Life is nothing but the union of soul and body. Soul is the indispensable force which dwells in the body and causes movement and growth. It is the sole cause for the state of being alive. When the soul departs the body, the whole activities come to an end. With the departure of the soul (i.e. death) the mortal body becomes immovable and unintelligent. The soul is the intelligent, immaterial and immortal part of the body.

Uyir, the Tamil word for soul can be derived as follows: In Sangam literature the word 'uyirttal' denotes breathing. Breath bears proof to the state of being alive and so the word for soul in Tamil is mentioned by the term 'uyir'. The second way of derivation is from the root 'uy' which means 'to drive'. That force which drives the mortal body from within is called 'uyir'. Thirdly, the root 'uy' can also be taken to denote the meaning 'to leave'. This derivation points out the lasting nature of the soul from the body at the time which the soul and body are two different things. The span of time that keeps the soul and body brought together to the state of existence as a unit, is mentioned by the terms 'ayul' and 'uyira'.

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departing nature of the soul from the body at the time of death. 3

The people of the Sangam epoch are aware of the fact that the soul and body are two different things. 4 According to them, soul and body are two created things that brought together to the state of existence as a living being. 5 The span of time that keeps the soul and body together is mentioned by the terms "aayul" and "uuli". 6 Poets blessed the kings to live a long life like the sun and moon, the multitude of stars in the sky, 7 the countless rain drops falling from the cloud 8 and the numerous sands on the river bank and seashore. 9 These praises show only the loyal enthusiasm towards their patrons. One king came forward to grant the whole of his remaining life time to his friend to make the latter to live long. 10 Atiyamaan presented avvaiyaar with a rare nelli fruit to conquer the invincible death and praised him to live like deathless God Siva. The phrase 'caatal niïka' may suggest longevity rather than a deathless life. 11 Death is not a new thing in the history of the man kind. It was always there in existence. 12 Soul will not dwell permanently in the body. Death is an eternal fact. 13 This is what Sangam literature
sums up about the death - the departure of the soul.
The comparisons used in Sangam literature shows both
the distinctions between soul and body and their separa­
tion at last. One poem compares the soul's departure,
with that of a bird roused from a tree shaken with a storm.\textsuperscript{14}
The soul that got out of the body is compared to a bird
that vacated its nest and to a snake that sloughed its
skin.\textsuperscript{15} The death is mentioned by the following terms
in Sangam literature: caatal, maaytal, ilappu and
perumpiritu etc.\textsuperscript{16} The word caatal (death) is used as
the antonym of vaaltal (life).\textsuperscript{17}

According to Sangam literature the salvation
of the soul depends upon the mode of death it undergoes.
So, we have to analyse the modes of death mentioned in
Sangam literature.

The inseparableness of lovers is expressed in
terms of soul. Though the soul leaves the body at last
its attachment with the body is sincere and long-standing.
Husband and wife life like body and soul and their union
and separation resembles life and death respectively.\textsuperscript{18}
At the nuptial day night a hero compares his wife to a body that gives shelter to his soul. One hero goes to the extent of saying that his lover entered into his soul with her body. The non-duality caused by the mingling of the souls of couple is mentioned in AikukuRunuuRu. Single minded couples are said to have one soul. AkaanuuRu compares the life partners to a two-headed bird with one life. Anything dearest to one is mentioned as a soul. The husband is considered as the soul of his wife, and even the soul of wife's soul. Therefore, husband's separation and his prolongation of stay in yonder lands for wealth will give his wife unbearable mental agony which leads to death in the course of time. His timely return will save her life. The lady's maid points out the unstable nature of the body and its youthfulness and wealth to the hero to prevent him from undertaking the journey. The instability of soul is not pointed out in this context. This bears clue to the fact that Tamils believed in the indestructible stable nature of the soul even in the Sangam age itself. The undermentioned portion of Katha Upanisad states the indestructible nature of the soul: "......it is birthless, eternal,
undecaying, and ancient. It is not injured even when the body is killed" (1:11:18). Shrimad-Bhagavad-Gita also observes the same idea as follows:

"Of this indwelling soul - the ever changeless, the indestructible, the illimitable - these bodies are said to have an end. Fight, therefore, O descendant of Bharata! (Chap.11:18)

The death of heroine may occur by the prolonged separation of the hero. There is also a possibility of the hero being killed by the waylaid robbers while travelling through the desert region. The robbers enjoyed the killing of the travellers both the haves and havenots alike.29 An incident in AkāṅkanuuRu portrays a poor Brahmin being killed in the desert region.30 The deaths occurred in the desert region are portrayed in the mutupaalai poems of PuRaṇaanuuRu.31

The husband and wife like to live as couples in the rebirth also.32 A heroine reveals her fear that it will not be possible for her to live with her husband in the rebirth if she will born as a non-human.33 KuRuntokai records the belief that the state of husband and wife in the
rebirth will be attained if the couple dies together in this birth. 34 AkanaanuuRu supports a similar view regarding the attainment of heaven by those who die with their king. 35 The idea that the rebirth comes according to the thought formed at the time of death can be traced from this. The wife commits suicide at the funeral pyre of her husband to seek the wifehood in the next birth. 36 Some of the widowed wives perform penance to attain their husbands in the rebirth. 37 The philosophic ideas like human soul taking the non-human birth and the reunion of the couple in the rebirth by dying together were in prevalence in Sangam epoch.

The intimate lady friends are interpreted as having one soul. 38 The lady's maid consider the heroine as her soul. 39 They are deeply attached to each other as if one life is shared by their bodies. 40

The intimate male friends sacrificed their life with the intention of joining their counterparts in rebirth or heaven. The friendship for Paari makes Kapilar to go on fasting till death to join him in rebirth. 41 The closest friends of ceeralaan and koopperuńcoołan followed the same way to join them in heaven. 42 Koopperuńcoołan refers piciraantai as 'the protector of his soul.' 43 pottiyaar
himself reveals that his love for koopperuncoo is like the love of soul towards the body in which it dwells. Sincere to their words piciraapta and pottiyaar died with koopperuncoo.

Above mentioned suiciding methods like fasting and sati are followed to give up the soul. Committing suicide by taking poison is mentioned. The death is caused by the bite of poisonous snake. The death also occurs out of fear at the sight of mountain-nymphs.

The Food is indispensable to life. Therefore those who supply food are giving life to the body. The following stanza considers the king as the soul of the world and praises him even more than food and drink.

\[
gellum uyirante niirum uyirante
mannan uyirtte malartalai ulakam
atanaal yaanuyir enpatu aRikai
veelmiku taanai veengaRkuk kaRtanee. \quad (\text{Puram.186})
\]

The three kings of Tamilnadu are said to be "the protectors of the souls" of their subjects. In fact the kings are
compassionate even to the living beings like dove, peacock and mullai creeper.  

As far as war is concerned souls are of little value to the kings and warriors. They believed that they will never attain heaven (vira svarga) by the deaths caused by old age and disease. Only those who die in the battlefield will attain heaven. The sword-cuts in the battlefield are held in high esteem. The dead - born children of royal family and the corpses of kings died of disease are laid down on the darbhagrass and cut open with the sword by the priests to make their souls to attain heaven. Those who die in the war will be received by the celestial hosts in heaven and they will enjoy the company of celestial damesels. The bountiful kings also will reach heaven. The celestial drum (deva dundubhi) will be played in honour of them.

Some cite the undermentioned passages in support of their argument for the belief in the attainment of heaven with the mortal body.
The first context is from porunaraaRRuppatai in which a bard of battle field entertained by the king enjoys a comfortable stay in his palace and gets relief from the weariness of the journey. He was very fortunate to enjoy the heavenly pleasures in an earthly palace. He compares his happiness with that of ascetics, who enjoy the heavenly bliss of their penance on earth without shedding their physical bodies. This denotes the Jivan-mukti in which a soul attains salvation while still in this life before leaving the body. This is what the poet has meant by the phrase 'uțampu itaatu'. The idea of jivan-mukti is also found in the following lines of tirumurukaaRRuppatai.

... ...vilivinRu
iruln Ra munniir valaiiya ulakattu
or unii aakit toonRa vilumiya
peralarum paricil nakumati (292-295)
tirumurukaaRRuppatai is a narration of a recipient of salvation guiding a deserving aspirant towards murukan for the same. The fact that the former devoted lives after the attainment of salvation bears proof to the jivan-mukti. The phrase 'vilivinRu....ulakattu....toonRa....paricil nalkumati' clearly states the grant of salvation before the death. maturaikkaānci (471) also speaks of the jivan-mukti. The other salvation attained by leaving the physical body is called videha-mukti. This kind of salvation is mentioned in kalittokai. 59

According to the last two references (puram.341:13-15 362:22) those who die in the battlefield will attain heaven with their mortal bodies scarred by the wounds received in the battle. But the other references found in Sangam literature are contrary to this. atiyamaan died in the battle and instead of reaching heaven his wounded body got cremated. 60 Only the souls reach the heaven while the material bodies are laid down on earth to be buried or cremated. 61 With the subtle body the soul reaches the heaven or the hell and undergoes happiness and misery respectively. 62 Therefore the above mentioned two
references might have denoted the subtle body (sukshma sarira). Even after the death of gross material body (sthula sarira), the soul has a subtle body. The subtle body consists of subtle qualities (Five tanmatras of sound, touch, colour, taste and smell) and internal sense organs (antakaranas of mind, intellect and self-sense). The Sangam people are aware of the tanmatras and antakaranas because of the prevalence of Samkhya philosophy in the Sangam period. We have to bear in mind that apart from the subtle body the various forms of non-human beings are also mentioned in Sangam literature. The ghosts and goddesses are said to have power to take whatever form they like. The celestials are portrayed with winkless eyes and radiant bodies. Ilāṅkoo atikal speaks of the celestial body taken by Koovālan after the death. With these backgrounds it will not be irrelevant to trace the concept of subtle body in Sangam literature. The conception of the linga sarira, or the subtle body is found in the vanaparva (296:16) of Mahabharata.
The fact that the warriors sacrificed their life in the war will attain heaven is mentioned as follows in Shrimad Bhagavad Gita (11:32).

'Fortunate certainly are the Kshatriyas, O son of Pritha, who are called to fight in such a battle that comes unsought as an open gate to heaven.'

The famous kings praised by the poets will travel from earth to heaven in an automatic aerial chariot. 67

The patikam of the third ten of patiRRuppattu speaks of the attainment of heaven with the physical body.

As requested by paalai[kautamanaar, pa[yaanaic celke[ kuttuvan caused to perform ten yaga-sacrifices and at the close of the tenth yaga the Brahmin poet and his wife all of a sudden disappeared from the scene to attain heaven.

Hell always keeps its mouth open to receive the sinful souls. 68 The phrases 'varaiyaa niraiyam' and 'niikaa niraiyam' denote the concept of eternal hell. 69 The army causing disaster to the enemy is compared to the
hell. Hell will be the destination of the backbiting ladies. The daughter curses her mother to suffer in the hell for preventing her from meeting her lover. The suffering in the hell is compared to the hardships of poverty. The people who have no affection and grace are condemned to occupy the hell.

kuuRRu (literally 'bisecting one'), the god of death is so called because of his separating the soul from the body. He snatches away the life at the appropriate time. The very time is personified as kaalan and the kaalan is said to be the servant of kuuRRu. The god of death owns the battle-axe and ties the souls with his rope to take them away. He rides on a buffalo or on a ghost. He is a blind god who takes away the life of young and old good and bad alike. At the same time he is also said to be the god of justice. The souls of living beings are his food. The kings feed him with the souls of those killed in battlefield. The people curse him for killing the innocent ones. They also blame the creator for allowing
Soul is the nearest thing to a living being than any other things in this world. Therefore it is called by the term 'innuyir' (dear life) in Sangam literature. The soul is considered to be an airy substance. The fact that soul is put into the body can be derived from the simile which speaks about the giving life to the portrait of a lady. The phrase 'mannuyir' denotes the indestructible nature of soul. The phrase 'mannuyir aliya' only reveals the departing nature of soul from the body it dwells.

Tolkaappiyar includes the plants and grasses in the category of living beings. His classification of the births of living beings from plants to man is based on the knowledge of sense organs. According to him the plants have life with one sense while the men have life with six senses. The people of the Sangam period regarded the plants as having life. Paari gave his chariot as a support to the wayside mullai creeper to spread upon.
The suffering of a punnai tree is felt by the people when it is being cut. Sangam literature speaks of the life of animals like monkey, deer, sheep and elephant. A pregnant tiger is said to have two lives, its own life and the life of the offspring in the womb.

The souls are created by God. At the end of the world, all souls will return to him. The souls actually have their source in God and his leadership was always there in the realm of souls. But the souls are less powerful to understand the perfect qualities of God. The life of animal is sacrificed to God. Purusa is the word by which the Samkhya philosophy mentions the soul. Paripaatal which gives an account of the Samkhya philosophy uses the pure Tamil word paal for Purusa. paal means barrenness. In the Samkhya philosophy soul produces nothing, so the state of barrenness is attributed to it. Soul's size is mentioned in Sangam literature as small and big. This might be due to the influence of Jainism. According to Jainism soul can adjust its size in agreement with the body it dwells. An ant's soul is small while
the soul of the elephant is big. Jaina concept of soul as revealed in the invocatory song of pālamolīṇaanuũRū is given below:

"periyatān aavi peritu"
(The soul dwells in the larger body will be of larger size)

We have to bear in mind that the author of pālamolīṇaanuũRū muṇRuRaṇayanaaṟ, is a Jaina chieftain of muṇRuRaṇai.

The soul has no power of its own. It simply follows the fate in every birth and executes its commands. This is the truth established by the great men. The aggregate actions performed in this birth are the root cause for the next birth. Nothing accompanies the soul after the death except the good fate. The doctrine of Karma is mentioned in Sangam literature by the terms of muRaį, vinaį, paal. It is fate that unites friends and lovers. The same fate is responsible for the separation of close ones. Tolkaappiyar speaks of the two fates which unite and separate the lovers.

The souls are many in number. The union of the soul with the body is considered as the rare combination. The frequent usage 'aaruyir' in Sangam literature
bears proof to it. The kind of body that soul takes is completely depends upon the actions performed by it in the previous birth. The value of soul is such that great people abstained themselves from killing and meat eating.

Even the ignorant person will learn from the appearance of waxing and waning moon the process of birth, death and rebirth of the soul. The soul takes various bodies like the actor puts on make-ups. koopperuṇcooolan emphasizes the importance of good actions (satkarma). The soul by performing good deeds on earth reaches heaven and enjoys the fruits there. After the scheduled enjoyment it comes again to the earth. On earth it still performs higher actions to attain viitu, the highest eternal bliss, to put an end to the successive births. Even those who reject the doctrine of rebirth will not deny that the indestructible fame coming out of good actions will continue to exist on earth even after the death. Anyhow the fruits of the good actions will be of no waste to the soul. The Almighty God can bestow the soul with the viitu by putting an end to its rebirths.
Fate, worship and sacrifice are the three factors responsible for the soul's birth.

The fact that soul takes birth according to the actions done in the previous birth is mentioned in Sangam literature. 119

The ladies sought the God's grace in their worship to conceive the children and got it granted. 120

The king performed yaga-sacrifice for a son and his queen became pregnant. 121

The souls of deceased persons are worshipped. The soul is invisible; so they erected hero stone to represent the living spirit of the dead person and performed rituals and offered oblations to it. 122

Consciousness is the nature of the soul. 123 The experience of happiness and misery felt by the soul at various contexts are portrayed in Sangam literature. 124 Soul's experiences in heaven and hell are also mentioned. 125 Tolkaappiyar classifies the living beings on the basis of their consciousness. 126
The Sangam literature differentiates the soul from the body and identifies the soul as the real man.\textsuperscript{127} In some other contexts the man is spoken of as the possessor of soul.\textsuperscript{128} Here man must be taken to refer Atman.

uyirkkilavan (literally 'the owner of soul'), the word for Atman is referred to by naccinaarkkiniyar bears proof to this fact.\textsuperscript{129} Though all concept of Atman is not mentioned explicitly in Sangam literature, we have to identify the man, the owner of the soul, with the Atman.

It is held by scholars that the theory of transmigration of the souls of Pythagoras might have been borrowed from the Indian source.\textsuperscript{130}
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   ninRu muutta yaakkai yanna nin
   utampun toonRaa uyir kettanRee
   ...........utampootu
   innuyir virumpun kilamai
   ...........yaakkai
   innuyir kalivataayinum
   kaipporulillaiyaayinu meykkontu
   innuyir cekkaar vittakal tappaRkup
   ...........paraarai
   alaṅkalaṅcinaik kutampai pullenap
   pulam peyar maruṅkiR pulleluntaṅku
   meyyivanoliyap pookiyavar
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   utampu muyirum pataitticinooree
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   yaanee pilaittanen ciRakka nin aayul
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   annavaaka nin uuli
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   tiRai kontu peyarti vaalka nimuuli
   - akam. 184:4
   - puRam. 18:6
   - puRam 43:21
   - puRam 159:1
   - puRam 135:19
   - naR. 93:6
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   veŋkatirc celvan poolavun kutaticait
   tankatir matiyam poolavum
   ninRu nilai iyarulakamoo tutanee
   aanaap peruvalaŋ ceytoon vaanattu
   vayaŋkupan miininum vaaliyar palavena
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   nunpal tuliyanum vaaliya palavee
   - puRam 34:21-23
   ...immenap
   parantiyanku maamalai uRaiyinum
   uyartnu meen toonRip polika nunaalee
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   mungiir vilavin netiyoon
   nanniirp paKRuli manalinum palavee
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மிக்குவரும் மின்னிர்க்க காவிரி
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uyiriyaintanna nāṭpinavvuyir
vaáltalanna kaatal
caatalanna pirivariyoollee — akam 339: 11-14
18. ibid
19. em uyirutam paṭuvi — akam 136:19
20. utampootu ennuyir pukkavalinRu — kali 102:8
21. uyir kalan tonRiya ceyirtir keenmai  
- aiñ. 419
22. ooruyir maakkalum pulampuvar maatoo  
- akam 305:8
23. yaame, pirivinRi iyainta tuvaraanatpin  
irutalaip pullinooruyirammee  
ooruyirp pullin irutalaiyullonRu  
pooretirptaRRaap pulaval nii kuurinen  
- akam 12:4-5
24. manaiyuRai makalirkku aatavaruyirena  
innyiranna pirivarun kaatalar  
- kali 89:4-5
25. kuRun. 218  
- kuRun 135:2
26. caatalanna pirivariyoolee  
utraiyivaluyir vaalaal nii niippin  
vinai veki nii celin vitumivaluyir  
ceerppan niippin oroñam  
innyirallatu piritonRu evanoo  
perunakai keelaay tooli kaatalar  
orunaal kaliyirumuyir veeRu pațuum  
- naR 237:3
27. miimicai nannaattavar varin  
yanuyir vaaltal kuutu mannaay  
nanavin varutalu munțena  
anaivarai ninRaten arumpeRaluyiree  
- kalı 10:21
28. viilunark kiRaicciyaay viral kavarpicaikkukool  
eeluntam payanketa itai ninRa narampaRuum  
vaalinum nilaiyillaap porulaiyum naccupavoo;  
mariittankontaaraik kontakkaar poolaatu  
piriyuľkaar pirarellap piitinnRip puRamaaRun  
- aink 213:4-5  
- kalı 128:25-26
tiruvinum nilaiyillaap porulaiyum naccupavoo;
puraitavap payanookkaar tammaakka muyalvaarai
varaivinRic ceRum polutIR kannootaatuyir vauvum
araicinum nilaillaap porulaiyum naccupavoo
aaRRanoo yatavival anivaata akanRu nii
tooRRancaal tokuporuL muyaRiman muyalvalavai
naaRRancaal nalipoykai ataimutir mukaiyirKuk
kuuRRuul poor kuRaipatuuum vaalnaalum nilaiyumoo
vakaiyelil vanappenča varaI pooka valittu nii
pakaiyaRu payavinai muyaRiman muyalvalavait
takaivantu putitunnat taatavil tanpootin
mukaivaayta tatampoolu milamaiyum nilaiyumoo
nilaiyaap porutpini
celvamum mann niIlaa
29.valimunpin vallenRa yaakkaip pulinookkiR
cuRRamai villar curivalar pittaiyar
aarRampaarttalkun katunkan maRaRvartaan
kollum porulila raayinum vampalar
tullunark kaanmaar totartuyir vauvaluR
pullum valankaap pulampu kolaaritai
innuyir cekaaar vittakaI tappaR kup
peruNkalIRu maruppotu variyatalIRukkum
arAnil veentanaalum varaN ru kunRam
ammu totaiyamaiti kaanmaar vampalar
kalanila raayinu konRu pulluuttu
kalla ilaiyar kalitta kavalai

ceńkool vaalik kotuvilaatavar
vampa maakkaluyirrtiRam peyarttena
veńkataRātai mutar patumutai taliii
Ru pacik kuRunari kuRukal cellaatu
māRupuRak kotukkum attam
uuRilaraakatal ullaa maaRee

- akam 375:3-5
- ēRa 164:6-11
- kuRa 57:3-6
- akam 337:5-15
- tol.puRat 24:24-25
32. immai maaRi maRumai yayinum
   niiyaakiyare n kanavanai
   yaanaakiyar nin nencu neerpavalee
   maaRpakam pirntu yaanamaiyandaree
   - kuRu. 49:3-5
33. caatalancena ncuval caaviR
   piRappupiRitaakuvataayin
   maRakkuveen kollen katalala nenavee
   - naR 37:7-9
34. pirivaritaakiya taataak kaamamootu
   utanuyir pookuka tilla katanaRintu
   iruvee maakiya ulakattu
   oruvee maakiya punmaiNaaM uyaRkee
   - kuRu. 57:3-6
35. kanpatai peReen kanava onpataik
   karikaal valavanotu vennip paRantalaip
   porutupun naaniya ceeralaatun
   - puRam 246:4-10
   alikala maruRkin vaalvatakki runtena
   innaainnurai keetta caanRoor
   arumpErulakattavanotu celiiyor
   perumpiRitaaki yaaNkup piRintivat
   - manimeekalai 2:46-47
36. uyooronna ceuviril naipin
   - akam 55:9-15
   taraimakal tan kologanRan utalaN tannait
   taakhmaal tannutalaARaNki vinnaat
   - naR, 72:3-4
   tara makalir avvuviraip punaraa munnam
   aavi okka vituvalaik kaanmin kaanmin
   - kaliRkattupparani 483
36. puRam 246-247

utan viilunRaa lamareepentirum
paacataku micaiyar paniniir muulkaar
maarpakam porunti yaanekamaaintanaree
nallool kanavanotu naniyalaaR pukkiic
collitai itta paalai nilaiyum
kuRu 69

puRam 62:13-15

tol. puRat. 24:30-31

37. anilvarik kotun'kaay vaalpoointitta
kaalpool nalvilar naRuney tiintaatu
ataiyitaik kitanta kaipili pintam
vellet caagtootu pulipeytatta
veelai ventai valciyaakap
paraRpei pallip paayinRu vatiyum
uyavaR pentiree malleem maatoo
puRam 249-250

puRam 246:4-10

puRam 253:3-6

38. uyirooranna ceyirtiir natpin
ninakkuyaan maRaittal yaavatu

naR. 72:3-4

39. innuyiranna ninotu\n cuulaatu

akam 268:10

40. enakkku nii uraiyyaa yaayinaa ninakkiyaan
uyirpakuttanna maanpineaakalin

naR. 128:3-4
41. puRam 236 makalirirukkai kaaninum
42. kanpatai peReen kanava onpataikir
   karikaal valavanotu vennip paRantalaip
   porutu pun naaniya ceeralataan
   alikala maruñkin vaalvatakkiruntena
43. piciroo nenpa vennuyiroompunane
44. nilai penu natukaleakiyak kannum
   itañkotuttalippa manRa utampootu
   innuyir virumpuñ kilamait
   tonnat putalyaar tammulaic celinnee
   cf. kooliyoonee koopperuñcoolan
45. payanutai maiyn varuti ival tan
   vatuvai vu vatinta yaakkaiyan
   matanutai maiyinuvakkum yaanatu
   niyyee; amarkaangin amarkaagtavar
   kavaimaka nancuntaañku
   vatai vilekkiyetuk nirPlanin
   nancuval perumavennen cattaane
   vaal vaaytya vatuvai yaakkaiyoto
   nancuyir cekuttalum aRintuntaañku
   Kaelvikkiniyal katkinnaayee
46. paampuyiranañki yaañku
   uuRaKiyaa meyyaakkaiyoto
   kammukkiniyaa cevikkinnaaaree
47. varaiyara makalirirukkai kaaninum uyircela vempip panittalum uriyir

48. niirinRamaiyaa yaakkaik kellaam untï ko[tuttooruyir ko[tuttooree

49. malartalai ulakattu mannyir kaakkum muracu mulâñku taanai muuvar

50. puRam 39, 43, 46, 145, 200, 201. kanaa maâñnaikkuk kalîñkam nâlkiya ciRuvii mullaikkup perunteer nâlkiya

51. uyirpoorRaiyee ceruvattaane

52. akam 61; maRâkantaka ñallamar viîinta

53. iRaïyuRu vilumân taâñkî yamarakattu

puRam 74:1-2

malai 190-91

puram 18:18-19

perum.32-33

ciRu.85

ciRu.89

patiRRu.79:1

puRam.93:9-10

puRam.180:3-6

puRam.229:22-24

puRam.287:11-12

puram 167:1-7
54. kulavi yiRappinum uuntaipiRappinum
   aalan RenRu vaalIR Rappaar

55. pootalmariiyiya piitil mannar
   nooyppaal viinta yaakkai taaliiik
   kaatal marRantavar tiita maruRkaRumaaR
   aRampuri kolkai naanmaRai mutalvar
   tiRampuri pacumpuR parappinar kitappi
   maRankaNTaaka nallamar viinta
   niilkalal maRavar celvulic celkena
   vaalpoolNTatakkalumuyntanar maatoo
   pinnatullivar pariciler

56. alleRanu
57. avanRu

58. c' puniyamasei noddikkvikkom paavankki11 nuukkum
   utan viintaRaalamaree pentirum
   paacataku miciyaar paniniiir muulkaar
   maarpakam porunti yaankamaintanaree
   vaataap puuvin imaiyya naattattu
   naaRRavunavinooru maarRa
   arumpoaRaJaakam niRaaiya
   viruntu perRanaraaR polika num pukaalee
   meeloorulaka meytina naakalin

59. ontoti makalirk kuru tunayakit
   tantunai yaaayam marRantanan kwa kolloo
   maacil makalir manRai nanRum

puRam 74:1-2
puRam 93:4-11
puRam 30:11-18
akam 338:16-17
puRam.62:13-19
puRam.229:22-24
puRam.287:11-12
56. puRam: 241
cf. antarappalliyanRakaRan

57. innilaip

58. cf. punniyammeel nOokkuikkum paavamkiiL nuukkum

59. ataRkarun tooRRat tanRtava muyanRoor - tam
60. poyyaa elini porutukalan ceera
puRam.230:6
puRam.231
puRam.235

61. kotinuta~ku yanai ne tumaa valavan
	teevarulaka meytina naatalin
annooR kavikkun kannakan Raali

vanaital veettanai yaayi nenaiyatuuum
irunilan tikiriyap perumalai
manna vanaita lollumo minakkee
meeloo rulaka meytina nenaap
potta vaRaiyut poolvaayk kuukai

cuttuk kuviyenac cettorip payirim
kalliyam paRantala~y orucirai yalki
olleri naippa vutampu meayntatu
urikalai yarava maanat taanee
aritucel lulakir cenRanan utampee

danac ciRriyaaRRu arunkaraik kaaluRRuk
kampamotu tulan~kiya ilakkam poola
ampotu tulahki aantolii~th tanRee

62. cf. puutanaa cariiram poonaal puriyat~a ruupantaanee

puRam.240:6-10
puRam.260:20-24

63. poyyaa elini porutukalan ceera
puRam.230:6
puRam.231
puRam.235

61. kotinuta~ku yanai ne tumaa valavan
	teevarulaka meytina naatalin
annooR kavikkun kannakan Raali

vanaital veettanai yaayi nenaiyatuuum
irunilan tikiriyap perumalai
manna vanaita lollumo minakkee
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potta vaRaiyut poolvaayk kuukai

cuttuk kuviyenac cettorip payirim
kalliyam paRantala~y orucirai yalki
olleri naippa vutampu meayntatu
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danac ciRriyaaRRu arunkaraik kaaluRRuk
kampamotu tulan~kiya ilakkam poola
ampotu tulahki aantolii~th tanRee

62. cf. puutanaa cariiram poonaal puriyat~a ruupantaanee

puRam.240:6-10
puRam.260:20-24
68. varaiyaa nayvinar niraiyam peaanaar

       oocaAR parica ruupa irata kaqtaNkal enRu

69. varaiyaa niraiyattu seliivaru n enR

       peecumaat tirakal aiptum pIRakkum puutaatikattin

varaiyaa nayvinar niraiyam peaanaar

   neecaa intiriya Nekatku niqalaAriyu itanaAR kaantum

   aacalceer manaati tanmaattirai puri attaakaantaan

   - civaanaanacittiyaar 2:36,38,64

70. niraikaliAloakiya niraiyam vellam

63. paalenak kaalenap paakena vonRena

    irantena muunRena naankena vaintena

    niriya volvaA iliayaa perumaA

71. manaA centaa vonnaA sivalaa

    aArena veelenaa vettenat tontena

    punkaaraA pacunkaA tinnataA nappaR

72. eeivaanaaettiyaar 2:36,38,64

64. taamveen turuvu naayykumaar varumee

    peeyum anaAkkum uruvukon taaykooR

    uRuppelaAaA kontiyaARiyaalkol veRuppinaal

    veenturuvaa kontatoor kuuRanoko laantaar

65. maacaARa vilAAniya yaakkaiyar cuulcutar

    vaataap puuvin imaiyaa naattattu

66. vaanoor tahkal vativi nallatai

    maaArA vilAAniya yaakkaiyar cuulcutar

    vaataap puuvin imaiyaa naattattu

    naARa unavin urukelu periyoorkku

73. vaanoor vativiR kaanta lillena

67. puRam.27

    maaArA vilAAniya yaakkaiyar cuulcutar

74. vaanoor vativiR kaanta lillena

68. puRam.32

    vaataap puuvinimaiyaa naattattu

69. puRam.5:5-6

70. puRam.15:4

71. puRam.258:6

72. pari 3:77-80

73. akam 158:9

74. maturai 632

75. kuRu.292:1-6

76. kali.56:8-9

77. kuRu.292:6

78. pari 3:77-80

79. maturai 456-458

80. puRam.5:5-6

81. puRam.4:12

82. puRam.62:164-19

83. puRam.361:2-3

84. kal.105:20

85. Cilap.23:175-176

86. Cilap.30:122
67. puRam.27

68. varaiyaa nayavinar niraiyam peenaar

69. varaiyaa niraiyattuc celiiiyaroo annai

varaiyaa nayavinar niraiyam peenaar
arulu manpum niikki niikkaa
niraya kolpavaro tonRaatu

70. niraikalRoluukiya niraiya vellam

niraiya volvaa lilaiyar perumakan

71. manniya cenRa vonnuta larivai

punaruRu pucukkaay tinRatan RappaR
konpatiR Ronpatu kalIRRo tavaniRai
poncey paaavai kotuppavun kollaan
penkolai purinta nannan poola
varaiyaa niraiyattuc celiiiyaroo annai

72. niraiyap penti rinnaa kuuRuva

73. varaiyaa niraiyattuc celiiiyaroo annai

niraiya nencat tannai

74. nirayat tannaven vaRankalaR tenRee

75. arulu manpum niikki niikkaa

76. uyirunnu kuuRRup ponRana

aaruyirk kalamarum aaraak kuuRRam
ninvara vaRcalan maatoo

77. matahkulu kaniczcyuR kaalunuR kuuRRu

kaalunuR kaalam paarkkum
ceyiriR kuuRinalaalRaR pincenRu caati
uyrunnu kuuRRamum poonm
78. காணிக்குறும்பதாக்குதல் கடுண்டிரா லோற்றேன்

79. ஒரியா எயருமூலை நெசிட்டல் திற்கு

80. காலா நென்றுக் கந்தில் யுய்யா

81. உரைற்றார் நிரு்வத்திராம் பெயர்ப்பான்பூள்

82. விள்கத்தியுலவன் விள்ளுண்ணான்கு

83. புராம்.227

84. புராம்.221

85. ஒைது நெய்டை காராங்க ஒைதீ

86. பதராண் யாண்டிப் பாசுக்காத் கதவுல்

87. இண்முக்கள் முழுமை பாண்டி தடம்

88. புராம்.195:4-5

89. காலி.101:25

90. காலி.103:43

91. புராம்.240:5

92. புராம்.73:4

93. காலி.100:15-16

94. சருமுருகு.278

95. பரும்.32

96. புராம்.230:13-16

97. புராம்.4:12

98. புராம்.19:3

99. பர்.18:8

100. புராம்.20.24

101. காலி.100:15-16

102. புராம்.240:5

103. காலி.103:43-45
87. इन्नुयिरङ्गी
नान्नङ्गे तुरावी इन्नुयिरुल्लाय
ceeraa rinnuyir cekukkum
ai. 228
kuru. 216

इन्नुयिरायिनुङ कोटुक्कुङ्गें

88. वालियः आरियः तुरिकावळ कोङ्टु
89. तायुयः पेिता पावावळ पोळा
90. निन्नङ्लण तारिताल मन्नुयः करुमायिन्
    मङ्लार्तालाल युलाकट्टु मन्नुयः काङ्क्कुङ्गें
kuru. 376
    मन्नुयः माण्टिण्टाङ्गार पोलीटें
    मन्नुयः पन्नमायिन् कुररात्त तोरुमायिन्
91. मन्नुयः रालियः याण्टुपाला तुलाक्की
    मन्नुयः रालियः याण्टुपाला मारित्ताप्पिनाइ
92. cf. तोल्काप्पियांम मरापियाल
93. पुराम. 200
tusaiya तायिने एम्बायिन
puram. 201
    कोल्लु माताबो
ciruvi मुलाक्कुप परुंटेंटे नालिया
94. अकाम 145
    नार. 180
95. ओङ्नुक्वरावर यातुकात्तुप पायंतुयिरङ्गी तेकुक्कुङ्गें
    तानुयिरङ्गी तेकुट्टा माण्टिण्टा पुलुक्कूटु
    मारियुयिरङ्गी वालाङ्का वालावाई
    ुराल्पो लातिया उतामुयाङ्कु याणाई
    उुरु निराताङ्कलिन उङ्कयाङ्ग काङ्क्कुङ्गे
    ceeru cuvaittuttaṅ celluyir taaṅkum
    maturai.403
    नार. 168.7
    pari.2:48
    pari.3:9-10
    puRam.73:4
    kali.103:68
    kali.22:5
    muruku.278.
    perum.32
    akam.242:10-12
    puRam.193.3
    patiRRu.18:8
    patiRRu.20.24
    kuru.18:8
    puRam.307:10
    ciRu.89
    puRam.152.26
    akam.242:12
    puRam.134:1
    kali.13:6-8
96. iiruyirp piṇavin vayavuppaci kalaiiya
97. piṭaittoon manRa appampilaalan
   palvayinuyirellaam pataittaankat peyarppaanpool
98. muuvee ļulakamu mulakinul manpatum
   maayoo $invyiR paraŋtavai yuraitteem
   mannuyir mutalvan
99. yaanaRi yalavaiyin eetti yaanaatu
   ninnalan taRital mannuyirk karumaiyin
100. aRiyaa veelaR Rariii annai
     veRiyayar viyankalam poliya eetti
     maRiyuyir valaṅkaa valavaic
101. paalenak kaalenap paakena vonRena
     irantenaa muunRena naankena vaintena
     aarena veelena vettenat tontena
     naalvakai yuuliyen navIRRuū ciRappinai
102. uyrtavac ciRitu kaamamoo peritee
     uyrciRi tutaiya laayin emvayin
     peeruyir kollu maatoo
103. ...minnotu
     vaanan tanṭuli talaii yaanaatu
     kalporu tiraṅku mallaR peryaARu
     niirvalip pātuum punaipee laaruyir
     muRaivalip pātuum menpatu tiRavorr
     kaatciyiR Relintana makalin
104. immaic ceytatu maRumaikkku aamenum

akam 72:12
puRam.194-5
kali 129.2
pari.3:9-10
pari.1:53
muruku.277-278
akam.242:10-12
puRam.75:2
puRam.176:6
akam.400:4
pari.3:77-80
kuRu.18:5
puRam.210:6
puRam.307:10
puRam.192:6-11
puRam.134:1
105. வாழ்வு தொண்டை நால்வினை யாள்து

vaalac ceyta nalvinai yallatu
aalun kaalaiip punalipiri tillai

106. இருந்து தொண்டை நால்வினாய் ஆண்டு செந்தணியியர்

iintuc cey nalvinai aanntuc cenrunniiyvay
iyasu viiyu muvay tavay pattayee
......aaruvir

mu Raivalip patuu mempatu tiravvoor

kaatciyiR Relniantam
ceyvinai marunki neyta luntenin
vaalac ceyta nalvinai yallatu

uṭanuRaį vaakkuka vuyarṇta paalee
áltku maaKKumoo vaaliya paalee
poɔkkiya puṇarṭtā vaRanil paalee
paalṭarā vaṅtā palaRiRaR Raayam
uṭaiyai vaaliyeR puṇarnta paalee
palpurin tiyaR laRRa nalvinai
alaiyaat taayarṭu naRpaalooree
ceytataN payampaRRu viṭaatu
tolvainaic payanRuypat tuRakkam veetteluntaar pooR
nalvinai marunkIR payarpuppeyar puRaiyum
tolkaiip payampahaṭtAR tukGikkam veetteluntaar pooR

107. uṭanuRaį vaakkuka vuyarṇta paalee

kuR. 49, 366

eenai yulakattu miyaivataal namakkenna

108. aiiN.110 aii kooliyottu namali tunnaatu

aiin.376.

109. onRee veeRee yenRiru paalvayi

nonRi yuyarṇta paalā taanaiyv
notta kilavanuN kilattiyun kaanpa

Tol. Kalaviyal 2
110. elaa vuyirkkum illaal vaalkkai
    neeraar palluyir peruki
    iiyatu viiyu muiy tavaap palavee
    palvayinuyirellaam pataittaankat peyarppaan pool

111. aritupuna rinnuyir

112. annaalkontiRakkumiva larumpeRa luyiree
    nencilaar tooytaR kariya uyir tuRantu
    aaruyiraliva taayinum
    aaruyir kalamaru aaraak kuRRam

113. aritiniR RoomRiya yaakkai
    kulavi yiRappinum uuntați piRappinum
    ciRappil citatım uRuppil pintamun
    kuunun kuRalam uumuŋ ceviিum
    maavum marulum ulappata vaalnarkku
    enpeereccam enRivai yellaam
    peetaimai yallatu uutiyaŋ illena
    munnun aRintoor kruRinar innum
    atantiRam attaiyaąn uraikkka vantatu

114. celuŋkanRu yaatta ciRutaat pantarp
    painceRu melukiya paťiva ňannaggar
    manaiyuRai kooliyotu ňamali tunnaatu
    valaivaayk killai maRaivili payiRRum
    maRaikaap paala ruRaipatic ceeppin
    perunal vaanattu vatavavuin vilaŋkum
    ciRumiin puraiyuŋ karpinaRuŋatal
    valaikkai makatuuu vayinaRינ tatta
    cutarkkataip paRavaip peyarppatu vattam
ceeta naRumoor venneyin maatulattu
uruppur pacuñkaayp poololu kaRikalantu
kancaka naRumuRi yalaip paintunar
netumarak kolli naRumvati vitirtta
takaimaana kaatiyin vakaipatap perukuvir

tiRaivunap ponRiya pulavumallallatai
tuRaipilRak koliyap pookik karaiyatik
iravuvir cekuttunnaat tuRaivnaai yaampaatum
kunRuRai yaanai maruñku leeykkum
vantoottut teñkin vaatumatal veeýnta
taalkkoot palavin cuulculaip perumpalam
tinkat potttel tiritarum ujakattu
vantaai yalaik kulavit tiinirik
tantalai yulavar tanimanaic ceeppin
kuRaamutir vaalaik kuuni venpalam
kavaimulai yirumpitik kavulmarup peevkum

niirnaap pannum nilattin meelum
ëemaappả initu tuncik
kilaikalittup pakai peenaatu
valaiñar munRil miin piRalavum
vilaiñar kurumpai maaviintavum
kolaikkatintuñ kalavu niikkiiyum
amararp peeniyu maavuti yaruttiyum
nallaanotu pakatoompiyum
naanmaRaiyoor pukal parappiyum
panniya mattiyum pacumpatañ kotuttum
puunniya muttaat tannilaí vaalakkai
kotumeeli nacaivulavar
karaikavar kotonkalik kankavar pullinan
tiRaiyuRap ponRiya pulavumii nallatai
iraiyuyir cekuttunnaat tuRaivanai yaampaatun
acaivara luucarRciir alittonRu paatittai
115. teeytalunmaiyum peruka lunmaiyum
maaytalunmaiyum piratta lunmaiyum
ariyaatooraiyum ariyak kaattit
tiñkat putteel tiritarum ulakattu
munmuRaí ceytavattin immuRaí yiyainteem
maRumuRaí yamaittu miyaiika
116. ..vilavíR
kootiyar niirmai poolamuRaimuRai
aatunar kaliyumiv vulakattu
117. puRam.214
nallaarRinuyir kaattu natukkaRat taan ceyta
tolvinaip payanRwuypat tuRaikkam veettelun taaRpooR
innuyir virumpum kilamait
aramperi taarRi yatan payan konmaar
ciRantoorulakam patarunRar poola
118. மாருபிரப் பார்க்கு மாசில் சீவதி

119. நிரவலிப் பதுவும் புனைப்பூ லாருயிர்

120. காருவயிரு குண்டுபாடுபொறும்

121. புரம்.232

122. நாட்கா லாயின் பரவலா நேவாீ

123. உயிர் ஏத்தன் மைட்டு எனறால் தன்மைத்து என்ரல்

124. பல்லக வானாலை அடையாப் பக்குச்சூடு

125. பெண்டவிரட்டிப் பினியூதியை யுரும் பெனியூத்தியை

126. மெல்லோர் உலகம் பெட்டின் எண்மாப்

127. நால்கா வானாலை அடையாப் பக்குச்சூடு
nalitarun kaamamu kauvaiyum enRiv
valitin uyirkaavaat tuunkiyaan kennai
naliyum vilumam irantu
innuyir natukum tannilmai puRaṇkotuttee
kitantuyir maRukuva taayinum itampatin
viiRkaliRu micaiyaap puli
nooyiyar en uyir

125. iiintucei nalvinai yaantuccen Runiiyyar
uyarntoor ulakkattup peyargtanan aakalin
aRamperi taaiRRi yatanpayan konmaar
ciRanRoor ulakam patarunar poola
velpukal mannavan vilñkkiya ollukkattaal
nalaaRRin uyirkaatttu natukkaRat taanceyta
tolvinaip maxm payanRuyppat tuRakkamveet teluntaRpool kali.118:1-3
penkolai purint nannan poola
varaiyaa niraiyattuc celiiyaroo annai

126. cf. tol.marapiyal

127. meeloor ulakam eytinan enmaaap
potta vaRaiyut poolvaayk kuukai
cuṭṭuk kuviyenac cettoorpayirum
kalliyam pαRαntalai oruciRai alki
olleri naippa utampu maayntatu
aritucel ulakiR cenRanan, utampee
kaanac ciRRIyaaR Raruṅkaraik kaaluuRruk
kampamotu tulaṅkiya ilakkam poola
ampotu tulaṅki aantelin tanRee
128. ṇinnuṭu, tonRu muutta uyirinum uyiroṭu

ṇinRu muutta yaakkai

en uyir

em uyir

ṇam uyir

en uṭamppu

puRam.24:26-27

ṇaR.197:4

kuRu.169:6

ain.228:4

ṇaR.153:7

129. uyirkkilavan - tol. piRappiyal 3, ciṇṭāmanī 1

ṇaccinaarkkiniyar ciivaammaakkal - muruku 1 ṇaccinaarkkiniyar


INVESTIGATIONS OF THE NATURE OF THE PHYSICAL WORLD

In the Sangam days, scholars were said to have been engaged in the speculation or research on the nature of the sky, the sun, the rotation and movements of the heavenly bodies. The obscure reference no doubt records the efforts made by the scholars to unravel the mystery of the world either by empirical research or by mere speculation.