

Thrilled with the recovery of the lost hymns, the greatest contribution made by any king for the growth of Tamil literature, Rajaraja I arranged for the recitation of the hymns in the temple of his creation at the capital. He appointed 48 *Pidarars* or *Tiruppadiyam-vinnappam-seyvars*, for singing the hymns before Rajarajesvarar, and two drummers to play on the kettle drum and the big drum to keep beat as the others sang (SII, II, 65) and made liberal provision for their and their successors' maintenance. As already noted, Rajaraja I cast an image of Siva (as Chandrasekharar) before whom he practised daily the singing of *Devaram* and this deity is named in his inscription as *Devaradevar*.

The two scholars take the last description to refer to Aditya I apparently since his name is explicitly mentioned in a similar context in stanza 65. Thus they conclude that all the three stanzas (50, 65 and 82) refer to the same king, namely Aditya I, and hence that Nambi Andar Nambi must have been his contemporary and that the recovery of the *Devaram* hymns must, therefore, have taken place during his time.

Our view is that only stanza 65 makes any explicit reference to Aditya I. As for stanza 82 Aditya I is not the only king credited with gilding the sacred hall at Chidambaram: for instance, the description there finds an echo in Umapati Sivacharya's *Tiruttonda Purana Varalaru*, making a reference to Kulottunga II *alias* Anapaya who also gilded the above hall and by his acts of merit converted Chidambaram into a Kailasa on earth: "*Perunparrappuliyar Bhuloka-Sivalokam-ena palindu tonra*". (The *Periyapuranam*, incidentally, confirms that Kochchenganan was an ancestor of Anapaya and thus of the Imperial Cholas: "*Anapayan mundai varan Kulamudalar aya mudar Senganar*"). The three stanzas quoted merely imply that the three king-saints they refer to were Cholas and ancestors of the Chola dynasty but do not in any way prove that Nambi Andar Nambi was a contemporary of Aditya I. Thus the theory that Nambi Andar Nambi recovered the *Devaram* in the days of Aditya I has to be dismissed in favour of the theory that such a recovery was made in the days of Rajaraja I.

Devaram hymns:

The view of the Government Epigraphist that the *Devaram* hymns were rescued and compiled during the reign of Kulottunga I cannot be sustained (see para 34, p. 149, ARE 1918).

2. *Tiruvunmaligai* and *Aganaligai*

(a) *Sivapuram* temple No.30 - pp.167-170 of text.

(b) *Attur*, Temple No.37 - pp.178-185 of text.

There are frequent references to *Tiruvunmaligai* - or *Tiruvunmaligai sabhaiyar* or *udaiyar* in the inscriptions of the Cholas in Chola desa. An inscription of Rajendra I from Sivapuram (Temple no.30, p.167-170) mentions the sale of land by the local *sabha* whose proceeds were to be used by the *tiruvunmaligai udaiyar* to feed a *sivayogin* at the time of offerings to the Lord (ARE 226 of 1961-62). An inscription, in the same place, of Rajadhiraja I mentions the *tiruvunmaligai-udaiyar* as one of the many beneficiaries in the list of the revenues due to the king (p.168). An inscription in the sixteenth year of Kulottunga I (ARE 145 of 1900) mentions a gift of cows for curds and a sheep for lamps which were given over to the *tiruvunmaligai sabhaiyar* of the temple who agreed to maintain the charity. A variant of the term *tiruvunmaligaiyar* found current in the Pandya desa is *Aganaligaiyar*. In the Somanatha temple at Attur (temple No. 37, p.178) there is a record of