

## PREFACE

### (to KNS' *IYAPPU URAI* WORK ON *PADHITTRUPPATHU*)

Overjoyed by the desire to study, again, the பதிறுப் பத்து which I had immensely enjoyed some 8 years ago, I took up all the THREE editions now with me.

1. Dr. Iyer's (of 1920)
2. Duraisami Pillai's (of 1950)
3. Rajam (of 1958)

The last made the word-separations easy to recognize, but the idea-building பொருள் இயைப்பு and வினை முடிப்பு are not so quickly achieved, despite much punctuation. Iyer's edition with the பழைய உரை was helpful, but it was the பதவுரை of Pillai's edition that made comprehension thorough and smooth.

So, from September 1, 1960 onwards, I went on digesting poem after poem - living in a golden world of my own - thrilling with the phrasings of the Sangam poets, delighting at the suggestive brevity of simple single words. The famous titles, culled from the depth of the verses were rolling their echoes constantly wherever I went.

On September 27, 1960 I had finished half of the book and was about to begin verse 51. A thought came: why should I not put my knowledge to the test, myself? Why not try, say poem 37, and 'speak' upon it - expositing its beauties, meanings included?

Ah, the shame! I blundered and blundered! The Rajam edition mocked me: "Is it all simple - as you thought?" The threads of பொருள் இயைப்பு and வினை முடிப்பு were difficult to pick up; the ideas couldn't be strung up!

Then and there I decided that as soon as I finished the present revision of No. 51 that day - I should, by use of bracket-pairs like ( ), isolate words and phrases and align them up to make the whole poem easily jump up before the eyes, easy to feast on - at least after a third glance.

At 4 PM I had digested poem 51, and in the glow of its architectonics, I proceeded to cut up the lines with my bracket-scissors!

I tried many schemes - they seemed very awkward. Though they might help a novice, it would be as inconvenient to him as it is now to him when he has

to wade through the notes to refresh his failed memory and to remember the piecing out of the scattered words. No - I didn't have the courage to think of recommending any of my plans.

At 5 PM, I rose in despair, went out to the terrace and walked to and fro sadly, with a deep passionate prayer of my own culled from the கடவுள் வாழ்த்து of கலித்தொகை - the first line of which I always intone as:

ஆறு அறிய விழைவோர்க்கு, அருமறையைப் பகர்வோயே.

That prayer went across the sunset clouds into the blue sky riotous with many colors - and God heard me.

At 7 PM, I had cut the lines into a pattern - like a chart -, which I can only say, with all modesty: IT HAS THE DIVINE TOUCH.

All the night I was in a transport of joy - eagerly looking forward to the dawn, anxious with the fear - WILL MY PLAN STAND THE TEST OF SUNLIGHT?

Next morning, I typed out the poem 37's lines into the shape of my heart's desire.

My eyes suffused with thankful tears at the thought:

“May this வினைமுடிப்பதிப்பு reach the eyes of every student and teacher of Tamil and make his enjoyment of பதிற்றுப் பத்து an unalloyed bliss.”

27 September, 1960 is an unforgettable day for me - will it be so for Tamil Nadu?

Today - 20 October, 1960, when I had completed “charting” of 50 verses (41 to 90), the experiences I have gained in these three weeks assures me that the Chart Edition is going to revolutionize the study of the Sangam classics. As long as life lasts - God willing - I will go on (even if others do not care - for my own re-reading) charting, charting - charting அகம், புறம், பரிபாடல், நற்றிணை, etc.

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K.N. Sundaresan

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