

# FINE ARTS IN TAMIL SANGAM AGE

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**Abstract-** The historic period of Tamil Nadu started with the sangam age. Education in the arts is an integral part of the development of each human being. This study mainly will give importance to the origin and development of the fine arts in the history of Sangam period. Sangam age to fine arts had its progress in various fields and inspired the coming generations. The fine arts like music, dance, drama and painting were all developed in a conspicuous measure. Tamils embraced, there from not only literature but also music and drama. The concept of Muttamil comprising Iyal, Is I and Natakam had attained currency as early as the Sangam age.

**Keywords:** Music, fine arts, sangam age, sangampeople, art forms, instruments.

## INTRODUCTION:

The sangam period as the classical age of the Tamils analogues. The Sangam age in Indian history witnessed the rapid development of Arts and literary works in the southern reasons. Various fine arts were very popular in the sangam age. Poetry, music and dance were quite popular among the sangam people. Various fine arts were very popular in the sangam age. During the sangam period music and dance were highly developed and popular. Musical instruments of various types are described and included many kinds of yal and varieties of drums.

### Music

Music is the subtlest and finest of all fine arts and it develops the faculty of human imagination and appeals to the soul and conscience of the people. Through its melody or harmony it gives infinite pleasure to the mind and the heart. Tamils of the Sangam age possessed a highly developed system of music. The **Purananuru** shows that the Tamils had acquired a remarkable skill in music from an early time. They took a great delight in assembling in large numbers for the purpose of enjoying music, vocal and instrumental as well as dance performances. From **Pattinappalai** we come to know that the people of **Kavirippumpattinam** often resorted to the common place of the city in order to witness dances and enjoy music recitals. A class of bards known as Vairiyar used to provide music in the public assemblies of the village. It is learnt that when the guardian tree of a hostile ruler was felled the **Vairiyar** used to sing songs in merriment. The bards used to sing in praise of kings in their palaces early in the morning. There were the ubiquitous panar, the roving musicians and dancers. The groups of Panar proceeded from place to place. Their womenfolk **Viraliar** also sang the glories of Kings and Chieftains. The Porunars were the bards who accompanied kings to battlefields in order to cheer up the soldiers by their war songs and music.

### Porunar

The Porunar were well known for their resourcefulness ready wit and conspicuous skill in conversation also. Rich presents were given to the Porunar and their womenfolk by the Kings munificently. When the king or chieftain Won a victory, golden flowers were given to the Porunar and jewels and ornaments were presented to the Viraliar, Among the Porunar and Panar, though they belonged to the same class, the former were more esteemed and more gitted poets and musicians than the Panar, However the Panar themselves were men or notable skill in music and Ldance. The artistic performances of the Panar and their women were immensely relished by the common people too.

### Usal vari

From time immemorial there was in vogue the practice of women singing lullabies in order to lull babies in the cradle' to sleep. This variety of song was known as "Usal Vari". The girls used to sing songs when they were swinging in the Unchal i.e, swings from branches of trees or other hangers Women pounding rice resorted to a particular variety of song during the ourse of their work was described as Vallaippattu, Kurava women are said to have sung songs in order to miti~ato the pain and agony of their husbands when they were writhin with pain.

### Asunam

A bird known as Asunam, mentioned in Ahananuru and Narrinai (it is said to be an animal) is said to have had a remarkably sensitive ear for music was called the '**Isai Art Paravai Paravai**. The cc mmon belief was that those who

wanted trap the bird sang suitable songs in order to entice it. From the Alananuru it is learnt that even wild animals were stunned -by- the spell of sweet 'music. The application –'Isai' given to music, is itself significant; it denotes that which- moves or meets. According to Parimelalagar the verses of Paripadal were attuned to music.

### High Degree

Tamils claimed the highest degree of musical perfection though they were much indebted to folk music in the evolutionary stages. They excelled in soft melodies through the gamut that consisted of seven notes or svaras. They were known as kural, tuttam, Kaikkilai, Ulai, ili vilari and taram. These were identical with the swarams or symbols, sa, ri, ga, ma, pa, da and ni, Their Sanskrit equivalents are Shadjam, Rishabham, Gandaram, Madhimam, Panchamam, Daivatam, Nishadam respectively. The seven tones were divided into 22 quarter tones or rutis or matras. In Puram 152, Venbaranar mentions the twentyone 'Musical Stages'. The commentator explains this as the twentyone stages obtained by playing the seven svaras at the three places viz Tharam, Madhiyamam, Uchcham, His alternative explanation is that number twenty one refers to the number of 21 strings on a yal.

### Patumalai

Pan was raga or tune. Sevvali, Marudam, Palai etc. were 'Pans'; it was prescribed that Sevvali was appropriate to the afternoon" and Marudam to the dawn. There were seven kinds of palai, viz Cempalai, Padumalalppa lai, Cevvalippalai, Ammpalai, Kotippalai, Vilarippalai, Mercempalai that were in practice. But, K. Kothandapani Pillai in his book 'Pazhan Tamil' mentions that seven palais are entirely different from 'Palai Nurperum Pannum Elu Perum Palaiyum' of Perunkatai. It is for musicologists to think *it* over and decide whether all tunes were the sub-divisions or offshoots of main tune palai or not. It may be surmised that the term palai was used in a broad sense to signify seven different main tunes since some names Cevvali, Patumalai and Vilari are associated with the word 'palai'. In the initial stages the principal -runes or airs were four in number Palai, Kurinchi Marudam and Cevvali. When the knowledge of music developed there were many variations for each time based on emotions such as war, marriage or ceremony.

### Musical Instruments

"Instrumental music has played a prominent part in the evolution of music of both the Orient and the Occident. Man became very conscious of the fundamental principles of musical science, through musical instruments. The monophonic voice was not much help to him in practically working out and understanding the various musical laws and phenomena" says Prof. P. Sambamurthy, the musicologist. Tamilagam of the Sangam age has evolved different kinds of musical instruments suitable for chamber music, open air music and marital music. The musical instruments were termed in Tamil works as Turiyam, Iyam and Kalam.

They were carefully preserved in covers called 'Kalap pais'. On the basis of note technique, the musical instruments may be classified into two kinds, the monophonic instruments that can produce only one note at a time like the horn, and the polyphonic instruments that can produce more than one note at a time - like the Yal. Generally the musical instruments are classified into four kinds, as follows. (1) Torkaruvi, (2) Tulaikkaruvi, (3) Narampukkaruvi and (4) Kanchakkaruvi.

The Tamils of different tinai or regions had their separate parais and musical instruments. Parai, the percussion instrument, and Yal, the stringed instrument denote the distinctive features of Tamils. They find place in the list of Karupporul as follows. Local festivals and Individual ceremonies offered ample scope and opportunities for the musicians to have splendid display of their musical talents. However, music played an important part as a unifying force of different strata of society in many ways.

### Torkaruvi or Percussion Instruments

Percussion instruments are generally based on the principles of talam or layarn or rhythm. They vary in size, structure, sound and manipulation. They are also differentiated according to the different occasions such as 'festival, marriage, worship etc. The names of percussion instruments found in the ancient Sangam works are as follows : Muracu or panai, mulavu, tannumal, kinai, tatari, patalai, parai, tattam, tontakam, Pampai tuti, akuli, paoripparai, manror sirmparai, mattari etc.

### Murasu

Murasu was a big drum which had unique honour in royal palaces. During village festivals also murasu was used. The murasu was considered an important feature of war, camp and the battlefield. This gave encouraging sensation to soldiers in their progressive expeditions. Generally the murasu signified the honour of kings and chieftains in Tamilagam. The unique place it had in royal palace is already mentioned. Its sound was compared with the rainfalls and the roar of the sea, and it was used as a simile for the sound of Waterfalls and thunder bolt. There are references to the high pitched, odaimurasu for announcing activities. This drum was used, not only for the mass feeding of gallant soldiers but also for the poor people. In Paripadal the sound of manamurasu (marriage drum) produced at Madurai was like the roaring sound of the sea and that of Indras thunderbolt. Its echo was heard in Tirupparankudram, the temple of Murugan.

### Mulavu

Mulavu can be identified with the modern matalam in shape only. From Malaipadukadam and Ahananuru it is known

that a stick (mulavin ta laik k.rl or mulaviu errkurnil) was used for playing on mulavu; this stick was helpful for 'travelling artists on slippery path. Mulavu might have been - played on one side of it With fingers and on the other side with . stick. The Mulavu appears to be a big 'Udakkai' or Pampai. played with' stick and hand in local temp- les. The identification of it with Mattalam appears to be improbable. Mulavu is. given a central and important place to draw the minor muslcaj , defects of other instruments. This is evident from Madurark- kanchi, When the devotees of Lord Muruga holding in their bands their offering to tne Deity, the choicest offering among them was Mulavu,

### **Tannumai**

As regards Tannumai there is no clear definition or shape about it. The term Tanuumai was used by the Sangam Tamils, in different meanings. It is referred to in Padirruppattu as makkattannumai (Tannumai with black spot, i.e., the black substance (Man) applied on the face of it, In that context there is also reference or note that it was played on by hand (Kaiyalai aluka). According to the commentaries of Padirrup pattu tannumai is interpreted as murasarn in this contexts.' orppuratannumai arppelunto muvala'. In Narrinai it is noted as 'palavai tannum d' In Ahananuru and Kuruntogai it is mentioned that tannumai was used by the Vcttakkavalar of Vetar clan especially whilst lifting cattle. In Purananuru here is an imagery about the honey bees alarmed by the sound of this drum (tannumai) flyaway from their honey combs bamboo tree. From MulJaikkali we infer that tannumai was considered as a marriage drum during the Sanga m age There is a reference to 'pookkoleya tannumai' in Ahananuru, and Purananuru. They speak of this instrument played for gallant warriors to select the flowers or symbols suitable to the situations of warfare.

### **Kinai and Tatari**

The Kinai and tatari are different kinds of drums that give the sound syllabus-'kin kin' and 'tata tata' respectively. Kinai is a double faced drum since the old commentary Oil Purananuru identifies this as Udukkai. The movement Kinai is compared with that of turtle. This was also play with both sticks and hands. A Ceylonese scholar S.Vidyanathan identifies this Kinai with tatari. There are al references to show that kioai and tatari are one and the sum It may be said that kinai, tatari and udukkai are synonyms.

### **Patalai**

Patalai is identified with single faced large drum called! 'Orukan Makkinair, there are references to 'Orukan Makkinai" and 'Pllitai Orukan' in Purananuru. The musical souad *or* patalai was helpful to note the time measure. So it was called 'Dotitaru paniya patalai' in Malaipadukadam. Mayilai Seeni Venkatasami suggests that the modern term 'tabla' (tapalai) is only the word patalai suffering metathesis.

### **Tattai**

Nachinarkkiniyar says that tattai is an instrument made of bamboos and adds that it is called Tattai since it resembles the clapping of hands. It was used to scare away the birds coming towards the corn fields. Tattai is identified with Karadikai having the sound of bear.

### **Tontakam**

Tontakam is a small drum played by the people of the hilly tracts to scare away the birds coming to eat millet in the fields. Ahananuru speaks of a folkdance participated by both males and females to tbe musical accompaniment or tontakam in the hilly streets. The Tirumurukarruppadai describes kuravaikkuttu performed by drunken jungle people with their relatives to the musical beat of tontakam *Manror Siruparai* mentioned in Malaipadugadam may be identified with tontakam since the description are alike.

### **Akuli and Ellari**

Akuli is described in Maduraikkanchi as 'Nunnirakuli' Malaipadukadam says that the sound of owls was just like the sound of Akuli. Ellari is also a small drum mentioned in Malaipadukadam, According to Nachinarkkiniyar it is called 'Calli' since it has the sound of - Cal', Purananuru speaks of ellari' in the sense of 'Calli'.

### **Tudi or Udukkai**

In Porunararrupp::tdai, the side of rudi when beaten is compared with the circular foot of a young elephant. Tuidyan was one who played on Tudi. Tudi was played when offerings were made to the deities like 'nadukal'. Paripadal mentions the use of tudi during the dance perfor- mances. It was useful to give caution to the agriculturists against sudden floods. Tolkappiyam explains a situation Tudinilai,

### **Pampai**

Narrinai mentions about Pampai a, kind of drum which IS still in use in village festivals. Makuli and Mattarai are mentioned in Paripadal,

### **Parai**

The term parai was used in a broad sense in the Sangam period. Kalittogai mentions about the sound of parai as a caution for the people to guard themselves from the ruttish elephants coming along the streets. The ancient poets speak about a peculiar animal called a cunama which could not tolerate the harsh sound of parai.

## **TULAIKKARUVI OR WIND INSTRUMENTS**

Wind instruments are considered by the scholars as the earliest musical instruments of Tamils. In these instrumens sound is produced by setting in vibration a column of air inside th'e tube-like middle part. They are either mouth

blown or bellows blown. The antiquity of the wind instruments is explained by Captain Day in his book "The Musical instruments of Southern India and eccan." The following are the wind instruments mentioned in the 'Sangam works': Flute, conch, Neduvankiyam or tumpu and Horn or trumpet.

#### **Flute**

Flute is the most universally common wind instrument amongst all musical instruments. The commentary on Paripadal speaks of 'Pakarkular' as a keynote instrument. The standard tonic note was set by the flute according to 'which the Yal was tuned. Kalittogai speaks of flute as conch. rolling the musical timbre of 'Yal.' In Perumpauarruppadal and its commentary some points regarding the process of making a flute are mentioned. In Paripadal there is a reference to flutes with seven and five holes. Ba-robboo, ampal stem konrai fruit were used for making flutes, The musical sound produced by the shepherds and cowherds during the evening hours was considered inducing pathos in the minds of 'sepa rated 'lovers is picturised in Kurinchipattu, In' Pattinappala there is a detailed-description of Yelan Veriyadal, a kind of dance in which mention is made of flute as being one of the musical instruments to that dance. There is ample' reason to believe that it is a divine musical instrument as it is associated with Lord Muruga in Tirumurukarrupadai.

#### **Tumpu or Neduvankiyam**

In the world of music instruments, flute and turnpu are interpreted as Vankiyam and Neduvankiyam by the commentators of the Sangam works. The Tumpu should also be a flute of larger size with slight difference. As the term tumpu is also meant for the trunk of an elephant, and the sound of the tumpu or the appearance of an elephant is noted as resembling elephants sighting it seems that tumpu might have been a vertically blown pipe .

#### **Horn or Udu Kompu**

It should have been made of animal horn, whereas might have been made of the cone of strong wood •

#### **Valai**

The Valai or conch was also another musical instrument used during the festivals and war times. The conch was regarded as a sacred instrument. Its blowing indicated specially a success in the battle field; it might be a precursor of the trumpet.

### **NARAMPUKKARUVI OR STRINGED INSTRUMENTS**

Yal (Yazh) is considered the oldest Tamil musical instrument which paved the way for the emergence of a number of stringed instruments-plucked, bowed and struck varieties, Regarding the origin of this instrument Prof. P. Sambamurthy says, "When the primitive man shot an arrow he heard the fascinating sound emanating from the string of the bow. The bow string or Vil Yazh is the earliest stringed instrument in the history of human culture."

The Tamils had for every Tinai special instruments Vil, Yal and Parai suited to these tinais. In this connection there were Kurunchi Yal, Mnlai Yal, Marudbam Yal, Neydal Yal and Palai Yal. In Paripadal the term -Kuttam' is used for Yal in general. Four of the Pattuppattu works, Porunararrupadai, Sirupanarrupadai, Perumpanarrupadai and Ma la ipadukadam or Koothararrupadai have fine descriptions of Yal (Yazh). While describing, the shape and other observation of things and imagination. In the midst of differences of opinion regarding the real shape of the 'Yal' Swami Vipulanandar has thrown some light on this in his -Yalnul', ,

In Porunararrupadai there is a hyperbole that even the highway robbers of desert region are renouncing their robbery when they hear the charming music of the Palaiyal. Kalittogai has got a reference to point out that even wild elephant was brought under control by the music of YaL In Narrinai ttil sound of Yal is used as a simile for the sweet voice of Kuruku, (a kind of bird). The comparison that the sweet voice of a woman is like the music of Yal indicates that the Yal should have been very popular musical instrument among the highly. artistic minded people. The Panars were called Yalppanar.

### **KANCHAKKARUVI OR BELL METAL INSTRUMENTS**

In the Sangam age, tala or rhythm held an important place in music -logy. In the opening stanza of Malaipadu kadarn there is a list of various musical instruments that were used by ancient musicians. In that list, there are two kinds of Cymbals, viz Pantil, and Ellari mentioned vividly. Pantil was made of well melted bronze and was circular in shape as to produce a ringing sound. While describing elari, the large cymbal, Per un Kaucikanar author of Malaipadukadam uses the attributed attributive words (that which is being bright and loud) signifying subtly the features of Cymbals i.e. sound and shining. In. Ahananuru, the cymbal 'is-mentioned. The large cymbal was made of gold. Though it is mentioned here so gold should be taken -a ,broad .term for-metals in general, since it is not possible to get the ringing or musical sound from genuine gold.

#### **Bells**

.The sound of bells also was required as one of the musical accompaniments for the dance performances for the dance performances. In Ahananuru the dancer Attanatti has been described as wearing a belt of small bells around his hip in order to have the musical sound keeping time measure with his dance. In Kuruntogai it is described that the musical sound produced from the small bright bells was like the Vilarippan. In Purananuru it is mentioned that -Iraimanl' was



during the sentimental offerings to the deity in the hope of healing a hero's wounds and scaring away the ghosts. God Muruga is described as holding a bell in one of his twelve hands in Tirumurukarrupadai,

### **Musicians**

In the Sangam age musicians of high repute were patronised and gifts were given to them by Kings and other affluent persons. Lotus flowers made of gold as well as flowers knitted together with a silver string were presented to them. Occasionally lands and entire villages; too, were bestowed on them as gifts. Among the rulers of Tamilagam Pari, Nalankilli, 'Palai Padia Perunkadungo and the Pandian Nambi were some of the well known patrons of poets and musicians.

### **DANCE**

Dancing was developed with great enthusiasm during the Sangam age. It attained a high degree of excellence in the period of the post Sangam. The kings and Chieftains patronised "dancing no less than music. Verses sung in praise of Kopperuncholan and Pari testify to this. The poet, Uraiyyur Mudukannan Sattanar adverts to the patronage of dance by Nalam Killi.

Dancing was known by several names like 'Attam', 'Koothu; and Kunippu', Tolkappiyam shows' that dancing was resorted to by all classes of people. Tolkappiyam mentions Vallikkoothu and Kalanilaikkoothu. Vallikkoothu was the representation of the supposed dance of Valli the consort of Lord Muruga. The second one was held in honour of those soldiers who firmly stuck to their posts, relentlessly fighting the enemy even after many of their compatriots had retreated. Another pattern of dance is described in the section on the Purattrinai Iyalof Tolkappiyam. It was a dance held by the fellow kings in honour of a ruler who was killed in the battle. The references to ritual dance were found in Kuruntogai and Maduraikkanchi, There is an interesting dance description in Kuruntogai held' in honour of Murugan. Dance could be performed by men as well as women. Adi Mandi, the daughter of Karikalan's husband Attan Athi was a dancer. Madurai Tamila Kuttanar was a dancer from Madurai who had specialised in the kind of dance peculiar to Tamilagam. A koothan or a porunan was a male dancer or actor and a Kootti, a female dancer. The male dancer was called attan, the dance was attam and the stage aderkalarn. Among the Sangam works, the Malaipadukadam and Porunararrupadai in particular describe the skill of these professional dancers.

**Kuravai and Tunangai** were group dances. The Kuravai though common in the Marudam region was also adopted in the Kurinchi and Mullai. A ferocious type of Kuravai was the Verikkuravai, commonly resorted to by Kuravar when in a wild temper. This dance was common among the kurava soldiers. Adorning themselves with palmyra garlands these Kurava used to do dance in a frenzy. Tunangai generally took place in the open theatre of the village. It was a dance which men and women participated. The women used to embrace each other in the course of the dance.

Apart from this associated with the battlefield there another type of 'Tunangai' when the victory was won, the or the leader of the triumphant army used to lead this dance in the midst of the corpses lying all around. On festive occasions groups of women performed the Tunangai dance. The Malaipadukadam shows that there was dancing at festivals and that, at other times, too, hillmen and their wives danced in order to amuse themselves. Kalittogai describes the attention devoted to pose and facial expression during dance.

How far the Tamilian technique of dance was influenced by the North Indian pattern has become a matter of controversy. "Whether the Tamil system of dance was indebted to Bharata or not one thing is clear, that is, that Bharata himself acknowledges the highly developed nature of South Indian music and dance."

"Chitra Dakshina Vrte tu saptarupe prakirtita Sopohane sanirgite devastutyabhinandite Naradadyais tu gandharvaih sabhayam Devadanavah

Nirgitam sravitah samyag Iyatalasemanitam". ( Natyasastra, v.31-2)

"Now when songs in seven forms and in Chitra and Dakshina Margas together with the Upohana and Nirgita were started by musical experts like Narada in praise of Gods, all the Gods and Danavas in the assembly were made to hear the Nirgita performed with proper tempo and time beat." The above, translation is given by Manmohan Ghosh (Bib. Indi, 1951, p. 81). This shows that the Dakshina Marga of the southern pattern of music had attained a high position when Bharata wrote his work. There is another reference in chapter XIV of Bharata's Natya Sastra shows that the South Indian dance too had attained high measure of development.

The host of pure Tamil terms occurring in the early literature of the Tamils indicates the indigenous origin and development of music, dance and other fine arts. Such are words like Isai, Koothu, Tunangai, Kuravai, TalaikkoI, Porunan, Yal, 'Pan, Kannul, Ulai, Ili and Oviyam. During the post Sangam period due to Aryan influence there seems to have occurred a combination of South with North. The division of 'Ariyakkootu' (Northern Dance) and 'Tamil Koothu' (Southern Dance) is an indication of the distinction between the exotic and indigenous form. In certain cases the Tamil patterns seem to have been adopted by the Northern system and Sanskrit names. Ahakkoothu and Purakkoothu became "Nritya" and Nritta' in the aspects of Bharata dance. These varieties of dance mentioned in Silappadikaram might have developed from certain types of Sangam age. It is agreeable to accept that basically the dance was that of the Tamils but it seems to have had some influence in details at the hands of the Aryan settlers.

## DRAMA

Reference to Natakam are found in the Tolkappiyam and other early works. 'Nataka Valakkilum, Ulakiyal Valakkilum' (Tol. Porul, 53) Though the interpretation in this context had varied with writers, it seems to denote drama.

The Maduraikkanchi states that dramas were enacted night during festive occasions. It is unfortunate that no early dramatic composition has survived barring no doubt the Silampu which is as much a work of drama as of literature. Even with regard to Silappadikaram a scholar Madurai University Tamil Department points out that Silappadikaram was only a Therukkoothu or street drama. The various aspects like Kattiyankaran etc made him to come to the above conclusion.

The section of the Tolkappiyam which is immediately striking as concerns the dramatic arts is the meypattiyal. Even though it appears that nurpa 251 which enumerates eight *meypadukal* would seem to contain the most relevant information in this section, nurpa 249 is of vital importance this discussion here in that it gives us Tolkappiyar's idea of how these meypattu originates Nurpa 251 of this same section of the Tolkappiyam is giving us a list of the **meypadukal** makes the level of development of dramatic performances during the Sangam period. '

"Nakaiye alukai Ilivaral marutkai accam perumitam Vekuli uvakaiyenru appal ettam meypadenba".

(They say laughter, weeping, despondency, wonder, Rear fortitude, anger and delight are the eight meypadukal)

Richard A. Frasca says that the primary importance of this nurpa is that it indicates the sophistication of the Tamils' concept of the theatre during this period. The fact that they analysed and classified these varied emotional manifestations is ample proof that dramatic performance had a very important place in this society. The eight meypadukal clearly had to be the central concept around which ancient Dravidian theatrical traditions developed.

Professor George L. Hart of the U.S.A. in his detailed study of Sangam literature has given a discussion of the various performers of this ancient period but has certainly missed the point in describing them only as poets or musician). Many of the Sangam poems are 'dramatic utterances'. The dancing girls were called 'nataka makalir' and the performance conducted by them was spoken of as Natakam, Drama was definitely an important aspect of the Sangam culture. But Tolkappiyam does not specifically mention Koothu or Nada, Kam in its list of compositions (Yappu), Prof. V. R. R. Dikshitar in his valuable translation with notes of the Silappadikaram makes a direct equivalence between the pattu of the Aham and Puram and drama.

## PAINTING

Painting was known by the pure Tamil word 'Oviyam'. the class of painters was called "Oviyar" or "Oviya Makkal". painters were also described by the significant expression .Kannul Vinainar, Nachinarkkiniyar explains this term by stating that skillful painters had the gift of captivating the onlooks by their art.

It is learnt from Maduraikkanchi that figures of god as well as scenes of Nature were painted on walls as well as on Canvas, Tamil works like the Paripadal reveal that there existed some treatises on painting. Nedunalvadaï calls the outline drawing : which was not painted as Punaiya Oviyam. The pictures on the walls of the temple at Kavirippumpattina are referred in the Pattinappalai. Palai Padia Perunkadunko stated to have compared the brush employed for painting with a kind of soft flower called 'Padiri' in Narrinai.

The reference to the Pandyan King, '**Chittira Madattuttunjiya Seranmaran**' indicates that the royal palace had a hall or a picture gallery containing art exhibits. The temple of Lord Murugan on the hill of Tirupparankundram contain painted pictures on the walls. We learn from the Maduraikkanchi about the existence. of painting probably on the wall of Jain monasteries in Madurai, It is learnt that the canopy of the royal cot on which the Pandyan ...ing Nedunchelia used to sleep as well as the walls and- ceilings of the room had~, drawings of astronomical drawings representing the position of planets. We are not able to get any archaeological evidences old painting to estimate the quality of paintings. The literary references, however tend to show that paintings of high quality were found. The poet andarattanar compares a handsome damsel to the painting of a girl executed by a skillful painter As far as the available information goes the sculpture the early Tamils does not seem to have attained high stage development.

## CONCLUSION:

The age of the sangam in the extreme South India was one of cultural transformation. At the turn of the first century B.C. South India moved from pre-historic period. That South India was absorbed into the cultural development of the sub-continent, which was taking place at the time. Thus the sangam age constituted a glorious era in the history of South India.

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