THE TAMIL ALPHABET
ITS MYSTIC ASPECT

A PAPER READ BY
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at the March Session of the South Indian Association, Madras –1917

WITH AN INTRODUCTION

BY

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INTRODUCTION.

I have much pleasure in writing this introduction to the paper read by Mr. Manickam Naicker at the last session of the South Indian Association at which I presided. Portions only of the paper, giving a succinct outline of the subject, were then read out, but the whole paper is now published.

His demonstration of the transformation of the letter ś into ṣ and of the letter ṣ into the other letters of the alphabet, his production of the Mantric forms from the letter ṣ symbolising their legends, his exposition of the coincidences of natural forms with the Pranava letter ṣ, and his quotations illustrating the mystio-philosophy under-lying the Tamil forms and language seem to be original discoveries and are very interesting and instructive.

As I don’t believe in the theory of “mere curious coincidences” especially when they become numerous, I think that the balance of probability leans very much in favour of the main theory of the lecturer. It is therefore very probable that the letters of the Tamil alphabet were devised by a great Rishi on a definite philosophical plan. As a rule no new suggestion or discovery is accepted by the people without hesitation and so the author himself does not demand abrupt acceptance of his principles. Especially in the matter of details, there is room for great divergence of opinion and the author evidently keeps an open mind, showing that though he is “possessed” of new and startling ideas, he also “possesses” them and is not their slave. The subject, however, is one of such absorbing interest that even a gentleman of such wide reading and culture as the author (the author’s deep knowledge
of embryology, geology, archaeology, and other subjects showing that he is not a mere lop-sided and narrow-minded scholar) might be led into minor errors unless other scholars assist him with free criticisms and suggestions which he invites so modestly in his "Address to those concerned". I believe that beyond intellect is Intuition and that Intuitional Inspiration comes to those (Darwin and Newton being great examples) who have got a passion for Truth without being swayed by prejudice and conceit and have thought and studied long with that passion in their heart. I may be permitted to express my opinion (for whatever it is worth) that the author seems to have had intuitional glimpses of some universal mystic Truths in consequence of such deep study and meditation.

The author does not profess to be a deep Sanscrit scholar. I have no doubt that very clever critics are sure to fasten on a few errors and a few weak arguments which may be found here and there and try to cast ridicule in a wholesale manner on the author on that account. That is an ordeal which all authors who put forward works of intuitional originality (especially where the works contain mystic Truths) ought to be prepared to pass through. Fortunately, they mostly not only survive the ordeal but become better and purer for the ordeal. Our author is, I believe, prepared to suffer in such "good company" and will (I have little doubt) survive similarly. I believe that every later edition of the author's work would get rid of the weak points in the earlier editions and demonstrate by further illustrations drawn from the wide circle of scientific and mystic lore the strength of the foundation-verities on which the work is based. If no later edition is called for, it must be due to the root-ideas being too "futuristic" but seeing that the humanworld is moving very fast in these days I do not myself believe that the work has been too prematurely born.
The subject matter dealt with by the author is such that it was necessary for him to make brief but specific mention of his views about (1) the Tamil phonetic, (2) the importance of Tholkappium to the historians, (3) the status and age of Tamil, (4) the Aryan migration theories, (5) the South Indian rules of life, (6) the Vatteluthu character of the Tamil language and a few other minor subjects. In all these, he has clearly, though briefly, expressed his views which are also original and interesting. It is earnestly hoped that his papers on these subjects would also soon be published.

The Tamil phonetics were all along considered to be defective but Mr. Naicker says that there is no other more perfect phonetic system than that of Tamil and that he demonstrated the same in the Wesley College Hall. His theory of one migration of the Aryans from South India (whether it was the primordial migration or not may not be quite so certain) and the later migration from Central Asia to the west and south, as supported by some apparently strong scientific grounds, deserves consideration. His theory about the origin and the extinction of the Vatteluthu characters synchronising with the period of the Pallava influence, is equally interesting and seems probable. His remonstrance against certain modern Brahmin authors and his strong argument to show that the South Indian Brahmans are by blood high class Tamils, far from indicating any estrangement in him, show clearly that he really admires and loves them and likes to own them and to be owned by them as his kith and kin as he expressly avows. However, he naturally and rightly does not relish the irreverential reference to Thiruvalluvar's great work by one of the said authors.

One would see that if even a tithe of Mr. Naicker's views on the Tamil language is correct, (and I for one believe that many of the root ideas are correct) he places the Tamil
language on a very high pedestal. When such an enthusiast is available, all lovers of the language and the people will do well to co-operate so that he may bring out his other researches as well, which are sure to be equally interesting and useful. One of his original works *viz.*, ‘Calculograph,’ a new method in Mathematics covering the whole range of the theoretical Mathematics, has been very eulogistically recognised by English authorities and I am informed that the Secretary of State too has sanctioned his deputation to England to complete that research, and hence we can place reliance on his competency for original work.

Mr. Naicker’s time now being available for use in his own country, he will do yeomen service by publishing his other researches pertaining to South Indians and their language and their antiquarian eminence. I would further strongly recommend his publishing the researches in Tamil as well, as they are sure to have an ennobling influence on the people of our country.

Invoking the blessings of my Lord Govinda on the author’s life and activities I have much pleasure to introduce his present subject to the public who ought to feel obliged to the author for his labours.

1—5—1917.  

T. SADASIVA IYER.
Hon'ble Mr. President and Gentlemen,

The subject I wish to present to you this evening is "The Tamil Alphabet and its Mystic aspect."

The presentation of any mystic subject in this matter-of-fact materialistic times needs necessarily an explanation and apology. However much you were delighted in the subject of the previous lecture, you must be physically tired of sitting, and so I do not wish to detain you long. I shall, therefore, with your permission, drop the explanation and apology, and go straight into the subject.

Transformation of letters producing strange Coincidences with the Hindu Mystics.

It is a noteworthy fact that, out of all the letters of the Tamil alphabet, the ப் ப் (P) or the Pranava letter ப்—the short O—is one which has evaded the skill, ingenuity and labours of the evolutionists and obliged the archeologists and epigraphists to admit that they do not know as yet its evolution, as it retains a constant form from the earliest of the known inscriptions down to the present. The form of some of the other letters will be disputed by the epigraphists. I shall revert to this point later on if time permits.

First of all, I shall give you some amusing, if not interesting, kindergarten demonstration of the kaleidoscopic transformation of the ப் ப், that constant ப், producing primarily the letter ப and secondarily other letters of the alphabet and
the Moola Manthras—the basic holy symbols or letters—and discuss their philosophic significance in due course.

Figure 1 shows the natural form of the letter ੧ (short O) in firm lines. The structure of this letter comprises one main curve A B N resembling the outline of an embryo with N as the navel point, a slanting down stroke N C occupying a position analogous to that of the umbilical cord and a cross stroke D C E occupying the position of the placenta. If the slanting and cross strokes N C D E are bodily turned round 180 degrees about the navel point N as a pivot, so that they may occupy the position shown in dotted lines N C₁ D₁ E₁, the resulting figure is the Tamil letter ஐ—the short ஐ. It will thus be seen that the component parts of the two letters ੧ and ஐ are the same, but only the slanting and the cross strokes occupy two opposite positions.

Figure 2 shows the Tamil letter ஐ—short ஐ—in three segments marked A, U, M. The segments are made distinct by allowing narrow blank spaces between them. The same three segments are rearranged below producing the letter ੧ (short O.) The long stroke marked A is placed over the letter ੧. With the head stroke, the letter is short O, whereas without the stroke it will be long O, according to the recognised Tamil grammars from the ancient Tholkappium down to Nannul. The rules or Sutras of the Tholkappium regarding the dots are:—“எழுதிவைப்பு புனிதேமை சிவன்,” i.e., the nature of the mute consonant is to rest with a dot; and “அங்கு விளக்கம் வைப்பு மூன்று,” i.e., the nature of the letters short ஐ and short ੧ is the same as above. The Nannul Sutra regarding the same is:—“இருண்டும் விளக்கம் நோக்கா விளக்கத்துறை நோக்க வெளர் நூற்று
"அல்பாமனியாி,” i.e., all letters have the same forms as of yore and of them the letters short ṣ and short ṣ have dots similar to mute consonants.

The dot now in use is the round one and the question arises whether the dot referred to in the Tamil grammars is the round dot, as at present or the long stroke or both. The Tamil word used to denote ‘dot’ is “இல்லங்காி” (Pulli). If the root meaning of this word “இல்லங்காி” is ascertained, it will be seen that it means “that which is like வைந்த”. The root “வைந்த” means either a bird in general or a short piece of stick used as a playing instrument by boys. This short stick is similar in shape to the long stroke. In play, it is laid over a fulcrum and one end of it is struck with a long stick. The short stick “வைந்த” flies off as a bird and this may be the reason why the word “வைந்த” means both ‘a bird in general’ and ‘a short stick used for play.’ The word வைந்தநைம் means also a round point. Therefore the question reduces to where the round dot, and where the long stroke should be used.

The form of the dot seen in the older Tamil inscriptions known is the long stroke with a broad head and a tapering bottom. I may refer for instance to the early 9th century inscriptions of Nandivikramavarman. However, the dot disappeared altogether in the later inscriptions for nearly 8 centuries and reappeared as round points in modern times. The proper form of the consonant-dot recognised by the ancients seems, therefore, to be the long stroke similar to the form of a Linga. The system of the transformation of letters, as is being demonstrated to you this evening, also gives invariably the long stroke of the Linga form for the consonant-dot, wherever it
occurs. I have so far shown the mutual transformation of ṣ into ṣ and ṣ into ṣ.

Figure 3, page 3 shows the Tamil letter ṣ in three different segments. To render them distinct, they are separated by narrow blank spaces. The three segments, when rearranged, form the Linga and the word ṣu meaning Parvathi. It will be noticed that the letter ṣ is a monogram comprising the letters ṣ, ṣ and ṣu. The whole figure is ṣ, the top portion is ṣ and the bottom portion is ṣu placed upside down. As these three letters ṣ, ṣ and ṣu are the very three elements of the ṣvṛ ṣu ṣu ṣu or Pranava ṣ, the letter ṣ comprises the Pranavaic elements fully and seems to signify the principles of Trinity in Unity and Unity in Trinity. The word ṣu itself taken out of the letter ṣ, if divided into its component parts, the three letters ṣ, ṣu, ṣ are obtained. Thus in the Pranava ṣ we have ṣ, ṣ, ṣu, whereas in ṣu we get the same three letters in another order viz. ṣ, ṣu, ṣ. The first order ending in the mute consonant ṣu seems to signify the resting aspect of Siva, and the second order ending in the letter ṣ, the active aspect of Sakthi or Parvathi. When the letters ṣ and ṣu are separated from the letter ṣ, there still remains the long stroke in the Linga form, which, if placed over ṣu, produces the mute consonant ṣu, signifying that, in the presence of Siva, the letter ṣu or Maya becomes mute and inactive.

Shastras describe Sakthi and Maya (active power and myth) as a monster with two heads and one body thus emphasising their inseparable character.

The above idea seems to be well signified by the arrangement of the two letters ṣ and ṣu in the letter ṣ having two
separate heads and one body, Fig. 3 page. 3. If these two letters ओ and म̄ should be separated the stem or body has to be rent asunder longitudinally See. Fig.

The immutability, the indestructability, self existence, oneness and all other attributes of the Lord or 'न,अ' are well signified by the long stroke, the Linga form, remaining apart and intact in all the transformations under demonstration. In all the formations, this long stroke attaches itself by its leg only to produce other letters. This is not the case with the other parts of the letter

Page 6 shows 5 letters ओ divided into various segments. The first letter has three segments marked A, U, M, the next letter is in one piece, marked 1, the next is in two segments marked 2 and 3, the next is in three segments marked 4, 5, and 6, and the last letter is in four segments marked 7, 8, 9, and 10. All these segments are rearranged to form the Moola Manthra "अम् म्". The three segments, A, U, M, of the first letter ओ form the letter ओ in the Manthra. The ten segments of the remaining letters ओ form the five letters "अम् म्" of the Panchakshara or तीर्थक्रिया. The coincidence of the number of letters viz. 5 in "अम् म्" with the number of faces of Siva, and the ten component segments of these five letters with the number of hands of Siva, is worthy of note. In rearranging the segments of the five letters ओ, we have obtained the five letters of the Panchakshara "अम् म्", and yet the Pranava letter ओ comes out extra signifying the immutability of Eswara, though the five letters "अम् म्" come out to perform the Panchakrithya or the five acts of Siva viz. Srishti, Thithi, Sankara. Throbava,
and Anugraha. The philosophic value of each letter of the Panchakshara “ḥaṃśa” can be most distinctly and accurately read in the forms of the various segments which go to produce each letter, taking out their value from their position in the original Moola Pranava or ṛṇḍ. This will lead to a lengthy discourse unsuitable for this occasion, and so I pass over to another Moola Manthra.

Page 8 shows at top 5 letters ṛṇḍ in various segments. The first letter ṛṇḍ comprises three segments marked A. U. M., and the remaining letters ṛṇḍ comprise 12 segments in all marked 1 to 12. The three segments of the first letter ṛṇḍ are rearranged to form the Pranava or ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ. The 12 segments of the remaining letters ṛṇḍ are rearranged to produce the Shatakshara or six letters ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ. The coincidence of the number of letters in ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ viz. 6, and the number of segments comprised viz. 12, with the number of faces and hands respectively of the deity, Muruga, signified by the Manthra is worthy of note. Here too, as in the case of Panchakshara, the Pranava ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ ṛṇḍ representing Eswara remains extra, signifying the immutability of Eswara. The philosophic value of each letter of the Manthra can be read from the forms of the segments, and how the permutation of the letters convey the ideas of Ashtakrya or the eight functions can also be clearly seen from the forms.

It is also worthy of note that the origin of the two Manthras, Panchakshara and Shatakshara, is the same 5 letters ṛṇḍ signifying that the two deities Siva and Muruga are the two different Moorthas or forms of the same original Eswara as stated in Shastras. This sort of identification of Muruga
with Siva from the 5 Moola Pranavas is nothing novel. As pointed out by the Gnaniar Swamigal of Thirupapuliyur, the Shastras themselves identify them as one and the same by totalling the number of faces, hands and eyes of each; five faces, ten hands and fifteen eyes of Siva make 30; and the six faces, twelve hands and twelve eyes of Muruga also make 30. In Siva the eyes are numerous, whereas in Muruga the hands are numerous, signifying that the Muruga Manthra, Shatakshara, is more suited for Ashtakryas than the Siva Manthra.

Page 10 shows ten Pranava letters in various segments numbering in all 34. These 34 segments are rearranged in page 11 to form the complicated Ashtakshara or Moolamanthra “& dhāraṇāḥ गग्नम्.” Here the Pranava letter ऋ does not stand extra, but counts as one of the eight letters and the total number of segments also include the 3 segments of ऋ. Even in this very complicated form of the Ashtakshara, there is perfect method and system in the transformation of the letters. The number of Pranava letters coincides with the number of Avathars or incarnations of Vishnu viz. ten, which in turn comprise 5 Deva Avathars or incarnations without the medium of womb, and 5 human Avathars or incarnations with the medium of womb. One school of Hindu theology would say that these ten Avathars or incarnations correspond to the ten faces of the deity Parāparā, the united body of Parā and Parai, each having five faces; the Parā's five faces giving rise to the 5 Deva Avathars, and the Parai's 5 faces giving rise to the 5 human Avatharas.

The number of segments viz. 34 of the ten Moola Pranava letters producing the Ashtakshara coincides with the number
of hands of the 10 incarnations. The five Deva Avathars, viz. Macha (fish), Koorma (Tortoise), Varaha (pig), Karki (horse), and Narasimha (the man-lion) had four hands each making twenty in all. Out of the human Avathars or incarnations, Rama, Parasurama, and Balarama, as one Vishnuavite school would reckon, or Rama, Parasurama and Budha as another school would count, had only two hands each making 6 in all. Vaman had two hands at birth, but when he cast off his human form and appeared in his Visvarupa or immeasurable figure, he put forth four hands (Baghavatha Purana.) Krishna, though born out of a womb, had four hands at birth, but retracted two of them immediately afterwards, according to the same Purana. Thus, these two incarnations had 8 hands in all. Now, collecting all the hands of the ten incarnations, we have 34. This coincidence of the indisputably lengthy arithmetical calculation of the hands of the incarnations, and the segments of the ten letters श which produce the Ashtakshara or the holy eight letters, is very very strange indeed. It is not my present theme either to consider or to say whether the legends pertaining to the various deities of the Indian pantheon were constructed from the forms and conditions of the letters or that the letters were constructed in a manner to signify the legends.

Now, the abstruse statement in our Shastras that all the Moola Manthras are only the development of the Panchakshara, and that the Panchakshara itself is the development of the Moola Pranava or ओऽ◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌◌骛
the stem about its navel end, and that all the Manthras evolve out of the letter ṣ which is Ṛ in another form. That all the Maha Manthras are only Panchaksharas may be verified in three different ways. First of all, the Panchakshara “ॐ-मति” is produced from five Pranava letters ṣ. The Shatakshara “ॐ-श्रवण” is also produced from the same five Pranava letters ṣ. The Ashtakshara “ॐ-ष्ठ-मति-राम-प्रमो” is produced from twice five Pranava letters ṣ. Next, the Ashtakshara comprises two main and distinct parts viz., “ॐ ष्ठ-मति” and “ष्ठ-प्रमो.” It is clear that the latter is Panchakshara, or five letters, and it further commences in “ष्ठ” and ends in “ष्ठ” as in ‘ष्ठविषय.’ The first part “ॐ ष्ठ-मति” contains only three letters, but, if the first letter Ṣ is expanded into its elements ṣ, Ṛ, Ṣ, we get five letters in the first part also. The third and more interesting verification is by deleting the repeating letters from the Manthras. The Pranava or ॐ त्रणम्, Ṣ, is common to all the three Manthras. Out of the remaining letters in the Panchakshara, there is no repetition of any letter. The Shatakshara “ष्ठ-प्रमो” repeats one letter Ṣ, and, if the duplicate Ṣ is expunged the number of letters left in the Shatakshara is only five. The Ashtakshara after omitting Ṣ consists of only seven letters “ष्ठ-ष्ठ-मति-प्रमो-ष्ठ-मति,” in which the two letters Ṣ and Ṣ repeat. If the duplicate letters Ṣ and Ṣ are expunged from the Manthra, the remainder is only five.

It now remains to examine page 15, in which two sets having each four letters Ṣ are shown. These sets have 10 and 13 segments producing in the rearrangement the two words “ॐ अम” and “ॐ अम,” respectively. These two words, out of all words in the language have special import which will
be dealt with later on. It is enough here to point out that these two words are formed of five letters each as in Panchakshara. Four Pranava letters \( \text{ Hari } \) produce, in turn, the two different words "\( \text{ Hariamba } \)" and "\( \text{ Haramba } \)." The Vedas are supposed to have been produced by four Pranavas. Now I wish to invite your attention to the coincidence of the legend as to the origin of Vedas from four Pranavas with the transformation of four letters Pranava producing the abovesaid two words. The subject dealt with in "\( \text{ Hariamba } \)" and in the chapter "\( \text{ Haramba } \)" in Tholkappium is nothing but the Tamil alphabet in four significant classes viz. "\( \text{ aamiyam } \)" vowels or Jeevathma letters, "\( \text{ amamamam } \)" consonants or Maya letters, "\( \text{ amamamamamam } \)" syllabic consonants or letters of Jeevathma in Maya and "\( \text{ nee } \)" or "\( \text{ nee } \)" meaning the one immutable letter. It will be necessary to revert to this in some more detail later on.

The demonstration of the kaleidoscopic transformation of the Pranava letter or \( \text{ Haramba } \) producing the various Moola Manthras and the two words last mentioned may be closed with a summary of the most salient points.

The letter \( \text{ Hari } \) is transformable into \( \text{ Har } \) by merely rotating the stem through 180 degrees. The letters \( \text{ Hari } \) used for the demonstration of the transformation of letters are all of one uniform shape and size. The segments cut are invariably the integral parts of the letter \( \text{ Hari } \) as the angles and curves of the letter itself would suggest. The Moola Manthras and the two words produced by transformation have letters of noticeably exquisite shape and proportions and uniformity of form and principles of construction. Where letters repeat they are identical in their parts. The number of segments and letters seems to signify the legends
pertaining to the Moola Manthras and words. The delineation of the transformed letters signify their mystic value. The Manthras and words dealt with are formed with the minimum number of segments, and all attempts to reduce the number of segments any further prove futile.

In the transformation of the Manthras and the two holy words, all the parts of an integral number of letters ṣy are used up. Though all the other Tamil words can be constructed in a similar manner out of parts of letters ṣy, the words which take up all the parts of an integral number of letters ṣy are extremely few. This statement may be tested by actual experiment.

If these are accidental coincidences, they must be extremely strange coincidences, the like of which is impossible to meet in any other branch of knowledge. In fact, the so-called coincidences so far mentioned, form an infinitesimal part of further coincidences of Shastraic statements, with the significance of the forms of letters, which for want of time and for other reasons cannot be dealt with here in extenso.

Enquiry into the Rationale of the Mystic.

With the above prelude, I may now enter into a discourse on the subject proper—"The Tamil Alphabet and its Mystic aspect."

The Tamil language abounds in mystic literature so much that, if all works that have references to mysticism should be set aside, the rest will be nothing except the much advertised Tamil novelkal of to-day. Till a few decades ago, there was only one school of thought as regards the origin and use of the language, viz., the Mystic School, which told us that the Tamil
language was given by God Siva to Agasthia, who, in turn, prescribed it to the South Indians, and that its use was to reach God. Thiruvalluvar emphasises this in his couplets:

"No fruit have men of all their studied lore
Save they the 'Purely Wise One's' feet adore."  (Pope)

"The man who store of learning gains
In one, through seven worlds, bliss attains."  (Pope)

"The might of men whose word is never vain.
The 'secret word' shall to the earth proclaim."  (Pope)

While this Mystic School, which the present day materialists would style 'the School of Ignorance', prevailed, there was perfect unity of thought in assuming that God gave us the language, probably because ignorance is bliss.

The present school may be called the "Rational School". It includes the archaeologists, epigraphists, ethnologists, palaeontologists, historians and such like who would not accept anything without a reason, and their rationale being necessarily limited to the normal comprehension of the human mind, no credit would be attached to powers of special intuition which the Mystic School would claim. The so-called normal is not a fixed standard for all times and places as powers of comprehension
differ between individuals and differs in the same individual. In contrast with the old School of ignorance, the Rational School has the vast diversity of opinion as regards the origin and use of the language. If there are ten branches of investigation in this school, there are ten times ten opinions on the same subject. The Sanskritist endeavours to trace everything to Sanskrit, the Western to the west, the Eastern to the east, the Christian to ancient Babylon, the Hindu to Kurukshetra, and the Tamilian, as this lecturer is, for his part would trace with equal if not greater success, everything to Tamil and South India.

We are certain so far that all of them cannot be wholly correct. It is not impossible that all of them are wrong entirely.

The Mystic School had its absolute sway for ages. Even the very evolutionists' law of the survival of the fittest should indicate, that there must be some substantial foundation in that school to account for its very long life. The foundation cannot be the mere ignorance of the Indian nation. Our ancients, who bequeathed to us perfect astronomy, music, pharmacopoea, philosophy, grammar, prosody and what not, are not likely to have played an altogether idiosyncratic part for ages in their mystic lore.

The Rational School, which claims to supersede the Mystic School, should, in fairness, have first applied their criterion of research to discern what is chaff and what is grain in the mystic lore instead of treating it with wholesale contempt.

To discover the rationale of the Mystic was my pursuit for nearly three decades. I cannot say that I have solved it entirely,
but I have a lot of data likely to be of use to more competent scholars for further research. The subject is a progressive one just as any branch of mathematics, so that its advanced parts cannot be dealt with, without going through the rudimentary portions, which alone can be placed before this learned audience this evening.

In dealing with the alphabet, both for ordinary and mystic purposes, definite classification into two parts, viz. (1) Phonetics and (2) Form, is necessary. As I wish to produce some slides illustrating the rationality of the forms this evening, I have to pass over the phonetics with only a few remarks. The sounds are or rather the pronounciation is, of the Tamil alphabet minutely and scientifically defined in all the available Tamil Grammars, from the ancient Tholkappium down to the latest scribbles. Those rules are not held to be obsolete, and yet all scholars from Mahamahopadyayyas down to the Per Peria Thinnai Chattambiar would persist in mispronouncing the alphabet. A fair pronunciation of the Tamil alphabet lingers yet with the so-called illiterate Tamils in this Presidency and the literate in the northern parts of Ceylon. The present members of the Tamil Lexicon Committee would do more active damage than the illiterates, to the most scientific phonetics of Tamil, by authoritatively recording the mispronunciations as standard in their lexicon. Their negative virtue of omitting the transliteration of the Tamil words, will be doing real good to the language. The standardising of the mispronunciation strikes at the very foundation, the philosophical basis of the language. Philosophy apart, the system of phonetics defined in the Tamil Grammars
is a highly scientific one, and, if these rules are not given up, we have characters in Tamil to write any language on earth without borrowing a single letter from elsewhere. A simpler and yet perfectly scientific and all comprising system is inconceivable. The grammar of the Tamil phonetic system was dealt with in sufficient detail, demonstrating its perfection, in the Wesley College Hall on the 23rd February 1917. In the interests of our beloved language, my humble services are ever at the disposal of earnest enquirers.

In the alphabetic philosophy, the Tamil letters divide themselves into 5 classes—Panchabootha letters—viz. the three divisions of the mute consonants, மூழ்கள், மூழ்கள், and மூழ்கள்—hard, medial and soft—the Prithvi, Appu and Theyu letters, the vowels ஆண் are the Vayu letters and the unique Tamil letter Ayda ்is the Akása letter. Just as the combination of the five elements or Panchaboothas produce the various material substances found in the universe, the correct combination of the five elements of the Tamil phonetics, Panchabootha letters, produce all composite sounds found in any language. I do not mean to convey, that the Tamil language uses all the possible composite sounds out of its alphabet. Though characters are provided in the Tamil language for all elements of articular sounds, for certain reasons which cannot be detailed now, they limited to common use, only certain composite sounds. By standardising mispronunciation, we utterly destroy the scientific utility of the system.

The Rationalistic School has, as far as this lecturer is aware, no materials whatever in this very important branch of language, apparently because the sounds are not inscribed anywhere. Fortunately the grammars define them.
The forms of letters may be considered next. For philosophical purposes, more than anything else, the forms of letters are no less important than their phonetics. For the assumed attainment of various Sidhis or acts, Mantric Chakras or amulets are used. In them, various combinations of letter forms are used, and even the cutting or such other treatment to certain parts of letters are assumed to affect adversely or beneficially the individuals with reference to whom the incantation is made. Certain Chakras or amulets have smaller letters placed at various points in and around a larger letter. All these show that in the Mantric period the alphabet had definite forms and that there were also definite conceptions and understandings as regards the forms.

The grammars, which so clearly define the pronunciation of the letters, fail to give a description of their written form in detail. The partial omission, far from implying the non-existence of writing at the time of those grammars, goes to prove the contrary. The few cursory references to forms in Tholkappium such as:

"தமிழில் சுப்பிரமண்ய சும்பம்ம நாட்டிய பெருந்தவர் காலம்"
"சம்பிரமண்ய சுல்லி விசேசிக்கோம்"
"சோப்போ சும்பம் புணங்கு மோலி"
"மறையுடன் புணங்கு மோலி"
"நாட்டிய தொல்லை பம்பும்"

place beyond doubt that writing was in vogue at the time of Tholkappium, the age of which can be proved to be not later than the 4th century B.C., distinctly prior to the time of Asoka.
In fact, the very first word of the very first Sutra or rule of Tholkappium, viz. "தமிழ் கலைக்குள்" means that which is written. It is most important to note that there is no term in the Tamil language based on the idea of sound to mean a letter of the alphabet. We have only அம்மு and அம் as the equivalents or other names of தமிழ் in Tamil. As for the word தமிழ் we have no less than 31 Tamil equivalents all based upon the idea of sound viz.

அழகு, அதை, அது, அதுத், அதும், அல்லது, அரசு, அருண், 
அழுத்து, அதும், அம்மு, அம்மு, அம்மு, அம்மு, அம்மு, அம்மு, அம்மு, 
அம்மு, அம்மு, அம்மு, அம்மு, அம்மு, அம்மு, அம்மு, அம்மு, 
அம்மு, அம்மு, அம்மு, அம்மு.

If the various shades of meanings conveyed by the two words தமிழ் and தமிழ் are considered, no evolutionist would grumble to concede that, though the period of the language indicated by the coming into existence of the term தமிழ் must be chronologically far anterior to the period when the term தமிழ் came to exist in the language, the civilization of the Tamils in the தமிழ் stage must be something wonderful.

The various meanings of the word தமிழ் are (1) word, (2) term, (3) phrase, (4) sentence, (5) passage, (6) declaration, (7) assurance, (8) command, (9) maxim, (10) promise, (11) praise, (12) paddy, and (13) toddy.

Whereas the various meanings of the word தமிழ் are:— (1) letters of the alphabet, (2) writing, (3) a written letter, (4) an entry, (5) cyphering, (6) written accounts, (7) written engagement, (8) bond, (9) record, (10) enrolment, (11) registry, (12) delineation, (13) engraving, (14) painting, (15) literature, (16) science, (17)
Mystic or Mantric letters, (18) letters in Chakras or amulets and (19) destiny. Most of these uses are now obsolete.

It cannot possibly be gainsaid that, the age of the word चक्र is must be far anterior to Tholkappium which uses it, and the Tamils should have been in a high state of civilization and had a written language long prior to the 4th century B.C., the lowest limit of the time of Tholkappium.

More than anything else, the philosophy of the Tamils as gleaned through Tholkappium—all literature anterior to Tholkappium having been unfortunately lost entirely—reveal a perfect scientific knowledge and renders the key of the mystic or philosophic basis of the language. The word mystic must not be misunderstood. As the rationale of the mystic is unravell ed loop after loop and link after link, the word mystic looses its mystery and begins to signify that it only engenders more subtle laws of nature than the ordinary ones and consequently more generic in their application.

Philosophy is the Marrow of the Tamil Grammar and Language.

Even a cursory glance of that ancient grammar Tholkappium will convince that the grammatical terminology employed in it are the identical philosophical terminology necessary for dealing with the grammar of the phenomena of life. If in place of the alphabet, words, and sentences, treated in that grammar, their corresponding mystic equivalents in philosophy are substituted, the Sutras or the rules of Tholkappium expound the phenomena of life instead of the phenomena of the Tamil language. For instance:—
Vowels are called நீல் or தென் meaning life or soul i.e. Jeevathma.

Mute consonants are called தல் or துள் meaning body i.e. Thrimalakosa or Jata.

Syllabic consonants are called நெபத் தென் meaning life or soul ensheathed in the body i.e. Jeevathma in Thrimalakosa.

Hard consonants are called நெபத் தென் meaning embodiment of arrogance i.e. Anavamalakosa.

Medial consonants are called நெபத் தென் embodiment of illusion or duplicity i.e. Mayamalakosa.

Soft consonants are called நெபத் தென் meaning embodiment of temptation i.e. Kāmiamalakosa.

The chapter dealing with the combination of consonants is named பார்பிட்டழையிப் or பார்பிட்டழையிப் meaning the illusioning of the body i.e. illusioning of the Thrimalakosa.

The chapter dealing with the combination of vowels is named பார்பிட்டழையிப் meaning the illusioning of souls.

The chapter dealing with the phonetics of the alphabet is named பார்பிட்டழையிப் meaning the laws of birth i.e. Janana.

The various treatments to which letters are subjected are described as சின்னி, சின்னி, சின்னி synonymous with Srishti, Thithi and Sankāra. The two letters உ and ம are termed "உமம்மனம்" meaning the body that unites soul with soul, or the form that annihilates births. The same two letters உ and ம occur in Manthras where they are termed as grace and soul
letters respectively, with the aid of which the emancipation of soul or the annihilation of births is attained.

Verbs are called அறிவு meaning Karma. Transitive verbs are called புறும் i.e. others Karma. Intransitive verbs are called தனும் i.e. one's own Karma. Unfinished verb is called முடி மாற்கும் i.e. unfinished Karma. Finite verbs are called முடி அறிவு or finished Karma. Symbolic verb is called தனுப் பபெசென or unknown Karma. Declarative verb is called சுத்துப்பபெசென or known Karma. Affirmative verb is called அலப்பபெசென or மிள்ள அறிவு meaning unchangeable Karma. Verb in future tense is called நகில்துளை பபெசென or Akāmiakarma. Verb in present tense is called சிந்துளைய பபெசென or Prārathvakarma. Verb in the past tense is called துறுத்துளைய பபெசென or Sanchithakarma. Inflection of nouns is called பஜ்ஜலாம meaning transformation or transmigration to suit Karma.

Instead of swelling the instances of nomenclature of grammatical terms to convey philosophical sense, I may quote a few Sutras or rules of Tholkappium in which the philosophical import can be easily appreciated:—

"தோற்றல் போவெளியுள்ள தம்புமல்" is the first Sutra in, குந்மாப்பாம். Here is a noticeable coincidence with the Hindu philosophical principle of seven different kinds of births or transmigrations of souls, ordinarily.

"எழுச்சும் ஸவுபம்மை புர்வது எழுந்தருகுத் ஸவுபம்மை எந்தகும் பசுமம்" is the first Sutra in "ஜீயம்பல்" (which philosophically signifies the rules of Karma). The philosophic meaning of the Sutra is distinct. The Karma does not transform with
the transmigration of souls but remains intact and lies dormant waiting for the proper time according as the Karma is Akāmiya or Prarathva or Sanchitha.

Similar idea is expressed in “ॐ महामुनि ब्रह्म प्रतिनिधिः”, a Sutra in भागवत.

“ॐ महामुनि ब्रह्म प्रतिनिधिः” is a Sutra in the first chapter. Its meaning is the grammatical sense in plain. The philosophical import is equally apparent. Considering the souls by themselves, there is nothing to distinguish except by their envelope, the body which asserts itself over and above the soul. Let the consonant or अम्बर् ते—ॐ represent the body of a cuckoo and let the Vowel or soul ओम get into that body. The resulting syllabic consonant or creature ओमि ओम is ओम and we see here that it is the cuckoo that coos. Let the consonant or body ओम represent the body of a cat and let the same vowel or soul ओम get into it. The resulting syllabic consonant or creature, ओमि ओम is ओम and we see that though the vowel or soul ओमि is the same in both the cases, now it is the cat that mews.

Can the principle of the body asserting itself over the enclosed soul or Jeevathma be better expressed than in this Sutra “ॐ महामुनि ब्रह्म प्रतिनिधिः” ? These are not stray instances of coincidence.

“ॐ महामुनि ब्रह्म प्रतिनिधिः परस्पर विवस्तः
ब्रह्माविदार्थी अद्वेदिबन्धेति ओमि ओम”

and

“ॐ महामुनि ब्रह्म प्रतिनिधिः अद्वेदिबन्धेति
महामुनि ब्रह्म प्रतिनिधिः ओमि ओम”

are Sutras in the chapter भागवत which deals with the rules relating to the combination of soul and soul, the
combination of soul and body and the combination of body and body. The philosophic import of the above two Sutras is plain. When a soul is brought in bondage with a body in any plane of existence, it is not in its nature to retain its individuality and it becomes one with the body; and when the soul departs from the body the latter reverts to its original elements.

To illustrate the coincidence of the rules relating to the letters in the grammar with the Manthric or mystic rules pertaining to the same letters in their mystic aspect, it is necessary to quote a few instances.

"<ruby><rb>சுரு</rb> வரு<rb>சு</rb> முது<rb>சு</rb> சுரு<rb>சு</rb> வரு<rb>சு</rb> முது<rb>சு</rb> சுரு<rb>சு</rb> வரு<rb>சு</rb> முது<rb>சு</rb> சுரு</ruby>"

is the Sutra or rule for the combination of two words, the end of the standing word—சுருசு—and the beginning of the coming word—சுமுது—being ச and vowels. As a rule of grammar it states that while the vowel-beginning of the coming word may retain its own form in the presence of the vowel-ending of the standing word, authorities do not restrain or impede the coming vowel from getting itself into the consonants ச or ம called சமுசமு. In the philosophic sense the Sutra would mean that, while a coming soul or Jeevathma or Pasu in the presence of a standing soul or universal soul—Paramathma—or Pathi—is at liberty to retain its own form and individuality, there is no restriction or impediment for the coming soul—Jeevathma—to ensheath itself in one of the two special bodies ச and ம which are called சமுசமு or special bodies which can unite the coming soul or Jeevathma with the universal or standing soul—Paramathma or Pathi. Here
the necessity arises to explain what is meant by சிறையால் in grammar as well as in mystiology, and why the two உ and ஐ alone out of the 18 consonants should be so called. The term 'சிறையால்' is popularly taken to be synonymous with 'சிறையால்' and interpreted to mean the consonant which unites the vowel-ending of the standing word and the vowel-beginning of the coming word. When the mystic significance of these two important letters உ and ஐ is considered, the additional meaning of the word 'சிறையால்'—சிறை—சிறை—சிறை—a consonant which annihilates other consonants (in grammar) or form that annihilates birth (in philosophy) suggests itself.

The various forms of bodies or births in which the souls are entangled are treated as Thrimalakosa or embodiment of illusion and yet out of the births of Deva—godly, Nara—human, Mruga—beast, Pakshi—bird, Keeda—worm etc., the human form is considered the best and foremost preferable to even the Deva forms. For instance in Thayumanavar's work the following stanza may be noticed.

"ால்குறிப்பிட்டை தூதிச் சிறையாலத்துவிட உடலத்திலே மீள்வது மீள்வது காலா
ான்பிறித்து வெள்ளையால் வெள்ளையால் வந்துகொண்டே வந்துகொண்டே
ான்பிறித்து வெள்ளையால் வெள்ளையால் வந்துகொண்டே வந்துகொண்டே
அந்தது வைத்து வெள்ளையால் வீட்டிலே வீட்டிலே
"பள்ள ஆலத்து ராமன்.............."
The reason assigned for such high reckoning of the human form is that, while the Deva or godly forms are merely intended for the enjoyment of the happiness of a fleeting nature, and the forms of beast, bird and worm are those which are defective in the possession of the sense of god or Gnāna, it is only the human form that enables one to attain the emancipation of the soul it ensheaths. The body in the physical existence, corresponds to செம்பர் or செம்பு—mute consonant in the language. Quite analogous to the Narā or human form being specially distinguished out of all Thrimalakosa the two consonants மு and ம are distinguished in Maṇthric or mystic letters as those which are essential in the incantations for obtaining the emancipation of soul—Jeevathma ம with the aid of God's Grace ம. It is important to point out here that these two letters play in Maṇthras a part quite analogous to that they play in the language as “செம்பர் செம்பு.”

The eminence of God's Grace is described in the couplet in Thiruvarutpayan “சிவன் சிவப்பன்”.

“ஆய்வு ஓம்பிக்கு ஓழைமாறும்
“ஓம்பிக்கு உறுப்பிற்கும் போரும்.”

There is nothing more eminent than God's Grace for all souls, just as there is nothing more eminent in this world than the object one longs for.

That the mystic value of the letter ம is the soul or Jeeva-thma will be apparent from the couplet in the same work:—

“மியின்னும் மந்தல் சமயில் திகுவ
“மந்தல் மியின் சமய் பாது”

which the commentator explains thus:—
Translation:—The evil passions denoted by the letter GetString, and the obscuration denoted by the letter GetString, hold themselves fast to the souls denoted by GetString, and prevent the latter's emancipation. Those souls, when the insuperable bondage of the three evil passions or darkness clears out, reach Siva denoted by the letter GetString.

Pope's translation of the couplet is:—
"Ma and Na prevail over the mind, thus it returns not to him. Whenever it obtains Ci, its deeds are cancelled."

That the mystic value of the letter GetString is God's Grace, will be clear from the couplet in the same work.

" நயில்குறிப்பிட்டு அருளித் தெருப்புகள் "
"பொய் தூக்குப்பழுநை,"

which the commentator explains thus: — "நாயகை மய உண்ண கிளங்கம் மயி காய்கறையின் காவு, பாறை நெசாம் மகிழ்ச்சியின் சிறு காசிகாண்டனுடை. அன்றிய, அறிவுடைய பாறை சாது குரையான பின்னால் வித்திர் சிறு சமுந்தன் காமா.

Translation:—The God's Grace GetString will introduce the soul GetString to Siva GetString and lead to the enjoyment of emancipation. Further, the spotless form of Siva is the same Grace GetString.

Pope's translation of the couplet is:—
"Va will in grace give Ci and bring prosperity,
To such Souls this is the spotless Form which will appear."

Thus, it will be seen, that in the mystic formula Panchakshara GetString, the function of the two letters GetString and GetString is to
bestow emancipation to eager souls—Jeevathma—in the presence of the Universal Soul or Paramathma. In the grammar of the combination of words the standing vowel சியாறி corresponds to the Paramathma and the coming vowel வாறுி to the Jeevathma.

“எழும்ப்பாய” is defined by two Sutras quoted by Nachinārkiniai viz.

“எழும்ப்பாயம் பரவாகமா.
“சியாறியாய் வாறுியாய் சுமார்க்கவாய்.”

Translation:—The syllabic consonants ய and வ resulting from the combination of the coming word which has a vowel-beginning, are called “எழும்பாய.

“சியாறியாய் வாறுியாய் பரவாகமா எழும்பாயம்.”

Translation:—If the end of the standing word and the beginning of the coming word happen to be சியாறி or vowels, the consonants called “எழும்பாய” form in the combination.

The work Thiruvarutpayan திருவருத்தையன் is, no doubt, very recent. It was written after the influence of Sanskrit, well established itself in South India. The above two Sutras or rules quoted by Nachinārkiniai purporting to be from a grammatical work which was anterior to and the basis for Tholkappium, conveying the same philosophic and mystic sense with regard to the two letters ய and வ, is worthy of special note. The strangeness, is not so much in the meaning of the grammatical rule coinciding with the philosophic and mystic rules with regards to these two letters, but is in the construction of the language to uniformly obey these rules.
If the form of the letter ુ is examined, the mystic importance attached to it will be apparent. Out of the monogrammic letter ુ which comprises ુ as the whole figure, ુ as the top portion and ુ as the bottom portion placed up-side down, if the head and tail of ુ are severed, the remaining letter is ુ (see the 5th letter ુ on page 6.) Thus the letter ુ in its form comprises the whole of the Linga or long stroke denoting Siva, the whole of the letter ુ or Sakthi, and the mere stem or body of ુ or Mala which is inseparable from the Sakthi. According to the mystic literature, the letter ુ is God’s Grace which liberates the soul—Jeevathma—from its three evil passions or Mala signified by ુ. In the form of ુ, we find the coincidence that it is the letter which is free from the main parts, the head and tail of ુ, and yet it comprises the whole of the Siva and the Sakthi forms. When we identify the forms of the two letters ુ and ુ with the forms of the deities Dhakshinamoortha and Oor-thvanatana, it will again be realised that the letter ુ comprises such of the Deities’ limbs that are free from Mala or impurity.

To quote another example of mystics in grammar: in the various Manthric formulæ the letters ી, ુ and ૂ occur. In the transformation of letters from the letter ુ, the letter ુ gets one oval loop of ુ, the letter ૂ gets 2 such loops and the letter ૃ gets 3. The recognised mystic value of ુ when it is used as the representative of its class, is Mala or evil passion of soul in general, but in relation to ૂ and ૃ, the letter ુ denotes single Mala or evil passion, as the ુ—Vignanakalars are subject to, ૂ denotes two evil passions or Malas, as ૃ—Pralayakalars are subject to and ૃ
denotes the three evil passions or Malas, as இச்சிற்று—Sakalars are subject to. Thus in the mystic order, உ is inferior to த and க to ம, in their evil functions. There is further the recognised mystic principle that Mala உ vanishes on the approach of grace உ.

Now coming to the grammar of language,

"சாகரச்சுறுத்தர வாகனம் துர்முகம் " is a Sutra in வேட்டையையுடன் in Tholkappium, meaning that உ becomes short after உ. The commentator adds,

"நாராயணைச்சித்துச்சி பானையால் பல்கர் அல் சாகரச்சுறுத்தர வாகனம் துர்முகம் ஊழிய துர்முகம் தொன்நூல்" i.e., applying the same rule to allied sounds it follows that உ shortens after உ also.

"நாராயணைச்சித்துச்சி பானையால் துர்முகம் " is another Sutra in பானையால் மபாநீலத்தில் of Tholkappium, meaning that உ shortens before உ. These two rules are combined in Pavanakshi’s Nannul Sutra:

"ஒரு தருணத்திய ஆட்டையாக பானையால் துர்முகம் துர்முகம்."

It will thus be seen that no strain is necessary to recognise the identity between the grammatical and the mystic rules pertaining to the letters உ, த, க, and உ.

**Perfect system in the formation of the Tamil Language.**

I wish also to bring to your notice a few points illustrating the perfect system under which the Tamil language seems to have been constructed. The existence of such a system would imply, that the language was constructed by the master hand of some individual or body. This may appear to clash with the ordinary conception of the general laws of evolution of a language; but a deeper consideration will show that it need not clash, even though it is based on a perfect system which in this
case happens to be a mystic-philosophic one. Treating this language as a *product*, we have only to apply the laws of evolution to the *producer*, an individual or a body that may be.

To proceed with the present theme, a few simple cases of systematic language may be quoted. The Tamil names of numerals may be compared with the names in other languages not allied to Tamil. We have the series of words ஒரு, இரு, ஐந்து, ஐந்துறு, ஐந்துறுறு, ஐந்துறுறுறு, ஐந்துறுறுறுறு, ஐந்துறுறுறுறுறு, ஐந்துறுறுறுறுறு, ஐந்துறுறுறுறுறு, ஐந்துறுறுறுறுறு, ஐந்துறுறுறுறுறு, ஐந்துறுறுறுறுறு, etc. in Tamil.

In English we have one, two, three, four, etc., In Hindustani we have eins, zwei, drei, vier, etc. In the latter 2 languages, the names of numerals end in varying sounds, both vowel and consonant, whereas in Tamil the names systematically end in the vowel ஒ except when எண் comes in when it ends in ஒ.

We know these two letters ஒ and ஒ are the last two of the three Pranavaic elements ஼, ஒ and ஒ, which represent the Universal Soul—Pathi, the individual Soul—Pasu, and the evil passions of the Soul—Pása respectively. The Universal soul—Pathi denoted by the letter ஼ cannot unquestionably be subjected to enumeration. Even the individual Soul—Pasu denoted by ஒ, which in its pure state is supposed to have no tangible form, cannot be subjected to enumeration. The abstract evil passions denoted by ஒ too cannot be enumerated. When the Pasu or individual Soul ஒ is entangled in Pása there will be tangible forms which can be enumerated, that is to say, when ஒ gets into the Thrimulakosa or விட்டுமைக்கடை—mute consonants—the ஒ thus entangled is
countable. Does then ஒம் mean one ṉ, பம் mean ten ṉ etc.? If this is conceded, we may look for an explanation of the ṉ ending of the word இரும்பு in the Thirumanthiram stanzas:—

" இரும்பு வள வலவனாதீ சேற்று
" சர்நதீ குரூத கர்மந்
" சிதையான சுகள குரூத குரூதக
" கர்மந் கர்மந் கர்மந் கர்மந் கர்மந்

and

" ா சர்நதீ குரூத கர்மந்
" ா சர்நதீ குரூத கர்மந்
" ா சர்நதீ குரூத கர்மந்
" ா சர்நதீ குரூத கர்மந்

Can then the philosophic principle adopted in the formation of the Tamil names of numerals be expressed thus?

மூன்று பாரழை பாரழை பாரழை; காரண காரண

பாரழை பாரழை பாரழை; காரண காரண

பாரழை பாரழை பாரழை; காரண காரண

பாரழை பாரழை பாரழை; காரண காரண

Gentlemen, you must excuse me if you think that I am taking long flights of imagination. The comprehension of the subject does require a good amount of imaginative faculty, and yet it will not be found wasted in the study of this wonderful language.

The cogent philosophic system is easily perceptible in the mute consonants. They are a speciality in this language. These sounds are irreducible to further factors. They are the very primary bodies of sounds and are 18 in number classed into three equal divisions of 6 hard, 6 soft and 6 medial letters.
These mute consonants are named டம் or டம் or டம்,—Thrimalakosa or body, and the Tamil names of their three sub-divisions viz. டம்பினேம், டம்பினேம் and டம்பினேம், are also expressive of the philosophic basis of the language. In the Panchakshara தம்பினம், there are two soft letters ப and ப, the mystic values of which are Throtha or obscuration and Mala, or evil passion respectively. Out of the three remaining letters பினம், the last two ப and ப are distinctly medials or டம்பினேம் and these are assumed to be the letters which give emancipation. The letter ப—chi—though one of the hard consonants in the language, when used in the Manthra, it should he pronounced as a triphthong with the Ayda or Thrinethra or Siva letter ந as the leading letter, that is ந—ப—த makes Ci. Therefore, in the use of the Manthra, ப also becomes a medial, thus giving 3 medial 2 soft and no hard letters in the five mystic letters. In the lexicon, the proportion of Tamil words beginning with the medial, soft and hard letters is 1:2:8. In any Tamil work dealing with general topics, when the actual number of medial, soft and hard letters are counted, it is seen that the medials figure least and the hard letters figure most. Thus we see that what is most in the Maha Manthras is the least in use in the common language, and what is least in the said Manthras is the most in the common language. But, even in the common language, if pieces dealing with special topics are taken, we see how distinctly these three classes of consonants, medial, soft and hard or Maya, Kàmia and Anava letters assert themselves as such and break their natural proportions. We can, with mathematical precision, measure the various degrees of Anava or arrogance expressed in pieces of work, by
the various percentages of the hard letters or ஐந்தங்கறங்கள் found in them.

Take for instance the stanza in கம்பாண்டராமயணம் in Kambarāmāyana, wherein Rāvana addresses Jatayu with audacity thus:—

“ஓர் குரை ஓர் குரை ஓர் குரை ஓர் குரை ஓர் குரை
“உராணான உராணான உராணானம்
“குரை குரை குரை குரை குரை குரை
“சிரை சிரை சிரை சிரை சிரை சிரை.

In this, the percentage of ஐந்தங்கறங்கள் hard consonants is 53, whereas that of both the soft and medial put together is only 47.

Where the sentiment of arrogance or Anava is of a higher pitch, for instance in the stanza in கம்பாண்டராமயணம் of Kambāramāyana wherein Sugreeva challenges Vali, the percentage of hard letters increases.

“ஒரு குரை ஒரு குரை ஒரு குரை ஒரு குரை ஒரு குரை
“ஒரு குரை ஒரு குரை ஒரு குரை ஒரு குரை ஒரு குரை
“பூமிக் குரை பூமிக் குரை பூமிக் குரை
“நாயம்பதி குரை குரை குரை குரை குரை.

Here the percentage of the Anava consonants ஐந்தங்கறங்கள் has gone up to 64, whereas that of both the other classes of consonants put together is only 36.

In the stanza in கம்பாண்டராமயணம் of Kambāramāyana wherein Rāvana solicits Seetha to yield to his Kāma or lust, it will be noticed how the Kāma consonants ஐந்தங்கறங்கள் rise above their normal percentage and the Anava consonants or ஐந்தங்கறங்கள் fall.
In this, the Kāmia or soft consonants bear a percentage of 47, whereas the hard or Anava bears only 36, and the medial still less, viz. 17.

I have to give you, gentlemen, at least one instance to show how,—when the sentiment expressed is holy or spiritual, when the aim is emancipation, when it is a pathetic appeal for any purpose,—the medial consonants or அவசரம் which alone own the mystic letters of emancipation, rise in percentage abnormally over the other Anava and Kāmia consonants.

This is a stanza in கம்பகம்மனை of Kambarāmāyana, wherein Garuda praises Rāma pathetically, when the latter was in a swoon. It is noticeable in this that the Anava or hard consonants fall down unusually to 29%, the Kāmia or soft consonants fall still low to 13% whereas the medials or அவசரம் rise up in a startling manner to 59%. According to
Manthric or mystic rules, the letters \( \omega, \varpi \) and \( \Psi \) out of the 6 medials are those which have the efficacy of emancipation. The stanza quoted is one of the 24, which carry a legend with them, to the effect that, when these stanzas of praise were recited by the author, Kamban, over the corpse of the snake-bitten child at Chidambaram, the child revived. If we further examine the stanza to which mystic efficacy is attributed, to find the percentage of the mystic letters \( \omega, \varpi, \Psi \) out of all the medials in it, we find 71% to be these letters. Again, if we strike the percentage, not on their numerical quantity but on their measure or extent, the percentage rises to 80. It cannot be stated that Kamban intentionally swelled such stanzas with the medials or the mystic letters far above the normal percentage obtaining in the common language, though the coincidence of the high percentage of the medials and the mystic letters with the special pathos and the mystic legend of the stanza is extremely strange. Gentlemen, you are very likely to misunderstand me that I am trying to impose on you a strong conception of absolute mysticism, but I must say an emphatic on to it. I simply mean to impress that a natural law impels one to use more of the medials for expressing sentiments allied to the longing of the soul to do away with its Mala entanglement. In applying this law of pathos running with the sound of the consonants, it is necessary to discern first of all whether any one class of pathos is put on with the cloak of another. One devotee addresses his deity for emancipation alone, but in doing so he asserts that he is entitled to demand emancipation. Here, the assertion, title and demand immediately bring in the pathos of Anava or arrogance.
and the language accordingly calls into service the **hard** consonants மொழியாட்டின். Another devotee personates himself as a maiden and addresses his deity as a lover. Though the avowed object is emancipation, the pathos of Kāma or lust comes in, and the language takes in more of soft consonants. Similarly various other shades of combinations of pathos occur in the use of the language without infringing the above law.

At every step we find nothing but system and order in major and minor matters alike in this language. The mute consonants க, ள, ழ etc. require a vowel beginning to pronounce them as letters, and the vowel used is invariably ஓ for example கம, ளம, ழம etc. The Ayda letter உ also requires a vowel beginning to pronounce it, but in this case, instead of the vowel ஓ, the letter ப is used and உ pronounced as மூலகண் or மரே. This unmistakable system, which will attract any observer, is easily traceable to the mystic rules of letters. The philosophical division of the Tamil letters are three, viz., Siva, Sakthi and Māya or Pathi, Pasu and Pasa letters. The Pathi or Siva letter is the Ayda or Thany-nilai உ, the Pasu letters are the 12 vowels and the Pasa letters are the 18 consonants. These are the primary or main divisions, but each one of them is divisible into three subsidiary parts of exactly similar classification. Thus the Pathi letter Ayda உ is divisible into three parts, viz., Pathi in Pathi, Pasu in Pathi and Pasa in Pathi. In this case, the three dots of the letter signify the three sub-classes of Ayda. The top dot is the Pathi in Pathi, the right one the Pasu in Pathi, and the left one is the Pasa in Pathi. The cogency of this division will be clear, when the form of the Ayda is eventually identified
as the symbol of the Thrinethra or the three eyes of Siva, and of the three eyes, the top one is the symbol of Jothi or light, the right one is that of Surya or sun the source of energy, and the left one is that of Chandra or moon the source of Maya or lust.

Similarly the 12 vowels, which in the main or the primary classification come under Sakthi or Pasu, are sub-divisible into three parts, Pathi in Pasu, Pasu in Pasu and Pasa in Pasu. Out of the three letters ă, ă, ă in the sub-classification, ă is the Pathi in Pasu, ă is the Pasu in Pasu and ă the Pasa in Pasu. On a consideration of the mystic rules, the cogency of the system of adding the vowel ă to pronounce mute consonants, and that of adding the vowel ă to pronounce the single letter Ayda ă will now be apparent. The mute consonants are in the main classification, Mala or Pasa letters; and when a vowel is needed to lead them, the most suitable one is ă because it is the Mala or Pasa vowel in the secondary classification; and so the consonants are pronounced as ărăci, ălăcă, ăpăcă etc. For similar reasons, when a vowel is required to pronounce the primarily Pathi letter ă, the Mala vowel ă cannot be chosen and the principal Pathi vowel ă is used and the Ayda letter pronounced as ăyăci ă or ăyăci ă.

Will it not be appropriate then to define these principles thus?

\[
\begin{align*}
\text{அய்யாை றவ்யாணதை றவ்யாணதை} \\
\text{செய்யுமூதை செய்யுமூதை} \\
\text{செய்யுமூதை செய்யுமூதை} \\
\text{செய்யுமூதை செய்யுமூதை} \\
\end{align*}
\]
From this we can proceed to discern the system or order underlying some of the more specific and internal structure of the language. We have in Tamil three letters அ, ஐ, and ல called அவ்வோ or demonstratives, corresponding to the English expressions that, this, and something between that and this to express the last of which there is no single word in English. The vowel sound in the word that corresponding to the Tamil demonstrative அ, and the vowel sound ஐ in the word this corresponding to the Tamil demonstrative ஐ are noteworthy. The three demonstrative letters are unique in Tamil. They happen to be the very three Pathi, Pasu and Pása letters in the sub-classification of the main Pasu letters or vowels. Out of these three, the vowel ஐ is the one which actuates the pronunciation of all the 18 mute consonants or Mala letters. The Mala letters are represented by உ in the Pranava ஐ. If we substitute உ in place of ஐ in the three demonstratives, we get the complete set of the Pranavaic elements அ, ஐ, and உ denoting respectively the same Pathi, Pasu and Pása as before. The meaning of these three demonstratives is in keeping with the philosophical conception of the three objects viz. Pathi, Pasu and Pása mystically denoted by these letters. Pathi or Lord or Universal Soul is that which is as distant to conception as it is to come in communion with and the letter அ which in mystiology denotes Pathi, in the language as a demonstrative points to that which is far off. Pása or Thrimalakosa or body is that which is at hand, and which can be easily but falsely realised as self and which can be pointed out as this; and the letter ஐ which in mystiology denotes Pása or Thrimalakosa or body in the language as a demonstrative means that which is
at hand. Pasu or Jeevathma or individual soul is that, the existence of which can be easily perceived by any one unlike the Universal Soul, and yet cannot be easily realised or pointed out as tangibly as the existence of the body or Pasa, and is therefore one which in the normal conception is neither so far as the Universal Soul nor so near as the Thrimalkosa or body and the letter a which in mystiology denotes Pasa or individual soul, in the language as a demonstrative means the thing which is between that and this or which is neither far nor near. It should not be thought that I am mystifying the Tamil demonstratives, அ, இ, and இ. On the contrary my endeavour is to de-mystify, that is to deduce the rationale of the mysticism already enshrouding these demonstratives. The Sutra in Tholkappium as regards these is:

"அ, இ, இ, மொத்தென்றால் இயல்"

which Ilampooranar interprets thus: "அந்தயிரிக்கின்ற மொத்தென்றால் ஹொத்தொண்டு இலை வேறு பாசா வண்மை படை நா

Nachinarkiniyar interprets in the same way and adds a note thus "அந்தயிரிக்கின்ற மொத்தென்றால் ஹொத்தொண்டு இலை வேறு பாசா வண்மை படை நா வேறு வேறு வேறு வேறு வேறு வேறு வேறு வேறு வேறு

Translation:—This (the name மொத்) is also a mark மொத் distinguishing the domination and reason, because (மொத்) signifies the objects which are worthy of being known.

I have quoted both Ilampooranar and Nachinarkiniyar and added a translation of the latter's note to show that the conception of both these commentators, as regards the name of
the demonstrative letters அின், was plunged in mysticism. The mysticism and importance attaching to the word அின் are not confined to its usage in Grammar. "அின் அல்லாஹ் பாவ காசாலம்" in ordinary language means, one who wishes to be praised by others, and so அின் in this phrase means praise; again, அவனில் in the ordinary language means "the image of a deity formed in the mind at pleasure, the god appearing in that form, as a guru, either mentally or occularly, according to the proficiency of the worshipper." அின் அம்மாட் means "to form an image of the deity in the mind, as the object of worship, the external senses being all restrained and the attention fixed on that only."

The following amplified Sutra will clearly bring out the mystio-philosophical significance of the demonstratives so far explained:

அின் அம்மாட் இஹ்மாக தேவார் பூர்வத்தினர் மறையார்
மையையில் இக்காசால் இத்தேவ டிலியும்
பாவனை இச்சொல் இம்மலரின் இருவர் பாயும்
பூர்வன் பூர்வமுள்ள நுவாகத்து புர் புர்வான்
அல்லாஹ், இல்லானே முன்னார் சிந்தனை.

To quote one more instance: it is not impossible to pronounce a word which has a mute consonant as its first letter in any language, and in fact other languages abound in such words, expressing elevated as well as depraved ideas. For instance, the following words may be compared:— Bliss, blemish; Christ, crime; Druid, drunkard; Friar, fret etc. in English and Sri, Srarta; Kupula, Kroora; Prarthana,
Prayashchitha; Brahma, Brashta; etc. in Sanskrit. Were the Tamils physically incapable of pronouncing any word with a mute consonant as the first letter? What other rational cause compelled them to frame a rigid rule to the effect "இல்லியமல்ல தேமப்பரியர்"? The rigidity of the rule does not stop with their own words. When they borrow from another language a word which begins with a mute consonant, before it is admitted into the fold of their words, the foreigner is subjected to a sort of Prayashchitham (purification) and a vowel is grafted as part and parcel of the head of the foreign word, for example:—Krupa or श्रू (Sanskrit) and Kirupa or கிரு (Tamil); Mruga or म्रुग (Sansk) and Miruga or முரூ (Tamil) and so on. We know in the phenomena of life alone that a dead body cannot lead an organised congregation. The Tamil grammarian named his mute consonants as dead bodies—இயே—and the vowels as life or soul—இண்டி—in the language. Unless it was his specific intention to apply the laws of life to the language, it is hard to account for such a ruling as "இல்லியமல்ல தேமப்பரியர்," meaning viz. no body devoid of life can lead an organised congregation.

It will not be out of place here to mention, that the principal Tamil grammars include as an important and indispensable chapter எல்லாத்தள்ளந்து or the grammar of objects and objectives which gives quite a unique feature to the Tamil grammars. The great importance attached by the ancient Tamils to such inclusion of objects and objectives in the grammar of their language, cannot but indicate that they were striving to identify the laws of general existence with the laws of grammar.
of the language. Irayanăr Agapporul—இறாயனார் அப்போறு—
is a work recognised on all hands to be an ancient one, and belonging to the Sangam period of Tamil. The legendary author of the work is Siva, the God himself. The circumstances piously attributed to its composition will bear quotation from its commentator, Nakkirar, a leading Sangam poet.

"இராயனார் பற்றியுள்ள காலத்திலே, 'சைவன்? சமேஸ் கொல்லும் பெருமான் கூம்பம் தருமான வாரதிகை வாண்டிக்கையும்! இம்மாலை
காலின் மெருமைப்படி இதுகொண்டே இருக்கின்று' இராயன் கூக்கையில் கேரமானார். 'சைவன் பற்றும! இராயனார் கூக்கையும் முடிக்கும் காலாண்மை மறுக்கின்ற இந்த சைவனும்' சைவன் கூக்கையும் கூக்கையுமாறு இருக்கின்றது என்று தெரிந்து கொள்ளையில் பெட்டிக்கையும் குல்லான குடுந்து.

Translation:—The king deeply regretted and exclaimed are not the studies of the chapter on the letters, words and prosody in grammar merely subservient to the study of the chapter on the objects and objectives; and if we have not got this latter chapter, the possession of the other chapters is not worth anything. The bright complexioned God of Alavāi (Madura) duly considered and pitied for the king's sorrow, and felt that as the sorrow was due to a craving for divine intelligence He is bound to remedy it. Thereupon He (the God) composed these sixty Sutras, wrote them on three copper plates and deposited them under the seat."

Nakkirar's commentary seems to have interpolations of a later date, and yet there is no reason to suppose that the above legend is such an interpolation. If this legend does not serve
1. Median Sectional view of the brain
2. Horizontal Section of brain
3. Half Section of spinal cord
4. Ear outer and inner
5. Section of kidney
6. General view of liver, stomach and intestines
any useful purpose to the historian, does it not add one more solid piece of evidence to prove that the ancient Tamils, unlike others, rightly or wrongly, treated the phenomena of language to be categorically analogous to the phenomena of general existence in the universe?

The coincidence of natural forms with the epigraphist's constant and the mystic's sheet-anchor .getBooleanValue.

I have till now, dealt with two distinct varieties of coincidences viz., that of the transformation of letters and that of the structure of the language, with the Hindu mystio-philosophy. The letters, the language, the mystics and the philosophy are all considered as the products of man, i.e., as artificial. I now proceed to demonstrate some equally strange coincidences of those products of man with the products of nature or God, if you choose to call so, or in other words the coincidences of that, epigraphist's constant and the mystic's sheet anchor GetObjectField, with the natural forms. Let us commence with the human physiology our nearest concern. If we observe with a critical eye, a certain unmistakable uniformity and rhythm in the forms of organs can be easily perceived. Page 48 shows diagrammatically the pictures of some of the most important human organs. The pictures are adopted from the recognised anatomical charts. Fig. 1 is the median sectional view of the brain. If the outline of this is traced clock-wise, commencing from the frontal brain—the cerebrum, thence passing round the small brain—the cerebellum, thence to
the medulla oblangata and thereon along the spinal cord, the form of a beautiful ϕ is obtained. Even the inner details of the section exhibit the main outline of ϕ in various phases. Figure 2 is an horizontal section of the brain. This too presents, in outline as well as in details, the main parts of ϕ. Figure 3 is the half section of the spinal cord which too has a remarkable coincidence with the main features of ϕ.

Figure 4 shows the external and the internal human ear. If the outline is traced clock-wise, commencing from the lobe of the external ear, thence along the edge, next through the channel to the inner ear, thence to the labyrinth and back and on along the eustachian tube, another beautiful picture of ϕ is obtained.

Figure 5 is the longitudinal section of a human kidney. The coincidence of its outline with the form of ϕ is apparent. Various other human organs, each of which performs a definite unit function, such as the spleen, the lungs, the pancreas, sweat glands etc., exhibit similar delineation in their general form. Figure 6 shows in a group the liver, the stomach and the intestines—the trinity of digestion—each one of them intended to do a definite function. The general semblance of the liver to ϕ, and of the stomach to ϕ placed upside down, is noticeable. The most remarkable coincidence is in the disposition of the intestines. This long and flexible organ measuring over 30 feet and comprising the small and the large intestines, is fixed to the back wall of the body on a particular plan, though one would think that it can be heaped up in any manner within the walls of the abdomen. The small intestines are coiled up and placed in a central position analogous to that of the spiral-beginning of
the letter \( \mathfrak{P} \). The ascending colon, the transverse colon, the descending colon, the inflexion and the rectum complete the form of \( \mathfrak{P} \).

The evolutionists have established beyond dispute the general agreement existing between the human and other animal organs. They have further established, that the agreement is stronger and stronger as the animal in its physiology approaches nearer and nearer the human species. Therefore, it only remains for me to point out that the basic form of the organs of all the animals including man seems to be \( \mathfrak{P} \), the resemblance becoming more and more perfect as the animal approaches the human species.

The coincidence does not end here. If the development of the human embryo is traced from the time of its inception to that of its parturition, as diagrammatically illustrated on page 53, the gradual development and the ultimate perfection of the form of \( \mathfrak{P} \) cannot fail to attract the attention of anybody. Figures 1 to 6 are adopted from Parker. The semblance of \( \mathfrak{P} \) becomes more and more striking as the embryo develops. The head of the embryo occupies the place of the spiral right loop of \( \mathfrak{P} \), the lower half of the body that of the left loop, and the umbilical cord with the placenta that of the stem and the slanting stroke of \( \mathfrak{P} \). In Figure 1, the umbilical vesicle occupies almost the whole space. In Figures 2, 3 and 4, the umbilical vesicle gradually diminishes; in Figure 5 the cord is distinct and only the trace of the vesicle is left; and in the fully developed child Figure 6 the cord and the placenta only remain.

Though the child straightens up after birth, if it lives to old age, the disposition to revert to the original \( \mathfrak{P} \) shape sets in
strongly; at first, the person simply droops, but ultimately he develops the perfect humpbacked Ω form as illustrated in Figure 7.

Even in embryology, the evolutionists have placed beyond doubt that the embryonic form of all creatures is alike in the earlier stages. I have therefore only to say that this stereotyped form, so much depended upon by the evolutionists to establish their theory, very remarkably coincides with our wonderful Ω.

On page 56 the various stages of the development of foetal membranes of a bird are diagrammatically shown. In Fig. 1, the umbilical duct is not distinctly developed and hence the semblance of the form is only partial Ω. In Figs. 2 and 3 the development of the umbilical duct is more perfect and the resemblance of the forms to Ω is also more perfect.

A series of 8 embryos viz. that of fish, salamander, tortoise, chick, hog, calf, rabbit and man in three comparable stages of development are shown in pages 54 and 55. In the third or the lowest series in the picture, the identity of the animals offer no difficulty whatever. In the first and the second series, identification by mere appearance is impracticable. In the first series the agreement of the forms of the various animals is remarkably perfect. Their coincidence with the form of Ω is equally perfect. The umbilical vesicles and the placenta are not shown in these diagrams and hence their Ω form is short of the stem and the slanting stroke.

Another interesting coincidence in these embryos is the number of folds in their neck with the number of letters in the
mystic formula, Panchâkshara. According to Shâstras, the body is divided into six main parts called Aṭhârâs and these are supposed to be dominated serially by the mystic letters अः मे मे. In the picture of the embryo in different stages of development, it is noticeable that the five primary folds transform themselves into the very five parts of the body supposed to be dominated by the letters मे मे मे.

Though the Zoologists are likely to concede that in all the living organisms which have distinction and individuality of sex and which multiply by sexual copulation the अ व form may be treated as the basic one, they may question how that form can apply to the unicellular organisms which multiply by mere division. Other than the amoeba, the animal cells, the congregation of which produces the higher organisms, come under the class of unicellular organisms which multiply by division. Therefore, this class of life is far from being a negligible factor in existence.

If a careful study of the karyokinesis in the process of their multiplication is made, it will be clearly seen that the successive phases, in the formation and arrangement of the chromatin loops and of the nuclear spindle till the division of each cell into two takes place, present forms in the disposition of the chromatin fibres approaching अ व more and more as the time for the division of the cell also approaches.

Even in the impregnation of the ovum, a similar process takes place, but these are too technical to deal with in any greater detail here.

It is found in the investigation, that in all cases of individual organic forms expressing only one sex, the simple
form of \( \varnothing \) is identifiable; whereas in the organic forms like the amoeba and flora which possess the potentiality of both the sexes in one body, the superposed form of two letters \( \varnothing \), so that the two spiral loops of the two letters oppose each other, is identifiable. There are many interesting details in the application of the \( \varnothing \) form to the vegetable kingdom, which, to save time, I reserve for another occasion.

In any case the inorganic world cannot be left totally unnoticed with reference to the \( \varnothing \) forms. There are a number of theories about the origin of planets. Whatever may be the points of difference in them, in the two points viz., that the sun and the planets formed part of one mass (nebulae) and the planets condensed and solidified themselves into their present shape and conditions in course of time, they agree. Taking the points of agreement as basis, it can be mathematically shown that the primary course of every particle in a planet was a spiral, with the sun as the starting point.

As for the ultimate individual particles of matter, the latest researches of scientists indicate that energy units of two opposite signs whirl one round the other in a manner similar to the planetary motion.

Therefore, a presumption that in the inorganic world one couple of two units describes the primary part of \( \varnothing \) will not be far-fetched.

To summarise: the complete \( \varnothing \) form is found as basis in the organic world whenever the sex is separately expressed in one individual: the superposed form of two letters \( \varnothing \) is found in the organic world when the potentiality of the two sexes are
involved in one and the same individual; and lastly the incomplete form of \( \Theta \) is found in the inorganic world in general.

**Were the Tamils cognizant of the mystico-philosophic basis of their language?**

I have quoted coincidence after coincidence which I hope will at least puzzle the most pessimistic of the evolutionists and oblige him to partially heed the remonstrance and to put cross queries. My ambition is nothing more, and if I had excited inquiry in the field of my research I have had the fullest reward and satisfaction for my labours.

I have given numerous details of the mystico-philosophic basis of the language, which, while agreeing with the recorded principles in our literature, find no direct or open mention in any of them. Therefore, I may reasonably anticipate the pertinent question, 'were the Tamils ever cognizant of the mystico-philosophic principles now pointed out to be the probable basis of the language', and if the answer is in the affirmative, 'why did not they expound the same in detail?'

There are indelible evidences to prove their cognizance. The great sacredness usually attached to the mystics seems to have compelled our sages to reserve this knowledge for communication by word of mouth—Upadesa to select disciples. It is a well-known fact that such reservation still exists amongst the Indians. It is also an equally known fact that much of the valuable lore of the Indians has suffered degeneration and extinction thereby. An accidental demise of one Guru before he could
communicate to his disciple, causes an eternal gap in the line of communication by word of mouth. However, it is a matter for rejoicing that the language contains indestructible landmarks of this mystio-philosophy, so that we are in a position to recover the valuable lore to a great extent.

As regards the letter அ:—Thâyumannavar writes in his ஐதேசமேலே அந்தந்தக்கம் thus:—

In this he compares the supreme objective, in all its attributes, to the vowel அ which he describes as the one which forms all the other letters and yet stands different from them.

Again in his ஐதேசமேலே he writes thus:—

meaning:—Is there a day when I may realise, that like the vowel அ, the Supreme Lord is the Master of all Souls, and serve Him?
In the well-known work *Sadrâstâvâdhrapitātra* the letter $\textit{ay}$ is compared to Siva thus:

"$\textit{ay}$ is equal to Siva. Siva is the supreme and universal, supreme and universal is $\textit{ay}$.

meaning that the Siva’s relationship with all Souls is similar to that of the letter $\textit{ay}$ which goes into every other letter.

In Thiruvarutpayan, the Lord is compared to the vowel $\textit{ay}$ thus:

"$\textit{ay}$ is supreme, is paramount, is supreme;

meaning that the Lord, who has no equal, stands paramount and all-pervading similar to the vowel $\textit{ay}$.

Thiruvalluvar in his famous work Thirukkural, writes the first couplet for the work under the chapter *vālam vinâpî*—

The praise of God:

"$\textit{ay}$ is the first letter of the gods, the supreme, the all-pervading, supreme, the universal and the unchanging.

which Pope translates thus:

"$A$ as its first of letters every speech maintains; The ‘Primal Deity’ is First through all the world’s domains."

From these quotations it will be clear that the best of our sages from the ancient Thiruvalluvar down to the recent Thayumanavar gave unreservedly to the letter $\textit{ay}$, all the attributes they would give to the supreme god of their conception.
It is usual to contend that, in all these, that for the pronunciation of anything the opening of the mouth is essential and that opening virtually produces the அ sound, is the only point of comparison. If a proper study of the phonetics is made, it will be seen that the mute consonants which number three-fifths of the Tamil alphabet cannot use up for their pronunciation the whole of the letter அ at all. This disagreement will nullify the comparison altogether, unless the sound of அ is divided into its 3 component parts due to the three necessary modulations called ஸிரிஷ்டி, சித்தி, and சங்காரா—Srishti, Thithi, and Sankāra—starting, running and stopping of the pronunciation of the letter அ which are represented by the three Pranavic elements அ, ஐ and ஐ and the last of them viz. ஐ is applied to the pronunciation of the mute consonants. As this threefold division is indispensable to justify the comparison of the letter அ with the Supreme God and as this same threefold division leads to numerous deductions I have drawn in my investigation, it will not be inappropriate to credit the authors I have just now quoted with the conception of the general sway of the letter அ in the language.

Thirumoolar, who seems to come more under the class, Sidhars than under Sidhantis, would say that அ is ஸிரிஷ்டி, அ is all other letters and in brief அ is everything in the universe. For instance see the following:—

"தொல்லின் உபர்மார் காலை விட நூறு
தொல்லின் உபர்மார் காலை நுறு
தொல்லின் உபர்மார் காலை பலொரு
தொல்லின் உபர்மார் காலை பலிக்கும்."
The Sidhantii's 14 Shastras would also say in the same manner that स is everything. For instance:

"देवताः श्रद्धा ललितेश्वरं सर्वार्थविशेषं
प्रविष्ठमुः वर्णां कहाम्॥

(Thiruvuvaruppayan)

Thayumanaavar the latest would also say so. For instance:

"तिश्रत्र वेदाङ्गाणिहृदय नामामि भवेत्
सुनिधिसमुन्न धर्मां तत्परर्गुणितः कर्ममात्रवति
कृतं विषयमात्रं कल्पिन्त्य तु विनाशित्वान्वति
संस्कारं सर्वं यथाविधि विवेकं वाचार्यं च वामित्वम्।

But these are reckoned to be recent works when compared with those of the Sangam and the pre-Sangam days. Unfortunately we have no works of those days now extant which deal with
religion, and consequently we have only to seek side-lights thrown by the extant works.

We have, however, one work Thirumurugatrupadai of Nakkeerar, which is devoted to the praise of God Muruga and the antiquity of which is not disputed. In this, naturally one cannot expect to find an exposition of श्री and श्री. But in one of the stanzas subjoined to this work and attributed to Nakkeerar, he seems clearly to identify the Siva's five faces with the Muruga's six.

"अष्टोत्तरो निशां नामिनी बुद्धिः पुष्पम् ते कारं विकत्रम्।
मद्यं नामिनी श्वेत चन्द्रिनी नेशनं जिवम्—वैदिकी
हृदयम् नामिनी अर्जुनं आह्वानं जात्र स्विधवां
विश्रामं नामिनी गुणम्।"

The meaning of this may be controversial but in the body of the work, the following two lines occur and reveal indisputably the state of religion of South India in Sangam times.

"अष्टोत्तरो निशां नामिनी बुद्धिः पुष्पम्।
मद्यं नामिनी श्वेत चन्द्रिनी नेशनं जिवम्।"

meaning:—One face (घोष पुष्प) would deeply consider (सत्स चुनिमेह) the sacerdotal oblations (सन्नाम श्री) of the Anthanars or god's devotees (घोषहराश्री means god**) who never deviate (अमृत) from the Manthric rules (सन्नाम श्री) as obtained by tradition or ancient usage (सन्नाम).

* See Thiruvalluvars' Kural.

"अष्टोत्तरो निशां नामिनी बुद्धिः पुष्पम्।
मद्यं नामिनी श्वेत चन्द्रिनी नेशनं जिवम्।"

wherein घोषहराश्री means god.
I have already quoted from Thiruvalluvar on page 18

"\n\n"

in which மன்னர் or the Secret Word is referred to.

In the above we have enough evidence to know that in Sangam times (close to the time of Christ) that Manthras (மன்ற, மந்தரு) and sacerdotal oblations (சனவன்) existed and that they were most piously safeguarded from exposure to the common populace. Numerous instances of a similar nature can be quoted from Sangam works. Epigraphical records also confirm the same. For instance ெண்டரங்கூன் பாங்களஞ்சிவரிஸ் வுர்ட்டை, a Pandyan King who ruled probably in the 1st century before Christ, owes his name to the numerous Vedic sacrifices performed by him.

Tholkappium itself, which is recognised to be anterior to the third or last Sangam period, records this sort of mysticism and thus betray that the mystics were dominant in those as much as in later times. In யானுங்கோ மாற்றும் நாம் சந்தெலாட்டுராமியால்

\begin{quote}

"\n\n" \end{quote}

In this the combination of the five elements—Panchaboothas is plainly referred to as Maya, fully in keeping with the mystio-philosophic import demonstrated in this paper.

Tholkappiar winds up ஸ்ரியாங்கம், which deals with the origin of the alphabetic sounds, in his Sutra:
Here the author Tholkappiar distinctly avows that what he writes about the origin of the letter sounds, is that which is outwardly or materially realisable by the ordinary people, that it is usual in the Secret Science of God (அந்தக்கட்டிச்சை) to discern the internal or mystic origin of letter sounds from the navel region of the body, and that he does not deal with this latter in Tholkappium.

As already noticed, he names the first sub-chapter which deals only with the number, names, forms, and classification of letters as "நான் பொருள்." This very significant nomenclature is commented upon by all commentators from Ilampooranar and Nachinarkinar down to Arasan Shanmuganar. It will become too tedious if they are quoted here. It is enough to mention here that they widely differ about its significance.

The word பொருள் means (1) thread, (2) carpenter's line, (3) a Brahmin badge, (4) a wedding badge, (5) deliberation, (6) literature, (7) science, (8) Sacred learning, and (9) Vedas.

Compare.

"அந்தக்கட்டிச்சை அமையும் காலக்குண்டல்
அமர்சன் முன்மூல்."
where धर्मस्थिति means Veda. The word उपलब्ध means (1) antiquity, (2) nature, and (3) established usage.

There is no doubt the chapter deals with ‘the established usage’ उपलब्ध of something denoted by the word धर्मस्थिति. The combination of the first 6 meanings of the word धर्मस्थिति with ‘the established usage’ उपलब्ध will give prima facie absurd results. A combination of ‘the established usage’ with the 6th and the 7th meanings, namely, literature and science, may appear to give some sense, but when we consider that the other chapters which deal with words etc. will also be entitled to such appellation, we are driven to the necessity to enquire what particular distinction the subject of this chapter has to warrant the appellation. The only two other meanings of the word धर्मस्थिति being ‘Sacred learning’ and ‘Vedas’ we have to seek explanation in these two only.

I have endeavoured to identify ऋ in the natural forms; I have shown the transformation of ऋ into ऋ and ऋ into ऋ and I have also shown the transformation of ऋ producing the various Moola Manthras. I have further deduced from the forms of letters the mystio-philosophic principles which are usually recognised by Indians. If it is further possible to identify the form of the Pranavaic letters ऋ and ऋ in the form of the deities worshipped by the South Indians, the interpretation of the word धर्मस्थिति as the established usage of Sacred learning or Vedas will not be objectionable. Further, by applying the process of transformation of letters it is found as already demonstrated, that the word धर्मस्थिति is produced by the re-arrangement of the parts of 4 letters ऋ i.e., ऋ, the very four letters which are supposed to have produced the Vedas.
The Tamil alphabet book called அற்கரம் is also one which deals with the number, names, forms and classification of letters just as புத்தகம். I have also demonstrated that the word அற்கரம் also emanates by the transformation of 4 letters அ i.e., நிலை. In view also of the fact that any and every word in Tamil is not transformable to use up all the parts of an integral number of letters அ, we have to consider these titles with great concern. It is only when these two words retain their form of natural combination (அற்கரம், புத்தகம்) as அற்கரம் and புத்தகம் they are deducible from four letters அ; but if they undergo change of letters (அற்கரம், புத்தகம்) in the combination as அற்கரம், and புத்தகம் they are not so deducible.

The well known legend relating to the imprisonment of Brahma by Muruga who gave four knocks on Brahma’s four heads which boasted to have produced the four Vedas from four Prauavas, seems to have an apparent bearing on the Arichuvadi and Nulmarapu, because the Vedic and Scientific principles are deducible from the forms and other features of the letters dealt with under those two titles. The title அற்கரம் is a combination of the two words அற்கரம் and புத்தகம். This title is wrongly derived by some from the first word in “அற்கரம், புத்தகம், முன்னாள் புத்தகம், கொண்டே புத்தகம்,” found in the first page of the alphabet book similar to the derivation of the title “இல்லான் அற்கரம்.” The word அற்கரம் is the one which has the largest number of meanings in the Tamil lexicon. In its various meanings it includes the principal Gods, Siva, Vishnu etc., and all the principal elements and actions in nature a knowledge of which is worth acquiring. Therefore, the title அற்கரம் seems to be a very comprehensive one. It seems
to announce that the contents of the book viz. the Tamil alphabet, signify in their form and principle universal knowledge. The invocation to Vinayaga in the same book viz. "இன் இன் முறுச்சுவி ே முது முடையும், இரும்பாரம்ப்பும் கொரு பொங்கு அமுடியும்." avows plainly that there are secrets (ஆர்குமு) in the forms (ஆர) of the letters. Therefore the attempt to deduce the secret significance of these letters is neither a far-fetched nor an unwarranted one. I have made elaborate study of the mystico-philosophic significance of the letters treated in Arihuvadi and Nulmarapu but, I have to reserve their exposition to another occasion.

Now I shall close this part of the lecture by inviting your attention to the picture on page 70. I am sure you will at once say it is a huge letter த. If the faint lines in the picture are deciphered, the Dhakshanamoortha form of Siva will appear. Of course, the picture was specially prepared so that the outline of த may arrest the eye of the onlooker, and yet no deviation has been made from the orthodox delineation of the God's figure. If the present day artist looks at the picture, he would at once condemn it as inartistic, as the various limbs are placed in impossible positions and if one attempts to sit in that pose he will at once have an attack of cramp. I don't mean to say, gentlemen, that, because the impious man tries to imitate God's posture, he is punished by the Divine will. I mean only that it is physically impossible to sit in that posture. Probably, it may be possible if one rehearses constantly like the circus players. I have already shown see pages 2 and 3, that by turning the stem and the slanting stroke of த 180 degrees, the letter forms. The stem and the slanting stroke of த correspond to
the left leg of God Siva. The turning of the left leg of Siva vertically upwards is in what is called the Oorthvanatana form.

The Oorthvanatana form is another still more impossible posture. These two unnatural postures delineating the resting and the acting or the potential and the kinetic forms of nature corresponding to the letters ऋ and ऋ respectively seem to have been permanently impressed on the God's figure for reference and veneration. It is worthy of note here that the child in the womb retains the ऋ form or Dhakshināmoortha form, whereas after delivery and while lying on its back it folds up its leg as in the Oorthvanatana or ऋ form and sucks the great toe.

In the Dhakshinamoortha or ऋ form, Siva is supposed to be at rest. Correspondingly in Mauthras, the Pranava ऋ is used for attaining emancipation and rest.

In the Oorthvanatana or ऋ form he is supposed to perform the five functions viz. Srishti, Thithi, Sankâra, Throbava and Anugraha or creation, protection, destruction, obscuration, and emancipation.

Here I wish to bring to your special notice that the outline of the letter ऋ in the Dakshanamoortha leaves out the most principal part of God's form, the head. If you recollect now that according to the Tamil grammars the letter ऋ (short O) should have a dot over it, you will at once realize that the dot is to represent the head of the god and see the rationale of the author or authors of Tamil having allowed a dot over a vowel. Further, the shape of the dot also gets determined by the picture of god. It must be a long one, broad at top and narrow at bottom. Ethnologists may question me whether Siva was dolichocephalous. I wish
to meet in detail the numerous questions similar to these that will be excited in the Rationalistic School separately.

The right hand of the God’s figure is called the Abayastha. It can be shown that in the secondary division of the alphabet the letter Ṣ, the first of the vowels, occupies the Abayastha and the last letter ṣr, ends in the right shoulder. Next comes the Ayda letter, the Thrinethra or the three eyes of God ṃ, in its corresponding position in the alphabet book, viz., after the vowels and before the consonants. The consonants start with Ṣ on the left shoulder and ends with ṛ in the left hand—Varadhastha.

The remaining consonants viz. Ṛ, Ṣṛ, Ṛ, Ṣṛ, occupy the left leg of God. On the left thigh and embraced by the left hand of God sits Parvathi coloured dark and all the Maya letters or consonants are on this side.

With this data it is possible to discern the various potentialities signified by the various parts of the Ṣ form which seems to be generic in the universe. I have applied this criterion to discern the functions of the various organs in the animal physiology and found that the results tally startlingly well with the results already obtained by materialistic research in the west. It is even possible to peep at the secrets of such organs the functions of which are yet to be ascertained by material research. I shall close this for the present with a short address to those concerned with the various branches of study I had to touch in dealing with my subject viz., ‘the Tamil alphabet and its mystic aspect.'
Address to those Concerned.

Having set forth the leading points of my research, it is now incumbent on me to address a few words in the way of exhortation to those concerned. To the Mystics I have to say that my exposition has no pretension to any Divine message, and that it is not meant to advocate any particular school of philosophy such as Vedhanta, Sidhanta, Visistathuvidha or Agnosticism. We have enough data to premise that there is an indelible substratum of some definite system of philosophy in the structure and the grammar of the Tamil language. A critical study of our ancient grammar, the Tholkappium, will enable us to discover that philosophy. I do not claim any credit for the suggestion. Even the Sanskritists have held a similar reverential view in regard to their grammars. To quote one instance: —In Chandogya Upanishad, Nārada says to Sanathkumāra thus: —“I know the Rig Veda, sir, the Yajur Veda, the Sāma Veda, as the fourth the Atharvana, as the fifth the Ithibasa Purana, the Veda of the Vedas (grammar); the Pitrya; the Rasi etc.”

As far as my investigation goes, the philosophy underlying or incorporated in the Tamil language, embraces in full the main principles of all the six schools of Hindu philosophy including Kapila’s Sankṣya philosophy and Pathanjali’s Yoga philosophy and establishes their relative position and unity. My conclusion may be wrong but that does not lessen the interest in the subject. Let the philosophy of the Tamil language be allied to Islamism or Zoroastrianism of Christianity or anything else, and yet it is a
matter of great interest to discover what it is. Such a discovery will be a valuable asset even to the historians and archaeologists, as that will add a new link to their chain. Wherever I have quoted from any particular source for illustrating coincidences between the details of the philosophy of the Tamil language and those of an existing school of philosophy, it should not be presumed that I mean to guarantee similar coincidence with all the other details of the same school. The particular instance quoted only shows that that particular point is common. It is the interest of the advocates of particular schools of philosophy to investigate, in view to find whether the Tamil philosophy is their own or not.

For the real lovers of the Tamil language and people, the investigation should be of paramount interest. That able North-Indian scholar Dutt speaks of a small band of Aryan settlers in the Indus valley some 3,000 years ago, of their manly habits of living without caste barriers as they exist to-day, of their next expansion into the Gangetic valley and the aryанизation of the aboriginal inhabitants there, of the aryанизation of the Maharattas next, and of the aryанизation of the South-Indians last. According to Dutt, the aryанизation of the last mentioned took place at a period when the steel walls separating the various castes did not exist, when the intrinsic value of each individual practically determined his caste and when the Dravidas had a civilisation of their own. Even should Dutt's description of the aryанизation be true, the real Aryan corpus in South-India must now be next to nothing. A cranial study of the various classes of the South-Indians will also confirm the same. The lecturer, being a non-Brahmin, wishes to leave nothing to be misunderstood.
His best and tried friends are mostly Brahmins and he is a sincere admirer of them. There is no denying the fact that the ancestors of the present Brahmins were the most cultured among the South-Indians at the time the said aryaniisation took place and hence got crystallised into a class revered by the people. As the cultured sons of the common mother Tamil, is it not their legitimate duty to own their kinsmen and to co-operate and uplift the less lucky brethren, if they have real patriotism for the welfare of our country? On the contrary, the general disposition of many a Brahmin is to disown his kinship with the rest of his Tamil brethren, to disown his very mother Tamil and to construct an imaginary untainted Aryan pedigree as if the Aryan alone is heaven-born. Dutt himself complains of what he calls patriotism of even the western scholars who have a bias to trace the original home of the Aryans to Babylon or near the Baltic Sea. The few historians, archaeologists, and epigraphists we have in South-India are all Brahmins, and we must be proud of their erudite discourses. However, their general trend is to assume that they are themselves Aryans and not Tamils and to take as an axiom that Tamil and Tamils owe everything to Sanskrit. At least one of them is explicit in his endeavour to establish page after page and chapter after chapter, untainted Aryan pedigree for the Brahmins and Brahmins alone among the South-Indians. As such, he has naturally no scruples to say that the Tamils have nothing excellent or high which can be claimed as their own. Whatever is bad in them is their heritage and whatever is good they owe to Sanskrit. In answer to Dr. Caldwell's observation that 'in one department at least, that of ethical apothegms, it is generally maintained that Sanskrit has
been outdone by Tamil' the author above referred to is "inclined
to think that the existence of so many works on the ethics of
daily life is an indication of the low state of morality among
the early Tamils. Because it was the Dravidian whose teeth
were blunted by the eating of flesh.

Pat II—117.

that required the advice,

In his zeal, he has however forgotten that after all he has not
decried the greatness of Thiruvalluvar’s work, but has run amok
amidst the Tamils generalising on the description of a no-class
Tamilian of that age. It would have been fair if he had quoted
side by side the couplet from the same Kural.

"and demonstrated equally graphically the fact that the Brahmins,
the topmost class who ate the flesh of all animals in thousands
under the guise of Vedic sacrifices required this advice from a
Valluva Pariah, a no-class Tamilian. If he had avowed that
he is a Tamil of Tamils, if he had owned his unlucky mother
Tamil and yet made these observations, there will then be at the
best the credit of confession, which too is due to a wrong
conception."
Is not the rationalists' motto that the past should be judged with the aid of the present, and the unknown should be judged with the aid of the known? If so, we have before us the present standing instance of aryansation by infusion of blood. It is only the Pariahs, the lowest, who submit themselves to be elevated in that manner and they produce the present Aryo-Tamilian or the Eurasian race of South-India. Even as a matter of sentiment which will not be found opposed to history, we will do well to consider aryansation by culture and not by blood, and try to retain the integrity of the Brahmin and the Non-brahmin. The influx of the Aryan band from Central Asia into the Indus valley and their further migrations are not questioned. Were they aboriginal to Central Asia? Geologists tell us, that so late as the end of the Tertiary epoch, the whole expanse from the Chinese shore to the North Sea including the present Central Asia was one ocean and that the Central Asian tableland and the Himalayas were elevated long ages after the archaic beds of the South-Indian Peninsula came into existence. That the habitable condition of South-India dates back several geological ages beyond that of Central Asia and North-India can be verified even by a layman easily by comparing the elevations of the deltas of the Cauvery, the Krishna, the Godavery and the Ganges above the sea level. Though the Cauvery is a small river, the head of its delta is over 250 feet above the sea, whereas those of the other three larger rivers range between 36 and 60 feet, showing thereby the hoary antiquity of the South-Indian peninsula. Zoologists and Palaeontologists tell us that, in the development of species, South-India ranks
clearly the first. They tell us further that the most probable home of the *homo* or generic man in the world was the submerged Tamilagam or Limuria. If terrestrial life started so early as the Archæan era in South-India under the most congenial climatic conditions for development of species, and went on developing without interruption by any serious geological commotion down to this date, and if such life started so late as the early Quarternary era in Central Asia under climatic conditions not so congenial to a rapid development of species it is hard to conceive how the Aryans sprang up there in Central Asia indigenously. Long after the great geological commotion at the end of the Tertiary era by which Central Asia was elevated the Quarternary man should have migrated gradually from South-India towards Central Asia. There was a minor commotion of the earth within historical times causing the further loss of the Southern peninsula into the sea and the elevation of the Central Indian plateau.

This last commotion should have broken the continuity of the Indian race for a very long time, during which the northern section developed independently their Aryan culture and the southerns their Tamilian culture, till the northern section moved both towards south and west. Therefore, and on other linguistic grounds which I wish to deal with in detail as a separate subject, it is very likely that there was first an efflux of the South-Indians to Central Asia before the unquestionable influx of that section back to the south. If this efflux be accepted, the numerous differences between the various migration theories can be easily reconciled.
The historical fact that anterior to Sankarâchâria, Ramânuja, Meykandadêva and others, that is anterior to the 9th century A.D., no Tamil work on philosophy proper is forthcoming, cannot be denied; but if the philosophy underlying the structure of the language itself as revealed by Tholkappium, a work anterior to Kapila’s Sankya philosophy and to Pathanjali’s Yoga philosophy, is appreciated, one could easily see that what we now have as the Tamil literature is only that which belongs ‘to the Dark age of Tamil’, whereas the real Augustan age of Tamil should have been anterior to Tholkappium.

The rationalists cannot but admit that the first grammar of any language must be chronologically posterior to its literature. The grammar and literature then continue to act and react continuously on each other, till a stable equilibrium of the language is reached and the language itself is systematised and made strictly subject to its grammar. Such a fixity of conditions we find in the Tholkappium. The most remarkable part of it is that philosophy and natural sciences are symbolised in the very alphabet and the structure of the language. Did Sanskrit itself attain such fixity at the time of Tholkappium? I hope the rationalists will not object to admit that Tholkappium is anterior to Pâninceyam. How much of Tamil literature of all kinds including philosophic and scientific works should have existed and how many stages of grammars should have existed before Tholkappium to justify the existence of this perfect grammar? Can any one say with any shadow of reason that the Sanskritist brought his culture, made the Tamil grammar
out of it, and foisted it on the already existing Tamil language. Tholkappiar was a Tamil Anthanar no doubt, but even granting he was an Aryan Brahmin, all his Sanskrit culture could have helped him only to analyse intelligently the Tamil language as it existed. Its condition as it existed and as recorded in Tholkappium shows that it was in a wonderfully perfect state. Therefore, instead of bemoaning deeply for the irretrievable loss of our most valuable treasures anterior to Tholkappium in the merciless Indian Ocean, is it proper for a Tamil Anthanar to make, incomplete statements such as:—"it is extremely doubtful whether Tamil literature would be as extensive as its Sanskrit compeer";—and "original works in Tamil are not very many and they can be counted on one's finger's ends," and thus give a wrong hue to the status of the language?

We are proud to see that Dutt, who is impartial, recorded boldly in his monumental work, "the ancient civilization of India," that Panini's Sanskrit grammar is the best in the world. In what ecstasy would he have been if he had only known Tholkappium and the Tamil language?

I have to point out here that, to appreciate the real merit of Tholkappium and Kural, or to draw any historical inferences from them, one should read the texts without the commentaries. All the commentators, belonged to an epoch at least 1200 to 1500 years after the authors of the works themselves lived, and were fully imbued with the latest Sanskritist influence and had no acumen for historical research. They let in a flood of matter extraneous to the texts, which can only give us an insight into the history of the times in which the commentators lived.
It is often contended that Sanskrit, as an inflectional language, is superior to Tamil, an agglutinative one. This comparison of two dissimilar things is fallacious. If these two languages should be compared, some common points must be chosen for comparison. At least in one point *viz.*, stability, this language cannot be excelled by the other. While this can claim at least contemporaniety with Sanskrit in their youth, it can claim to its credit stability and everlasting life. If its agglutinative structure gave it its strength and unchanging youth, let us be content with it. As regards its agglutinative character, I have to add as the result of my researches that it is not only agglutinative in the formation of its words but is so to its very core. My demonstration of the transformation of the letter *श* to produce the other letters of the alphabet would have convinced you also, at the same time, that the letter forms themselves are agglutinative. My demonstration of the philosophy of the letters and the language recognising the triple elements and their combination in various proportions as the phenomena of the visible or the materially realisable universe, would also have shown that the underlying philosophy of the language too is agglutinative. The philosophy of the language, as I have said before, embraces the main principles of all the six schools of Hindu philosophy. It only recognises Vedantism as the ultimate condition, just beyond the pale of the material universe.

It is necessary to touch, though briefly, the social institution of the Tamils as revealed by our grammar. Dutt has to deduce a series of inferences from the Vedic and other Sanskrit literature as regards the state of society at the various epochs in
Northern-India, whereas we have in Tholkappium the bulk of the text describing directly the state of society and castes in Southern-India so that we have no need to stand on mere inferences. It gives five territorial divisions such as பனை—hilly, பல்லு—plain, நாதன் between the first two மலை—sea shore மலை—water less waste and four professional castes such as சுர்யா—the pious, சுற்று—the rulers, சுமார்க்கிச்—the traders, and சுமார்க்கிச்—the agriculturists. Scholars summarily dispose of the four fold professional classification of the South-Indians by saying that it is an adoption from the Aryans and that only the five-fold territorial classification is indigenous to the South-Indians. Whether the ancient South-Indians adopted it from the Aryans or that the Aryans or Northern-Indians adopted the same from the South-Indians, developed it in a fanatical manner like the Moplahs and their Islamism and re-imposed the same on the South-Indians later on, is not a matter past controversy at all. Let that stand apart, but it is essential here to mention that Tholkappium does not at all deal with the four-fold professional classification as categorically different from and unconnected with the five-fold territorial distinction. The four-fold professional classification is used invariably by Tholkappiar in conjunction with the five-fold territorial division for standardising the numerous முற்பகுதி or themes in his அழுதுர்க்க்கை or the grammar of objects and objectives which forms in fact the bulk of Tholkappium. If the four-fold classification were to be expunged from Tholkappium as exotic, the whole of அழுதுர்க்கை must vanish. He further places the four-fold professional classification under முற்ப or
established usage. Therefore, if this was adopted from the North-Indians at all, it should have been long prior to Tholkappium. An enquiry into the probable date of adoption will lead to interesting anomalies for the historians to solve. If we read the text omitting Nachinarkiniyar and other commentators for reasons already stated, we see that a transmutable, plastic and barrier-less professional distinction is all that is in Tholkappium. The Tholkappiar's fourth class, Vellalah, the noble heritage of a nation in the words of Thiruvalluvar, can never at all be identified with the degraded North-Indian fourth class Sudra of any age. The cultured or the competent section of the Vellalahs can even enter into vocations allotted to the upper three classes. A caste system nearest to this can only be found in Dutt's Rig-Vedic castes. Manu's compound castes cannot be gleaned the least in Tholkappium. Did then the adoption of the four-fold classification take place in the Vedic epoch itself? Rig Veda knows very little beyond the Indus valley. If the adoption took place in the Vedic age, did the Tamils possess perfect literature, grammar, philosophy together with the art of writing in the Vedic age, when the North-Indians owned nothing of that sort? To avoid dilation, I would answer this question by simply exhorting the historians, and archaeologists to study the text of Tholkappium divesting it of the commentaries and divesting themselves of prejudices, and I assure them that they will never have to regret the labour.

Whatever may be said about the inferences drawn by the Epigraphists from the valuable heaps of materials they have
collected from stone inscriptions and copper plates, the materials themselves cannot be passed over without any attempt to reconcile them with the principles inculcated in this paper. This part of the subject cannot be summarily disposed of and it needs another lengthy discourse, but at least to announce my cognizance of this 'Ass's bridge' over which alone my subject must pass, I wish to mention a few important points pertaining to epigraphy here.

Other than Asoka's Pali edicts of the 3rd century B.C., we have got a good number of what are called Vatteluthu records on stone and plates. As far as I am aware, they all date after the Pallava occupation of Thondai-mandalam. They cover a period of about 3 centuries from the 8th to the 11th centuries A.D. The latest of them agree more with the present form of the Tamil alphabet and the earliest differ most. These lead to a natural and simple inference that the present form evolved out of the Vatteluthu, and this is the view held by most of the epigraphists. The epigraphists are, however, a little bothered by the existence of Tholkappium, which clearly signifies that there was writing before it was composed in or before the 4th century B.C. The early European scholars who investigated the subject with the meagre materials they then had, believed that there was no Tamil literature before the 8th century A.D. With the present materials, they cannot fix a date later than the 1st century A.D. to Thiruvalluvar's Kural, and they must recognise that Tholkappium was anterior to Kural. Thus they are driven to the indispensable necessity to bridge the tremendous gap of over 1000 years between Tholkappium and the earliest
known Vatteluthu. One erudite scholar has attempted to identify the Vetteluthu as the script of the Tholkappium period, depending mostly on Nachinarkiniyar’s commentary. As already noticed more than once, this latter lived after the use of the Vatteluthu was given up practically, and so he was under a worse category than we now are in, as he had no acumen for historical research at all. Another learned scholar has endeavoured to trace the evolution of the Tamil alphabet from the Asoka’s Pali script itself to Vatteluthu and thence to the present form of the alphabet. The European scholars will have no scruples whatever to give up their Phoenician and Chaldean theories when the religio-philosophic import of the forms and the language is made known to them, as they are all agreed to concede indigenous origin to anything which has a religious import attached to it. Therefore, the local Vatteluthu theories alone have to be met. If the text of Tholkappium is read without the commentary, there is absolutely nothing to connect the Vatteluthu with it. Between Tholkappium and this date, we have a chasm of at least 25 centuries to bridge across to get at the மாலிகையும் or the written form of the alphabet. The Vatteluthu is a foreign made bridge of a very short span of about three centuries. Any endeavour to cross this wide chasm with the aid of the Vatteluthu bridge, which can barely cover less than an eighth of the expanse, will be a feat more remarkable than the legendary Hanuman’s leap across the sea. Still the existence of Vatteluthu must be explained.

The art of inscription on stone and plates seem, to be entirely exotic to South-India. It was introduced by the Pallavas
who were Sanskritists and who were ignorant of the Tamil language. The inscriptions examined by me show two distinct features: One set of them can be discerned to be inscriptions to dictation made by Pallava workmen who knew more of Pali than Tamil. Another set is discernible to be inscriptions made by Pallava workmen who knew no Tamil whatever, but only copied from palm leaf scripts. It is not at all true to say that the present form of the Tamil alphabet did not exist in the earlier inscriptions. The present form of almost all the vowels and consonants with only the reasonable modulations due to handwriting are found from the earliest to the latest of the inscriptions mixed up with pure and modified Pali characters with the only difference that the number of letters which agree with the present forms and which are found in the earliest inscriptions is very small, and that the number increases in the later inscriptions. Thus the question reduces itself to one of tracing out not the evolution of the form of letters, but of tracing the evolution of the percentage ranging from nil to cent. per cent. of letters of the present form in the inscriptions. Or, in other words, the problem is one of the evolution of the foreigner’s writing of the already fixed forms of the Tamil alphabet.

Letters such as ꞌ for which Pali had no forms, and letters like Ꞓ for which Pali had almost similar forms, did not suffer misproduction by the foreigner very much, but the other Tamil letters for which Pali had definite but different forms had a miserable fate. In the earlier inscriptions, these letters were represented mostly by the Pali forms and scarcely by the correct Tamil forms. Later on the Pali characters
themselves degenerated by their association with the more extensive Tamil, and eventually the Tamil characters prevailed ousting the Pali altogether, quite similar to the absorption of the conquerors, Normans by the more numerous Anglo-Saxons in England. In fact, the conquerors, Pallavas themselves, were similarly absorbed so that they went out of existence here. The foreigner who is obliged to handle the local language, learns earlier to speak than to read and write that language, and his natural tendency is to transliterate the local language in his own characters. My suggestion may appear to be strange, simply because it is put forth for the first time. I myself caught the first idea from a humorous incident in our feeding choultry, where the persons fed had to write down remarks as to the treatment they received from the staff and to the quality of food they were served with. One Telugu man who knew more Telugu than Tamil left an amusing Tamil record in the choultry book the transliteration which in English is, 'Paruppu choru bhaga irundudu. Payasam morkolambukooda nasa irundudu. Chaththarathu ayyiru romba nallavuru'. This was written in Telugu characters intermixed with Tamil. Even these Tamil characters at first sight appeared in style to be Telugu, but on scrutiny were found to be Tamil. I felt that we were rewarded for the charities straight off by giving us the clue for solving the Vatteluthu puzzle. If this solution is correct, it will be more appropriate to call it Tamil Ketteluthu— கெட்டெல்சு நிற்கும் வெள்வடி instead of Tamil Vatteluthu. I experimented thereon on this basis, in view to reproduce the Vatteluthu-evolution of about 3 centuries in a miniature of 3 weeks, by obtaining day by day the writing of a few persons, who knew no
Tamil to start with and who were coached up with Tamil writing day by day during the experiment. The result of the experiment is very interesting. I have a lot of other data too obtained in the course of my investigation all of which I would like to include in a separate paper.

The linking of the Dakshanāmoortha and the Oorthvāna-tana forms of Siva with the mystio-philosophy of the antic Tamil may appear to be an anachronism to the historian. If these are historically later forms, is it not reasonable to deduce that these personifications were evolved out of the abstract mystio-philosophy of the letters and the language? In fact, the innumerable forms of ceremonials and rituals, social customs and manners, the designs of dwelling houses, schools, choultries, temples etc., the location of various deities in temples, the various Pradakshanas and Appradakshanas prescribed in worship, the disposition of various dishes on a leaf for eating, the mode of sitting and eating, the various forms of Namaskāras of males and females, the observations of widowhood, the forms of reception in feasts and funerals, the forms of Deepārāthanās, the use of various colours for various ceremonials, the Rechaka, Pooraka, and Kumbaka respiratory exercises in Yogic practice, the use of ayda ə, Vowel ə ɪ and consonant ə ʌ letters and the use of ə, ə and ə for the yugic practice, the forms of Yogic postures called Āchanās, the adjustment of the limbs of corpses before rigour mortis sets in in a particular form and planting Linga stones over the buried corpses, and every other minute detail in the daily life of Southern-India for which strict rules are prescribed, are not emperic and irrational as they were believed to be.
One and all of them are uniformly, cogently and most rationally based on the Tamil forms and their philosophy, with an intelligence that surpasses human conception. To describe them in detail and to explain their scientific truths will cover many treatises. It is my desire and anxiety to render my jottings in a readable form when circumstances permit. If the historian thinks that the above forms and rules are later developments, it is still better proof of the existence of the mystio-philosophy in the letters and the language which alone and nothing else can cogently, uniformly and rationally account for the evolution of these forms and rules of South-Indian life. Nachinarkiniar, who belonged to the 11th or the 12th century A. D. believed in the mystio-philosophy of the Tamil letters. In his commentary of the 1st Sutra of Tholkappium, he writes "இசை உடம்பே தொண்டலை முறை முறை என்றார் கொள்ளைந்தனர் அதில்லை கொண்டோ எந்தோ இரவும்" meaning that because the form and the nature of letters should not be revealed to us the author has not dealt with them here.

Again under the Sutra "நேர்முயல்கிள் முறையிலே அலை" Nachinarkiniar writes "முரும்பே" காண குறிப்பிட்டார் பொழுதை குறிப்பிட்டு காணாமல் இல்லை தொண்டலை முறை முறை என்றார் கொள்ளைந்தனர் அதில்லை கொண்டோ எந்தோ இரவும், குறிப்பிட்டு முரும்பே காணாமல் இல்லை தொண்டலை முறை முறை என்றார் கொள்ளைந்தனர் அதில்லை கொண்டோ எந்தோ இரவும். இல்லை தொண்டலை முறை முறை என்றார் கொள்ளைந்தனர் அதில்லை கொண்டோ எந்தோ இரவும்.”

The religio-philosophic nature so clearly attributed here by Nachinarkiniar to the letters is worthy of note.

The last and yet not the least exhortation is to all learned scholars, who value knowledge, to favour me with their criticism and suggestions on the subject. It is by wide criticism that any research can be perfected. Criticism may be in good spirit or
otherwise and yet it will invariably benefit the research, while one in good spirit will elevate the critic as well. For instance, one of the Madura Sangappulavars—our pillars of the Tamil language—who happened to be a Tamil Anthanar, confronted me seriously with the question: "How could Tamil boast of all this philosophy which evolves out of the Pranava while the Pranava itself is not its own, because, according to the Tamil grammars மர நாங்க தமிழ் தமிழ் தமிழ் or மர்மர will make மரம் and so (probably algebraically) மரம் மரம் will make மரம்ம and not மரம்."

I may suggest one more Sutra which is similarly opposed to my mystics:—மரம் மரம் தமிழ் தமிழ் தமிழ், மரம் மரம் தமிழ் தமிழ் தமிழ், and another algebraical equation of letters viz. மரம் மரம் தமிழ் தமிழ். Therefore மரம் = மரம்.

The emanation of such a criticism from an avowed pillar of Tamil, appears incongruous; but it is an unquestionably intelligent and learned one and is most useful for my research. I do not propose to answer it here and prolong further. Individual human knowledge can never be perfect and so irrespective of all care and industry I have bestowed, errors in details are likely to have crept in, particularly because this paper was got ready at a very short notice, though the foundation of the subject is a very strong one. This paper will suggest numerous questions and most of these will be the very questions that occurred to me in my researches, for, the process of research itself is raising questions and finding solutions. As this paper is too brief for the vastness of the subject, numerous points had to be left without mention. The interwoven nature of the subject militates against piecemeal treatment of individual questions. I have, therefore, to
earnestly solicit my learned readers to kindly communicate to me the various queries and suggestions that occur to them which I shall acknowledge individually and embody <i>en masse</i> in another paper. I close this discourse wishing prosperity for the Tamil language, the Tamil people and the Tamil land with which, I hope, all my hearers and readers will heartily join, and reminding you of the Universal Letter.