The Status of Women in Tamil Nadu During the Sangam Age

Lectures by Dr. C. Balasubramanian

In bilingual (English- Tamil) text, unicode/utf-8 format

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It is appropriate that 1975 which was proclaimed by the United Nations as the International Women's Year and the following year 1976 which was declared by that same august body as the start of the United Nations Decade for Women should see the publication by the University of Madras of the Diwan Bahadur K. Krishnaswami Rao Endowment Lectures 1971-72 devoted to the subject, “The Status of Women in Tamil Nadu during the Sangam Age.” The status of women is a theme which has no beginning and no end. It is perennially alive and insistently challenging.

Reading through this clear, concise and illuminating historical commentary on the status of women in this part of our vast country at the time of Valluvar's famous writings and Nakkirar’s memorable poems, two thoughts come to my mind.
The first is whether we, the people of India, the community in Tamil Nadu, will learn from history. This is an important issue because nothing that has been adumbrated on the status of women either internationally in the World Plan of Action adopted by the United Nations Conference on the Status of Women held last year in Mexico city of set forth in detail, precision and majestic sweep in our National Report on the Status of Women in India entitled, “Towards Equality,” contains anything that has not been recorded two thousand years ago, as evidenced in the lectures published in this monograph. And so the question is, will we learn from history or will we once more live up to the generalisation that the only lesson that men (and women) learn from history is that they never learn from history?

The second issue is related to our capacity for verbalisation and the consequences of our normative lifestyles. How far are the characterisations, rights and qualities attributed to women in the Sangam Age a reflection of what was in fact the practice, the reality in existence? Are the various facets of the portrayal of the Status of Women normative standards set forth or descriptions of conditions as they existed.

On the capacity for verbalisation, we, as a people, seem to possess somewhat unique abilities. Anyone reading through two thousand years from now - say in 4001 A.D.— our laws, exhortations, economic, social and juridical writings and political manifestos and rhetoric that issued between 1970-75 about eradicating poverty would naturally come to the conclusion that we had abolished poverty in this land by the nineteen seventies. Again our sacred literature is really a series of normative essays in the nature and being of God, man and the duties and obligations incumbent on us as a consequence of the God-Man equation. It has little relation to how we conduct our religious and secular life in the daily round which makes up our being. And so the question is whether we can slow down on our capacity for verbalism and practice a little of what we preach, can we close even a little the yawning and growing gap between the normative and positive in our lives?
If we can move a little further forward on both these issues—learn from our history and live by what we say — then, I believe this monograph by Dr. Balasubramanian would have served a useful and necessary purpose.

University Buildings,  
31st May 1976.  
MALCOLM. S. ADISESHIAH,  
Vice-Chancellor.

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A Word Ere you Read…

Sangam age is regarded as the *Golden Age* in the history of Tamil Literature. As rightly pointed out by Xavier S. Thaninayagam, "Sangam Tamil has the characteristic of being extremely concise and curt of delineating magnificent word—pictures with great economy of language." To put it in a nutshell, 'brevity was the soul of Sangam wit." But, it is noteworthy that a number of comprehensive volumes have been published on Sangam Literature, and yet to be in the future also. Such is the greatness of Sangam classics.

The present volume deals precisely with the status of women in all dimensions in Tamil Nadu during the Sangam age. It is to be remembered that the scope of this study is limited for obvious reason. But, I hope it will certainly inspire the scholars to take up further profound studies.

With a deep sense of gratitude, I sincerely thank Dr. Malcolm S. Adiseshiah for having adorned this volume with his venerable and valuable foreword and Prof. Dr. N. Sanjeevi for his excellent encouragement. I am also deeply indebted to Thiru C. K. Kumaraswamy, the Registrar, University of Madras for his prompt help in bringing this volume to light.
I hope the Tamil world would warmly welcome this volume.

9-6- 1976, Dr. C. BALASUBRAMANIAN
Madras-600 005

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The Diwan Bahadur K. Krishnaswami Rao Endowment Lectures 1971-72

BY

DR. C. BALASUBRAMANIAN

THE STATUS OF WOMEN IN TAMIL NADU DURING THE SANGAM AGE

Revered President, Ladies representing Motherhood,
Learned Colleagues, Scholars and Gentlemen!

The honour of delivering the Diwan Bahadur Krishnaswami Rao Endowment lectures this year has been graciously extended to me by the University of Madras; and for this I am extremely beholden to the distinguished Vice-Chancellor of the University, Padmasri N. D. Sundaravadivelu and the members of the Syndicate of the University. My heartfelt thanks are due to Thiru. C. E. Ramachandran, Head of the Department of History and Dr. N Sanjeevi, Head of the Department of Tamil, University of Madras, but for whose encouragement and assistance, I could not have accepted this great responsibility.

I deem it a great honour and privilege to deliver this talk under the Presidentship of Padmabhusan Dr. T. M. P. Mahadevan, who is one of the outstanding Philosophers in modern India, nay in the whole world. His vast erudition and comprehension of the Philosophy of Sankara i.e. Advaita have been recognised the world over, and his
illuminative exposition of the Philosophy has been frequently sought after, by scholars of India as well as foreign.

Under the convention governing this Endowment I am obliged to deliver the lectures in English, even though Tamil would have been the appropriate medium. However I shall be supplementing my English talk with a few relevant quotations from the Tamil classics.

The subject of my talk today and tomorrow is “The status of women in Tamil Nadu during the Sangam age.” You are all aware that the matter has already been thoroughly discussed by many scholars, and much light has been focussed on the social conditions of women during the Sangam period.

I hope my sense of humility will not be misunderstood if I may disclose to you that I myself had been interested in this study for a pretty long time, in fact from the days I had been an undergraduate in the Government Arts College, Madras. I am happy to state that during my teenagers, I was inspired to compose a poem on the “Rights of Women,” and I am gratified to mention that among the competitors drawn from three Universities, I won the distinction of being awarded the first prize for the poem.

My interest in the conditions and welfare of women of Tamil Nadu was kept sustained by the valuable and close contacts I had with one of the greatest of scholars of all time Thiru. Vi Ka. and the distinguished poet, Baaratidasan who was at once a visionary and a revolutionary.

I should like to take this opportunity to acknowledge with love and respect, that the greatest source of inspiration in my literary pursuits had been my mentor, Dr. M. Varadarajanar. It was a unique experience for me to find that all these three distinguished men of letters possessed a very tender heart, towards women and
advocated the enthronement of women as goddesses of the earth. As a student I sat at the feet of the learned Professors and Lecturers of Pachaiyappa's College and drank deep at the founts of the ancient Sangam literature, and I learnt more and more of the greatness of womanhood. Now that an opportunity had presented itself, I seized it quickly to express the results of my own examination of the condition and status of women of the Sangam Age.

The Tamils have enriched the Hindu philosophy by contributing to it the Sakti-Sivam Tatva which is peculiar to the Saiva Siddhanta system of thought. The Tamils have always believed in the manifestation of God as Sivam and Sakti in a single form. Saint Appar realised at Tiruvaiyāru in his ripe old age that the Supreme God had manifested Himself in this Sakti-Sivam aspect in all the categories of life on earth. He has described the Vision he had of this aspect in one of the most beautiful soul stirring and oft quoted hymns commencing with “Mādhar Piraikkaniyānai.”

Kavimani Dōsika Vināyakam Pillai, one of the most loved and respected modern poets sings in simple and chaste Tamil, that one should have performed severe penance in the previous births to be gifted to be born a woman on earth [1]. Poet Bhāratidasan sings that a wife sublimates her husband's life and guides him on the correct path. [2]. He further exalts the womanhood of Tamil Nadu and states that it is due to the feminine touch that man becomes generous, attains moral height and acquires all the masculine virtues [3]. His appreciation of the fair sex reaches sky high when he says that a woman values her husband's grace towards her as the very essence of her life even though he might have forsaken her [4].

The Sangam literature uniformly praises the womanhood of Tamil Nadu. The women of the Sangam period had distinguished themselves in their cultural attainments and virtuous living. Avvaiyār, the great poetess of very high literary attainments, untrammelled wisdom, and strength of purpose addresses the land in these words:
“O Land, you may be a plain ground; you may be a forest; you may be a dale or a vale; when righteous men live on You, you are righteous too." In her effusion embodied in these lines the poetess emphasises on the truth that a land has no significance or meaning of its own unless it is peopled by men possessing unsullied morality, character and action.

We shall now see what Tolkāppiyar has to say about womanhood in his famous grammar. He states that a woman is guarded by the three great feminine virtues, “Accam." “Nānam" and “Madam." A woman's innate fear of hurt to her modesty is “Accam", Coyness and dissociation with anything that is incompatible with womanhood is “Nānam," and feigning ignorance even though a woman may be a repository of learning is "Madam."

Tolkāppiyar further credits the womanhood with the virtues of Self-restraint, mental peace, uprightness, uttering only purposeful words, discrimination between good and evil, and unfathomable mind. The grammarian defines the term "Mādhar" as love leaving us to infer that women are to be the objects of love. The norm that he sets for the conduct of women is, that sense of shame is superior to her love for her own life, and chastity, in its turn, surpasses the sense of shame in value. At the same time he prescribes that fear of censure and sin and acquisition of knowledge are masculine virtues.

A woman gifted with fascinating beauty of form, and the loveliness and charm attractive to males, was called Karikai". Women endowed with sufficient graces to win the love of men were called “Mādhar”. Women who were pleasurable to all the five senses were said to possess “Sayal”. This particular characteristic of woman was capable of undoing the heroism of a man, according to a verse in Kuruntokai. "In this verse a woman's softness and grace is compared to water, and the might of man to fire. Because women possessed softness and grace, they were called “Melliyalār”
(frail persons). But women are endowed with enough strength and stamina to control their mind, keep it well balanced, and shun evil ways.

THE LOVELINESS OF FEMALE FORM

Women possessed liquid charms,[12] the swaying gait of a peacock,[13] and a physical body endowed with tenderness,[14] natural fragrance [15] and susceptibility to sallowness due to love languishes [16].

Women possessed soft flowerlike eyes, arms comparable to round bamboo pieces and fascinating foreheads curved and shining like the moon a few days young [17].

I invite you to an eyeful feast of feminine charms provided by a song in Kalittokai. Therein, the lover extols the beauty of his lady-love as follows. "O my love! you have arms like rounded bamboos; you have done your fragrant hair into five thrilling styles; your frightened look puts a fawn to shame; you have the gait of a peacock. The pebbles of your anklets tingling, the jewels you are wearing shedding their brilliance, do go to me swaying like a frail creeper, flitting like a streak of lightning and shining like a goddess. I stole a look at your waist so insubstantial as to be invisible to my eyes. In the city of wealty and affluence belonging to your father you have thrown your ball, with the throb of a youth, and have followed it here". [18]

The physical charms of his lady-love were sure to kindle the fire of love in the heart of the lover. Tolkāppiyar has prescribed ten dispositions that should exist between the young lovers. They are: Aptness in birth, status, virtues, conduct, knowledge, age, physical charm, manifestation of love-attainment of knowledge and wealth. [19]
Fascinating beauty of form causes the birth of the feeling of love between the lovers. Tolkāppiyar, speaks of lovers possessing apt characteristics [20]. In Poruliyal, Ilampuranar comments that these charms lead to their ultimate union.

The life time of a woman can be broadly divided into two periods. The first period relates to the life she leads with her parents up to her marriage, and the second is that she spends with her husband.

**LIFE OF A WOMAN BEFORE THE MARRIAGE**

There is ample proof in Sangam literature to the fact that heroism in war had been the chief characteristics in men. Ponmugiyār, a Sangam poetess sings that a young man should find it his prime duty to destroy the enemy elephants on the battle-field and to return home victoriously [21]. Another verse in Purand giru refers to the masculine virtue that a man was born to fight on the battle-field [22]." It speaks of yet another virtue, that he should surpass on the battle-field [23].

As contrasted with these male characteristics, a woman was expected to be loving and graceous. The Tamil Community anxiously developed such a womanhood. An Ainkurunuru song bears evidence to this fact. It is a composition by Kapilar, a Brahman of unsullied character [24]. He has been praised for his morals even by his contemporaries, themselves [25]. In this song Kapilar says that the chief of the hilly country prayed to God and begged for a daughter [26]. . It is an incontrovertible proof that during the Sangam period people had welcomed baby girls. The Modern Tamils feel it a great burden to bear and bring up female children. “What a contrast, gentleman! How far we have fallen from our ancient ideals!”

**THE SPORTS OF YOUNG GIRLS**
The Sports of young girls in the ancient Tamil society conformed to their tender age and limited capacity. They plucked flowers, plunged in tanks and rivers, rocked in swings, threw balls, built sand-houses, and played with small balls in games like "Ammānai."

The Kurinji girls drove away the birds that infested the Tinai fields with "Tattais." They knew how to string beautiful flower garlands too. Kapilar mentions 99 varieties of flowers in Kuriñjippattu.

The young women were never melancholic; were always cheerful, were romping and lively. The little groups of girls indulging in sports and amusements were called "Ᾱyam" or "Orai Āyam." A Narrinai poet speaks disparagingly of girls who sulked in their houses without mingling with their companions in play and amusements. He says that sulking is not a correct conduct, and it will ruin their health. In his composition the maid-companion invites the lady-love to go with her and plunge in the milky, bubbling freshes of the river.

Young ladies made dolls of a kind of kōrai grass and played with them. Dolls were also made of pollin dust. An innocent little girl suckles her doll with her immature breast. The lady-love builds a toy house with her toy vessels and dolls. There is yet another maid who, along with her girlfriends, decks herself with a variety of jewels and engages herself in the performance of 'Tai Nōnbu' praying to be blessed with a suitable husband. A little girl goes house to house singing, and distributes to the inmates whatever gifts she had got from others.

The Neytal girls frolic with the crabs on the sea-shore; beatrice in the wooden mortars with pestles and string garlands of Valli flowers.
Ancient Tamil families, some of them, appear to have been so very affluent that the girls played with golden-balls standing on the sand-dunes. [37] Some girls played throwballs with Molucca beans. [38]

The Tamil girls appear to have had a fascination for plunging in beautiful streams. [39]

**EDUCATION OF GIRLS**

The girls of the Sangam age were given a good training in literature, music and drama. The Sangam literature bears ample evidence to the fact that many women had distinguished themselves in the art of music. The education received by women was different from that imparted to men. Young men were taught the art of warfare, the ambassodorial assignments, town policing and various professions for earning a living. On the other hand the girls were given a good training in domestic science, to use the modern term. Even the mother liked only her educated son. Puranānūru says that a king followed the path prescribed by men of wisdom. [40]

The education imparted to the young men of the Sangam age was well designed to promote their physical health, balanced growth, and to fit them to their married life to follow. The girls got their instructions on the maintenance of their house-hold from their foster-mothers and lady companions (the daughters of foster-mothers).[41]
The companion sits on the same side of the boat where the lady-love sits; and follows her during her sports in water. [42]

The preliminary instruction, a girl receives from her lady-friend and foster-mother blossoms into a full fledged knowledge in Iyal, Isai and Nāṭakam, even before she outgrows her adolescence. [43] Such a girl was called “Mudukkuraivi." In Cilappatikāram, Kannaki is hailed as a “Mudukkuraivi. [44]
More than fifty women have been ranked among the Sangam poets. Outstanding among the poetesses were: Añji Attai Makaḷ Nakaiyār, Allur Nan Mullaiyār, Ādi mandiyār, Uttiyār, Unpittaïyār, Okkūr Māsāttiyyār, Avvaiyār, Nannākaiyār, Kākkaippātiniyār, Nachellaïyār, Kāvarpendu, Kuramakal Ilaveyiṇiyār Nakkaṇṇaiyār, Nettimaiyār, Neṭumpalliattalai, Pāri Makalir, Pünkkan Uttiraiyār, Būdappāndiyan Dēvi, Perunṇoppendeṇu, Pēymakal Ilaveyiṇi, Pottiyyār, Pōndaippasalaiyār, Mārokkattu Nappasalaiyar, Varumulaiyārītti, Veṇṇikkuyatttiyār, Vellividiyār, Veri pätiya Kāmākkaṇṇiyār.

Of the above women poets Avvaiyar outshines as the most distinguished, one who could tender sage counsel even to mighty monarchs. Kākkaippatiniyār has contributed two works on prosody namely, Kākkaippatiniyam, and Sirukakkaippadīṇiyam, The most exquisite and soul-stirring pieces contributed by the Tamil poetesses of Sangam period have been praised as the repositories of poetic excellence and fertile wisdom.

WOMEN'S KNOWLEDGE OF MUSIC

By nature women were soft and tender, and their tone was sweet. They nursed the art of music as they nursed their babies, singing them lullaby songs. Even the beasts of the forests were charmed by the music of women. In one of the Sangam poems an interesting episode is related, A 'Kurava' girl sang the 'Kuriṇci-p-pan," a melody native to the Kuriṇci tract, so sweetly, that an elephant, which came to forage the well ripe ears of Thinai corn, was fascinated by the music and fell into slumber. [45]

When women sang the Pālai-p-pan, even the cruel hearts of the Maravars of the Palai tract melted, and the hunting weapons slipped from their hands. [46]
It was not unusual for women to sing sweetly into the ears of their husbands and nurse their war wounds. [47]

Malaipatukatām, one of the ten idylls, contains reference to such instances. [48]

GIRLS PRACTISING DRAMA

Dancing is an art in which the participants could express by physical signs the emotions which surge through their hearts. The ancient Tamil women were well versed in this art too. A dancer who knew the art of physically expressing her emotions (Viral) was called a Virali. Malaipatukatām gives a graphic account of the accomplished Viralis who could dance to the mellow tunes of Yāl.

We shall now pass on to consider the life of women led subsequent to their marriage.

A little girl and a boy would have been quarelling with one another and would have pulled each other's hair even though their foster-mother tired to stop them. But later when these children grew up, and blossomed into youth, their hearts got locked up in love, and they appeared like beautiful twin garlands. They marry and lead a happy life. Here, in the lives of these young persons, we see the fingers of fate moving. Those who have observed the life of this happy couple have blessed the “fate” for its contribution to their felicity. The entire drama is embodied in a short song by Mötāsanār.49 The stage setting now turns. We now witness a different drama. A young man and a girl meet together for the first time. Till this happy and accidental meeting they were strangers; yet they fall in love with one another. The lover addresses his lady-love in these words: “Your mother and father and my mother and father are not relatives at all. Till this moment we too have not seen each other. The showers fall from the skies and mix with the red soil they soak into. Similarly we have now become inseparable ones.” [50]
In the ancient Tamilagam, in most cases a short period of love preceded marriage. A girl would like to marry only the youngman whom she cared for. To achieve this purpose she would pray to her God offering Him flowers and incense. Poet Kapilar in one of his songs included in Ainkurunūru paints a beautiful picture of such a girl. [51]

GIRLS WHO OFFERED THEIR HEARTS TO THE WINNERS IN BULL FIGHTS

Young women born of Mullai tract would like to marry only those heroes who came out successful in bull fighting games. They never dream of marrying a coward who was afraid of the games. Girls of long beautiful tresses could be won only by the heroes who had over-mastered the bull. [53] From these internal evidences we have to infer that bullfighting and success in the fierce game was a condition precedent to a match between a young man and a young women of the Mullai tract.

In the ancient Tamil Society a huge amount was offered by the bridegroom's party for purchase of jewels for the embellishment of the bride. But a father would never agree to give his daughter in marriage to a young man, even though he had brought out very large gifts of wealth, if only he was otherwise ineligible to her hand. [54]

When once a lady-love elected to marry a youngman, she accepted him as her lord finally, and never rejects him later. A lady-love who had lost her heart to her lover feigns to be carried only away by fresh floods while she was sporting in the river along wirh her maid friends. The lover who, she know was in the vicinity, plunged in the stream, caught hold of the girl, hugged her to his bosom, and rescued her from her danger. Her parents and villagers decided to marry them, because their physical bodies united in contact, as did their hearts already. The maid friends of the lady love wonders how, at the apt moment, the lady could have called for rains at her command to bring freshes in the river. [55] " In this context I am tempted to bring to
your attention a parallel ideal embodied by Tiruvalluvar in his famous, oft quoted Kural, “The Lady who worships no God but her husband could bid even untimely rains to fall [56].” As the Kuriṇci girls marry only the suitor of their choice rains came in abundance and in time. And the Kuriṇci men had plenty of game for their food. What more; because of the chastity of the girls who worshipped no God than their husband, even her brothers could aim some arrows at their targets. [57]"

The girls of Mullai tract also follow those of the Kuriṇci girls in the practice of this matrimonial virtue. The Neytal girls do not lag behind in these high morals. A Mullai girl can never think of marrying anyone other than her lover, even though she could have the world offered to her as prize. [58]"

A Kuriṇci lady-love decked her dark hair with the little string of flowers offered by her lover, but she is afraid of her mother and her reproach. Her lady companion - comforts her by these words:

"He is the son of a shepherd; you are the daughter of a shepherd. You love him. Now where is the question for your mother rebuking you for the act? The heart of your mother is similar to yours, be assured. [59]"

A poet of Kūruntokai has also confirmed in one of his verses the existence of the practice of love marriages, and none of other among the ancient Tamils. [60]

TOLKAPPIYAR’S REMARKS ON THE VIRTUES OF WEDDED WOMEN

Tolkāppiyar says that the transcendent virtue of a married women consisted of chastity, love, feminine patience, strength of mind, anxiety to entertain guests, love and generosity to relatives and many other good traits.[61]
The lady is the King-pin to the chariot of wedded life. The word “Illal” in Tamil means “the governor of a household.” The term “Manaivi” and “Manai Mutal” also denote a wife.

Bhāratiyār would like women to afford her fullest sympathy and co-operation to all the household functions and charity of her husband. [62]*

A woman who has united herself with her husband in ties of everlasting love is called “A woman of unswerving chastity” (உற்சைவம் வாழியை) [63] and “life’s companion” (மேற்சைவம் வாழியை) [64] by Tiruvalluvar.

The maid-companion informs the lover of the lady-love that even at the moment she met him for the first time she had mentally accepted him as her wedded lord and had been behaving as his wife. [65]

According to the first commentator of Ainkurunūru chastity does not commence with the marriage ceremonies but exists even during the period of courtship. [66]. He avers that the lady commenced her wedded life even from the moment she fell in love with her lord. Dr. V. Sp. Manickam has explained that “Karaṇam” or “Cataṇku” represents the stage in which a girl gave up her virginity and entered into wedlock. [67], We have to presume that it was the occasion when the girl was given away in marriage to her lover [68].

But the force of true love is as strong as destiny than, as it is now. When the lovers met with obstruction to their cause of love from their parents they could elope and marry clandestinely. 69" According to Tolkāppiyar marriage ceremonies had to be introduced later when, by passage of time, morals became loose. [70] " On this statement of the grammarian Iḻampūranar comments thus : “Falsehood and loose morals appeared only after the deluge; during the period before the deluge, married
life commenced without any open ceremony; and, after the deluge, marriage rites had to be introduced. [71]"

Gentlemen! Now I shall examine what were the characteristics and duties enjoined upon married life by the Tamils of the Sangam period.

Chastity: The term “Karpu” has been defined variously. According to one definition, “Karpu” denotes the path laid by her husband which a woman should follow in her married life. Some explain the term as “possessing the rocky strength of a moral purpose.” “Nanam” is superior to one’s life, and chastity surpasses “Nānam” in value—says Tolkāppiyar.[72]

Tiruvalluvar raises a mighty question, “what is more transcendent for a wife than the possession of stable chastity? [73]” The immortal author of Silappatikāram remarks through the mouth of Kavunthi Adikal that chastity is an absolute necessity for women, and Kannaki is the only Goddess on earth possessing the mighty virtue and none-else.[74]

Love: Then we shall see what love meant to the ancient Tamil girls. Love is possession of a heart filled with an undying affection toward the lover. “The world cannot sustain without water. [75]. My lord knows that, without him. I cannot live”—Wails a Naṟṟinai woman. Tiruvalluvar represents a lover as remarking that the relationship between him and his loved one is comparable to the relation between body and soul.[76]"

The royal poet Peruṅkaṭurkö, who sang on Pālai tract asserts that, while exercise of a profession was the life of a man, to a woman, in her wedded life, her husband was her life. [77]
NOBILITY OF BIRTH

Character is behaving in conformity with the canons of right conduct prescribed for observance.

The husband of a lady who had been sporting with a harlot for some days wanted to resume to the company of his wife after sometime, and sent a Pānan as a messenger to negotiate peace with her [78]. But the lady refused her husband entry into the household stating that she was not angry with him, but he was only eligible to be respected as her lord, and not share her amorous company.[79].

Another lady, whose husband returned to her after a few days stay with a harlot, said thus: “my husband's cruelty is unbearable. But I have to yield to him because I am born of a virtuous family [80].” We see how much, nobility of birth is valued by the lady. A woman did not fear death, but, she was afraid, that, if she died she would lose the company of her lord. [81]” Another lady tells that even in the next birth the same must be her husband. [82]

When Kövalan abandoned Mādhavi and returned to the arms of her wife, Kannaki, and regretted his conduct toward her, she remarked “you had been leading a life of moral turpitude condemned by men of wisdom. But, I am a woman of immutable fidelity. Hence when you announced your wish to go to Madurai to eke out a living agreed to accompany you to that city. [83]"

A woman of virtue could not restrain her husband from pursuing loose morals, nor could she forsake him for it. She would be always faithful to him. [84]"

Here is a picture painted by Bōdhaṉār—the picture of a girl, who had miserable turns in her fortunes in life, but still stuck on to the nobility of her character and birth. She
was the child of rich parents. As a little child, she was offered food with milk in a
golden cup by her foster-mothers, but would not eat, and giving them slip, hid herself
under flower creepers. She grew up to maidenhood and loved and married. But,
unfortunately, her husband fell into wants, and could not afford to provide a square
meal to his wife. The father of the lady learnt of the plight of his daughter, and sent
her sumptuous food from his own house. But the noble birth of the lady would not
permit her to accept the dole. She elected to lead a life of poverty, denying herself
alternate meals. [85]" The long corridor of time now vanishes before our eyes. A
domestic scene, painted by the poet two thousand years back, stands out in glare;
and brings tears to our eyes.  

Here is another word-picture painted by another Sangam poet. A young lady finds
the water in the well in her husbands place, in which leaves rotted and animals drank,
sweeter than a mixture of milk and honey in the garden of her birth place. [86]

PATIENCE

Forbearance is a virtue that springs from a tender heart. Tiruvalluvar rules that it is
the prime duty of a person to put up with the taunts of others, just as the earth
supports even those who dug deep into it. [87]" There is a separate chapter allotted
in Tirukkural emphasising on the necessity of cultivating this supreme virtue. We
could easily find that this virtue manifests itself in women, more than in men.

Even while the mother beats her child it cries “Ammā, Ammā.” Similarly a lady will
always yearn for the graces of her lover even though he might indulge in acts of
cruelty toward her.[88]"
Konkvēlir, the famous author of Perũṅkatai, the epic on which I am now carrying on my research, says that one born as a woman should put up patiently with the wrong doings of her husband that might even hurt her. [89]"

The late poet Kambar describes in his own inimitable style the virtues of Sita. He says that the heroine of the great Kavya bore the characteristics of noble birth, and was the mainstay of patience and an embellishment of chastity. [90]"

A later-day Avvaiyār advises woman to afford her husband a mother's protection, the services of a maid, the charms of Goddess Lakshmi, the embraces of a harlot, the counsels of a minister and the patience of earth.[91]

Nalaṭiyār, an eminent work on didactics included in the Patiṅṅkilkkaṇakku anthology contains a poem in which certain rare virtues of a woman are counted. A woman should be fascinating to her husband, should act according to his restraint, and should learn when to indulge in petty quarrels with her husband, and, when to compose the differences [92]

FIRM ADHERENCE TO A LIFE OF CHASTITY

Nacchinārkkiniyar, the eminent commentator of Tolkāppiyam defines “Nirai” (unswerving adherence to life of chastity) as the virtue of not exposing to others, the troubles and travails a woman may be undergoing [93]."

A lady might be aware of the loose morals of her husband and the mental cruelty afflicted to her by him, yet, she would patiently bear with him, [94] and would not reveal his lapses and her troubles even to her maid [95]. Such was the high degree of chastity of the ancient woman of the Tamil society.
ENTERTAINING GUESTS

The arrangement of chapters in the "Illara Iyal" in Tirukkural has a meaning and a purpose. It is not a haphazard setting. In the first chapter Tiruvalluvar defines life of a householder; in the next, he details with the virtues of the lifelong companion, the wife; in the next he extols the duty of giving birth intelligent and useful children; in the next chapter he deals with the love one should feel for other human beings; ultimately he emphasises on the duty of a householder to receive and entertain guests cordially.

Tolkāppiyar has included entertainment of guests as one of the virtues of mistress of the household. He has defined "Viruntu" as "a thing that is quite new". [96].

The author of Silappatikāram has enjoined entertainment of guests as one of the important domestic duties of a person [97]. Kannaki bemoans the fate that had overtaken her on being abandoned by Kövalan in these words: “Alas! I have lost, in my life, the rare opportunity of giving gifts to men of wisdom, Anthanars, ascetics, and entertaining guests...." [98]

Sita laments while at Lanka, that what could her husband do without her when he had guests to entertain. [99]

The women of Sangam period would be very much happy to receive guests even at the untimely hours in the night.[100]

A lady calls the main gate of her house as "Palar puku Väyil" (that is the door through which many used to enter).[101]
It was an admirable custom in those days to let in all the guests for the night, call out if there was any one left out, and then close the gate.[102]

Households have been glorified as places of inexhaustible resources wherein any one could get at any time a warm reception, and even a world of guests can find food and entertainment.[103]

The petty quarrels between the lord of the house and his wife used to be made up briefly in the presence of a guest.104

I need not tell you that, even today, the guests often *times serve a similar purpose and sometimes the other way also.

Cherishing of relatives

Nacchinārkkiniyar comments on what is to be cherished of relatives. The householder should first see that his friends, relatives, beasts of burden, men bearing weapons of war have had their food, and, then only he should proceed to satisfy his hunger. [105]

A girl was first trained to cook tasty food for her husband. A foster mother who happened to witness her daughter newly wed, feeding her husband, reported to the lady's mother as follows: “The girl crushed curds with her tender petal like fingers, spiced it with fried mustard seeds, the smoke from the spoon irritating her dark eyes, wiped her fingers on the cloth and forgot to wash the saree, served the dainty dish to her husband, and enjoyed her husband's words of praise for the delicacy.” [106]
Bharatidasan also describes a similar scene in one of his poems [107]. Kamban says that Sita Devi was cursing her fate with remorse that as she was being a captive in Lanka she could not provide her dear husband with tasty food [108].

The lover would tell his loved one that even if she served him poison, it would be nectar to him, [109] A lady-companion recalls the endearing words of the lover spoke to his loved one before marriage. He praised the margosa fruits given to him by his loved one as sheer delicacies made of jiggery [110]. A later composition, Tiruvengaikkövai, also contains an allusion to a similar sweet and endearing comment of a husband [111].

THE HEROISM OF TAMIL WOMEN

The heroism of women is called "Mūdin Mullai" in Purapporul Grammar. Women born of families dedicated to defence of their country were also called "Mūdin Makalir". We find from Puṟanāṉṟu interesting evidences regarding the extraordinary valour and intrepidity displayed by women during times of war. A brave woman had the misfortune of losing her elder brother and husband on the battle field. She had only a young male child left to her. She called him, dressed him in white, dressed his tuft, put a lance in his hand and directed him toward the battle field. It is to be noted here that the famous poet who has given an account of this dauntless act of a Tamil mother is none other than OkkûrMāsāththiyār, a woman poet. [112]

WOMEN, THE LIGHT OF HOME

Women have been glorified in Tamil literature as the "lamp of home". [113] “A young woman sheds lustre to a home” says Nānmani-k-kadikai [114]. It also negatively lays down that “A home is a void without a woman to run it.” [115] Tiruvalluvar has stated that a man whose wife could not save the honour of her home could not walk boldly
like a bull before his enemies. [116] A wife possessing all feminine virtues and homely cultures is an asset to a family.[117] An accomplished wife illumines a home. [118] A poem in Pālai-kkali contains in a nut-shell the philosophy of married life. It says that the husband and wife may be so indigent as to wear only a single piece of cloth and not a shred more, but they should live a united, inseparable life [120] In Sangam literature we could find a young man and his wife leading a life of love and affection, being called “A bird with two heads and one soul.” [121]

WOMEN AND WORSHIP OF GOD

Women of the Sangam period were devoted to God, and spent considerable time at home in worshipping Him.

Young virgins would go to Lord Murugan. They had already met their lovers in dreams. They now supplicated to Him to bring them and their lovers together in marriage in reality. Married women entreat the deity for blessing them with good children. Some lift their hands to Murugan to protect their husband in the exercise of his profession and also to bless him to meet with victory on the battle field.[122]

Married women offered worship to Siva, Māyōn, Murugan and other Gods. Ladies would hug their little ones to their bosoms, as they would the lotus blossoms, and would go to the temples along with their husbands carrying the Puja offerings like flowers and incense.[123]

The love, women cherished for their lords, was larger than the world, loftier than the skies and deeper than the seas.[124] A Sangam poet called “Tūṅkalōri” has all admiration for a girl after whose marriage to a youngman, his poverty-stricken home began to fill with plenty and the family grew prosperous and happy.[125]
The hair of a person has not turned grey despite his advanced years. To inquisitive questioners, he discloses that the secret of his youth was his cultured and devoted Wife at home.[126]

A loving wife would naturally disdain to prolong her life after her husband's death. Tiruvalluvar takes us to the bed chamber of a young couple where delicate drama is enacted. The husband promises not to leave her in the present birth. At once tears stream in the eyes of his wife. She cries, because she fears that she might get separated from in the future births [127]. Such was the great affection women possessed for their husbands.

Suttee was not widely prevalent in ancient Tamilagam. In some cases women commits suttee on the death of their husbands. Peruñkōppendu, the wife of Bhūdap-pāṇḍiyan wanted to die on the funeral pyre of her husband. Men of wisdom around her entreated her to give up her decision. She refused to comply with their request and addressed them in these words: “O men of Wisdom! You ask me not to follow my husband but to live. You are wise but you have hurt me. You want me to eat rice mixed with Seasamum seeds and Vēlai greens cooked with tamarind; you want me to sleep on hard, pebbled floor. Be assumed that I am not such a mean woman to live performing the “Kaimmai Nōnbu.” (widowhood.) The funeral pyre may be frightening to you. But to me, you should know, it appears as cool as a beautiful lotus pond. [128]

A woman very intensely in love with her husband, died immediately she heard of his demise. This was considered to be top class chastity. Some women burnt themselves to death along with the remains of their husbands Their affection was considered to be of the second sort. Many women chose to lead a life of widow with all the sufferings it entailed. Their affection was considered to be of the lowest. This information is furnished by Manimēkalai[129], an epic belonged to a later period.
Kōperundevi, who died the moment she saw her husband roll to his death, belongs to the first category. Bhuāda-pāndiyan’s wife, who died on the funeral pyre of her husband, falls into the second category. Women who live widowed life relate to the lowest category of women.

The relationship that existed between a husband and wife is extraordinary and unique. To chaste women none can be compared to her husband.[130] Therefore, Köpperundevi left the mundane world along with her lord. The ancient Tamils raised monuments over the remains of women who committed suttee.[131] We have various instances of women dying on the funeral pyre of their husband in Puranānūru.[132] Ay Andiran died. His wives died with him.[133]

The practice of committing suttee has continued during the medieval times according to the archaeological evidence.

The father of Tirunavukkarasu Nāyanār died, and his mother at once committed suttee.[134]

Sundara Cholan Parāntakan II (957-970) died. According to the information contained in the Tiruvalaṅkādu copper plates his queen Vānavan-Mā-Déviyar committed Suttee.[135] Similarly Viramā Devi, the queen of Kulothunga I committed herself to the flames that engulfed her husband’s body.”[136]

Women who chose to lead a widow's life were called “A lil Pendir.” (That is, they have no proper persons to protect them.)[137] These widows earned their livelihood by spinning. Hence they were called “Paruththipendir” (Cotton women). [138]
As the widows removed their jewels they were called "Kali Kala Maka!ir" (கழி கல மாகாலிர்).[139]. They also tonsured their heads. This practice appears to have been widely prevalent in many countries of the world in the olden days.[140] Western scholars are of the opinion that women cut off their hair to add to the strength to the departed.

Sir J. G. Fraser, while discussing the reason for shearing of locks as an offering for the dead, says "still it is to be remembered that in the opinion of some people, the hair is the special seat of its owner's strength, and that accordingly in cutting their hair and presenting it to the dead they may have imagined that they were supplying him with a source of energy not less ample and certain than when they provided with their blood to drink". [141] (Folk tales in the old Testament, P. IV. Ch. iv. p. 397).

The old Testament says that "virtuous woman is a crown to her husband".[142]

Gentlemen and Ladies! in concluding for the day I may say that the ancient Tamil woman was considered the loved one for her husband in early days, in the middle age his lifes companion, and his nurse in old age.[143]

The English poet Pope says:

**All other goods by Fortune's hands are given,
A wife is the peculiar gift of heaven".[144]

Another Poet Otwayn exclaims in raptures thus: “O woman, lovely woman, nature made thee to temper men, we had been brutes without you". [145]

There is a verse in the New Testament that says "giving honour unto the wife as unto the Weaker vessel". [146]
The love of the husband toward his wife must be sustained and ever tender. There should be no paucity in its course at all. Tiruvalluvar says that a husbandman should be continuously supervising his lands. Otherwise it will yield no return. He compares this attention and care to that he must bestow on his wife. [147].

He would consider no wealth superior to the acquisition of a good wife. [148]

Ingersoll thinks that if only a person would occupy woman’s heart as her emperor, and if only she sits in his heart as his empress, he can be content to die a beggar in a gutter.

The greatest bliss on the world is life of love and union of heart on the part of a husband and wife. [149]

Ladies and Gentlemen, with this I conclude my today's lecture. Thank you for your patiently bearing with me.

Tomorrow, I shall be discussing the position of women and their status in detail during the glorious Sangam Age.

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Lecture II

Revered President, learned Colleagues, Ladies and gentlemen and my young friends!

My yesterday's talk dealt with the characteristics virtues and the degree of culture attained by the womanhood of ancient Tamilagam. We have seen, how women were
equipped culturally to fit themselves into the vicissitudes of life that confronted them in their youth, in their adult age, and in their old age.

In today's talk I propose to discuss the high status and position they had occupied in the ancient Tamilagam.

It has been generally agreed to, by the scholars all over the world that the Tamil society is one of the most ancient societies in the world. Scholars who have given a shape to the Lemurian theory have always maintained that the present territorial portion of South India, and, a long stretch of land to the South of it, which submerged under deluges thousands of years back, have been the cradle of human civilisation. Father Heras has been maintaining that the civilisation of the Dravidians had dawned long long back, and that the civilisation, that prevailed in the Indo-Gangetic plain seven thousand years back, was definitely that of the Dravidians. He says that “being Dravidians, the inhabitants of Mohenjo baro and Northern India naturally spoke a Dravidian language.” [1] Purapporul venpā Mālai, a latter composition exults the fact that the Tamil Community was born “when rocks appeared on the face of the earth and sand was not yet formed.” [2] It is such an ancient ore. In this context it will be interesting to consider that, of all the women belonging to the ancient civilisation all the world over, the Tamil women had been enjoying certain higher status, privileges and freedom in life. Thiru V. Kanakasabai Pillai says in his pioneer book “Tamils one thousand eight hundred years ago.” that the Tamil women “mixed freely, though modestly, in the business and amusements of social life.”[3] Thiru K. A. Nilakanta Sastri has remarked in his book “The History of the Tamils and their Culture” that women of the ancient Tamilagam enjoyed considerable privileges, and that many poetesses distinguished themselves in the literary field.[4]

Thiru. V. Kalyanasundaranar, who was one of the heralds in Tamil Nadu to have raised the standard of independence of women early in this century, says: "It is not
an exaggeration to assert that the ancient Tamilagam was a symbol of independent womanhood. This fact can be substantiated by any amount of evidence collected from the ancient Sangam works. None, in those days, felt that woman was inferior, less equipped, and a slave to man. What is it that stands in relief in all the Sangam Works? Is it not the pleasure of home? How can there be enjoyment when there is no independence? The very manifestation of independence is nothing but pleasure. The lover and his loved-one should have been equally placed in their enjoyment of domestic pleasure. There were no disparities of any sort between them. Both of them enjoyed equal privileges and equal status. The characteristics and accomplishments of both the lover and his loved-one should be balanced and matched. According to Nachinārkkiniyar the lover and the loved-one should function as the pair of horns adorning the head of a cow. The ancient Tamils practised love marriages. The very fact that a girl could select her own lord is a proof positive for the large amount of freedom enjoyed by women."

Prof. M. Varadarajanar, the Vice chancellor of Madurai University writes in his book “Penmai Välka” (பெண்மை வால்கா), as follows:— "During the period called **Sangam Age”—that is the period prior the 2nd Century A. D. Tamil Nadu had attained a very high status in political, social and commercial spheres. A study of the literature of those days would amply prove that the women enjoyed a good deal of esteem and respect. More than thirty women poets have flourished at various times in the ancient Tamilagam. There have been poetesses like Avvaiyār who had the privilege of being employed on ambassodorial duties- Royal Ladies like the wife of Bhūda-p-pāndiyan were erudite scholars. Women well accomplished in the acts of music and drama have been living in every town. In many other fields women distinguished along with men to a considerable degree” [6].

Dr. V. Sp. Manickam who has made a special study of the condition of women of Sangam period, emphasises that “The woman of the ancient Tamil Society had the
privilege to seek for educational equipments, to compose poems, to love and marry, to rebuke her lover, to pursue her domestic functions without any hindrance and to command a status in all these equal to men.” [7]

Dr. K. K. Pillay has observed in his “Social history of the Tamils:-Vol. 1 —that “women were treated with consideration in view of their comparatively weaker physical capacity and power of resistance.” [8]

Dr. N. Subramaniyam declares that “the position of women of Sangam age was not as it is today; and at the same time, it was not widely different from the one as it obtains today.” [9] In one of his articles he further states that “the Sangam Society from the point of view of the sexes, was not an egalitarian Society, and the men granted a markedly inferior status to their women, who consciously or by habit accepted that position. There was no contemporary demand for a revision of that status on philosophical or even practical grounds, and, till recently, that position has remained without appreciable change,”[10]

Jawaharlal Nehru, remarks in his “Discovery of India” as follows: “The legal position of women according to Manu, the earliest exponent of the law, was definitely bad. They were always dependent on somebody-on the father, the husband or the son. They were treated in law almost as chattels. And yet from the numerous instances in the Epics this law was not applied very rigidly and they held an place in the home and in society. Bad as the legal position of women was in ancient India, judged by modern standards, it was far better than in ancient Greece, and Rome; in early Christianity, in the canon law of medieval Europe; and, indeed, right up to comparatively modern times at the beginning of the nineteenth century.”[11]

Thirumathi K. Gnanambal states in her book on "Home life among the Tamils in the Sangam Age" that “woman is the fountain head of love. She was free, independent
and the equal of man, and she was treated with uniform courtesy and respect. She was not a mere household beast of burden. She was indispensable and the vital half of man. She was held in reverence and adoration in the Tamil Land of the Sangam Age.”[12]

We shall now see how far the remarks of the scholars and historians quoted above are supported by Sangam classics.

Yesterday, we saw how the lover and his loved-one should agree in birth, nobility, capacity, age, personal charms, affection, humility, grace, wisdom and wealth.[13] The couple who possesses all these ten characteristics are called by Tolkāppiyanār “Oththa kilavan and kilaththi” (ஒத்தகிலவன் கிலத்தி) [14].

The degree of civilisation a society has attained can be very well understood from the words of the language spoken. Language never lets down a civilisation.

It is a peculiar excellence and sublimity of the Tamil language that the words “அஞ்சலாள் - தைலவி”, “அஞ்சலாள் - காட்சி” and “அம்மாள் - கிலற்றி” have found their usage in it.

A young man and a young woman established in a life of love and affection were not only called man and wife, but they were also “Thalaivāṇ” and “Thalaivi” which appellations connote that they had been endowed with equal position and honour in the society. Because they shared their privileges equally they were called “Kilavaṇ” (he who had rights) and “Kilaththi” (she who had rights). Love manifests itself in the rights and freedom enjoyed by both of them.” [15]

In the west, women, after their marriage, lose their birth identity. They take the name of their husbands. Such a practice indicative of inferior status of women does not
obtain in this country. [16] Here the women continues to bear her maiden name even after her marriage.

Tolkāppiyanār would permit marriage between a young man and a young woman even though he may be superior to the lady in certain respects, which may be, according to Nachchinārkkiniyar, parentage, education, age, etc.

The practice of a young man marrying a lady elder to him is not prevalent in Tamil Nadu. A woman matures and grows much more early than a man. The life time of women was divided into seven categories, Pēdai (பேபைத) to Pērilam pen (பேரிலம் பொன்). The upper limit of the last category Pērilampen is forty years. It has been considered a natural virtue that a person who loves a woman should continue to protect her even in her old age.

A lady companion (தாழி) of the loved-one arranges for her elopement with her lover, and, at that time, commands the lover not to forsake the girl even when she grows old, her firm round breasts sag, and the long lustrous tresses grow grey.” [17]

Bharatidasan in one of his poems says: “Her body is not soft like a newly opened blossom; it is like a bundle of grass; she no more walks with a dancing gait; she totters while she walks; her face does not shine like the full moon any more: it is like a withered piece of land; her eyes are dark pits. None of these changes afford me comport. It is only the thought that “she is yet alive” that gives me contentment.” [18]

The characteristics and functions of a male are in many ways different from those of a female. Tolkāppiyanār lays down that nobility of birth and physical and mental strength are made virtues.[19]
Nachchinārkkiniar defines nobility of birth (உண்மைத்தன்பாடு) as including the characteristics of wisdom, strength, fame, generosity, faculty of discrimination, culture, friendliness, and avoiding sin and shame. He further defines “Uran” (உருண்டை) as an infinching stand against odds and the faculty of coming to right decisions in difficult situations.[20]

Tolkāppiyanār assigns the characteristics fear, shyness, and reservation to women.[21] Nachchinārkkiniar defines “Achcham” (fear) as the one that is born out of affection: “Nanam” (shyness) as the self restraint natural to women during love advances, and “Madam” as the continued compliance with the counsels of the lady-companions.

Shyness (Nānam) is a greater virtue than love of life; and chastity surpasses Nānam, [22] Above all the feminine virtues are enlarged to include humility, self restraint during amoros moments, an unbending mind, exquisite prettiness of expression and manners when in the act of wooing, a knowledge of good and bad, and the power of asserting it; and depth of mind.”[23]

We find here that the virtues of a woman conform to her physical limitations and capacity.

The ancient Tamils called love and marriage “Aham” (அஹம்). The terms “Aham” can be interpreted to mean both the mind and the house. Dr. Rev. Thani Nayagam finds that of all literatures dealing in love episodes of young men and women all the world over, the “Aham treatment in Tamil Grammar is the most outstanding and incomparable.” [24]

He further states that if any one has declared that a particular individual has fathomed the feminine mind better than Shakespeare he should be either an
ignoramus or a great scholar.[25 As the Sangam poets have assessed women's mind as no others have done, they have to be deemed to be great men of wisdom.

The literary places designated as Sangam literature include Paththuppāṭṭu and Eṭṭuththogai anthologies and consist of 2381 verses on the whole. Of these verses 1862 relate to Aham topics. Naṭrinai contains 500, Paripādal 8, Kaliththogai 149, Ahanānūru 400, and Paththuppāṭṭu 4,

Most of the Aham songs revolve around the lady-love. The actors who take part in the thrilling dramas of the Aham life are Thalaivi (தைலவி). Thalaivan (தைலவன்), Thōli (தோலி), Sevili (செவிளி), Naṟṟāi (னற்றை), and Pāṇgan (பாங்கன்). The Aham songs most of them, portrays the warm feelings of love, the throbings of expectation and mental ecstasy etc, of the loved-ones."

Dr. V. Sp. Manickam concludes his article with the following words: A literature, the object of which is the treatment of general behaviours of human beings, cannot but show respect for women in general. Indeed in the Sangam epoch, there was no superiority or inferiority of sexes. The Tamils regarded man and woman as two different beings of the class “அம்மவர்கள்” or rational beings. They, as the Greeks did, entrusted the management of the family and the bringing up of children to women, while outside came to be responsibility of man. Monogamy and chastity were strictly enjoined on woman for the uninterrupted continuation of family life, and for the procreation of good and pure progeny. Thus society depended upon and consciousness of women of their responsibility for its stability and existence."[26]

I shall now proceed with the songs, the themes of which fall into Aham type: These poems declare unequivocally the extraordinary measure of freedom, women enjoyed in the domestic and social set up.
“An interesting information is furnished by a 'Kuṟiṇci-k-kali' song. “The parents of a young girl who has already fallen in love with a young man have been proposing her in marriage to another one. The ‘Tholi’ is anxious to see that the "Thalaivi" is not forced by circumstances to lose her virtues. She would very delicately disclose her friend's love to her mother either impliedly or openly. The mother will reveal the information to her husband, and sons. They might spend a day or two in irritation and disappointment; but finally after careful consideration agree to the girl's selection. When the parents after sufficient enquiry found out that their daughter had after all accepted a suitable, eligible young man as her lover, they were ashamed of their anger and hung their heads in shame." [27]

The tact and ingenuity displayed by the Thōḷī (lady companion) in her recommendations of the choice of the lady love are applaudable. She tells the parents of the girl stricken with love that a young man had saved her from being carried away by floods while bathing in a river, that while she was being rescued by him her young breasts crushed against his embrace, that she, at that very ecstatic moment decided to love him and accept him as her lord, and herself as his wedded wife, and that she could not sacrifice her chastity by being married to another person. She further warns the parents of the girl that if the people of the Kuṟiṇci village decided against the dear wishes of the girl a curse will strike the mountain side. The Vaḷḷi creeper will not yield tubers; the bees will not build their fat hives; the ear of the Thiṇai corn will be very thin. The Kuṟiṇci girls have never swerved from the path of virtue. Because they worship their husbands as the lord of their hearts, even their brothers enjoy the uncanny gift of aiming faultless arrows on their quarries.

But for the tireless efforts of the “Tholi" (lady companion) the lady-in-love would not have married the youngman who had been the object of her affections and care.
In another Kuṟunthogai song we learn that when the relatives of the lover approached the parents of the loved-one asking her hand in marriage to the same young man, the lady in love enquires inquisitively her maid friend whether her parents had signified their acceptance of the match. [28] She is being assured by the lady companion that they had consigned her to the rightful ownership of the lover.[29]

On this poem Dr. U.V. Swaminatha Ayyar comments as follows: Of all the persons and things that are owned by a person the wife claims a special position and status. Hence she is said to have been consigned to the rightful ownership of the lover. [30]

It was the practice in those ancient days to send elderly emissaries to ask for the hand of the loved-one at the instance of the lover. As these messengers were instrumental in bringing together these lovers in marriage they were called the “Agents” who made the young couple to speak together in marriage.[31]

A young man and his lady-love had eloped. The foster mother of the girl searches for her in the cruel grim palai tract. She had rambled far and wide. She was dead tired and could walk no more. She saw many couples on her path going or coming hand in hand. Not one of them was the one she had been in search after. The lady companion wonders that those who have been eloping count more than the stars in the wide skies.[32]

It is a pleasant surprise for the Tamils of the 20th century to learn from those literary records that their ancestors practised elopement so very widely.

Here is another instance of elopement. A lady-love elopes with her lover and they both proceed along the hot Palai tract. The foster mother goes in search after the missing couple. On her way she meets with Tiridandi Sanyasis (திரின்தாண்டு சாந்தியுச்சர்). She hails them, and asks them if they had seen a young girl, her own
daughter, and a young man the son of another woman, who had loved one another walking together.

The reply given by the Sanyasis is the most interesting piece of information that has gone in Tamil literature as a priceless literary gem. The more it has been quoted the more lustre it has gathered. Well, this is their reply.

“O venerable mother. You may return home happily. We did behold a handsome youngman in the company of a beautiful girl; you should be proud of being the mother of the girl who had the strength of heart to follow her lord in these terrible Palai tracts The Sandal tree is born on the slopes of mountains. But it gives pleasure to those who smear its rubbings on their chests and not to the mountains. Your daughter is likewise too.

The priceless pearls though born of the deep sea are of no use to the place of their birth, but are worn with pleasure by persons knowing their value. Your daughter is also a pearl to you but valuable to her lover.

The sweet music arising from the seven strings of a yāḷ (இயாள்) is enjoyable not by the yāḷ but only by a listener. So also daughter is of exquisite value not to you but to her lover only.

Therefore, O mother, do not feel sorry for the elopement of your daughter. Do not pursue her any further, she is a gem of chastity. She has gone away in the company of her lover. What she has done is accepted by canon of feminine virtues and moral law. [32]
The women of ancient Tamilagam knew and appreciated the value of their married status. They had understood that they had more to do with the duties of their husband’s homes than singing the glory of their parents’ houses.
They had realised that the life in their husband's house was natural and a part of feminine virtues.

“We have already seen how the parents, the neighbours, the sages and the hero bowed their heads in reverence to the noble quality of chastity. We have also seen that a girl after her association with a youth keeps her loyalty at all costs, even disregarding her parents and experiencing any amount of hardships. Therefore the main figure in Ahatthinai (அஹ்த்தினை) around which all other figures revolve and the chief quality to which all other qualities are attached are the heroism and her chastity,”[33]

The Aham songs inform us that the practice of the bridegroom paying a price for the hand of the girl he was marrying existed largely in Tamilagam. A poem in Aiṅkurunūru states that a lady companion happily assures the lady love that her lord has assigned her parents his very kingdom in return for her hand.[34] The old commentator of the anthology goes a step further and says that the youngman wanted to gift the entire world to her loved one, but as that was not possible, he parted with his country.

The Āyar's (shepherds) did not value the bride price (breast) Price or (பாடலின்) very much. But they valued the high valour of a young man who could plunge in between the two sharp horns of a bull, as he would in between the breasts of his love, and bring it under control in the bull fighting sports [35] Two verses in Akanānūru” [36] bear evidence to the practice of receiving brideprice.

A lover, resident of the Neydal tract thinks within himself thus:

“My love is a most beautiful one. She is too valuable a gift that I can obtain even though I could exchange boat loads of the best wealth possess in return for her.”[37]
From the instances quoted above we have to infer that during the Sangam period girls were considered as pieces of property owned by a person. Contrary to this practice in modern Tamil Nadu bridegrooms insist on receiving large sums of money as Sridhanam from the bride's parents.

The entry of a bride into her husband's house hold as an important member thereof is hailed as a fortunate occasion. [38] Instances have been quoted which reveal that a household that was being carried on the mere pittance obtained from the sale of a single cow's milk, now after the auspicious arrival of the bride has blossomed into one of fairs and festivities.

We may recall, in this connection the proverb, widely circulated in Modern Tamil Nadu, which says "what can do he plougher? The fortune follows the woman who handles his cooking utensils." (எந்த வீட்டாளர் என்றான் வாழ்வயிட்டாங்குங்கள் பராமர வீட்டாளர் வாழ்வயிட்டாங்குங்கள்)

But all bride prices however much sumptuous they might have been, have not fetched the brides. There have been cases when parents have refused to give their daughter in marriage to a young man inspite of his offer of valuable gifts as he was otherwise ineligible to her. [39]

Sometimes the lover would go out to earn enough bride money to be offered to his loved-one. The marital act the bride groom locking his hand with that of his bride was called "Kodai" (கோடை). [40]

IN THE LOVE-LIFE OF IN THE SETTING
(BACKGROUND OF THE FIVE TRACTS OF LAND)
A loved one exalts the love she bore toward her lord as large than the world, deeper than the seas and loftier than the skies. [41]

Another young girl in love asserts that though her lover had not yet pleasured her she feels ecstatic by merely keeping on looking at him. [42] A loved-one finds comfort in her lover's wiping her tears and whispering words of endearment into her ears. [43]

There is a species of water-birds called “Mahanṛil” (மகனியல்): The mating couples always keep together closely. As they float about swimming on the streams even if a flower used to pass in between them, they will consider the interference several years long. Similarly a lady love laments for her separation from her lord, though it might have been only a momentary one. [44]

One lady love questions whether she will feel happy at home while her lord will feel insecure and meet with dangers in the forests if he leaves her for a while on any mission. [45]

A woman declares that the husbands are the life and soul of young women who live at home [46]

A lady companion (தாழி) is surprised at the tiny spark of life in the lady-love bearing the huge love for her lord even as a tiny twig stands supporting the big jackfruit. [47]

These affectionate and amorous experiences and expressions of the lady-love are reciprocated by the lovers also. A lover declares that the liquid charms of his loved one have extinguished his fiery tempers. [48] Another would never lose the affections of his loved one even though he might be offered in exchange the whole world
surrounded by the seas. [49] Yet another one thinks that the days spent in sleeping with his love are the most useful one, and the other days are futile. [50]

Here is another lover who would be happy to spend a single happy, pleasant day with his lover, and he does not want even half a day longer. [51] A lover in Paṭṭin appalāi refuses to get separated from his loved-one even though he may be offered the entire city of the flourishing Kāviri p-pūmpaṭṭinam [52]

THE LOVE THAT DOES NOT WEAR OUT

A young woman says that her husband continues to show her the same love and affection which he exhibited at the time of their marriage.53 Another lady is very happy that the affections of her lord have actually increased since their marriage. [54] In these instances one could see a thread of a philosophical import running through. As the married life of the young couple advances the physical attraction slowly wears out, but the union of their hearts gathers strength step by step,

THE LAMP OF THE HOME

We have already seen that because a woman adds illumination to a home she is called the lamp of the home (தென்னின்பு விசுவந்த) because a woman rules over the hearth she is called the ruler of the house (காண்பாம குரும்பம) because she is the head of the house she is called the “Manai Mutalvi ’ (மநை முதல்வி), and because she constituted life’s inseparable camppanion she was called “Vālkkaithuṇaivi” (வால்க்காதுணோவியி).

There are no comparative male appellations such as “Illān” (இல்லான), “Maṇaiyan” (மணையண), or “Maṇai Mudhalvan” (மணைமுதல்வன) in Tamil language.
The back portion of the houses was considered a place of importance, because it is presided over by the lady of the house, and it was the main entrance to the house, because the front portion of the house, where the men-folk sojourned was considered less important when compared to the back portion. This fact is borne out by literary evidences Well, here is an evidence. The famous author of "Siṟupāṇāṟṟuppaḍai" gives us a life-like description of the family of a Pāṇāṉ struck by chill penury and suffering from indigence and want, says the author — “Little puppies which have not even opened their eyes yet are suckling the dry nipples of their mothers, and they are crying of anguish because no milk comes; the strings which kept the bamboo rafters bound with the roof of the house are worn out and cut into pieces, the fireplace in the kitchen which has not seen fire for a long time has fallen into disuse. It is infested with fungus. It has become a place for dogs to sleep. The lady of the house with her body withered due to interminable fire of hunger, with a lean waist and with emaciated baulked arms plucks little heads of volai (ேவைள) greens, found grown on the dust heap, with her nails and cooks them without salt. The lady was shy that unscrupulous persons, ignorant of the fact that poverty was but a natural occurrence, could talk low of her. She therefore hurries to the “kadai” (கைட) shuts it and shares the poor fare with her starving relatives. [55] Here the terms “shut the kadai” has been interpreted by Nachchiṅārkkiṉiyar as “shut the Thalaivāsal” (main entrance).

WOMEN AND CHASTITY

In the Sangam works a woman is always spoken of along with her chastity. We have references to “a good woman who, distinguished for her divine virtue of chastity, has acquired additional censideration by begetting a good child which shines like a lamp in the house, [56] and then again to a woman with the assets of chastity and a lustrous forehead.” [57]
Women are praised in the Sangam literature as always uttering sweet and useful words, as possessing beautiful red mouths yielding the divine nectar and as blessed with beautiful eyes, lustrous forehead and a swaying gait. [58]

Women are always referred to as மனைவி. [59] மனைவியர், [60] மனைவர் [61], மலரைவி மனைவி, [62] மலரைவியர் மனைவி [63] வீரியத்துயிர் மனைவி [64] They are also described as exemplary women whom even Arundadhi worshipped. [65]. Here again I shall like to echo the words of my learned Professor Dr. Varadarajanan. He says that—"No other language than Tamil language contains literary works glorifying the freedom of women. To doubt the fidelity of one's wife was considered the height of one's foolishness (கயைம). This foolishness does not find a place in Tamil literature. But it can be found in the works of other languages including English. But the Aham works always refer to the Lady suspecting the fidelity of her lover or husband. That is why the stature of women is found raised in Tamilaham. That is why the women were called "Nallār" (நல்லார்) [66].

PETTY CONJUGAL QUARRELS AND THE PRIVILEGES OF WOMEN
(ஏமையும் வெறியம்)

We come across many instances of petty quarrels between the husband and wife in the treatment of Marudattiṇai (மாருதத்திணை) in Tamil literature.

A marudam woman, angry at her husband returning to her from the house of a harlot, asks him wildly "who asked you go over here?" [67] Another lady aggressively questions ”How are you related to us? You are a big man. I am trembling with sorrow and suffering. Am I your wife? Get away from me. [68]” A third woman retorts in a rage "who are you that comes here and touches my tresses. It is cruelty on your part. Do not go to my house. Return as you came." [69] Another woman of certain amount of tragic humour remarks: ”O, you who enters into my house! Who are you? I knew
you. You always appear in marriage embellishments, even as a honey bee endlessly search for nectar from blossom to blossom." [70]

The lady has been head of the domestic establishment. The house belongs to her. She always refers to it as “my house." Whereas, the husband never calls it as “his house." The exalted position which the Sangam women claimed for themselves is perhaps due to their unflinching virtue of chastity, strength of mind and a sense of righteousness. [71]

It has been always considered a great privilege to be born in a family characterised by these virtues and culture. Hence a woman is eulogised as possessing the highest quality of chastity, [72] and, as godly enough to be worshipped by even Arundati, the northern star [73].

MEN AND CHASTITY

Poet Bhāratiyār has called the virtue of chastity the common property of woman as well as man. [74]

Some scholars have considered that during the Sangam period only women were required to be chaste and not men. I am afraid they have not perhaps perused the poem of Chōlan Nalaṅkilīi (ேலன்பாலந்தோல்கிரினு). He raises words of vengeance and declares: If they go to me in supplication and humility I shall give away to them not only my Kingdom, but also my life, Whoever taunts foolishly my valour shall suffer destruction like a blind man who steps on the tail of a reposing tiger. Like a bamboo shoot bent at the foot of an elephant I shall pursue my enemy upto his own place and destroy him. If I fail in what I have declared, let me embrace loveless public women and let my garland fade away.” [75]
If a Chola monarch could have praised the male chastity so much, how much value ordinary folk would have placed on it, we have only to imagine and estimate. Ollaiyūr Thantha Bhūdappāṇḍiyān (Olaiyur Thantha Budappaandiyen) had an occasion to declare thus:-

“I will inflict crushing defeat on my enemies who may spring on me like the raging lions. If I fail in my efforts. I shall sever myself from the company of my wife.[76]

Because this monarch was so much attached to his wife, she decided upon committing suttee on his death, which I referred to in my talk yesterday. [77] Because some scholars are of the opinion that the practice of “Suttee” shows the state of slavery of women of those period.

LOVE OF ANIMALS

We find in one of the Kuṟunthogai songs a depiction of manifestation of love among animals too. The maid companion entreats the lover not to meet his lady love in night trysts; but to marry her as early as possible.

In that connection she recalls to a mind of the lover certain traits observed in mountain monkeys She says:

“The male monkey is dead. Its mate, a beautiful animal, could not bear a lonely widowed life. The young one in her arms is too tender to climb the trees and seek for food. Therefore, the female monkey hands over the young one to the care of its relatives and rolls down the slopes of a high his to death. You are the chief of the hill where such virtue is being displayed even by irrational beings. Do not go to your love during night hours, We are all afraid very much that some danger may overtake you on your way. Blessed by you.” [78]
THE FOLLY OF LUSTING FOR ANOTHER'S WIFE

Selva-k-kaduṅgō Vāliyādaṅ (Selva-k-kaduṅgō Vāliyādaṅ) is the hero of the poem forming the seventh decade of Padhiṛṛuppattu sung by Kapilar. He attributes to the monarch the rare virtue of exposing his chast to none but his own wives. [79]

Tiruvalluvar exalts the male chastity to a very high rank, He calls the virtue the summation of manhood not yielding to the temptations of looking at another person's wife with amorous intentions. [80]

Though it might not been possible for a person not to tread the path of righteousness in his life, his life would yet be a straight one, if only he does not covet his neighbour's wife. [81]

But there has been a black sheep also among the ancient Tamil kings. Bégan (Bégan), a chieftain abandoned his wife Kannaki, embarked on a loose life, and, for that act of loneliness and contempt, poets like Kapilar, Paranar, Arsil Kilār, and Peruṅkuṟṟurkilār have raised their hands in reproach. [82] [83] [84] [85]

In the course of domestic life certain occasions are bound to arise when the husband would have to submit to his wife simply without any remonstrance. Such occasions will arise during the course of conjugal differences according to Tolkippiyar. [86]

The wife is sulking. Her husband is trying to humour her. His wife asks him not to waste his precious time and not be uttering lies to her. She asks him to go and tempt any lady who would listen to him. The lord says: “My dear girl unless you direct your gracious glance upon me I shall not live.” From this instance we have to infer that it is the husband, who may sometimes swerve from the path of virtue, and never the wife;
and, that, during the times of conjugal quarrels the husband will abjectly submit to his wife. [87]

Some times the husband may fall flat at the feet of his wife. She will re nonstrate that his conduct was bad, and that it may give an occasion to his harlot friends to laugh at him. We find such instances related in later Tamil works. [88]

A Kurunthogai verse relates an incident involving a harlot, she say that the lover was acting as if he surrendered himself to her absolutely, but after returning to his wife he is behaving as though he was a mere image in a mirror moving its limbs. [89]

Tolkāppiyalir calls chastity the right of a woman much to be admired and feared by others [90]. According to Nachchinārrkkiniyar, a wife engaged in running a home during her married life, possesses the capacity of domestic management, generosity to give to others, and mighty virtue of chastity.

Tolkāppiyanār denies the right of women accompanying their husbands to battle-fields. [91]

Pāndiyān Neduńcheḷiyaṉ was embarked on his war actions. He continued to fight even when the fierce cold north wind commenced to blow,

Before starting an attack on the enemy. a warning used to be proclaimed by the raiding King. He will ask cattle, Andhanars, women, sick people, those who had not begotten any children to be removed to a safer place. Similarly Kannaki, before she proceeded to consign Madurai to flames by the curse, commanded that the God of fire should not harm Andhanars, men of renunciation and wisdom, chaste women, elderly people and children, but he should consume only evil doers [92]
NANNAN WHO MURDERED A WOMAN

Killing a woman was considered a most heinous and abominable crime [93].

A young woman went to a stream to bathing. A mango fruit belonging to Naṉṉan, a chieftain, was coming floating on the stream. Not knowingly it belonged to Naṉṉan, the girl ate the fruit. Naṉṉan was angry and killed her, even though, gold equal to her weight and eighty one bull elephants were offered to him in compensation of the loss of the mango fruit. Hence Nannan fell headlong into the hell for the crime of killing a woman. [94]

The old commentator of Puṟanānῡṟu states, that because of Naṉṉan's detestable crime his descendants were all excommunicated by men of wisdom. [95]

During the Sangam period Kosars noted for their wisdom and truthfulness were inhabiting in various places in Tamilāham. They got very angry at the outrageous crime of Nannan, cut down his totem tree and wreaked their vengeance on Naṉṉan's Kingdom. [96]

WOMEN PROHIBITED FROM THE EXTREME ACT OF EXHIBITION OF LOVE CALLED “MADALERUTHAL”

Whatever calamity might occur, women were not eligible to perform the act of “Magaléruthal” [97] There have been references in Sangam works to the threats of lovers to perform the extreme act, if they did not win their loved-ones. But there has not been even a single instance of a person having performed the act, or of having lost his life thereby.
Tolkāppiyar lays down that, as a rule, a young man does not take with him his loved-one on high seas [98]. Perhaps the young man was anxious that his lady-love should not undergo the troubles and travails as he would be subject on sea voyages.

**CHILDREN**

Tiruvalluvar says that a woman of virtue is an auspicious possession of a family; and that good children are ornaments of the family. [99]

The wife adds a glow to the home. Her children make her glorious. Ilanāgaṉār (Iyānagaṉār), a Sangam poet extols the virtues of a wife who has given to the family a good progeny [100]. Ālaṅguḍi Vaṉgaṉār, another poet blesses women who are chaste and bring forth good children [101].

In Marudam Tinai poems we find that it is the son who brings together his father and mother, who had quarrelled on account of the loose morals of the former.

The husband spends the whole day in the company of a harlot, but returns home for the night. Not minding the rebukes of his wife he hugs his little boy to his bosom and feion going to bed. The enraged wife orders him out of the house and not to touch her son. But the culprit tells her that the boy bears the name of his father, and he would hug him, and that mattered nothing for her. [102]

A poem in Akanānūru describes a similar event. [103]

**THE SPORTS OF YOUNG WOMEN**
Women practised “Thunaiṅgai dance’104 (துணாங்கை என்று) when the season for the entertainment arrived. [105] They would play the first round with the person they loved. [106]

The Tamil women exhibited extraordinary pleasure in bathing in ponds and streams [107].” This sport is described not only in Sangam literature but also in later Purānās. Before their marriage, the women of Saṅgam age were accompanied by their maid-companions to plunge in water, and after their marriage their husbands took the places of the lady companions (உலகையத்). The young women appear to have been endowed with a large amount of freedom is going about for seeking pleasures of entertainment, and not to have been bound to their hearth like slaves. [108] There were also certain religious rites prescribed for young girls such as “Pāvai-Nōnbu” (பவை-நோம்பு) which entailed arising before dawn and going to a river or a pond to bathe and perform the rites, at the same time, praying to their Gods for the gift of a good husband. [109]

There is an interesting account in Maduraikkāṇchi of women resorting to Tiruṉkaṇṭunram, and worshipping at the temple of God Murugan with their hands locked with those of their husbands and children. This shows that they had been moving about freely and could visit any place of their choice [110]. Paripādal also gives us a graphic account of families and relations gathering at Tirumāl-Iruñcholai (திருவால்-இறுழ்ச்சோலை) for worshipping Thirumāl (திருமால்) [111].

A lord of the Kuriṉchi tract is reported to have performed severe penance and had a daughter born to him [112]. The great poet Pisirandaiyār (பிஸிராண்டையார்), when questioned how he could have continued to sport his dark hair, even in his advanced years, replied that it was possible for him, because, he had the fortune of possessing a wife *was very good to him possessing exemplary character. [113]
We have already seen that more than fifty women poets have contributed to the enrichment of the Sangam literature. Women appear to have been aware of the cultural and other possibilities afforded by education and many of them have excelled in enlargement of their knowledge. Poet Avvaiyār was a scholar respected and revered by chieftains and monarchs. King Adhigamān held her in such honour and reverence that he presented her a rare Nelli fruit (රුල්ශාවම) which had the divine attribute of prolonging life even though he might have tasted the Karpa drug (කාර්ප). [114] The poetess. In her turn, exercised her good offices to see that the proposed war between Adhigamān and Thondaimān did not happen at all. [115]

STOOPING TO WIFE (රුල්ශාවමේ සියළු)

This term has been explained by Parimēlalakar, a renowned commentator of Tirukkural, as connoting a person following a wife who had her own predilections and ways of life.[116] Dr. M. Varadarajanar has the following remarks to offer in the matter in one of his expositions of Tirukkuṟal. “A man has certain family duties to attend, and also certain public duties. A woman who has been depicted by Tiruvalluvar in his Araththuppāl as a life's companion, and in Porutpāl as a colleague facilitating the performance of his public functions. Tiruvalluvar has a word of disapprobation only when the woman stands as an obstruction to the efficient discharge of the duties of her husband. Even then it is interesting to note, he does not rebuke the wayward woman herself, but proceeds to rectify her husband only. He expresses emphatically against a woman crossing the path of her husband's duties to the public. Tiruvalluvar has always offered to women an equal status with men. The frailty of a woman bending to all the whims of her husbands will disrupt a family. Similarly a man becoming a slave to the caprices of his wife will hurt his public life."[117]

THE ULTIMATE LOWERING OF WOMEN'S STATUS
Subsequently at the end of the Sangam epoch the status of women in Tamil society appears to have suffered a fall.

The domestic virtue of the husband valuing his duties as his life, and the wife considering her husband as her life, began to lose its meaning and importance. Because in some of the Pathinen-kilkanakkku (பதினேந்கிள்க்காண்கு) compositions we are distressed to find the following remarks:

“Innā Nārpathu” says that a man should shun as poison a woman with soft, rounded, bamboo like a shoot.[118]

Blemished and implacable women have been beaten with sticks.[119]

A termagent wife,[120] a woman involving herself in legal fights,[121] and a man always living in fear of his wife have all come under the condemnation of the later day moralists.[122]

Various reasons have been adduced for the fall of women from their high pedestal in society. One of them is that the Jain and Buddhistic Doctrines spread widely in Tamilaham during the 5th, 6th and 7th centuries A.D. and that these faiths carried a propaganda that women stood on the path of the spiritual progress of man.

THE GREATNESS ACHIEVED BY MEN THROUGH WOMEN

Whenever a man, whether a king or a chieftain has been spoken of the Sangam literature by the poets they are mostly referred to as the husband of such and such a lady. This fact is an important one and has to be assessed adequately.
The poets of Pathiruppattathu have hailed the heroes of the compositions with the following attributes:

“Nallōļ Kaṇavaṉ” (ṇallōļ kavaṉ) [124]
“Puraiyōļ Kaṇavaṉ” (puraiyōļ kavaṉ) [125]
“Sēyilai Kaṇavaṉ” (seyilai kavaṉ) [126] and
“Oṇḍoṭi-k-Kaṇavaṉ” (ōṇḍoti-k-kavaṉ) [127]

In one of the love episodes of “Aham” life, we are informed that a maid-companion to the lady-in-love refuses to bring the Thalai (தாலை) to her lover. The lover then threatens that he would ride the palmyra horse (palmyra) and proclaim to the wide world that his love had brought him to this plight with her unrequired love; If people saw in the painted picture, he was carrying, the images of both himself and his loved-one together, they will find out which good girls lord he was. He is proud to refer himself as the lord of a “good girl” (good girl) [128]

Nakkirar calls God Murugan as the husband of Deiva Yānai, of unblemished chastity, perhaps because of the traditional attributes of virtues and goodness given to women.[129]

Thirūnāṇna Sambandar, refers to Lord Siva as the father of Murugan, the husband of Valli in his Thirumaraikkādu hymn (thirumaraikkādu). [130]

CONCLUSION

Ladies and Gentlemen,

I believe it is time for me to conclude. I have placed before you enough material these two days to enable a study of the high status and position women had attained during the Sangam period. We have seen how they had the extraordinary privilege and freedom of choice in selecting their life’s partners, how they had been offering
their husbands conjugal pleasures and the counsels of a minister, and above all how they had been treated as the queens of the home.

Even a person, given to occasional moral lapses like friendship with Paraththais, returns like a black sheep to his wife ultimately. Though she is angry with him she employs words of moral authority and rebuke. The husband admits that she has a right to reprimand him for his act of infidelity.

While in the later literary compositions like Puranas, Kövais etc., it had become the custom of the poets to sing on the rapturous beauty of a feminine form, the Sangam poets mostly confined their attention to the mental equipment and cultural attainments of women. The Sangam poets had always been harping on the virtues of chastity, and culture.

The late lamented Rājāji has pronounced that to become a gentleman, one requires a man's brain, a woman's heart and the feeling of a child.

The Bible contains a sage advice that a cultured wife is the crown of her husband. In concluding I wish to emphasise on the fact that the women of ancient Tamilagam were in enjoyment of higher privileges, freedom, scope and opportunities than at any time later.

Ladies and Gentleman, it had been my privilege to deliver these endowment lectures and I know the audience is a discriminating, critical and at the same time an appreciative

I hope Ladies and Gentlemen that I have not trespassed on your patience and forbearance.
Mr. President, you had been very kind and considerate to me these two days, and it was my rare and good fortune to deliver my first endowment lectures under your auspices.

I am very happy that my chief Dr. Sanjeevi, has always been insisting on me, as on all research scholars that a research worker should go deep into a matter and then make a comparative study of it. "The two mottos he has coined are" (ஏற்றுண்டு குறியீடுகள்) and நோய் குறியீடுகள்." These mottos have been stimulating and inspiring students of Tamil like me and have served to discipline and regulate research work.

I am grateful very much to the Ladies especially who have graced this occasion in large numbers and bent their patient ears to my talk.

At the risk of repetition, I should like to thank again Dr. M. Varadarajanar but for whose insistent efforts to mould me in my formative years and instil into me a sense of duty, love of Tamil and power of expression; I should not have been what I am now.

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4. Bhāratidāsan, மகிழ்ச்சி விளக்கம், பாகம் 1, p. 16

5. "நாந் விளக்கமிடும் கருந்தள்ளுள்ள

ஆனால் விளக்கமிடும் மிகவும் விளக்கமிடும்

நான் நூற்றண்டு செய்தது

அவன் குறிப்பகுதியில் விளக்கமிடும்."

- விளக்கமிடும், புத்தகாய்வு, 187

6. 'அல்லாஹ் கருந்தள்ளும் நூற்றண்டு

தினை நூற்றண்டு செய்தான்.'

- விளக்கமிடும், புத்தகாய்வு, 8

7. அவன் குறிப்பிட்டு விளக்கமிடும் விளக்கம்

அவன் அறிவுருக்கு விளக்கம் வந்தது."

- விளக்கமிடும், புத்தகாய்வு, 15.

8. "பருந்து கருந்து

- விளக்கமிடும், புத்தகாய்வு, 32

9. மனிதந்தர விளக்கந்தர நாடுவின் நடுவில்

மனிதந்தர நாடுவின் கருந்தள்ளும்

மனிதந்தர நாடுவின் முழுமையில் விளக்கமிடும்

சமயத்தை முழுமையில் முழுமையில்

சமயத்தை முழுமையில் குறிப்பிட்டு

சமயத்தை முழுமையில் குறிப்பிட்டு

சமயத்தை முழுமையில் குறிப்பிட்டு

- விளக்கமிடும், புத்தகாய்வு, 23

10. "பிரிவுகளும் விளக்க ஆண்டு ராமே.

- விளக்கமிடும், புத்தகாய்வு, 7

11. "தீர்வார ராமே என்று

தீர்வார ராமே பாருமாது தந்தே

- தெய்விரட்டுதல், 95:4-5

12. "தீர்வார ராமே

- தெய்விரட்டுதல், 95:4

13. பெருந்தோற்ற சோதனை சோதனையாக

- தெய்விரட்டுதல், 2:3

14. "தீர்வார ராமே இந்தை இல்லே

- தெய்விரட்டுதல், 95:4-5
15. “இருக்கிற பந்தனுக்கு அடித்தக்கும்
துர்யுள்ள பந்தன் க பந்தனுக்கு பெல்லும் போல்”

16. “யாயா கியேள மாஅ யாேள்”

17. பொய்வடுப்பாது வரவேறிய இவசுவரா

18. செங்களை வல்லூர் தேன்களை மாடுச்சென்றாட்டம்

19. பொய்வடுப்பாது வரவேறிய பந்தனுக்கா

20. “சுட்டரை ஓம் நாஞ்சு பந்தனுக்கா

21. “சுட்டரை ஓம் நாஞ்சு பந்தனுக்கா
22. "பாங்குகளைக் கொண்டு பொய்க்க இன்றையைச் செய்வதோடு." - புதுக்கோலம், 31:5-6

23. "சுற்றி மன்னிக விளக்கம்
நார்களுக்கு சோந்த மார்கத்துடன் முறை.", - புதுக்கோலம், 86:5-6

24. "மறநிலையான அயோத்தியை பாது,", - புதுக்கோலம், 174:10

25. "ஒருதருமல் குருற்றம் காண்டு மாற்றம்
நார்களைப் பாதுங்க இழுவது மன்னிக உறுமான சரியானது
சுற்றியுள்ள மன்னிகள் மார்கத்துடன் கிருஷ்ணன்
அமுக்கு காண்பதாக விளக்கத்துடன்
இருளையும் காண்பது மாற்றம்
நார்கள் விளக்கத்துடன் பல்ளியார் மாற்றமாக
பல்டுக்கள் அழும்பு மன்னிக
இன்றையைச் செய்வது மாற்றம்.", - புதுக்கோலம், 129

26. "நான் குருற்றம் கலந்து பாது
நார்கள் பாதுங்க மாற்றமாக குருற்றம்
அமுகு காண்பதாக விளக்கத்துடன்
சுற்றியுள்ள மாற்றம் மாற்றமாக.,
- சுற்றியுள்ள மாற்றமாக, 257

27. "நார்களும் குருற்றம் காண்பதற்கு
பாதுங்கம் அடுத்து பாதுங்க", - சுற்றியுள்ள மாற்றமாக, 142:2-1

28. "சிறியவற்றுக்கு சிறியவற்றிற்கு
நார்களுக்கு சிறியவற்றிற்கு
அமுகு காண்பதற்கு 
சுற்றியுள்ள மாற்றம்
பாதுங்கத்துடன் மாற்றம்
சுற்றியுள்ள மாற்றம் மாற்றம்.", - சுற்றியுள்ள மாற்றமாக, 68:1-5
29. "பாசங்களே பலனாக மற்றும் பாதுகாக்க வந்திருக்கும் நேரங்கள் பின்னர் மற்றும் குழுக்கை பாதுகாப்பிற்காக.

   -- காதலைத், 276:1-2

30. "ஏனையர் ஒருப்பின் கடவுளின் பராமரிப்பை வாழ்விலை நேரத்தில் இல்லாது பாதுகாப்பு
   குறைவு பாதுகாப்பு கடவுளினை பாதுகாப்பிற்காக.

   -- காதலைத், 48:1-3

31. "ஏனையர் ஒருப்பின் பராமரிப்பை வாழ்விலை நேரங்கள் பின்னர் பாதுகாப்பிற்காக.

   - குழுக்கைத், 128:2-3

32. "எல்லாவறு விலக்கமாக குறைவடையாது பாதுகாப்பு
   விளக்கமாக அந்தப் பாதுகாப்பு வாழ்விலை நேரங்களை பாதுகாக்கத் தொடர்ந்து விளக்கமாக அந்தப் பாதுகாப்பு வாழ்விலை நேரங்களை பாதுகாக்கத்

   - காதலைத், குழுக்கைத், 23:5-6

33. "லாபுவியின் துள்ளுணர்வான விளக்கமாக பாதுகாப்பு
   குறைவு என்று வாழ்விலை நேரங்களாக பாதுகாப்பிற்காக.

   - காதலைத், குழுக்கைத், 23:12-13

34. "பாதுகாப்பு விளக்கமாக நேரங்கள் பின்னர் பாதுகாப்பு
   விளக்கமாக பாதுகாப்பு விளக்கமாக பாதுகாப்பு
   விளக்கமாக பாதுகாப்பு விளக்கமாக பாதுகாப்பு

   - காதலைத், குழுக்கைத், 23.16-19

35. "மற்றும் பாசங்கள் என்றால் "புதுக்காறு
   பாசங்கள் இலங்கைத் தலமலை நோக்குவது புதுக்காறு
   என்று என்றால் புதுக்காறு

   -- காதலைத், 2.38:1.3

36. "அனைத்தும் பாதுகாப்பு வாழ்விலை வெளியில்
   வாழ்விலை வெளியில் மற்றும் விளக்கமாக

   - பாதுகாப்பு, 29:1-2

37. "ஏனையர் ஒருப்பின் கடவுளின் பாதுகாப்பு
   பாதுகாப்பிற்காக அந்தப் பாதுகாப்பு

   --
38.  நார்ரினை; 79:2-3.

39.  காந்தம்புல காப்பாட்சியார் பாறையை
சாய்த்துக் கட்டு புடையாட்டாக்கிய காந்தம்புல பாறையை.
- களிம்பிக்கவை, பலகைகளோ, 3:1-2

40.  ஆக்லவே பாறையை வளத்து விளையாட்டை. ஆக்லவே
- புத்தாண்டு, 18347

41.  சுருக்கிசேர்த்து பிறப்பிள்ளை மகளே.
- அதிர்வருமாறு, காரிநாத, 35

42. காந்திக்கவை, 42:1-4.

43.  பாறை பிறப்பு விளையாட்டு வழக்கு.
- - களிம்பிக்கவை, 10:1

44.  சிறுமியே கைவழித்து பிறப்பையும் விளையாட்டை.
- கிண்ணமே்ல்கா, கோவில்காக்கலரே, 68

45. "சூழியவ் பாறையை வளந்தவ் காரிநாத்
பலகையை மலக்கிற அதிரியர்கள்
நேரடை விளங்குவது வல்லகையை விளங்குவது
பெரு கூட்டக் பொறிந்து விளங்கியுள்ள வெளியினால்
சிறுத்துகள் முன்னணிய வரவேற்று தொடங்குவது."
- அதிர்வருமாறு, 1 02:5-9

46. "அதிர்வ காந்தம் பாறையை விளங்கியார்
பாறையை வளக்கும் வெளியால் பாறையை."
-இந்தியாவுக்கும் பாறையை, 21-22

47. "சூழியவ் விளையாடும் காரிநாத்
பலகையை மலக்கிய விளையாட்டு புக்கியாறு."
- புத்தாண்டு, 281:8-9

48.  காந்தம்புல பாறையை விளையாட்டு காரிநாத்
பலகையை விளையாடும் காரிநாத்
ஆகியவர் காந்தம்புல பாறையை.
- எல்லாணும், 302-304
49. "இலங்கை காலப்பாண் புதுப்பு மின்னிட்டு
புத்தான் பெருமையிலான பெருமானும்
நோயான தெளிவாக தெளிவாக தெளிவாக
நோயான தெளிவாக மறுப்பு மறுப்பு
தெளிவாக பெருமான் பெருமான் பெருமான்
தெளிவாக பெருமான் பெருமான் பெருமான்
தெளிவாக பெருமான் பெருமான் பெருமா.

- தற்போதுதாக, 229

50. "பாரு தரும் பாரு கிளைஞ்ச
நூறு ஆண்டு பூர்வக்கு விளக்கு
நூறு ஆண்டு பூர்வக்கு விளக்கு
நூறு ஆண்டு பூர்வக்கு விளக்கு
நூறு ஆண்டு பூர்வக்கு விளக்கு
நூறு ஆண்டு பூர்வக்கு விளக்கு

- தற்போதுதாக, 40

51. "தங்கன் குறுவாக காண மாவடை
உண்மை காண்டு குறுவாக காண்டு
உண்மை காண்டு குறுவாக காண்டு
உண்மை காண்டு குறுவாக காண்டு
உண்மை காண்டு குறுவாக காண்டு

- தற்போதுதாக, 259

52. 'இலங்கையுள்ள உள்ளது அதன் மாவையும்
புழக்கில் அசைத்தீன.

- கலீசியாராஜ், 103:63-64

53. 'சுரவந்தை நாள் நாயக்கங்கள் பாயில்லான்
நாயக்கங்கள் பாயில்லான்

- புரசாதானை, 1:41-42

54. "புப்பாக்கள் புப்பாக்கள் பரிவேல்
காண்சர் அல்லலம் இல்லாமலானம் இல்லாமலானம்
புருள் பார்த்து அருணாவ அருணாவ
குறுவாக குறுவாக.

- புருணாராஜ், 383:10-13

55. "அறிவு காய் சொல்லவும் கால்காய் பெருமானையா

-- கலீசியாராஜ், தற்போதுதாக, 3, 6
56. "நிலவும் நிரூபம் அல்ல இரண்டு சான்பற்றுமையுடன் கோர்த்தவூடனும் நிலவும் மூடும்.

   - கிள்ளைக் கள்ளக, 55

57. 'காதல் குழுக்களும் குடும்பங்களும் கிள்ளைக் கள்ளகத்தினர் அன்று சார்ந்த இரண்டு பொழுதும் குடும்பங்களும் குருசம்புருந்து தன்மைக்கும் குடும்பங்களும் குறுக்கித்து வேண்டும்.

   - கிள்ளைக்கள்ளக, தேவதேசவரி, 3:15-18

58. "அன்பையலை பெண் பண்புக்கு கிள்ளைக்கு வட்டமாக இருந்து அண்மையான மூழ்கையும் பொழுதும் தொடர்ந்து பெண் பண்புக்கு வட்டமாக இருந்து அண்மையான மூழ்கையும் என்று அம்மையான மூழ்கையும் என்று வரும்.

   - கிள்ளைக்கள்ளக பாண்டசத்தெக்களி, 14:15-21

59. "அம்மை பெண்ணையோ அம்மை என என்று இந்த மூழ்கை அல்லது பண்புக்கு என்று இந்த பெண் பண்புக்கு என்று இந்த என்று அண்மையான மூழ்கையும் என்று வரும்.

   - கிள்ளைக்கள்ளக, பாண்டசதகளி, 7:20-23

60. "அதாவது வைராதனை மாறாக

   - கூலி, 44:3-4


   - கூலி, 11

62. "அவளியாருடன் கூடாது அல்லாமல் காரிணியாளர் மாறாக அவளியாருடன் கூடாது அல்லாமல் மாறாக அவளியாளர் மாறாது

   - கூலி, 11
63. "நாம் காரணில் பெண்கள் பெண்கள் முடிவு குறிப்பிட்டு விளக்க வேண்டும்".

- கிறித்தரம், 974

64. "மார்காதகம் மார்காதகம் அல்லது மார்காதகம்

- கிறித்தரம், 51

65. "மார்காதகம் மார்காதகம்

- கிறித்தரம், 6

66. "இல்லாதது வந்தவையின் வந்தவையின் கரிபிப்பு

- கிறித்தரம், 2

67. Dr. V. SP. Manickam: Tamil-k-Kāthal:

68. "தற்கொத்தை பாதுகாக்க முயல்கள் புலம்

- கிறித்தரம், 1

69. "இல்லாதமார் ஐழிவிசை கருணா உடன்

- கிறித்தரம், 2

70. "புலமையல் உலகள் ஐழிவிசை முடிவு

- கிறித்தரம், 4

71. Tolkäppiyam: Karpiyal- Ilampūranar Commentary.

72. "டுக்கானின் தியாகம் பாதுகாக்க பாதுகாக்கையாள்

- கிறித்தரம், 1
73. "பார்த்த்த்ளின் பொழுதுக்காக பாலனா காப்பர்வங்கூறு
கிளையாரம் வர்த்த்தப்பட்ட பிரிவிட.

74. "விஞ்ஞ்சூர்வூற மத்தியில் கிருட்டி பாலைப்பாறாக
குப்புடன் புனித துணியும் புலவர்
பார்த்த்த்ளின் புழாரா பாலைப்பாறாக.

75. "தீர்க்க விளக்கம் எனக்கு மேலாக
முறையின் விளக்கம் குறிப்பிட்டத்து.

76. "என்றுடன் திண்கினல் வர்த்த்த பாலை
முறையின் பிள்ளைகள் தீப்பு.

77. "விருத்தினம் பராட்டாக குறிக்கள் வாங்குதலே மேலாக குறிக்கள் காலம் துணித்தே.

78. குழுநிலைத்தக்க, 79.

79. "அங்கீகாரம் மக்கள் நேற்பிட்டு சொந்தியா
புலவரை நிகுத்திட்டு அவர்பிட்டு காலைடு.

80. "நான் பிள்ளைகளுக்கு குறிக்கள் வாங்காதே
அங்கீகாரம் மக்களின் துணியும் சொந்தியா
பணவருடன் விளக்காவு பிள்ளைகளா
பலடியா செய்தா நிகுத்தா பழுப்பு.

- குழுநிலைத்தக்க, 93:3-4
81. "நேரில் அது இருந்து அத் தேக்குத் தக்கநில்
பொறுப்பு பார்க்க ஒரு அபிஷேக
முதன்மையான இந்துருவையான கால்நடை மருத்துவம்.

- தில்லியார், 397

82. "இப்போதைய முனி நேரிலே பார்க்கிற
சிர அபிஷேகம் அரசாராண
பார்க்க ஒருநிலையில் இந்துருவை
உற்பத்திய கால்நடை........

- தில்லியார், 49:3-5

83. "மாற்றம் கிளியாதும் போதுமின்றி
பார்க்கிற ஒருநிலையில்
உற்பத்திய கால்நடை மறுநிலை
நேரில் முதன்மையான இந்துருவை

- பரிபலம், 81-83

84. "சாகவே பிரிவுப் பார்க்க ஒருநிலையில்
கிளியாதும் போதுமின்றி
சாகவே பிரிவுப் பார்க்க ஒருநிலையில்
தமிழ் பொறுப்பில் உற்பத்திய கால்நடை

- பரிபலம், 20:86-89

85. "போர்க்க நேரில் வைத்திருந்து இறையே
முறச்சியின் பொறுப்பில் உற்பத்திய கால்நடை
பூட்டாக்கிய வருமானம் விருக்கச் செய்யப்பட்டு
செய்ய்வார்க்கிற குறுக்குப் பொறுப்பில் உற்பத்திய
சுவையான பிரிவுப் பொறுப்பில் உற்பத்திய
அறிமுகம் கிளியாதும் போதுமின்றி
பார்க்கிற ஒருநிலையில்
போர்க்க நேரில் ஹர்யான் பொறுப்பு

- தில்லியார், 110

86. "அல்லாஹ்வா பார்க்கியான லான்கரா வே பார்க்கிற
சிரமிக்க பார்க்க ஒருநிலையில் இறையே பார்க்கிற.
87. "அனுமானம் தெரியவும் பொய்யுப் பொய்யுக்கும் நோக்கம் இருப்பாம் பொய்யுக்கு தெரியாமல் கூறல்.")
- விளக்கம், 203

88. "குறிப்பிட்டு, கூறுவதும் தொடர்புப் பொய்யும்
லங்கா வெளியுறுத முருக நூற்றாண்டு வரை
சிற்றவ வழியே வெளியுற்று பண்புப் பொய்யும்
முன்னூர் பலனினால் இருற்று கன்சரை முதல் காலண்டின் அரசியல்.")
- தமிழ்ச் சிற்றுரு, 397:4.8

89. "அன்பால் கலனம் புகவது பொய்யும்
மூலிகை நூற்றாண்டும் பொய்யுக்கு பிற்கூறல் "
- பாக்குமாத, 4, 14 (98-99)

90. "மிதியோம் காஞ்சார் ஒரு எலும்குர் முப்பாக்கி
மும்பையில் காஞ்சார் சார்ந்து நூற்றாண்டுக் கலனம் அல்லான்
அந்தென வெளியூரானது முதலில் முறக்கினால்
காஞ்சார் முருக நூற்றாண்டு முறக்கினும் பொய்யுக்கு காலண்டின்.")
- அம்மா கிருத்துறுத்தன, கட்டு கிருத்துறுத்தா, விளக்கத்துறுத்தா

91. "அண்டியா புல்லம் அதையும் பல்லம்
லங்கா வெளியுறுத புதுப்பு பொய்யுப் பொய்யும்
அன்பால் நூற்றாண்டும் பொய்யும் பதிகமானது, பக்தர் பக்தியும் பயினும்
முன்னூர் முதலின்று முறக்கின.")

92. "நாள்வரையார், காஞ்சார் கூறுவது முன்னூர்
சார்ந்து காஞ்சார் புல்லம் முறக்கின
நூற்றும் நூற்றாண்டும் சார்ந்து
முன்னூர் முறக்கின நூற்றாண்டு.")
- தமிழ்ச் சிற்றுரு, 384

93. "தொடர்பினும் தொடர்பினும் எளியது மேற்குத்
முன்னூர் முறக்கின.")
94. "யாயா கியேள மா அ யாேள

95. "யாயா கியேள மா அ யாேள

96. "யாயா கியேள மா அ யாேள

97. "யாயா கியேள மா அ யாேள

98. "யாயா கியேள மா அ யாேள

99. "யாயா கியேள மா அ யாேள

100. "யாயா கியேள மா அ யாேள
101. "மாரியம் மரம் கசரம்மை காண்ம
மரவை மாறியுள்ள மனைத்தம் ஆரையையே..."
- துணைவிதம், 1 18:2-5

102. "அக்ஷரம் மாற்றம் மறுக்கி விளக்கம்
மாறிய கதைகள் மறநிலை பாதுகாக்க.
- தொவியியார், 202-3

103. "மாற்றங்கள் கிடைத்த மாற்றம்
பாதுகாக்க மறநிலை பாதுகாப்பு.
- புதுக்காலம், 234:5-9


105. Tolkäppiyam: Karpiyal-11, Commentary- Naccinarkkiniyar.

106. "நம்பியர் பிற்குரிய காற்றவர் பாதுகாக்கினால்
நம்பியர் கான்றால் குறுக்கு குற்றிக
முற்றவும் துணைவிதத்துடன் குறுக்கு
துணைவிதத்துடன் குறுக்கு துணைவிதத்துடன்
துணைவிதத்துடன் குறுக்கு துணைவிதத்துடன்
- துணைவிதம், 167

107. "செங்கரை செங்கரை காண்ரா்
செங்கரை பொட்டாம் செங்கரை.
- தொவியியார், பாதம் 3

108. "அந்து மகிழ்வோர் வெளிய அருகிலிருந்தார் கூற்றிக.
- காம் துணைவிதத்துடன், காம் காம்பின், காம்பின் பாதம் -15:1

109. "செங்கரை காண்முடியா செங்கரை
செங்கரை பாதுகாக்க பாதுகாக்க வெளிப்புக்கு
ஒருநிகழ்ந்து பாதுகாக்க வெளிப்புக்கு
- தொவியியார், காம்பின், 5

110. "உணர்புக்கு உணர்பியிலையா உணர்பு
உணர்பு காற்று உணர்பியிலையா"
111. Tiruveṅgaikkövai: 403.
112. Tolkāppiyam, Purattinaiyiyal 4.
Ilampūranar's commentary.

113. "அது தீர்த்த குறுகிய துத்திவிளை

உடுப்பி தலை பாதுகாக்கும் கதை

மூர்த்த திருத்த குறுகிய துத்திவிளைத்தல்

மாச ஒன்று குறுகிய துத்திவிளைத்தல்

நம்பிக்கை நீராகிய மாசங்கம்பாண்டால்

நூற்றாண்டுகள் நிலவிய மாசத்தொடர் உரை

நூற்றாண்டு, சின்னம் வைத்து சின்னப்பூச்சி மேல்நிற

வெளிப்பட்டு காண்கை சின்னப்பூச்சியின் தூணம்

மாசங்கம்பாண்டால் தூண்டி வைத்து சின்னம் செய்யாது

வெளிப்பட்டு சிரியாக விளக்கும் விளக்கம்.”

- புதுக்கோடி, 279

114. "மூன்றான்கொண்டாம் கானி மாற்றப்படும்.

- புதுக்கோடி, 314:1

115. "மூன்றான் கிளியம்மாங்கம் மளமா சந்தா.

- தொழில்நுட்பத்தொடர், 1 05:1

116. "மூன்றான்கொண்டாம் மாற்றா கிளியம்மாங்கம்.

- தொழில்நுட்பத்தொடர், 22:1

117. "புகழ்பூர்வதாக கிளியம்மாங்கம் மாற்றல் துத்திவிளையானது பிறந்த சோனா.

- கிளியம்மாங்க, 656

118. "இல்லானால் மின்ன மாரியாள்.

- கிளியம்மாங்க, 52

119. "மூன்றான் தரம் மாரியாள்.

- கிளியம்மாங்க, 60

120. "வெளிப்பட்டு ஒரு வசதியாகம் சந்தாங்க மாற்றல் மாற்றக்கூட.”
121. "இதற்குள்மை புதுக்கொள்வ நோயில் மய்ப்பு."  
   - அகதரமா, 12:5

122. "அப்போது இதுவே இருபத்தில்  
கலவங்கள் ஒருவர் கூறியுடன் தள்ளியுள்ளனர் ஆனால் அவர்களுடைய மன்னருக்கு கூறியுள்ள முன்னேக்கிய தரவு இயற்கையான இருபத்தில் இருபத்தில்  
ுயரான நோய் மரணநிலையான இருபத்தில் உயரான இயற்கை நோய் மரணநிலையான இருபத்தில்."  
   - பண்டியேருள், 8:102

123. "இத்துவுக்கு மக்களிடையே மரணநிலையான  
முன்னேக்கான குருநோய் மட்டுமே தியான குருநோய் மட்டுமே மன்னருக்கு கூறியுள்ள மரல் நோய் தொந்தராக  
காணப்படும் கொண்டு விளங்கக்கூடும்  
ஆக்கிரமியான மன்னரின் புதுக்கொளும் மிகுதியான புதுக்கொளும் மிகுதியான புதுக்கொளும் கால்நடை கலந்து மரணத்தான."  
   - தூக்கைக்காரணி, 461-467

124. "திகதிகள் முயற்சிக்கும் மன்னரின் குருநோய் மட்டுமே தியான குருநோய் மட்டுமே மன்னருக்கு கூறியுள்ள முன்னேக்கான இருபத்தில் உயரான நோய் மரணநிலையான இருபத்தில் உயரான நோய் மரணநிலையான இருபத்தில் "  
   - தூக்கைக்காரணி, 3

125. "ஆரம்பாக மன்னரின் குருநோய் மட்டுமே தியான குருநோய் மட்டுமே மன்னருக்கு கூறியுள்ள முன்னேக்கான இருபத்தில் உயரான நோய் மரணநிலையான இருபத்தில் உயரான நோய் மரணநிலையான இருபத்தில்."  
   - தூக்கைக்காரணி, 265:4-6

126. "மரணநிலையான மாச் மட்டுமே மரணநிலையான மாச் மட்டுமே மரணநிலையான மாச் மட்டுமே மரணநிலையான மாச் மட்டுமே மரணநிலையான மாச் மட்டுமே மரணநிலையான மாச் மட்டுமே மரணநிலையான மாச் மட்டுமே மரணநிலையான."  
   - பண்டியேருள், 191:1-3
127. "இல்லணம் பியர்லி பிதிதவை வார்த்தகம் கணவுணர் பிரிவியார் பார்வார்.

- குறிப்பிட்டு, 1315

128. "பார்வார் கணவுணர் பிதிதவை வார்த்தகம் கணவுணர் பிரிவியார்

- புத்தாண்டு, 246:13-15

129. "சமாக பியனிக்க கணவுணர் பிதிது கணவுணர் பிரிவியார்

- மாணியிலை, 21 42-47

130. "கணவுணர் பியர்லி பிதிதவை வார்த்தகம் கணவுணர் 

- தினமுருத்தொம், புத்தாண்டு காலம், 80

131. "சமாகத்தொம் பிதிது பியர்லி பிதிது பியர்லி

- மாணியிலை, 6:55-59

132. "சமாகத்தொம் பியர்லி பிதிது பியர்லி

- புத்தாண்டு, 62:13-15

133. புத்தாண்டு, 240

134. Periya Purāṇam-Tirunavukkarasu Nāyanār Purāṇam.

135. M. E. R.

136. M. E. R.

137. "பார்வார் பியர்லி பிதிது பார்வார் 

- புத்தாண்டு, 125
138. "அருகில் விளக்கால் தாங்கிய விளக்க
வெளியும்பிறைய செய்யவும் விளக்க.

-Narriñai, 353

139. "அதிகம் மகளின் விளக்க
அதிகியும் திகழ்வு ஏற்பனைத் தரிகை.

- புத்தகாலம், 289:14-15

140. புத்தகாலம், 25, 250, 261, 280


142. "A virtuous woman is a crown to her husband."

- Old Testament, Proverbs., XII. 4

143. "Wife's are young men's mistresses
Companion for middle age and old men's nurses".

- Francis Bacon. In Marriage and Simple Life

144. "All other good by Fortune's hands are given
A wife is the peculiar gift of heaven".

—Pope: January and May

145. "O Woman! lovely Woman! Nature made thee to temper man;
we had seen brutes without you".

- Otway, Venice Preserved. I-1

146. "Giving honour unto the wife; as unto
the weaker vessel."

- New Testament, I. Peter. II-7

147. "அவ்வூர்த்தான் விபுளாண் அர்த்தமிருந்து
அர்த்தமிருந்து இவ்வூர்த்தான் விபுளாண்

- கிருக்கவையார், 1039

148. "அவ்வூர்த்தான் விபுளாண் மாணவாரானது மாணவாரான
அவ்வூர்த்தான் மாணவாரான கூறும்.

- கிருக்கவையார், 53

Notes: Part II

1. “Being Dravidian, the inhabitants of Mohanjo-Daro and Northern India, naturally spoke of a Dravidian Language.”
   - Rev. Fr., Heras, Light on the Mohanjo Daro Riddle, 1

2. Pura-p-porul Venbā mālai, Karantaippatalam, 14

3. V. Kanagasabai Pillai, The Tamil Eighteen Hundred Years Age, p. 120

4. K. A. Nilakanta Sastri. Tamilar Paṇpāṭum Varalārum,” p. 115

5. T. V. Kalyana Sundaranar, “Peṇṇiṇ Perumal, (or) Vālkkaittuṇai” p. 39-40

6. Dr. M. Varadarajan. “Peṇmai Vālka,' p. 11-12

7. Dr. V. Sp. Manickam. - “Tamilkkātal,' p. 152

8. Dr. K. K. Pillai, 'A Social History of the Tamils,' Part I, p. 385


10. Dr. N. Subramaniyam, -"Journal of Indian History", Vol. XXXVIII, Part 1, April 1960, Serial No: 112, Page 487

11. Jawaharlal Nehru.
    —"The Discovery of India.’ p. 107

12. K. Gnanambal,
    - "Home life among the Tamils in Sangam age.' p. 107

13. "பெண்மை பால்கா, தமிழ் நாடு இரண்டாம் பால்சோழிருந்தே
மோகந்தோரின் கட்டுப்பாட்டு சுருந்து, தமிழ் மொழியின் பால்சோழக் கட்டுப்பாட்டு நிலைகள்
பெண்மை ராணியின் கதையின் அடையாளம்”
   - மகாநாத பால்சோழ, தமிழ்ப் பாலசோழ 25

14. "சாளிசம் உச்சரடை சாளிசம் பாலம்பிருந்த
சாளிசம் உச்சரடை பால வரலாற்றுக்குள்
சாளிசம் உச்சரடை பாலம்பி கருநாயக்கா
மீன்றை காலகத்துக்கு முன்னர் பல்கா, சாளிசம் உச்சரடை
   - மகாநாத பால்சோழ, தமிழ்ப்பாலசோழ் 2
14A. Dr. V. Sp. Manickam, "Tamil-k-kātail," p. 152
15. Dr. M. Varadarajan, "Peṇmai Vālka,' p. 26
16. Dr. M. Varadarajan, "Peṇmai Vālka" p. 25
17. அமர்நாயகர் இலையம் அல்லாஹ்வை காண்பது
    பரம்பரையின் இலக்கியம் சான்முகம்
    கொல்லும்போது உழைவும் பெரும்பல்லும்
    இது விளைவுமுன் பக்திக்கு வருங்காக!
    - குர்ஈகுரு, 10:1-4
18. 'புகுவாய் ஆலஹ்; காவாய்

    புகுவாய் ஆலஹ் வாய்
    கிரியாயின் நாயக்காண்டு ஆலஹ்
    காண்டுக்கு சிறியும் சிறியும்
    செய்யும் முகம் அவத்து
    அன்றி பிடியுடன்; குர்லியாக காண்டு
    தான் வந்து இலங்காமு குழந்தை -
    புரக்காட்டம்' பலரித்தால்
    - பராதீஸ்கார் இலையம் அவனாக, இலையார் காண்டு
19. 'நீந்தயமும் வந்து அழை இலையம்,'

    - குர்ளாழியம்பியல், கணவல். 7
20. Tolkáppiyam, Kalaviyal, 7 Commentary.
21. Tolkáppiyam, Kalaviyal, 8 Commentary.
22. சுற்றினர் கீற்காரனும் பாறை நாவளியாகும்
    இன்னிற்குள் காண்டு உயர்ப்பிட்டு குறிப்பனா.
    -சுற்றினர் பியல், கணவல் , 22, 1.2
23. தீர்மானம் குறிப்பிட்டு வீர்மானம் மூட்டும்
    மூட்டும் நீந்தயம் அல்லாஹு.
    - தீர்மானம் பியல், 15
24. உலகக்கைத் தீர்மானம் காண்டு வந்து ஒரு கீற்காரனை
    நீந்தயம் மற்றும் இலையார் காண்டு
    உலகக்கைத் தீர்மானம்.
    -உலகக்கைத் தீர்மானம் மற்றும், கணவல், p. 44


28. "........... காப்பாக்கு


30. "அமர உறும்பி சுருந்தி பற்றி

31. "கருவ மக்கள் பிராம்யம் காட்டியிருந்து

32. "காப்பிட்டம், பராமரிக்கு, 8.

33. Dr. V. Sp, Manickam, *The Tamil Concept of Love*, p. 318.

34. தமிழ் குறிப்பிட்டம் மாற்றிய மலரிடி
35. "உலகில் மாநிலத்தில் நமது நீதியின் முதல்துட்டை நர்ம மூலமாக நாரின் மும்மண்டிக்கும் பெரும் புயல்."  
- கோவில் விழாகணவன், மலைக்குடிக், 371-73

36. அகராதி, 280 Et 390.

37. "என்னை அறிசுறு காலமான நூற்றாண்டனின் வரலாறு அல்லது கொரியாவின் சூழல்களும் நூற்றாண்டு பற்றிய அறிவியல் வலியும்."  
- அகராதி, 280, 4-6

38. "உலகில் மாநிலத் தீர்மான நூற்றாண்டான பெரும்பான்டசு அறிவியல் தொடர்புகள் நூற்றாண்டு பற்றிய அறிவியல் வலியும்."  
- அகராதி, 265:4-6

39. "தொல்லாண்டத் தீர்மான நூற்றாண்டு சூழல் பெரும்பான்டசு அறிவியல் தொடர்புகளுள் நூற்றாண்டு பற்றிய அறிவியல் வலியும்."  
- அகராதி, 343:10-13

40. (1) கோவில் விழாகணவன்: 393; 10, மலைக்குடிக் இந்துகுடியார்"  
(2) தொல்லாண்டத்: 300; 2-3  
*"அல்லது அறிசுறு காலாண்டனின் வரலாறு நூற்றாண்டு வலியும் வரலாறு இந்துகுடியார் இந்துகுடியார்."  
(3) அகராதி: 282; 13-"உலகில் மாநிலத் தீர்மான நூற்றாண்டு."  

41. "தொல்லாண்டத் தீர்மான நூற்றாண்டு வெளியுறு நூற்றாண்டு உலகில் மாநிலத் தீர்மான நூற்றாண்டு வெளியுறு நூற்றாண்டு வலியும் வெளியுறு நூற்றாண்டு வலியும்."  
- அகராதி, 3

42. "தொல்லாண்டத் தீர்மான நூற்றாண்டு வெளியுறு நூற்றாண்டு வலியும் வெளியுறு நூற்றாண்டு வலியும்."  
- அகராதி, 3
43. வாகு வருமானத்தில் புரிந்து புகவரிலாகாண்லா
நுழைவு அறிவியல் மாற்றங்கள் ஏற்படுத்து
நேரடி தமச்சாக பார்க்கை
பொருள் குறிப்பிட்டு பார்க்கும் கிளிக்கு.
- அம்மாண்டு, 60

44. "புரிந்து பதிலாம் வாகு வருமானத்திலாகான
திட்டம் வெளியின் புரிந்து வாகு வருமானத்தில் பிரிவி,
நரநிற்கு தமச்சாக வருமானத்திலாக மாற்று
நேரடி வெளியின் தமச்சாக வருமானத்திலாக
cதிட்டம் வெளியின் பார்க்கும் கிளிக்கு.
பொருள் குறிப்பிட்டு பார்க்கை
பொருள் குறிப்பிட்டு பார்க்கை
- அம்மாண்டு, 82:1-3

45. 'நேரடி வருமானத்திலாகான கிளிக்கு வருமானத்திலாக
நேரடியை வெளியில் வட்டமைப்பு பிரிவிக்க
நேரடியை வெளியில் வட்டமைப்பு
cதிட்டம் வெளியில் வட்டமை
- அம்மாண்டு, 124

46. 'நேரடியை வருமானத்திலாகான கிளிக்கு வருமானத்திலாக
நேரடியை வெளியில் வட்டமை
நேரடியை வெளியில்
cதிட்டம் வெளியில்
- அம்மாண்டு, 135

47. "மேலும் நேரடி வருமானத்திலாக
cதிட்டம் வெளியில்
நேரடி வெளியில்
cதிட்டம் வெளியில்
- அம்மாண்டு, 18
48. “நான் பெண்கள் பூமிக்காக எழுந்தது அழகாக காட்டுவது மண்டலம்போ சுற்று
நிறைந்து முக்கியமான போர்ச்சிதல் தலை
நிறைந்து முக்கியமான சோயாபியா முக்கியமான
tுறையா தலைமை தலைமை
துறையா போர்ச்சிதல் சோயாபியா காட்டுவது.’
- அய்யிக்கால, 95

49. "நிகழ்வு என்ன விளக்கம்
வினை என்ன விளக்கம் என்ன.”
- அய்யிக்கால, 300:7-8

50. மண்டல சோலூட்டு பாகம் குறைய
மண்டல சோலூட்டு பாகம் குறைய
மண்டல சோலூட்டு பாகம் குறைய
மண்டல சோலூட்டு பாகம் குறைய
அங்கே இளஞ்சானாகத் துறையா
நிறைந்து முக்கியமான சோயாபியா.
- அய்யிக்கால, 323

51. "அழகாக பூமிக்காக
அழகாக பூமிக்காக விநைந்து என்ன என்ன.”
-அய்யிக்கால, 280:4-5

52. "மண்டல சோலூட்டு பாகம் விளக்கம்
மண்டல சோலூட்டு பாகம் விளக்கம்
மண்டல சோலூட்டு பாகம் விளக்கம்
-மண்டலமூலம், 218-20

53. (1) அழகாக பூமிக்காக விலங்கும்.”
- அய்யிக்கால 385:6
(2) சோலூட்டு அழகாக விளக்கம்
- அய்யிக்கால 332:8
(3) சோலூட்டு நிறைந்து விலங்கும்
- அய்யிக்கால, 332:15
(4) அழகாக பூமிக்காக விலங்கும்"
54. "காற்றி மட்டும் அவகாசமாக வெளிப்படுத்தாது மாறாத குறுக்கு நிலையை விளக்கம்

 மற்றும் குறுக்கு நிலையை தேட்செய்யாமல் வேண்டும் புதுப்பிக்கவும் 

நிலையை மாற்றவும் அவுக்கு

தேந்தேந்தே காற்றின் மேற்காலம்

- குறியீட்டுத் தொகுதியின், 238

55. "இன்யால் காலையான காலைகள் காலை

காலை பாச்சுவை காலையான பிறங்காலை

புறநிலையை காலைகளின் புறநிலையின் அந்ததை

நிலையான மாற்றின் காலைகளை உரியதாக

பந்து பந்து காலை

தெருமளி பெரும் நிலையை மாற்றம்

இன்யால் காலை காலைகள் காலை

இன்யால் காலை காலைகள் காலை

- குறியீட்டுத் தொகுதியின், 352:16-17

56. "நான் காலையும் காலையும் காலை

பிறங்காலை பிறங்காலை குறன்றுக்கு பாடலா

நிலையெச்சலா புதுப்பிக்கும் விளக்கம்

- குறியீட்டுத் தொகுதியின், 181 : 1-3

57. அருவி காலை அம்மண்டித் பாதுகாக

மாற்று பெரும் மாற்று வழக்கு மாற்ற."

- புதுதுருக்கு 249:10-11

58. அருவி காலை அம்மண்டித் பாதுகாக

மாற்று பெரும் மாற்று வழக்கு

அருவி காலையும் காலையும் காலை காலை

காலை மாற்றம் காலை மாற்றது மரியாதை.

- புதுதுருக்கு, 2:6:10-13

59. மாற்று மாற்றினது மாற்று அப்படி

- புதுதுருக்கு 332:5

60. சிங்கன்கு சிங்கன்கு மாற்று மாற்றம் பிறகு"
- Psalm 33:8

61. "The law of the Lord is perfect, revitalizing the soul, instructing the inexperienced.

- Psalm 22:2

62. "Good words are life to the soul.

- Psalm 12:23

63. "True wisdom is a source of life.

- Psalm 40:23

64. "Righteousness(?)

- Psalm 43:2

65. "The fear of the Lord is the beginning of wisdom.

- Proverbs, 1:21


67. "...for it is He who is not to be mocked.

- Proverbs, 20:30-31

68. "The fear of the Lord is the beginning of wisdom.

- Proverbs, 23:3-4

69. "The fear of the Lord is the beginning of wisdom.

- Proverbs, 24:1-3

70. "Wisdom is not obtained by hearing teachings, nor is understanding gained by mere memorization.

- Proverbs, 33:1-3

71. "The fear of the Lord is the beginning of wisdom.

- Proverbs, 45:5

72. Akanānūru. 190:12

73. "...for it is He who is not to be mocked.

- Akanānūru, 190:12
74. Bharathiyar Kavithaikal, Peńkaļ vitutalaik kummi.

75. 'பாரதியார் கவிதைகள் பதித்

என்று (பாரதியார் கவிதைகள் பதித்)

- புத்தகங்கள், 73:13-14

76. 'பாரதியார் கவிதைகள் பதித்

தங்கள் தவறு உறுதி சுட்டுகளுள்

தெரிவடைய்ந்த பாரதியாரின் பாடல் விளக்கம்

என்று தவறு தருவதில் உருவான 

சார்புபுரைய கருணை வருவதில் ரிஹா

பாரதியார் அதிகாரத்தில் பிரித்து

- புத்தகங்கள், 71:1-6

77. புத்தகங்கள் 246

78. "கருணை குரு மானம் மகாம்பிள் குறிப்பிட்டு

கம்போது புரோமாக் கருணை மகிழ

குரு மானம் மகாம்பிள் குறிப்பிட்டு

இருந்து மன்னர் பாரதியாரின் பதித்தவர்

சார்பு பற்றி நான் பதித்தவர் பாரை

- புத்தகங்கள், 69

79. அவன் மகாம் கருணை குரு மானம் பாரை

- புத்தகங்கள், 713; 4-5

80. பாரதியார் கவிதைகள் பதித்தவர் கருணை மானம்

அவர்கள் இறை பாரதியார் குறிப்பிட்டு

- புத்தகங்கள், 148

81. அவர்கள் கவிதை பாரதியார் குறிப்பிட்டு

உறுதி சுட்டுகளில் குறிப்பிட்டு

- புத்தகங்கள், 78

82. புத்தகங்கள் 143.

83. புத்தகங்கள், 1448 145.

84. புத்தகங்கள், 146.
85. புத்தாண்டு, 147.

86. உள்ளான என்றால் அது சிக்கலாக்கி மூலமாக கூறின்

தீர்மானத்துக்கு தீர்மானம் புலபியும் தகுமா.

- சிறந்தசமயமா, பொருள்தொன்று, 31

87. விளக்கத்தக்கானது, 23.

88. குடுக்க வருடங்கள் வேகமாக, 398.

89. 'அப்படிப் பாதுகாக மிளகாண்டுச் சிபோன்

முன் வருடான் காத்து எடுக்க

அழுத்தியும் குறுக்குக் குறுக்கும்

ஆயிரம் கலப்பது குறுக்கு குறுக்கு

தீர்மானம் புலப் வேறு

நீண்ட நிலையும் இரு புலபாலட்டு தரப்படுது.'

- துறுத்தொண்ட் 8

90. “அதில் காண்டு சிறியமைச்ச நேரடையும்.”

- சிறந்தசமயமா, பொருள்தொன்று, 54

91. சூரைப்பார் வருவாய் பொருள்விளக்கம் புராணம்.

- சிறந்தசமயமா, பொருள்தொன்று, 131

92. ஆது புரோவாய் பொருள்விளக்கம் மர்தந்தம்

மர்தந்தம் மூலமாக பௌத்திக மகாநா

முன்னோல் மிளகாண்டு காத்து பாதுகாக

முன்னோல் மூலமாக பௌத்திக மகாநா

முன்னோல் மிளகாண்டு காத்து பாதுகாக

அதில் காண்டு சிறியமைச்ச நேரடையும்.

- புத்தாண்டு, 91 1-6

93. பொருள்விளக்கம் பொருள்விளக்கம் சிபோன் சிபோன்

சிபோன் சிபோன் சிபோன் சிபோன் சிபோன்

சிபோன் சிபோன் சிபோன் சிபோன் சிபோன்

சிபோன் சிபோன் சிபோன் சிபோன்

- துறுத்தொண்ட், மாநிலச் சடை, 53-56

94. 'செருமன் வைணவ பாதுகாக்கான பாதுகாக்கான

பாதுகாக்கான பாதுகாக்கான பாதுகாக்கான
95. Puranänüru, 151: Commentary.

96. "பரிபரம் பரமான பாசிக்கு போற்றி
அழியும் பரமான பன்முகம்
நோய்வடம் மத்தும் பார்த்து பாரிய
அசுரா பார்த்து மரம் மரசா
நோய்வட அழியும் பன்முகம் கிளைந்த.
- அக்கிரமம் 73

97. "தாக்கித்தல் பாக்கித்தல் மாடிய மாடியம்
பரமான பாரிய திருநூங்கை பாரசா.
- அக்கிரமம், அகாதாசசானசம், 35

98. பூஞ்சி பங்கரச் சுத்தி புத்தகை.
- அக்கிரமம், அகாதாசசானசம் 34

99. பொய்க்காளும் பாசிக்கு மாடியால்
ப்ரச்சங்காள் பாரசா.
- கிளைந்த, 60

100. அக்கிரமம் 184

101. கிளைந்த, 330.

102. கிளைந்த, 86.

103. அக்கிரமம், 66.

104. "புப்பிண்மி ஆசலூர் உள்நாட்டு விள்ளையாடி."
- அக்கிரமம், 336:16

105. "பொய்க்காளும் ஆசலூர் பார்த்து.
- அக்கிரமம் 312;

106. (1) "முற்றிலும் தோல்வை ஆசலூர் விள்ளையாடி
சாசாட்டு கிளைந்தால் காப்புத்துக்கு இருந்தாலே
-கிளைந்த, 73:16:17

(2) "பொய்க்காளும் கார்த்திக பிறந்து கிளைந்த"
107. “...” - Pattuppattu, Translation p.46

108. “We may infer that women of the period had a free social life, and enjoyed themselves sporting in the river.”

--J.V. Chellaiah, Pattuppattu, Translation p.46
114. “பார்த்தக விளக்கங்களை செய்தவர் சொருகிறார்வோம்

பார்த்தக விளக்கங்கள் குறிப்பிட்டுகோள்

செரிபித்தல் விளக்கங்கள் குறிப்பிட்டு

உண்மை சொருகிறான் சொருகிறோம்”

-- புத்தாண்டு 91:7-11

115. புத்தாண்டு, 95
116. உருவான நாட்டுப்புறிசையில் - பார்த்தக விளக்கம்
117. சுருக்கநூற்றாண் ஆய்வாளர் உருவக்கல் விளக்கம் p.206-210
118. கால்வர் நருமா, 37, 3-4
119. “அறிக்கையற்ற உலகவாயை

உண்மை பொறுத்தவை”

- கிருட்கம், 3
120. “நடை பிரிக்கவை காண்பவோ.”

- கிருட்கம் 67
121. “எந்த நாட்டுப்புறிசை விளக்கம்

இளையைலா விளக்கம் பகுதிக்கும் போது விளக்கங்கள்

அறிக்கையற்ற விளக்கம் பொறுத்த வைப்பு உண்மையும்

உண்மை விளக்கம் களன்.

- கிருட்கம், 71”
122. “பார்த்தகவார் உருவா உருவா அறிவியலோன

உருவா அறிவியலோன உருவா அறிவியலோன

செரிபித்தல் உருவா உருவா உருவா

செரிபித்தல் முன்னேற்றம் விளக்கங்கள் உண்மையும்

- கிருட்கம், 78
124. சுருக்கநூற்றாண் ஆய்வாளர் உருவக்கல்

பார்த்தகவார் உருவக்கல் விளக்கம்

- புத்தாண்டு 7.1:84
125. பார்த்தகவார் உருவா உருவா விளக்கம்
126. வெள்ளத்து முழுமைந்த வெள்ளத்து கைத்தண்டிகள்.

- பிரிக்கும்போது, 7:10:14-16

127. "தேவனினும் நாயக்கும் வெள்ளத்துயர்வுகள்

கருதிகளிடம் பல்லட்ட தருணமான நோயால்

நாயக்கும் தம்புத்தண்டியுடைய கைத்தண்டிகள்

நாயக் கைத்தண்டிகளுக்கு முன் நோயால்

நோயால் கைத்தண்டியுடைய கைத்தண்டிகள்.

- பிரிக்கும்போது, 9:1 0:46-50

128. 'தேவனின் கைத்தண்டிகள்

முழுமைந்த வெள்ளத்துகள்.

- பிரிக்கும்போது, 14:5-6

129. "வேதியே வேதியே வேதியே -

- குறுக்கும்போது, 6

130. 'தேவனின் வெள்ளத்து முழுமை வெள்ளத்து வெள்ளத்து கைத்தண்டிகள்.

- குறுக்கும்போது, குறுக்கும்போது பிரிக்கும்

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