *Periapurānam* followed in “தமிழ் நாட்டு நவமணிகள்”. Having presented his understanding and his enjoyment of what should be the classics shared by people whatever their religious affiliation might be, R.P.S. with a catholicity of outlook, spoke and wrote on the literary works of different religious groups within the Tamil Country so that all Tamils might become aware of the literary heritage they should share in common. He had already expounded for the benefit of the Tamil Country, the *Kamba Ramayanam* which was believed to be a Vaishnava work and therefore not meriting the attention of a Saivaite like Sethupillai.⁷ He wrote a magnificent study and book on the Italian Catholic priest Beschi, and his work *Tiruk-kāvalūr Kalambagam* and thereby introduced Beschi to those not of his faith. Another book appeared on the கந்தபுராணம் entitled “வேலின் வெற்றி”. Once again he wrote of the contribution made by Christians, both foreigners and Tamils, and included such names as Rhenius, Vedanayagam Pillai, Krishna Pillai and Vethanayagam Sastri.

The bakthi poetry of the Alvars and Nayanmars he cited in his essays dealing with the places and temples associated with them. Throughout his many books but especially in கடற்கரையிலே, in “ஆற்றங்கரையிலே,” and in “ஊரும் பேரும்,” he worked out the literary association of the cities, towns, rivers, valleys, hills and other land marks in the Tamil country. He was not a historian nor did he see the Tamil country in a historical dimension. His is the perspective of literature, and the Tamil Nad he portrays is the Tamil Nad of literary associations. Of episodes from the Sangam Age and other periods of Tamil history he did remind his readers, but they were again known to him and explained by

⁷ R. P. S. Commemoration Volume, op. cit., p. 13 ff. article by Dr. B. Natarajan.

him as episodes from literary pieces. He was himself aware of his vision of the Tamil landscape for he wrote in his Preface to “ஆற்றங்கரையிலே” : இக்கட்டுரைகளிலே தமிழகத்தின் செழுமையும், செம்மையும், பழைமையும், பண்பாடும் சிறந்து விளங்கக் காணலாம்.

His character is written all over his works. His choice of words and epithets were always delicate and never coarse. The language of the bakthi literature in Tamil is another factor to be counted in the study of his style. Certain words not usually common with modern writers occur over and over in Sethupillai, and these are an index to his urbanity and gentlemanliness. He reintroduced and made current in speech and writing a great many words which previous centuries had forgotten, and these words occur with a morning freshness in the pages of R. P. S. He treated religious themes of other religionists with greater respect and religious sensitivity than their own critics writing on their own religious themes. In his Anthology of Tamil Poetry, with a great universality of taste and outlook, he included representative poetry from every section of Tamil poetry, from every period, and from poets belonging to different religions. The same outlook is clear also from the personages like Marco Polo, Umaru Pulavar and Caldwell, who are featured in his Apostrophes to the ocean.

In his narrative style, R. P. S. was influenced by the Tamil epics. The writer has often pointed to the following passage as characteristic of one aspect of Sethupillai's style.

“கடலில் நெடுந்தாரம் சென்றபின் கடுங்காற்று
விசையாக வீசக் கருமேகம் கடுகித் திரண்டு இடி
முழக்கம் செய்யக் கருங்கடலில் எங்கும் இருளே
நிறைந்து இரவு மிகப் பயங்கரமாக இருந்தது. கடல்
கொந்தளித்து மரக்கலத்தைக் கவிழ்த்துவிடும் என்
றறிந்த கப்பல் தலைவன் அபாய நிலையை அங்குள்

ளார்க்கு அறிவித்தான். அப்பொழுது கப்பலில் இருந்த நன்மக்கள் தமக்கு அழியும் காலம் வந்ததென்று அறிந்து, இறைவனை நினைந்து கைகூப்பித் தொழு தார்கள். சாதுவனும் எல்லாம் வல்ல முழுமுதற் கடவுளைத் தன் இருகரங்களாலும் தொழுது ஆசிலாத் தன்மை வாய்ந்த ஆதிரைக்குத் தான் செய்த தீமையை யெண்ணி ஏங்கிக் கண்ணீர் பெருக்கினான். சிறிது நேரத்திற்குள் கப்பல் கடலில் தாழ்ந்தது. கடல் முழக்கமும் இடிமுழக்கமும் கப்பல் முழக்கமும் ஊழிக் காலப் பெருமுழக்கமும் போல நடுக்கத்தைக் கொடுத்தது. கடலுள் விழுந்த மக்களிற்பலர் நீரில் முழுகி மாண்டனர். சிலர் அங்குமிங்கும் நீந்தித் தத்தளித்துத் தடுமாறிப் பல திசைகளிலும் சிதறிக் கிடந்த மரக் கட்டைகளையும், பாய்மரங்களையும் பற்றிக்கொண்டு அலைகளில் மோதி மொத்துண்டு அல்லற்பட்டார்கள். சாதுவன் தண்ணீரில் விழுந்ததும் அவன் அருகே ஒரு பாய்மரம் மிதந்துகொண்டிருக்கக் கண்டான். தண்ணீரில் தத்தளிப்பவனுக்குச் சிறு துரும்பும் தெப்பமாய் என்னும் பழமொழிக்கிணங்க அப் பாய்மரத்தைப் பற்றி அதன்மீது படுத்துக்கொண்டான். எத்திசையும் செறிந்திருந்த இருளும், கருங்கடலின் ஆரவாரமும், கடும்புயலின் முழக்கமும் இடியோசையும் கேட்ட பொழுது சாதுவன் தனது அபாய நிலையை அறிந்து கசிந்து உருகினான். கற்புக்கு உறைவிடமாகிய தன் காதலியை நினைத்தான். ‘ஐயோ! பாவாய்! நான் உயிரோடிருந்தும் உனக்குத் துன்பமே செய்தேன். இறந்தும் உனக்குத் துன்பமே செய்யப்போகிறேன். பாவியேன் புறப்படும்பொழுது உன்னிடம் ஒரு சொல்லும் சொல்லாமல் வந்தேனே; இனி உன்னை என் கண்களாலே காண்பேனோ? உன் கனிந்த சொற்களை என் காதலினால் கேட்பேனோ? நீ என்னோடிருக்கும்பொழுது இக் கடுவிதி எனக்கு வரலாகாதா?’ என்று புலம்பிக் கண்களை இறுகப் பொத்திக்கொண்டு பாய்மரத்தின் மீது மிதந்துகொண்டிருந்தான். பாய்மரமும் அலைகளின் வழியே சென்று பொழுது புலர்ந்ததும் மலை நாட்டில் அவனைக் கொண்டு சேர்த்தது.”⁸

⁸ தமிழ்நாட்டு நவமணிகள், Ottrumai Office, Madras, 1956, p. 2-3.

Throughout Sethupillai's works, one hears the undertone of deep religiousness, a reverence for tradition and the love of Tamil and the Tamil country. Alliteration and rhyme is a marked feature of his style, partly because I think he was spontaneously given to alliteration as some other persons are spontaneously given to punning. He thought in poetic language and his thought was not disassociated from the poetry he knew so well. Alliteration more recently has become a fad with a certain school of platform oratory and consequently of Tamil writing, often sacrificing the exigencies of thought and compelling the sense to follow the sound. Sethupillai's alliteration and rhyme make no such sacrifices and are subservient to no such compulsions, except for a few lapses where rigid accuracy and precision may have been overlooked in his alliterative patterns of thought. Others have attempted to imitate R. P. S. but with very little success.

THE SCHOLAR

The contribution which Dr. Sethupillai made to Tamil research was that of a pioneer. His works were necessary preliminary works to more detailed and more profound research in Tamil Studies. Connoisseur of words that he was, he was attracted by their history and by their significance. When Tamil courses were organized on the basis of modern languages, courses in Linguistics and Semantics were introduced. Sethupillai's investigation gave us a first work in the field of semantics — "*Words and their significance*". One is not aware if this work has been superseded since its publication in 1953. The author's knowledge of Tamil Literature is again evident in this work since he has been able to trace the changes in the meaning of words through different epochs. His English style is also simple, straight-forward and dignified.

The extent of the study and investigation which has gone into “ஊரும் பேரும்” is not easily gauged. It is not a book which one reads continuously, and hence has to be used as a work of reference to estimate its importance and its erudition. His book on Tiruvalluvar was again a first work of its kind, and R.P.S. did not hesitate to expound his views and analyse the work and its commentary with a critical attitude. Referring to translations of Tirukkural, R.P.S. writes :

“இன்னும் வடமொழியாய் ஆரியத்திலும் இந்நூல் மொழிபெயர்க்கப்பட்டுள்ளதென அறிகின்றோம். இவ்வாறு காலதேச வரையறையின்றி உலகினர்க்கெல்லாம் ஒரு தனி நூலாய் நாயனார் நூல் விளங்குவதை நன்கறிந்த ஒரு புலவர், ‘வள்ளுவன் தன்னை உலகினுக்கே தந்து வான்புகழ் கொண்ட தமிழ்நாடு’ என்று மனமகிழ்ந்து வாழ்த்தினார். ஆயினும் மொழிபெயர்க்கின்ற பேராசிரியர்கள் இந்நூல் வளத்தால் தம் மொழியும் மேம்பட வேண்டுமென்னும் விழுமிய நோக்கத்துடன் தமது பணியைச் செய்யவேண்டும். அவ்வாறன்றித் தமிழ்நூலைத் தம் மொழியில் மொழிபெயர்த்தமைத்துக் கொண்டு சூழ்ச்சிகள் பல செய்து, இன்னும் சில காலத்தில் தம் மொழியிலேயே இந்நூல் முதல் நூலாக இயற்றப்பெற்றதென்றும், ஆசிரியர் திருவள்ளுவனார், அதனை மொழிபெயர்த்துத் தமிழுலகிற்குத் தந்தாரென்று நன்றிகொண்டு உயிர் வாழும் நச்சுத்தன்மை தவிர்த்து நன்றோக்கமே தலைப்படுமாயின் தமிழ்நாடு தழைத்த லோடு ஏனைய நாடுகளும் ஏமம் உறும்.”⁹

R. P. S. was keenly aware of the negligible work done in India in the field of Comparative Dravidian Philology since the publication of Caldwell’s great book a hundred years ago. Hence he organised with the aid of the other Dravidian language Departments of the University of Madras, the publication of a Comparative Vocabulary of Dravidian Languages. The first volume

⁹ திருவள்ளுவர் நூல் நயம், Saiva Siddhanta Publishing Works, Madras, 1956, p. 23-24.

of that work has been issued, and its production is itself a tribute to R. P. S.¹⁰

Doctor R. P. Sethupillai as a scholar, critic, and writer wielded a great influence in the Tamil country during the years he was associated with the Universities of Tamil Nad. He was not an original thinker and Philosopher like Thiru Vi. Ka. He was not a controversialist and commentator and pioneer of Tamil prose like Maraimalai Adigal, nor a research scholar like T. P. Meenatchisundaram. Nor did he possess the creative versatility of his successor to the Chair of Tamil, Dr. M. Varadarajan. Above all R. P. S. was a fountain of Tamil learning. He was a brilliant conversationalist with an inexhaustible fund of narrative and episodes. He was the University Professor who chose to take his learning to the market place, and to imbue the Tamil country with a love for the land and for its literature. His memory will be long cherished by those who have known and loved him, by those who have heard his inimitable Tamil eloquence, and by all those who read his mellifluous prose.

¹⁰ For a list of his works see Article by N. Sanjeevi in R. P. S. Commemoration Volume.

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The Rajarajeswara Temple of Sri Brihadiswara

J. M. SOMASUNDARAM

Tanchapuri: Tanjavur comes into prominence with Vijayalaya,¹ (C. 849) an erstwhile Pallava feudatory who wrested that city from the Muttarayar and founded there his capital and a temple to the Goddess Nisumbhasudani (Durga). This is the beginning of the rise of the Imperial Cholas (C. 849-1260) who for well nigh four centuries held aloft their banner magnificently. Their earlier conflicts were with the Rastrakutas of Malkhed, the Chalukyas of Kalyani, the Pandyas in the South, the Hoysalas of Mysore and the Yadavas and the Kakatiyas in the Deccan. And the most outstanding figure of that line of Cholas was Rajaraja I, the tenth of the dynasty, and who founded the temple of Brihadisvara at Tanjore.²

Of the various dynasties that ruled over the country, the Cholas seem to have left in the Great Temple of Rajaraja I (903-910) a striking relic of their genius. It is a standing monument testifying to the grandeur and excellence of Chola architecture and sculpture. It is "by far the grandest temple in India," and no traveller to the East especially to South India has missed a visit

¹ 'He took possession of the town Tanchapuri which was picturesque to the sight, was as beautiful as Alaka, had reached the sky (by its high turrets) and the white wash of whose mansions (appeared like) the scented cosmetic (applied to the body) just as he would seize (by the hand) his own wife who has beautiful eyes, graceful curls, a cloth covering (her body) and sandal paste as (white as) lime in order to sport with her.' The name *Tanchapuri* continued down to the Vijayanagar times (1500 A.D.), the country being called தஞ்சை நாட்டம் (vide *Epi. Ind.*, Vol. IX, p. 340) "

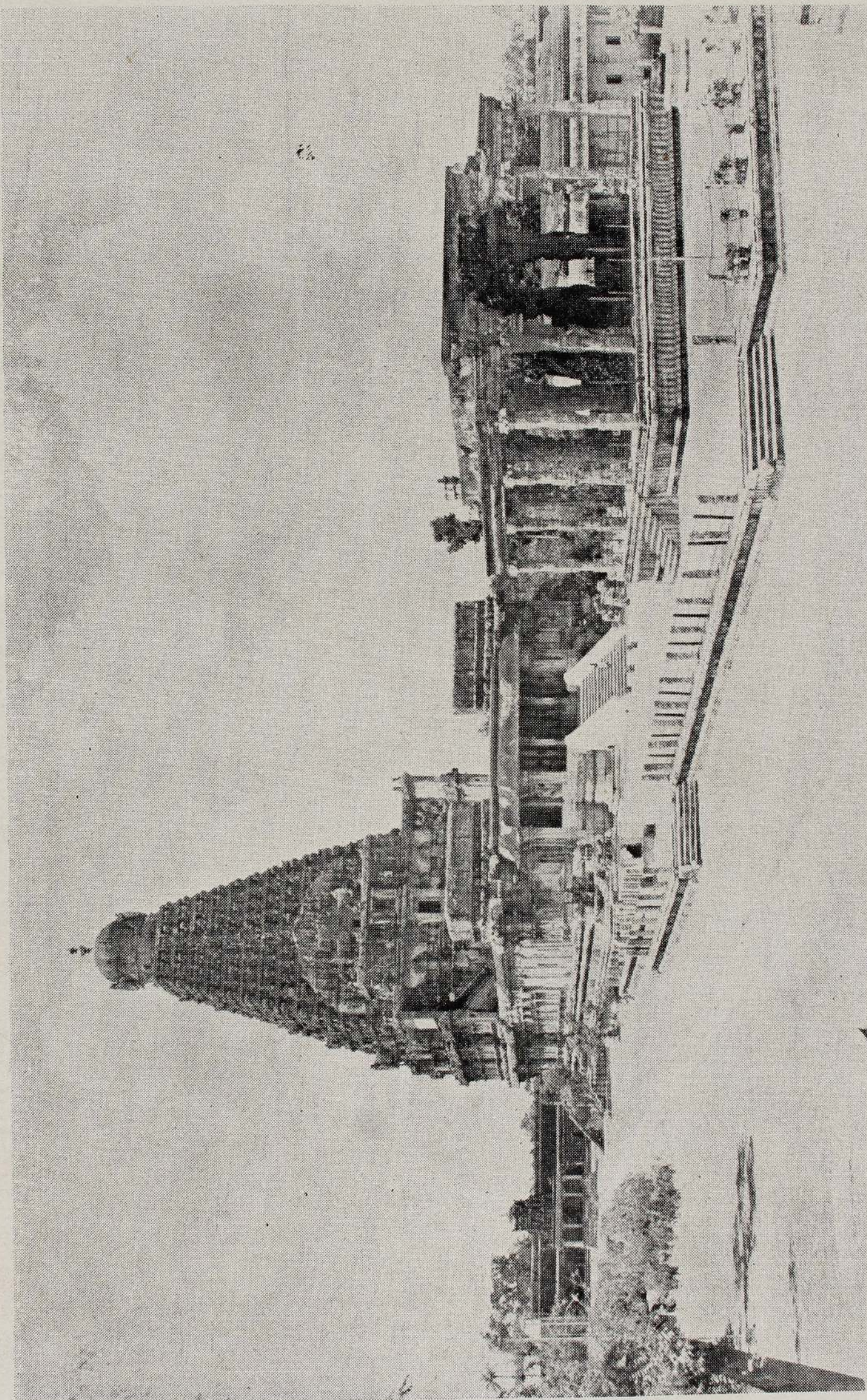
² Tiruvalankadu grant of Rajendra I: *Epi. Ind.*, XIII, p. 136. Kanya Kumari Inscriptions of Vera Rajendra Deva, *Epi., Ind.*, XVIII, p. 42.

to the great edifice or failed to be impressed by its majesty and beauty. It is noteworthy that unlike other temples of the south, this temple was built completely with its necessary adjuncts in the time of Rajaraja I (C. 985-1013), himself the founder of the temple "on a well defined and stately plan which was persevered in till its completion".³ It is seen that it was begun in the 19th year of his regnal year A. D. 1003, and completed within a period of seven years when the Chola Emperor was not engaged in any wars. This was probably the time, when for the first occasion, the birudas *Sri Rājarāja* and *Sivapādasekhara* were conferred on him by the Dikshitaras of the Chidambaram temple; and the new name was adopted to name the foundation of the temple. This is borne out by the additional fact that "Sri Rājarāja" occurs for the first time in the inscriptions of his nineteenth year, his original name being Rajakesari Arunmozhi Varman.

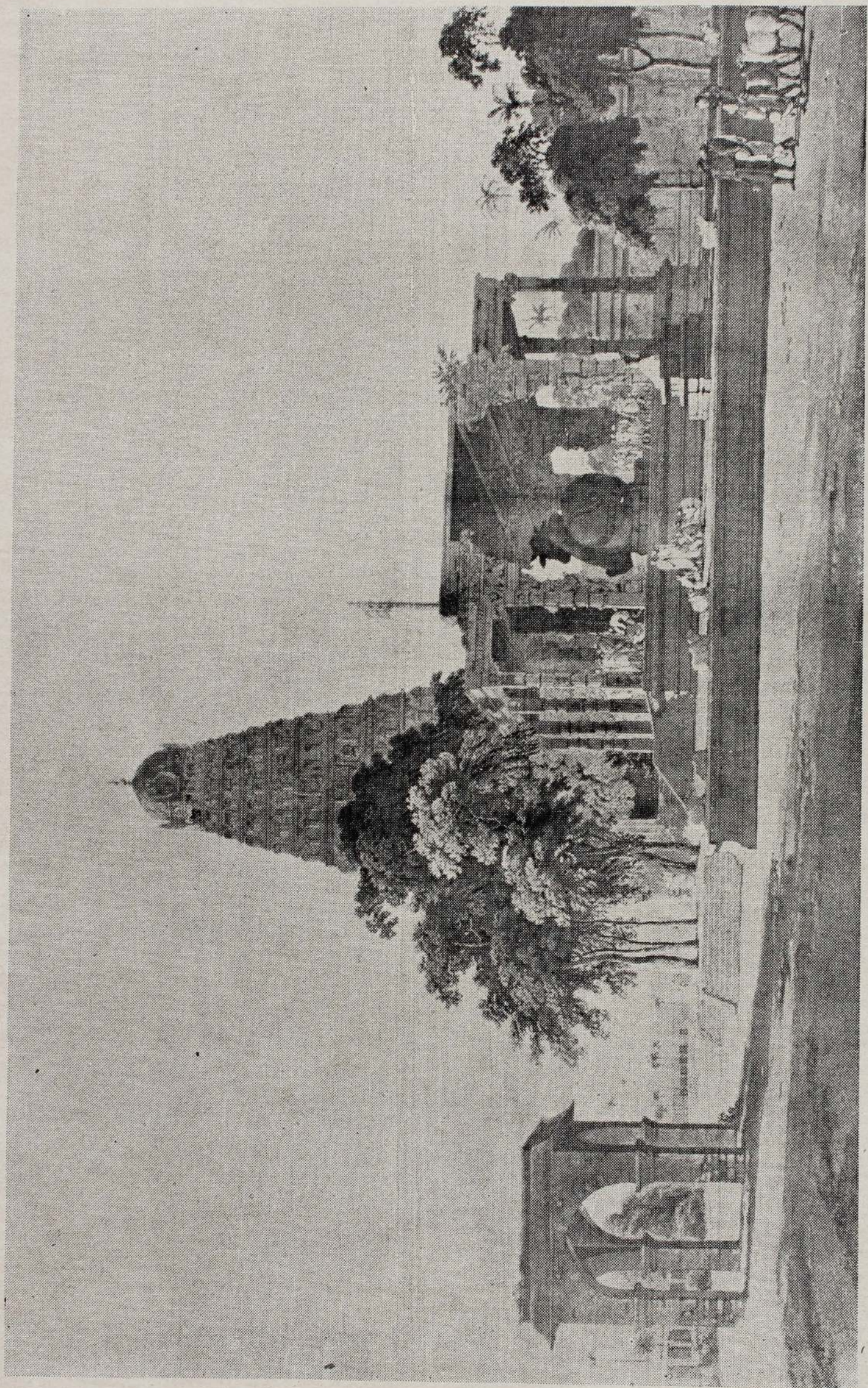
"Rajarajeswaram", as the temple was named by its founder, fills a large portion of the southern half of the small fort ascribed to Seveppu (A.D. 1544-72) partly encircled by a moat, and the Mettur Channel (which has been allowed to run into it.) It is entered by an imposing fortress gateway on the east, and a gopura entrance which leads through an outer court, once used as arsenal by the French and the English in 1772 during the early Carnatic wars. A second and more handsome gopuram gateway is then entered which ushers one into the main court in which the temple is built. The court which is 500 feet long and 250 feet broad, is well paved with brick and stone, and is surrounded on all sides by a pillared cloister with Sivalingas consecrated therein.

The main shrine of Sri Brihadisvara stands at the western end of the court, and, all around it are scattered mandapas and smaller shrines. Above them all rises

³ Encyclopaedia Britannica, 9th edition, Vol. II, p. 396.



Brihadiswara Temple, Tanjore (General view from south-east)



Brihadiswara Temple — from an old Aquatint (‘An-Hindoo-Idol’) in the Fort Museum at Tanjore



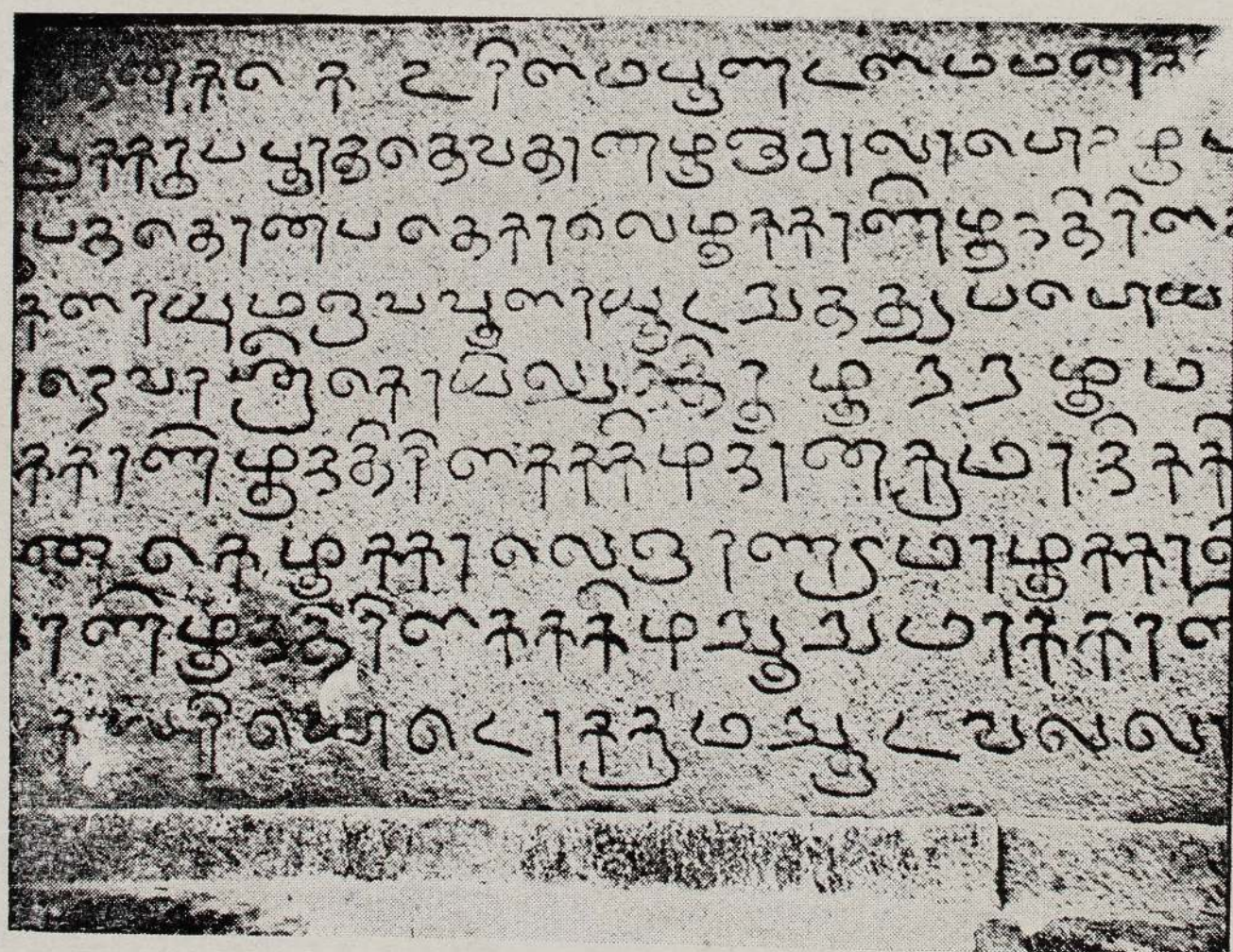
Brihadiswara Temple, Tanjore — Bas-relief of Siva-tandava pose on the South corridor of the first storey of the Vimana (Panels 13 and 14)



Brihadiswara Temple, Tanjore — Bas-relief of Siva-tandava pose on the South corridor of the first storey of the Vimana (Panels 33 and 34)



One of the frescoes



Inscriptions

to a height of about 216 feet, a most striking Vimana of fourteen storeys, which is finely decorated with pilasters and statues of various sizes. The basement of the structure which supports the tower is 96 feet square, and it is popularly believed that the final of the sikara or dome never throws a shadow on the ground. It rests on a single block of granite $25\frac{1}{2}$ feet square, and weighing about 80 tons. This is believed to have been conveyed to the top of the Vimana up an inclined plane commencing from a village (as significantly so named) Sarapallam, — the scaffold-hollow — four miles north-east of the city.

Of the smaller structures inside the temple court, the shrine of Sri Subrahmanya in the north-west corner, that of the Goddess Sri Brihan-nayaki, and the colossal monolith of Nandi — the sacred Bull — opposite the main gopura entrance leading to the main court are worthy of note. The Subrahmanya shrine consists of a vimana 55 feet high, raised on a base 45 feet square, carved over with delicate figures and pillars and carried on along a corridor fifty feet long, communicating with another mandapa fifty feet square to the east. This shrine is pronounced to be 'as exquisite a piece of decorative art as is to be found in the south of India'; and as "a perfect gem of carved stone work, the tooling of the stone in the most exquisitely delicate and elaborate patterns is as clear and sharp as the day it left the sculptor's hands."⁴ This shrine is not referred to in the temple inscriptions, and is probably a few centuries more modern than the main temple. It is popularly believed that this is a reverential contribution of the chief (Silpi) sculptor, who while absorbed in work stretched out his hand to his attender, and in his absence having been served with *pan-supari* by the Nayak ruler himself (having gone there unnoticed to look at the work in progress) wanted to expiate that irreverence by

⁴ Indian and Eastern Architecture, p. 343-5.

constructing this masterpiece of art. The shrine is held in high esteem, and St. Arunagiriar has four invocatory verses on the deity in his immortal '*Tiruppugazh*'.

The Sri Brihan-nayaki shrine is also a later addition constructed in the second year of a Konerinmaikondan probably a later Pandya ruler of the 13th century A.D. The cloisters by the side of the main temple appear to have been added to by Rajaraja's general, Raman Krishnan Mummadi Chola Brahmamarayan. The Dakshinamurti shrine is in a niche abutting the south wall of the central shrine, the approaching steps to it being a later addition. The Mahrathi inscriptions on the inner wall of the south enclosure — dated the Saka 1723 (A.D. 1801-1802) — state that the Mahratta ruler Saraphoji II executed elaborate repairs to the shrines of Ganesa, Subramanya, Goddess Brihan-nayaki, Sabhapathi, Dakshinamurti, and Chandeswara; built one or two mandapas, and renovated the prakara walls, the temple (madap-palli) and the flooring of the main courtyard.

The monolithic Nandi, within an elaborately worked Nayak mandapa, is massive and its pose natural and striking, and its grandeur is all the more effective in its not being well carved. Its height is over twelve feet, its length nineteen and a half, and its breadth eight and a quarter feet.

Behind the main temple, and, under shade of a neem and a mandharai is a modern shrine dedicated to St. Karuvoorar. The saint is held in great veneration, and is believed to work miracles to his devotees; the *Karur-Purana* states that the saint helped Rajaraja I in the installation of the sacred Linga in the sanctum-sanctorum at the time of the consecration of the temple, and in memory whereof a place is assigned to the saint within the temple quadrangle. Thursdays are held sacred for his worship, and he attracts large crowds of

devotees. The shrine was raised by his votaries about sixty years ago.

A peculiarity of the main temple is that many of the sculptures on the gopuras belong to the Vaishnavite cult, while those in the courtyard are on the Saivite pattern. Fergusson thinks that this is 'an instance of the extreme tolerance that prevailed at the age at which it was erected before these religions became antagonistic'. It may here be noted as evidenced by the Leyden Grant, that Rajaraja, a devout Saivite bestowed large endowments on a Buddhist Vihara built by a feudatory king near Nagapattinam, and also remitted the taxes on many items of property held by the Jain monasteries. Another peculiarity is that on the northern side of the temple vimana are carved four human figures. Tradition has it that the mason in charge of the construction, Somavarma by name, an inspired one from Kanchi carved the figures of a Chola, a Nayak, a Maharatta and an European to show the prospective line of rulers of this Choladesa in succession. It is probable that both the European and Vaishnavite figures were erected by the Nayaks, (who built most of the Vaishnavite temples in the district) and, that they were introduced shortly before or shortly after the acquisition of Tranquebar by the Danes in c. 1620. Hemingway thinks that the European figure may be that of Roeland Crape, the pioneer of Dutch enterprise in the country, and his surmise seems plausible since he was a *persona grata* with the Nayaks. Another view is that the figure represents Marco Polo, the Venetian traveller to the East — c. 1288-93.

North-west of the temple, and within the small fort is the sacred Sivaganga tank, the *theertha* of the temple, wherein is located an island shrine to Sri Lokanatha Eswara finding a mention of it in the Kshetra list of Saint Appar. Adjoining it, to the east is a Park, a library and buildings occupied by public offices.

The temple is assuredly a stupendous monument embodying the religious inspiration of its founder. The base and various portions of the temple are thickly covered with inscriptions of which almost all have been copied, translated and published by the Department of Archaeological Survey in South India Vol. II, Parts, 1-5. The enormous endowments in lands and gold made to the temple show that the king's sole object in his later life was to leave no want of the temple unsupplied. Almost all the booty he acquired in wars, he gave away to the temple, utensils required for the temple services, ornaments for the various images set up in the temple, villages for supplying the temple with the requisite amount of paddy, money for purchasing the various articles for the temple use, not omitting even Camphor, Cardamom seeds, *Champaka* buds and *Khus-khus* roots required for scenting the bathing water of the God, sheep, cows and buffaloes for supplying the ghee required for lamps, skilled musicians for singing the *Tevaram* hymns, dancing girls, Brahman servants for doing the menial work in the temple; accountants, the temple-treasurers, goldsmiths, carpenters, washermen, barbers, astrologers and watchmen were provided on a large scale. This grand undertaking of Rajaraja must have created an admiration of him in the minds of his subjects, and the several incidents connected with its foundation and its equipment appear by themselves to have become the theme of popular stories. For, in A.D. 1055 the fourth year of Rajendra I, a provision is made for the performance of the drama "*Rajarājeswara Nataka*" on one of the festive days in the temple and another for the reading of a play '*Rajaraja Vijayam*'. Both the plays are now obsolete. And instead, a *Sarabendra Bupala Kuravanchi Nataka*, in honour of Saraphoji is being enacted on the ninth day of the annual Chitra festival in the month of April-May each year.

Rajaraja's great interest in Art, Music and dance is further evidenced in his inscriptions. They speak of

the institution of Dance Schools, the employment of four hundred danseuses to dance, forty-eight men for *Tevaram* recitals, and a host of servants to help at divine services at the temple. The many sculptures found on the temple walls and particularly the Eighty-one *Natya mudras* in stone of Lord Siva, as now found on the first floor of the temple, testify to the contribution that Rajaraja made to Chola Art and Culture.

The Chola Frescos discovered in 1933 by Mr. S. K. Govindasami of the Annamalai University,⁵ within the circumambulatory corridor of the *ardha mandapa* is of great interest. This discovery is an event of considerable importance to the history of South Indian painting. They are the first yet discovered Chola specimens after those Pallava paintings of the Kanchi Kailasanatha temple noticed by Prof. Jouveau Dubreuil.

The passage of the corridor is dark, and the enthusiast finds the walls on either side covered with two layers of paintings from the floor to the ceiling. Those of the upper layer are of the Nayak period as the paintings are labelled in Telugu characters, and there is a mention of the names of Sevappu and Achyutappa. The earlier Chola frescos lie underneath. It may be that, in the hands of successive rulers, a Nayak thought it necessary to repaint the walls and the painter covered the older paintings by a thin coat of plaster and executed his own work thereon. This later Nayak layer as then found crumbling in places revealed to the discoverer the Chola frescos underneath. Thanks to the Department of Archaeological Survey of India, the paintings have been selected for preservation, and many of them stand out as perfect specimens of Chola Art.

An ardent spirit of Saivism is expressed in the Chola frescos. They probably synchronise with the

⁵ Journal of the Annamalai University : 1933 II, i, pp. 1-10 ; J. I. S. O. A. 1934 p. 71-80 with plates.

completion of the temple by Rajaraja. Saivism was at its height at the time, and the Cholas were pre-eminently of that faith. A few of these paintings are catalogued below.⁶

1. "Siva in his abode of Kailasa is sitting in an easy pose on a tiger skin with a band passing round his waist and the right knee as in yoga. The front right arm is gracefully resting on the right knee while the other arms are not clearly visible. A fantastic crew of dwarfs possibly the Sivaganas are painted behind him. Nandi the bull is lying couchant near Siva. At the opposite end of the picture a group of devotees mostly rishis are found. Midway between Siva and the devotees a couple of Apsaras are dancing. Siva is painted red, and there is a rishi who is of bluish complexion."

2. "Saints Sundara and Ceraman. This group is just below the former. The centre is occupied by a fast moving white elephant, a four tusker, and a youthful rider is seen mounted on it. He has a pair of small cymbals which are used to keep time while singing devotional hymns. Another man squarely built is majestically riding on a prancing white horse which is leading the elephant. Both the animals are wading through what looks like a river. Fishes and other aquatic creatures are shown as swimming in the river. At the right and the left top corners of the picture, groups of celestial beings are painted, half hidden by clouds. The right group consists of a pair of dancing Apsaras and of Gandharvas showering lotus petals on the riders below, sounding of cymbals and playing on the mridanga and kotti mattala. The left group consists of three or four rishis dimly visible through a film of dust."

⁶ See *Cola Painting* by S. K. Govindaswami, *Journal of the Indian Society of Oriental Art*, pp. 71-80, 1934, Calcutta. Also *The Cholas* by Professor K. A. Nilakanta Sastry, "I have examined the paintings round the garbha-graha of the Tanjore temple; it seems possible that a stalwart royal figure which recurs in many of those groups as the central figure is that of Rajaraja himself, and that the paintings are as old as the temple." See also Author's *The Great Temple at Tanjore*, 1958, 2nd Edition, p. 22-24.

3. "Saint Sundara and Siva. This picture is painted below the above one. A group of men young and old is assembled in a pillared hall. In their midst two men are standing facing each other. One of them is an old man bent double with age. He is holding a leaf umbrella with one hand and with the other he evidently shows what looks like a Kharjjura leaf. The other is a youth. He stands in an attitude of respect with hands folded. A whole gamut of feelings ranging from indignation to scepticism is portrayed in the faces of the assembled men. To the right of this picture is a temple into which a crowd of men is hurrying."

4. "A domestic scene. The bottom-most panel represents a few women engaged in cooking and in other culinary operations. A man probably a labourer is receiving food from a woman of the household."

5. "Nataraja and His devotees. On the other part of the west wall, this picture figures on a grand scale. At the top, a part of the tiled roof of a hall is visible, and it closely resembles the Kanakasaba or the Golden Pavillion of the Nataraja temple at Chidambaram. An outstretched left hand holding the fire on its palm and a side of the sinuous body indicate the figure of Nataraja. To the right of this fragment, a stately personage is sitting in the pose of adoration. Three women with folded hands are standing in a line with him. Two men, with silver rods in their hands are stationed outside the hall, and evidently they are attendants. Below, this, there is another group drawn on a smaller scale. It consists of four damsels in the worshipping attitude. Still lower down some men are painted in different poses of adoration." — A masterly sketch of Kanaka Sabha!

6. "On the wall opposite to the above panel there are some fine drawings of the fair sex. Two exquisitely shaped women, with high cast fingers are seated in a graceful pose. Just below them three female heads with

refined features are peeping through the opening in the upper layer of plaster. By the side of this picture, a bevy of about a score of women is painted in a curious perspective. The whole group is on a small scale, too small for mural painting, and the details are put in with a delicate brush. The first three figures are splendidly drawn."

7. "Siva as Tripurantaka. Turning to the north wall, we meet with a grand picture. The design is generous and impressive. The subject also lends itself to such a treatment. It is a battle piece founded upon a puranic story, the destruction of the Asuras of Tripuri by Siva. The centre is occupied by the figure of Siva which dominates the whole design. This is a vigorous and powerful composition. Siva has a well modelled and massively built body with eight mighty arms wielding different weapons. He is kneeling on his left leg while the whole weight of the body is thrown forward on the seat of the chariot. An army of Asuras is painted as facing Siva. They are muscular men with fierce and fiery eyes fighting with a courage inspired by fear and despair. Here and there in the group are found weeping and terror-stricken rakshasa women clinging to the necks of warriors."

8. "Four god-like faces. Four life-sized heads are painted on another part of the north wall. They have kirita-mukutas and of complexion of white, red, yellow and green. They are of Siva, in His elemental colours, the fifth not being visible."

9. Rajaraja and St. Karuvloorar are two full length contemporary portraiture — those of the author and consecrator of the temple of Brihadiswara.

The temple and its adjuncts stand out as a glory of Chola art and culture, to be seen and admired for all times.

Tamil Sources of Some Sinhalese Literary Works with Special Reference to Lokopakaraya

P. B. J. HĒVĀWASAM

The fact that the language and literature of the Sinhalese exhibits many features in common with Tamil, has prompted scholars like Rev. Fr. S. Gnānaprakāsar¹ and the late Mr. W. F. Gunawardhana Mudaliyar of the Governor's Gate,² categorically to state that the foundation of Sinhalese is Tamil. However that may be, one has to admit that Tamil has influenced Sinhalese in many ways, one of which is the similarity in shape of certain letters of the alphabet e.g. ர். In both languages the main component in the letter is the symbol for 'r'. Some maintain that practically all the letters in the Sinhalese alphabet have been developed from Tamil forms because of the similarity of the two alphabets: e.g. அ, இ, உ, க, த, ப, ய, ல, வ. The Karnataka alphabet is also supposed to bear a resemblance to the Sinhalese: "The alphabet which is peculiar to the Sinhalese and not used for any other language, in its general characters bears a considerable resemblance to the ancient Karnataka as seen in the copper plates of a grant made to the Syrian Church by one of the early native princes, the date of whose reign is not known" — (The Rev. Mr. Hardy). But this view is wholly untenable on account of the overwhelming evidence to the

¹ The Dravidian Element in Sinhalese by Rev. Fr. S. Gnana Prakasar, O.M.I., Vide J.R.A.S. (Cey. Br.) Vol. XXXIII, No. 89, 1936.

² Ibid., p. 235 and The Origin of the Sinhalese Language by Mudaliyar W. F. Gunawardhana, 1918, pp. 13-18.

contrary, available from Sinhalese lithic and other records dating as far back as 3rd century B.C.³

Some of the morphological and syntactical elements of Sinhalese like the suffix “val” denoting the plural of certain names representing inanimate objects (dora, ‘door’, dora/val, ‘doors’; ge, ‘house’, ge/val, ‘houses’) are loan-forms from Tamil (e.g. வீடு, வீடுகள்). A sentence pattern like Sinhalese maṭa baḍa giniy, ‘I am hungry’, is identical with Tamil ஏனக்குப் பசி, but is foreign to Sanskrit or Pali. Mudaliyar Gunawardhana enumerates twelve such correspondences.⁴ There is a very large number of words of Tamil origin as well as loans from Tamil not only in the spoken but also in the written language including the language of some of the classics.

Tamil metres have been freely used in Sinhalese poetry, and have been so acclimatized in Sinhala environment that many people do not know that they are pure and simple Tamil metres. One could definitely and without hesitation recognize a Sanskrit metre used in Sinhalese, but not so a Tamil one, because the former has a distinct pattern absent in the regular Sinhalese metres, while the latter seems to be more akin to the Sinhalese :—

- (1) Prēmē, prēmē, prēmē :
prēmaya nivi tāna, prēmaya nivitāna,
karumē, karumē, karumē.⁵
- (2) sihi nayak ditim-davasak
pera nuduṭu ruvak
lehi atak tābī-kavudō
nodat vata gotak

³ Observations made by Mr. Julius de Lanerolle on Fr. Gnana Prakasar’s paper quoted above. Vide *J.R.A.S.* (No. quoted above), pp. 251-53.

⁴ Vide “The Origin of the Sinhalese Language” by Mudaliyar W. F. Gunawardhana, 1918, pp. 13-18.

⁵ From a translation of Bharati’s குயிலின் பாட்டு by P. B. J. Hevawasam, *Tamil Culture*, Vol. VIII, No. 2, Apr.-June 1959, p. 81.

kohi kavuda kiyā soyanuva
 balata äsa ayā
 gehi ruvek no vī navamū
 säpa hadehi vinā.⁶

The verse patterns with a sort of catch word at the beginning or the end of lines, are also of Tamil origin :

- (1) soba-man madu rada haṭa dāvelā
 nidu-kin numbe kusayen bihivelā
 — Kusajātakaya.
- (2) varala miyuru pil ayurā-paṭu
 nalalada dada rada men dili pavarā
 — Siyabasmaldama, 37.
- (3) enavā kī boruvaṭa kara sattē — inda
 pinavā sita un sanda ē vāttē
 danavā hada gini vāda nonāvāttē-mage
 yanavā divi niyamay himi mattē
 — Gajanāyaka Nilamē.

The following is yet another pattern which seems to be of Tamil origin :

sasa lapa näti sanda lesē
 dosa kisi näti edigāsē
 dasa bala dam asana vilasa
 etān patva siṭa mesē
 — Kāñcanadēvī Kathāva, 89.

Tamil influence on Sinhala, according to the evidence so far available, becomes established when Raja Raṭa (north-central part of Ceylon bounded by Dāduru Oya and Mahavāli Ganga) was conquered by a Coḷian army headed by a prince called Māgha, who held sway over that land for a time. From then on various types of Tamil books came to be read and studied in the island.

⁶ From a translation of Bharati's கண்ணன் என் காதலன் by P. B. J. Hevawasam.

In this connection it may be of interest to note that there is a word very peculiar to Sinhalese in the 48th stanza (canto 6) of *Kavsilumina*, the foremost Sinhala poem (circa 12th or 13th century), *mēlap*, 'canopy'. Commenting on this Ven'ble Vālivīṭiyē Sōrata Nāyaka Thēra, Vice-Chancellor of the Vidyodaya University, Ceylon, says: "*Mēlap* is from the Tamil word மேலாபு. The fact that this word has been used here in preference to the very well known word *viyan*, shows that even during the time of the composition of this poem there was many a bond between the Sinhalese and the Tamils even in the courts of kings."⁷

King Parākramabāhu IV (circa 14th century built a temple at Vīdagama near Raigama in Kalutara District and donated it to a Cōḷian Buddhist monk, who was his tutor :

Subhe vidduma gamasmim — rājaggāma purantike
varam siri ghanānandam — parivena samāyutam
vihāram kārayitvāna — subodhi paṭimāgharam
attano garu coliya — mahā therassa dapayī

— Mahāvamsa, Chap. 90, stanzas 98 and 99.

It is possible that from this time onwards Tamil assumed greater importance in this land. Tamil poems were studied in the privenas. The Pali Jātakatṭhakathā was translated into Sinhalese under the guidance of this Cōḷian monk. This translation contains many words and even constructions of Tamil origin.

During the time of King Parākramabāhu VI (1412-1467 A.D.) too the study and cultivation of Tamil received much encouragement. This king had many connections with the Tamils. His chief minister was a Tamil prince from Kērala, Nannūrtunaiyār, who married Ulai-kudai Dēvi, his daughter. Prince Sapumal or Sembagap-

⁷ Kav Silumina, ed. Sorata, 1946, p. 122.

perumāl and his younger brother, Prince of Ambulugala, adopted sons of the same king, were children born to a Sinhalese princess married to a Tamil prince from Cōḷa. Prince Sapumal ascended the throne of Kōttē under the title of Bhuvanaikabāhu VI (1468-1474 A.D.), and Ambulugala too reigned at Kōttē under the title of Vira Parākramabāhu VIII (1484-1509 A.D.). The kings' chaplains during this time were Tamils again. King Parākrama VI's tutor and benefactor Mahā Vīdāgama Thera, became the Head of the Vīdāgama temple after the demise of the Cōḷian monk. This monk who according to tradition, was tutor to the famous S'ri Rāhula Saṅgharāja of Toṭagamuva Vijayabā Pirivena (another adopted son of King Parākramabāhu VI) must have been a Tamil scholar, having been heir to a Tamil tradition. Both S'ri Rāhula Thēra and Vīdāgama Maitrēya Thēra, no doubt, knew Tamil well. Pañcikā Pradīpaya of S'ri Rāhula Thēra mentions a Tamil glossary to the Pali Jātakaṭṭhakathā, which had been consulted by him, along with a host of other books, in the compilation of that work. Maitrēya Thēra's Lōvāda Saṅgarāva, a didactic work, is said to contain several ideas identical with those found in நாலடியார்⁸. The main theme of Maitrēya Thēra's Budugunālamkāraya, is based on a lengthy passage from Butsaraṇa, a Sinhalese prose work on the life of the Buddha (13th c.) But verses 134-182 in the poem dealing with the poet's diatribe on the priests and the gods of the Hindu pantheon, especially Īsvara and Viṣṇu, as Mr. Peter Silva says, in the introduction to his edition of Lōkōpakāraya,⁹ reflect the spirit of the Tamil poems of the Jains. They had a special aptitude and desire to speak most disparagingly of views contrary to theirs. There is evidence in the Sinhala Sandēśa poems to show that there was many a temple dedicated to the Hindu

⁸ Ms. Copy of Lokopakaraya in the Ceylon University Library, Peradeniya, ed. M. H. Peter Silva.

⁹ *Ibid*

deities like S'iva, Viṣṇu, Skanda, Ganēṣa, etc. all along the Western and Southern coasts of Ceylon. There was even a Kāli temple at Bentota.¹⁰ In all these temples the Sinhalese and the Tamils had worshipped together.¹¹ There had been Tamil poets residing at Buddhist temples: "Worship at the Buddha image in Paiyāgala Vihāra, where there are resident Tamil poets versed in various grammars, and joyously depart" (Kōkila Sandēśaya, verse 95). All these facts could not but have influenced Sinhalese Language and Literature. The Sandēśa or Message poems which flourished during the 15th century, are also said to have been largely influenced by the Tamil Sandēśas of South India.

During the 16th and 17th centuries also the same system continued. How Rājasinha I of Sītāvaka (1581-1593 A.D.) was completely won over by a Tamil, Hindu priest and Diplomat called Ariṭṭakī Vendu, is recorded in history. Alagiyavanna the foremost poet of the Sītāvaka kingdom (16th and 17th cc.) gives us a hint that the educated men of his day were versed *not only in Pali and Sanskrit but also in Tamil*: "I shall interpret the great laws of conduct which have come to us from the mouths of the sages of old and which have been embodied in the books, and state their substance in Sinhalese rhymes for the benefit of the ignorant who have not studied Tamil, Sanskrit and Pali"—*Subhāṣitāya*, verse 4. During the time of the Nāyakkar kings of Kandy (18th and 19th centuries), there was much Tamil activity among the court circles, and this naturally had very great influence on the culture of the Sinhalese, especially their language and literature. An examination of the signatures of the courtiers and ministers of the king is a case in point. Chiefs like

¹⁰ Vide Parevi Sandesaya, verse 68.

¹¹ Vide Parevi Sandesaya and Contemporary Society, by P. B. J. Hevawasam, Parts I and II. The Aloysian, Vol. 8, No. 2, pp. 176-184 and No. 3, pp. 352-364.

Ähālēpola and Molligoda signed in granta,¹² a Tamil script of South India, which has similarities to Brāhmi, Tamil and even Sinhalese scripts.

Complete Tamil works began to be translated into Sinhalese during this period. Unfortunately the culture of the Sinhalese had suffered so much by this time that none of these translations could attain any high standard. Among these is a work called *Mahā Padaraṅga Jātakaya*,¹³ which is a Sinhalese version of the Mahābhārata disguised in the form of a Jātaka story, with its hero transformed into a Bodhisattva. The Sinhalese translator, a Buddhist monk from Kobbākaduva, a village in the present Kandy District, says in the introductory verse to the poem that he found a story of the Bodhisattva written down in Tamil, and that he is changing that into Sinhalese verse. According to him the Jātaka was told by the Buddha himself. We do not know the title of the Tamil book, which Kobbākaduva had before him, nor are we able to explain the name Padaraṅga. Whatever its immediate source may have been, the *Mahāpadaraṅga Jātakaya* is the longest Sinhalese poem so far published and in the printed edition it runs into one thousand five hundred and fourteen stanzas. The story begins at the tenth verse, after a brief introduction. In the Kālinga there lived a sage by the name of Pararāja, who through a miraculous union with a ferry girl called Pancakēra, obtained a son who was named Vētaviyakara (Skt. Vyāsa). This boy grew up to be a sage, and he was able to relate the past history of the world going back three kalpas, and also to foretell the future for the same length of time. The *Mahāpadaraṅga* story was related by Vētaviyākara. We can now see how the entire narrative, including this introduction was later turned into a Jātaka by the

¹² Vide Kandyan Convention of 1815.

¹³ Ed. D. R. Seneviratna, 1929.

Buddhists.¹⁴ “This work was composed at a time (1692 A.D.) when, owing to the very great influence exerted by the civilisation of South Indian kingdoms on Sinhalese political life and culture, many Sinhalese books were based on material drawn from Dravidian sources”.¹⁵

The following are some of the other translations of the period, which may be traced to Indian literature, chiefly Tamil: *Vētālam katāva*, *Rāmāyanaya*, *Vallimātā Katāva*, *Pattini Hālla*, *Valalu Katāva*, *Dinatarā Katāva*, *Sinnamuttu katāva*, *Kāñcimālē*, *Sulambāvatī, katāva*, *Atulla katāva*, *Rāvanā Hēlla*, *Vayanti Mālē*, *Vitti hata*, *Hariccandra katāva*.¹⁶

The *Vētālankatāva* gives in verse the *Vētālapañcaviṃsatikā* ‘the twenty five stories of the Goblin’, which appears in Sanskrit in the *Brhatkathā* of Kse-mandra and the *Kathāsaritsāgara* of Sōmadēva. “The author, whose name is not known,¹⁷ says that *Vētālankatāva* existed in Tamil and that he was changing it into Sinhalese verse. We do not know whether the Tamil version was the translation of a Sanskrit work, or whether it came from a Prakrit original”¹⁸ The *Rāmāyana* mentioned above is one found in Sinhalese folk lore, “which has also come through South India...” There are also poetical versions of the story of Rāma and Rāvaṇa called *Rāvaṇakatāva kavi*.¹⁹ “A Sinhalese version of the first two chapters of the *Rāmāyana* was published by C. Don Bastian in 1886. This translation was made from the Tamil *Kambarāmāyana* by Don Jeronimous Vīrasekara Abhayagunawardhana in 1841 and revised by Bastian”.²⁰ *Vallimātā katāva* was

¹⁴ Sinhalese Lit. by Godakumbura, p. 179.

¹⁵ *Ibid.*, p. 178.

¹⁶ Vide Introduction to the Eng. Translation of *Sidat Sangarava* by James de Alwis (1852).

¹⁷ Sannasgala ascribes its authorship to the poet Kirimatiyava. Vide *Sinhala Sahitya Vamsaya*, p. 32.

¹⁸ Sinhalese Lit., Godakumbura, p. 182.

¹⁹ *Ibid.*, p. 181.

²⁰ *Ibid.*, p. 348.

written in 1772 A.D. by Mudaliyar Abhayakōn Vijaya-sundara of Matara. “A delightful story found in Tamil connected with the six-faced god whose great glory has spread in the three worlds, has (thus) been put into Sinhalese verse by Mudaliyar Abhayakoon Vijayasundara” — colophon to *Vallimātā katāva*.²¹ “The Dinatāra kathāva contains the story of King Dintara who has won the hand of Suvinītā, the pretty daughter of King Abitara, by means of his magical powers. His minister who possesses similar powers, later falls in love with Suvinītā and acts treacherously towards his master. Various attempts made by the minister to win Suvinītā are narrated. At the end Dinatara kills his faithless minister and recovers Suvinītā.” The story is from a Tamil source. The writer ends his work with the words.... “This book the story of which is sweet like ambrosia, was in Tamil and I have taken it to be true, and related it in the language of the wise (that is Sinhalese)”.²² *The Sinnamuttu katāva* (ed. 1892), ‘the story of Sinnamuttu’ related in one hundred and seventy-nine stanzas by Sabē Vidānē (of Matara) was composed in the early nineteenth century, from materials supplied by Mudaliyar Illangakōn, received by the latter orally from Tamil.²³ *Sandasarākathāva* and *Nikinikathāva* also may have come from Tamil sources. “The first relates the story of King Sivadāsa of Madhura, his faithful queen Sandasarā and their son Aviraṅga. The Nikini-kathāva is a didactic and humorous poem which gives the tale of a faithless woman who sent her husband in search of *nikini* seeds so that she might enjoy unrestricted pleasure with her lover”²⁴ *Pattini Hālla* and *Vayanti Mālaya* mentioned above and another called *Pālaṅga Hālla* relate incidents connected with Pattini. The last of these is a beautiful poem dealing

²¹ Matara Sahitya Vamsaya — Weerasuriya, p. 213.

²² Sinhalese Literature — Godakumbura, p. 287.

²³ *Ibid.*, p. 287.

²⁴ *Ibid.*, p. 288.

with the early incidents of the life of Kannakī and Kōvalan, and is a work of Tisimhala Kavitalaka of Vīdāgama. “Vayanti mālaya means ‘garland of Vayanti’, the latter name perhaps being the alternative for Mādēvi or Mādhavī, the dancing girl at the Cōlian court. The poem relates the early part of the story of Pattini which deals with the illicit love of her husband, Kōvalan for the dancing girl”.²⁵ The other two, ‘the tale of Pattini’ and the ‘tale of Pālaṅga’, (another name for Kōvalan) her husband, narrate the incidents that followed the unholy alliance referred to above. The two poems overlap to some extent, the former beginning with the evil dreams of Pattini and the latter with the description of the concert hall of the king of Cōla where the Mādhavī performed. Though they are of South Indian origin, local touch is noticeable in them, pointing to the hand of a Sinhalese Buddhist.* *Hariccandra Kathāva* referred to above is a poem consisting of 409 stanzas written in 1723 A.D. by a poet called Dodanvala Kivindu (the poet of Dodanvala). Hariccandra is the ruler of Ayodhyā in Jambudvīpa. He and his family are extraordinarily truthful and in an endeavour to safeguard their truthfulness, become the victims of a jealous sage, and suffer many a tribulation. The king becomes the servant of a dirty, old cemetery-keeper, and his queen and son slave for a Brahmin, when the son is bitten by a snake, and dies. The grief stricken queen takes the dead body to the cemetery-keeper, who at the time, happens to be her own husband. Neither party can recognise each other and the keeper refused to cremate the body without a fee. The queen runs back home to find the money, and is accused of a heinous crime even before she gets home. She is condemned to be put to death instantly. But the unexpected happens. The gods arrive on the scene, and every thing

²⁵ *Ibid.*, p. 282.

* Similar compositions exist in Tamil in the Batticaloa district of Ceylon. — Editor.

ends happily. The poet says that he is putting this story which he got from a Tamil work into Sinhalese verse for the delectation of the lovers of Sinhala.²⁶ All these poems were written probably during the seventeenth and eighteenth centuries when learning among the Sinhalese was at a very low ebb. Even the few learned men then were not versed in Sanskrit and Pali as in the past, but they seemed to have possessed a fair knowledge of Tamil and Tamil authors. That accounts for their turning to Tamil in place of the earlier Sanskrit and Pali for material for their works. The Sinhalese also possess a variety of panegyrics with a strong erotic element, which started with Pārakumbā Sirita (circa 15th century) and multiplied during the Kandyan times (17th and 18 cc.) I presume that these are poems written in imitation of a motif borrowed from நந்திக் கலம்பகம் in praise of Nandivarman III of Kānci (circa 8th or 9th cc.) and the other *Kalambakams*.

There is also a collection of thirty-five poems, a very large part of which is still in manuscript form, called *kōlmura*, woven round a Pāṇḍyan king named the three eyed Vīra Pāṇḍu, running into about 4,000 verses written in a variety of metres, the source of which has not yet been found. It is surmised that they are also translations from some Tamil works or oral traditions brought hither from South India by mendicants who came in the wake of Tamil princes and chiefs. Some of the shorter poems of the collection are still being recited in South Ceylon by a class of priests called *kapuvās*, at certain ceremonies which go by the names of *garā maḍu*, *devol maḍu*, *pān maḍu*, etc., performed during epidemics, famines, etc., to appease goddess Pattini and the like.

The didactic work referred to in the footnote on p. 5 namely *Lōkōpakāraya* of Ranasgallē Thēra, executed in

²⁶ Sinhala Sahitya Vamsaya, by P. Sannasgala, pp. 58-61.

the year 1799 A.D.²⁷ contains a number of stanzas which can be traced to Valluvar's குறள்.²⁸ We shall mention here only such of them as have not yet been traced to any other source (except No. 7) and which point to direct translations from குறள்.

1. häma rasayaṭa ma vädi
 utum rasayaki suran budinē
 iṭat väḍi raseki
 tamā daruvan hänū subojun (9)

அமிழ்தினும் ஆற்ற இனிதேதம் மக்கள்
 சிறுகை அளாவிய கூழ். (64)

2. degurun visin tama
 daruvaṇṭa dena nomada dananam
 viyatun sabā mädä
 inṭa idiriva silpa denu mäy (10)

தந்தை மகற்காற்றும் நன்றி அவையத்து
 முந்தி இருப்பச் செயல். (67)

3. Sanda sanda kän sandun
 nomanda häma kal sisila vanu men
 utum maha sisileki
 gatey tama daruvan väkenavā (11)

மக்கள்மெய் தீண்டல் உடற்கின்பம் மற்றவர்
 சொற்கேட்டல் இன்பம் செவிக்கு. (65)

4. Savana pinavana sav
 nadaṭa tuṭu vana dano levhī
 tama daruvan bolanda
 vadan no äsū keneki edanō (18)

குழலினிது யாழினிது என்பதம் மக்கள்
 மழலைச்சொல் கேளா தவர். (66)

²⁷ There are different views concerning both the authorship and the date of this work.

²⁸ Vide Appendix to Lokopakaraya, ed. M. H. Peter Silva (still in ms. form).

5. āma saptata ma vadi säpatata ma vädi
 säpateki danuva dākuma sudanan
 ītat vädi säpeki
 nodäkīma kalekat dudanayan (22)

நல்லினத்தி னூஉங்குந் துணையில்லை; தீயினத்தின்
 அல்லற் படுப்பதூஉம் இல். (460)

6. yamaku kaḷa yahapata
 sithi vanuyē lova napuru näti
 luhu dana kaḷa napura
 sita tabanuyē yahapatek näti
 நன்றி மறப்பது நன்றன்று ; நன்றல்லது
 அன்றே மறப்பது நன்று. (108)

7. ekakaṭa vati ekek
 samati anekek anek ekakaṭa
 tada pavana laduvat
 näva goḍa rataya muhuda no divē²⁹ (42)
 கடலோடா கால்வல் நெடுந்தேர் ; கடலோடும்
 நாவாயும் ஓடா நிலத்து. (496)

²⁹ Here the first half of the stanza is as it were an inference arrived at from the second half, which alone conveys the meaning of the Kural verse, c.f. also

lovin ekek eka deyakata vey samata
 venin anik deyakata aniek samata
 nomin sulanga laduvat tada gim sapata
 godin nava diyen ratayada no yanu yuta

— Subhasitaya, (61)

and

Yadasakya natacchakyam — yacchakyam sakyamevatat
 nodake sakatam yati — na ca naur gacchati sthale

— Hitopadesa, i, 94.

‘One man in this world can excel in one type of work, and another in yet another type. Though the wind be fair the ship will not venture to sail on land ; nor will the chariot run on the sea though the weather may keep fine.’

8. diya tulehi dī mut
 goḍaṭa pat kimbul diya no labat
 ebävin aran van
 rupun noma nasat tänpattō³⁰

நெடும்புனலுள் வெல்லும் முதலை ; அடும் புனலின்
 நீங்கின் அதனைப் பிற.

(495)

9. pin pav kaḷa satan
 eka tänadī ma balāgannē
 yāna vāhanavalä
 hindina vun samaharek usulat

(105)

அறத்தாறிதுவென வேண்டா சிவிகை
 பொறுத்தானோடு ஊர்ந்தான் இடை.

(37)

10. sabā bīruka vū
 nāṇ ätiyahu dat nomanda sonda sip
 rupu abimuvāṭa pat
 dubalayaku ata anagi avi vāni

(107)

வாளொடுஎன் வன்கண்ணர் அல்லார்க்கு ? நூலொடுஎன்
 நுண்ணவை அஞ்சு பவர்க்கு ?

(726)

11. surā pānaya kaḷa
 paviṭanaṭa denu mudu ovā bas
 diya tula van ekaku
 pulussana vāni gini sulak lā

(133)

12. surā sondak no vī
 minis gunätiva un viteka vat
 anakaku surā bī,
 vindina duk nuduṭuda vareka vat ?

(134)

களித்தானைக் காரணம் காட்டுதல் கீழ்நீர்க்
 குளித்தானைத் தீத்துரீஇ யற்று.

(929)

கள்ளுண்ணாப் போழ்தில் களித்தானைக் காணுங்கால்
 உள்ளான்கொல் உண்டதன் சோர்வு.

(930)

³⁰ Here the first half of the stanza alone conveys the meaning of the Kural verse ; the second half is in the nature of a maxim based on the first : ' Therefore the wise do not seek the ényemy that has taken flight.

13. radun sevnā dana
 ·no lam nuduruva gini tapina men
 sihi nuvaṇin yedī
 sap radun men sitā häsirev.³¹ (164)
- அகலாது அணுகாது தீக்காய்வார் போல்க
 இகல்வேந்தர்ச் சேர்ந்தொழுது வார். (691)
14. amayuru vadan hära
 kuriru tada vadan dena dudanō
 vilikun pala damā
 no päsi pala budinnan äni vet (182)
- இனிய உளவாக இன்னொத கூறல்
 கனிஇருப்பக் காய்கவர்ந் தற்று. (100)
15. rā bī no hangavā
 saba mädaṭa gos unat karabā
 muva visuruṇu teme mä
 katā karavā sataṭa hangavā (184)
- களித்தறியேன் என்பது கைவிடுக நெஞ்சத்து
 ஒளித்ததூஉம் ஆங்கே மிகும். (928)

It may be possible to trace a few of these stanzas to other sources as No. 7 apparently has been, for it is not unusual for a general maxim to be found in more than one work, but it will be rash for any one to suggest that the author of *Lōkōpakāraya* did write them all either independently of குறள் or any other work or with the assistance of a source or sources other than குறள். That the writer has made use of a number of sources is not disputed.

The following are a few more stanzas from *Lōkōpakāraya* which may be traced to other Tamil works like நாலடியார் etc. :

³¹ Here too a few explanatory words not found in the Tamil, are noticeable, perhaps due to exigencies of metre. This is how its meaning goes : 'Those who associate themselves with princes will do well to conduct themselves with due presence of mind considering the latter as cobras, even as one desirous of the warmth of a fire keeps oneself neither too close to nor too far away from it.'

16. masuruvu danā dana

sudananāṭa pat satāṭa vāḍa vē
karadiya mē raduṭa

asuva sata haṭa amā vana men (24)

பிறர்க்கு உதவி செய்யார் பெருஞ்செல்வம் வேறு
பிறர்க்கு உதவியாக்குபவர் பேரும்—பிறர்க்குதவி
செய்யாக் கருங்கடல் நீர் சென்று புயல்முகந்து
பெய்யாக் கொடுக்கும் பிறர்க்கு —நன்னெறி, 4

17. dat hī vat kākilā

nek kes suduvā gata rāḷi vaṭi
yet lī etī gena

sit taruṇa bava no yē minisun (85)

சொல்தளர்ந்து கோல்ஊன்றிச் சோர்ந்த நடையினராய்ப்
பல்கழன்று பண்டம் பழிகாறும்—இல்செறிந்து
காம நெறிபடருங் கண்ணினூர்க் கில்லையே
ஏம நெறிபடரு மாறு ³² —நாலடியார், 13

18. bera handa yodunakāṭa

āsē sena hanḍa dolos yodanāṭa
dan dena tuman hanḍa

āsē eka lesa siyal tilovaṭa (79)

கடிப்பிடு கண்முரசும் காதத்தோர் கேட்பா;
இடித்து முழங்கியதோர் யோசனையோர் கேட்பர்
அடுக்கிய மூவுலகுங் கேட்குமே சான்றோர்
கொடுத்தா ரெனப்படுஞ் சொல் —நாலடியார், 100

19. kaḷa alpa pininut

nomanda sura nara sāpat päminē
nuga biju vaṭin nāgi

tura visal sā mandulu vana meni.³³ (221)

உறக்கும் துணையதோர் ஆலம்விந் தீண்டி
இறப்ப நிழற்பயந் தாஅங் கறப்பயனும்
தான்சிறி தாயினும் தக்கார்கைப் பட்டக்கால்
வான்சிறிதாப் போர்த்து விடும் —நாலடியார், 38

³² The idea contained in the last line namely 'that such lustful people will not enter the path' of blissfulness is absent in the Sinhalese.

³³ Here the thing compared to the banyan-seed, is not some little wealth in the hands of a virtuous man as in the Tamil verse, but a little virtuous act, and in consequence, the thing compared to the large tree too, becomes abundance of wealth in blissful abodes.

20. aga siṭa mulaṭa uk
 kana vāṇiya sudanange ita kam
 dudanan samanga vanu
 e mā mula paṭan agaṭa budinev (234)

கருத்துணர்ந்து கற்றறிந்தார் கேண்மை யெஞ்ஞான்றுங்
 குருத்திற் கரும்புதின் தகைத்தரோ என்றும்
 மதுர மிலாளர் தொடர்பு —நாலடியார், 211.

21. sudananta kaḷa vāḍa
 pala ne dey yana sākaya no sitav
 neraḷu pālayaṭa ādi
 diya ma diya pala samaga gena dē (233)

நன்றி ஒருவருக்குச் செய்தக்கால் அந் நன்றி
 “என்று தருங்கொல்?” எனவேண்டா—நின்று
 தளரா வளர் தெங்கு தாளுண்ட நீரைத்
 தலையாலே தான் தருதலால் —முதுரை, 1.

The following are a few specimens of the writer's own translations from Kural:—

CHAPTER 42 — “ON LEARNING”

‘SILPA IGENIMA’, விகல்

1. ugata yutu yam deya
 vatot eya häma diriya mā
 yodā ugena mā eyānuva
 divi rakinu vāḍa sādē

கற்க கசடறக் கற்பவை கற்றபி
 னிற்க வதற்குத் தக.

2. aṅka da akuru yana
 me deka uganivu nisi lesa
 minisat bava läbūvan
 de nuvana nam ē tamā

எண்ணென்ப வேளை யெழுத்தென்ப விவ்விரண்டுங்
 கண்ணென்ப வாழு முயிர்க்கு.

3. viyatun haṭa de äsa
 äti bavaṭa sakayek näti
 aviyat danan de nuvana
 de vaṇak vinā vena kima

கண்ணுடைய ரென்பவர் கற்றோர்முகத் திரண்டு
 புண்ணுடையர் கல்லாதவர்.

4. kivi hamuva häma viṭa
 somnasa vaḍā sāpa dē
 kivi viyova imahat duk
 domnasaṭa karuṇu ma vē

உவப்பத் தலைக்கூடி உள்ளப் பிரித
 லனைத்தே புலவர் தொழில்.

5. silpa noma dat sata
 dat sata pasu pasa vāṭet
 danavat danan abiyasa
 asaraṇa nidana dana men

உடையார்மு னில்லார்போ லேக்கற்றுங் கற்றார்
 கடையரே கல்லா தவர்.

6. kaṇina pamaṇaṭa yaṭa
 ūlā diya vāḍi vāḍiyen
 galā ena lesa nuvaṇa da
 igānuma anuva vāḍi vē

தொட்டனைத் தூறு மணற்கேணி மாந்தர்க்குக்
 கற்றனைத் தூறு மறிவு.

7. divi him koṭa kenek
 sip nomuganiti pudumay
 viyatunaṭa sāma raṭa gama
 siya raṭa siya gama vānī

யாதானு நாடாம லூராமா லென்னொருவன்
 சாந்துணையுங் கல்லாத வாறு.

8. ek at haveka yam
 dānumak labā gata hote
 at bav satak piṭa
 sāpa labā denu samatī.

ஒருமைக்கட் டான்கற்ற கல்வி யொருவற்
 கெழுமையு மேமாப் புடைத்து.

9. vijat tama danumata
 tava danuma ek kara lay
 deneta tama risschi
 santesa vadanu balamin

தாமின் புறுவ துலகின் புறக்கண்டு
 காமுறுவர் கற்றறிந் தார்.

10. nonāsenasula eka mā
 danaya silpaya vē māy
 e bävin anak dananata
 dana nama nam noma yedey

கேடில் விழுச்செல்வங் கல்வி யொருவற்கு
 மாடல்ல மற்றை யவை.

CHAPTER VI — 'ON A GOOD HOUSEWIFE'

YAHAPAT BIRINDAKAGE ĀSIRVADAYA

‘வாழ்க்கைத் துணைநலம்’

1. birindaka kerehi viya
 yutu häma guṇen liyaka hebiyat
 himi ayanuva mā väya
 kaḷoti niyamā birinda vanuyē

மனைத்தக்க மாண்புடைய ளாகித்தற் கொண்டான்
 வளத்தக்காள் வாழ்க்கைத் துணை.

2. birindaka visin tama
 yutu kam kisit pähāra haḷa hot
 häma vāsanā guṇa
 e gen päna yanu niyati säka nāt

மனைமாட்சி யில்லாள் கணில்லாயின் வாழ்க்கை
 யெனைமாட்சித் தாயினு மில்.

3. birinda aganē nam
 duppat bavek e gehi äti veda
 äya veta agaya näta
 ehi danayak da tibenu bäri vē

இல்லதெ னில்லவள் மாண்பான லுள்ளதெ
 னில்லவள் மாணாக் கடை.

4. pativata miṇin hebi
 kataṭa vaḍanā manaram dāyek
 muḷu lova mä sevuvā da
 dakinu bäri mäyā diva äsin vat

பெண்ணிற் பெருந்தக்க யாவுள கற்பென்னுந்
 திண்மையுண் டாகப் பெறின்.

5. yahanin nägeta tama
 himiṭa namadina suran no takā
 kata kiyana mehevara
 karanu duva ey mē rada pavā

தெய்வந் தொழாஅள் கொழுநற் றெழுதெழுவாள்
 பெய்யெனப் பெய்யு மழை.

6. pativata suräka gena
 adara bäti pem vaḍā himiyana
 duka säpa soyana landa
 pädaparicārikā nam vē

தற்காத்துத் தற்கொண்டாற் பேணித் தகைசான்ற
 சொற்காத்துச் சோர்விலாள் பெண்.

7. landun guṇa rakinuva

samat piḷiyam ätot ekekī

nonäsenä pativatata

sari kaläki räkavalek noma vē

சிறைகாக்குங் காப்பெயன் செய்யு மகளிர்
நிறைகாக்குங் காப்பே தலை.

8. utum put ruvanak

lat kata mä dev lovehi manaram

us tän ganī an

ka haṭa piḷivan vē da e kerum

பெற்றூற் பெறிற்பெறுவர் பெண்டிர் பெருஞ்சிறப்புப்
புத்தேளிர் வாழு முலகு.

9. miginduṭa sari gaman

ahitayanabiyasehi kämati sata

pataḷa guṇa gosa äti

labanu yāpati sahakāriyaka

புகழ்புரிந் தில்லிலோர்க் கில்லை யிகழ்வார்முன்
னேறுபோற் பீடு நடை.

10. lovä äma säpayata mä

vaḍā garu saru nivesa utumī

e kuḷu gänvena yasa

siri mahangu daru sampata mä vē

மங்கல மென்ப மனைமாட்சி மற்றத
னன்கல நன்மக்கட் பேறு.

The twin epics of சிலப்பதிகாரம் and மணிமேகலை have already been translated into Sinhalese by Hissällē Dhammaratana Thēra, and before long திருக்குறள் too will be available in Sinhalese; and many more will follow suit. The Ceylon Ministry of Cultural Affairs is taking steps to get suitable Tamil works translated into Sinhalese, and *vice versa*. This venture should not

only enrich the languages of the two major races living in this Island, but also should help promote better understanding between the two peoples as did prevail in the not very distant past.

Acknowledgement: All the verses from Lōkōpakārāya quoted in the essay and the corresponding Tamil verses are from Lōkōpakārāya, ed. Mr. M. H. Peter Silva, Lecturer, Dept. of Sinhalese, University of Ceylon, Peradeniya. This edition is still in ms. form and is available at the University Library, Peradeniya.

புறக்கணிப்பு

மு. வரதராசனார்

கோவலன் தன் கற்புடை மனைவி கண்ணகியோடு இல்லறம் நடத்திய காலம் சில ஆண்டுகள் ; மாதவியைக் காதலியாகப் பெற்று அவளோடு அன்பாக வாழ்ந்த காலம் பல ஆண்டுகள். கண்ணகியை விட்டுக் காதலியை நாடிச் சென்றதுபோலவே, ஒரு நாள் மாலை மாதவியை விட்டு மனைவியை நாடித் திரும்பினான். அவனுடைய நெஞ்சத்து அன்பில் குறை இல்லை. ஆயின், அந்த அன்பு நெஞ்சில் கண்ணகியும் மாதவியும் ஆகிய இருவரும் ஒருங்கே இடம் பெற முடியவில்லை. ஒருத்தி இடம் பெற்றபோது, மற்றொருத்திக்கு இடம் இல்லாமற் போனது. ஒன்றில் முனைந்து நின்று, மற்றொன்றைப் புறக்கணிப்பது அவனுக்கு இயல்பாக இருந்தது.

அவனுடைய செயல்களும் அத்தகையனவாகவே அமைந்தன. ஒரு நல்ல செயலில் ஈடுபட்டபோது, அவன் மற்றக் கடமைகளை எல்லாம் மறந்துவிடும் இயல்பினனாக இருந்தான். ஒன்றைச் செய்யும்போது, மற்றவற்றையும் உடன் எண்ணிச் சீர்தூக்கிச் செய்யும் திறன் அவனுக்கு இல்லை; அவ்வாறு மற்றவற்றையும் உடன் எண்ணி அளவறிந்து செய்யும் திறன் இல்லை என்ற குறைக்கு ஈடு செய்யும் அளவிற்கு அவனிடம் சிறப்பு ஒன்று இருந்தது. அது தான், செய்யும் ஒரு செயலில் அப்போதைக்கு முழுதும் ஈடுபட்டுத் தன்னை இழக்கத் துணியும் துணிவு. அந்தத் துணியைவையே, தளர்ந்த நடையுடனும் வளைந்த யாக்கையுடனும் வந்த முதியோனை மத யானையிடமிருந்து காத்த அஞ்சாச் செயலில் காண்கிறோம்; பொய்ச் சான்று சொல்லிப் பூதத்தின் ஒறுப்புக்கு ஆளான ஒருவனைக் காக்கும்பொருட்டுத் தன்னுயிரைத் தர முனைந்து 'என் உயிர் கொண்டு இவன் உயிர் தா' என இரக்கும் நிலையிலும் காண்கிறோம்.

எண்ணாது துணியும் இந்தப் போக்கு, கோவலனிடம் பலமுறை காண்கிறோம். பிறர்க்கு நல்லுதவி ஆற்றும் இடங்களில் மட்டும் அல்லாமல், பிறரைக் கைவிட்டுப் பிரியும் இடங்களிலும் காண்கிறோம்.

மாதவியின் அழகிலும் கலையிலும் ஈடுபட்ட நெஞ்சினனாக மாறியவுடனே, அன்றுவரையில் அன்பான இல்லறக் கிழத்தியாகக்

கொண்டு வாழ்ந்த கண்ணகியை மறக்கலானான். “ஆருயிர் மருந்தே” என்று தான் போற்றிய மனையை மறந்தான்.

விடுதல் அறியா விருப்பினன் ஆயினன்
வடுநீங்கு சிறப்பின்தன் மனையகம் மறந்தென்
(சிலப். அரங்கேற்று. 174-175)

என இரண்டு அடிகளில் இளங்கோவடிகள் கூறும் வேகத்திற்கு ஏற்பவே, அவனுடைய வாழ்க்கையின் மாறுதலும் வேகமாக நேர்ந்தது. அங்கே விருப்பு, உடனே இங்கே மறப்பு என்பதை இளங்கோவடிகள் அடுத்தடுத்து இரண்டு அடிகளில் விரைந்து கூறி முடித்தல் காணலாம்.

இனி, அவன் மாதவியைவிட்டுப் பிரிந்த பிரிவைக் காண்போம்: கடற்கரையில் முன்னே கோவலன் பாடினான்; பின்னர் மாதவியும் பாடினாள். கோவலன் பாடியதைக் கேட்ட மாதவி, “இவன் உள் ளத்தில் ஏதோ ஒரு மயக்கம் உள்ளது என எண்ணினாள். அதனால் ஊடல் கொண்டாள். மகிழ்ந்தவள் போலவே நடித்து, ஊடல் கொண்டு பாடினாள். இவ்வாறு மாதவி ஊடல்கொள்ளுதல் புதிது அன்று.

நிலவுப்பயன் கொள்ளும் நெடுநிலா முற்றத்துக்
கலவியும் புலவியும் காதலற்கு அளித்தாங்கு
ஆர்வ நெஞ்சமொடு கோவலற்கு எதிரிக்
கோலம் கொண்ட மாதவி
(அந்தி 31-34)

கூடலும் ஊடலும் கோவலற்கு அளித்துப்
பாடமை சேக்கைப் பள்ளியுள் இருந்தோள் (கடலாடு. 109-110)

என்று இளங்கோவடிகள் கூறுதலால், முன்னமே மாதவி ஊடல் கொண்டு பழகியவள் என்பதும், அதற்குக் கோவலன் உரிமை தந்துள்ளான் என்பதும் அறியப்படுகின்றன. ஆதலின், இன்று கடற்கரையில் அவள் ஊடியது குற்றம் என்று கூறுதல் பொருந்தாது. கோவலன் அதைக் குற்றம் என்றே கருதிவிட்டான். கருதினான்; உடனே துணிந்தான்; வெறுத்துப் பிரிந்தான். “இவள் வேறொரு வகையில் மனம் வைத்துப் பாடினாள்; மாயப்பொய் பல கூட்டும் மாயத்தாள்” என்று உடனே முடிவு செய்தான்; பிரிந்துவிட்டான்.

அங்கு இளங்கோவடிகள் மாதவிக்காகப் பரிந்து கூறுகிறார். “பொழுது போயிற்று; ஆதலின் புறப்படுவோம்” என்று சொல்லிக் கோவலன் மாதவியையும் உடன் அழைத்துச் சென்றிருக்கலாமே, அவ்வாறு சொல்லிச் செல்லாமல், மாதவியைவிட்டுப் பிரிந்தானே என்று வருந்துகிறார். இவ்வாறு இளங்கோவடிகள் தம் காவிய மாந்தர்க்காக உள்ளம் இரங்கிக் கூறும் இடங்கள் மிகச் சிலவே.

உவவுற்ற திங்கள் முகத்தானைக்
கவவுக்கை ஸ்குகிழ்ந்தனனாய்ப்
பொழுதீங்குக் கழிந்ததாகலின்
எழுதுமென் றுடனெழாது
ஏவலாளர் உடன் சூழ்தரக்
கோவலன்தான் போனபின்னர்த்
தாதவிழ் மலர்ச்சோலை
ஓதையாயத் தொலியவித்துக்
கையற்ற நெஞ்சினளாய்
வையத்தி னுள்புக்குக்
காதலனுடன் அன்றியே

மாதவிதன் மனைபுக்காள் (கானல்வரி - இறுதி)

என்று அவர் கூறுமிடத்தில், மாதவிக்காக இரங்கும் நெஞ்சம் புலனாகின்றது. இவ்வாறு இளங்கோவடிகளும் இரங்கத்தக்க வகையில், கோவலன் ஒன்றும் கூறி விடைபெறாமல் உடனே பிரிந்து சென்றான்.

பல ஆண்டுகள் மாதவியின் அன்பை உணர்ந்து மகிழ்ந்த கோவலன், அந்த ஒரு நாளில் திடீரென மனம் மாறி, “ஆடல் மகளே அதலின்.....” என்று அவளுடைய தொழில் பற்றிக் குறைகூறத் துணிந்தான். அதனால், வசந்தமாலை கொணர்ந்த மாதவியின் திருமுகத்தை மறுத்துவிட்டான். ஆயின், திருமுகம் எழுதி அனுப்பிய மாதவியோ அவ்வாறு எண்ணாமல் துணியவில்லை. எண்ணிப் பார்த்து, மீண்டும் அன்புகொண்டு காத்திருந்தாள். “மாலை வாரார் ஆயினும் மாணிழை காலை காண்குவம்” என்று சொல்லி எதிர்பார்த்திருந்தாள்.

கோவலனுடன் பல ஆண்டுகள் பழகிய மாதவி, அவனுடைய தன்மையை நன்கு அறிந்திலளோ, எண்ணாது துணியும் இயல்பை உணர்ந்திலளோ என வினவலாம். மாதவி அறியாள் எனின், அது அவளுடைய குறையே ஆகும். அந்தக் குறையைக் கோவலனிடம் கண்டிருந்தும், அன்புமிக்க வாழ்க்கையின் காரணமாக, “நம் மிடம் அவர் அவ்வாறு நடக்கமாட்டார்” என நம்பியிருந்திருத்தல் கூடும்.

ஆயின், மாதவியினிடம் பல ஆண்டுகள் அன்பு பூண்டு ஒழுகிய கோவலன், அவளுடைய உண்மையான நெஞ்சத்தை உணராதது குறையே ஆகும். அதற்கு அமைதி கூறுதல் எளிது அன்று. பல ஆண்டுகள் அன்பு மிக்க காதலியாகக் கொண்டிருந்து, ஒரு நாள் திடீரென ஒரு குற்றம் கண்டு அதன் காரணமாக, “ஆடல் மகளே” எனப் பழித்தல், எண்ணித் துணியும் பெற்றியார்க்கு ஒல்லாதது ஆகும்.

பல ஆண்டுகள் அவனுடைய அன்பைப் பெற்று வந்த மாதவி, “காலை காண்குவம்” என்று நம்பிக்கையோடு எதிர் பார்த்தல் பொருந்துவதாகும். அதனால்தான், முதல் திருமுகத்தை அவன் கடுஞ்சொல் கூறி மறுத்ததையும் அவள் பொருட்படுத்த வில்லை. மற்றும் ஒரு திருமுகம் எழுதியனுப்பினாள். கோவலன் மதுரைக்குச் சென்றான் எனக் கேள்வியுற்றதும் பெருந்துயர் அடைந்து எழுதியனுப்பிய திருமுகம் அது. அந்த இரண்டாம் திருமுகத்தில் மாதவியின் அன்பு மாற்றுயர்ந்து ஒளிர்கிறது. அந்தத் திருமுகத்தைக் கோசிகனிடம் தந்தபோதும், “கண்மணி அணை யாற்குக் காட்டுக” என்று தன் மாசற்ற அன்பு விளங்கக் கூறினாள்.

அடிகள் முன்னர் யானடி வீழ்ந்தேன்
வடியாக் கிளவி மனக்கொளல் வேண்டும்
குரவர்பணி அன்றியும் குலப்பிறப் பாட்டியோடு
இரவிடைக் கழிதற்கு என்பிழைப் பறியாது
கையறு நெஞ்சம் கடியல் வேண்டும்
பொய்தீர் காட்சிப் புரையோய் போற்றி (புறஞ்சேரி, 87-92)

என்பது அந்த இரண்டாம் திருமுகம். கோசிகனிடம் “கண்மணி அணையாற்குக் காட்டுக” என்று சொல்லிய சொற்களில் உள்ள மாசற்ற அன்பைவிட, இந்தத் திருமுகத்தின் எழுத்துக்களில் உள்ள அன்பு மிகப் பண்பட்டதாக உள்ளது. இந்தத் திருமுகத் தின் விழுமிய அன்புதான் கோவலனின் நெஞ்சை ஓரளவு மாற்றும் ஆற்றல் பெற்றிருந்தது. அதன் மொழிகளை உணர்ந்தானாம் கோவ லன். “மாதவி குற்றம் இல்லாதவள். என் குற்றம்தான்” என்று உணர்ந்தானாம்.

என்றவள் எழுதிய இசைமொழி உணர்ந்து
தன்தீது இலளெனத் தளர்ச்சி நீங்கி
என்தீது என்றே எய்தியது உணர்ந்து. (புறஞ்சேரி, 93-95)

ஆயினும், கோவலனுடைய இயல்பான குறை திருந்தவில்லை. ஒன்றே செய்வான்; அந்த ஒன்றைச் செய்யுங்கால், மற்றவற்றை எண்ணிப் பார்த்தலும் இல்லை என்பது அப்போதும் விளங்கியது. எவ்வாறு எனக் காண்போம் :

அந்தத் திருமுகத்தைக் கொண்டு வந்த கோசிகன், கோவல னிடம் முதலில் கூறிய செய்தி, “உன் தந்தையும் தாயும் அருமணி இழந்த நாகம்போல் உன் பிரிவால் பெருந்துயருற்று நைகின்றனர்” என்பதே. கோவலனுடைய நெஞ்சில் அவர்களின் துயரம்பற்றிய அச்செய்தி ஆழ்ந்த உணர்ச்சியுடன் நின்றது. ஆதலின், கோசி கன் தந்த திருமுகத்தினைப் படித்தபின், மீண்டும் தன் பெற்றோரின்

துயரத்தை நினைந்து வருந்தினான். அவர்களுக்கு ஆறுதல் கூற வேண்டும் என்ற ஒன்றே அப்போதைய ஆர்வமாயிற்று. அதனால் “என் பெற்றோரின் துயரத்தைத் தீர்க்க வேண்டும். அவர்களின் உள்ளத்தில் உற்ற துன்பத்தைக் களைவதற்காக நீ செல்க” என்று கோசிகளை வேண்டினான். மாதவி எழுதிய அந்தத் திருமுகத்தின் சொற்கள் மிகப் பொருத்தமாக அமைந்திருந்ததலைக் கண்டு, “இதையே என் திருமுகமாகக் கொண்டு சேர்க்க” என்று கூறி அனுப்பினான்.

எற்பயந் தோற்கிம் மண்ணுடை முடங்கல்
பொற்புடைத் தாகப் பொருளுரை பொருந்தியது
மாசில் குரவர் மலரடி தொழுதேன்
கோசிக மாணி காட்டெனக் கொடுத்து
நடுக்கம் களைந்தவர் நல்லகம் பொருந்திய
இடுக்கண் களைதற்கு ஈண்டெனப் போக்கி. (புறஞ்சேரி, 95-100)

இங்குக் கோவலன் பெற்றோரின் துயர்க்காக வருந்தியதும், அவர் தம் துயரைத் தீர்க்குமாறு கோசிகனுடைய உதவியை நாடியதும் போற்றத்தக்கன. அவற்றால் அவனுடைய நன்னெஞ்சம்—நன்றி மறவா நெஞ்சம்—புலனாகிறது. ஆயின், ஒரு கடமையில் முனையும்போது, மற்றக் கடமைகளையும் மறவாமல் போற்றிச் செய்யும் திறன் அவனுக்கு உண்டா என்று ஆராய்தல் வேண்டும்.

திருமுகம் மாதவி அனுப்பியது; கோசிகன் மாதவியால் அனுப்பப்பட்டவன். அந்தத் திருமுகத்திற்கு மறுமொழி வரும் என்று மாதவி எதிர்பார்த்தல் இயல்பு. கோவலன் அதற்கு மறுமொழி தந்தானோ? இல்லை; திருமுகமாக எழுதியனுப்பாவிட்டாலும் வாய்ச்சொல்லாக வேனும் ஆறுதல் கூறியனுப்பினானோ? அதுவும் இல்லை. மாதவியிடம் வெறுப்புக் கொண்டு வாளா இருந்தான் என்று கூற இடம் இல்லை. அப்போதுதான்—அந்தத் திருமுகம் கண்ட நிலையில்தான்,—“அவள் குற்றம் இல்லாதவள். குற்றம் எனதே” என்று தளர்ச்சி நீங்கித் திருந்தி உணர்ந்தான். அவ்வாறு உணர்ந்த நிலையில், மாதவிக்கு ஆறுதலாகச் சில சொற்களும் கூறாமல் விடுதல் பொருந்துமா? அந்தத் திருமுகம் மாதவியினுடையது. அவளுடைய குறுநெறிக் கூந்தலின் மண்பொறி அதில் இருந்தது. அவளுடைய உரிமை முடங்கல் அது. அதைத் தன் பெற்றோர்க்கு உரியது ஆக்கினான் கோவலன். “பொற்புடைத் தாகப் பொருளுரை பொருந்தியது” என்று அதைப் போற்றும் நெஞ்சம் படைத்த அவன், அவ்வளவு பொருத்தமான திருமுகத்தைத் தனக்கு நல்கிய மாதவியின் உதவியைப் போற்றத் தவறிவிட்டான். அந்தத் திருமுகத்தைத் தன்னிடம் கொண்டு வந்த கோசி

கனே, மாதவியால் அனுப்பப்பட்டவன். மாதவி அனுப்பிய ஆளையே தான் பயன்படுத்திக்கொண்டு தன் பெற்றோரிடம் அனுப்பினான். மாதவியின் திருமுகத்தையும், மாதவி அனுப்பிய ஆளையும் பயன்படுத்திய கோவலன், அந்த மாதவிக்காக ஒரு சொல்லும் கூறியனுப்பவில்லை. இது வருந்தத்தக்கது.

மாதவியைப் புறக்கணித்துக் கோவலன் நடந்த இடங்கள் மூன்று. ஒன்று, கடற்கரையில் கானல்வரிப் பாட்டைக் கேட்டு அவளிடம் ஒன்றும் கூறாமல் வெறுத்து எழுந்து தனியே பிரிந்து சென்றது. மற்றொன்று, மாதவி வசந்தமாலையிடம் கலைச் செல்வமான திருமுகம் அனுப்பியபோது அதைப் பெற மறத்து “ஆடல் மகளாதலின் அவ்வாறு ஒழுகினாள்” என்று பழித்துக் கூறியது. இன்னொன்று, மாதவியின் மாசற்ற அன்பைப் புலப்படுத்தும் இரண்டாம் திருமுகத்தைக் கோசிகனிடம் பெற்றபோது, அவளுக்கு மறுமொழியாக ஒன்றும் கூறியனுப்பாமல் விட்டது.

முதல் புறக்கணிப்பின்போது, காவிய ஆசிரியர் மாதவியின் சார்பாக இருந்து தாமே சில சொல் கூறி இரங்குகிறார். “பொழுது ஈங்குக் கழிந்ததாகலின் எழுதும் என்று உடனெழுது” என்பது இளங்கோவடிகள் தாமே உணர்ந்து கூறும் கூற்று ஆகும். இரண்டாம் புறக்கணிப்பின்போது, அவர் தாமே ஒன்றும் கூறாமல், கதைப் போக்கில் மாதவியின் துன்பத்தைப் புலப்படுத்துகின்றார். ஆயின், மூன்றாம் புறக்கணிப்பின்போது, தம் உணர்ச்சியாகவோ, கதைப் போக்காகவோ அவர் ஒன்றும் கூறவில்லை. மாதவிக்கு மறுமொழி அனுப்பக் கோவலன் புறக்கணித்ததுபோல் நாமும் புறக்கணிக்க வேண்டும் என்று விரும்பினார் போலும்!

கடற்கரையில் நேர்ந்த முதல் புறக்கணிப்பின்போது இளங்கோவடிகள் தம் உணர்ச்சியைக் கூறாமல், கதைப் போக்கை மட்டும் கூறிச் சென்றிருந்தால் குறை நேர்ந்திருக்காது. மாதவி, “கையற்ற நெஞ்சினளாய் வையத்தினுள் புக்க” நிலையைக் கண்டே நாம் வருந்தியிருப்போம். கதைக்கு அந்த அளவு கூறுதலே போதும். ஆயின் அந்த அளவோடு நிற்காமல், “பொழுது போயிற்று. புறப்படுவோம் என்று மாதவியிடம் கூறி உடன் அழைத்துச் செல்லவில்லையே” என்று தாம் உணர்ந்ததையும் இளங்கோவடிகள் கூறியிருப்பது, நம் உணர்ச்சியைப் பெருக்குகிறது.

இரண்டாம் புறக்கணிப்பின்போது, மாதவி கோவலனின் எதிரே இல்லை. வீட்டில் இருந்தாள். திருமுகத்தைக் கொண்டு வந்த வசந்தமாலையிடம் தன் புறக்கணிப்பைப் புலப்படுத்தினாள். அதை மாதவி கேட்டறிந்தாள். “கையறு நெஞ்சமொடு பூவார்

அமளிமிசைப் பொருந்தாது வதிந்தனள்” என்று இளங்கோவடிகள் கதைப்போக்கில் கூறுவது பொருந்துவதாக உள்ளது.

மூன்றாம் புறக்கணிப்பின்போதும், மாதவி அவனெதிரே இல்லை. கோசிகன் அவளிடமிருந்து திருமுகம் கொணர்ந்தான். கோவலனின் புறக்கணிப்பை அவனே கண்டான். மாதவியால் ஏவப்பட்டுவந்த வேலையை நிறைவேற்றாமல், கோவலன் ஏவிய வேறு வேலையை மேற்கொண்டு திரும்பினான். திருமுகத்திற்கு மறுமொழி தந்தால் மாதவியின் கையறு நெஞ்சத்திற்கு ஆறுதலாகும் என்று அவனும் கேட்டுப் பெறவில்லை. கோவலனும் தன் கடமையை உணரவில்லை. இளங்கோவடிகளும் புறக்கணித்து அப்பால் செல்கின்றார். கோவலனது புறக்கணிப்புக்குக் காரணம் அறிவோம். ஒரு கடமையில் முனைந்தபோது, மற்றொன்றை மறக்கும் இயல்பின் அவன் என்று உணர்ந்து நம் மனம் அமைதியுற முடியும். ஆயின் இளங்கோவடிகளின் புறக்கணிப்புக்குக் காரணம் கூற இயலாமல் வருந்துகிறோம்.

கதையின் வேகத்தைக் கருதி இளங்கோவடிகள் அவ்வாறு கூறாமல் சென்றார் எனலாம். ஆனால் அது பொருந்தவில்லை. ஏன் எனில், கோசிகனை அனுப்பிய பிறகு, கோவலன் செய்தது பெருஞ் செயல் ஒன்றும் அன்று. அங்கே இருந்த பாணர்களோடு சேர்ந்து இசை கேட்டும் பாடியும் பொழுது போக்கினான். அந்தப் பொழுது போக்கினைவிடக் கடமை யுணர்ச்சியே சிறந்தது.

கோசிகன் திருமுகத்தைப் பெற்றுச் சென்ற பின்னரேனும், கோவலன் மாதவியின் துயரை நினைந்து, அவளுக்கு மறுமொழி விடுக்காத மறதியை நினைந்து வருந்தியதாகக் கூறியிருக்கலாம். மாதவி துயருற்றதாகக் கோசிகன் கூறிய கூற்றை அப்போதேனும் அவன் மனம் நினைந்திருக்கலாம்.

வசந்த மாலைவாய் மாதவி கேட்டுப்
பசந்த மேனியள் படர்நோ யுற்று
நெடுநிலை மாடத்து இடைநிலத்து ஆங்கோர்
படையமை சேக்கைப் பள்ளியுள் வீழ்ந்ததும்
வீழ்துயர் உற்றோள் விழுமம் கேட்டுத்
தாழ்துயர் எய்தித் தான்சென் றிருந்ததும்
இருந்துயர் உற்றோள் இணையடி தொழுதேன்
வருந்துயர் நீக்கென மலர்க்கையின் எழுதிக்
கண்மணி அணையாற்குக் காட்டுக என்றே
மண்ணுடை முடங்கல் மாதவி ஈத்ததும் (புறஞ்சேரி, 67-76)

என்று பத்து அடிகளால் மாதவியைப்பற்றிக் கோசிகன் கூறுவதாக அமைத்துள்ளார் ஆசிரியர். கோசிகனது பேச்சில் பாதிக்கு மேற்

பட்டதாக இப்பகுதியை அமைத்துள்ளார். பெற்றோர் துயரம், சுற்றத்தார் துயரம், ஏவலாளர் தேதேல், நகரத்து மக்களின் துயரம் ஆகிய எல்லாம் சேர்ந்து சிறுபாதியாய் நிற்க, மாதவியின் துயரமே பெரும் பாதியாய் நிற்கிறது. மாதவியின் துயரத்திற்கு இவ்வளவு இடந்தந்து காவியம் இயற்றும் ஆசிரியர், பிறகு திருமுகத்திற்கு மறு மொழி அனுப்பத் தவறியதுபற்றி நினைந்து கோவலன் வருந்தியதாகவும் கூறாமல் செல்கிறார் ; கோவலன் பாணர் கூட்டத்தில் சேர்ந்து பொழுது போக்குவதாக மட்டும் கூறுகிறார்.

கோவலனும் கண்ணகியுமே கதைக்கு இன்றியமையாதவர்கள், மாதவி அத்துணை இன்றியமையாதவள் அல்லள் என்று அமைதி கூற முயலலாம். ஆயின், மாதவியின் கலைச் சிறப்பையும் காதல் சிறப்பையும் போலவே அவளுடைய பிரிவாற்றுத் துயரத்தையும் ஆசிரியர் பெரிதுபடுத்திக் கூறியுள்ளமை நோக்கி, மாதவிக்காக அவர் தாமே பரிந்து பேசுவதையும் உணர்ந்தால், அந்தக் காரணம் பொருந்தாது போகிறது. கோவலன் கண்ணகி ஆகிய இருவர்க்கும் அடுத்த நிலையில் மாதவியே சிறப்பிடம் பெற்றவளாகக் காவியத்தில் விளங்கக் காண்கிறோம். ஆகவே, இந்தப் புறக்கணிப்பு, உணர்ந்து கற்பவரின் நெஞ்சைத் தொடுவதாக உள்ளது.

Indian Ivory for Solomon's Throne

P. JOSEPH

In Jewish history two contrary influences have apparently been ever at work. While their chosen leaders, from the patriarchs to the prophets, strove hard to keep them as a people apart, with hardly any ties with neighbouring nations, — to this is perhaps to be traced the later-day ghetto, — others, specially the kings, tried to cultivate the closest of relations with contemporary states. The latter influence reached its zenith under the best known of their monarchs, Solomon, who, as one writer has quite truly, if a trifle crudely, put it, added to his harem the daughters of such rulers as he might otherwise have had to fight. He surrounded himself with all the pomp and pageantry, characteristic of the pagan courts of Thebes, Nineveh and Babylon. He seems to have even entertained visions of turning the humble Hebrew kingdom into as big and mighty an empire as Egypt, Assyria and Babylonia. To that end he embarked on an over-ambitious and ultimately ruinous construction programme that included his famous temple, palace, fortresses and walled cities.

As some of the building materials had to come from across the seas, he organised an impressive mercantile marine with the best technical aid that could then be had, namely, Phoenician. And thus came to be despatched a celebrated overseas expedition from the Red Sea port of Eziongeber, — modern Elath, — on the gulf of Akaba to Ophir very probably on the western shores of India. Of the merchandise reaching Solomon's court, *akil*-wood, monkeys, peacocks and ivory, the last was

certainly the most precious. These objects, it is essential to note, arrived in Judaea with their Indian names. An attempt at proving this contention with regard to the first three items was made in two previous studies.¹ The present one concerns itself with ivory.

That Indian ivory was known to western nations from at least the 5th century B.C. can be easily proved from the numerous references to the Indian elephant and ivory in the works of Greek and Roman classical writers.² Could the record be pushed back, the question arises, to king Solomon's days?

The west from very high antiquity made lavish use of ivory. Egypt seemingly set the ball rolling. While ivory has been found in the remains of even such early dynasties as the 2nd, 3rd and 4th,³ the inscriptions of the later ones bear out the fact that they used it profusely. The Ethiopians offered it to Sesostris, says Diodorus Siculus.⁴ Thothmes III received from Ethiopia ivory loaded in ships. That the ancient Egyptians used it in decorating even their chariots is shown by the specimen preserved in the museum of Florence.⁵ The Assyrians too used a good deal of this precious material. The scenes on monuments that depict the bringing of tribute by subject tribes to the Assyrian monarchs at Nineveh are full of representations of objects made of ivory. Layard, a pioneer in excavations at Nimrod, has

¹ Joseph, "Algummim" or "Almuggim" of the Bible, *Tamil Culture*, VI, 2, pp. 133-138; *Id.*, Romance of Two Tamil Words, *Tamil Culture*, VIII, 3, pp. 201-207.

² Cf. McCrindle, *The Invasion of India by Alexander the Great* *Id.*, *Ancient India as Described in Classical Literature*; *Id.*, *Ancient India as Described by Megasthenes and Arrian*; Vergil, *Georgics*; Horace, *Odes*; Ovid, *Metam.* *Fiac. Fragm.*

³ Maspero, *Histoire Ancienne des Peuples de l'Orient*, pp. 58, 60, 76, 92.

⁴ Diodorus Siculus, Bk. I., Ch. 55.

⁵ Vigouroux, *La Bible*, p. 364; Wilkinson, *A Popular Account of the Ancient Egyptians*, I, p. 376.

brought to light several statues, ornaments, palatial decorations and works of art, — all of ivory.⁶

That the western nations of yore had common knowledge of ivory is certain but whether the Indian variety entered their stock is not quite clear at first sight. Help has to be sought from the degree of proficiency attained by ancient peoples in the none too easy art of elephant-taming. Of all the countries of the world India has the distinction of having been the first to domesticate the elephant. Only two countries have been associated in the past with the exportation of ivory, namely, Ethiopia and India. The Ethiopians, as has already been stated, supplied it to Egypt. Now, the pertinent question is whether the Ethiopian stock was largely made up of the Indian variety. The probabilities are all in favour of an Indian supply. Even as late as the 6th century A.D. Cosmas adduced the evidence that the Ethiopians did not tame the elephant systematically. He says that although "elephants are quite plentiful in Ethiopia," the Ethiopians "have not the art of taming" them, "but when the king happens to wish to have one or two for show, they catch young ones and put them under training."⁷ This testimony carries great weight, since Cosmas travelled right through Ethiopia even down to the equator and spoke, hence, of what he knew very well. In this context, the amount of Indian ivory that must have entered into the Ethiopian supply to Egypt should, indeed, have been considerable.

True, ivory formed part of the export trade of the East African coastal cities in the time of the *Periplus*,⁸ namely, the beginning of the Christian era. But the quantity exported could not have been appreciable. The

⁶ Layard, *Nineveh and Babylon*, pp. 195, 358, 362; *Id.*, *Nineveh and its Remains*, I, pp. 29, 391; II, pp. 205, 420.

⁷ McCrindle, *Ancient India as Described in Classical Literature*, p. 165.

⁸ Schoff, *The Periplus of the Erythraean Sea*, pp. 22, 23, 24, 26.

item appears rather important because it was one of the few things exported from the East African ports, the others being horns of the rhinoceros, tortoise-shell and an inferior kind of frankincense. No wonder the African ivory supply was not considerable in those days, since the African forests were much thicker and much more unhealthy, because of swamps, than the Indian, so that elephant-hunting could hardly have been carried on there on a large scale. If such were the state of affairs in the days of the *Periplus*, ivory production in earlier times could only have been very meagre.

The Indian variety of ivory was more in demand in ancient empires than the Ethiopian for yet another reason, namely, its fineness. The closer we go to the equator, the better, they say, is the quality of ivory. This could not have been the reason for the preference of Indian ivory to Ethiopian, since the tropical forests of both the countries are bounded by about the same latitudes. The superiority of the Indian product was apparently due to certain unknown local peculiarities. Hence could Ovid say that Indian ivory was capable of being worked into delicate designs.⁹

At present, no doubt, Indian ivory export has shrunk a great deal and the equatorial African product is imported into India not only to augment the local supply but specially to satisfy the demand for finer quality. This, however, is no indication of what obtained in the past. The law of diminishing returns has obviously started operating in India with regard to ivory, as also other articles, that were once exports but have today turned imports, e.g. gold, diamond.

Etymology confirms the findings from elephant-taming in the remote past. Ivory was known as *ab*, *abu* in Egyptian, *shen-habbim* (elephants' teeth or tusks)

⁹ Ovid., *op. cit.*, V. 10.

in Hebrew, *eb*, *ebu* in Coptic, *ebur* in Etruscan and Latin, from which the English *ivory* comes, and *elephas*¹⁰ in Greek, from which the English *elephant* is derived. The protagonists of a Sanscrit origin for these words have traced them to *ibha*, meaning elephant.¹¹ In regard to *elephas*, it must be noted, *ephas* is the word derived from *ibha*, *el* being a Greek prefix. Sanscrit enthusiasts have apparently overlooked the fact that the elephant was unknown to the Aryans until they came to India. They might have known ivory when they sojourned in Assyria and might have got the name *ibha* itself from the Assyrians. In case, however, they did not get it in Assyria, they surely did so in India, where they made their first acquaintance with the elephant. *A priori*, therefore, the word *ibha* was a late acquisition by Sanscrit.

The Rig Vedic Aryans knew the elephant by several names. The hymns have *hastinah*, *varana*, *mrigah*, *apasah*, *srynya* and *ibha*. *Hastinah* means that which has a *hasta* (hand or trunk). *Varana* comes from *varu* (oppose, hinder). *Mrigah* is a hunted animal, from *mrig* (to hunt). *Apasah* is a stately beast, from *apsas* (beauty). *Srynya* is a goaded animal, from *srni* (goad). All these words have in Sanscrit at least meanings, though secondary, but *ibha* has no proper etymological explanation at all. The derivation suggested, namely, *i* (an exclamation of surprise, wonder) + *bhan* (to say, speak) is not very convincing. The descriptive meanings of the words other than *ibha* suggest an animal with which the Aryans were not quite familiar. But the peculiar explanation of *ibha* confirms the utter strangeness of the creature that was given the name to those that gave it. The derivation, hence, of *ibha* has obviously to be looked for in a Dravidian tongue.

¹⁰ Cf. Yule-Burnell, *Hobson-Jobson*, s. v. elephant.

¹¹ Max Muller, *Lectures on the Science of Language*, I, p. 233.

Although *ibam* in Tamil denotes the elephant, it does not seem in that form to be indigenous; it has apparently crept into the language after the Aryans came into the country. *Yane* or *ane* is the word commonly current. But *ibam* can easily be derived from *avu* which itself comes from *a*, a generic term for big animals. The word *a* is almost as old as man. Apart from the fact that it is monosyllabic, it denotes an emotional sound. Both these characteristics stamp the word as pertaining to the earliest stage in language-formation. Exclamation of wonder or surprise is expressed by the sound *a* or *a a* (a common doubling device). The latter soon becomes *ava*, the euphonic *v* bridging the none too easily negotiable gulf between two vowels. The largest animal early man hunted was the mammoth, an ancestor of the elephant, and when he first laid his eyes on it, he naturally exclaimed *a* in wonder or surprise at the huge size of the creature. That emotional sound has ever since stood for the big beast *par excellence*. The development of this word could be indicated thus: *a*, *a a*, *ava*, *avu*, *ane*. While *ane* is the usual word in modern parlance, *avu* should have been in vogue at the time of the Aryan entry into India. Incidentally, the derivation suggested in Sanscrit for *ibha*, it is interesting to note, does refer to an exclamation of surprise or wonder. The emotional sound, though, is supposed to be *i*, the natural noise emitted, while being surprised or awe-struck, is mostly *a* or *o*, sometimes *ai* or *e* but never *i*. The Aryans, it would appear, had known the way *avu* arose but, while coining their own derivative, *ibha*, had failed to realise that *i* could hardly designate surprise or wonder, obviously because the word was foreign to them.¹²

Etymology clarifies the issue of the derivation of the words for elephant and ivory in the western languages from an Indian, particularly Dravidian, root.

¹² This derivation might be inadmissible to most scholars — Ed.

This would show that ivory was exported from India to the west, for there is no sufficient reason for borrowing a word from a foreign land without taking the object itself for which the word stood.

Impressive as it is, all the foregoing evidence does not prove conclusively that the Jews received Indian ivory through Solomon's expedition; for they would have called, one would expect, any kind of ivory, even if it were got outside India, by a word originally derived from an Indian word. Nevertheless, the expression used by the sacred writer seems to put us at ease on that score. Of all places, where ivory is mentioned in the Bible, the product is given the name of *shen-habbim*,¹³ meaning elephants' teeth (tusks) only in connection with the Ophir expedition. In all other passages it is referred to as *shen* (teeth) or *qarnot-shen* (horns of teeth).¹⁴ Why the distinctive designation when speaking of the ivory brought in by Solomon's men? If it is just a coincidence, it is, indeed, a remarkable one. The sacred writer, it rather looks, wanted to differentiate between the ivory taken by the particular maritime expedition under reference and the previous imports. The same writer, it further seems, wished to pointedly signify that the ivory fetched by Solomon's mariners was got at a place not only other than those that supplied it till then, but also where it was known by a name from which the Hebrew *habbim* was derived.

A consideration that strengthens this suggestion is that in the same chapters of the Book of Kings and that of Chronicles,¹⁵ that refer to the Ophir expedition, the same writer while mentioning the use to which Solomon put the great quantity of ivory received by him, namely, the building of a throne, employs the usual words, but

¹³ III, *Kings*, X, 22; *Par.*, IX, 21.

¹⁴ *Ps.*, XLIV, 9; XLV, 8; *Cant.*, V, 14; VII, 5; III *Kings*, X, 18, *Amos*, III, 15; VI, 4; *Ezekiel*, XXVII, 6, 15.

¹⁵ III *Kings*, X, 18; *Par.*, IX, 17.

not *shen-habbim*, to designate the product. This seems quite the natural thing to do, because the vast stock of ivory at Solomon's disposal was made up of not merely that directly obtained from India but also that from other places, say, Egypt and Tyre, which latter supplies, no doubt, included the Indian variety,—a fact of which the sacred writer was unaware. Incidentally, some scholars¹⁶ have suggested a change in the reading of the relevant passage, because *shen-habbim* occurs only in this single instance. They have tried to substitute *shen-hobnim*, *shen* standing for teeth (ivory) and *hobnim* meaning ebony. But this change is quite arbitrary in view of the persistent traditional translation of *shen-habbim* as elephants' teeth, carried by the Greek and Latin versions of the Bible, i.e. the Septuagint and the Vulgate.

Dravidian India, it is clear, enjoyed a very hoary and consistent tradition of ivory export, stretching right back to almost the dawn of dynastic Egypt. That trade flourished as a virtual monopoly until a few centuries ago, when ivory from equatorial Africa made its appearance on the international market and ultimately succeeded in driving the Indian product out of the scene. Against this impressive backdrop one can view in proper perspective Jewish indebtedness to the Dravidians for not merely their ivory imports but even its very name.

While from the foregoing discussion as well as the two earlier studies the probability of Jewish commerce with the Dravidian country in the heyday of Hebrew kingship could be easily argued, archaeology alone can place the conclusion on anything like a firm footing. The literary tradition of the Tamils and relevant notices of classical writers have been admirably confirmed by the Arikamedu excavations, which have carried the archaeological record of South India to the years just

¹⁶ Rodiger, *Thesaurus Linguae Hebraeae*, p. 1454, et addenda, p. 115.

before and after the beginning of the Christian era. A little earlier are placed by conservative opinion the enigmatic dolmen builders. Going well further back we meet the Lothal Harappans, almost contemporaneous with Solomon. The settlements at Lothal and other places in Kathiawar-Gujerat upto the river Tapti are supposed to indicate the southward migration of the Harappa people after the Aryan conquest of Sind. Scholars ascribe a date of 1500-1400 B.C. to the Aryan inroad into India. Time must be allowed for the flood of invasion to swell and sweep down from the Punjab to Sind as well as for such of the vanquished as escaped destruction to get away and found new sites almost 500 miles off. The date, therefore, for Lothal would be, say, 1200 B.C., and the culture must have more than got over its teething troubles in the new locale by Solomon's time, viz., the 10th cen. B.C. An alternative view regarding Lothal is that it coexisted with Mohenjo-daro and Harappa. In that case there is no earthly reason why it should not have continued to exist upto the 10th cen. B.C. and even after. The Aryan blight, which initially found a *drang nach osten* from the Punjab extremely inviting, did not turn its attention to the south until sometime before the start of the Christian era; and when it actually did, it had lost much of its original virulence.

Most interesting was the discovery at Lothal of a well laid out, brick-built dockyard, complete with waterlocks, spill-ways and loading platform. This is, indeed, incontrovertible evidence of the maritime activities of the Harappa folk, — a point repeatedly emphasised by Rev. Fr. H. Heras, S.J. long before Lothal was even thought of as a profitable venture by the Archaeological Department. Another important point, — also previously stressed by Fr. Heras and clearly confirmed by recent excavations, — is the coastal orientation of the Indus civilisation. How far below the Tapti it had spread

further field-work alone will decide. But that it extended well south into peninsular India, not only along the western shores but even right inland, seems more than a mere surmise ; in this context the hitherto inexplicable stone industry of Raichur, with Harappan affinities, perhaps falls into place. In any case, with the question of the sea-faring nature of the Harappan way of life satisfactorily settled, the port of call of Solomon's sailors, — one may expect, — will yet be unearthed and the Biblical testimony to ancient Dravidian sea-borne trade adequately attested.

More about Adverbs and Adjectives in Tamil

KAMIL ZVELEBIL

1. The question of the “parts of speech” (word classes) belongs undoubtedly in any language to the most fundamental problems of its grammar. In Tamil, the existence of NOUNS and VERBS as separate classes of words is a matter accepted by all investigators of Dravidian structure. If we, however, analyse any Tamil material minutely enough to get at the ultimate, fundamental roots of the words, we find that even here the problem is not so simple. This is, however, no very special feature of Tamil or Dravidian. In most languages there are roots which may be denominated “noun and verb roots”.

Before discussing this question further it seems to be pertinent to say a few words concerning the terms, roots and stems in Tamil.

2. ROOT MORPHEMES in Tamil are those smallest grammatically pertinent units which regularly occupy the first position in the structure of words, which usually have the main stress, are statistically much more frequent than non-root morphemes and are usually the principal carriers of meaning, e.g. *āl* ஆள் s. man, man of power, person etc., v. to use, handle, govern, reign; *ī* ி s. fly, bee, beetle; *viṭ* விட v. to let, leave, separate etc.; *per-* பெர்- adj. big, great.

3. STEMS (or BASES) are roots plus any other non-root morphemes. Sometimes, roots are identical with stems, e.g. *āl* ஆள், *ī* ி. Usually they are formed from roots by DERIVATIONAL morphemes, e.g. verb

root *viṭ-* plus deriv. morph. *-u* > verb stem *viṭu* விடு. The same root plus another derivational morpheme, *-ar*, forms the stem *viṭar* விடர் s. fissure, cleft. The root *mar-* plus the derivational morpheme *-a-* forms the stem *mara-* மர- s. tree.

It seems that there are at least two layers of derivational suffixes, or, more precisely, two structural strata of derivation by suffixation, since most of the derivational suffixes form stems out of roots and out of stems already formed. The derivational suffix *-ai* may be quoted as example. It forms stems from primary roots, e.g. *vāl-* plus *-ai* > *vālai* வாழை s. plantain tree, *maḷ-* plus *-ai* > *maḷai* மழை s. rain; at the same time, however, from stems already formed which are employed in paradigms, e.g. *ikul* இருள் s. female companion plus *-ai* > *ikulai* இகுளை s. id.

Another definition of stems in Tamil may be as follows: stems (or bases) are forms which may be employed in paradigms. They are free (e.g. *peṇ*, *vālai*) as well as bound (e.g. *mara-*).¹

4. Let us return to the question of verb roots versus noun roots. It seems, as already indicated, that we have to distinguish between VERB ROOTS, NOUN ROOTS and NOUN AND VERB ROOTS, e.g. *āl* ஆள் s. man, warrior etc., v. to rule, control etc., *nāṭ-* நாட்- s. room, space, country, district etc., v. to seek, examine,

¹ It is perhaps not out of place to mention the fact that in the process of derivation infixes are employed as well as suffixes (cf. the nasal infix forming a variant of root morphemes, e.g. roots *aṭ-* அட் v. approach, be near: *aṇṭ-* அண்ட்- v. approach, s. nearness, stems *aṭu* அடு *aṇṭu* அண்டு *aṇṭ-ai* அண்டை etc.; or- ஓர் stem *oru* ஒரு *onr-* ஒன்ற் stem *onru* ஒன்று. Apart from affixation, other morphological processes play part in the derivation, e.g. internal change (cf. *min* மின், : *mīn* மீன், *paṭ-u* படு: *pāt-u* பாடு *viṭ-u* வீடு *vīt-u* வீடு) and zero-modification. (cf. *piṭ-i* v. hold, clutch : n. hold, clutch : n. she-elephant). It seems that most, if not all, primary roots in Tamil are mono-syllabic roots of the patterns V or \bar{V} , VC or $\bar{V}C$, most often, however, CVC or $C\bar{V}C$.

measure, reach, be measured. It looks as if roots of this type were more numerous than any other roots and may be that they indicate a more original and ancient state of affairs than the other roots. Instances of pronounced NOUN ROOTS may be also quoted, e.g. *il* இல் s. place, *viṇ* விண் s. sky, *ni* நீ p. pron. thou, as well as of pronounced VERB ROOTS, e.g. *pō* போ v. to go, *tōy* தேய் v. to reach, touch. This verbal or nominal character is then transferred to the stems, or else it is during the process of derivation that the roots acquire the character of either NOUN STEMS or VERB STEMS.

5. NOUN STEMS may be divided into SUBSTANTIVES (numerals in Dravidian are substantives carrying a specific meaning) and PRONOUNS. They belong to one and the same set of PARADIGM, characterized by a set of inflexional suffixes.

6. The term “stems” may be of course used also in somewhat different sense—for roots (and stems) plus INFLEXIONAL suffixes. These stems may be rather designated as INFLEXIONAL STEMS. Examples: oblique stems of some substantives as *nāṭṭu* நாட்டு ← *nāṭu* நாடு, *mara-ttu* மரத்து ← *mara-m* மரம், present, future and past stems of verbs, oblique stems of pronouns formed by internal change of the roots etc.² These inflexional stems are often bound as the temporal stems of verbs,) however, they may also be free (cf. *en* என் of *yān* யான் pron. I, *nāṭṭu* நாட்டு of *nāṭu* நாடு s. country).

7. Let us now try to carry out the segmentation of some concrete data. We shall obtain four structural

² It is possible, that the ending *-m* — *ம்* with substantives of the type CVCV-*m* like *maram* மரம் s. tree should be regarded as an inflexional suffix, analogical to any other case-ending, i.e. as the nominative case ending; *maram* would thus be analysed as root *mar-* + derivational stem forming *-a-* plus nominative stem forming *-m* (cf. K. Tu. *mara*, Te. *mrā-nu*, Pa. *mar*).

strata : 1. the basic strata of primary roots, 2. the strata of stems, derived from roots by derivational suffixes employed in at least two layers, 3. the strata of inflexional stems, 4. the uppermost strata of inflected words.³

An example (*Akam* 8.10) of segmentation :

<i>paṭ-u</i>	<i>kaṭ-u-ñ</i>	<i>kaḷ-i-rr-in</i>	<i>varu-tt-a-ñ</i>	<i>col-i-y-a</i>
படு	கடுங்	களிற்றின்	வருத்தஞ்	சொலிய

“to remove the suffering of the big fierce elephant-male”. Here, *paṭ-*, *kaṭ-*, *kaḷ-*, *var-* and *col-* are fundamental, primary roots ; *-u-* in *paṭu* and *kaṭuñ*, *-i-* and *-u-* in *kaḷirrin* and *varuttañ* and *-i-* in *coliya* are formative derivational suffixes (some of them probably based purely on phonological patterns and rules) ; *-rr-* in *kaḷirrin* is a derivational suffix (*-ru-* ரு) which has been submitted to a morphophonemic process in the formation of the oblique stem, *-tt-* த்த in *varuttañ* is another derivational suffix phonologically changed (cf. *-nt-* ந்த in *varuntu* வருந்து) ; *-a-* அ in *varuttañ* is another derivational suffix ; *-ñ-* ங் in *kaṭuñ* may be the result of a phonological process of inserting homogenous nasal between the stem in *-u* and the following word beginning with a plosive and being the head of the attribute in an At-H construction (or it may be part of the inflexional suffix *-um* in its allomorphic form before *k-*) ; *in-* இன் in *kaḷirrin* and *-a-* அ in *coliya* are inflexional suffixes ; also probably the *-m-* ம் in *varuttam* > *varuttañ* before *coliya*, a nominative-stem forming inflexional suffix ; *-y-* in *coliya* is a hiatus-filler ; whereas *paṭ-*, *kaṭ-*, *kaḷ-*, *var-*, and *col-* பட்-, கட்-, கள்-, வர்-, சொல்-, are roots, *paṭu*, *kaṭu*, *kaḷirr-*, *varutta-* and *coli* படு, கடு, களிற்ற-, வருத்த-, சொலி- are stems.

8. After this digression concerning segmentation and analysis into roots and stems, let us now return to

³ The first structural strata may be called that of (primary) roots, the second that of bases (derived stems), the third that of stems (inflexional stems), to avoid terminological difficulties.

our original problem of the existence of adverbs and adjectives as separate classes of words in Tamil.

In an article in *Tamil Culture* (VIII. 1, 1959) I tried to show that we have to distinguish between adverbs and adverbials (e.g. *ini* இனி, *inku* இங்கு vs. *nālaikku*, நாளைக்கு, *inta mātiri* இந்த மாதிரி, *anta valiyē* (அந்த வழியே) just as between adjectives and adjectivals (e.g. *peru* பெரு, *ciru* சிறு vs. *ciranta* in *ciranta kaviñar* சிறந்த கவிஞர், *pon* பொன் in *ponnakaram* பொன்னகரம்). I also tried to show that according to my view, we have to set up a separate part of speech, ADVERBS, in Tamil, as far as the semantic criterion (of the lexical meaning) is concerned. This criterion alone is of course highly inadequate and may be misleading. It is true that most adverbs quoted by me (as *inku* இங்கு, *anku* அங்கு, *enku* எங்கு, *ini* இனி, *nani* நனி, cannot be further analysed into minimum free forms; they can be, however, analysed into morphemes, e.g. *inku*, *anku*, *enku* may be perhaps segmented into preclitic deictic and interrogative vowels *i-* இ-, *a-* அ- and *e-* எ- plus dative morpheme *-ku* -கு nasalized by the infix *-ñ* -ங்.⁴

As far as the formal criterion is concerned, it is hardly possible to find, in Tamil, any primary adverb roots (if we adopt the division between roots and stems — i.e. bases). Most of the “adverbs” may be analysed into root-morphemes plus formative derivational suffixes, e.g. *nan-i*, *i-n-i*, *i-ñn-um*, *pir-a-ku*. Thus it seems that in Tamil adverbs exist as stems, i.e. primary roots

⁴ This infixation of a nasal is current with many formative derivational morphemes, cf. *-n-t-u* > *-ntu* ந்து in *var-u-ntu* வருந்து, *m-p-u* -mpu -ம்பு in *tir-u-mpu* திரும்பு. As far as the type *añku* ~ *āñku* is concerned, it must be admitted that the segmentation into *a-ñ-ku* is uncertain. The formative morpheme *-ñk-* is very frequent, and the form *añkai* அங்கை there suggests the possibility of another segmentation, viz. *a-ñk-ai*, *a-ñk-u*.

plus derivational or inflexional morphemes. As far as the grammatical criterion is further concerned, adverb-stems cannot be joined by any inflexional morphemes (as case-endings or personal suffixes) like nouns and verbs. Syntactically, adverb-stems cannot be subjects or direct objects etc. Their behaviour in morphology and syntax proves thus that ADVERB-STEMS are a special class of words in Tamil.

9. The conception that Dravidian adjectives and substantives are one identical class of words seems to be, at least to me, basically incorrect. Neither historically nor from the point of synchronic descriptive linguistics, ADJECTIVES may be qualified as substantives in Tamil. Tamil adjectives are not even nouns. Whereas at all levels of the Tamil speech, synchronically as well as diachronically, from the earliest documents of the language to this day, NOUNS (*peyar* பெயர்) i.e. substantives and personal pronouns, are inflected for CASE, the adjectives (*uricol* உரிச்சொல்) are not and cannot be inflected for case. During the analysis of words into primary root morphemes and derivational suffixes it is possible to discover a number of primary ROOTS, which may become substantives only with the help of derivational morphemes generally on the second, outer layer (cf. *per-u-mai* பெருமை s. greatness), and which, on the other hand, behave in the syntax of the languages as qualifiers in their very root-forms or in the forms of the stems (cf. *nal tamil* > *narramil* நற்றமிழ், good Tamil, *per-u nāl* > *perunāl*, பெருநாள், great day, festival, *cil* ~ *cir il* > *cirril*, சிற்றில் small house, hut). The ADJECTIVE ROOTS (*per-*, *nal-*, *cil-*, etc.) and stems (*peru* பெரு, *ciru* சிறு) cannot be under any condition combined with case-endings, like substantives or personal pronouns. The conception that the adjectives as *cir-u* சிறு, *per-u* பெரு etc. are “derived” from abstract nouns as *cirumai* சிறுமை, *perumai* பெருமை etc. is utterly false and contrary to general trends in the

development of language as well as to all our information about the structure of Tamil. As far as the formal criterion is concerned, the adjectives stand between nouns and verbs, and adjective ROOTS may be defined as morphemes which sometimes in their root form, more often after taking derivational suffixes or after internal change of their root vowels are syntactically in attributive construction with a noun which they precede and qualify.

10. The criterion of lexical meaning to establish adjectives as a separate class of words is of course not very reliable. In spite of this one may say, even if somewhat vaguely, that adjective roots convey mostly the meaning of a (one) principal quality, e.g., small, great, red, good, new. As far as the morphological characteristic is concerned, it is best to express it negatively and define adjectives as “words which cannot be inflected for case”, but may be, nevertheless, inflected for person, number and gender by means of suffixes of pronominal origin, cf. *nallēm* நல்லேம் : *nallōr* நல்லோர் : *nallavan* நல்லவன் ; *nallaval* நல்லவள்.⁵ Thus it is clear that they cannot be regarded as nouns.

As far as their syntactic function is concerned, they are found, as already stated, in attributive construction, preceding the noun which they qualify, and not agreeing with that noun in gender or number.⁶

11. Concluding I shall try to suggest a classification of roots and stems which, according to my conviction, is acceptable for Tamil on the synchronic as well as on the diachronic plane.

⁵ It is this feature of adjectives—the possibility to inflect them with the help of pronominal suffixes—which makes them similar, formally, to verbs ; they cannot of course be regarded as verbs since they cannot be inflected for tense and gender (*genus verbi*).

⁶ Cf : M. B. Emeneau, Kolami, p. 31.

- ROOTS : 1. Noun roots : a. Substantives, e.g. *peṇ* பெண் woman, *pon* பொன் gold, *il* இல் place. *ai-* ஐ in *ai-nt-u* ஐந்து five, *kal* கல் stone, *pal* பல் tooth, *ā* ஆ ox, cow, *mar-* மர் - in *mar-a-m* மரம் tree ;
2. Adjective roots, e.g. *per-* பெர் big, great, *put-* புத் new, *cil-* சில் small, little, *kar-* கர் black ;⁷
3. Verb roots, e.g. *pō* போ go, *pār* பார் see, *ir-* இர் sit, be ;
4. Noun and verb roots, e.g. *āl* ஆள் n. man, warrior etc. ; v. to reign, govern etc. ; *kaṇ* ~ *kāṇ* கண் ~ காண் n. eye, v. see ; *kol* ~ *kōl* கொள் ~ கோள் to size, grasp, take, n. taking, opinion, tenet etc.⁸

⁷ Many of the adjective root morphemes are found in two or more phonologically conditioned allomorphs, e.g. *per-* ~ *pēr-* big great, *kar-* ~ *kār-* black, *cir-* ~ *cil-* ~ *ciṇ-* and *cirṛ-* etc. This phonological conditioning is rooted in the syntactic position of adjective roots as qualifiers preceding the nouns they qualify, as the final consonant of adjective roots is combined with the initial consonant or vowel of the qualified noun and phonological rules (e.g. *-l* of *nal* plus *t-* of *tamil* > *narramiḷ*, *per-u* plus *inpam* > *pērinpam* etc.) of assimilation, compensatory lengthening etc. operate.

⁸ Such cases as *kāṇ* ~ *kāṇ* may be considered either as two allomorphs of a single basis morpheme (*kaṇ*), or we may take one of the allomorphs as the root morpheme and the other as a derived stem, e.g. *kāṇ* may be a derived verb from the root *kaṇ* by internal change *a* > *ā*, or by replacive length (*a* < *ā*). There is a number of such roots, e.g. *kil* ~ *kīl*. The ultimate decision how to describe and explain such cases will rest upon the analysis and description of the whole system of morphology as well as upon the results of historic investigation.

5. Clitics : (a) proclitics, as *i-* இ- in *inru*, இன்று, *a-* அ- in *aṅku*, அங்கு, *avan*, அவன், *appaṭi* அப்படி, *e-* எ in *enta*, *eppaṭi* எந்த, எப்படி ;
- (b) enclitics, as the interrog and emph. vowels *-ā* ஆ, *-ē* ஏ *ō-* ஒ, and the conjunctive *-um*⁹ உம்.

STEMS (or, if we want, bases, i.e. root morphemes plus derivational morphemes) :

1. Noun stems : (a) Substantives, e.g. *peṇ* பெண் woman, *pon* பொன் gold, *maṅkaṇ*¹⁰ மகன் son, *maram* மரம் tree, *mūnru* மூன்று three, *aintu* ஐந்து five ;
- (b) Pronouns, e.g. *nān* நான் I, *nī* நீ thou, *nīr*¹¹ நீர் you, *avan* அவன் that man, he ;

⁹ Clitics in Tamil may be defined as morphemes unrelated to any independent words, never occurring in isolation, intermediate between words and affixes, semifree and semibound at the same time : e.g. the deictic vowels *i-* and *a-*, the enclitics *-ā* and *-um*.

¹⁰ Should *maṅkaṇ* மகன் be segmented as *mak-an* or as *mak-a-n* or as *maka-n* ? I would rather prefer the segmentation in *mak-an* ; *mak*—is the root and the stem ; cf. the pl. *mak-kal*, and such items as K. *mag-am* and *mak-kal*, T. *mag-aṇ-du* etc. *maram* should perhaps be segmented as *mar-a-m* ; *mar-* being the root, *mar-a*— the stem and *-m* the nominative-case ending (an inflexional suffix).

¹¹ *nīr* should be obviously segmented as *nī-r*, *avan* as *a-v-aṇ* or *av-aṇ* (cf. *av-ai*). Is *-r* in *nīr* a formative derivational suffix, or is the pronominal root *nī* inflected for number and is then *-r* to be regarded as an inflexional morpheme of the plural ? The second alternative seems the better one, cf. the plural suffix *-ir* in *mak-al-ir* ; *-r* in *nī-r* is an allomorph of pl. suffix *-ir*, since, historically, *nīr* நீர் > *nī-y-ir* நியிர். Should *-aṇ* in *avan* be regarded as a derivational suffix, forming a demonstrative pronoun from the deictic proclitic *a-*, or is *īr* an inflexional morpheme of number and gender ?

2. Adjective stems, as *peru* பெரு, *ciru* சிறு, *putu* புது ;
3. Verb stems, as *pō* போ, *pār* பார், *viṭu* விடு, *iru* இரு ;
4. Noun and verb stems, e.g. *payil* பயில் n. practice, exercise ; v. to practice ; *tirai* திரை n. wave, wrinkle ; v. to roll, wrinkle ; *talai* தலை n. leaf, foliage, v. to sprout, thrive etc. ;
5. Adverbs, e.g. *ini* இனி now, *aṅku* அங்கு there, perhaps particles, derived from noun roots(?)

As far as the INFLEXIONAL SUFFIXES in Tamil are concerned, we have to distinguish between two sets of suffixes of inflexion : those, constituting the NOUN-PARADIGM (substantives and pronouns) and those, constituting the VERB-PARADIGM. Adjectives and adverbs have no paradigm of their own. As already stated, the adjective stems are combined with the suffixes of verb-paradigm, which are of pronominal origin.

Dravidian Words in Sanskrit¹

V. I. SUBRAMONIAM

0.0. The realization that Sanskrit has borrowed from indigenous languages of India, like Dravidian and Munda, dawned on Indo-European Scholars very late. This late realization is due to an assumption usually but not always made, only implicitly and seldom argued or supported by evidence, that the Sanskrit invaders of North West India were people of high or better culture, who found in India only culturally feeble barbarians and consequently the borrowing that patently took place was from Sanskrit and not *vice versa*. The spectacular archaeological discoveries of the Indus Valley which have totally disproved the assumption, were not available to them. Paul Tedesco, for example, inspite of his excellent work in Middle Indo-Aryan had also operated on the above stated assumption (Archaeological Orientalia in memorium to Ernst Herzfeld). This invariably led them to find Indo-European etymologies for the greatest possible portion of the vocabularies of Indo-European languages even though this objective could be achieved by flights of phonological and semantic fancy. To add to this, there was the woeful neglect of and indifference to the Dravidian languages on the part of Indo-European scholars. As a result of this, there was a general caution among Indo-European Scholars when confronted with a substratum situation. The continuance of this trend and the consequent neglect of the

¹ This paper was presented in the Comparative Linguistic Seminar conducted by Harry. V. Velten at Indiana in 1957. I am indebted to Fred W. Householder for certain suggestions.

findings of the Dravidianists who, no doubt, were few but able are noticeable even in the attempts of etymologists like Walde and Pokorny (1920-22).

0.1. As early as 1849, T. Hodgson published in the Bengal Asiatic Society Journal an article in which he pointed out that the development of modern Indo-Aryan languages such as Sindhi, Hindi, Bengali etc. from Sanskrit has been affected by their contact with the non-Aryan languages. Even before this, Sir Jones guessed the influence of Tartaric or Scythian languages on the North Indian dialects. Dr. Stevenson proved with some evidence that the influence to which Jones referred is nothing but Dravidian in his article in the Bombay Asiatic Society Journal. Beames in his Comparative Grammar of the Modern Aryan languages of India (1872) concluded that at least some Dravidian features could certainly be found in the North Indian languages. Like him, Ernest Trumpp also felt the presence of some features of a language of Tartaric group in Sindhi (Grammar of the Sindhi Language, 1872). But Gundert who worked in Malayalam argued successfully that even in Sanskrit many features of Dravidian could be found (Journal of the German Oriental Society, 1869). In his Malayalam Dictionary he also gave a number of Sanskrit words which he considered as borrowings from Dravidian. Fr. Kittel the author of a Kannada Grammar and Dictionary gave more than 400 Sanskrit words which he considered as of Dravidian origin. Bishop Caldwell, the author of the Comparative Grammar of the Dravidian Languages summarised the Dravidian loan words in Sanskrit in one sentence: 'There are as many Dravidian words in Sanskrit as there are Anglo-Saxon words in English'. The author of the Linguistic Survey of India (Fourth Volume), Sten Konow also enumerated the kind and number of borrowings in Sanskrit. The above mentioned scholars, no doubt, saw the truth, but did not take pains to establish an acceptable

method for recognizing probable, possible and unlikely loan words. Therefore, their results were not seriously taken into consideration.

0.3. More recent works by Jules Bloch tried to salvage some items from the early attempts and in the 40's, T. Burrow in an important series of articles attempted to set up methodological principles and suggested Dravidian sources for some five hundred Sanskrit words. The Sanskrit Etymological Dictionary that Manfred Mayrhofer projected for publication in Germany in 1958 takes into account this recent work of Burrow. Emeneau of U.S.A. and Burrow are now engaged in publishing an Etymological Dictionary of Dravidian languages, which it is hoped will help to determine some more Dravidian loan words in Sanskrit.

1.0. The Emeneau - Burrow procedure has seven steps for identifying the probable loan words which deserve our serious attention. (1) The Sanskrit words should have no certain or obvious Indo-European etymology. (2) There should be wide currency of the etymon in the Dravidian languages and it should be a basic element in the vocabulary. If the word denotes something peculiar to the Indian geographical or social scene, a Dravidian origin is more probable than an Indo-European one. (3) A word is shown to be of Dravidian origin if it is clearly to be derived from some Dravidian root. (4) The word should be of some antiquity in Dravidian i.e. it should occur in the earliest Tamil texts. (5) Comparative lateness of appearance of the word only in or first in Sanskrit vocabulary increases the possibility of its being a borrowal. (6) In each case possible phonetic criteria should be looked for. (7) Likewise Semantic developments can sometimes be taken as a criterion.

1.1. Not all these criteria can be brought to bear on all cases. Comparative simplicity and avoidance of

tortuous phonological and semantic derivations should also be aimed at, following the general practice of all disciplines.

2.0. These steps lead Emeneau and Burrow to state that the influence of Dravidian languages on Sanskrit in the level of phonology is the development of a new series of occlusives, an unique characteristic of Sanskrit in the Indo-European family. Therefore, they rule out the suggestion by Bloch and others that it is a reflex of Indo-European consonant clusters of certain types. The later one goes into the history of Sanskrit, the greater is the number of occurrence of the occlusives in Sanskrit, and the indigenous languages have plenty of them. So it should be a borrowing from the indigenous languages.

2.0 On the syntactic level the use of the conjunctive participle is also due to non-Aryan influence. Dravidian has plenty of such usages.

2.0. It is in the province of vocabulary that the influence of Dravidian is the greatest. The majority of these items are post-Vedic. The most important fact worthy of notice here is that according to Burrow twenty Dravidian words are found in the Rig Veda. This finding has great cultural implications.

3.0. Before entering into a discussion of a few important loan words, a few words should be said about an important group of non-Aryan languages called Munda. One can reasonably infer some borrowing by Sanskrit from them, because of their geographical proximity. But, so far, studies in Munda are in their infancy. There is also very little evidence to guess at their early stages, so that no well-based hypothesis can be framed. Dravidian languages have literary records which can be

dated back to pre-Christian Era. Therefore in all likelihood, the non-Aryan elements can safely be said to be of Dravidian in origin, in the present state of our knowledge.

4.0. Dravidian languages fall into two groups: (1) Literary and (2) non-Literary. In the former group fall Tamil, Telugu, Malayalam and Kanarese. The latter group is divided into three sets: (1) Southern—Tulu, Coorg, Toda, Kota, (2) Central, (a) Kolami-Naiki, (b) Parji, Ollari, Poya, (c) Gondi-Konda, (d) Kui-Kuvi. (3) Northern — Kurukh., Malto, Brahuui.

5.0. Let us now look into five loan words from the Rig Veda.

5.1. *Skt.* 'ketakā-ketakī=fragrant screw pine.' *Ta. Mal.* 'kaital, kaitai, kaita,' *Tul.* 'kēdai, kēdayi, kēdāyi.' *Tel.* 'gēdāgi.' The dipthong 'ai' in Tamil and Mal. words is an indication that the word is Dravidian in origin. So also the suffix 'ai' in Tam. Mal. and Tul.

5.2. *Skt.* 'elā=cardamom.' *Tam. Mal.* 'ēlam ēlavarici, ēlattari.' *Kan.* 'ēl-akki,' *Kod.* 'e-l-akki,' *Tul.* 'ēl-akki,' *Tel.* 'ēla, ēlaki.'

5.3. *Skt.* 'palli=lizard,' *Tam.* 'palli,' *Mal.* 'palli,' *Kot.* 'e-paj.' *Tod.* 'pasy'; *Kan.* 'palli'; *Tul.* 'palli', *Tel.* 'palli, balli'; *Kod.* 'palli'.

5.4. *Skt.* 'puttika=the white ant or termite'; *Tam.* 'puRRu, puRRam', *Māl.* 'puRRu', *Kan.* 'puttu, putta'; *Kod.* 'puttiid'; *Tul.* 'puncaid'; *Tel.* 'puṭṭa'; *Kol.* 'puṭṭa'; *Naiki*—'puṭṭaid'; *Parji*—'putkal'; *Ollari*—'putkal'; *Gondi*—'puttiid'; *Kui.* 'pisiid'; *Kuwi.* 'pūci; pūnja'; *Kur.* 'puttā'; *Mal.* 'pute'.

5.5. *Skt.* 'nala=personal name'; *Tam.* 'nal. naR, nalla'; *Mal.* 'nal'; *Kol.* 'nalvayn'; *Tod.* 'nas, nase;

Kan. 'nal' ; *Kod.* 'nallë' ; *Tul.* 'nalü' ; *Tel.* 'nalavu' ; *Gondi.* 'nelā'.

For the etymology of the remaining words the readers may refer to Burrow's book "The Sanskrit Language", pp. 378 and "Linguistic Pre-history of India" by Emeneau, published in the proceedings of the American Philosophical Society Vol. 98, No. 4, '54.

6.0. I cannot close this paper without referring the readers to a recent and interesting review of Burrow's above noted book by Paul Thieme published in *Language*, Vol. 31, P. 438. Thieme with unshaken faith in the purity of Sanskrit Language has given expression to some of his ideas in the form of a refutation to Burrow's statements. He says, "There are no documents in Dravidian which can be dated back to the pre-Christian Era." This statement does not take into consideration the recent findings in Epigraphy in Tamil and the author depends on the opinions about the date of Tamil literature of certain Western Scholars who had no first hand information about Tamil. The Arikamedu inscriptions in Tamil are dated by Epigraphists to the pre-Christian Era. On the same type of evidence as is used to date the Rig Veda, Ancient Tamil literature can also be dated to this ancient period.

6.1. Thieme states "We have not even evidence for speech contact with Dravidian speakers in olden times. This can of course be inferred from the loan words themselves. But loan words themselves are possible only after the contact. So it is circular." Thieme assumes here that every thing that has happened in the past in India is recorded in early Sanskrit. The Hellenic conquest of India is a known and proved fact. Thieme can never find one direct reference to this contact in the whole of Sanskrit literary tradition. Are

we to doubt this conquest ? Rig Veda refers to Dasyus and Demons as the enemies of Aryans. If they are the non-Aryan tribes, will not that be a sufficient proof that Aryans had contact with non-Aryans ?

6.3. Thieme says that “ Dravidian languages bristle with Sanskrit loan words and Dravidian literature came into existence under the influence of Sanskrit.” Both the statements are far from the truth. Sanskrit loan words do not constitute even 10% of the vocabulary of ancient Tamil. To quote Emeneau. “ Only literary criticism and grammatical treatises were influenced by Sanskrit”. It is a well known fact that both these branches of literature except Tolkāppiyam came into existence in Tamil later than the secular poetic compositions collected under the name, Sangam poetry.

6.4. Thieme states that, ‘ Wherever there is a correspondence in the vocabularies of Sanskrit and Dravidian, there is a presumption to be removed only by specific arguments that Sanskrit has been the lender, Dravidian the borrower.’ Why it should be so, Thieme did not care to explain. Probably, he is still sharing the view that the Dravidians were less civilized than the Aryans and therefore the borrowing should be from the more cultured by the less cultured. The Mohanjodaro Civilization and its identification as non-Aryan and then as Dravidian, disprove, Thieme’s supposition. This argument of his reflects the 19th century notion pointed out in the beginning of this paper and effectively refuted by Emeneau.

6.4.1. Thieme’s observation that Mohanjodaro civilization is not Dravidian needs more proof than a mere repetition of the unfounded scepticism voiced by arm-chair theoreticians. Those who have really worked at the sites have without doubt identified it with the Dravidian Civilization, because of the presence of Bra-

huii speakers in and around the sites which cannot be a mere accident.

6.5. 'Loan words' Thieme says, 'have been shunned by early Sanskrit Grammarians'. So there is 'very little likelihood of making use of these loan words by literary writers'. Actually, those which Thieme points out are obvious loan words. Subtle loan words have been accepted and adopted even by the early Grammarians like Katyayna. Aryans have the singular capacity to adapt and absorb into their system, whatever is good in others whether they are friends or foes. This is a cultural feature in existence even now. Their ancient literature and grammar reflect this trait. The most effective way for disproving Burrow would be to discuss the short-comings of the seven methodological steps formulated by Emeneau and Burrow. But this has been silently passed over by Thieme for obvious reasons.

7.0. Regarding the alternate derivations all except one are fanciful Thieme says 'ulukhal = mortar' is taken from the language of women. Except for its use by women and a clear determination on the part of Thieme to say somehow that that word is not of Dravidian origin, there is no evidence shown by him for such a statement. He has no parallels to strengthen his argument.

7.1 'Khala=thrashing' floor is derived by Thieme from 'akhara = hole'. Neither the significance of the prefix 'a' nor how it has been dropped in 'khala' is explained by him. We are not in the days of Voltaire.

7.2 'Mayil = peacock' if Dravidian, then Thieme says that "that language should have an early form 'mayura' or the like to explain the Sanskrit form." Another objection raised by him is the absence of a suffix 'ura' in Tamil. First, he has wrongly assumed that the ety-

mon should have a close phonological resemblance with the original form. This need not be and the instances to support my stand are too well known in languages to be mentioned here. The second mistake Thieme has committed is in considering 'ura' as a suffix in Tamil. The borrowed word might have been in its original form a compound, 'mayil—uur'—peacock village. The village in which the peacock was seen would have been the base for 'mayura'. Further, the home of this bird is said to be India and Thieme is bound to explain this factor also when he refutes Burrow's derivation.

7.3. 'Mukta=pearl' is also refuted by Thieme on two grounds : (1) Prakrit has no form like 'mukka' to correspond to Sanskrit 'mukta'. (2) The meaning 'loosened one' is hardly a denomination that would bring out a characteristic feature of the pearl or its origin. To some extent, Burrow is the cause of this misunderstanding. 'Muttu' in Tamil means 'to ripen' the ripening of water particle. The other prakrit form 'muttu' fits well with this Tamil form.

7.4. Thieme's derivation of 'Sava' from 'Sa' meaning swelling on the basis of a statement of the novelist Ernest Hemingway is entertaining. 'Sa' when it takes past tense in Tamil is 'settan' but when it takes the future it is 'saavaan' and not 'sappaan' as the other verbs in Tamil which take—tt—for past do. On the basis of this pattern deviation, 'saa' can be considered as a borrowing in Dravidian rather than the other way round.²

7.5. On the other hand, without any reservation I would accept his derivation of 'bala' from Indo-European root 'bal'. This is in congruence with the absence of voiced plosives in ancient Tamil. But the next word,

² See my review of M. Raghava Iyengar's 'Vinaittiripu Vilakkam' in *The Hindu*, November 30, 1958.

‘vala=to encircle’, of Rig Veda is clearly of Dravidian origin. ‘Valai,’ the encirclement to catch fish, ‘valai=to encircle’ and a hord of derivatives in Tamil substantiate this statement. Thanks to Thieme, though missed by Emeneau and Burrow, another Dravidian loan word in Vedic Sanskrit has been brought to light, which though in appearance a homophonous form with ‘vala=strong’ is an entirely different word, root of which is ‘val’ or ‘val=to encircle’.

A General Evaluation of the Tamil Poet Krishna Pillai

(1827 — 1900)

P. JOTIMUTTU.

Tamil Literature is a coat of many colours, into which have been woven, Jain, Buddhistic, Saivite, Vaishnavite, Islamic and Christian strands. Among the Christian Tamil poets Krishna Pillai stands foremost. He was shaped to that stature by his environment. His father, Sankaranarayana Pillai, was a learned man. "He made it a rule in later years not to take his midday meal without reading a portion of the great Tamil classic, Kamban's *Ramayanaṁ*. His practice was to read aloud a few stanzas and to explain their meaning to those who came to listen. His wife Deivanayaghi Ammal, being a very intelligent woman, committed to memory the stories, poems and proverbs she heard when her husband expounded the text of Kamban's work..... Her knowledge of proverbs was such that after Krishna Pillai became a great Tamil scholar, he asked his mother many a time for an appropriate proverb and she readily helped him." (*Life of Poet H. A. Krishna Pillai*, by Sir David Devadoss, pp. 7-8). "Krishnan went to a school kept by a village schoolmaster and was diligent and studious..... Krishnan being a very intelligent boy soon acquired an excellent knowledge of the Tamil language, and was able by his twelfth year to read aloud Kamban's *Ramayanaṁ* to his father before his midday meal." (pp. 9-10). Krishnan and his younger brother Muthaiyan "had the good fortune to live near the house of a rich man who had collected a large library of Tamil classics and literature..... Both of them read the Tamil

classics and all the philosophical and didactic works they could lay their hands on." (pp. 15-16). His work at Sawyerpuram as a munshi brought him acquainted with a missionary, Huckstable by name, and with the Bible. His life at Palayamkottai as a Pundit in the college there enabled him to read more books on Christianity, especially the *Pilgrim's Progress* of John Bunyan, translated into Tamil, through the persuasion of a friend of his, Dhanakoti Raju, a convert from Hinduism. His work as a Tamil Pundit in the Presidency College, Madras, brought him into contact with Dr. Percival. Later he took up work in the first-grade college at Trivandrum as the head Tamil Pundit where he got acquainted with Sundaram Pillai, the author of *Manonmaniya*. All these experiences contributed to making a great poet of Krishna Pillai.

He was "a most erudite scholar without the pedantry associated with Tamil Pundits." (p. 65). When he was at Palayamkottai, Tamil pundits went to him for help. After his conversion to Christianity he expounded the truths of his new religion to his students. The evenings were spent in conversing about and explaining the truths of Christianity.

Krishna Pillai "longed to do something which would show his great love for his Master and at the same time reach a wider public." (p. 76). *Rakshaniyanavaneetham* was his first poetical work of one hundred stanzas. This "is an epitome of the Christian teaching of the way of salvation.... Its beautiful language and flowing diction are above praise." (p. 77). Both Hindus and Christians including the Poet Vedanayagam Pillai of Mayavaram read and admired it.

His *magnum opus* is *Rakshaniya Yatthiriham*. This is based on the first part of the *Pilgrim's Progress*. "But the poet's treatment of the theme is quite original. It bore the same relation to the *Pilgrim's Progress* as the plays of Shakespeare did to Plutarch's *Lives*." The

great epic poets that have gone before him, viz. Thiruthakka-thevar, Sekkilar and Kambar have left their footprints behind them for Krishna Pillai to follow. This is a major epic poem divided into five cantos and forty-seven subdivisions, consisting of three thousand six hundred and twenty-two stanzas, in which his earlier work is incorporated. The head Tamil pundit of the Presidency College of Madras of those days "praised the work as fulfilling all the canons of a Tamil epic poem and greatly admired the flowing language and the apt and beautiful similes." (p. 80).

The Reverend T. Walker, to whom Krishna Pillai read the entire work, has paid the following glowing tribute to its uniqueness in his Preface: "While our author has followed, wherever possible, the accepted laws relating to Tamil poems, it will readily be seen that certain points of difference present themselves, arising, for the most part, from the grand requirements of the Gospel."

No student of Tamil literature will fail to note that Krishna Pillai has drunk deep of Sangam literature, of Tiruvalluvar, Kambar, Jayangondar, Sekkilar, Arunagiri and Tayumanavar and the Saivite and Vaishnavite hymnists. Since he has followed Kambar more, as one would naturally expect of him, he is rightly called "Christian Kambar."

Rakshaniya Yatthiriham bears ample testimony to the versatility of the poet. He has used in it several metres of *viruttham* according to the nature of the subject he is dealing with. At times he indulges in rhetorical flourishes, too. His delineation of Judas Iscariot and Pilate is remarkable. According to the tendency of the times he has indulged very much in the use of Sanskrit words. He is an inspired poet. Writing to a friend about his changed life, he says, "That very night God opened my heart and my tongue to praise Him," Sundaram Pillai, the author of *Manonmaniyam*,

was very much struck by the facility and the spontaneous flow of his words and thoughts, and remarked, "I labour so hard to produce a few lines of poetry in Tamil, and you go on composing stanza after stanza as if you were writing them down from memory !" (p. 79).

Rakshaniya Manoharam is another poetic work of his, that has come down to us. It is a small devotional book of the type of the Saivite and Vaishnavite hymns. One hears very often in it echoes of the sentiments expressed by his Hindu predecessors. It contains thirty-two sections. Selections from *Yatthiriham* have been incorporated in it. This work deserves better use among Christians, both in their private and public devotions.

Rakshaniya Kural is another poetic work, which he is said to have composed ; but unfortunately no copy of it is available now with anyone. It is claimed that in this work Krishna Pillai undertook to expound the truths of Christianity following the example of Tiruvalluvar in expounding the truths of the ideals of life, namely, "Aram, porul, inbam, and veedu" in his *Tirukural*.

In Krishna Pillai we have not only a poet but also a theologian. He used not only poetry but also prose to expound the truths of Christianity. *Rakshaniya Samaya Nirnayam* is his prose composition. It corresponds to *Siva-gnana-sitthiyar* in Tamil. He examines therein the relative merits of other religions and seeks to establish Christianity as the religion of salvation. He has appended in his *Yatthiriham* a decade on this *Rakshaniya Samaya Nirnayam*.

"Sat-Chit-Ananda" is a phrase of which Krishna Pillai was very fond and used quite often in his works. He deserves a wider reading and an unbiased appreciation both by Christians and non-Christians who are acquainted with Tamil. He has won a prominent place in the literary history of Tamil.

Description of the Kandy Perahara

S J. GUNASEGARAM

A faithful and fascinating description of the *Kandy Perahera*, as conducted in the Hill Capital during Knox's time, in about the year 1680, is found on pages 125 to 127 of Knox's "*Historical Relation of Ceylon*" (Glasgow Edition, MCMXI).

According to Knox, there were two annual solemn festivals held in the Kandyan Districts—the one in honour of the "Gods that govern the Earth and all things referring to this life", and the other "belonging to Buddou whose Province is to take care of the soul and future well-being of men".

Knox classes the Perahera under the festivals of 'the former sort' that is to honour the "Gods and procure their aid and assistance". In Knox's time the Perahera appears to have been held "early in the month of June or July, at a New Moon". Though it was a "Solemn Festival and general meeting none were compelled". Some went to one Pagoda and some to another. "The greatest solemnity", he adds, "is performed in the City of Kandy".

THE PAINTED STICK

The most sacred object of worship was the *Painted Stick* hung with flowers and "wrapped in branched silk, some part covered and some not. The people bowed down and worshipped this and each one presented it with an offering. After receiving the free will offering of the people "the Priest takes the painted stick on his

shoulder, having a cloth tied about his mouth to keep his breath from polluting the pure piece of wood, and also upon an elephant all covered with white cloth which he rides with all triumph that King and Kingdom can offer through all the streets of the City. But before him go, first some forty or fifty elephants with brass bells hanging on each side, which tingle as they go ”.

GIANTS

Next in order followed men “dressed up” like giants: after these “a great multitude of Drummers, and Trumpeters and Pipers; then followed a company of men dancing. After them came women of such castes and trade as are necessary for the service of the Pagoda”. Among the latter were potters and washer-women in different groups by themselves “three and three in a row, holding one other by the hand.” Between each of these groups ‘go Drummers, Pipers and Dancers’.

“KATARAGA DIO AND PATHTHINI DIO”

Within a yard of the Priest with the Painted Stick on his shoulder, two other Priests, one on the left and the other on the right, followed on mounted elephants. One of them “represented” the *Kataragama* deity and the other the Goddess Paththini. “These three Gods that ride here in company” says Knox, “are accounted of all other greatest and chiefest, each one having his residence in a several Pagoda”.

LADIES

The elephants which carried these Gods were followed by cook women with ‘things like whisks in their hands to scare away flies — dressed in all their finery’. After these ‘walked thousands of ladies and gentlemen such as of the better sort of the inhabitants of the land arrayed in the bravest manner’. As in our own day,

Knox is faithful to add, 'all the beauties of Zeylone in their bravery go to attend their Gods in their progress about the city'.

The streets were decorated gaily with flags and pennons adorned with "boughs and branches" of coconut trees "hanging like fringes". The roads along which the procession wended its way were lit with lamps 'both day and night'.

COMMANDERS AND SOLDIERS

The rear was led by the commanders accompanied by soldiers. They were sent by the King so that the "ceremonies are decently performed". The procession took place "one by day and once at night". The entire festival is said to have lasted 'from the *New Moon* until the *Full Moon*'.

SIGNIFICANCE OF THE PAINTED STICK

Knox explains that the "Painted Stick" represented '*Allout Neur Dio*', that is 'the God and maker of Heaven and Earth'. Most of us are familiar with the antiquity of the worship of Murugan (*Kataragama Deo*) in Ceylon, and the popularity of the worship of Kannaki (*Paththini Deo*) in Ceylon since the days of Gajabahu I.

To appreciate the significance of the Painted Stick one has to refer to the *Silappadikaram*, the epic of the *Anklet*. The *Silappadikaram* which relates the story of Kannaki, the chaste wife of Kovalan who was deified as Paththini, the goddess of Chastity, is also a treatise on Dance. The epic shows how religious dances were centred round the worship of Murugan known as the Kathirgaman God in Ceylon, and Mayon (Vishnu) and Korravai (Durga).

It will be recalled that Gajabahu I (113-135 A.D.) had been present, very likely at the invitation of the

Chera King Senguttuvan, at the dedication of the Paththini Temple. On his return to Ceylon he is said to have brought with him Tamil colonists, (most of whom were skilled workers) and settled them in different districts—Alut Kuruwa, Sarasiya Patty, Pansiya Pattu, Thampane, Hewehetta, Yatinuwara, Egoda Tiha, Megoda Tiha (Rajavali).

The colonists were all Tamils. The Perahera, as Knox saw it, was in all probability a festival originated by these colonists who had introduced the Paththini Cult brought by them from their mother country. The worship of Murugan (Kataragana Dio) was probably as ancient as, if not earlier than, the period of Vijaya himself.

The significance of the Painted Stick is described in *Silappadikaram*. The story goes that during a dance in Indra's heaven, Indra's son Jayantha and Uruvasi behaved in an improper manner; and that Agastiya who was present cursed Jayantha to be born as a bamboo stick in the Vindhya and Uruvasi to be born as a human dancer. Agastiya eventually modified the curse by declaring that the bamboo stick be used as a *Talikul* (the 'leading' or 'Head Stick') gaily painted and decorated and taken in procession as a symbol of the art of dance, and that human dance artists born in the line of Uruvasi should worship the *Talikul* and then exhibit their skill in the Art of Dancing.

The word *Perehera* would appear to be the 'Sinhalesed' form of the Tamil 'piraharam', meaning the "Veediya" or the pathway round the precincts of a Hindu temple. Thus (Suththu) *piraharam* means a sacred procession round the temple precincts held annually in honour of the deity as it is taken round to the accompaniment of dance, music and other forms of rejoicing. In the *Silappadikaram* as well as in the Epic *Manimekhalai* (a Buddhist Epic in Tamil) the festival

held in honour of Indra is described. The *Allout Neur Dio* corresponds to the Tamil Puthu (new) Neur (Ur) the New City. The new town was probably named by the new colonists and dedicated to Indra the Hindu "God and maker of Heaven and Earth".

I give below more recent accounts of the Perehera from three different sources. The first is a fairly detailed description compiled by an European official in the Ceylon Government in the year MDCCCXXXIV (1834). This account 'compiled from material furnished by a Native Chief', is found in fuller detail in the Ceylon Almanac for the year MDCCCXXXIV, page 210.

"The Perehera¹ commenced with the New Moon in Essela (August), and continued to the full moon.

"Until the reign of King Kirtisree² (A.D. 1747-1780) the Perehera was celebrated exclusively in honour of the four Hindu Deities—Natha,³ Vishnu, Kataragam⁴ and Paththini⁵ and was altogether unconnected with Buddhism.

"The Perehera began with the consecration and hewing down of a young jak tree, and cutting the trunk into four legs and placing one before each of the four temples.

¹ Perehera, is the Pali used form of the Tamil பிரகாரம் (Piraharam, i.e. the 'Veediya' or the 'Veethi' round the temple).

² Kirthi Sri Rajasingha(m), a Tamil King and a Hindu who was King of KANDY (A.D. 1747-1780).

³ NATHA, i.e. Siva, the Supreme Being.

⁴ KATARAGAM or KATARAGAMA; Tamil, KATHIRAGAMAM, i.e., the Village (Kamam) let by the refulgence of Siva, the light of the Sun. (GAMA PALI); Tamil KIRAMAM (கிராமம்) KAMAM, (கமம் Village).

⁵ PATHTHINI, the Goddess of Chastity. Paththini is another name for Kannakai, the heroine of SILAPPADIKARAM, the Tamil Epic of the second century A.D. The worship of Paththini was introduced into Ceylon in the reign of Gajabahu I (A.D. 114-136). Gajabahu, according to the *Silappadikaram*, was present at the dedication of the temple to Kannakai. On his return to Ceylon he is said to have brought with him a number of skilled workmen and artisans to Ceylon who were settled in different villages in the island.

(The temples of Natha, Vishnu, Kataragam and Paththini).

“On the fifth day Randolee⁶ (or the golden Palanquin⁷ belonging to the consorts of the gods Natha, Vishnu, Kataragam Deo and of the goddess Paththini) were brought forth to join the procession; the Patripo⁸ (Octagon near the Maligawa temple) was decorated sumptuously with gold cloth and the chiefs, the soldiery and the inhabitants in general, in their best attire assembled; each department proceeded with its appropriate arms and banners.

“The two Adigars⁹ and the Gajanaike¹⁰ Nilame (chief of the elephant department) holding an ankusa¹¹ took their station in the great square on the right—the King in rich dress came into the Patripo, when the curtains were drawn aside. As soon as the King was presented to the public view, the leader of the band of singers recited an invocation in verse—instrumental music followed.

“The two Adigars and all the other chiefs presented themselves in view of the King, uttered loud prayers

⁶ RANDOLEE is the corruption of the Tamil THANGA(M) = fine or pure gold and oli (ஒளி) a covert i.e. the gold covert or casket in which the idol or relic was carried during the procession.

⁷ PALLANQUIN (Tamil, Pallakku). Palanquin is the English word derived from the Tamil Pallakku (பல்லக்கு) in Malay the carriage is called ‘PALANKI’.

⁸ PATRIPO (PATTIRUPPU) means a ‘Silken Dais’. It is the combination of the two Tamil words Pattu (பட்டு) =silk and Iruppu (இருப்பு) =seat. The silken Dais in which the King took his seat on festive occasions. ‘The Patripo (the octagon near the Maligawa temple) was decorated sumptuously with gold cloth.

⁹ ADIGAR Tamil Athikar or Athikari (அதிகாரம்) meaning ‘a chief’, ‘one who exercises authority’. An ‘Athipathi (அதிபதி)

¹⁰ GAJANAIKE; Tamil KAYAM (கயம்) =elephant and NAIKE (NAYAGAM—(நாயகம்) =Lord or chief. ‘The chief of elephant’. (Cf. GAJABAHU (PALI) Tamil, ‘KAYAPAHAN’, a Pandyan Royal title.)

¹¹ AMKUSA (Tamil அங்குசம்) (ANKUSAM), ‘an elephant’s goad’.

for the prosperity of the monarch and his kingdom, and paid homage by prostration.

“The king then asked the first Adigar about the Dissavanies¹² and districts; the Adigar gave a description of the different classes of people and how they were marshalled. The king expressed his desire that the Chiefs should adjourn to the area opposite to the Devale and then conduct the procession.

“The chiefs proceeded thither and returned headed by their respective banners when they repeated the honours to his Majesty as before.

“The petty headmen were ordered to proceed and lead the procession. The Chiefs remained. The King repaired to the Maligawa¹³ and brought with his own hands the Karandoowe¹⁴ which he placed in the ‘ranhillegey’¹⁵ upon the elephant, and proceeded on foot to the square where he took his stand on the ‘haridagala’¹⁶ (a stone having the figure of the moon carved upon it) with a silver wand in his hand, and followed in the train of the procession in the Randolee.”

(The order in which the procession was arranged is described here briefly by the writer)

¹² DISSAVANI; from the two Tamil words THISAI (திசை) a region (larger than a district) and VANNI, ‘a chief’ i.e. “a region under a VANNIYAR or CHIEF.”

¹³ MALIGAWA from the Tamil ‘MALIHAI (மாளிகை) a palace; ‘a strong edifice’.

¹⁴ KARANDOOWE or KARANDAWA, from the Tamil KARANDE (கரண்டை) an abode of Rishi or sages. Here the KARANDAWA is the receptacle containing the image of the deity or the tooth relic of the Buddha as the case might be.

¹⁵ RANHILLEGEY (Vide Note 6 above:) Ran=Thangam (தங்கம்) in Tamil meaning ‘pure gold’. Here Ranhillegay would mean ‘the golden house or canopy under which the KARANDAWA is placed on the back of the elephant. (cf. Rangavadam (S); Rang (T) golden and ‘Vadam’ (T) cloth. The golden cloth worn by the kings household guards round their heads.

¹⁶ HARIDAGALA: Harida is the Prakrit for ‘Moon’ and Gala (S) is the Tamil Kal (கல்) The King standing on a stone on which the moon was inscribed is meant to invoke the blessing of the gods on the Pandyan dynasty (the lunar or moon dynasty) to which the kings of Ceylon claimed to belong.

THE LAST NIGHT OF THE PEREHERA

“On the last night of the Perehera, after the procession had gone round the streets, it separated into two divisions: that part of it attached to the four gods taking a direction towards the ferry Getambe, and the other part belonging to the sacred relics proceeding to the Adahammuluwe,¹⁷ a spot set apart for religious purpose and assemblies of priests the limits of which are marked by carved stones within which the kings of Kandy are said to have had no authority.

“Here the shrine was removed from the elephant and deposited on a platform made for the purpose, where it remained receiving the adoration of the worshippers till 10 o'clock on the following morning.

WATER CUTTING CEREMONY

“Meanwhile the other part of the procession having arrived at the river side, the ceremony of cutting water (*Dia Kappanawa*)¹⁸ took place. The Caporales¹⁹ and other officers of the respective temples were rowed to the middle of the river in decorated canoes, where the Caporales with a golden sword described a circle in the water from the centre of which each filled a golden vase (T. Chembu), and the water which was taken in the preceding year was poured out again. The proces-

¹⁷ ADAHAN MULUWE; ADAHAN is probably from the Tamil word ADIHAL (அடி கள்) meaning ‘MUNIS’, RISHIS or PRIESTS, and MULUWE the Tamil MULAI (முலை) ‘a corner’, ‘a dwelling place set apart’ (cf. also the Tamil (அடைத்தல் ADAITHTHAL) ‘securing’, and (அடைக்கலம்) (ADAIKKALAM) a ‘refuge’, ‘Asylum’.

¹⁸ DIA KAPPANAWA. SINHALESE: ‘DIA’, ‘WATER’ and ‘KAPPANAWA’ ‘to cut’. It is a literal translation of the Hindu ceremony. In Tamil it is also referred to as the ‘THEPAM FESTIVAL’ because the cutting of the water is done by priests who row out on a Thepam or boat. DIA again is probably derived from the Tamil THIAM (தியம்) or (தீம்) meaning ‘sweet’, ‘delicious’.

¹⁹ CAPORALES (KAPURALAS). Generally a Veddah placed in charge of the Deity in a Kovil in the Sinhalese Districts particularly in the Veddah country.

sion then went to the spot where the relic had been deposited. After which the whole procession made a circuit of the city and halted between Natha and Maha Dewales, from whence the different parties returned to their respective temples."

Here is another account of the Perehera from the work of a well known Sinhalese scholar (the late Mr. E. W. Perera), entitled *Sinhalese Banners and Standards* (Series A, No. 2), and quoted by Dr. H. M. de Silva, another distinguished Sinhalese, in the *Times of Ceylon* of 14.XII.56, in an article entitled, "*The Sinhalese and the Tamils are Related*".

"In ancient times, in Lanka, the Hindu King was carried behind the procession with its golden *Howdah*. And like the former Kings of Lanka he²⁰ wished to display to the different classes of his subjects the rejoings that were held in honour of Natha, Vishnu and other gods, regarded by all as conducive to prosperity. With this object preparations were made throughout the city that it resembled the city of the gods.

"He caused the emblems of the gods in the temples to be placed on elephants and commanded them to be taken in procession accompanied before and after by elephants and a host of dancers, by numbers of elephants and horses, by men dressed as Brahmins gorgeously arrayed, by persons holding various umbrellas and chowries²¹ (yak-tail fans); by numbers of women,

²⁰ 'he', refers to KIRITI SREE (KIRTHI SRI) RAJASINGHA (M) mentioned here as emulating the former Hindu Kings of Ceylon.

²¹ CHOWRIES, the anglicised form of the Tamil KAVARI (கவரி) 'KAVARI VAL' in Tamil means the tail of the Yak, used to fan idols in procession. The YAK TAIL hair was also used as a wig by females. KAMBAN in his Tamil RAMAYANAM (10th century) refers to it as one of the articles on sale in the markets of the Tamil country.

"வரப்பறு மணியும் பொன்னு மாரமும் கவரி வாலும்"

(MITHILAI PADALAM V. 20)

officers of state, sword bearers, shield bearers, spear-men and men at arms; by people carrying scarfs and flags, by men of foreign countries, men skilled in different languages, by crowds of artisans and craftsmen and assemblage of people.

“The King followed in Royal state like the King of Heaven, and when he had traversed the whole city with the procession (Perehera) returned and entered the Palace. While our great King thus celebrated *Esala Festival* yearly, he thought it proper as his faith and wisdom increased, that it ought to be preceded by a procession in honour of Buddha.

“Until the reign of King Kirti Sree (Rajasingha, A.D. 1747-1780) the Perehera was celebrated exclusively in honour of the four deities — Natha, Vishnu, Kataramgam, and Paththini and altogether unconnected with Buddhism. The sacred Dalada Relic of Buddha was first carried in procession, together with the insignia of the four gods in A.D. 1775; the circumstances which gave rise to this innovation were as follows:

“The Siamese²² priests who were invited hither by the King Kirti Sree in the year of Saka 1675, for the purpose of restoring the *Upasampadawa* (the highest degree of ordination in the Buddhist religion) one day hearing the noise Jingalls etc., inquired the cause, and were informed that preparations were being made for celebrating a festival in honour of the Gods; they took umbrage at this and observed that they had been made

²² The Siamese Priests were invited by the Hindu Tamil King of Kandy KIRITI SREE for Ordaining Buddhist Priests. It may be observed, incidentally that the Siamese were at an earlier period Saivites. Quaritch Wales in his ‘SIAMESE STATE CEREMONIES’ states, “They have also one hymn in Tamil, written in one Indian character, but this language they do not likewise understand — the tests which the Siamese Brahmins now possess are the Sanskrit and Tamil Mantra (hymns) with instruction in Siamese for the preliminary rites intended to be used in daily worship, and as an introduction to the more important ceremonies.” Page 55. The Tamil mantra is the ‘opening of the Patals of Kailasa’, p. 56,

to believe that Buddhism was the established religion, and that they had never expected to see Hinduism triumphant at Kandy. To appease²³ them the King sent emissaries to assure them that this festival was chiefly intended to glorify the memory of Buddha and to convince them of it, the King gave directions that the great relic should be carried foremost in the procession. He at the same time dedicated his own howdah.. in which the *Karanduwa* was placed during the procession to the Malegawa temple, and this howdah has been so used ever since. The King and his successors never after that had a howdah when they rode on elephants.

“Seven or eight years before the accession of the present Government the since deposed king bestowed a Rinhillegey on each of the four Devales²⁴ in Kandy; they had none before.

“This clearly proves how Buddhism usurped the Hindu rites and how it adapted these to its own purpose.”

I give below, for what it is worth a brief account of an eye witness of the Perehera in our own day.

“The Perehera (Tamil= பிரகாரம்) (Piraharam) starts from the Paththini (Kannakai Temple) with the hoisting of the flag and the planting of a tree. Round the trunk of the tree is tied a string. This ceremony is called “*Kap-Sittaveema*”, and in Tamil *Kāpukaddu*²⁵ (Tamil = காப்புக்கட்டு) i.e. ‘tying of the bangle’. The

²³ The Kings of Ceylon had all to appease the Buddhist priests. The numerical strength of the priests and the hold they had on the common people would appear to have been great. Still it was not the clamour of the people but the demand of the Priesthood that obliged the King to introduce the innovation.

²⁴ DEWALEs: The English form of the Tamil THEVA ALAYAM (தேவாலயம்) ‘the temple of the gods’.

²⁵ KAPPUKKADDU. Tamil காப்புக்கட்டு. காப்பு (Kappu) in Tamil ‘bangle’ and (கட்டு) (Kaddu), ‘to tie’.

Sinhala term it will be noticed is a literal translation of the Tamil word.

“During the first five days, the Procession (Perehera) is confined to the *ul-veethi* (உள்வீதி). The procession is called ‘*kumbal*’²⁶ Perehera in Sinhalese.

The Perehera proper (Suthu-Pirakaram also known as ஸுதுபிரகரம் in Tamil) takes the form of a procession round the streets of the city. On this final day which is a full moon day the procession is headed by the Tooth Relic.

“The water cutting ceremony — (*theertham* or நீர்வெட்டு) i.e. the *Dia Kappanuwa* (a literal translation of the Tamil expression in Sinhalese), takes place in the Mahavali Ganga that skirts the city near Katugastota and forms the grand culmination of the Festival. A box that is carried in the procession is dipped in the water of the river, and the water is cut with a sword.

“When the water cutting ceremony is over, the Procession wends its way to the Paththini *Devale* back again and from there proceeds to the Maligawa temple. A chembu (செம்பு) (Chembuva in Sinhalese) which contains the ‘water cut’, is taken on this journey to the main temple and preserved till the next year.”

²⁶ KUMBAL possibly from ‘Bumbal’ or ‘Kuvial’ (Tamil) a procession *en masse*, together (not a methodically arranged one as the procession round the city) and confined to the immediate precincts of the temple.

OBITUARY

A. C. PAUL NADAR

This memento of a great gentleman and scholar appears on the occasion of the first anniversary of his departure from this life. He was the closest and staunchest supporter of Father Xavier S. Thani Nayagam, the Chief Editor of this journal, when it made its first appearance in 1951. The late Mr. Paul Nadar was instrumental in enlisting the support of scholars to contribute articles as well as of enthusiasts to subscribe to the journal, and himself contributed valuable articles on the *Tirukkural* and the date of the *Kamba Ramayanam*. He was an authority on '*Kamba Ramayanam*', and his research work on the text of the Great Epic, as well as on the Age of Kamban, and his contribution as a member of 'The Kamba Ramayana Variorum Committee' of the Annamalai University speak for his outstanding abilities as a Tamil Scholar. He was a person of unusual general education, and there was hardly a subject on which he could not converse with enlightened understanding.

His activities were many and varied. In his hometown of Tuticorin for the last three decades, he was the Secretary of the Christian Association, President of the Buy-Indian League, President of the Kambar Kazhagam, the founder-President of the Culture Society, President of the Co-operative Society and Vice-President of the Caldwell Old Boys' Association. During the war-days he was President of the A.R.P. and of the Food Rationing Committee. He was also the Founder-member and Treasurer of the Fellowship Ashram at Kodaikanal, where he helped to make a remarkable experiment on Christian Fellowship succeed. No literary circle in South India was complete without him.

Sri A. Christian Paul was born on the 1st of December, 1882, in the village of Kudankulam, Nanguneri Taluk, Tirunelveli Dist. He came of an illustrious family of Tamil Scholars, steeped in the rich Hindu Culture of Tamil Nad and the boy was named Sankaramoorthy after his grand-father. He was educated at the Pope Memorial High School and later at the Caldwell High School. He graduated from the Bishop Heber College, Trichinopoly where he came under the benign influence of the late Bishop Pakenham-Walsh, who was then his Professor, Principal and Spiritual Adviser.

After graduation, Sri A. C. Paul worked for some time as a clerk in the Collector's Office, Tirunelveli, where he came into contact with Mr. Devadason of Tanjore, brother-in-law of the late Sri M. Abraham Pandithar, author of the great work on Tamil music. Mr. Devadason introduced him to the family and later in July, 1908 he married Soundravalli Ammal, the accomplished second daughter of Sri Abraham Pandithar. The literary luminaries of Tamil Nad were all his close friends, and his loyalty and simplicity won their admiration. Dr. E. Stanley Jones, Dr. S. Jesudason, Dr. E. Forrester Paton, Bishop Pakenham-Walsh and Bishop Stephen Neill were some of the many friends who were honoured guests at 'Soundra Vilas,' Tuticorin, and through Paul Nadar came to know of the Tamil heritage. Paul Nadar's educational and literary interests were maintained unto his last day.

On the evening of the 18th of June, 1960 after attending an important meeting of the Kamba Ramayana Variorum Committee of the Annamalai University at Annamalai Nagar, Paul Nadar boarded the Madura Parcel Passenger for Madras. The Call came before he could complete his journey. At 1.40 a.m. on

the 19th of June, 1960, Sri A. C. Paul Nadar peacefully and quietly entered the Land of the Living. He had spent 77 years, 5 months and 18 days on the earth.

Sri A. C. Paul Nadar leaves behind him his three daughters and grand-children, and numerous relatives and friends to carry on the Torch of Light handed on to them as their heritage by him.

GANDHI MARG

a quarterly journal of Gandhian thought

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News and Notes

TAMIL STUDIES AT THE UNIVERSITY OF MALAYA

The Department of Indian Studies initiated its session this academic year (1961-1962) with a Professor of Indian Studies, a Lecturer, two Assistant Lecturers and one Graduate Assistant. It is expected that in the near future two new appointments will be made, a Lecturer in Indian Culture and another in Sanskrit, since these posts have been advertised.

There are this year 67 students enrolled in the Department of Indian Studies of whom about thirty are Malay and Chinese speakers. The Malay and Chinese under-graduates to whom Tamil is a foreign tongue, take courses in elementary Tamil as well as in the History of Tamil Literature and Indian Culture. Tamil classics are introduced to them through translations. It is expected that they will be able to read Tamil books in the second year of their course. Many of them choose these courses for their cultural value, as well as to learn a language spoken by many of the people among whom they live. They take these courses either as principal or as subsidiary courses for their examinations. Lessons in Tamil for beginners will be worked out in collaboration with the Linguistics Department of the Annamalai University, South India.

To about thirty-five undergraduates who are enrolled in the Department, Tamil is the mother-tongue

or almost a mother tongue. Eight of them are enrolled for Honours courses in Tamil, and the rest for general courses. The Honours courses are similar to the courses at the Annamalai and Madras Universities, and it is envisaged that shortly there will be a modernisation and reorientation of the course with greater emphasis on modern literature and criticism, and the history of Tamil Language, and the History of inter-cultural and inter-language contacts of South-East Asia.

There is to be also greater inter-departmental collaboration. The Tamil Honours students follow courses in general linguistics given in the English Department by Dr. G. S. Waldo, and will study also South-East Asia. Courses are being worked out in Indian Culture and Tamil Culture and Tamil Literature for those who do not speak an Indian Language.

A most promising feature of the Department is its forthcoming programme of research studies. Two graduates are preparing a thesis each for the Master's degree, their subjects being Tamil Dialects in Malaya, and Social Life in the Tamil Classical Age. Two of the Assistant Lecturers are also preparing theses for higher degrees, one on a twentieth century philosopher-thinker Thiru V. Kalyanasundaranar and the other on the Western contribution to Tamil Scholarship with special reference to Dr. G. U. Pope.

**Research students who worked under
Dr. R. P. Sethu Pillai, B.A., B.L., D.Litt., in the
University of Madras, during his 25 years
of distinguished service.**

I. RESEARCH STUDENTS

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2. N. Sanjeevi .. A critical study of Pura-nanuru
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2. R. Shanmugham .. Marpho — Phonemics of Tamil Language
3. Rama Ram-nathan .. Treatment of war in Tamil Litt. from Tholkappiam down to Kamba Ramayanam

LITERATURE FOR CHILDREN OF PRIMARY AND SECONDARY SCHOOL *

1. The Tamil Children's Writers' Association has contributed not a little to the development of children's literature so that today there are about 300 to 400 children's books for the age-group four to eight. However, greater attention will have to be paid to content and illustrations. Some of the illustrations in books are devoid of any educational value. For example, there is an illustration of a man attacking a walrus in the Arctic Zone but clothed as lightly as workmen would be in Madras with bare feet and bare chest.

2. There might be an increase in books which deal with everyday experiences — (the postman, the policeman, pets and toys), about machines (trains, buses, sputniks) and about children of other countries. Children would be quite taken up with some of the Children's books which have been translated from Russian into Tamil — the gripping narrative, the illustrations and the low costs. e.g. Kto ckazal miav — மியாவ் என்றது யார்?

3. Tamil has hardly any literature to offer for the age-group nine to sixteen, i.e. for children of secondary school-going age. But this is precisely the age at which great language and vocabulary development takes place. The child which enters school at 5 + may know about four thousand words, and may know about 10,000 to 15,000 by the time he leaves High school, his yearly vocabulary increasing on an average of about a thousand words per year.

Thorndike estimated that a literate adult should have read by the age of 20 a total of five million words in print in order to be familiar with the 20 to 30,000 words

* A note submitted to the Tamil Research and Development Council, Madras State.

necessary in a democracy. Now, suppose, an average Tamil book contains 10,000 words, the Tamil student would require 500 books in different fields, e.g. biography, scientific fiction, travel, civics, adventure, romantic fiction, etc. Do we have even fifty to hundred books for this age group?

4. It has been found that the psychological needs of the age-group nine to sixteen require stories of animals, machines and gadgets, everyday experiences of problems of the home, of friendships, of school-life, biographies, stories of careers (army-life, nursing, seaman's vocation) and historical fiction — books in Tamil which might correspond to *Black Beauty*, *Lassie Come Home*, *Little Women*, *Little Men*, *Uncle Tom's Cabin*, *Treasure Island*, *Children of the New Forest*. We need imaginative writers of juvenile fiction who will exploit the Tamil environment and Tamil history for this purpose.

5. Text-books in Tamil are being prepared at Collegiate level. We might also plan for the publication of general books in Tamil without which undergraduates might not attain that level of general culture which is one of the principal aims of a good University Education.

S. THANI NAYAGAM

TAMIL STUDIES IN CZECHOSLOVAKIA

The Department of Tamil Studies was started under the Headship of the eminent Oriental scholar Dr. K. V. Zvelebil, CSC., — one of our regular contributors and the Head of the Department Dravidiology, Oriental Institute, Czechoslovakia — at Charles University in Prague, in autumn 1960, with three students. Among them one is specializing in Tamil Philology and comparative Dravidian Linguistics, the other in South Indian History, and the third, a girl, in Tamil Literature, under the guidance of Dr. K. V. Zvelebil. The course in Tamil studies lasts five years.

SOUTH INDIAN LANGUAGES IN UNIVERSITIES OF THE NORTH

The University Grants Commission have approved the scheme of the University of Allahabad for the teaching of Tamil and Telugu. This is in addition to the schemes of five other Universities, viz., Aligarh Muslim, Banaras Hindu, Delhi, Bombay and Saugar, which have already been approved. This was disclosed by Dr. K. L. Shrimali, Union Minister of Education, in the Lok Sabha on August 22. Progress of work in other universities, which have undertaken to introduce South Indian Languages in their curriculum is satisfactory, the Minister added.

SCHOOL FOR TRAINING IN ARCHAEOLOGY IN NEW DELHI

A School for Training in Archaeology has been opened in New Delhi for the purpose of imparting intensive practical training in various branches of archaeology. Its syllabus includes practical training in excavation, publication, preservation of monuments, chemical preservation and museum methods. This will be supplemented by lectures in geology, anthropology, environmental archaeology, pre-historic, proto-historic and early historical archaeology, art, architecture, palaeography and numismatics, so that the theoretical background is also given its due share. As the students, after the completion of their training are expected to be adequately equipped to adopt archaeology as their profession, provision has also been made for the teaching of the antiquarian laws in force in the country. The duration of the course is fifteen months starting from October and concluding in December in the following year.

Admission to the course will be restricted to candidates who have obtained a Master's or equivalent

Honours degree of a recognised university in Indian History, Sanskrit, Pali, the Prakritas, Persian, Arabic or Archaeology.

With manifold increase in archaeological activities in the country, a problem that posed itself was that of securing trained personnel for the archaeological departments. During the last few years several State Governments have felt the want of suitably trained hands to take up assignments under their respective charges. This problem has all along been engaging the attention of the Government and in his opening address to the meeting of the Central Advisory Board of Archaeology, held in New Delhi in September, 1957, the late Maulana Azad, then Minister of Education, pointedly referred to the problem and suggested that a School of Archaeology might be opened under the auspices of the Union Department of Archaeology.

The Sixth Annual General Body Meeting of the Academy of Tamil Culture was held at the Government Arts College, Madras, on the 30th August 1960 and the following office-bearers were elected for the year 1960-61.

President :

Dr. R. P. Sethu Pillai

Vice-Presidents :

Mr. Justice V. Subramanyam

Mr. Karumuttu Thiagarajan Chettiar

Mr. A. Subbiah

Rao Sahib N. Murugesu Mudaliar

Hony. Secretaries :

Rao Sahib K. Kodandapani Pillai

Mr. C. Amritaganesan

Hony. Treasurers :

Mr. V. S. Thyagaraja Mudaliar

Mr. V. Shanmugasundaram

Following the business meeting there was a public meeting attended by several Tamil scholars, professors and students. The meeting was presided over by the Hon'ble Mr. Justice V. Subrahmanyam. In his introductory remarks he described the greatness of Tamil language and literature pointing out the ancient language of Tamil in different parts.

Dr. A. Chidambaranatha Chettiar, Chief Editor, English-Tamil Dictionary, University of Madras, spoke about his paper on 'Thiruvalluvar's Message to the World' presented at the XXV International Congress of Orientalists at Moscow. He spoke about the greatness of 'Thirukkural' analysing and explaining a few chapters of 'Enthusiasm', 'Manly Effort', 'Against Idleness' and 'Agriculture and Good Conduct'.

He also said that there were several questions about the Sangam period at the Congress and he explained the same. He also said that scholars appreciated him much when he told them that there were no caste distinctions prevalent in olden days and that the social set up was based on the different walks of life or profession.

Mr. N. Sanjeevi, Lecturer in Tamil, University of Madras, who then addressed the gathering said that there are several Tamil words in Malayan language.

Mr. S. N. Chokkalingam, Lecturer in Tamil, Government Arts College, Madras, spoke about the experiences he had at Russia during the period of his stay there for about 3 years, and expressed his admiration for the keen interest shown by the Russian scholars in the study of Tamil language and literature.

The meeting ended with a vote of thanks proposed by Mr. K. Kodandapani Pillai.

The Seventh Annual General Body Meeting of the Academy of Tamil Culture was held at the Pachaiyappa's College, Main Hall, Madras, on the 30th August 1961 and the following office-bearers were elected for the year 1961-62.

President :

Dr. M. Varadarajan

Vice-Presidents :

Prof. T. P. Meenakshisundaram
Rev. Dr. Xavier S. Thani Nayagam
Mr. Karumuttu Thiagaraja Chettiar
Rao Sahib N. Murugesu Mudaliar
Dr. Kamil Zvelebil

Hony. Secretaries :

Rao Sahib K. Kodandapani Pillai
Dr. S. Shankar Raju

Hony. Treasurers :

Mr. V. S. Thyagaraja Mudaliar
Mr. C. Amritaganesan

Following the business meeting, there was a public meeting attended by several Tamil scholars, professors and students. Dr. M. Varadarajan, Head of the Department of Tamil, University of Madras, presided over the meeting.

In his introductory remarks, he said about the greatness of Tamil language and literature, recognised by foreign scholars. He paid tributes to Dr. Kamil Zvelebil of Czechoslovakia, an indefatigable research worker, who is regularly contributing scholarly articles to *Tamil Culture* and he invited the public to subscribe to the Journal and promote the worthy cause of Tamil. On behalf of the Academy of Tamil Culture, he appeal-

ed to all scholars to evince keen interest in the development of the Academy by enrolling themselves as members and contributing to *Tamil Culture*, the official quarterly of the Academy.

Prof. A. M. Paramasivanandam, Pachaiyappa's College, Madras, said that culture has to be developed and cultivated. He analysed culture and agriculture and explained how the two are linked together. He developed his thesis by quoting several examples from Sangam classics and also other works of later period. He stressed in his impressive address the outstanding features of Tamil culture and the antiquity of the same.

Dr. V. A. Devasenapathy, Department of Philosophy, University of Madras, said that Philosophy and religion have been an essential part of Tamil culture. He appealed to the younger generation to help in the important task of making western cultural heritage available in Tamil by finding suitable equivalents for concepts and technical terms.

Maha Vidwan M. V. Venugopala Pillai, Madras, who then addressed the gathering spoke about the place of Kuttialuharam in Tamil and explained the same, with a general survey of the Tamil alphabets and their phonetic set up.

The meeting ended with a vote of thanks proposed by Dr. S. Shankar Raju.

BOOKS RECEIVED

தொல்காப்பிய ஆராய்ச்சி — சி. இலக்குவனார்.

பக்கங்கள் 285

விலை ரூ. 5.00

வள்ளுவர் பதிப்பகம், புதுக்கோட்டை,
திருச்சி மாவட்டம்.

பிரதிபேத ஆராய்ச்சி (Research in Textual Variations)

பக்கங்கள் 91

விலை ரூ. 1.75

மூ. இராமகிருட்டிணன்,
வேங்கடாசலபுரம், (வழி) தேனி,
மதுரை மாவட்டம்.

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(Continued from inside front cover)

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Malaya, Kuala Lumpur, Malaya.

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