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, sangam people, 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 Kavirippumapattinam 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 Porunar 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 course 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 the ir husbands when they were writhing 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 Aliananuru 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, Kishabham, Gandaram, Madhimam, Panchamam, Daivatam, Nishadham respectively. The seven tones were divided into 22 quarter tones or ritus or matras. In Puram 152, Venbanaran 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, Cevvalipalai, Ammpalai, Kotippalai, Vilaripalai, Mercempalai that were in practice. But, K. Kothandapani Pillai in his rook Pazhan tamil” mentions that seven palais are entirely different from 'Palai Nurperum Pannum Eru Perum Paalyum' of Perunkatai. It is for musicologists to think it over and decide whether all tunes were the sub-divisions or offshoots of main palai or not. It may be surmised that the term palai was used in a broad sense -e ~ignifying seven different main tunes since some names Cevvali, Patumalai and Vilari are associated with the wow -patai”. 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 accident Man became very conscious of the fundamental principles of musical science, through musical instruments. The monophonous 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 monophonous instruments that can produce only one note at a time like the horn, and the polyphonous instruments that can produce more than one note at a time- like the Yal. Generally the musical instrumenre are classified into four kind, as follows. (1) Torkaruvi, (2) Tulaikkaruvi, (3) Narampukkaruvi and (4) Kanchakkaruvi.

The Tamils of different tinas or regions had their separate parais and musical instruments. Parai, the percussion instruments and Yal, the stringed instrument denote the different occasions such as 'festival, marriage, worship etc. The names of percussion instruments found in the ancient Sangam works are as follows : Murucu or panai, mulavu, tannumal, kinai, taturi, patai, parai, tattam, tontakam, Pampai tutti, akuli, paorippaari, manor sirempanai, mattari etc.

Morusu
Morusu was a big drum which had unique honour in royal "Inalaces. During village festivals also morasu was used. The urasu was considered an important feature of war, camp and he battlefield This gave encouraging sensation to soldiers in their progressive expeditions. Generally-the morasu signified the honour of kings and chieftains in Tamilagarn. The unique place it had in royal palace is already mentioned. It's sound was compared with the rainfalls and the roar or he sea, and it was used as a simile for the sound of Waterfalls rid thunder bolt. There are references to the high pitched, odaimurasu for announcing chat ities. This drum was used, Dot only for the mass feeding of gallant soldiers but also for the poor people. In Paripada I 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 Tirupparankuodram, the temple of Murugan.

Mulavu
Mulavu can be identified with the modern mattalarn in shape only. From Malaiapadukadam and Ahananuru it is known
that a stick (mulavin ta laik krl or mulavuii 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 muscIaj , defects of other instruments. This is evident from Madurark- kanchi. When the devotees of Lord Muruga holding in their bands their offering to the Deity, the choicest offering among them was Mulavu,

Tannumai

As regards Tannumai there is no clear definition or shape about it. The term Tannumai was used by the Sangam Tamils, in different meanings. It is referred to in Padirrippattu 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 Padirrippattu tannumai is interpreted as murasarn in this contexts.’ orppurattannumai arppelunto muvala'. In Narrinai it is noted as 'palavai tannum d’ In Ahananuru and Kurungtogai it is mentioned that tannumai was used by the Vettakkavalar 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 'pookkoleyana 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 Udakkai. The movement Kinai is compared with that of turtle. This was also play with both sticks and hands. A Ceylonese scholar S.Vidyananthan 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 Makkinain' and 'Pillatai Orukan' in Purananuru. The musical sound or patalai was helpful to note the time measure. So it was called 'Dottitaru paniya patalai' in Malaipadukadam. Mayilai Seeni Venkatasami suggests that the modern term 'tabla' (tapalai) is only the word patalai suffering metathesis.

Tattai

Nachinarkkiyiar 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 the musical accompaniment or tontakam in the hilly streets. The Tirururikkarruppadi describes kuravaikkkutu performed by drunken jungle people with their relatives to the musical beat of tontakam Manror Siruparai mentioned in Malaipadugadum may be identified with tontakam since the description are alike.

Akuli and Ellari

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

Tudi or Udukkai

In Porunarrupp::tdai, the side of rudi when beaten is compared with the circular foot of an young elephant. Tudiyan was one who played on Tudi. Tudi was played when offerings were made to the deities like 'naduka'. 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 instruments sound is produced by setting in vibration a column of air inside the tube-like middle part. They are either mouth
blown or bells blown. The antiquity of the wind instruments is explained by Captain Day in his book "The Musical instruments of Southern India and ecan." The following are the wind instruments mentioned ill the 'Saogam 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 coni, rolling the musical timbre of 'Yal.' In Perumpaarruppadai 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-roboo. 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 Yelai 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 Tirumurukarruppadai.

Tumpu or Neduvankiyam
In the world of music instruments, flute and tumpu 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 horns, 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, Mullai Yal, Marudbam Yal, Neydal Yal and Palai Yal. In Paripadal the term 'Kutam' is used for Yal in general. Four of the Pattupattu works, Porumarruppadai, Sirupanarruppadai, Perumpanarruppadai and Ma la ipadukadam or Kootharruppadai 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 Porumarruppadai there is a hyperbole that even the highway robbers of desert region are renouncing their robbery when they hear the charming music of the Palaial. Kalittogai has got a reference to point out that even wild elephant was brought under control by the music of Yal. In Narrinai titil 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 Yalpannar.

KANCHAKKARUVI OR BELL METAL INSTRUMENTS
In the Sangam age, tala or rhythm held an important place in music -logy. In the opening stanza of Malai padu kadarn the 1 is a list of various musical instruments that were used by ancient musicians. In that list, there are two kinds of Cymbals, viz Pantiol, and Ellari mentioned vividly. Pantiol 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 Malai padukadam 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 .rerm 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 Kurunzogai it is described that the musical sound produced from the small bright bells was like the Vilarippan. In Purunanuru it is mentioned that 'Iraimanl' was
during the sentimental offerings to the deity in the hope of healing a hero's wounds and scaring way the ghosts. God Muruga is described as bolding a bell in one of his twelve hands in Tirumurukarruppadai,

**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, Uraiyr 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 Kalanilaikkoonthu. 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 retracted. Another pattern of dance is described in the section on the Puratrinai Iyolof Tolkappiyam. It was dance held by the fellow kings in honour of a ruler who was killed in the battle. The references to ritual dance was 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 Karikal's husband Attan Athi was a dancer. Madurai Tamila Kuttan was a dancer from Madurai who bad specialised in the kind of dance peculiar to Tamilagam. A koothan or a porunan was a male dancer or actor and a Kootti, a femall dancer. The male dancer was called attan, the dance was attam and the stage aderkalarn. Anion the Sangam works, the Malaiypadukadam and Porunararruppadai 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 the Kuriuchi and Mullah. 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 to place in the open theatre of the village. In was a dance which men 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 occasion groups of women performed the Tunangai dance. The Malaiypadukadam 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 Bharatha or not one thing is clear, that is, that Bharata himself acknowledges the highly developed nature of South Indian music and dance."

"Chitra Dakshina Vrtte tuaptarupe prakirtita Sopohane sanirgite devastutyabhinandite Naradadyais tu gundhavaih sabbhayam Devadanavah Nirgitam srawitah samyag Jayatalasemanitam". ( Natyasasatra, 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 Bharath's Natya Sastra shows that the South Indian dance too bad 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, TalaiikoI, Porunan, Yal,' Pan, Kannul, Ulai, Ili and Oviyam. During the post Sa ngam period due to Aryan influence there seems to have occurred a combination of Sou rh with North. The division of 'Ariyakkoootu' (Northern Dance) and 'Tami 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 Bharatha 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 Arvan settlers.
DRAMA

Reference to Natakam are found in the Tolkappiyam and other early works. 'Nataka Valakkilum, Ulakiyal Valakkilun' (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 Silappadikaran a scholar Madurai University Tamil Department points out that Silappadikaran was only a Therukkoothu or street drama. The various aspects like Kattiyantharan 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 which enumerates eight meyppadukal 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 meyppadukal makes the level of development of dramatic performances during the Sangarn period.

"Nakaiye alukai Ilivaral marutkai accam perumitam Vekuli uvakaiyenru appal ettam meypadenba". (They say laughter, weeping, desnisedness, wonder. Rear fortitude, anger and delight are the eight meipadukal) 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 nalyised and classified these varied emotional manifestations is ample proof that dramatic performance had a very important place in this society. The eight meypadukul 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 Sangarn 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 Silappadikaran 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 Kanun Vinainar, Nachinarkkinayar explains this term by stating that skillful painters had the gift of captivating the onlook by their art. It is learnt from Maduraikkanchi that figures of god as well as scences of Nature were painted-on walls as well as on Canvas, Tamil works like the Paripadal reveal that there existed some treatises on painting. Nedunalvadai calls the outline drawing: which was not painted as Punaiya Oviyam. The pictures on the walls of the temple at Kavirippumattina 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 Madattutunjiya Seranmaram' 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 Madurai kanchi about the existence. of painting probably on the wall of Jain monasteries in Madurai. It is learnt that the canopi of the royal cot on which the Pandyan ...ing Nedunchelia usedto sleep as well as the walls and- ceilings of the room halIS-, drawings of astronomical drawings representing the positiel of planets. We are not able to get any archaeological evidences old painting to estimate the quality of paintings. The litera references, however tend to show that paintings of high m ..were found. The poet andrattatan nar compares a handsd 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 stag 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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