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# ADVANCED STUDIES IN TAMIL PROSODY

(being a History of Tamil Prosody up to  
the 10th Century A.D.)

BY

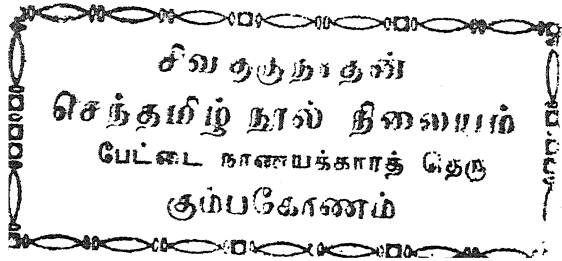
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சீவ சூதாதன்  
செந்தமிழ் நூல் திரட்டம்  
பேட்டை நானாயக்காரத் தெரு  
குட்பேரணம்

ADVANCED STUDIES  
IN  
TAMIL PROSODY



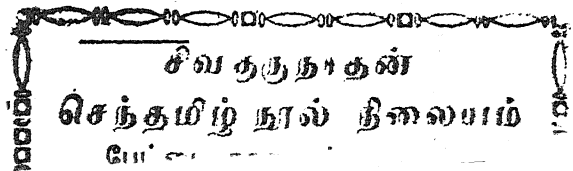
THESIS  
APPROVED  
FOR  
THE DEGREE OF  
DOCTOR OF PHILOSOPHY  
IN  
THE ANNAMALAI UNIVERSITY

DEDICATED  
TO  
MY PARENTS

Varampalamuḍaiyār  
Appu. AMIRTALINGA CHETTIAR  
AND  
Theaga. PARVATI AMMAL

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செந்தமிழ் நூல் திரையாண்டு  
புள்ளி நாளாயக்களத் தொகுதி  
குறிப்புகளாண்டு

**FOREWORD**

RAO SAHEB

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*Mylapore,*

12th Aug. 1942.

This thesis on the "Advanced Studies in Tamil Prosody" was submitted by Mr. A. Chidambaranatha Chettiar, M.A., of the Annamalai University for his Doctorate degree. It is in the main a general survey of the development of metres in Tamil, and all the works relevant to the subject have been very closely studied. The subject itself is very important, and though general speculation with regard to it has been rife, no systematic research has been done till now. Dr. Chettiar's thesis is the first work of its kind.



## ADVANCED STUDIES IN TAMIL PROSODY

The thesis bears evidence of sound scholarship and careful research. The criticisms offered in regard to the views of commentators like Perasiriyar and Naccinarkkiniyar and the original suggestions made by the author of the thesis speak to his research capacity. This is a substantial piece of research work and is a distinct contribution to the advancement of knowledge on the subject. I commend the book to all those that are interested in Tamil Prosody.

(Sd.) S. VAIYAPURI PILLAI.

## PREFACE

In this thesis the following points have been set forth, for the first time, by me so far as I know :—

- (1) that in ancient times the occurrence of a three-foot line as the penultimate line of an Agaval stanza was its distinguishing peculiarity ;
- (2) that only after the days of Tolkāppiyar “Iṇaikkural” type of Āsiriyaṁ came into vogue ;
- (3) that Maṇḍila-Yāppu of Tolkāppiyar does not mean Nilaimaṇḍilam, a part of Āsiriya verse but Arāgam, a part of Kali verse ;
- (4) that Nilaimaṇḍila-Āsiriyaṁ did not exist in ancient Tamil ;
- (5) that ‘ē’ was the only ending of Āsiriya verse in ancient times, that it was sometimes replaced by ‘ō’, and that ‘ī’ also sometimes occurred as an Āsiriya ending ;

- (6) that Purānānūru, as against the theory that it has Agavals alone, contains at least three verses in Vañji metre according to the requirements of the rule in Yāpparuṅkalam ;
- (7) that Inṅisai-veṅpā was earlier in origin than Nērisaivenpā ;
- (8) that divisions of note into ēntal, tūṅkal, and oḷukal or pirintisai arose from the time of the commentators of Yāpparuṅkalam and Kārigai.
- (9) that some verses cited by Pērāsiriyar and Nachchiṅārkiṅiyar as illustrations of Veṅkali are really koccaha-kalis according to the rule of Tolkāppiyar for which an original interpretation is herein given ;
- (10) that Pērāsiriyar and Nachchiṅārkiṅiyar apparently made a mistake in regarding Veṅkali and Kali-veṅpā as different, in which mistake the authors of Vīrasōḷiyam, Tonṅūl and Ilakkaṇa-Viḷakkam are found to persist ;

## PREFACE

- (11) that the Koccaham of Yāpparun-kalam answers only to Koccaha-Orubōhu of Tolkāppiyar, that the omission of the author of Yāpparun-kalam to describe Koccaha-Kali is rather faulty and that therefore all the later prosodists have completely ignored the existence or the possibility of existence of Koccaha-kalippā ;
- (12) that Āsiriya-Tālisais of later times had their probable origin in certain triplets found in Kali verses of old ;
- (13) that Vençhenturais, similarly, had their origin in certain couplets occurring in Kali verses of old ;
- (14) that Kali-Viruttams had their probable origin in certain quadruplets of old which formed an integral part of Kali verses ;
- (15) that Viruttams of six feet had their apparent origin in Varipādals of Chilappadikāram ;
- (16) that Āsiriya-turais of later times probably had their origin in certain

verses contained in Canto VII of Chilappadikāram ;

- (17) that Venṭālisais and Venṭurais may have probably arisen as a result of the development from Tālisais and that similarly Vañjiturais may have arisen from Ambōtharaṅgams occurring in Kali verses of old ;
- (18) that Kuraḷ-tālisais may have developed from a type of tālisai found in Kali verses ;
- (19) that in Jīvaka-Chintāmaṇi there are verses which demand a classification under a separate head—possibly a “Kaṭṭalai-Kalinilaiturai”—wherein there are four pentameters whose last four feet of each of the lines are knit by Venṭpā connections, whose last syllable in the last foot ends in ‘ē’ and wherein there are 14 letters if the verse commences with a ‘Nēr’ formula, and 15 letters if with a ‘Nirai’ syllable, and that in the 9th Tirumurai verses of this type are found ;

## PREFACE

- (20) that Nachchinārkinīyar's statement that in Chintāmaṇi Pāvinam is not to be found is incorrect because there are found, as I have shown, Asiriya-turais, Vañji-turais, Vañji-Viruttams, Kali-Viruttams, Kalitturais and quite a great number of Āsiriya-Viruttams, and
- (21) that looking for Augury in verse was imported into the Tamil country long after the period of the 3rd Sangam and that possibly Pannirupāṭṭiyal, the first great grammar, so far known, on Augury is apocryphal, having no bearing on actual facts in ancient Tamil language and literature.

The portions of this thesis containing all these points I claim to be original. But I must here acknowledge with thanks and gratitude the kind help and guidance which Prof. S. Somasundara Bharatiar, M.A., B.L., and Prof. K. Subrahmanya Pillai, M.A., M.L., under whom I worked, gave me. I am indebted also to Rao Saheb S. Vaiyapuri Pillai, B.A., B.L., (Reader in Tamil, Madras University) for certain valuable suggestions.

## ADVANCED STUDIES IN TAMIL PROSODY

It is my humble belief that this thesis will tend to a greater admiration of *Tolkāppiyam* and foster a careful study of South Indian Grammar, which in the words of Prof. V. S. Sukthankar, M.A., Ph.D. (London) of the Bhandarkar Oriental Institute, "is a vastly interesting subject undeservedly neglected in India." Besides, the thesis will indirectly enable one in fixing the relative antiquity of *Tolkāppiyam* on the one hand and *Puranānūru* and other works comprised in the *Eṭṭutogai* on the other. It might also help one in establishing the probable relationship in point of time between the author of *Yāpparūnkalam* on the one hand and *Kākkaipāḍiṇiyār*, *Avinayanār* etc., on the other. I am deeply indebted to the authorities of the University and to Dr. Sir K. V. Reddi Nayudu, K.C.I.E., D.Litt., M.L.C., Vice-Chancellor for the facilities offered to me for the publication of this book.

A. C. CHETTIAR.

24—7—42.

# TRANSLITERATION

a	—	அ	ñ	—	ஞ
ā	—	ஆ	ṭ	—	ட
i	—	இ	ṇ	—	ண
ī	—	ஈ	t	—	த
u	—	உ	n	—	ந
ū	—	ஊ	p	—	ப
e	—	எ	m	—	ம
ē	—	ஏ	y	—	ய
ai	—	ஐ	r	—	ர
o	—	ஒ	l	—	ல
ō	—	ஔ	v	—	வ
au	—	ஔ	ḷ	—	ழ
k	—	க	ḷ	—	ள
ṅ	—	ங	r	—	ற
c	—	ச	ṅ	—	ன



## ADVANCED STUDIES IN TAMIL PROSODY

**I**N tracing the history of Tamil Prosodial theories any writer is sure to be confronted with numerous difficulties because of the absence of proper and authentic records as well as of the great confusion caused by certain commentators. For a perfect history of Tamil prosodial theories the first requisite is a perfect history of Tamil literature. If conclusions shown in Histories of Tamil Literature are only tentative in regard to certain periods, the conclusions arrived at in this thesis for the corresponding periods shall also remain tentative. The traditions about the past have to a certain extent to be relied upon in the history of Tamil literature. These traditions are enshrined in the commentary of Iraiyanār Agapporuḷ. The supposed author of that commentary is Nakkīrar. That commentary speaks of three successive Academies of which two were submerged by the sea at different periods. The commentator, Nakkīrar, apparently

belongs to the last of these Academies. The questions whether there existed any such Academy at all and whether Nak-kīrar was the real commentator of Irai-yaṅār Agapporuḷ have been discussed at great length by eminent scholars and historians, and now the view prevails that there could have existed these Academies somewhere before the 2nd or 3rd Century A.D.\* and that Nakkīrar must have been the commentator of Iraiyaṅār Agapporuḷ, though in reaching us in its present form it might have had certain interpolations.<sup>2</sup> Yet this has been the basis of all enquiry into the ancient past.

Works of the period of the first Academy are known to us only by name; those of the second also we know next to nothing of, except probably in regard to

\* Tamil Varalāru by K. Srinivasa Pillai, B.A., B.L., Part ii-iii Edition p. 4.

<sup>2</sup> (1) Nakkīrar by Pandit N. M. Vengadaswami Nattar.

(2) History of Tamil Prose by Mr. V. C. Chengalvaraya Pillai, M.A., p. 26.

## INTRODUCTORY

Tolkāppiyam,<sup>1</sup> a treatise on grammar, which has fortunately come down to us. Thus want of information regarding the ancient hoary past is plain. Tolkāppiyam has been commented upon by at least five persons of whom Iḷampūraṇar, Pērāsiriyar and Nachchinārkkiniyar have given us their commentaries relating to the chapter on prosody. None of these commentators appears to have been more ancient than the tenth century A.D.<sup>2</sup> For a treatise on grammar which arose about the 4th century B.C.,<sup>3</sup> we have commentaries from the pen of persons who came nearly fourteen centuries after its composition. And these commentaries do not sometimes agree among themselves regarding the import of the rules contained in the treatise,

<sup>1</sup> K. Subramania Pillai M.A., M.L., History of Tamil Literature (1930 Edn.) p. 88 and Prof. S. S. Bharatiar : Tiruvalluvar p. 11 (1934 Edn.)

<sup>2</sup> Cf. History of Tamil Prose Literature by Mr. V. C. Chengalvaraya Pillai, M.A., p. 28.

<sup>3</sup> (1) K. Subramania Pillai : History of Tamil Literature p. 62.

(2) M. Srinivasa Aiyangar : Tamil Studies p. 117.

Tolkāppiyam. Though Tolkāppiyar should have meant only one thing, who is to say what that one thing was? Thus another peculiar difficulty presents itself to the student of Tamil Prosody. If the rules of Tolkāppiyar were in clear prose-form we should have had little to do with these commentators. But being, as they are, in a peculiar form known as Nūr-Cheyyuḷ which is neither verse nor prose we have got to rely sometimes on these commentators. This does not mean however that what has not been said by any of these commentators could not have been meant by Tolkāppiyar. The fact that one commentator, coming years or decades or even centuries after another, criticises the view of the earlier and puts forward his own is itself enough security for an inquirer.

There might be different admirers among savants of these different commentators. I for one would never stand in the way of their admiration but if I point out somewhere in the course of my enquiry any defect of any of the commentators, only let these admirers not flare up, but try to use their judgment. I say this

because such flarings-up are possible and also because some such defects of theirs will be disclosed in the ensuing chapters.

In tracing the history of ancient Tamil prosodial theories one has to make several inferences and to rely sometimes on what is called guess-work. Surely this is not the right way but it is the only possible way in which one can approach the subject with the materials available now. - In this connection, a statement of Prof. Saintsbury<sup>1</sup> is worthy of note. "The theory of English prosody depends, from the combined point of view, historical and critical, to a very large extent on the inferences to be drawn from the practice of the age which intervenes between the conquest and the great outburst of Romance about the beginning of the 14th century. It depends most of all on certain documents between 1100 and 1250 A.D.....But there is what may be called an ante-initial difficulty of a further kind, which is of the most formidable size and weight; and this is that the exact dates of these crucial documents—a point

<sup>1</sup> History of English Prosody p. 27.

upon which as must be obvious, almost everything turns—are in all cases impossible to ascertain with absolute certainty, and in a majority of cases impossible to ascertain at all without relying on what is mainly guess-work.” If this is so in regard to ancient English Prosody which pertains to the 12th and 13th centuries A.D., how much more should it be so in respect of ancient Tamil Prosody which takes us as far back as four centuries before Christ?

The exact date of Tolkāppiyam is yet to be fixed. Suffice to note that it was probably more ancient than the works of the 3rd Academy which have come down to us. That it is mentioned in the commentary of Agapporuḷ as a treatise that arose in the 2nd Academy period and that several verses of the 3rd Academy collected under different heads inclusive of Puranānūru betray that they are not in conformity in certain respects with the rules of Tolkāppiyar are points that might show that Tolkāppiyam was not cōnterminous with nor posterior to the works of the 3rd Academy period. If Tolkāppiyar had seen the three supposed collections of the 3rd Academy

## INTRODUCTORY

period namely Eṭṭuttogai, Pattupāṭṭu and Paḍiṇeṅkīlkaṇakku, then his rules in respect of certain verse-forms might have been different, for “the rule<sup>1</sup> comes from the work, not the work from the rule”. “Creation must precede criticism, since the critic does not invent rules, only infers them from practice”,<sup>2</sup> and “though works of art are not made by rule, yet rules may be made from them.”<sup>3</sup>

But unfortunately we are denied the pleasure and privilege of first-hand knowledge of the works that existed before Tolkāppiyam arose, for works of the first Academy period and other works of the second Academy period have not come down to us. Apart from the tradition that Tolkāppiyar had a master before him in

<sup>1</sup> Saintsbury—History of English Prosody—Preface p. VI.

<sup>2</sup> Omond: “The English Metrists”. p. 1.

<sup>3</sup> E. A. G. Lamborn: The Rudiments of Criticism p. 36.

Agattiya, his very treatise reveals<sup>1</sup> that there were several prosodists who had gone before him.<sup>2</sup> Dr. Caldwell too says, "whatever antiquity may be attributed to Tolkāppiyam, it must have been preceded by many centuries of literary culture". "It lays down rules for different kinds of poetical compositions which must have been deduced from examples furnished by the best authors whose works were then in existence".<sup>3</sup> That these works have not reached our hands owing, as they say, to several deluges<sup>4</sup> that took place or to several fires that might have broken up or to other causes such as consumption by white ants, is an unfortunate point that bars us

<sup>1</sup> Tolkāppiyam, Poruḷ—Seyyul—

S. 78. „ Yāppeṇa moḷipa yāppari pulavar."

S. 75. „ Varaiviṇ reṇpa vāymoḷip pulavar."

S. 98. „ Poḷippeṇa moḷital pulavar arē."

S. 99. „ Iruḷir idaiyiḍiṇ orūveṇa moḷipa."

<sup>2</sup> Cf. Tamil Varalāru—by K. Srinivasa Pillai (II Part III Edition)—p. 7.

<sup>3</sup> Cf. History of Tamil Literature by Mr. M. S. Purnalingam Pillai, B.A., L.T., (1929 Edition) p. 23.

<sup>4</sup> Commentary of Iraiyaṇār Agapporuḷ pp. 6-7 (Bavanandam Pillai Edition 1916)



## INTRODUCTORY

from any examination of the prosodic expression of ages before Tolkāppiyar. If prosody, to begin with, could not have been full-fledged till the feathers of the language were well-moulted and regrown,<sup>1</sup> we are denied that interesting study of its slow growth from the bottom.

We have therefore to begin not from the beginning but from Tolkāppiyam. But before proceeding to a study of Tolkāppiyar's treatise it behoves us to stop for a while to think of his supposed master Agattiya. The traditions about Agattiya are many and numerous and do sometimes conflict with one another.<sup>2</sup> At any rate it may be conceded that there might have lived a grammarian by name Agattiya in the dim, distant past just before or in the

<sup>1</sup> History of English Prosody p. 371.

<sup>2</sup> (1) "Agattiya in the Tamil Land" by Mr. K. N. Sivaraja Pillai, B.A.

(2) Tamil Varalāru by K. S. Srinivasa Pillai, Part I, III Edition pp. 6-11.

(3) History of Tamil Literature by M. S. P. pp. 19-20.

time of Tolkāppiyar.<sup>1</sup> He is reported to have given many rules relating to prosody in his huge general treatise, Agattiyam. And these rules are said to have been more elaborate than Tolkāppiyar's.<sup>2</sup> But with the materials now available to us we can in no way support this statement. For all that we can now glean and gather are a few rules ascribed to Agattiya by certain commentators of Tolkāppiyam and Yāppārunkalam of a later date.<sup>3</sup> Iḷampūraṇar,

<sup>1</sup> Prof. S. S. Bharati, M.A., B.L., in the Annamalai University Journal Vol. IV, No. 1.

<sup>2</sup> Pērāsiriyaṛ in the commentary of Tolkāppiyam—Marappiyal § 95 says :—

“Seyyul ilakkaṇam agattiyattup parantu kiḍan-tataṇai

ivvāsiriyaṛ (Tolkāppiyar) curuṅkac ceytalin arumainōkkip pakuttuk kūriṇār ākalāṇum” etc.

<sup>3</sup> (1) “Taravē eruttam arākam coccaham

Aḍakkiyal vāramoḍu ainturuppu uḍaittē” (shown as quoted by Iḷampūraṇar in the commentary of Tolkāppiyam, Seyyul—published by the Madura Tamil Sangam (1917 Edition.)—p. 134.

(2) “Āraḍi arākam tāme nāṅkāy orōvoṇṇu vītalū muḍaiya mūviraṇḍaḍi iraḍi ākum iḷipuk kellaḷi” (ibid.)

(3) “Koccaha vakaiyiṇ eṇṇodu virāay Aḍakkiyaḷ liṇṇi aḍankavum peṛumē” (ibid. p. 135).

though anterior to Pērāsiriyaṅ, was not so ancient as to be supposed to have been a contemporary of Agattiya or one that followed him closely in point of time. All that can be deduced from his citations of these rules is that in his time there was a belief—perhaps a mistaken one—that they were from the pen of Agattiya. And Ḥampūraṅar seems to have embodied in his commentary what he heard in his days without enquiring into their authenticity. This applies to the commentator of

- (4) “Iruvayiṅ ottum ovvā iyaliṅum  
Teriyilāi makaliroḍu maintariḍai varūum  
Kalappē āyiṅum pulappē āyiṅum  
Aintiṅai marapiṅ arivuvarat tōṅṅip  
Polivoḍu puṅarnta poruṅṅira muḍaiyatu  
Kaliyeṅap paḍūum Kāṅṅhit tākum ”

(ibid. p. 144.)

- (5) “Kaḷaviṅum karpṅiṅum Kalakka millāt  
talaivaṅum talaiviyum pirṅṅta kā!aik  
Kaiyaṅu tuyaramoḍu Kāṅṅṅṅik kavāvi  
.....  
.....Uyarkaḷi āṅṅantap  
Paiyuḷ eṅṅru paḷittāṅar pulavar ”

(Yāpparuṅkalam commentary-1917 edition—p.523).

Yāpparuṅkalam also.<sup>1</sup> But when this latter commentator speaks as though he had Agattiyam in his days, what should we say of that? At page 282 of Yāpparuṅkala-Virutti he gives us the following statement:—  
 “Find the limits of the several parts of Kali in Seyanmurai, Seyirriyam and Agattiyam. *If they are to be related here much space will be required.* Learn them from those well-versed.” If that treatise ever existed at all in his days, it would be highly inexplicable why or how we have lost it now, since he seems to have lived not earlier than the 10th century A.D.<sup>2</sup> It would not be wrong however if we presumed that there might have been a work called Agattiyam

<sup>1</sup> This lack of enquiry but taking on faith is noticed in later commentators as well, as may be seen from the fact that the commentator of Ilakkaṇa-Viḷakkam quotes a line “Muḍiporuḷ illātu aḍiyalāpilavē” as from Tolkāppiyar. He does so, not because he has seen for himself such a rule in Tolkāppiam but because it is quoted by the commentator of Yāpparuṅkalam (at p. 124) as though it were from Tolkāppiyam.

<sup>2</sup> Cf. Sen-Tamil Vol. 24—M. Raghava Aiyangar's Essay on Amitasākarar. pp. 161 et seq.

which was put into the hands of the commentator but there is no sufficient warrant to believe that that work was not spurious.<sup>1</sup>

While talking on Agattiya one cannot refrain from referring to his supposed disciples. The tradition goes that Tolkāppiyar, Avinayanār, Kākkaipāḍinīyār, Narrattanār, Vāippiyanār, Adaṅkōṭṭāsāṅ, Panambāranār, Thurālingar, Sembūṭchēy, Vaiyāpikanār, Kaḷārambar and Vāmanar were the twelve disciples of Agattiya in the field of grammar. "The origin of this tradition, though late, is obscure."<sup>2</sup> That Agattiya had twelve disciples is first mentioned in the preface to Purapporuḷ-venpā-mālai.<sup>3</sup>

<sup>1</sup> Similarly Mr. M. S. Purnalinga Pillai treats the Agattiya sutrams published by Mr. Bavanandam Pillai as spurious. (Vide his History of Tamil Literature p. 21).

<sup>2</sup> Agattiya in the Tamil Land by Mr. K. N. Sivaraja Pillai. p. 35.

<sup>3</sup> "Maṅṅiya ciṟappiṅ vāṅor vēṅṅat  
Teṅmalai irunta ciṟcāl muṅivaraṅ  
Taṅpāl taṅṅamiḷ tāviṅ ruṅarnta  
Tuṅṅaruṅ ciṟttit tolkāp piyaṅmudal  
Paṅṅiru pulavarum paṅkuṅap pakarnta  
Paṅṅiru paḍalamum."—

But even there the names of the disciples are not given. When and by whom the tradition about the names of these persons was started we do not know. At any rate it was not older than the age of Purapporuḷ-venpā-mālai. This book is said to have been based on an earlier treatise called Poruḷ—Paṇṇirupaḍalam. That treatise is said to have been written by the twelve disciples of Agattiya of whom Tolkāppiyar is reckoned as one. He is regarded as the author of the chapter relating to “Veṭchi.” The Chapter on Veṭchi in Purapporuḷ-venpā-mālai said to have been based on Paṇṇirupaḍalam should give us an idea of what must have been contained in that lost work. Considered in this way, Purapporuḷ-venpā-mālai nullifies the statement that Tolkāppiyar composed the chapter on veṭchi in Paṇṇirupaḍalam, for we find that the veṭchi of Tolkāppiyam (Puram. § 2 and 3) is not the same as, but different from, the the Veṭchi of Purapporuḷ-venpā-mālai.<sup>1</sup> Whereas the latter denotes by Veṭchi the

<sup>1</sup> Padalam I.

cattle raid alone, the former includes also the rescue of the cattle. Tolkāppiyar might not have talked of raid and rescue of the cattle in one book and of raid alone in another under the head Veṭchi.<sup>1</sup> This in a way makes us doubt the wisdom of holding that twelve disciples of Agattiya including Tolkāppiyar gave Paṇṇirupaḍalam.<sup>2</sup> As mention of these twelve disciples, though not by name, appears for the first time only in a book based on Paṇṇirupaḍalam, namely, Puṟapporuḷ-venpā-mālai, would it not be wise to discard it until clear evidence is shown? Perhaps Panambāraṇār and Adaṅkōṭṭāsār were the only two classmates of Tolkāppiyar. Others who might have come later appear to have been included to make up the list of twelve disciples at a time when the tradition, which is obscure, arose.

<sup>1</sup> See Iḷampūraṇār's commentary on Tol. Puṟam S. 2 where he says:—

“Ataṇāl, Paṇṇirupaḍalattuḷ Veṭchippaḍalam Tolkāppiyar kūṟiṇār eṇṟal poruntātu.”

<sup>2</sup> Swami Vedachalam : Māṇikkavāsakar Varalāṟum Kālamum. p. 229.

Now we shall proceed to see what sort of prosody Tolkāppiyar has given us. Prosody, according to Professor Saintsbury, means the laws and variations observable in the rhythmical and metrical grouping of syllables. Whereas Agattiya's treatise is reported to have been of three main parts, namely, Iyal, Isai and Nāṭakam, Tolkāppiyar's contains three main parts viz., Letters, Words and Contents (or matter) which would all come under Iyal. In the 3rd Part of the book he has devoted a chapter to "composition" or "Seyyul" whose rules amount to 243 in number. His chapter on composition is unique, and differs from Yāpparuṅkalam and other later prosodial treatises by virtue of the fact that his conception of 'Seyyul' was broad-based covering the whole range of composition, viz., poem, prose, grammar, etc. (Vide S. 79).<sup>1</sup> His was not a chapter that contained rules relating merely to poetry. He

<sup>1</sup> "Pāṭṭu urai nūlē vāymoḷi piciyē  
 Aṅkatam muducolōḍu Avvēl̥ nilattum  
 ...                      ...                      ...                      ...  
 Yāppin̥ Valiya tenmaṅār pulavar."



enumerates the several items that had been considered by famous authors as essential elements of composition or Seyyul in his very first rule in that chapter. There are 26 such elements that can be traced in a given stanza of yore. Secondly, there are 8 more elements which can be found not in a stray stanza but in any work or treatise taken as a whole. The twenty-six elements are:—(I) time-beat or māttirai, (II) letter or eḷuttialvakai, (III) syllable or asaivakai, (IV) foot or cīr, (V) line or aḍi, (VI) connection or Yāppu, (VII) practice or marapu, (VIII) note or tūkkū, (IX) rhyme or toḍai, (X) grace or nōkkū, (XI) verse-form or pā, (XII) limits or aḷavu, (XIII) genus or tiṇai, (XIV) conduct or kaikōḷ, (XV) speaker or kūrṛuvakai, (XVI) auditor or kēṭpōr, (XVII) place or kaḷaṇ, (XVIII) time or kālam, (XIX) effect or payaṇ, (XX) expression or meypṇāḍu, (XXI) omission or eccam, (XXII) clue or muṇṇam, (XXIII) general nature or poruḷ, (XXIV) species or tuṛai, (XXV) a kind of syntax or māṭṭu and (XXVI) rhythm or Vaṇṇam.

The other 8 parts known as “Vanapu” relate to works (1) where a few sweet

words which do not run to more than 5 or 6 feet occur, (2) where poetic expressions are abundant, (3) where prose and verse are interspersed, (4) where sweet words on noble subjects run to any number of feet, (5) where a novel nature is found, (6) where surd-consonants in the end are absent, (7) where plain common speech is used, and (8) where a musical nature without combination of surd-consonant with surd is noticed. These are respectively called ammai, alaku, tonmai, tōl, virundu, iyaipu, pulan and ilaipu.

It must be noted here that Tolkāppiyar did not arbitrarily give these as elements of composition in his treatise but that he followed some prosodists who had preceded him as is evident from his own words.<sup>1</sup> The term 'Seyyul' meaning composition has, however, been narrowed in its meaning and none takes it to-day to refer to prose or grammar. It is a case where a change of meaning has come into vogue by means of the semantic principle of specialisation.<sup>2</sup>

<sup>1</sup> "Nallisaip pulavar ceyyul uruppena Vallitir kūrī vakutturait taṇarē."

<sup>2</sup> Cf. my essay in *Tamiḷ Poḷil* Vol. XIII Part II p. 413.

## LETTER

In ancient days, letter seems to have received great importance as the unit in prosody. Tolkāppiyam sections 36-42, 52, and 57 to 59 will bear out this statement.<sup>1</sup> The letters that occurred in each line of the stanza were reckoned and by means of note or ōsai it was decided as to what category the stanza belonged. Slowly, in the

- <sup>1</sup> (1) Nālelut tāti yāka āreluttu  
Ēriya nilattē kuṛaḷaḍi enṇa. (S. 36)
- (2) Ēlelut teṇpa cintadik kaḷavē  
Īrelut tēṛram alvaḷi āṇa.
- (3) Pattelut teṇpa nēradik kaḷavē  
Otta nālelut tēṛraḷaṅ kaḍaiyē.
- (4) Mūvain teluttē nediladik kaḷavē  
Īreluttu mikutaḷum iyaḷpeṇa moḷiṇpa.
- (5) Mūvāreluttē kaḷineḍiṛ kaḷavē  
Īreluttu mikutaḷum ivaṭṇpeṇum enṇa.
- (6) Cīrnilai tāṇē ainthelut tiṛavātu.
- (7) Nērnilai vaṅjikku āṛum āḷum. (S. 42)
- (8) Aivakai aḍiyum āsiṛiyak kuṛiya. (S. 52)
- (9) Kuṛaḷaḍi mudalā aḷavḍi kārum  
Uṛaḷnilai ilavē vaṅjik keṇpa. (S. 57)
- (10) Aḷavuṅ cintum vḷḷaik kuṛiya  
Taḷaivakai oṇrāt taṅmai āṇa. (S. 58)
- (11) Aḷavḍi mikuti uḷappḍaḍat tōṇri  
Iruṇeḍil aḍiyuṅ kaḷiṇiṛ kuṛiya. (S. 59)

days of Kākkaipāḍinīyār and Narraṭtanār letter seems to have gone into the background in this respect, and foot came to occupy its place. This is evident from 2 sections of Kākkaipāḍinīyam and Narraṭtam quoted by the commentator of Yāpparuṅkalam (at page 100). That the letter did not hold this position in medieval times and that its place was taken up by foot or cīr can be understood easily by a reference to Yāpparuṅkalam sections 17 and 24 et seq.<sup>1</sup> However, a certain form known as Kaṭṭalaikkali arose in the medieval period where reckoning of letters was adopted. Tolkāppiyar's rule<sup>2</sup> regarding the different number of letters which should occur in different forms of verse was not so rigid however, as the rule relating to the kaṭṭalai form of the later day.<sup>3</sup>

<sup>1</sup> (1) Cīrodu cīrtalaip peyvatu taḷai avai  
Ēleṇa moḷipa iyalpuṇarn tōrē. (S. 17)

(2) Kuṟaḷaḍi cintadi irucīr muccīr  
Aḷavaḍi neḍilaḍi nārcīr aiñcīr  
Niraṇirai vakaiyān niṟuttanar koḷalē.  
(S. 24)

<sup>2</sup> "Eḷuttaḷavu eñciṇum cīrnilai tāṇē  
Kuṇṟalum mikutaḷum illēna moḷipa." (S. 43)

<sup>3</sup> Vide infra.

சிவஞானபிரகாசம்  
 செந்தமிழ் நூல் திரட்டம்  
 சிலசில நான்குகூறும் சிறு  
 குறியெழுத்து  
**SYLLABLE**

In the matter of syllable, Tolkāppiyar had four kinds, viz., nēr, nirai, nērbu and niraibu whereas Kākkaipāḍiniyār<sup>1</sup> (as quoted at p. 48, Virutti) seems to have had only two kinds, namely, single and double, equivalent to Nēr and Nirai. On the other hand, Avinayanār had four kinds but his statement that nēr shall receive one reckoning or alagu, nirai two, nērbu three and niraibu four seems unreasonable when it is remembered that nērbu will in some places be treated as nēr-nēr, and niraibu as nirai-nēr, but ordinarily as equivalent to nēr and nirai.

Tolkāppiyam S. 4 lays down how nērbu and niraibu are obtained.<sup>2</sup> If words of the nature of terminations in U with a nēr or

<sup>1</sup> Palkāyanār is reported by the commentator of Yāpparuṅkalam at p. 58 to have talked of the four kinds but his rule is not quoted in this respect either at that page or at p. 67.

<sup>2</sup> Iruvakai ukaramōdu iyaintavai varinē  
 Nērpum niraipum ākum eṇpa.

nirai preceding it occur in a foot, they are scanned as nērbu and niraibu. Since the shortened U is neither a short vowel proper nor a consonant in sound and since also the ordinary U which follows nēr or nirai is somewhat similar in the matter of sound to the shortened U, Tolkāppiyar's division of syllables into four kinds seems to be justifiable. That it is sound may be realised also when it is understood that certain words like Kōḍu, Nāṇu, Varahu and Urumu can be treated as though they are one single syllable each, instead of being split into two regardless of sense. By means of Tolkāppiyar's division we can easily show that the following stanza <sup>1</sup> cited by the Yāpparuṅkalam commentator as an imperfect āsiriyaṁ (at p. 94 Virutti) is a perfect one. That commentator says that in this stanza the metrical connection of other varieties of verse besides Agaval is present,

<sup>1</sup> " Neḍuvaraic cāral kurūṅkōṭṭup palavin  
Viṇḍuvār tīṅcuḷai vīṅkukavuṭ kaḍuvan  
Uṇḍucilam pēri ṅṅkiya iruṅkaḷaip  
Paḍitam payirrum eṅpa.  
Maḍiyāk kolaivil eṅṅaiyar malaiyē."

## SYLLABLE

whereas if the rule of Tolkāppiyar is applied, Kuruṅkōṭṭu will only be a nirai-nērbu (amounting to nirai-nēr) and not nirai-nēr-nēr. Similarly, Viṅkukavuḷ and Uṇḍucilam will be taken as a two-syllabled foot each and not three-syllabled (i.e., as nēr-nirai and not as nēr-nirai-nēr.)

## FOOT

Tolkāppiyar says in S. 12 that a foot will contain either 2 syllables or 3 syllables.<sup>1</sup> By his section 27 we understand that in certain places in certain verses (S. 73-75) a foot may be of one syllable too.<sup>2</sup>

Kākkaipāḍinīyār (p. 70 of Virutti) Palkāyaṇār (p. 67 ibid.) and Avinayaṇār (p. 65 ibid.) add 4-syllable foot also. The author of Yāpparuṅkalam also has 4-syllable foot. He is said to have followed Kākkaipāḍinīyār and others in this respect (p. 58 and 420 Virutti). The author of Yāpparuṅkalakkārigai is generally supposed to be the same as that of Yāpparuṅkalam. For our purpose it is enough now to know that at any rate he was a close follower of Yāpparuṅkalam. No wonder then if he talks of four-syllabled foot in his treatise.

<sup>1</sup> "īrasai koṇḍatu cīr eṇappaḍumē  
mūvasai irattal illēṇa moḷipa" lines from an unknown metrist (quoted at p. 422 Virutti) provide food for thought as to whether, prior to Tolkāppiyar's days, even a 3-syllabled foot was considered the maximum limit.

<sup>2</sup> "Isainilai nīraiya nīṅkuva āyiṅ  
Asainilai varaiyār cīrnilai peralē."



## LINE

The next great unit is the line according to Tolkāppiyar, whereas Kākkaipāḍiniyār<sup>1</sup> and Sirukākkaipāḍiniyār seem to have had taḷai or metrical connection as the next unit. Yāpparuṅkalam, Kārigai and other later works follow the latter school. But it must be remembered that though Tolkāppiyar has not counted taḷai as one of the thirty-four elements of composition he talks of it with foot in sections like 33, and 54 to 63.

Whereas according to Tolkāppiyar (S. 54), iyarcīr (nēr-nēr or nirai-nirai or nēr-nirai or nirai-nēr) must occur alternately with āsiriya uriccīr (nērbu-nērbu-nērbu etc.)

<sup>1</sup> Kākkaipāḍiniyār is taken by Nachchinārkinīyar and Pērāsiriyaṅ as not to have talked of taḷai as a unit (Vide their commentary on S. 1). Compare this with pp. 91-92 Virutti where the rules of Kākkaipāḍiniyār and Sirukākkaipāḍiniyār regarding taḷai are quoted. (e.g. "Iyarcīr irāṇḍu talaipeyal tammul vikaṇṇa vakaiyatu veṇṭalai ākum." "Iyarcīr oṇṇā nilaiyatu veṇṭalai, uriccīr atanil oṇṇatal iyalpē.")

in an agaval line, whereas a line with āsiriya uriccīr alone will never be taken as of Agaval note, a line or stanza with venci̇r or kaliccīr alone can occur and yet be called an agaval in later times (vide Yāpparuṅkalam commentary p. 93). The classification of the Verse according to the number of letters each line contained, other things being satisfied, is a characteristic of Tolkāppiyar's prosodial treatise which we do not find in the body of the work of Yāpparuṅkalam. Whether Kākkaipāḍiṇiyār was in conformity or not with Tolkāppiyar in this respect cannot be easily decided with our scanty information about him. But this much can be said that the commentator might have certainly quoted him, if he had known Kākkaipāḍiṇiyār's say on such a classification. When we find (at pp. 105-6 virutti) that he quotes Tolkāppiyar alone as the representative of the school which had kaṭṭalai line, the inference is reasonable that Kākkaipāḍiṇiyār belonged to the other school.

## DIVISION OF LINES

The line according to all Tamil prosodists is divisible into 5 kinds, viz., short, medium, standard, long and overlong. Tolkāppiyar says that lines of the size of 4-6 letters are short, 7-9 letters medium, 10-14 standard, 15-17 long and 18-20 overlong. This must be compared with the latter definitions of the five kinds of line. Among other prosodists including Kākkai-pāḍiṇiyār there is not disagreement among themselves about the first four categories, for they agree that a short line shall be of 2 feet, medium of 3 feet, standard of 4 feet and long of 5 feet. But as regards the 5th category, i.e. overlong, there appears to have been some disagreement. Kākkai-pāḍiṇiyār is unfortunately not cited by the commentator of Yāpparuṅkalam. But he cites "iraṇḍu mutalā eṭṭirāka" (=from two to eight) as a rule of 'some author' (p. 102). This selfsame rule is cited in the commentary of Yāpparuṅkalakkārigai in a certain edition<sup>1</sup> as from Kākkai-pāḍiṇiyār. There

<sup>1</sup> K. R. Govindaraja Mudaliar's.

is another edition<sup>1</sup> which simply gives the rule and is silent about the author.<sup>2</sup> From this rule all that we can surmise at present is that there might have been a time when an overlong line had 8 feet as the maximum. From Tolkāppiyam § 65 we understand that a line can have 7 feet as the maximum<sup>3</sup> in certain kinds of verses (Pari-pādal and Kali). It is natural for poets who came after Tolkāppiyar to have fallen into eight feet sometimes and this must have been considered thereafter as maximum for sometime. This position will help us to understand the rule “iraṇḍu mutalā eṭṭīrāka” just quoted. The next stage is found in Yāpparuṅkalam S. 25 where it is stated that an overlong line shall be between 6 and 10 feet.<sup>4</sup> The author of

<sup>1</sup> A. Kumaraswami Pulavar's.

<sup>2</sup> I wrote to Mr. K. R. Govindaraja Mudaliar for information regarding this but he has replied that he has no other information than is found in the book published.

<sup>3</sup> “Eḷucīr aḍiyē muḍugiyal Naḍakkum.”

<sup>4</sup> “Kaḷinedil aḍiyē kaṣaḍarak kiḷappiṇ  
Aṟucir mudalā aiyiraṇḍu irā  
Varuvaṇa piṟavum vakuttanar koḷalē.”

Yāpparuṅkalakkārigai simply says<sup>1</sup> that feet exceeding five will contribute to an overlong line (S. 12). But its commentator cites examples only up to 10-foot verse. This shows that the Kārigai commentator, if not its author, is at least one with the author of Yāpparuṅkalam in respect of the maximum number of feet of this particular kind. In view of these facts it is strange to see the commentator of Yāpparuṅkalam citing stanzas with 11-13 feet lines<sup>2</sup> as illustrations of stanzas with overlong lines (p. 104). That poets who came after Yāpparuṅkalam should have gradually composed verses exceeding 10 feet lines is the only reasonable inference that could be drawn. As the names of authors of the verses cited at p. 104 Virutti are not given, and as they are not traceable so far, we are unable to decide whether they really preceded or

<sup>1</sup> “ Aiyorucīr niṛaitaru pādama neḍilaḍiyām....  
..... Mikka pādama kaḷi neḍilē.”

<sup>2</sup> Verses beginning with the words :

“ Aruḷāḷi oṅṅum ” (running to 11 feet).

“ Kōḷari vāḷari ” (running to 12 feet).

“ Nāḍi miḍal ” (running to 13 feet).

succeeded the author of Yāpparuṅkalam.<sup>1</sup> It is strange that Tolkāppiyar's division according to the number of letters has not been mentioned by any of these later prosodists.

As regards the intermixing of feet of different note with different feet, Tolkāppiyam says that in an ordinary Āsiriya line all feet<sup>2</sup> except Kali can occur, whereas Yāpparuṅkalam and Kārigai authors seem to say that only Venpā foot of 2 syllables and Vañji foot will occur (S. 29 and S. 41).<sup>3</sup> But the commentators of both these latter

<sup>1</sup> Whether they are not stanzas composed by the commentator himself as illustrations is also a point for consideration.

- <sup>2</sup> (1) "In̄cīr iyaiya varukuva tāyiṅ  
Ven̄cīr varaiyār āsiriya adikkē." (§ 30)
- (2) "Ann̄ilai maruṅkiṅ vañji uriccīr  
On̄rutal udaiya ōroru vaḷiyē." (§ 31)
- (3) "Iyar̄cīr velladi āsiriya maruṅkiṅ  
Nilaikkuri marapiṅ nirkavum peṟumē."  
(§ 62)

- <sup>3</sup> (1) "Iyar̄cīr velladi vañji adiyivai  
Akappaḍa varūm akavalum uḷavē."  
(Yāpparuṅkalam)
- (2) "Iyar̄raḷai velladi vañjiyiṅ pādam  
agavalullāṅ  
Mayakkap paḍā alla." (Kārigai)

prosodies say that in an āsiriya line Venṇā foot of 3 syllables and Kali foot also may occur and cite illustrations therefor.<sup>1</sup> But the verses quoted cannot help us in any way regarding the justification of this statement unless and until we know the date and name of the work to which they belong.

Tolkāppiyar does not say anywhere that in a venṇā line other varieties of foot also will occur and by this argument of silence we must suppose that in his days no other kind of foot except Venṇā foot was admissible in a Venṇā. Yāpparuṅkalam<sup>2</sup> and Kārigai<sup>3</sup> definitely say that if other

<sup>1</sup> Verses beginning with the words:—

(1) “Aṅkaṅ mādiyam araviṅvāyp paṭṭeṇa.”  
(Virutti p. 116)

(2) “Aṅāp perumaiya vaṅaṅku  
naṅiaṅaṅkum  
Vāṅōṅku cimaiyattu maṅamakiṅtu  
piriyātu.” (ibid. p. 118)

and (3) “Kuruguveṅ tāli koḍupuyat tuṅḍeṇa  
Māvaṅaṅku peruṅkāṭṭu maṅakaṅiṅru  
kaṅātu.” (Kārigai (K.R.G.) (p. 153)

<sup>2</sup> “Vellaiyuṭ pirataṅai viravā.” (§. 22)

<sup>3</sup> “Vellaittaṅmai kuṅriṅ pōm cīr kaṅi puṅiṅ,  
Pullātu ayarraṅai.” (§. 40)

kinds of foot except Venṇpā occur in a Venṇpā, the Venṇpā note would be destroyed.

As regards Kali line, Venṇpā foot may occur in it according to both Tolkāppiyam<sup>1</sup> and Yāpparuṅkalam.<sup>2</sup>

Besides, he says that Kalivenṇpāṭṭu, Kaikkiḷai, Seviarivurūu and Puranilai have no limits. But a sutram<sup>3</sup> quoted (at p. 124 Virutti) from Tolkāppiyam by the commentator of Yāpparuṅkalam is not found anywhere in the text of Tolkāppiyam. This seems to say that the maximum of lines is determined by the subject treated. But if we read this with S. 157, 158, 159 and 160 we cannot accept this statement, for it is in distinct contradiction of the point contained in them. That those 4 sections prescribe the maximum limits also is obvious. When we find that these 4 sutrams are quoted by the commentator together with the one under dispute as the last, the problem

<sup>1</sup> “Virāaya taḷaiyum orūunilai iṅṅē.” (§. 61)

<sup>2</sup> Velladi kaliyiṇuḷ vīravavum perumē.” (§ 30)

<sup>3</sup> “Muḍi poruḷ allātu aḍiyaḷapilavē.”



whether it might not have been from the pen of any other metrist is easily solved. But the commentator definitely says that they were all formulated by Tolkāppiyar. Still, as the sutram under reference is contradictory to S. 157-160 and as it is not found in the editions of the text of Tolkāppiyam available so far, it is prudent to treat it as spurious.<sup>1</sup>

Narrattanār, Palkāyanār and Saṅga-Yāppudaiyār agree with Tolkāppiyar as to the maximum and minimum number of lines of āsiriyaṁ.

Kākkaipāḍiniyār prescribes 3 lines as the minimum and leaves the author to have the maximum as he likes. Metrists Pērāsiriyaṁ and Parimāṇanār also prescribe at one place 1000 lines as the maximum but at

<sup>1</sup> Is it not interesting to note that this mistake is again perpetrated by the commentator of Ilakkaṇa-Viḷakkam too? He cites this line as from Tolkāppiyar not because he has seen it in Tolkāppiyam text but because one of his predecessors (the commentator of Yāpparuṅkalam) has cited it earlier as though from Tolkāppiyar.

another place<sup>1</sup> they seem to contradict themselves. Pērāsiriyaṛ<sup>2</sup> is shown at one place as prescribing 1000 lines for āsiriyaṃ and at another place as saying that the maximum varies according to the subject treated. And Parimāṇaṇār is shown at one place as prescribing 1000 lines as the maximum for āsiriyaṃ and at another place 992 lines.

The author of Yāpparaṅkalam says that 3 lines is the minimum for an āsiriyaṃ<sup>3</sup> and the commentator says that the maximum is decided by the subject treated.<sup>4</sup>

<sup>1</sup> (1) Pērāsiriyaṛ:—(p. 124–125 Virutti).

(a) “Aiyiru nūvaḍi āsiriyaṃ vaṅjic  
ceyyuḷ naḍappiṇuṃ ciṛappuḍaitteṇpa.”

(b) “Pēṇuṃ poruḷmuḍipē perumaikku  
ellai.”

(2) Parimāṇaṇār:—

(a) “Vaṅji āsiriyaṃ eṇṇiru pāṭṭuṃ  
eṅcā mūvaḍi ilipu uyarpū āyiram.”

(b) “Mūvaḍi mutalā muṛai ciṛantērit  
tollāyirattut Toṇṇuṛṛ eṇṇiraṇḍu  
Eytumeṇpa iyalpu uṇarntōrē.”

<sup>2</sup> Pērāsiriyaṛ the metrist is referred to in several places also as Mayēchuraṇār.

<sup>3</sup> “Ciṛumai mūvaḍi āsiriyaṃ.” (§ 32.)

<sup>4</sup> Vide virutti p. 123.

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Kārigai puts these two statements together in its text itself.<sup>1</sup> So, the author of Kārigai is in perfect agreement with Kākkaipāḍiṇiyār.<sup>2</sup> The author of Yāpparuṅkalam, since he talks only of the minimum, may also be said to agree with Kākkaipāḍiṇiyār and not with Tolkāppiyar.

But what looks strange is that a sūtram alleged to be Avinayanār's<sup>3</sup> is the only solitary instance that prescribes one line as the minimum for āsiriyaṁ. It agrees with Kākkaipāḍiṇiyār as regards the maximum being determined according to the subject treated. Whether Avinayanār lived in the age of Auvaiyār, whichever Auvaiyār she might be, and took the line-limit from her

<sup>1</sup> "Mūṅṅu agavaṅku ilipu ; uraiṅṅōr  
Ullak karuttiṅ aḷavē perumaḷ." (§ 14)

<sup>2</sup> Kākkaipāḍiṇiyār says :—

"Uraiṅṅōr kuṅṅiṅṅai aṅṅiṅṅ perumaḷ  
Varaiṅṅit tuṅṅaiyēṅa vaitturaḷ yilleṅṅu  
Uraittanar māḍō uṅṅarntici ṅōrē."

(Virutti p. 123)

<sup>3</sup> "Oṅṅum iraṅṅum mūṅṅum ōriṅṅum  
eṅṅim muraiyē pāviṅ ciṅṅumaḷ  
taṅṅuṅṅiṅṅ piṅṅavē toḍaiyṅṅ perumaḷ."

(Virutti p. 123.)

Konrai-Vēdan, Āthi-Chūdi etc., is a matter for serious consideration.<sup>1</sup>

Thus we see that there are 3 views. For convenience sake, we shall call them, (1) Tolkāppiyar's (2) Kākkaipāḍiṇiyar's and (3) Avinayanār's views. It is probable that Tolkāppiyar had in his days some works of āsiriya metre running up to 1000 lines which have not been handed over to posterity; it is equally likely that Tolkāppiyar simply prescribed the maximum, following some old Tamil treatise on prosody which in turn should have prescribed the limit not because works had reached 1000 lines but because 1000 lines could safely be sanctioned as the maximum. From the ancient Tamil literature available to us we cannot pick up any work of asiriya metre running up to 1000 lines. The Pattu-Pāṭṭu or Ten Idylls is a collection of poems, most of them being in āsiriya metre, composed by several poets like Nakkīrar,

<sup>1</sup> He might have seen also Mudu-Moḷi-Kāñchi which has 90 one-lines and 10 two-lines and might have taken it to be of the Āsiriya type.

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Kapilar and others on kings like Karikāla-Chōla and Neduñcheliyan. In this collection we find poems ranging from 103 lines to 782 lines. Most of them are said to be in āsiriya metre by Dr. V. Swaminatha Aiyar.<sup>1</sup> He says that in Porunarārupadai, Madurai-Kañchi and Paṭṭinappālai there are Vañji feet also. At any rate none of these poems exceeds 782 lines. Having this collection before him and finding that the number of its lines is ranging between 103 and 782 and finding also that no work of 1000 lines was available, the author of Yāpparuṅkalam must have naturally inferred that the maximum is to be decided with reference to the subject treated and so it is that he does not give any maximum. If he had followed Kākkaipāḍiniyār in this respect, we have to look back and see whether Kākkai-pāḍiniyār was really a classmate of Tolkāppiyar or whether he was posterior to the latter. Of the other alleged classmates of Tolkāppiyar, Narrattanār and Palkāyanār are found to agree with Tolkāppiyar in this respect as shown above. But

<sup>1</sup> Vide his preface to Pattu-pāṭṭu.

here is Avinayanār who differs from Tol-kāppiyar but is in agreement with Kākkai-pāḍinīyār regarding the maximum and who differs totally from all other metrists regarding the minimum. He prescribes only one line as the minimum. This is quite impossible according to Tolkāppiyam.<sup>1</sup> From this, are we to understand that Avinayanār came later than Tolkāppiyar, if not later even than Kākkai-pāḍinīyār?

As regards Vañji, Tolkāppiyar says that it will have limits similar to āsiriyaṁ. This we understand from his S. 108.<sup>2</sup> Kākkai-pāḍinīyār, Avinayanār and the author of Yāpparuṅkalam prescribe 3 lines as the minimum and do not talk of the maximum.

<sup>1</sup> "Aḍiyiṅ ciṟappē pāṭṭu eṇappaḍumē." S. 35.

(Whereas Pērāsiriyaṅ interprets this section to mean that pāṭṭu is that which has more than 2 lines, Nachchiṅārkiṅiyar in his usual way of splitting and rejoining words takes this to mean that it would be considered to be a good pāṭṭu if it is of 4 feet lines.)

See also statement of Pērāsiriyaṅ (at p. 1159 Vol. II) "Ōraḍiyāṅum tāḷisai varumāl eṇiṅ, vārātu aṅrē, iḍainilaipāṭṭu eṅrār ākaliṅ; eṇnai? Pāṭṭu eṇappaḍuvaṅa ōraḍiyāṅ vārāmaiṅ."

<sup>2</sup> "Āsiriya naḍaittē vañji."

Parimāṇaṇār, on the other hand, seems to be in agreement with Tolkāppiyar for he prescribes 1000 lines as maximum for this form also.<sup>1</sup>

Next with regard to Venpā, Tolkāppiyar prescribes 2 lines as the minimum and 12 lines as the maximum limits.<sup>2</sup> Kākkai-pāḍiṇiyār prescribes, as is usual with him, only the minimum, and that is 2 lines (Virutti p. 121). Avinayaṇār concurs with him (p. 123 ibid.) in this respect. But Narrattanār, Palkāyaṇār and the author of Saṅga-Yāppu prescribe 2 lines as the minimum and 7 lines as the maximum for this form of verse.<sup>3</sup> Parimāṇaṇār has 2 and 12

<sup>1</sup> Vide Virutti p. 125.

<sup>2</sup> “Neduveṇ pāṭṭu munnāl adittē  
Kuruveṇ pāṭṭiṅ aḷavelu cīrē.” (§ 158.)

<sup>3</sup> (1) īraḍi mudalā oṇṇu talaiccīrantu  
Ēḷaḍi kārum venpāṭ ṭuriya” (Narratta-  
nār—Virutti p. 123).

(2) Īraḍi mudalā ēḷaḍi kārum  
Tiribila vellaikku adittokai tāṇē”  
(Palkāyaṇār—ibid. p. 124).

(3) “Ēḷaḍi īruti īraḍi mudalā  
Ēriya vellaikku iyaintaṇa adiyē”  
(Saṅga-Yāppu—ibid.)

lines as the minimum and maximum.<sup>1</sup> The author of Yāpparuṅkalam prescribes only the minimum even as Kākkai-pāḍinīyār.

From these materials it can be inferred that in the period of Tolkāppiyam there were works in Veṅpā metre ranging between 2 and 12 lines.

But the upper limit seems to have waned to 6 lines later on, for there is no extant work of the 3rd Sangam that goes beyond 6 lines in Veṅpā. Kaḷavali alone of all the Eighteen Smaller works has a few stanzas in 6 lines.<sup>2</sup> The pāyiram of Āsarakkōvai runs with 6 lines. Tirukkuraḷ is in 2 lines of altogether 7 feet. Thus we see that in the later days of the third Sangam the earlier lower limit was maintained but not the upper. Probably after seeing these third Sangam works Narrattaṅṅār, Palkāyaṅṅār and the author of Saṅga-Yāppu prescribed the maximum as 7 lines. Kākkai-pāḍinīyār and Avinayaṅṅār left that limit to

<sup>1</sup> "Adivakai  
 Ōriraṅḍu mudalā muraiciran tīrāru  
 Ērum eṅpa iyalpuṅarn tōrē." (Virutti p. 125)

<sup>2</sup> Vide Stanzas 6 and 28.



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be decided by the poet himself. Parimāṇanār, who prescribes both the minimum and maximum for Venpā, is not however in agreement with Tolkāppiyar when he divides his types of Venpā into three, viz., short, standard, and long.<sup>1</sup>

The limits prescribed by Tolkāppiyar for Paripādal, Aṅgatham and Paṇṇatti are not to be found in the later prosodists, for they do not contemplate such categories of verses at all.

There now remains only the Kali form to be considered. Tolkāppiyar divides the Kali form into 4 kinds viz., Ottālisai, Kali-Venpāṭṭu, Koccaham and Uraḷ-Kali. For the first of these he gives the maximum and minimum rather elaborately but leaves us to infer from these the maximum and

<sup>1</sup> “Kuraḷ nēr neḍil eṇa mūṇṛāy” etc. He cannot be said to be a close follower of Tolkāppiyar, for as shown at p. 172 Virutti, he talks of 8 kinds of rhyme whereas Tolkāppiyar does not mention Kūlai, Iṇai and Kaduvāys. Again at p. 180 Virutti he is shown as defining irattai whereas Tolkāppiyar says without defining that it can be included under some other head.

minimum for 2 other kinds of Kali. Even the first kind is subdivided into two (S. 131, 132 and 138) and their respective limits are stated. There is one kind of Ottālisai which corresponds to the modern Nērisai-Ottālisai-Kali (S. 132) and the other kind is generally devoted to lauds of Dēvar in the first person (S. 138). The latter of these is in turn divided into two kinds called Vaṇṇaham and Orubōhu (S. 139). For the first major division of Ottālisai (*i.e.*, the form that corresponds to Nērisai-Ottālisai-Kali) Tol-kāppiyar begins to prescribe the limits first. He says that the taravu will be between 4 and 12 lines,<sup>1</sup> that the tālisai will not exceed the taravu lines<sup>2</sup> and that the curitaham will be equal to, or less than, the taravu.<sup>3</sup> Next as regards the minor division of Ottālisai, namely Vaṇṇaham, he prescribes different limits for taravu, tālisai and

<sup>1</sup> “Taravē tāṇum nālaḍi ilipāy  
Āṇiraṇḍu uyarpeṇ raṇaiyavum perumē.” (§. 133)

<sup>2</sup> “Idainilaip pāṭṭē  
Taravakappaṭṭa marapiṇa tenpa.” (§. 134)

<sup>3</sup> “Taraviyal ottum atāṇakap paḍumē  
Puraitīr iṇuti nīlaiyurait taṇṇē.” (§. 137)

curitaham. Its taravu shall always be of 4 or 6 or 8 lines,<sup>1</sup> its tālisai shall always be shorter than the taravu<sup>2</sup> and its curitaham shall always be similar in length to taravu.<sup>3</sup> Then he divides Orubōhu of S. 139 into 2 subheads, namely Kochchaha-Orubōhu and Ambōtharaṅga-Orubōhu (S. 147 and 148) and prescribes 10 to 20 lines as the limits of the former.<sup>4</sup> The section of Tolkāppiyam which prescribes the limits of Ambōtharaṅga-Orubōhu runs as follows:—

“Ambōtharaṅgam Arupathirru aḍittē  
Sempāl vāram ciṛumaikku eltai.” (S. 151.)

Pērāsiriyaṛ, a commentator, says that there are 3 kinds of this type, one running from 60–120 lines, another running from 30–60 lines and a third from 15–30 lines. That this interpretation is not logical is what Nachchinarkinīyaṛ seems to say in his commentary on this section. But his

- <sup>1</sup> “Taravē tāṇum  
Nāṅkum ārum eṭṭum eṇṛa  
Nēraḍi paṛriya nilaimait tākum.” (§. 141)
- <sup>2</sup> “Taraviṛ curuṅkīt tōṇṛum eṇpa.” (§. 143)
- <sup>3</sup> “Aḍakkiyal vāram taravō ḍokkum.” (§. 144)
- <sup>4</sup> “Orupāṇ ciṛumai iraṭṭiyataṇ uyarpē.” (§. 150)

own also does not appear to be acceptable. He says that this type will have 15 and 120 lines as the two limits. Tolkāppiyar's text does not at all seem to denote such meanings but what seems right and reasonable is Iḷampūraṇar's interpretation which assigns 60 lines as maximum and 30 lines as minimum. The example<sup>2</sup> cited by both Pērāsiriyar and Nachchiṇārkiṇiyar does not have more than 44 lines, and that easily comes under the interpretation of Iḷampūraṇar. Pērāsiriyar is simply beating the air when he says "olintaṇavum ivvārē varum. ivai ellām ikkālattu vīlntaṇa pōlum" (p.1197) and thereby shirks the responsibility to cite illustrations for Ambōtharaṅga-Orubōhu running up to 120 lines. So, setting aside the commentary of both Pērāsiriyar and Nachchiṇārkiṇiyar in respect of this section,

<sup>1</sup> Nachchiṇārkiṇiyar takes 'sempāl vāram' to mean "Aṟupathir cempāl muppathil vāram pathinaindu," whereas Iḷampūraṇar takes it to mean "(Aṟupathil) naḍuvākiya nilai or cempāthi." Vāram simply means a part or paṅku and not necessarily a quarter according to the Tamil dictionaries of Madura Tamil Sangam and Winslow.

<sup>2</sup> "Señcudar vaḍamēru" etc., (p. 1196 Pērāsiriyam and p. 176 Nachchiṇārkiṇiyam).

we shall take that Tolkāppiyar prescribes 60 and 30 lines as maximum and minimum for this particular type.

If we examine Tamil literature of the 3rd Sangam Age, we find that in Kalittogai Verse 75 the taravu exceeds 12 lines, in contravention of the rule 133 of Tolkāppiyam; in verse 16 the curitaham exceeds by one line the limit prescribed in S. 137; in verse 1<sup>1</sup> the curitaham falls short of one line prescribed in S. 144 for Vaṇṇahams on Dēvar. From these we must understand that Marudaṇ-Iḷa-Nāganār, Pālaipādiya-Peruṅkaḍuṅgō and Nallantuvaṇār, the supposed authors of these Kali Verses, came after Tolkāppiyar had given his treatise on prosody, for otherwise Tolkāppiyar might have given different limits under which these lines would also fall.

Kākkai-Pāḍiniyār prescribes no limits for any one of these but simply says that

<sup>1</sup> Kadavul vālttu—most probably by Nallantuvaṇār the author of Neydal-Kali who is said to have compiled all the five books together.

tālisai will not exceed taravu.<sup>1</sup> Avinaya-  
nār says that tālisai lines will be equal to  
taravu.<sup>2</sup> Siru-Kākkai-pāḍinīyār prescribes  
no limits at all.<sup>3</sup> The author of Yāpparuṅ-  
kalam is once again found to be in agree-  
ment with Kākkai-pāḍinīyār, for he too  
stops by saying that the tālisai lines will be  
less than taravu.<sup>4</sup> And the commentator  
of Yāpparuṅkalam asks us to look up to  
Seyanmurai, Seyirriyam and Agattiyam  
for limits of the Kali parts. He adds fur-  
ther that if he stated them, they would  
cover large space and so directs us to know  
these things from those that are well-  
versed.<sup>5</sup> Now, let us turn to the author of  
Kārigai. He prescribes that the taravu of  
Vaṅṅa-Ottālisai-Kalippā and Ambōtha-  
raṅga-Ottālisai-Kalippā will always be of

<sup>1</sup> “Tattamil ottut taraviṅ akappaḍa  
Nirpaṇa mūṇru nirantavai tālisaiyē.”  
(Virutti p. 284)

<sup>2</sup> Pērāsiriyar, an unidentified prosodist, says  
that curitaham will be equal to taravu in length.  
(p. 285 Virutti).

<sup>3</sup> Vide Virutti p. 290.

<sup>4</sup> “Tālisai mūṇrum camaṇāyt taravil  
curuṅki.” (§. 82).

<sup>5</sup> Virutti page 282 bottom.

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6 lines and that the taravu of other kinds of Kali verse will have 3 lines as its minimum. As regards the tālisai he says that 2 and 4 lines are the two limits and that it will always have less lines than the taravu.<sup>1</sup>

With these materials, if we look at Kalittogai verses 75, 16 and 1 cited before, we may infer that the practice of prescribing limits for the Kali parts began to wane gradually from the days of Tolkāppiyar down to the days of the author of Yāpparūnkalam. We also find that the author of Kārigai in his desire to give some well-defined limits for tālisai has wrongly assigned 4 lines as the maximum. This we cannot accept in the face of Kalittogai verse 137 which has tālisai of 5 lines and also in the face of the statement of Pērāsiriyar, the commentator of Tolkāppiyam, that we

<sup>1</sup> “Curūṅkirru mūṇṇaḍi ēṇait taraviru  
mūṇṇaḍiyē  
Taraṅkakkum vaṇṇahak kuntara vāvatu,  
tālisaiippā  
Curūṅkirru iraṇṇaḍi ōkkam iratti.....  
.....Curūṅkum taraviṇil tālisaiyē.”  
(§. 44)

must find out for ourselves tālisai of 6 lines also.<sup>1</sup> As Kārigai's definition of Vaṅṅaga-Ottālisai-Kalippā and ambōtharaṅga Ottālisai-kalippā differs very much from that of Tolkāppiyam, it is no good comparing its limits with Tolkāppiyam's.

In these circumstances we can only take that the minimum limit of 4 lines prescribed for Kali by Kākkaipāḍinīyār,<sup>2</sup> Avinayanār,<sup>3</sup> and the author of Yāpparuṅkalam<sup>4</sup> should apply to taravu alone.

<sup>1</sup> p. 1159 (Tol. Vol. II Perāsiriyam.)

<sup>2</sup> "Nāṅkāṁ aḍiyinūṁ mūṅṅān todaiyinūṁ  
Tāḷntu kalippāt taḷuvutaḷ ilavē."

(Virutti p. 121).

<sup>3</sup> "Onṅum iranḍum mūṅṅumō riranḍum  
Enṅim muraiyē pāvin ciṅṅumai."

(Virutti p. 123).

<sup>4</sup> "Eṅciyatu iriranḍu aḍiyē ilipeṅa moḷipa.

(§.32).



## RHYME OR TODAI

“The Tamil metres have been marked with profuse and elaborate rhyme, alliteration and assonance.”<sup>1</sup> In respect of rhyme or todai Tolkāppiyar talks of Mōṇai,<sup>2 a</sup> Edukai,<sup>b</sup> Muraṇ,<sup>c</sup> and Iyaibu<sup>d</sup> as major divisions. To these four he adds aḷapedai.<sup>e</sup> Next in order of importance come Polippu,<sup>f</sup> Orūu,<sup>g</sup> and Sentodai.<sup>h</sup> (S. 88-90). Lastly he says that Niral-Niruttamaittal and Iraṭṭai-Yāppu<sup>i</sup> can be included under some head

<sup>1</sup> Vide Rev. Edward Webb in J.A.O.S. (1862) Vol. V. App. p. V.

- <sup>2</sup> (a) A rhyme where initial letters agree.  
(b) A rhyme where the second letters agree.  
(c) The contrary either in mere word or in its meaning.  
(d) A rhyme where the last letters or syllables or feet agree.  
(e) Elongations occurring in the first feet.  
(f) Rhyme in the 1st and 3rd feet.  
(g) Rhyme in the 1st and 4th feet.  
(h) Blank verse where mōṇai etc., do not occur.  
(i) Only one word occurring several times and making up a line.

or other already mentioned. The author of Yāpparuṅkalam describes the various types of *toḍai* as *Mōnai*, *edukai*, *muraṇiyaibu*, *aḷapedai*, *āḍi*, *iṇai*, *polippu*, *orūu*, *kūlai*, *kīl-kaduvāy*, *mēr-kaduvāy* and *mūrru*. So we find that *āḍi*,<sup>j</sup> *iṇai*,<sup>k</sup> *kūlai*,<sup>l</sup> *kīl-kaduvāy*,<sup>m</sup> *mēr-kaduvāy*<sup>n</sup> and *Murru*<sup>o</sup> are the types added by the author of Yāpparuṅkalam. In addition, he talks of *antāḍi*<sup>p</sup> and defines *Iraṭṭai* also.

The author of *Saṅga-Yāppu*<sup>1</sup> and *Pal-kāyaṇār*<sup>2</sup> are almost identical in view with

- (j) Any rhyme occurring throughout the whole line.
- (k) Rhyme in the 1st and 2nd feet.
- (l) Rhyme in the 1st, 2nd and 3rd feet.
- (m) Rhyme in the 1st, 2nd and 4th feet.
- (n) Rhyme in the 1st, 3rd and 4th feet.
- (o) Rhyme in all the four feet.
- (p) Beginning a stanza with what has gone before as the termination of the last stanza.

<sup>1</sup> "Muntiya mōnai yetukai aḷapedai  
Antamil muraṇē centōḍai iyaipē  
Polippē orūuvé irāṭṭai eṇnum  
Iyaṛpaḍu toḍaikāḷ ivai mudalāka "

(Virutti p. 174)

<sup>2</sup> "Mōnai etukai muraṇē aḷapedai  
Ēṇaic centōḍai iyaipē polippē

Tolkāppiyar in respect of the number of types they talk about. The only difference is that they count irattai also along with the other eight mentioned by Tolkāppiyar. Unfortunately, we have no knowledge of what Kākkaipāḍiniyār's view was. Nor any other prosodist by name is quoted, but under each of this section is shown some rule of some author, whose name is not given, as authority.<sup>1</sup> In these circumstances, we must suppose that the types added on by the author of Yāpparuṅkalam should have been noticed in the works of the period following that of Tolkāppiyar. That this might have been so is amplified by the fact that the commentator of Yāpparuṅkalam cites illustrations for these types only from some works of the later period whose names and whose authors are not known to us now.

Another point of difference between Tolkāppiyam and Yāpparuṅkalam is found

Orūuvē irattai onpatum piṛavum  
Varuvaṇa virippin varampila enpa."

(Virutti p. 175)

<sup>1</sup> " Piṛarum.....enrār." (p. 165),

in respect of the latter's mention of certain subdivisions of *muraṇ*, viz., *Kadaimuraṇ*,<sup>1a</sup> *Piṇmuraṇ*,<sup>b</sup> and *idaipuṇar-muraṇ*<sup>c</sup> (§. 39). This *muraṇ* is almost similar to what is called antithesis in English which is subdivided by the commentator of *Yāpparuṅkalam* in accordance as that figure of speech occurs in the last two feet, in the 2nd and 4th feet, and in the two central feet. For this subdivision, the commentator could find no other authority except one *Kaiyaṇār* who too is not quoted by him.<sup>2</sup> This subdivision is further developed by the author of *Kāri-gai* who adds *Kadaī*<sup>3</sup> and *Kadaī-Kūlai*<sup>4</sup> to the list (§. 42). Thereby we get the figure of antithesis in the last foot of every line of the stanza as 'a' versus 'b' and 'c' versus 'd' in the *Kadaī-muraṇ* sort, and in the 2nd,

<sup>1</sup> (a) Rhyme in the 3rd and 4th feet.

(b) Rhyme in the 2nd and 4th feet.

(c) Rhyme in the 2nd and 3rd feet.

<sup>2</sup> "ivvāru kūriṇār Kaiyaṇār eṇṇum āsiriyaṇ enak koḷka." (p. 149 *Virutti*).

<sup>3</sup> Rhyme in the last feet of several lines of a stanza.

<sup>4</sup> Rhyme in the 2nd, 3rd and 4th feet.

3rd and 4th feet of a line in the Kaḍai-Kūlai sort. From the materials found in Yāpparuṅkalam and Kāriḡai, we would not be far wrong if we surmised that this subdivision first arose in respect only of muraṅ<sup>1</sup> and later on came to be applied to other kinds of toḍai too, for the commentators of both these prosodies cite illustrations of other kinds of toḍai also under this subdivision (e.g., Kaḍai-iṅai-mōṅai, Piṅ-edukai, iḍai-puṅar-iyaiḡu etc.), whereas the authors themselves have not talked of them in their rules.

One other distinction which we notice between Tolkāppiyam and Yāpparuṅkalam is in respect of the number of lines where this toḍai is to be sought. According to Tolkāppiyam we understand that rhymes

<sup>1</sup> “ Kaḍaiyiṅai piṅmuraṅ iḍaiḡuṅar  
muraṅṅa  
Ivaiyuṅ Kūrupa orusārōrē.”  
(§. 39 Yāpparuṅkalam.)  
“ .....Maṅṅorucār  
Karutiṅ Kaḍaiyē Kaḍaiyiṅai piṅ Kaḍaik  
Kūlaiyumeṅṅu  
Iraṅattodaikku moḷivar iḍaiḡuṅar veṅ-  
patuvē.” (§. 42 Kāriḡai)

are to be found in a line or lines of 4 feet.<sup>1</sup> But according to Yāpparuṅkalam, *toḍai* can be found only in places where there are more than one line.<sup>2</sup> Perhaps the author of Yāpparuṅkalam borrowed his view from Kākaipāḍinīyār.<sup>3</sup> But when we look at these rhymes we notice that some of them at least occur even in single lines. Examples of this kind are found in abundance in respect of *Polippu* and *Orūu*. This is made clear by Pērāsiriyaṅ the commentator in the following statement :—“ *Polippum orūuvum oṛaḍi yuḷḷē varum eṇavam, centōḍai oṛaḍiyuḷ varinnum iraṇḍu aḍiyāṅ aṅṅi vārātu eṇavam kolka.*”<sup>4</sup> This is amplified further by Nachchiṅārkiṅiyar in his commentary on § 33 where he says that *toḍai* will be observed at a place where there are two four-feet lines or where there is one four-

<sup>1</sup> “ *Aḍi uḷḷaṅavē taḷaiyoḍu toḍaiyē.*” §. 33.)

<sup>2</sup> “ *Toḍaiyē aḍi iraṇḍu iyaiyat tōṅṅum.*”  
(§. 33.)

<sup>3</sup> “ *Toḍai eṇappaḍuvatu.....*  
*Aḍiyōḍu aḍiyiḍai Yāppuṛa niṅṅum*  
*Muḍiviṅa teṅpa muḷutuṅarn tōrē.*”  
(Virutti p. 127)

<sup>4</sup> Vide *Tolkāppiyam* Vol. II. p. 1075.

feet line.<sup>1</sup> Both Pērāsiriyaṅ and Iḷampūraṅ cite an example of one line alone for Orūu-edukai.<sup>2</sup> And Nachchinārkiṅiyar quotes only a single line as instance where orūu-mōṅai also occurs. In distinct contrast to this, but quite in consonance with the text of Yāpparuṅkalam, its commentator cites illustrative verses for these rhymes where they have occurred not in single lines only but in every line of the whole stanza.<sup>3</sup> Still, this does not in any way preclude the possibility of todai being reckoned in a single line too. So, the author of Yāpparuṅkalam seems to have been at fault when he formulated that todai or rhyme will be found in the conjunction of two lines. That he has rather erred in this respect following blindly Kākkaiṅpāḍiṅiyār is what can be

<sup>1</sup> “Aḷavaḍi iraṅḍu iyaintum oṅṅu vantum  
todai kōḍalum  
.....uṅarka.” (Tol.—Nach.—p. 34.)

<sup>2</sup> (1) Uḷḷār kollō tōḷi muḷḷuḍai.”  
(Tol.—Porul.—Vol. II

(2) “Miṅṅivar oḷivadam tāṅki maṅṅiya.”  
(Ceyyuḷ—Nach.—p. 89 footnote)

<sup>3</sup> E.g., Poḷippu mōṅai :—

“Kaṅaṅkol vaṅḍiṅaiṅ kavaruṅṅam ēypak  
Kaḷicē raḍaikaraik kaṅiṅvāy tiranta” etc.

observed here. But the commentator of Kārigai does not follow the commentator of Yāpparuṅkalam nor the author of Yāpparuṅkalam, when he cites instances of various rhymes occurring in various single lines. His own instances for Polippu-mōnai and orūu-edukai may be specially mentioned here.<sup>1</sup> These points go to show that Tolkāppiyar's rule which permitted toḍai occurring even in single lines is far better than that of Yāpparuṅkalam which forgot or overlooked the existence of single-line instances.

<sup>1</sup> "Ari kural kiṅkiṅi ararṛum cīraḍi."  
"Miṇnavir cḷi vaḍam tāṅki maṇṇiya."



# THE ASIRIYA VERSE

## ŌSAI

Of the four main forms of verse, namely, āsiriyaṃ, veṅpā, vañji and kali, āsiriyaṃ appears to be the most ancient. From the works of the 3rd Sangam Age available to us we understand that most of them are in āsiriya metre, for many works classified under two out of the three supposed collections of the period are in this form. They are Naṟṟiṇai, Kuṟuntokai, Aiṅkuṟunūru, Paḍiṟṟupattu, Aḡanānūru and Puṟanānūru of the Eṭṭuttogai collection and all the pieces of the Pattupāṭṭu collection. Āsiriyaṃ ought to have been the natural outcome of primitive songs, obviously because it is the least complicated. We cannot with our present knowledge and materials penetrate into its origin before the days of Tolkāppiyar. Tolkāppiyar of course talks of āsiriyaṃ as having the note of 'agaval' which simply means addressing or calling.<sup>1</sup> Āsiriyaṃ therefore

<sup>1</sup> "Agaval eṅpatu āsiriyaṃmē." (§. 81)

is otherwise called Agaval. One point to be remembered is that he does not talk of any division of this agaval note according to the kinds of feet that occur therein. He makes no mention of ēnthisai, thūnkisai and oḷukisai divisions either under agaval note or under any other note. It appears as though these divisions were not introduced even at the time of the author of Yāpparuṅkalam, for he too does not talk of them; nor at the time of the author of Yāpparuṅkala-Kārigai. It is absurd to say that they did not mention these because these were well-known to all in their time, for such a statement would have value only when a celebrated predecessor had said enough of it. On the contrary we find that Tolkāppiyar has not countenanced such a division; nor even Kākkaipāḍiṇiyār, Avinayanār and Narraṭtanār have. Its introduction is to be found for the first time in Yāpparuṅkala-Virutti and is traceable in the commentary of Yāpparuṅkala-Kārigai also. The commentators of these two later prosodies quote certain lines of some unknown persons in support of their statement that each one of the four main metres will

## THE ĀSIRIYA VERSE

have three divisions according to the kind of feet that occur therein.<sup>1</sup> They do not give us the name of the prosodists that enunciated these rules ; nor do they tell us from which work it is they got the information.<sup>2</sup> It is not my intention to say that the commentators concocted these rules and fathered them on the names of others. All I can say is that these divisions should have risen at a later age, later even than that of the author of Yāpparuṅkalam and

<sup>1</sup> “ Nēr nēr iyarṛalai yānvarum agavalum  
Nirainirai iyarṛalai yānvarum agavalum  
Āyiru taḷaiyum ottu ākiya agavalum  
Ēntal tūṅkal oḷukal enṛā  
Āynta niraṇirai ākum enpa.”

(Virutti p. 251)

<sup>2</sup> Here it must be pointed out that it is highly distressing to find that Mr. K. R. Govindaraja Mudaliyar in his edition has inserted “ Saṅga-Yāppu-Seyyūḷ ” after the lines “ Veṅcīr veṅṭṭaiyān varūm yāppai ” etc., as though those lines were from that work. The earlier edition by Pūvai Kaliyanasundara Mudaliar and the still earlier, if not the earliest, edition by Chandrasekara Kavirayar do not give us the source of information. When it is noticed that in several places Mr. Mudaliyar has supplied the names of persons or works in the body of the commentary from his own imagination, we cannot but demur to rely on him here for purposes of our enquiry.

that the commentators imported them in their commentaries. And in importing them, one of them at least has made a mistake in citing illustrations for the various divisions of this note. The commentator of Yāp-paraṅkalam quotes certain stanzas as illustrations of the three kinds of this agaval note.<sup>1</sup> But applying the rule quoted by him just before<sup>2</sup> we find that they all belong to the 3rd category only. In this way it is an imperfect division. That it is so is further augmented by the argument of Pērāsiriyar in his commentary on S. 105 ('Tolkāppiyam').<sup>3</sup> He argues that since

<sup>1</sup> Verses beginning with the words :—

(1) “Koṅṅūr tuñciṇum yāntuñ calamē.”

(2) “Poḷilē

Iravōr aṇṇa iruḷiṟru ākiyum.”

and (3) “Imiḷkaḍal varaippin ellaiyiṇ valāta.”

(Virutti p. 252)

<sup>2</sup> “nēr nēr iyarraḷaiyān ” etc.

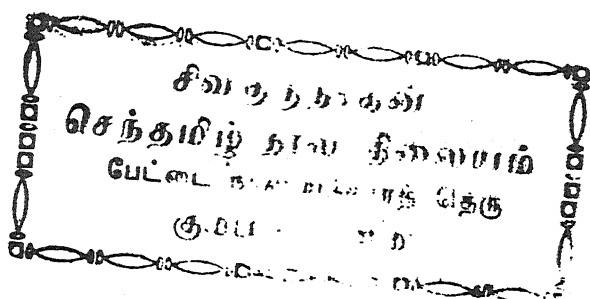
<sup>3</sup> “Ini oṟu sārār innāṅkaṇaiyum (āsiriyam mudalāṇavarrai) Oṇrumūṇṟāka vikarpittuk kūrupa ; eṇṇai? ēntisai, tūṅkisai, oḷukisai eṇṟārpōla ; ar-  
raṇru ; oṟeluttu mudal aiyeluttucciraḷavum uyarnta cīrāṇ varuñ ceyyutku oṇru oṇraṇiṇ vērupattolik-  
kum ; avvērupādutōrum pāvērupadā ; eṇṇai? ‘elut-  
taḷaveñciṇum cīrnilaitāṇē kuṇṟalum mikutalum

different names are not to be given to the note of verses according to the number of letters from one to five that occur in each foot of these verses as per S. 43 of Tolkāppiyar, different names are not to be given according to the different kinds of feet also that occur. If such divisions were to be made, they would bulk large, as under each of the three divisions there would be five or six sub-divisions.

There is another point that will disclose the imperfect nature of the division under reference. There may be verses or combinations of lines but all those need not necessarily be poetry. And in poetry alone we can find this note of agaval, venpā, etc. We cannot find this note in sutrams, for example, though they may possess the required number of agaval feet. This point is put forth by Iḷampūraṇār the earliest commentator of Tolkāppiyam in his commentary on S. 86 and he says that S. 50 of Tolkāppiyam, though answering to the feet-

illēna molīpa' eṇṇamaiyiṇ eṇṇa maṇukka; allatūm  
aṇṇaṇam vērupāḍu kollīṇ orōvoṇṇu aintākalum  
tūṅkalōsai ārum ēlum ākalum udaiya eṇṇpatu."

requirements of āsiriyaṃ, has no āsiriya note about it,<sup>1</sup> whereas judged by the rule quoted by the commentator of Yāp-paraṅkalam (supra) and by its very expression “varūm Yāppai” this would be taken to belong to the 3rd category. To say that a thing that is not āsiriyaṃ at all is of thūṅkīśai-āsiriya-ōśai is quite absurd. There appears to be no distinction in this respect between the commentator of Yāp-paraṅkalam and Rev. H.R. Hoisington who wrote in 1853 “the suttiram are given in one (metre) called āsiriyaṃpā (in Tamil).”<sup>2</sup> What may be ignored in a foreigner will not be ignored in a native writer.



- 1 “ Aivakai adiyum virikkuṅ kālai  
Meyvakai āmainta padinēl nilatta  
Eḷupatu vakaimaiyiṅ vaḷuvila vāki  
Aṟunūṟ ṟirupat taintā kummē.” (§. 50)
- 2 J. A. O. S. Vol. IV p. 52.

## TYPES OF ĀSIRIYAM

Tolkāppiyar does not formulate four types of āsiriyaṃ as is generally done by later prosodists. Kāḱkaipāḱṇiyār, Avina-yaṇār, Sirukāḱkaipāḱṇiyār and the author of Yāpparuṅkaḱam and of Kāriḱai, and all others that followed them have spoken of the four types of āsiriyaṃ : Nērisai, Iṇaika-kuḱaḱ, Nilai-maṇḱilaṃ and aḱimari. Though we need not go into the merits or demerits of one or the other author in this respect, we must necessarily seek for a reason for the absence of these divisions in the days of Tolkāppiyar. Tolkāppiyar definitely says that the penultimate line of āsiriya verse should be of 3 feet.<sup>1</sup> That the āsiriya verse's peculiarity lies in its possession of only 3 feet in the penultimate line even as occurrence of 3 feet in the last line of veṇpā is its distinguishing feature<sup>2</sup> seems to have been as ancient as at least the days

<sup>1</sup> "īṛṛayaḱ aḱiyē āsiriya maruṅkil  
tōṛṛa muccīrt tākuṃ eṇpa." (§ 68)

<sup>2</sup> "veṇpāṭṭu īṛṛaḱi muccīrt tākuṃ." (§ 72)

of Tolkāppiyar. This form in later days came to be called Nērisai-āsiriyam. That three-foot lines are not proscribed even in the middle is what Tolkāppiyar says in another rule.<sup>1</sup> This would make us understand that three-foot line is in its proper place only when it occurs as the last but one. Tolkāppiyar does not mean that occurrence of 3 feet lines in the middle also of an āsiriyam is so common or so just as to evoke a name for it as a particular type. But the later prosodists mentioned above have carved out a name for this, after calling it a separate type. That name is Inaikural āsiriyam. But that name does not denote this type only; it denotes the type of āsiriyam in which there may be lines also of 2 feet anywhere between the last and the first line.

According to Tolkāppiyar's § 32 (Sey-yuḷiyal) "Nārcīr koṇḍatu aḍi enappadumē" and his § 68 and 69 we understand that an āsiriyam line should generally be of 4 feet and occasionally of 3 feet in certain places.

<sup>1</sup> "Idaiyum varaiyār toḍai uṇarvōrē." (§ 69)



But nowhere does he indicate that an āsiriya line can be of 2 feet. This would mean that up to his days there were not works in Tamil literature of āsiriya type with 2 feet-lines. As unfortunately the works prior to the time of Tolkāppiyar have not come down to us, this is the only reasonable inference that could be drawn.

On scrutiny of the works in āsiriya form of the 3rd Sangam Age we find that there are certain āsiriya verses which have in them a few 2 feet-lines also. In the Eṭṭutogai collection there are four collections out of the six in āsiriya form, which have not even one stanza with a 2 feet-line. They are Aganānūru, Narrīnai, Aiṅkuru-nūru and Kuruntogai. Puranānūru contains 14% Iṅaikkuraḷ āsiriyaṃs and Paḍirrupattu 17%. In the Pattupāṭṭu collection Porunarārupaḍai has 18%, Madurai-Kāñji has 24% and Paṭṭinapālai 54%. The other seven pieces of this collection have no line with 2 feet at all.

The 3rd Sangam Age seems to have been the period when Iṅaikkuraḷ form found its way into Tamil literature. It is

only the later-day prosodists and not Tolkāppiyar that called āsiriyaṃs with 2 feet-lines or 3 feet-lines or both in the middle as iṇaikkuraḷ. Even though Tolkāppiyar has countenanced the occurrence of 3 feet-lines in the middle of an āsiriyaṃ, he has not given any special name to that type, for perhaps it was only a rarity in his days. That it was rather rare is evident from the wording of his section 99. It means “Even if a 3 feet-line occurs in the middle of an āsiriyaṃ, it is not eschewed by learned men.”<sup>1</sup> Thus it is reasonable to assume that after Tolkāppiyar, 2 feet-lines also crept in and were not eschewed after some time. This explains why the same poet who has sung several verses not in iṇaikkuraḷ form has given some at least in it. For example, Nakkīrar, the author of 17 verses in Aganānūru and 7 in Nariṇai and of 2 long poems, Tirumurugārupadaḷai and Neḍunalvāḍai, has given us only one verse in the iṇaikkuraḷ type. That we find in Purānānūru verse 395. Kapilar, out of

<sup>1</sup> “idaiyūṃ varaiyār toḍai uṇarvōrē.” (§ 99)

his 28 verses in Puṛam, has given one, and out of his 10 verses in Paḍirrupattu has given two in the Inaikkural type. His Kuriñjipāṭṭu (a long poem of 261 lines) contains no line with 2 feet. Again, in his contributions to Aganānūru and Narriṇai which each number nineteen, we find no 2 feet-line. And Paraṇar, author of 15 verses in Puṛam, has given only 4 of them in this type. His contributions to Aganānūru and Narriṇai numbering 34 and 12 respectively have not even one 2 feet-line. He is the only author among the Paḍirrupattu poets who has not introduced a 2 feet-line therein.

Māngudi Marutaṇār has given about 24% 2 feet-lines in his Madurai-kāñchi. Three out of his 7 verses in Puṛanānūru are of this type. But neither in his verse in Aganānūru nor in Narriṇai has he introduced it.

Peruṅkunrūr Kilār has given one out of his ten verses in Paḍirrupattu in this type, whereas all his verses in Puṛam, Agam and Narriṇai are in a different type.

These points go to show that the *Ṇaik-kuraḷ* form found its slow way in Tamil literature and was perhaps approved by a kind extension of the meaning of *Tolkāppiyar's* Section 99 in order to reconcile great poets with the earlier grammarian. *Avinayaṇār*, *Kākkaiṇāḍiṇiyār* and *Sirukākkaiṇāḍiṇiyār* also seem to have spoken of this type, for they are quoted as authority by the commentator of *Yāpparuṅkalam*. If these quotations are true, then *Avinayaṇār* and the rest should have come not only after *Tolkāppiyar* but also after or in the days of some of the 3rd Sangam poets in whose verses we find the *Ṇaik-kuraḷ āsiriyaṃs*.

The tendency to mix 2 feet-lines with 4 feet-lines is found in abundance in one of the longer poems composed by *Kaḍialūr Uruttiraṅkaṇṇaṇār*, namely *Paṭṭinappālai*. In a total of 301 lines there are in it 163 *Vaṅḷi* lines. This works up to 54%. This is perhaps the reason why the commentator of *Kāriḡai* calls this poem "*Vaṅḷi Neḍumpāṭṭu*."<sup>1</sup> If this piece is a *vaṅḷi*

<sup>1</sup> *Kāriḡai* (K. R. G. edn.) p. 154.

nedumpāṭṭu, then Puram stanzas 16, 17, 22, 97, 98 and 136 must also be taken as such, for their vañji lines work up to the following percentage respectively : 63, 78, 69, 56, 70 and 88. It may therefore be said that the tendency to introduce 2 feet-lines in āsiriyaṃs had gone so far as to make the authors lose the consciousness of over-doing.

There is one verse in Puranānūru which would at first sight suggest that there was this Iṇaikkuraḷ type even before the days of Tolkāppiyar. Puram verse 2 is said to have sprung from the mouth of Murañjiyūr Muḍināgarāyar. Murañjiyūr Muḍināgarāyar is the name of a First Sangam poet also, according to the commentary of Nakkīrar on Iraiyaṇār Agapporuḷ. If these two poets were identical we should have favoured the suggestion that before the days of Tolkāppiyar too there was the Iṇaikkuraḷ type. But they were not really identical as will be shown below. In the account given by Nakkīrar we find Murañjiyūr Muḍināgarāyar's name along with some other names of the poets of the 1st Sangam. The first Sangam poets

are said to have given several Paripādals, Mudunārais, Mudukurugus, Kaḷariyāviraais etc. But 449 poets of the 3rd Sangam period are said to have given several works of which Puṛanānūru is one.

This account of Nakkīrar separates Murañjiyūr Muḍināgarāyar from the 3rd Sangam Age by several centuries. Secondly, among the works of the 1st Sangam Age Puṛanānūru is not mentioned. And thirdly, Puṛanānūru is mentioned as a 3rd Sangam work which would mean that Puṛanānūru to be called as such should have included and not excluded the verse under reference given by Murañjiyūr Muḍināgarāyar, at least to justify the name by means of the number Four hundred. These points will show that these two names were of different persons. The prefix 'Murañjiyūr' appearing with the name of Muḍināgarāyar would probably mean that another Muḍināgarāyar was also born at Murañjiyūr in a later age. This seems to have been the opinion of Dr. V. Swaminatha Aiyar also, for in his short notes on the accounts of the authors of Puṛanānūru he does not say that this Muḍināgarāyar was identical with

the poet of that name of the 1st Sangam but only says "That there was a poet with this name in the first Sangam is known from the commentary of the 1st section of Iṛaiyanār Agapporuḷ." Thus we see that there is no difficulty in accepting the position that Puram verse 2 is after all a piece given by an author who lived after the age of Tolkāppiyar and that the iṇaikkural form did not exist in Tolkāppiyar's days.

There is another verse in Puranānūru which seems to have baffled several commentators and editors. It is verse 235. No two editors seem to agree with regard to its scansion. Dr. Aiyar, who scanned it as a verse of 22 lines in the 1st edition, has given it as one of 20 lines in the second and third. The Madura Tamil Sangam in its edition of Tolkāppiyam-Seyyuliyaḷ has shown it as a verse of 19 lines. The edition of Yāpparuṅkalam has given 25 lines to it. Over against all these we have a statement made by Iḷampūraṇar to the effect that it is a verse of 17 lines. One point of difference between all the other commentators and editors on the one side and Iḷampūraṇar on the other is that Iḷampūraṇar shows its

2nd line to be of 6 feet, whereas all others take it as two lines—one with 2 feet and the other with 4 feet. Ṇampūraṇar's statement appears to be unjustifiable because there is no sanction of Tolkāppiyar for a 6 feet-line appearing in an āsiriyaṃ nor is any āsiriyaṃ found with 6 feet in any of the collections of the Sangam period. On the other hand, the commentators Nachchinārkiṇiyar and Pērāsiriyaṃ treat the 2nd line of two feet as a Sorcīraḍi. That these commentators are not right in so saying is evident from a rule of Tolkāppiyam, for according to it Sor cīr aḍi can occur only in Paripāḍal.<sup>1</sup> As the Purāṇānūru verse under reference is only an āsiriyaṃ and not a paripāḍal we cannot accept that it has a Sor cīr aḍi. All that can be said is that Purāṃ 235 also contains a line of 2 feet along with some lines of 3 and 4 feet, that it is an iṇaikkuraḷ āsiriyaṃ and that its author Auvaiyār adopted the iṇaikkuraḷ form for 5 of her verses in Purāṃ of which verse 235 is one, even though she has not

<sup>1</sup> “Cōrcīr aḍiyum muḍukiyaḷ aḍiyum  
Appā nilaimaikkū uriya ākum.” (§. 122)



adopted it in her remaining 11 verses of Puram, 4 verses of Agam and 7 verses of Narrinai. This again shows that inaikuraḷ form came to be introduced in a later age than Tolkāppiyar's and existed side by side with the Nērisai type of āsiriyaṃ.

Nilaimaṇḍilam division of āsiriyaṃ does not appear to have existed in the days of Tolkāppiyar, for we do not find him anywhere saying that the penultimate line of āsiriyaṃ can be of 4 feet also. The expression 'Maṇḍila Yāppu' occurring in his §. 115 has been wrongly interpreted to mean 'nilaimaṇḍilam.'<sup>1</sup> This section talks of certain parts of Kali which can be of 4 feet. Ottāḷisai is a part of Kali to be sure. Kuṭṭam according to the commentary of Iḷampūraṇar relating to §. 115 is a synonym of taravu.<sup>2</sup> And taravu also is a Kali part. So, in between these two Kali parts Tolkāppiyar would not have placed an āsiriya form as suited to a line

<sup>1</sup> "Ottāḷisaiyum maṇḍila yāppum  
Kuṭṭamum nēradikku oṭṭina eṇpa."

<sup>2</sup> "Kuṭṭam eṇinum taravu eṇinum okkum."

of 4 feet. Hence it would be sane to take all the three different parts mentioned in this section to refer only to one particular form of verse namely Kali. This interpretation however is not contradictory to the import of the word kuṭṭam in the next section. <sup>1</sup> There too we find no difficulty in accepting that kuṭṭam means taravu and that taravu can contain a penultimate line of 3 feet also. The taravu of Kalittogai verse 36 furnishes an illustration. In this taravu, the penultimate line is of 3 feet whereas the other lines are of 4 feet. The same interpretation does not mar the meaning of §. 117 either, for here too there is no difficulty in accepting that kuṭṭam means taravu. <sup>2</sup>

What then is maṇḍilam? If maṇḍilayāppu cannot refer to āsiriyaṁ, what else does it indicate? These are questions that may be raised now. The Tamil Lexicon gives as a meaning of Maṇḍilam, 'running

<sup>1</sup> "Kuṭṭam eruttadi udaittum ākum." (S. 116)

<sup>2</sup> "Maṇḍilam Kuṭṭam eṇrivai iraṇḍum  
Sentūkkiyala eṇmaṇār pulavar."

in a circle' (Vaṭṭamāy oḍukai) quoting as its authority Purapporuḷ venpā mālai (Sutram 18; verse 14) line "Aindu celavodu maṇḍilam ceṇru". The same work quotes the commentary of Pērāsiriyar (relating to §. 152) as authority for the meaning<sup>1</sup> 'running quickly without a break' of the expression arāgam. Tolkāppiyar's section 232 is itself self-suggestive of the meaning of the word arāgam.<sup>2</sup> Arāgam is a vaṇṇam which runs round without a break. If then arāgam means 'running round without a break' and if maṇḍilam means 'running round in a circle', there seems to be little doubt that these two words are synonymous with each other. This interpretation then removes the absurdity of making Tolkāppiyar talk of two Kali parts on either side with an āsiriya part in the middle. This fits in with the general tenour of that section (115) that only Kali parts are spoken therein. Arāgam is also generally of 4 feet and thus this interpretation holds good for S. 117 also. Further-more it is even better

<sup>1</sup> "arātu kaḍugic cēral".

<sup>2</sup> "Uruttu vaṇṇam arākam toḍukkum".

than the ordinary interpretation given to maṇḍilam in that section, for there is no real meaning in saying that maṇḍilam (āsi-riyam) is like an āsiriyaṃ. There could be sense only when the word means anything else but āsiriyaṃ. As other meanings cannot fall in with §. 115 and as arāgam is not a part of āsiriyaṃ, but only a part of Kali, maṇḍilam must needs mean arāgam. Thus it is evident that maṇḍila yāppu of §. 117 cannot denote Nilaimaṇḍilam as taken by the commentators of Tolkāppiyam.

Tolkāppiyar's sections 68 and 69 are those that concern themselves with the matter of āsiriyaṃ but they do not at all indicate that four-foot line can occur as the penultimate line of an āsiriya verse. As a contrast, we notice that the author of Yāpparuṅkalam<sup>1</sup> treats this type in his §. 74. This type according to him should have equal lines all through, may end in any consonant, may have 'eṇ' as the terminating syllable. The commentator of Yāpparuṅkalam quotes Avinayanār in his support.

<sup>1</sup> "Ott a adiyiṇa tākiyūm orriṇa  
Nirpavum eṇṇum nilaimaṇḍilamē."

He does not quote Kākkaipāḍiniyār ~~and~~ Narrattanār in this respect. We ~~cannot~~ therefore say precisely whether these ~~two~~ prosodists contemplated such a type or ~~not~~. I do not propose however to throw ~~out~~ any suggestion on the basis of the ~~argument~~ of silence. At any rate, it is ~~evident~~ that by the days of the author of Yāpparuṅkalam there must have come into ~~existence~~ some works in āsiriya metre with ~~4~~ feet line as the penultimate also and that 'eṅ' endings must have been used. ~~An~~ examination of the Tamil literature of ~~the~~ 3rd Sangam age and of the age that ~~im-~~mediately followed discloses the truth ~~of~~ the above statement. Whereas in Narrṅaḍal of the Eṭṭuttogai collection and in Paṭṭu-pāṭṭu collection penultimate line with 4 feet is conspicuously absent, it can be traced ~~in~~ the following percentage in the works named below :—

Kuruntogai	.5%	(2 stanzas out of 400)
Aiṅkurunūru	.6%	(3 " " 500)
Aganānūru	1¼%	(5 " " 400)
Padirrupattu	1¼%	(1 stanza out of 80)
Puranānūru	4¾%	(19 stanzas out of 400)

Cilappadikāram has 67% whereas Maṇimēkalai and Peruṅkathai are from top to bottom having 4 feet only in the penultimate line. These works just referred to are those that have the terminal syllable “eṇ.” In the thirty cantos of Cilappadikāram there are 24 that end in āsiriya metre and among these 24, nineteen have such an ending. Maṇimēkalai and Peruṅkathai invariably have this ending.

That Cilappadikāram and Maṇimēkalai are works of the age immediately following that of the 3rd Sangam has been accepted by several scholars.<sup>1</sup> Peruṅkathai may be ascribed to a still later date. That these alone of all works contain 4 feet line as the penultimate in a majority, that one collection of the Age of the Sangam has a very small percentage of this, and that another collection of the 3rd Sangam does not have any one line of this sort go to show what sort of development the Nilai-maṇḍila āsiriya metre could have had. Though

<sup>1</sup> Dr. V. A. Smith, Mr. Venkayya, Mr. N.M.V. Nattar, and Mr. K. Srinivasa Pillai.

its real origin is obscure and could not be traced with certainty at this age, we can safely say that certain poets should have deviated at first quite unwittingly from the rule of Tolkāppiyam §. 68 which prescribes 3-foot line as the penultimate, and that after a certain period these deviations came to be not the exception but the rule. But after a certain period, this tendency to carry it to a degree of vengeance seems to have waned, for in Kallādam and in the 11th Thirumurai collection we have only a negligible percentage of penultimate lines with 4 feet. Kallādam has not more than 2 per cent to its credit. And among the āsiriyams that are found in the 11th Tirumurai, Paṭṭinattār's Kōil Nānmanimālai and Tiru Orriyūr Orupā Orupathu (8th Stanza) and Nambi Āṇḍār's Āḷudaiya Piḷḷaiyār Thirumummaṇi Kōvai (1st Stanza) alone belong to this type. Paṭṭinattār and Nambi Āṇḍār Nambi lived about the 10th and 11th centuries respectively <sup>1</sup>. Yāpparuṅkalam appears to have been composed

<sup>1</sup> Mr. Anavarathavinayagam Pillai's "Tamil Perumakkaḷ Varalāru" (1921 edition) page 194.

about the 10th century A. D.<sup>1</sup> Thus it is evident that before and after Yāpparuṅka-lam arose, and not when Tolkāppiyam ruled the roast, poems were composed in Nilai-maṇḍila āsiriyaṁ.

<sup>1</sup> Mr. M. Raghava Aiyangar in *Sen Tamil* Vol. XXIV.



## ADIMARIMANDILAM

Adimarimandilam is only a later extension of the way in which sense is made out—*i.e.*, an extension of adimari Poruḷkōl. This type of āsiriyaṃ is not talked of by Tolkāppiyar in his Seyyuliyal, whereas Yāpparuṅkalam (§. 73) talks of adimarimandilam as a separate type of āsiriyaṃ, any line of which can be treated as the first, second and so on without any alteration in meaning. Kākaipāḍinīyār, Sirukākkai-pāḍinīyār and Avinayanār have also spoken of this type as evident from quotations cited at p. 260 Virutti. Apparently in Tolkāppiyar's days a separate classification of āsiriyaṃs in this manner did not exist. That any line of a stanza can be taken as the first, any line as the second and so forth was not a distinguishing feature of āsiriyaṃ alone. Any line but the last of a Venpā too could be treated in a like manner. For example,

“Alaippāṅ pirituyirai ākkalum kuṟṟam  
Vilaippālir koṇḍūṅ micaitalum kuṟṟam

Colarpāla allāta collutalum kurram  
Kolaippālum kurramē ām.”

is a venpā of this type found in Nānmanīkadigai, one of the 18 smaller works of “the 3rd Sangam period.” If as shown by the commentator of Yāpparuṅkalam (at p. 260) the following stanza

“Mutukkurain tanaḷē Mutukkurain tanaḷē  
Malaiyaṅ olvēr kaṅṅi  
Mulaiyum vārā Mutukkurain tanaḷē.”

is an āsiriyaṃ of the aḍimarimaṅḍila type, despite the fact that the second line cannot for metrical purposes of āsiriyaṃ be suited as the third line, the venpā just quoted, despite the metrical unsuitability of the last line as any other line, would have to be regarded as an instance of aḍimarimaṅḍila venpā. This venpā as well as any stanza of the āsiriya form in this type can come under S. 407 (Sol.) of Tolkāppiyam.<sup>1</sup> That rule covers stanzas of any form whose 1st or 2nd or 3rd line, etc. can be made 2nd or

<sup>1</sup> “Aḍimaric ceṅṅi, aḍinilai tirintu  
Cīrnilai tiriyātu taḍumārummē.”

3rd or 1st line, etc. Thus it is seen that Tolkāppiyar did not want to make a separate type of this sort in āsiriyaṃ alone knowing that it was not its distinguishing feature. Failure perhaps to note this led the later prosodists to create a new type of āsiriyaṃ called aḍimarī maṇḍilam.

### The Final Letter of Āsiriyaṃ.

Tolkāppiyar does not prescribe any particular letter to occur in an āsiriyaṃ, whereas the author of Yāpparuṅkaḷam says that āsiriyaṃs will end in one of the following letters or syllables:—ē, ō, ī, āy, eṇ and ai.<sup>1</sup> The author of Kāriḡai does not speak of this. Nor is Kākkaipāḍiniyār quoted in this respect. Avinayanār who is quoted by the commentator of Yāpparuṅkaḷam omits ai. It is curious to find that Pērāsiriyaṃ (an unidentified prosodist) omits ai and ī and that while he favours eṇ-endings in Nilaimaṇḍila āsiriyaṃs he says that other consonants are not what

<sup>1</sup> “ Agaval isaiyaṇa agaval marraṃvai  
Ē Ō ī āy eṇ ai eṇ riṃumē.” (§. 69).

should not occur in the end and that those that occur there will not be rejected.<sup>1</sup> The commentator of Yāpparuṅkalam however holds that both Avinayanār and this Pēr-āsiriyar also were in favour of ī and ai; this he does by resorting to a peculiar way of ellipsis called 'ilēsu.'

The author of Yāpparuṅkalam himself in his §. 74 says that Nilaimaṇḍila āsiriyaṃ can end in any consonant or in 'eṇ.' This would mean that an āsiriyaṃ can have other endings than the consonants in āy and eṇ mentioned in S. 69. His special mention of eṇ in §. 74 and his omission of āy in it seem to suggest that he did not consider āy and eṇ as consonantal endings. By consonantal endings of his §. 74 he seems to have meant only regular consonants except those in āy and eṇ. Then it is difficult to find out the reason why he did not mention in his general section (S. 69) relating to āsiriyaṃ that any consonant may also occur in it.

<sup>1</sup> Allā orṟum akavalin̄ iṟuti  
Nillā alla nirpaṇa varaiyār."

The works of the 3rd Sangam Age do not have any verse ending in either *ī* or *ai*. We do not know what works the author of *Yāpparuṅkalam* had before him in his time with *ī* or *ai* endings.<sup>1</sup> But we cannot take the two illustrations given by the commentator to be the proper ones because we do not know precisely whether they belonged to an age prior to or after the age of the author of *Yāpparuṅkalam*. There are on the other hand a few stanzas of *āsiriya* metre of the age of the third Sangam and of the age immediately succeeding it which end in *i*. They are :—

- |                    |                        |                |
|--------------------|------------------------|----------------|
| (1) Kali (St. 1)   | which ends as “ amarn- |                |
|                    |                        | tanai ādi.”    |
| (2) Do. (St. 55)   | Do.                    | “ illai tōli.” |
| (3) Cilappadikāram |                        |                |
| (20th Kāthai)      | Do.                    | “ vīlntanaḷē   |
|                    |                        | madamoli.”     |

These two works were certainly of an age prior to *Yāpparuṅkalam*. When we find

<sup>1</sup> Whether *Nāga Kumāra Kāvīyam*, a work not available to us, contained *āsiriya*m of this sort is after all doubtful.

that Yāpparuṅkalam does not mention 'i' as one of the terminal letters despite its occurrence in these works, are we to infer that the author of Yāpparuṅkalam did not mention it because it would occur only occasionally? This inference would then militate against the assignment of a place in §. 69 for ī and ai despite their non-occurrence in any of the known Sangam works. Considered in these ways, the text of Yāpparuṅkalam seems to be somewhat defective.

Now let us look at the works of the 3rd Sangam for an analysis of the final letter occurring therein. Five out of the six works of āsiriya metre in the collection called Eṭṭuttogai are ending in ē: Nārriṅṅai, Kuruntogai and Paḍirrupattu ending in ē without any exception whatsoever, and Puranānūru and Aganānūru having only one ō ending each out of 400 verses in each of them. Pattupāṭṭu, another collection of about the same period, has no other ending than ē. Even Aiṅkurunūru, one other of the six works in āsiriya metre of the compilation "Eṭṭuttogai" has 94 per cent ē-endings. From these materials it is but just to

infer that in the 3rd Sangam period, if not in the days of Tolkāppiyar too, there was some such convention that āsiriya poems should have ē as their termination.

In the period of transition we notice that ō occasionally came to be used in place of ē. Thus it is that we find Purānānūru stanza 190 and Aganānūru Stanza 46 ending in ō. Aiṅkurunūru has 12 ō endings (or roughly less than three per cent) to its credit.

Then shoots out āy and its share in Aiṅkurunūru is exactly 4 per cent.<sup>1</sup> Properly speaking, there is one point of difference between āy on the one hand, and ē and ō on the other. Whereas the latter two in most places occur almost as a poetical expletive or 'asai,' āy does not occur in a like manner but carries with it the significance of address. 'Aṅṅai' of the 1st case becomes 'aṅṅāy' in the 8th.<sup>2</sup> Thus it is

<sup>1</sup> It is a point for consideration whether after all these āy endings of Aiṅkurunūru Stanzas 211 etc. in Aṅṅāyppattu and St. 21 etc. in Kaḷvaṅ pattu will not come under iyaipu of Tolkāppiyar. (S.240)

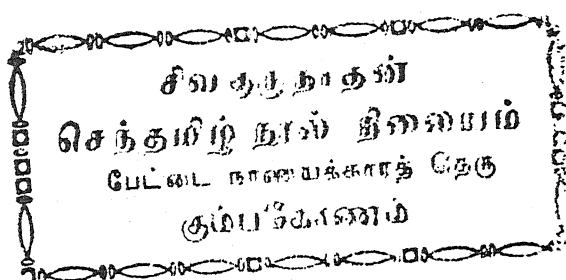
<sup>2</sup> Cf. Tol. Col. S. 121 "ai āy ākum."

evident that 'āy' has the note of vocative case about it. And after all we can quote instances of āy in this manner only. Aiṅkurunūru stanzas 21-30 and 211-220 have all 'annāy' as their last foot. The commentator of Yāpparuṅkalam too quotes only St. 21 of Aiṅkurunūru. So then, to make a rule that āy may be one of the syllables that terminate an āsiriya, while omitting to mention the latter 'i' which is also part and parcel of the expression in the two Kali Stanzas and in one Stanza of Cilappadikāram does not appear to be perfect. There then remains only 'eṇ' to be considered. This too is taken to be an expletive by Adiyārkkunallār in his commentary of Cilappadikāram. We have already stated that this is found in 19 out of the twenty-four āsiriya endings in Cilappu. Cilappadikāram also appears to be in the transitional stage for it has not completely avoided ē but has four endings in it. It is Maṇimēkalai and Peruṅkathai that completely eschew ē and adopt eṇ in its place all through. Here then we find a sort of climax which must be followed by an anti-climax. But the anti-climax has no gradual



fall, but is a sudden catastrophe. We do not find any āsiriyaṃ with an ending in eṇ for several centuries to come after these two great works.

ē now regains its lost hold, not gradually but quickly and it is thus that we find Kallāḍam arising with all terminations in ē except one (St. 25) which ends in ō. The fate of this ē seems to be interesting, for in the whole of the 11th Tirumurai, a collection of works of several persons upto about the 11th century A.D., there is no other ending but ē.



## THE VAÑJI VERSE

Vañji verse was only a development of the good old Āsiriyaṃ, even as Kali was that of the ancient Venṇā. Tolkāppiyar's Sections 105, 107 and 108 will explain this point.<sup>1</sup> According to Tolkāppiyar Vañji foot cannot exceed three syllables.<sup>2</sup> Vañji verse proper should have only 2-foot lines though it can occur occasionally with 3-foot lines also.<sup>3</sup> Vañji verse proper should have 3 letters as the minimum and 6 letters as the maximum of each

- <sup>1</sup> (1) "Āsiriyaṃ Vañji Venṇāk Kaliyeṇa Nāliyaṅ reṇṇa pāvakai Viriyē"  
(2) Pāviri maruṅkiṇaip paṇpurat tokuppin Āsiri yappā Venṇā eṇṇāṅku Āyiru pāviṇuḷ aḍaṅkum eṇṇa"  
(3) Āsiriya naḍaittē Vañji ēnai Venṇā naḍaittē kaliyeṇa moḷipa"
- <sup>2</sup> "Vañjiḥ Cīreṇa Vakaiper raṇavē Veṇḍir allā mūvasai Yāna". (§. 20)
- <sup>3</sup> (1) "Vañji aḍiyē irucirt tākum". (§. 45)  
(2) "Muccī rāṇum Varumiḍaṇ uḍaittē"  
(§. 47)

## THE VANJI VERSE

of its two feet<sup>1</sup> and a syllable can occur as a kūn or a detached foot in excess in both kinds of Vañji.<sup>2</sup> That Tolkāppiyar has given these rules is itself enough to show that even before his time Vañji verse had developed out of the ancient āsiriyaṁ. As we have no literature of the period prior to Tolkāppiyar now available to us, we must look to later Tamīl literature for tracing the history of Vañji verse. Purānānūru, which seems to have been compiled later than Tolkāppiyam, has three verses which are real Vañji verses, even though Dr. Aiyar says in his preface to Purānānūru (2nd Edition)<sup>3</sup> that it is a work containing 400 Agaval verses. A close scrutiny of these 3 verses (Nos. 4, 11 and 239) will show that they have several 2-foot lines ending with two or three 4-foot lines

<sup>1</sup> (1) “ Tañcīr eḷuttin ciṁmai mūnrē ”. (§. 46)

(2) “ Nērnīlai Vañjikku ārum ākum ”.  
(§. 42)

(3) “ Kuṟaḷaḍi mutalā aḷavaḍi kārum Uraḷ  
nīlai ilavē Vañjikku eṇpa ” (§. 57)

<sup>2</sup> “ Asai kūṇākum avvayin āṇa ”. (§. 38)

<sup>3</sup> as also at p. VII of the 3rd edition.

in āsiriya metre. Verses 11 and 239 have besides a detached word or *tanicol*. These three verses betray that they were composed after the days of Tolkāppiyar and before those of Yāpparuṅkalam, for whereas according to Tolkāppiyar there could not be feet of more than 3 syllables the 4th verse contains a line<sup>1</sup> which may be said to have at least one foot of 4 syllables and the 11th Verse has a line<sup>2</sup> whose two feet may be taken as containing 4 syllables each.<sup>3</sup> According to Yāpparuṅkalam there could exist 4-syllabled foot also.<sup>4</sup> If such 4-syllabled feet were prevalent in the days of Tolkāppiyar he certainly would not have omitted to talk of them in his prosody. The author of Yāpparuṅkalam, on the other hand, finding these 4-syllabled feet and those in Puram stanzas 139 and 377, in

<sup>1</sup> “Nilaiḱkorāa ilakkampōṅṟaṇa”.

<sup>2</sup> “Pāḍalcāṅṟa viṟalvēndaṅṟummē”.

<sup>3</sup> It is, however, possible to regard these verses as having three-foot lines under §. 47 of Tolkāppiyam, but the author of Yāpparuṅkalam probably preferred to take them as verses of 2 feet-lines.

<sup>4</sup> Nālasaiḱcīr poḍuccīr paḍiṅārē” (§. 13)

## THE VANJI VERSE

Madurai Kañchi lines 50, 123, 133, 180 & 761 and in Paṭṭinappālai lines 213 and 275 etc. must have formulated his §. 13. The three verses of Puranānūru shown above as Vañji pieces satisfy the conditions of a Vañji proper (or Kaṭṭalai) laid down by Tolkāppiyar. They are all of 2 feet generally and their syllables fall within the limits laid down by him. The detached foot occurring in verse 239 is only a syllable and hence comes under the purview of Tol. §. 48.<sup>1</sup> The other detached foot occurring in verse 11 is a regular exclusive foot but that also is in its position according to Tol. §. 49.<sup>2</sup> The last few lines of these verses are in 4 feet or are of the nature of āsiriyaṃ. Tolkāppiyar has indirectly said that Vañji verses could terminate with lines of 4 feet.<sup>3</sup> We find also that the author of Yāpparuṅkalam<sup>4</sup> has clearly stated that they would terminate in agaval form with

<sup>1</sup> "Asai kūṇākum avvaiṇ āṇa".

<sup>2</sup> "Cīr kūṇātal nēraḍikku urittē".

<sup>3</sup> Vide "Vañji Tūkkē centūkkīyarṛē" §. 71)

<sup>4</sup> "Tūṅkal isaiyaṇa Vañji; marṛavai Āyṅta taṇiccolōḍu agavalīṇ iṇṇumē". (§. 90)

a detached word or *taṇiccol*.<sup>1</sup> So it stands to reason to hold that *Puranānūru* is a work containing at least 3 verses in *Vaṅji* form. *Paṭṭinappālai*, though taken by some commentators to be in *Vaṅji* form is not really a *Vaṅji* poem. This I have shown before. All the verses cited by the commentator of *Yāpparūṅkalam* except one “*Toḍi yuḍaiya tōḷ maṇantaṇaṇ* etc.” (*Puram St.* 239) are not traceable. Neither their authors nor the works of which they form part are known to this day. Whether they were after all Verses composed by the commentator to serve as illustrations of *Vaṅji* form cannot with any accuracy be decided. On the whole, much cannot be said about the history or development of *Vaṅji* verse, as works in that form are not now available to us in any appreciable number.

<sup>1</sup> *Kākaipāḍiṇiyār* and *Avinayanār* also require a *taṇiccol* and *curitaham* at the end of a *Vaṅji* poem (*Vide Virutti p.* 329).

## THE VENPĀ

So far as the Cheppal Ōsai of Venpā is concerned Tolkāppiyar and later prosodists agree, even though the commentators of Yāpparunkalam and of Kārigai would divide the ōsai into 3 kinds : ēnthisai, tūnki-sai and oḷukisai. We had occasion to see the demerits of this kind of division at an earlier stage. According to S. 158<sup>1</sup> of Tolkāppiyar, we understand that Venpās ranged in his days between 2 and 12 lines. But among the works of the 3rd Sangam period collected under the caption Padineṅ-kīl-kaṇakku we find no Venpā exceeding 6 lines. In Kalittogai of the Eṭṭuttogai collection, however, there is a verse (No. 18) in Venpā form running up to 12 lines. This verse is not a Venpā proper but a Kali-Venpā according to

<sup>1</sup> “Neduveṅpāttu munnāl aḍittē Kuṟuveṅpāṭṭiṅ aḷavu eḷu cīrē”.

S. 153.<sup>1</sup> And Kali Venpā has no maximum limits. Again in Paripādāl also we find some Venpās running beyond 12 lines but they form a different category by themselves and cannot therefore come under a general review of Venpā. Whether Tol-kāppiyar simply prescribed an upper limit without having before him any Venpā running upto 12 lines is rather doubtful. What was said before in respect of the maximum limit of āsiriyaṃ will equally apply to this limit also. Of the 18 smaller works, 'Kaḷavaḷi Forty' is the only one that has at least 3 stanzas of 6 lines. The pāyiram of Āsārakkōvai, if accepted as emerging from the pen of the author himself, might be said to contain 6 lines. Āsārakkōvai

- <sup>1</sup> (1) "Oruporuḷ nutaliya veḷḷaḍi iyalāl Tiriviṇṇi varuvatu kalivenpāṭṭē".
- (2) Buddhāmitirar in his Virasōḷiyam says that a Kali venpā is but the lengthened form of a Nērisai venpā but as there is no authority for this statement and as his commentator divides the feet according to his own whim in order to show that it is an extended form of Nērisai venpā, Kali venpā need not be taken as a lengthened variety of Nērisai venpā.



stanzas 1, 10, 27, 36, 46 and 55, Nānmaṅik-kadigai stanza 1 and Iniyavai-Nārpatu stanza 9 are of 5 lines. The other works of this class excepting Tirukkuraḷ and Mudumol̥ik-Kāñchi contain only 4 lines. Tirukkuraḷ is in 2 lines of altogether 7 feet. Mudumol̥ik-Kāñchi is not at all a Venpā and hence it does not deserve consideration here. This analysis then shows that in the 3rd Sangam days, the maximum reached for Venpās was only 6 lines. The minimum is found in Tirukkuraḷ, and the most favoured limit seems to have been 4 lines.

Though Kākkaipāḍinīyār, Avinayanār and the author of Yāpparuṅkalam have not prescribed any maximum limit for a Venpā, Narrattanār, Palkāyanār and the author of Saṅga-Yāppu have laid down 2 and 7 as the two limits.<sup>1</sup> That these four persons came after or in the period of the 3rd Sangam period and finding that the maximum reached so far was only 6 lines prescribed 7 lines as the limit is an inference that can reasonably be made.

<sup>1</sup> Vide virutti pp. 123-124

Again, a perusal of the sixteen works of the collection under reference seems to point to a change from the days of Tolkāppiyar. That is with regard to the four-line Venṇās alone. Tolkāppiyar, who prescribes 3-feet line as the thing that must occur as the last line of a Venṇā, would have certainly said that a taṇiccol or taṇiccīr should occur in the end of the 2nd line of a Venṇā if such a thing were the practice of his days. We should expect him to have said this for we find him stating a particular trait of Venṇā, viz., a 3-feet line being the terminating line of a Venṇā.<sup>1</sup> Remembering that Tolkāppiyar has not said anywhere that a taṇiccol or taṇiccīr would occur as the last foot of the 2nd line in a Venṇā, if we look at the sixteen works of the Padineṇ-kīl-kaṇakku collection, we shall not fail to notice the change. For, in 11 out of these 16 we find Venṇās occurring with and without taṇiccol in the 2nd line. And in 2 of them, namely, Sirupañcha mūlam and Elāthi all the second lines invariably have the taṇiccol. In Tiṇaimālai

<sup>1</sup> “ Venṇāṭṭu irraḍi muccirt tākum ”. (§. 72)

Nūrraimbatu all stanzas except one are of this sort. In contrast to all these there are two works, namely, Innā-Nārpathu and Iniyavai-Nārpathu where not even one stanza of this sort is available. So, it appears that some poets took a fancy for putting a taniccol at the end of the 2nd line rhyming with the first foot of the 1st and 2nd lines so far as the 2nd syllable is concerned. In short, they began to compose Venpās with a taniccol having the edukai of the 1st and 2nd line. This introduction of the taniccol slowly came to have hold on the poets and hence it is that we see that this type of Venpā which for a time was used along with the other old type began to be the sole vehicle of certain works. Even as we notice that there are some works purely of this nature in this collection, we notice also that there are two works which have the other type as the sole vehicle.<sup>1</sup> Thus we find that Innisai-

<sup>1</sup>. Though the commentator of Yāpparuṅkalam says at p. 235 that even those venpās which have a taniccol will occasionally be called inṅisai venpā, we cannot concede that an inṅisai venpā can also occur with a taniccol. That would take

Veṇṇpā was the earliest form known in the days of Tolkāppiyar and that Nērisai Veṇṇpā was a later improvement of it. Almost all the Veṇṇpā works that were produced in the wake of the last Sangam were in the nērisai type. The Veṇṇpās appended to the various sections of Cilappathikāram as well as some<sup>1</sup> of the Veṇṇpās found in canto XVII and all except one appended to Pattupāṭṭu are of this type. Out of the 105 Muttollāyiram stanzas now available, 103 are of this type. Perundēvanār's Bhārata Veṇṇpā, and Auvaiyār's Mūthurai and Nalvali do also belong to this type. The twenty-eight Veṇṇpās in Tiruvāchakam and all the Veṇṇpās composed by Poigai-Ālvār, Pūthattālvār, Pēyālvār, Tirumalīśaiālvār and Nammālvār

the distinguishing feature of Nērisai type away. We cannot accept the statement of the commentator when we have the text proper which negatives the occurrence of a taṇiccol. (Vide "Taṇiccol iyarrappadātana inṇisai veṇṇpā). Kākaipāḍiṇiyār, Sirukākaipāḍiṇiyār and Avinayanār also make no doubt as to the negation of taṇiccol in inṇisai veṇṇpā, (Virutti p. 233).

<sup>1</sup> Vide veṇṇpās beginning with "Māyavaṇ enṇrāl kuralai" etc., etc.

in the 1st, 2nd, 3rd, 4th and great Tiruvanthāthis collected under Iyarpā are only in this type. The Venpās found in the collection called Eleventh Tirumurai cannot all be said to have sprung before the 10th century A.D. Some of them might have arisen even later. Some others of them like the pieces ascribed to Kapila-tēvar, Paraṇa-tēvar and Nakkīra-tēvar were not really of the days of the 3rd Sangam, for it is still a matter of great controversy among scholars of Tamil Literature as to whether these 3 personages were identical with the 3 poets of those names of the 3rd Sangam period, and the side which seems to have sound reason and support is that which holds them as not identical. In this work also we find only the Nērisai type in use. The authors of these verses began to embrace this new type rather wholeheartedly, perhaps from a desire to be regarded as fashionable. Hence, the author of Yāpparuṅkalam mentions this type also as one of the five types of venpā in his S. 58.<sup>1</sup>

<sup>1</sup> “Kuraḷ cindu iṅṅisai nērisai pahroḍai  
Eṇa aintākum venpāttāṇē”.

Tolkāppiyar has not spoken of these five types severally nor even has he mentioned their names. Then, is it not astonishing to find the commentator of Yāpparuṅkalam say that Kuraḷ, Sindu, inṅisai, nērisai and Pahṛōḍai was the order adopted by the ancient author Tolkāppiyar? <sup>1</sup> When Tolkāppiyar has not talked of them at all, how could one expect a statement regarding their order from him? This statement of the commentator is incorrect. ‘Tolkāppiyanār’ was possibly an error for Palkāppiyanār or Palkāyanār. Between Tolkāppiyar and the author of Yāpparuṅkalam there were Kākkaipāḍinīyār, Sirukākkaipāḍinīyār and Avinayanār who had countenanced these types. Tolkāppiyar too, though he has not given names to these types, was not ignorant of their occurrence in ancient literature. His §. 158 is rather comprehensive and includes Kuraḷ, Sindu, inṅisai and Pahṛōḍai in it.<sup>2</sup> It can include Nērisai also but the

<sup>1</sup> “Kuraḷ cindu inṅisai nērisai pahṛōḍai enṅpatu tollāsiriyar Tolkāppiyanār vaitta muraimai”. (Virutti p. 233)

<sup>2</sup> “Nēduveṅ pāṭṭu munnāl aḍittē Kuruveṅ pāṭṭin aḷavelu cīrē.”

## THE VENPA

difficulty in the way of such an inclusion is the absence of mention anywhere by him that a taniccol would occur as the last part of the 2nd line which is the peculiar feature of the type. The other four types having no such peculiarity can very well come under his §. 158. So the only type which did not exist in his days but which had sprung and spread largely before the days of Yāpparuṅkalam is Nērisai Venpā.\*

There is yet one point which suggests a difference even among the other four types of Yāpparuṅkalam in relation to Tolkāppiyar's §. 158. Whereas according to Tolkāppiyar a Venpā cannot exceed 12 lines, according to Yāpparuṅkalam a Venpā can be of any length beyond two lines. The commentator of the latter treatise quotes Venpās upto 12 lines as illustrations and leaves us with the following statement :—  
“You had better find out for yourselves Pahrodai Venpās with much more lines in the stanzas of Rāmāyaṇam and Purāṇa-

\* I understand that vidvan V. Venkatarajalu Reddiar also has arrived at this conclusion.

Sāgaram”.<sup>1</sup> This means that Tolkāppiyar’s maximum limit has been thrown out by them.

These types do not seem to have stopped with 5 in later times. Sindial Venṇā seems to have been subdivided into two as Nērisai-Sindial and inṇisai-Sindiyal. This subdivision which is not found in the text of Yāpparuṅkalam but is supplied by the commentator is found in the regular text of the smaller treatise Yāpparuṅkala kārīgai.<sup>2</sup> Later still, there must have come into being several other kinds of divisions such as Kaṭṭalai Venṇā, Kalambāga Venṇā, Samaviyal Venṇā, Samanadai Venṇā and Mayūraviyal Venṇā.<sup>3</sup>

<sup>1</sup> Virutti p. 238. But such venṇās are not traceable.

<sup>2</sup> “Nērisai inṇisai pōla naḍantu aḍi mūṇṇiṅ vantāl Nērisai inṇisaic cintiyāl ākum”. (§. 26)

<sup>3</sup> Vide virutti p. 466



## THE KALI VERSE

Kali verse appears to have been a development of the Venṇā and a combination of the āsiriyaṃ and Venṇā<sup>1</sup> in several respects, having of course its peculiar ōsai called tuḷḷal. Tolkāppiar is of opinion that Kali is similar to Venṇā in certain respects.<sup>2</sup> This verse is divided by him into 4 major divisions, namely ottāḷisaikali, Kali-venṇāṭṭu, Koccahakkali and Uṛaḷkali. Ottāḷisai-kali is further divided by him into two main divisions. One of them is that which is not in the form of a praise unto the Lords. The other is that which praises the Lords in the first person. The former of these may be called Tēvarpparavā-ottāḷisai and the latter Tēvarpparavum-ottāḷisai. Tēvarpparavum-ottāḷisai is further divided

<sup>1</sup> (1) “Eḷu cīr iṟuti āsiriyaṃ kaliyē”. Tol. Ceyyul. §. 76

(2) “Venṇā iyaḷiṇuṃ paṇṇuṃ muḍiyuṃ”. Tol. ibid. §. 77

<sup>2</sup> “Ēnai venṇā naḍaittē Kaliyeṇa molipa”. (§. 108)

by him into 2 kinds, namely, Vaṅṅagam and orubōhu. And the latter of these has two subdivisions called Koccaha-orubōhu and Ambōtharaṅga orubōhu. So far, the divisions of Ottālisai-Kali have been stated.<sup>1</sup> Then comes his definition of Kali-Veṅpāṭṭu in his §: 153. His Sections 154 and 155 are generally taken to be two different sections by both Nachchinārkiṇiyar and Pērāsiriyar.<sup>2</sup> That Tolkāppiyar has not mentioned Veṅkali as one of the types in his topical sutram 130<sup>3</sup> and is definite as to the division of Kali into 4 kinds alone of which Veṅkali is not one and that the attempts of both these commentators in their commentary of §. 154 to take that rule as describing this Veṅkali are fār from approaching the intention of the prosodist himself have been shown by

- 1 “ Oruporuḷ nutaliya velladi iyalān  
Tīripīṇṇī varuvatu kaliven pāṭṭē ”.
- 2 “ Taravum pōkkum pāṭṭidai miḍaintum  
Aiñcīr aḍukkiyum ārumey peṇṇum  
Veṅpā iyalān veḷippaḍat tōṇṇum ”.  
“ Pānilai vakaḷyē koccahak kaliyeṅa  
Nūnavil pulavar nuvaṅṇarain taṅarē ”.
- 3 “ Ottāliṣaikkali kaliven pāṭṭē  
Koccaham uraḷoḍu kali nālvakaḷṭṭē ”.

Prof. S. S. Bharatiar in his "Studies in Tolkāppiyam" published in our University Journal sometime ago.<sup>1</sup> Therein, he has besides shown that these sections can make sense only when they are taken together so as to describe Koccaha-Kali alone.<sup>2</sup> And

<sup>1</sup> Vol. V. No. 1. (1935)

<sup>2</sup> ᱚᱠᱠᱤᱠᱤᱠᱤᱠᱤ also seems to take these 2 sections together. His commentary to S. 155 is not separately published. But in his supposed commentary to S. 154, he says "itu ivvāru varuvaṇa kochchaha-kalippā eṇṇapaḍum". This statement makes it appear as though he treats these 2 sections together and that some mistake should have crept in the edition of his commentary as footnotes to the Seyyuliyaḷ edition of the Madura Tamil Sangam.

I wrote to Mr. V. O. Chidambaram Pillai for further information on the subject. Mr. V. O. Chidambaram Pillai was kind enough to send me a reply and a fair-copy of the manuscript of ᱚᱠᱠᱤᱠᱤᱠᱤᱠᱤ's commentary. The fair-copy shows that the commentary as printed by the Madura Tamil Sangam as footnotes to Seyyuliyaḷ Urai of Nach-chinārkiṇiyar is defective. There are some omissions in the latter edition. For example "Eṇṇpatu Koccaha-kali āmāru uṇarttutal nutalirru. Taravum pōkkum idaiyiḍai miḍaintum" has been omitted. "Ummaiyaḷ iyarkai vaḷāmal tōṇṇiyum eṇṇu kollappaḍum. Aiṇṇīr aḍukkiyum eṇṇpatu aiṇṇīr aḍi pala vantum eṇṇavāru" is also a serious omission. The whole sutram appears as a single one in the copy furnished to me recently. And to avoid all doubt we find that the commentary runs as follows:—

lastly in §. 156 Tolkāppiyar describes the nature of Uraḷ-Kali.<sup>1</sup>

The author of Yāpparuṅkalam divides this not into 4 kinds but into 3, for he omits Uraḷ-Kali out of account at all. Pērāsiriyar, the commentator, who lived after the days of Yāpparuṅkalam, justifies the separate division of Uraḷ-Kali, for he says in his commentary on Sections 130 and 156 that it cannot be the same as Koccaham simply because both have no Suritaham, that Koccaha-Kali on the contrary will run to greater length than Uraḷ-Kali, that Uraḷ-Kali is different from Koccaham because of occurrence of dialogue-pieces in the former and that Tolkāppiyar after all followed only his predecessors who had this type in their time. In Kalittogai, we have several poems of this type. Then to ignore them as a class seems to be unjustifiable on the

“Venpā iyalāṅ veḷippaḍat tōṅrum pānilai vakai enpatu-venpā iyalāṅ pulappaḍat tōṅrum pānilai vakai enṟavāru”. Hence there could not have been an end with “veḷippaḍat tōṅrum” and a beginning with “pānilai vakai”.

<sup>1</sup> “Kūrrum mārramum idaiyidai miḍaintum Pōkkin rākal uraḷ kalikku iyalpē”.

part of the author of Yāpparuṅkalam. Apparently there were no other works than Kalittogai wherein these Uraḷ-Kali verses could be found. This too we cannot definitely say because we have not sufficient quantity of Kali verses forthcoming. All we possess of this verse are only kalittogai verses and some other stray stanzas cited by the commentator of Yāpparuṅkalam. The authorship and date of the latter stanzas are yet unknown. Thus it is that our materials in respect of this verse, as in the case of Vañji, are meagre, even though it seems to have been largely used side by side with Paripāḍalin poems relating to the Agam division as is understood from Tolkāppiyar's Agattiṇai-iyal §. 53.<sup>1</sup>

Now let us look at the main divisions made by Tolkāppiyar in their order.

<sup>1</sup> "Nāṭaka vaḷakkiṇum ulakiyal vaḷakkiṇum  
Pādal sāṅṅa pulaveri vaḷakkam  
Kaliyē paripāṭṭu āyiru pānkiṇum  
Uriyatu ākum eṇmaṅṅar pulavar".

# OTTĀLISAI

How Tolkāppiyar divides this into major, main and subordinate divisions has been shown above. The author of Yāpparuṅkalam divides this into 3 kinds namely, Nērisai-ottālisai, ambōtharaṅga-ottālisai and vaṇṇaga-ottālisai. The vaṇṇagam<sup>1</sup> and Ambōtharaṅgam<sup>2</sup> of Tolkāppiyar, subdivisions of his Ottālisai, are in agreement with those of Yāpparuṅkalam only in name. The identity in name does not here amount to similarity in structure. This I shall show presently. Tolkāppiyar's ambōtharaṅga orubōhu (S. 152) is the name of Ottālisai-kali which has as its several parts taravu, koccaham, arāgam, small ambōtharaṅgam and curitaham, whereas Yāpparuṅkalam's ambōtharaṅgam is the

<sup>1</sup> “Vaṇṇahan tāṇē  
Taravē tālisai eṇṇē vāramenru  
Annāl vakaiyil tōṇrum eṇṇa”. (§. 140)

<sup>2</sup> “Eruttē koccaham arāgam cīrreṇ  
Aḍakkiyal vāramoḍu annīlaik kurittē”.  
(§. 152)

name of the Ottālisai-kali which has taravu, tālisai, curitaham and ambōtharaṅgams. Thus we see that Tolkāppiyar's type has not tālisai and big ambōtharaṅgam which are constituents of the type of that name found in Yāpparuṅkalam. That this is a vital difference can be understood when one remembers that the distinguishing feature of the ambōtharaṅga-ottālisai of Yāpparuṅkalam is the presence of big ambōtharaṅgam.

Tolkāppiyar's Vaṇṇagam is also different from Yāpparuṅkalam's vaṇṇaga-ottālisai. According to Tolkāppiyar, this type of ottālisai should have as its several parts taravu, tālisai, ambōtharaṅgam and curitaham (vide his S. 140), whereas according to Yāpparuṅkalam besides these it must have arāgam.<sup>2</sup> Here again, the distinguishing feature of the type as mentioned in Yāpparuṅkalam, i. e., occurrence

<sup>1</sup> "Muntiya tālīsaikkku irāy muṛaimuṛai  
Oṇṇiṇukku oṇṇu curuṅkum uṇṇuppinatu  
Ambōtharaṅga ottālīsaik kaliyē". (§. 83)

<sup>2</sup> "Avarroḍu muḍukiyal adiyuḍai arāgam  
Aḍuppatu vaṇṇaha ottālīsaik kali". (§. 84)

of arāgam is lacking in the corresponding type of Tolkāppiyar. And lastly, Tolkāppiyar's Tēvar-paravā-ottālisai<sup>1</sup> is also not identical with Nērisai-ottālisai-kali of Yāp-paruṅkalam.<sup>2</sup> That they resemble each other in one respect is known from the fact that each of them may have as its constituents taravu, tālisai, taṅniccol and curitaham. But idainilaipāṭṭu, though synonymous with tālisai, is somewhat different according to Pērāsiriyar the commentator. Whereas all tālisais can be idainilai-pāṭṭus, all idainilai-pāṭṭus cannot be tālisais. This is ably shown by him in the commentary of §. 132, and he cites from Kalittogai verse 125 to prove his point. Whereas in tālisai the ōsai of tuḷḷal is absolutely necessary, in idainilaipāṭṭu it is not. And as we find that the expression used by Tolkāppiyar in his section under reference is idainilai-pāṭṭu in place of tālisai, there ought to be some difference between his type and that of

<sup>1</sup> "Idainilaip pāṭṭodu taravu pōkku aḍaiyena Naḍainaviṅṟu oḷukum oṅṟena moḷipa". (§. 132)

<sup>2</sup> "Taravonṟu tālisaī mūṅṟuṅ camanāyt  
Taraviṟ curuṅkīt taṅṅiṅḷaiṭ tākic  
Curitaham coṅṅa iraṅḍiṅḷ oṅṟāy  
Nikaḷvatu nērisai ottāliṅḷai kali". (§. 82)



Yāparuṅkalam. This is not all. Whereas the scope of the Nērisai-ottālisai-kali is restricted by the author of Yāpparuṅkalam to 3 tālisais only, the text of Toḷkāppiyar gives scope for a greater number of tālisais in that type so that it includes the Sil-tālisai-Koccaha-Kalippā and the pal-tālisai-koccaha-kalippā (two different subdivisions of Koccaha kali) of the author of Yāpparuṅkalam (S. 86).

Kākkaipāḍiṇiyār and Avinayanār<sup>1</sup> are found to be in agreement with the description given by the author of Yāpparuṅkalam. Perhaps, the latter borrowed his materials from these two earlier prosodists.

<sup>1</sup> Virutti. p. 285, 290 and 297

## KALIVENPĀTTU

According to Tolkāppiyar this division is characterised by the nature of the venpā lines in which this kind of verse runs. But there is one main difference between this division and pure venpā itself. Whereas the maximum of the latter is restricted to 12 lines, that of the former is unlimited. Even in venpā properly so-called there is a certain kind which must be separated from it and sorted with Kali-venpā. It is the venpā, which though not exceeding 12 lines is capable of containing a hidden meaning according to §. 153 of Tolkāppiyam.<sup>1</sup> Kalitogāi verses 6 and 18 are illustrations in point. According to Tolkāppiyar (S. 153) a Kali-venpā can be of the nature of venpā lines, whereas according to Yāpparuṅkalam Kali-talaḷai as well as Kali note should be present in a venpā for being

<sup>1</sup> “Oruporuḷ nutaliya vellādi iyalāṅ  
Tiriviṅṅi varuvatu kaliven pāṭṭē”.  
(Vellādi means ‘Venpā lines’ and Velliyal  
means “ending like a Venpā in 3 feet”).

considered a Kali-venṇpā.<sup>1</sup> The only condition imposed by Yāpparuṅkalam is that a Kali-venṇpā's last line should end as a venṇpā. Avinayanār lays down Kali-ōsai and a last line which has not the Kali-taḷai as requisites for this division of verse. But Kākkaipāḍinīyār is definite about the occurrence only of Venṇaḷai and Kali-taḷai in this particular form.<sup>2</sup>

From these materials, we are able to understand that in Tolkāppiyar's days the Kali-venṇpā was mainly, if not wholly, in venṇpā note and that in Kākkaipāḍinīyār's days the Kali lines were more in evidence in a Kali-venṇpā than before and that in the time of Avinayanār Kali-ōsai reached a degree of prominence in this particular type and it was considered sufficient if it ended in any other note than Kali and that the rule laid down in Yāpparuṅkalam is only a natural development of Avinayanār's rule, formulated to cover literature of the period.

<sup>1</sup> "Taṅ taḷai ōsai taḷuvi ninṇu irraḍi  
Venṇpā iyalatu Kali-venṇpāvē".

<sup>2</sup> "Venṇaḷai taṅraḷai eṅṇirru taṅmaiṅiṅ  
Venṇpā iyalatu venṇkali ākum".

The literature of the period of Tolkāppiyar, not being wholly available to us, we shall look at later literature for the history of this type of Kali verse. Kalittogai, a work of the 3rd Sangam period, contains 8 Kalivenpāṭṭus of which four (St. 6, 18, 24, and 51) are entirely in venpā metre, three (St. 37, 65 and 111) are mainly in venpā and to a small extent in āsiriya metre, and one only (St. 12) in venpā, āsiriya and Kali-taḷai. Thus Kalittogai discloses a tendency to deviate slightly though unwittingly from the rule of Tolkāppiyar which requires this type to be in the nature of venpā.

The works of the period between the age of the 3rd Sangam and the 10th century A.D. present to us some Kali-venpāṭṭus and they are (1) Chilappadikāram (Vaṅḡina-mālai) (2) Pōrri-tiru-kali-venpā by Nakkī-rar (3) Sivapurāṇam by Māṅikkavāchakar, (4) the madals long and short by Tirumaṅ-gai Alvār and (5) Tirukkailāyaṅāṅa-ulā by Chēramāṅ-Perumāḷ. Of these five poems, Chilappu - (XXI) Vaṅḡinamālai is entirely in venpā metre running to 57 lines. The Madals and Sivapurāṇam are largely in

venpā metre but they are not mere extensions of Nērisai-venpās, whereas the two other poems look as though they are elongations of Nērisai venpā. The author of Yāpparuṅkalam does not seem to have recognised this point, for if he did he should have said that Kali-venpā would sometimes be mere extension of Nērisai venpā. Or else he must have been content with his statement that such a verse would be of Kali and venpā metre, not considering however that the Kali-venpā, in which the two said works have been composed, had the uniform feature of having a taṇiccīr or taṇiccol at the end of every alternate 2nd line. And Kārigai author does not differ from his predecessor.

While considering the history of Kali-venpā, one thing stares us in our face for solution. And that is “Veṅ-Kali”. Pērāsiriyaṅ and Nachchiṅārkiṅiyar, two commentators of Tolkāppiyam, take “Veṅ-Kali” and “Kali-Venpā” as different entities, whereas the commentator who preceded them both, namely Iḷampūraṅar, says definitely that they are both identical.

In the commentary of §. 153 he states<sup>1</sup> that Kalivenpāṭṭu and Venkalippāṭṭu are synonymous. Both the authors of Yāpparuṅkalam and Kārigai do not speak of these two as separate kinds in their respective sutrams. Whereas the former calls this type Kalivenpā, the latter calls it venkali. No difference in their constituents is pointed out by any of these two prosodists. What the author of Yāpparuṅkalam calls Kalivenpa is called by the author of Kārigai "Venkali". The commentator of Yāpparuṅkalam too says that both these expressions are only synonymous.<sup>2</sup> In the light of this statement, he must be taken to mean that they are identical when he uses any of the two expressions at the end of each of his illustrative verses. At one place he calls a verse Kalivenpā. At another he calls another verse Venkali. He thereby does not mean that they are not identical but only means that they are simply different words for the same object. That his view is this and that it is different from the

<sup>1</sup> "Kali-Venpāṭṭu eṇinum venkalippāṭṭu eṇinum okkum".

<sup>2</sup> Vide virutti p. 308 bottom.



untenable has been ably shown by Prof. S. S. Bharatiar as was pointed out already.<sup>1</sup> In §. 153 Tolkāppiyar has concluded his definition of Kali-venpāṭṭu. Iḷampūraṇar, the earliest commentator, treats venkali and kalivenpāṭṭu as one and the same. Perhaps in their zeal to improve upon Iḷampūraṇar's commentary, the two other commentators go to the absurd length of citing certain verses of Kalittogai as venkali, whereas they are only Koccahams. Iḷampūraṇar says that what occurs with or without taravu, curitaham, and pāṭṭu (tālisai or koccaham), what sometimes has 5-foot lines, what sometimes has the six parts of kali viz., taravu, tālisai, taṇiccol, curitaham, sorcīraḍi and arāgam and what above all is conspicuous by the nature of venpā is Koccahakali according to learned prosodists. That sorcīraḍi is a thing which occurs only in Paripāḍal is plain from Tolkāppiyam §. 122. Hence we cannot accept the statement of Iḷampūraṇar that Koccaham may sometimes occur with sorcīraḍi also. But there may not be any difficulty in

<sup>1</sup> A. U. Journal Vol. V. No. 1.



accepting his other points. So, the only exception I should like to make is with regard to the interpretation of “āru mey perum.” This can be taken to indicate that sometimes Koccaha lines may be of 6 feet even. There is absolutely no difficulty in conceding his interpretation because it is in Kali verse that we generally meet with lines of 6 feet too according to §. 64 of Tolkāppiyam.<sup>1</sup> So, in the light of this reasonable interpretation combined with that of Iḷampūraṇar, if we will look at verses 109, 139, 140, 141 and 142 of Kalittogai cited by the other two commentators as illustrations of Venkali we shall see how easily they become examples of Koccahakali. Their nature is described below :—

St. 109.—Verse of 26 lines—solely of 5 venpās—a taravu, a curitaham, three pāṭṭus—2 five-foot lines.

St. 139.—Verse of 35 lines—a taravu, a curitaham, three tālisais and three pāṭṭus

<sup>1</sup> “Arucīr adiyē āsiriyaṭ taḷaiyoḍum  
Neriperu varūm nēraḍi muṇṇē.”

etc.—all except taravu (5 lines) in venpā nature.

St. 140.—34 lines—a taravu, a curitaham, a pāṭṭu and 3 tālisais—all except taravu (5 lines) in venpā nature.

St. 141.—25 lines—a taravu, a curitaham, three tālisais and a pāṭṭu—all except curitaham (4 lines) and pāṭṭu (2 lines) in venpā nature—2 lines of 6 feet also.

St. 142.—66 lines—taravu, curitaham etc.—largely of venpā and venpā nature—4 lines of 5 feet.

This short analysis must show that all these five illustrations of the two commentators would come under §. 154 as Koccahakkali. Thus the commentaries of Nachchinārkiṇiyar and Pērāsiriyar together with their illustrations for this particular matter are finally and conclusively proved to be wrong.

But in those days when printed books were not available, when possession of

palmyra manuscripts meant huge cost, when verification of commentator's statements was rare, the prosodists who came in after the time of these two commentators naturally embodied the commentators' view in their regular rules themselves. Thus it is that we see the author of Vīrasōliyam in his §. 8 and 11 talk severally of kali-venpā and venkali as though they are different. Thus we see that what was in the days of Tolkāppiyar 'Kali-Venpā' came first to be differentiated and split into two kinds by the commentators, that the first Tamil prosody which gave authority for such a division is Vīrasōliyam and that in its wake followed both Tonṇūl and Ilakkaṇa-Vilakkam. Avinayanār and Kākkaipāḍi-niyār as well as the author of Yāpparuṅ-kalam and Kārigai talk as though there was only one kind (vide Virutti p. 308).

Hence, it is incorrect to cite from literature prior to the period of Vīrasōliyam, illustrations for two kinds, venkali and kali-venpā. This means that from literature subsequent to the period of Vīrasōliyam one may be justified in quoting verses as

examples of two separate divisions venkali and kali-venpā.<sup>1</sup>

<sup>1</sup> (1) “Sēl ceyta matar vēṛkaṇ cilaiceyta  
cuḍikainutal  
...  
Ēvvaṇṇam māri niṛpatu iṇṇu.” (St. 60).

(2) “Toḍalaik kuṛuntoḍit tōkāy nam pāvai  
...  
Āriyātu uraittēn atu” (St. 62). ... of  
Chidambara-Cheyyuṭkōvai by Kumaraguruparar  
(17th century) are apt illustrations respectively for  
Venkali and Kali-ven-pāṭṭu.

## KOCCAHA-KALI

The rule of Tolkāppiyam pertaining to Koccaha-Kali has already been set forth. That rule is quite at variance with the rule relating to Koccaham formulated in Yāpparuṅkalam and later prosodial treatises. Whereas Venpā nature is the predominant factor in the Koccahakali as described by Tolkāppiyar, it is significantly absent in the definition given by the author of Yāpparuṅkalam. According to the latter, any taravu or a pair of taravus with or without a few or many tālisais can be Koccaham. Besides, all other types of Kali verse which do not conform to the general rule are called Koccahams. Then it is not hard to discover similarity between the Koccaham and Koccaha-Orubōhu of Tolkāppiyam. According to Section 149 of Tolkāppiyar, a under S.132 of Tolkāppiyar. Ambōtharaṅga Orubōhu of Tolkāppiyar<sup>3</sup> which occurs

<sup>3</sup> “Eruttē koccaham arāgam cirreṅ  
Adakkiyal vāramoḍu annilaikku urittē.”  
(§. 152).

Koccaha-Orubōhu can be (1) mere tālisais or (2) tālisais and other elements of Kali without taravu or (3) mere taravu or (4) taravu, tālisai and big ambōtharaṅgam; or (5) taravu, curitaham and big ambōtharaṅgam.<sup>1</sup> When there is no curitaham, when a verse approaching kali is somehow or other different from the requisites and attributes of a Kali verse, then also that verse is called Koccaha-Orubōhu. Thus it will be seen that Koccaha-orubōhu is of a very comprehensive nature and can correspond to the Koccaha-Kali of Yāpparuṅkalam. The Koccaha-Kalis with a few tālisais, and many tālisais (of Yāpparuṅkalam S. 86)<sup>2</sup> can both be included without tālisai and big ambōtharaṅgam but with taravu, curitaham, Koccaham, arāgam and small ambōtharaṅgam is somewhat

<sup>1</sup> “Taraviṅ rākit tālisai peṛrum  
Tālisai yiṅṛit taravuḍait tākiyum  
Eṅṇiḍai yiṭṭuc ciṅṇaṅ kuṅṇiyum  
Aḍakkiyal iṅṇi aḍinimīrn toḷukiyum  
Yāppiṇum poruḷiṇum vēṛṛumai yuḍaiyatu  
Koccaha orubōhu ākum eṅpa.”

<sup>2</sup> “Taravē taraviṅai tālisai tāmum  
Cilavum palavum ciṅṛantu mayāṅkiyum  
Marṛum vikarpam palavāy varunavum  
Koccaham eṅṇuṅ kuṛiyiṅa ākum.”

different from the ordinary type of Kali according to Yāpparuṅkalam and so it would be covered by Yāpparuṅkalam §. 86<sup>1</sup> under Koccahakali.

These points show that what was considered Koccaha-orubōhu in Tolkāppiyar's days came to be called Koccaha-Kali in the days of Yāpparuṅkalam, whose author seems to have thoroughly ignored the other different variety of Kali called Koccaha-Kali. Yāpparuṅkalam's Koccaham is more or less only Koccaha-Orubōhu of Tolkāppiyar which is after all only one of the minor divisions of Ottāḷisaikali as mentioned before. Though I do not seek to deduce the demerits or merits of these two authors from these details, I should like to draw pointed attention to the fact that Koccaha-Kalippā as it existed in and before the days of Tolkāppiyar has not at all been countenanced by the author of Yāpparuṅkalam. Avinayaṅār<sup>2</sup> seems to have given the clue

<sup>1</sup> "Vikarṇam palavāy varunavum."

<sup>2</sup> But Kākaipāḍiṇi combines Koccaha-orubōhu and Koccaha-kali in one rule as quoted at p. 324 Virutti. (Cf. Tol. §. 149 and 154).

to the author of Yāpparuṅkalam, for he is quoted by the Yāpparuṅkala commentator only in respect of a form which corresponds to Tolkāppiyar's Koccaha-orubōhu.<sup>1</sup> And the prosodists who came after the days of Yāpparuṅkalam only followed it without bestowing any thought on Tolkāppiyar's Koccaha-Kalippā as different from Koccaha-orubōhu.

As a result of the same error or confusion, both Nachchiṇārkiṇiyar and Pērāsiriyar cite several verses from Kalittogai as illustrations of Koccaha-Kalippā which are properly to be classified as Koccaha-orubōhu even though some of them may be treated as ottālisai-kalippās themselves. Verses 7, 19, 21, 32, 47, 54, 55, 85, 118, 119, 120, 130 and 133 cited by them may very well be classified as follows :—

Verse No.

- 7 Ottālisai-Kali (slightly different)
- 19 Koccaha-Orubōhu—having two taravus or a taravu and curitaham.

<sup>1</sup> Virutti pp. 323-4.



Verse No.

- 21 Koccaha-orubōhu—two taravus only.  
 32 Do. —only one taravu.  
 47 Do. —a slight deviation  
 of Ottālisai-kali.  
 54 Do. —a taravu, taniccol  
 and curitaham.  
 55 K.O.<sup>1</sup>—2 taravus, taniccol and curi-  
 taham.  
 85 K.O.—tālisais or idaninilai-pāṭṭus only.  
 118 K.O.—slightly different from Ottāli-  
 saikali.  
 120 & 130 Do.  
 119 K.O.—taravu alone.  
 133 K.O.—2 taravus and a curitaham.

There are two or three verses cited by them under this rule which alone come within the purview of this rule. Pērāsiriyar cites verses 36, 39 and 104 and Nachchiṇārkiṇiyar verses 39 and 104. Verse 39 enjoys a unique privilege. It is cited as a Koccaha-Kali by Iḷampūraṇar as well. Thus we see that out of about 16 verses the two other commentators bring in as illustrations, only two or three serve their purpose. If they

<sup>1</sup> K.O. = Koccaha-Orubōhu.

were desirous of giving more illustrations they should have found them in verses 40 and 61 of the same work which are good examples of Koccaha-kalippā. I show this not to point out the defects of their commentaries but to reveal how intricate is the problem of understanding Tolkāppiyar aright.<sup>1</sup>

<sup>1</sup> Cilappu. 18th Kāthai, "Tuṅba Mālai," 7th "Kāṇal Vari," and 17th "āychiyar kuravai" appear to be Koccaha-Kalis according to Tolkāppiyar's definition.

## URĀLKALI

The next division of Tolkāppiyar relating to kali verse is Uṛāḷkali (§. 156) which is different from the other three divisions chiefly because it is in the form of a dialogue. That it will never have any curitaham at the end is also its important feature. Though it can be included under the minor division Koccaha-orubōhu since it has no curitaham and since it is somewhat different from the ordinary types of Kali, Tolkāppiyar treated it separately because there was such an usage obtaining in his own days and also because it was very much different from the other varieties by virtue of its occurring only in the form of dialogues similar to what we find in dramatic poetry.<sup>1</sup> There are of course some verses in Kalittogai belonging to this division. Verses 87 and 91 are examples of this type. It is rather unfortunate that subsequent to the days of Tolkāppiyar this

<sup>1</sup> Vide Pērāsiriyar's commentary relating to §. 156.

peculiar form, namely, Uraḷkali fell into desuetude.<sup>1</sup> And that is why we do not find the successors of Tolkāppiyar through the ages talk of this division at all. Is not the history of prosody interesting in this manner? Several forms of verses have their birth, existence, death, resuscitation and so on even as the human beings have.

<sup>1</sup> Cilappu XXIV (p. 515/3rd Edition) “Erron-  
rum kāṇēm pulattal” etc.—The first two lines in  
each of the three stanzas may be taken to have  
been spoken by the maid (tōḷi) and the last two lines  
in each of these stanzas may be taken to have been  
the reply of the mistress (talaivi).

## PĀVINAM OR SUPPLEMENTAL METRES

We have already seen that in the days of Tolkāppiyar verses were classified as āsiriyaṃ, veṅpā, kali, vañji, maruṭpā and paripādal. Of these the first four were the main metres.<sup>1</sup> After his days there seem to have arisen several auxiliary metres. Hence Tolkāppiyar could not be expected to give any rule relating to them in his treatise. This, of course, is the opinion of both the commentators Pērāsiriyaṃ and Nachchiṅkiyaṃ.<sup>2</sup> But Iḷampūraṅar takes certain sections in Tolkāppiyar's seyyuliyaḷ as treating pāvinam.<sup>3</sup> This does not appear to be right, for no writer of the 1st or 2nd Academy period seems to have given any verse in any supplemental metre. Then how could Tolkāppiyar enunciate

<sup>1</sup> Cf. Pērāsiriyaṃ's commentary and Nachchiṅkiyaṃ's on Tol. Seyyul. §. 35.

<sup>2</sup> Vide Pērāsiriyaṃ's commentary and Nachchiṅkiyaṃ's on Tol. Seyyul. §. 35, 86, 149.

<sup>3</sup> §. 180, 181 and 182.

rules for a form or forms which had never existed before nor did exist in his days.<sup>1</sup> Hence Iḷampūraṇar's interpretation of Paṇṇathi as pāviṇam does not appear to be right.<sup>2</sup> And Tolkāppiyar is not found to say anywhere what pāviṇams are nor is he shown as dividing these pāviṇams into sub-heads such as āsiriyaṭālisai, veṇṭurai, vañji-viruttam etc. Hence we may agree with the commentators Pērāsiriyar and Nachchiṇārkiṇiyar and arrive at the position that pāviṇams did not come into being in Tolkāppiyar's days.

When or whence they came cannot be decided with any certainty. But it may be remarked that these pāviṇams known as tālisai, turai and viruttam made their appearance in Tamil literature only after the days of the 3rd Academy. About the

<sup>1</sup> Tamil Varalāru by K. S. S. Pillai Part I, p. 29: "Saṅga kālattil maruntukkum Akappaḍāta iṇam" etc., etc.

<sup>2</sup> It cannot be argued that pāviṇams are very ancient because they are found to be spoken of in Paṇṇirupāṭṭiyal. The reason is that this work is after all apocryphal. Please see the next chapter for the spurious nature of Paṇṇirupāṭṭiyal.

origin of these we know now next to nothing. Whether they were mere extensions of some kind or other of the already existing forms or whether they were borrowed in toto from some other source is a question which cannot be decided with certainty. Mr. T. Virabhadra Mudaliar is of opinion that there was a common Dravidian source for all the Dravidian languages in the matter of prosody<sup>1</sup> but that source yet remains to be unearthed. This however is a hypothesis similar to the one maintained by Dr. Caldwell that there was a primitive parental language (not known now) from which all the Dravidian languages sprang. Even if we assume that there was a common Dravidian source for certain forms of prosody in the languages of the Dravidian group, it must be admitted that such a source could have furnished only suggestion at most.<sup>2</sup> Tracing the history even of these suggestions is a matter which must be relegated to persons that might attempt in the future to write a comparative history of

<sup>1</sup> Siddhanta Deepika Vol. II p. 184.

<sup>2</sup> Cf. History of English Prosody Vol. I, p. 405.

Dravidian prosody. But it can be asserted that the European metres, being quite inappropriate to the Tamil language, were not the source from which any of the original or supplemental metres in Tamil sprang.<sup>1</sup>

For purposes of tracing the history of pāviṇam or supplemental metres in Tamil we must first look at Cilappadikāram which appears to have been written shortly after the extinction of the 3rd Academy. It has 30 cantos or kāthais of which chapters, XVIII, XIX and XXIV appear to be regular Koccaha-Kalippās according to the definition of Tolkāppiyar (§. 154).<sup>2</sup> Cantos XVII and VII appear to be slight deviations of the same. If we carefully look into these cantos we are sure to notice certain striking resemblances between some of its constituents and some others of Kalittogai verses. If they are missed, the history of pāviṇam might go wrong. Chilappadikāram canto XVII contains three verses in a peculiar form which are given below:—

<sup>1</sup> Cf. Rev. E. Webb in Journal of the American Oriental Society Vol. 5, p. 271.

<sup>2</sup> Vide Note 172 supra.



“Kaṅru kuṅilāk kaṅiyutirtta māyavaṅ aṅ  
Inṅrunam māṅuḷ varumēḷ avaṅvāyir  
Koṅraiyam tīṅkuḷal kēḷāmō tōḷi ” (1)

“Pāmpu kayirāk kaḍal kaḍainta

māyavaṅ

Īṅkunam māṅuḷ varumēḷ avaṅvāyil  
Āmpalam tīṅkuḷal kēḷāmō tōḷi ” (2)

“Kollaiyañ cāraḷ kuruntocitta māyavaṅ  
Ellainam māṅuḷ varumēḷ avaṅvāyil  
Mullaiyan tīṅkuḷal kēḷāmō tōḷi ” (3)

I have found Kalittogai verse 9 to possess similar stanzas which are here given :—

“Palavuru naṅuñcāntam paḍuppavark  
kallatai  
Malaiyuḷē piṅappiṅum malaikkavai-  
tām eṅceyyum  
Niṅaiyuṅkāl nummakaḷ numakkumāñ  
kaṅaiyaḷē.” (1)

“Cīrkelu veṅmuttam aṅipavark kallatai  
Nīruḷē piṅappiṅum nīrkkavaitām  
eṅceyyum  
Niṅaiyuṅkāl nummakaḷ numakku-  
māñ kaṅaiyaḷē.” (2)

“Ēḷpuṅar iṅṅisai muralpavark kallatai  
Yāḷuḷē piṅappiṅum yāḷkkavaitām  
eṅceyyum

Cūlunkāl nummakal numakkumān  
kaṇaiyaḷē.” (3)

The former stanzas appear to be similar in structure to the latter for these too have 3 lines of 4 feet each. There is of course a difference between the two in that the former have veṅpā connexions whereas the latter have kali connexions.<sup>1</sup> But these connexions did not have any value in the classification of supplemental metres by prosodists.<sup>2</sup> Hence for the purpose of consideration of this pāviṇam, the metrical connexion sinks underneath. Then the similarity alone stands. Are we not justified therefore in

<sup>1</sup> It may however be noted here that veṅpā connexions do certainly occur in tāḷisai of kali verse too. Eg.

“Viṅṭōykal nāḍaṇum nīyumu vatuvaiyuḷ  
Paṅṭariyā tīrpōḷ paḍarkirpīr maṅkolō  
Paṅṭariyā tīrpōṛ paḍarntīr paḷaṅkēṅmai  
Kaṅṭariyā tēṅpōṛ karakkirpeṅ maṅkolō.”  
(Kalittogai verse 39 ll. 37-40)

“Veṅcuḷip paṭṭa makaṅkuk karaiṅṅṛar  
Aṅcalaṅ ṛāḷum uyirppuṅṭām aṅcīrc  
Ceṛintēr muṛuvalāḷ ceytavik kāmam  
Aṅintum aṅiyātiv vūr.”  
(Kali. verse 140 ll. 25-28)

<sup>2</sup> Yāpparuṅkalam S. 75 and Yāpparuṅkalarigai S. 30.

saying that the verse under reference in Cilappadikāram had its origin in a tālisai of the sort quoted from Kalittogai? That tālisais might occur in a Kali verse is well-known to all. Such tālisais should by their nature be called Kalittālisais. But later prosodists beginning with the author of Yāpparuṅkalam would call such tālisais, when they occur alone, as “āsiriya-tālisais,” even though āsiriya connexion is not at all a requisite here even according to them. There may be justification for calling the verse from Cilappadikāram either a Ven-tālisai or Kalittālisai but no justification at all for naming it āsiriya-tālisai. Still the commentators of Yāpparuṅkalam and of other later prosodies cite this verse as an instance of āsiriya-tālisai. Since this name has come into vogue, though without ample justification, it is but prudence now not to quarrel over the name. All that is aimed at now is but to show that āsiriya-tālisai—one of the twelve supplemental metres—had its origin in tālisais which loomed large in Kali verse of old. Here a statement of Prof. Saintsbury seems to be appropriate; he says “We imitate in prosody (as in other things, but much more than in other things)

only what we are beforehand disposed and qualified to produce without imitation.”<sup>1</sup> Iḷaṅgō Adigaḷ has given several tālisais of this sort in his Cilappadikāram canto XIX<sup>2</sup> also. Nor recognising the verses in these cantos as Koccaha-kali or deviations of it, the commentators quoted some of these verses as illustrations for āsiriya-tālisai. But there is no doubt that prosodists like the author of Yāpparuṅkalam too took these verses as representing some other thing than what appears in Kaḷi verses and so it is that they formulated a new rule relating to a supplemental metre called āsiriya-tālisai.

Cilappadikāram canto XIX presents to us several lines which may be treated as similar to certain other tālisais which occur in a kali verse.

<sup>1</sup> English Prosody p. 405.

<sup>2</sup> E.g.

“Peṅṭirum uṇḍukol peṅṭirum uṇḍukol  
Koṅṭa koḷunar uṇḍukurai tāṅkurūm  
Peṅṭirum uṇḍukol Peṅṭirum uṇḍukol.”  
(.ḷ 51-53.)

“Muraiyil arasaṅṅaṅ ūrirundu vālum  
Niraiyudaip pattinip peṇdirkāḷ  
ītonru ”<sup>1</sup>

is a couplet which is followed by about five more. Kalittokai verse 23 has 3 couplets of this kind. One of them is as follows :—

“Tōṅalam unḍu turakkap paṭṭōr  
Vēṅīr unṭa kuḍaiyōr aṅṅar.”

Both these couplets have lines of 4 feet and both are having veṅpā connexions only. Whereas the latter occurring in Kalittogai is called a tāḷisai, the former would be called by prosodists like Kākkaipāḍinīyār and his successors as veṅ-chenturāi. That they are having veṅpā connexions is a pure accident. It has nothing to do with its classification under the veṅchenturāi according to Kākkaipāḍinīyār, Avinayaṅār,<sup>2</sup> and other later prosodists. In fact the illustrations cited by the commentator of Yāpparuṅkalam have

<sup>1</sup> lines 3-4.

<sup>2</sup> Virutti p. 240.



is from Cilappadikāram which is comparable to the following piece from Kalittogai :

“Tāmaraiḱ kaṇṇiyai taṇṇaruṅ cāntinai  
Nēritalk kōtaiyāḷ ceykuri nīvarin  
Maṇaṅkamal nārṛatta malainṛu  
palipēruum

Anaṅkeṇa aṅcuvar ciṛukudi yōrē.”

Whereas the latter is recognised to be a tāḷisai, the former is generally supposed to be a Kali-Viruttam. That the former is not in Kali connexion is quite evident. Still, the prosodists beginning from Kākkaipāḍinīyār do call this Kali-Viruttam alone. In fact, both the pieces cited above are more or less in the same metre : they have only āsiriya connexions. They are similar to each other further because they are each in four lines of 4 equal feet. Then where is the difference? If difference it could be called, it should be found in the occurrence of one piece in some other verse than the Kali verse and in the occurrence of the other in a regular kali verse. If the latter were removed from its position in the Kalittogai verse and given to a student of prosody, he would simply call it a Kali-Viruttam, following of course

the later prosodists. Similarly, the former set of three stanzas (Stanzas 43 to 45) can easily find a place in a Kali verse as tālisai.<sup>1</sup> Thus it is possible for us to deduce that what was called a certain tālisai in a kali verse came to be called in later times, that is to say after the days of Tolkāppiyar, Kali-Viruttam which again is one of the twelve supplemental metres formulated by Kākkaipāḍinīyār and the rest.<sup>2</sup>

<sup>1</sup> (1) “Kānal vēlik kalivāy vantu  
Nīnal keṅṅē niṅṅār oruvar  
Nīnal keṅṅē niṅṅār avarnam  
Māṅēr nōkkam maṅappār allar.”

(2) “Aṅṅam tuṅaiyōḍu āḍak kaṅḍu  
Neṅṅal nōkki niṅṅār oruvar  
Neṅṅal nōkki niṅṅār avarnam  
Poṅṅēr cuṅaṅkiṅ pōvār allar.”

<sup>2</sup> (1) “Īrntaṅ āḍaiyai elli mālaiyai  
Cōrntuvīl katuppiṅāḷ ceykuri nīvarin  
Oḷitikaḷ ṅekiḷiyar kavaṅaiyar villar  
Kaḷireṅa ārppavar ēṅalkā valarē.”

(2) “Āra mārpinaḷ aṅṅalai aḷiyai  
Aithakal alkulāḷ ceykuri nīvarin  
Kaṅivaḷar cilampil vaḷaṅkal ānāp  
Puliyēṅ rōrkkumik kalikē ḷūrē.”

(Kali. verse 52 ll. 11-18)



There is yet another of these supplemental metres called *Kali-nedil-āsiriya-viruttam*. It simply signifies *Viruttam* with lines of more feet than five. There are some stanzas in *Cilappadikāram* which may be brought under this head. But they are commonly said to belong to the sphere of music (*isai*). They are each having 4 lines of 6 equal feet.<sup>1</sup> That six-feet lines can occur in a *Kali* verse is known from S. 64 of *Tolkāppiya-Seyyuliyal*. In *Ḳalittogai* verse 39 line 46 and in verse 102 line 25 we come across six-feet lines. If, as said before, we take *Cilappadikāram* canto VII as a deviation of *Tolkāppiyar's* *Koccaha-Kali*, we see no reason why there should not occur six-feet lines in it. Finding these six-feet lines and not recognising canto VII as *Koccahakali* or as its slight deviation, *Kākkai-pāḍiniyār* and *Avinayanār* must have given a new name to such verses. And that is *aru-sir-āsiriya-viruttam*. At any rate, six feet *viruttams* might have had their origin in *varippāḍal* stanzas of

<sup>1</sup> Vide *Chilappu*. VII St. 2-4, 25-27, 5-7, 28-30.



Vadañcēr koñkai malaitāntām  
 vadika ñīla malartāntām  
 Tātantō ñirañḍum vēytāntām eṇṇum  
 tañkait tañṇumaiyē.”

Next, we notice that stanzas 8-10 of the same canto in Cilappadikāram are but slight deviations of 6-foot Viruttams.<sup>1</sup> Their 1st, 2nd and 4th lines are hexametrical whereas their 3rd line is tetrametrical. Seeing such pieces as these, Kākkaipāḍiñiyār and Avinayaṇār must have formulated a rule regarding the occurrence of short lines in the midst of long ones in a four-line stanza and called that form ‘āsiriya-turai.’

There are several other kinds of supplemental metres according to Kākkaipāḍiñiyār and Avinayaṇār. They are Veṇṭurai, Kaliturai, Vañjiturai, Veṇṭāḷisai, Veli-Viruttam and Vañji-Viruttam. Though

<sup>1</sup> Turaimēy valampuri tōyntu mañaluluta tōrṛa  
 māyvāñ  
 Poṛaimali pūmpuñṇaip pūvutirntu nuñṭātu  
 pōrkkīn kāṇal  
 Nīraimati vāṇmukattu nērkayaṛkañ ceyta  
 Uṛaimali uyyānōy ūrcuñṇaku meṇmulaiyē  
 tīrkkum pōlum. (St.) 8

their rules in respect of Vañji-Viruttam and āsiriya-tālisai are not quoted by the commentator of Yāpparuṅkalam, it is plain that they contemplated such divisions as is seen from their general rules relating to pāvinam quoted at pages 210 and 211 (Virutti).<sup>1</sup> There they indicate that tālisai turai and viruttam would occur as supplementives of āsiriya, kali and vañji even as of veṅpā. Then there is no doubt that Kākkaipāḍiṇiyār and Avinayanār have rules relating to Vañji-Viruttam and āsiriya-tālisai also which perhaps the commentator of Yāpparuṅkalam failed to quote.<sup>2</sup>

- <sup>1</sup> (1) “Veṅpā viruttam turaiyōḍu tālisai  
Eṅṅim muraiyiṅ eṅṅiya mummaiṅum  
Tattam peyarāl taḷuvum peyarē.”  
(Kākkaipāḍiṇiyār)
- (2) “Veṅpāt tālisai veṅturai viruttameṅṅru  
Innāṅ kallavum munnāṅku eṅpa.”  
(Avinayanār)

<sup>2</sup> At this stage, it is amusing to find that “Adimūṅṅru ṅṅtṅirṅ ṅṅtālisaiyē” is quoted as definition of Āsiriyaṅturai given by Kākkaipāḍiṇiyār in the Yāpparuṅkala-Karigai commentary edited by Mr. K. R. Govindaraja Mudaliyar, though other editions of the same do not quote it at all, whereas the commentator of Yāpparuṅkalam quotes the line as though it is from Sīrukākkaipāḍiṇiyār.

## PAVINAM OR SUPPLEMENTAL METRES

It was stated above that Kakkaipāḍi-  
niyār and Avinayanār gave their rules re-  
lating to āsiriya-tālisai, Kali-Viruttam,  
āsiriya-Viruttam and āsiriya-turai pro-  
bably after seeing certain stanzas of those  
types in Cilappadikāram. They added their  
rules in respect of the other eight supple-  
mental metres probably after seeing stan-  
zas of those types in Kuṇḍalakēsi and  
Vaḷaiyāpathi. Unfortunately these two  
kāvyas have not come down to us in their  
entirety. Some stray stanzas cited by  
the commentator of Yāpparuṅkalam<sup>1</sup> and  
Aḍiyārkkunallār<sup>2</sup> certainly indicate that  
there were pāvinams in those works. That  
these two works belonged to an age prior  
to the Age of the Religious Revival i.e.  
prior to the 7th century A.D., is the view  
expressed by Mr. K. Srinivasa Pillai.<sup>3</sup>

Some more at least of the eight supple-  
mental metres yet to be discussed here may  
be said to have had their remote origins in

<sup>1</sup> Virutti p. 488.

<sup>2</sup> Chilappu, (3rd edition) p, 248 and 249 etc.

<sup>3</sup> Tamil Varalāru Part II-p. 208.

certain integral parts of the Kali verse. With a modern Venṭālisai,<sup>1</sup> one can compare the following tālisai which occurs in Kalittogai verse 42 :—

“Eñcā tellā kodumai nuvalāti  
Añcuva tañcā aṛaṇili allanen  
Neñcam piṇikkoṇ ḍavaṇ.”

In a like manner, one can compare the following ambōtharaṅgam appearing in Kali verse 102 with a modern Vañji-tuṛai<sup>2</sup> :—

“Eluntatu tukaḷ  
Ērṛanar mārpu  
Kaviḷntana maruppuk  
Kalaṅkiṇar palar.”

These two forms appear to have had their origin in some integral parts of Kali verse such as those quoted above. And Venṭuṛai

<sup>1</sup> “Pōdār Narumpiṇḍip poṇṇār maṇiyaṇaiyān  
Tādār malarāḍiyait taṇavātu vaṇaṅkuvār  
Tīdār viṇaikeḍuppār ciṛantu.” (Virutti p. 244)

<sup>2</sup> “Tīraitta cālikai  
Nīraitta pōṇiran  
Tīraippa tēṅkalē  
Vīraikkoṇ mālaiyāy.” (Virutti p. 100)

may also be taken to have had its origin in such lines as the following:—

(1) “ Ānka, avvum piravu maṇikkāṇi  
yākanin  
 Celvuru tiṇṭerk koḍuñcinai kaipparrip  
 Paipayat tūnkunin melvirar cīraḍi  
 Nōtalum uṇḍīn kenkai vantī  
 Cemmānin pālun ṇiya.”

(2) “ Nontu nakuvaṇapōl nantina kompu  
naintuḷli  
 Ukuvatu pōlumen neṅcu eḷlit  
 Tokupuda nāḍuva pōlumayil kaiyil  
 Ukuvāna pōlum vaḷaiyeṇ kaṇpōl  
 Ikupaṛal vārum paruvattum vārār  
 Mikuvatu pōlumin nōy.”

(Ibid. 33 ll. 16-21) <sup>1</sup>

Poets who practised at Kali-Viruttam i.e., at 4 lines of 4 equal feet might have easily gone into 4 lines of 5 equal feet and that is how Kalitturai might have arisen. Veḷi-Viruttam is only a variety of Kalit-

<sup>1</sup> Cf. “ Veriyuru kamal kaṇṇi vēntarkaṭ kāyinum ” etc. quoted at p. 246 Virutti.

turai, for it too has 4 lines of 5 equal feet but it would invariably possess a tañiccol as its 5th foot. But there is one difference namely that Veļi-Viruttam can occur in a similar manner with 3 lines even.

Again, poets who handled vañjitturai might have stumbled upon Vañji-tālisai also, for the latter is nothing but 3 Vañjitturais on a single topic. Vañji-Viruttam is only a deviation of a regular Vañji verse. It does not have any tañiccol and does not end in āsiriya manner. That is the deviation. Kalittālisai is rather the reverse of Venṭālisai in that its last line or lines would contain more feet than its other lines.

These twelve supplemental forms appear to have been treated by Kākkaipāḍinīyār and Avinayaṇār. There is yet another similar form which is dealt with by them. That is Venṭhenturai. I had occasion above to quote an illustration of it from Chilappadikāram. One point deserves our attention at this stage. This Venṭhenturai gives rise to another form, as is understood from Yāpparunkalam §. 64. Whereas Yāpparunkalam requires a flowing melody



and noble topic in a *veṇchentuṛai*,<sup>1</sup> *Kākkai-pāḍiṇiyār* and *Avinayaṇār* do not require them. It is enough for them if there are two lines without any shortage in feet. Two such lines, if they do not have a flowing melody and noble topic, would be dubbed a *Kuṛaḷ-tālisai* by the author of *Yāpparuṅkalam*. Whether *Kākkai-pāḍiṇiyār* and *Avinayaṇār* had this other form is doubtful, for they are not quoted in this respect by the commentator of *Yāpparuṅkalam*.

There are other varieties also of *Kuṛaḷ-tālisai* according to *Yāpparuṅkalam*.<sup>2</sup> When two lines of any number of feet occur as a couplet with one foot wanting in the second line, and when there occurs a couplet with deviation in the *ōsai* of a *Kuṛaḷ-veṇpā*, they would each be called a *Kuṛaḷ-tālisai*. They might have had their origin in such *tālisais* as occur in *Kalittogai* verse 36 :

“ *Malaiyiḍaip pōyiṇōr varaṇasaī*  
nōyoḍu  
*Mulaiyiḍaik kaṇalumen neṅcu.*”

<sup>1</sup> “*Oḷukiya ōsai and viḷumiya poruḷ.*”

<sup>2</sup> *Yāpparuṅkalam* §. 64.

Removed from the context in Kalittogai the couplet quoted above would be a perfect *Kuraḷ-tāḷisai*, for it is but a deviation of *Kuraḷ-venpā*. Did *Kākkaipāḍiniyār* and *Avinayanār* have such a division? Though the commentator of *Yāpparuṅkalam* does not cite their rule in this respect, it may not be wrong to presume that they too had this division also, for they might have come across such *Kuraḷ-tāḷisais* in certain works of the age following that of Kalittogai.

Next, in respect of *Veṇṭurai* also we notice a small difference among the rules enunciated by the three prosodists now under consideration. *Kākkaipāḍiniyār* says<sup>1</sup> that this supplemental form would be of 5 or 6 lines, while *Avinayanār* says that it would be of 5 lines and more. The author of *Yāpparuṅkaḷam* goes further and says that it would be of lines between 3 and 7. We may take that *Avinayanār* might have included a seven-line stanza in his definition but not a stanza of 3 or 4 lines. This only indicates that by the time of the author of *Yāpparuṅkalam* verses as

<sup>1</sup> Virutti p. 247.

cited at page 246 (Virutti) should have come into vogue, that is to say, verses of 3 or 4 lines whose last line must have been wanting by one foot or more should have occurred. Here it must be remembered, though the commentators have not drawn particular attention to it, that a verse of 3 lines whose first 2 lines have four feet and whose third line is wanting by one foot should alone be called a *veṅṭālisai* according to rule. What is here indicated is that the rule relating to *veṅṭurai* applies to a three-line stanza only when its first two lines have more feet than four or when its second and third lines have less feet than four.

Again, though there is difference among these prosodists in respect of their definition of *Asiriyaturai*, a study of them is not possible because their rules as quoted at pages 268 and 269 of *Virutti* are a confused mass. So, we may pass on to *āsiriya-viruttam* where too there is a difference. *Kākaipāḍiṇiyār*<sup>1</sup> would call 4 lines of 6 equal feet and upwards *āsiriya-viruttam* and

<sup>1</sup> *Virutti* p. 273.

Avinayanār would have 4 lines of 6 or 7 equal feet for this form, whereas the author of Yāpparuṅkalam would take 4-line stanzas of equal feet ranging from 6 to 10.<sup>1</sup> We do not precisely know what upward limit was sanctioned by Kākkai-pāḍiniyār, though Mr. K. R. Govindaraja Mudaliar in his edition of Yāpparuṅkala-Kārigai cites a rule as though it is from Kākkai-pāḍiniyār in which the upward limit is said to be 8 feet.<sup>2</sup> By the time of the author of Yāpparuṅkalam several viruttams must have come into existence running upto 10 feet. He is placed in the end of the 10th century A.D. by Mr. M. Raghava Aiyangar as had been stated before.<sup>3</sup> Maṅikkāvāchakar, whose age has been fixed differently by different scholars,<sup>4</sup> appears to have lived about the beginning of the 10th or the end of the 9th

<sup>1</sup> Yāpparuṅkalam §. 77—read with §. 25.

<sup>2</sup> “iraṇḍu mudalā eṭṭirāka” etc.

<sup>3</sup> Sen Tamil Vol. XXIV.

<sup>4</sup> Vide p. 161 History of Tamil Literature by Mr. M. S. Purnalinga (1929 edition).



vāchakar's Tiruppadaiyāṭṭhi in the Tiruvāchakam or that having seen it he did not think it sufficient warrant to justify the raising of the upper limit to twelve feet.

Though it is generally supposed that pāvinams or supplemental metres arose in the days of the Saiva Achāryas and Vaishṇava Alvārs (i.e., between 7th and 11th centuries A. D.),<sup>1</sup> I. have already shown that some of them at least had their birth in the time of Chilappadikāram. Though Mr. K. Srinivasa Pillai is of opinion that Viruttams and not turais are found in the hymns of the three Tevāra authors<sup>2</sup> who preceded Mānikkavāchakar, a careful scrutiny of their poems disproves his statement. For, even the earliest of them has given several vanji-turais.<sup>3</sup> Besides these

<sup>1</sup> Tamil Varalāru Part I (p. 29): "It was several centuries after the last days of the Sangam that iṇam made their appearance. Among those works that thus made their appearance Tēvārams and Nālāyira-Prabandams were the most ancient."

<sup>2</sup> Tamil Varalāru Part II—p. 129.

<sup>3</sup> Sambandar's poems—padigams 90-96. e.g.

"Araṇai Uḷkuvīr  
Bīrama nūruḷem  
Paraṇaiyē Maṇam  
Paravi Uymmiṇē."

are found several āsiria-turais and kalit-turais given by the three Tevāra hymnists.<sup>1</sup>

Besides āsiriya-turais, āsiriya-viruttams and kali-viruttams, there are kuraḷ-tālisais,

<sup>1</sup> E.g.

- (1) “Anthamum ādiyum ākiya aṅṅal āraḷalaṅkai  
amarntīlaṅka  
 Manta muḷavam iyampa malaimakaḷ kāṇaniṅ  
rāḍic  
 Canta milaṅku nakutalai kaṅgai taṅmathi  
yammaya lētatumba  
 Ventaveṅ ṅīru meypūcum vēṅkaḷa naṅṅaga  
rārē.”  
 (Sambandar padigam 39 St. 1-Āsiriya-turai)
- (2) “Muttu vidāṇa maṅippor kavari muraīyālē  
 Pattarka lōḍu pāvaiyar cūlappalippinṅē  
 Vittakak kōla veṅṅalai mālai viratikaḷ  
 Attaṅ ārūr ātirai nālāl atuvaṅṅam.”  
 (Tirunavukkarasar padigam 21 St. 1-Kalitturai)
- (3) “Māḍa māḷikai kōpu rattoḍu maṅḍa pamvaḷa  
rumvaḷar poḷil  
 Pādal vaṅḍarai yumpaḷa nattirup panaiyurt  
 Tōḍu peytoru kāti ṅirkuḷai tūṅkat toṅḍarkaḷ  
tullip pāḍanin  
 Rāḍu miāru vallā ravārē aḷakiyarē.”  
 (Sundarar padigam 87 St. 1-Āsiriya-turai)
- (4) “Cittam ṅiṅṅai eṅṅodu cūḷarum vaikalum  
 Matta yāṅaiyiṅ ṅiruri pōrttama ṅāḷaṅūr  
 Pattar tāmpalār pāḍiniṅ rāḍum paḷampadi  
 Pottil āṅṅhaikaḷ pātta rappuṅa vāyilē.”  
 (Ibid. 50 St. 1-Kalitturai)

vañjitturais, veñturais and vañji-viruttams in Sambandar's poems.<sup>1</sup> And there are kalittālisais in Tirunāvukkarasar's poems.<sup>2</sup> Though he is the only person among the Saiva-Achāryas that has given Kalittālisais he finds comrades in this respect in Tirumaṅgaiālvār, Periyālvār and Aṇḍāl.

<sup>1</sup> E.g.

(1) "Varama tēkōla urama tēceyum purame  
 rittavaṇ pīrama narpurat  
 Taraṇa nāmamē paravu vārkaḷcīr viravuniḷ  
 puviyē."

(3rd Tirumurai padigam 110 St. 1—Kuraḷ-tālisai)

(2) "Cittam teḷivirkāl  
 Attan ārūraip  
 Patti malartūva  
 Mutti ākumē."

(1st Tirumurai padigam 91 St. 1 Vañji-turai)

(3) "Viṇṇavar toḷuteḷu veṅkuru mēviya  
 Cuṇṇaveṇ poḍiyaṇi vīrē  
 Cuṇṇaveṇ poḍiyaṇi vīruma toḷukaḷal  
 Eṇṇaval larīḍa rīlarē."

(3rd Tirumurai padigam 94 St. 1—Veñturai)

(4) "Aḍalē ramaruṅ koḍiyaṇṇal  
 Muḍalār kuḷalā ḷoḍumaṇṇuṅ  
 Kaḍalār puḍaicūḷ tarukāḷi  
 Todarva ravartū neṇṇiyārē,"

(1st Tirumurai padigam 34 St. 1—Vañji-Viruttam)

<sup>2</sup> E.g.

"Talaiyē nīvaṇaṅkāy talaimālai talaikkaṇintu  
 Talaiyā lēpali tērun talaivaṇait talaiyē  
 nīvaṇaṅkāy."

(9th padigam St. 1)



Māṅikkavāchakar also has given about 20 veṅṭurais in his Tiruvunthiyār. And Nam-mālvār has given Vañjitturais and Vañjiviruttams, in addition to his āsiriyaatturais, āsiriya-viruttams, and Kali-viruttams. And Periyālvār has given a few Kuraḷ-tālisais in addition to his Kalittālisais, Kali-viruttams and āsiriya-viruttams. But none of the Āchāryas or Ālvārs appears to have given a verse in the supplemental metres called āsiriyaattālisai, veṅṭālisai, veḷiviruttam and vañjittālisai. But Sambandar and Nam-mālvār at least may be said to have given a few vañjittālisais, for their padigams or pāṭṭus contain more than three vañjitturais on the same topic.<sup>1</sup> If this satisfies the condition required for a vañji-tālisai, then these two poets at least may be taken to have employed that form too.

There is one other of these supplemental metres which has been uniquely employed by all the four Saiva āchāriyas (7th to 10th centuries A.D.) and by four of

<sup>1</sup> Vide padigams 90-96 of Sambandar and Tiruvāymoḷi I Ten—2nd and 8th Tiruvāymoḷi and X Ten 5th Tiruvāymoḷi.

the Vaishṇava Al̥vārs, namely, Tirumaṅ-  
gaiyālvār (II half of the 8th century A.D.),<sup>1</sup>  
Nammālvār (early part of the 9th century  
A.D.),<sup>2</sup> Periyālvār and Āṇḍāl (both some-  
where in the 9th century A.D.).<sup>3</sup> That is  
Kalitturai, a form in which there are 4 lines  
of equal feet. It is significant that the first  
Al̥vārs namely Poigaiālvār, Pūthattālvār,  
Pēyālvār and Tiruppāṇālvār who certainly  
lived before the 7th century A.D. have not  
given any stanza in this form. In Cilap-  
padikāram too we do not come across any  
stanza of this kind, even though there are  
some stanzas,<sup>4</sup> which are of the nature of  
six-foot āsiriya-viruttams. The peculiarity  
of this form lies in the fact that it came in  
later days to be divided into two varieties  
namely Kalinilaitturai and Kaṭṭalai-Kalit-  
turai. Though Kākkaiṇiyār, Avinaya-  
nār and the author of Yāpparuṅkalam  
have not drawn this division, the commen-  
tator of Yāpparuṅkalam<sup>5</sup> has done it.

<sup>1</sup> History of Tamil Literature p. 194.

<sup>2</sup> History of Tamil Literature p. 188.

<sup>3</sup> Ibid. 190.

<sup>4</sup> Quoted at p. 146 Supra.

<sup>5</sup> Vide Virutti p. 486.

Yāpparuṅkalakārigai is a treatise running in this supplemental metre alone. Kuma-rasēnāsiriyar-Kōvai and Tamil-Muttarai-yar-Kōvai mentioned by the commentator of Yāpparuṅkalam<sup>1</sup> are mere names to us. We do not know anything about the authorship or date of these kōvais. In fact, all kōvais must be in this supplemental form, according to definitions given in Pāṭṭiyals. Perhaps the ancient kōvai that has come down to us is to be seen in the 315 illustrative stanzas found in the commentary of Iraiyaṅār-Agapporuḷ.<sup>2</sup>

That there were at least some stanzas of this type before this Kōvai arose can be deduced by a scrutiny of Sambandar's poems. His 116th padigam is an approach to Kaṭṭalai-Kalitturai, for it satisfies the condition that the first four feet in all the four lines should have veṅpā connexions. For instance

“ Avviṅaik kivvinaṅai yāmeṅru collu  
mahtarivī

<sup>1</sup> Virutti p. 486.

<sup>2</sup> That these verses must have been sung in honour of Jaḍila-Parāntaka-Neduṅjadaiyaṅ (77 A.D. Circa) is known from the Āṅaimalai Inscriptions.





of this form in his Tiruvāchakam. But he does not stop there. His other work Tiruk-kōvaiyār is entirely in this form and contains 400 Kaṭṭalai-Kalitturais. Paṭṭinattār appears to be the reputed author of 130 Kaṭṭalai-Kalitturais as could be seen from the eleventh Tirumurai.

It is but natural for us to expect some stanzas of this form in Jīvakachintāmaṇi if that kāvya arose about the end of the 9th or the beginning of the 10th century A. D.<sup>1</sup> It contains altogether 3145 stanzas.<sup>2</sup> In all these 3145 stanzas there is not even one which satisfies the requirements of a Kaṭṭalai-Kalitturai. But there are some stanzas which proceed on lines similar to Kaṭṭalai-Kalitturai. We know that a Kaṭṭalai-Kalitturai should have four pentameters and that the four feet of each

<sup>1</sup> (1) Mr. T. A. Gopinatha Rao in Sen Tamil Vol. V. p. 95.

(2) Dr. V. Swaminatha Aiyar in the preface to the first edition of Chintāmaṇi.

<sup>2</sup> Though it is said that a Kandiār interpolated certain stanzas in this kāvya, we do not know what really these interpolations are. (Vide Chintāmaṇi p. 914 foot-note).

of the lines should be knit by *venpā* connexions, that the last foot in each line should be a *viḷaṅkāy* foot (i. e., *Nēr-nirai-nēr* or *Nirainirai-nēr*) and that the last syllable in the very last foot of the stanza should be *ē*. We know besides that if the first syllable of a line is *nēr*, the line should contain 16 letters, and that if a *nirai* it must have 17 letters, and that consonants will not be reckoned for this purpose. In *Chin-tāmaṇi*, certain stanzas are available which have four pentameters whose four feet of each of the lines are knit by *venpā* connexions and whose last syllable in the very last foot ends in *ē*. Thus we see that certain essentials of *Kaṭṭalai-Kalitturai* are satisfied here too. But the difference lies in the fact that the last foot in each line is not a *viḷaṅkāy* foot but a different one. Furthermore, if the first syllable of the line is a *nēr*, the line has 14 letters and if a *nirai* 15 letters, barring of course the consonants as in the matter of the *Kaṭṭalai-Kalitturai*. That these stanzas proceed on some such definite manner is enough to carve out a name for itself different from the ordinary *Kalitturai*, which may have any connexion, which may end in any letter

and which may have any number of equal or unequal letters, just as Kaṭṭaḷai-Kalitturai, though a variety of Kalitturai, has justified a separate name for itself, proceeding as it does on certain definite principles. If the form running in 16 to 17 letters is called Kaṭṭaḷai-Kalitturai, the other form can be called Kaṭṭaḷai-Kali-nilaitturai.<sup>1</sup> Now I shall cite illustrations for the peculiar form which I have discovered. Chintāmaṇi stanza 2137 is an illustration for a line beginning with a nēr syllable and having 14 letters, and stanza 1974 is an example for a line beginning with a nirai syllable and having 15 letters. They are given below :—

“Anātu Vēntaṅ Kālulntāṅ Eṇakkōyi  
 Lellām  
 Tānātu Miṅṅi Maṅṅkit Taḍaṅkaṅpey  
 Māri  
 Tēnār Malarīrt Toḷukac Cilambir  
 Cilambum  
 Kānār Mayiliṅ Kaṅampōr Kaluḷvurra  
 Tanrē ”. (2137).

cf. Tilatappōli of Commentary of Virasōḷiyam  
 §. 22.





matter of fact we find in it several āsiriya-turais, vañjitturais, vañjiviruttams. To mention a few, stanza 2514 is an āsiriya-turai, stanzas 565—580 are vañjitturais and stanzas 1186-1194 are vañjiviruttams.<sup>1</sup> There are abundant instances of Kaliviruttam, Kalitturai and āsiriya-viruttam of

ōsaīyān viruttamāyum turaiyāyum kiḍattalīn,  
itaṇai Viruttakkalitturai eṇal Vēṇḍum; atu  
kūravē turaiyum Viruttamum eṇap pakuttu  
ōṭiya ilakkaṇam Nīrampātām ākalāṇum inam  
eṇral poruttam iṇru. Icceyyuṭkaḷiṇ ṓsaī-  
verṇumaiyum miḱkuṇ kuraīntum Varuvaṇa-  
vum kalikkē ēṇraliṇ koccaham eṇru adaṇ-  
kiṇa”. (Commentary of the very first Stanza  
of Chintāmaṇi.)

- <sup>1</sup> (1) “ Nīraiyoḍa nīrniṇru niḍavamē ceyyiṇum  
Vāli nila  
Maṇaiyō Varivaivarī neḍuṅkaṇok kilaīyāl  
Vāli nilam  
Kaṇṇovvā yeṇum kaḷittu nakutiṇiṇ  
Vaṇṇamītuvo maduvuṇpār cēri cēri aiyō  
Vāli nilam.” (2514)
- (2) “ Verrivēṇ maṇimudik  
Korṇavaṇ ṇorumakaḷ  
Arṇamīl Perumpadaic  
Curramō ḍiyaṅkiṇāl.” (565)
- (3) “ Nutikoṇḍaṇa vempara ṇuṇṇilaivēl  
Paṭikoṇḍu parantaṇa pōṇruḷavāl  
Viṭikaṇṭava rallatu miḍucelār  
Vaṭikoṇṭator vevvaḷal vāycolīṇvēm”.  
(1186)

6 feet.<sup>1</sup> There are besides a few āsiriya viruttams of 7 feet and of 8 feet.<sup>2</sup> In the

- <sup>1</sup> E.g. (1) “ Nalivil kuṅroḍu kāḍuraī naṅporuṭ  
Puliya nārmakaṭ kōḍalum pūmimēl  
Valiyin miḱkavar tammakataṭ kōḍalum  
Nīlaikoṅ maṅṅar vaḷakkeṇa nērpavē.”  
(1919—Kaliviruttam)
- (2) Maṭṭavil kōtai vāḷaṇa uṅkaṅ mayilannāḷ  
Kaṭṭala levvaṅ kaīmṁika niḱḱik kaḷikūra  
Viṭṭakal vārrā vēṭkaiyi nōḍum poḷuṭippāl  
Paṭṭatai yellām pallavar kēṭkap pakar-  
kurrēn. (360—Kalitturai)
- (3) Naṅantalaī vulagiṅ miḱka naṅṅutal  
makaḷir taṅkal  
Maṅantalaī pariya niṅṅra matalaīmai  
āḍu keṅṅē  
Poṅaṅkoḍi yiraīṅci niṅṅru pūmakaḷ pul-  
ampī vaika  
Aṅaṅkaṅuk kavalaṅ ceyyu maṅṅa nārrā  
yuraittāḷ.” (367 et. seq.—6 ft. viruttams.)
- <sup>2</sup> E.g. (1) “ Mainūr raṅaiya māvi lōḍi vakuttun  
tokuttum viṭṭuṅ  
Kaīnūr rirattir kalappa vārik kamaḷu  
nāṅak kalavai  
Aīnnūr rirattin nakilīṅ nāvi yaḷaīntu  
kamaḷa vūṭṭi  
Ennūr rīramu muṅarvā leḷilēr rīmīlīṅ  
nērpa muḍittāḷ.”  
(2437 et seq. 7 ft-viruttams)
- (2) “ Kātaṅinta tōḍorupāl miṅṅu viṣak  
katirmiṅṅuk kuḷaiyōrupāl tīruvil viṣat  
Tātaṅinta tāmaṅkaḷ orupār cōrāt  
tāmaraiḱkaṅ tāmiraiḱkap puruvam āḍa  
Mātaṅinta nōḱkiṅā ralkuṅ kāsu  
maṅimaḷalaīk kiṅkiṅiyuṅ cīlampu mēṅkap  
Pōtaṅinta tāruḍaiyap porutu poṅkiṅ

face of these stanzas how can we accept the statement of Nachchinārkkiniyar that there are no pāvinams in Chintāmaṇi? If what Nachchinārkkiniyar again says in the commentary, on stanza 3143 is true, then 445 stanzas might have appeared from the pen of some interpolator. What exactly these stanzas are we do not know. Nor can we entirely believe in the words of Nachchinārkkiniyar that the author gave only 2700 stanzas, for his authority is itself open to grave doubt and discussion. Nachchinārkkiniyar himself says that stanza 3143 was not from the author but that it sprang from the author's master. This too may have been from an interpolator! Still there is nothing in the stanza directly to signify that the author gave only 2700 stanzas. The expression "27 precious gems" ("Tirumuttu irupattēl")<sup>1</sup> is taken by Nachchinārkkiniyar first to mean 270 stanzas and then to indicate 2700 stanzas. A curious procedure indeed! And what is

puṇarmulaikaḷ pōrkkalaṅtāṅ kaṇḍa vaṅṅrē."  
(3136 et seq. 8 ft. vīruttams)

<sup>1</sup> St. 3143-l. 2.

more? The number of six feet āsiriya-viruttams alone is found to belie the statement of this commentator. There are about 1433 āsiriya-viruttams of 6 feet in this Kāvya, an inexorable fact which proves the mistake of the commentator. Even if there were interpolations, such interpolations might not have exceeded the number 445 according to him. It does not require a great mathematician to prove that in the world of material values 2700 stanzas taken from 3145 stanzas will leave only 445 stanzas. If we grant all pāvinams were interpolations in Chintāmaṇi there should not be more than 445 stanzas in that form. But the number of pāvinams in Chintāmaṇi is so overwhelming as to set at naught the statement of Nachchiṅārkkīyar.

Then again he says that the stanzas of Chintāmaṇi are neither Kalitturais nor Viruttams but only Koccahams according to the definition of Tolkāppiyar.<sup>1</sup> Evidently, by Koccaham he means only

<sup>1</sup> His commentary on the first stanza of Chintāmaṇi.

Koccaha-Orubōhu and not Koccaha-Kali. We have already seen that Koccaha Orubōhu is only a variety of Ottālisai-Kali according to Tolkāppiyar.<sup>1</sup> But Tolkāppiyar has nowhere contemplated the occurrence of 8 feet in any verse, nor even in Kali. Against this, we find a few stanzas in Chintāmaṇi running up to 8 feet. Then how can they be called koccahams or koccaha-orubōhus? Until it is positively proved that there was real interpolation in the Kāvya in a later period and until it is shown which of the stanzas were such interpolations, we must hold that Chintāmaṇi is a work which contains several pāviṇāms or supplemental metres as mentioned above.

Now, turning to the Yāpparuṅkala-Kārigai we find that its author has given rules relating to the twelve supplemental metres and to the two sub-supplemental metres namely veṅchenturai and kuṛaḷ-tālisai, which are almost identical with the rules of Yāpparuṅkalam. Only the author

<sup>1</sup> S. 139 and 147 of Tolkāppiyam-Seyyuliyaḷ.



Thus we see that pāvinams, which did not exist in the days of Tolkāppiyar, made their first appearance in Chilappadikāram whose few forms are traceable to certain integral parts of kali verse occurring in Kalittogai, that they were largely employed by several poets beginning from the age of Nānāsambandar and that Kākkai-pāḍinīyār, Avināyanār, and the authors of Yāpparuṅkalam and Kārigai have given rules relating to them.

Taraṅkak kuḷalāy curuṅkun taravinīr  
rāḷisaiyē.” (§. 44 kārigai)

“Taravonru tāḷisai mūṇruṅ camanāyt  
Taraviṅ curuṅkīt taṇinilaiṅ tākic  
Curitahaṅ conṇa iraṅtinuḷ onṇāy  
Nikaḷvatu nērisai ottā ḷisaikkali.”

(Yāpparuṅkalam)



## AUGURY IN VERSE.

To-day much is made of the Augury or Poruttam of verse by certain old-fashioned people in Tamilnādu. Still it will be found on a careful and close scrutiny that looking for augury in verse was a later innovation in Tamil literature than it is ordinarily supposed to be. The treatises that deal with this subject are generally called pāṭṭiyal. Venpāppāṭṭiyal, Ilakkaṇa Viḷakkappāṭṭiyal, Navanītapāṭṭiyal, Chidambarappāṭṭiyal are some such treatises. None of these, however, is more ancient than the eleventh century A. D. But Paṇṇirupāṭṭiyal is supposed to have arisen in a far earlier age. This book falls into three sections, namely, eḷuttiyal, colliyal and iṇaviyal. In the first section there are nine subdivisions, in the second there are three subdivisions and in the third there are two main divisions and fifty-nine subdivisions. It is impossible therefore to attribute the origin of the name Paṇṇirupāṭṭiyal to the main divisions or subdivisions in the book.

Nor is it possible to connect the name of the book with the number of verse-kinds treated in the book, for they are well-nigh four times twelve. It is possible that the name of the book was derived from the supposed authors amounting to twelve in number. But as a matter of fact there are found more names than twelve as the authors' of different rules. The following is a list of them :—(1) Poikaiyār (2) Paraṇar (3) Indirakāḷiyār (4) Avinayaṇār (5) Akattiyar (6) Kallāḍaṇār (7) Kapilar (8) Chēntampūtanār (9) Kōvūrkiḷār (10) Māpūtanār (11) Cīttalaiyār (12) Palkāyaṇār (13) Peruṅkunrūrkiḷār. Doubt therefore arises as to whether all the persons mentioned above were the real authors of particular rules noted against their names in the book. There are altogether 358 rules in the book and many of these are redundant and tautological. It cannot therefore be suggested that a certain author wrote the whole book and gave it in the name of several, unless it is at the same time accepted that whoever that author was he wilfully gave overlapping rules. The work at any rate appears to be apocryphal and

I have sufficient reasons to believe that some authorling or authorlings gave the whole or the major part of the book. I shall first try to prove this point. Poikaiyār, Paraṇar, Kapilar and Kōvūrkiḷār, the supposed authors of certain rules in this book, are found by a scrutiny of their verses in Puranānūru to have offended those very rules. For instance, Poikaiyār is supposed to have given a rule <sup>1</sup> wherein the gender of vowels is said to be masculine, that of vowel-consonants to be feminine and that of consonants proper to be neuter. If it is true that the Sangam poet Poikaiyār was also the author of this rule, he should have observed that in his own writings. When he had to compose verses in honour of a man—Chēramāṇ Kōkkōtāimārpaṇ—he ought to have employed, according to this basis, a vowel as the initial letter in the first foot. On the contrary, he is found to have employed a vowel-consonant—a

<sup>1</sup> “Uyirī rārum āṇeṇa molīpa  
 Uyirmey yellām peṇṇeṇa molīpa  
 Uḍampelut tellām napuṇcaka māḱum.”  
 (Paṇṇīrupāṭṭīyal §. 53)

feminine letter—in two verses sung in his honour as contained in *Purānānūru*.<sup>1</sup> The opening lines of these verses run as follows:—

1. Kōtai mārpīr kōtai yānum
2. Nādaṅ eṅkō ūraṅ eṅkō.

Similarly, Paraṅar, who is supposed to have banned the use of arsis or aḷapedai<sup>2</sup> in the initial foot of an opening line in any verse sung in honour of a human being, is found to have made a breach himself. If it is true that arsis in that connection would portend evil, would he have employed it in a verse<sup>3</sup> in *Purānānūru* as follows:—Tēem koṇḍa ?

Kapilar, another supposed author of *Pannirupāṭṭiyal*, is reported to have given a rule to the effect that only tri-syllabic foot would be auspicious as the first foot

<sup>1</sup> *Puram*. Verses 48 and 49.

<sup>2</sup> “Āō Yarala mutaliya aḷapedai  
Aytamaṅ kuṟukka muḷappaḍa vellām  
Viḍamena molīpa meyyuṅarn tōrē.”  
(*Pannirupāṭṭiyal* §. 39)

<sup>3</sup> *Puram*. 352.

in the first line.<sup>1</sup> But even one who runs may perceive by a glance at his verses compiled in Puranānūru that he is a great offender in this respect, if it is true that he gave the rule in the Pāṭṭiyal. Puranānūru verses 8, 53, 107, 108, 143, 202 and 347 will bear out this statement:—

- (1) “Vaiyaṅ kāvalar ”
- (2) “Mutirvār ippi ”
- (3) “Pāri pār ”
- (4) “Kuratti māṭṭiya ”
- (5) “Malaivāṅ Kolkena ”
- (6) “Veṭchik kānattu ”
- (7) “Unpōṅ rānarum.”

Kōvūrkiḷār is supposed to have said in the Pāṭṭiyal<sup>2</sup> that a disyllabic foot ending in the “mā ” formula (such as puḷimā or

<sup>1</sup> Paṅṅirupāṭṭiyal S. 101 :

“Kaṅamē mūvasaik kūṭṭam ākum.”

<sup>2</sup> “Ōrasaic cīrum nālasaic cīrum

Īrasaic cīruḷ nēriṅ cīrum

Maṅkalam puṅariṅum maṅkutaḷ ceyyum.”

(§. 131)

tēmā) is tabooed in the initial foot of the initial line of a verse in honour of men or women. Yet, in Puranānūru verses 42 and 70 he is found to have violated the rule.<sup>1</sup> In rule 131 of Paṇṇirupāṭṭiyal he is shown as having said “Maṅgalam puṇarīnum maṅkutaḷ ceyyum”. The idea is that the foot in question is to be eschewed even although it might possess an auspicious word. Against this very idea, verse No. 308 of Puranānūru given by Kōvūrkiḷār is found to proceed. Though the verse commences with an auspicious word meaning “gold” as “Poṇvārṇ taṇṇa”, the first foot is a disyllabic one with a “mā” ending foreboding evil, according to the Pāṭṭiyal. If it is true that Kōvūrkiḷār gave that rule in the Pāṭṭiyal, did he give it only for the observance of others reserving to himself the right to violate it?

Such considerations as these point to one conclusion, namely, that the genuine

<sup>1</sup> (1) “Āṇā ikai”  
 (2) “Tēen tīntodai.”

author or authors of the work should be sought in persons other than those with such names in the ancient period of Tamil literature. Then it stands to reason to hold that the theories contained in Pannirupāṭṭiyal are a later advent and that the book is not as old as it is represented to be. Assuming therefore that it arose long after the third Academy period, we would not be wrong if we placed it somewhere between the 7th and the 10th centuries A.D. That is the time when greater and greater import of foreign ideas into the Tamil language and literature took place. We shall now see in what respects this book betrays such a foreign influence.

To start with, the book represents Brahma as having created the vowels and 9 Dēvars as having created the consonants. What is worse is that the 12 vowels, and k, ñ, c, ṅ, ṭ and ṇ are represented as belonging to the Brahmin caste, that t, n, p, m, y and r are represented as belonging to the king's caste, that l, v, ṛ and ṅ are represented as belonging to the merchant caste and that ḷ and ḻ are represented as belonging to

the Sudra caste. <sup>1</sup> That out of all relation with the existing facts in Tamil land and literature the resolution of things into caste was made is evident from certain other rules in the same book which has attributed the Brahmin caste to venpā, the king's caste to Agaval, the merchant's caste to Kalippā

- “Nalluyirp pakuti nānmukan  
padaittanaṅ.” (§. 3)  
Kaṇṇutal tīrumal katīrvēl murugaṅ  
Viṇṇavar talaivaṅ veṅkatir veṅmati  
Nīthikkōṅ kūruvaṅ neḍunīr varuṅaṅ  
Eṇṇuṅ kaḍavular īrīraṅ tākā  
Maṇṇiya orru vakaivēru padaittanaṅ.” (§. 4)  
“Onpatu tēvarum Uḍampu padaittanaṅ.” (§. 5)  
“Naṅumalart tisaīmukaṅ isan nāraṅaṅ  
Aṅmukaṅ padaittana antaṅar cāti.” (§. 6)  
“Indiraṅ veṅkatir candīraṅ padaittana  
Tuṅṅaruṅ cīrappiṅ maṅṅavar cāti.” (§. 8)  
“Tīrumīku nīthikkōṅ varuṅaṅ padaittana  
Vaṅmīku cīrappiṅ vaṅkar cāti.” (§. 10)  
“Kūruvaṅ padaittana kūraṅa iraṅḍum  
Ēttiya marapiṅ cūttīrar cāti.” (§. 12)  
“Mekkaṅ cāti nānkīrkum vakutta  
Tattam cāti eluttē avaravarkku  
Vaittumuṅ eḍuppiṅ atumāṅ puḍaittē  
Mayaṅkiṅṅum varaṅyār payaṅpaḍa varinē.”  
(§. 18)



and the Veḷḷāḷa caste to Vañjippā.<sup>1</sup> It has been enjoined in yet another rule<sup>2</sup> that for the respective castes the respective verses should be given. This rule is not found to be in consonance with the practice of the times. If it is true in the Tamil land that a veṇṇpā was restricted for usage only in respect of persons of the Brahmin community, Kaḷavaḷi Nārpatu, a work of forty veṇṇpās should have been sung in honour of a Brahmin. On the contrary we find that this ancient poem was given in honour of a king by name Kōcceṅgaṇṇ. If it is true similarly that the vañji verse was reserved for usage in respect of persons of the supposed Sudra community, certain verses contained in the compilation Puranānūru, which I have shown in another place as

<sup>1</sup> “ Antaṇār cāti ākiya veḷḷai ”

“ Kāvālar cāti ākiya agaval ”

“ Nedunilaik kaliyē vaṇikar cāti ”

Eñcia vēḷāṇ cāti vañji.”

“ Nālvakaip pāvīṅku mēlōr vakutta

Iṇaṅkaḷum peṇumeṇa niṇaintaṇar koḷalē”

(§. 161-165)

<sup>2</sup> “ Antac cātik kantap pāvē

Tantaṇar pulavar tavirntaṇar varaiyār.”

(§. 168)

vañji verses<sup>1</sup> should have been sung only in honour of a Sudra! But we find that these verses<sup>2</sup> were given in honour of a Chōla king, a Chēra king and a Pāṇḍya king. These points therefore militate against the view of attributing castes to verses. That the introduction of the idea of caste in this manner is highly artificial and unnatural is further evident from the rule, which by giving enormous scope for exceptions is no rule at all. The rule in question<sup>3</sup> lays down that for the four castes the four respective sets of letters would be employed as the initial letter but at the same time that other sets of letters would not be rejected if used.

Another important point which shows a marked foreign influence is that which relates to the classification of letters into genders. According to rule 45 the short vowels are taken to be belonging to the

<sup>1</sup> Vide pages 55 to 57 supra.

<sup>2</sup> Puranānūru verses 4, 11, 239.

<sup>3</sup> “Nālvakai varuṇat tōrkkum nālvakai  
Iyampu meluttai iyampuvar mutanmoli  
Maṟṟavai mayankiṇum aṇḍē.” (S. 17)

masculine gender, the long vowels to the feminine gender and the consonants as also the Āytam to the neuter gender. All this is out of relation with the category of gender in the Tamil language.<sup>1</sup> That this too is unnatural and artificial will be understood by a reference to another rule<sup>2</sup> which gives a different kind of classification. The latter rule tells us that all vowels are masculine, all vowel-consonants are feminine and all consonants are neuter. Whereas according to the classification in the Tamil language there are two classes of nouns uyartiṇai and ahriṇai and five subdivisions such as āṇpāl, peṇpāl, palarpāl, onṛanpāl and palaviṇpāl, in Sanskrit there are the masculine, the feminine and the neuter genders. The mind that was so unreasonably imaginative as to make daṇḍa (meaning stick) masculine, silā (meaning stone) feminine, karā (meaning hand) masculine

<sup>1</sup> Vide Tolkāppiyam—Col. S. 2, 3, 5 to 10.

<sup>2</sup> Rule 53 :—

“Uyirī rārum āṇeṇa molīpa  
Uyirmeṇy éllām peṇṇeṇa molīpa  
Uḍampeḷut tellām napūñcaham ākum.”  
 (S. 53)

and gaḷatra (meaning a wife) neuter probably was able to regard the vowels as masculine and the consonants as neuter. This idea therefore is entirely foreign and quite against the genius of the Tamil language. Still it found a place in the rules contained in Paṇṇirupāṭṭiyal. Tolkāppiyar, the ancient grammarian, has not countenanced the classification of letters in this manner, for he was faithful to the language whose grammar he was giving. The foreign idea apparently crept into Tamil literature of the age between the 7th century and the 10th century A.D., through the Jain or Buddistic channel.

Whereas Tolkāppiyar did not speak of Augury in verse, Paṇṇirupāṭṭiyal speaks of this in great detail. About 12 elements are contemplated as contributing to good augury in verse. They are varuṇam or caste, gathi or species, uṇḍi or meat, pāl or gender, tāṇam or position, kannal or time-measure, puḷ or bird, nāḷ or day, gaṇam or foot, maṅgalam or auspiciousness, peyar or name and pā or verse. Out of these 12, about position, time-measure, name etc., it is impossible to speak with certainty in respect

of verses of the third Sangam period because it is possible for anyone to argue that what is regarded as *iyarpeyar* is not the real name of that person. In this connection one needs to remind oneself of what has been said of *Kōccēramāṇ yānaikkatṭchēy māntaraṇ cēralirumporai* by *Parimēlalakar* in his commentary of *Kuraḷ* stanza 355. Since an application of the above-mentioned things will not yield stable and satisfactory results, a consideration of them is not taken up in this thesis. By applying the injunctions in *Pannirupāṭṭiyal* relating to caste, species, meat, gender, foot and auspiciousness to the several poems contained in the available *Padirruppattu*, and to *Pattuppāṭṭu* I have found that these rules have no bearing on realities. I propose however to examine in this thesis only three salient aspects, namely, meat, gender and foot.

The word meat occurring in "what is one man's meat is another's poison" carries with it the idea of food in general. It is in this sense that I use 'meat' for the Tamil word *uṇḍi*. According to the definitions in *Pannirupāṭṭiyal* under the caption "meat,"

yā is a poisonous letter which ought not to commence a poem in honour of human or celestial beings.<sup>1</sup> But Padirruppattu poem 15 on Imayavarambaṅ Neduñcēralāthaṅ is found to have begun with this supposed poisonous letter as in the commencing word 'yāṅḍu.' This initial foot violates also the requirement under S. 127 and 128 according to which a disyllabic foot with a 'mā' ending is banned at the top. According to the rules 36 and 39 of Pannirupāṭṭiyal no word with an arsis can begin an auspicious verse. But Padirruppattu poem 26 on Palyāṅaiccēlkelukuṭṭuvaṅ given by a famous poet Pālaikkautamaṅār is found to

- <sup>1</sup> (1) "Ā Ō iraṅḍum yarala mūṅṅun  
Tāviliv viruvakaik kūṭṭat tiyaintavum  
Aḷavum āytamum aivakaik kuṟukkamum  
Uḷamali pulavar uraittaṅar nañceṅṅu  
Avaiyuru peyarmaruṅ kanaiya niṅṅiṅ  
Navaiyuru tuñcalum naḍukkamuñ  
ceyyum." (S. 36)
- (2) "Maṅṅuvar tēvar makkaḷ ceyyuḷuḷ  
Maṅṅār vilaṅkoḍu narakar gatiyē." (§. 28)
- (3) "Vilaṅkum narakum vilaṅkiṅa eṅpa." (§. 29)
- (4) "Narakum vilaṅkum varaivar iṅḍē  
Tēvarum makkaḷum mēviṅa pāṭṭē." (§. 30)

begin in this manner :—Tēer paranta. Another poem (34)<sup>1</sup> similarly commences with a foot possessing an arsis :—Orūupa. Poem 33 by such a great master-poet as Kapilar commences in the same manner :—Palāam. “Arāa yānar” is the way in which the first two feet have occurred in poem 71 of Padirruppattu. This was sung in honour of Peruñcēralirumporai by Arisil-kilār. The very same feet are found to occur also as the first feet in Porunarārruppadaī, whose author was Mudattāmakkaṇṇiyār. If it is true that arsis in the initial foot was recognised as portending evil in the third Sangam age, these two poets would not have certainly commenced in this manner in open defiance of the rule. Since they have commenced in this manner, since their poems were meant to be eulogies respectively of a Chēra and a Chōla king, since they only wished well of these kings, and since the former of them obtained for poems such as these nine lakhs of gold coins and other gifts, it is utterly impossible to maintain

<sup>1</sup> On Kaḷaṅkāyokkaṇṇi Nārmudic cēral.

that “uṇḍipporuttāṁ” or augury in respect of meat was in vogue in the days of the third Sangam or in times prior to that. Other poems there are which seem to offend the canons contained in Paṇṇirupāṭṭiyal in respect of meat. According to Pāṭṭiyal rules Nos. 35 and 39 ā and ō are poisonous letters which ought not to occur in the first foot of a verse sung in anybody’s honour. “Āṇrōḷ kaṇava, ōḍappūṭkai and āḍuka viṛaliyar<sup>1</sup> is the way in which Kāḱkaipāḍiṇi began her verses in laud of a Chēra king who gave her for such poems as these one lakh of gold coins and gold-bars for ornaments. Furthermore Māṅkuḍimarutaṇār, the author of Maduraikāṅṅi in Pattuppāṭṭu began his poem on a very famous Pāṇḍya king in this manner:—ōṅkutirai viyaṇṇarappi. It is unreasonable to maintain after a scrutiny of these famous poems that certain letters were regarded by Tamil poets of yore as poisonous letters.

The opening lines of verses just cited are by themselves enough to prove that

<sup>1</sup> Paḍirruppattu verses 55, 57, 58.



Pārporuttam or augury of gender was not observed in ancient compositions in Tamil. According to rule 48 of Pannirupāṭṭiyal ā and ō are feminine letters and are therefore apt as initial letters only in respect of poems on women. But the four poems of which we spoke in the last paragraph are only on men. Thus we find that what is stated in the pāṭṭiyal goes against the practice of Tamilakam.

As regards 'Gaṇam' or foot the requirement according to the Pāṭṭiyal is that the initial foot of a laudatory verse must be either trisyllabic or disyllabic with a 'viḷa' ending.<sup>1</sup> Many poems in Padirrupattu taken at random go against this rule. Poems 15, 18, 20, 22, 35, 36, 43, 47, 48, 49, 55, 57, 59, 61, 63, 73, 74, 84, 87, 89 of Padirrupattu run in contravention of this. Pannirupāṭṭiyal rule 131 even goes to the length of saying that despite the initial word being an auspicious one such as ulagam or poṇ or its syononym a disyllabic foot with a 'mā' ending would forebode

<sup>1</sup> Vide rules 127 et seq.

evil. Yet against this very positive rule we find verse 38 of Padirrupattu beginning as *ulagat tōrē*” and verse 81 beginning as “*ulagam purakkum.*” Again, Padirrupattu verse 45, by Paraṇar, commences as follows: *Polampūn tumbai.* We have already seen how Kōvūrkilār, the supposed author of this rule in Paṇṇirupāṭṭiyal has himself given a verse in Puranānūru (No. 308) against this very rule. All these considerations ought therefore to make it acceptable that several foreign ideas were imported as prosodial theories into the Tamil language, where before such artificialities did not exist. To put it briefly, we might say that Paṇṇirupāṭṭiyal does not represent any improvement upon the older prosodies but it has done great violence to the genius of the Tamil language. Thus it is evident that looking for augury in verse was not a practice of the ancient Tamilians.

## CONCLUSION

As a result of the research represented in the foregoing pages it has been arrived at that before and at the time of Tolkāppiyar there was no such form as “Nilaimaṇḍila āsiriyaṁ.” It has also been shown that Puranānūru contains, as against the common belief, some verses in vañji metre. It has also been pointed out in this thesis that Nērisai veṅpā did not exist before, and at, the time of Tolkāppiyar.

As a result of my research I have shown that the Koccaha-kali of later times and Koccaha-orubōhu of Tolkāppiyar are identical, that Koccaha-kali of Tolkāppiyar is not the same as the Koccaha-kali of the author of Yāpparuṅkalam and that the latter missed the full significance of the rules in Tolkāppiyam relating to Koccaha-kali. I have shown also how Nachchinārkiṇiyar and Pērāsiriyaṅ have erred in giving examples for Koccaha-kalippā and how they might have given better examples. I

have shown also how Pērāsiriyaṅ and Nachchiṅārkiṅiyaṅ erred by means of regarding veṅkali and kalivenpā to be different and how the illustrations cited by them for veṅkali should be regarded as suitable examples of Koccaha-kali. I have proved beyond doubt that the statement of Nachchiṅārkiṅiyaṅ that there are not pāviṅams or supplemental metres in Cīvaka-Chintāmaṅi is wholly incorrect and that there are āsiriya-tuṅais, vaṅji-tuṅais, kalittuṅais and vaṅji-viruttams in that book. The number of āsiriya-viruttams alone which amount to no less than 1000 belies the statement of Nachchiṅārkiṅiyaṅ.

I have shown, after an elaborate and careful analysis and comparison of verses in Kalittogai and Cilappadikāram, how pāviṅams or supplemental metres had their remote origins in the native soil, namely, the integral parts of kali versē. I have shown also that pāviṅams are as old at least as the age of Cilappadikāram by citing several verses therefrom as suitable illustrations for pāviṅams. This sets at naught the theory that pāviṅams or supplemental

## CONCLUSION

metres made their appearance between the 7th and 11th centuries A.D. <sup>1</sup>

I have discovered, as a consequence of my examination of the verses in Cīvaka-Chintāmaṇi, a peculiar pentameter which might be called Kattaḷai-kalinilaittuṟai, which is different from the Kattaḷai-kalittuṟai and kalinilaittuṟai known before. I have proved that looking for augury in verse was positively a later advent, after showing elaborately and conclusively the apocryphal nature of Paṇṇirupāṭṭiyal which has no bearing on the facts in ancient Tamil language and literature.

<sup>1</sup> The theory of Mr. K. Srinivasa Pillai in Tamil Varalāru p. 29.

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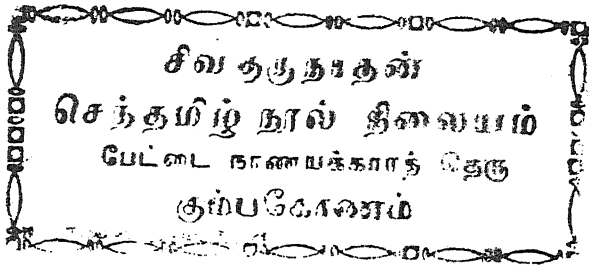
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