

CHAPTER - IISARASVATI IN TAMIL LITERATURE

Section - 1 : Sarasvati in the early Tamil literature

Section - 2 : Sarasvati in the literature of the
Bhakti period

Section - 3 : Sarasvati in the literature of the post.
Bhakti period.

CHAPTER - II

SARASVATI IN TAMIL LITERATURE

The background study of Sarasvati cult outlined in the previous chapter, on the basis of the available literary and archaeological sources in an Indian perspective, reveals clearly the hoary antiquity of its character.

This chapter traces the development of Sarasvati worship in Tamil country from the Sangam age to the post Bhakti period as gleaned from Tamil literature. It is presented in the chronological order in three sections viz. the Sangam period, the Bhakti period and the post-Bhakti period.

Many references to the goddess 'Sarasvati' in Tamil literature show close links with those found in the Sanskrit sources cited earlier. It is quite evident that this cult had travelled far and wide and spread to all parts of India. It even crossed the seas and had spread to South East Asia.

Sarasvati is referred to in the Tamil Nigandus by various names. Nigandus or lexicons explain the meaning of the words in usage. Particular mention has

to be made of nigandus by Divākaranār and Pingalandai, both by Jains. These two nigandus were written during the eight century A.D.¹

SECTION - 1

SARASVATI IN THE EARLY TAMIL LITERATURE

The earliest collection of Tamil literature available now belongs to the Sangam period, generally ascribed to the first three centuries of Christian era.² It contains vivid accounts of the Tamil land, its people and culture.

Tolkāppiyam, the earliest comprehensive work on the Tamil grammar belongs to this period. According to Prof.K.A.Nilakanta Sastri, "it is said to have been modelled after the Sanskrit grammar of the Aindra School".³ But it contains much valuable data on early Tamil customs and traditions.

There is no direct reference to Sarasvati in the Tolkāppiyam. But the word "sol" occurring in sūtra 57 in chapter-I called Kilaviyakkam of Solladikāram needs analysis.

"காவல் உலகம் உயிர உடம்பே
 பால் வரை தெய்வம் வினையே புதம்
 ஞாயிறு திசைச் சொல்லென வருஉ
 மாயிரந் தொடு பிறவு மலை
 வாயில் வருமி கிளி வெல்லாம்
 பால் பிறித் திசையா வயிற் தினை மெள"

The word 'kilavi' is synonymous with 'sol' both mean the "word". In the sūtra the last line must be observed carefully. It says that the ten words catalogued in the first three lines belong to animate (uyirthinai in Tamil) category. Uyirthinai always refers to the masculine and feminine genders. The earliest commentator Senararaiyar also states that the word 'sol' in the sūtra as animate, is a reference to Nāmagal, goddess on the tongue i.e. Sarasvati. So also the other words for example 'Nayiru' and 'Tingal' associated with 'sol' mean the 'sun' and the 'moon'. These three words denote the divinity attached to them. It is possible that during the period of Tolkāppiyam, the vedic idea of identifying word with the goddess Sarasvati had spread to Tamil country.

The fusion that took place between the North India and the South India resulting in the influence of 'Aryan' or Vedic religion in the Tamil country is clearly seen from other references in the Tolkāppiyam. Patañjali who wrote commentary on Panini's sūtra mentions about a ritual

called "Saraswateshti" in his Mahabhāshya Pārasahnikā.⁴ It was performed by the grammarians in particular, to invoke the aid and blessings of the goddess of learning i.e. Sarasvati to complete the work successfully without errors. Scholars generally agree that the Tolkāppiam is influenced by Panini's work and the study of the two illustrates close connection in the rules on words and their meanings. Considering the parallels in the two ancient grammar works of the North and the South, it would be inferred that the cult of Sarasvati might have been known in the Sangam period but was not widespread. K.K. Pillai also ascribes the beginning of the Aryan contact with the Tamil country as early as in the fourth century B.C.⁵

An analysis of the Sangam works like Eṭṭuthogai and Pattuppāṭṭu (The Ten Idylls) reveals the absence of any direct reference to Sarasvati but have some indirect allusions to her. The Puranānūru, an anthology of 400 poems states that the bards (Pānars) of the Sangam age were honoured for their singing in praise of the ruler and they were given a golden lotus in appreciation of their learning.⁶

In the Porunar-āṟṟuppaḍai also there is a similar reference to the honouring of the poets with golden lotus.⁷ As the lotus is always associated with Brahma and Sarasvatī in the later ages, it may be construed that the honouring of the learned with the lotus is symbolic of the reverence to Sarasvatī.

NĀLADIYĀR :

The two works Nālaḍiyar and the Kural come under the category of Paṭinenkīlkaṇakku, a collection of 18 books of poetry sung by different poets who lived during the last Sangam and after.

Nālaḍiyar was written by various Jain scholars dating from 450 A.D. to 750 A.D. In this work we see clearly the fusion of Sanskrit and Tamil cultural traditions. This may be attributed to the fact that the Jains were scholars in Prakrit and Sanskrit, and they would have brought in these ideas in their works.

Sarasvatī is called Navinkilāthi i.e. goddess who dwells in the tongue, in the Nālaḍiyār.⁸ The context in which she is referred, is that it is rare to see learning and wealth existing together. The verse states "why

the goddess of Fortune avoids the learned? Why men of vast and varied lore are seen in low estate, suffering and wants? Would you know the reason? The (eminently) renowned "Lady of the tongue" abides with them. The lady of the flowers is jealous and draws not near".⁹

This is the poetic way of expressing the widespread popular view that Lakshmi and Sarasvati do not normally co-exist; wealthy people would not have learning and the learned people would not have wealth! Even their incompatibility was compared to that of the typical Indian mother-in-law and daughter-in-law; Lakṣmi representing the former and Sarasvati the latter. Since Brahma is said to have been sprouted from the naval of Viṣṇu (Nābikamala), he is considered to be the son of Viṣṇu and Lakṣmi. Tiru-malīśai . Āḷvār (7th century A.D.) in his Tirucāndavrittam (stanza 72) mentions Brahma as the son of Viṣṇu and Lakṣmi, and so Sarasvati becomes the daughter-in-law of Lakṣmi and hence their rivalry (in the Indian social context).¹⁰

TAMIL EPICS :

The Silappadikāram and Manimekalai, the twin epics of Tamil literature are generally ascribed to a later phase of the Sangam period. The period of these two epics was marked by the ascendancy of Buddhism and Jainism in Tamil country. These two religions played a vital role in the literary activity of the Tamils.

SILAPPADIKĀRAM :

It is a monumental Tamil epic by a Chera prince Ilangovaligal who turned an ascetic. This work gives ample information on the religious and social conditions of the time. R.Gopalan¹¹ and Prof.Sastri¹² have ascribed the date of the work to about the 5th-6th centuries A.D.

V.R.Ramachandra Dikshitar who has translated the work in English observes "the life described in the Silappadikāram is generally permeated by Aryan concepts and religious ideas. The author of Silappadikāram must have had first hand knowledge of the Sanskrit works on drama and music as well as of the epics and the Puranas. It is more appropriate to say that the author of this work was a follower of the established faith of the land, which we may call Hinduism in its broader sense".¹³

In this epic Sarasvati is referred to as the goddess of arts 'Āykalai¹⁴pāvai'. A character in the epic Kumāri is described to have had all the divine qualities of Lakṣmi, Sarasvati and Durga.¹⁵ Again, in another context, the author compares the victory of Kannagi over Nedunchelīan, the king of Madurai to the victories of the three goddesses.¹⁶

The Sakti concept as envisaged in the Devī Mahātmyam¹⁷ of Markandēyapurāna is reflected in the above verse. Manifestation of the Sakti cult in one or the other forms of the Dēvi trinity viz. Lakṣmi, Sarasvati and Durga, is again reflected in the Pugār Kāṇṭam¹⁸ of the epic. The word Nada-vārtham occurring in the above line has been interpreted by the commentator Adiyarkunallar as one signifying the combination of Lakṣmi, Sarasvati and Durga.

MANIMĒKALAI :

This Tamil epic centers round the life and services of the Buddhist nun Manimēkalai. It is a rich source of Buddhist ideas on social and religious practices. It mentions the existence of a temple for Chintha Dēvi at Madurai.¹⁹ Chinta Dēvi has been identified as Sarasvati. S.Krishnaswami

20

Aiyangar, in his analysis of the stanzas states that "Āputhran (an important character of the work) came to southern Madura and made the front yard of the temple of the goddess of learning as his abode. On one occasion, some people approached him at dead of night while he was asleep and asked him food to quench their extreme hunger. He was very much perturbed at his inability to feed the suffering people. The Goddess of Mind (Chinta Dēvi) appeared before him and handed over a bowl, which would remain inexhaustible even if the whole country was affected with famine and draught.

Chintha Dēvi has been identified with Praja Paramitra, the Buddhist goddess of wisdom. The temple of Chintha Dēvi referred to was said to have been situated in the south of Madurai which was called 'Kalainiyamam', the abode of arts. In another context, the epic describes her as Nāmisaiṭṭavai (14 : 18-20) the Goddess of the Tongue or speech. So, Chintha Dēvi was the goddess of mind, tongue and arts.

UDHAYANAN KĀDAI or PERUNKĀDAI

It is one of the minor epics in Tamil by the Jain author Kongu-Vēḷir. It is considered to be a Tamil rendering of the Sanskrit work Brihat-Katha. In the invocatory verse, the author pays his reverence first to Neminātha, the Jain Tirthankara and to Vāni by which name Sarasvati is popularly known among the Jains.

It can be easily inferred from the above evidences, the concept of Sarasvati perceived as 'knowledge-incarnation' is noticeable in the later Sangam works. Another interesting factor that could be seen is the uniform reverence shown to the goddess by the Hindus, the Jains and the Buddhists as evident in their literature. But from the references cited above, we may surmise that the spread of Sarasvati cult in Tamil country was probably a contribution of not only the Vedic stream but also that of the Buddhists and Jains, to a considerable extent.

SECTION - II

SARASVATI IN THE LITERATURE OF THE BHAKTI PERIOD

After the Sangam age, Bhakti movement is an important land-mark in the history of the Tamil literature. The period covers roughly from 600 A.D. to 900 A.D. It synchronised with the reign of the Pallavas and the Pandyas in Tamil country. This movement was spear-headed and propagated by the Tamil Vaishnava and Saiva saints known as the Ālvārs and the Nāyanmārs respectively. It was a popular movement akin to the Bhāgavata movement in North India. The main thrust of this movement was the introduction of a simpler form in the religion, based on true devotion and love, free from sacrifices and rituals. The idol and the temple worship also gained importance. The main idea of the movement was to make the religion more accessible to the people and in particular to the humbler folk and the lower castes. Indeed, the Ālvārs and Nāyanmārs themselves belonged to various communities and a good number of them were from the lower strata of society. The noteworthy feature of this movement was that the high flown Sanskrit language was relegated and in its place Tamil became the medium of worship through prayer. This was a significant development in the social and the religious contexts. The

leaders of the Bhakti period namely the Ālvārs and the Nāyanmārs popularised the puranic tradition in the simple, acceptable and understandable Tamil-form for the common people, both men and women. As a result, Saivism and Vaishnavism gained greater popularity at the expense of Buddhism and Jainism.

The period also witnessed the construction of a number of temples dedicated to Viṣṇu, and Śīva and renovation of some of the older temples. A few examples of temples to the Hindu trinity including Brahma are also revealing. These temples became the centres of pilgrimage, religion, education and social gathering. The Tamil saints visited many such temples and composed verses in praise of the presiding deities. These saints as well as their compositions were revered and became popular among common people. They continue to be so even now. The numerous divinities of the Hindu pantheon including goddesses and even minor deities were depicted in sculptures and integrated in the Hindu temples scheme for example, the Kailasanatha Temple, Kāñci (8th century A.D.)

In this period, Sarasvati was portrayed as only a minor deity, though we see her widely recognised and honoured by the followers of Saivism, Vaishnavism, Jainism and Buddhism. The Vedic concept of river Sarasvati, as the sacred river of the yore as well as the later concept of the goddess of learning occur in the Tamil hymns.

THE SAIVA DEVOTIONAL LITERATURE :

Tēvāram is the collection of the hymns of the Saiva devotees who brought about a revival in the Saivite tradition. Appar, Gñānasambandar and Sundaramūrti were the three great torch-bearers of the Saiva movement. They flourished during the Pallava period in the seventh century A.D.

In the Tēvāram of Appar there are references to Sarasvati as the consort of Brahma,²³ and also as a holy river,²⁴ while describing the holiness of the place 'Tirukkudanthai Kīlkōṭṭam'. This place is situated near Mahamaham tank at Kumbakonam. According to Puranic tradition, the rivers Ganga, Yamuna, Cauveri and Sarasvati join in the Mahamaham tank conferring holiness to the confluence.²⁵

Gñānasambandar visited Sivapuram, which is situated near Kumbakonam in Tamil country. According to him, one who worships Śīva of Sivapuram, would be bestowed with the grace of Sarasvati, Lakṣmi and Parvati. ²⁶ This reveals his faith in trinity concept i.e. Brahma, Viṣṇu, and Śīva and their respective saktis in the form of Sarasvati, Lakṣmi and Parvati representing knowledge, wealth and valour.

In the Tēvāram of Sambandar and Appar there is a mention of a place called Tirunaittānam, where the goddess Sarasvati is said to have worshipped Śīva. This place is ²⁷ now known as Tillaisthanam, near Tanjore.

Sambandar also makes reference to Brahma and ²⁸ Sarasvati in connection with a legend about Dakṣha-Yagna. ²⁹ Kumāra Sthotharappa has referred to the grace of Sarasvati bestowed on Sambandar who drank the milk from the sacred breast of Giriḡa. This is found in a verse/Grantha script ⁱⁿ inscribed in the Natarāja temple at Chidambaram. ³⁰

Māṅikka Vāsagar's Tiruvāsagam also has interesting references to Sarasvati, describing her as Nāmagal and Nāvērūm-Selvi. Other goddesses like Korṟavai (Durgā)

Thirumagal (Laṣṣmi) and Nilamagal (Bhudevi) are also portrayed as joining Sarasvati in praise of Lord Siva.³¹

In another context, he states that the power of Siva is so great that even Sarasvati could not understand the same.³²

One of the important incidents in Māṇikkavāśagar's life was his debating encounters with the Buddhist scholars to establish the greatness of Śiva. While the Buddhists were attacking the Hindu gods and doctrines, he is said have prayed instantly to the goddess Sarasvati "How canst thou, who dwellest on the tongue of Brahma allow these men by use of speeches to revile the eternal".³³ She immediately acknowledged the appeal by making the heretic dumb.

TIRUMŪLAR'S TIRUMANDIRAM :

The Tirumandiram of Tirumūlar is a manual of Saiva mysticism in 3000 verses, containing principles of Saiva āgamas. It constitutes the Tenth book in the Saiva canon. According to Prof.Sastri, the work is datable to the ninth century A.D.³⁴

Tirumūlar addresses Sarasvatī as Pavukkunāyaki
i.e. as a goddess of poetry and Nāvukkunayaki i.e. one
who ruled the tongue.³⁵

VAISHNAVA LITERATURE :

The Vaiṣṇava saints accept the existence of various
gods and goddesses, but the originator for all of them is
attributed to Narayana. This idea is clearly expressed in
a verse by Poygai Āḷvār.³⁶ The verse means that Viṣṇu
having created many Gods and Goddesses assigned different
duties to them according to their ability; for instance
Brahma for creation, Śiva for destruction, Indra to head
devās, yama for death etc.

The three earlier Āḷvārs were poygai, Būdam and
Peyalvār. The date assignable to them according to K.A.N.
Sastri was 6th century A.D.³⁷

Būdathalvār in his second Thiruvandadi makes a
direct reference to Sarasvatī as Nāmangai.³⁸ According to
him Sarasvatī is created by the primordial one i.e. Narayana,
as a mouthpiece to sing His glories. She isⁱⁿ turn to fulfil
the divine directions, gets into the mind of Āḷvārs to
chant in praise of the Lord. However, the Āḷvārs are

emphatic that it is only because of Narayana's grace and divine directions, other ancillary gods and goddesses including Sarasvati performed their ordained duties. So, Būdathalvar describes that he was able to compose fluently the verses in praise of Him, because of the grace of Sarasvati bestowed on him as designed by Sriman Narayana.

Thirumalāsai Ālvār was a contemporary of Mahēndra-varman (590-630 A.D.).³⁹ In his Nānṁugantiruvandādi, he mentions Sarasvati as Nūlāṭṭi which means the goddess of the learned.⁴⁰

Tirumangai Ālvār, was a contemporary of Nandi-varman Pallavamalla (c.750 A.D.).⁴¹ In his Periya Tirumozhi (2-10-6)⁴² Tirumangai describes the place Tirukkovalur as the dwelling abode for Lakṣmi, Sarasvati and Durga, meaning the place is known for its wealth, knowledge and valour. This is exactly like Gñānasambandar's description of Sivapuram already cited.

Nammālvār flourished in the Pandyan kingdom around 8th century. In his Tiruvāymoli (7-6-7),⁴³ he mentions that Narayana created Sarasvati to dwell on the tongue of Brahma, evidently for the creation of good literary work. In another

context (7-9-3), he says that Narayana Himself has come to dwell on his tongue to pour out the beautiful verses, signifying thereby that Sarasvati is only the creation of Narayana, the supreme lord of wisdom.

The above analysis of the works of Ālvārs clearly shows that according to them the supreme God is Viṣṇu or Narayanan and other gods and goddesses are His creations and consequently subservient deities. Sarasvati is ordained by him to preside over knowledge. May be this philosophy has also contributed to the absence of a separate shrine for her in the Viṣṇu temples.

While the cult of Sarasvati in the Vaiṣṇava literature is studied, one cannot miss the concept of Viṣṇu as Hayagriva. Hayagriva, the horsefaced form is extolled as the god of knowledge and wisdom, virtually endowed with the characteristics^{ic} and functions of Sarasvati.

J.N.Banerjēa observes the influence of this concept in the Mahāyāna Buddhists who adopted Viṣṇu Hayagriva as Vidyārāja Hayagriva, an aspect of Avalokiteśvara, by about 500 A.D.⁴⁴ We get reference to Viṣṇu taking this form for the first time in the epic literature and the Dēvibhāgavatā. In the hymns of the Ālvārs⁴⁵ reference is

made to Hayagriva as one who was instrumental in the exposition of the Vedas. Vedānta Dēśika (b.1268) is said to be a devotee (upasaka) of Hayagriva and has sung in praise of this deity, in his work Hayagriva-stōtra. In it, he acknowledges his learning to the blessings of Hayagriva, who is conceptualised as an avatār of Viṣṇu himself possessing the source of all knowledge. Thus he was given all the attributes of Sarasvati like white lilly, white complexion, rosary, book etc. The Vaishnavas invoke Hayagrīva before they start any scholastic pursuit. Perhaps this is also one of the reasons for the lesser importance given to Sarasvati among the Vaiṣṇavite. Probably in the Siva temple, Dakshināmurti takes the place of Hayagrīva. He is known as Jnana Dakshnamurti, a teacher seated under the banyan tree with the book, rosary and vyākhyāna-mudra.

A Vaiṣṇavite of the Ramanuja school recognises that the surrender or the prāpatti to Nārāyana alone as the supreme and the ultimate divine. Even Lakṣmi the consort of Viṣṇu is placed only as the first among His devotees. Lakṣmi is only the creation of Nārāyana and houses her only in his chest (Vakshasthalam). In the Vaiṣṇavite temples of the Pallava period, there was no separate shrine for Sri. That was a later introduction

during the 10th or 11th century. No wonder other goddess like Sarasvati do not find any prominent place at all. This also partly explains the absence of any separate shrine for Sarasvati. She is considered to be a part of Goddess Lakṣmi in charge of propagation of Vidya embracing arts and letters.

SARASVATI IN THE JAINS LITERATURE OF THE BHAKTI PERIOD

Jainism was in a fairly strong position during the first phase of the Bhakti period. But the influx propagation of the Ālvārs and the Nāyanmārs, made Jainism, a gradual set back.

The Jīvakacintāmani is an epic by the poet Tiru+ttakkadēvar. K.A.N.Sastri places this work to the early Tenth century A.D., though some Tamil scholars feel that it was composed in the 9th century A.D. with a view to popularise the doctrines of Jainism, by unfolding the life story of the epic hero Jīvakan, a Jain. It is based on a Sanskrit original text. In this work the author introduced for the first time the invocation songs on personal deity to be blessed with the power of poetic excellence, so that the literary venture would get

perfection and fruition. ⁴⁷ Accordingly we see Jivakan, the hero acquiring the knowledge by initiating prayers to Sarasvati. The first chapter itself goes by the title 'Nāmagal Ilambagam' wherein Sarasvati is addressed as Nāvirrirunta Pulamāmagal ⁴⁸ and Nāmagal. ⁴⁹

Sarasvati figures prominently as Nāmagal or Vākḍēvi or Vāpi in the Jaina literature. The hero of the work Jivakan had his first Vidyā (learning) under the teacher Aḥḥannandi. This fact has been referred to symbolically as Jivakan marrying Nāmagal. This is a poetical convention followed by the later poets as well. ⁵⁰ We find similar expressions in Kambar's Ramayana also.

In the Jivakacintamani ⁵¹ (369:4), again Sarasvati is addressed as Selvi perhaps denoting that knowledge is also a form of imperishable wealth. Sarasvati thus finds a more prominent place in the Jaina literature than in the Hindu bhakti literature of Aḥvārs and Nāyanmars. Divākara Nigandu another Jain work on Tamil lexicography mentions different names by which Sarasvati was known.

The various names by which Sarasvati is referred to in the Tamil lexicons are indeed very informative and reveal the different characteristics and attributes with which she was associated. They are :

1. Consort of Brahma : Ayanmanaivi, Brahmi, Gayatri
Nanmugam Kilatti.
2. Goddess of Speech : Bhārati, Vāk Dēvi, Vākkāl, Vākin
selvi, Vāni, Nāmagal,
3. Goddess of arts : Kalaimagal, Kalaimān, Kalaimadantai.
4. Goddess of Music : Isai-magal
5. Vedic Goddess : Veda-mudalvi
6. Goddess of Science: Nunmadanthai, Panuvalātti.
7. White complexioned: Vellaimeniyaḷ
8. Pure and spotless : Vimalai
9. also as Kannāl, Savitri, Gayatri, Narppāmadantai,
Ulagamāta, Uyirthunaivi, Veṇṇalamutrāl etc.

To sum up, the post Sangam literature depicted Sarasvati as the goddess of learning and wisdom. The devotional literature that sprang during Bhakti period with the Āḷvārs and Nāyanmārs taking prominent roles recognised only the two supreme Gods namely Viṣṇu for Vaiṣṇavite and Śīva for Saivite. To combat the influence of Buddhist and Jain philosophy, the Hindu literature mainly depended on the supremacy of Viṣṇu and Śīva, elevated them to high pedestal and viewed that these supreme beings are the sole benefactors of all power including learning and intellect and no wonder the other gods and goddess were considered as ancillary and assigned subordinate status. In this Bhakti movement, Brahma practically ceased to have any independent status and he is depicted as one of the parivāra devatas in temples. His consort too did not have an independent shrine in contrast to that of Durga or Lakṣmi. But she was given her due importance amongst the assemblage of goddesses as the patron deity of learning and arts. In the Jain works we see however frequent references to and invocatory verses in honour of Sarasvati.

SECTION - III

SARASVATI IN THE LITERATURE OF THE POST BHAKTI PERIOD

The post-Bhakti era was a bright period in the field of art, literature and culture. The Cholas who were the dominant rulers in Tamilnadu then, extended their patronage to religion, literature and arts. The period was noted for several beautiful temples rich with sculptures paintings and bronze images. Temples came to be enlarged with additional shrines for goddesses and other minor deities centering round the main temple dedicated to Śiva or Viṣṇu.

Sarasvati as the goddess of learning and art assumed a more significant place in the temple as well as in the religious literature. Numerous sculptures of Sarasvati appeared in this period, indicating her worship. Shrines and even a temple of Sarasvati came up during this period.

This era brought forth a large output of various kinds of writings like philosophical commentaries, puranas, prabhandas, kalambagam, parani literature etc. Most of the authors belonged to saiva or Vaiṣṇava sects,

though some Jain writers too were there. The lives of great poets of this period reveal their deep reverence to Sarasvati as a source of inspiration and her grace for their poetic skill. This is often reflected in some of the legends that have grown round the lives of the renowned Tamil poets like Kamban, Ottakūttan, Kālamēgam, Kumara-guruparar.

An analysis of the references to Sarasvati found in the literature of the post-Bhakti period is presented here in the chronological order.

PERUNDĒVANĀR :

There were two poets of this name - one the composer of invocation songs for the poems of the Eṭṭutogai, anthology of the Sangam period and another as an author of Bhārata Veṅba. Parts of the latter work (poems from Udyoga Parvam, Bhishma Parvam and part of Drona Parvam only) have come down to us and the author Perundēvanar was a contemporary of Nandivarman III Pallava (also known as Teḷḷārṇu Nandi) (9th century A.D.).

There is mention of Sarasvati in both the works mentioned above. In the invocation songs for the poems of the 'Et̥tutogai', the author invokes Nāmagal along with other gods and goddesses like Śiva, Muruga, Koṭṭavai, Viṣṇu, Indra, Sūrya etc. The above mentioned deities were all said to have been worshipped during the Sangam period.⁵³ Some scholars are of the opinion that Perundēvanar was the pioneer in introducing invocatory hymns in Tamil literary tradition.

The salutation verse to Sarasvati as found in the work 'Bhārata Venbā' has become famous and still widely used by many as a prayer song.⁵⁴ The verse describes the iconographic features of Sarasvati with her attributes like holding the manuscripts and the kamandalu with a face full of radiance and calmness denoting Jñāna (knowledge). It also adds that the person in whom she abides would not have any obstacle in the pursuit of any work. Similar sentiments are expressed in works like Nandikkalambakam⁵⁵ and Pannirupattiyai⁵⁶ whose authors are not known.

PATTINATTUPILLAIYAR'S TIRUVIDAIMARUDUR MUMMANI KŌVAI :

Paṭṭinattupillaiyār was a devotee of Śīva. He lived in the beginning of the eleventh century A.D. According to K.A. Nilakanta Sastri, he was a contemporary of Nambi-āṅdar-Nambi.⁵⁷

A verse in this work gives the list of Dēvas and the holy people, who received the grace of Śīva, and Sarasvati is included in the list.⁵⁸ According to this work Śīva is the supreme lord and rest of the gods and goddesses are treated as Dēvas including Umāiyaval i.e. Parvati.

RĀMANUJA (1018-1138 A.D.)

He was the renowned Vaiṣṇava preceptor who enunciated the Viśishtādvaita philosophy. He wrote the Sribhāshya on the Brahma Sūtra. In his biography it is said that in order to write his commentary he went to Kashmir in search of a rare work known as Bhodāyana Vritti and there he obtained it by the divine grace of Goddess of learning who presented him with an idol of Hayagriva,⁵⁹ which she Herself was worshipping (Guruparambara 6000 padī).

KŪRATHĀLVĀR :

He was closely associated with Sri Ramanuja and had helped him very much in the completion of the Sri Bhāshyam. He was a great Sanskrit scholar and poet.⁶⁰ In his work Sriśṭhavam in praise of Sri or Lakṣmi, he mentions that by surrendering to Lakṣmi who combined in herself Sarasvati's power also, he seeks the grace of both Lakṣmi and Sarasvati.

KALINGATTUPARANI :

It is a war poem par excellence written by Jayankondar, the poet-laureate of the Chola king Kulottunga. In the invocatory verse of the above, after mentioning the marriage of Sakti with Śiva, divinities like Viṣṇu, Brahma, Sūrya, Gaṇēśa and Subramanya are invoked in that order.⁶² This is followed by salutation to Sarasvati.

PERIYAPURĀNAM OF SĒKKILĀR :

This work was written by Sēkkilār at the command of the Chola king Kulōttunga II. It earned him the title Uttamachola Pallavaraya. It deals with the life story of 63 Saiva saints (Nayanmārs). While describing the life of Tirugnānasambandar he says that he had the grace of Sarasvati even in his childhood.⁶³

Umāpati Sivācārya, the author of the Sekkilar Puraṇam dated two centuries later to Sēkkilar (i.e. 14th century A.D.) ⁶⁴ states poetically that Sarasvati forgot her usual abode in the lotus and on the tongues of the Sangam poets and even her consort Brahma and took her permanent abode in the tongue of Sēkkilar. ⁶⁵ This is a poetic approach to Sarasvati eminence.

DANDIALANKĀRAM :

It deals mainly with figures of speech and as its name implies, the work is modelled on the famous Kāvya-darsā of Daṇḍin in Sanskrit. Since some of the ⁶⁶ verses are in praise of Kulōttunga II, the work may belong to the 12th century A.D.

The author begins the work by paying his obeisance to Sarasvati who is called 'Sollinkilati'. ⁶⁷

It is already pointed out in earlier paragraphs that the grammatical rule prescribes prayer to Sarasvati to ward off the errors in the composition as stated in Pānini's Sarasvatithuti. Perhaps, the work which has the influence of Sanskrit, follows the tradition enunciated in the ancient Sanskrit grammar work.

In the same work under porul-aniviyal, stanza-27
the author describes Sarasvati as the mother of all beings
and seeks her presence always with him. ⁶⁸

Similar expression is found in another Tamil
grammar work Yāpperunkālavritti. ⁶⁹

OTAKKŪTTAN :

He was a poet-laureate of the Chola court during
the reign of Vikrama Chola, Kulōttunga II and Rājarāja III
and was honoured as Kaviccakravarti i.e. emperor of poets,
in their courts. In appreciation of his poetic talents,
the Chola ruler gave him as gift a village on the banks of
the Arisilar river (Tanjore district). The place is now
known by the name Kuttanūr keeping the poet's memory alive. ⁷⁰
The place has a Sarasvati temple, the only one of its kind
existing in Tamil country. The inscriptional evidence
available in the temple which is dated to the twelfth
century A.D. states that the image of the goddess Sarasvati
installed there was by one Kavipperumāli alias Ovāda-kūttan,
the grandson of Oṭṭakkūttan. ⁷¹ Oṭṭakkūttan was an ardent
devotee of Sarasvati is amply borne out by his works.
In his Takkavāgapparaṇi, he deals with legendary theme of
the destruction of Daksha's Yagnā (sacrifice) by Vīrabhadra

and mentions the incident connected with Sarasvati with her consort Brahma. But he deliberately avoids the mention of any unpleasant treatment to Sarasvati as in the original legend. This shows clearly the author's reverence to Sarasvati.

In one place Oṭṭakuttan describes Sarasvati as Āṭṭrankarai sol kilatti i.e. as one who dwells on the banks of the river. This is obviously a reference to the temple of Sarasvati established by him on the banks of the Arisilar river.

In another context the author mentions that Sridēvi, i.e. Lakṣmī and Sarasvati are gifted to Umā-paramēsvari as strīdana (a gift) by their respective lords Viṣṇu and Brahma, so that they may serve the goddess Parvati, the consort of Śiva.⁷³

In his Iṭṭielupadu, he narrates Sarasvati's love for the poets in a strange legendary context.

Many members of Kuttan's caste i.e. Senguntar caste urged him to compose a poem in praise of their community. They promised him a fortune for his labour.

He demanded the heads of seventy of their first-born. Accepting his demand, they brought in a basket containing seventy heads of the first born and placed the same at the holy entrance of the Chola's palace. Oṭṭakkūttan took his seat on the heap of the dead children and composed 'Iṭṭivelunadu' (means seventy spears). He salutes Sarasvati at the end of the poem, and appeals to her to restore the children by bringing them back to life, if she is still in this world bestowing her grace by dwelling on the tongues of the learned poets. ⁷⁴ It is said that Sarasvati responded to his request and restored all the seventy to life. The dead awoke as out of trance. This myth reveals the recognition of the limitless prowess of Sarasvati for the learned.

Oṭṭakūttan and Kamban are stated to be contemporaries. Anecdotes are many narrating the professional rivalry between them. However, when Kamban died, Oṭṭakuttan expressed his profound sorrow and expressed poetically that ⁷⁵ Sarasvati lost her most precious treasure that day. Such was Kamban's stature in the literary world according to Oṭṭakūttan.

KAMBAN :

Kamban, the celebrated author of the epic popularly known as Kamba Rāmāyana lived in the 9th century according to some scholars and in the 12th century according to others. There are numerous incidents narrated to show his devotion to Sarasvati and the way she showered her grace to overcome many hurdles in his life.

His work on Ramayana commences with a prayer to Sarasvati. It gives a beautiful picture of her physical and spiritual qualities. ⁷⁶ There are also some interesting references to Sarasvati in this work. He compares the four sons of Dasarata to Four Vedas and says that their learning and knowledge are found to surpass even Sarasvati's who is considered to be the embodiment of knowledge. ⁷⁷ In the Ayōdya Kāṇḍam of the same work, the author describes Sita, the wife of Rāma, a step higher to Sarasvati in her knowledge (Jñāna). ⁷⁸

Kamban is also credited with a long poem on Sarasvati, Sarasvati Anḍhāṭi, though some would ascribe it to Kūttan. ⁷⁹ According to the renowned Tamil scholars like M.Raghava Iyengar and Poornalingam Pillai it was the

work of Kamban. He pours out his heart on Sarasvati whom he adored most fervently in 30 beautiful verses.

He says, "one who worships her with sincere devotion, day and night even the inanimate stones in the house, will become a poet in no time. She emits brilliance. All the arts that have spoken in this world are the gifts which she alone can bestow. She is the mistress of pure Tamil (Senthamil). She is like a sun that drives darkness from the mind. She is the embodiment of 64 arts. She is unparalled and ^{guidance}affords eternal/to her devotees. Kamban states she is her eternal guide and source of substance. and inspiration.

Kamban's devotion to Sarasvati became almost legendary in his own life-time and hence many traditional stories associating him with Sarasvati became current. The authenticity of them is of course doubtful but a select few are presented here. One interesting anecdote is said regarding the personal munificence of Sarasvati to Kamban. While he was serving under disguise as an aide to the Warangal king Prataparudra, his frequent poetic taunts drew the admiration of the king and at the same time the jealousy of other court poets. To fool poet Kamban who was under disguise, the disgruntled poets set up a barber

to appear before the king and claim relationship as the brother of Kamban. He at once realised that it was just a mischief set up by his enemies to humiliate him and bring down his popularity on the basis of caste. He immediately told the king that the imposter was really his brother. With the benevolence of Goddess Sarasvati he produced an anklet of brilliance, presented to the king and further asked the king to get another anklet from the imposter, with whom the same is left behind. The barber was taken to task when he denied the possession of another anklet and surrendered to the king saying that he was set up by the jealous poets. Poet Kamban then revealed that the anklet he produced was received from Sarasvati in response to his prayer. He then prayed to her to accept the same back which she did and took back her anklet. This shows the readiness with which the goddess had come down to save the poet's honour in times of crisis.

On one occasion, Kulōttunga Chola invited the poet Kamban and his son Ambikapati for lunch. As the princess Amaravati was serving food, the latter started to sing a verse describing the splendour and the beauty of the way in which she was moving to serve the food.

Angered by this, the king showed his wrath on Kamban who immediately realised the situation and completed the verse referring to a movement of an elderly lady selling roots in the hot sun outside. When the king attempted to verify the same Sarasvati herself appeared in the scene, under the guise of an old lady to save his devotee Kamban! All these incredible but popular stories of Kamban are narrated to show his profound knowledge and poetic genius due to Sarasvati's blessings.

VAGISA PANDITA :

He wrote Jñanamrtam, a tantric work on Saivism, assignable to the Twelfth century A.D., which gives a high place to Sarasvati as Ādhināyaki, the primordial goddess and gives the following interesting description :

"She is seated on a white lotus, adorned by pairs of Kinmaras, Vipras and divine damsels. Her adorers renounced even Svargabhōga (the bliss of the heavens) and other pleasures (Kāma-Sukha). She by her illuminating grace, dispels their ignorance and bestows bliss".

It is interesting to see Sarasvati being praised as the primordial goddess, Ādināyaki. We have seen how in the Dēvi bhāgavata Mahalakshmi, Mahādēvi and Mahā Sarasvati were considered the manifestations of the same Sakti. This verse reflects the same tantric philosophy.

COMMENTATORS :

The 12th and the 13th centuries are often described as the age of commentaries in Tamil literary history. Leading commentators like Ilampuranār, Genavaraiyar,⁸² Nacchinārkinīyar Adiyarkunallār and Parimēlaḷagar wrote their commentaries on the Tamil classics. We see considerable importance given to Sarasvati by them. It became a well established literary convention to seek the blessings of Sarasvati before commencing any literary work.

IRAṬṬAI PULAVAR :

The intimate relationship between the poets and their patron deity Sarasvati became proverbial and some popular stories reflecting their close relationship became current. The twin poets, one a lame and the other a blind, are known as Iraṭṭai Pulavar in Tamil literature. They were said to be the contemporary of Villiputtūrar⁸³

and thus belonged to the fourteenth century A.D. In their work Tillai Kalambagam, Sarasvati is invoked as Pulamagal (Lady of learning) in the salutation verse.

An interesting story is told relating the twin poets with Sarasvati's ⁸⁴ grace. While singing in praise of the Amatur Vattapparaiamman Temple at Tiruvamattur, they mentioned that the temple was on the northern bank of the river, though actually it was on the southern bank. When this mistake was pointed out to them they replied that what has come from their mouths could not go wrong as Sarasvati sitting on their tongues could not err. To the surprise of all, that night, there was heavy rain followed by floods which changed the course of the river. In the morning, the people witnessed the river flowing in the northern direction of the temple as stated by the poets in the Kalambakagam. Though the story appears queer, this is cited to show how Sarasvati comes to the rescue of the poets and protects their honour.

ARUNAGIRINATHAR :

Arunagirinathar the renowned Tamil saint of the 15th century was a great devotee of Muruga or Subrahmanya on whom he composed very beautiful hymns like the Tiruppugal. But he frequently sings the praise of Sarasvati. Besides referring to her as the lady on the lotus (Tāmaraipirāṭṭi)⁸⁵ as a consort of Brahma (Ayanmāthu)⁸⁶ as a part of Parvati's power,⁸⁷ a lady of white complexion (Vellaipirāṭṭi)⁸⁸ as a sister of Muruga⁸⁹ a new relationship not found mentioned earlier.

KĀLAMEGAM :

He is accredited with the authorship of many witty verses. He was supported by Saluva Tirumalairāya, son of Gopayya, the ruler of the Cholanāḍu under Vijayanagar in the middle of the fifteenth century A.D.⁹⁰ His hymn on Sarasvati has become so famous that even to-day the same is recited as a prayer in many educational institutions and houses, when the goddess of learning is venerated.

"வெண்ண கலையுடுத்த வெண்ணப்பணிப்புகூடு

வெண்ணகி கமலத்தி வீற்றிருப்பாடு - வெண்ண

அறிவா சனத்தி கரத்தோடு டெக்டெக்சி

சரியாசனம் வைத்த தாயி"

The incident connected with this poem is as follows : once when the author visited a royal court the presiding king did not extend proper treatment to him. He prayed to Sarasvati to save his honour by providing a seat equal to that of the king and this was granted. In this verse he thanks Sarasvati for saving his honour.

This is reflected in the common saying that if the king is the lord of the land, the poet is the lord of the tongue. Kālamegam, is described, an āsukavi i.e. a poet who was adept in composing verses on the spot as and when required to do so.

ATIVĪRARĀMA OF TENKĀSI :

Ativīrarāma was a Pandya king (c.1564).⁹¹ He wrote the Naidatham which is a Tamil version of the story from Vyasa's Bhāratam. In the Swayamvara Padalam,⁹² it is described that Damayanti's heroine's) father Vimarājan prays to Lord Viṣṇu to help his daughter to choose her right partner in the Swayamvara hall, where several princes have gathered to seek her hand in marriage. Lord Viṣṇu, hearing the appeal of his devotee, calls Brahma and directs him to send Sarasvati as lady in waiting to

introduce the competitors well and help Damayanti to identify the suitable groom for her. Here Lord Viṣṇu says that Sarasvati who is the embodiment of knowledge and memory alone could do such a job in a fitting manner (verse-121). Accordingly Sarasvati, helps Damayanti. Sarasvati is described as one with a youthful face, shining like a moon, having beautiful black hair.

The original Sanskrit texts Vyāsa Bhārata and Harṣa's Naiṣadhiya-carita also contain similar reference to Sarasvati.

KANDAPURĀNAM OF KACCIYAPPA SIVACĀRYA :

This work is based on a Sanskrit work called Siva Saṅkara Saṅgīthai. Different views exist regarding the date of this work. Some scholars are of the view that the work belongs to the later eleventh century A.D. K.A. Nilakanta Sastri ascribes it to the 17th century.

In this work we observe two aspects of Sarasvati are mentioned, one as a river ⁹³ and other as the Sakti. In Urpattikāṇḍam, ⁹⁴ Pārvati is stated to have in her two eyes Lakṣmi and Sarasvati respectively as protectors.

SAKALAKALA-VALLIMĀLAI BY KUMARAGURUPARAR :

Kumaraguruparar was one of the famous authors of the period Tirumalai Nāyaka, of the seventeenth century A.D. His work Sakalakalāvalli-mālai, in praise of Sarasvati the goddess of learning, in ten verses, is said to have been composed during his residence at Benares for gaining proficiency in Hindustani to personally converse with the emperor of Delhi. ⁹⁴ According to the story he was sent to North India to establish a math in Benaras. He had to meet the Mughal emperor and convince him to grant a land there to build a temple and the math. While he did not know Hindi, the emperor had no knowledge of Tamil. At this juncture it appeared, he prayed to the goddess Sarasvati and sought her help. Hence came the work Sakalakalā-valli-mālai.

In this poem, he expresses his gratitude to Sarasvati and compares her grace to the Ocean of amrita (nectar). She dances delightfully like the peacock when the poets shower their rain of songs. She is the protector of Tamil and Sanskrit languages and bestows to her devotees the knowledge of music, dance and scriptures. She resides in Vedas and in the thought and eyes of her devotees. She grants the power of ayadhāna, (the intellectual capacity

to answer questions put by many people at the same time
in the order in which they are asked).⁹⁵

MAHĀBĀRATA SURUKKAM :

This work which was in the form of a palm-leaf MSS in Dr.U.V.Swaminatha Iyer Library, Madras has been published with commentary by C.Jaganathachari. In the absence of author's name, the commentator, by his cogent study, has identified the author as one Katchālayar of Kānchīpuram.

In the invocatory stanza, Sarasvati is described as the embodiment of pure Tamil. The author states that Agasthya and Sambandar could achieve their objectives only because of the divine grace of the goddess of learning.⁹⁶

This survey of the Tamil literary heritage on Sarasvati can appropriately be closed by citing Subrahmanīa Bharati,⁹⁷ the acknowledged leader of the Tamil renaissance movement of the 20th century. In keeping with his modern revolutionary conception of synthesising ancient wisdom with modern science and technology, Bharathi gives a new and superb portrayal of Sarasvati in the following terms :

He says that knowledge is her body, Vedas are her eyes, intellectual discussion her ears, sciences are her mouth, imagination her lips, poetry is her heart, and fine arts are her hands. Perhaps, we cannot have a more comprehensive or picturesque description of all that Sarasvati stands for in the Hindu mind. In the long poem of ten verses in praise of Sarasvati, Bharati associates all the crafts and technology also with her. He conceives of her as patron deity of not only poetry and speech but also that of sciences, crafts and technology. In fact the Tamil name Kalai-magal or Kalai-selvi amply sums up her personality as the goddess of the sixtyfour arts.

FOOT NOTES

1. M.Arunachalam, History of Tamil Literature, 9th century A.D., pp.203-204.
2. K.A.Nilakanta Sastri, History of South India, Ed.4, 1976, Madras, p.115.
3. Ibid., p.130.
4. V.N.Bhushan, Sarasvati : The Hindu Conception of the Goddess of learning, Triveni, 1959, p.36.
5. K.K.Pillai, Studies in Indian History, 1979, Madras, p.40.
6. Puranānūru, U.V.Swaminatha Iyer, Ed.6, 1963, p.32, Lines : 15-18.
7. Porunararruppadai, Line-159.
8. Nāladīyar - stanza : 252.
பல்காக்கிற் கேட்கிப்பயலவரீவாந் பாடலிற்
தலை வழப்ப தழிநெற-தொடு சிறப்பித்
நாணி கிழத்தி யுகைதவாற் கேராளே
பலிக் கிழத்தி யுலநீடு
9. G.U.Pope and F.W.Ellis's translation of the verse.

10. H.Bhattacharyya, Sarasvati the goddess of learning, K.B.Pathak Commemoration Volume, 1934, Poona, p.47.
11. R.Gopalan, The History of the Pallavas of Kanchi, 1928, Madras, p.9.
12. K.A.Nilakanta Sastri, Op.cit., p.171.
13. V.R.Ramachandra Dikshitar, Tr., The Cilappatikaram, 1978, Madras, p.72.
14. Silappadikāram, Adiyarkunallār Urai, Ed. by U.V. Swaminatha Iyer, E1.6, 1955, Madurai Kāntam, Vettuvavari : Line : 70-71.
 "பாடீ கலைப்பாவை வயர் தொழிப்பாவை
 ஆடீகலைப்பாவை யடுக்கலைப்பாவை ...
 தமர் தொழ வந்த குமரிக் கோவந்த
 தமரின்ம குமரியு மூண்டி"
15. V.R.R.Dikshitar, Op.cit.,
16. Silappadikāram, Alarpatukātai - canto-22.
 "மாமககு நாமககு மாமயிடீறீ செறியகந்த
 கோமககுந்தீ நாம படைத்தீ கொதிறந்தாமம்
 முதிராமலை குறைந்தாரி மூண்டீற வந்தாரி
 மறாரபதி எண்டீற மாற"
17. R.Nagasamy, Tantric Cult of South India, 1982, Delhi, p.8.

18. Silapadikāram, Pugārkāntam, Mangalavazuthu Padal,
Line : 36.

"மகி டெரித்த புகழினை மழிக மடவார்தம்"

19. Manimekalai - 13 : 106-110.

சீர்தா விடக்கி செழுமிகலை நியமத்

தந்திழி முறிவி வம்பவப் வீடுகைத்

தவினைக் கதிந்தத் தக்கையி பெருந்

20. S.Krishnaswami Aiyangar, Manimekalai in its historical Setting, London, 1928, Book - XIV.

21. K.A.N.Sastri, Op.cit., p.373.

22. Udayanakumārakavyam, Unjjai Kāntam,
Kadavul vazṭtu.

... ..

நெ மீசர் பாதம்

பலியுயிர் வானி பாதம்

பக்வைந் தாக்கமுக்கெய்

இலை கரல் சிறத்திற் கப்பி

யியல் புறத் தொழுது மகிநெ"

23. Appar Tēvāram, Fifth Tirumarai, 22, Tirukutamukku,
stanza - 8.

"தாடி பஞ்செகை காவல் ஆறியாநெ

ஒயிலஞ் செறிதறி குளிந்தழைந்மீடு

சாயியொடு சரக்க வதியவனந்

கொயி புழுகை புக் குடமுக்கிலை

24. Ibid., 6th Tirumurai, 75, Tirukkudanthai Kīlkōttam, stanza-10.

... ..
தாமி முதற் காவிரி நல் யமுனை ஆங்கை
சரசவதி பொற்றாமையுட் கரனி தென்கீர்க்
கோணியாடு குமரி வருதீர்த்தல் ஆநீர்த
குடநீர்தக் கீர்க் கோட்டத் தென் ஆந்தலரே"

25. For further details about Mahamaham tank, vide next chapter.

26. Tēvāram of Sambandar, First Tirumurai, 54 Sivapuram, stanza-5, Lines : 3-4.

தனதெயி வருவது கொடு அடை தருபர ஐகறவது நகாமதிக்
காமருவிய சிவபுரம் நிலைபவரி கலைகனி தரநிகழ்வரே

27. V.Rangacharya, Topographical List of the inscriptions of Madras Presidency, Vol.2, p.1412.

28. Sambandar Tēvāram, Third Tirumurai, Tirubrahmapuram, Tirukazhumalam No.4072.

... ..
கருதியாதி தலையும் நாமகனி மூக்கும் ஆடரவரி
கரமும் முடீயிங்குடி

29. According to the legendary story, Daksha father of Parvati conducts sacrifice without inviting his son-in-law, Śiva. Angered by this, Śiva sends Vīrabadya to cause disturbance to the sacrifice. During this process Vīrabadra burns all those who are witnessing the sacrifice also. Sarasvati who happens to be here with her consort Brahma gets hurt in her nose.

30. T.N.Subramanian, South Indian Temple Inscriptions, Vol.III, p.ii, 1957, p.1319.

31. Mānīckavāsagar, Tiruvāsagam, 9, Thirupurchunnam, verse-1.

சக்தியும் சோழியும் பாரீமகமும்
நாமக கோடு பதி வாகீடு இசைமீ,

32. Ibid., Tirukoththumbi, verse-1.

நாவேற செலிவியும் நாரணும் நாசி மறையும்
மாவேற சோழியும் வாகீ வடுந் தாமறியாச்
சேவேற சேவடிக்கே செகிறாதாமி கோதழம்பு"

33. G.U.Pope, Tiruvācagam, 1900, Oxford, p.xxi.

34. K.A.Nilakanta Sastri, Op.cit., p.434.

35. Tirumūlar, Tirumandiram, verse No.1362.

நாவுக்கு நாயகி நகி மகிபுடறம்
புவுக்கு நாயகி பொகி முடியாகடயாம்
பாவுக்கு நாயகிபாலொத்த வகிவத்தளி
சுவுக்கு நாயகி அடிகமவநீநாளே"

36. Poygai Ālvar, First Thiruvanthāti, stanza-7.

"திசையும் சிசையும் தெய்வமும், தெய்வத்
திசையும் கருமநிகளெலிவாம், அசைவி சீர்க்
கவிவகி நெடுமால், கடலி கடைந்த, காரோத
வலிவகி படைத்தமயக்கு"

37. K.A.N.Sastri, Op.cit., pp.368 and 371.

38. Būdathalvār, Second Thiruvandati, verse-58.

நாம் பெற்ற நகிமையும் நாமநிகை நகிவெஞ்சதல
ஒம்பி யுநீதெய்கம யோவ விநிழ

39. K.A.N.Sastri, Op.cit., p.426.

40. Tirumalisai Ālvār, Nānmuṣam Thiruvanthāti,
stanza-40.

... ..
... கதிகிற்ற
நால் வலைவி பட்டிநீத ஞாலாட்டி கேள்வகுற

41. K.A.N.Sastri, Op.cit., p.426.
42. Tirumangai Āḷvār, Peria Tirumozhi, 2-10-6.
 ... மலரிமகன் நாமநிகை யோடு
 விபதி கலை யெக்டொளிஞ்சி வினங்கு செவிவசீ
 செறியாரிந்த மணி மாடநிழிநிழி தொகிறம்
 தீர்க்குகாவயாரதலன் கக்டேகி நானே"
43. Nammāḷvar, Tiruvāymoli : 7-6-7.
 எகி தீமார்பகி தகி லையெகி மலைமகன் ஁றகிறகி லை
 எகிய மெகிலுமக லை யகம்பகலி கொக்டு நாகிமுக லை
44. J.N.Banerjee, Hindu Iconography II;
Journal of the Indian Society of Oriental Art, V.14,
 p.58, T.V.Mahalingam, Hayagriva-The Concept and the
Cult, Adyar Library Bulletin, V.29 (1965), pp.188-189.
45. Nāḷāvira Divyanrabandham, V.3-2.
46. K.A.N.Sastri, Op.cit., p.375.
47. S.N.Kandaswamy, Jainistic and Buddhistic Literature,
Literary Heritage of the Tamils, IITS, 1981, Madras,
 p.257.

48. Jivakacintāmani, part-I, Nāmagal Ilambagam, Nāttuvalam.

நாவீற்றிருந்த புலமாய்க் கோகுநக்பொற்
பவீற் றிருந்த தீருமாமகி புலவ நாகும்
பாவீற் றிருந்த கலையாரற்சு செகிற

49. Ibid., 370:1.

"நாமகி நவதிறை பெலவாம் நயநீங்கடீ படுகி"

50. Kamba Rāmāyaṇam, Yuddakāṇḍam, stanza-3865.

U.V.S.Library ed.

"பொற் மகளைக் கலையகளைப் புகழ் மகளைத்
தருவிய வக"

51. Jivakacintāmani - Nāmagal Ilambagam, verse-369-4.

"பொற் கணியாற்றற்சு செவியையச்
சேரீந்திரே",

52. K.A.N.Sastri, Op.cit., p.116.

53. N.Subramanian, Kaṭavul Vāzhtu Pāḍia Perundēvanār,

Tamil Culture, Vol.X(1), 1963, p.9.

54. Perundevanar - Bhārata Venbā, 1973, Madras,

Kalaimagal Vapakkam.

புத்தகமு ஓவாதிக முத்திரையும் பொற் பவிமகம்
வைத்த கமகிலமும் வகணிகையு-முத்த
வடகிகொகி. புகி முலையாதி வந்தெகி மவத்தே
பிடிகி கொகிடா விநிலிற் றிடர்"

55. Nandikalambakam, Muthupillai Urai, 1969, Chidambaram.

திருவாணையக் குருவைத் தெக்குணையப் போற்றத்
திருவாணி ஆட்கை இறைசாரும்

56. Pannirupāttiyal, Ezhutiyal-Tarcirapupāyiram.

சொலிவிக் புகித்தி மெலிவியல் இனையடி
சீநீவையி வையித முலிசேரீ பொருவிநெறி
஁டிடிமுரைப்பல் பாட்டியல் மறபே"

57. K.A.N.Sastri, Op.cit., p.379.

58. Paṭṭinattu Pillaiyar, Tiruvidaimarudur Mummāni Kovai,

1962, stanza-28, line-18.

புலிக் கிழத்தியும் சாவிந் மடநீவையும்
கீடுயர் தோற்றத்தல் கோடி உத்தமிறலும்

59.a.S.Kalyana Rama Iyengar, Sri Ramanujar Caritira Araṇṇi

Magimai, 1978, pp.159-162.

b.Guruparambara: , Ārayirapadi.

60. Kūrathālvār Srīsthavam, Tirummalainallam Commentary,

1971, Madras, stanza-9, pp.55-57.

61. K.A.N.Sastri, Op.cit., p.376.

62. Jayamkondan, Kalingattupparani, Kadavul vāzthu,
Nāmagal tuti.

"நாமாழகி கலைமாத மெலிவிக் செகிலி
நாவகத்தி விப்பா னை நவியொமே"

63. Sēkkilar, Periyapurānam, part-4, 1899-2530,
C.K.Subramania Mudaliya Urai, Ed.2, 1971,
Coimbatore. 28 Tirugnana Sambandar Nayanār
Purānam, verse-1952.

"நாவாட்ட பகையே நாமகூ நல்கிறப்ப
புலாட்ட திமகூடும் புண்ணியும் பொலிவெத்தி
சேவாட்ட கொடியவரி தல் சிறப்புநீச்சி சிவகூடுக்கு
ழவாட்டி ழவகுமிய நிபந்ததத ழை மொழிநினைவே"

64. K.A.N.Sastri, Op.cit., p.378.

65. Umāpati Sivacarya, Sēkkilār Purānam, stanza-93.

"புலவ மறந்தனளி வெளி தாமவையி,
புகல்தரு சநிபீ புலமோரி சொலி
பாவை மறந்தனளி, தேச பொருத
பயனை மறந்தனளி, பழமதிதோகி
நாவை மறந்தனளி, பொதிய மலைத்தலை
நண்ணிய புலமுடைய ழவியவெழும்
கொலை மறந்தனளி - சேவையரி கால,
ழநிபீ நாவிறி ழுடி கொட்டாளி"

66. K.A.N.Sastri, Op.cit., p.381

67. Dandialangāram, Poduvanīyal.

சொல்லிநீ கிறத்தி மெல்லி வினையடி
சிறந்தவைத் தியம்புவை செரியுட் கணியே

68. Ibid., Porul-aniviyal, stanza-27.

எவ்வெடயாரி கலை மடந்தை எவ்வயிர்க்கும்
அவ்வெடய

69. Yapperunkalavritti, Lines : 490-491.

புலந்தலை போகிய நாவலர் நாவலர்
கலந்தலை கலைமகன் கவிதை

70. K.A.N.Sastri, Op.cit., p.377.

71. Nannilam Inscriptions, part-III, 1980, Madras State
Archaeology Department No.479/1978.

72. Takkan (Daksha) father of Parvati conducted a sacrifice.
He did not invite his daughter and son-in-law i.e.
Parvati and Śiva for a sacrifice with a view to insult
them out of enmity between him and Śiva. This act
humiliated Śiva and so he sent Veerabadra, a demon to
destroy the sacrifice. In the course of his destructive
act, Veerabadra harmed even all those who had come to
witness the sacrifice. Sarasvati who happened to be
there along with his spouse got hurt in the nose and
her consort Brahma on the head.

73. Takkayagapparanī, U.V.Swaminatha Iyer, Ed., 1945,
Madras, V.110-7.

74. Ottakuttan - Ittiyclunadu,
கலைவாணி நியுலகில் இருப்பதவும்
கவிவிழுவுகளில் வலிவோடா
நிலையாகப்படிப்பதவு மலர்நாவின வாழ்வ
முடி நிசமே யகிடுகி
சிலவொரு ஐவிந்தா யிரம் புயல்கள்
தனிநீது முயற் சீவனநீடு
தலைவாவி கொடுத்திடும் செங்குந்தருயிர்

75. இலிஹகிகோ கம்பகி இறந்த நாளி
இலிஹகிகோ எலி கவிதை யேற்கும்நாளி
புமடநீதை வாழ பொலி மடநீதை வீற்றிருக்க
நாமடநீதை ழாலி வான்கும் நாளி

76. Kamba Rāmāyaṇam, Kadavul vāḷttu, Bālakāntam,
Sarasvati tuṭi.

"புத்தகம் படிக்கமாலை குண்டுகை பொருளிகேசரிடான
வித்தகநீ தரித்த செங்கை விமலையைய அமலை தகிலை
மொந்தித்த கொளி தளக பாரமுக்கமுலைத்தவளமேளி
கைத்தகு கருக்கிட செவிவா யனகிடுகை வணிகை செய்வோம்".

77. Kamba Rāmāvanam, Bālakāṇḍam, Kulamurai Kilattuppādalam,
verse-23.

"தலையாய பெருவீரவீர கலையகக்குந்தவராயர்"

78. Ibid., Ayodyakāṇḍam, Mandirappātalam, verse-42.

மக்கள் நலவக மவநீமகல் கலையகல் கலையர்
பெருவீர நலவக

79. K.A.N.Sastri, The Cōlas, Ed.2, 1975, Madras, p.670.

80. Poornalingam Pillai, Tamil Literature, p.229.

81. R.Nagasamy, Tantric Cult of South India, 1982,
Delhi, p.69.

82. Tolkappiam, Solladikāra moolamum Senavaraiyar
Uraiyum, 1938, Kadavul vāzṭṭu.

தலைய தாமரைத்தாதார் கோவிலி
அவலையி போற்றலம் ஆந்தையிக்குந்தே

83. K.A.N.Sastri, History of South India, p.388.

84. Muthupillai, Arulsurkkum Sakti Ālayaṅgal, Ed.3, 1983.

85. Arunagirinathar, Tiruppugal, verse-23.

86. Ibid., verse-167.

Here Sarasvati referred as wife of Brahma.

87. Ibid., verse-719.
88. Ibid., verse-319.
89. Ibid., verse-450.
90. K.A.N.Sastri, Op.cit., p.388.
91. Ibid., p.388.
92. Swayamvara was practised in the royal houses. The bride was permitted to choose her life-partner in a gathering of princes.
93. Arasukādam Andakōsapadalam, verse-46.
கந்தககவு தடியமு லை கவுரிவாணி காவிரி நதி
- Kacciyappa Śivācārya, Kandapurānam, 1952,
Tirupanandal, Ibid., Urpattikādam Padalam, 14,
verse-46. "தரிசுரி கமலத்த லை மாதரைத் தரிசுரிக்க
கல்லுடைய உமையவள்"
94. K.A.N.Sastri, History of South India, p.389.

95. Mumaraguruparar, Sakalakala-valli-mālai, stanza-10.

"மகிகண்ட வெகிஞடைகீ கீழாக மேற்பட்ட
மகிலகுமெகி
பகீ கக்டளவிற பகியசீ செவ்வாம்படைப்
போகி முதலாம்
விகிகண்ட தெய்வம் பகீ கோடியுடடெடும்
வினம்பிபகீபோற்
ககிகண்ட தெய்வ முளதோ சகவ கலாவலியே"

96. Maḥābhārata-Surukkam, commentary by C.Jaganathachari,

U.V.S.Library, Invocatory verse.

"பொதிய மதி வதிகீதா னைப் பொங்கழலிற்
குணிகீதா னைப் புகழீநீ தோரிகீ கெகிமம்
வதிய மதிகீ கலியா னை வைகை தலி
வெதிரீநீதா னை மா சொகிறீலாப்
புதிய மதி நிறிகீதா னைப் புண்டரிகம்
பயிலீற னைப் புலவோற் நெஞ்சிற்
பதிய மதியுடையா னைப் கபநீதமிறா
புறவா னைப் பகீதலி செவ்வோம்"

97. Subramania Bharati, Sarasvati Deviyin Pugal, verse-1

"வெலினைத் தாமரைப் பூவிரும்பாவி
வீனை செவ்வும் ஒலியிரும்பாவி
கொலினை யிளிபடுவவு கவிதை
ஊ பாவலர் உலகநீ நிரும்பாவி
உலகநாம் பொருளி தேடி யுணர்ந்தே
ஓதும் வேதத்திறுக்கினை ஞானிர்வாவி
கலை மற்ற முனிவர்கள் ஊதும்
கூ னை வாசகத்தும் பொருளாவாவி"