The Philosophy of God

God is one of the three basic entities in philosophic speculations. The later philosophical systems solved the problems of matter and reality by the identification or setting up of a principle called God as one of the basic realities. But the primitive man conceived God in a different way. For him God is a mysterious supernatural force, which is omnipresent and something inscrutable. God was a force to be dreaded and it should be appealed for personal or communal gain.

This kind of 'crude conceptions' of God had later developed into different conceptual generalisations of God through several stages, what are called as animism, naturism, totemism, anthropomorphism, polytheism and monotheism. Sangam classics, undoubtedly bear evidence to all these stages of philosophical conceptions of God.
ANIMISM

Animism had developed very early among the Tamils. Animism is essentially the cult of spirits, which are imagined to exist in the shape of demons, ghosts and souls, not visible to the human eye. The prevalence of animism is deducible (1) from the ancestor worship in the form of hero stones which was grounded on a belief in the spirit and soul of the deceased, (2) the belief in the ghosts with dishevelled hair and fierce looking eyes and wandering about the place, and (3) from the funerary rites.

Ancestor worship in ancient Tamil land is closely connected with hero stone worship. The practice of erecting memorial stones (natukal) and hero-stones (viiirakkal) had appeared even before Sangam days and it continued for quite a long time down to about 11th A.D. The hero stone worship is part of the megalithic burial practices. The erection of huge sepulchral or commemorative lithic monuments for the deceased is the characteristic feature of the megalithic iron-age (C. B.C. 1000 - B.C. 300) which immediately preceded the Historical Sangam epoch.
The popularity of the megalithic culture may be seen from the extensive distribution of the megalithic monuments like cairn circles, dolmens, cists with or without port holes, menhirs (ṇaṭukal), kuṭakkal, toppikkal, burial urns and sacrophagi, all over south India. Tamil literature has preserved many of the megalithic traditions in a fairly high degree.  

Tolkaappiyar speaks of six successive stages in the erection of hero stones. The hero stones, were worshipped with all decorations and offerings.  

tribesman declares that they have got no god, who is worshipped by offering rice and flower, except the 'ṇaṭukal Gods.'

kalle paravin allatu  
nellukuttup paruvun kaṭavulum ilavee  

Kannagi worship had also originated from the same animistic belief in the spirit and soul of the deceased (Cilampu:28). Many of the later village gods of the 'Little Tradition' owe their origin to the concept of animism of the early period. It is believed that the primitive deities like 'cuṭalaimaṭan', ankaalamman etc. became merged with the gods in the 'Great Tradition'.
Belief in ghosts was obviously connected with the belief in the life after death, because ghosts were imagined to be the living spirits of the dead persons. Ghosts haunted the battle fields and revelled in playing with the corpses of the dead soldiers. It was believed that the ghosts combed their hair with the blood of those who lay wounded in the battlefield. The ghosts were dreaded; for it is learnt that offerings were made to them.6

NATURISM

Naturism is the worship of Nature. This was common among the Tamils as among many early people. Worship was offered to the phenomena of Nature, either the cosmic forces such as winds, rivers, stars or the sky or else, the objects of various sorts which cover the surface of the Earth such as plants, animals, hills and rocks. The evidence of Sangam literature shows that both animism and naturism had existed side by side.7

Tree worship was very common in the age. Trees were believed to be the abode of the deities. Some
Deities were believed to reside within and very near trees. Snakes found in and around trees were also worshipped. Banyan is associated with Siva and Vishnu. The trees like veempu, kaṭampu, vilvam and konRai were sacred to particular deities. The worship of kantu or the stump of wood in public places should be specially mentioned here.

TOTEMISM

Totem is an emblem, a veritable coat of arms, which individuals or particular groups of individuals adopted. Some consider that as a special form of ancestor worship and others consider it as a product of naturism. The totemism of Tamils is found to be a product of animism.

The use of totemic symbols in ancient Tamilnadu was very common. The carp, tiger and bow of the Pandya, Chola and Chera is a good example for the adoption of totemic symbols by the different dynasties. Places of kings and houses of the common people, too, had totemic engravings of animals and plants upon the posts
on either side of the doorway, which were decorated with the paste made out of mustard seed. The totemic symbol has been spoken of as poRi in Sangam literature. Anklets worn by warriors and young maidens were engraved with peculiar designs which appear to have totemic symbols. Totemic emblems were depicted on flags. It is likely, that these symbols were adopted with the object of overpowering evil spirits which might cause harm to people.

ANTHROPOMORPHISM - POLYTHEISM

Animism led not only to totemism but to the worship of personified God. Naturism also produced the same result in many cases. Evil and noble spirits were conceived in the human form and they were worshipped through their idols and images. Human form and qualities were attributed to them. The five Gods of the five folded divisions and other minor deities are all found in Sangam classics in a fully developed form. The multiplication of several deities and their worship had developed into a stage called as polytheism.
MONOTHEISM

Monotheism is the mature conception of God, as being the transcendent and absolute being. Monotheism is considered to be the highest and latest development of the conception of God. All the world over this is the normal line of development. The etymological origins of the words such as kaṭavul, iyavul, iRai etc. indicate that the conception of monotheism had emerged in the midst of polytheism as early as the Sangam age. The concept of Trinity and the various manifestations of God are evidence for this. The reference to God, as absolute being through the words and through outward description makes it a possibility that even before ideas of particular Gods appeared a vague conception of the Almighty might have emerged as a development of Animism.

The worship of kanthu or stump of wood is the outcome of tree worship and considered as the earliest stage of Sivalinga worship. There are divergent opinions about the origin of Sivalinga cult. Whether this cult had developed from tree worship or phallic worship or fire worship, it no
doubt had shed its earliest associations and acquired a new philosophic significance of God as the 'formless form' and 'the supporting pillar of the universe.'

The creator of the world is mentioned by the following terms in Sangam literature such as iRai, iyavul, and kaṭavul.

The possible meaning of the word iRai can be inferred in the following ways. iRai (literally 'all pervading one') the Tamil term for God is derived from the word 'iRuttal' which means 'the act of dwelling.' The word iRaivan itself shows the omnipresence of God thought of by the ancient Tamils. This aspect of omnipresence of God was held in high esteem by the early Tamils. The word iRaivan can also be derived from the word iRaincu which means 'to bow down the head in reverence.' iRaivan is one to whom the people bow down their head in prayer.

The Tamil word 'iyavul' indicates God as the sole cause for the manifold actions of the world. It is to be noted here that the path made by the act of walking is more or less mentioned by the similar term 'iyavu' in
Sangam literature. The word iyavul stands both for the leadership in activities and to the path. 22

The Tamil word kaṭavul (literally 'surpassing one') denotes the power of God's transcendence. 23 It can also be taken to denote the driving force of God applied to the living beings to carry out their life on earth. 24

The words for God 'teyyam' and 'teevar' (literally radiant ones) are derived from the verbal root 'teey' which means the friction (of words) responsible for producing the radiant fire. 25

Though Tamils believed in impersonal God 26 they worshipped Him mainly as personal Gods with many names and forms. The Gods of five-fold divisions described in the sixth chapter gives a detailed life of personal Gods.

Even while worshipping the personal Gods, they were aware of the fact that their worship was directed towards the same impersonal God. They never showed any difference in worshipping Civan, Murukan and Tirumal. Those who sang in praise of tirumal mentioned that it was
The devotees of other Gods might have also followed this example. The relationship of these Gods was mentioned to show the oneness among them. Civan and tirumala1 are considered to be the father and maternal uncle of Muruka2.3

In tirumurukaaRRuppatai29 and paripaatal30 the devotees of Murukake elevates him to a higher position than other Gods. This may show the developing stage of Kaumaraam. The corresponding influence of caaktam on korRavai worship can be seen in Cilappatikaaram.31 The deep devotion of the respective devotees is responsible for the sectarian developments like this. Even in these rare cases relationship among these Gods are not discarded.

The concept of trinity comprising Brahma the creator, Vishnu the preserver and Rudra the destroyer is found in Sangam literature. The three were considered to be the manifestations of Supreme God and no differences shown among them.32
God is said to be the creator of five gross elements namely ether, air, light, water and earth. He created the material world as well as the living beings therein. The five gross elements, sun, moon, and the chief of yaga - sacrifice are considered to be the eight manifestations of God. God dwells in the beauty-spots, and in the trees full of fresh flowers.

The people of Sangam epoch believed in being the God through (1) meditation (2) possession and (3) ocular vision.

God appears in the human form to the mental picture of the meditating ascetics. nakkiirar gives this rare information in tirumurukaaRRuppatai.

During possession the presumed entrance of God into the body of the participant takes place. He engages himself in frenzied dance and the power of prophesying comes to him. The beholders forget the possessed person for the time being and identify him with God. Thus God appears in the possessed person and received the prayers of his devotees.
The belief that God can be seen with the naked eye prevailed in Sangam period is corroborated by the following lines of naRRinai (9:1-2).

alivilar muyalum aarva maakkal
valipatu teyvam katkan taaankanu

Even though God is of invisible nature, he takes whatever forms contemplated by his aspirants. Naturally human beings can only visualize God in human form. Anthropomorphism—the ascription of human form and attributes to the deity, was in prevalence in Sangam epoch. The Holy Bible (Genesis 1:26-27) observes "And God said, let us make man in our image, after our likeness....So God created man in his own image, in the image of God created he him". The people of the Sangam age believed that God appears in the form of human to the actual vision. tirumurukaaRRuppatai is the first Sangam literature which gives a detailed account of the belief. It is to be noted here that the theme of the poem itself is mainly based on it. This idyll is a narration of a recipient of salvation guiding a deserving aspirant towards murukan to get the same. Having known his longing for
pilgrimage the former directs the latter to the Six Holy shrines of Murukan. The recipient advises the aspirant to praise Murukan at first sight with joined palms in worship over head and then to prostrate himself before Him and address the series of Sacred names. Even before completing his supplication for salvation, the attendants would recommend him to Murukan as a deserving case. At last Murukan would appear before him in the ancient Divine form of youthful beauty concealing His dreadful sky-high stature incapable of beholding and grant him the salvation. It is not irrelevant here to mention Arjuna who is incapable of beholding the fearful vision of the universal form requested Lord Krishna to show his usual gentle form. The phrase of murukaaRRuppatai "muntu nii kantuli" bears testimony to the belief of seeing God face to face. The undermentioned incident found in akanaanuuRu:272 also shows how far that belief influenced the people of Sangam era. While the hero enters the house of the heroine in the night to enjoy the clandestine union, the mother of the heroine mistook him for Murukan and prayed and praised him scattering red millet with water. His wearing of a chaplet of the fragrant flowers of kulavi and kuutaaalam and holding of spear like Murukan make the mother of the
heroine to identify the hero with Murukan (cf. tol.kaalaviyal
24:2 commentary of paccinaarkkiniyar). Ilaniko atikal
also refers to a hero in the pre-nuptial period who in a
bid to hide his identity from the inhabitants of the hamlet
imitates murukan by wearing a chaplet of katampu flowers
and taking a spear with him exploits the belief of seeing
God existed among them. 45

God himself comes to the earth from heaven to
bestow the human beings with the same happiness which the
heavenly beings enjoy. 46

According to the Sangama people
the Grace of God is the cause for
showering the rain from the sky. 47 In absence of rain they
besought him for it and in abundance they requested him to
stop it. 48

Women worshipped God to conceive children 49.
An inhabitant of hilly region requested a boon from Murukan
and begot a daughter. 50

The wives worshipped God to grant their
husbands with victory in the war. 51 korRavai nilai found
in tolkaappiyam bears proof to this. 52 The victorious
warriors, sacrificed to the Goddess of war a cow, as a reward from the herd which they seized from their enemies. 53

The priest sacrificed a young goat and performed possession dance to pacify Murukan to get rid of the love-sickness supposed to caused by Him.

They considered the God as all-powerful. That is why they sought the grace of God to bestow them with rain, child birth, victory and healthy life.

The worshippers requested both the worldly happiness and Salvation from God. While worshipping God in the temple women prayed God to bless them with water-sports with their husbands, to conceive children, to shower wealth to their husbands who went in search of it, to grant victory to their husbands in war.

True devotees with their relations besought from Gods the happiness of praying always. 54 Some requested the God to put an end to the rebirth and grant them the salvation, the union with God. 55 According to naRRinai (9:1-4) the invisible God makes Himself visible to the eyes of aspirants who make great efforts to salvation and grant them the same.
Tamils developed Niskamya worship the highest form of worship, even in the Sangam epoch. The devotees will not expect any returns in this kind of worship. They only request the true devotion. Those who performed the Niskamya worship besought God Murukan of his grace, love and righteousness and not the gold, enjoyable things and pleasure.\(^56\)

Sangam literature considers the God as the originator of everything and accordingly names him by the terms 'mutalvan' (literally 'the first one') and talaivan (literally 'the leading one').\(^57\) Tolkāppiyar places the God at the beginning of the list of several things.\(^58\) According to him the maximum good things can be used as similes.\(^59\) The comparison of Gods to the kings and hero's bears testimony to the unrivalled superiority of the concept of God in Sangam literature.\(^60\) God is exempted from the employment only in the implied simile to avoid the unholy treatment of his outstanding character.\(^61\) Almost all the functions were inaugurated with the worship of God in Sangam period.\(^62\) The Man begins to realize God because of the good deeds performed in the previous births.\(^63\) God distributes the souls with the fruits of their own actions accumulated during births.\(^64\)
FOOTNOTES


4. kaatci kaalkool niirppatc natukal
    ciirttaku ciRappiR perumpatc vaalttal enRu
    iru muunRu vakaiyiR kal
    - tol. puRattinai: 5:19-21

5. natukac piili cuuRti naarari
    ciRukalat tukuppavun kolvan kolloo
    uyaricai veRuppat toonRiya peyaree
    maRancan manRcai yanimayir cuuRti
    itampiRac kollaac ciRualilp
    paRan cey pantark kammicai yatuvee
    paraluRai marunKac patulkai ceertti
    maral vakuntu totutta cempuun kanniyo
    tanimayIR piili cuuRtip peyarpoRit
    tini nattanaree kallunkanRootu
    - puRam 232.3-4
    - puRam 260:25-28
    - puRam 264:1-4
illa tu kallin cilikutic ciiRuurp
putaınatu kallinaatpali yuutti
nannii raatti neyyRaaiR koli iya
mańKum maappukai maRukutan kaman i
arumunai yirukkait taayinum varimitaR  - puRam.329:1-5

6. peee yaayamoťu pettaänku valan kum
kaatunun ninanee k détta muRunan
taavin Rutavum panpiR peeyotu
tan anari tiritaru maάnka ninanaru ngt
peeyum aRıyaa maraiyami punarcci
peeyyt talaiya pınararaıt taalai
peee yanaiyamyaan ceepyayan tanamee
penłkaat łuk koRRikkup peeyotittaänku  - kal.89:8
peeyum peeyun tulla lurumenak
kooyiluń kantaar nakaamai veențuval  - kali 94:38-39
kavaittalaiıp peeymakal kalutuurır tiyańka  - patiRRu.13:15
peeyum anńkum uruvukon taaykooR
kuuRRak kolteer kalutọtu koțpa  - maturai:632:633
uruvil peeymakal kavalai kavaRRa  - patiRRu.67:11
palikońtu peyarum pascam poola  - patiRRu.71:23
viluttalai çaaytta veruvaru paınkuulp
peeymakal paRıyıa pınampiRänku palpoorpu  - puRam.369:18-15
porutaan ńoliıta manten puntottuk
kurutic cęnkaik kuuntal ńiıtı
ńıRänkila ruurviR peeeıp penńır
etutteRı yanantaR paRaıc ciir tuunka  - puRam.62:2-5
7. Pillay, K.K. op.cit, pp.480-481

8. காதவு லாலட்டுத் தாதவுக் கினைப் பற்பலம் - puram.199:1
   கலால் தோட்டி தாத்காக்குக் காற்றும் நிலால்தீகல்
   நில் நாகம் நல்கியா கலின்கம்
   சாலாம் செல்வார் கமார்க்கன் கொடூ
   காவன் தாங்கியா சாண்டுபுலர் திண்டீல்
   ஆர்வா நன்மோலி அயும் மால்வரைக
   ஆல்கேலு காதவுத் புதல்வா மால்வரை
   ஏல்லுரை குலைகூழ் நிலால்தாரும் பாலைனை
   சாலாமுங் காடம்பும் நல்யார்று நாத்வும்
   தெய்வான் செர்ந்தா பராராய் வீம்பில்
   காட்ம்பாமார் நெதுளீல்
   கண்ணி கார்நார்ன் கோன்ரை காமார்
   வான் மழாம் மார்பிர் ராருந் கோன்ரை
   அண்டி மாஞ்சியா நாண்டா விளக்கியியிய
   மலராணிம் மெலுக்கா மெரிப் பாலார்தோலா
   வம்பளர் செக்கூன் காண்டுதாய் போதியில்
   - pari 4:66-67
   - akam 309:4
   - perum 75

9. Pillay, K.K. op.cit. p.483 ff

10. ஆதுகாலாத் துயர்காணூம் வீழே கோதுவாரிக
    கொன்னக் குயினரா சேவிலந்து தோறுபோரி
    நெதுனியிக் கொண்டுயோது போரித்தா
    குதுமியா வாக்கிபரார் குன்னூல்கு நாடீ
    புளியோது விளிநிக்கிப் புகால் போரித்தா கிளர்
    கோண்டர் - காலி 104:3
    ஆல் போரி நாட்டை தெலாட்டு தாய்யம்
    - puram.99:7
11. aiyavi yappiya neyyani netunilai
tolvali nilaiiya anánkutai netunilai - netunilai.86
maturai.353

12. varaiyaalan tariyaap ponpatu netunkoottu
imayaa cuuttiiya eema viRpoRi
koonmaak kuyinmaal ceenvilanku toçuporii - puRam.39:14-15
puRam.58:30

13. puumporik kalarkaal netungtakai punnee
cilampi nilaiiyool tantai - puRam.281:9
puRam.341:3

14. eeRRuvala nuyariya erimaru lavircatai
maaRRaru kànicci manimitàR Roonum
kañtalvalar purivalai puraiyu meeni
atálvëna amànciR panaikkoRi yeonum
mannuRi tirumani puraiyu meeni
vinnuyar puRkoRi viRai veyyoornum
manimayi luyariya maaRaa venRip
pinimuka uurti yoncey yoonumena - puRam.56:1-8

15. Pillay, K.K. op.cit. p.487-489
cf. Xavier S. Thaninayagam, Nature in Ancient Tamil Poetry
(1953) pp.67-68.

16. Subramania Pillai, G. Tree Worship and ophiolatry,
Annamalai University (1948) pp.84-89
Sathiayamoorthy, S. Sivalinga Vazhipadu, published M.A.
17. kaṇṇaata aruvinukkum uruvinukkum kaaranāmaay
niṇaakam aniṇṭaarkku nikalkūrīyaam civaliṅkam
- Periyapuraanam: Caakkiya naayanaar: 8)
....poyyaatu polil eelum taanī kī ṅīRa kaarruuṅ kaan.....
- tēevaaram 6: 8:1

18. īRai
emmiRai yāṅṅkalīn vaṅṭan Rīṅñooy
veeṭṭaṅ cellumoo nummiRai yenavee
caṭumaRai yaaRRicin aṭiceerntu caaRRumin
erimalart taamarai yiRaiviiḷtą peruvaari
piṇimuka muurnta velpoo riRaiva
iRuttal
kāṅkuṭ tīRutta kāṭalmarul paacāRai
teRanmaRava riRaikuuurtalin
poornaR pukanRa cuRRamoo tūurmukattu
iRāa liyaroo perumanin taanai
innicai yīmīlmura ciyampak kāṭippikuup
puntoolaṭavār poormukatr tīRuppak
kaaytta kaṟantai maakkoti vīḷaivayal
vaṅṭiRai kontānRu taanai
virunṭiRai yavarava retirkolak kuRuki
pulliRai kuurun tuRaivanai
urumīRai konta uyūrcimai
kaṟūṅkootṭup punnai yiRa kontānavee
ponmalai cuṭar ceerap pulampiya iṭanookkit
tanmalaiṅ tulakeettat takaimati yeertarar
cekkarkol polutinaa noliṅivi yiniaarai
mukkoolko lāntanar mutumoli ṣinaivaarpool
ekkarmee liRaikollu milaṅkuniṅt tanceerppa - kali.126:1-5

19. kunRamāṅ tuRaitaḷu muriyan
aavi nankuti yacaītaḷu muriyan
ee rakat tuRaitaḷu muriyan
veentunār veentiyaṅ keytinār valipāṭa
aanṭāna tuRaitaḷum aṛīnta vaaRee
anai ṭiṅṅi yanaṭtīṇuṭ poruḷuṅṅi yaatālin
uRaivu muRaivatu milaiye yuṇmaiye
- pari 3:68-69

20. iRaiṅcu
iRaiṅcuṅkā perumāṅin cenni cīRāṅta
atukāntu, parangtoo relów relām pukāḷat talaipāṅntu
iRaiṅci yoonee kuričil
panmaa nāṭukka iRaiṅcinem vaalṭtinem
- pari 13:62

21. iyavul
periyyo reettum perumpeya riyaṭul
See also naccinaarkkiṅayār's commentary

22. iyavul yaanai
komma vaatiya iyavul yaanai
- akam 29:16
See eḻko commentary.
23. கதவுல்
   aalkel<ul><li>கதவுட் putalva maalvarai - muruku 256</li></ul>
   aalamar katavu லண்ணா நின celvam - puRam.198:9
   puRam.391
   naR.34
   kata
   kāliRutosuuk kātakkuṅ kaanyaaRRu attañ - akam 137:3
   netiya vennaatu curampala kāṭāntu - puRam.47:2

24. கதவு
   katavuka kaankuvam paaka matavu nātait - akam 54:6
   vallaik kătavumati teeree cenRika - naR.321:8
   kātumpariya maakkaṭāvāninān - puRam.239:13

25. வலிப்புத தேவன் கத்தன் பாண்கு
   veruvaru kāṭuntiRāl iruperuṅ teyyattu - akam.360:6
   teevarulaka meytina naatalin - puRam.228:11
   eenai onRee,
   teevarp paara aya munnilaik kannee - tol.ceyyuliyal 137
   cf. Devaneyap pavanar, G. Tamilār matam (1972) pp.21-23

26. கோதினிலை மாந்தல் வல்லி ஏன்றா
   vāṭunuṅku ciRappin mutalana muunRuṅ - tol.puRat.33
   kāṭavul vaalṭtōtu kanniya varumee - tol.puRat.33

27. ஆலப்பூரை குளாலிகூல் நிலால்தாரும் பலசிலை
   aalamuṅ kāṭampum nālyaaRRu nāṭuvum
   kaalvalak kaRūnilaik kunRamum piRavum
   avvavai meeya veeRuveeRu peyarooy - pari.4:66-69
28. aalkelu kaṭavuṭ putalva maalvarai
malaimakal makanee maarrRoor kuuRRee
veRRi velpoonk koRRavaī ciRuva
ilaiyani ciRappiR palaiyool kulavi
ventiraip parappiR kaṭuncuur konRa
paipnoop ceeey payanta marmaa moottut
tunaṅkaiyaṭ celvik kanaṅkunoṭit taṅku
maruṅitaṬ RannRaṅku maaciloṅ tagta
neRinii raruvi yacumpuRu celvam
maaḷ marukan maṣṭa maruṅku

29. murukku.148-176

30. manmicai yavīlṭulaay malartaRu celvattup
pulmicaiṅ koṭiyoonum punkava muurvoonum
malarmicai mutalvanum maRRava niṭaittoonRa
ulakiru lakaRRiya patinmaru miruvarum
marunturai yiruvaruṭ tirunṭunuu lenmarum
aatirai mutalvaṇiR kilānta
naatarpaṇ noruvarum naṅRaici kaappoorum
yaavarmu piRaru mamararu mavanarum
meevaru mutumoli viluttava mutalvarum
parRaaṅkīn Rimayak kunRam niṅkarkkum
parāṅkun Rimayak kunRam niṅkarkkum

31. ariyarapuṇnū meeloo nakamalarmeeṇ mannum
virikatiraṅ cooti vilakkaaki yee niRpaay - cilap.12:(9):3-4
32. முவுவுது வாக்கிய தளைப்பிர் யோருவனை - pari.13:37
   உரிட்டால்ந்த கராகமும் உரைகானரா முக்கூலூம் - kali.9:2
   See naccinaarkkiniyar's commentary.

33. நிரும் நிலப்பு தியும் வலியும்
   மாகா விசும்பூ தாண்டுவன் ஐார்க்கியா
   மாழை நெதியூன் தளைவா நாகா - maturai 453-455

34. முவூசெ லுலகமும் முலகினுள் மண்டாடமும்
   மாயூய் பின்வாயிர் பராண்டவை யுரைட்டேம் - pari.3:9-10

35. தியிளவு விசும்பு நிலநில் ராய்தும்
   ஐாயிருன் தின்கலும் மாரானும் மைவருங் - pari.3:4-5

36. காதுந் காவுந் காவிப்பூ துறுத்தியும்
   யாருன் குளாணும் வீருப்போல் வாய்ப்பும்
   கத்துக்காழ் சாண்டியும் புதுப்பு காண்டம்பும்
   மான்ராமும் பொதியிலூந் காண்டுதாய் நிலாயியினும் - muruku 223-226

37. கத்துக்காமு சாண்டியும் புதுப்பு காண்டம்பும்
   குரு 241 - muruku 225

38. தைவில் கொல்கள் தாண்டதில் முத்தீமாங்
   மணானீர் பெய்தரு வாணிர முக்கனீ - muruku 89-90

39. தபாம்புசித் ரினியூந் கராங்காக் காடோது
   உருகைலு சிராப்பின் முறுக்கூனையிட் தாரிக்க
   காண்டம்பு காலிரும் பாட்டி முதல்குப்பு
   தொட்டு தொடலியூந் காக்கோன் தாக்கலு
   மாதினா ராடா நான்ரூ நிது
   ஆகுவா தாரியும் முதுவாய்வேலா - akam 138:9-13
   - akam 195:14
aruvi yinniyat taatu naaţan
maarpudara vanta patarmali yaruñnooy
ninnanañ kanmai yarintum annaantu
kaarunañ kātampin kānni cuuti
veelan veenta vērimanai vantooy
kātavu laayinu maaka
mātavai mara vaaliya murukkee

40. kaanaa marapa niyaa ninaiva
mankkool niṇakkena vātiyu vēriyaiyyee

41. muruku 248-295
42. Shrimad Bhagavad gīta XI.45-51.
43. cf. ampotip putṭil viraiik kulaviyoṭu
venkuu taalaŋ toṭutta kanniyan
44. cf. eyyaa nallicaic ceeveeR ceeey
45. enRiyaam paata marai ninRu keḷṭtarului
manRaḷaḥ kanni malainnaṭan poovaanmun
cenRee navanRaṅ Rīruvaṭi kaitolutu
ninRee nuraittatu keelvaalī tooli
kātampu cuuti yuṭampiṭi yeenti
mātāṇṭai poruṭṭaal varuva tivvuur
aRumuka millai yanimaṭi lillai
kuRamaka lillai ceRītoo lillai
kātampaun teyya maaka neeraar
mātavar manRaʋic ciRukuti yoorree

- naR 34:5-11
- pari 3:84
- pari 4:56
- muruku 191-192
- muruku 61
- cilap.24:(19)-(20)
46. **nilavarai yaluvattaan vaanurai pukal tantu**
   pulavarai yaRiyaata pukalpuutta katampamarntu
   arumuni marapi naanRavar nukarcciman
   irunilat tooru miyaikena iittanin
   tanpanan kunRat tiyalani ninmarunku
   caaRukol tuRakkat tavaloitu
   maaRukol vatupoolu mayirKoti vatuvai
   antarap palliyak karankat tinkaal
   vaRirelun ticaippa vaalvalai narala
   urantalaik konta urumitai murcamotu
   palpori manai velkoti yakava
   vicumpaa Raaka viraicelal munni
   ulakam pukalnta voonkuyar viluicir
   alaivaayc ceeRalu nilaiiya panpee
   - pari.19:1-7

47. **orukai**
   paatin patumani yiratta, oru kai
   niiniRa vicumpin malituli poliya
   - muruku.119-125

48. **malaivaan kolkena vuyarpali tuuuy**
   maari yaanRu malaimeek kuyarkenak
   katavut peeniya kuRavar maakkal
   peyalkan maaRiya vuvakaiyar caaraR
   punattirai yayilum naata
   amarkka naaman aruniriRa mulaatu
   panaittta pakalip pookkuminaaintu kaanavan
   anankotu ninRatu malaivaan kolkenak
   katavu loonkuvairai peenmaar veetteluntu
   kilaiyotu makilunkRai naatan
   - nR.165:1-5
49. karuvai RuRukenak kātampaṭuvoorum — pari.8:106
50. ain.257
51. aiyamar atukena aruccippoorum — pari.8:108
52. maRankaṭaik kuṭṭiya tutiṇilai ciRantā 
    koRRavaiv nilaiyum attiṇaiṇ puRanee — puRattīnai 4
53. vayavaa leRintu villi niikkīp 
    payanirai talīiiya katunkān mālavar 
    ampucēt paṭuttu vanpulat tuyttenat 
    teyvaṅ ceerṇta paraarai veempir 
    koluppaa veRintu kuruti tuuuypp 
    pulavup pulukkunta vaanka ṇakalaRaṅī — akam 309:1-6
54. mannuRu manipaa yuruvinavai 
    yenniRaṅta pukalavai yelinmaarpinavai 
    aṅku, 
    kaamaru cuRRamoo toruṅkunīn nātiyūRaṅī — pari 1:62-65 
    ṇayattaku marapin viyattaku kumara 
    vaalṭtineem paravutan taaälttuttalai ninaiyaa 
    ṇayattalīR ciRaṅtavem atiṇyūRaṅī 
    payattalīR ciRaṅka nāṭorūm polīnte 
    purimalart tulaaay meeval maarpinooy 
    annaiyena ninaii ninnaṭi tolutanem 
    paṃmaṅṇa ṇaṭukka iRaiṅcinem vaalṭtinem 
    munnu munnum yaṅ ceytavap payattaal 
    innu minnu meṅ kaama mituvee 
    annai yaakali namarṇtu yaam ṇinnait 
    tunnit tunni vaḷiṇpaṭu vatam payam 
    innu minnu mavai yaakuka 
    tonmutir marapinin pukalīnum palavee — pari 14:29-32
ceruveeR Raanaic celvaanin atiyuRai
uritini muRaptic ceerntaanankup
piriyaa tirukkanven cuRRamoo tu^танee
nanRama raayamoo toru^kunin atiyuRai
inRupoo liyaikenap paravutum
onRaart teeytta celvaanR Rolutee

55. maRupiRap paRukku maacil ceevati
naaRinart tul^aayoon nalkin allatai
eeRuta lelitoo viiRupeRu tuRakkam
pinimuka muumnta velpoo riRaiva
paniyoorii pinnuka leetti
aninetn kunRam paatutun tolutum
avai, yaamumeR cuRRamum paravutum
eema m vaikal peRukayaamenavee

56. ceervaa raatalin yaa mirappavai
porulum ponnum pookamu malla pinnal
arulu manpu maRanu muunRum
urulinar katampi nolitaa rooyee

- pari.18:54-56
- pari.21:68-70
- pari 3:2
- pari 15:15-16
- pari 17:49-53
- muruku 292-295
- naR.9:1-2
- pari 5:78-81
57. mutumatalvan vaaypookaatu
niirum nilanuñ tiiyum valiyum
maaka vicumpoo taintutan iyaRRiya
maluvaal netiyoon talaiva naaka
- puRam.166:2
maturai.453-455

58. teyvam unaavee maamaram putpaRai
cyti yaalin pakutiyotu tokaii
avvakai piravum karuvena molipa
- tol.akattirai:18

59. uyarntatan meerRRee ulluñ kaalai
- tol.uvamaviyal: 3

60. Ṇaalñ kaakkuin kaala munpin
toolaa pallicai naalva rullum
kuurRRot tiiyee marRRauñ ciiRRam
valiyot tiiyee vaali yoonai
pukalot tiiyee ikaluna ratunananai
murukot tiiyee munniyatu mutittalin
aannkañ kavarava rottalin yaankum
aryavu mulavoo ninakkee!
murukupunarrñ tiyanRa valli poola pin
iyalmuru koppinai
- puRam.56:9-16
naR.82:4
akam 118:5

61. ulluRai uvamam, eenai uvamamenat
tallañ taakun tînai unar vakaiyee.
ulloRai teyvam olintatai nilan enak
kollum enpa kuRiyaRin tooree.
ulloRuttu itanootu ottupporul mutika ena
ulloRuttu iRuvatai ulluRai uvamam.
eenai uvamam taan unar vakaittee.
- tol.akattirai 46,47,
48, 49
62.  മലയിതിര്‍മാർ പതുകാൻ മുളവുകാൻ ഇകുപ്പാക
കലാവഴികള്‍ തുമ്പിന്‍ കണ്ടിതാ‍മിയിരാ‍
മരുതം പണ്ണിയ കാർണ്ണുകൊട്ട് ചിറിയാല്‍
നാരമ്പുമി ടിറ്റെയ്യാടും ഉപമൂന്നഽ തണ്ടിര്‍
കാതവാതറിന്റെ ഇഞ്ചുറ വിരാളിയാർ
ടും ഉല്‍പ്പതിര്‍ രാമിയാല്‍പ് വാളാപ്പാട്
ഉന്ന് തിര്‍ണിര്‍ കാതാവും പാലിച്ചിയാ പിന്റായ്
വിരുതിര്‍ പാതിതി കലിപ്പി നിന്ന് മലിം
ഞ്ചാര നിരവീരും വിലാണ്‍കുടി ടിന്റാറ്
രാതിനർ പുനാംറ്റ് കാതാവും പീനിപ
പാതുമാണ്‍ മുളവോട് പറനുത്തുന്നാദ് ഇമില
വാദ്വൈ മന്നിയ മകളിര്‍ വിറുപ്പ് പ്യൂറ്റ്രു
മാരന്റകായ്‌ക് കുട്ടിതി തടിനിലി ചിഞാന്റ
കോറ്റാവ്‌ നിലയിതി അത്തിനിപ് പുറാന്റ
ഇനെ ആരുമാടിര ടിറ വിറ്റാം താന്റ്
ഇനെ മുത്ത്കടിലറ ലാമാറ്

63.  മൂല്യാന്റ്റ് തൊല്ലുക്ക് പുന്യാം താലാനാൽ
വാന്മിയാ മാന്റം വലന്‍ മേഖലയാണ്
തെയ്യാമൂമ യാവയതിന്‍ താവാമൂട്ടി യുവുക്കെന
വിരുപാട് നാന്റാളിപ് പെയാരം
കുത്രിനക്ഷി പെരുമ നിന്‍ പതിമായി യാന്തെ

64.  പാലവരു തെയ്യം വിനച്ചിയെ പുടം
- തൊള്‍. കിലിവിയാക്കം 58:2
cf. നീകലുയു് നിന്റ പാലവരു കലി
- തൊള്‍. പെയാരില 19:1