THE INFLUENCE OF INDIAN PHILOSOPHIC THOUGHT

According to Dr. L. Radhakrishnan, "Materialism is a primary factor in the philosophy of this period. The theory is to be met within the Jaina philosophy, and the doctrine is to be met within the Buddhist period also. Forms of it are found in the Brahma-sutras. . . . The sects that only this world or loka is. . . . The materialists are called Loka-sayatas. They are also called Carvaka, after the name of the founder."

On the contrary, the foremost place given to the belief in a separate soul is seen in both the Sotam literature and Jaina philosophy. The element differentiates the soul as a separate entity from the body. The people of the Sotam period believed in the soul as a separate entity and rebirth. The belief in the other worlds is based on Jaina literature. General rites and rituals
According to Dr. S. Radhakrishnan, "Materialism is as old as philosophy, and the theory is to be met within the pre-Buddhist period also. Germs of it are found in the hymns of the Rg-Veda.... The sastra is called Lokaayata, for it holds that only this world or loka is. The materialists are called Lokaayatikas. They are also called Caarvaakas, after the name of the founder."¹

Caarvaakas rejected the existence of God, soul and its rebirth. They also refused to accept the concepts of heaven and hell as the rewards of virtue and vice respectively. The funeral rites for the departed souls and sacrificial offerings to attain heaven are ridiculed by Caarvaakas. They believed only in the existence of the world made up of four perceptible elements.²

On the contrary, the foremost place given to the belief of God is recorded in the Sangam literature and Tolkaappiyam.³ Sangam literature differentiates the soul as a separate entity from the body.⁴ The people of the Sangam period believed in the law of karma and rebirth.⁵ The belief in the other worlds is also found in Sangam literature.⁶ Funeral rites and sacrificial
offerings are in vogue in Sangam epoch. Ether is considered as one among the five elements that formed the world. 

Just as their sense of instability persuaded them to enjoy the life, their belief in the God, soul and rebirth also induced them to immerse in worldly pleasures. Their attachment for the earth is greater than that of heaven. People enjoyed all sorts of heavenly pleasures in Paantiyaa country itself. But the heaven lacked the happiness of munificence found in the Paantiyaa country. The beauty-spots on earth are considered as good as heaven. Heavenly happiness is regarded next only to the nuptial pleasures. They loved this world and want to live here for ever.

The people of the Sangam period went after the material benefits. They took to risky journeys beyond Veenkatam hills to obtain wealth. They wanted to earn name and fame even at the expense of their life. The stones erected to perpetuate the memory of the heroes are inscribed with their name and fame. They shed blood in the battlefield to attain their beloveds. They ate, drank and enjoyed rides in chariots. The sharp points of the teeth of poor actors became blunt by eating the abundant meat provided in the royal palace. When satiated with
Apart from their native drinks, they had a special taste for the Greek wine. They drank full to the brim and sank into stupor.

They wore expensive clothes. They were driven in the chariot drawn by four horses.

They mounted elephants and horses and rode over to their destinations. Welcoming and entertaining guests were regarded as the indispensable duty of a householder; they always ate with guests. In short, they had a thorough experience of worldly pleasures.

But their thought did not stop with the materialistic outlook. It transcends even further to conquer the heavenly pleasures. Their awareness of the concepts of God, soul, rebirth and other worlds are mentioned in the third paragraph of this article (for elaboration please refer the articles Chapters separately written on the following topics: The philosophy of God, The Philosophy of soul and The Philosophy of world). Therefore the materialism is not found in its pure form in Sangam literature. Even at their worship, the devotees besought God's grace to bestow them materialistic benefits such as union of courting couples, conception of child, acquisition of wealth and victory over the enemy.

The antagonism between godfearing people and the Tamil Caarvaakas is mentioned in Sangam literature. The dance of the KuRava woman possessed by God Murukan caused terror to the
atheistic Caarvaakas. God manifests himself in the sacrificial fire kindled by the Vedic Mantras. Even the Caarvaakas are convinced of the existence of God by looking at the sacrificial fire that brings prosperity to the world.

Heaven as the reward of virtue gained from good deeds and hell as the consequence of sin accumulated from vice, are not believed by Caarvaakas. A poet advises the king to keep away from those who refuse the goodness of good actions and badness of bad actions. Sangam literature portrays a section of people who doubted the reward of virtue and rebirth.

The fifth poem of Paripaatal sung in praise of Murukan gives a list of persons who went against the will of God. The lines containing the information and their translation are given below:

"ceRutii nencattuc cinam niitinoorum ceeraa aRattuc ciiri loorum alitavap pativat tayari yoorum maRupiRap pillenum maṭavoorum ceeraar ninnilal" (73-77)

1. Furious wicked-hearted killers of living-beings,
2. unjust persons,
3. the saints who lost their penance by immorality
4. and the fools who deny rebirth never go nearer to the feet of Murukan to get salvation
Here we come across the only explicit reference in Sangam literature which informs us about the existence of a group of persons who did not believe in rebirth. Who were they? They are Caarvaakas, the Indian materialists. Here it refers to a section of Tamils influenced by the materialistic thoughts. The violent attack as "fools" reminds us of the starting point of philosophical and religious disharmony in Tamil literature.

But there is another possibility of attributing the denial of rebirth to the Christian philosophy. St. Thomas stepped in Indian soil and that too in the ancient Ceera country in the first century A.D. (i.e. Sangam period). His martyrdom took place in Mylapore. Marco Polo (A.D. 1293) records the story of the martyrdom of St. Thomas transmitted traditionally to him. From these points we can arrive at a conclusion that he travelled from Malabar coast to Mylapore. During his mission, the Tamilnad people - at least the learned scholars - must have had the opportunity of hearing his sermon. The impact of disbelief in rebirth found in Paripaaţal may be the outcome of his sermon.

The contribution of the Caarvaaka to Indian philosophy is noted below: "Caarvaaka saved Indian philosophy from dogmatism to a great extent. As noted already, every system of Indian thought tried to meet the Caarvaaka objections and made the Caarvaaka a touchstone of its theories. The value of the Caarvaaka
philosophy, therefore, lies directly in supplying fresh philosophical problems and indirectly in compelling other thinkers to give up dogmatism, and become critical and cautious in speculation as well as in statement of views.\(^3\)
REFERENCES


3. pataittoon manRa ap panpi laalan
   innaa tamma iv vulakam
   iniya kqarkitan iyulpunarn tooree
   aitee kammaiv vulakupatait toonee
   malaivaan kolkena vuyarpali tuuuy
   maari yaanRu malaimeek kuyarkenak
   katavut peeniya kuRavar maakkal
   peyalkan maaRiya vuvakaiyar
   kunRak kuRavan katavut peeni
   irantanan peRRa elvalaik kuRumakal
   teyvam unaavee maamaram putpaRai
   ceyti yaalin pakutiyou tokaii
   avvakai piRavum katuvena molipa

4. urikalai yarava maanat taanee
   aritucel lulakiR cenRanan utampee
   kaanac cirRiyaarRu aruNkaraik kaaluRRuk
   kappamotu tulaNkiya ilakkam poola
   ampotu tulaNki aantolin tanRee

PuRam. 194: 5-7
NaR. 240: 1
PuRam. 143: 1-4
Ain. 257: 1-2
Tol. Akattina1: 18
PuRam. 260: 20-24
alaala muRaidentalu muriyam paraarai
alañka lancinaik kutampai pullenap
pulampeyar maruñkiR pullelin tañku
meyyiva noliyap pookiyavar
ceyvinai maruñkiR celiiiyaren nuyiree

5. immaic ceytatu marumaikku aamenum
immai maaRi marumai yaayinum
\[**\text{xiix}**\] niiyaaki yareñ kanavanai
yaanaa kiyarnin nencuneer pavale
caasta lañceen ańcuval caavir
pirappuppiRi taakuva taayin
maRakkuveen kollen kaatala nenavee

6. \[**\text{kuru}**\] iinuç cey nalvinai aantuc cen Ruuniiiyar
uyarntoo rulakattup peyarntana naakalin
tuRakka meyiya toyyaa nallicai
mutiyarip peeniya utiyañ ceeral
peruncooRu kututta naanRai irumpal
kuulic cuRRañ kuliiiyirun taañkuk
penkolai purinta nannan poola
varaiyaa piraiyattuc celiiiyaroo annai
vañana panipațu netuvarai vațakkum
tenaaa turukelu kumariyin teRkum
kunaaatu karaiporu toțukataR kunakkum
kuțaaatu tonRumutir pauvattin kuțakkum
kiilatu, muppuna ratukkiya muRaimutaR kațtin
niirnilai nivappin kiilum meelatu
aanilai yulakat taanum aanaatu

\[\text{Akam.113:23-27}\]
\[\text{PuRam.134:1}\]
\[\text{Kuru.49:3-5}\]
\[\text{NaR.397:7-9}\]
\[\text{PuRam.174:19-20}\]
\[\text{Akam.233:7-10}\]
\[\text{KuRu.292:5-6}\]
\[\text{PuRam.6:1-7}\]
7. pentirum piniyutai yiirum peenit
    tenpula vaalnark karunkaṭa niRukkum
    ponpooR putalvärp péRaa tiirum
    emmampu kātivītutum nummaran ceerminela
    piṭiyati yanna ciRuvali melukit
    tannamar kaatali pulmeel vaittu
    inciRu pīntam yaaṅkūn ṭanankol
    aavuti mānṇi avirtukil muṭittu
    maśvicumpu valaṅkūm periyoor poola
    viiyac cīRappin veelvi muRRī
    yuupa ṇatta viyankalam palakol

8. mantinitta nilanum
    nilan eentiya vicumpum
    vicumputaivarū valiyum
    valittalaiiya tiiyum
    tiimuraniya niirumenRaaṅku
    aimperum puutat tiyaRkai poolap
    niirum nilanuṅ tiiyum valiyum
    maaka vicumpoo taintutan iyāRRiya
    maḷuvaal netiyoon talaivanaaka
    nilanti niirvali vicumpootu aṁtun
    kālantamayakkam ulakam aṭatalīn
    irutinai aimpaal iyāḷneRī valaa amait
    tirivil collotu talaal veentum

PuRam. 9: 2-5
PuRam. 234: 2-4
PuRam. 36: 11-19
Maturai 494-495
PuRam. 15: 20-21
PuRam. 2: 1-6
Maturai. 358-455
Tol. Marapiyal 90
9. emmala vevanoo maRRee innilaip
   polampuuŋ kaavin ṇannaat tooruŋ
   ceyvinai maruŋkin eyta lallatai
   utaiyoo riitalu milloo riraŋtalun
   kātava tanmaiyiR kaiyRa vutaittena
   aantuc cey nukarcci yiintun kuutalin
   ṇinnaa tulluvar paricilar
   onnaar teeettum ṇimutat te navee
   cf. maṇṭaraṇ ceera lirumpoRai yoompiya ṇaṭee
       puttee lulakat taRRenak keettu vantu
   initu kanticin peruma

10. akalaak kaatalotu pakalvilai yaatip
    peRarkarun tolciirt tuRakka meeykkum
    poyyaa marapiR puumali peruntuRai
    maṭavaṟal makalizotu pakalvilai yaatip
    peRarkarun tolciirt tuRakka meeykkum
    poyyaa marapiR puumali peruntuRai

11. maRiyitaip patutta maanpinai poolap
    putalvan patuvana naaka ṇanRum
    initu maṉRaṉavar kitakkai munivinRi
    niinīRa viyalaṅkāṅ kavaiiya
    iinu mumparum peRaḷarum kuRaRittee
    viritiraip perunkaṭal valaiiya vulakamum
    arituperaḍu ciRappiR putteel naatum
    irantūṇ tuukkiR ciircaa laavee
    ṇumum ki puuppoo lunkat ponpool meeni
    maṉvarī yalkuR kuRumakal
    toolmaaRu patuuum vaŋkaloo temakkee

PuRam. 38:11-18
PuRam. 22:34-36
Pattinap. 103-105
Perumpaan. 387-389
A Atatürk. 401
Kuru. 101
12. कालावला रिमयं पूलाना
निलिल्लियार अताणी निलामिकाई याणी
अण्काण विकुम्पि नारिरु माकारुम
वेंकटिर्की चेलवाण पुलावुण कुतातिकाइ
तांकटिर मतियाण पूलाणुम
निरु निलायाऱ रुलाकामो मुताणी

13. चेन्नुताल याणाई वेन्नकाताण ताली
वेम्मुणाई यारुण्करम इरांटूर
नामिनिम वलिताट तुम्मियाऱ पोरुली
अर्र्सपार्ट तालुण कातुणकाण मारावार्ताण
कोल्लम पोरुलिला रायिनुम वांसलार
तुलुणार्क काल्मावार कोटार्तुयिर वावालीर
pुल्लम वालाण्काap पुलांपुको लारिताई
वेल्वील वालात्तिर पोरुताराल वेष्ट्काइयिन
उल्लिणि रेन्पा तारित्नाना लेंटोली
कुरुम्पोराई मारुण्कीर कूटकरम नींति

14. पुकलेनी उयुरणी नोटूक्कुवार

15. नाल्लामक्र ताण्टा नाणुताई मारावर
पेयारुम पितुमेलुटि यातार्तोरुम
pिली चुत्तिया पिरांकुणिलाई नातुकाल
pेयारुम पिलु मेलुटि अतार्तोरुम
pिली चुत्तिया पिरांकुणिलाई नातुकाल
16. cunañkani vanamulai yavalotu naalai
manampuku vaikal aakuta lonRoo
aarana rulákkiya mārankilār munpin
niililai yeKka māRutta vuṭampotu
vaaraa vulakam pukuta lonRena

17. maivitai yirumpoottuc centiic ceerttik
kaayañ kaninta kannakan kōluṅkuRai
naRavun cevvaay naattiRam peyarppa
untun tinRu mirappoork kiiyntum
makkilam vammoo māRappoo rooyee
viruntuRRapin tirunteentu nilai
enRum, kaankatil lamma yaamee kutaaatu
ponpatu netuvaraip puyaleeRu cilaippiR
puviri putuṅiirk kaaviri purakkun
tanpunāR patappai yemmuu raṅkan
untun tinRu muurntu maatukañ
celva lattai yaanee

18. kollai yulukolu eyyppap palle p
ellaiyu miravum uuntinRu mālunki

19. uunu muunu munaiyin initenap
paalīR peytavum paalīR kontavum
alavupu kālantu mēllitu paruki
viruntuRut taaRRi yiruntanemaaka

PuRam. 341:11-15
PuRam. 364:4-8
PuRam. 166:25-31
PorunaR. 117-118
PuRam. 381:1-4
20. pinarpennaip pilimakiṁntum
yavanar, ṇankalan tuṇṭa tankamal teerai
poncey punakkalat teenti ṇaḷum
ontotı makalır matuppı makilcirantu
aṅkini toluṭumati yoonkuvaal maaRa

21. kollin vaalṭik kollin vaalṭik
kaattotu mitaṁta ciyyaa munRil
naaṭceruk kanantart tuṇcu voonee
avanem iRaiyen yaamavan paanar
munRiR kiṭaṁta peruṅkalı yaaraRku

22. kottaik karaiya pattutai nálki
pukaivirin tanna mok ponkutuki lutii
paampuri yanna vatívina kaαmpin
kalaipatu coliyin ilaiyani vaaraa
onpuun kaliṅkam utii

23. vayaṅkućiRai yannattu niṟaiṉaRai kaṭuppa
naal kutan puṇṭa kaḷavil puravik
koṭiṇci netunteer kaṭumpari taviraatu
inamayil akavuṅ kaarkol viyanpunattu
nooncuut taali yiirpınan tumippa
iintee kaanak kaṭavumati

24. mātamaa micaiyor
piṭimee lannap perumpatai yanaiyor
kaṭumaa kaṭavuvvoorun kaḷiRumeel kolvoorum
vaṭimani netunteer maamul paaykkunaruṃ
viraippu viraippu mikaṅmikai yiinti
mukka aatal iḷalittalai ciRappak kuṭal
uraitara vantuṇRu vaiyainiir
25. untaal amma iv vulakam intirr
amiltam iyaiva taayinum initenat
tamiyar untaalu milaree
pataippuppala pataittup palarootunnum
utaipperun celvaaayinu mitaippata

PuRam.182:1-3

26. toti yutaiya tool manantanan
katikaavir puuccuutinan
tankamalun caantu niivinan
cerrRoorai valitaputtanan
nattoorai uyarp kuur Rinan
valiyarena valimoliyalan
meliyarena miikkkuuRalan
piraraittaen irapappiyalan
irantoorkku maruppariyalan
veentutai yavaiyat tooNkupukal tooRRinan
varupatai yetir taankinan
peyarpatai puRaNkantan
katumpariya maakkaatavinan
netunteRviR Reer valaNkinan
oonkiya kaliRuurntanan
tiinceri tacumpu tolaiccinan
panuvappap pacitiirttan
mayakkutaiya moliviitttan, aankuc
ceypa vellaaN ceytan nan aakalin
itika vonRoo cutuka vonRoo
patuvalip patuka ip pukaIveyyoon talaiyee

PuRam.239
27. ivan icai yutaiyork kallatu avanatu uyarnilai yulakat tuRaiyul inmai vilanak keetta maaRukol cunaänkani vanamulai yavalotu naalai manampuku vaikal aakuta lonRoo aarama rulakkiya maRaänkilar munpin niililai yeKka maRutta vutampotu vaaraa vulakam pukuta lonRena immai yulakat ticaiyotum vilanäki marumai yulakamu maRuvin Reytupa ceRunarum vilaiyün ceyirtir kaatcic ciRuvarp payanta cemma loorenap palloor kuuRiya palamoli yellaam vaayee yaakutal vaayttanān tooli

28. aruvaraic ceeraat tolurar kanaviR Rottatu kaipilai yaakaatu nanaviR ceeeppanin malipunal vaiyai varupuna lanikena varaänkol woorum ceyporul vaaykkenac cevicaarttuvoorum aiyama ratukena aruccip poorum olimen kuunta lonnuta larivai natukaR kaitolutu paravu motiyaatu viruntetir pēRukatil yaanee pennaiyu moo... ........ ........ veentanotu naatutaru viluppakai yeytuka venavee

PuRam. 50:14-16
PuRam. 341:11
PuRam. 341:114
PuRam. 367: 20-12
Akam.66:1-6
Pari.8:102-108
PuRam. 306:3-7
29. uruvap palpuut tuuuy veruvarak
kurutic centinai parappik kuramakal
murukiyam niRuttu muranina ruţka
murukaaRRup paţutta yurukelu viyanakar

See naccinaarKKin yi yar's commentary

Muruku.241-244

30. keelviyut kilança aacaa nuraiyum
pati-nilai veelviyut parRiyaatu kolaţum
pukaliyain ticaimaRaį yuRukanal muRaimuuttit
tikaloli yoncutar valappaatu kolalum

See Parimeelaakar's commentary

31. vaalac ceyta palvinai yallatu
aalun kalaip punaipiri tillai
kanicicik kuurmpataik katunțRa loruvan
pinikkun kalaai yiraŋkuvir maatoo

See Pari.2: 61-68

allatu ceyta laarRRii raayinum
ceyvinai maruŋki neyta lunntenin
toyyaa vulakattu nukarcciyuŋ kuutum
varaiyaa nayavinar niraiyum peenaar
konRaarRut tuRaŋta maakkalin atupinan

NaR.329:1 - 2
32. kotiyoort terutalun cevviyoorkku alittalum
otiyyaa muRaiyin mativilai yaaki
pallatan palanun tiyatan tiimaiyum
illai yenpoorkku innaa kiliyar

33. ceykuvañ kolloo palvinai yenavee
aiya maRaaar kacatiintu kaatci
niñkaa neñcattut tunivil looree
maaRip piRappi ninmaiuyñ kuutum
maaRip piRavaar aayinum

PuRam. 214:1 - 3
PuRam. 214:10-11

See the old commentary

34. Chatterjee and Datta, An Introduction to Indian Philosophy,
University of Calcutta, 1960, p.67.
JAINISM

"The geographical situation of the Tamilnadu would indicate that Jainism was introduced here either through the Andhra Desa or the Karnataka country. The latter view appears to have generally found favour with the scholars as it derives its support from the well established tradition of Bhadrabahu's migration to Karnataka. But the evidence discussed at length in the previous chapter (i.e. "Jainism in Andhra Desa") would persuade us to consider the possibility of the former view also in an agreeable light.... After their entry into the Andhra Desa the advocates of the Jaina Law appear to have marched due south into the Tamil country. This is attested by the existence of ancient relics such as Jaina rock-cut sculptures and inscriptions preserved in the hills of the North Arcot District which comprises one of the northern parts of the Tamil territory adjacent to the Telugu region. These preachers proceeded further to the southern parts of the country and crossing the sea entered into the island of Ceylon. This might have taken place approximately during the period of the 5th and 4th Centuries B.C. Another stream of Jaina teachers appears to have flowed into the Tamil country from the Karnataka region during the 3rd Century B.C. These were the monks belonging to the congregation of Bhadrabahu, who carried
out the last wishes of their master under the leadership of Visakhacharya. The influx of this new band of preachers might have accelerated the pace of the proselytising movement in the Tamil country, particularly in its southern parts.¹

"Jain tradition affirms that when Bhadrabahu, the last of the saints called Srutakevalins, foretold a famine of twelve years' duration, the Mauryan emperor Chandragupta abdicated the throne and migrated to the South with the Saint and his pupils. The emperor is said to have lived for many years as a Jain ascetic in Sravana Belgola in Mysore, and ultimately committed suicide by Sallekhana, or starvation, surviving his teacher by twelve years."² Bhadrabahu came with 12,000 followers and his disciple Visakhacharya introduced Jainism into the Tamil country.³

Sangam literature and Tamil-Brahmi cave inscriptions bear testimony to the influence of Jain religion in Tamil country. Jain monastry is mentioned by the term palli in Sangam literature.⁴ The same term is used to denote the Jain monastry in Tamil-Brahmi inscriptions (No.1, 2, 9, 59 of Iravatham Mahadevan's corpus). According to Iravatham Mahadevan "there is clear internal evidence in the inscriptions that the natural caverns with the rock-cut beds were occupied by monks as well as nuns of both the Buddhist and the Jaina religions.... The Pukalur inscriptions (No.56,57) refer to an amannan (Skt. Sramana), a Jaina monk."⁵
Tamil-Brahmi inscriptions discovered in the natural caverns of Pukalur and the kunavaayilkoottam mentioned in Cilappatikaaram state the existence of Jainism in Ceera country.6 Pattinappalai and maturaikkaanci speak of the Jain monastries in Coola and paantiya countries respectively.7

The Jain palli in maturai is described as follows in maturaikkaanci (475-488):

"vantupatap paluniya neenaar tooRattup
puuvum pukaiyun caavakar paliccac
cenRa kaalamum varuuum amayamum
inRivan toonRiya olukkamoetu nankunaarntu
vaanamu nilanun taamulu tunaruun
caanRa kolkaic caayaa yaakkai
aanRatah karinar cernantar noonmaar
kalpolin tanna vittuvayk karantaip
palpuric cimili naaRRi palkuvarak
kayakan tanna vayaakutai nakarattuc
cempiyan Ranna cenccuvar punaintu
nookkuvicai tavirppa meekkuyan toohki
iRumpuntu caanRa naRumpuuun ceekkaiyum
kunRupala kuliiip polivana toonRa"8

The above passage describes the visit of family people to the Jain temple to worship Adinatha Rishabha, the first Jain tirthankara, with flowers and incense. Jain term 'caavakar'(Sravaka) is used
to denote the family people in that very context. The full description of the monks (Sramana) living in the monastery attached to the temple is given. They have thorough knowledge of the space and the time. They knew everything about the entire universe including heaven and earth and can easily reveal the mysteries of the past, present and future to others. They used to carry water vessels in the threaded loops. With tireless body for fasting and learned humility for all, the Jain monks practise penance in the monastery.

Sangam literature speaks of the austere practices of Jains like fasting and non-bathing. Some believe that the callekana of the Jains was referred to as 'vaṭakkiruttal' in Sangam literature. Vaṭakkiruttal is the process of observing fast till death in the sitting posture facing north. It is learnt from the Sangam literature that the influence of this practice was such that even the people outside the fold of Jainism also adopted it. According to arunakalaceppu distress, disease and old age are the reasons for practising callekana. Unbearable distress lead Kapilar, Piciraántai, Koopperuńcoolan and Peruńceeralaan to perform vaṭakkiruttal. Keeping beside his sword Ceeralaan continued his fast unto death. The inclusion of the weapon of offence by the monarch is contrary to the non-injury theory of Jainism and seems to be a slight modification made by him.
The above mentioned non-bathing and fasting clearly bear witness to the austere practices of Jains in Sangam times. Likewise 'ulooc' (< lunca), a Jain ascetic practice of plucking the hair on one's head, also must have been in prevalent in Sangam period. Dr. U.V. Swaminatha Iyer identifies Uloocanaar as a Jain monk by deriving his name from 'ulooc'. The performance of ulooc shows a Jain monk's detachment for his body, his powers of endurance and mental strength. The following additional evidences confirm the above fact by pointing out the similar practices of hair in the life of austerity in Sangam period.

Buddhist monks and nuns shaved their heads. Saints other than Jains and Buddhists grew long matted locks of hair. Widowhood is considered as a penance and widowed wives used to shave their heads at the death of their husbands. Moreover, the internal evidences found in the poems of Uloocanaar prove him to be a Jain. To save the crawling creatures from treading to death, Jain monks sweep the ground with a broom of peacock feathers. They even abstained themselves from walking in the night to avoid the chance of killing the crawling creatures in darkness. But they never hesitate to proceed their journeys in the moonlight nights. Uloocanaar's emphasis on moonlight is to be noted here. According to him, charioteer can notice the sandy beach in the moonlight and drive the horses.
in such a manner to avoid the wheels from running over the crabs. 21

The feeding of the horses with cooked rice is also mentioned by Ulooccaanar. 22 He sings of a charioteer who unharnessed the horses wounded by the sharks in the backwater. 23 By these instances, Ulooccaanar is trying to portray the non-injury principle of Jains and their compassion towards living beings.

The reference to fishing, meat-eating, and toddy drinking in his poems is only in accordance with the realistic poetic conventions of akam and puRan and it does not amount to the acceptance of them by the author as correct. 24 He elaborately describes the suffering of the living beings to evoke compassion in the minds of the readers. The poet intentionally describes the blue sea discoloured by the bloodshed of the big fish wounded with a spear. 25 In another context the poet regrets for the prawns killed at the hoofs of the swift mules that draw hero's chariot. 26 He also feels sorry for the suffering of the neyal flower caused by the fall of the palmyra fruit. 27 His abstinence from the act of killing is traceable from the phrase "kolaivem paratavar" (fisherman tribe of cruel killing) with which he severely criticizes the fishermen. 28

Because of Ulooccaanar's familiarity with the variety of fishes, Pinnathur Narayanasamy Iyer considers him as a member of the fisherman caste. 29 Even if we accept Iyer's opinion of
Uloocananaar belonging to a tribe which kills the innocent living beings for its livelihood, the possibility of him becoming a Jain monk cannot be ruled out. We have to bear in mind that Jain monks like Chandragupta Maurya and Ilankoo atikal hailed from royal family which killed the enemies in the battlefield.

Vedic yaga was spoken of as anti-Buddhist and anti-Jain in Sangam literature. Uloocananaar’s praise of Perunarkilli who performed Raja-suya and his mention of Havir-bhaga (sacrificial offering) aroused doubts about his Jain affinity. The poet himself need not be blamed for these statements. His poem is only in the words of a kinainan the tataari player. Moreover Pukalur Tamil-Brahmi inscription of Sangam age bears fair proof to the patronage received by the Jain monk from the yaga performing Vedic king. One stone abode for Jain monk Ceekaayapan was caused to be cut by Ilankatuukoo on his investiture as the prince.

Ilankatuukoo’s performance of Soma-yaga is recorded in the patikam belonging to the 9th decade of patiRRuppattu and Cilappatikaaram. The above-said inscription also names his father and grandfather who, according to patiRRuppattu, performed puttra-kamesti yaga and uraicaal veelvi respectively. Uloocananaar lived in an age in which the three kingdoms of Ceera coola and paantiya countries were ruled by the Vedic kings. To give a realistic approach to the day to day happening Uloocananaar mentions the
usual sacrificial offering (aviyunavu)\textsuperscript{35} - In his capacity as the protector of the nation Raja-suyam veetta perunaRkilli received the praise of Jain monk Ulooccanar\textsuperscript{36}. This can be corroborated by the fact that Jain monk Ilankoo atikal praised Cenkuttuvan who performed Raja-suya yaga.\textsuperscript{37}

Ulooccanar is considered to be the native of Kaantavaayil situated in the Coromandel coast.\textsuperscript{38} Altogether he has sung thirty five poems. Most of his poems deal with neytal theme. It shows his familiarity and skill in that very literary genre. Except for poems other thirty one poems of Ulooccanar mainly speak of the distress of lovers in separation.\textsuperscript{39} The melancholic nature of life brought out by them is to be noted here. Ulooccanar - a different reading to his name is found only in the colophons of five poems in which the illegible hand-writing of the scribe in the palmyra-leaves makes 'l' (ό) look like 'v' (vo).\textsuperscript{40}

Mayilai Giini Venkatasamy considers nikan\`tan kalaikkoottut tantan\`aar as a Jain poet.\textsuperscript{41} The name nikan\`tan itself is a clear indication of his attachment to Jaina fold. nikan\`tan is derived from the Prakrit word migrantha which denotes those 'without knots' of passion and possession. Very same name is used to denote Rishabha, the first tirthankara of Jainism, in Cilappatikaaram and Manimeekalai.\textsuperscript{42} Only one poem is ascribed to nikan\`tan in Sangam literature and that too portrays a lady's pining at separation in the littoral region.\textsuperscript{43}
Professor Vaiyapuri Pillai suggests Jain origin to the name of maatiirttan. He might have derived 'maatiirttan' from 'tirthankara' (ford-finder). Twenty-four cardinal saints of Jainism are called by the term of tirthankara because they showed the humanity the passage through the dark waters of life. In another context Professor Vaiyapuri Pillai contradicts himself by saying that the poet is named after 'tirtha' the water-spots like pond and river mentioned by him in his only poem. According to Professor Vaiyapuri Pillai “we get glimpses also of Jain cosmology and mythology as in PuRam 175 and aham 59”.

The habit of eating in the palms (kaiyuun) mentioned in the 22nd poem of naRRinai is ascribed to the Jain monks by some scholars. But the poem is indication of the same monks consuming food in the sitting posture. This is contrary to the principle of Jain monks taking food in the standing posture. Moreover the Jain monks observe the austere practice of not taking bath. But the poem compares the monks with monkeys wet with rain. A different reading 'taiyuun' is given for 'kaiyuun'. Even if we adopt the former reading, it only denotes the feast held after paavai noonpu, a Vedic fast observed in the month of tai. Therefore the austerities found in this poem are contrary to the Jain ideas.
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1. Desai, P.B., Jainism in South India and some Jaina Epigraphs


3. Venkatarama, Mayilai Chinni., Camanamum tamul, Kazhakam Edition
   1970, p.36.

4. "tavappalli" - Pattinappalai 53, See naccinaarrkkiniayar's
   Commentary

5. Iravatham Mahadevan, Tamil-Brahmi Inscriptions of the Sangam Age:
   Proceedings of the Second International Conference-Seminar of

6. cennkuttuvantan cellal niinkkap
   pakalcel vaayil patiyoor tammum
   akalitap paaram akala niikkic
   cintai cellaac ceenetun tuurattu
   antamil inpattu aracaal veentu - Cilappatikaaram 30:178-182

7. pattinappalai 53, maturaikkaanci 475 - 488

8. "In gardens full of wondrous blooms live monks
   Revered by votaries who offer them
   Sweet honied flowers that do attract the bees
   And incense sweet. They understand the past
   And see the future as well as the events
   That happen now, which they expound to men.
   These know all things in heaven and earth
   And carry for their penance small-mouthed pots
   In many-threaded loops that look as though
   They were well-chiselled out of stones. These groves

vaaal vavartrirunan" - PuRam.65:9-11
As cool as ponds belong to mansions high.
Their copper-coloured walls are painted well,
And are so tall that they could not be seen
Without uplifted eyes, and look like hills"

Translated by J.V. Chelliah, Pattupattu - Ten Tamil Idylls,

9. Unnaamaiyin uyañkiya marunñkin
   aataap pativattu aanRoor
   Akam. 123:1-2

10. Venkatasamy, Mayilai Ciini, Camanamum Tamilum, pp.182-183

11. "itaiyuRu olivil nooy muuppu ivai vantaal
    katai tuRattal calle kanai" - Arunkalac ceppu. 145

ARâneRiccaaram is said to have been written after the classification
of aruñkalaceceppu (pp.196-197, 260 Kalaikkalañciyam, Vol.1,

Professor Vaiyapuri Pillai assigns aRâneRiccaaram to the ninth
Century A.D. (p.152 History of Tamil Language and Literature,
N.C.B.Madras, 1956). Therefore aruñkalaceceppu may be placed
prior to the period of ninth Century A.D. According to M.
Arunachalam, aruñkalaceceppu and aRâneRiccaaram belong to
twelfth and thirteenth centuries A.D. respectively (p.370,
Tamil Ilakkiya varalaaRu 13th Century - Gandhi Vidyalayam,
Thanjavur 1970).

12. puRam 236, 216, 219, Akam 55.

13. "tanpool veentan mumpukuRir teRinta
    puRappun paani maRattakai mannan
    vaal vatakkiruntanan" - PuRam, 65:9-11
"kalikol yaanar vennip paRantalai
porutupun naaniya ceera laatan
alikala maruñkin vaalvatakkiruntena"

14. "mulaimaRaikkappatu niliraataap penkal
   muRaimuRaiyaal nanteyvamenRu tiintit
talaiparikkum tanmaiyarkalaeki ninRu
tavamee enRu avanceytu takka tooraar".

"manittunar anaiya tam kunci vankaiyaaR
   panittanar paRittalir paravai maanilam
tunittoru tunicumantanaiya tinpoRai
anittaku mutiyinaay aatiyaakavee"

paatinoor varalaaRu, p.106

16. "manimeekalaiyai vaantuyar uRukkum
   kanikaiyar koolam kaannaa tolikenak
   kootait taamam kulalotu kalaintu
   pootit taanam purintaRam kollavum"

"maatavi naRRaay maatavik kuraippa
   varukaven matamakal manimee kalaiyen
Ruruvi laalan oruperun cilaiyotu
   viraimalar vaali verunilat teRiyak
   kootait taamañ kulalotu kalaintu
   pootit taanam purintaRam patuttanal"

17. "poriyaRai nenirnta pularenkaayk konRai
   niitiya cataiyootu ataa meenik
kunRuRai tavaciyar poolap palavutan
   enRuuñ niilitaip poRpat toonRum"
tillai anna pullen cataiyootu taakki
allilait taali koyyu moonee van alppa
ilvalanaku matamayil pinikkumal telila
colvalai veettuvan aayinan munnee avira

18. "venveel vitalai yinmaiyr pulampik
koymmalit talaiyotu kaimmaiyrak kalanikiya
kalikala makatuuu" stupul ooppi
"mannuru malittalait tennir vaarat
tonRutaam ututta ampakait teriyal
"ciRuvel laampal alli unnun
kalikala makalir" mayumaar inittee
PuRam.252:255

19. "piilipperu noonpaalar"
"kaavunti aiyai kaippiili"
Cilapp.26:226

20. "pakaloli tanninum palluyir oompum
nilavoli vilakkin niilitai maruunik
iravitaik kalitaR keeta millenak
kuravarum neernta kolkaiyin amarntu"
munnaal muRaimaiyin iruntava mutalviyotu
pinnaiyum allitaip peyartanar"
Cilapp.13:11-14

21. "punari poruta puumanal ataikarai
aali maruunik alavan oompi kaalai"
"valavan valpu aayntu uura
niIavu virItnanRaal kaana laanee"
PuRam.255:1-6

22. "umanar tanta uppunotai nellenilum
ayini maa inRu arunta niivik
kaanaparu perunotai puralu maarpin
mii\rr\rr mii\rr\rr\rr\rrRRR kaam tunaiyilai tamiyai ceekkuvai yal\rrai
NaR.254:6-9
23. "irunkalip pukaaar poruntat taakki
vayaccum eHinten vaItavan alippa
eilpayan kunRiya ciRaiyali tolic
niraimanip puravi viraiRatai tavira
ilumen kaanal vilumanal acai"

24. "perunir aluvat tentai tanta
kolumiin unaikkal patupul ooppi
ekkarpunnai ininilal acaic
cekkar nenin kuntalai kenti"

"kolumiin cutupukai marukinul mayankic
ciRuvii naalal tuRaiyumaar initee"

"naalvalai mukanta koolval paratavar
nunaikananal aankan unaikkap peyammaar
parikol kollaiyar maruka ukka
miinaar kurukin kaanalam peruntuRai
mutkaar kaarai mutupalan eyyppat
terippa vilainta tiiRkan taaram
niRutta aayan taaliccen Runtu
paccuun tinRu painninanam perutta
eccil iirnkai viRpuRan timiris
pulampuk kananee pullanaR kaalai"

"veettam pooyaatu vallaiyala ciRappap
paattam pooyaatu paratavar pakara
irumpanan tiimpili unpoor makilum
aarkali yaanarttu"

Akam.190:11-15
Akam.210:1-6
Akam.20:1-4
Akam.311:6-7
Akam.300:1-4
PuRam.258:1-6
NaR.38:1-4
25. "kuRiyiRaik kurampaik kolaivemparataravar
eRiyuli poruta eemuRu perumiin
punnumil kuruti pulavukkatal maRuppata
vicumpani villiR pookip pacumpicirt
tiraiypayil aluvam ulakki uranalinţu
niraitimil maruñkil pataratarun tuRaivan"

26. "kalicieReRu aatiya kanaikkaal attiri
kulampinun ceeyiRaa otuñkina
kuRukoo (i)lakkoo aaka ahutta kal" kootaiyum ellaam uutaiven manalee"

27. "alitak kanRee tooli kalicepsai
kaanal pennait teenutai alipalam
vallital neytal varunta muikkiRupu
allal irुnceerRu aalap pattenak
kilaikkkuruku iriyun tuRaivan

28. "kuRiyiRaik kurampaik kolaivem parataravar
eRiyuli poruta eemuRu perumiin"

29. Narayanasamy Iyer, Pinnathur, A., naRRinai, Kazhakam publication

30. veeta veelvi"

32. "aa'kuninRa eRkaanuuuc
ceeynaattuc celkinainanai
ni puravalai emakkenna"

PuRam.377:13-15

33. "tay annan yaaRRtuR ceenkaayapan uRat
koo aatan cellirumpoRai makan
perun'katun'koo makan (i)laan
katun'koo (i)laan'koo aaka aRutta kal"

Corpus of the Tamil-Brahmi Inscriptions - Iravatham Mahadevan, Kalvettuk Karuttarakku (Seminar on Inscriptions) Edited by R. Nagaswamy, Books(India) Private Ltd., Madras, 1968, pp.57-68.

According to Dr. R. Panneerselvam, the three Ceera kings mentioned as grandfather, father and grand-son in the pukalur Tamil-Brahmi inscription are none other than the three kings eulogized in the 7th, 9th and 9th decades of PatiRRuppattu.


Soma-yaga

"arun'tiRan marapiR perun'catukkamaanta
ventiRar puutarait tantivan niRiili
aaynta marapiR caanti veettu
mannuyir kaatta maruvil cenkool
innicai muracin ilanceeral irumpoRai"

- PatiRRuppattu 9th patikam: 13-17.
catukkap puutarai vañciyul tantu
matukkol veelvi veettoon
puttra-kamesti yaga:
PatiRuppattu: 74

uraical veelvi:
PatiRuppattu: 64

34. "onRupurin tatañkiiya irupiRap paalar
muttip puraiyak kaántaka irunta
koRRa venkutaik kotitteer veentir"
PuRam:367:12 - 14
Cilap: PuRam:367:12 - 14
See the colophons of PuRam.367 and 125.

35. aviynavinoor puRahkaappa
aRaneñcattoon vaalanaal
36. vaanavar pooRrum valiñinak kalikkum
naanmaRai maruñkin veelvip paarppaan
arumaRai maruñkin aracark kooñkiya
perunjal veelvi niiceyal veentum
Cilap:28:175-178
See arumpatavurai
viitukantavarpoon meynneRi virumpiya
maatala maRaiyoon tannotuñ kuutit
taalkalan mannar tannati pooRRa
veelvic caalaiyin veentan poontapin
Cilap:30:187-170

38. kalicuul pataippaik kaanta vaayil
oli kaavooolai mulmitai veelip
pennai iyaram aankan
venmanaR pataippai em aluñkal uuree
Teeraram 2:54:10
NaR:38:7-10

Other poems: naR.64 (ruRinci), puRam.258, 274, 377.


42. nikkaRtak koottam Cilap.9:13
cf. nikkaRt vaati Meekalai 27:167

43. naR.382.


46. History of Tamil Language and Literature, p.59. See also ilakkiya tiipam, pp.132-136.


cf. aRamiRku celku cooRu konarkenRu kaiyilinta untupatta aRaman

manamiku kaRci mantaiyatluntu tontarkunaminRi ninRa vativum

- Teevaaram 2:84:10

kuntaakkanaay ulanRu kaiyiluntu kuvimulaiyaaR tammunnee gaana

unRi ukantu aRanee ninRaR

- Teevaaram 6:3:7
Another possibility of these monks, identified as Buddhists, is also not tenable because these monks eat in their palms, contrary to the Buddhist practice of eating in the alms-bowl (Meekalai 5:58-70). Kavunti, a Jain nun, is said to have taken her food in the alms-bowl (Cilampu 10:98-99).
cf. taii nînRa tanpeyal kâkâkâkâ kataïnâal
polâhkâcû nîrâitta kooteentu akul
nalañkeel maakkural kulâiyotu tuyalvarap
paatûuppu elutarum pakuvaay màthilattu
vayîritaïp patta telvîlî iyâmpa
vantaR paa vai untuRai tariiit
tirunutan makalir kuravai ayarum
peruniiîrk kaanâl taliîiya irukkan
kanaikkum atirkural kaarvaanam nînhkap
panippâtu paital vitalaîp paruvattu
nâayîRu kaayaa nalimaârip pîRkulattu
maayirûn tînhkal maRûniRai aatîrai
virînuul antanar vilavu totaânâkap
purînuul antanar polañkalam eetRpa
vempaa taaka viyanila varaîppena
ampaa aatâlin aaytôtik kanniyar
munîttuRai mutalviyar muRaimai kaattap
panippûlar paitip paranânal aruvîyîn
uutai cuurtara ñRaiciRai veetiyar
neRînîmir nutañkalâl peeniya ciRappiR
taiyal makalir iirani pularttara
vaiyai nînakku mataiyyaayttanRu
maiyaatal aatâl malapulavâr maaRelûntu
poyyaatal aatûm punarppin avaravar

Akam.269:14-21
Paripoatal 11:74-100
tiyeryip paalum ceriitavamun parriyoo
taayarukaa ninru tavattainniir aatutal
niyuraitti vaiyai nati
aayitaam makaatoor matamaaatar nookkinaal
veeyelil venru veRuttatool nookkic
caaaykulai pincit talirkaatil tayinaal
paaykulai niiilam pakalaakat tayinaal
kuvalai kulaikkaatin koolac ceviyin
iival ceriian naanku vilipaattitta lenru
neRRi viliyaa niraittilakam ittaalee
koRRavaikoolam kontu oor pen

Parippaataal 11:74-100
Buddhism was propagated intensively in the Tamil Land from North India by the Maurya Emperor Asoka (273 - 232 B.C.) his son Mahendra and the missionaries sent by him. The third Rock Edict of Asoka points out the victory of virtue (dharma vijayam) achieved by Asoka by sending emissaries of Buddhist monks to spread Buddha dharma all over the Cola, Pandya and Keralaputra (Cera) countries. The second Rock Edict speaks of the establishment of hospitals by the compassionate Asoka for men and cattle in the Tamil kingdoms. Pataliputra, Asoka's capital of ancient Magadha, is mentioned in Sangam literature. The titles like imayavarampan and vaanavarampan (supposed corrupt forms of imayavarampan and vaanavarampan) are said to be the translated forms of the title 'Devanampriya' held by Asoka. The friendly king of Ceylon Tissa also adopted the same title from Asoka. Likewise the contemporary Cera kings, whom Asoka mentioned in friendly terms as 'Keralaputra' might have adopted the translated forms of his title. Cera kings of the Sangam age bore the same titles transmitted traditionally to them. The title 'Devanampriya' means 'the beloved of the Gods'. Just the opposite meaning 'ignorant person' is given to the word in
anti-Buddhistic sources. This shows hatred towards Buddhism. Anyhow the above titles held by Cera kings is a clear proof to the influence of Buddhism spread by Asoka.

There were Buddhists among Tamils in Sangam age and they were even found to have provided endowments to the Buddhist viharas away from Tamilnadu as far as Amaravati in Andhra Pradesh. A Brahmi inscription in Pali language records the endowment, of a pillar stone to the construction of the Buddhist stupa at Amaravati by the Tamilian Kannan, his brother Ilankannan and their sister Naakai. Amaravati Buddhist chaitya is stated to have been built from 200 B.C. to A.D. 200, contemporary to the Sangam age.

The sthaviravaada sect of Buddhism is considered to be the oldest sect that follows the Buddha's preaching in its original form. There are references to this sect in the Tamil-Brahmi inscriptions of the Sangam age. The following passage of Thiru Iravatham Mahadevan deserves mention here:

"The Azhakarmalai inscriptions (No. 41 & 33) refer to a monk and a nun respectively as thavira (Skt. Sthavira) and maathavirai (Skt. mahaa sthaviraa). The occurrence at Azhakarmalai of the term pamiththi (fem. of pamman) for a nun is also noteworthy (No. 36). These references prove the spread of the sthaviravaada sect of Buddhism in the Tamil country even by the First Century B.C."


The abodes of Jainism and Buddhism are mentioned by the term palli in the Tamil-Brahmi inscriptions (Iravatam Mahadevan's corpus No.1, 2, 9, 59). The very term is used for the Buddhist vikara in Sangam literature. The maturaikkanci gives the following account of Buddhist vikara in Maturai, the capital city of Pandya country.

"Young pretty women wearing jewels bright
aced by their husbands take with them
Their children bright whose lovely faces look
Like pollened lotus blooms; a comely group.
They go with flowers and incense to the shrine
Where dwells the god who doth protect the world"

Kaaveripuumpattinam the Cola capital was a flourishing centre of Buddhism in Sangam period. Pattinappaalai speaks of the Buddhist vikara in the Cola capital. From Cilappatikkaaram we come to know that the seven vikaras of Pukaar are named after Indra who built them. Recent archaeological excavations in Pukaar have exposed a Buddhist Vikara. Manimeekalai mentions a Buddhist chaitya constructed by a forefather of Koovalan, nine generations before him at the time of Kutakkoocceeral. It also furnishes evidences to the visiting of Buddhist monks from Ceylon to Vanchi the Capital of Cera Kingdom.
The striking similarity between the 187th poem of PuRanaanuuRu and the 98th verse of Dammmapada found in the seventh chapter Arahanta vargo needs our keen observation.

naṭṭā konRoo kaṭṭaa konRoo
avalaa konkoo micaiyaa konRoo
evvalī nallavar aṭṭavar
avvalī nallai vaaliya pilanee
(Whether it is a cultivable land or a forest
Whether a low land or a high land
Wherever the men are good
There you land! are good
Long may you live!) PuRanaanuuRu

game va yadi va ranne
n ne va yadi va thale
yattha ranto viharanti
tam bhumim ramaneyakam
(Whether in village or in forest
Whether in low land or in high land
Wherever the worthy dwell
That spot is delightful) Dhammapada

Avvaiyar who sang the above mentioned poem of PuRanaanuuRu lived in the later period to that of Dammmapada. Therefore she might have translated it from Dammmapada. According to T.P. Meenakshisundaranar, "Her poetic greatness in this verse is proved
even if she borrowed the ideas from the Dammmapada. Her poem reflects the verse of Dammmapada in all aspects in form, content and arrangement. No doubt this shows the influence of Buddhist thought on Sangam literature.

The 131st poem of Kalittokai is in the words of lady's maid consoling the heroine that hero will come and marry her soon. To reveal his kindness she uses an implied simile. Even the beautiful attracting flock of birds living in his littoral region are so kind that they do not kill anything for their prey. They only prey upon the fishes killed by the clash of waves.

karaikavarkoṭuṇkalikkaṅkavarpullinam
tiraiyuppōnriypulavumiinallatai
iraiyuyircēkuttunnaattuRaivanaiyaampaattum
acaivaraluucarciiirallittonrupaṭittail

This stanza reflects the influence of Buddhist philosophy. Killing of animals for food is prohibited while eating their flesh is not restricted. The following rules from Vinaya Pitaka, the first book of Tipitaka written in Pali shortly after 43 B.C. in Ceylon, bears testimony to the above fact.

"Fish and meat are pure and eatable when one does not take into account or hear about their origin from others or suspect that they are taken from the animal killed for him" (iii.172)
The undermentioned lines from Manimeekalai can also be cited in this context.

"muuttuvili maavolittu evvuyir maattum
   tiittiRam olika" (16:116-117)

These lines speak of the slaughter of animals for food as a powerful sin and at the same time admit the eating of the flesh of animals provided that they grow old and die naturally. The 92nd and 131st verses of Sivananam Cittiyar ascribe these doctrines to the Sautrantika school of Buddhism. At the request of Ukkai kahapati, Buddha himself took to pork-eating. Pancaka ni-pata of the Anguttaranikaya, bears proof to it. Even on the day of his Pari-nirvana Buddha ate the pork given to him by a poor smith named Chanda. From the above facts we come to know the prevalence of 'not killing-but eating' doctrine in the Buddhist sources. Nallantuvanaar attributes this human Buddhist philosophy to the action of the birds to portray the kindness of the hero.

Another point showing the influence of Buddhism is a lone reference to Katalkelu celvi the God of sea in feminine gender. Buddhist Jataka tales like Sangha-Jataka and Mahajanaka-Jataka speak of Manimeekalai as the guardian Goddess of sea who saves the virtuous men from shipwreck. According to Cilappatikaaram and Manimeekalai a munificent ancestor of Koovan was rescued from the sea by Manimeekalai at the command of Iptiran.
One is tempted to treat Kaṭalkelū celvi as of referring to Manimeekalaa teyvam since the God of sea was generally conceived in masculine form i.e. varūnan by Sangam people. If the concept of Manimeekalaa teyvam can be traced back to Sangam period the influence of Buddhism in Sangam age would have been greater than what it is thought of at present.

Another reference in Sangam literature regarding the birth of Buddha is to be discussed here. When Buddha attained enlightenment he began to realize his previous births. The accounts of his births are given in the Jataka tales. Once Bodhisatta was born as a hare and offered his whole body into the fire to feed an ascetic. Sakka who came from heaven in the form of an ascetic to put the hare to the test, daubed the sign of a hare on the orb of the moon to make the whole world aware of its sacrifice. According to Sasa-Jataka story the hare-blemish in the moon had thus come into existence. The hare-blemish in the moon is mentioned in two places in Sangam literature. It is nothing but the outcome of the influence of this Buddhist Jataka tale. Because of having a hare-blemish within itself the moon is called by the name of 'Sasin' in Sanskrit.

On his attempt to the attainment of enlightenment Buddha was tempted by Maaran the evil one. Patipaatāl uses the term
'Maaran' to denote the God of love. This clearly states the influence of Buddhist terminology in Sangam period.\textsuperscript{18}

Kaniyan puun\kun\Ranaar's affinity to Buddhism is to be discussed here. As his name suggests he is a famous astrologer of Puun\kun\Ram. According to Dr. U.V. Saminatha Iyer and Prof. S. Vaiyapuri Pillai, he is an astrologer by profession.\textsuperscript{19} He has contributed two poems to the anthology of Sangam literature, one in PuRa\naanuuRu and another in NaRRinai. The following poem in PuR\naanuuRu (192) is well known for his philosophical ideas and universal outlook.

"yaatum uuree yaavarum keelir
   tiitum nanRum piRartara vaaraa
noottalam tan\italum avaRRoor anna
   caatalum putuva tanRee vaaltal
initena makil\ntanRum ilamee munivin
   innaa tenRalum ilamee minno\tu
vaanam tantuli talaii aanaatu
   kalporu tir\an\ku mallaR peeryaarRRu
\niirvalip pa\tuum punai\pool aaruyir
muRaivalip pa\tuum en\patu tiRavor
kaatciyil teliptan\am aakalin maatciyIR
periyoorai viyattalum ilamee
ciRiyoorai ikal\tal ataninum ilamee"
(All places are alike to me. All are my kith and kin. Good and evil are not of others making. Suffering and relief are of a like nature. Death is nothing new on earth. I never deemed life all a sweetness and rejoiced, nor out of aversion deemed it all a misery. Amidst lightning (and thunder) cool and plenteous showers fall and swelling into the violent floods of a mighty river rush noisily along knocking against rocks and boulders. Imagine the plight of a raft in the mid-stream of such floods! Ah! in the self-same position is our precious soul tossed in the torrent of fate! This truth I learnt from the teachings of great savants. So neither do I esteem the worthy, nor more than that, despise the lowly.)

Not a word is mentioned about the concept of God in the above mentioned poem. His unbelief in the Creator of the world and his emphasis on the fatalism leads us to think him as a Jain or a Buddhist. But because of the following reasons he may be taken as a Buddhist rather than a Jain.

Because of his holding 'kani' title he is often mistaken for a Jain. According to Iravatham Mahadevan "there is clear internal evidence in the Tamil-Brahmi inscriptions that the natural caverns with the rock-cut beds were occupied by monks as well as nuns of both the Buddhist and the Jain religions". We have to bear in mind that only the names of some of these monks
are prefixed with the title 'kani' (Iravatham Mahadevan's corpus No.1, 32, 71). This only shows their proficiency in astrology. Even the lizard and veeñkai tree are mentioned by the phrases kanivaayppalli and kanivaayveeñkai in Sangam literature. The chirping of the lizard was interpreted as revealing the future. The flowering period of veeñkai tree was taken to inform the season for marriage. Kani played an important role in the courts of Tamil kings. The endowment of land given free of tax to an astrologer is called by the name of kanimuRRuuttu in the later inscriptions. Even now the traditional astrologer caste of Kerala is known by the name of kaniyaan. Kanimeetaaviyaar the Jain author of Eelaati and TiñaimaalainuuRRaimpatu was an astrologer. The term kani is found in the name of Pakkutukkai nankaniyaar another Sangam poet who had faith in the existence of the Creator of the world and lived outside the fold of Jainism and Buddhism. Therefore Kanivan puuñkunRanaar need not be taken as a Jain.

Moreover his poem in naRRiñai (226) helps us to identify him properly. Unaware of the Unstable nature of wealth, the hero goes in search of it. By spending a long time on an expedition of wealth to the yonder lands, he loses his youthfulness and the danger of losing his life at the hands of robbers of the desert region is also there. The agony of separation makes the heroine to suffer from the declining health
and in some cases even causes death to her. The poem is in the words of a heroine. The following similes illustrated in the poem are of great value to trace out the philosophy which might have been believed and practised by Kaniyan puukunRanaar.

"People will never exploit the yield of a tree for medicinal purposes till it gets withered away. Those who do penance will never do so to the extent of losing their physical strength. Kings will not allow their subjects to suffer by levying the exorbitant taxes on them. Likewise my husband must not make me suffer by his prolonged separation after wealth."²⁷

The contents of the poem clearly states a middle path in all the aspects.

Having done a severe penance for a period of six years, Buddha realized that any suffering caused to the mind and body will only result in the non-fulfilment of the goal. So he broke his fast by taking the rice cooked in milk by Sujata. Then he attained enlightenment under the shade of the pipal tree. Buddha is the contemporary of Mahavira the twenty-fourth thirthankara of the Jains. Contrary to Buddhist ideals, Jain monks inflicted upon themselves the extreme penance like fast unto death and plucking out the hair on one's head. Kaniyan puukunRanaar disapproves this kind of extreme attitudes in penance. Particularly the second line of his poem condemns the performance of penance
to the extremity of losing the physical strength. This view corresponds with the undermentioned middle path taught by Buddha.

"The system enunciated by Buddha is free from the extremes of self-indulgence and self-mortification. Buddha found after six years of ascetic life that the true way "cannot be attained by one who has lost his strength." There are two extremes which he who has gone fourth ought not to follow - habitual devotion on the one hand, to the passions, to the pleasure of sensual things; and habitual devotion, on the other hand to self-mortification, which is painful, ignoble, unprofitable. There is a middle path discovered by the Tathagata - a path which opens the eyes and bestows understanding, which leads to peace, to insight to the higher wisdom, to nirvana. Verily it is the Aryan eightfold path. That is to say: right beliefs, right aspirations, right speech, right conduct, right mode of livelihood, right effort, right mindedness and right rapture." The emphasis on fatalism, the absence of information about the Creator and the mention of middle path found in the poems of Kaniyan puukunRanaar indicate his leanings towards Buddhism.

According to the old commentary of PuRanaanuuRu, the forefathers of Kauniyan vinnantaayan are said to have performed twenty-one vedic yagas to crush the arrogance of the anti-Vedic religious followers like Buddhists. This is the only reference in Sangam literature which mentions the enmity between pro-vedic
and anti-vedic religious sects. The names of some Sangam poets lead us to identify them as Buddhists. Pinnattuoor Narayanasamy Iyer traces out Ilampootiyaar as a Buddhist. He derives his name from 'bodhi' the pipal tree under the shade of which Buddha attained enlightenment. Professor S. Vaiyapuri Pillai considers Teerataran and Cituventeeraiyaar as Buddhist poets. He must have derived their names from 'theraah' means elders. The presence of Theravada Buddhist monks in the Sangam period is also corroborated by the references to thavira (Skt. Sthavira, Pali: Thera) and maa thavirai in the Alakarmalai Tamil-Brahmi Inscriptions (No. 41 and 33). The term caattan occurs eighteen times as names of the various Sangam poets. The name caattan is derived from 'Sasta' which denotes Buddha well-versed in all sastras. Periyapuraanam mentions an ancient temple of Sasta in Pitavuur. Pitavuur caattan chieftain of coola country, is named after Sasta of Pitavuur. The Buddhist origin of Sasta and his absorption into the vedic pantheon is well-known. So, one can see the personal names of Sangam people too showing the influence of Buddhism in Sangam epoch.
REFERENCES

1. "venkoot tiyaanai coonai patiyum ponmali paatali"
   "palpukaal pirainta velpoor nantar ciirmiku paatalik kuliiik kaṅkai niirmutaR karanta nitiyam kolloo"
   KuRu.75:3-4


3. Venkatasamy, Mayilai Seen., Canka kaalat Tamilaka VaralaaRRil cila Ceytikal, Annamalai University, Annamalai Nagar 197 0, pp.100 - 102.


5. "tavap palli" - Pattinap.53

   "tinkatir mataani onkuRu maakkalai oompinart taliiit taampunarptu muyañkit taatanı taamaraip pootupitit taanikut taamum avarum ooraanku vilankak kaamar kaviniya peerilam pentir puuvinar pukaiyinar toluvanar paliccic ciRantu puRaṅkaakkum katavut palli" Maturaik 461-467
7. Cf. footnotes No.5.

8. panaiyain toonkiya paacilaip pooti
   anitikal niilal aravoon tirumoli
   intira vikaaram eelutan pooki

9. kutakkooc ceeralan kuttuvar peruntakai
   vitarccilai poRitta veentan munnaal
   tuppatau cevvaayt tutiyitai yaarotum
   ilankaa tiivattuc camanoli ennum
   cilampinai eyti valankonu miilum
   taruma caaranar taankiya kunattoor
   karumukiR patalattuk kakanat tiyaakuvoor
   araicar keetu avvalu nikaltalin
   puraiyoor taamumip puumpolil ilintu
   kaRRalat tiruntulik kaavalan virumpi
   muRRavam uThaimaiyin munikalai eettip
   paankanvay ceevati vilakkip paanmaiyan
   akavark kaRucuvai paalvakai amltam
   paattrirat talittup palapala ciRappotu
   veettavai yaarotum eettinan iRaincalil
   piRappin tunpamum piRavaa inpamum
   aRattakai mutalvan aruliva vaaymai
   inpa vaaramu tiRaivan cevimutal
   tunpa miikkac coriyum annaal.
ninperun taataik konpatu valimuRai
munnoon koovalan mannavan tanakkku
gniRkaak kaataR paankan aatalin
taankaa nallararn taanuN keettu
munnoor muRaimaiyir paStattatai anRit
tannaal iyanRa tanampala kooti
elunaal ellaiyul iravalark kiittut
tolutavam puriitoon cukataR kiyaRriya
vaanooRku cimaiyattu vaalolic cayittam


11. kali 131:31-34 See the commentary of naccinaarkkiniyar


"In the third Century after Buddha's death the Vaibhasikas came into prominence, and the Sautrantikas in the fourth century after his death".

"tx konReRita laakaa tenRum konRavai kontunaalum
tinRita laaku mannoo tottitum cetta vellaam
onRiya vaaca mutti unnuRir vaiitta varkkoo
cenRunin RunRa varkkoo punniyam ceppi daemon"

- Civajnaana cittiyaar parapakkam: 92
"தின்புற்று குருமிலையுடன் நூற்றனை புட்டா
தின்புற்று குருமிலையுடன் நூற்றனை புட்டா
மனுவதன் காரணம் நூற்றாண் தார்க்கு

வதாத் தொன்ரைய இடாமையினால் வதாதாவரக்கீ புவாண் சென்

என்றுவனை யுவுடனே புவாண் செறா

என்றுவனை யுவுடனே புவாண் செறா


- சின்யாயானா சிறியாயார் பராப்பக்கம்: 131

13. தர்மனநாந்த கோசம்பி, பகவான் புட்டார் (தஞ்சா தையாகமி புக்காண்) பள்ளியப்பா போர்ட்ஸ், மசாரச், 1957

14. "... ... . . . . . . . .

15. செண்டுரு சிராப் விலுச்சியே இரோஷிய

மண்டலை மேற்பும் மாட்டாய் மாட்டாய்

பால்வாய் குலவி பாயண்டான் எதுடு

வாலா மைன்பால் நிக்கியா பினார்

மாமுது கான்கையார் மாட்டவி மாகாத்து

நாமா பால்லுரா நாட்டுது மேன்ரு

தாமின் புருவூன் தாகியோ கேட்காண்

கிட்தியிரல் யாமாத தெர்திரைப் பொருந்தகல்

Akam.370:9-12
utai kalappatta venkkoon munnaal
punniiya taanam purintoo naakalin
nannuvali yinRi naalcila giinta
intiran eevalin iinku vaalveen
vanteen aṅcal manimee kalaiyaan
unperuṛ taanat tuRuti yoliyaatu
tunpa niṅkit tuyarkkatal olikena
viṅcaiyyir peyruttu vilumaṇ tiirtta
enkuṇa teyvap peyariṅ kitukena
animee kalaiyaa raayirāṅ kanikaiyar
manimee kalaiyena vaalṭṭiya ṇaanRu"

"ninnuyirt tantai netunkulat tutitta
mannuyir mutalvan makara veelaīyul
munniya vaṅka munkik keetuRap
ponnin uci pacunkam palattut
tunniya tennat totukkatal ulantuli
elunaa lellai yitukkanvan teyttaa
valuvaac ciilam vaamaiyyir konta
paanmaiyyir Ranaatu paantu kampalan
taanṭṭuk kuRRa tanmai nookki
aṭṭi mutalvan pooti muulattu
naaṭṭan aavoon nalinirip parappin
evvamūR RaanRaṇa tevvaṇ tiirenap
pavvat tetuttup paaramitai muRRavum
aRavara caalavum aRaavaḷi uruttavum
piRaвитoo Rutaṃ peRRiya lenRee
caaranaṛ aRintoor kaaranāṃ kuRuRa
anṭṭa utavik kaaṅkavāl peyaraṅ
tantai ittanāṇ ninai......"
16. Jataka Tales translated by H.T. Francis and E.J. Thomas, 

17. "malaikaal niikkiya maaka vicumpil 
kuRumuyl maRuniRañ kilara matiniRaintu 
aRumiin ceerum akalirul natunaal 
maRukuvilak kuRuttu maalai tuukkip 
palaviRal muutuupp palarutan tuvanRiya 
vilavutan ayara varukatil amma"

"poñkiru munnir akamellaaam nookkinai 
tiñkalul toonRi yirunta kuRumuylaal! 
enkeel itanakat tulvalik kaattiimo 
kaattiiyaa yaayin katanaay koluvveen 
veettuva rulvalic ceppuveen aatti 
matiyoto paampu matuppeen matitirinta 
enallal tiiraa yenin; 
enRaankee unninRa evvam uraippa matiyoto 
venmalai ootip pukuti ciRitennaik 
kannootti naaypooRi ñii"

18. Kandasamy, S.N., Paripaatalin kaalam p.58

"kuureyiRRaar kuvimulaip puunotu 
maaran oppaar marpani kalavi"

cf. maaranai vellum viira ñinnati

pastinoor varalaaRu, p.33.
Sanga Ilakkiyam Volume II, S.Vaiyapuri Pillai's Second Edition, 
1967, p.1427.

21. cf. Footnote No.4.

22. At the beginning there was only a single body of congregation (mula-samgha) among Jain monks. Later on, the increase in the population of Jain monks gave rise to the organization of several groups like nānti ganam, ceena ganam, cimma ganam and tīeva ganam (p.47 camanamum tamilum - Mayilai Ceeni Venkatasamy, Kazhakam publication, 1970). According to some scholars, every member of such group (gana) is called by the term kāṇi (gani).


23. "kalli mullaraip poruntic celluparkku uruvatu kuuRum ciRucen naavin maniyoor tanna tenkural kāṇiivaayp palliya kaṭiRan tooree"

"kārarumpu avilīnta kāṇivaay veenkai"
cf. "pulvaayppuc conna kāṇi"

"piilivalai enpool piRanta annaal iravikulat toruvan inaimulai tooyak karuvotu varumenak kāṇiyetut turaittanam"
" PURapporu~venpaamaalai
PuRapporulvenpaamaalai
174

Cilap.26:1 - 5

Cilap.26:25-31

Cilap.27:146-150

Cilap.27:146-150

Cilap.27:146-150
araicuviiR RirukkuR tiruppoRi yunṭen
Ruraicey tavammeel uruttu nookkik
konkaṇi ṇeRūntaark kotitteert taanaic
cēṅkuṭ tuvantan cellal niṅkap
pakalcel vaaiR paṭiyoor tammun
akaliṭap paara makala niṅkkic
ciṅtai cellaac ceenetuṁ tuurattu
antamil inpaṭ taracaal veenṭen
RenRīRa muraitta imaiyoor ilaṅkoti

Cilap.30:173:83


26. Puṭatitton manRa appanpilaalan - PuRam.194:5

27. maraṇcaā marunṭuṁ kollaar maṅṭar
uraṇcaac ceyyaar uyartavam valaṅketap
ponnuṁ kollaar mannaṛ nannutal
naṁṭam unmaiṭin ulamee atanuṇal
taancey porulalavu aṭiyaar taṇkacīntu
enRuul niRuppa niṅliṭai oliyac
cenRoor manRānaṅ kaataḷar"
NaR.226:1-7

28. ".....maṅṭar
uraṇcaac ceyyaar uyartavam"
NaR.226:1-2

29. Radhakrishnan, S., Indian Philosophy Volume 1, p.420.
30. "nanRaaynta niininimircatai
mutumutalvan vaaypookaa
tonRupurinta viirirantin
aaRunarnta orumutunuul
ikalkantoor mikalcaaymaar
meyyanna poyyunarntu
poyyooraatu meykoolii
muuveel tuRaiyu muttinRu pookiya
uraicaal ciRappin uravoor maruka! PuRam.166:1 - 9

Kazhakam publication, paatinoor varalaaRu, p.21.
cf.teevaaram 2:12:10 - "pootiyaar pintiyaar....

32. Vaiyapuri Pillai, S., History of Tamil Language and Literature,
p.41.

33. cf. Footnote No.4.

34. Sanjeevi, N., Cañka ilakkiya aaraaycci attavanaikal, University
of Madras, 1973, p.28.

35. ceerar kaavalar vinnappam
ceyta at tiruvulaap puRam anRu
caaral velliyan kayilaiyir
keettamaa caattanaar tarittintap
paaril veetiyar tiruppita
vuurtanil velippaap pakarnteNkum
naara veelaicuul ulakinil
vilaNkita naattinar nalattaalee

-Periyapuraanam: vellaanaic carukkam:52

The Samkhya is the earliest philosophic system in India. Sage Kapila the founder of the Samkhya philosophy lived before Buddha. The word 'Samkhya' is said by some to be derived from Samkhya, or number, and the name is justified as being appropriate to a system which gives an analytical enumeration of the principles of the cosmos. This is attested by the fact that the third Paripaat poem of Kaatuvaavilaiseyinaar on Tirumal enumerates up to the ninth number and explains in terms of numbers the twenty-five realities of the Samkya. The terms paal, kaal and paaku mentioned in the poem denote the zero and the fractions, quarter and half, respectively. The word "en" (numeral) itself occurs in the text. Furthermore the commentator emphasizes the importance of systematic enumeration of Samkhya philosophy by mentioning the very term (en) six times.

The Samkhya philosophy is pro-vedic but atheistic (nirisvara-Samkhya). Early Samkhya system knows nothing of the concept of God. The concept of God was adopted later into the Samkhya philosophy. Dr. Radhakrishnan observes: "We have seen how the elements of the Samkhya were subordinated in the Upanisads and the Bhagavadgita to an idealistic theism. While the Epic philosophy borrowed the
cosmogony and the theory of the absolute passivity of pursa from the Samkhya, it did not regard pursa and prakrti as self-sufficient realities, but represented them as modes of one ultimate Brahman. In its classical form, however, the Samkhya does not uphold theism. The later development of theistic (Sesvara) Samkhya is found in the Santi-parva of Mahabharata (12:308). It includes God as the 26th reality. The Bhishma-parva of Mahabharata comprises the teaching of Bhagavadgita. In Bhagavadgita Shri Krishna speaks of the twenty-four realities of the Samkhya philosophy and its theory of causality (Satkarya-vada). Apart from pursa and prakrti the concept of a separate God is found here. In some context God is even differentiated from the pursa. The Sesvara-Samkhya spoken in Mahabharata and Bhagavadgita is akin to that sung in paripaatal. In addition to the twenty-five principles of Samkhya philosophy Katuvanilaveyinanaar mentions the concept of God. The poet says: "O Tirumaal throughout the ages you remain in a high position so as to be pursued by the twenty-five principles of Samkhya philosophy". It is to be noted here that paripaatal sung in praise of Tirumaal (Vishnu) also gives some legends of his Krishna avatara found in Mahabharata.

The lines of paripaatal which give an account of the Samkhya philosophy are given below:
"paalenak kaalenap paakena onRena
irantena muunRena naankena aintena
aaRena eelena ettenat tontena
naalvakaai uulien navirRum ciRappinai" (Pari.3:77-80)

According to the commentator Parimeelalakar (A.D.1272) these lines explain none other than Samkhya philosophy. No other alternative relevant explanation is possible for this passage. Here they are explained in the order mentioned in the poem.

Punna or soul is called by the Tamil equivalent paal which means 'barrenness'. In the Samkhya philosophy soul produces nothing, so the state of barrenness is attributed to it.

Panchabhuta or the five gross elements namely ether, air, light, water and earth are mentioned by the term kaal which means germ because they germinate or produce this world and at the same time remain as the products of tanmatras or subtle elements.

Eventhough karmendriyas or five organs of action namely mouth, feet, hands and the organs of evacuation and reproduction can be included in the five gross elements, they found themselves classified by their actions. Hence they are called by the name paaku which means classifications. Next to it, tanmatras or subtle elements are mentioned. Sound, touch, colour, taste and smell are the five qualities of ether, air, light, water and earth respectively. Being originated in the beginning sound is given the first place among them. Touch, colour,
taste and smell are kept in accordance with their order of origin (i.e. in the second, third, fourth and fifth places respectively). The sixth includes jnanendriyas or the five senses namely skin, tongue, eyes, nose and ears together with manas or mind. The seventh indicates ahamkara or self-sense. The eighth denotes buddhi or intellect. The ninth mentions prakrti or primordial matrix. Altogether they are twenty-five in number.

"It is difficult to understand the precise significance of the Samkhya account of evolution, and we have not seen any satisfactory explanation as to why the different steps of evolution are what they are" - These words of Dr. Radhakrishnan clearly shows the difficulties in understanding the Samkhya system of philosophy. Parimeelalakar in his commentary to paripaat' explores only the evolution of tanmatras and respective origins of panchabhuta from them. But in his commentary to the 27th couplet of TirukkuRal he takes much pain in explaining the evolution in detail. We can bring that explanation here in order to comprehend the passage of paripaat'. The conscious purusa has no origin and brings forth nothing. Prakrti which has no origin of its own brings out buddhi. From buddhi arises the ahamkara. The ahamkara begets manas, jnanendriyas, karmendriyas and tanmatras. The tanmatras give rise to panchabhuta.
The names of Sangam poets like Kapilar and Tolkapilar which may possibly be the echoes of the name of the Samkhya Kapila remind us of the extent of the influence of Samkhya philosophy. The following passage regarding the nomenclature of Kapilar is to be noted here: "The name Kapilar is known to every student of Indian thought as the great exponent of the Samkhya philosophy. The name of Risis such as Markkandeya (PuRam.365), Valmiki (Puram 358), Gargi (KuRu.55, 212), Sakalaya (Akam 16, 270), Kasyapa (NaR.248), Gautama (PatiRu.3rd ten, PuRam 366), Sandilya (KuRu.307) and Kausika (Malai.) were so popular in the Cankam age as to become the names of some of the poets. Kapilar probably was so called, in memory of the great founder of the Sankhya school. Paripatal (3:7) mentions the eleven Kapilar of the Hindu mythology. Therefore, there can be no doubt that the Sanskrit word Kapila was known to the Cankam Age. But it is found that the poet under consideration has used the word 'Kapila' in one of his poems where that particular word shines as the very life of the poem. In this connection the latter day practice of bringing the name of the author in the musical compositions may be remembered. The works of Tyagaraja and Muttutanttavar may be mentioned. The names of the authors mentioned in the poems are as they were their mudra or hall-mark. Kapilar probably used the word 'Kapila' in the poem to perpetuate his memory. The word Kapila is found used in PuRam.337:11."
REFERENCES

2. Ibid., p. 249.
3. "naalvakai uuli en navirRum ciRappinai" - Pari.3:80
4. "innanam pirappumaRaipaRRi enpaar kuuRappatutal varukinRa panpukatkum okkum" "irantu mutalaakiya enkal naankum iintup puuranap porula vaaka ninRana"
"manam totaRkic ciRappumuRaipaRRi ennukinRaaraakalin, ivaRRai ivvenkalaaR kuuRinaar. iintum eelu mutalaaya enkal puuranap porul"
"ivv enkalaal navilappatuRn ciRappinaiyutaiyai"
8. Pari.3:31-32; 83.
"According to Yajñavalkya Smṛti, Hiranyagarbha is the founder of the yoga system, and Madhava points out that this does not contradict Patanjali's authorship of the yoga Sutra, since Patanjali calls his work "Anusāsana", where the preposition "anu" implies that his statement follows a primary revelation, and is not itself the first formulation of the system."¹ "Yoga has been defined as a form of mental and physical discipline, a code of ascetic practices, mainly pre-Aryan in origin, containing relics of many primitive conceptions and observances. There is evidence to show that some of the yoga disciplines were in existence at the time of the Indus Valley civilization."² "It is now generally established that he (Patanjali) was in fact the first to collate and codify the ancient beliefs and theories current among the indigenous non-Aryans of India."³

Patanjali, the author of the yoga Sutra and the Mahabhashya commentator of Panini's Ashtadhyayi, are believed by some authorities to be one and the same person. The same names, together with the contemporary period (2nd Century B.C.) further prove their identity. According to the tradition
Patanjali was a great devotee of Siva-Nataraja and lived in Chidambaram. Therefore the chances are more to ascribe at least some of the Yoga thoughts to the Dravidian Tamil tradition of Sangam epoch.

Yoga accepts the twenty-five principles of Samkhya philosophy and admits God as the twenty-sixth principle. It teaches the mental and the physical discipline to attain liberation. The eightfold methods of yoga (astanga yoga) are as follows:

- **Yama** - abstinence from immoral acts
- **Niyama** - observance of moral acts
- **Asana** - adoption of postures
- **Pranayama** - regulation of breath
- **Pratyahara** - withdrawal of the senses from objects
- **Dharana** - fixed attention
- **Dhyana** - meditation
- **Samadhi** - concentration

According to NCaccinaarkkiniyar, Tolkaappiyar speaks of the eightfold methods of yoga as the means to attain liberation. While explaining the astanga, atiyaarkkunallaar (12th Century A.D.) and NCaccinaarkkiniyar (14th Century A.D.) cite aphorisms from the unknown Tamil yogic sources. NCaccinaarkkiniyar mentions the name of Tirumuular and hails him as a yogi.
(5th Century A.D.) in his third part of Tirumantiram explains the eightfold method of yoga. Tirumuular mentions himself Patanjali and six others as disciples who received direct spiritual instruction from God Siva. Patanjali's yoga sutra (2:29) gives an account of the eightfold methods of yoga.

The origin of the yoga system can be traced back to the period of Indus valley civilization (3rd millennium B.C.). The impression of a Mohenjo-daro seal shows the prototype of the historic Siva in his Pasupati aspect. The deity is sitting cross-legged in a padmasana posture. The eyes of the deity are turned towards the tip of the nose. Both these aspects clearly show the yogisvara attitude of Siva. According to the eminent scholars like Sir John Marshall, Rev. Fr. Heras and Asko Parpola the inhabitants of Mohenjo-daro are Dravidians, the ancestors of Tamilians, and their religion was Saivaism. So, the Yoga system found in the Indus valley civilization is in some way or other akin to that of the Tamils of the Sangam age. Sight fixed on the tip of the nose and the presence of deer nearby are common to both the Siva-pasupati figure of Mohenjo-daro and the Dakshinamurti sculpture of Tamilnadu. Because of sitting under the shade of the Banyan tree Dakshinamurti is mentioned by the term Aalamarcelvan in Sangam literature. The God's water-vessel...
suspended from the bough of the banyan tree is compared to the pendulous fruit of taalai in Sangam literature. Sangam literature also speaks of his matted locks of hair. Even the recent sculptures of Dakshinamurti portray him with the matted locks of hair, sitting under the banyan tree on which his water-vessel is seen suspended. Furthermore Cilappatikaaram proves beyond doubt that Aalamarcelvan and Dakshinamurti are one and the same God. Takkinan is given as the name of Aalamarcelvan in Cilappatikaaram because he faces south while sitting under the banyan tree.

Regarding Dakshinamurti the following passage is to be noted here: "As a teacher of yoga, music and other sciences he is known by the name of Dakshinamurti. One account gives an explanation regarding the etymology of this name; it states that because Siva was seated facing south when he taught the rishis yoga and jnana he came to be known as Dakshinamurti. This aspect of Siva is always invoked by students of science and arts.... Dakshinamurti is viewed in four different aspects namely, as a teacher of yoga, of vina, of jnana and as also an expounder of other Sastras (vyākhyānamurti). Of these, the last form is the one which is most frequently met with in temples. It has already been mentioned elsewhere that in all Hindu temples, both Saiva and Vaishnava, the niche on the south wall of the
central shrine should have the figure of Dakshinamurti enshrined in it." In the sculptures Dakshinamurti is carved in yogic asana (yogic sitting posture) and his hand is held in the yogamudra (yogic hand-pose). From the above mentioned facts we can infer the yogic features found in the figure of Aalamarcelvan in Sangam period.

Literary references are corroborated by the contemporary sculptural evidences. A figure of Siva is carved on the five feet high Sivalinga now worshipped in the Siva temple at Gudimallam. T.A. Gopinatha Rao, former Superintendent of Archaeology, Travancore State, assigns this sculpture to the first Century A.D. (i.e. Sangam period). In the sculpture Siva is chiselled as carrying a water-pot and a battle-axe in the left hand and left shoulder respectively. References found in the Sangam literature also accord with the details of the above-mentioned sculpture. Pattinappalai speaks of the wooden linga worship. PuRagaanuuRu and Kalittokai mention the water-pot of Siva. Maturaikkaaäci portrays him as the tall one with a battle-axe. Likewise, Sangam literary references to Aalamarcelvan indicates the prevalence of his sculpture in Sangam period.

Yogic element in Sangam age can also be traced from the recumbent image of Tirumaal. According to Sangam literature Tirumaal sleeps with consciousness (aRituyil) on the thousand-headed
divine serpent-bed (Adisesha) in the midst of the ocean of milk. 21

The term 'ārituyil' 22 is used in Sangam literature to denote the yoga-nidra (yogic-sleep). 23 While performing yoga-nidra in such a manner Tirumaal lies on his right side, so that the breathing through the right nostril (pingala) becomes dominant. 24 Sangam literature speaks of the recumbent Tirumaal images in Tiruvekka and Tiruvanantapuram. 25 Cilappatikaaram describes the reclining posture of Tirumaal at Tiruvarañkam. 26 The regulation of breath and the conscious sleep of Tirumaal show the influence of yoga in Sangam literature. Tirumaal in his Krishna avatarara declares that he stands holding the entire universe by a spark of his yogic power. 27

Pearl-fishery was mentioned in Sangam literature. 28 Usually pearl-divers remain under sea for 60 to 80 seconds. 29 To suit the purpose they have to be well trained in breath control. Therefore some sort of systematic breath control akin to yoga school must have been known to the people of the Sangam period.

Though the ultimate goal of a real yogi is the final liberation, some supernormal powers are acquired by him in the course of his yogic practices. Vibhutipada of the Patanjali's yoga sutra gives an account of the supernormal powers. 45th sutra of vibhutipada mentions the eight great attainments achieved in tending the sacred fire. 30 Deep sleeps peacefully
by the practice of yoga. In the third book of Tirumular's Tirumantiram the section on the eight great attainments (astama siddhi) is arranged after the section on the eightfold methods of yoga (astanga yoga) to indicate that former can only be achieved through the latter. The undermentioned passages are to be noted here regarding the supernormal powers:

"A yogin is believed to acquire certain extraordinary powers by the practice of yoga in its different stages. Thus we are told that the yogins can tame all creatures including even ferocious animals, get any object by the mere wish of it, know directly the past, present and future, produce supernatural sights, sounds and smells and see subtle entities, angels and gods. They can also see through closed doors, pass through stone walls, disappear from sight, appear at different places at the same time, and so forth. While these may be possible, the yoga system warns all religious aspirants not to practise yoga with these ends in view. Yoga is for the attainment of liberation." 30

Some of these supernormal powers are portrayed in Sangam classics. The yogis toiling for the ruinless state (i.e. liberation) are said to have had the vision of their favourite deities. 31 Even the cruel animals are pacified by the yogic power. The wild elephant brings firewood to help the yogis in tending the sacred fire. 32 Deer sleeps peacefully
with the ferocious tiger which becomes gentle at the presence of yogis. Female monkeys sweep up the dead leaves from the ground around the sacred fire. Usually the hairs on the heads of the Jain monks are plucked out while that of Buddhist monks are shaved. But the above-mentioned contexts portray the yogis with long matted locks of hair, keeping alive the sacred fire (vedagni). Therefore the above description can well be assigned to the yogis belonging to pro-vedic sects.

Almost all the religions utilized the technique of mind-control taught by the yoga philosophy. Even those who denied the concept of God adopted the yoga practices. The followers of Jain and Buddhist religions are well versed in yogic powers. Yogacara school of Buddhism "declares that the absolute truth or bodhi manifested in the Buddhas is attainable only by those who practise yoga." The supernormal powers like walking on the sea, entering into the earth and flying in the sky are mentioned in Kuruntokai. All these three powers are attributed to the Buddhist and Jain monks by Manimeekalai and Cūtaamani nikantu respectively. According to Peruṅkatai the execution of these powers can be witnessed with the naked eye. The belief in the powers of flying in the sky and walking on the sea is also found in the Vedic sects.
Tamil mystics (Siddhas) are well versed in the science of medicine. Their school of medicine is called by the name of Siddha vaidya. The founders of this school of medicine are Tamil Siddhas and the treatises on Siddha vaidya are written exclusively in Tamil only. Even today this system of medicine is practised in Tamilnadu and labelled as Tamil medicinal science (Tamil maruttuvam). Mystics (Siddhas) acquire eight great attainments (astama siddhi) by yogic power. Siddhas traversing through the space are said to have landed on the Kuraalam hills and grown some medicinal herbs there to prolong their life by keeping their body against decay and destruction. Nelli fruit is rich in medicinal value. Each nelli fruit contains vitamin C twentytimes more than in orange juice. Atiyamaan presented Avvaiyaar with a rare variety of nelli fruit. Naccinaarkkiniyar says that the variety of nelli fruit referred to here is karunelli (Phyllanthus reticulatus). According to Avvaiyaar that very fruit conferred her immortality. We need not take her words in the literal sense. By that statement she only meant longevity.

The opening lines of the fourth paripaatal sung by Katuwanilaveyinanaar on Tirumaal, deal with the yoga philosophy. The lines run as follows:

"auntirul aRaniikki naankinul tutaittuttam
onRaaRRup patuttanin aarvalar" (4: 1 - 2)
The numbers five, four and one that occur in these lines refer to five senses, four virtues and samadhi respectively. The devotees of God Tirumala are said to have dispelled the illusion caused by the five senses and purified their mind with the four virtues and thereby attained Samadhi (concentration). The same poet uses the term "nocippu" as the Tamil equivalent of the Sanskrit word "samadhi". According to the commentator Parimeelalakar maitri, karuna, mudita and upaksa are the four virtues with which the devotees of God cleanse their mind. Above passage of Paripaatal reflects only the following yoga sutra (1:33) of Patanjali:

"By the cultivation of friendliness (maitri) towards happiness and compassion (karuna) towards pain and joy (mudita) towards merit and indifference (upaksa) towards demerit (the yogin should attain) the undisturbed calm of the mind-stuff."


3. Ibid. p.196

4. "nantī arulpeRRa nastaarai nāstīn
nantikal nāalvar civayookamaamuni
manRu toluta pataṅcali viyaakkirar
enRivar ennootu enmaru maamee
patatcālik karuḷiya parama nastaaka"

5. Tol.puRat.20:6

6. Cilap.14:11

7. Tol.puRat.20:8-9

8. "nantī arulpeRRa nastaarai nāstīn
nantikal nāalvar civayookaka maamuni
manRu toluta pataṅcali viyaakkirar
enRivar ennootu enmaru maamee"


10. "Among the many revelations that Mohenjo-daro and Harappa have had in store for us, none perhaps is more remarkable than this discovery that Saivism has a history going back to the Chalcolithic age or perhaps even further still, and it thus takes its place as the most ancient living faith in the world".


For the description of Dakshinamurti see: T.A. Gopinatha Rao's *Elements of Hindu Econography*, Volume II Part I, Motilal Banarsidass, Delhi, 1968, pp. 276 & 284. Also see plates No. LXXI, LXXIV: Figure 2 & LXXVII.


12. नीलाल नाखम नालिक्या कालिकम
   निलालटिकाल

   नालाम नेच्या कालर काल्याप नलिकोल
   नालाम चेल्र आनिकाल परूविराल
   पूला वरूमन उयिर
   नालाम चेल्र आनिकाल माकन्विलाक
   काल्कोल
   नालेरु कालवु नालिकोल
   नालाम नारु नालिकोल नलिकोल
   नालामर नारु मुक्कात केल्वन
   नालामर नारु मुर्रमर

13. माॅमालर मुंटकाम तिलायोूत् ओरुूकुटन
   कानाल अंप्रित उयर्मानाल एक्कार्मेल
   कीर्मिकु कीर्पिनोून माकुरा र काइर्सेल्टा
   नीर्माल कारकापूल पालांतुूकु मुट्टतालाइप
   पुमालरर तवारीमपूल पुललक्कुं तुराइवेल
   Kali.133:1-5
cf. காஞ்சா இலக்கியாட்டில் சதிக்கோடி விளக்கம் - P.L. Sami

Kalākam, 1967, pp.173-174

See also the plate facing page 173.

14. ella உயிர்க்கும் என்மம் ஆகியா

niiraRa vaRiyaak karakattut

taalcataip polința arunțavar tooRkee

15. ciirttaku ciRappin vaarțitkan putalvan

aalamar celvan peyarkonțu valarntoovan

paalnaaRu ceyvaayp pațiyoor munnart

talarpaa vaayinum maRaivili valaaatu

ulamali uvakaiyoo toppa ootat

takkinan tannai mikkoon viyantu

muttaa puunuul attaku punaikalam

kataakam toottotu kaiyurai iittut

tanpatip peyarntan


17. ibid, page 65-69

18. konti makalir unturai muulki

anti maattiya nantaa vilakkin

malarani me1ukka meeRip palartoaa

vampalar ceekkuũ kantutaip potiyil

19. ella uyirkkum eemam aakiya

niiraRa vaRiyaak karakattut

taalcataip polința arunțavat toorkee

maamalar muntakam tillaiyoo toruNkutan

kaanal anīnta uyarmanal ekkarmedal

ciirmiku ciRappinoon maramutaR kaiceertta

niirmali karakampool palantuunų muuttaaalai
20. 'niirum nilanum tiiyum valiyum
maaka civumpoo tañtutan iyaaRRiya
maluvaal netiyoon talaivanaaka
cf. eeRRuvalan uyariya erimarul avircatai
maaRRatuñ kanicci manimitaruRroomum

21. tannuru uRaluñ paaRkatal naappan
minnavir cutarmani aayiram viritta
kavainaa aruptalaik kaanpin ceekkait
tulavam cuutiyaa aRituyiloon
kaantalañ cilampiR kariRupatiñ taanKup
paapmanaip palli amarntoon
paatimil parappakat taravanai vacaiya
aatukol neemiyyaaR paravutum

22. tulavam cuutiyaa aRituyiloon
anikilar aravin aRituyil amarnta
manivannan koottam
aataka maatat taRituyil amarntoon
cf. ....aayiram peyaraal amararcen RiRainca
aRituyil alaikatal natuvee
aayiram cutarvaay aravanait tuyinRaan
aranakkamaa nakaramarntaane
naccuvinaik kavartalai aravinamali eeRi
eRikatal natuvul aRituyil amarntu
23. yooka uRakkamaatalaal aRituyilenappattatu Pari.13:29 Parimeela-lakar
arituyil-yookanittirai - Cilap.10:9 Atiyaarkkuñallaar
unniya yookattu uRakkattai - Tirumañkaiyaalvaar
vellai tatañkata lulvita nåakanai meelamaruvi
ullap palyooku ceyti Nammaalvaar
aintu paintalai aatara vanameevip paaRkatal yookanittirai
cintai ceyta enṭaay Nammaalvaar
vellai vellattin meeloru paampai
mettiyaaka virittu, atan meeleee
kalla nittirai kolkinRa maarkkam Periyaalvaar

24. aRīntu koRRa vaayiloor tammai nookki
aṭtan maamatalai vantaal aRīviyaatu alaimin enRu
cantiran otuṇki niRpat tapananee carikkumaaru
pantanai yilaataan yookat tuyilvarap pallikontaan
- Villiputtuuraar paratam 5:2:
kuṭaticai muṭiyai vaittuk kunaticai paatam niitti
vaṭaticai pinpu kaṭṭit tenticai ilaṅkai nookki
katałniRak katavul enṭai aravanait tuyilumaa kantu
utalenak kurukum aalo enceykeen ulakattiiree
- Tontaratippotiyalvaar
vaamat tirukkara meelaakavee kanvalarvatuvee Tiruvarankattumaalaai
25. *tiruvekka*

paampanaip palli amarntoon - Perumpaan.373

See naccinaarkkiniyar's commentary.

paantal paaliyil palli virumpiya

veentanaic cenRu kaantum veKkaavulee - Tirumackaiyaalvaar

*tiruvanantapuram*

vanntuutu politaart tirunemar akalattuk

kanporu tikirk kamalkural tulaay

alaanka celvan - PatiRRu.31:7-9

celvanenRatu tiruvanantapurattut tirumalalai - Old commentary

aataka maatat taRituyil amarntoon Cilampu 26:62

aatakamaaatam - tiruvanantapuram - Arumpata commentary

elilani anantapuram patamutai arvivai palli payinRavan

- Nammaalvaar

26. *niila meeka netumpoR kunRattup*

paalvirin takalaatu patintatu poola

aayiram virittelu talaiyutai aruRtbl

paayaR pallip palartolu teetta

viritiraik kaaviri viyanperun turuttit

tiruvamar maarpan kitaanta vannamum

Cilampu 11:35-40

27. What will you gain by knowing all this in detail, Arjuna?

Suffice it to say that I stand holding this entire universe by a spark of my yogic power" - Bhagavadgita 10:42
28. ".....parappil
panmiin kolpavar mukanta ippi
naarari naRavin makilkotaik kuuttum
peericaik koRkaip porunan
ilaãkirim parappin eRicuraa Ñiikki
valampuri muulkiya vaantimil paratavar
olitalaip panilam aarppak kallenak
kalikelu koRkai etirkola ñi litterum
"iiintum niir
muttupatu parappir koRkai muntuRai

30. Chatterjee and Datta, An Introduction to Indian Philosophy, University of Calcutta, 1960, p.306.

31. alivilar mualum aarva maakkal
valipatu teyvañ katkan taaãku

32. kalaikkan netuvarai aruvi aatik
kaana yaanai tanta viRakiR
katunteRaR centii veettup
puRantaal puricatai pularttu voonee
33. magti cikkku maatunču munRil
centiip peeniya munivar venkoottuk
kaliRutaru virakin veetakum
oliRilaŋ karuviya malaikila voonee
See naccinaarkkiniyar’s commentary

34. varukaven matamakal manimee kalaiyenRu
uruvi laalan oruperun cilaiyotu
viraitalar vaali veRunilat teriyak
koottai taamaŋ kulalotu kalaŋtu
pootit taanam purintaRam patuttanal
valitalai paRitalayavarkal kattiya
molitalai apena moliyal vamminoo

35. avircatai munivar anki veetakum
aavuti naRumpukai
katunteRaR cent ii veettup
puRaŋtaal puricaatai pularttu voonee

36. "Although in the classical age yoga came to be associated
with Sankhya, the technique of mind-control is a common
heritage of all systems of philosophy"
Page 129, Outlines of Hinduism, T.M.P. Mahadevan, Chetana


38. nilantottup pukaar vaanammeRaar
vilañkiri munniR kaaliR cellaar

39. "Although in the classical age yoga came to be associated
with Sankhya, the technique of mind-control is a common
heritage of all systems of philosophy"
Page 129, Outlines of Hinduism, T.M.P. Mahadevan, Chetana
39. nilattir kulittu netuvicul peeric
   calattil tiriyumo caraanarn toonRa
   niirinil puuvil vaanil ninaittu  uthukukin
   caraanarn enmaraavaavu camanaril irtti peerRoore

   Meekalai. 24:46-47

40. irunilam pukutalum oruvicul pivartalum
   varutirai netuukaal vaaykkon tumiltalum
   mantaram eentalum enRi vai piravum
   pantiyal viccai payiRRiya maakkalaik
   kantum aRitum kankuutaaka

   Perunkatii 3:4:86-90

41. iyankupatai aravat tiintoli icaippa
   virumpiyaunu munivar viyanimam aalum
   igtira tiruvaamaik kaankutum enRee
   aRtaraar tilintaann karacuvilaak kavaiyatu
   vanicit toonRiya vaanava keelaay
   malayat teekutum vaanpee rimaya
   nilayat teekutal ninkarut taakalin
   arumaRai aRtanar aankular vaalvoor
   perunila manna kaattalnin kataMen

   Cilampu 26:92-104

   Raanvakar vaaltpit poontatar peer
   maRakkala mutitta vaayvaaat kuttuvan
   vataticai maruukin maRaikaat toompanar
   tatavuttii aviyaat tanperu vaakkai
   kaarruu taalaraip poorRik kaaminena

   Cilampu 26:247-252

   villavan kootaiyotu venRuvinai mutitta
   palveel taanaip pataipala eevi

   Tiruvaacakam 4:208

43. kavana cittar vantuvantu kaayacitti vilaippaar

KuRralak kuRavanci 54:1:2


45. "maalvarai

kamalpuun caaraR kaviniya nelli
amiltuvilai tiinKani auvaik kiinta
uravuc cinaN kanalam olitikal netuvel
aravakkatal taenai atikanum

CiRupaan.99-103

See naccinaarkkiniyar's commentary

46. tonnilaip

perumalai vietrakat tatumicaik konta
CiRiyilai nelli tiinKani kuRiyaatu
aatatal pinnkat tatakkic
caatal niinka emakkiit tanaiyee

PuRama.91:7-11

47. nocippin elururu munivar naniyunarnu

See Parimeelalakar's commentary

48. Pari. 4:1 - 2 See Parimeelalakar's commentary

PURVA MIMAMSA

Mimamsa gives much more importance to Vedas than any other pre-Vedic schools. It upholds karma and therefore is called "Karma Mimamsa". According to most of the pre-Vedic schools, the authority of the Vedas lies in their being the words of God. But the Mimamsa does not believe in any Creator or Destroyer. Hence the world is not the work of any person, human or divine. Hence the Vedas are said to be impersonal.

The Caarvaka, the Buddhist and the Jain philosophies are considered as anti-Vedic schools. Pro-Vedic schools consist of Nyaya, Vaisesika, Samkhya, Yoga, Purva Mimamsa and Uttara Mimamsa Philosophies. Among the pro-Vedic schools Purva Mimamsa and Samkhya do not believe in God, the Creator.

"The Mimamsa Sutra of Jaimini presupposes a long history of Vedic interpretation, since it sums up the general rules (nyayas) which were in use.... The fourth century B.C. is the earliest period we can assign for Jaimini's work."¹ "The entire Veda, excluding the Upanishads, is said to deal with dharma or acts of duty, of which the chief are sacrifices. The performance of sacred rites is normally the prelude to the pursuit of wisdom. The beginnings of the Mimamsa may be traced to the Veda itself, where it is used to denote doubt and discussion regarding the rules of ritual and doctrine".²
Mimamsa gives much more importance to Vedas than any other pro-Vedic schools. It upholds Karmas and therefore is called 'Karma Mimamsa'. According to most of the pro-Vedic schools the authority of the Vedas lies in their being the words of God. But the Mimamsa which does not believe in any Creator or Destroyer of the world, believes that the Vedas, like the world, are eternal. They are not the work of any person, human or divine. Hence the authority of the Vedas is said to be impersonal.3 Contrary to the view of Mimamsa, the Vedas are considered as the spoken word of God in Sangam literature.4

According to Sangam literature Vedas speak of God. But the Mimamsakas hold that Vedas speak only of the chief of the Vedic sacrifice (yajamana). The passages of the scripture, which declare 'he knows all', 'he knows the world', extol the merits of the sacrificer.6

"Purva Mimamsa derives the general conception of deity from the Vedas, but is not anxious about the supreme spirit."7 "The Mimamsa is frankly polytheistic, though by implication atheistic."8 "The Purva Mimamsa posits a number of deities in order that prescribed offerings may be made to them. It does not go beyond these gods, since the observance of Vedic dharma does not require the postulation of any supreme power. Jaimini does not so much deny God as ignore him. No detail of the Vedic religion requires the assistance of God. The dharma is laid down
by an eternal self-existent Veda, and we have already seen how attempts to regard the Veda as the work of God are rejected. The rewards of sacrifices are not due to any beneficient God. Even when the results do not appear at once, the supersensuous principle of apūrva is produced, and in time it helps the sacrificer to his reward.⁹ The concept of God is thus portrayed in the philosophy of Purva Mimamsa.

The manifestation of God in the Vedic sacrifice is explained by the poet Kiirtaiyaar. His poem sung in praise of Tirumāal runs as follows: "Your form is the Vedic word with which the chief of the sacrifice addresses you. As the sacrificial post (yūpa) you feed on the sacrificial victim tied to you. To Brahmīns you manifest yourself in the sacrificial fire."¹⁰ The commentator Parimeelaākāra sees the reflection of the Jaimini's Purva Mimamsa in the above mentioned lines. According to Jaimini the form of the god is nothing but the name of the deity that occurs with the dative case suffix in the Veda to be recited by the chief of the sacrifice. "The later Mimamsakas openly tell us that the deity is that whose name is inflected in the dative case. In the formula 'Indraya svaha', Indra is the deity."¹¹ As far as Vedic rituals and sacrifices are concerned Sangam literature shows the influence of Purva Mimamsa.
Twenty-one categories of yaagas are performed in the Sangam period. Yaagas are conducted all over the Tamil land especially in Celluur, Arirpeyarru, Veékátam and potiyam.

The kings like Palyakacaalai mutukutumip perovaluti, Iraaca cuuyam veetta perunarkilli and Palyanaiccalkelu kuttuvan and Brahmins like Kaunian vinnantaayan performed vedic sacrifices. According to Sangam literature, rain, childbirth and heaven are attained by the performance of yaagas.
REFERENCES


2. ibid. p.374.

3. Chatterjee and Datta, An Introduction to Indian Philosophy, University of Calcutta, 1960, pp.322-323.

4. nanRaaynta niininircatai

5. cevvaan vuvarvati tuvarkokk voiye

6. cevvaan vuvarvati tuvarkokk voiye

7. nanmaRai mutuunul mukkaat celvan

8. ibid. p.376


10. cevvaan vuvarvati tuvarkokk voiye


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Rama. 166: 1-4
Akam. 181: 15-16
Kali. 1:1-4
Pari. 1:64-65
Teevaaram 1:53:6
5. eevalin mutumoli kuuRun

cceevaloon kuyarkotic celvanaR pukaRavaai

taamaraip puvinuṭ pirantoonuṇ taataiyum

niiyena moliyyumaa laṭṭana rarumaRai

Pari.13: 40 - 41


7. ibid. p.20
8. ibid. p.375

10. cevvaa yuvanat tuyarkoti yooyee

keelyiyuṭ kilanṭa aacaar nuraiyum

paṭiṇilai veelviyyuṭ paRriyaatu kolalum

pukaliyain ticaimaRai yuRukanal muRaimuṭṭit

tikaloḷi yoncutar valappaatu kolalum

piṛarutam patrixaaara

piṇṇoṭu puraiya

aṇṭaḥār kaṇṭum varavu

Pari.2:60-68

12. muuveel tuRaiyu muttintRu pookiya
uriacal ciRappi nuravoor maruka

13. ketaaat tiiyin urukelu celluurk
kataa yaanaik kuluvuc camantataiya
manmarun karutta maluvaal netiyoon
munmuyan Raritinin mutitta veelvik
kayiRarai yaatta kaantaku vanappin
arunkathi netuntuun poola
keelvi yantana raruRatta niRutta
veeviti tuunat tacaii yavanar
ootima vilakki x nuyarmicaik koonta
vaikuRu miiniR paiyat toonRum
niirppeyaR Rellaip pooki
manti ciikkku maatuncu munRiR
centiip peeniya munivar venkoottuk
kaliRutaru viRakin veetkum
oliRilaR karuviya malaikila voonee
ciRutalai navvip perunkan maappinai
anti yantanar arunkaatan iRukkum
muttii vilakkiR RuRcum
porRkoot timayamum potiyamum poonRee

14. naRpanuval naalveetattu
arunciirttip perunkaRnuRai
neymmai yaavuti poRKap panmaan
viyaac ciRappin veelvi muRRI
yuupa natta viyankalam palakol

Puram.166:8-9
Akam.220: 3 - 8
Perumpaan.315-319
Perumpaan.497-500
PuRam.2:21-24
PuRam.15:17-21
aviyunavinoor puRaṅkaappa
aRanencattoon vaalanaalenRu
coRpeyar naattan keelvi neṅcamenRu
aintuṭan pooRRi yavaitunai yaaka
evvav cuulaatu vilāňkiya kolkaik
kaalaiyanna ciircaal vaaymoli
urukelu marapiR kāṭavut peeniyar
konta tiiyin ciṭarelu tooRum
virumpumey paraṇta perumpeya raavuti
vinaikkku veenti niipuunṭa
pulappulvaayk kalaippaccai
cuvaRpuunnaṅ micaippoliya
maRaṅkaṭinta aruṅkaRpin
aRampukalṇta valaiçuutic
ciRuntuRpee rakalalkul
cila colliR palakuuntalṅin
nilaikkottanin tunait tunaiyiyar
tamakkamaṅta tolikeetpak
kaaṭenRaa naaṭenRaaṅku
iireliniṭa mutṭaatu
niirnaṅa ney valaṅkiyum
ennaanap palaveṭṭum
mannaanap pukalparappiyum
aruṅkaṭip peruṅkaalai
viruntuRRaṅin tirunteentunilai
enRum, kaāṅkatil lamma

PuRam.377:5-6
PatiRRu.21:1-7
PuRam.166:10-26
All beings are evolved from food; production of food is dependent on rain; rain ensues from sacrifice, and sacrifice is rooted in action. Know that action has its origin in the Vedas and the Vedas proceed from the indestructible (God); hence, the all pervading infinite is always present in sacrifice. - The Bhagavadgita 3:14-15

15. cf. malaikkaru vuyirkku malaRRika laṭṭil

maRaιyyoo raakkiya vaavuti naRumpukai
iraiyyyar maata mekkanum poorttu
maNcucuul malaiyin maanat toonRum
makala maRaιyyoo rirukkai

Cilappatikaaram 10:143-14

CamparaRkarulic calantaran viiyat talalumīcakkaram pataitta
Emperumāanaarimaiyava reetta initinnākuRai viṭamvinavil
amparasaakiyalalumil pukai yinaakutiyaal malaipoliyum
umparkaleettumoome maamppuli yuurutaiyavar vaṭataliyatuvee

Teevaaram. 3: 122:2
tiitukalaiṁ teñciya tikalvitu paantiR
derupiypoomiya puraikilai kattī
ekkutai yirumpu nullamaittu valloon
cuṭuṇilai yuRRuc cuṭarvitu tooRRam
vicumpaatu marapiri paruntuu Ralappa
ñalamperu tirumani kuttu ñaRRool
oruṅka rooti yonnatal karuvil
"palyanaic celkelu kutṭuvanaip paalai matamanaar paṭṭiyatu....
paṭṭippeRRa paricil: 'niir veenṭiyatuo konmin' ena 'yaanum en
paarppaniyum cuvarkkam pukal veentum' ena, paarppaariR periyooraik
keettu onpatu peruvelvi veetpikkap pattaam peru veelviyiR
keettu onpatu peruvelvi veetpikkap pattaam peru veelviyiR
keettu onpatu peruvelvi veetpikkap pattaam peru veelviyiR
against yavaana warrds and subdued them. A Ceerta king, who
is said to have ruled some territory belonging to yavaana may
be the same king. The Telaais admired the artistic workmanshia
of the lamps and chains brought by yavaana from Ceerta and Rome.
The bed chambers of the kings and queens are lighted by the
imported Greek oil-lamps with a daksal-shaped stand and decorated
with the Greek chains in the shape of a basket of figs.6