THE PHILOSOPHY OF WORLD

One of the basic questions in philosophy is the nature of the world. The different schools of Indian philosophy hold different views on the nature of the world, its origin and its existence. The investigation of the nature of the world takes one to probe into the nature of the matter, the relationship of it with other entities God and soul.

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.
The investigation of the nature of the world and matter had always been a part of the philosophical speculation in the ancient world, including India. Only, when the empirical research succeeded the mere speculative aspect of philosophy the modern science had started its separate path of development to the culmination of extensive and deep knowledge of the physical world. The above reference is a clear indication to this synthetic stage of philosophic - scientific knowledge of the early centuries.

THE CONCEPT OF WORLD ACCORDING TO INDIAN PHILOSOPHY

The different schools of Indian philosophy explain the concept of world in their own way.

The Lokayata, believes that the world is an independent and eternal entity. It is neither created nor it depends on God. According to them, the matter is composed of the four basic elements, fire, water, earth and air. They do not concede the existence of sky, independent of these four elements.
Most of the other philosophical schools both vaidika and avaidika accept five elements. The Samkhya school has an elaborate explanation for the creation of the world. Vaisesika and yoga consider that the universe is not a creation of God. The Mimamsa also holds a realistic view of the universe. Sankara of Advaita Vedanta, holds that the world is an illusion and does not accept the existence of the material world. The Visistadvaita and Dwaita treat the world as a different entity but it is inseparable from God. The Saiva Siddhanta accepts the three independent entities God, soul and world. God is responsible for the cycles of creation and destruction. Sangam literature undoubtedly shows familiarity with some developed systems of Indian philosophy like Samkhya, yoga, mimamsa, Buddhism and Jainism. So naturally we get references to some of these philosophic concepts, in some of the stanzas. In addition to the specific references to the concepts of the different schools of Indian philosophy, we can see many general references to the ideas and concepts, which might have been absorbed or developed later into the different philosophical systems.
THE NATURE OF THE WORLD

The concept that the world is composed of the five basic elements was well understood by the ancient Tamils. Tolkappiyam and other works bear evidence to this.²

An impersonal God is frequently referred to as the creator of the world.³ But a personal God is also said to be the prime creator of the whole universe including the five gross elements. Siva is said to have created the five elements.⁴ One reference in Kalittokai refers Brahma as the creator of the world, after raising it from the sea waters.⁵ Paripaatāl refers to the five elements, the nine planets, the good and evil forces, all these were held as having emanated from Tirumaal as mentioned in the Vedas.⁶ The myth of creation by Tirumaal (or Brahma) and through him the gamut of creatures was familiar in Sangam days. They also held that the divinity that creates also destroys the world at the close of an aeon.⁷

In the second verse of Paripaatāl, the birth of the world is described. The first yuga (aeon) without
any form, with only the Aakaasa Bhuuta, the second with Vaayu Bhuuta, the third with Teeyu Bhuuta, the fourth with Appu Bhuuta, the fifth with Piritivi Bhuuta are enumerated to have been the commencement of creation. After several million years [it is named like this: neythalum kuvalaiyum aampalum cañkamum maiyil m kamalamum vellamum nutaliya ceykuRiyiittam (Pari.2:13-15)] the land mass was raised from under the water by Tirumaal as Varaha to enable the living beings to appear on the earth. The commentator Parimeela!akar says that these views are parallel to that of Vedas (Puruṣa suukta etc.). This concept is found in upanisads also.

NAMES OF WORLD AND THEIR DERIVATIONS

According to naccinaarkkiniyar the wakid word ulakam is of pure Tamil origin while ceenaavaraiyar considers it as a Sanskrit word (tol.kilavi.57; cintaamani 1). The word ulakam (naR.46:2,patiRRu:22:3,akam:66:1) is derived from the root ulavu (literally 'revolving') because the earth revolves round the sun in the space (pattinap.233; puRam 30:1-2). Even the five fold divisions of the earth
are called by the name of ulakam (tol. akattinai.5; naR.240:1). The planet of earth is suspended in the space so the term naalam is used to denote it (naR.153:2; patiRRu 18:9; puram 2:1; akam 156:14; kali 96:11, pari 12:87). The usage mantilam clearly states the round shape of earth (kuRu.300:7; akam 104:5; pari 13:8). man nakam, paar, vaiyakam and kitakkai brings out the sandy and rocky aspects of earth enclosed by the sea (puRam.3:2; muruku:45; getu:1, puRam:8:1; akam:379:6). The earth is personified as a lady with the sky as her face and the sun and moon as her eyes (puRam.365). A poem in puRa n a aanuuRu mentions the eight directions of earth (puRam.41:4).

SANKHYA CONCEPT OF THE WORLD

The origin of the world according to Samkhya philosophy was also well known in those days. Paripaatal refers to the 25 tattuvaas of Samkhyas which are eternally engaged in the realisation of Tirumaal. The Samkhya philosophy explains the origin of the world like this:
'The conscious puruṣa, which is called paal, meaning barrenness has no origin and brings forth nothing. Prakrit which has no origin of its own brings out buddhi (maan). From buddhi arises the akamkaaraa. The akamkaaraa begets tanmaatraas which in turn gives rise to manaas, naaneentiriyyaaas, karmeentiriyyaaas and pañcabhuuta. This explanation of the evolution of the world and the acceptance and attributing the god Tirumaal as the originator of all the world indicate that the concept, explained in the Paripaatal is that of the Iswara Sankhya as mentioned in Mahabharata (12:318).11

COSMOLOGY

The entire globe was divided into three main parts and each of these subdivided into seven categories.12 The empyrean was itself at the very top and below it were heaven, the sky and the earth.13 Earth was divided into nine parts or continents.14 Of these the Tamil country was held to be part of the naavalam tan pakk polil.15 The earth being enclosed on every side by the sea and being
circumambulated by the sun and moon exists below the canopy of the sky. The deluge which comes at the end of the world is described in patiRRuppattu. Waves of the sea will swallow the whole earth and all directions will be in darkness. There will be an extermination of living beings and the earth will get rid of its burden. At last a group of twelve suns will appear to drive out the darkness and the flood on the surface of the earth will be dried up by the submarine fire.

JAIN COSMOLOGY

According to the Jains, the world is surrounded by Vellimalai (cakkravaalakiri?) and after that there is a great gate and here the sun is fixed. S. Vaiyapuri Pillai interprets some of the lines in the Sangam classics as referring to the above Jain cosmology and not to the historical fact of the mooriyaas' southern expedition. If this explanation of S. Vaiyapuri Pillai is accepted then we have to recognise the strong influence of Jain cosmology in these days.
THE CONCEPT OF INSTABILITY

A hallmark of the philosophical thought of the ancient Tamils is the awareness of the impermanence or the transitoriness of the world and worldly things. This concept had found extensive expression in love, war and ethical poems. Let us describe briefly some of the sentiments and thoughts of this aspect of philosophy expressed in the verses of Sangam literature.

THE PHILOSOPHY OF INSTABILITY IN AKAM POETRY

The agonies of separation of the lovers induced the Tamil mind to think over the instability of body and its youthfulness and wealth. The theme of separation with the desert setting provided the Sangam poets ample opportunities to emphasise the instability in the Paalai songs of Tamil. An analysis of the paalai songs of Kalittokai by paalai paatiya peruṅkatuṅkoo will illustrate how the philosophic thought of instability of body and its youthfulness and wealth was well understood and cherished by the ancient Tamils.
The hero was preparing to go to yonder lands in pursuit of wealth. The lady's maid, thought of the agonies of the heroine that would be caused by the separation of the hero, tried to dissuade him from undertaking the journey. The hero in a bid to convince the lady's maid, elucidated the importance of wealth. One should possess wealth if he were to give alms to the beggars, to provide charities for the ascetics, to have an upperhand over the enemies and to live a happy married life. So he reiterated that he should go out to secure wealth. But the lady's maid thought in a different way. She suspected that the hero might fail to see the instability of body and its youthfulness due to his madness for wealth. She argued that making wealth was not easy and even one might fail to accomplish it after a long and fruitless search. All those who were staying at home were not at all suffering from poverty. The youth and delight of life should not be sacrificed for the sake of wealth. The satisfaction of a harmonious life of a couple was preferable even though they had only
a single cloth to wear. What the lady's maid wanted to emphasise was the unstable nature of the body and its youthfulness and wealth and so the hero should cancel his journey.

While pointing out the instability of the mortal body, she questioned the hero whether the wealth he was going to make in the foreign land could resurrect the heroine from death. One could not avoid going through the old age and nobody knew the moment of arrival of death which was invincible. As the bloom of the bud of lotus hastened its end, the ever-reducing life was taking human beings near to death.

Youthfulness of the body was just like the water in the pond which was decreasing daily without being noticed. The wealth which the hero would bring home would not able to give the heroine the beauty and elegance of her asoka's leaf-bud like complexion which had been discoloured by the sallowness due to the hero's separation. Lady's maid requested the hero not to believe the words of the folk who said that the ladies would desert
the companions in poverty. She emphasized the truth that one could not derive the true happiness from wealth. Youthfulness and enjoyment would neither wait for him nor could he regain the lost youth of the heroine by any means.

The lady's maid explained the transient nature of wealth which stood as the basis of her arguments on the instability of body and youthfulness. Wealth might vanish faster than the music of the harp which broke its string. It was more swift and unstable than the Goddess of wealth Tirumakal who could do and undo a man within a short interval. Wealth tended to change rapidly than the whims and fancies of a foolish king who would even kill his loyal minister without any inquiry. The wealth was ever on the move and it never stuck to a man. It was only an endowment to man for his good deeds in the previous birth. The life of a human being was much more valuable than wealth.
Then the lady's maid reminded him of the hardships of his journey through the desert. The desert was full of waylaid robbers who enjoyed the killing of the travellers, both the haves and the have-nots alike. So it was better for him to stay in the home and save his lady-love from dying because of separation. If the hero was sensible enough to see the instability of body and its youthfulness he would not intend to spend much time abroad going after the unstable wealth but would stay at home to enjoy the 'virtue of love'. He could earn wealth even in his native place. The inseparableness of lovers should be considered the real and stable wealth.
The concept of instability is vividly described in Puram poetry under KaancitiNai headings. According to tolkaappiyam, KaancitiNai is concerned with the enumeration of the unstable nature of this world. This includes the instability of dharma, wealth, happiness, life, body and youthfulness. Tolkaappiyam lists some twenty situations or TuRai in which this philosophic concept often found expression. The commentators quote
examples from puRanaanuuRu to explain these situations. An analysis of these commentaries along with relevant data from puRanaanuuRu would give an idea about how this aspect of philosophy captivated the ancient Tamil mind.

In Sangam literature, we see that kaanči poems were sung by kings and poets both men and women alike. The instability of life, whether of the kings, or of the ordinary citizens like soldiers, mothers, husbands, and wives all found expression in the poems. This philosophy derived from a comparison of the two opposite and often contrasting stages of life. The sorrowful scenes in the battlefield burial ground and the house led the ancient Tamil mind to think of the unstable nature of life.

Death of a person in the war, or by self-immolation as in the case of sati, or by fasting as in vaṭakkiruttal or by natural course all created irreparable loss to the nearest kith and kin and left indelible impressions about the departed person. People
who are afflicted by the sorrows of death include the wives, who lost their husbands, husbands, who lost their wives, mothers, who lost their sons, the poets and other wandering minstrels, who lost their patron and the dependents who lost their masters. These classes of people, either try to end their lives by self-immolation as in the cases of chaste women or remained to live cursing the inevitable rule of yama as in the case of widows. Unable to bear the agonies of separation, the loyal suppliants died with their patrons. Some of the suppliants lived to see the optimistic side of life even after the death of their famous and intellectual patrons by consoling themselves. Vacant space left by the dead will be filled with the process of the continuity of succeeding generation.

During the Sangam times, the frequent wars and the subsequent loss of life and property always kept the people in a sorrowful mood which at times lapsed into philosophical generalisations. This may be the reason for the half of the kañci poetry's depiction of the harrowing scenes of the war.
In the following paragraphs, the major theme phases of kaancittinai are briefly described on the basis of tolkaappiyam and puRaanuRuu.

Perunkañci

In this tuRai, the contrasting stages of life, the unpredictability of the future life, the sudden and unexpected nature of death and the instability of wealth were recalled by the poets to the kings and they were asked to live a full life of virtue with maximum happiness and charity. The poets asked the kings to be compassionate towards have nots and advised them to be generous in their munificence. The fame that is derived from virtue and charity will ensure one a good position in the next world. The importance of the life of renunciation is also reminded by the poets. Some of the kings were praised for having the awareness of the instability of the worldly things and some were advised to be aware of this aspect either in joy or in sorrow. The spirit of the heroic age is found in the belief that the warriors and kings fought valiantly in the battle only will attain the higher world.
The lady earth is weeping in sorrow in the realisation of the concept of instability of the kin. The contrasting beats of the marriage drum and the death drum and the sight of a widow and a married lady set in motion the philosophic mind of the poet to speculate on the eternal instability of this life.

Mutukkañci

This theme phase or tuRai is about the old people, who in a philosophical mood, advise the ignorant young people about the instability of the old age. The old people think about the past life of the youthful days with a sense of nostalgia and frustration. A poem by Toñittalai viluttantinaar narrates his chivalrous and adventurous feats in his younger age, contrasting with his present inactive stage of old age with a stick to support his stooping back.

Mannaikkanañci

Mannaikkanañci includes poems which praise the good qualities of a hero after his death with an expletive manner.
his death. Auvaiyaar's elegy on the death of Atikamaan illustrates this theme phase. According to Naccinar-kkinyar, it describes the instability of many of the worldly things.

Vācinaakkaanci

Poems, which record the vows taken by the heroes come under this head. In the height of their wrath, the kings used to take vow to wreak vengeance on their enemies even without minding about their loss of wealth and life. The kings pledged to forfeit the great ideals, which they have cherished greater than their lives.

Non-separation from the beloved wife, abstinence from prostitution, praise by the poets, munificence, the company of intimate friends and undictatorial rule of the subjects were considered to be great ideals in life by the kings. The instability of life and wealth is emphasised here.

Toṭaakkaanci

The unfortunate state of a wife, who is unable even to touch the husband, who received brutal injuries
in the battle field is described in this section. The wife is warding off the devil, the whole night, by smoking aiyavi, singing kaancippam in accompaniment of the musical instruments and putting neem leaves over the house. The instability of body is focussed here.

MakatpaaRkaanci

The destruction of a village and its inhabitants in a war following the refusal of bride to the ruling kings of the land is the theme of this tuRai. In those days, the ruling kings of the land tried to marry the beautiful girls of the warrior tribes even by coercion. When the members of the warrior tribe refused to have any matrimonial alliance with the kings because of the instable nature of kings life, the offended kings entered into confrontation with them, resulting in the untold suffering and loss of life and property to the villagers. This had led the people to brood over the danger, the young girl, had unwittingly brought to the village.
It is remarked that the girl is capable of bringing either a large sum as paricam or the danger of destruction of the whole village. Here the instability of the kings life is emphasised according to Naccinaarkkiniyar.

Puucalmayakkam

The weeping of the ladies, surrounding the corpse of a dead hero, is the theme of this turai. In one song the pathetic condition of an old lady, who lost her only son in her old age is described.

Taankarumpaiyul

Taankarumpaiyul, literally means the 'suffering which is unbearable'. The unbearable sufferings of the onlookers, who witnessed the pathetic scene of the wife, embracing and weeping the wounded or dead husband. The Peeralavaayaar poem on the suffering of the Perunkooppentu at the demise of her husband Puutappaantiyan and one by Nappacalaiyaar are some of the poems that come under this category.
Ilampuranar gives a different interpretation to this theme. According to him this theme includes the mournings of those who are jailed. So he quotes the poem of Kanaikkaal IrumpoRai who had been humiliated in the jail by his enemy king. The instability of wealth and pleasure is the keynote of this tuRai (Naccinaarkkiniyar).

Mutupaalai

The condition of a wife, whose husband died half way in the desert land, when both of them were travelling is portrayed in this tuRai. The instability of wealth and pleasure is emphasised here (Naccinaarkkiniyar).

Kaiyaru-nilai

This tuRai comprises poems, sung as elegies at the death of a patron or a relative. These poems in the form of dirges invariably lists the good deeds and qualities of the departed and emphasised their indispensability for the well being of the nearest and dearest. The poems of Pottiyaar, Aricilkilaar
Kuṭavaayil kiirattanaar⁷⁴ Auvaιyaar⁷⁵ and Paarimakalir⁷⁶ are worth mentioning here for their spontaneous expression of emotions and their artistic beauty.

A poet describes the warm reception, AΛ Aayantariran received, when he died and went to the Heaven or Indira world and the plight of those who were patronised on the earth⁷⁷. Naccinaarkkiniyar takes this tuRai to describe the mourning of the relations at the death of the wives along with the husband. Accordingly he cites the poem which narrates the wailings of wives of velimaan on his death.⁷⁸

Taputaaranilai

The feelings of a husband at the death of his wife is the theme for this tuRai. The poem by Kooṭtam-palattut tunçiya Maakkootai illustrates this.⁷⁹ The instability of the body and happiness is highlighted here.
Taapatanilai

The condition of a widowed wife, who lead an austere life with the idea of the death of her husband ever haunting, is vividly portrayed in the poems that come under this tuRai.

Paalainilai

The utterances of the widowed wife, before she enters the funeral pyre, to commit sati or self-immolation, form the content of this tuRai. The famous poem by Puutap paatiyan Perunkooppentu is worth mentioning here. In it, she describes the hardships of the widowhood and ridiculed those elders, who advised her not to commit the sati.

Talaippeyalnilai

The sudden death of the mother, on hearing that her son had died in the battle, either as a valiant hero or as a coward, is the situation described in this tuRai.
A mother felt the highest happiness in her lifetime, when she saw her son's dead body after a valiant fight, equal to the one she felt when she had given birth to him.\textsuperscript{82}

\textbf{Kaa\textsuperscript{u}va\textsuperscript{a}lttu}

The cremation ground or the funeral place is praised for its victory over the human race. It is fitting to eulogise the glory of the cremation ground, which stands as the eternal witness to the impermanent and transitory nature of the human life.\textsuperscript{83} The desolate look of the cremation ground, the terrible devils who haunt the place in the nights, the fire and smoke are described in detail.

The following are the five tuRais enumerated by Tolkaappiyar in kañcittinai, for which no literary illustrations are now extant.

1. Ma\textsuperscript{R}a\textsuperscript{k}ka\textsuperscript{a}ñci

The state of the wounded soldiers who unable to suffer the pains ended their life by tearing the wounds is the theme for this tuRai.
2. Peeykkaąnci

The state of a wounded soldier who had no relatives to be near to him in the night and who had been guarded by a devil in the battlefield until his death is the focal theme for this tuRai.

3. Aącikkkaąnci

The committing of suicide by the wife on seeing his husband's mutilated and unidentifiable body is the theme for this tuRai.

4. Talaiyootu muți它可以

The condition of a wife, who ended her life on finding only the head of the husband in the battlefield is described in this tuRai.

Muutaanańtam

The simultaneous death of the wife with her husband is the content of this theme phase.
The philosophy of instability is described in kañci poetry making the home, the battle field and the burial ground as the background. The poems under Taapatanilai, have the home as the background and the poems under kaatuvaalittu, paalainilai and kaiyamunilai are sung in the background of burial ground. Most of the remaining tuRais portray the battlefield as their setting.

Almost all schools of Indian philosophy recognised this philosophy of instability, in their own way. This is the basis for the Buddhistic concept of Kanabhangavada. Jainism and the other Vedic schools also emphasised this concept of transitoriness in varying degrees. The later advaita schools derives the illusory theory of universe, mainly from this aspect of the worldly things.

Instability found in love poetry induces the lovers to live together and enjoy the sensual pleasure. In war poetry instability persuaded the patrons to enjoy the company of others with meat eating, wine drinking and alms giving. The instability preached by the Buddhist and the Jains are of different kind. They never encouraged sensual pleasure, meat eating and wine drinking.
Therefore, the indigenous thought of instability found in paalai and kañci theme phases must be considered as part of the independent development of the philosophy of the ancient Tamils.

It seems that the emphasis of the philosophy of instability found very often in Sangam literature through depicting the deaths and sorrows of life never amounted to the denial of the reality of the universe, nor had it been intended to take a negative view of life. On the other hand, we may venture to say that it was recognised that the impermanence was a state of reality. The poets as in akam poetry always took great pains to drive home the importance of life and the need to enjoy it in all its aspects, before it is too late. The poets persuaded the kings to be aware of death and the instability of the worldly things and asked them to do good things. Fame is considered to be the only thing, which can last long in the world of instability. So we may say that the philosophy of instability of the Sangam classics has a realistic-cum-idealistic basis. The unique blending of the opposite
philosophical tenets and the positive note of this philosophical concept, unlike of some of the late philosophical systems may be considered as the distinctive mark of the early Tamil wisdom.

Body

Even the grammatical terms reflect the philosophic mind of the ancient Tamils. The naming of vowel, consonant and consonant-vowel as uyir (soul), mey (body) and uyirmey (embodied soul) in tolkaappiyam is to be noted here. Even the grammatical terms reflect the philosophic mind of the ancient Tamils. The naming of vowel, consonant and consonant-vowel as uyir (soul), mey (body) and uyirmey (embodied soul) in tolkaappiyam is to be noted here. Later grammatical work nannuul uses the word 'utampu' also to denote consonant. A soul undergoes at least seven successive rebirths taking several bodies. The body gives shelter to the soul. Embodied soul lives there with the deepest attachment. Anyway soul will be going out of the body one day. When the indestructible soul passes out, the vacant material body enters into extermination. The carnal pleasure and the pain attained by the body are stated in sangam literature. The youthfulness of the body and the happiness derived from it are compared to a fast disappearing shadow.
toriness of the body and its youthfulness are well portrayed in the love and war poetries of Sangam literature.\(^96\) The battlefield and the cremation ground were selected to illustrate the impermanence of the body.\(^97\) The knowledge of the transitoriness of the body led the warriors to lose their mortal body to gain the everlasting fame.\(^98\)

The development of embryo into body and the body's connection with five sense organs are mentioned.\(^99\) The birth with a human body is considered as a rare thing by the people of the Sangam age.\(^100\) A strongly built healthy body is viewed and praised by all.\(^101\) The liver, intestines, flesh, fat, sweat, blood and bone are spoken of as the constituents of the physical body.\(^102\) Abortion, still-born children and twins are mentioned.\(^103\) The eight deformities of human birth classified by the ancestors are given as follows: blindness, abortive embryo, hump, dwarfishness, dumbness, deafness, animal shape and congenital idiocy.\(^104\) These deficiencies in human form are called by the term eccam (deficiency). On the contrary to eccam, the
word 'utalakam' denotes the meaning completion. Therefore utal the Tamil word for body indicates the perfect human form free from deficiencies. In another context the word utal with its meaning 'to differ' is used to denote those who differ from others. If the utal the word for body is derived from this root, then it brings out the changeable nature of the body from youth to old age with grey hair and wrinkled skin. utampu another word for the body is derived from the word utampațutal, which means harmony. The pleasing combination of component parts like head, limbs, trunk and five sense organs are necessary to give a perfect shape to the body. The word utampu may also indicate the harmonious existence of body with the soul. The word 'mey' is used because the body by its breath and movement proves the truth of the existence of life within. The term yaakkai (bound structure) points out the nature of the body that which is built with flesh and bones or it may state the body's nature of fastening the soul to it till death. meyyaakkai, the qualitative compound of two words denotes the same meaning body. The growth and survival of the body entirely depend upon the
intake of food. Body is a mass of flesh and bone built up with food and so the word pincam is used to refer to it.\textsuperscript{116} The word 'meeni' denotes the complexion of the body.\textsuperscript{117} Sangam literature even speaks of the smell and shadow of the body.\textsuperscript{118} The dead body is called by the term pinam.\textsuperscript{119} The experiences like lust, hunger, disease, old age and death which the physical body has to undergo, are mentioned in Sangam literature.\textsuperscript{120} Observing fast to liberate the soul from the body is considered as a holy deed.\textsuperscript{121} According to Sangam literature the bodies of celestials are pure and radiant.\textsuperscript{122} During the state of possession the human body is said to have been possessed by God.\textsuperscript{123} Sangam literature attributes a type of body to the ghosts.\textsuperscript{124} Celestial damsels can take any form at their will.\textsuperscript{125} Cuurapanma\textsuperscript{m} killed by Muruka, is depicted as having a gigantic human figure with the face of a horse.\textsuperscript{126}

Mind:

According to tolkaappiyar five sensory organs and their senses are as follows: touch by the body, taste by the tongue, smell by the nose, sight by the eyes and
hearing by the ears. Mind is considered by him as the sixth sensory organ with the sense of discrimination between good and bad. Ilampuuranar the first commentator of tolkaappiyam attributes the sense of inference (anumana) to the mind. According to Peeraaciriyar, mind like dream, has the power to perceive anything by itself without the help of sensory organs though it absorbs senses through them. He also distinguishes between makkal and maakkal. From his point of view the former denotes the people with the six senses while the latter denotes the people devoid of the sixth sense. Not only makkal but also some knowledgeable animals can be treated as having the sixth sense of mind. Samkhya philosophy found in paripaatal also adds the mind as the sixth sensory organ to the other five.

Thought arises from the mind during the wakefulness while the dream appears to the mental eye in sleep. Mental perception plays an important role in contemplating God. According to Sangam literature, the face and figure of God can be visible to the mind's eye. God is far beyond the reach of the wicked minded people. God is said to have a mind of his own. This shows the aspect of personal God (Saguna Brahman).
The good minds and evil minds are differentiated. Mind must be kept clean from the impurities like lust and anger. The misery and happiness of the mind is distinguished from that of the body. Like a worn-out rope in a 'tug of war' of two elephants, the physical body suffers between the emotional mind and the power of reasoning. The uncontrollable nature of the mind is mentioned. Even the mother who treats her children alike deviates from her stable mind and becomes deeply attached to the educated one. The oscillation of mind between duty and love is compared to an ant got caught inside the hollow of the bamboo burning at both ends. Leaving the body behind, the thought waves of the mind travel to a far distant place. The swiftness of the mind is equated with that of the air. This reminds us of the usual phrase 'vaayuveekam manooveekam'. The poems addressed to mind refer to its wavering nature. The mind is personified and addressed as having the limbs of human beings. The mention of ullam as the component part of neenam shows the structure of the mind thought of by the Sangam Tamils.
Ullam the Tamil word for mind can be derived from the root ullu means 'to think of'.\(^{150}\) It can also be derived from the root ul means the 'interior of anything'.\(^{151}\) If so, ullam denotes the innermost place from where the subtle faculty of mind is working from. The word 'akam' also indicates both the innermost place and the mind.\(^{152}\) Like us, Sangam people might have located the faculty of mind in the chest cavity. The usages of words ullam and nencu for both the chest and the mind bear proof to this.\(^{153}\) Mind occupies the innermost place where thoughts are hidden from revelation.\(^{154}\) The music of the lute, songs and dances are said to destroy the fortlike firmness of the mind.\(^{155}\) manam and cintai seem to be the Sanskrit words used to denote mind.\(^{156}\)

Time:

Space and time are considered as the primary things in Tamil poetic conventions.\(^{157}\) Like earth, time is said to have been created by God.\(^{158}\) The concept of time is not mentioned in the Samkhya karika of isvarakrsna and yoga sutra of Patanjali but finds a place in Sangam literature
and it may be taken as the contribution of the Sangam philosophy. According to Sangam literature the earth is divided into five types. A year is divided into six seasons and a day into six divisions. They have attempted to count the ageless aeons in the terms of naytal, kuvalai, aampil, cankam, kamalam and vellam. Sun is described as the divider of time. God of death is called by the name of kaalan (literally 'he-of the time') because he takes away the life of living beings in the scheduled time. The transitoriness of the time is well understood by them. Days pass swiftly like a dream. Therefore man's experience of life must be very punctual. The day and night which come one after another are compared to the successive happiness and misery. According to Somasundara Bharathiyar, Sangam people regarded 12 O'clock noon as the beginning of the day. They considered the midnight as the middle of the day.

Theory of Karma:

The theory of Karma, is also well known in those days. It is the guiding principle of the universe. It emphasised the fruits of deeds, we will receive either in this world or in other world.
Karma is held to be more powerful than God in Mimamsa philosophy, the influence of which are noticed in paripaatal. The Jainism and Buddhism, solely depend on this philosophy for the explanation of the third reality which is considered by some to be God.

The different Tamil words like muRai, vinai and paal referring to this concept in Sangam literature show how this was understood and believed by the ancient Tamils. This was said as the well-established truth by the greatest. But there were also some people who had no faith in this concept. They might have been the Indian materialists. They were referred to as those, who refuse the goodness of good things and badness of bad things.

Tolkaappiyar accepts a God who decides and distributes the fruits of karma. Here the karma is subservient to God and it helps God to put the Universe in the proper order.

The theory of karma and other allied things
did not drive people to assume a fatalistic view of life. We may say that it helped them not to be thoroughly dejected at failures. On contrary, it gave them a rather positive view of life. This fatalism drives man to work and not to sit idle. Being aware of the consequences of action they tirelessly ventured to make their life in the world a pleasant one by doing their duties in all the stages of life either in home or in the war front or in the hermitage. 174

The concept of the yonder worlds:

The belief in heaven and hell, rebirth and in the theory of karma has a bearing on the philosophic concept of the world. From the standpoint of Indian philosophy the world including physical nature is a moral stage for the education and emancipation of individual souls. 175 This was amply understood by the ancient Tamils.

A poet says that the world is a stage and the people are the actors coming and going one by one in the prescribed order. 176
It was held on all grounds that the salvation was the ultimate goal of all men. The good deeds in this birth on earth will bear the fruit of enjoyment in the next world. The fame, which is considered to be the only stable thing on earth can guarantee for men the heaven after death. It was also believed that the heroes who fell in the battlefield will directly go to the heaven and received by the celestial beings. aay antiran is said to have enjoyed such a reception in the world of intiran.

The heaven is considered to be the source of all happiness. According to the ancient Tamils heaven is a rare world to be attained. A brief description of heaven will give us an idea of this belief. Intiran is the God of heaven and it is named after him. Heaven's garden is full of kaRpaka trees yielding golden flowers. All inhabitants of heaven are self-sufficient and there is no room for begging and charity. The dead heroes of the earth will attain heaven and enjoy the ladies therein.
Beating sounds of war drums was heard from the palace of Intiran to receive the bountiful kings of earth.184 Intiran owns the ambrosia, which gives immortality.185

Those who did penance would reach heaven after the soul left the physical body.186 In one poem the enjoyment of bards is compared to the ascetics' attainment of heavenly happiness on earth before shedding their bodies.187 Charity, chivalry, fame, praise of poets, penance and the Grace of God are considered to be the ways and means of attaining heaven.188

On the other hand, hell is the place where the uncharitable and cruel people will go, after death.189 The king Dannan was said to have gone to hell, for having killed an innocent girl for no great a fault of her.190

Heaven is mentioned by the following terms in Sangam literature: vicumpu, tuRakkam, perumpeyar ulakam, arumpeRal ulakam, cellum ulakam, vaaraulakam, uyarnilai ulakam, uyarnoor naatu, meeloor ulakam, teevar ulakam and putteel ulakam.191 niraiyam is used to denote the hell.192
A lone reference regarding naakalookam is found in *puRanaanuuRu*. The topmost part of heaven is called by the name of *aanilai ulakam*. 
FOOTNOTES

1. ceṇṇaayiRRuc celavum
   aṇṇaayiRRup parippum
   parippuc cuulnta mantilamum
   valitiritaru ticaiyum
   vaRitu nilaiiya kaayamum enRuvai
   aatiya lalaRkuttattu
   aariru laraiyiravin
   muṭappanaiyattu veermutalaak
   kataikkulattuk kayankaayap
   pāṅkuni yuya rāluvattut
   talai naan miin nilaitiriya
   pilainaan miin ataneti reertarat
   tonnaanmiin tuRaipatiyap
   paacic cellaa tuucit tunnaatu
   alakkarttinai vilakkaakak
   kanaiyeri parappak kauletirpu ponki
   orumiin viiṇtαnRaal vicumpinaanee
   niiniRa vicumpin valaneerpu tiritarum
   naaṃmiin viraaya koonmiin poola
   nilaγiir valivicum penRa naankin
   alappari yaiyee
   naalinkol tinkal ṇaayiRu kanaiyalal
   aintorunku punarnta vilakkattanaiyai

   - puRam.30:1-5
   - puRam.229:1-12
   - pattina.67-68
   - patiRRu.14:1-4
2. nilantii niirvali vicumpoo tu aintun
   kala nga mayakkam ulakam aatalin - tol. marapiyal 90:1-2
3. pataittoo man Ra ap panpi laalan
   aitee kamma ivvulaku pataittoonee - puram. 194:5
4. niirum nilanun tiyum valiyum
   maaka vicumpoo taintutan iyarriya
   maluvaal netiyoon talaiva naaka - naR. 240:1
5. urukelu maanila miyarruvaan
   vir tirai niikkuvaan viyanku rip pottanar - matural 453-455
6. maa yaoyee maa yaoyee
   marupi rap parukku maacil ceva ti
   manitikalurvin maa yaoyee
6. maa yaoyee maa yaoyee
   marupirap parukku maacil ceva ti
   manitikalurvin maa yaoyee
   tiivali vicumpu nilani raintum
   nya yi run ti nkalu ma Ranu maivarun
   titiyin ciRaarum vitiyir makkalum
   maaci lenmarum patinooru kapilarun
   taamaa viruvarun tarumanu maa tunkalum
   moovee lulakamu mulakinul manpatum
   maayooy ni nvayir para ntavai yuraitteem
   maa ya vaaymolli yuraitara valantu
   vaaymolli yootai malarnta
   taama raip poovinu tpirantoonna ta taaiyum
   niiyena moliyumaa lantana raruma Rai - pari. 3:1-14
7. tolluuli tatumaaRit tokalveentum paruvattaaR
   palvayinuyirella a mpatait taa kant peyarppaanpool
   elluRu teRukatir maa nkit tan kati maaya - kali. 129:1-3
8. तोंमुराई यियारकाईयन मातऱ्ये......

8. tonmuRai yiyaRkaiyin matiye......

..... ..... मारापिर्राकाप

पाचुंपू नुलाकमु मान्नुम पाल्पाता

vicumpi luuli yuuluul cellak

करुवालर वानत तिळायीर रूनरी

uруuваrИ vaaraa vonRa nuuliyum

मुंतुवाली किलार्ता वुुलुु मुुलियुम

cen1ic cutariya vuuliyum paniyo1u
ta1peyal talaiiya vuuliyu mava1yiRRu

ुङ्गुराई वेला मुुकी याार्तारुपु

mii1um pi1tuyar pi1nti yava1RRiRkum

ुङ्गुङ्ु ताकि1ा विरु1निलयत तुुलियुम

नेितालुङ्क कुवाला1यु माम्पालुङ्क चाँकामुम

माईयल कामालुम वेलामुम नुतालिया

cyku1Ri ii1्ट्टा1ह क1ोलिप्पिया वालिमुराई

keelal tikalvarak koolamotu peyaria

ुङ्गुङ्ु यूरूविनै युनार्त्तलिन युतुमायिककु

ुङ्गुङ्ु याार्वरु मुनाराय

आलि मुताल्या निर्पेनु1न तूलु1म – pari,2:1-19

9. वं कंडासाम्य, स. एन. (मई.): परिपाटालिन कालम (1972) pp.14-16

10. पाालेनाक कालेनाप पाकेना वॉनरेना

ir1नॉटा1 मुुङ्रुनरेना नाङ्केना वाङ्तेना

aaRena veel1ena ve11enat ton11ena

नालवाक1ा युुलियन नविररुन सीराप्पिनै – pari;3:77-80

11. Kandasamy, S.N.(Dr.). op.cit. pp.23-26
12. muuveelulakamu mulakinul manpatum

kiileelulakamu muRRa vaţiyinai
irunilal pataamai muuvee lulakamum

13. kiilatu, muppuna ratukkiya muRai mutaR kaţtin
niirnilai nivappin kiilum meelatu
aanolai yulakat taanum aanaatu

14. paRaiyaRaiñ taenkorovan niittaa navanai
aRaiñava naattiniir kontutarin yaanum

15. naavalan tanpolil viivinRu vilanka
naavalan tanpolil vatapolilaayitai

16. venteRaR kanaliyotu mativalan tiritarum
tankatal varaipiri Raikumarp peRaatu
pulavukkata lututta vaanān cuutiya
malartalai yulakat tullum palartola

17. tuñcal uRuuum pakalpuku maalai

nilampoRai yoraañ niir ñemara vaantiinti
uravuttirai katukiya urutteľu vellam
varaiyaa maatirat tirulceerpu parantu
ñaaRiRu paţta akanRuvaru kuuttattu
ańcaaRu puraiyu niñtolil olittup
ponku picinmutakkiya cencutar nįkalvin
mațankal tiiyin anaïyal

18. Vaïyapuri Pillai, S.: ilakkiya tiipam (1964) pp.131-144
enniyaan maRappin maRakkuen venveel
viinporu neṭunkütaik koṭitteer mooriyar
tiṅkatirt tikiri tiritarak kuRaitta
ulaka viṭaikalı yaRaivaay nilaṉiya
malarvaay mantilat tanna naalum
viinporu neṭunkütaical iyalteer mooriyar
ponpunai tikiri tiritarak kuRaitta
aRaiyiRaṇtu akanRana raayinum enaiyatuuum
maakelu taanai vampa mooriyar
punaiteer meemi yuruliya kuRaitta
ilaṅkuvel laruviya aRaivaa yumpar
muranmiku vaṭukar munnuRa mooriyar
tenticai maatira munniya varavirku
vinnuRa oonkiya paniyirun kunRattu
onkatirt tikiri yuruliya kuRaitta
m aRaiyiRaṇ tavaRoo cenRanar

19. aRukāti kollum veeRupulam paṭarntu
porulvayiR pirital veentu mennum
- kali 21:2-4

20. tolaivaaki yirantoorkkon Riiyaamai yilivena
illaṇa irantoorkkon Riiyaamai yilivena
iṭaṇinRi yirantoorkkon Riiyaamai yilivena
aritaaya aRaneyti yaruliyoor kalittalum
peritaaya pakaivenRu peenaarait teRutalum
purivamar kaataliR punarcciyuṇ tarumena
- kali 11:1-3
21. porulallaār porulunum ūovoena yaalānin
marulikol matānookka mayakkappat tayarttaayoo - kali 14:10-11

22. cenRoor mukappap porulun kitāvatu
olintava rellearu munnaatun cellaar
ilamaiyun kaamamu mooraankup peRRaar
valamai vilaitakka tuntoo ulaqāal
orooookai tammul talālii yorooookai
onRankuu Raatai yutuppavaree yaayinum
onRinaar vaalkkaiyee valkkai
- kali 18:5-11

23. naccal kuutaatu peruma iccelavu
olittal veentuval cuuliR paliyinRu
PLITKINIP perumaanin porutpinic celavee
- kali 8:19-20

24. innuyir tarutalum aaRRumoo
muniya teetttu muyanRu cey porulee
- kali 7:20-21

25. kātai nālitnuven RaRintaaru millai
poorRaay perumaanii kaamam pukarpata
veeRRumaik kontu porulvayiR pookuvaay
kuuRRamum muuppum maRantaaRoo toorraanku
maaRRumaik konta vali
- kali 12:15-19

26. nāRRaār caal / nālipoykai ataimutir mukaiyiRkuk
kuuRRuulpooR kuRaipatuuum vaalnaalum nilaiyumoo
- kali 17:11-12

27. takaivantu putitunnaat taatavil tanpootin
mukaivaaytta tatampoolu milamaiyum nilaiyumoo - kali 17:15-16
28. puripunii puRamaaRip pookkenñip putitlñtip
perukiya celvattaar peyarttara lolvatoo
cyalaiñ talireeykku melinala manñalam
payalaiyaa lunappattup pantainii rolintakkaal

29. kaatalaa revanceypa porulillaa taarkkena
eetilaar kuuRüncor porulaaka matittaayoo

30. uranutai yullattai ceyporul muRRiya
valamaiyaa naakum porulitu venpaay
ilamaiyun kaamamum niinpaani nila

31. viilunark kiRaiciyaay viralkavar picaikkunjool
eeluntam payanketa itaininRa naramparuuum
yaaliniñ nilaiyillaap porulaiyum naccupavoo;
mariittañ kontaaraik kontakkaar poolaatu
piriyuhkaar piRarellap piitinRip puRamaaRun
tiruvinum nilaiyillaap porulaiyum naccupavoo;
puraitavap payanookkaar tammaakkka muyalvaara
varaivsinRic ceRumpolutir kannootaa tuyiramum
araicinum nilaiyillaap porulaiyum naccupavoo
mannaap poruñpini
nilaiyaap poruñpiniñ pirinticinooree
nillaa vaalkkai ittu
akaRai oomupin...porulvaiyin - naR.243:4-11
maRapparuṇkaatali olliya
iRRappal enpatu inūtu ilamaikku mutivee - kuRu.151:5-6
naalatu celavum muuppinatu varavum
aritupeRu ciRappiR kaamat tiyaRkaiyum
innilai aRiyaay - akam 353:4-6
vaikal tooRum inpamum ilamaiyum
cf. annoor celvamu manni nillaatu
innu maRRatan panpee - puRam 360:11-12

32. avaRRul yaavoovaayina maal makanee
kālava rinnoo rennaatu porultaan
palavinai marunkiR peyarpupeyar puRaιyum
anna porulvaiR pirivooy - kali.21:9-12

33. iRantũniir ceyyum porulīnum yaam numakkuc
ciRantana maata laRintani raayin - kali.5:4-5

34. arimaa niṭittanna ančilai valviR
purinaan putaiyir puRāṅkaanta lallaal
ināippatai taanai yaracoo ṭuRinuń
kaṇaṭtottai naanuṁ kaṭuṇtutī yaarpipin
eruttu valiya veRulnoop kiralai
maruppiR Rirințu maRintuviiṉ taaṭi
urutta kaṭuṇcinat tootaa maRavar
porulkontu puncęyi nallatai yanpoottu
arulpuRa maRa yıya aaritai yattam - kali 15:1-9
35. nilaiya karippinaal niiniippin vaalaataal

ennaaloo netuntakaaynii celvatu

annaalkon tiRakkumiva larumpera luyiree - kali 5:18-19

vinaivekkki niicelin vitumiyaa luyirena - kali 10:21

36. Tolkaappiyar of the opinion that the hero's attention to the instability of body and youth would discourage him from making the transient wealth. (mannaapporul - tol.col.34) - tol.porul. 44:7-11 Ilampuuranaam.

37. kaama dharma - naccinaarkkiniyar's commentary - kali 12:16

pooRraay perumanii kaamam pukarpata - kali 12:16

38. valamaiyoo vaikalun ceyalaaku

39. mulaiyaakam piriyaamai porul

pullaakam piriyaamai porul

tatamentool piriyaamai porul

mannavan puRaptara varuvirun toompit
tannakar vilaiyak kuutin

innuRai viyanaarapa atumanum porulee - kali 8:21-23

emmaiyum porulaaka matittiittai nammulnaa

kavavukkai vitappeRum poruttiRattu

avavukkai vituta latumanum porulee - kali 14:17-19
40. colvarait tankinar kaatalooree
   celavoolin tananaar cerikanin valaiyee
   perumpeyar miili peyartanan celavee

41. valiyinum varainillaa vaalungaal
   yaaRupiiir kalintanna vilamainun nencennun

42. kali.6
   kali.20
   kali.23

43. kali.11

44. koovalan and kannaki experienced their nuptial happiness rapidly
to the fullest extent as if they were conscious of the instability
of the world.

45. tol.puRat.22
   tol.puRat.23

46. kanpatai peReen kanava opataik
   karikaal valavanotu vennip parantalaip
   porutupun naaniya ceeralaatun
   alikala marunkin vaalvatak kw kirunta
   innaa innurai keetta caanRoor
   arumpeRa lulakat tavanotu celiiiyar
   perumpiri taaki yaanuku

   - kali 2:29
   - kali 10:24
   - kali 17:21
   - kali 20:9
   - kali 20:13
   - cilap.2 : Venpaa
   - akam 55:9-15
47. aRivum pukalu mutaiyoor maayntena
   vaRunthalai yulakamu manRee

48. kaatumun ninaree naaṭukon taaxum toorum
   ninakkum varutal vaika laRaRee
   taamee yaanṭa veeman kaavalar
   itutirai manalinum palaree cutupiṇak
   kaṭupati yaakap pookit tatta
   naatu piRarkolac cenRumaayn tanaree
   atanaal ni iyuḥ keenmati yattaiviyyaatu
   utampotu ninRa vuyiru millai
   maṭanka lūnmai maayamoo vanRee
   kaavu tooRilaitta veRiyayar kalattin
   itanketat tokutta vitaiyyin
   maṭanka lūnmai maayamoo vanRee
   annoor celvamum manni pīlāā
   innu maRRatān paṇpee

49. untun tinRu mirappoork kiiyntum
    makilkam vammoo maRappoo rooyee
    ariya vaakalu muriya peruma
    nilampaka viilnta alankar palveer
    mutumarap pottiR katumena viyampum
    kuukaik kooli yaanaat
    taaliya peruṅkaa teytiya ṇaanRee

- puRama.206:8-9
- puRama.359:8-9
- puRama 363:3-9
- puRama 366:22-24
- puRama.360:12
- puRama.364:7-13
atanaal, aRavoon makanee mRavoor cemmaal
ninnon....Ruraippak keenmati
ninnuurRam piRarRiyaatu
piRar kuuRiya moli teriyaa
naayiRReellai aalvinaik kutavi
iravi nellai varunatu naati
uraitticin peruma nanRum
ulavoli perumpaka ‚talitin Raankuc
cenkan makalirotu ciRutuni yalaii
aṅkaṭ ‚teeRal aaykalat tukuppak
ketalarun tiruva...vunmoo......
maṭai ventunark kitaiyarukaatu
avil veentunark kitaiyaruli
vitai viilttuc cuutukilippa
niirnilai perutta vaarmana laṭaikaraik
kaavu tooRilaitta veRiyayar kalattin
itaṅketat tokutta vitaiyin
maṭanka lunmai mayamoo vanRoo

50. maanta vanRee yaantukal tunaiyee
vaitta tanRee veRukkai....
nilawukkootup pala kaliRRotu
palampataiya maamayankita
ilaikilar netuntee riravalark karukaatu
kollena viṭuvai yaayin vellena
aantu nii peyarnta pinnum
iintuniitu viḷaṅkum nii yeṭiya pukalee
51. innaa vaikal vaaraa munnee
ceynnii munniya vinaiyee
mungiiir varaippaka mulututan turantee

puRam. 263:16-18

52. puRam. 361

53. utampotun cenmaa ruyarntoor naattee

puRam. 362:22

54. puRam. 365

55. puRam. 194

56. puRam. 243

57. puRam. 235

58. puRam. 71

59. puRam. 72

puRam. 73

60. kaliRanaippak kalanKina, kaR

teerootat tukal kelumina, teruvu
maamaRukalin mayakkurRana, vali
kalanKalaa aliR, RuRai, kalakkuRrana
teran maRavariRai koortaliR
poRai malinru nilaneliya
vantoor palaree vampa veentar....

puRam 345:1-7

katumaan veentar kaalai vantem
netunilai vaayar kotkuvvar maatoo

puRam. 350:5-6

61. puRam. 336, 338
62. நாளன்று விலுப்பொருள் பார்வூடு வண்டு கோட்டுப்பினங்கு

| புரையர் அல்லூர் வரையற்றில் இவலேன் தண்டையுன் கோட்டா மண்டையில் வண்டூர்
| அலியா தாமீ இவல் தண்பாயை வரையற்றில்
| செல்வாம் வேண்டார் செருப்புகள் வேண்டி
| நிரலலூர்க்குத் தரலூ வில்லேநா
| உர்தையுன் யானா உராட்டால் பங்காலன்
| கோட்டுப்பாற்றிய கோலா அனே...

- புராம் 343:11-13

63. புராம் 336

| தன்பாயைக் கிளவனியில் தண்டையும் வேண்டுநிர்வாக
| பெரா மணியிர் பெராமார் செய்தாளே...

- புராம் 342:11-12

64. களிபினம் பிராங்கு பொய் பானூரில் ரோண்டா

| வால் தாக் வைகளு முல்லாக்கு
| மாட்டியாவரியில் தண்ணீர் மாரே

- புராம் 342:13-15

65. ஆனூ, பேரும்பெடு ராண்டிரிவ் வாருந்தக்கை முற்றூர்

| பாராநிலல் மன்ரா தானே விரால் மலை
| வீண்காய் பெரிபின் விரிதா கூண்கின்
| முகை வனப்பெண்டிய முர்ரா இலாமுலையாத
| தாக் வாலார் தெற்றா நாகையூத்து
| பாக் வாலார்த்திருண்டா இப்பானில் தாய்தே

| காலிரு பொராக கலாங்கிய தாங்கயம் பூலாப
| பெருந்திக் கிலாப்பா கொள்ளூ கொல்லூ

- புராம் 336:7-12

- புராம் 341:19-20
ennaavatu kol taanee
pannal veeliyip panañi nalluuree
alintooraliya volintoor okkar
peenunarp peRaaatu viliyum
punRalaip perum paal ceyumival nalannee

66. puRam. 344
67. puRam. 277
68. puRam. 247
69. puRam. 280
70. puRam. 74
71. puRam. 254; 265
72. puRam. 220, 221
73. puRam. 230
74. puRam. 242
75. puRam. 232
76. puRam. 112
77. puRam. 241
78. puRam. 237
79. puRam. 245
80. puRam. 249, 250
81. puRam. 246
82. puRam. 278
83. puRam. 356

irunkalututta ippurunkkan maanilam
utaiyilai nattuvanatita pirarkkinRit
taamee yanta veeman kaavalar
itutirai manalinum palaree cutupinak
kaatu patiyaakap pookit tatta
naatu pirar kolac ceru maayntanaree

- puRam 345:19-20
- puRam 346:5-7
- puRam 363:1-6
aaRRal enpatan tooRRaň keelinik
kalli pookiya kanariyam paRaňtalai
mullulai viyan kaattatuvee - puRam.225:6-8

84. tuu malart taamaraip puuvin ankan
maayitalk kuvalai malar pinaitanna
tirumukattu alamarum perumatar malaiñkan
anivalai munkai aayital mañtantai
vaarmulai muRRattu nuuliñai vilñkinuñ
kavavup pulantu uRaivyñ kaliperuñ kaamattu
inpuru nuñkarcciyiR ciRañtatonRu illena
anpaal molinta emñali kollaay
porul puri unta maruli nęñcee - akam 361:1-9
ilamai paaraar valanacaiic cenRoor
ñaR 46, 126, 314
uranutai ullattai ceyporul muRRiya
valamai yaanañkum porulitu enpaay
ilamaiyum kaamamum ñinpaani nillaa - kali 12:10-12
onRinaar vaalkkaiyee vaalkkaiyaritaroo
cenRa ilamai taraRku - kali 18:11-12
valamaiyoo vaikalunñ ceyalaaku maRRivan
mulainiyai muRuvalaaraayyttul etuttaaynTa
ilamaiyun taruvatoo iRañta pinnee - kali 15:24-26
85. நில்லா உலக்கது நிலையை துற்றிக்
celkenna vițukkuva nallan
நில்லா உலக்கது நிலையை துற்றி
நாங்கல் அனுகால் வேண்டு நினநாயப்
பாசியாண்டா சிதர்வை நிக்கி
ஏவியாண்டா அவிர நுற்று களின்கம்
irupeerokkaloturunkutanutii ik
kotuvaal katuviya vattuvaal noonkai
valloonnaṭṭa palluvā kolunkuRai
aricetunānkiya peruñ cennellin
teri kolaricit tiranetum pulukkal
arunkaṭit tiinčuvai amutoṭu piRavum
virupputai marapiR karapputai aticil
miin puuttanna vaankalam parappi
maka muRai maka muRai nookki mukanamarntu
aanaa viruppiRRaaninRuutti
māṅkūl vaanattut tinḵaleeykkum
aatuvantuṃiraṇa vaḷḷalavīr taaṃraṇai
niitirum pittai poliyac cuuttți
uravukkalṭal mukaṇṭa parava vaanattup
pakaR peyaRRuliyin minna nimirntaṅkkup
punai yiruṇ katuppakam poliyap ponnin
totaiyamai maalai viRaliyar malaiya
nuuloor pukaṅnta maatciya maalṅkāṭal

- porunār 176-177
valai kaţanna vaalulaippuravi
tunai punar tolila naankutan puutti
aritteer ālaiyamamaiyaan ceruttolaittu
onnaat tevvarulai vițat tolitta
vicumpu celivuliyōtu pacumpatāi tarīi
anRee vițukkmavān paricilin ciirk
kinnara muralu maṇāṅkuṭaiccaaral
maṇnai yaalu maram payiliRumpiR
kalai paayntutirrtta malar viil puRavin
maṇti ciikkku maatuṇcu munRiR
centiip peeniya munivar venkoottuk
kaliru taru viRakin veetkum
oliRilān karuviya malai kilavoonee
porpu vilāṅku pukalavai niRpukalinteetta
ilankilai makalir polāṅkalat teṇṭtiya
maṇāṅkamal teerāl maṭuppa naalum
makīlntimi tuRaathan mi peruma
varaintu nī perRā nalluuliyee

ninnotu, tonRu muutta vuyirinum uyirotu
ninRu muutta yaakkai yanna nin
aatukuti muutta viluttināic ciRānta
vaalīn vaalnār taalvalam vaalītta
iraval maakkal iikai ḫuvala
ontotī makalir polāṅkalatteṇṭtiya
tn̄m̃ kamal tērāl matuppa māṭuppa makil ciRāntu aankini tolokumati peruma aankatu vallunar xānītīn vaalntoor enpa tollicai malar talai yulakattut toonRpil palar celac cellaatu ṅīnRū vilįntoorēe - puRam 24:26-36 puRam 361, 364, 366

86. nīlāa ulakam pulliya neRīttee - tol.puRat.23:2
manna vulakattu mannūtal kuRīttoor - puRam 165:1
manna vulakattu mannuvatu puraimee - kali 54:20
nīlāa vulakattu nilamai tuukki - perum 466

87. aukaara iRuvaayp

pannī reluttum uyirena molīpa - tol.nuunmarapu 8
nakaara iRuvaayp

pātīnen eluttum meyyena molīpa - tol.nuunmarapu 9
meyyoo tiyaiyinum uyiriyal tiriyya - tol.nuunmarapu 10
uyirmey allana molimuta laakaa - tol.molimarapu 27

88. uyiru muṭampumaa muppatu mutalee - nannuul eluttiyal 4

89. kilāvar kilāviya rennaateel kaaRum
malāviinRū mallaRkeel mannuka venmaarum - pari.11:120-121

90. uvarṇīiṅku kārpinem uyirutam pātuvi - akam 136:19

91. nīnnoṭu tonRū muutta vuyirūnum uyiroṭu
nīnRū muutta yakkai yannaṅin - puRam 24: 26-27
iṭāṅkoṭut talippa manRa utampootu
innuyir virumpūṅ kilāmaī - puRam 223:4-5
ñoṅkol aiyaltaanee yaaśkaikku
uyiruyaini tanna nāṭpi navvuyir - akam 339:11-12
92. ennuyir yaakkaiyir piriyum polutum
          utampotu ninRa vuyiru millai
          ceernтанRu vaali tooli yaakkai
          innuyir kaliya taayinum ninmakal
         - puRam.175:4
         - puRam.363:8
         - akam 52:12-13

93. kuuRRatuuu ninRa yaakkai poola
          nooyppaal vilinta yaakkai taliili
          olleri gaippa vutamPu maaayptatu
          meyyum perumpiRi taskin Royyena
         - patiR.13:11
         - puRam.93:5
         - puRam.240:10
         - akam 253:2
         - kuRu.30:2

94. poyva laalan meyyuRa mariii
         nanmanai netunakark kaavalar aRiyaamait
         tannacai yullattu nannacai vaayppa
         innuyir kulaiya muyaRkutoRu meymmalintu
         nakkane nallanoo yaanee eytta
         nooytani kaatalar varaviintu
         eetil veelaRku ulantamai kantee
         meyyaa luppinvilaiyey yaamenaa
         virupppo rottu meyyuRu punarccii
         arumpun nuRunarIn varunti vaikum
         viivatu kollen varupitiya vutampee
         - akam 22:16-21
         - akam 390:11
         - patipaatal 9:15
         - naR.47:5
         - naR.284:11

95. vaikal tooRum inpamum ilamaiyum
         eeykanai nilaliR kaliyumiv vulakattu
         - naR.46:1-2

96. kuuRRuulpooR kuRaipatauum vaalnaalum nilaiyumoo - kali 17:12
         mukaivaaytta tatampoolu milamaiyum nilaiyumoo - kali.17:16
         vaikal tooRum inpamum ilamaiyum
         eeykanai nilaliR kaliyumiv vulakattu
         - naR.46:1-2
iRappa henpatiin tilamaikku mutivee
kulittumanaR konta kallaa vilamai
alitoo w taanee yaantuntu kolloo
totittalai viluttaN tuunRi natukkurRu
irumita miitainta cilacoR
perumu taalaree maakiya emakkee
nooyppaal vilinta yaakkai talii
kuuRRatuu ninRa yaakkai poola
97. puRam.63
puRam.356
irunkata lututtavip perunkan maanilam
utaiyilai natuvana titaipirark kinRi
taanee yaanta vee man kaavalar
ittairi manalinum palaree cutupinak
kaatupati yaakap pookit tatta
naatupirarkolac cenRu maaytanaree
98. kaanci caanRa vayavar peruma
kaanci caanRa vayavar peruma
manaa vuakattu manнутal kurittooR
tampukal niriit taamaayn tanaree
99. karuppeRRuk kontoor kalintacee yaakkai
porippuna rutampiR RoonRi
onRaRi vatuuve uRRaRi vatuuve
iran traRi vatuuve atanotu naavee
muunRaRi vatuuve avarRRotu muukkee
100. aritiniR RoonRiya yaakkai puriputaam

101. aatunatai yannaniR paatumakal wa kaaniyar
   kaani liyarooniR pukalnta yaakkai
   muluvali tunnu nooytapu noonRotai
   valipunar yaakkai vankan yavanar
   valimunpin vallenRa yaakkaip pulinookkiri
   cuRRamai villar curivalar pittaiyar
   aRRampaart talkun katunkan maRavar

102. iruvaki riruli niiriya tuyalvare
   kotivitu kurutit tuunkukutar kaRii
   uunuRa muulki yuruviyan tanavee
   pinampatu kurutip perumpaการออกแบบ
   meyyatu viyaree mitaRRatu pacumpun
   enpupaṭu cutalai venni Ravippa

103. kulavi yiRappinum uuntaṭi piRappinum
   valuvap pinta ṇaappa neemuRRu
   iruveti riinRa veerRRalaik kolumulai
   cuulmutir maṭappiti ṇaanmeeya laarum
   kavaimaka ṇaṅcuṇ taaṅku

104. puRam 28
   m kali 94
105. ወጠላካነ በልኝው የነበረው የጠበቀው
Rotalaik kURRa cilapuu vinaree
- ain.187:4-5
106. ወጠኝ በኝርጋ ወጠልርኝና የርየነ
ሁቦ የጠልምሮ እንጢ ከጠልፈን ተጠጡ
uvakkuna laayinu mutaluna laayinum
- akam 138:6
- akam 203:1
- pari.4:42
107. ወጠኝኝነ ምምባል ወጠልርኝና የርየነ
vitàmuțai yaravinita luyirun kuvanam
- puRam 188:2-6
- pari.5:55
108. ወጠይምምነ በርል የራይነው በሚታ.ignore
kuRukuRu ኔትንት ማርካ ማንት
ittun tottuŋ kavviyun tulantum
neyyutai yaticil mepyata vitirttum
- puRam 159:1-5
- puRam 191:1
- puRam 195:2-3
kulittumaṇaṟ konta kallaa vilamai
alitootaanne yaantuntu kolloo
totittalai viluttaṉ ṟuunī RaṇtukkuṉīRu
irumīṟai mitainta cilacoṉ
perumuvari taalaree maakiyā v emakkee

109. uthampī nuraikku muraiyaṉ naaṈīn
ampuṟee rutampiṉār
ollerī naippa vuṭampu maayṇtattu

110. niiyuṭam paṭutalīn yaantarā vaṅtu
kalavuṭam paṭuṇariṉ kāvilṇtu niḷaṅ kilaiyāa
uthampunār kaṭatalalu mallaarūṇ kuṭī
tuṭampunarpu taliiyā aacini yanaiṭtum

111. varuttuRum yaakkai varuṇṭuta laaRReen
aruppa muṭaittetnu levvaṁ poruttip
poricey punaipaaṆai poola vaRituyaṅkic
celveen viluma muḷāntu
vallavaṇ taiyā paaṇikol pallaṅ
uRuppeḷaṇ kontiyaṉīRa yaalkol
uRuppiḷ pintamum

112. itaṅkotū talippa maṇRa uthampoōtu
innyiṟ virumpuṅ kilaiyai
ñoonkol aliyaṭaanne yaakkaikku
uyiriyaṉ tanna natpu
113. neyyutai yaticil meypaṭa vitiṟṟtum
poykuuReen mey kuRuval

PuRam.188.5
PuRam.139.6

114. araikkamai marapina miṭaRRi yaakkunaruṁ
miṭaRRamai marapina araikkiyayak kuniṇarum
kaaṇciyī nakattuk karumarutti yaakkum
niirin Ramaiyaa yaakkaik kellaam
niṇnoṭu, tonRu muutta vuyirinum uyiroṭu
niṇRu muutta yaakkai

PuRam.378:16-17
PuRam.18:18
PuRam.24:26-27

115. uuRaRiyaa mey yaakkaiyōtu

PuRam.167:6

116. unṭi mutaRRee yuṇavin piṇṭam
valuvaṁ piṇṭam

PuRam.18:20
NaR.116:3

117. tuucutait tukirmeeni
tirumani puraiyu meeni maṭavool
ponneer meeni maṭaṇṭai
painkaal maat taṇṭaḷi ranna
naṇmaa meeni

Pattinap.148.
NaR.8:3
Ain.388:4
KuRu.331:6-7

118. puṇarṇttoor meymmanañ kamalun taṇpolil
pulavuṇṇaRaṆ en talai
celvulić celvulići meynnilaṆ poola

Aink.19:2
PuRam.235:9
Akam.49:15

119. koṇṭa vaalotu paṭupinam peyaraa
eRipina miṭaRiya cemmaRuk kulampin
paṭupināṅ kavarum paalpaṭu nanaṁtalai

PuRam.278:6
PatiR.65:1
Akam.319:6
120. 
meyyiR Riiraa meevaru kaamamotu
meymmali kaamat tiyaantolu toliya
matukai yinRi vayiRRutlit taRiya
pacitinat tiranRiya kacivuRai yaakkai
kaani liyaooniR pukalRnta yaakkai
muluvali tuRc nooytapu noonRotai
nooyin RiyanRa yaakkaiyar
ninRu muutta yaakkai
PuRam.93
PuRam.240

121. 
umaa maiyi nuyanRiya maruRkin
PuRam.219

122. 
maacaRiya vilanRiya yaakkaiyar cuulcutar
PuRam.259:5
Maturai.456

123. 
murukumeyp patta pulaitti poola
PuRam.259:5

124. 
piRantin yaakkaip peeymakal
vilaruun tinRa vempulaal meyyar
PuRam.359:5
Pattina.260

125. 
taamveen turuvi nananRkumaar varumeen
ilainilai nekilRnta evvan kuura
Akam.158:9
Akam.398:1

126. 
irupee ruruvi norupee riyaaRkai
iiranik keeRRa otiyaap pativattu
Muruku.57
Kali.93:25
127. onRaRi vatuvee uRRaRi vatuvee
    iranțaRi vatuvee atanoțu naavee
    muunRaRi vatuvee avaRRotu muukkee
    naankaRi vatuvee avaRRotu kannee
    aîntaRi vatuvee avaRRotu ceviyee
    poRippuna rutampin
    vaiyaRi vakaRRun kaiyaRu pataroo

128. aaRaRi vatuvee avaRRotu mananee

129. aRiyaa veelan veRiyenak kuurum
    atumanan kolkuvai yannai

130. maavum maakkalum aiyaRivu vinavee
    piRavum ulavee akkilaip piRappee
    makkal taamee aaRaRi vuyiree
    piRavum ulavee akkilaip piRappee

131. piRavum ulavee akkilaip piRappee
    See Peeraaciriyar's commentary
    kōtuvari taakki venRa varuttamoto
    netuvarai maruńkIr Ruńcum yaanai
    ñanaviRēan ceytatu manatta taakaliR
    kanaviR kāntu katumena verii

Tol. Marapiyāl
27: 1-5
PuRam. 256: 12
Akam. 71: 7

Tol. Marapiyāl 27: 6

Aink. 243: 2-3

Tol. Marapiyāl 32
Tol. Marapiyāl 33
Tol. Marapiyāl 33: 2
Kali. 49: 1-4
132. aarena veelena vettenat tontena
133. ulliya ullamotu
    mikuporul ninaiyum neenamotu
    ullinai vaaliyen neencee
    kanaviR kaanu mivalee
    nanaviR kaanaalpin maarpee
134. nuunnuu laakam poruntinal veRpin
    ilamalai cuulinta matamayil poola
    vantuvalip patarat tamalar veeyntu
    kottuvai taakki venRa varuttamotu
    neetuvarai maruukkiR Runcum yaanai
    nanaviRaan ceytatu manatta taakaliR
    kanaviR kantu katumena veriili
    oortta ticaikkum paraipoolmin neencattu
    veettatee kantaay kanaa
    keetticin vaali tooli yalkaR
    poyva laalan meyyuRa mariii
    vaayttakaip poykkanaa marutta y eRReluntu
    amali taivan tananee kuvalai
    vantupatu malariR caaayt
    tamiyen manRa aliyan yaanee
    keelini vaaliya neencee naaluN
    kanavukkalin innaa tanaiyavaaki nanavin
    naalatu celavum muuppinatu varavum
    arituperu ciRappiR kaamat tiyarkaiyum
    innilai yaRiyaa yaayinum

Pari.3:79
PuHam.393:7
Akam.151:4
Akam.343.16
Aink.234:3-4
Akam.198:6-8
Kali.49:1-4
Kali.92:21-22
KuRu.30
Akam.353:2-6
135. mananeer pelutaru vanaRa mukanee
manakkool ninakkena vatiyvee Rilaiyee

136. ceRutii neñcattuc cinaniiiti noorum

137. vaaya+tai yamirtamnin manattakat ta+atttara

138. aRaneñcatttoon
piRarkkena muyalum peeraru+ neñcam
nannar neñcat tinnacai
tiitil neñcattuk kaatal mollaa
cerutii neñcattuc cinaniiiti noorum
aiyamaRaaaar ka+ciiii+tu kaatci
niiñkaa neñcattut tunivil looree

139. palavutan kati+ntha vuntiyar ikalotu
ceRRam niikkiYa manattinar yaavatum
karRoo raRiya+ aRivinar karRoor+ktu
taanvaram paakiya talaimaiyar kaamamotu
katuñcinañ kati+nta kaatciyair
cinanee kaamañ kali+kan noottam
accam poyccol anxumika vuta+mai
teRalkatu maiyotu piRavumiv vulakattu
aRan+eri tikirikku valiyaiya yaakun
titucce nikan+tu nanrumikap purintu
aiyamaRaaar ka+ciiii+tu kaatci
niiñkaa neñcattut tunivil looree
140. itumpaikuur manatteem maruntupulam patara
viivatu kollen varunțiya vuțampee
akamali yuvakaiya łąaki mukan ikuttu
meymmați yuvakai maRaiyinen etircenRu

141. NaRRinai.284

142. niRuppa nillaa nečcam

143. piRappoo ranna utanvayir Rullun
-ciRappin paalaal taayumanan tiriyum

144. aalvinaik kelunta acaivi lullattu
aanmai vaanakak kaaman tatpak
kavaipatu nečcan katka nakaiya
irutalaik kolli yitatinnRu varunți
orutalaip pataaa vuRavi poonRanam

145. naanutallai yaaka vaiki maanvinaikku
utampaan tolintamai yallatai
matankeklu nečcam ninnu1ai yatuvee
aliyin maiyi mačRai navanuRai munai
vaaraRka tilla tooli kalani
venne lariņar pinRait tatumpum
tannumai veriiya tatantaal maarai
ceRimatai vayiriR piliriRip penmai
akamataR ceekkuń tuRaivan
inRuyin maarpiR cenRavennencee

KuRi.134.
NaR.284:11
Akam.86:28
Akam.56:13

Akam.2:12

PuRam.183:3-4

Akam.339:6-10

Akam.29:21-23

Akam.40:11-17
inna maakavu nannar neñcam
ennotum ninnotun cuulaatu maikk kaimmikku
iRumpupaṭ tiriuliya vittaruṇ cilampīR
kuRuṇ cunaik kuvalai vantuṇṭaṭc cuutik
kaana naṭan varuvum yaanaik
kayiRRup pūRat tanna kannicaicī cīRūneRī
maarivaanān talaii niirvaarpu
iṭṭarun kanna paṭukuli yiyavin
irulitai mitippuṇi nookki yavar
talarati taahkiya cenRa tinRee

146. vaanvalan kiyaRkai valipuṭ tinaiyoo
maanuru vaakanin manampuṭ tinaiyoo

147. Akam. 19.
Akam.123.
Akam.353.

148. uRuppuṭai yatupool unarvuṭai yatupool
maRut turaiṇṭapatuṇpool neñcotu puṇarttum

varuṇtinaivaaļiye neñce paruṇṭiruṇtu
uyaavili payiRRum yaavuyar ṇanantaḷai
urultuṭi makuliyiR porulteriṇ tīcākkun
kaṭunkuraR kutiṇaiya netumperuṇ kunRam
149. तिरातालुन केल्ला यर पिनिन्रु
वॉल्याच कुल्हंतुनाई यायीर रविरातु
सेल्लिनिस्क शरकांनून नुल्लामवळी
मारवा लोम्पुमती येम्मी

Akam.19:2-8
Akam.128
Akam.212
NaR.56

पिक्कून तूल्यायन नेंचम
cellal तिरकां केल्ला मेन्नम
cेरुंत्या उल्लम तिरन्तूर्क किल्लेण
cेरिव्याय पुरिंता नेंचिनार
cेरियूर नेंचमोतू चेरिंग्टूर पोलेट
taiyal निन्वयीर पिरियालम यामेनाप
poyva लुल्लामोतू पुरिवुंक कुपरु
aalvinaik केलुंता आक्यवी लुल्लाट्यु

Akam.173:3-4
PuRam.229:16
NaR.284:3-4
Akam.205:2-4

आन्नमै वांकक कामां तात्पक
kavaipatu नेंचम काँका नाकाया
aacai yulla macaivinru turappa
dील्लेडर कुरियाई नेंची
लिवी लुल्लम वालिवलिस cिराप्पा
vिनायिवण मुतिट्टांना मायीन वल्विरांग्तु
ेलुविनी वाैलीया नेंची
kalantaral उल्लामोतू कालीयक कात्तिप
pिनिन्रु तुराक्कुम नेंचम

Akam.339:6-8
Akam.199:15-16
Akam.47:1-3
Akam.3:12-13
150. munullu voonai pin ulli neenee
ullal kuuttaa tenRooy
emiyaamaakat tumiyulan kuurac
cenRooy rullic cilvalai nekilap
perunacai yullamotu varunacai nookki

151. maaRupatu netuveel maarpulam pooka
ekkulaan kaliya irunila marunkin
maiyal veela meyulam pooka
valanvali yuRukku mulami laalarotu
nallen yaamat tuyavutoo Ruruki
alla lannaven ullamo tullutaintu
animalai yaakam muaankinaan celinee

152. ooñkirum pennai yakamata lakava
pullinun tuvalai puuvakam niRaiya
akamali yuvakai yaarvamo talaii
akamali yuvakaiya laaki mukan ikuttu

153. maaRupatu netuveel maarpulam pooka
canta rakala mulankaalin tanRee
ulankaali cutarppatai yeentinam peruviRai
ooccinan
valanvali yuRukku mulami laalarootu
nikuporul ninaiyum nencam
ventiRa leKka nencuvatu vilai"
154. utkaraṇa tuRaivy mūyya vaṟumpaṭar maRaṅkēḻu neṉcaṉ koṅtoḷit toolee

155. paṟukkanṭṭu yaḻḷppakkam paṟṟalloo taṭṭal aruppa malippa valīnta maṇak koottaiyar

156. kaḷaṅkaṅa maṇattai yaakiyencol nāyaṅtanaṅ koṅmoṭ neṉcamaṭr takuvi atumanaṅ koṅkuvaṉ yaṉnaṅ

157. mutal enap paṭuvaṭu, nilampoḷu tirantin iyalpena moḷiap iyalpuṇaṅ tooṙee

158. aitee kaṁma iv vulakupatṭai toonee iṅṭuperaṅ teyvaṭ tiyaṁṭupala kalintena oovereṅaṅ kilakkuṅ kaḷaḷa muṭalvaṅaṅ

159. oovereṅaṅ kilakkuṅ kaḷaḷa muṭalvaṅaṅ muṭintatu muṭivatu muṅkilppatu maṇaṁvaṇṉaṅ kaṭaṅtavai yamaṅnta kalalin nilalavai

160.  aimpaaR Rinaiyum kavini amaivara avaRRul,
  natuvan aintinaI natuvana toliyap
  patutirai valayam paattiya panpee
  maayoon meeya kaatuRai ulakamum
  ceeyoon meeya maivaraI ulakamum
  veentan meeya tiimpunal ulakamum
  varunam meeya perumandal ulakamum
  mullai kuRinci marutam neytalesenac
colliyam muraiyaar collavum patumee
  natuvunilait tinaiyee napakal veeniloetu
  mutiivu nilai maruNkin muniyaa neRitteee
  Maturai.326
  Tol.Akattinai.2

161.  kaarum maalaiyum mullai; kuRinci
  kuutir yaamam enmanaar pulavar
  paniyetir paruvamum urittenaa molipa
  vaikaRai viiyyal marutam; eRpaatu
  neyta laatul meypeRat toonRum
  natuvunilait tinaiyee napakal veeniloetu
  mutiivunilai maruNkin muniyaa neRitteee
  pinpani taanum urittenaa molipa
  Tol.Akattinai.6
  Tol.Akattinai.7
  Tol.Akattinai.8
  Tol.Akattinai.9
  Tol.Akattinai.10

162.  neytalun kuvalaiyumaampalun caNkamum
  maiyil kamalamum vellamum nutaliya
  ceykuRiyitthaI kalippiya valimuRai
  Pari.2:13-15

163.  polutena varaitii puRakkoItuR tiRatti
  PuRam.8:7
164. kaalanu‘ kaalam paarkkkum

PuRam.41:1

165. keelini vaaliya neēce‘ naaluñ
kanavuk kalin tanaiyavaaki nanavin
gaalatu celavum muippinatu varavum
aritu peru ciRappiR kaamat tiyāRkaiyum
innilai yaRiyaa yaayinum

Akam.353:2-6

166. inpamum itumpaiyum puńarvum pirivum
nanpaka lamaiyamum iravum poola
veeRuppee Riyala vaaki maaRetirntu
ulavena unarntanai

Akam.327:1-3

167. națunaal vantu tumpiyum tuvaikkum
netunakar varaippin vilakkum nillaa
tuńcaak kannee tuyilum veetkum
națunaal yaamattum pakalun tuńcaan
murukaaRRup paṭutta urukelu națunaal
cara naata națunaal
paanaat konta kańku litaiyatu
yaama națunaal tuyilkon tolitta

PuRam.280:2-4
PuRam.189:3
Akam.22:11
KuRu.69:5
Maturai.631
Kali.122:21

168. munmuRai ēeytavattin immuRai iyaiṇteem
maRumuRai yamaittu miyaiKa
naRuṇiir vaiyai nayattaku niRaiyee
iintuc cey naļvinai aantuCCen Ruńi iyar
uyarntoo rulkattup peyarntana naakalin

Pari.11:138-140
PuRam.174:19-20
immai yulakat ticaiyotum vilanki
maRumai yulamamu maRuvin Reytupa
ceRunarum vilaiyun ceyirtiir kaatcic
ciRuvarp payanta cemma loorenap
palloor kuuRiya palamoliyellaam
vaayee yaakutal vaayttanan tooli

169.
keelviyut kilanta aaca nuraiyum
patinilai veelviyut pARRiyaatu kolalum
pukaliyaint ticaimaRai yuRukanal muRaimuuttit
tikaloli yoncutar valappatu kolalum
ninnuru putanunti
piRaruTam patuvaaraa
ninnnotu puraiya
antanan kaanum varavu

170.
niirvalip patuuum punaipoo laaruyir
muRaivalip patuuum
ceyvinai maruñki neyta luntenin
toyyaa vulakattu nukarcciyun kuutum
paalvarein tamaittal

171.
niirvalip patuuum punaipoo laaruyir
muRaivalip patuuum menpatu tiRavoor
kaatciyiR x Relintanam
172. நல்லதன் நலனுந் தியதன் திமையும்
illai யேப்பொர்க்கு இனாநைக்கிலியர்
PuRam.29:11-12

173. காளம் உலகம் உயிரெ உடம்பென
paalvarai teyvam vinaiyee puutam
Tol.Kilavi.58:1

174. ஊந்தாகத் தன் பரகாகார் மண்டிலம்
tamavee yaayinung tammoitu sellaa
PuRam.367:1-11
veeRRoo raayinu _nooRRoork_ koliyum
PuRam.287:10-12
eeRRa paarppaark kiiRñkai niRaiyap
puuvum ponnum punalpatac corintu
PuRam.341:11-16
paacilai makalir polaந்தலகையெண்தியா

naarari teeRai maanti makil ciRantu
iravalark karuந்தைகள் marukaatu viici
vaalatal veentu mivan varaínta vaikal
vaalac ceыта_னல்விந்_யல்குது

aalu kaalaip punai piRitillai

vaattai meRutal yaavatu pateheec
maacil makenir manRai _nanRum_
uyarpilaயுலகாட்டு _றுகார்பா_

kuvaந்தக்கு வநமுலை யாவளோது _னாலை_
manampiku vaikal aakuta lonRoo

aarama ruIakkiiya maaRñkilor munpuin
miiilai yeKka maRutta vutampoetu
vaaraa vulakam pukuta lonRenap

PataaIot tananeek kurucil
innaa vaikal vaaraa munnee

ceynmii munniya vinaiyee

munniir varaippaka mulututan tuRante

kaaman caanRa kataikkoot kaalai

eemancaanRamakakkotu tuvanRi

aRampuri cuRRamou kilavanum kilattiyum

CiRantatu payiRRAal iRantatan payannee


176. uuliR Raakanin ceykai vilaviR

kootiyar niirmai pooRa muRaimuRai

aatunar kaliyumiv vulakattu

177. iintuc cey nalvinai aantucen Runiilayar

uyarntoo rulakattup payarntanan

velpukal mannavan vilanكيya olukkattaal

nallaaRRi nuyirkaattu nattukkaRat taan ceyta

tolvinaiip payanRuyppat tuRakkamveet teluntaaRpool Kali.118

178. matavaral makalirotu pakalviilai yaatip

peRaRkarun tolciiirt tuRakka meeykkum

poyyaar marapiR puumali perunTuRai

maantaran ceera lirumpoRai yoompiya naatee

puttee lulakat taRRenak keettu vantu

ini tu kanticin peruma
1799. aritucel lulakiR cenRanan
aritiRpeRu tuRakkam maaliru'n kunRam
PuRam.260:2
Pari.15:17

180. vaccirat ta'takkai netiyoon kooyilu'
poorppuRu muraca'n kaRaRka
aarppelu'n tanRaal vicumpinaane
maRuvil tuRakkat tamararcel vanRam
PuRam.241:3-5
Pari.5:69

181. emmala vevanoo maRRee innilaip
polampu'n kaavin nannaat toor
PuRam.38:11-12

182. utaiyoo riitalu milloo rirattalun'
katava tanmaiyiR kaiyaRa vu'taittena
PuRam.38:14-15

183. meeloo rulaka meytina naakalin
ontoti malalirk kuRutunai yaakit
tantunai yaayam maRantanan kolloo
maacil malalir maRtal nanRum
uyarnilai yulakattu nukarpa
PuRam.229:22-24
PuRam.287:11-12

184. PuRam.241.

185. untaal amma ivvulakam intirar
amiltam iyaiva taayinum
arumpeRa lamiltam aarpata maakap
perumpeya rulakam perRiiiyaroo annai
PuRam.182:1-2
KuRu.83:1-2
186. அதாங்கருந் தூர்ராத் தாருந்தாவா முயன்பூர்தம்
உடம்பொலிட் துயருலா கிநிதுபெர் ராங்கீ

Kali.138:30-31

187. டவாண்சேய் மாக்கள் தம்முட்டம்பு இடாது
ாடன்பயாம் எயியா அலாவை மாணா

Porunar.91-92

188. PuRam.241

nilavuk koottup pala kaliRRotu
polampataiya maa mayankita
ilaikilart netuntee riravalark karukaatu
kollena vituvai yaayin vellena
aantupii peyarnta pinnum
iintuniiitu vilankumnni yeytiya pukalee
niililai yeKka marutta vutampotu
vaaraa vulakam pukuta lonRenaa
uțampotun cenmaa ruyarntoor naattte
ivan icaI yutaiyoork kallatu avanatu
uyarnilai yulakat tuRaiyul inmai
vilaňkak keetta maaRukol
pulavar maatum pukalutaiyoor vicumpin
valavan evaa vaana vuurti
eytupa enpa tańceyvinai mutittenak
keetpal entai ceetcenni nalaňkilli
ataňkarun tooRRat tarunntava muyenRoortam
uțampolit tuyarula kinitupeR Raankee

Kali.138:30-31

naaRînart tulaayoön nalkin allatai
eeruta lelitoor viiRupeRu tuRakkam

Pari,15:15-16
189. aruvi yuruvi naaramo tanintanin
    tiruvarai yakalan toluvoorkku
    uritamar tuRakkamu murimainan kūtaittu
    Pari.13:11-13

190. arulu manpum niikki niinkaa
    nirayañ kolpavaro tonRaatu
    PuRam.5:5-6

191. penkolai purinta nannanpoola
    varaiyaa niraiyattuc celiiyaroo annai
    KuRu.292:5-6

    pulavar paatum pukalutaiyoor vicumpin
    valavan evaa vaana vuurti
    PuRam.27:7-9
    aarppelun tanRaal vicumpi naanee
    PuRam.241:5
    peRaRkarun tolsiirt tuRakka meeykkum
    Pattinap.105
    tuRakka meytiya toyyaa nallicai
    Akam.233:7
    perumpeya rulakam peRiiiyaroo annai
    KuRu.83:2
    ceytal veentumaal nanRee vaanoor
    PuRam.213:23-24
    arumpeRal ulakattu
    cellu mulakattuc celvam veentinum
    PuRam.18:13
    vaaraa vulakam pukuta lonRena
    PuRam.241:15
    uyarnilai yulaka mavanpuka vaara
    PuRam.249:11
    uyarnilai yulakattu nukarpa
    PuRam.287:12
    utampotun cenmaa ruyarntoor naatte
    PuRam.362:22
    meeloo rulaka meytinan
    PuRam.229:22
192. வரையா நிரையாட்டு சேற்றியாரூ அண்ணை
   நிராயன்கோல்பாவரோ தோன் ராது

193. பாகத் தண்ணைப் பராகார் மாந்திலம்

194. ஆனிலை யுலகத் தாணும்