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THE SUGGESTED AFFINITY BETWEEN
THE DRAVIDIAN AND THE
FINNO-UGRIAN LANGUAGES

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The great achievements of the comparative Indo-
European philology led the researchers of the other langu-
ages to use the same comparative method. Its main
principle is to find such regular correspondences between
languages, which can be regarded as evidence of their
genetic affinity. This can then be used to elucidate the
historical development of the languages in question. When
Robert Caldwell 1856 published his fundamental Compa-
orative Grammer of the Dravidian languages he wanted
not only to show their mutual affinity but also to find
outer relationships for them. For this purpose he compa-
red, following an attempt by the Danish philologist Rasmus Rask, Dravidian with the "Soythian", viz. Uralian
(-Finno-Ugrian and Samoyede) and Altaic languages. In
his lecture about the affinity of the "Turanian" (i.e. Finno-Ugrian) languages before the second International
Congress of Orientalists the Hungarian scholar Pal Hunfalvy
criticized the method of Caldwell who, however, in the
second edition of his grammar retained and further deve-
loped these comparisons. In the twenties of this century
Caldwell’s hypothesis regarding the Finno-Ugrian relation-
ship of Dravidian was resumed by Otto Schrader. He
presented more then 60 etymologies which in his opinion
show more or less regular phonetical correspondences as
well as morphological materials. As he states himself, he
had not a sufficient knowledge of the Finno-Ugrian
languages, and there were at that time almost no serv-
icable etymological dictionaries or other means available.
In the forties Prof. Thomas Burrow tried to systematize these comparisons especially in his paper about the names of the parts of the body in Uralian and Dravidian. His method was some years later criticized by Prof. Aulis J. Joki from the Finno-Ugrian point of view. Jules Bloch, one of the very best experts in Dravidian philology there have ever been, considered, however, the Uralian hypothesis the most serious one among all the attempts made in order to find the relatives of Dravidian. In a recent paper Prof. Karl H. Menges has pointed out several very tempting correspondences between Dravidian and Altaic—a very salient feature common to these language families is the avoidance of the initial r and l. Since there is a great likelihood that Uralian is genetically related to Altaic, Menges’ hypothesis implies also the affinity of Dravidian and Uralian. Thanks to the Dravidian comparative dictionary by Burrow and Emeneau and the Finno-Ugrian dictionaries by Collinder and by Toivonen-Itkonen-Joki the comparison of these languages is now much easier than previously. I therefore regard it as useful to submit the Uralo-Dravidian hypothesis to a renewed examination. The question is not so much to criticize eventual mistakes of the previous studies than to try to find out possible positive instances. The nowadays prevalent theories about the prehistory of the Dravidian peoples seem not to exclude the possibility of previous contacts with northern peoples nor even that of a common origin.
LONG-RANGE COMPARISON OF TAMIL AND
DRAVIDIAN WITH OTHER LANGUAGE
FAMILIES IN EURASIA

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The only language family which shows any system-
matic resemblance at all to Dravidian is the Uralic.
Professor Aalto will discuss this point in detail. I shall
try to indicate what possibilities there are of establish-
ing points of resemblance between Dravidian and Yukagir,
Altaic, and other families. The evidence adduced will be
phonological, grammatical, and lexical, and this evidence
will be weighted against typological indices.

Since languages which are said to be related or to
have been in contact at one time or another must have
been spoken in the same geographical area, the question
of migrations and of constraints on migrations, in space
and in time, will also be discussed.

The question will also be evaluated from the point
of view of: (1) the mathematical likelihood of chance
correspondences among the language families involved,
(2) the question of the monogenesis of language, (3)
Wanderworter, and (4) the assumption of now extinct
intermediary languages.
SOME OBSERVATIONS ON LINGUISTIC AND CULTURAL STUDIES OF TAMIL AND DRAVIDIAN

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The Study of Linguistics in Tamil is one of the oldest disciplines in the language, and from the time of the Tholkaappiyam onwards (early centuries A.D.) Tamil scholars have taken a refreshingly realistic attitude to the facts of the language, whether in phonetics and phonology or in morphology. Although there has been the inevitable influence of the Sanskrit grammatical system, the special facts or features of Tamil were all noted and docketed. Fundamental works like the Tholkaappiyam, the Nannul, the Viiraroozhiyam are there, and then the long range of commentaries, for elucidating the facts of Tamil. The study of Tamil was taken up by foreign students of Tamil from the 17th century, by the Portuguese missionaries in Goa and Malabar. The first printed book using Tamil characters came out from Cochin in 1579. Foreign scholars of eminence were like the Italian Jesuit Roberto de Nobili (early 17th century), the German Barholomeus Ziegenbalg (1663-1719), who wrote a grammar of Tamil at Tranquebar after founding a mission there in 1706, and above all, the Italian Constantius Beschi (1680-1746), famous as a Tamil poet as the author of the Thembavanji (1724) or "the Unfading Garland," (a sort of a Christian Purana), besides his grammar of both Old Modern Tamil in Latin and a comprehensive work on Tamil Grammar and poetics the Thonnuul-vivhakkam. Then in the 19th Century came other European scholars who wrote on Tamil (and other Dravidian) grammar and linguistics.

The old historical and comparative method which has been so fruitful and positive in its results have naturally
been followed by these investigators and we have also some eminent Indian scholars who have made valuable contribution in elucidating the nature and history of Tamil and other Dravidian languages, and also Dravidian linguistics in general...

last work in Descriptive Linguistics, in terms of the system evolved by himself, has been said by the Sanskrit Grammarians Panini some 2500 years ago, and the clarity and sanity as well as the comprehensiveness of his approaching a combined morpho-phonetic study of the facts of a living speech, which Sanskrit was with him in the 5th century B.C. in the extreme North-West of India are now being re-discovered and hailed with admiration in both Europe and America and in India and Japan.

Details of phonetics and phonology, of morphology of syntax, of vocabulary and other inner aspects of Tamil as a language are being investigated by a growing band of young workers, and that is a matter which we should welcome. But there are ever so many other problems about Tamil and Dravidian, which are deep, and tremendously baffling. They refer to the outward history of Dravidian and Tamil, they are matters which are au tour du sujet, "round about the subject". And yet they are very vital. They, of course are not immediately connected with basic actualities of Tamil linguistics, which can be properly looked over by the Descriptive and Structural method, working hand in hand with the Historical and Comparative one. But there are certain other basic things which have not merely linguistic but also cultural and inter-racial in their background...
THE ROLE OF ASPECT IN DRAVIDIAN SIMPLE VERBS

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It can be argued that in Early Old Tamil and in certain Dravidian languages today the simple finite verb is more accurately and economically described in terms of aspect than with reference to tense. It can also be averred that the emphasis upon tense rather than aspect in the grammatical works on these languages stems in part from the strong impact upon scholars of Indo-European languages, primarily Sanskrit and English, wherein tense does play an important role. In the language of the Tolkappiyam, a simple opposition existed between perfective, or completive, aspect and imperfective, or incomplete aspect. Although Tamil later developed a true tense system, this has not been the case, I would argue, in certain other languages such as Telugu and Kui. Here it is the kind of action that is paramount, not the time of action. Tense is implied in certain forms, but aspect is still the dominant theme. In the case of other forms, the time of action in expressed lexically or via the general context.
THE SO-CALLED INFLECTIONAL INCREMENTS 
IN TAMIL WITH SPECIAL REFERENCE 
TO THOLKAAAPPYIAM

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The term inflexional increments is used by Dr. Caldwell to 
identify the ‘caariyais’ enumerated by the ancient Tamil Gram-
marians. These caariyais, according to Tholkappiyanaar, help in 
sandhi occurring optionally or compulsorily when the nouns join 
with the adjacent case morphemes or with other words.

Some of the inflexional increments are indispensable for the 
declension and others are not. Hence the increments may be classi-
sified as obligatory and non-obligatory increments.

Eg., maram-ai maraththai aththu - obligatory 
paampu-ai paampai or paampinai in - non-obligatory.

Tholkappiyanaar classifies the inflexional increments into 
caariyai and ezhu-ththu. Forms composed of sequence of phonemes 
are caariyais and those of single phonemes ezhu-ththu. He enumerates 
the specific shapes of caariyais and then by himself deals with the 
changes, which they undergo, when they occur in sandhi.

In some instances the flexional increments do not have any 
meaning and thus they are sub-morphemic. When they occur 
between the nouns and other words they mostly possess some case 
signification.

The nine caariyais enumerated by Tholkappiyanaar are (-in-), 
(-vattu-), (-aththu-), (-am-), (-on-), (-aan-), (-akku-), (-ikku-) 
and (-an-)
(-in-)

Though it is structurally the same as the fifth case marker 
(-in-), its function is entirely different. It occurs in inflections and 
in word-combinations. In inflection, it is sub-morphemic whereas 
in word combinations it may have the ablative, genitival or locative 
meaning.
(-vattu-)

It occurs both in inflection and word combinations, only after 
the neuter plural nouns. The actual form of the increment is (-attu-) 
Due to metanalysis the phoneme (-v-) which is a neuter plural 
marker in the words like av, iv and uv and a glide after the words 
like pala, cila, etc., is considered as a part of the inflectional 
increment by Tholkappiyanaar.
(-aththu-)  
According to Tholkaappiyanaar (-aththu-) occurs both in inflections and in word combinations, only after the neuter singular nouns. In most of the instances enumerated in Tholkaappiyam, it is not found to occur in its full form.

In word combinations it is employed with ablatival or genitival force; elsewhere it is sub-morphemic.

(-am-)  
It occurs only in word combinations. The adjacent nouns, between which (-am-) intervenes are of genitival relationship. Though Tholkaappiyanaar describes (-a-) as a separate inflectional increment elsewhere, he takes (-a-) in (ceru-v-a-k-kalham) as the modified form of (-am-).

(-on-)  
It occurs both in inflection and in word combinations, after the nouns with final -oo.

(-aan-)  
According to Tholkaappiyanaar, the inflectional increment occurs both in inflection and in word combinations. But an analytical will glean the fact that it does not occur in inflection, (Paan), an allomorph of (paththu) is regarded as consisting of the caariyal (-aan-) by Tholkaappiyanaar.

In word combinations the flectional increment (-aan-) has the locative signification.

(-akku-)  
According to Tholkaappiyanaar this inflectional increment occurs only in word combinations. There is no instance available, either in Tholkaappiyam or in any other extant texts to show its occurrence in its full form. The form of this inflectional increment in its actual occurrence is -a- and not (-akku-), which fact is evidenced by Tholkaappiyanaar.

(-ikku-)  
The inflectional increment (-ikku-) occurs, according to Tholkaappiyanaar, only after the nouns denoting months with final (-i) and (-ai) when these nouns are followed by verbs. The form (-ikku-) is not at all found to occur in its full form in any one of the extant texts. The actual form that occurs in the instances enumerated by the Grammarian is (-kku) which is a variant of fourth case marker and which has the locative signification.

(-an-)  
It occurs both in inflections and in word combinations, only after the neuter singular nouns. In inflection it is sub-morphemic and in word combinations it is employed with the possessive signification.

Tholkaappiyanaar refers to some of the flectional increments consisting of single phonemes instantaneously when he deals with the sandhi changes. They are not taken up here for discussion.
THE TYPES OF NOMINAL BASES AND
INFLECTIONAL INCREMENTS IN TAMIL

(A Descriptive Statement)

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The noun in Tamil is declined by means of adding case suffixes to the base (with an attached number suffix, if there is one.) According to the type of the base all the Tamil nouns may be classified into following sub-classes:

1. Nouns ending in a consonant (except bisyllabic and polysyllabic neuter nouns in -am and masculine nouns in -an) or in the vowels a, aa, i, ii, uu, ec, ai, o, oo, au, as well as bisyllables in u with a short open initial syllable, have bases identical with the Singular Nominative;

2. In nouns ending in a kuttiyalukaram the base limit precedes the final vowel;

3. In nouns ending in u (except bisyllables with short open initial syllables) the base limit precedes the final vowel;

4. In bisyllabic and polysyllabic neuter nouns ending in -am the base limit precedes the final consonant.

5. In bisyllabic and polysyllabic masculine nouns ending in -an the base limit precedes the final consonant (which is a suffix of the singular number).

In the singular number case suffixes may be added to the base of a noun (with an attached number suffix, if there is one) either immediately, or by means of the euphonious increments y, v, u, in, thth. The mode of addition of a case suffix is determined by the types of a base to which it is added and by the character of the initial sound of a case suffix.

1. Nominal bases ending in a consonant (except single T and t) join case suffixes beginning in a vowel immediately to the base.

Case suffixes beginning in a consonant are added- (a) to bases ending in y without any euphonious increment,

(b) to bases ending in any consonant, except y, by means of the euphonious increments -u- or -in-.

Besides, in Classical Tamil bases ending in r, l, lh, or bases with the singular suffix -n may optionally follow the type of bases ending in y;

2. Nominal bases ending in a vowel (except bases of masculine nouns (in -am) join case suffixes beginning in a vowel by means
of the euphonic increments -v- or -y-. Bases ending in a, aa, u, uu, ee, o, oo, au take the euphonic increment -v-; bases ending in i, ii, ai take the euphonic increment -y-;

Bases with an attached euphonic increment -v- or -y- may optionally take an additional increment -in-.

Case suffixes beginning in a consonant are added -(a) to bases ending in i, ii, or ai without any euphonic increments;
(b) to bases ending in any vowel other than i, ii, or ai by means of two euphonic increments, i.e. -v- and -u- or -v- and -in-.  

3. Bases of bisyllabic and polysyllabic neuter nouns ending in the Singular Nominative in -am join case suffixes beginning in a vowel by means of the euphonic increments -thth- e.g., maram (the base mara-) ‘tree’ -marathi-, pazham (the base pazha-) ‘fruit’ ‘pazhathi-’, etc. Bases with an attached euphonic increment -thth- may optionally take an additional increment -in-;

Case suffixes beginning in a consonant are added to bases of this type by means of two increments, i.e., -thth- and -u- or -thth- and -in-;

In the case Nominative case, which is an exception to this rule, the case ‘suffix is added immediately to the base. Besides, rare instances of adding suffixes of the Dative and Comitative cases immediately to the base or to the Nominative are met with in Classical Tamil.

4. Bisyllabic and polysyllabic masculine nouns ending in -an join case suffixes to the base to which the singular suffix -n is attached. If the case suffix begins in a consonant, it may optionally be added by means of the euphonic increment -u-; e.g. nhaNpan (the base nhaNpa-) -nhaNpan- (before consonants also nhaNpanu-).

5. Nominal bases ending in T or t join case suffixes by means of the euphonic increment -thth- (with the reciprocal assimilation of the meeting consonants); e.g. nhaaTu (the base nhaaT-) ‘Country’ -nhaaTT-, aatu (the base aat-) ‘river’ -aatt-, etc. If the case suffix begins in a consonant, another euphonic increment -u- is added.

In the modern literary language instances of the immediate addition (i.e., without euphonic increments) of case suffixes to the bases of this type are occasionally met with. Irregular instances of optional joining and additional increment -in- to the forms with the increment -thth- are also not infrequent in the modern literature, though forbidden by classical grammarians.
ADJECTIVES IN OLD TAMIL

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There is a view that there are adjectives in Tamil and they form a part of speech. According to this view they are of two kinds. One is monomorphemic and the other is complex. The complex adjectives are formed from the nominal and verbal stems by the addition of suffixes. This article deals with the monomorphemic adjectives in Old Tamil.

The Old Tamil i.e., the language of the so-called Sangam anthologies is rich in this kind of adjectives. A study of these adjectives reveals the following characteristics:

(1) They are monomorphemic.
(2) They are bound and therefore they are not words.
(3) They are in attributive construction with the nouns which they only precede.
(4) They are either monosyllabic or disyllabic.
(5) In terms of significations they fall into four classes: (1) qualitative (2) numeral (3) pronominal (demonstrative) and (4) directional.
(6) They take different forms in different environments. The underlying nature of these differences is compensatory lengthening of the radical vowel or the compensatory doubling of the radical stop. There is commonly lengthening before vowels and doubling before stops.
(7) They are so closely constructed with the following nouns as to function as one word. There is no pause in between.
These adjectives are very few in number, and they fall into five major types on the basis of different forms they take in different environments.

There are some adjectives which have many forms. This may be due to historical and dialectal developments.

There are some adjectives with verbal significations.

In some cases a series of adjectives precede a noun.

Though the adjectives are to qualify nouns, there are some which are constructed with verbs and other parts of speech and sometimes with empty morphs.

In Middle Tamil these monomorphemic adjectives took the adjectival suffix, developed into complex ones and constructed loosely with the following nouns they qualify having pause in between.
LOAN-WORD EVIDENCE IN BIBLICAL HEBREW FOR TRADE BETWEEN TAMIL NAD AND PALESTINE IN THE FIRST MILLENIUM B.C.

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Of words for typical Indian products, the Hebrew Bible mentions Cinnamon, Emerald, Sapphire, and Topaz first in connection with events in the 13th century B.C. Words for Ivory, Peacock, and possibly Sandalwood, appear in an account of trade activities of King Solomon (ca. 965-926), for Agallocha, Champor Curcuma, and Spikenard in the Song of Songs, attributed to Solomon's time, but probably somewhat later. In the 6th century B.C. we find Chrysoberyl, probably Cotton, Rice, Millet, and Mulberry (the last three "discovered" in the Bible by the present speaker). The 5th-4th century adds another word for Cotton, and Crimson.

Of the earliest group, "sapphire" sappiir (Skr. shanipriya) and of the youngest, "crimson" karmiil (Skr. krimiliki) have clear Sanskrit etymologies. Recognizably Dravidian, mainly Tamil, are: "agallocha" ahal- (T. akil), "peacock" tukkii- (T. thookai), "rice" minniit (T. uNTi [wiNDi]), "millet" pannag (T. kampu, of Latin panicum), and "mulberry" mesukkan (T. mucukkaTTai). To this group belongs also Greek orytza "rice" (T. arici) which must have passed through Semitic ariz, aruz before the 4th century.

Another group of words can be derived either from Sanskrit forms or from Dravidian ones: "cotton" buutz (Skr. piicu, T. panjcu), "curcuma" karkom (Skr. kungkuma, P. kuukai), "topaz" pi(i)t(e)da (Skr. piita, T. pac(c)u, old piicu "greenish-yellow"), "spikenard" neerd (Skr. nalaunda, Kannada nalhhlu "reed" T. naaNa "bulrush"). For "camphor" koper, old kupr- (Skr. karpuura), Gundert has suggested connection with Malayalam kaRpa "cinnamon".

The remaining words are indeed found in Sanskrit, but their origin is obscure; in many cases it may be Munda (Austro-Asiatic): "chrysoberyl" kadkod, read karkod (Skr. karketana), "cotton" karpas (Skr. karpaasa), "emerald" bareqet, baargat (Skr. marakata), "sandal-
wood" (?) almugg-, algumm- (Skr. valguka), and the two words for "elephant" contained in the Hebrew words for "ivory": habb- (Skr. ibha), garn- (?) (Skr. kareNu). For the very early "cinnamon" ginnamos, only an unconvincing Malay etymology has been offered so far.

These goods came to Palestine and adjoining countries by way of the Arabian caravan trade, which started out from the ports of South-Arabia, and carried South-Arabian, East-African, and Indian wares. In the 8th cent. B.C. we hear of large quantities of spices being taken as booty from Arab tribes. In the 7th-6th centuries, Assyriya and later Babylonia fought for a foothold far along this trade route. It appears to have been Solomon who gained for the Israelite community a share in this trade. The story of his triennial expeditions by sea to a country from which he brought back "silver and gold, ivory, monkeys, and peacocks" (I Kings chapter 10 verse 22) represents one of the periodical attempts by settled powers to break the bedouin-South Arabian monopoly on the Indian trade, and could hardly have been invented by a later writer.

The linguistic evidence points on the whole to contact with Dravidian, or even more specifically, Tamil speakers on the coasts of South-India. Archaeologist opinion now identifies the Dravidians with the iron-using megalith folk, who came from outside South India at a time variously assessed between 300 and 500 B.C. The Western-Asian names for Indian products here discussed would show the Dravidian occupation of the sea coast to have taken place at least before the beginning of the 6th century, for which the Biblical evidence is generally accepted by Bible scholars as genuinely contemporary. If we accept the story of Solomon's expedition, and especially if we believe the Song of Songs to represent substantially early conditions, the evidence for Dravidians in South India is advanced as far as the tenth century B.C. The evaluation of the statements of the book of Exodus is difficult, since part of it is by many scholars believed to belong to the so-called Priestly Source, which they date rather late.
FURTHER EXAMPLES OF INDO-PORTUGUESE ELEMENTS IN PROENCA'S TAMIL PORTUGUESE DICTIONARY

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1. Introduction. The publication of a new edition of Antao de Proenca's dictionary by Professor Xavier S. Thani Nayagam of the University of Malaya permits further study of Indo-Portuguese elements found therein.

2. Plan of the Present Study. Indo-Portuguese terms are to be listed, as found in the Proenca work, with reference when possible to entries in two dictionaries of exoticisms, those of Dalgado and of Yule and Burnell.

3. Listing of Indo-Portuguese Elements. The bulk of the paper consists of listing some sixty-one items, such as venezeano, ansiao, canja, naique, bellalas, bhayam, xuarcam, gergelim, grandonica, hrudeyam, mugurim, coca, macua, pallas, iangada, algodam, prama, parea, parro, pala, bengla, prapana, puto, cuscus, careas, combalenga, caehao, gargo, calanjas, canacapole, cadalim, chunabo, bazar; abada, gingam, bazaruco, pataya, cule, suarnam, pandaras, palanquim zumbaya, calaim, totunaga, rumal, coris, zangos, velao, uindoins, padamoins, samutiroins, viacti, lingao, tufao, cairo, noz de Malaca, pardaos, beijuim, adigar, chungao. These words are, in general, to be thought of as Portuguese words which must have been used in South Asia by speakers of Portuguese, but which may not have been freely used there or elsewhere. They tend to be exoticisms.

4. Conclusion. When these items are added to 99 items previously assembled from Proenca's vocabulary,
we find 160 examples of such words; the student’s confidence in the value of a study of Proenca’s work in the field of Indo-Portuguese vocabulary is deepened by a realization that most of these terms are found in either Dalgado’s or Yule and Burnell’s listings. It is a tool for Portuguese studies as well as for Tamil studies.
A NOTE ON THE DRAVIDIAN ORIGIN OF
TAGALOG SYLLABARY

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In the First Session of the Conference-Seminar of Tamil Studies in Kuala Lumpur (1966), I presented a paper which discussed the probable Tamil words in Philippine languages.¹ In that paper, apart from discussion the probability of these words being Tamil in origin, I dealt also upon the view that syntactically the Tagalog is very much Tamil (Dravidian) in orientations, as it is advanced by V. A. Makarenko.² I attempted to point out that such a view is quite difficult to accept because Tagalog is definitely a Malayo-Pacific language.

In the present paper, I shall attempt to examine the view according to which the Tagalog syllabary has been derived from Dravidian. This view is based on the work now made widely known through its publication in the Tamil Culture.³ The concentration of this discussion shall be from page 76 through page 91 in the same journal.

The paper shall deal on the following points: (1) the materials utilized by V. A. Makarenko, (2) the antiquity of the data used by him has affected very much his discussions and conclusions, and hence, in the light of the new insights gained through the advances of modern research, do not now hold. Even the date of the assumed influx of Dravidian elements in the Tagalog syllabary appear too early in terms of the evidences that are now available both in the Philippines and India, as well as in the intervening areas, through which necessarily these elements have passed before they were finally received into the cultural matrix of the Islands.
Moreover, there seem to be many extraneous materials that have been included in the work that they seem to draw away the reader's attention to the more important aspects of the problem.


3. *Ibid,*
NOTES ON PERSIAN WORDS IN TAMIL

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The present paper is part of an amplex study aiming at showing the extension of the linguistic contribution of Iran to Asian languages. Therefore we did not call it "notes on Persian loanwords" in Tamil. Strictly speaking the Persian element in Tamil does not consist in loanwords directly taken from Persian, but rather in Persian words taken from Indo-Persian or "Hindustani". Here only the purely Iranic elements are considered (eg. words like Tam. malumi, skipper, or atalattu, lawcourt etc. are not listed here because, though Persian, they are Persian loanwords from Arabic mu'allim, 'adalat etc.). Conversely, such words as urnta, probably coming from English howdah or Hindustani howda, on its turn coming from Arabic haudaj, are listed here because haudaj is an old Persian loanword in Arabic.

The entries in the list are 214. A commentary on some of the most interesting forms and on the phonetic aspect of the rendering of the Persian element in Tamil follows.

The examination of both semantic and phonetic aspects of the listed words shows that they came for the major part to Tamil not from Persia directly but from Persianized languages of India. The intermediary has been either directly Indo-Persian (the official language of Mughal India up to 1837) or the dakhni form of Hindustani/Urdu. A small group of words, especially those concerning navigation (campokku, caranku, kalacu, kulla in the sense of "outrigger", laskar nakuta) and also some words connected with Persian wrestling (kusti, cavan, vastatu) a
sport brought to Deccan from Persia already in the XV century by Iranians, and a few more words may have come either directly from Persia or through that common international lexicon of Indian Ocean coasts, deeply influenced by Persian, that gave many Persian words to all languages of the coasts (including Arabic, Sinhalese East-African languages etc.).

Tamil has been also, in part, the medium of diffusion of some Persian words to Malaya and Indonesia, though only about 15% of the Persian words in Tamil are also used in the same sense in Malay. Also in this case we rather have to suppose an influence of the peculiar lexicon of Muhammadan sailors of the Indian Ocean coasts on Malay and not always a direct "standard Tamil" influence.
VIIRACOOZHIYAM - AS A GRAMMAR OF 
INSCRIPTIONAL TAMIL

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It is said that there were two schools of grammatical thought in Tamil, one represented by tholkaappiyam and the other by viiracoozhiyam. The fact that Viiracoozhiyam was written many centuries after tholkaappiyam cannot be accounted the reason for the different approach of viiracoozhiyam because Neeminaatham, written after viiracoozhiyam, only summarises tholkaappiyam. According to the paayiram of tholkaappiyam, tholkaappiyam was a grammar of both literary and colloquial Tamil. As Caldwell says, literary dialect in the Indian languages tends to be conventionalised and standardised, liable only to very small change while colloquial dialect is not inhibited that way. Therefore the difference between the literary dialect of Tamil and the colloquial dialect of Tamil should have been increasing with the passage of time. Therefore, how much importance each dialect should be given in a grammar becomes a problem for the grammarian.

By the beginning of the Age of the Imperial Coozhas, the necessity for a new Tamil grammar seems to have been felt. Some scholars probably felt that commentaries to tholkaappiyam were enough while others started writing new grammars. Among the new Tamil grammars, viiracoozhiyam was the oldest, viiracoozhiyam was not well received by the Tamil scholars as a whole, partly because of excessive Sanskrit influence in it and partly because of its slant to colloquial Tamil. Inscriptional Tamil differs
from literary Tamil in having a large admixture of colloquial expressions. Though inscriptional Tamil is in many respects inadequate as a source for colloquial Tamil, yet only that source is available for study of medieval spoken Tamil. The spoken Tamil occupies a more important position in modern linguistics than literary Tamil. The spoken Tamil is considered the real living language of the people. Puththamiththiranaar, the author of viiracoozhiyam, seems to have realised the importance of spoken Tamil when he framed his grammar.

Virracoozhiyam can lay claim that it is the best descriptive grammar available among the early and medieval traditional grammars, for the language of the Tamil inscriptions.
THE PAST TENSE SUFFIX IN HEMMIGE TAMIL

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Hemmige is a village about twentyseven miles from Mysore. The Iyengar community from this village forms a sub-group of Iyengars in the Mysore State. The Iyengars of Mysore in general and the Hemmige Iyengars in particular use a variety of Tamil in their homes, which is quite ‘peculiar’ and is unintelligible to the speaker of standard Tamil. The Iyengars of Mysore are bilingual and all their education is in Kannada. Most of them do not know how to read and write Tamil. This paper describes in detail the past tense suffix and the relevant morphophonemic changes as found in Hemmige Tamil. As is well known, the past tense forms in Dravidian show a considerable degree of complexity. Hemmige Tamil shows about fifteen allomorphs of the past tense suffix and all these are described in detail in this paper. A brief statement about the phonology of the dialect is also given at the beginning of the paper.
SOME OBSERVATIONS ON THE TAMIL
PHONOLOGY OF THE 12TH AND 13th CENTURIES

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The following Tamil passage occurs in a Telugu Literary work, Panditaradhya caritra by Palkuriki Somanatha of the 12th 13th century. The passage consists of epithets in worship of Mallikarjuna of Srisaila chanted by Saivite pilgrims. It is written in Dvipada metre.

"Arulu giritiyenne yarane pirane
cirigirinilayne civane yandavane
amgamarumdane yayirumdaivane
mamgayar pamage mallikarjnnane
yan unakkadiyane nakhi lanayakane
yenumillalane yilla villiyane
aruvattumuvarukatmanayakanæ
marunalumariyada mallikarjunane
alalagamdane yadi yatравane
culiye mallikarjunane yannavane
yellayilladane yemgum ullavane
collavalladane mallikarjunane
arummidittirunirimullavane
yererum icane yelamallayane
vediyarutudikkum adiye civane
codiye mallikarjunane yannavane"*

The above is an exact transliteration of the text in the Telugu script. Many words and constructions are unintelligible. The paper attempts a phonological analysis of the text and makes certain plausible observations on spoken Tamil of the 12th and 13th centuries.

A DESCRIPTIVE ANALYSIS OF A TAMIL DOCUMENT OF THE XVIII CENTURY

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A Tamil document relating to the obligatory services of certain merchant communities like the Chetties, Moors and Paravars under the Dutch Government in Ceylon is preserved in the Department of National Archives, Nugegoda, Ceylon. The document is a translation in Tamil of the original Dutch document. It ranks thirty-third among a collection of documents bearing the Archives register number, 2440. The document was issued by the Dutch Governor, Julius Valentyn Stein Van Gollenesse and is dated 3rd Maaci, 1744.

As the language of the eighteenth century Tamil as current in Ceylon is of rare interest to scholars, the phonology and morphology of the language of the document is analysed in this paper.
VOWEL SPLITS IN TAMIL DIALECTS

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This paper deals with the historical developments in the vowel systems in two different Tamil dialects, Tamilnad Colloquial Tamil and Ceylon Colloquial Tamil. Colloquial Tamil in both cases refers to the Tamil spoken by the educated non-Brahmin communities in ordinary informal conversations.
TENSE (CONTROLLED) VS LAX (PALLISTIC)
WORD-BASE PROSODIES OF MANIFESTED IN
TAMIL RETROFLEXION VS HINDI ASPIRATION

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In the phonology of Asian languages there occurs very commonly a contrast which takes on so many different forms that it ought to be given the name of Proteus; the mythical deity who was said to be able to assume a large number of different shapes.

This opposition has most often been referred to as tense vs lax syllable articulation. Henderson describes the contrast as first (clear) vs second (deep, breathy) voice register. Pike terms it "controlled" "ballistic" syllables. The following is a partial list of phonetic qualities which may manifest this phonemic contrast in various parts of Asia:

\[
\begin{array}{ll}
\text{Tense vs Lax} & \text{Tense vs Lax} \\
\hline
\text{Laryngalisation vs clearness} & \text{higher pitch vs lower pitch} \\
\text{clearness vs breathiness} & \text{retroflexion vs non-retroflexion}
\end{array}
\]

The first three of these are already well-attested in Asian languages. It is the thesis of this paper that the retroflexed consonants of Tamil are to their non-retroflexed counterparts as the unaspirated consonants of Hindi are to their aspirated opposite members. It is proposed, further, that neither retroflexion nor aspiration
are features of consonant phoneme segments but realisations of word-base prosodies. As such each minimal word-base in Tamil should have only one prosody of retroflexion and each minimal word-base in Hindi only one of aspiration. It is theoretically acceptable for either language or both to have minimal word bases with one prosody of retroflexion and one of aspiration, but this is uneconomical and should therefore be rare. Under no circumstances should a single syllable have both aspiration and retroflexion.
CONSONANT CLUSTERS AND WORD INITIALS & FINALS IN TAMIL

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Tholkappiyam, the earliest extant grammar in Tamil in regard to the dating of which there is still no unanimity among scholars due primarily to their pro-Tamil or pro-Sanskrit bias, but which in any case should be dated—on internal linguistic evidence alone—prior to the surviving Sangam classics, has laid down several rules—apparently of an arbitrary nature (as is the case in Sanskrit & English for instance)—regarding consonant clusters and word initials & finals in Tamil. These rules, read separately, do not readily disclose any coherent principles but, when they are read as a whole and their phonetic significance analysed, we discover a remarkably consistent phonetic basis for the rules, which in turn presupposes great insight into linguistic phenomena on the part of the ancient Tamil Grammarians. The apparently subjective way, in which Tamil writers of all ages have rapturously sung about the sweetness of the Tamil language, as for example when Poet Bharathi sang in ecstasy

\[ \text{பாட்டிருந்து குறிப்பிட்டு பென்று வாழ்த்துத்} \\
\text{நாட்கள் சுவாசந்து கருதும்.} \]

can thus be seen to be supported by objective linguistic factors.

2. The writer makes an attempt in this paper to analyse the different rules and point out their phonetic significance.
"INITIAL "PLOSIVES" IN TAMIL"

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The occurrence of single versus doubled plosives as morpheme initials in Tamil literature is anomalous. The set of consonants which Caldwell first termed "plosives" consist in pairs of phonemes at the labial, dental, alveolar, retroflex, palatal and velar articulatory positions. Non-initially, the members of each of these pairs contrast phonemically in both literary and modern colloquial Tamil with the orthographic contrast of single versus doubled letter corresponding, colloquially, to phonetic differences in the dimensions of voice, occlusion and tenseness/length. But initially literary Tamil single and doubled "plosives" seem to be allophones conditioned by the phonemes and (primarily) morphemes preceding; moreover, these allophones are not phonetically differentiated in the colloquial language. This paper questions whether the initial distribution in the literature of single and doubled "plosive" symbols was originally patterned on phonetic difference such as existed (and exist today) non-initially.

Toda is a modern South Dravidian language with initial allophonic variation in the consonant phonemes which correspond to stops in colloquial Tamil. The variation, as described by Emeneau, is as follows: a voiceless stop occurs following a pause and certain other specified environments, a voiced stop occurs after nasals, and elsewhere (in the speech flow) a non-stop allophone, generally a fricative, occurs. Colloquial Tamil accords with this distribution in respect of voiceless stop after pause and voiced stop after nasal (or at least homorganic nasal; examples of internal sandhi indicate the voiced stop was general after nasals in an earlier stage of the language.) Does literary Tamil depict a language which
agreed with the other criteria of the Toda distribution as well? If so, we would expect (1) the specific environments in which initial voiceless stop occurs in Toda without preceding pause to correspond with those in which a doubled “plosive” occurs in Tamil literature, and (2) evidence that the initial single “plosive” in literature corresponded to a non-stop (or at least a non-voiceless stop) at some earlier stage of Tamil.

Both expectations can be satisfied. Toda accords with voiceless stop in the one phonological environment (final voiceless stop+) and one of the morphological environments (i-, a-, o- +) which condition an initial doubled “plosive” in Tamil literature. Secondly, the Greek-Roman geographers who, in the early centuries A. D., transcribed Tamil into a language which recorded differences in occlusion and/or voice, record numerous words with voiced and/or non-stop allophones of phonemes which are realized in modern Tamil as voiceless stops. Most important are two etyma which show non-voiceless-stop allophones in an environment (verbal base as modifier+noun) where single “plosive” occurs in Tamil literature: Κόλξοι (the Pandyan capital, according to Caldwell kol-kai, literally “killing arm,” a poetic term for “army, camp”), and Χαβηπόσ (the Kaaveeri River, from kaa+peeri/piri, literally “protecting goddess.” Here, within a word, a non-occlusive initial corresponding to single orthographic p-has been preserved in the modern language.)

Thus, the conventions for writing initial single or doubled “plosives” in literary Tamil may have been based originally on an allophony similar to that existent in modern Toda, which differs from non-initial single/non-occlusive “plosives” only in the development of doubled/voiceless stop following certain phonological/morphological environments, besides pause. These environments are more extensive in Tamil literature than in Toda, perhaps indicating that, at the time the script was devised, a limited distribution of initial voiceless stop not following pause (as in Toda) was expanding toward the modern Tamil distribution, where the voiceless stop is universal except for [s-] and after the homorganic nasal.
THE LINGUISTIC OPPOSITION ‘PERSONAL’ VS. ‘NON-PERSONAL’ IN MODERN TAMIL

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The languages of the Indian Sub-Continent belong to a greater or lesser degree to a well definable ‘linguistic league’. In the forming of this league structural changes have occurred which deeply influence the ‘systems’ of the languages. Taking up one point, the paper tries to show how, for example, the Dravidian opposition ‘personal’ vs. ‘non-personal’ is in Tamil crossed by other oppositions, such as that of ‘animate’ vs. ‘inanimate’, due to the influence of trends underlying the ‘linguistic league’ (which by itself is based, in part, on a cultural unity of the area it belongs to).
A NEW THEORY ON APPELLATIVE VERB
KURIPPUVINAI

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SUBSTANCE

Traditional Grammarian’s Views:

Appellative verb is one of the special features of Tamil. Tolkappiar calls it ‘Kurippu Vinai’ [குறிப்பு வினை] (Tol. col. 200, 201, 214, 220, 427, 432) and ‘Kurippopotu Varuuum Kaalakkilavi’ [குறிப்பொழுது வருவும் காலாக்கிளையும்] Tol. col. 215, 221.) It is called by later grammarians as ‘Vinaikurippu’ [வினைக் குறிப்பு] (Nannuul. 269, 321, 347, 349, 350).

Linguist’s Views:

It does not occur as imperative like the stems of regular verbs. It is here identified as defective verbal stem. Dr. Caldwell says that appellative verb will show only present tense (comparative grammar of Dravidian Languages P. 478). Fr. C. J. Beschi observes that, “they are called, “Vinaikkurippu”, the sign of the verb, that is, nouns serving like a verb, to express some action or passion.” (A Grammar of the High Tamil p. 45). Dr. P. S. Sastri also has accepted this view (History of Grammatical Theories in Tamil p. 145.)

Dr. M. V’s and Dr. V. I. S’ View:

According to Dr. M. Varadarajan there is no category as appellative verb and he further says that certain nouns because of their usage are considered as appellative verbs. (Tamil Culture: Vol. VIII No. 2. April-June 1959. p. 84). Dr. V. I. Subramaniam, has refuted this concept and has proved that appellative verbs are indispensable. (Centamil Vol. 56. Part 4, 1960. p. 20.)
The Defects in the Foregoing Views:

So far, the appellatives are analysed on the basis of the concept that they will show tense indirectly and are formed on the basis of noun-roots. But it seems that the appellative has not received the nomenclature ‘Kurippu Vinai’ because it shows the tense indirectly. If it is so, it would have received the nomenclature ‘Kaalakkurippu’ and not ‘Vinaikkurippu.’ Why is it not termed like that? It is improper to take ‘tense’ as a basis for the identification of verbs. If we take the tense as the basis, then we are forced to say that even the conjugated nouns are verbs. Tolkappiar has said ‘Ninaiyum Kaalai Kaalamotu toonrum’ because in verbs, it is not the tense which is more important, but it is its inability to take case signs. Dr. P. S. Sastri also stresses this point. (History of Grammatical Theories in Tamil. P. 141.)

The New Theory:

The regular verb denotes action explicitly: on the other hand, the appellative will denote action implicitly. Therefore ‘Kurippu’ is not an attribute of the time or tense; but it is an attribute of action. A note of Ceeanavaraiar will also help us to this conclusion. (Tolkappiam. Col. 201). The classification as ‘teriyaa nilai vinai Kurippu Vinai’ (தொரியா நிலை விநை குறிப்பு) (Ilakkakanakkottu. N. P. 67) by the author of Ilakkanakkottu, also stresses this point.
PASSIVE IN TAMIL

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It happens very often that we accept the opinions of great scholars without giving much thought and proper scrutiny. May be due to lack of adequate theory which will enable us to question the validity of such opinions. When adequate theories are developed the problems become clearer and we attempt to solve them with proper techniques supplied by adequate theories. One of such problems that one can find in Dravidian Linguistics is the myth about "Passive".

Dr. Caldwell while dealing with Dravidian Passive said that "the Dravidian verb is entirely destitute of passive voice properly so called, nor there is any reason to suppose that it ever had a passive". This paper, endorsing the opinions of Dr. A. C. Chettiar and others that \textit{patu} denotes passivity, investigates another important problem whether one and the same active expressions denote passivity with particular reference to Tamil.

Taking the grammatical category relative participle which is very often quoted by various scholars to exemplify the above statement the paper attempts to prove that expressions like \textit{patiththa paaTam} ‘the lesson that someone read ‘ezhuthina puthakam’ the book that someone wrote’ which are erroneously, very often, translated as ‘the lesson that was read’ and ‘the book that was read’ respectively, are only active and not passive. It is also concluded that participial nouns like \textit{connathu} ‘that someone said’ (mistakenly translated as ‘that was said’) \textit{ezhuthinathu} etc. are also active forms.
The paper goes on to enquire whether expressions like kathāvā aṬāithṭhatu ‘the Door closes’ palḥhikkūuTam thītanṭhatu ‘The school opens’ kāay kāti vīttathu ‘The vegetable sells’ are passive (considered by many as passive). Taking similar expressions from English and the learned opinions of great grammarians like Otto Jespersen etc. the author of the present paper concludes that they are only intransitive forms and not passive. It is also proposed that at least for some verbs in Tamil we have to assign two features transitivity and intransitivity (already noted by Tamil traditional grammarians in the case of velhu ‘wash’).

Dealing with very briefly the general question “What is Passive?” the paper takes another set of common expressions like ithu nantaaka ezhuthiyirukkitathu ‘This is well written’ and discusses whether they are passive. “iru is only an intransitiviser” the paper concludes. All these investigations are made using the Transformational Theory.
AN OUTLINE OF A PHONOLOGICAL
GRAMMAR OF TAMIL AND ITS
APPLICATION TO SPEECH-SYNTHESIS

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In this paper we propose a set of rules of phonology of
Standard Tamil (written Prose Tamil) so as to generate a
finite number of well-formed (or grammatical) Phonological
Words (PW). The generated PWs are of two types:
1) those which are currently found in present day Standard
Tamil, i.e., acceptable both grammatically and culturally,
and 2) grammatically acceptable, but not found culturally
in present day Standard Tamil, i.e., potentially acceptable
PWs of future time. The rules are formulated based on
a Transformational-Generative model. The transformations
are generally context-sensitive. It is proposed that Tamil
PWs may be generated in terms of syllables which them-
selves may be constituted by phonemes of Tamil. Thus,
proper structures to all the PWs are assigned. The PWs
of Tamil generated by this grammar from the input for
speech synthesis. A computer program for speech synthe-
sis developed at the Tata Institute of Fundamental
Research has been utilized to test the acceptability of
generated PWs of Tamil.

We have contended in our paper that the so called
“geminates” (identical double consonants in medial posi-
tion) of Tamil are a special case of consonant sequences.
The experiments conducted in speech synthesis confirm
our hypothesis. Since, nasals, liquids, trills, continuants
are acoustically continuants, it is difficult to show this
fact in these cases. However voiceless stop consonants of
Tamil are synthesized properly only when a “silence” (or
pause) of a shorter duration is present. This means that
in the case of “geminates” the manner of articulation is
not absolutely continuous, but rather the articulator rests
at the point of articulation for a very short duration say
3 milli seconds and is then released. A PW in Tamil like (appaa) "father" is segmented thus as (ap-paa). The results of these experiments in speech synthesis show that there is what is called an "acoustical illusion" in continuous speech, similar to "optical illusion" such as one experiences in seeing movies. Thus, the speech synthesis, in the case of Tamil, makes us to regard "geminates" as a special case of consonant sequences, rather than clusters forming monosyllables.

Scholars like Chomsky\(^1\) refer to the phonological rules of a language as "redundancy rules" and include therein the morphophonemic rules. Since the present grammar generates all the PWs directly from the rules, it has no special morphophonemic rules separately. If, however, one insists on such rules being included in a phonological grammar, we propose a P. G. in the following way. We regard two types of morphophonemic changes: morphophonemic changes within a given PW and across the PWs. While the former could be handled in a P. G., the latter has to be provided for in a phrase structure grammar. For the purpose of Word morphophonemics, we may be able to set up Tamil kernel PWs and a set of affixes, which are syllabic. We shall provide a set of T-rules dealing with these morphophonemic changes. The PWs, thus, generated, may be called "derived" PWs, which could then be used in a P. Structure Grammar. We shall give only one or two examples, and the scope of this work is beyond our aim. We have indicated only a possible future P. G. of Tamil with these qualifications.

The present P. G. is also a powerful tool for coining new Tamil PWs. In other words, any word from another language will be acceptable or rejectable on the basis of this grammar, or the word could be suitably modified to conform to the Standard Tamil Structure. This may be useful in the preparation of "technical terms" in Tamil.

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INITIALS IN TAMIL

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In the development of any modern language change is a constant phenomenon. Without development the language ceases to be a living one. Tamil is no exception to this rule. It is not an easy task to explain scientifically the structural development of the language. Tholkappiar, the ancient Tamil Grammarian described in detail the entire structure of Tamil. After many hundreds of years came PavaNahthi, another Tamil Grammarian. He classified the new developments in Tamil and explicated them in a very simple and effective way.

A lot of time is required to do research about the historical development of the ancient Tamil. This paper attempts to describe the growth of the initial phonemes in Tamil words based on the data available in Putanhaanuutu (P) an anthology belonging to B. C., Cilappathikkaaram (C) an epic written in the second century A. D. and Periyapuraanam (PP) an epic of 12th Century A.D. Here we are going to analyse the development of Tamil covering a period of thousand and five hundred years.

It is the duty of the present grammarians to find out the possibilities of coining new words with new combinations of vowels and consonants to cater to the needs of growing science and technology. But at the same time care should be taken to see that the structure of language is not altered beyond recognition.
STATISTICAL APPROACH TO THE PROBLEM OF AUTHORSHIP OF NHETUNHALVAATAI AND THIRUMURUKAATTU-P-PATAI

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This paper summarises a few of the methods of stylo-statistics used in the investigation of the disputed authorship viz. type token ratio and the characteristic Vm. The use of the method is illustrated by applying it to the solution of the problem whether nheetunhalvaaTai and thirumurukaattu-p-paTai are by one and the same author. The characteristic Vm. and also relative frequency of the phonemes, the entropy calculated and x² and c² mathematically confirm the conclusion that both the works are from one and the same author.
CONTEXT-SENSITIVE RULES IN THOLKAAPPIAM

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Tholkaappiam is an early grammatical work in Tamil and is probably as old as the Sanskrit grammar of Panini. Studies in Panini have revealed the existence of context sensitive rules which play a crucial role in the development of the mathematical theory of languages. We show that all the rules that correspond to மேல் அரங்கள் thirihal vikaaram in Tholkaappiam are context-sensitive rules. Further if certain conditions are relaxed, குற்றையன் thoonial and கேதுதழ் keTuthal can be treated as context-sensitive rules. If a special symbol for-space is introduced, what is thoonal in the 30 letter alphabet becomes thirithal in the new alphabet.

A few of the sandhi rules are written in a compact form, in the notation used in generative grammars. When compared with Paninian rules, the rules of Tholkaappiam are found to be different. Tholkaappiar recognizes the problem of ambiguity and decipherability with respect to a string of words and it is pointed out that some times ambiguity is considered desirable in a language like Tamil.
A HISTORICAL STUDY OF CAARPEZHUTHTHU IN
TAMIL GRAMMARS AND THEIR COMMENTARIES

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AND

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The enumeration of primary speech sounds into two broad classes viz., vowels and consonants, according to ancient Tamil grammarians right from Tholkaappiyam is first made. This followed by chart of caarpezhuththu according to the Tamil grammarians and their commentators.

The definition of caarpezhuththu according to Tholkaappiyar, viiracoozhiyam and nhanuul is subsequently discussed at some length with examples. Modern views on the subject are also dealt with at some length, followed by a discussion on the generalised aaytham phenomenon in human speech, which has led the senior author to expound his Alpha-Phoneme/Phonoid theory concerning the ultimate ‘Unit’ of speech. In this connection, the other phenomenological view of aaytham and in its work, the reconstruction of a protodravidian laryngeal H by Bh. Krishnamurthy is also pointed out.

It is clearly shown how the Alpha-Phoneme/Phonoid built upon the non-phenomenological conception of aaytham due to Tholkaappiyar ‘pitappin aakkam’ which emphasises without any ambiguity the composition of articulatory ‘unit’ and acoustical ‘unit’ into one that brings into existence a new entity the phoneme.
PTOLEMY & THE TAMIL LANGUAGE

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I have in this paper referred to some documents which in my opinion appear to be the earliest authentic extant documents which record the word Tamil. By this I refer to Peutinger—Table and Ptolemy’s geography. As it is a matter which I think will interest those who are interested in the history of the Tamil Language, I have also given a very brief history of these documents, which I think is not generally known.

The Peutinger Table is a map prepared on the orders of the Emperor Augustus about the year 20 B.C. This map shows Ceylon as well as India. As a map it is greatly distorted but the record of place names is most invaluable for historical research. This map was engraved in marble and exhibited near the Forum at Rome. Numerous copies of this map were issued for administrative and military purposes. The extant copy is a copy of copies made from the original. The Tamil word is shown as Damirike.

Ptolemy’s geography was prepared about 140 AD and copies of maps based on this geography are now available. The authenticity of this geography has been dealt with in detail by Nordenskiold the famous arctic explorer, who has published a book on Ptolemy’s geography. Nordenskiold has pointed out that Ptolomoy’s geographical atlas is the only geographical atlas still extant which has come to us from the ancients. It is therefore remarkable that the word “Tamil” should appear in the only known geographical atlas that has come down to us from the ancients. Another circumstances of considerable signigicance to the Tamil language, that this
ancient atlas discloses, is that of the fully developed language, Tamil, Sanskrit, Pali, and Greek, Tamil language only has survivied and is still a living force, as can be inferred from Caldwell’s observation in the Dravida Grammar, where he has observed that many of the Dravidian names have retained their identity letter for 20 centuries.

The mountain range in Ceylon (Malea) is noted for the foot print on Adam’s peak, which rises sharply from the surrounding hills and has been an object of veneration by millions of many faiths for several centuries.

What is unique is that, that this foot print is actually recorded as such by Ptolemy in his geography of Ceylon, is very evident from the fact that he has described it as Ulipada (Also Ulipada). This constitutes what can be considered the earliest authentic record of the foot print and dates back to about 100 AD. when the geography was compiled.

That it is the foot Print is further confirmed by the fact that according to Casie Chitty, (Ceylon Gazetteer-1933), Adam’s Peak was called “Sivan-Oli-Padam” by the Malabars.

Ulipada is phonetically and even in the spelling almost identical with Olipadam (Radiant Foot Print in Tamil) and so is malea with malai (mountain in Tamil) on which this foot print is stamped.
SAINT APPAR’S CONTRIBUTION TO TAMIL GRAMMAR

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1.0. Introductions: Saint Appar (A. D. 7th century) a Tamil Mystic has sung many hymns on God Civa. His hymns available now are only 3066 in number. The information in this chapter is based on the Saint’s hymns.

2.0. Phonology:

2.1. Treatment of elutu as God: This tendency of Saint Appar is discussed here. His reference as ‘mulaiyelutu’ etc. are studied.

2.2. Short ‘i’ or Kuttiyalikaram: According to the difference in the types of music this short ‘i’ has been changed in contexts.

2.3. Short ‘u’ or Kuttiyalukaram: It’s different forms and their occurrences—Appar refers to many types of short ‘u’.

2.4. Full ‘u’ or Muttiyalukaram: It’s form and nature; as found in his hymns are discussed here.

2.5. Lengthening of vowels or ‘alapetai’: Saint’s usages described. His usages of alapetai is to be considered according to the ‘pan’ or type of music.

2.6. Palatalisation of consonants: (a) n > n [ŋ] Kainnavil > Kainnavil etc. are found.
(b) tt > cc vaitta > vaicca etc. are found.

2.7. aytam and its usages are discussed in length.

3.0. Morphology:

3.1. Sanskritized words and their formation: Appar’s illustrious reference are explained.

3.2. Case-signs, urupu mayakkam and Collurupus are studied.
3.3. Tense signs: Kinru etc. are explained through the references.
3.4. Plural suffix ‘kal’ and its arrangements are discussed; Our Saint uses this suffix in special way.
3.5. Vikuti mel vikuti, pakutipperul vikuti etc. studied and the special features are noted.
3.6. Some new forms at morphological level: ninulaku, mayirunalam etc. are found.
3.7. Personal changes: usage I person in II person. (‘nam irukkum ur paniyir’ etc.)
3.8. Particle ‘kil’ and its development have been studied.
4.0. Metre:
4.1. Appar’s new variety of poetry viz. tuntakam and its characteristic features are explained.
4.2. The kind of ‘viruttam’ of our poet is explained through the conception of Kattalaikkulitturai of latter works and its special features are explained.
4.3. Other sources for later works are found: elutu varga monai varieties in rhyme achems etc.
5.0. Poetic:
5.1. Some variations related to new kinds in ‘aniyilak-kanam’ are shown.
5.2. Metaphors of various kinds are elucidated.
6.0. Conclusion.
AN ASPECT OF THE ORGANIZATION OF THE SENTENCE IN TAMIL AND HINDI

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The question raised in this paper relates to the nature of the organization of the sentence in Tamil and Hindi and Indian-languages generally, and the type of diagramming that is likely to do justice to such an organization. Immediate constituent and transformational analyses and the type of diagrams developed by them are briefly noticed.

The sentence in Tamil and Hindi is found to be a system of parallel qualifiers to a nucleus, usually finally placed. The nucleus is the verb or verb-like element which serves as the head to which all other units in the sentence lead. The sentence as a whole is one large endocentric construction with the verb as the head-word capable of substituting it in full. The qualifiers appear before the qualified elements in all cases.

The system of parallel qualification implies that each satellite unit qualifies the nucleus directly and without intermediary qualifying conditions. The satellites may occur at different distances from the nucleus usually to its left but all exert a parallel pull towards it. Within this qualifier system oriented towards the nucleus, there may be sub-nucleus with sub-qualifiers. These are usually non-finite verbals or noun phrases with modifier-head arrangement.

The phenomenon of the atom having a nucleus attracting satellite electrons to it at different distances, may
furnish a partial analogy to the picture of sentence organization given above. The system of diagramming suitable to this clustering arrangement would be one of circular lines around a core.

The paper concludes with sample sentences analysed and diagrammed according to this concept of organization. Sustained analytical procedures keeping this nuclear organization in view have to be worked out.
Among the different types of translation that of the Bible is unique on account of its long history and the variety of languages involved. And Tamil with its rich past and fast development in the present has its own language-ethos that presents problems. Here are a few as experienced by the Translation Committee of the Catholic Bible into Tamil, that has been functioning since 1961.

Purity of language is an accepted and welcome quality of today's Tamil. The old Catholic translation was so full as Sanskrit words that its language was said to be a special kind of Tamil. The new translation has now been praised by Catholics for its use of pure Tamil words. However, Sanskrit words had to be used like: pathalviyar (Acts. 21:9). poithiirkkatharisi (II Pet. 2:1) uroomam (Acts. 27:3.)

Among the grammatical features that offer some difficulty, mention must be made of the Tamil first person plurals, inclusive and exclusive. As Greek, Latin and English do not have this distinction, it is a puzzle to see whether the inclusive or the exclusive is meant in places like I John 1:4. The use of honorific plural for a singular noun makes the Tamil translator fear to tread where the translators in other languages may rush. In the epistles of Peter, Paul and James, when the authors mention their own names, should the Tamil form be Iraayeppar, Cinnappar and Yaakeppar or Iraayappean, Cinnappan and Yaakeppan?

Translating the Greek participle by a single participle in Tamil has its dangers as in Acts. 10:10. Lack. of
capital letters in Tamil is also another source of trouble as in I Cor. 8:5–6.

By far the greatest problem is the rendering in the Tamil of today those ideas of the Bible that are either tinged with Aramic idioms or expressive of the supernatural and hence quite new and difficult to grasp. Can the word type, figure, allegory be translated as 'mun aTaiyalhem', and 'uruvakam' (Rom 5:14), ICor. 1101, Gal. 4:24)? How far are we justified in using the word 'niithi' in the old translation and 'eetpuTaimei' as in the new to convey the idea of justification in St. Paul? Could St. Paul's 'outer man' and inner men' be expressed in the classical Tamil division of 'sakam' and 'puram' and the phrase 'in Christ' be translated as 'kiristhuvukkulh'? In the translation on such new ideas Tamil develops its new dimension of communication.

On the whole the Bible Translation Committee has been trying to steer clear of both the Soylla of litoralism, that is not meaningful today, and the Charyyodis of more modernism that may prove to be just a fashion. In this attempt the Committee has often felt the need of hearing the definitive voice of some body of Tamil scholars like the I. A. T. R. on the acceptability of otherwise of some new phrases and idioms, the correctness of some grammatical forms and even spelling of some words.
TEACHING OF TAMIL TO THE HINDI SPEAKING ADULTS OF UTTAR PRADESH

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Tamil offers interesting opportunities to the learner as well as to the teacher and a humble attempt is made to present here some of the points which will be of interest to Tamil scholars who teach Tamil as a second language to the Hindi speaking students.

The first problem that the student comes across is that he finds some confusion when pronouncing some words in the beginning. Ka, Ca, Tha and Pa with their back and frontal variations when preceded by their respective mute consonants or by ng, ni, nh, n cause a lot of confusion in pronunciation for a considerable period of time. Insertions of k, c, th, P between two nouns, the second of which begins with ka, ca, tha, la invariably omitted by the students. Tamil adjectives, except ‘ulhilha’ adverbs, infinitives and perfect participles when followed by words beginning with ka, ca, tha. Pa require the insertion of ‘k’ c, th, p keep the ka, tha, Pa sharp to conform to phonetics of the Tamil alphabet.

The use of two letters of ra (t hard, and r medium) is often confused and mis-represented by the students; similarly nha, na and their use is confused quite often. The characteristic zha of Tamil and the absence of such letter in Devanagri script is always a problem and sufficient drill is to be given to our students to make them pronounce zha properly.

Tamil has separate inflexions for the accusative and the dative case. The Hindi inflexion for both these cases is the same so much so that the Hindi student makes the object both in the accusative or both in the dative sase.

The formation of nouns and adjectives by adding r as avar, NhaNbar etc., is a peculiarity of the Tamil language. Similarly the formation of composite nouns by adding the termination of the pronouns of the third person to adjectives is different as nhalla+avan=nhallavan.

One of the problems confronting the students is, in the formation of tenses, in some cases k is used a medial:
in some cases it is not used; example being in present tense *pookireen* and *irukkireen* and in past tense *ceitheen*, *paditheen* where the presence or absence of *k* and *th* respectively present problem as a medial. Similarly there is difference in using medials in future tense also.

Use of verbal partiple in Tamil is also uncommon in Hindu.

While 

While Hhind can produce a clause similar to the English clause with its own subject and finite verb, the genius of the Tamil language does not permit a lengthy clause in a compact little phrase, a masterpiece of linguistic economy not encountered with generally in other Indian languages.

In Tamil some verbs are exclusively transitive or intransitive and some others act both ways and these follow set patterns in their conjugational paradigm with such indistinguishable features as the appearance of an extra *k*, in the infinitive, the present and future participles or the appearance of *ul* in place of the *th* the tense indicator in the past participle, that even a fairly trained student of Tamil trips often times in the construction of tenses of verbs.

In the Tamil sentence the "tense" impregnated gerund, peculiar only to the Tamil language, is such a handy material to help construct facile expressions, that the Hindi student with several years of grounding in Tamil, carefully and studiously avoids a gerundial construction and resorts to splitting a sentence into two.

In Tamil language impersonal constructions are much more than in Hindi.

Apart from these difficulties the transitive and intransitive verbs follow different patterns to inflect for the infinitive e.g. Natikka etc.,

We lack grammar and text books in Tamil suitable for teaching Tamil as a second language to the Hindi students. I hope some of the points discussed above will help the Tamil writers and scholars to evolve suitable grammar and translation exercises books for the purpose of teaching Tamil in North India.
DISCREPANCIES IN TRANSLATION OF
ZOOCOOGICAL LITERATURE

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Books on Zoology in Tamil are being written and translated in countries like India and Ceylon, where the switchover in the medium of instruction from English to Tamil in schools and universities is in progress. Attempts have been made to compile glossaries of terms in Zoology with their Tamil equivalents. These attempts were made independently by different authorities. Discrepancies occur due to the un-co-ordinated production of books and glossaries in Zoology. The existence of discrepancies calls for a revision of the present Tamil terminology. Scientific names of animals have to be written in their internationally accepted form. Traditional Tamil common names of animals have to be used as Tamil equivalents for foreign common names. In the absence of a traditional common names, the foreign common name have to be transliterated. An internationally accepted system for the transliteration of English and other languages is necessary. The influence of science on the Tamil language will in the main be the expansion of its scientific vocabulary. Words in everyday use have to be given scientific meanings. Expression of contemporary technical data in Tamil will require careful adoption of terms from other languages. The need for an integrated attempt at an international level to evolve Tamil equivalents for Zoological terms and their compilation in a glossary is urgent. This should help in minimising ambiguity and establishing closer rapport between author and reader.
INTERNATIONAL CO-ORDINATING COMMITTEE
FOR SCIENTIFIC NOMENCLATURE IN TAMIL

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"Go yee in all directions and
Bring home the treasures of
Scientific knowledge........."

sang out the far sighted poet Barathy at a time when the Tamil community was under the painful necessity of borrowing the language and literature of foreigners to learn the Arts and the Sciences. Later the old order changed yeilding place to new. The treasures of scientific knowledge hitherto regarded the possession of the English educated yielded to the advances of the Tamil language. Tamil is now the medium of instruction to Tamil children and steps are afoot to introduce Tamil as the medium of instruction in the University too.

When the switch over to the Tamil medium was made in the Post Primary classes, there was much misigiving in the minds of some regarding the suitability of Tamil as a medium for instruction for Science. There was a fear that the standards may be lowered. Those accustomed to English as the medium of instruction had even taken pride in adopting English as the language of the home, spearheaded the attack against progressive change. Time has now proved that the step has been in the right direction. It is clear that the start has to be made somewhere and efficiency can be achieved in course of time. If we Tamils make a start somewhere the need will arise to express scientific thoughts and developments in Tamil. These needs will be met and by experience fulfilled. That development will serve as the beginning for subsequent development of the sciences in our language.
All of us would accept that our language has to develop to express the sciences and technology concretely and correctly. Our past experience has shown that definite plans must be drawn and work co-ordinated amongst the Tamil speaking people in the various parts of the world to gear the Tamil language to the needs of this world in which Science is making such rapid strides. This necessitates, may I say, due thought and serious consideration of three main aspects of introducing science in Tamil.

(a) Scientific nomenclature (b) Translations (c) Technical Language.

Our language nor any language cannot be expected to keep pace with the world on its march and progressing scientific thoughts if there is going to be a duplication of work due to non-uniformity in the usage of Technical terms, phrases and language. At a time when English is being slowly elbowed into a secondary place the existence of non-uniformity in these spheres will definitely be a handicap for our language which is fast ascending in the present scale of values.

The necessity for a competent body to co-ordinate the work need not be stressed any further. I avoid advocating any particular system as that will prejudice the case I am sponsoring. Considerable progress has been made independently in this field by both India and Ceylon. Discussing the merits or demerits of either set of terms will be detrimental to the present proposal I suggest that this International Association of Tamil Research take steps to appoint a competent body on International basis preferably at the Inter-University level to co-ordinate and control the production of Scientific and Technical Nomenclature in Tamil, paying due regards to the spade work done and progress achieved already, and thus remove the wedge that devides the Tamil speaking people of the various countries.
THE SYSTEM OF TAMIL TYPEWRITING AND ITS PROBLEMS

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It is an important defect of the Tamil typewriting system that unlike the English typewriting system its arrangement is not so satisfactory as to enable work to be done speedily and easily.

This paper considers certain problems that have been raised by the typewriters that have been released up to date, viz. the Remington and New Remington Rand typewriters and the Olimpia, and suggests ways in which they may be solved.

Since the typewriters that have been released up to date these problems have increased and it is clear that only a new typewriting system can solve them.

In view of this, the writer has drawn up a new system which will perform this function.
SOME NOTES ON TAMIL LEXICOGRAPHY IN RESPECT OF CHRISTIAN USAGE

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In some dictionaries, the meaning of a Tamil word is qualified by the term Christian usage. This refers mostly to a vocabulary of general terms or names like நொத்தருனை- 'nhatkarunai and cinnappar', etc. One might remark however that தேவிக்கா விருந்த்து 'theyviika virunthu' hardly gives a clear idea of what நெல்தித்து- 'nhataruNai' stands for (1). Like-while the explanation of மணிதித்து- 'manniththal' by பொருத்துத்து 'poruththal' and காமித்து- 'kamiththal', is not quite exact. Both words are more indicating forbearance than removing guilt. A special case is மணாத்தாபம்- 'mana hathaapam', which is, one might say, wrongly used by Christians in the sense of repent. This is not taken notice of in the Madurai dictionary but marked as Christian usage in the small Fabricius Dictionary of 1933. (2) The Madurai Dictionary does offer a description of the word சிந்தப்பை- 'cinnappar' as used by Roman Catholic Christians: பாவு என்றும் கிடித்தவ ஆதியிட- 'Pavul ennum kitisthava athithiyaTcar' (3), but not the similar explanation of ஆருக்கப்பை- 'Arulhappar' and இராய்ப்பை- 'iraayappar' - (John and Peter). These are comparatively easy objects for the lexicographer, sometimes warranted to be taken notice of, sometimes not.

A vast field of semasiological changes opens up in the Christian hymn writing and in the so called lyrics in particular. Here we meet with a great number of words and expressions that are taken from other contexts. The
question soon arises if these terms are carrying the same meaning in the Christian lyrics as they do in other contexts. Are they adequate in the sense that they express what the writer wants to say? How far have the writers been directed in their choice of words by the demands of prosody rules, e.g. எதுகை ‘ethukai’ and மூனை ‘moonai’, that is alliteration. How far have they been exuberant in heaping synonyms upon aynonyms? These are questions of interest to writers on literary, but the lexicographers need not take them seriously. For them the question is: Have Christian writers in their use of words added to or modified their meaning? If such words become parts of common parlour through the singing of lyrics, it is even more important to find the correct answer.
A DIMODEL SYSTEM OF INSCRIPTIONAL DIALECT AND LITERARY DIALECT

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The purpose of the present paper is to compare the languages of the Inscriptions of 7th, 8th and 9th Centuries A.D. (I.D.) with the contemporary literary dialect of Teevaaram (L.D.) of St. Appar who lived during the period of the Pallava king Mahendravarman (600 - 630 A.D.).

The early Pallavas had Prakrit as their court language which was replaced by Sanskrit during the middle Pallava period. In later Pallava period, Inscriptions written in Tamil with the admixture of Sanskrit and Prakrit loans either assimilated or unassimilated are found.

Inscitional dialect has a purpose of its own. It is subjected to change by political and social influences. Vocabulary employed in the royal documents is peculiar and is presented in a conventional way which deviates from that of ordinary or common language structure. In this paper a tentative analysis, comparing the two dialects, is presented.

The loan words are treated in different ways by these two dialects. Literature assimilates the loan words while unassimilated loans are found in inscriptions. By assimilation it is meant that the words of tatsama and tadbhava which are having a phonemic pattern that fits in to the native language pattern. By unassimilated loans it is meant that the words with foreign phonemic representation. For example / naayakan /, / puntarikam /, are tatsama words. / vectam /, / aran /, / takkan / are
tadbhavas. /asta/, (aksas) (viseesam) etc. are certain unassimilated words found in inscriptions. Therefore, the phonemes of I.D. are more in number then that of L.D.

After this the author gives examples of comparative study of the language of the inscriptions of 7th, 8th and 9th centuries A.D. with the contemporary literary dialects of Teevaram of St. Appar, relating to phonemes, phonemic sequence, loss of consonants etc., and suggest that it will lead to the following conclusions.

1. Inscriptions, not like that of L.D. accommodate Sanskrit phonemes and sequences.

2. Palatalization and vowel change which are the characteristics of colloquial language are found in I.D.; palatalization is found in L.D. of this time.

3. In the sentence level, the word order shows not much deviation between I.D. and L.D. except in one or two instances.

4. Though I.D. has the characteristics of the colloquial speech, abundant loan words are found in it. Colloquial speech has lesser number of loans.
"THE RSYASRNGA STORY—A DRAVIDIAN RAIN MYTH"

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The well-known Sanskrit tale of Rsyasrnga, who was born with a horn on his forehead and was to be seduced by Santa, the daughter of king Lomapada, that rain again may come to the draughty country, seems to be of Dravidian origin, the name of the Rsi *Vibhandaka*, the father of Rsyasrnga, being, but a Dravidian compound meaning ‘rain god’. In three badly mutilated modern variants in Kurukh, Bhanti and Santali, the name of the hero is *Birbal* (LSI, F. Hahu) and *Birbanta* (C. H. Bompas). Whereas in *Birbal* the old form seems to have been confused with the name of the famous minister of the Emperor Akbar, *Birbanta* †represents drav. *bir-vendu* or *bir pendu*, cf. Gondi *pir, pirr* ‘rain’ (tamil *pey, peyar* etc., DED 3610-3611) and Parji *vedid, vedid* ‘god’. Kui *venu* ‘spirit, god’ (DED 4550), perhaps lastly the same as Kui *penu* ‘god’, common in compounds denoting names of gods, Gondi *pen* ‘god’ from *pendu*, of the pl. *pendku* (besides *penk*, DED 3635). Skt. *Vibhandaka* has a close parallel in the second part of *Pijju-Bibenj* (V. Elwin for *Piju-Bibenju* or *Bibenju, Bibbenju*), the name of the Kui rain god, which shows both voicing of the initial *p*- and the variant without *r* represented in Tamil *pey, Kuwi piyu* etc. (DED 3610). When the meaning of *Bi*- was no longer clear, the Kui word for ‘rain’ (*piju*) was added again. —Thus the story of Santa’s going ‘to Rsyasrnga, the son of *Vibhandaka*, to obtain rain for the country, seems to be the relic of a myth motivating the Meriah or human sacrifice for getting rain practised by the Kui speaking Khonds up to modern times.

† (shortened to *Birbanta* in Santali pronunciation).
TRADITION IN EARLY TAMIL POETRY

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On account of the difficulties in tracing the development of early literary tradition, the literary history of the Sangam and Post-Sangam periods has so far not been written. Some of these difficulties are listed in this paper.

The poems in the eight anthologies, which form the main source for tracing the history of early Tamil literature, should first be arranged in their chronological order, in order to trace the tradition in early literature. This has not been done so far. Some who attempted to trace the history of early Tamil literature depended mainly on பாத்தித்துப்பாத்தித்து pathittuppaththu to reconstruct the political history of the time. It is not a genuine work of the Sangam period and therefore they failed in their attempt. Most of the poems in களித்தியகை kaliththokai do not belong to the Sangam period and therefore, kaliththokai too will not be very helpful. Poems in பரிபாத்து paripaattu too will not be helpful as they belong to a later period. The metrical organisation and the subject-matter of some of the poems in paripaattu indicate that they belonged to a time closer to the Pallava period, than to the Sangam period.

Therefore one will have to depend on the early anthologies நித்தியகை nhattiNai குதுநித்தியகை kutuniththokai and கண்டாணனுடு akannyaanudu to trace the literary history of this period. The poems in these three anthologies can be arranged chronologically into three groups. The majority of these poems will come under the middle group which belongs to the time of paaNTiyaa nheTünje-
ezhiyan and the poets kapilar, paraNar, and others of the Sangam period. Some of the remaining poems will go into the first group and the balance into the third group.

The poems of இந்துவுர் aingkutunhuutu anthology are more developed in form and content and therefore should go into the third group.

When the poems in nhattiNai, kutuhnthokai, aankanhaannuutu and aingkutunuutu are arranged chronologically in this manner and analysed, then tracing the development of the early poetic tradition will not be difficult; when this is done writing the history of early Tamil poetry becomes easy.
INFLUENCES OF THOLKAPPiyAM AND AKAPPORUL EVIDENCED IN BHARTA NATYA SASTRA AND POETICS IN Sanskrit

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(1) This paper proposes to discuss the question of the influences of Akapporul on Sanskrit Poetics. Many a scholar of Tamil Poetics has opined that the Porul portion of Tolkappiyam contains a number of ideas taken from Barata Natya Sastra - the oldest extant work on poetics (written in Sanskrit). The mention of ‘Natya’ in Tolkappiyam has led these scholars to maintain such a theory. But many evidences have been found both of linguistic as well as literary nature—to prove that the present Barata Natya Satra is a later work to Tolkapiyam and moreover a number of evidences internally found in the work of Bharata Natya Sastra lead to the conclusion that the work has drawn upon the “Akapporul Ilakkanam” of Tamil Poetics.

(2) Words like “Bharata and ‘Natya’ are derived from roots of Dravidian languages. The names mentioned in Bharata Natya as “Natya charyas” have Dravidian echoes as ‘Nakha Kutta’ (Nahai Kuttan’) or ‘Krisaswa (Ilam Parian),

(3) A Comparison of the expositive of the following as it is found in Tolkappiyam and Bharata Natya Sastra disprove the opinian held by the Tamil-Scholars mentioned in item—(1)

<table>
<thead>
<tr>
<th>In Tamil</th>
<th>In Sanskrit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Maippadu</td>
<td>... Anubhava and Sanchari Bhava</td>
</tr>
<tr>
<td>2. Ahattinai</td>
<td>... Sringararasa</td>
</tr>
<tr>
<td>3. Porul-Ani</td>
<td>... Arthalankar</td>
</tr>
</tbody>
</table>
4. Some aspects of the meter ... Sabdalankar
5. Iraichi-p-porul ... Certain types of Dwani and ullurai uvamai. ... and Lakshana.

4. Apart from Bharatanatyam Sastra, many other Sanskrit Works on poetics bear a clear influence of Tamil ‘Akam’ in them. At times, surprisingly, even the technical terms of Tamil have been found Sanscritized.
   1. In Dandins ‘Kavyadarsa’ ‘Akankara Rasa’.
   2. In Bhojas ‘Sringaraprakasa’ and ‘Saraswathi Kantha Bharana’.
      The exposition of ‘Srinagara Rasa’ as Akankara Rasa’.
   3. In Raja Sekharas ‘Kavya mimamsa’ ‘Poulasyas’ ‘Vastva’ Sastra
THE MONSOON IN ANCIENT TAMIL AND INDO-ARYAN POETRY

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Since no previous investigation of the relations between ancient Tamil and Indo-Aryan poetry has to my knowledge been undertaken, their styles and themes are here compared in a narrow area, so that a crude yet reliable idea of relations may be developed to be expanded later. Accordingly, poems on the pan-Indian theme of love and separation during the monsoon are compared from three comparable anthologies; the Tamil Aingkutu-nhuutu, the Prakrit Saptasatakam of Halia, and the Sanskrit Subhasitaratnakosa of Vidyakara.

Literary convention common to Tamil and Indo-Aryan are the grieving of the hero or heroine separated from his or her lover during the monsoon, and the heroine’s being comforted by a female friend. All conventions are far more systematized in Tamil than in Indo-Aryan. In both poetries, flowers are used to evoke the rainy season, which is sometimes not mentioned. In both, evening is the time when the lonely lover is reminded of separation. Other themes which are strikingly similar in both traditions are comparison of rain to weeping; pretending that the rain is not really the monsoon, but only an untimely shower; comparing the blooming of plants to laughter; and a change in the complexion of the heroine.

Many of these themes first appear in Indo-Aryan in Sauruseni, the southern most Prakrit, and along with them there appears a technique based on the use of symbols which is similar to that of early Tamil poems, and which is therefore likely related to it.

This technique and the themes must have developed in Tamil for a number of reasons. First: They appear there earlier than in Indo-Aryan: the Tolkappiyam is usually put in the 2nd century BC and Sangam literature in the 2nd AD, while the Indo-Aryan sources go back to the 4th century AD at the earliest. Second: The high
development of conventions based on symbols in Tamil-jasmine's evoking the rainy season, for example-make it likely that most such common symbols and the symbolic technique originated in the literature of that language. Sanskrit, on the other hand, had no such well-developed system of symbolic conventions, but rather its poetry developed from the epics, which mainly used description for effect. Third: Tamil has no tight way of making many adjectival subordinate clauses modify one noun, but rather tends to use adverbial participles and infinitives to relate things in a nebulous rather than clear-cut way. Sanskrit and Prakrit, on the other hand, use inflection, relative clauses, and compounds to relate any number of adjectives tightly to any noun. Thus, symbolism is the natural thing for Tamil, and description for Indo-Aryan. Fourth: In Tamil, suggestion conveyed by symbols is almost unbounded, never being limited to only one object. In Indo-Aryan, on the other hand, symbols invariably are meant to be transferred to only one other object and are bound within that transfer. So rigid in fact was this use of symbols that a type of "riddle" poem developed in Prakrit in which each idea is meant to suggest another one. These poems can be completely "solved," a process never possible in Tamil, since all the connotations of symbols there used can never be exhausted. Thus the use of symbols in Tamil appears more natural than in Indo-Aryan. Fifth: In all the Tamil poems, symbolism is the chief means used for effect, and description is always subsidiary to it, whereas in Indo-Aryan poems, when it occurs, it is almost invariably associated with description, which the inheritance and structure of Indo-Aryan must have made the natural thing. Finally, all evidence indicates that most of the common themes and the symbolic techniques were first employed in Sauraseni, the southern most Prakrit, and were later used in Sanskrit, which is exactly what would be the case if they were borrowed from southern India by the southern most Indo-Aryans.

It thus appears that sometime after Sangam literature, many of the conventions of ancient Tamil, and its technique of symbolism, spread into Indo-Aryan through Sauraseni.
TAMIL HEROIC POETRY—A COMPARATIVE STUDY

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The aim of the paper is two fold. Firstly, in general to apply the comparative method for the study of early Tamil poetry, and secondly, in particular, to compare this poetry with Homeric poetry showing that both reflect the characteristics of the so called Heroic Poetry.

The idea of such a study is not in itself new. G. U. Pope (1885), S. K. Aiyangar (1923), N. K. Sidhanta (1927), S. Vaiyapuri Pillai (1952), X. S. Thani Nayagam (1953) and J. R. Marr (1958) have mentioned en passant that Tamil bardic poetry has certain features in common with other heroic poetry.

In attempting to advance beyond them, the author has profitably made use of the methodology evolved by H. M. and N. K. Chadwick, Milman Parry and others in studying the heroic poetry of different peoples, such as the Greek, Teutonic and South Slavonic.

The importance of verbal testimonies i.e., oral traditions, for the understanding of the past is becoming increasingly recognized. What Parry did to demonstrate that the poems of Homer were traditional epics and were oral compositions, seems to be equally true to ancient Tamil poetry as well.

It is believed that by applying this method, new light can be thrown on a number of unsolved problems in the study of early Tamil poetry, particularly the vexed questions of chronology.

It is pointed out that the so called ‘Sangam’ works were in fact oral poems composed on the basis of themes, utilising an artificial poetic language, both of which formed in the words of Radlov, the elements of production'. The language is highly stylised and the themes have a tendency to exist in clusters.
It is generally accepted that most heroic poetry evolves round a few select personalities, giving rise to a cycle of poems and lays. In common with this general characteristic, most of the Ten Songs have as their heroes, two princes, NheTunjezhiyan of the Pandya dynasty and Karikaalan of the Coola dynasty. CengkuTTuvan of Ceeral line represents the third family.

It is suggested that like the Greek, Teutonic, Irish and other heroic poems, the Tamil songs too, "were designed for preservation by oral tradition".

Since heroic poetry may be related to a specific socio-historical condition and literary milieu, it can arise at different times among different peoples. It is suggested that, in the state of our present knowledge, the Tamil Heroic Age could be placed in point of time after the Sumarian, Greek, Indo-Aryan Heroic Ages. The present paper thus helps to place anicent Tamil poetry in perspective both in its own history and world literary history in general. Furthermore, by applying the comparative method, we are able to understand with greater clarity the spirit of the Age, which permeates the so called ‘Sangam’ works.
TAMIL IDEALS OF FEMALE BEAUTY

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This paper is confined to a description of the complexion and figure considered beautiful by the ancient Tamils.

The ideal woman of the Tamils was supposed to please and gratify every sense. This is clearly brought out in the Kutalh (தேனீ).

“All joys of the five senses - sight, hearing, taste, smell and touch - are to be found in this bright braceleted maiden”.

Such an attractive woman was often compared to cities or towns that provided satisfaction to all the senses. One of the oft compared cities of Tamil Nad was ThoNTi, a great sea-port of the Chera Kingdom. Places that were noted for an abundance in certain types of commodities or for their cool climate were also mentioned as comparisons for such woman.

  e. g. “ALLuur of padi Wealth”
  “the cool KuTavaayil” etc. 94509

The Tamils also compared pretty women to garlands of pretty, fragrant flowers, or to Lakshmi (Thiru).

Though fair women with “gold-like complexion” are mentioned in the Cangkam poems, the ideal colour of the skin was dark brown, with a rich satin sheen. A woman with such colour was praised as maayool from the colour maamai. This is the colour of the mango shoot which is usually used as a similitue. The sapphire and the paathiri blooms are also used as comparisons for the ideal colour of Tamil women.
The perfect feminine figure of the ancient Tamils was large-hipped, slim-waisted and full-bosomed. In the Cilappathikaaram it is aptly compared to the vacciraayutham, the weapon of Indra. Some marble figurines discovered in the Aegean Islands as early as the 15th century B.C. and descriptions in Sanskrit Literature suggest that this symmetry of form is an ageless and universal one. But the similes in classical Tamil Literature show that there was a certain slimness and youthfulness of figure in the Tamil ideal. The hips are invariably described as "broad" and the waist is thin or lightning-like. The breasts though said to be full and close-set were usually compared to the buds of the Koongku or the lotus with a rounded base and tapering hips. This is seen to advantage when compared to the Northern ideal in which the ideal woman is said to be "burdened by the weight of her hips and things and bent slightly with the weight of her breasts".
PANDIT S. M. NATESA SASTRI (1859-1906)
PIONEER TAMIL NOVELIST

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One of the results of an ancient and unbroken literary tradition such as that of Tamil is that studies of literature tend to be almost exclusively concentrated on the older periods. Thus there have been very few attempts to give an account of the development of prose fiction in Tamil. Yet without doubt the most important literary form in the modern world is the novel, and there is no justification for taking it any less seriously than the epic poems of past centuries. This paper attempts to fill a small part of the gap by saying something about the work of one of the more important of early Tamil novelists.

S. M. Natesa Sastri established his name as a writer through his work on Tamil folk-lore, through his Tamil translations of Sanskrit works and through his Tamil versions of tales from Shakespeare. Though he tried his hand at prose fiction as early as 1894 with a book of detective stories, his work as a novelist belongs to the later part of his short life. For his six "Popular Novels" were all published during the first few years of the 20th century.

These novels are remarkably varied. Dinadayalu (1900) is the story of a contemporary Brahmin family centred round the life of the hero. The rejuvenation of Komalam (1902) is a "farcical romance" about two middle-aged dancers who got hold of a rejuvenating drug. The two orphans (1902) is a sad, sentimental story. A wife condoned (1903) tells of the sequel to an adulterous relationship and at one point verges on the melodramatic. The mother-in-law in council (1903) was described by the author as "an 18th century Hindu life novel". The sixth, Curtain lectures (1903) is quite a successful adaptation of Douglas Jerrold's Mrs Caudle's curtain lectures (first published in 1845).

Natesa Sastri's novels are still capable of holding the reader's attention and one is left wondering how he would have developed as a novelist if he had lived longer. It is unlikely that he would have repeated himself.
Folk ballads in Tamil are classified into four types: (1) Epic fragments of mythical ballads (2) Historical ballads. (3) Romantic ballads (4) Ballads with social themes.

The Social ballads are classified according to the nature of the social problems they deal with (a) Intercaste love and marriage (b) caste oppression on low castes (c) clashes between matrilineal and patrilineal groups (d) Denial of property rights and its consequences (e) Humanism transcending caste and religious barriers.

The stories of the first type are summarised. They are ‘Muthupattan Kathai’, ‘Madurai Veeran Kathai’, and ‘Chinnadan Kathai’.

The story of Muthupattan is narrated in this Section.

Muthupattan’s love affair was successful but he drew upon himself the wrath of the people of higher castes.

In the story of Madurai Veeran, the attitude of the rulers to intercaste marriage is pointed out. It is one of pure opportunism.

The attitude of the parents of a youth belonging to higher caste, on concubinage is set forth. They tolerate concubinage with a girl of lower caste, so long as it does not interfere with rights of inheritance of the legitimate children born to the mother of the same caste.

The story of Chinnathambi is summarised.
The story of Nallathangal is summarised. It is an example for type (d).

The summary of Kouthalamadan kathai is given. It is an example for type (e).

These ballads known only in small regions of Tamil Nadu should become the cultural inheritance of the whole people of Tamil Nadu.

A few conclusions based on the study of these ballads are set forth.

(1) The sufferings caused on the lower castes by the caste system is pointed out in the ballads.

(2) The caste system has intimate relation with class organisation of society and is designed to inhibit any change in the feudal system.

(3) The clashes between groups practising different forms of inheritance form the themes of a few ballads.

(4) The father right form of inheritance causes untold suffering on women.

(5) Rarely, humanist passions transcend barriers of caste and religion.
THE STRUCTURAL PATTERN OF TWO TRADITIONAL NARRATIVES IN TAMIL

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The endeavour in this paper will be to apply structural and pattern methodology based on the principles of synchronic structural analysis, to the study of two traditional narratives of Tamilnaadu and to maintain that the two narratives independent of content and context belong on morphological grounds, to one and the same structural types.

The principles proposed to be adopted for the pattern approach and structural analysis are those of Vladimir Propp as expounded in his 'Morphology of the Folk tale' and of Alan Dundes as employed in his Doctoral dissertation 'The Morphology of North American Indian Folk tales'.

The two traditional narratives chosen are; (a) the Pazhayanuurl Niili myth as it is available in the verbal tradition and (b) the Kannagi legend as found in Silappadikaaram. Both the tales are very old and belong to antiquity, the former getting reference in Niilakesi and in Seekkilaar's Thiruthondar Puranam besides other works and the latter gaining elaboration in Silappadikaraam. The Niili story in its nescent folk version form is crude, raw and rugged while the Kannagi story attains sophistication and elevation as befitting the culture and refinement of the elite and aristocracy of Ilangoovadikal's times, gaining a hale and sanctity characteristic of the greatest epic of the Tamils.
PUTHUMAIAPPITHAN'S CONTRIBUTION TO MODERN TAMIL LITERATURE

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In this paper an attempt has been made to analyse and evaluate Puthumaippiththan’s contribution to Modern Tamil Literature. Viruththaacalam, popularly known by his pseudonym as Puthumaippiththan, devoted almost his entire life to Tamil journalism and was associated with such leading papers as ThinamaNi, Thinacari, and MaNikkotii. Though he died at the premature age of 42, his literary output is considerable; it could be classified into three main fields, namely poetry, translations, and short stories. Puthumaippiththan tried his hand in writing a new form of poetry quite alien to the Tamil tradition and failed miserably in his attempt. His poems resemble neither blank verse or lyric nor metrical composition in Tamil. But these poems, no doubt, reveal the author’s passion for novelty: novelty in the approach and in the handling of the subject matter and form.

Puthumaippiththan translated about 50 short stories written both by occidental and oriental writers. To translate a short story is not like translating a newspaper article, because short story writers have mastered the art of implication so well that they convey a great many things on paper without stating them at all. Since he himself was a short story writer of repute, he formulated a staccato slickness of style eliminating so much of what and been considered essential literary paraphernalia, to convey the spirit of the short stories written by Eastern and Western writers while translating them into Tamil.
The real history of the short story writing in Tamil begins with Puthumaippiththan because he was the writer who gave the Tamil short story its peculiar form. The number of his stories that can be considered completely first-rate is probably no more than two dozen, and of these almost all are dissimilar from each other. Almost every story is an experiment either in form, characterization, plot, theme or style. No writer in Tamil has made such a wide range of tests in the interrelationship of the elements of a story. However, unfortunately, he stood at the experimental stage in most of the stories and never went beyond that to perfect any one type. One glaring defect in his stories is lack of structural tidiness which he successfully overcomes by his forceful style.

A study of the works of Puthumaippiththan is not only interesting but also fascinating. His success, especially, in the field of short story writing, is glamorous. Those who write the history of Modern Tamil literature would no doubt reserve a chapter for Puthumaippiththan alone.
THE HISTORICAL NOVEL OF THE MID-CENTURY

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This paper is a general survey and analysis of some of the first historical novels published in the mid-century e.g. Kalki’s Parthiban Kanavu, Sandilyan’s Kanni Madam, Jagasidpiyan’s Alavayalakan, Ahilan’s Venkaiyin Mainthan, Somu’s Kadal Kanda Kanavu.

These novels are found generally to have utilised available historical material, and woven an accurate background. The novelists have chosen the best period of each of the Tamil dynasties and woven find tapestries, but their narration with two exceptions, tend sometimes to be tedious because of great masses of facts which are introduced. All the novels contain historical characters for whom a series of adventures have been invented, so that fact and fiction are interwoven.

One main theme of the novels is the open hostility and rivalry between the Tamil dynasties, “If there had been unity among the three Tamil Kings, they would have conquered the world. The Tamils are a disunited people.” This strife makes them seek foreign help, and the helpers become in time the rulers. Another theme is the characteristic greatness of each dynasty e.g. Pandyas (love of Tamil) Pallavas and Cholas (patronage of the Arts).

In the latter half of the paper, the male and female characters are considered. The role of the religious characters who are introduced as involved in the political machinations of the day is briefly discussed. The paper concludes with a reflection on the manner in which the historical novelist compulsively directs the judgement of the reader.
NATURE IN BHARATI'S POETRY

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Nature has always had a peculiar fascination for poets of all lands, but no one has revelled in the sights and scenes of creation as the ancient Indian poets did. In primitive society Indian poets turned to Nature for inspiration. But they did not approach Nature in a questioning mood. When they had to explain natural phenomena they said it was all a divine manifestation.

Subramanya Bharati, who wrote his poetry under the stimulating influence of political and social change, was also a keen observer of Life and Nature. But it is significant that whereas to the old poets it was the calm contemplative aspect of Nature that had the highest appeal, to Bharat it was Nature in her wildest that had greater appeal. A gust of wind, a thunderstorm and cyclone could send him into raptures and he would literally dance for joy. This love of violence is symbolic of the poet of action that Bharati was.

Just as the appeal that Nature had for Bharati was novel, so was his method of treatment. Idealism had always been the key note of Indian art and true to the traditions of Indian art at large, even literature was highly idealised. The rules of Tamil Grammar were a great restraint and they created objective poetry. Ancient Tamil poets treated even emotional sequences in a conventional vein. But Bharati departed from tradition, both in the style and in the content of his poetry. He wrote subjective poetry; in most of his poems it is Bharati himself who is speaking.

Bharati comprehended Nature more through the sense of hearing than through the sense of sight. When he attempts to convey to the reader a particular aspect of Nature, he does so more by sound, than by a two diamensional picture.
An aspect of Nature that recurs in Bharati’s poetry is the scene at dawn. That in his subconscious mind at least, if not in his conscious mind, there was a sense of being surrounded on all sides, is furnished by his fondness for dawn. He uses dawn to express the idea of an approaching new era, a new life for all.

The most striking factor in Bharati’s poetry is his preoccupation with sakti (energy) in Nature. The idea that energy is the paramount factor behind all phenomena comes to Bharati chiefly from his religious and philosophical background. The worship of Sakti is an essential article of the Hindu faith. The ancients believed that Siva created the objective world through his Sakti. But Bharati saw that energy was inherent in everything natural, and the whole process of evolution was a manifestation of it. Thus, the idea of cosmic energy came to Bharati not only from his religion, but also from his close observation of natural phenomena. Whereas the old poets marvelled at Nature and its phenomena, they had not attempted to integrate the energy inherent in all of them to the evolution of human society. Therein lies the significance of it in Bharati’s poetry. Bharati came to associate the parallel manifestation of the same qualities in natural changes and social changes, for both were governed by the same law of evolution.

Yet, Bharati approached Nature in a spirit of theorism. To him, the origin of life on earth had no problems for he had accepted all that Vedanta had said about it.

Bharati derived most of his imagery from a careful observation of life and Nature. They came spontaneously to the poet who was a lover of Nature, life and action. The originality and disregard for convention that are so typical of Bharati, also mark his treatment of Nature in his poetry.
A critical evaluation of Tamil Poetry of the New School with particular reference to the influence of Western poets on Form.

1. Poetry as the collective consciousness of the human tradition the written speech of men and women of all countries all temperaments, all creeds, all classes—all callings.


3. Form dictated by Content-Influence of the Western Imagists on the group of Tamil Poets who wrote in the new mode analysis of selected pieces from the poetry of N. Pitchaimoorthy. K. P. Rajagopalan, Vallikannan Puthumaipitthan, Dhauna Siveramu Vaideeswaran and Murugian.

4. A detailed analysis of the poetry of Ceylon Poet Murugian leading to the question.

5. ...What is it in the present relation of the poet, his critics and his public which apparently makes it more difficult than at any earlier time for genuine talent to grow to its full stature.
A NOTE ON KUTINJCIIPPAATTU

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1. KutinjciippaaTTu is the eighth of the ten idylls of the the Cangkam works. Kapilar, the author of it is an erudite scholar. The colophon under KutinjciippaaTTu reads as Aariya arakan Pirakaththani-th hamizh ativiththatku-p paaTiyyathu. Who is this Pirakaththan? What is meant by hamizh ativiththatku-p paaTiyyathu? There are different opinions about these two points. Opinions of nhaaTTaar, reddiyar, Govindan etc., do not give complete satisfaction to research scholars. Hence a note is attempted to throw light upon these two points.

2. Re-examined the reading of the colophon under Kutinjci-p paTTu and those under the other idylls, as well as those under the Putam poems of Kapilar on Vaazhiyaathan, Paari and Kaari by which an authentic conclusion is arrived at to say that Pirakaththan is the hero of Kutinjcip paaTTu and a friend and patron of Kapilar.

3. Pirakaththan an Aaryan king to become a patron of Kapilar must have been ruling near the northern border of our Thamizhakam in friendly terms with the thamizh people. Instances are there to show as well that there were several Aaryan kings and chieftains with whom the Thamizh kings were in enmity and waged incessant, wars against them. Are there not so many instances, nay, more instances to show that the thamizh kings were themselves fighting with one another? Does it mean that enmity alone existed always between them?
4. Aariya aracan Pitakaththan with his knowledge of Sanskrit, doubts whether thamizh can be considered as great as Sanskrit. He requests Kapilar to clear his doubt. "An instance from literature depicting the cleverness and inborn intelligence of the maid servant character will alone be enough to show the greatness and genius of the thamizh language", is the relevant answer given by Kapilar. KutinjcppTTu has been specially composed by Kapilar who explained and dedicated it to Pirakaththan to illustrate his answer.

5. It is with real aspiration to know the truth, Pirakaththan has requested Kapilar and the request has been like that of a devoted disciple to a teacher. It is seen afterwards that Pirakaththan has even composed a poem of immortal fame to be included in Kutunhthokai, one of the cangkam works.

6. The method of narration of the mutual love affair, budding in a psychological circumstance in the hearts of the hero and the heroine, by the maid-servant to the foster-mother of the heroine in a logical sequence with the necessary tact of diversion and suspense in the middle, to make the foster mother rid with her emotion of anger and become passive, which method depicted so finely and rhetorically is really the genius of the thamizh language. That is the subject matter of KutinjeippaaTpu doubt any more about the genius of the thamizh language? This is how Kapilar has made Pirakaththan gain knowledge about thamizh.
MUSLIM LITERARY FORMS IN TAMIL LITERATURE

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Our main aim to-day is to make an attempt to know what the Muslims have contributed towards the enrichment of Tamil poetry, and our aim is to ascertain the special fields in which they have made a unique contribution.

It is said that there are 96 varieties of literary forms in Tamil Literature. Many of these literary forms are found in the literary works with Islamic bias. The unique contribution made by the Muslim poets in the Tamil country excels in the field where they have introduced certain literary forms which were not found among the earlier works of the Tamil Literature. These particular literary forms belong exclusively to the Muslims.

Now let us take one the Muslim literary forms in Tamil Literature.

Foremost among them is Pataippor. Pataippor is a Tamil phrase, but there are no literary forms by that name written by non-Muslims.

The other literary forms introduced by the Muslims in Tamil Literature are known by Arabic and Persian names. Among the literary forms having Arabic name is MUNAJAT. Although the poems are called MUNAJAT, yet they are Tamil poems composed according to the rules of Tamil prosody. Another kind of Muslim literary form is "Masala". It is derived from Sual which means questions or problems.

The Persian literary forms introduced into Tamil literature by Muslim poets is called "Nama". The word Nama is the Tamilisee form of the Persian word "Nama". It means a story, a book or a chronicle. Sha Nama in Persian can be cited as an example.
These new literary forms introduced into Tamil literature by Muslim poets contain Tamil verses of a high standard. They are of high literary merit. The poets used these media not only to preach the Islamic teachings but also to make even the ordinary people know what Islam is. These literary forms, besides helping the Muslims to propagate Islam, enrich the ever increasing poetry of the Tamil language.
TREATMENT OF NATURE IN THIRUVAAYMOZHI

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No poet worthy of the name has ever been unthrilled by the beauty in Nature. Nammazhvar is no exception to this rule. His works specially Thiruvaaymozhi abound in their reference to the beauty in Nature.

Among these the apostrophes to certain phenomena of Nature are of special significance. Personification is a common device in love-poetry. But the various commentaries indicate a different line of approach.

They seem to indicate that the phenomena of nature in some way share in the life of man, his feelings, even religious aspirations. They seem to be the real messengers of God's love. The general philosophy of Nammaazhvaar indicates also a similar view. According to him God is all. He is the sky and earth, sun and moon, water and air, bird and flower. He is the all pervading spirit, the omnipresent Saviour. Moreover Raamaanuja whose philosophy takes its origins from these intuitions of Nammaazhvar holds a similar view regarding the relation of the Absolute with the universe.

The references therefore to Nature in Thiruvaaymozhi must be looked from this angle. The whole universe is not just a stage but part and parcel of the eternal love-drama, between God and soul. In this drama, the works of nature has an integral part to play, that of being the venue of the salvific love of God 'Who is in the heart of the Universe.'

Thus the thought of Nammaazhvaar comes very close to that of Teilhard de Chardin who has made a significant contribution to modern philosophy and religion. Both, perhaps ultimately for the same reasons, hold that the works of Nature is the sacrament of the Divine Presence, and the Epiphany of His glory, power and love.
THEEVAARAM VERSES IN PALLAVA-CHOLA-
GRANTHA SCRIPT IN THAILAND

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The paper deals with a Thai manuscript of eighteen leaves entitled, *poet pratuu Sivaalai* ("Opening the Portals of Sivaalaya") and *pit pratuu krailaat* ("Closing the portals of Kailaasa"). The MS. was first cited as a Tamil mantra by H. G. Quaritch Wales in his monograph, *Siamese State Ceremonies* in 1931. The present writer obtained a microfilm copy of the MS. from the National Library, Bangkok in April 1965, and subsequently identified the thirty-nine verses contained in the MS. as part of the Tamil devotional verses of the *Theevaaram* of the three Tamil saints of Sivaism, namely, Campantar, Cuntharar, and Appar, who belonged to the Bhakti period (7th–10th century A. D.). The identification was made with the help of a tape-recording which the writer was allowed to make, through the kind offices of H. H. Prince Dhani Nivat, of a reading of the verses by the present Chief Brahmanical Priest of Thailand, Phra Raja Guru Vamadevamuni.

The verses concerned are known to have been transcribed on to the present manuscript in A. D. 1875, i.e. during the reign of King Chulalongkorn (King Rama V) of Thailand. But, the script employed in the MS., namely, the old South Indian Pallava-Chola-Grantha characters, would seem to argue for an earlier period when these verses were probably used in connection with the rituals and ceremonies of the Royalty, possibly in Cambodia, and subsequently in Thailand. As far as Thailand is concerned, the verses are known to have
been recited by the Royal court Brahmans on the occasion of the Anointing and Coronation Ceremony during the reigns of the rulers of the Cakri Dynasty, beginning from 1782 A. D.

A study of the text contained in the Thai MS. would seem to reveal that there are notable variances when compared to the corresponding passages of the hitherto published versions of the Theevaaram in South India. Another feature of the transcription of the Thai MS: is that certain infixes of possibly Cambodian origin would seem to have been incorporated in the text, and this might have been due to an earlier connection of the text with the Khmers of Cambodia.
THE REGIONAL CONCEPT IN GEOGRAPHY AND
THE CLASSIFICATION OF LAND IN THE ANCIENT
TAMIL COUNTRY

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The regional method in geography is a relatively modern approach, developed by the European scholars in order to facilitate analysis and interpretation of geographical facts. Whereas a study of the ancient literary works in Tamil, collectively referred to as Cangam literature, clearly shows that in the ancient Tamil country the regional idea was already a developed concept both in theory and practice. In the ancient Tamil country the land was classified into மலை நிலம் five nilams, each having a distinct physical landscape and an appropriate human experience. The classification was essentially geographical.

The ancient Tamils had divided the South Indian landscape into five distinct types ஊர்வன on the basis of differences in topography, climate, vegetation, soil water resources, animal life, and human activities. The interaction between the physical and human factors was evident in the resultant culture associated with each of the region.

The mountain region was termed குருங்கி Kurinji, after the name of a flower which was significant in the flora.

The pasture lands in the ancient Tamil country were called முல்லை mullai, after the white fragrant jasmine flower. The mullai region included the undulating meadows and scrublands in the Trichinopoly, Salem, Coimbatore and Madurai Districts.
The riverine plains constitute a separate region in the ancient Tamil country and was referred to as *marutham*, after the flower of the myrtle tree found usually on the banks of rivers and tanks. These lands embraced the fertile plains adjacent to rivers such as Kaveri (also called Ponni), Pennar, Palar and Vaial and their deltas.

The maritime tracts lying on the western and eastern coasts of the ancient Tamil country were called *neytal*, after the flower of an aquatic plant found in the backwaters and lakes of the region. These flat sandy lands were different from the landscapes described above.

The arid tracts in the ancient Tamil country were referred to as *palai*, after the palai flower, significant in the arid landscape. This was the fifth category of land according to *Tholkappipam*, the four regions described above (especially Kurinji and mullai) gradually changed to arid tracts due to continued parching. There were no true desert-like landscapes in the Tamil country as the whole area was subject to the monsoonal rhythm of climate.

The above account of the five regional landscapes clearly shows that they were remarkably distinct areas, each having a distinct physical environment and human response. Thus the five regions recognised by the ancient Tamil scholars were differentiated on the basis of geographical criteria.
"VeTci, A WARFARE DURING THE CANGKAM PERIOD

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"VeTci", cattle rustling was held as an initial act of war by the grammarians of the ancient grammatical tradition. The cattle of the enemies were stolen by the invading army, according to some scholars, to avoid killing cows which was considered a sin. The scouts sent by the invading king, went to the cattle sheds of the enemy and captured the cows. When the guards of the cow sheds were on the defence, there began the initial act of war, which the grammarians called "veTci". Even the act of a theft is considered as an act of war in this case.

Is it because of the faith that the cow killing should be avoided, that the war was begun with "veTci"? An attempt is made to answer this question. The occurrences that are found in cankam literature, have been collected and interpreted, to prove the author's point of view in this essay.

That the cow was held sacréd along with Brahmins, during the period of the Vedic movement, is made clear in the hymns of campanthtar: "vaazhka anhtaNar vaanvar aanimam". But one cannot say that only the followers of the Vedic religion respected the cow. MaNimeekalai, a Buddhistic work, condemn the cow slaughter in a sacrifice. Cilappathikaaram, a Jain work, is also against the killing of cows. Certain verses in Cangkam literature condemn such an act of cow slaughter in unequivocal terms. Probably this is an Indian faith.
One cannot talk about any war, unless there is a conflict between two kingdom or states. According to tolkaappiyar, it is the king who sent his vanguards to steal the cattle of his enemy before starting a major war, or before invading the neighbouring country. But from the commentary of ilhampuuraNar, it is understood, that there was another school—“Pannirupa Talam”, which admits, the theft by the warriors, even without the knowledge of the king i.e. while tolkaappiyar admits only “mannutu thozhil” the cattle theft directed by the king, pannirupaTalam admits both “mannutu tozhil” and “tannutu tozhil”, the cattle taken by the warriors without the knowledge of the king. But it should be noted then when we talk about “tannutu tozhil”, the conception of a state or kingdom as an organic unit is not taken into consideration.

Here arises a question whether such an act took place without the permission of the king. In that case, is it not a crime done by some people? The occurrences that are found in Cangkam literature, prove that such an act was an act of a warrior race, which treated cattle as a wealth and not as sacred animals. It is this act of a class of society-social group—that has been amalgamated into the manners of warfare among states; and most occurrences prove that these acts were carried on without the knowledge of the king.
SILAMBAM: THE BRIEF HISTORICAL REVIEW AND EVALUATION

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Etymological research on the Tamil word ‘Silambam’, the staff-play which continues to be very popular in Tamilnad since the dawn of Sangam era is highly interesting. Silambam is an onomatopoeic term from the swishing sound produced when an elastic cane staff or a stave of softwood, fairly uniform in cross section of a length which is a little less than that of the performer is brandished with power and vigour and hit one against another in the process of the play or duelling.

Silambam had found a place in the recreational programmes and theatricals as well as in warfare of Tamil kings (Chola, Chera and Pandias) in the Sangam era. Its therapeutic value as an exercise had been recognised. References to such exercise are found in the folios of Tamil literature. Also this art seems to have been the preserve specially of a particular class of people who serve the public in the profession of bone-setting and nerve manipulation, somewhat akin to the modern osteopath.

The technique of the play involves various kinds of swings (with different parts of the body of the opponent as targets). Defence, on the part of the player, involves quick foot-work in advancing, retreating whirling around in space and side stepping so as to make it impossible for the opponent or his missiles to reach him.

Kalaikalanjiam (Volume IV, pages 699 and 700) lists down some of the techniques of Silambam.

Contests are of three types; fighting to finish (till the opponent is dispossessed of his staff), fighting for a
fixed duration with the winner determined by the number of touches he makes on the opponent’s person (indicated by appropriate markings) and supremacy of skill shown either in guarding a pouch of money (kept at or in between one's feet) from being snatched away by the opponent with the staff.

It is quite interesting to note that a contestant who makes a mark at the centre of the fore-head of the opponent (a feat which is traditionally called Thilaghamidal or Pottuvaithal is hailed as a great victor in the contest.

As this unique staff-play contributes to the objectives of Physical Education, the author dreams that, it should become a world sport being a contribution from Tamilnad.
THE POWER STRUCTURE OF THE COLA RULE

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For the understanding of historical change or stagnancy of a society, the study of its socio-political structure is essential. Several conceptions, feudalism, general slavery, Oriental despotism, etc., have been advanced for interpretation of the socio-political structure of the early Indian society. Whichever concept one may put forward, no one would refuse to admit that the village-community was the basic component of the Indian society. Even in the nineteenth century, its “persistence” was a surprise to English administrators.

There are two points to be examined for elucidation of the socio-political structure of the past Indian society. Firstly; the historical nature of the village-community of the time. Secondly: the structure of the power network over those village-communities. In this paper, I deal mostly with the second point, confining the examination to the Cola rule (9-13th century). Regarding the first point I already presented a paper at the first International Tamil Conference, in which I recognized the two types of the village-community of Cola times: “brahma-deya” and “non-brahmadeya”.

The majority of the Cola villages was of the non-brahmadeya type, with its unstratified inner structure. On the other hand, the brahmadeya village formed a decided minority. It was the village granted to brahmins by the king and dominantly inhabited by brahmins, who, imparting new ideas, were apparently culturally superior to the inhabitants of the non-brahmadeya villages at the time. Those brahmin residents formed the assembly called “sabhai” for their village administration and it is
gathered from inscriptions that they had close connection with the central power.

For administrative purposes, Cola territory was divided into several parts called mandalams. The mandalams were subdivided into valanadus and valanadus into nadas. Each nada consisted of a number of villages. Careful examination of the inscriptions in Cola mandalam (the chief mandalam, roughly the present Thanjavur and Thiruchirappalli districts) under the reign of Rajaraja I (985-1016 A. D.) would lead us to conclude that there existed two or three brahmadeya villages in most of the nada in Cola mandalam. This tendency that brahmadeya villages were established in each nada by the central power seems to exist in Jayankonda Cola mandalam as well.

That the nada was the most important administrative unit, is clearly revealed by a careful reading of contemporary inscriptions. They tell us that in every nada an assembly, also called “nada”, was formed, which was apparently composed of the representatives of all the villages in the nada. It is quite possible that the representatives of the brahmadeya villages played a leading role in the affairs of the nada through this assembly.

In conclusion, the brahmadeya village must have played a crucial role in spreading new Brahmanical ideas and maintaining social order in the localities. In other words, the brahmadeya village must have been the local nuclei of the Cola power structure, its function being the integration of non-brahmadeya villages, although regarding the grants, religions motives were always expressed in the inscriptions as well as in dharmashastras.
CONSOLIDATION OF FEUDALISM AND ANTIFEUDAL STRUGGLES DURING CHOLA IMPERIALIST RULE

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Historians of the Chola period ignore the changes in social structure effected and taken by the Chola monarchs, converting ‘Vellan Vagai’ holdings of lands into ‘Brahmadeyam’ and ‘Devadanam’. This was really a process of expropriation of the peasantry.

This created (1) corporate land proprietorships and (2) agricultural proletariat on the verge of paupersim.

Deterioration of the living standards and the poverty of the peasant and agricultural labourer constrained him to fight against feudalism to keep his body and soul together.

These struggles took many forms such as protests, no tax campaigns, destruction of records of transfer of lands, self immolation and armed insurrection. They are recorded in inscriptions of the period.

These struggles achieved limited success and as a result certain ameliorative measures were taken to pacify the discontented peasantry. The social structure remained static for a few centuries that followed.
A OUTLINE OF CHINA'S CONTACT WITH SOUTH INDIA IN THE EARLY 15th CENTURY

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After the unification of China by Ch'in shin-hwang (i.e. the first emperor of the Ch'in dynasty), those places now known as North Vietnam were marked out as provinces and prefectures. Possibly, the communications between China and the South had already begun in the Ch'in dynasty (221-207 B.C); but the earliest record about such communications was found in the latter part of "The Geography of the Provinces of Kwangtung and Kwangsi" contained in the 'History of the Former Han Dynasty' vol. 28 (II). At that time the remotest place in the region of the South Seas which the Chinese people had ever visited was Hwang-chi Kuo. During the reign of Han Wu-ti (i.e. Emperor Wu of the Han dynasty) (140-87 B.C), the rulers of Hwang-chi Kuao often sent their envoys to China. Recent researches by historians have established the identity of Hwang-chi Kuo as Kancipura, the Capital of the Pallava dynasty of South India. Kancipura is now known as Conjeeveram, southwest of Madras, South India. It follows that China's contact with south India dated back to more than two thousand years ago. Subsequently there were Chinese people touring the region of the Indian Ocean almost in every dynasty.

It was in the early part of the 15th Century that China and South India began to contact each other on a large scale.

The year 1368 marked the beginning of the Min dynasty. Since 1369, Min Tai-tsu (i.e. the first emperor of the Min dynasty) regularly dispatched envoys to
various countries in the region of the South seas. In 1369, Liu Shu-mien was appointed a royal messenger to visit Cola. In 1370, the King of Cola sent an envoy to China in company with Liu Shu-mien and presented to Min Tai-tsu a memorandum carved on a piece of gold foil and many special products of cola. In return, Min Tai-tsu gave the king of Cola lots of best silk piece goods and a calendar book.

Among the royal messengers sent by Min Chen-tsu to the regions of the South Sea and the Indian Ocean, the most successful one was, of course, Cheng Ho. Within twenty-eight years (from 1405 to 1433), he visited seven times those countries situated in the regions of Indian Ocean and the South Seas.

What a pity it was that, after Cheng Ho's seven voyages, there was little opportunity for the Chinese people to visit South India again. Among Cheng Ho's followers, there were three each of whom wrote a book about what he had seen or heard personally in those states in the regions of the Indian Ocean and the South Seas. Such books would enable whoever read them to get a vivid picture of those important states in South India in the early 15th century-Calicut, Cochin, and Quilon. This serves as an ample illustration of the good-will and friendship of the the Chinese people in Tamil Nadu, South India.

It is indeed, a great privilege and pleasure for me to participate in the second session of the International Conference-Seminar for Tamil Researches and present the foregoing paper in my capacity as a Chinese professor and historian. My presence in South India now may be construed as a step to revive the traditional friendship between the Chinese and Southern Indians.
HISTORICAL ECOTYPES IN SOUTH INDIA

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Under a grant from the American Institute of Indian studies for the past two years, I have been concluding a study of the historical peasant agrarian system of South India. This study is based upon an examination of three periods of agrarian organization between the Pallava and early British periods. It has appeared increasingly important, in the course of this research, to study the agrarian system at the point where the relations between people and arable land are most direct, that is in the actual cultivation systems. Because cultivation systems and their concomitant agrarian relationships are ultimately based upon ecotypes and combinations of ecotypes, the study of these may be most fruitful. An ecotype is the point where the result of actions by those who control land to create the most satisfactory system of energy transfers by combining organic and in-organic elements of cultivation within the constraints and possibilities of nature and culture. Ecotypes do not, in South India at least, exist by themselves, but in combination with others; in any particular natural and cultural context, a limited under of ecotypes is possible and practicable, and, of those, only a few persist through appreciable time. Such persistent ecotypes are the foundation of particular agrarian systems. In this brief discussion, I intend merely to point out some of the social and cultural elements which seem to be associated with the major historical ecotypes in South India.
ARYANIZATION AND SANSKRITIZATION OF THE DRAVIDIAN-SPEAKING TRIBAL GROUPS IN CENTRAL AND EASTERN INDIA

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The presence of about four million speakers of various Dravidian languages as little islands in a vast ocean of speakers of Indo-Aryan speakers in central and eastern India presents problems of ethnolinguistic interest to which adequate attention has not been paid by linguists particularly of southern India. In this paper, the author, an anthropologist with experience of research both in southern and eastern India, draws attention to the possible geographical extent in the prehistoric and proto-historic past of the spread of Dravidian-speakers. Drawing partly upon the data provided by recent archaeological research in Rajasthan and partly on the detailed study of kinship organization, he tries to suggest that the Bhils were Dravidian-speakers and they were in direct contact with the earlier Indo-Aryans, and it is perhaps to them that the Rg Veda owes the Dravidian loan words in it. On ethnological evidence it is suggested that Maharashtra was also an area of Dravidian speech. If these suggestions have any validity, the hypothesis of the northward thrust of Dravidian proposed by Grierson does not stand. The inference, then, will be that that the present pockets of Dravidian in Bengal, Bihar, Madhya Pradesh Orissa and Balucistan are relics in situ of a more widely distributed Dravidian speech family.
In the paragraphs that follow, he discusses how the typical Dravidia kinship pattern with cross-cousin marriage and with the merging of consanguines and affines in the kindred alliance is undergoing attrition among the Oraons, Kisans, Maler and the Konds along-side of the growth initialy of bilingualism and later of the replacement of the Dravidian mother tongue by the local, dominant Indo-Aryan speech. In the final phase, the sanskritizing tribe secures the services of the Brahmin priest for his domestic rites.
NEW LIGHT ON THE LINGKA CULT

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The purpose of this paper is to trace the cult of Lingka from the pre-Aryan times and to clear certain misconceptions. Scholars both Western and Indian rarely had the opportunity of consulting the sources of information in archaeology and Tamil literature to come to correct conclusions. The Lingka cult has been held in the past to be essentially a phallic cult and this error is persisted in even to this today. The paper examines the origin of Lingka cult in the light of the relics of the Indus Valley culture and Tamil sources.

The starting point for the importation of the phallic element is the reference in the Rig Veda to certain people called Sisna devahs. They were held to be the votaries of the cult of phallic worship and considered to be inimical to their culture. The descendants of the Vedic people were assumed to have adopted the cult of the enemies of their forefathers and associated it with Rudra-Siva worship. This has been repudiated by scholars like H. H. Wilson and Muir, Kennedy and P. V. Kane, nevertheless the error is repeated by some Indian and Western writers.

In the History of Mankind published by the UNESCO (1962), Sir Leonard Woolley states as follows: “Even in modern India, the worship of aniconic stones, both natural and worked, plays an important role; the phallic form, the lingka, is the embodiment of Siva, the vulva form, that of his consort, Mahadevi, ring stones having the same significance are connected with the Goddess of fertility. All of them are found in great numbers in the sites of the Indus Valley Cities”. There is indeed no
proof that the stone cylinders and rings served as objects of worship in the Indus Valley culture although the concept of the Deity was Pasupati or Mahayogi. In early Thamizh literature (particularly the Sangkam poems) we have descriptions of the anthropomorphic form of Siva. There is not the slightest suggestion anywhere that the lingkam was worshipped as phallus. An exposition of the sublime philosophy of the lingkam is given in a whole section (Seventh tantra) of the Thirumanthiram of Thirumuular. (200 A.D.) In the Aakamic manthiras relating to lingka installation (e.g. Aghora Sivacharya's paddhati) 1600 A.D. there is no phallic suggestion at all.

It is possible that invaders like the Kushanas who identified Siva as one of their God identified the cylindrical pillars as phallus following the cult prevalent in Central Asia. It is only a symbol of the formless aruvuram. St. Appar (8th Century A.D.) in his Lingka-Puranana-Kurunrhokai, hymn refers only to this symbolism of God. Sekkilar, the hagiologist (12th Century) says that lingkha is only a symbolic form of the formless. This form is only a pillar of light and has no association with phallus.

The paper concludes that there is no substance to regard the lingka cult as having any connection with the phallic cult. The misconception is due to ignorance of the Tamil tradition and the attempts to interpret the archaeology of religion without metaphysical bearings
SOCIAL RAAPPAATI, THE NIGHT SINGER

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In the caste hierarchy of the Hindu society the untouchables are considered to be the lowest in the rung. But below the untouchables there is another caste—the unseeables.

Some members of this caste practise a profession known as raappaaTi-Night Singer. The paper describes particularly this practise which is confined to the districts of Kanniyaaakumari and Tirunelveli.

The singer comes out into the villages twice in a year at mid night and sings. The villagers present them with paddy.

The origin of this practice, the initiation of their sons into this practice, the religious synthesis as revealed by the songs and its connection with the agricultural profession are described in this paper.

The song is available on tapes and in manuscript with the author of this paper. The song consists of three portions, (1) the introduction, (2) invoking the blessings of the Gods and (3) blessing the donor. The third portion is particularly important for the long list of the names of the different kinds of paddy, the bulls and for the vivid description of the first sowing of the paddy.
A STUDY OF INSCRIPTIONS AT ALLUR

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The paper attempts at a comprehensive study of the Cola inscriptions at Allur of Uraiyur Kurram near the ancient site of Uraiyur, the Cola capital and the present Tiruchirappalli. As it is believed the movements of the later Colas were about this place before they established themselves at Tanjavur, their inscriptions at Allur were chosen to determine the life and society at that time.

It appears that comprehensive study of inscriptions of various Cola towns distributed in space and time and correlation of the results with one another, can very well be used in building up the structure of society and how far it was influenced by religious institutions.

Allur inscriptions indicate that perhaps not all the portions of society depended upon the temple. We get a small set up of the temple and its staff and the function it carried out, which aspect was to develop elaborately in Tanjavur and Citambaram. Allur inscriptions show how the temple, as an institution, slowly began to control the economics of the locality by which it could dominate other aspects of society. To evolve the history of temple institution during Colas Allur inscriptions help to begin. Subsequent study of later Cola inscriptions can proceed from the study of inscriptions at Allur.
THE GENESIS OF THE TAMIL KINGDOM
IN JAFFNA

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This article deals with the early settlements of Tamils in Ceylon. Reference is made to the Sangam works, the chronicles such as the Mahavamsa etc. This article also deals with archeological and epigraphical evidence to establish the fact that Tamils have been living in Ceylon from very early times.

The question as to whether Tamils lived in Ceylon before the 12th century is a matter of great controversy. The opinions of historians are also divided as to whether there was an independent Tamil kingdom that was established in Jaffna started in the 8th century or in the 13th century.

This article deals with the description given by Masudi, a Muslim traveller who visited Jaffna in 912 A. D. where he witnessed a funeral of a king. In this article it is established that the king whose funeral is described by Masudi was buried according to Tamil customs and therefore was a Hindu Tamil. Appendix I consists of the commentary by Dr. S. A. Imam, Professor of Arabic at the University of Ceylon and Appendix II contains his translation. This article, it is hoped, will settle for all time the controversy as to whether the independent Tamil Kingdom in Jaffna began in the 9th century or the 13th century which is a matter of great interest to the Tamils of Ceylon.

The sources referred to are the original sources which are taken from the contemporary literature written during the Ariya Chakravarti period and the early chronicles as well as archeological and inscriptive evidence. The visit
of Masudi and the description given by him of the funeral ceremony which he witnessed is taken from Muruj-al-Dahab, (Paris Edition).

This is an original contribution which establishes that a Tamil kingdom was in existence from at least the middle of the 9th century.
MUTAHIR: A TAMIL PRIME-MINISTER OF MALACCA

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1. Malacca

Malacca to-day is the capital city of a state of the same name in the Federation of Malaysia. It was an independent kingdom on the Malay Peninsula from circa 1400 A.D. to 1511. Its last ruler Sultan Mahmud Shah, moved his seat of government first to Muar and then to Pulau Bintang after the loss of his capital at the hands of the Portugese. His son, Alau'ud-din II succeeded him in 1528 and became the first sultan of Johore. Johore till that time, had been a part of the Malaccan kingdom.

2. The Tamils in the Kingdom of Malacca

It is hardly probable that any Tamil ever came to Malacca before Parameswara turned it from a fishing village into a royal capital.

Under Parameswara, his son Iskandar and his grandson Sri Maharaja, the second king, Malacca flourished rapidly both as a political center and as a commercial port, attracting and absorbing many Tamils from regions near-by, especially Pasai, on the middle eastern coast, of Sumatra.

Among the Tamils who came to Malacca from Pasai, the most prominent was Mutahir's grandfather, Baginda Mani Purindan.

He was a rich merchant married to a princess of Pasai.

The paper then traces the political influence which Baginda Mani Purindan, his son Tun Ali and his grandson Mutahir successively commanded in the Royal Court at Malacca and the eventful downfall of Mutahir due to his own mistaken policies.
TAMIL MIGRATIONS TO THE GUADELOUPE
AND MARTINIQUE 1853-1883

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After the abolition of slavery in 1848 in the French colonies of the Atlantic, the emancipated slaves were loathe to work in the plantations which carried bitter memories of former days. Attempts at colonising the plantations with European labour failed, and therefore the Governments of the islands looked chiefly to Southern India for the recruitment of labour, since South Indian migrant workers had already proved a great success in the Bournbon and the Reunion islands. The first batches of Tamil labour arrived in the Martinique in 1852 and 1853, and until 1883 there were annual sailings from India carrying new contingents of labourers, as well as sailings from the islands to India of repatriated labourers. Statistical tables are available for the years 1853 to 1899.

The importation of Indian labour was discontinued after 1883. In Guadeloupe at the end of 1882, there were 21,084 Indian migrants, mostly Tamils; in Martinique, at the end of the same year, there were 13,111 Indians, mostly Tamils, these migrants continued to maintain their language, religion and culture for about a generation after which they gradually intermarried with those of negro descent and with the Creoles.

The conditions under which they migrated to these islands in the Atlantic and periodical reports, concerning immigration, are available in the Bulletin Official of these islands and the weekly newspapers of the period which are available in the island's Archives.
This paper provides statistics concerning the migration, the difficulties encountered by the migrants, their cultural and social life, and the extent to which their ethnic and cultural origins are recognizable even today. Though they have been absorbed almost completely into the general culture of the population, their names such as Rangan, Marimuttu, Perumal, Veerappan, Tangamma, Muttamma,; the worship of Mariamman and the cult of Nagoor Meera, and their semantic characteristics still distinguish them from the rest of the population. A few families have remained completely endogamous. Tamil is actually spoken in the islands by about 20 persons above the age of 70; a few others remember the songs they have learnt in their childhood, and when interviewed made great efforts to remember them and sang them with a strong French accent.

The paper is based on material collected in the two islands during a visit in the summer of 1967, and draws attention to the descendants of Tamil settlers whose existence was surmised when reading years ago the preface to Louis Dupius, ‘Grammaire francoise tamoule’ published in Pondicherry in 1863 in which the author stating the need for such a grammar says;” L’émigration des coulis, pour nos autres colonies, la rend indispensable a bien des Europeans qu’elle emploie, et ce besoin se fait sentir jusqu’a Bourbon et a la Martinique. Jeme reppelais bien des demandes de grammaire de ce genre, qui m’avaient etc faites, et qui en attestaient a necessite.’

A scientific study concerning these groups of Tamil origin, if made, would be an original contribution and would rectify the errors in a number of studies made of Indian communities in the Carribean by Cultural Anthropologists and Sociologists without adequate knowledge of the language, culture and religion of the Tamils who form important sections of the East Indians in the Carribean.
THE CHANGING POSITIONS OF TWO TAMIL GROUPS IN WESTERN MALAYA

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In this paper I plan to concentrate on certain aspects of two sub-groups of Malaysians of Tamil origin; those who came to Malaya from Tamil Nad and those who came from Ceylon. Because they share a common cultural heritage and speak a common language, it might appear at first glance that these groups would be part of a relatively homogeneous Malaysian Tamil community. But there are many differences between them that have given them distinctive positions in the developing Malaysian nation, reflected in their conceptions of themselves as separate groups and in their attitudes toward each other. The circumstances under which the two groups came to Malaya help to explain these distinctive positions.

With the establishment of Pax Brittanica in Malaya, British officials who were transferred from Ceylon to Malaya recruited Ceylon Tamil as clerks in the colonial administration and as supervisors in the construction and operation of railways, posts, telegraphs, docks, and other facilities. Several thousand Ceylon Tamils came to Western Malaya during the last quarter of the 19th century and the first quarter of the twentieth, with a very large portion of the employed male immigrants entering government service at the middle levels.

Tamils from Tamil Nad began to migrate to Western Malaya in large numbers about a generation later than the Tamils from Ceylon, and relatively few of them were recruited for government service on the same levels as the Ceylon Tamils. Considerable numbers came as unskilled, manual labourers for the same government enterprises in which the Ceylon Tamils were employed as supervisors, but the largest number came as labourers for the rubber estates and tin mines, particularly after the beginning of this century.
Several significant differences between the two group are associated with the circumstances under which they came to Malaya. First, the Ceylon Tamils who qualified for the clerical and supervisory roles were not only English-speaking but had some education in English medium schools. In contrast, a very high proportion of those who came from Tamil Nad prior to World War II were illiterate and knew no English.

The Ceylon Tamils tended to come from rising middle-class families while the majority of the Indian Tamils were from lebouring class families.

The Ceylon Tamils established families in Malays quickly whereas the Indian Tamils did not establish their families so quickly.

Because of circumstances already summerised, most of the Ceylon Tamils are now of the second, third, or fourth generation most of the Ceylon-born generation is gone, although there is a small and influential number of recent migrants who have come to Malaysia in academic and professional positions. Among the Indian Tamils, the India-born generation is still an important element.

There was a striking difference in the educational experience of the Malaya-born Tamils of the two groups.

During the last years of British rule in Malaya the differential status of the Ceylon Tamils and the Indian Tamils was emphasized when the colonial regime extended representation to Indians, Chinese, and Malays on government councils, and the persons who were appointed as the “Indian” representatives turned out sometimes to be Ceylon Tamils. This exacerbated a growing resentment of the Ceylon Tamils among the Indians, the majority of whom were Tamils. Now, in a political system where power is allocated through voting at the polls, the Ceylon Tamils, with their small population in comparison to the Tamil Nad Tamils, cannot exercise comparable group influence in the political party system, and at the same time they are losing their prominent position in the governmental bureaucracy. Regulations on the filling of administrative posts now favour the employment of Malaya.
COMMERCIAL POLICIES OF THE SETHUPATHIS
OF RAMANATHAPURAM 1660—1690

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In the second half of the 17th century, the Sethupathi of Ramanathapuram and his principality grew increasingly in power and became virtually independent of the Nayak of Madura whose vassal he once was. One of the major factors that assisted this growth was the increasing interest and participation of this prince in the trade of the area. Both the Thevar and his subjects featured prominently in the country trade with Malabar, Coromandel and Ceylon and in our period has even extended his trade connections to Bengal and with the European traders in India. At the expense of Madura and Tanjore he had acquired some parts of the southern coast where some of the ports of the country trade were located. He controlled the Pamban Channel, the narrow but deep straits between the island of Ramesvaram and the Indian mainland, through which ship sailing from West coast to East coast had to pass if they were to avoid rounding the island of Ceylon. With the forcful penetration of the Portuguese and later the Dutch into Madura, many of the Indian traders, particularly Muslims, had moved over from Madura ports to the relative freedom of the Thevar’s coast.

Among the rulers of southern India, the Thevar stands out in his realistic appreciation of European naval and trading power and sought to come to terms with them at every opportunity. He was one of the earliest of the south Indian rulers to come to terms with the Dutch in a treaty in February 1658. Thereafter, the Thevar maintained friendship with the Dutch and did considerable trade with them. Two years later, a second treaty with the Dutch (1660) gave reciprocal rights of freedom of trade in each other’s dominions and confirmed Thevar’s privileges in the pearl fishery. The Thevar was interested in maintaining freedom of trade in his ports and through the Pamban Channel. Correspondingly, he wanted freedom for himself and his subjects to trade without restrictions in neighbouring ports in southern India and Ceylon.
The monopolistic trade policies of the Dutch and their expanding power in these waters brought difficulties between them and the Thevar. The 1670 saw a good deal of inland military difficulties in southern India affecting Madura, the principality of the Thevar and Tanjore. Invasions from the north caused pressures on all three states. The Dutch took advantage of this turmoil to force unequal treaties on all these rulers. The treaty with the Thevar of 1674 secured for them monopoly of trade in some local products and restricted the freedom of trade of the Thevar and his subjects. These conditions were against the vital interests of the Thevar and affected the trade of his subjects. A strict Dutch blockade of his ports sought to enforce these conditions. Now the Thevar, with the active assistance of the influential trading community of the coast, attempted to pursue a commercial policy that would defeat the aims of Dutch monopoly. He found useful allies in the Marakayars of Madura who were now settled in his kingdom and were his advisers and confidants.

In the face of the Thevar’s hostility and with the advantage in geographic position and commercial influence he enjoyed, the Dutch found it difficult to operate the contract of 1674, so adverse to the Thevar’s interests. So a new treaty was negotiated in 1684 in which the Thevar forced more trading concessions. But by now the Thevar was heavily involved with the Marakayar family who had virtually declared war on Dutch trading policies in the region. The Thevar and his allies took every opportunity to run the Dutch blockade, trade with Ceylon and Malabar in contraband goods and were a source of considerable irritation to the Dutch. The treaty of 1693 which resulted gave the Dutch substantial rights in the trade of the Thevar’s lands and over passage through the Pamban Channel.

In sum, the Sethupathis of Ramanathapuram showed a vital and continuous interest in commerce and were quick to fashion policies that would safeguard their trading interests. They were unfortunate to come up against very heavy odds and to clash with the strongest naval power in the region.
A TAMIL BILJET RELATING TO THE OBLIGATORY SERVICES OF CERTAIN SUBJECTS OF THE DUTCH GOVERNMENT IN CEYLON

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During the Dutch rule of Ceylon (1958–1796,) the central and local governments issued proclamations, publications and orders which had to be obeyed and observed by the general public. Dutch Publications of this type were called "Plakkaats" and "biljets". They were issued in Dutch, Sinhalese and Tamil. The Sinhalese and Tamil proclamations were but translations of the Dutch originals. They were not only read and proclaimed at public places but also nailed at important places for the information of the public. This is the reason why few of them have survived today. Some of them are preserved in the Department of National Archives, Nugegoda, Ceylon. The earliest of them to be printed is dated 6th August, 1742 and till this time all of them were written by hand.

A Tamill biljet or proclamation is found in the Department of National Archives, Nugegoda, among the collection bearing the register number 2440. This document ranks thirty-third in this collection. It has been issued by the Dutch Governor, Julius Stein Van Gollenesse on the 3rd of the month of Maci, 1744. It relates to certain measures adopted by the Dutch Government in enforcing the obligatory services expected of certain
merchant communities like the Moors, Chetties, etc. This Tamil document is a translation of the Dutch original.

A general description of the document, an English translation, a note on the system of writing, the phonological and morphological analysis of the language of the document and the author’s suggestive readings in places where the writing is effaced are all the research aspects embodied in this paper.
AGRICULTURAL COLONISATION OF THE DRY ZONE BY THE CEYLON TAMILS

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The present paper is a study of some aspects of land use in two representative Tamil peasant coloniess in the Dry Zone of Ceylon: Karaehchi-Iranamadu colony settled by Jaffna Tamils and Unnichchai colony settled by Batticaloa Tamils. A comparative analysis of the types of agriculture, techniques of cultivation, production, income, credit and society in the two areas is attempted.
THE INDIAN TAMIL IMMIGRANT LABOUR AND CONSTITUTIONAL REFORM IN CEYLON

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This paper deals with the question of Indian Immigrant labour and constitutional progress in the 20th Century upto the forties. Two important Commissions of reform were held and many far reaching recommendations were made and implemented. The first was the Donoughmore Commission which was held in 1928 and the second was the Soulbury Commission held in 1947. Both these commissions made great changes in the constitutional sphere as regards the local populations. As regards the Indian Immigrant population the recommendations had certain determinate effects on them. These effects and their sequel are being discussed at length in the paper.

The most astonishing recommendation that was implemented was the grant of the Universal franchise. Its effect on the population and the subsequent changes that were made on the implementation of the recommendation and the consequent effect it had on the immigrants are also being dealt with in this paper. It is finally shown the Indian immigrant populations had to depend on trade unionism rather than politics to improve their ends.
ANNIE BESANT AND THE RISE OF POLITICAL ACTIVITY IN SOUTH INDIA, 1914-20

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There had been political activity in Madras Presidency before 1914, but it had declined markedly between 1908 and 1914. Even the holding of the Congress at Madras at the end of 1914 would probably have had only a temporary effect, but for the emergence of Mrs. Annie Besant in Madras politics during that year. Mrs. Besant was a figure of India-wide significance. Yet she was of particular importance to Madras. She set the pace for political life in that Presidency between 1914 and early 1918, and successfully introduced the agitational style to it.

This was partly because she lived there. Furthermore, Madras nationalists were in disarray in 1914 and needed drive and leadership. She obtained strong support from the Madras Congress organisation between 1914 and 1918: the 1917 Special Provincial Conference, for instance, advocated passive resistance in support of her and the Madras Moderates remained in Congress and backed her after other Moderates withdrew in 1918.

Mrs Besant’s Home Rule League was important in many parts of India, but nowhere more effective than in Madras. Tamilnad contained the largest number of League branches, and Andhra the next largest. This reflects the relative strength there of the Theosophical Society (of which Annie Besant was President), for Theosophists were active in founding and running many League branches. The League involved and influenced many non-Theosophist s
however: notably English educated professional people, but also members of landholding and commercial groups, and working and depressed groups. The impact of the League in the Presidency can be gauged by the branches' activities—broadly, educational and agitational—and by the response to calls for demonstrations on specific issues.

In different ways, the Home Rule agitation helped to promote the non-Brahmin and Andhra separatist political movements. The South Indian Liberal Federation (S. I. L. F.) (which later grew into the Justice Party) was founded in 1916 as a reaction to the Brahmin predominance in the League. The S. I. L. F. remained small in numbers and confined largely to wealthier landowners and commercial men. The Home Rule movement countered with the non-Brahmin Madras Presidency Association (M. P. A.) and movements among working and low-caste groups, while lacking S. I. L. F.'s financial resources, the M. P. A. claimed a larger membership, supported two newspapers and had a core of distinguished and active workers. Home Rule agitation and organisational structure fostered the Andhra movement.

From early 1918 onwards Mr Besant failed to provide nationalists she had aroused with a satisfying programme of political activity, and she lost her position of leadership. But her influence did not end there, for many who had been Home Rulers in Madras become active followers of Gandhi in 1919.
Thiruvaarur Viruththaacalam Kalyanasundara Mudaliar, popularly known as Tiru-Vi-Ka (T. V. K.) was a Tamil Scholar, writer, and eminent orator of the first half of this century. The present paper is based on his prose and poetical works, numbering forty-eight altogether, his articles in Nhavacakthi, and his forewords to a number of literary works in Tamil. It tries to evaluate the work contributed by T. V. K. to the growth of the Labour Movement in South India.

It is generally believed that the first labour union in India was started by B. P. Wadia in Madras. However, a close study of his book "Labour in Madras" and the autobiography of T. V. K. will reveal in unmistakable terms that the idea of forming a labour union was motivated by men like T. V. K., Keecava Pillai, Celvapathi Chettiar and Raamaanjculu Naidu and that they invited Wadia to be the President of the "Madras Labour Union", the first well organized industrial union in India, which was inaugurated on April 27th 1918. But, unfortunately, scholars who write now on the origin of the Labour Movement in India by-pass these facts and give credit only to Wadia. On the contrary, B. P. Wadia in his book "Labour in Madras", which is dedicated to T. V. K., acknowledges the immense service rendered by T. V. K. to the nascent Trade Union Movement in South India.

T. V. K. was closely connected with the Labour Movement in South India for quarter of a century from 1918 to 1943. He served the Madras Labour Union in various capacities and led two successful strikes, one in 1937 and the other in 1942 for the benefit of the workers of the B. and C. Mills. His work for the trade union
movement at the initial stages was (1) to organize trade unions at the various industrial centres of the State of Madras and (2) to educate the workers in the democratic principles of trade unionism so as to mould them into unionists. Later, he jealously guarded the nascent trade union movement from being infiltrated by party politicians. This was because T. V. K. believed that the activities of the politicians would not only drive a wedge into the rank and file of the workers but also defeat the fundamental aims of Trade Union Movement. Even though he himself was a prominent leader of the Congress Party at that time, he never tried to influence the "Madras Labour Union" with his party principles.

The Trade Union Movement in South India owes a great deal to this single man more than any one else. He could have become one of the top trade unionists in India by his comprehensive grasp of the labour problems, by his farsightedness and vision. But his philosophical temperament and his attachment to high ideals in life failed to shape him for the role of an aggressive trade union leader. Nevertheless his name will go down in history as one of the chief architects of the South Indian Labour Movement.
SUBRAMANIA BHARATI’S ACTIVE PARTICIPATION
IN THE NATIONAL FREEDOM MOVEMENT
(1905—1910)

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It is the intention of the author to demonstrate in the framework of this article the leading part Subramania Bharati played in the Freedom Movement of Tamilnad by his political activities as well as by his writings. At the same time it shall be pointed out that these years were very important and decisive in Bharati’s development, because they gave his life and work the national keynote.

Under the impression of the Boycott-and Swadeshi-Movement in Bengal, Bharati’s national consciousness and partriotism were roused. The strengthening and radicalizing of the Movement in Northern India in the end of 1905 and an instruction by Sister Nivedita, a disciple of Swami Vivekananada, resulted in Bharati’s developing to an active and leading extremist of Madras in the following years. In the years 1906—1908 he played a prominent part in strengthening and radicalizing the Freedom Movement in Madras through his propagation of extremist ideas and demands in “Indiya” his national songs and his political-organizational activities. In the years 1908—1910, when depression of the Freedom Movement and of the national press dominated the political scene, Bharati continued to edit “Indiya” from Pondicherry. In this time “Indiya” was the only newspaper in Tamilnad which dared to criticize severely the policy of the Government and the Moderates readiness for compromise and to inspire the Tamilians to continue their efforts in order to attain Swaraj.
SOCIAL REFORMS AND TAMIL WRITERS

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Though the title suggests social reforms in general this paper attempts to trace only social reforms concerning women’s education and marriage. "Tamil Writers" for purposes of this paper include selected authors of poetry, essays, plays, novels and short stories of the modern period. The transformation which took place in nineteenth century India begun by liberal reforms had a great effect on the emancipation of women. The theory of women’s rights acquired a new significance. There was a general feeling that education of women was not adequately planned and therefore the agitation for remodelling women’s education from the central theme of essays, novels and plays.

Marriage reforms were varied in character dealing with child marriage, intercaste marriages, polygamy and divorce. Few of the writers have dealt exhaustively on any single aspect of marriage. Most of them decry abuses and advocate reforms but no one enters into the sociological aspects or makes a profound study supported by statistical tables and actual surveys.

It is evident that the reform movements of the period gave writers a two fold influence. On the one hand they encouraged social reforms by writing on such themes and creating public opinion, and on the other hand they popularised reforms and acts passed so that society accepted them very readily.
ARCHAEOLOGY AND THE SOUTH-INDIAN DRAVIDIAN PROBLEM

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The South-Indian Dravidian problem is tackled here in relation to the chalcolithic culture of south-east Rajasthan, central India and the Deccan.

This culture, despite regional differences, has common features, namely, small village settlements, mud-walled houses, farming and animal husbandry, graffiti on pots, scarcity of copper, blades of fine-grained stone and a diversity of pottery. The characteristic ware was the painted black-on-red. The common forms were the bowl; jar, basin and dish-on-stand. In the Deccan the culture was mixed with polished stone axes, and grey burnished ware, while mostly in the north with copper mid-ribbed swords and iron implements.

C. 14 dates for a few sites show that the chalcolithic culture was largely post-Harappan.

All Agree that the culture did not start in situ. The nearest source of origin is Kathiawar-Gujarat, Here after Harappa ended a poor culture followed with almost the same cultural content as the chalcolithic.

The interpretation of the data from Kathiawar-Gujarat is easy. As the sequence in several sites, chiefly Rangpur, points out the Harappa civilisation came to a close through wide-spread flood-havoc around 1900 B.C. Its contact with the Indus valley ended owing to devastating floods there followed by foreign occupation. Moreover, its commercial ties with the Sargonid empire were snapped because of foreign raids. Hence the culture degenerated but devolved. This devolution is manifest specially in the pottery. When the Sukkur-
Rohri source of chert dried up, the post-Harappan had to take to locally available fine-grained stone.

How do we interpret the chalcolithic culture of south-east Rajasthan, central India and the Deccan in relation to post-Harappan Kathiawar-Gujarat? Even with due allowances for local preferences, there are many resemblances in shoddy housing, scarcity of copper, microlithic tools particularly blades and pottery. The chalcolithic black on-red painted ware is similar e.g. to that of Rangpur II B and II C. The black-and-red and lustrous red of Ahar and elsewhere are akin to Rangpur wares. The cream-slipped ware of Ahar and Navdatol is like that of Rojdi. Forms of vessels too are similar. The explanation is not far to seek. Owing to loss of trade the post-Harappans felt no more attraction for the coast. They went inland. Owing to disturbances they could not go north-west but went north-east and turned south. In the Deccan they met a neolithic folk using polished stone axes and burnished grey pottery and mostly in the north those who brought the copper mid-ribbed swords and iron tools.

Interpreting linguistically, the chalcolithic people, as descendants of the Harappans, were the Dravidians, the Neolithic folk Munda speakers and those with mid-ribbed copper swords and iron tools the Indo-Europeans.
SOME ANCIENT CRAFTS AND TECHNOLOGY IN TAMILNAD AS REVEALED IN THE EXCAVATIONS

(Archaeological Survey of India, Southern Circle, Madras)

Archaeological excavations done in Tamilnad have brought to light certain new and interesting data pertaining to the material culture of the Tamil people and their achievements in various arts and crafts. Objects like beautifully-designed pottery, graceful terracotta images, a variety of iron-implements, lovely beads of glass and semi-precious stones and a few gold jewels etc.—all found in the excavations have a significant story to tell us about the technical skill achieved in the industries like the ceramic, metallurgy, glass-manufacturing bead-making etc. The period of this paper pertains to the proto- and early-historic times i.e. roughly from 300 B.C. to A.D. 300.

A. Ceramic-Industry. Leaving the simple and somewhat coarse pottery first made in the Neolithic times, we find that in Tamilnad a highly developed technique was practised for the manufacture of fine and glittering earthen vessels even as early as 300 B.C. The Archaeologists call it as the Black and Red pottery. This was obtained by a specialised process of firing called the “inverted firing”. Another exquisite ceramic ware was the Russet-coated ware which was popular here in the first century A.D. It has beautiful designs in different patterns. Besides these, certain new and ceramic traditions brought by the Roman traders had their impact here. New types of pottery like the Rouletted ware, the amphora etc. became popular.

B. Bricks, Tiles and Terracottas. Massive brick-built structures like the wharf water-reservoir etc., found at Kaaveri pumpattinam bear eloquent testimony to their skill in constructional engineering. Bricks of unusually large size, 24” × 12” × 3” and of extremely durable nature were used in the constructions. The roof-tiles found are rectangular and flat, with a hook-like projection. Another specialised branch of the potter’s work was the making of clay-toys and images, some as playthings and some for cult-worship. Hand-modelled specimens as well as those made on single or double-mould have been discovered. They are “miniature masterpieces”.
C. Bead-making Industry. Attractive and multicoloured beads have been unearthed in Arikamedu, Kaaveripuumpattinam, Karaikadu, etc. They are made in semi-precious stones and glass. Some of them were locally available and some imported. These display a skill in quarrying certain types of suitable materials and in other processes of cutting, polishing, drilling etc.

D. Glass-Industry. Glass-making was known to the Tamils at least from the first century A. D. At Kaaraikadu, near Cuddalore, a number of glass lumps and waste-slags of glass were recovered in the excavations. Half-finished and fully finished beads and bangles of glass were also found. This clearly shows that glass was manufactured at the site and a bead- and bangle-making industry was located there.

E. Metallurgy. (i) Iron. In the Megalithic sites at Adichanallur, Saanur, Amritamangalam, Kunnathur etc., a very rich repertoire of iron-implements like lance, dagger, spear, arrow-head, horse-bit have been found. These clearly indicate that the Megalithic builders knew the source of iron-ores and the allied industries of smelting and forging. Rejected iron-slags are found in many Megalithic sites at Madurai.

(ii) Copper, Silver and Gold. In early historic times copper and silver were especially used for making coins. The rectangular pieces of impure silver bearing several punch-marks were current in South India even before the Christian era. Coins of the early Pandyas and the Cholas were in copper and they have been found in places like Madurai and Puumpuhar. An earthen mould for preparing coins was found at Kanchipuram. It is not clearly known how the ancients extracted gold. But gold jewels have been found in burial urns at Adichanallur and the Megalithic cairn at Suthukkni near Pondicherry. In the first century A. D. Roman gold flowed into South India which gave a fillip to the goldsmith's craft. The varied jewellery implies a knowledge of all the necessary equipments like the furnace, blow-pipes, moulds crucibles etc.

Thus, the various objects found in the excavations in different parts of Tamilnad be speak of the high degree of skill attained by the ancient craftsmen of Tamilnad.
THE ANCIENT TAMIL CITY—SOME PRRLIMIAARY VIEWS

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1. Preponderance of the city in Tamilian thought—Praise to the City (மலையர் கோவில்: கோவில்) an entity displaying the best in civilisation. - Even given divine status (concept of the guardian deity of the city-Maduraapathi).

2. Cosmopolitanism.

All communities living in harmony together—“புலவர் மக்கள் கையிலேசையும்” (புலவர்) Seaport emporia. Act as social filtration points for foreigners, transmitting foreign culture. (Bergel “Urban Sociology” “a special receptacle for storing and transmitting messages”—Mumford) Wisdom of foreign lands. Conduces Tamilian concept of universality, not of chauvinism. Contrast Greek, Roman cities of contemporary period. Connected with concept of feeding the whole world.—“மற்றதை தரும்பெழுத்து மக்களும் மற்றதை தரும் கோவில்”.

3. A settled unified polity:

Provides a salubrious climate for a full life.—“பிள்ளை அதிகாரம் பெறும்” (பிள்ளை & ஆதரம்) No emigration form the city. Emigration reflects badly on economic conditions and on king’s rule.
4. Provider for the senses:
A concentration of food for all senses-aesthetic sensuous etc.—Music, dance, painting, prostitution compared to a woman in satiating basic tastes. This concept peculiar to Tamilnad.

5. Epitomy of the Life Cycle:
The visual, auditoal and nasal aspects of the city all indicate activities falling into the general order of Aram, Porul, Inpam, Viitu.

6. Fortifications:
Constant emphasis on ప్రాంగణం—(fortified city). Minute, detailed description of fortifications. Emphasise city’s preponderance as the preserver of order and the traditional polity. “...Combined the maximum amount of protection with the greatest incentives to aggression” (Mumford)

7. Citizenship:
Examination of question whether citizenship—loyalty to a city—was synonymous with love of king and country. Comparison with Greek norms.

Conclusion:
Examination of overall concept of the city—Weber’ contention that the ancient Indian settlement did not constitute urban communities.
Final analysis.
The three scripts, Tamil, Vatteluttu and Grantha were evolved in Tamil land for writing Tamil and Sanskrit languages. Some scholars believe that the Tamil Script was evolved from Vatteluttu, while others hold a different view. An attempt is made in this paper to show that these scripts evolved from the parent Damili script found on the Natural caverns of Tamilland.

Sri B. B. Lal, Joint Director General of Archaeology In India, has shown that 89% of the graffiti marks, on the megalithic pottery of South India, are found on the Harappan pottery and seals. Mr. Kamil Zvelebil in a recent article has suggested two possibilities for the similarity of these marks. The signs on the Megalithic ware may be the remains of a writing which the Dravidians brought with them in a degenerate, impoverished and fragmentary form, the large cities of the Harappan Civilisation or on the contrary they may be the germ of a writing fully developed and elaborated in the Harappan towns". If the latter view is accepted, it must be admitted that writing was invented in South India. Scholars now believe that Brahmi of the Asokan edicts was evolved from the Harappan script.

The earliest inscriptions of the Tamil Country, are found in the natural caverns occupied by the Jaina ascetics, and on the potsherds excavated at Arikkamedu and Uraiyur. This script shows certain independent characteristics like zh, it, lh and n from the very beginning. It has also striking similarities with the script of Asokan Brahmi. The term Brahmi (bammi of Prakrit literature) is mentioned for the first time in a jaina work, Samavyangana Sutta, ascribed to 1st Century B.C. The same work mentions another script damili, evidently referring to the script employed in the Tamil (Damila) country. Damila is the os the Prakrit form of Tamils.

It is interesting to note that Lalita Vistara, a Buddhist work assigned to 4th Century A.D. calls this script Dravidi. The word Dravida, is not mentioned anywhere in early Sangam works. The term Damili, therefore seems
to be more appropriate as it shows that it was the parent script of Tamil Vatteluttu and Grantha characters of later times.

The earliest inscription in Tamil characters is the Pallankovil copper plate charter of Simhavarman assigned to 6th Century A.D. The earliest grantha script is also noticed in the same charter. The earliest vatteluttu is the Tirunatharkunru record, also assigned to 6th century A.D. The inscriptions, prior to this period are in Damili script. There has been a gap so far, in showing the evolution of Tamil and Vatteluttu scripts, from Damili. An epigraph recently copied by the Department of Archaeology, Madras fills up the gap and clearly shows the evolution of some of the letters like tha, na etc.,. The inscription is on a hero stone and is in a mixed script of Tamil and Vatteluttu. A careful examination of other inscriptions, like the ones from Thirunaatharkuntu and Thirnkalukuntam, also show that both Tamil and Vatteluttu were mixedly employed for writing Tamil Language. The beginning of this mixed alphabets may be traced to the Aracalur inscription of Tevan cattan, ascribed to 3rd Century A.D. Thus the beginning Vatteluttu scripts from the Damili may be assigned to 3rd century A.D.

The earliest inscription in Vatteluttu, in the Pandya country is the Vaigai bed inscription of Centan, all the earlier ones located in Tondaimandalam. The evolution of Vatteluttu is mainly due to the tendency of the scribe to curve the letters to attain speed, as demonstrated by Gopinatha Rao.

The evolution of Grantha script is mainly due to the political unification of the Southern Karnataaka and Aandhra regions with Tamiland, by the Pallavas, who rose to power by about the 3rd century A.D., with Kanchi as their capital.

The horizontal stroke added to the letters as an embellishment at the beginning modified some of the letters at a later stage. The so called nail headed or box headed variety gave rise to what is called Kanneluttu in Tamil.
SOME ASPECTS OF DRAVIDIAN ARCHITECTURE AND SCULPTURE AND THEIR IMPACT ON CEYLON

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The aim of this paper is to show the close connection between building art in Ceylon and South India and to illustrate with specific examples how Dravidian sculptural motifs and structural techniques have been adapted by the Ceylonese craftsmen from the early ages right down to the late eighteenth century.

Firstly we have tried to show the salient features of South Indian building art which characterise the Dravidian style in India and abroad. The distinctive features are:

(1) the Dravidian pillars with its inward curve at the upper end of the shaft and the characteristic capital.

(2) the Sikharā with the horizontal lines predominating, and,

(3) the gopuram or the gateway which dominates the approaches to the temples of South India.

All these architectural features could be discerned and their evolution could be traced in the temples of the Calukyas, Rashtrakutas, Pallaves, Colas, Pandyas and in Vijayanagar and Madura.

Secondly, we have attempted to show how the geographical proximity political relations, whether friendly or hostile, and cultural contact led to the spread of Dravidian techniques and motifs to Ceylon. The sculptures at Isurumuniya are reminiscent of those at Mahabalipuram. The Cola influence predominates in Polonnarwa.
from where they once ruled a part of the Island. From the 14th century onwards the temples at Vijayanagar became the source of inspiration for the Ceylon craftsmen. There is evidence in the Ceylon chronicles and the inscriptions to show that the leading craftsmen’s families were of South Indian origin.

Finally, we have selected two temples belonging to the fourteenth century, Gadaladeniya and Lankatilaka, to show how certain Dravidian features like the pillar and sikhara were adapted here. The kirthimukha (face of fame) which appears in a developed form under the Colas, the Makara Torana (Dragon Arch) also seen in Deccan and South India, the grotesque animal sculptures of Vijayanagar are some of the motifs common in Ceylon.

In the latter part of the 18th century, the Nayakkar dynasty from Madura ruled over the Pandyan Kingdom and under its hegemony, the cultural influence of India was very strong.
THE ART OF PAINTING OF THE THAMIZHAR
(from the Cangkam age to the age of Kampar)

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The earliest paintings extant in the Thamizh country belong to the seventh century A.D. Even these were discovered in the second quarter of this century. So scholars were under the impression that the art of painting was not known to the early Tamizh people. Truth is, however, different. There is overwhelming literary evidence to prove that their knowledge and practice of this art date from that distant past when they began to resort to written symbols to record their spoken words. It is indeed a remarkably significant and unique linguistic usage from the earliest times to the present day to stick to the same word for both drawing a picture and writing—namely ezuththu. It will probably be an amusing error in any other language if it is expressed therein that so and so "wrote" a picture. But it is a pleasing idiom in Thamizh.

It was that pioneer in Thamizh research (Thiru. V. Kanakacapai Pilliltai) who first called attention to the "considerable degree of profliciency" that the ancient Thamizh had in this art, as seen from the references in early literature. The position is similar to that of ancient Greek painting. In the absence of examples of Greek painting, scholars inferred from early Greek literature that there were great masters like Polygnotus, Zeuxis and Apelles. The excellence of Greek painting was also confirmed by the Roman specimens of later date inspired by Greek painting in the mansions of Pompeii and Herculaneum, long hidden below the deposits of lava and ashes thrown by the volcano Vesuvius in south Italy.

A systematic study, spread over a long period of all the Thamizh works right up to the days of Kampar has yielded to me quite an appreciable number of substantial leanings about painters and paintings as listed below:
Number of allusions in each work: Nattinai 6; Kutunkthokai 3; ParipaaTal 3; Pathittuppatheru 3; Akam 2; Putam 1; Mathnraikkanci 3; Nedunvalaatai 2; Pattinappalaai 1; Citupaan 1; Manimekali 5; Cilappathi kaarm 3; Ciyakacinhthamani 9; Perunkathai 6; Appar 2; Periyazhvaar 3; Thirumangkai 2; Ceekkizhaar 4; Pavananti 1; Kampar 10.

Number of allusions in inscription: Pallavar 2; Coozhar 2; The references show that the poets had great regard for painters and that the people lived among pictures. They saw pictures on the inner and outer walls of buildings—whether religious or secular, public or private; inside the marble chamers of pleasure parks as at Pukkar, on palanquins, boards, scrolls, screens and toys. We observe two outstanding characteristics of their aesthetic tradition, first, that a picture stood, for all that was lovely and enjoyable in the world and second that the ordinary people were well equipped to assess and appreciate artistic merit. There were professional and amateur painters. There was once a manual in Tamizh called Ovia-nhuul—a text book for both painters and dancers. Sketching from memory as well as black and white drawing are alluded to. The texts praise the ideal loveliness of paintings in fact the best trait of Greek art and the perfect art of the west till recent times. Poets called painters rightly as those with insight”. The imaginative content is the soul of art in the great art of east and west. So Caththanara said that painters could depict any thing—seen and unseen (like the English mystic painter Blake). In the old practice of MaTal eetual, the portrait of the girl loved by the disappointed youth was painted. Painting of attractive landscapes and city scenes imply the knowledge of the modern art concepts of composition, rhythm, balance, contract etc. Even in the time of Kampar, painting seems to have been neglected as he has described Ciythai in the garden prison of Ceylon as a painting covered by smoke. There is mention in the text of brushes, boards, scrolls and parchments as well as pictures painted for days together over the plastered walls.
A STUDY OF TAMIL JAINA INSCRIPTIONS AT KAZHUKUMALAI

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This study is based on nearly one hundred Tamil inscription, written in ancient வாணிக்குளை vaTTezlhuthu at kazhukumalai in கோவில்பாதி koovil paTTi Taluk in Tinneveli District. Most of these inscriptions refer to sculptures of Jaina figures referred to as சிறும்பு thitumceei or பாடிப் paTimam. The number of localities mentioned in connection with the Jaina Ivotaries shows that Jainism was widely prevalent in South India and the mention of a number of donors from particular localities may indicate the Jainism had strong-holds in those localities. About twenty women were referred to as donors of Jaina images at kazhukumalai. The distinct titles of Tamil Jaina ascetics- குரவதிகல் kuravaTikalh, ஆடிக் aTikalh, பாத்தை paraar ṇநின் periyaar, குராத் kuraththi, குராத்தியார் kuraththiyaar and குராத்திகல் kuraththikalh-occur in several instances. Male teacher had female disciples too in a few cases and vice versa-also. There are instances of images being installed by a few on behalf of others. The Jaina ascetics and the Jaina laymen identify themselves with their gurus. In two inscriptions, the Jaina deity is referred to as அச்சவா aazhvaar a designation usually assumed by vaishnava saints. The exposition of Jaina Siddhanta is mentioned in two inscriptions. Certain linguistic features like the occurrence of ய sound after ய ம் ஆ i and ப ப ஆ i at the end of words, the change in shandhi in the final nasal ங n when followed by a plosive etc. are illustrated with examples.
A STUDY OF THE MEYKKIIRTTHTHIS OF THE
COOZHAS

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When Tamiland for the first time was united under the Imperial Coozhas it showed, a powerful and prosperous empire and that led to the enriching of the channels of literature.

The Meykkiirtththis (true fame) prefixed to the inscriptions and grants, contain a description of the activities and achievements of the ruling monarchs. Writing such Meykkiirtththis eulogising the kings, their genealogies and glories became very popular during the period of the Imperial Coozhas. These eulogies belonging to different kings begin with different auspicious phrases and those phrases themselves indicate the particular kings on whom they were written.

Meykkiirtththis written in good poetic Tamil employing the akaval metre were prefixed to the inscriptions for the first time during the reign of Rajaraja the Great (A. D. 985—1014) and the custom was continued by the later rulers. Poetic merits of the Meykkiirtththis written during the reign of Rajendra. (A. D. 1012-1044) suggest the hands of some Tamil poets who have adorned the Court of King Rajendra and composed those artistic lines of Meykkiirtththis.

The main purpose of many of the Meykkiirtththis written during the Coozhu era was to eulogise the valoure, generosity, administrative efficiency and unparalleled leadership of the king. This was done in gripping and beautiful poetic style. Writing about the Meykkiirtththis of Kulottunga II, T. V. Sadasiva Pandarathar says that though they are in praise of the rule of that
king all their contents are not authentic historical facts. But he makes special mention of their literaray richness.

T. V. Sadasiva Pandarathar who makes special mention of their literary excellence coacludes that these Meykkiiirththis belonging to various kings must have been written by their court poets.

Even the old grammarians and authors on poetics regarded Meykkiiirththis as a literary form like ParaNi, Ulaa, Kooval etc. VeNpaa paaTTiyal says that information regarding graceful kings are given in Meykkiiirththi.

The Meykkiiirththis were also aimed at providing inspiration for the consolidation and maintenance of the mighty Coozha empire. The other forms of Court literature also aimed at inspiration. It cannot also be denied that they would have given providing the king. Officials, soldiers and citizens of that period, the inspiration to consolidate and safeguard the glory of the empire. It was with that purpose the achievements of ancestors were described. When the Coozha empire was faced with the problems of consolidation, expansion, and maintenance, there arose a demand for such Meykkiiirththis and Court poems.
A STUDY OF TWO TYPES OF DRAMA
PECULIAR TO THE TAMILS OF CEYLON

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The Tamils of Ceylon have preserved intact to this day folk plays of great artistic and literary value combined with spiritual value. They are a mirror of the nation and manifest to some extent the temperament, art, culture, customs and religion of the Tamils of Ceylon. Of the various parts of Ceylon, Batticaloa is well known for its rich tradition of Folk culture and has preserved two forms of Folk drama which are of great national importance and aesthetic value—the vaTamooTi nhaatakam and thenmooTi nhaatakam.

Though folk drama can still be found in some of the Tamil districts of South India in the form of therukkuuththu, it has lost its dramatic value and is not being preserved there as part of the daily life of the common people. The folk plays which are preserved in Ceylon today are, on the contrary, of great literary and sociological value and still form a part of the life of the people.

In this paper an attempt is made to analyse the salient features of the vaTamooTi and thenmooTi types of folk plays of Batticaloa under the following sections: the stage and stage props, the actors, makeup, and costumes and elements of music and dance.

In the folk plays of Ceylon, music and dance, more than dialogues, are the chief vehicles of expression and communication. Dance is the most important aspect of folk drama and remains so in the folk dramas of Batticaloa. The vaTamooTi and thenmooTi types of folk drama are distinguished by the story, by the type of
music they employ, by the dance and by the costumes. These have been analysed in full in this paper.

The தால்ஹக்கக்டு thaalhakkaTTu is the life blood of these plays and is being preserved only orally by the அன்னவிமார் anNavimar. The thaalhakkaTTu peculiar to each character is explained in detail.

The paper also discusses the influence of the Ceylon Tamil folk plays on the Sinhalese folk play, as the similarities between these plays and the Yaksgaana of Karnataka, Kathakkali and therukkuuththu.

It also deals with the defects of folk drama as acted in Ceylon today, and with certain problems relating to its future.

It is hoped that this paper will kindle an interest in the study of the various folk dramatic forms of the Tamils of Ceylon and lead to a detailed comparative study of the Ceylon forms with those found outside Ceylon. The folk plays of the Tamils of Ceylon have a character and fascination of their own and a study of them will enrich our experience and knowledge of the various forms of dramatic traditions found in the world.

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South India is the region where the ancient theatrical traditions have been preserved to this day. Since they are rapidly withering the detailed survey of these traditions becomes a desideratum. The reasons for making such a survey are following: historical/the need to know more about the past of the Indian theatre/, the resurrection of the modern national Indian theatre, the role which these traditional theatres played in the development of modern culture of Dravidanad, and their importance as an additional meeting ground for the cultures of Europe and India. Last but not least they should be surveyed since they represent the oldest living art of theatre which is known to exist in the world.
THE KORAVAI—A FOLK CUSTOM OF THE Ceylon T'AMIL:

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Koravai as a dance kinds frequent reference in the Sangam literature. As a dance of the maidens of the hill tracts, it is featured in the *Silappadikaram* (2nd Century A. D.)

Different commentaries have reacted differently to the cultural content of the Koravai. *Silappadikaram* is the basis of all such interpretations. Success: in love or victory in war, finds vent in the dance of the Koravai. Seven or nine women of the cowherds, join hands and dance singing songs. Dancing hand in hand to the accompaniment of loud singing has led lexicographers to speak of it as “a rural noisy sport accompanied with dancing hand in hand especially among females of the ploughman’s Caste” (Winslow-Tamil Dictionary)

The custom of sounding the Koravai, an joyous and auspicious occasions, prevails in Travancore. M. Raja Raja Varma Raja describes it in one of his writings, as “an onomatopoeia of the hushed sound produced by the peculiar movement of the tongue within the mouth, covered by the hand, on all joyous occasions as child birth, marriage and other festivals.

The word Koravai signifies primarily, the voice-Kurava in Sanskrit, means “having a bad voice”. Rasa Krida, the dance of Sri Krishna and the Gopis, was essentially the cowherds’ dance, alternatively known as Korava, a name which has the association of noise and uproar.

Among the writers who have contributed to our knowledge of the Koravai I may cite Vidwan R. Viswanatan
(Society and Religion in the Age of Tolkappiyam) who tells us that "Koravai was a kind of dance, which was originally one of merriment on account of victory, but which in later times became a divine dance to please the Gods. In the days of Tolkappiyam, Koravai was danced in front and rear of a victory in battle"—An extension possibly of the latter idea, is an interpretation of the term Koravai as "the consort of Siva, the Goddess who was worshipped for victory in war".

Alternately, spelt Koravai, or Kuravai, as an art the several aspects of which stand unique, is one of the most interesting of the arts of the early Tamils. That it survives as a folk custom in the Tamil Eastern Province of Ceylon, is among it may traditional values to-day. My endeavours to trace survivals of the art in the rural tracts of South India, have not been fruitful.
TEMPLE INSCRIPTIONS AND MUSIC

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Music was a never failing source of inspiration to the devotee in his attempt at God-realisation. Even as, the Indian temple is a reflection of the human form, the devotees cries, appeals, overtures, scoldings, protests, threats to God and invitations to God collectively called [sthuthi], sthothra, paadal, paa and paN found a place in records, literature, copper-plates and in the inscriptions engraved largely on the temple walls and occasionally on temple idols and bronze images. In this paper, in a few cases of such temple inscriptions containing songs their musical cantent is re-constructed by reference to existing well known and in some cases modern musical nomenclature. In a few cases refreshing light is thrown on celebrated monarchs; saints, poets and musicologists. The range of the contents is the Tamil-なadu of South India, particularly its temples. Such are the Pallava temples of the 7th, 8th and 9th Centuries A. D., Chozha temples of the 11th and 12th Centuries A. D., and temple records of the 13th Century A. D. relating to the late Pallava Koopperunjinga. Some of the poetic metres resulting from the study of these temple inscriptions, by applying the popular technique of explaining the unkown by a reference to the well known, are as follows:—

(NheericaiveNpaa) [NherisaiveNba] [Kookilaka], [Githi[ (Chanthavirutham,) (Kochaka kalippa) [Kochagakkalippaa] (Kaliviruththam), (KaTTalai kaliththurai) [KaTTalaikaltththurai], (ENciir aacciriya viruththam) [ENsirasiriya viruth-
tham], (aaciriyaththazhisai) [assiriyaththazhisai] (ENciir kazineTilaTi aaciriy va irutham) [ENciirkazhi neTilaTi aaciriy va irutham], (Panniruciir kazineTilaTi aaciriy va irutham), [Panniruciir kazineTilaTi aaciriy va irutham] (aaciriy va irutham), [aaciriy va irutham], (Kalithazhisai) [Kalithazhicai], (Chanhthakkali va irutham) [Chandakkali-virtham], Maukthikamaalaa va irutham] and Aaryaa va irutham].

Inscriptions examined in this paper are all in Tamil language and script except five which are in Sanskrit language but their script is Pallava [Grantha].
TRADITIONAL SOCIETY AND KARNATIC MUSIC

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Intercultural studies involve the problem of the applicability of concepts developed in the study of one society to the study of another society. Such studies require a greater awareness, therefor, of the use of concepts lest they be misapplied. The classic sociological dichotomy between modern and traditional society or gemeinschaft and gesellschaft is a case in point. These concepts seem to fit the spheres of economic activities and related social structures. However, they are less appropriate when applied to non-technical spheres such as music and art. What is traditional about music in a traditional society? Classical Karnatic music is an instance of a highly developed and rationalized music system within a “traditional” social structure. Contrary to the implication of the concepts of modern-traditional society, the secularization of music does not seem a necessary requisite to creative development in music. By wedding music to a religious-devotional aim, Tyagaraja was able to develop the expressive and aesthetic side of music in a creative way.
MELODIC AND HARMONIC SYSTEMS OF MUSIC

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Melodic music and Harmonic music are the two types of music evolved by the genius of man. They show the heights to which the genius of man has soared in his quest for new forms of musical expression.

The simultaneous sounding of consonantal and related notes is the dominant feature of Occidental music. Counter-point and pholyphony are instances of plural melodies sounded simultaneously. In the melodic system, music progresses by successions of single notes.

Aesthetic pleasure is the goal in both the systems of music. But only the method of approach became different.

The concept of raga is India’s gift to world music. Ragas are aesthetic facts. Each raga has a distinct personality. The individuality of a raga is established by the contour of its ascent and descent, key phrases and the delicate graces curves and quarter tones. The raga system paved the way for the development of Manodharama Sangita or creative music. In a concert of Indian music, the performers not only render the compositions of great composers, but also perform their own music, improvised on the spot. This impromptu music may be rhythmical or non-rhythmical. When an alapana is rendered the raga is expounded without any reference to a specific, time-measure. When alpana svaras, that is extempore solfa passages are sung, they are in a particular tala or time-measure. One who is able to excel in creative music is considered a great Musician.

Of the two sub-systems of music Karnatic and Hindustani, the former has a greater antiquity. Its history can be traced from the early days of the
Christian Era. Bharata himself pays a tribute to the highly developed artistic talents of the artists in South India in chapter 14 of his work Natya Sastra. South India is fortunate in being free from political troubles and foreign invasions. The bulk of musicologists, musicians and composers hailed from Tamil Fad. Tanjore District in South India is the brightest spot on the musical map of India.

Some of the important features of South Indian music are its extensive system of scales inclusive of heptatonic and transilient scales. All the scales used by nations, in different parts of the world can be seen in South Indian music. The major diatonic scale, harmonic minor scale, the melodic minor scale, the whole tone scale used by De Bussy and the scale figuring in Prometheus of Scriebine and the various penta-tonic scales are all used here.

Indian solfa system is the earliest in the history of world music. It is mentioned in Narada Parivrajaka Upanished written four thousand years ago whereas the Western solfa system dates only from the time of Guido d Arezzo (10th Century A. D).

A multiplicity of rhythms is used in South Indian Music, compared to the few time measures used in the West.
FOLK MUSIC OF TAMILNAD

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The most wonderful gift that has been bestowed on man by the Almighty is his power to express his innerself through sweet sounds and the power to hear melodies of others and nature. Great sages have found that music has the power to transport the mind to sublime heights where it could feel the Divine Presence.

The primitive man must have communicated with his fellow-beings by means of a language of tonal variations of the voice and by a gesture language of the limbs. These, in course of time, must have developed into music and dance. The primitive imitated the Nature around him and as he gradually developed emotionally and intellectually, he conceived definite but simple musical patterns. Here begins the folk music. Any well developed art in this world has its roots in folk arts. Music is no exception to this rule.

We have many references to folk music in the ancient Tamil literature. TOLKAPPIYAM, which is considered to be the earliest extant work in Tamil refers to PANNATTI which has all the characteristics of a folk song, Sangam literature mentions about roving bands of musicians called PANAR followed by women dancers or VIRALIYAR who moved about the country in groups rendering and preserving folk songs and dances. The SILAPPADIKARAM of Ilangovadigal gives us a fund of information about various forms of folk music and dance. (2) The author in his ARANGERUKKADAI refers to கையாருகல் for which the commentator Adiyarkunallar gives the explanation that they are SANTIKKUTTU and VINODAKKUTTU. He further gives a list under VINODAKKUTTU which includes all the dances of the masses. The popular Tamil folk dance which has a highly religious air about it, the KARAGAM, perhaps owes its origin to the
KUDAKKUTTU. belonging to vinodakkuttu. TORPAVAI should be the fore-runner to the modern NILALATTAM of the same group Even TIRUKKKURAL refers to MARAPPAVAI (3). The NADUKAN KADAI OF SILAPPADIKARAM refers to agricultural songs like ER MANGALA PATTU etc.,

The AHANANURU and PURANANURU have numerous references to folk songs. Dr. U.V. Swaminathier, the eminent scholar gives a long list of folk songs found in classies which great literatures have subsequently tried to copy in their works. KURAVANJI, PALLU, PULLU, TALATTU, NONDI NATAKAM, AMMANAI etc., which belong to the later 96 PRABANDAMS in Tamil literature are all modelled after these and hence belong to the folk group. We have moving passage on folk music by the great national poet Subrahmanya Bharath in his modern literature KUYIL PATTU. Thus it is clear that folk music had held a very high place among the matured scholars of Tamilnad.

Contrary to general impressions, most of the folk melodies are conceived, remembered and expressed musically first and verbally in a secondary manner. Another mistaken notion is that men and women in our villages sing romantic songs to each other in fields. It is noteworthy that except the pulayas, no other community indulges in mixed dances

There has always been a continual interaction of cultural forces between the classes and the masses. The masses were greatly benefitted by free entertainments in temples by great classical artistes, who lived in villages throughout the country, keeping their ears and minds open to all healthy influences from the folk. Thus the classical music continued to be with the masses and there was a wholesome growth of culture in all arts including music
THE ROLE OF DANCE SCULPTURE IN TAMILNAD

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The twin arts of dance and sculptures developed together in close spiritual association with the concept of the Divine Being himself as a dancer in Tamilnad. The fusion of these two arts dates back to the dawn of our civilisation. The figure of a dancer, unearthed in Mohanjodaro of proto historic India explains the genetic relationship between the various dance styles of India. The pose of this icon is still found in the varied dances of our country. Some dances have been mentioned as purely indigenous in Tolkappiyam; we infer from the description that they were rather rustic and had not attained high development or codification.

"The first well lighted epoch in the history of the Tamilland is that reflected in the literature of Sangham (the first 3 or 4 centuries A. D.)." In this age, the Panar and Viraliyiar were said to have been roving bands of musicians and dancers, who preserved the folk songs and dances of an earlier age. Their dance seemed to have also included certain hand gestures as mentioned in Bharata’s Natyasastra. Thus a conscious attempt to synthesise the indigenous pre-aryan modes with those of north resulted in the development of the dance art, as seen in the later work Silappadikaram.

The dance sculptures not only reveal the origin and evolution of the art in Tamilnad, but also show that the Tamils were free from all linguistic inhibitions in their endless quest for knowledge. They derived inspiration not only from Tamil but also from Sanskrit sources for the development of their culture. Treatises on all arts written in Sanskrit were in the normal course, absorbed and preserved in Tamilnad. Translations and abridged editions arose in Tamil. The earliest extant literature on dramaturgy is said to be the Natyasastra by sage
Bharata. All the works that came to be written on dance in the post Bharata period had the influence of the Natyasastra. Silappadikaram is no exception to this. The very titles, Bharatasenapatiyam and Pancabharatiyam mentioned as Tamil works in the commentary of Adiyarkunallar prove the importance and recognition that Bharata enjoyed in Tamil country. All these works deal with the theory of dance art; the practical aspect is seen in the sculptures of Tamilnad. The association of the various Gods with dance made it necessary for the sculptor to study the Natyasastra before depicting these deities in stone. This knowledge was one of the main factors that contributed to the refinement of sculpture. The presence of an accomplished Narti-ki-the dancer-attached to the temple induced the sculptor to create dance sculptures. In turn, such sculptures remain as everlasting guides for successive generations of dance enthusiasts. They served to codify and preserve the art for all time. Among such closely inter-related creations, benefitting each other, the most important is the Karnam in the field of dance and sculpture. It is a matter of pride for Tamilnad that it has been able to preserve in pristine purity the Kashmiriyan sage, Bharata’s style of dance in the form of sculpture. Though there are dance sculptures all over India, such close adherence to the Bharata tradition cannot be seen anywhere else.

Proper preservation of the dance sculptures in the country is an immediate necessity. Spoiling them by white-washing and covering them by careless constructions should be ruthlessly prohibited. An extensive survey of all the dance sculptures of our country and the far east will reveal valuable facts. Evidently individuals cannot afford to do this. Only educational foundations and universities should come forward to undertake such gigantic projects.
Among the non-European languages, Tamil was the first to appear in print.

Among those who were responsible for the introduction of the Tamil press, Alexandro Valignano, the Famous Italian Jesuit Visitor for India and Japan (1573-83) Provincial of India (1583-87) and again Visitor until his death in 1606 tops the list. He it was who relieved Fr. Henrique Henriques from his routine work and entrusted him the difficult task of preparing Tamil books for the press. Further he ordered the Jesuit lay-brother, Jom Consalves to make the matrices for the Tamil types. And the ‘brother who before joining the Society was a big Government official succeeded in making a Malabar (Tamil) press working diligently with his own Rand and at the cost of great labour. This work of Br. Gonsalves was carried on and perfected by Fr. John Faria and we are privileged to have an impression of those types made by Gonsalves and Faria on the last page of *Tapiraan VaNakkam*. After Fr. Faria, Fr. John de Bustamente continued that work for some time. There is a big break for two centuries until it is undertaken by the Indian mechanic, Ignacio Archamon. But that printing is rather poor as the types are out from wood unlike those metallic types used two centuries before; still we should be grateful for this press as it has printed and preserved for us three volumes of be Nobili’s Catechism and Fr. Proenca’s Tamil-Portuguese dictionary which was edited again in Photostat form Fr. Thaninayagam, on the occasion of the first International Tamil Conference in 1966.
Though Valignano took the initial step and the mechanics prepared the types, it was Henriques, who saw to the success of the scheme and did all the painful work. He sent to Goa Peter Luis the first Indian Jesuit to supply Br. Gonsalves the design of the Tamil types; he prepared laboriously the various books to be printed; he was the first European to study Tamil in a methodical way and such a grip over it that he wrote the first grammar of the spoken dialect; he also prepared a dictionary to help the beginners and encouraged them to speak and write in Tamil and even to punish themselves when they used Portuguese words inadvertently. Probably it is he who complained to Fr. Valignano the absence of any Tamil book and asked for a press. We have only to read his books and compare them with the Cartilha printed in Lisbon in 1554 to understand the genius and scholarship of Henriques. He also collected from his Paravas 400 cruzados for making the Tamil Press. He also reformed the Tamil Calendar and made it agree with the Gregorian calendar used all over the world. He will always be known as the 'Father of the Tamil Press.'
Fr. Robert Nobili is acknowledged as one of the most expert in Indian thought and manners in early times. As a young missionary he acquired a perfect knowledge of the difficult Tamil and Sanskrit languages. It is a pity that only about 50 of his letters are known, since he was more than half a century in India (1605-1657). The late Father Tacchi Venturi merits our gratitude for having discovered six letters in the private archives of the Boncompagni family, to which Pope Gregory XIII belonged. Fr. Tacchi offered these letters for publication to Fr. Peter Dahman, who was especially occupied with the person and writings of Fr. Nobili. But in the same year, 1935, when Fr. Dahmen had announced the existence of these letters and the fact that he hoped to publish them, he died. After this date on more was heard about them. Some months ago, however, I was advised by a Hungarian colleague to look in the Vatican Library and see if there were any letters of Fr. Nobili extant there. The investigation was successful. In the Boncompagni section E 6 there is a complete volume bearing the following title in Roman capitals: Lettere di Roberto de Nobili, Missionario Gesuita nel Madure nell’Indie orientali dall’anno 1606 all’1615, or Letters of Robert de Nobili, Jesuit Missionary in Madurai in East India, from 1606 to 1615. It seems that this volume, with the other stock of the Boncompagni Archives, was incorporated in the Vatican Library after the second World War. As the employee told me, there is no index to this new Vatican acquisition.

Examining the codex, I saw that these were just the six letters announced by Fr. Dahmen. They are all autographs, five of them in Italian, one in Latin. One of them was addressed to Catherine Nobili Sforza Countess of Santa Fiore, and is dated 7th September 1606, four addressed to the Duchess of Sora, Costanza Sforza Boncompagni, and dated the 6th December 1606, 3rd December 1607 (two letters), 29th October 1615, and one, on extraordinary reddish paper and huge in size, to the Marquis Gregory Boncompagni. The Countess Catherine Sforza was the widow ofAscagno Sforza, who had lately been the commander of the Papal expeditionary forces in France. Her daughter Costanza had married Giacomo Boncompagni, Duke of Sora, son of Pope Gregory XIII, and had a son, the Marquis Gregory Boncompagni who was of the same age as Robert, and together educated under the care of the Dowager Sforza. — The six letters as a whole are well preserved, with the exception of the big one written to Gregory Boncompagni; this letter was in part seriously and hopelessly damaged, having in several places ‘blanks, due perhaps to having been opened violently.

If we consider the contents of the letters, we are struck immediately by the simple and sincere language of their author. He affirms that he gives all his free time to the ‘study’ of the Tamil
language, which he learnt in half a year: had he not been sick he would have learned even more quickly. He is living in a famous city called Madurai, where in 1606 young king was reigning, since the old who called the missionaries had died. As early as 1606 Nobili laments the fact that his Italian was not more perfect, since he had previously studied Portuguese and then Tamil (to Constance Sforza). Most informative is Nobili’s letter to the companion of his youth, Gregory Boncompagni. This letter gives us details concerning his long and toilsome journey across the Ocean to India (1 04-05) and of his serious illness at Goa and later at Cochin, where his Superiors thought he had only five hours to live. Restored rapidly, however, he was then sent to the Fishery Coast and later to the city of Madurai. He describes the first steps in adaptation, living as an Indian ascetic, winning the admiration of the inhabitants and using the dialogue with them. Towards the end of the letter he recommends the brother of the Rector of Cochin for a high post in the realm of Naples. This same recommendation he repeats in a letter of the same date to the Duchess of Sora. Just a year later Nobili wrote another long letter to this lady in which, besides referring to the serious illness at Cochin mentioned above, he wrote that the Portuguese Viceroy of India would take him to Malacca which was at war with the Dutch. The Father, however, did not agree to accompany him, saying that he did not come from Rome to India in order to stay at Court. He requested his Father Provincial to send him instead to the Fishery Coast where Francis Xavier had once laboured. It was in this way that he managed to go there and later to the beautiful but most difficult city of Madurai. The first thing he undertook there was to learn the beautiful but most difficult language of the country, which is so elegant and abounding in words. —The latest letter of this collection is dated October 1615 and is written to Constance Sforza Boncompagni. In this he laments that for more than three years he had not received any letter from that lady, mentions that he is well, but a storm of no little magnitude had arisen against the mission of Madurai, which the Pope might be able to calm.

In most of the letters Nobili writes also of his activity as a missionary and of the difficulties he his encountering in his task.

I think that the publication of these six letters planned by the Archivum Histortcum S. J., Rome, will interest not only the people of the Tamilnad, but also of the whole of India, since they are written by one of the best known personalities of the early contacts between West and East.

1. V. Cronin, A Pera to India, The Life of Roberto de Nobili, Rupert Hart-Davis, Soho Square London 1959.
3. Ibid. 511-582.
4. V. Cronin, o.c., 12-13.
SCIENTIFIC LITERATURE IN TAMIL FOR LAYMEN

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In the twentieth century world, Science touches us at almost every point. The intellectual laymen is curious to know the how and why of the developments that are taking place in the areas of Science and Technology. Scientific literature for laymen is intended to satisfy the curiosity of the laymen.

The aim of the Scientific literature can be stated as follows: 1. to explain scientific ideas, methods and achievement in terms readily intelligible to the laymen 2. to set forth for such laymen the more important philosophical implications of the finding of Science 3. to appraise the human significance of the resulting scientific conception of the world.

In this paper, it is proposed to examine how far the available Scientific literature in Tamil satisfies the criteria mentioned above. Starting with the early periods of Tamil History when Scientific knowledge was not disseminated freely, the paper points out stray references to Science from Sangam Literature in the form of simile, etc.,

After reviewing briefly the mystic works of Siddhas, especially their contributions to medicine, the paper proceeds to assess in detail the boom in Scientific Literature in Tamil in the last twenty years.

The pioneering attempts of Missonaries to write popular Science books, the impact of English education resulting in many translated and adapted works from
English, the various Tamil associations in the country arranging for science lectures on popular topics and for publication of these lectures—the Second world war and the triple Age of Atom, Space Travel and Computers—the recents articles and books of importance published in Tamil Nad and Ceylon in the last ten years are covered in detail in the final stages of the paper. Important authors and their fields of studies are reviewed critically.

The final part of the paper provides an evaluation of the Scientific Literature in Tamil for laymen. The author has the following suggestions to make:

(i) experts in the field to come forward and explain their fields of specialisation in simple language

(ii) an expert committee to standardise the technical terms in Tamil

(iii) to induce writing of more original books in Tamil instead of resorting to translations

(iv) to cover "Pastures new" in science writing

(v) to bring out books dealing with philosophy of Science and the impact of Science on society.
SOME UNUSUAL CHARACTERS USED IN TAMIL PRINTING IN CEYLON DURING DUTCH TIMES

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The earliest Tamil books printed by the Dutch East India Company have a peculiar system of using a dash above certain Tamil letters as adiocritical mark. This does not conform to the rules of Nannool or Tholkapiam. They also use a peculiar form for the letter r which is not found elsewhere. Baldeus, a Dutch Missionary uses a still different form for this letter. These may be peculiar to Jaffna and may help in reading some inscriptions. The peculiar characters used by the Dutch may therefore be of great use to scholars.
Efficacy of Siddhā Medicine in the Treatment of Leukema Cancer of Blood-Forming Organs

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Cancer was not unknown in ancient days. In ancient Tamil Medical Works, it is defined as "putru Noi" that is as a disease developed in the body like a mound over a nest of termites—destructive social insect of neuropterous order. Endowed with supernatural powers, Siddhars were not unaware of the origin and development of cancer. The origin of all degenerated diseases, according to Siddha System, is under "Megha Noi" which means impairment in the blood stream like that of a cloud burst. It may be due to microbiological or accumulation of poisonous by-products or malnutrition and chemical and physical changes in food assimilation. Although the description of the causes of this fatal disease is not given in detail in ancient Siddha medical works, valuable recipes have been proscribed to combat this major disease.

A research undertaken by the author on Sidhar Kalpa drugs for the past twenty years has thrown some light on a suitable weapon to conquer, Leukemia of blood origin which is now treated as incurable and inaccessible to surgeon's knife.

Why the percentage of the scourge of cancer was higher in the most highly civilized countries than in Indian villages where millions of rustic people of older tradition were accustomed to include in their daily wholesome natural food a great number of plants as greens and salads that are procured from their neighbouring gardens mainly on account of their poverty not knowing that they were using the Kalpa plants of great nutritive value.
One may wonder what is the remarkable thing in the Siddha system that is capable of curing many chronic and degenerative diseases. Siddharas knowledge of minerals, metals and plants and the suitable combination of these things in the processing and the preparation of medicine, according to the classification of five elements of nature was of a very high order as can be gleaned from the lines of the ancient Siddha medical works. The fundamental principles of Siddha system are not to be found in any other medical systems of the world. It is therefore that the preparation of Siddhar Kalpa is regarded as the most unique one. The secrets of preparing Siddhic medicines lie in the fact that substances like mercury, sulphur arsenic etc., which are volatile in nature are rendered as non-volatile quintessences when stirred over fire in the process of calcination by a unique method adopted by the Siddhars. It means that this kind of compound is deprived of its poisonous physical properties and metallic lustre and regarded as a specific for maladies.

A study undertaken by the author on the importance of sulphur compound in the field of medicine according to Siddha system in the light of modern investigation has enabled to find out a sovereign specific for leukemia. It is based on the formula already published in the book entitled "Siddhars Science of Longevity and Kalpa Medicine of India (1963)" with slight modifications.

It is no doubt a great advancement in Siddha System of Medicine which was till now a virgin and untrodden field. Further clinical trials are to be undertaken. Drug analysis is also essential to find out its active principle.
ANTIARTHRITIC AND ANTIINFLAMMATORY ACTIVITY OF NEEM OIL AND ITS CONSTITUENTS

DAVID SHANKARA NARAYANAN, Dharmapuri, India

Many drugs of synthetic and natural origin are advocated as remedies for the treatment of rheumatoid arthritis. While a radical cure is not obtained, these drugs by virtue of their antiarthritic and antiinflammatory actions give a fair degree of relief from pain and induce considerable reduction of the swelling of the joints and the tissues.

Many plant products from quite ancient times have been used empirically for treatment of inflammatory conditions of joints and other tissues and many of them have been investigated for their antiarthritic activity.

The oil from Neem (Melia azadirachta) is already empirically in use for rheumatism.

Then the author gives an account of experiments conducted with Neem Oil as to its effect on formaldehyde induced Arthritis in rats and on "Cotton pellet inflammation".

Present studies indicate that neem oil and its bitter principles possess varying degrees of antiinflammatory properties. All the drugs lessen the inflammatory reaction caused by the formalin injection. This is observed on both the occasions after formaldehyde injection, the one given initially and second on the third day.

Another observation of interest pertains to the growth of the animals during the period of drug administration. While the animals treated with neem
oil and some of its constituents show an increase or absence of weight loss as compared to the untreated group, cortisone in the dose given has a definite adverse influence.

The investigations on the effect of neem oil and its bitter constituents on the "cotton pellet inflammation" reveal that nimbin and nimbin in caused about 50% inhibition of granulation tissue formation. This antiinflammatory action equals that shown by 20 mg/kg cortisone acetate.

Neem oil also manifested this property but was slightly of a lower order.

Nimbidol, which had exhibited a powerful inhibitory effect on formalin induced arthritis, was found to be a feeble depressant on cotton pellet granulation tissue formation.

Sodium nimbidinate and gum acacia were devoid of any suppressive effect.

Such variations in potency have been observed with other anti-inflammatory drugs also and emphasize the fact that the drugs covered by the broad terminology "antiarthritic and antiinflammatory" may not be found to be therapeutically effective in all types of inflammatory disorders.
HYPOTENSIVE EFFECTS OF CARICA PAPAYA

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Among the many plants used in Siddha system of Medicine, the following were found to possess hypotensive properties. Our investigations were carried out in anaesthetised dogs by observing the actual acute fall in arterial blood pressure on intravenous administration of extracts from different parts of the plants under investigation.

<table>
<thead>
<tr>
<th>Vernacular name</th>
<th>Botanical name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perarathi</td>
<td>Alpinia Golanga</td>
</tr>
<tr>
<td>Mara Manjal</td>
<td>Cospium Fenestrum</td>
</tr>
<tr>
<td>Chittira Mulum</td>
<td>Plumbago Zeylanica</td>
</tr>
<tr>
<td>Nir Bramhi</td>
<td>Herpeslis Monniera</td>
</tr>
<tr>
<td>Asvagandha</td>
<td>Witharia Sominisfera</td>
</tr>
<tr>
<td>Papaya</td>
<td>Carica Papaya</td>
</tr>
<tr>
<td>Jalamanshi</td>
<td>Nordslachys Jalamonsi</td>
</tr>
<tr>
<td>Areca</td>
<td>Areca Gakietio</td>
</tr>
<tr>
<td>Kurchi</td>
<td>Holorrhea Antidysentrica</td>
</tr>
</tbody>
</table>

Of these vegetable preparations found to possess hypotensive properties leaves of Papaya and Arecanut are worth mentioning. The fruits of Papaya are esteemed for its medicinal properties and Arecanut is in common use in India as a bitter and Stomachic. The hypotensive properties of these preparations aroused our interest, because of their utility value as a simple medicinal preparation.

We found that the aqueous extracts of Arecanut was effective in lowering blood pressure in experimental animals. They bring about their effect by stimulating the Parasympathetic nervous system.
Since large doses will tend to cause unwanton Parasympathetic sideeffects, its' use is limited as a hypotensive.

The aqueous extracts of papaya leaves have a hypotensive effect and provide a simple dietary means of controlling moderate rise in blood pressure.

The resistance of the body against disease, as observed in experimental animals can be built up by the regular use of Papaya fruit in the diet. A possible explanation is offered on experimental findings.

A healthy correlative and analytical investigation of the Siddha Materia Medica applying modern research methods in Experimental medicine will be immense, benefit in our efforts at developing simple methods to combat disease and maintain good health and may also provide radical remedies for certain refractory ailments.
என்றுவர்ப்புறத்து உயிருரை அதிகாரப்
பொருள் அதே பரரச சாதையே காண்டு கருத்தில் இருக்கு. அதைத் கருத்துப்படுத்துவதைத் பொருள் இளமா
சதயம் இருக்கு ஆக்கமாகியது. என்றுவர்ப்புறத்து கள்
வாகு உரையிலும் ஏற்ப காரியத்தில் முதல் தூரத்தில் பொருள்
சதயம் ஆளா விளைப்படுத்தவுள்ள கள்ளமே
ிறக்கண ஆசையினர் வரும் பொருளில் கல்லமே
களை உரையிலும் கல்லா கொடுக்கப்பட்டது குறுக்கவி
களை உரையிலும்.

என்றுவர்ப்ப்புறத்து உயிருரை அதிகாரப்
பொருள் உயிருரையாக இருக்கு. இருக்கு அதே பொருள் இளமா
சதயம் இளமாகியது. உயிருரை வரும் குறுக்கவி
சதயம் வரும் குறுக்கவி கருத்தில் இருக்கு
சதயம் வரும் குறுக்கவி கருத்தில்.

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சதயம் வரும் குறுக்கவி கருத்தில்.
நூறாண்டுகள்

அது ஏன் நேர்வருந்தே வாட்டு புற்றுபிடிவு கைகளில் கைகையுடன் சேகரணத் தெரியும். நூறாண்டு எனக்கு அறிய
உருவகில் அழுத்தை போக்குவதாகிறது. அல்லாஹ் ஈ. பி. 795ல்
ஏற்றும் கிலிட்டன் நூற்றாண்டு கைகைகள் தலைப்பில் அனுஷ்
ந்துத்தங்கள் அனுரக்க விளையாட்டு. அவர்கள் ஒவ்வொரு ஒருமடியர்
நூறாண்டில் கைகையுடன் தன்னைச் சேகரித்தும் போக்கு, கைகைகள் நூறாண்டு
நூறாண்டில் கைகைகளினுள் கைகையாகும் புற்றுபிடிவு
நூறாண்டுகள். ஏற்றும் கிலிட்டன் புற்றுபிடிவு நூறாண்டு
சேகரந்து மரணநிலையில் கருத்திக்
பிடித்து நூறாண்டுகள் அதிகாரியில் அப்பாற்றனர்.

நூறாண்டில் தொழில்வாசல் வேறுபாடுகள் அச்செய்யக்கள்,
பண்டவன க அண்ணாவம் புப்பர்வர்கள் கிலிட்டனல்
நூறாண்டுகள் நூறாண்டு
பிடித்து நூறாண்டில் கழுத்தாக்கள் மற்றும் பெற்றல்லாம்
நூறாண்டுகள் நூறாண்டு
நூறாண்டில் கட்டையாக்கும் வேறுபாடுகள்
பிடித்து நூறாண்டு
சாத்தான் போக்குவதாகிறது. அல்லாஹ் ஈ. பி. 831ல்
இயந்திரங்கள் வெளியில் அப்பாற்றன
பிடித்து நூறாண்டு கைகைகள்
சாத்தான் போக்கு
நூறாண்டில் கட்டையாக்கும் வேறுபாடுகள்
பிடித்து நூறாண்டு
சாத்தான் போக்கு

கையில் உள்ள போக்கான தலைகையுடன் நூறாண்டு
சாத்தான் போக்கு
நூறாண்டில் கட்டையாக்கும் வேறுபாடுகள்
பிடித்து நூறாண்டில் கட்டையாக்கு
சாத்தான் போக்கு
நூறாண்டில் கட்டையாக்க வேறுபாடுகள்
பிடித்து நூறாண்டில் கட்டையாக்க வேறுபாடுகள்
பிடித்து நூறாண்டில் கட்டையாக்க வேறுபாடுகள்
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பிடித்து நூறாண்டில் கட்டையாக்க வேறுபாடுகள்

கார் குச்ச கிளைய மழக்கய விளைந்து வானமைக்கு கேட்டே மேடு விடுகையில். அதைக்கே போய்வுக் கண்கு கேடுக்கரை குச்சு மழக்கய விளைந்து கார் குச்ச கிளைய மழக்கய. பிம்புக்கு விளைந்து வானமைக்கு கேட்டே மேடு விடுகையில். கேடுக்கரை கண்கு போய்வுக் கண்கு விளைந்து வானமைக்கு கேட்டே மேடு விடுகையில். அதைக்கே போய்வுக் கண்கு விளைந்து வானமைக்கு கேட்டே மேடு விடுகையில்.

இது மருதுமுனிசை விளைந்து வானமைக்கு கேட்டே மேடு விடுகையில். இது மருதுமுனிசை விளைந்து வானமைக்கு கேட்டே மேடு விடுகையில். இது மருதுமுனிசை விளைந்து வானமைк்கு கேட்டே மேடு விடுகையில்.
1897-ஆம் ஆண்டில் இணையிலிருந்து வந்து அன்றுவரவுடன் ஹனிஸுடை குறித்து அதிகரித்து 40 ஆண்டுகளுக்கு பிறகு நான் விளகும் வருந்தார். உணவுகளை விழாக்கிய 1937-ஆம் ஆண்டில் இணையிலிருந்து பார்ப்பது பி இடேயம்புத் துளி வந்துவரவுடன். நான் கருத்திற் துளி வந்து இடேயம்பு பக்கம் மாற்றிக்கொண்டால் பார்ப்பதில் தோன்றிற்கின்றது. விரும்ப வல்லுறையும் கொரிக்கிறேன் பெருமாளும் சிறிய கூற்றில் வந்து வந்து வல்லுறையும் செய்துவரவுடன் வந்து வந்து. முதல் பதில் 100க்கும் 75 போன்ற கொரிக்கு வரவுடன். மும்மும்பை, மும்மும்பை, மும்மும்பை பெரும் திருவனந்தத்திலும் ஆங்கிலத்திலும், இராசிகள், ரோமன், கார் கிரி, முருகப்ப கிளை பரந்து பயன்படுத்திய வள்ளலின் மற்றொரு பார்ப்பு வந்து வந்து முருகப்ப கிளை பரந்து வந்து வந்து பட்டத்திலும் வழங்க வடிவாகவும் வந்து வந்து வந்து வந்து வந்து.
சுருக்கக் கையேற்ற வரும் நேரத்தில். அது இறக்கும் மாகாணம் பிறந்தபிறகு புரட்சிக்கட்டளை நிற்கிறது, குறுக்கே நிற்கிறது. துர்யங்கள் பார்வையில் பற்றிக்கான வரையாக உள்ளது.

புதுக்குறுக்கும் நூற்றாண்டை பார்வையில் இருக்கும் 'சுருக்கக் கையேற்ற' காலத்தில் 1935-ஆம் ஆண்டில் காட்டும் மன்னர், புனே நகர் பாலரும் சிவனா பன்னாட்டாக கலந்து உள்ளார். 1937ம் ஆண்டில் இணைத்திருந்து புனே பிரித்தானிய பிரதான அமைப்பான மக்கள் கம்பானத்தின் சலையை முக்கியத்துவம் பெற்றது. முன் போலக் கிளைகளுக்கும் புனே விட்டு பிள்ளியின் பிரித்தானிய ராணாய் தருக்க வந்து உள்ளார்.

இருக்கலாம் எனக் கூறுதல் விளக்கம் எடுத்துக் கொள்ளலாம். இந்திரா ஆட்சிக்காரராய் குருப்பான் முடிய உள்ளது. இந்திரா குருப்பான் அங்கு புனே நகருக்கு அதிக வேதியியல் எற்றுக்கொள்ளார்.

இருக்கலாம் எனக் கூறுதல் விளக்கங்கள் எடுத்துக் கொள்ளலாம். எந்தமொரு குறுக்கேற்றதை குறிப்பிட்டிருந்து, தமிழில் மொழிப்பங்கள் நிற்கிறது. எந்த இழுத்தக் கலந்து என்று போன்றது? முன்னொலிக்கப் புனே பிரித்தானிய விளக்கங்கள் இவ்வுருறவின் பொழுதுக்கு முன்னிலையாக உருவக் கொள்ளப்பட்டு, இவை விளக்கம் என்று பிரித்தான் அதிகம் காணாமலோ என்று, காரணம் குளிர் வரும் புனே பிரித்தானிய விளக்கங்கள் காணாது. இவை விளக்கம் என்று பிரித்தான் அதிகம் காணாமலோ என்று, காரணம் குளிர் வரும் புனே பிரித்தானிய விளக்கங்கள் காணாது. இவை விளக்கம் என்று பிரித்தான் அதிகம் காணாமலோ என்று, காரணம் குளிர் வரும் புனே பிரித்தானிய விளக்கங்கள் காணாது. இவை விளக்கம் என்று பிரித்தான் அதிகம் காணாமலோ என்று, காரணம் குளிர் வரும் புனே பிரித்தானிய விளக்கங்கள் காணாது.
“தேவியுடன் விளையாடுங்கள்”

நான் ஒரு சென்றேவி

காண்டது என்று சொல்லது

சீரியார்கள் கி.சு முடிந்து கைத்தெடுந்தனர் என்று சொல்லது. இந்தக் கி.சு அந்த கைத்தெடுக்கின்றது வேறுபடுவது போன்றது. இந்த கொள்ளத்தொடரில் இசை வழியாக வேறுபடும் பண்டைய வகையினர். உண்மையான வாரியாம் வேறு வாரியாம் கோவம் கண்டுபிடித்துள்ளார். அதன் போது சிறுவர், பழுஞ்சி, வயதான பாண்டி, வாழ்த்து, போன்றன. இவ்வாறு வருவதும் நான்கள் நிலை போன்றவைகளை காண பெரும் வகையினர். இதுதோன்றும் அனுப்பாண்டத்தாள், குலவினைப், பிற வருவையுடன் மான் (இந்தம்) என ஸ்வாத்து பெறுவைப் போன்றது அதுவே காட்சிகளையும்.

நீங்கள் பத்து-ஒரு வயதை பாதுகாக விளக்கத்தை 12,000 செட்டிகள். என்றால், இயற்கையான தீர்த்தமான, இயற்கையான பெருவை இந்த போன்றவை இந்த போன்றவை காண வேண்டும் காட்சிகளையும் காணத் தக்கது காணத் தக்கது காணத்.
குருத கலாண்பிகு குல்குரு. அரசிச் சட்டக் கோட்டம், தாமுனை ஐக்கிய அமெரிக்க பாகு சேர்க்கக்கூட்டு வழிக்க நிறுத்து அவர்கள். அவர் பாரம்பரிய கலாண்பிகு குல்குரு ஆகிய பண்டைச் சிறுகிழக்கில் சரணால் புரைத்து குருத் குல்குரு. 

சுலப்படி ஆண்டுகள் போன்று செருவும் காலத்தில் நூறு ஆண்டுகள் (மலாயம்): ஆண்டுதோறும் குறுகிய (பன்னெடை) பல காலான முறையில் சுருக்கிய, விளையாட்டு சிறை வைக்கும் விளையாட்டுகள், புண்டுகள், பிற்காலக் காலத்தில் செய்யப்பட்ட புண்டுகள் அண்டகாலங்களில் செய்யப்படும் காலத்தில், ஆண்டுகள் (ஆண்டுகள்) செய்யப்பட்ட புண்டு புண்டு புண்டு அதிகார வரிசையில் வருகின்றது நாடு நோய் நிறுத்து செய்யும் காலத்தில். அவ்வோ அதை பரப்பின் பாணியில் "சுருக்கான்கள் குருத்" குருத் நிறுத்தத்தாக நடைபெற்றது.

சுருக்கான்கள் குருத் நிறுத்தத்தாக கால்வாய் நடைபெற்றது. அமர்சகர் பெருமத்திய பெருமத் குருதியின் நூறுக்கும் வருடங்கள், பிரிவு, பிரிவு, பிரிவு காலம் முடிய நூறுக்கும் வருடங்களுக்கு நூறுக்கும் வருடங்களுக்கு, சிறுபெருமாள், சிறுபெருமாள் நூறுக்கும் வருடங்களுக்கு, பிரிவு, பிரிவு நூறுக்கும் வருடங்களுக்கு நூறுக்கும் வருடங்களுக்கு, 275 பட்டங்களில் தரிசந்து பெறுவது. முன்னணி பெருமாள் பெருமாளின் பெருமாள் பெருமாள் குருதியின் வருடங்களுக்கு, ஆண்டுகள் குருதியின் அயக்கிகளுக்கு உயர்விக்கும் வருடங்களில் தரிசப்பிட்டது. காலகால 238 பட்டங்களில் தரிசப்பிட்டது குருதியின். தன்முகம் பெருமாள் பெருமாளின் பெருமாள் குருதியின் பக்கம் குருதியின், முன்னணி குருதியின் பக்கம் குருதியின் பக்கம் குருதியின் பக்கம். சிறுபெருமாள் பெருமாளின் பெருமாள் பெருமாள் பெருமாள் பெருமாள் பெருமாள் பெருமாள். 255 பட்டங்களில் தரிசப்பிட்டது குருதியின். காலகால பெருமாளின் அல்லது மூன்று காலங்களுக்கு ஒரு காலத்தில் 12 காலச்சாத்திய மூச்சலால் குருதியின் கோட்டுக்களில் 2448, 96 அல்லது குருதியின் குருதியின் பக்கம் குருதியின், ஆண்டு (சுருக்கான்கள்) பக்கம் குருதியின் குருதியின் பக்கம் அல்லது குருதியின் குருதியின்.
அழும் திப்புக்கள் எழுவும்

அ. யு. பொழியாண்டன்

புல்லாவில் அலகு, வேலை, மருந்து

அத்தியாயமில்லாமல் பொழியாண்டின் சகக்

காரணத்தளத்தில் அழுவின்றிய அவர்களாகியது. என்

தோன்ற நீங்கு அவைக்கார் அவர்கள் தமது நாள்கூடத்தில்

பொழியாண்டின் பல்வேறு சில இடங்களில் அவதிக்கும். அவை

சுருக்காதல் என அவர்களின் ஆரம்பங்க,

சுப்பு, புது பெரியாண்டின் ஆரோக்கி, அவர்கள் வரவேற்று

மற்றும் பல வருவயனும் அவர்களின் வாய்ந்த மகளில் செயல்படுத

சின் பொருள்களாக வருகிறது அவிய வண்டிய பிசை

மற்றும் வேலைக்கருத்து வேலையில் உடை கால்களை

பாதிட்டு என்கிறார், நாம் அவ்வங்கை மறுக்கத்தே, கரு

வா, பொழியாண்டின் அழும்பதின் பயணத் துறை அவ

மலையோர் மற்றும் வேலை. இவற்றின் பாதுகாப்பு

சுதையில் கூறப்பட்டுள்ள காரணங்களின் நீங்கு

வரவேற்று செயல்கள் பொழியாண்டின் பட்டியல்

தொகுதிகள் குழுக்களை வைத்து, பாதரக்

பொழியாண்டாகக் கூறப்பட்டு வேலையாடுகிறார். அவர்கள்

ஒன்றாக ஒன்றின் பல வருவயனும் உடை பொழியாண்டின் பலவேறு சில

இடங்களில் அவதிக்கும் ஆரம்பங்களாகியது.

எனவெண்கை முதல் எந்த அழும்பால் இனி

சுதையிடப் பயணத்தில் மீண்டும் வேலை. காரணங்கள்

அவிய வண்டிய பிசையாட்டு மற்றும் பொழியாண்டின்

சிற்றை வேலையில் உடை கால்களை
புகழ்பூண்பாட்டுக்கு இந்து அதிகார வேதாதார பண்டை அழகியது. இன்னும் மன்னர் ஆர்க்கன் முதலும்.

புகழ்பூண்பாட்டுக்கு பின் மணல் நூதத் திருத்து ஏற்றப்பட்ட பலமணம் ஆர்க்கன்
இன்று நூதது ஏற்ற பலதட்டு காத்திருக்கிறார். 'காந்திக்
சோ' சார்பொழுது என் ஆர்க்கன் வந்த பலமணம்
உடைதுக் காண் உள்ளேயும் முதக்கினும்.

புகழ்பூண்பாட்டு அனிதைகளை என் காணுந்து அவன்
மணல் நூதது ஏற்றப்பட்ட பலமண சுருக்கம் முதல் சுருக்கம் ஏற்றப்பட்ட
சோமு பலமண உண்டிய போற்று. அதிகார மன்னர்
'தாசொக்கணிக்', 'புகழ்பூண்பாட்டு' அனிதை. 'காந்திகிகனலே'
'சோக்கணிக்' அனிதை. பலமணங்கால் 'சோமு பலமண'
அனிதை குறுக்குதல் 'தாசொக்கணிகனலே' அனிதை. இங்கு
உல்லாச றுண்டும் தானும்.

சுருக்கம் மன்னர்கள் மைல்கள், உடல் நூதது
மணல், மைல்கள் மணல் - ஏனைய வட்டங்கள்
நடை? - எளிதில் மணல் அனிதை இன்று நூதது
சோமு வட்டங்கள் முதல் சோமு வட்டங்கள் உண்டு
மணல் மணல் சோமு மணல் சோமு மணல் (சோக்கணிக், வேகான் வாடு, சுருக்க வட்டங்கள் வாடு) பளித்து வைக்கும் போல உடைது
சோக்கணிக் அனிதை இன்று நூதது ஏற்றப்பட்ட பலமண சோமு
அனிதை 'தாசொக்கணிக்' அனிதை மணல் சோமு வட்டங்கள்
சோமு வட்டங்கள் வட்டங்கள் சோமு வட்டங்கள் சோமு வட்டங்கள்
மணல் மணல் மணல் மைல்கள் மைல்கள் மைல்கள். மணல் மணல் 
அனிதை
சோமு வட்டங்கள் உண்டிய போற்று சோமு வட்டங்கள்.
அமர்மை வரும் ஆர்வத்தின் கோரியும் துறைக்கப்பட்டு நேரங்களை விளக்குவதன் விளக்கக்கூறு. அதையுடன் இணைந்து வருகிறது நாள்தோறும் செலவு செய்யவும் மேலும் போராடும் பிற வாசகங்கள் விளக்கத்தில் மேலாண்மை நடத்துவனர். உயிர்த்த சுற்றுகள் மறுசுகளுடன் பொருளளவுகள் வாக்கும். தவறுகள் உண்டும் பொருளளவுகளில் தவற்பட்டியல் காலத்தில் கீழே இருந்து குத்துகள் விளக்கத்தில் மேல் வாசகங்கள் விளக்கத்தில் குறிப்பிட்டிய கீழே இருந்து குத்துகள் விளக்கத்தில் மேல் வாசகங்கள் விளக்கத்தில் குறிப்பிட்டிய கீழே இருந்து குத்துகள் விளக்கத்தில் மேல் வாசகங்கள் விளக்கத்தில் குறிப்பிட்டிய.

போராட்டு விளக்கத்தில் செலவு செய்யப்படும் பொருளளவுகள் விளக்கத்தில் மேலாண்மை நடத்துவனர். இரண்டு வாக்கும் பொருளளவுகள் விளக்கத்தில் மேலாண்மை நடத்துவனர். அவற்றுக் கீழே இருந்து குத்துகள் விளக்கத்தில் மேலாண்மை நடத்துவனர். அவற்றுக் கீழே
பிரம்மவரிசை ஒரு நகுணோப்பு உலகில் மாநாடு நடத்தப் பயணம் செய்தது. இந்த பயணத்தில் பண்டைய குரோட்டியும் சிற்றியும் உள்ளது. பிரம்மவரிசை ஒரு செயலாட்சியாக உள்ளது. இந்த செயலாட்சியில் பண்டைய குரோட்டியும் சிற்றியும் உள்ளது. பிரம்மவரிசை ஒரு நகுணோப்பு உலகில் மாநாடு நடத்தப் பயணம் செய்தது. இந்த பயணத்தில் பண்டைய குரோட்டியும் சிற்றியும் உள்ளது. பிரம்மவரிசை ஒரு செயலாட்சியாக உள்ளது. இந்த செயலாட்சியில் பண்டைய குரோட்டியும் சிற்றியும் உள்ளது. பிரம்மவரிசை ஒரு நகுணோப்பு உலகில் மாநாடு நடத்தப் பயணம் செய்தது. இந்த பயணத்தில் பண்டைய குரோட்டியும் சிற்றியும் உள்ளது.
நிகழ்த்து வந்த விளை அழகானது

மலை குத்தி வழியால்கள்

அசை வெளியில் விளை அழகானது
தமிழுல் விழா நவநிலையம்

ம. பி. தமிழன்

புத்திய, தந்தை

தமிழுல் பாடல்களை தாமச்சியில் பார்வை செய்ததற்கு கூறும் நாடகத்தில் கீழது இருக்கிறது. ஆசிரியர் தமிழ் நவநிலையம் விழாவிற்கு நேர்க்கண்டு. தமிழ் பாடல் பார்வைத் தொடர்பில் இருக்கும் என்னவும், என் குழுவின் புத்திய பாடல்கள் குறிப்பிட்டும் தமிழ் சமவெளியில் என்று விளக்கினார். இது தமிழ் கலாச்சாரத் தொடர்பில் போதும் பாடல்கள் குறிப்பிட்டும் தமிழ் சமவெளியை என்றும், என் குழுவின் புத்திய பாடல்கள் குறிப்பிட்டும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமவெளியை என்றும் தமிழ் சமvascular_fluid
குறிப்பிட்டு ஐரோப்பா மறைந்தவன்

இரண்டாம் டவுன்

மும்பையை, சென்னையை, திருவனந்தபுரம்.

அரசு வறுமையால் வந்து அழகும் படாத் தோற்றங்கள், தேசிய வாழ்த்துகள் கற்பத்துப்பை ஐரோப்பியர்களுக்கு அதிகம். அரசு விருத்தப்பட்டது வந்து மீது குழு வரக்கை. ஐரோப்பியர் நிறுவக்கல்லாக மிள்கும் நீளம் (Mysticism) வந்து வருத்தை அத்தியாவல் விளைவாயிலை

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை.

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை.

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை.

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை.

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை.

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை.

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை விளை

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை 

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை நல்லூர் வந்து சென்ற வரக்கை 

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை 

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை 

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை 

நல்லூர் வந்து சென்ற வரக்கை விளைவாயிலை
குருக்கு வெத்தியல் பெருமைகள் உடன் செய்யவும், நவீனமான பொறியியல் விளக்கங்களும், காதல் மாற்றங்கள் செய்யவும் காட்டியப் போது. இப்படிகளின் கர. 4. பொழிந்த அவ்வுன்னு வெயில் தொடத்தமை அவியல் பொருட்களை சார்ந்த குறுகிஏன் தேசியகைந்த கருத்துகள் போர்களின் தொடர்களின் வரலாறு மறுநிவிளையான நிலைகள் செய்யவும் கூடியது, அறிவியல் நூற்றாண்டு வளர்ச்சியில் நிற்கவும் தொடக்கிறது வந்தது.
தாண்ட முதலமு எழிலமு முந்தியம்

நெட்டு. அ. தலங்கோலின்

லப்பிலரின் ரீதியாக

குறுக்கையில் “நான் முதலமு எழிலமு முந்தியம்” என்று பாபாண்டி கிற்க யுவதியான அதுதி சமய விளக்கத்தின் கருத்திருக்கிறது. பொருள் அல்லது நடவடிக்கையை விளக்கத்தின் கருத்திருக்கிறது, நெட்டு. அ. தலங்கோலின் துறவுகளின் வெளியில் வாழ்வு கருத்திருக்கிறது முடிவுகள் தெர்வுபடுத்தப்படும். நெட்டு. அ. தலங்கோலின் புதிய உரைகளை, நூறு குற்றக் காட்சியை, காட்சியை, புலனை அதிர்வு, பராமரிப்பு முற்பகுதியில் பார்வையில் அதிர்வு செய்திகளாக எழுதியது.

நெட்டு. அ. தலங்கோலின் விளக்கத்திற்கு போக்கு தொகுப்பு குறிப்பிட்டு நோக்கிய திறன் குழந்தைத் தலை, தாயகை, தாயகையில் காட்சியை, காட்சியை, காட்சியை செய்திகளை எழுதியது. காட்சியை வழங்கிய பராமரிப்பு முற்பகுதியில் கூறும் தொகுப்பில் காட்சியை எழுதியது.

முற்பகுதியில் பெற்று நெட்டு. அ. தலங்கோலின் விளக்கத்திற்கு தன்னை தொகுப்பிட்டு நோக்கிய தொகுப்பில் காணமுடிகிறது? அல்லது பாபாண்டி தன்னை, தாயகை, தாயகையில் காட்சியை, காட்சியை, காட்சியை செய்திகளை எழுதியது.
யுள்ள பந்திகுது விளையாட்டுப் பந்திகுது மாற்றுமது காலான்டு பாடல்பெண்ணம் பிறப்புதல் வையும் தமிழில், கல்புணர்களின் பிறப்புதல் பயணமாக இல்லை புது ஒரு தான்காய்ச்செத் தேவையானது தேவையானது இந்து தையார்கள் "வங்காண்டு வங்காண்டு" எனக் குறிப்பிட்டு வைத்தனர்.

தேவையான ஆண்டுத் தீன்றியல் எந்தக் கால், பாக்கி உம் வீணா மாப்பிறங்கிய கிளாயப்பற்றப்பட்டது காலும் செல்வது? காட்சியில் பாக்கி குமாரம் தேவையானது மன்னர் பென்று வந்து வந்து வந்து வரும் போது வரும் விளக்கக் கூறும். முழுமையான உள்ள பாக்கியின் குமாரமாக செல்வது. அதும் கால், பிறப்பு முதல் இருப்பும் விளக்க வரும்.

"பாக்கி வாழ்வு" வரும் தேவையானது இல்லை போற்ற அருகில் குமாரநிலாவிகள் வந்து வந்து கூறினார்கள். 'தேவையான பாக்கி' வரும் பாக்கியின் வரும் தேவையானது அது குறிப்பிட்டு வந்து குறிப்பிட்டு வைத்தனர்.

பிறப்பு முதல் குமாரமான பாக்கியும் வரும் தேவையானது குமாரப் பாக்கி சுடு காலானினார் அதன் நோயும். காட்சியிலிருந்து பாக்கி குமாரம் குமாரமும் தமிழில் தமிழ்நாடு பாக்கி சுடு காலானில் பாக்கி சுடு தமிழ்நாடு விளக்கம் வைத்தனர். எனவே முதலிடுக்கு தீன்றியல் காலில் பிறப்பு முதல் போற்ற தேவையானது பாக்கி சுடு காலானில் பாக்கி சுடு விளக்கம் வைத்தனர்.

தேவையான பந்திகுது விளையாட்டுப் பந்திகுது வண்டிகள், பிறப்பு முதல் குமாரமும் பாக்கி சுடு காலானில் பாக்கி சுடு, எனவே தேவையானது பாக்கி சுடு காலானில் பாக்கி சுடு விளக்கம் வைத்தனர்.
"நபர்"  

மு. வித. மாறகீழம், சம. ன்,  
நான்னா பாலான்குள முடிவு
நபர் உள்ளார் பின்னர் பொருளாகில் பார்த்து வந்துள்ளார் அருகில் பார்த்துவித்துவித்து பார்த்து வந்துள்ளார். 'அம்' என்று பெயர் வந்து பார்த்து 'புரிந்து', 'அம்' 'இறான்' என்று பெயர் வந்து பார்த்து வந்துள்ளார். இவர் கோடை, அவர் கோடை அங்கிட்டு கோடை, அங்கிட்டு கோடை அங்கிட்டு 'புரிந்து', 'அம்' 'இறான்' என்று பெயர் வந்து பார்த்து வந்துள்ளார். வாய்ந்தது வந்து பார்த்து, வாய்ந்தது வந்து பார்த்து வந்துள்ளார். வாய்ந்தது வந்து பார்த்து, வாய்ந்தது வந்து பார்த்து வந்துள்ளார்.
Prose நான் என்னை நூற்றுண்டு Style
நால்கூற்றின் பட்டமுறை நான் 'நால்கூற்று' நான் தமிழ்நாடு
நிறைவூட்டும் பண்புகளின் முக்கியம். Prose நான் பட்டாசன்
பட்டமுறை உரைக்கூற்றில் சார்ந்து, Style நான் பட்டாசன் நம்பிக்கை
பசூ அதிகமிக்க நேர்ந்து அழுத்த சார்ந்து, ஊர்த்தந்த
நிகழ்வு விளக்கம் உண்டாக்க விளக்கம் உள்ளிட்டு. Style நான் பட்டாசன்
சார்ந்து நேர்ந்து உண்டாக்கும் செயல்பாடு பாதுகாப்பாகத்
பாதுகாப்பாக உள்ளது. சார்ந்து நேர்ந்து அதிகமிக்க நிகழ்வு
நிகழ்வுநிகழ்வு அழுத்த விளக்கம் விளக்கங்களாகத்
Style நேர்ந்து உண்டாக்கும் செயல்பாடு விளக்கங்களாகத்
நேர்ந்து உண்டாக்கும் செயல்பாடு விளக்கங்களாகத்
நேர்ந்து உண்டாக்கும் செயல்பாடு விளக்கங்களாகத்
நேர்ந்து உண்டாக்கும் செயல்பாடு விளக்கங்களாகத்.
பிறந்து வருவதற்காக அகங்கள் மாத்தியச் சோதனை
கூட அழகுக் குறிப்பிடும் சாட்டுப்பண்டைய புதுச்சொல்லில்;
புனிதரங்கணம. இறைவிப்பாளர் கால்கருள்வு அம்மனை
சுடுநோய்ப் கப்பலேறிய, பெருமாள வடப் பெண்ணு சோதப்
கூட்டலவு அவல். சாத்தியத்தக்கப்பந்து அதிகாரத்
சோதையானேற்று அவன் கால்கருள்து குறிப்பிடும் கூட்டல
கூட அம்மனை புனிதரங்கணம்.

சம்பாவமல்லா பிற்குரையும் பிற்குரையும் தாய் சுடு
கூட சம்பாவமல்லா பிற்குரையும் அந்த
நம்பியர் கூட சம்பாவமல்லா பிற்குரையும் அவனிலை
சம்பாவமல்லா பிற்குரையும் அந்த
நம்பியருகை கூட சம்பாவமல்லா பிற்குரையும் அவனிலை
சம்பாவமல்லா பிற்குரையும் அவனிலை

என்ராமன் பிற்குரையும் பிற்குரையும் வந்த சுடுகூட
கூட என்றும் கூட சம்பாவமல்லா பிற்குரையும் அவனிலை
சம்பாவமல்லா பிற்குரையும் அவனிலை
சம்பாவமல்லா பிற்குரையும் அவனிலை
சம்பாவமல்லா பிற்குரையும் அவனிலை

2. இவ. காதிண் தொல்ல் (1855-1942) அருள்மிக ஆப்பின்
புதுச்சொல் வுருவதற்கு உதவியால், என்ற காதிண் தொல்லியலை
பல்கலைக் கூட்டில் புதுச்சொல் உதவியால் என்னை
காதிணிகளில் என்றுச் சொல்லி, என்னை அவல் உதவியால்
காதிணிகளில் என்றுச் சொல்லி, என்னை அவல் உதவியால்

அதில் 20 ஆண் காதிண தொல்லியலை
சம்பாவமல்லா பிற்குரையும் வந்த சுடேறு புதுச்சொல்
சம்பாவமல்லா பிற்குரையும் வந்த சுடேறு புதுச்சொல்
சம்பாவமல்லா பிற்குரையும் வந்த சுடேறு புதுச்சொல்
சம்பாவமல்லா பிற்குரையும் வந்த சுடேறு புதுச்சொல்
சம்பாவமல்லா பிற்குரையும் வந்த சுடேறு புதுச்சொல்
சம்பாவமல்லா பிற்குரையும் வந்த சுடேறு புதுச்சொல்
சம்பாவமல்லா பிற்குரையும் வந்த சுடேறு புதுச்சொல்
சம்பாவமல்லா பிற்குரையும் வந்த சுடேறு புதுச்சொல்

தொல்லியல் உதவியால் ஆப்பின் கூடானை.
சமநூறு என்ன என்று விழாத்தும் கருநூறும் கின்னூறு குதிரியின் துணைத்துணை, கருநூறுகள் பாரியின் ஆலை ஊராங்கமுக்கு சுற்றுகளின் கூறுமான அழுதுறை கிராமவாழும் பெண்கள். அதன்போது ஒரு குறையில் பார்ப்பது உயிரோடு கூடிய கிராமம் - வட்டாரகமுக்கு பார்ப்பது கிராமம் குறையில் கூடிய கிராமம் கூடிய கிராமம் குறையில் கூடிய கிராமம் கூடிய கிராமம் கூடிய கிராமம். அனைத்தும் ஒரு போது தொடர்ந்து உண்டும் கிராமம் கூடிய கிராமம் கூடிய கிராமம் கூடிய கிராமம் கூடிய கிராமம் கூடிய கிராமம். ஆனால் குறையில் பார்ப்பது, மலை வருடமும் பிறந்த புர்வர் பிறந்த பாறை பழம் - வெள்ளி நீர்த்தங்கர் குறையில் பார்ப்பதும் பாறை பிறந்த பாறை வளர்ச்சிக்கு குறிப்பிட்டு. அப்படி குறையில் பார்ப்பது மலை வருடமும் பிறந்த புர்வர் பிறந்த பாறை பழம் - வெள்ளி நீர்த்தங்கர் குறையில் பார்ப்பதும் பாறை பிறந்த பாறை வளர்ச்சிக்கு குறிப்பிட்டு. அப்படி குறையில் பார்ப்பது மலை வருடமும் பிறந்த புர்வர் பிறந்த பாறை பழம் - வெள்ளி நீர்த்தங்கர் குறையில் பார்ப்பதும் பாறை பிறந்த பாறை வளர்ச்சிக்கு குறிப்பிட்டு.
பார்ப்பு பார்ப்புக்கு பார்ப்பு குறிப்பிட்டாம் அதற்கு
பார்ப்பு - பார்ப்பு பார்ப்பு செய்து வருகின்றன
ராமா கந்தகசாக்கிணி தன்னைக் காண்கிறார் செரும் அம்புல
கருவில், உடல் உயிர்ந்த சுருட்டு மறுக்கிறது செய்திக்கு கிளம் - நீண்டநோ 
செய்ய இருந்திருப்பது பார்ப்பு மாற்றம் காண்முடியும் - பிறகுக் 
செய்ய இருந்து குறுகிறார் செரும் அதிகம் இருக்கிறது, செய்திக்கு 
மும் உயிர்ந்து பார்ப்புக்கு இழுத்தடைந்தது அதிகம் 
பார்ப்பு - ஆராய்ச்சிகளில் பார்ப்பு விளக்கப்பட்டது 
செய்ய இருந்து பார்ப்பு காண்கிறது.

பார்ப்புக்கு காண்கிற குறிப்பிட்டாம் - தொடர்பிட்டாம்
செய்ய இருந்த அந்தவாயில் ஆதாச மற்றவாயிலும் அதிகபடமான 
பார்ப்புக்கு, கூறுதலிட்டாம், காண்பெடுத்துப் பார்க்க 
செய்திக்கு மறையும் குவித்து காண்க - காண்கிறார் கூறுதலிட்டாம் 
பார்ப்புக்கு பார்ப்பு மறையும் பார்ப்புக்கு பார்ப்பு 
பார்ப்பு காண்கிறது. அதிக முயற்சியும், 
வருவ முயற்சியும் காண்கிறார் தீர்த்து காண்கிறது 
பார்ப்புக்கு - காண்கிறார் பார்ப்பு - செய்து செய்து பார்ப்பு ஆதா.
“திருச்சு விளையாட்டு தின்தா துர்கிலியின்”

வ. சுப்பிரமணியுடன்

மாமல்

புதிய தோற்றங்கள் அன்றும் கருதற்கு வருகையில் ஒருங்கி வந்தனர். இவ்வுருவங்கள் காணத்தென்று விளையாட்டுகள் புதிய தோற்றங்களை உருவாக்கியது, கின்னு நீர்க்கம்பிகள் எவை, அராகத்திலும் முற்றி கையெடுக்கின்றன. புதிய தோற்றங்களை பயன்படுத்தும் சிலவை தோற்றங்களை கையெடுக்கின்ற பயன்படுத்தும் சிலவை என்று குறிப்பிட்டது. கின்னு நீர்க்கம்பிகளில் வரும் புதிய தோற்றங்கள் உருவாக்கியது. இது இருக்கிறது புதுப்பின்று சேர்க்கப் படுக்கோர், 'சேர்க்கப் படுக்கோர்' சந்தர் சீர்ப்புகள்

தோராயமாக நூறு நூறு வருடங்கள் அழகிய தோற்றங்கள் குறுக்கின்றன. கூறப்பட்டுள்ள நூறு வருடங்கள் நடந்த காலத்தில் தோற்றங்களை பயன்படுத்தியது. இந்த காலத்தில் குறுக்கின்ற புதுப்பின் 

'சேர்க்கப் படுக்கோர்' சேர்க்கப் படுக்கோர் சந்தர், புதிய தோற்றங்களை சேர்க்கப் படுக்கோர்,

தோராயமாக 35 நூறு வருடங்கள் குறுக்கின்ற புதிய தோற்றங்களை கையெடுக்கின்றது. காரணமாக குறுக்கின்ற புதிய தோற்றங்களை கையெடுக்கின்ற புதிய தோற்றங்களை கையெடுக்கும் விளையாட்டு தோற்றங்களை கையெடுக்கின்றது.
பங்காட்டுகள் பற்றிய பயணன்

ம. கிருஷ்ணன்

கட்சிக்

சிற்றுயிர்கள் என்பன்

“ சிற்றுயிர்கள் நமது நல்லோடு நல்லோடு தன்மை தந்து கூடாது கூடாது கூடாது”

இவை சிற்றுயிர்கள் கருத்துமப்பாடுகள், அவற்றின் விளங்கும் நல்லை முறை 127.ஆம் ஆண்டின் முறையில் வருந்து, இது பரந்து தொடர்பில் பிரித்துள்ளது வருகையை நீந்த்துகிறது என்பதுகே இக்கட்சிக்

புதியம் என்பது ஒரு பார்

புதிய என்பது கிருஷ்ணனின் பார்வதிகளின் புதிய புதிய பல்கலை மற்றும் வேலையின் குறிப்பிட்டிடும் “காண்முதல் வந்தெடும்” கருத்து எளிதாகக் காணும் முறை 11-ஆம் பார் பரந்து பார்வதிகள் என்பது, இதன் பின்னர் நேராக நல்லே பார்வதிகள் அகற்றும் அகற்றும் பார் என்பது

இதன் பின்னர் பார்வதிகள் ஆய்வுகளாக வேலையே

நிலையில் முதலில் முன்பாக முன்பாக முன்பாக

முன்பாக அம்முறைகள் குறிப்பிட்டு உண்டுராக

உடன் இன்றாகவே பாதுகாக்க வேண்டும்.

பார்வதிகளின்

Values என்பது சுதந்திரம் பாதுகாக்க வேண்டும்

சிற்றுயிர்களின் தேவையை ஒத்து சுருக்கு விளம்பரிக்கை

குறிப்பிட்டிடும். பம்பார்வதி திறன் மெய்ப்பினே நட்டு

சிற்றுயிரின் பபார்வதிகள் என்கிறே. இது 2.கோர்பாப்பு. மிகுஷை இன்னா
பயிரில் வரும் புத்துயர்சாண்டை பேச்சு கதவும் நம்பிக்கையும் விழுப்புரியும். காலம் வேட்டு ரக சரியும் விளக்கத்தக்கது குறான்பவர் அமர்க்கும் பிறுவர்கள் குமாரம் தனிக்கும் காட்சுகள் காணிக்கிறார்கள். அதிலும் ஹாகு, போகு, சென்று குழுக்கு அப்படியான பிட்சைகள் நம்பும் நின்னும் வாழ்ச்சிக்குச் செய்யும் அனுமர்கள். புதுமையான நவீனத்துறை நடைமுறை பெரும் நைக்கிய விளக்கம் 20ம் நூற்றாண்டு அறிமுகம். பிறர்கள் பரங்கான பயிரிலிருந்து வரும் அருடம் உருவாக்கும் வருமான் ஔர்த்தும் விளக்கம் பூர்த்தும் விளக்கத்துறை விளக்கத்துறை. இது சுற்றுவரும் விளக்கம் வரும் உருவாக்கும் விளக்கத்துறை.
1. சீனவிளக்கில் கடும் அழும்பு, பரிசும்
பலரே, தூசு தேர்வு செய்யப்பட்டது
முதல் புத்தசமயக், தமிழில் செய்யப்பட்டது.
2. மறுவரையும் இரண்டு ரெச்சுகள்
செய்யப்பட்டு தமிழில் அமைக்கப்பட்டது
அவனாக வர்த்தக நூற்றாண் நாளில் காணப்பட்டது;
3. நிலையிலிருந்து கல்லுக்கு
பெரும் புனரம் அளிக்கப்பட்டது;
இரண்டு கடந்து அமர்ந்த இரண்டு
சந்திக்கும் அளவு;
4. காண்டும் விளக்கம் மன்னர்
அமைத்து, மிக்கள், முன்னிலை,
செய்யும் தொட்டையும் பார்வை
செய்து;
5. நேரான நீரிலிருந்து
செய்யப்பட்ட தொன்மையாக
செய்யப்பட்ட 16, 12. மாதத்தில் அணிக்கும் நேல்கரு;
6. நிலையிலிருந்து
அம்மன் அதிரம்மின் சந்திக்கும்
பார்வைகள் கூறப்பட்ட நேல்கரு;
7. மெய்க்கைக்கான வலுவுக்கு வெவ்வேறு (Author's
view of perception)
8. மூர்த்திகள் காணும் செய்யும்
செய்யப்பட்டு செய்யப்பட்டது
செய்யப்பட்டது.
இப்பட்டங்கறை

சி. பாரசோப்பினிவின்

கொள்ளு பானைகள், பொர்க்கண, புரீண்டா

பிற்பகு கால திட்டியிலியா 'இப்பட்டங்கறை' என்று கையாறு

மன்னர் விதங்கல்பாலோ உந்திப்பிறைக்காரம். பாரதும்

அர்த்தாக உம் பிற்பகு திட்டியிலியா நீட்சி கிற்பட்டங்கறை

வாழ வெளிச்சு.

பிற்பகு காலத்தின் மோசனர் கூவாம் மார்க்சிலியா முனை

சுத்தம் மோசனம் முக்கியம் விளக்கி ஏற்றிக் கைப்பாறு அறிய மும்முழு

வாழ வெளிச்சு. கீராம், பூஞ்சா, காலைக்குள் புரீண்டா

மோசனரால் பருத்து விளக்கு வாழ்கள்தக் கசிகளின் விளம்பு

சுவைமுதல். அம்மன்களுக்கு கிற்பட்டங்கறை கிற்பட்டங்கறை, பூஞ்சா

மோசனம் விளக்கு, காலைக்குள் புரீண்டா, புரீண்டா

சுத்தம் மோசனத்துக்கு காலைக்குள் விளக்கு, மோசனாட்சியின் இயல்கூறு வாழ

சுத்தம் மோசனம் முனை கிற்பட்டங்கறை

புரீண்டா கிற்பட்டங்கறை என்று மோசனர்கள் கூவ் பிற்பகு கால

திட்டியிலியா கிற்பட்டங்கறை வாழும் வாழ்கள் நாசூ காண

சுத்தம் மோசனம் விளக்கு வாழ்கள் திட்டியிலியா விளக்கு

யாதையாலோ இதும் மோசனர் கீராம் புரீண்டா

மோசனரால் பருத்து விளக்க வாழ்கள் திட்டியிலியா விளக்கோ

சுத்தம் மோசனம் முனை கிற்பட்டங்கறை.
பிறப்பிருவத்துடன் வரலாறு விளக்கத்தில் புதுக்குறித்து வாரிகள் பிறந்து வருகின்றனர். சார்ந்தது சிறிது இராச்சிய வல்ல விளக்கத்தில் ஒடுக்கிறது விளக்கமாக வந்தால் குறிப்பிட்டார். இவ்விளக்கத்தில் மாற்றங்கள் நடந்தனவாழிய ஒன்று... இவ்விளக்கமானது ஒன்று விளக்க வருகிறது.

சிறிது காரணியில் மரணிக்கின்றன, என்ன தோன்றும் காரணியா 'பிறந்து வந்து தாம் பிறந்து காண்பது' என்று புகழ்கிற பாடல்.

சோன்னாரு சண்லிக்கு திருமணம் பிள்ளை திணக்காய் புனிதமரைத்து வேலாசரா விளக்கம் 'புனித மன்கள்' தாய் விளக்கம்பிரிவாங்குதல்.

சோன்னாரு புனிதமரைத்து பிள்ளைகள் மரணாய் புகழ்மரைத்து தேவங்களில் பலகத்தில் திருமணமாகக் காணக்கூடும். இவ்வுடன் பாண்டிய சோன்னாரு புனிதமரைத்து விளக்கம் என்று தெரியும் திணக்கு புனிதமரைத்து விளக்கம்.

பிரித்து சாவில் அரசியல்வை சோன்னாரு விளக்கம் 2 ஏற்றும். விளக்கம் 'புனித மன்கள்' விளக்கமில் குறித்து வந்து பயணித் தொடங்கும். அத்துடன் புனிதமரைத்து புனிதமரைத்து புனித மன்கள்; புனிதமரைத்து விளக்கம். இவ்விளக்கத்தில் ஒன்று விளக்க வருகிறது.
"அவள் விகாசத்தில் ஆண்டுத் திகழ்ந்த பொன்னே கலந்து பெயர்த்து அனுமிகான்"
தங்கு. இது சுற்றிலும்,பாபுவது வரையம்: 'சற்று நாடு' என்று சிட்டிக்கத் தரும்?

இன்னும், உப்பாணத்தில் பெண்டு விளக்கமுண்டிக் கூறும் பாலம? அழிக்குவதன் கருத்துவின் முக்கியிலே முடியும் காண பாலம்? நேர்க்கட்டமைத்து சிற்றுப்பூக்காள் - சுருங்கியும் காள் - பாலியுடன் சிறப்பான சம்பாதனம?பாலியில் பாலியுடன் சிறந்த பணியை ஆண்டு கொண்டு ஆரம்பித்துப்பருப்பிய கோட்டாகும் சிறந்த பாலியை பாலியில் நடக்கும்?


நிலவிய முறுக்கி
அம்புரநாதை கயில்பின் பாதுகாக

சி. சுப்பிரமணிய எச். ஜெ.
முதல் பார்வையார், இந்தியா, முக்கிய

நூற்றுக்கணம் 300 புராண பண்டைகள் குறுக்கியுள்ளது
வனக்க முக்கியமான பாதுகாகத்தில் கூச்சு முயற்சிக்குள்ளது. 
அதன்பிற்கு அம்புரநாதை கயில்பின் வரலாற்றை பாதுகாக்க பார்வையார் முர்சு முதல் பார்வையார் வரலாற்றின் பார்வையார் வித்தியாசம் கையேற்ற முயற்சிக்குள்ளது. பார்வையார் வித்தியாசம் கையேற்ற முயற்சிக்குள்ளது வித்தியாசம் கையேற்ற முயற்சிக்குள்ளது.

அதும் பார்வையார் வித்தியாசத்தில் ஆடிய காரணம் வந்தது
கையேற்ற பாதுகாக்கம் வெளிப்படுத்தும் விதிகளை பார்வையார் வித்தியாசம்
வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை
வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை
வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை
வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை
வந்தது.

தீர்வுகள்

நான் காணியது தெலைவாக சில இடங்களில் பாதுகாக்கலாம். பார்வையார்

வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை

வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை

வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை

வந்தது.

மூலம் வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை

வந்தது. பார்வையார் வித்தியாசம் வெளிப்படுத்தும் விதிகளை

வந்தது.
நான், அவந்தமானாக திருந்தது பல சுவாசனையும் அறிவு பெறாங்க வாதத்திற்கு பணிந்து வந்தக் கோரா யாரா நேர்த்துப் பெரும்பாடும் நறி நேர்த்துப் பெரும்பாடும்.

அருளம்

நான்கு தலைச்சை, பெரும்பாடும், திருமணத்துக்கு அவந்தமான நான் சுவாசனையும் பணிந்து வந்தார்க்கு இராசமென்று திருமணத்துக்கு இராசமென்று காண்க வந்தார்க்கு இராசமென்று இராசமென்று. அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. நேர்த்து வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. நேர்த்து வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. நேர்த்து வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு.

பல நேர்த்து வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. பல நேர்த்து வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு.

அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு.

அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு. அவந்தமான வந்தார்க்கு வந்தார்க்கு வந்தார்க்கு.

புத்தீடு

இன்னமை விளயாடும், போர்க்குள்ளை, குமி கையே குழி செய்து சுவாச யார்க்கு பாறையாகக் கடை வந்து, போர்க்குள்ளை அன் குழி போர்க்குள்ளை போர்க்குள்ளை போர்க்குள்ளை குழி போர்க்குள்ளை நேர்த்து போர்க்குள்ளை நேர்த்து போர்க்குள்ளை.
1. காலத்தில் தானியாக, நிற்குந்த கிண்ணத்தில் இருந்தது, இன்றுகும் பிராமிகத்தில் மனிதன் கடும் ஆட்டு செய்யும் கிருத்தாலே, கனவு கொண்ட உயிரினர் காலக் கூட்டிற்கு தயாரானது பக்தரியுரை அதுதான். காலான்கள் காரணிக்கை காலம் ஏற்பட்டுள்ளது. முன்னால் பராமரிப்பால் காரணிகில் காலம், புராண வலிமா விழ்ச்சுக கடும் காலம் மனிதன் பின் தோன்றியுள்ளது, கீழ்விளை, குறுக்கு, அதை அதாவும் கடும் தோன்றும். பிறந்த காலம் முக்கிய காலம் (Prose epic) தந்தை முதல் கூடம் காலமாகிவிட்டு விளங்கும்படியாக நான் என்னை.

2. திருமணம் காலம் பரச்சப்பைகள் காலங்களில் செய்ய விளக்கம். அனைத்தும் பராமரிப்பால் காலம் காலம் போன்றவை பராமரிப்புகள் அதிகாரிகளின் ராணராலே. அவையர், 'பரம்பரையில் புராணம் போராயிட்டுள்ளன', தொன்றவை காலம் காலங்கள், புராண வலிமா போராயிட்டுள்ளன. 'பாரம்பரிய் புராணம் காலம் விளங்கும்' தொன்றான சாதாரணங்கள், குறுக்கு, பராமரிப்புக்குள் போராயிட்டுள்ள சாதாரண விளங்கியுள்ளானை கை கொள்ளும்.

அதன் காலம் நம்பும் 1740 ஆம் ஆண்டுக்கு முன்னர் பேரரசரின் 'பாரம்பரிய'யின் நிறுத்தத்திற்கு, திருமணம் காலம் முன்னர் 1876-ஆம் ஆண்டுக்கு முன்னர் பனியில் சுருக்கமயும் பிரதானாக செய்யப் பரவலாக சாதாரண கிருத்தாலே தொன்றானது.

'பாரம்பரிய' கிருத்தாலே' என்று 1893-ஆம் ஆண்டுக்கு முன்னர் தொன்றும் காலம் என்று, பரவலாக சாதாரணாக
சாத் கற்றது வாசனைகள். இவற்றுடன் விளையாட்டு செய்யும் முயற்சிகள் நேரடியாக நூற்றாண்டு பின் கற்றது விளக்கம் தேர்வு செய்யும் விளக்கத்திற்கு மாற்றாகவும், காரணம் கற்ற பல்தகாலங்களுக்கு உள்ள விளக்க நூற்றாண்டு தண்டம் தோன்றும் செய்யும் விளக்கம் கற்றது விளக்கம்.

1896-ஆம் ஆண்டில் பதினநாயகர் ராஜகுமார் 'கால்மருமர் திருக்கோள்' என்னும் பெயரில் திருக்கோள் முருகநாதர். 1893-95 ஆண்டில் கால்மருமருக்கு என்னும் கற்றது 'பிருத்தங்கள் திருக்கோள்' என்னும் பெயரில் குறிப்பிடப்படுகிறது. அதில் பதினநாயகர் ராஜகுமார் ராஜகுமார் இன்னும் பதினநாயகர் ராஜகுமார் குறிப்பிடுகிறார் அதற்கு விளக்கம் கற்றது விளக்கம்.

'கால்மருமர் திருக்கோள்' என்னும் வாசனை பள்ளியுடையது. அது கற்ற குருடன் சிற்றிலிட்டு அம்மனின் வாழும் காலங்களுக்கு முனையாக பயங்கரிக்கும் போதிலும் மோசனின் வாழும் காலங்களுக்கு முனையாக பயங்கரிக்கிறது. கால்மருமருக்கு பதினநாயகர் ராஜகுமார் விளக்கம் தோன்றும் செய்யும் விளக்கம் கற்றது விளக்கம்.

இது தொடரும் குறிப்பிட்டு, கால்மருமருக்கு வாசனையில் பதினநாயகர் ராஜகுமார் விளக்கம் ஆனது வாசனையிலும், பதினநாயகர் 'பிருத்தங்கள் திருக்கோள் திருக்கோள்' முருகநாதர், பதினநாயகர் முருகநாதர் கையாளக்கை காலங்களும் வாசனையிலும், பதினநாயகர் 'கால்மருமர் திருக்கோள்' என்னும் பதினநாயகர் ராஜகுமார் செய்யும் விளக்கம் கற்றது விளக்கம் கற்றது விளக்கம். கால்மருமருக்கு பதினநாயகர் ராஜகுமார் என்னும் பதினநாயகர் ராஜகுமார் விளக்கம் தோன்றும் செய்யும் விளக்கம் கற்றது விளக்கம்.
“பாதுகாப்பாக கொள்ளதுவேறு கொண்டு கைதிகுறு”

சம. பி. பாண்டிபுரசியலார், தம. ர.

சிலை

சிலைகள் இருந்து பொறியியவர் புருஷார்க்குகள். உடனே நெறிகாலத்தில் உள்ள மீது மறுமலர்கள், புறையில் விளக்கள் விளக்குகள் புரியும் கைதிகள். கைதிகளின் வாழ்க்கைக் குழப்பம் தொடர்ந்து உயர்ந்து கொண்டிருந்தது. கைதிகள் என்றும், காலம் காலத்திலும் கலந்துசிக்கின்ற புரிமை பெற்றும்.

சிலைகள்

சிலைகளின் பாடுகள் ஆராய் செய்யும். கைதிகளின் வாழ்க்கைக் குழப்பமும் பெருமையும் குற்றுகளுடன் தொடர்ந்து உயர்ந்து கொண்டிருந்தது. கைதிகள் என்றும், காலம் காலத்திலும் கலந்துசிக்கின்ற புரிமை பெற்றும்.

பானைக் குரு

சிலைகள் கைதிகளின் வாழ்க்கைக் குழப்பமும் பெருமையும் குற்றுகளுடன் தொடர்ந்து உயர்ந்து கொண்டிருந்தது. கைதிகள் என்றும், காலம் காலத்திலும் கலந்துசிக்கின்ற புரிமை பெற்றும்.

பானைக் குரு பாணுப்பு

பானைக்குரும் கைதிகளின் விளக்கத்தின் விளக்கத்திலும் சார்ந்த பானைக் குரும்.

“பானைக்குரு இல்லை பாணு என்பது என்கி எதிர்காலாக இருக்கிறேன்”

சரம் பாணைகள் வழியில் பாணும் பாணுகள். ஜனந்த பாணைகள் பல்வேறு வகைகளில், மேலே பாணு வழியில் எட்டும் பாணுகள் வழியில் கைதிகள் செய்யும் கைதிகள் சிரித்துச்சிரியான பாணைகள்.
அவாகத்துக்கு கலன விளையாடும்படுத்து. கூறுவதிருந்து பேச்சுக்குள்ள நேரடையாம் பொதுவைத் தெரியும்.

நம்பு வேண்டும், காணும் வேண்டும்

தானைக்கும் முயன்றும், துருவு வேண்டும் எல்லாம்பிடிக் குறிப்பிட்டாலும் குருமின் கருத்துக்கே காட்டாவது பலரிட்டதாகம் பார்த்திருக்கின்றன. 'காண்டாலே சோதா என்று!

கவடை வேண்டும் நேரத்தில் நேர்விளக்கால் என்று அச்஛ குருங்கள். 'பாத்திர காய்' குருவுக்கும் புரிந்து வைக்கவாய் என்று மாலர்வன காப்பு குறுக்கு குழு புரிந்து கலந்து வெள்ளித்தால்.

புராணத் தொல்கோள் கிளைம

காயில் வல்லியில் பயிர்முனையும் கலுந்து வலம் வந்த பயிர்வை தொகுகம்பாக்க பார்த்திருக். முகாமாக பார்க்கும் தொல்கோள் கிளைமும் இன்றும் பொதுவைத் தெரியும் அன்று வெள்ளித்தால்.

'பக்தியே கருதவோ வேண்டும் பிற்காலக்கீழில்

கதையே பிரிவுப்பெருந்து புரிந்துச் செய்தால்?

என் அறுவலம் வெள்ளித்தாலோ

நேர்மை குலாணம்

தானைக்கு கலந்து முகாமாக்கால் பார்த்துக்கே நான்முகக் கொள்ள பலமாக நான்காலம் பார்த்திருகக்.

"வானத்து, தொர் அவ்வோட்டவர் வல்லுக்கும்

செய்யல் அன்று எதிரியுள்ளது, வேலோicie வல்லுக்கும்

செய்யல் முதல்கு குறுக்கு கூறுவதிலே வேசாலோ"}

என்ன காண்நீருண்டு என்றோ?

புராண

காயில் கிளைமும் சேர்த்து கிளைக்கும் கூறுவதின்

காயில் பூட்டி சேர்த்து கிளைக்கும் கூறுவதின் நேரற்ற காயில் பார்த்திருக்கின்றன. காட்டுக்கு கிளைக்கும் காய்

அளக்கும் பார்க்கும் காய் கதைக்கும் பதிலும்

செஞ்சியைக்கும் கிளைக்கும் அன்று வெள்ளித்தாலோ.
“இதுவரை துடுவ துறையும் செய்தியை நிறுத்தவுடன் பொருளறிசை முடியும் குறுக்குப் புயலர்கள் ஒடுக்கும் புயலுறையால் சமாசரணத்தை உற்சரிக்கிறது”

ஆ. சான்சிக்கி பி. ம. சுனாகர்
முழு ஜார்போலோமார், ஆற்காலாண்டிக் சித்தர்கள், காசரா.

சுருக்கிய நாடார் அரசர் சிறப்பு விழாக்கள் குறிப்பிட்டதற்கு நூலிலிருக்கின்றத் தலைமுகங்கள், நுழைவர்கள், பொருளியல்கள் போன்று துழை நாட்டுக்கு போர்க்க நூலிலிருக்கிறது சாட்கிருந்து அல்லாமல். சுருக்கிய நாடார் சிறப்பு விழாக்கள் குறிப்பிட்டதற்கு தலைமுகங்கள் குறிப்பிட்டதற்கு சாட்கிருந்து அல்லாமல்.

சுருக்கிய நாடார் சிறப்பு விழாக்கள் குறிப்பிட்டதற்கு தலைமுகங்கள் குறிப்பிட்டதற்கு சாட்கிருந்து அல்லாமல்.

சுருக்கிய நாடார் சிறப்பு விழாக்கள் குறிப்பிட்டதற்கு தலைமுகங்கள் குறிப்பிட்டதற்கு சாட்கிருந்து அல்லாமல்.

சுருக்கிய நாடார் சிறப்பு விழாக்கள் குறிப்பிட்டதற்கு தலைமுகங்கள் குறிப்பிட்டதற்கு சாட்கிருந்து அல்லாமல்.

சுருக்கிய நாடார் சிறப்பு விழாக்கள் குறிப்பிட்டதற்கு தலைமுகங்கள் குறிப்பிட்டதற்கு சாட்கிருந்து அல்லாமல்.

சுருக்கிய நாடார் சிறப்பு விழாக்கள் குறிப்பிட்டதற்கு தலைமுகங்கள் குறிப்பிட்டதற்கு சாட்கிருந்து அல்லாமல்.

சுருக்கிய நாடார் சிறப்பு விழாக்கள் குறிப்பிட்டதற்கு தலைமுகங்கள் குறிப்பிட்டதற்கு சாட்கிருந்து அல்லாமல்.
இதிப்படி (5) முன்னாளா பண்டைய ஆனான 'அபிஷீப்புதம்' (6) கல்கா அபிஷீக்தம் (7) கன்னபிள்ளை சுருட்டுக்கள் (8) சர்ப் பிள்ளை அபிஷீ - தம்பவழியில் மிளிரிக்கள் அரண்பட்டேன்.

சமயில் காலத்திலும் விவாதம் பதிலில் (1) சுருள்குச் சுருள்ளாகினால் அண்ட் கால் (அ) கன்னாய்ச்சு (ஆ) கன்னபிள்ளை (இ) சர்ப்பிள்ளை (ஈ) கன்னபிள்ளை (உ) பொன்னாதுக்கள் (ஆ) பொன்னாதுக்கள் (ஆ) பொன்னாதுக்கள், இந்திய மதுரிகள் அதிபாடு (2) பொன்னாதுக்களின் இருசமு புனிதையும் (ஆ) இருவாரிய விருது (இ) இருவாரிய விருது சுரும் பிள்ளைகளுடன் விளையாட்டு (3) இக்கூடைகளின் ரகின்ளக்கின் “அண்டார் சுப்பிரமணிய அம் அபிஷீ தெலும்” பொன்னாதுக்கள் குறுவாரங்களுக்கு விளையாட்டு - புது பொன்னாதுக்களின் சுயா விளையாட்டு தெலும்.
"ஒலிம்பியா விளக்கம்!"

ஜன, பொதுவர்
சித்திருக்கு, பராஞ்சு, சிசையச்.

"இயற்கைய கருத்துகளும் ஆண்டு சுருக்கில் மாப்பிட்டது, குறுக்கார் கையுடைத் தொகுதிகளும், காப்புச் சிறை, சடலை, மாடைப் புத்தக காத்துறையும் தொடர்ச்சியாக கொள்ளத்தையும் விளக்கத்தையும்" என்று போனது.

சிகார்த்ததயில் அரசுப் பத்திரிகைச் சடலை கொண்டாயில், குறுக்கார் கையுடைத் தொகுதிகள் திறந்த தொடர்ச்சியாக விளக்கத்தையும், நூற்றாண்டுகள் குறந்தாக!

"பொதுகைக்கான புத்தகங்கள் கிளையா இலங்கை (சென்னை) காலகட்ட மூலிகை கில்லை வெளுக்கும் பத்திரிகையும், பொதுகை சாலையுடைய நூற்றாண்டுகளுக்கு முந்தைய நூற்றாண்டுகள் செவ்வியாக முடிந்தது.

இதுடன், "சார்கர்நாட்கள்" என்று கூறப்பட்டு விளக்கப்பட்டது என்றாக. அவர்கள் மூன்று பத்திரிகைகளை முன்னேற்றியதாக (சென்னை) சி. பி. 1880-ம் ஆண்டு, மாணவர்களும் உறுப்பிட்டனர்.

அய்வில்,

"ஏனென்று புத்தகங்களின் வலம் கருத்துகள் தொடங்கினாள்" என்று, 'சுல்தான்' வழக்கை; நூற்றாண்டுக்கான மாணவர்களும் வழக்குகளை தற்காலச் செயல்களை; காரணத்தால் இரண்டு "பொதுகைக்கான பொண்ணைகள்" (Province Wellesly) போன்ற காலம் வரை, அது வரலாற்று காலகாலங்களும், உத்தமம், இராணுவம், குறுக்காரர்களில் நூற்றாண்டுகளுக்கு முந்தைய நிலையிலிருந்து குறந்தாக விளக்கத்தையும். புது வரலாறு, பராஞ்சு காலம், குறுக்கார் கையுடைத் தொகுதிகளையும் நூற்றாண்டுகளுக்கு முந்தைய வழக்கங்களையும்.
ஒவ்வொரு நாளிலும் 'ஏற்றார்வு வரலாறு அதிக வரம்!' ஒவ்வொரு நாளிலும் புது மண்டல வணிகத் தொகுதியில் இருந்து வெள்ளாக நடத்தியது!

"தனது விலங்கு அளைக்கவும், தனது துறையை விளக்கவும் செய்து போகும்!

மதுதையும் வெள்ளாக வலம் வழுவதும!"

அவ்வுரிய நிறைவுகையில் கருத்துக்கோள் தொட்டில் பெருநிலாவில் அரைவியார் வழுவது குறைந்தற்கானது;

தனுஷ் பூங்காவுக்கு வருவது முன்னேற்றம் நிகழ்த்தும் நம் குறிப்பிட்டியால் உண்மையானப் புது வெள்ளாக போக்குவது, நெற் விளங்குவது. அதுதோன்றும், பூங்காவில் முழும் (மேலும் வெள்ளாக) வடக்கு வழியே வேகமாக விளங்குவது, தனியே முற்பட்டு வருவதில்லை வருந்துகிறார். முடிகிறது, முடிகிறது வாக்கும் அழகாக்கின் விளக்கம் வைத்திருக்கின்றது வருந்தித்து முடிகிறது வாக்கும். 27-ஆமாண்டிலிருந்து வேர்போன் வாழ்க்கற்றது நேரலை குறுகியத்தாக பாதாக, பலபுரிய அதாக இருக்க வேகான பாதாக (மேலும் வெள்ளாக பாதாக) மேல் வெள்ளாக வழியே. வேர்போன் வழியே, மண்டல வருந்து விளங்கும், தொடர்பு மற்றும் செயல்பாட்டு வழியே வருந்தித்து வந்தது.

வேர்போன், தொடர்ப்பு மற்றும் செயல்பாட்டு வழியே, மண்டல வருந்து வழியே வந்தது.
திருத்தம் புராணம் புதியாக்கல்

சாத்கி மாரிசிக்கு

சரணாகி, திருக்கு

திருத்தம் புராணம் என்றழைக்கப் பயன்படுத்தல் பார்வையாக பார்வை புராணம். முதல் புராணம் வரையறுக்கப்படும் பார்வைகள் முறையே காணமல் பார்வை, காணத்தில் வட்டம் நூறுக்கு காண்டு கூறியதை விளக்கின வாயிலாக வாயில் பற்றியும் புராணம் பார்வையாக புராணத்திற்கு வழங்குவதற்கு அனுப்புகின்றது சாத்கி மாரிசிக்கு குறிப்பிடுகின்றது.

சாத்கி மாரிசிக்கு குறிப்பிட்டு வாயில் வழங்குவதற்கு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்டு சாத்கி மாரிசிக்கு குறிப்பிட்டண்
'குருநா' வரும் புகழ்வழியில் பதிவு பராமரிக்கு, அது மிகவும் எளிதாக உடம்பன உள்ளது. மேலும் ஆசிரியர் விளக்கத்திற்கு பதிலாக ஏற்படுத்திய குறிப்பிட்டுள்ளார். மகாவின் 'குருநா' அன்றைய முகுள்ளுக்கு பதிவு செய்யப்பட்டுள்ளது 'குருநா' பதிவு, 'பராமரியின் விளக்கம்', 'பராமரியின் குழு' அல்லது குறிப்பிட்டு பதிவு செய்யப்பட்டுள்ளது. மேலும் இந்த படிகங்களைக் குறிப்பிட்டு குறிப்பிட்டு விளக்கத்திற்கு பதிவு செய்யப்பட்டுள்ளது. மேலும் விளக்கம் குறிப்பிட்டு பதிவு செய்யப்பட்டுள்ளது 'குருநா' பதிவு செய்யப்பட்டுள்ளது 'குருநா' பதிவு செய்யப்பட்டுள்ளது 'குருநா' பதிவு செய்யப்பட்டுள்ளது 'குருநா' பதிவு செய்யப்பட்டுள்ளது.

இலையில் செம்மை:

குருநா விளக்கத்திற்குப் பதிவு இருந்து காச்சு பாதர்மான் வந்து வரும் வந்து வருமாள் வந்து வருமாள் வந்து வருமாள். பொன்யு புன்யர் புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்ய புன்