

THE SAIVA – JAINA CONFLICTS AT MADURAI

Neelakesi.J.,
Research Scholar
Dept. of Jainology,
University of Madras

The history of the erstwhile Tamilnādu is supposed to have been marked with some dark and gloomy patches of agony, said to have been the outcome of the religious debates that took place all around during a period between 6th to 9th centuries.

There were several schools of learning the different philosophies and the said period was bustling with debates among the scholars and followers of Jainism, Buddhism, Saivism, and Vaishnavism. This was the period when both Jainism and Buddhism faced a decline and Buddhism was almost wiped out of south India by its end. It is the same time in which there was the rise of Bhakti Cult that led to the upheaval of Saivism and Vaishnavism in the south.

This paper aims at discussing the possible reasons for the decline of Jainism and the rise of Bhakti cult which disturbed the socio- political scenario in the south, to a large extent.

Earlier to this period Jainism was flourishing at its peak. They were the major section of the society who focused on the trade and commerce and hence were prosperous. That's the reason why they had been referred to 'Shreshti' meaning 'prosperous' which then came to be colloquially known as 'Shetty' or 'Chetty' and 'Sait'.

They were enjoying royal patronage. Many Tamil literary works had been composed by the Jain monks and poets. Jain contribution to Tamil literature is vast. Their service to society in the fields of charity of food, shelter, education, and medicine was noteworthy.

During the spread of Bhakti Cult, owing to some pressure, the rulers wavered from Jainism to Saivism. 'Koon Pāndiyan' the ruler of Pāndiya kingdom in the down south with capital at Madurai and 'Mahendra Varman' the ruler of Pallava kingdom with capital at Kānchipuram were those who wavered from Jainism to Saivism, by the influence of Thiru Gnāna Sambandar and Thirunāvukkarasar fondly respectively, the two of the Saiva quartet. Thirunāvukkarasar was fondly referred to as 'Appar' and Appar was once a practicing Jain monk much devoted to 'Pārsua Nāthar' of Thirunarunkondai, a hillock near Ulundurpettai, where the Tirthankarar is known as 'Appāndai Nāthar' அப்பாண்டைநாதர்', meaning 'Apparai Ānda Nāthar' 'அப்பரை ஆண்ட நாதர்' 'referring to the devotion Appar had towards the Tirthankarar.

When the Pallava king got converted to Saivism, the people who got converted along were identified to be the 'Thondai Mandala Saiva Velālar' and those who got converted in the south, when the Pāndiya king got converted, were called 'Saiva Pillaimār'.

A minor king by name 'Venakatapati' who ruled over Chenji, sent word for marrying a girl from Jain community for which the Jains weren't ready. So they left the place in the same night, tying a bitch in a pole in the place where they had lived. The ruler became furious and started killing all the Jains in the vicinity. Many of the Jains got themselves converted to Saivism and started to wear the

holy ashes called ‘Vibhuthi’ or ‘Thiruneeru’ on their foreheads. They came to be called as ‘Neeru Poosi Nainārs’. Then Ācharyar Virasenar at a later date tried to reconvert them back to Jainism by offering them the ‘Poonool’. This was depicted in the paintings that were once in the Jain temple at Perumandur near Tindivanam. It is said that there are references available in Mackenzie manuscripts regarding this incidence.

‘Yatha raja, thathaa praja’

‘அரசன் எவ்வழி குடிமக்கள் அவ்வழி’

The above quotes mean that as is the king so is the public.

Background of referring vegetarian food as ‘சைவ உணவு’:

Jains have been referred to as ‘ஆருகதர்’ in Tamil as they worship ‘அருகர்’, the ‘Arhat’ i.e., the ‘Jina’. So, from ancient time onwards, the vegetarian diet had been referred to as ‘ஆருகத உணவு’ meaning the food of the ‘ஆருகதர்’ the Jains. The Srilankan Tamils still refer vegetarian food as ‘ஆரத உணவு’ which is the present version of ‘ஆருகத உணவு’.

The vegetarian and the non-vegetarian diets are usually connoted as ‘Saivam’ and ‘Asaivam’ respectively in the local parlance. This is seen only in the spread of Tamilnādu and not anywhere else in the whole nation. The background of such a usage has to be pondered deep.

Thus the word ‘Saivam’ denotes the worship of Lord Shiva, where as there is no such word ‘Asaivam’ with reference to the above context. It is neither the negation of the worship of Lord Shiva nor otherwise.

The followers of the Vedic tradition were engaged in offering animal sacrifices in their 'yagnas' and the other sectarian divisions of Hinduism were also in the practice of offering animal sacrifices to their deities in their religious ritual of 'bali'.

The renowned scholar, Mylai Seeni.Venkatasamy in his book 'சமணமும் தமிழும்' ('Samanamum Tamizhum'), had opined that this usage should have been the result of the major exodus from the followership of the Jain religion to Saivism during the period of 'Bhakti Cult' between the 7th & the 8th centuries.

Due to the unfavourable and unstable social scenario prevailing during that period of time, the members of the Tamil Jain community at large, in the down south opted to get themselves converted to Saivism but yet they retained their practice of following the vegetarian diet as usual. From that point of time, the vegetarian diet came to be known as 'Saivam' and the non-vegetarian diet as 'Asaivam' respectively, the latter coined by adding just a letter 'a' to the term to denote the negation of the term.

The possible reasons for the decline of Jainism:

1. No belief in creator god
2. Arduous tasks of ascetic life
3. Liberation possible only through ascetic life
4. No grant of boons or curses by gods
5. Firm belief on karma theory
6. Loss of royal patronage
7. Rise of Bhakti Cult

As against the above, there were reasons available for the people to shift their loyalty to Saivism

The reasons for the rise of bhakti cult:

1. Belief in creator god
2. Liberation possible even without ascetic life
3. Liberation possible through mere bhakti
4. Grant of boons and curses by god
5. Nullification of karmas possible by god
6. Gain of royal patronage

There was supposedly a tragic event of impalement of the 8000 Jains taken place at Madurai. There no solid proofs for the happening of such gruesome event. This is made known by the following sources of information which may not be taken as authentic proofs for such genocide. There is a controversy about the happening, and the number of victims.

Sources of information:

1. Sculptures
2. Paintings
3. Names of the places of impalement
4. Conversion of Jain temples to Shiva temples
5. Rituals in temple festivals

6. Verses from Saiva literature

Though it is said that 8000 monks have been impaled, there are serious doubts as to the number involved. 8000 here may just refer to the group of Jain monks who trailed down to south from Sharavana Belagula, under the leadership of Āchārya Visākha, a disciple of Āchārya Bhadrabāhu, the spiritual guru of Chandra Gupta Maurya.

There is yet another possibility for the number connotation. A place near Villupuram, called 'Ennāyiram' meaning 8000, was an early abode of Jain monks. It might have been the connotation of the number of Jain monks from the village.

The last connotation for the number available is the possibility of Jains being converted to Saiva Brahminism, as there are subdivisions in the Saiva Brahmins as follows:

Four divisions of saivite brahmins:

1. Vadama
2. Vāthima
3. Brahacharanam
4. Ashta sahasram = ashta + sahasram = $8 * 1000 = 8000$

The last division 'Ashta Sahasram' means 8000, likely to imply those who converted from the group of 8000 Jains.

Temples with relevant paintings:

1. Praananaatheswarar temple at Thirumangalakkudi near Kumbakonam
2. Natarajar temple at Chidambaram
3. Naarumpoonaathar temple at Thiruppudaimarudur
4. Vriddhachaleswarar temple at Venganur
5. Thaanthondreeswarar temple at Iluppakkudi, Shivagangai District
6. Thirukkuttraaleeswarar temple Kuttraalam
7. Aavudaiyaar kovil at Thiruperunthurai
8. Meenakshi temple at Madurai

Temples with relevant sculptures:

1. Aalanthalai at Thirucchendur
2. Ekaamranaathar temple at Kaanchipuram
3. Thiruvanpartthaan temple at Panagkaattur
4. Natarajar temple at Chidambaram
5. Meenakshi temple thousand pillared mantapam at Madurai
6. Meenakshi temple wooden chariot sculptures at Madurai
7. Iraavatheeswarar temple at Daarasuram
8. Thaenumalayan temple at Suseendram
9. Annaamalaiyaar temple at Thiruvannaamalai
10. Test by water at the Vaigai river bed at Thiruvetagam
11. Amirthakadeswarar temple at Melakkadambur near Chidambaram
12. Viruddhapureeswarar temple at Thiruppunavaasal Pudukkottai

Names of connected places:

1. Sāmanattam = Shraman + Raktam (blood of Jain monks/munis)

Sharaman = Saman = Saman = Jain

(Sanskrit) (Prakrit) (Tamil)

Raktam = Rattam = Rattam = Blood

(Sanskrit) (Prakrit) (Tamil)

சாமநத்தம் = சமண + ரத்தம்

2. சாம்பல் நத்தம் = சாம்பல் + நத்தம் = சாமநத்தம்

Ashes + place name

Rituals in temple festivals:

1. The 'Mulaippāl' festival 'முலைப்பால் திருவிழா' at the Sattai Nāthar temple at Seergāzhi, the birth place of Sambandar
2. The 6th day of the Chitthirai festival at Meenākshi temple at Madurai
3. The 6th day of the float festival at Murugan temple at Thriupparankundram
4. The 6th day of the Vaikāsi festival at Bhadrakāli temple at Thirumangalam
5. The 6th day of Aippasi festival earlier, now, 6th day of Mārgazhi, Thiruvādhirai festival at Pālvanna Nāthar temple at Pettai, Thirunelveli
6. The 6th day of Vaikāsi Visākhā festival at Sevuga Perumāl Ayyanār temple at Singampunari
7. The Chitthirai festival at Abhirāmi amman temple at Dindukkal
8. 'Yaedu Ethir Yaeriya Thiruvizha' 'ஏடு எதிர் ஏறிய திருவிழா' at Thiruvédaga nāthar temple at Thiruvédagam, Chozhavanthān

‘Samana Kazhuvettram’ was celebrated on the 6th day festival of the Chitthirai festival at Meenākshi temple at Madurai. Now it has been modified as ‘Saiva Samaya Sthāpitha Varalaru’ with recitation of the relevant verses from the Saiva literature.

On the 6th day festival of the Vaikāsi festival at Bhadrakāli temple at Thirumangalam, ‘Samana Kazhuvettram’ is enacted before an audience. On the 6th day of the Aippasi festival earlier, and 6th day of the Mārgazhi festival at the Pālvanna Nāthar temple at Pettai, in Thirunelveli district, the effigy of the ‘Samanar’ is burnt as a part of the ritual.

In Sevuga Perumāl Ayyanār temple at Singampunari, ‘Samana Kazhuvettram’ is found to be an event on the 6th day of the Mārgazhi Thiruvādhirai festival programme list. It is the case with the Chitthirai festival at Abhirāmi temple at Dindukkal also.

Verses from saiva literature:

1. Thevāram
2. Āludaipillaiyār Thriuvandhādhi
3. Āludaippillai Thirvulāmālai
4. Āludaippillai Thirukkalambakam
5. Thiruthondar Thiruvandhādhi
6. Thirutthondar Sathakam
7. Thirutthondar Purāna Sāram
8. Thirutthondar Mālai
9. Periya Purānam
10. Thriuvilaiyādarapurānam

- 11.Thakka Yāgapparani
- 12.Thiruppugazh
- 13.Kanda Shashti Kavacham
- 14.Thiruvartupā

There are a lot of verses found in the Tamil Saiva literature expressing mockery, slander and intolerance towards Jains.

Thevāram:

This text is a compilation of the verses composed by the first three of the Saiva quartet namely, Appar (Thirunāvukkarasar), Sundarar, Thiru Gnāna Samabandar, and Mānickavāsakar.

Appar was a practising Jain monk for some period of his life, under the name ‘Dharma Senar’, under the ‘Senai’ congregation of the Jain ascetic hood. He was an ardent devotee of the Pārswa Nāthar at Thirunarunkondai near Ulundurpettai. The Tirthankarar is fondly remembered as ‘Appāndai Nāthar’, referring to Appar’s obeisance to Him. He had authored the 4th, 5th and the 6th sets called ‘Thirumurai’ of the 12 sets of Saiva scriptural literature.

“பாசிப் பல் மாசு மெய்யர் பலம் இலாச் சமணரோடு
நேசத்தால் இருந்த நெஞ்சை நீக்கும் ஆறு அறியமாட்டேன்”

-387, அப்பர், தேவாரம்

Sundarar was another poet of this group. He has sung a very few verses against Jains and Buddhists.

“கரிய மனச் சமண் காடி ஆடு கழுக்களால்
எரிய வசவுணும் தன்மையோ? இமவான் மகள்
பெரிய மனம் தடுமாற வேண்டி, பெம்மான்-மதக்
கரியின் உரி அல்லது இல்லையோ, எம்பிரானுக்கே?”

-10, சுந்தரர், தேவாரம்

Samabandar, a Vedic Brahmin, was very much against Jains and Buddhists. This can be known from his verses. Almost every 10th or the 11th verse composed by him was in sheer sarcasm against Jains and Buddhists. He had authored the 1st, 2nd and the 3rd sets of the Saiva scriptural texts.

“மண்ண கத்திலும் வானிலு மெங்குமாம்
திண்ண கத்திரு வாலவா யாயருள்
பெண்ண கத்தெழிற் சாக்கியப் பேயமண்
தெண்ணர் கற்பழிக் கத்திரு வுள்ளமே”

Tamil scholar A. Sa. Gnānasambandan opined that the Tamil word, ‘கற்பு’ here refers to only ‘கற்றல்’, the scholarly ‘learning’ of the Jain women and not ‘chastity’ as connoted in the recent years as the word never had that connotation earlier and that the word ‘நிறை’ was in usage in such context.

Mānickavāṣagar was supposed to have been belonging to an earlier period than that of this trio.

Aludaippillai Thiruvandhaadhi:

This was composed by Nambiyāndār Nambi, belonging to the 11th century.

There are mentions about impalement in 11 different places in this text.

“கண்டினம் சூழ்ந்த வளைபிரம் போர்கழு வாஉடலம்
விண்டினம் சூழக் கழுவின ஆக்கிய வித்தகனே”

-1221, ஆளுடைப்பிள்ளையார் திருவந்தாதி

“குழுவாய் எதிர்ந்த உறிக்கைப் பறிதலைக் குண்டர்தங்கள்
கழுவா உடலம் கழுவின ஆக்கிய கற்பகமே”

-1243, ஆளுடைப்பிள்ளையார் திருவந்தாதி

“அணங்கமர் யாழ்முரித் தாண்பனை பெண்பனை ஆக்கி அமண்
கணங்கழு வேற்றி”

-1254, ஆளுடைப்பிள்ளையார் திருவந்தாதி

Āludaippillai Thirvulāmālai:

This was also composed by Nambiyāndār Nambi, glorifying Sambandar.

“கோதைவேல் தென்னன்றன் கூடற்குலநகரில்
வாதில் அமணர் வலிதொலையக் காதலால்
புணர் கெழுவு செம்புனல் ஆறு ஓட பொருதவரை
வான் கழுவில் தைத்த மறையோன்”

-ஆளுடைப்பிள்ளை திருவுளமாலை

Āludaippillai Thirukkalambakam:

This was also composed by Nambiyaandaar Nambi.

“அமணரைக் கழுநுதிக்கண் உறுத்தவனும் நீ”

“அறிவாகி இன்பஞ் செய்தமிழ் வாதில் வென்றந்த அமணான வண்குண்டர்

கழுவேற முன்கண்ட செறி மாட வான் சணப்பை நகராளி”

“அருகர்தம் குலமொன்றி முழுதும் கழுவிலேறக் கறுத்தது”

Thiruvilaiyādarpurānam:

Actually there are four texts available in this title. They are as follows:

1. Kallādam
2. Old Thiruvilaiyādal Purānam by Nambiyāndār Nambi
3. Thiruvālavāiyudaiyār Thiruvilaiyādal Purānam by Perumpatrapuliyur Nambi
4. Thiruvilayādal Purānam by Paranjothi Munivar

Kallādam describes 30 miracles of Lord Shivan, and the one by Nambiyāndār Nambi describes 64 miracles; but the other two texts composed by Perumpatrapuliur Nambi and Paranjothi Munivar are considered important, under the same title, describing the 64 miracles of Lord Shivan. The former of the two has no mention about the impalement of Jains. Only in the latter, the author had composed in such a way that the impalement of Jains to be one of the said 64 miracles.

There are 82 verses describing the event of impalement of Jain monks at Madurai under the subtitle ‘சமண கழுவேற்ற படலம்’; it is the 63rd miracle of Lord Shivan and it is the continuation of ‘சுரம் தீர்த்த படலம்’. Apart from these, there are a few other verses against Jains.

Periyapurānam:

This text is also called ‘Sirutthondar Purānam’. In this text, the author Sekkizhār had composed verses describing the episodes of 63 Nāyanmārs which was intended to be a counter to the ‘Trishaashti Slaka Purusha Purānam’ in the Jain Scriptural texts.

Tirthankarars =24

Chakravartis =12

Vāsudevars = 9

Baladevars = 9

Prati Vāsudevars = 9

Total = 63

It is said that Sekkizhār had composed the above text in order to divert the mind of the then ruler Anabāya Chozhan who was engrossed in the Tamil Jain epic, ‘Seevaka Chinthāmani’.

This text too, has references to the impalement of Jains in several verses. There is ‘சமண கழுவேற்ற படலம்’, in this text too.

Thiruthondar Thiruvandhādhī:

நெடுமாற நாயனார்:

கார்த்தண் முகில்கைக் கடற்காழி யர்பெரு மாற்கெதிராய்
ஆர்த்த அமணர் அழிந்தது கண்டுமற் றாங்கவரைக்
கூர்த்த கழுவின நுதிவைத்த பஞ்சவன் என்றுரைக்கும்
வார்த்தை யதுபண்டு நெல்வேலி யில்வென்ற மாறனுக்கே!

-61, திருத்தொண்டர் திருவந்தாதி

Thirutthondar Sathakam:

“செய்யசம் பந்தர் வாதில் தோற்ற குண்டரைத்
திகழ்கழுவில் ஏற்று புகழோர்
வாட்டமில் ஆலவாய் போற்றிஅருள் வீடுறமுன்
வந்தடிமை கொண்ட கயிலை
வாசனே இராசலிங்கேசனே சிவதைநகர்
மாணிக்கமாலை நாதனே”

- திருத்தொண்டர் சதகம்

Thirutthondar Purāṇa Sāram:

“ஆரெரியிட்டு எடுத்தஏடு அவைமுன் னேற்றி
ஆற்றலிடும் ஏடெதிர்போய் அணைய ஏற்றி
ஓரமணர் ஒழியாமே கழுவி லேற்றி
ஓதுதிருப் பதிகத்தால் ஓடம்ஏற்றிக்
காருதவும் இடிபுத்தன் தலையில் ஏற்றிக்
காயாத பனையின்மீது கனிகள் ஏற்றி
ஈரமிலா அங்கமுயிர் எய்த ஏற்றி
இலங்குபெரு மணத்தரனை எய்தி னாரே!”

-33, திருத்தொண்டர் புராண சாரம்

Thirutthondar Mālai:

“நக்கமணர் வெள்க நமிநந்தி அருரர்க்கு
மிக்கபுனலாலே விளக்கெரித்தார் - தக்கமனத்து
எண்ணிய எண்ணியாங் கெய்துப எண்ணியார்
திண்ணியராகப் பெறின்”

-34, திருத்தொண்டர்மாலை

Thiruppugazh:

This text had been composed by ‘Arunagirināthar’. This text is popular for the varying patterns of poetic meter called ‘சந்தம்’. It is evident from many of the verses that this author also had not spared Jains and Buddhists.

“பொறியுடைச் செழியன் வெப்பொழிதரப் பறிதலை
பொறியிலச் சமணர் அத்தனை பேரும்
பொடிபட, சிவமணப் பொடி பரப்பிய, திருப்
புகலியிற் கவுணியப் புலவோனே”

-அருணகிரியார்

“மாள அன்றமண் நீசர்கள் கழுவேற – வாதில் வென்ற சிகாமணி மயில்வீரா”

-அருணகிரியார்

Thakka Yāgapparani:

“ஆலி வெந்து, பீலி வெந்து பாயும் வெந்து பிண்டியேற மண்டவே”

-176, 3 3, தக்கயாகப் பரணி

“தேவப் பகைவர் நம்முடம்பு
வீங்கத் தூங்கும் வெங்கழுவிற்
சேதப்படும் எண்பெருங் குன்றத்
தெல்லா வசோகும் எரிகெனவே”

-218 ஆம் தாழிசை, தக்கயாகப் பரணி

Kanda Shashti Kavacham:

This had been composed by Devarāya Kavirāyar in praise of Lord Murugan. This had been sung in glory of the deity at the six important places of worship namely:

1. Thirutthani
2. Thiruvāvinankudi (Palani)
3. Thirucchendur
4. Thirumālruncholai
5. Thirupparankundram
6. Thiruverakam (Swāmimalai)

‘எண்ணாயிரம் சமணர்களை எதிர்கழுவேற்றி.....’

-திருவாவினன்குடி தண்டபாணி கவசம்

A line refers to the impalement of 8000 Jains in a verse in the Thiruvāvinankudi Dhandapāni Kavacham part of the text.

Thiruvārūtpā:

The Saivaite poet, Rāmalinga Vallalār, praises Sambandar as below:

“வஞ்சச் சமண வல்இருளை மாய்க்கும் ஞானச்சுடரே!”

“ஆருகச் சமயக் காட்டை அழித்த வெங்கனலே!”

“கலக அமணக் கைதவரைக் கழுவினேற்றும் கழுமலத்தோன்!”

The same person also laments as follows:

“இறகெடுத்த அமணர் குலம் வேறுபுத்த சொக்கே! ஈதென்ன ஞாயம்?”

Condemnation of such voluntary acts as in the Tamil minor epic Neelakesi:

The following verse from the Tamil minor epic ‘Neelakesi’ holds good against the argument that the impalement was taken up voluntarily by the Jain monks.

“தூக்கள்தம்மை ஆட்களே தொல்லைநல்லறம் எனின்
நாக்களைப் பறித்தலும் நானறுவீழ்ந்து பொன்றலும்
தீக்கள் பாய்ந்து சாதலும் தீய செங்கழுவின் மேல்
மேக்கினைக் கொண்டு ஏறலும் மேன்மை என்னலாம் பிற”

-353, மொக்கல வாதச் சருக்கம், நீலகேசி

The above verse says that if at all torturing oneself amounts to Dharma, then suicides by pulling one’s tongue, hanging oneself, falling from mountains, falling into fire, and impaling oneself over a pointed stake amount to higher Dharma, thus condemning such acts in the name of Dharma as ‘Loka mūda’.

Hence it is to be construed that Jain monks would not have volunteered to take up such deaths.

“மனங்கொண்டக் கண்ணும் மருவில செய்யார்
கனங்கொண்டு உரைத்தவை காக்கவே வேண்டும்
சனங்கள் உவப்பன செய்யாவும் செய்க
‘இனங்கழு வேற்றினார் இல்”

-46 பழமொழி

Clueless doubts & unknown reasons:

1. Need for documenting the so called events not taken place at all, in religious texts and temples
2. Major reason for the exodus from the Jain community
3. The fact that vegetarian diet came to be known as 'Saiva diet'
4. The complete swipe out of Jain community in the south Tamilnādu
5. ‘Kazhuvettram’, a part of the festival of temples of the down south only

Factors against impalement:

‘Encyclopaedia of Oriental Philosophy’ opines that the Tamil Jain population was higher in 8th & 9th centuries than that in 7th century.

‘Within the period between 9th & 11th centuries, there were 341 stone inscriptions found, of which 203 belonged to 8th & 9th centuries, out of which 50 were from places around Madurai.

‘Jains’ prosperity in that period was known from various charities made by them.’

- Historian Lesley

‘Jina kanchi temple was built in Rājasimhan’s period.’

- Historian Richard Davis

Thirutthakka devar’s ‘Seevaka Chinthāmani’ was composed in 10th century.

‘Yāpparungala Kārigai’ was composed in 11th century.

Scholars who opined this to be not a historical fact but only a literary exaggeration:

1. Thiru Vi. Kalyāna Sundaranār
2. Vaiyāpuri Pillai
3. Neelakanta Shāstri
4. Ra. Rāghava Iyengār
5. Ka. Su. Pillai
6. Kalānidhi Kailāsapathi
7. The. Po. Meenākshi Sundaram Pillai
8. ‘Jeeva Bandhu’ T.S. Sripāl

Scholar who opined it to be a historical fact:

Mylai Seenī. Venkatasāmy

Scholars who have opined it to be a historical fact along with other tales:

1. Eswaramurthi Pillai
2. Subramaniya Mudaliyār
3. Vellaivāranar

CONCLUSION:

1. Period of 'Appar' : 6th to 7th centuries
2. Period of release of 'Thevāram' by Nambiyāndār Nambi: 10th to 11th centuries
3. Period of Periya Purānam by Sekkizhār: 13th to 14th centuries

There are no literary evidences (internal evidences) or rock inscriptions (external evidences) in the periods between those above mentioned.

Let bygones be bygones! Let us all strive to aim and achieve peace & harmony forever!

அன்பே சிவம்!

Love is God!