

N.V. KRISHNA WARRIOR

A
HISTORY
OF
MALAYALAM
METRE

DRAVIDIAN LINGUISTICS
ASSOCIATION

ABOUT THE AUTHOR



N. V. Krishna Warrior was a Senior Fellow of the Dravidian Linguistics Association during 1975-1976. He was formerly the Director of the State Institute of Languages, Kerala, Trivandrum. In this capa-

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Recognised as an eminent poet, scholar, critic and journalist in Malayalam, Warrior has to his credit seven collections of Poems, two Kathakali Plays, four collections of Essays in Criticism, two Travelogues and three collections of Plays.

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DRAVIDIAN LINGUISTICS ASSOCIATION
1977**

A HISTORY OF MALAYALAM METRE

By N. V. Krishna Warrior

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NOTE BY THE DLA

To enable scholars in the field of Dravidian Studies to sit together, discuss and shape their thoughts on the linguistic aspects of the Dravidian languages, the DLA offers year after year Senior Fellowships of the value of Rs. 2,000 each per month for twelve months and provide other facilities necessary for academic work. Under this fellowship scheme Dr. K. N. Eluttacchan was nominated as the Senior Fellow at the S. V. University in 1972-73 and his monumental work *The History of the Grammatical Theories in Malayalam* was published in 1975. Dr. S. Bhattacharya the eminent Anthropological-linguist of Calcutta was nominated in 1973-74 at the Kerala University and his exploratory report on *The Tribal Languages of South Kerala* was published in 1976. The noted literatus and senior scholar Sri N. V. Krishna Warrior was invited to be the Senior Fellow in 1975 at the Madurai University and his study on the History of Malayalam Metre is published today.

The Government of Kerala owing to the personal interest shown by the then Chief Minister Hon. C. Achyutha Menon who has endeared himself by his kindness and foresight as a most reputed administrator and literatus, the gentle and friendly Minister for Education Hon. Janab Chakkeri Ahamadkutty and the affectionate Special Secretary for Education Dr. V. Venkitanarayanan have made available a grant of Rs. 40,000/- for this purpose in the year 1975-76. We are grateful to the Government of Kerala for this gesture.

Sri N. V. Krishna Warrior saw through the proof and Dr. A. R. Gopala Pillai has prepared the Errata.

The S. B. Press, Trivandrum has executed the printing neatly.

To strengthen the academic activities of the DLA, we are glad to record that the Hon. C. Achyutha Menon has

inaugurated the International School of Dravidian Linguistics at the Kerala Pāṇini Memorial Buildings which the DLA purchased recently out of savings from the Life membership fees. We are glad to say that this book is issued within two months of the inauguration of the School.

M. Chidananda Murthy
(Bangalore)

V. Prakasam (Osmania)

G. K. Panikkar (Kerala)
(Secretaries for 1975-76)

Kerala Pāṇini
Memorial Buildings
Vanchiyoor, Trivandrum
20 April, 1977

PREFACE

This book embodies mainly the results of the work done by me as a Senior Fellow of the Dravidian Linguistics Association at the University of Madurai during the period of one year from the 1st May, 1975. The problem which I was required to investigate was the Commonness in the Metre of the Dravidian Languages with particular reference to Malayalam. Another Senior Fellow of the Association, Dr. S. Subrahmaniam of the S. T. Hindu College, Nagercoil, had already been engaged there in the study of the same problem with special reference to Tamil.

Unfortunately, by the time I reached there, Dr. Subrahmaniam had almost finished his work and was about to leave Madurai, with the result that I had only a few occasions to discuss with him topics of common interest and to compare notes. However the subject was not new to me as I had, as a Research Student in the Malayalam Department of the University of Madras from the 20th October 1944, to the 31st December, 1946, made an exhaustive study of Malayalam Metre, and had presented a thesis based on this study to the same University in August, 1947 for the Degree of M. Litt. Though the University had given me permission to publish the thesis, I could not, owing to various pre-occupations, turn my attention to its publication during the last three decades. The fellowship of the Dravidian Linguistics Association gave me an opportunity to apply my mind to the subject afresh, especially in the light of the studies in this field and significant material published in Tamil, Kannada and Telugu during the last 30 years. I could make use of the excellent collection of Tamil books in the Madurai University library, thanks to Dr. M. Shanmukham Pillai, Professor and Head of the Department of Tamil. I could also, before preparing the final draft of the present book, go through the first part of the report submitted by Dr. S. Subrahmaniam to the Dravidian Linguistics Association, Dr. T. Kodandaramayya, Professor of Telugu and Dr. P. S. Srinivasan, Reader of Kannada, in the University of Madurai gave me much of

their valuable time to explain various points in the systems of Telugu and Kannada prosodies. They also went patiently through and corrected wherever necessary the notes on these two prosodies prepared by me, which are incorporated in this book as appendices II and III.

Though this study has only confirmed the main conclusions reached by me three decades ago, I have extensively revised and practically rewritten my earlier thesis, incorporating a lot of new material including one chapter on the metre of Rāmakathappāṭṭu, a work which became available in print only in the year 1970. My approach in this study has been historical and comparative. In each chapter I have selected material in verse belonging to a particular era or a particular genre, discussed the date of the composition of such material and then gone into a detailed analysis of the metres employed therein. I have quoted in each chapter passages from the literary material thus studied, to illustrate the different metres and have adduced, wherever available, passages of comparable metres from other Dravidian languages, mainly from Tamil. In the survey of a period or genre which covers a wide range of works, it has been possible to take into consideration only those works that are the most representative of that period or genre. I have examined, for instance, only the works of Eḷuttacchan to shed light on the metres of the genre Kiḷippāṭṭu.

From such a survey I have been enabled to formulate a principle by which metres in Malayalam could be placed on a sound basis. This is the principle of Tāḷagaṇas or Layakhandas. The Tāḷagaṇas which have to be kept separate by avoiding a long syllable at their juncture, depend upon the number of Mātrās (units of time); but the syllables in a Tāḷagaṇa fill up the Mātrās not as *prescribed* by the grammarians of Sanskrit, but as *desired* by the poet-composer. Thus a short syllable which covers only one Mātrā according to grammarians, is sometimes made to cover two Mātrās, and a long syllable sometimes fills up, instead of two, only one Mātrā. This trick, however, if played too often detracts from the literary excellence of the composition, in the same manner as Apaśabdas, i.e. grammatically incorrect words,

do. Sometimes the Mātrās are covered even by silent pauses. These are not peculiarities of Malayalam metres alone, but are found in the metres of several other languages, and I may state that for the concept of Tāḷagaṇa I am indebted to the pioneering studies of the metres of Apabhraṃśa by Dr. H. D. Velankar. The principle of Tāḷagaṇa is dealt with in detail in the first chapter, and the succeeding chapters are, in a sense, the application of this principle to various metres found in compositions of particular eras or genres. The concept of Tāḷagaṇa has now come to be accepted by almost all writers for analysing metres in Malayalam.

I take this opportunity to thank the Dravidian Linguistics Association, but for whose generous gesture I could have had neither the time nor the means to prepare and publish the present work. I am particularly beholden to Dr. V. I. Subramaniam, Vice President and Correspondent of the Association, for the personal interest he had been taking in the progress of this work. I am indebted to the late Dr. Cheiannat Achyutha Menon, under whose guidance I had my earlier investigation of the Malayalam Metre, and to the late Tiru. Venkatarajulu Reddiar of the Tamil Department of the University of Madras, who so kindly introduced me to the basic tenets of Tamil prosody. I am also grateful to Dr. T. Kodandaramayya and Dr. P. S. Srinivasan of the University of Madurai for their help in preparing the notes on Telugu and Kannada prosodies appended to this book; to Dr. C. J. Roy, Reader in Malayalam, University of Madurai, who made my stay in Madurai an unforgettable experience ever to be cherished with pleasure; to Dr. S. Subrahmaniam, whose proximity at Madurai, though for so short a period, was most valuable; and to Sri N. Rajendran, M. A., Junior Fellow of the Dravidian Linguistics Association, for assisting in a number of ways in the preparation of this book.

Trivandrum,

15 April, 1976.

N. V. Krishna Warrior

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ABBREVIATIONS

A.O.R.	Annals of Oriental Research of the University of Madras
B.U.J.	Bombay University Journal
J.B.B.R.A.S.	Journal of Bombay Branch of Royal Asiatic Society
J.O.R.	Journal of Oriental Research, Madras
P.O.	Poona Orientalist
T.A.S.	Travancore Archaeological Series
H.M.L.L.	History of Malayalam Language and Literature
K.B.S.C.	Kēraḷa Bhāṣā Sāhitya Caritam
L.T.	Lilātilakam
R.C.	Rāmacaritam
J.P.K.L.A.	Journal of Pan-Kerala Literary Academy
V.R.	Vṛttaratnākara
V.M.	Vṛttamañjari
K.K.	Kēraḷakaumudi
V.D.	Vijñānadīpika

TRANSLITERATION

		Vowels					
Short		a	i	u	ṛ	e	o
		അ	ഇ	ഉ	ഋ	എ	ഓ
Long		ā	ī	ū	ē	ai	ō
		ആ	ഈ	ഊ	ഌ	ഥാ	ഠാ
Visarga		ḥ					
		(:)					
Anusvāra		ṁ					
		(o)					
		Consonants					
Gutturals		k	kh	g	gh	ṅ	
		ക	ഖ	ഗ	ഘ	ങ	
Palatals		c	ch	j	jh	ñ	
		ച	ഛ	ജ	ഝ	ഞ	
Cerebrals		t	th	d	dh	ṇ	
		ട	ഠ	ഡ	ഢ	ണ	
Dentals		t	th	d	dh	n	
		ത	ഥ	ദ	ധ	ന	
Labials		p	ph	b	bh	m	
		പ	ഫ	ബ	ഭ	മ	
Semi-vowels		y	r	l	v		
		യ	ര	ല	വ		
Sibilants		ś	ṣ	s			
		ശ	ഷ	സ			
Fricative		h					
		ഹ					
Dravidian Phonemes		Alveolar stop	Retroflex continuant	Retroflex lateral			
		R	l	l			
		റ	ഴ	ള			

CHAPTER I

INTRODUCTORY

IN order to acquire an insight into the fundamental principles of Malayalam prosody, it is necessary to compare it with the prosodies of other literatures, especially those of Sanskrit and Tamil; for the prosodies of Sanskrit and Tamil have exerted decisive influence, though in varying degrees, on the system of Malayalam metre from the very dawn of Malayalam literature. Now, metres in Sanskrit are mainly of three different categories, viz., Vedic, Varṇa and Mātrā.¹ These three categories are based on three distinct principles.

Poetry is not music, and a poet need not be a musician; yet metre and music are closely and organically allied. In pure music the sense is subordinated to the sound, while in poetry a balance is kept between sound and sense. "Poetry is speech in which the instrument counts as well as the meaning; poetry is speech for its own sake and for its own sweetness."²

This sweetness of speech depends upon its musical quality. This quality is the result of different schemes or patterns of the raw-material of speech, viz., the sound. And the music, which is the basis of the three metrical systems in Sanskrit, is of three different varieties.

These three varieties of music are: (1) the music of voice-modulation or the *Svarasaṅgīta*; (2) the music of sound-variation or the *Varṇasaṅgīta* and (3) the music of time-regulated accent or the *Tālasaṅgīta*.³ The first variety depends upon the modulation, i. e., raising and lowering, of the human voice. The second variety is produced by "pleasant variation of short and long sounds which are employed in the composition of a metrical line." In the third variety, "the music is produced by means of stressing the voice or sound after the lapse of a definite period

measured by time-moments called the *Matras* i. e., the *Kāla-Matras*.⁶ This stressing is generally accompanied by the strokes of the palms upon one another or of the palms or sticks upon a time-keeping instrument.

"The first of these three varieties of music lies at the basis of the Vedic metres."⁶ These metres represent the earliest known stage in the development of Sanskrit prosody. The most typical and important forms of Vedic metres are the *Gāyatrī-Anuṣṭubh*, the *Triṣṭubh* and the *Jagatī*. A line of the *Gāyatrī-Anuṣṭubh* stanza usually consists of eight syllables; a *Triṣṭubh* line ordinarily consists of eleven syllables and a *Jagatī* line of twelve syllables. There are also Vedic metres with lines of five syllables, as well as of ten syllables. The number of syllables in a line is not quite rigidly prescribed. Thus in the midst of lines of eight syllables are found lines of seven or nine syllables, and lines of ten or twelve syllables are found among lines of eleven syllables. These irregularities can be ascribed to various reasons, but we are not concerned with these here. There are also stanzas composed of lines of different length. A stanza may consist of two to six lines, though; more often, stanzas of *Anuṣṭubh*, *Triṣṭubh* and *Jagatī* have four lines each and a stanza of *Gāyatrī* only three lines. "In almost all metres a general iambic rhythm may be noticed, in the sense that the even syllables, viz., the second, the fourth and so on, are more often long than short."⁶ "In all these metres the rhythm of the latter part of the verse (i. e. the line) is much more rigidly defined than that of the earlier part".⁷

"The first Vedic poets were not far from the period when verse was measured solely by the number of syllables, without any regard to their quantity."⁸ "The principle of considering a whole letter, whether short or long, as a unit for metrical scanning underlies Vedic prosody. According to this principle a letter, regardless of its quantity, forms the basis of the metrical line, and the number of letters in a line alone distinguishes one such line from another."⁹ The Vedic metres are termed *Akṣara Vṛttas* in view of the above characteristic.

"R̥gvedic music is essentially the music of voice-modula-

tion, which is still in its elementary stage, being based upon the three broadly distinguished accents or rather tones, namely, the *Udatta*, *Anudatta* and *Svarita* or the High, the Low and the Middle. The tones are still closely associated with the letters of a word, and generally influence its meaning, though their chief value is musical. The *Varṇas* are not yet mutually distinguished as regards their musical value; in other words, no difference is made between short and long sounds so far as the metrical music is concerned and any letter, short or long, is considered as the metrical unit in the R̥gvedic metres."¹⁰

Yet, the metres of R̥gveda possess a beauty of their own, to which Arnold bears eloquent testimony in the following words: "As works of mechanical art the metres of R̥gveda stand high above those of modern Europe in variety of motive and flexibility of form. They seem, indeed, to bear the same relation to them as the rich harmonies of classical music to simple melodies of the peasant."¹¹

The basis of classical Sanskrit metres called *Varṇa Vṛttas* is the music produced by the variation of long and short syllables. Incidentally it is also worth remarking that the same is at the base of the metres of Greek and Latin. The syllables are measured by the unit of quantity called the *Varṇamātrā*. A *Varṇamātrā* (termed *Mora* in Greek) is the smallest syllabic quantity and is closely connected with the *Kālamātrā*, which represents the shortest time required for the utterance of a syllable. Two such *Kālamātrās* are required to pronounce a long syllable, a syllable preceding a conjunct, or a syllable with *Anusvāra* or *Visarga*. A short syllable at the end of a line may be treated either as short or as long.

"This metrical music (i. e. *Varṇasaṅgīta* or music of sound variation) is based upon the essential difference between a short and a long letter in respect of three things, viz., (1) sound value, (2) syllabic quantity and (3) the time taken for utterance. A long letter is roughly double the short one in respect of these three, and the metrical music is produced not by their mere presence in a line but by their *order of succession*. Hence

while defining a metre employing this music it is necessary to clearly state these essential features of each letter in a line and also to say how these letters stood related to each other."¹² A new unit which would take into account these things had to be devised and adopted for the scanning of lines of these metres. It is possible to describe in detail the order of short and long letters as they occur in a line; but that is so cumbrous a process which would sacrifice brevity with no corresponding advantage. A unit of two letters in its four different forms is conceivable. But this unit is comparatively too small to express the basic constituents of the music, especially in the case of longer lines. So a new unit, which is neither too short nor too long, was adopted by the classical poet-prosodists. In ancient India, the number three was regarded as the smallest among the large and the largest among the small numbers. It was adopted as the smallest unit for developing multiplicity. A new unit of three letters called *Triku* having eight different forms of music or rhythms was adopted for metrical scanning and also as a basis for defining the many different patterns of sound variation produced by the alternation of short and long letters that constituted shorter and longer metrical lines in classical Sanskrit metres.

"An important feature of the *Varṇa Vṛttas* is the *Yati* or the metrical pause introduced in the middle of a line. This is regularly admitted at specific places as against the irregular pause which is noticed in the case of *Triṣṭubh* and *Jagati* lines in the Vedic stanzas. The origin of this *Yati* must of course be traced to the ease of recitation; yet it is easily conceivable how what was originally a matter of ease and convenience became in course of time an ornamentation and convention. *Yati* was considered compulsory by Jayadeva and Piṅgala, while Bharata, Kāṣyapa, Sāhitya and others regarded it as optional."¹³ "The introduction of *Yati* in the metrical lines helped the formation and fossilization of many different metrico-musical units of varied length. The music of these units became popular with the poets as well as the listeners and so they in their turn guided the structure of other metrical lines. These fossils can be easily felt and identified when the line is actually recited or heard;

sometimes the whole line of a metre is made up of two or three of these fossils pieced up together".¹⁴

It seems that in the beginning poets employed this new music for the latter half of their metrical lines only, improving upon the practice of their Vedic ancestors, and the first metre to receive such a treatment was, the *Anuṣṭubh*. The order of short and long letters is fixed in the latter part of each of its four lines. Epic *Anuṣṭubh* is not merely one of the forms of the Vedic *Anuṣṭubh*, as is generally regarded, but represents an entirely new type of metre which owes its charm to an essentially different variety of music, namely *Varṇasaṅgīta* or the music of sound-variation. *Upajāti* is likewise a development based on a different music, from Vedic *Triṣṭubh*, and these two metres share between themselves the bulk of the Epic literature in Sanskrit. The artificial scanning of lines of stanzas into feet of three syllables each, devised by writers on Sanskrit prosody with a view to convenience, should not mislead us to believe that these feet are ultimately the units of lines and that they, in their turn, depend upon some kind of *Tāḍa* or time regulation. Of course, there are some metres in Sanskrit like *Dōḍhaka*, *Toṭaka*, *Bhujāṅgaprayata*, *Sragvīra*, etc., the lines of which are constituted of uniform feet repeated several times. Yet these too are not pure *Tāḍa*-metres, for in them the number as well as the quantity of syllables in each foot is constant, which means that the principle underlying their construction is variation of long and short on a definite pattern and is not pure *Tāḍa*. They might have originated as *Tāḍa* metres possibly in the Prakṛts or Dravidian languages and then might have been borrowed into Sanskrit and made to conform to the rules of classical Sanskrit prosody. Such metres are rarely found in the old works of Sanskrit. In any case, they are in their present form *Varṇa* metres having *Varṇasaṅgīta* for their basis. Thus the classical Sanskrit metres depend upon *Varṇasaṅgīta* or the music of sound variation, and a fixed number of syllables, long and short alternating according to a fixed pattern, produces this music.

From the three main Vedic metres, viz., *Gāyatri-Anuṣṭubh*, *Triṣṭubh* and *Jagati*, the post-Vedic poets developed thirty

or more metres with the help of the newly discovered music of sound variation. "It is quite obvious that at the start these three metres alone were adapted to this new music and various permutations and combinations of short and long letters were introduced into their lines, with the result that in theory a very large number of different kinds of lines of eight, eleven and twelve letters became possible. In actual practice, however, the poets adopted only a few of each of these three classes and the pedantic prosodist could not impose more on them. Yet he surely enticed them to a wider field of choice by showing the possibility of shorter and longer metrical lines treated with the same kind of music."¹⁵

The *Mātra* metres of Sanskrit are essentially different from the *Varṇa Vṛttas* described above, and the *Akṣaravṛttas* or Vedic metres. The *Mātrā Vṛttas* are not adapted to either the Vedic music of voice modulation or the classical music of sound variation. Their structure is governed neither by the independent letter-unit nor by the mutually related short-long letter-blocks. These metres, however, recognize the *Varṇamātrā* which again is closely connected with the *Kālamātrā*, a time unit on which the music of most of the *Prākṛt* metres are based. The *Prākṛt* metres are adapted to the *Tāḷasaṅgita*, i. e. a metrical music produced by a regularly recurring time-controlled stress or break in each line.

Sanskrit *Mātrā Vṛttas* are, however, a hybrid product resulting from the fusion of two different species of metre; they neither recognize the *Tāḷasaṅgita* nor the *Varṇa saṅgita*. They split up their lines into blocks of letters, which are valued in terms of *Varṇamātrās*, a short letter being considered equal to one and a long letter to two *Varṇamātrās*. Sanskrit metricians recognize only one kind of *Mātrāgaṇa*, viz., that of four *Mātrās* which can be made up of short and long letters in five different ways. In a pure *Mātrā Vṛtta* there are no restrictions regarding the quantity or the number of the letters employed, the only thing required being the separateness of various *Mātrāgaṇas*. This separateness is to be maintained by not allowing a long letter to represent the two *Mātrās* belonging to two different

Mātrāgaṇas. This is the only negative rule in regard to the letters, which has to be observed in a pure *Mātrā Vṛtta*. Otherwise any number of and any kind of letters, i. e., short or long, can be used to form the individual *Mātrāgaṇas*.

The *Taraṅgiṇi* metre of the *Ōṭṭan Tuḷḷal* is a good specimen of the system of metres which has *Tāḷasaṅgita* as its basis. This music of time-regulated stress is "essentially popular in origin and may have been invented and developed by the masses from the rhythmically performed movements of their bodies and limbs in a dance. The bodily movements in a dance are guided and regulated by the element of time for producing the required rhythm, and the regulation of the articulate sounds produced by the tongue by the same time-element is only the next natural step, since dance and music are indissolubly welded together."¹⁶ Most of the metres found in the *Apabhramṣa* languages are such *Tāḷavṛttas*. They used to be sung to the accompaniment of the beatings on a hand-drum which kept and regulated time. "In these *Vṛttas* the most important thing is the number of the time-moments or *Kāla-mātrās* which must regularly intervene between two stresses..... These groups of time-moments which intervene between two stresses in a metrical line may be described as the *Tāḷagaṇas*, and they have to be kept separate by avoiding a long letter at their junction..... They (i. e., the *Tāḷagaṇas*) are to be filled up either by means of properly pronounced short and long letters whose time-value is conventionally fixed, or by means of improperly pronounced short and long letters to which time-value is attached by the poet-singer according to his convenience but against the convention, or sometimes even by silent rests or pauses when no letters or even vocalic sounds are pronounced at all. A metrical line may contain two or more *Tāḷagaṇas* and a stanza may contain two or more lines as in the case of other metres."¹⁷

The *Mātrāgaṇas* differ from pure *Tāḷa gaṇas* in as much as the long and short syllables in the former require absolute purity of pronunciation and the conventionally fixed time value of the syllable is to be scrupulously adhered to, unlike in the

latter, where a short syllable may be treated as a long one and vice versa, according to the will and pleasure of the composer. The Mātrā metres of Sanskrit are adaptations by Sanskrit poets of popular metres which originated in the Prākṛts and such other languages and they have lost much of their freedom on account of the influence of the Varṇavṛttas. In their feet not only the number of Mātrās, but also the succession of long and short in certain places is to be considered. Thus they have ceased to be pure Mātrāvṛttas. Besides, the regular beat of Tāḷa is absent in them. On the one hand they have not got themselves completely entangled in the meshes of the fixed order of short and long letters required in the Varṇavṛttas, while on the other they have freed themselves of all bonds of Tāḷa. Thus they stand midway between Tāḷa metres and Varṇa metres, and form a separate category by themselves.

There are also metres based on more than one of the above-mentioned principles. Vaitāḷiya in Sanskrit is an example. The first part of each line of a Vaitāḷiya stanza, viz., six Mātrās in odd and eight Mātrās in even lines, may be composed in any manner, provided the Gaṇas of two Mātrās each are kept distinct, and neither long nor short alone is employed. The second part of each line must have the order—long short long short long.²¹ We are not concerned here with such metres; but the reference is made to them simply to stress the fact that the three distinct varieties of music which are at the base of Sanskrit metres are not mutually exclusive.

Turning to the ancient Tamil prosody we find that the lines of stanzas are composed by *Cīrs* which are morphemes, i. e., words or parts of words with definite significance. The occurrence of long and short syllables and their sequence are not totally irrelevant, but these are not the main considerations. The music or the rhythm of the metre is the result of the succession of *Cīrs*. These *Cīrs* are composed of *Acais* of which there are two varieties, *Ner* and *Nirai*. A *Ner* consists of a single syllable, long or short, with or without a final consonant and, a *Nirai* is composed of two syllables, both short, or the first short and the second long, with or without a final consonant. A *Cīr* consists

of one to four *Acais*. There are elaborate rules as regards the sequence of these *Cīrs* in lines. The minimum number of lines in a stanza is two; the maximum varies according to the nature of the stanza in question. There are five main varieties of metres called *Paṣ*, viz., *Veṇpā*, *Akavarṇpā*, *Kalippā*, *Vaṇcippā* and *Maruṭpā*. Each of these has its own sub-varieties called *Tuṛai*, *Taḷicai* and *Viruttam*. On the whole, the music of these metres is the result of the rhythmic succession of similar and dissimilar morphemes. Tāḷa in these metres, if at all, is only imperfectly felt.²²

Most of the mediaeval and modern metres in Tamil are, however, Tāḷa metres. After the Saṅgham period the devotional compositions of the Śaiva and the Vaiṣṇava saints gained immense popularity all over South India. These were songs meant to be recited at temples to the accompaniment of simple musical instruments. There is a legend that Lord Śiva himself presented a pair of gold cymbals to Tirujñānasambandhar at a temple in a place called Tirukkolakkā. It is also said that Sambandhar was accompanied in his recitals on the Yāḷ by an instrumentalist named Tṛunilakaṭṭha Perunipāṇar of Tṛu-erukkattampuliyūr. Tirujñānasambandhar has referred to the seven Svaras of music and it is believed that the Tēvarām songs used to be sung in twenty-six different *Paṇs*. All the songs of Tiruvāymoḷi by Nammālvār and many songs of Periyatirumoḷi by Tīrumanāikai Ālvār in *Nalāyiram Tivyaprapantam* used to be recited in twenty-eight specified *Paṇs* and to Tāḷas like Naṭaiyottu, Itaiyottu, Miṭantottu, Muṭukinaṭṭaiyottu, Maḷumuṭittal, Ēlottu and Onpatottu. The saying that by the 7th century A. D. the Saṅgha Tamil changed itself into Chanda Tamil signifies the profound transformation which Tamil prosody underwent at this time. Only glimpses of this transformation can be gained by studying the works on Tamil prosody, and the full story shall be revealed only by a detailed study of the evolution of Tamil metres based on the actual practice of the poets. Of course, the authority of tradition was so immense that the poets also continued to make use of ancient metres like *Veṇpā* and *Ācīyappā*. Moreover the definitions by prosodists were so elastic that

almost all metres based on Tāḷa Sangīta could be conveniently labelled by the old terminology and called some Pā, TuRai, Tāḷḷai or Viruttam. For example, Pulavar Kuḷantai in his *Toṭai Atikāram* has quoted thirtytwo stanzas of different rhythms under KalittuRai, forty such stanzas under Ācīriyaviruttam of six Cīrs per line and fortysix such stanzas under Ācīriyavirttam of eight Cīrs per line. In spite of this, the fact remains that around the 7th century A. D. the system of Tamil prosody underwent a basic transformation and became Tāḷa-based.

Modern Tamil poets are also turning more and more to the simple melodies of folk songs, the music of which depends chiefly on Tāḷa or the regularly recurrent stress. There are also some metres in Tamil depending on Varṇasaṅgīta or the sequence of long and short syllables. These are mostly borrowings or adaptations from Sanskrit. The influence of Sanskrit prosody is discernible even in works like *Yapparuṅkalam*. In Kattaḷaikkalippā and KattaḷaikkalittuRai, two metres defined and illustrated in an appendix to *Yapparuṅkalakkārikai* the number of syllables in each line is restricted.

Malayāḷam metres are mostly based on Tāḷasaṅgīta. A line in these metres is composed of a number of Tāḷagaṇas. Two such lines make a couplet, which is usually the unit. There are also stanzas of four lines. A stanza may, as occasion demands, consist of any number of couplets.

The most important and characteristic of the Malayāḷam metres are the so-called Kīḷippāṭṭu metres, viz., Kākāḷi, Kēka and Annagaṇa and the Mañjari of Kṛṣṇagāthā. Among these the last is only a modification of the first. A Kākāḷi line consists of four feet (Tāḷagaṇas) of five Mātrās and three syllables each. A line of Kēka consists of six Tāḷagaṇas, and of fourteen syllables in the order—three, two, two; three, two, two. Annagaṇa has six iambic feet, i. e., Gaṇas with a short and a long each, in a line. Thus we see that these are at present not pure Tāḷa Vṛttas, for the number of syllables in the lines is fixed. This rigidity regarding the number of syllables in a line is due to the influence of Sanskrit prosody. Malayāḷam came into close contact with Sanskrit at a very early stage of its

development. This contact resulted not only in the enrichment of the vocabulary of Malayalam but also in providing Malayalam with models to emulate in every branch of literature. Together with words came turns of expressions and metres. Malayalam poetry became divided into two streams, the *Mañipravāḷam* and the Pāṭṭu.²⁸ The former, though not in theory but in practice, made exclusive use of Sanskrit metres. When the Mañipravāḷam poets used indigenous metres they considered them only as prose. We see that even so conservative a literature as Tamil has adopted many of the Sanskrit metres. The word, Viruttam, in Tamil prosody evidently is a corruption of the Sanskrit term Vṛttam and this type of stanza in Tamil which has four equal lines, is probably an imitation of Sanskrit stanzas. Besides, metres such as *Vasantatilakam*, *Sragviṇī*, etc. are occasionally used by Kampar and other classical writers in Tamil. Some of these are undoubtedly of Sanskrit origin. Malayalam did not have the scruples of Tamil; it went the whole hog in assimilating everything that was Sanskrit, even case endings. Little wonder then that our ancients employed almost all Sanskrit metres in the service of Malayalam poetry.

But the ancients did not altogether abandon the indigenous metres. They continued to cultivate these metres also, and this stream of Malayalam literature which grew beside Mañipravāḷam was known as Pāṭṭu. The rules of Sanskrit prosody, however, exerted great influence on the native melodies, as a result of which the native metres became more rigid. Their pliability was lost; the number of syllables in a line became in most cases fixed; and stricter adherence to grammatical values of pronunciation of syllables was demanded even in these metres. As the classics (such as the works of Eluttacchan) gained wide recognition and reverence, the metres used therein became standardised. Consequently, it became a sacrilege to deviate from the accepted metrical forms. Yet the basis of the metres remained the same, viz, feet based on Tāḷa or regularly repeating stress. The number of syllables in a foot became fixed, but not so their syllabic value (Varṇamātra); as a result generally the short

could be pronounced as long and vice versa. This is not allowed in Varṇa metres.

All the metres used in *Tuḥḥalpaṭṭu* and *Kaṭṭoppikkalippaṭṭu* are sung to the accompaniment of Tāḷa, kept in the former case with beatings on a Mṛdaṅgam and in the latter case, with beats of palms. *Vaṇcippaṭṭu*, another important branch of Paṭṭu literature, is intended to be sung to the Tāḷa of oars upon water. Evidently enough, the units of the lines of these metres are Tāḷagaṇas.

To one who recognises this fundamental nature of Malayalam metres, their apparent irregularity becomes easy of explanation. He does not despair with A. R. Rajaraja Varma, that no rule holds good in Malayalam metres and only the mode of singing counts.²⁴ Rules do hold good even in Malayalam metres but these rules are different from those which hold good in Sanskrit prosody. We may lay down a rule in regard to the lines of any Malayalam metre, that a line consists of a certain number of Tāḷa gaṇas, each Gaṇa consisting of a fixed number of Mātrās and sometimes a fixed number of syllables. These Varṇamātrās are not the conventional ones fixed by grammar, but are adjusted to Tāḷa and fixed by the poet. Every metre has a particular Tāḷa and mode of singing or rhythm which is generally adopted in its recitation. Therefore the metre of a stanza does not change even when it is sung to a different Tāḷa in a different way.

The unit in most Malayalam metres is a couplet, though quatrains are not ruled out. There are also single line units, as in the Ballads of North Malabar and some of the "prose" passages in earlier *Campan*. Unlike a quatrain in Sanskrit, the couplet in Malayalam is not a self-sufficient whole. The grammatical sentence need not complete itself at the end of a couplet. Rarely, a line breaks abruptly in the middle. The indigenous Kannada metres known as a *Ragale* (or *Raghaṭa*) have also the same peculiarities.²⁵ "Raghaṭa is the name of the free verse having no restriction regarding the number of lines contained in a stanza or *Kaṭṭavaka*. The lines, however, must be of equal length and must resemble each other in point of both the letters and the Mātrās." (Mātrākṣarasama) and further must consist of

couplets. It must be musical to hear (probably Tāḷabaddhatā is meant)",²⁶ There are *Dvipadas* or couplets in Telugu also. These are made up of Mātrāgaṇas with caesura (Yati) in the middle and the rhyme of the second syllable is compulsory. In a work any number of such couplets may be composed one after the other, sometimes also one running into the other. If the rhyme of the second syllable is dispensed with, it is called a Mañjari *Dvipada*.²⁷ Some Tamil metres also have two lines per stanza. The Kuṛaḷ *Veṇṇpā* is an instance. So also is the *Payāra*, the commonest metre of old Bengali literature. The Prākṛts, Apabhraṃśas and Hindi also have many couplets known as *Dvipadis*, *Dohās*, etc.

We shall demonstrate the fundamental nature of Malayalam metres, viz., their dependence on Tāḷagaṇas, by a detailed survey of them from the earliest to the modern period of Malayalam literature. We shall also show how, by applying this principle, we can bring order into the chaos of Malayalam metres, and thus lay the foundations of a sound science of Malayalam prosody. Our survey will be historical and critical, in the course of which we shall try to find out the original forms of these metres and their course of development. This we shall do by comparing Malayalam metres with metres of other Dravidian languages, and pointing out the affinities existing among them. This metrical affinity may, in addition to settling many disputed questions of Malayalam prosody, throw some light upon the history of Malayalam language and literature as well, and thus contribute to wider investigations into the fundamentals of our language and culture. The metres in Kannada and Telugu have apparently exerted little influence on the development of Malayalam prosody. There are, of course, parallelisms, which have been noted in the course of this discussion. Separate notes are also appended on the systems of prosody in Tamil, Kannada and Telugu.

Notes

1 Bhāṣya makes such a threefold classification of metres into Akṣaracha-

- ndas (Vēdic), Mātrāchandas and Gaṇachandas. (See Raghavan, Bhōjas Śṛṅgāraprakāśa, p. 16)
- 2 Santayana, Poetry and Religion, p. 255.
- 3 H. D. Velankar, Metre and Music—The Poona Orientalist, Vol. 8 Nos. 3-4 Oct.-Dec. 1943, p. 202.
- 4 Ibid p. 203
- 5 Ibid p. 203
- 6 Arnold, Vedic Metre, p. 9
- 7 Ibid. For a detailed discussion of this see H. D. Velankar, Jayadāman, p. 9 f.
- 8 Arnold, Vedic Metre p. 19
- 9 H. D. Velankar, Jayadāman, 1949, P. 7. See also Halāyudha Vṛtti on Piṅgala Chandaśāstra—"Chandhaḥśabdānākṣarasāṅkhyāvacchabdōt-rābhidhiyate" (2. 1)
- 10 H. D. Velankar, Metre and Music - P. O. 8-3-4; p. 203
- 11 Arnold, Vedic Metre p. 21.
- 12 H. D. Velankar, Jayadāman, P. 16 ff
- 13 Vāgvīramō yatissyāt samsthāpyate śrutisundaram
pādāntē sūcidasthāne yukpādāntē vidagataḥ
vānchanti yatim piṅgalavasiṣṭhakauṇḍīnyakapilakambala munayaḥ
nāchanti bhāratākāhalamāṇḍavyāṣvatarasaitāvidyāḥ kecit
H. D. Velankar, from Chandōnuśāsana of Jayakīrti.
- 14 Jayadāman p. 19, 20.
- 15 H. D. Velankar, Jayadāman, p. 15.
- 16 H. D. Velankar, Jayadāman, p. 24
- 17 H. D. Velankar, Apabhramṣa Metres I—BUJ 1933, p. 38.
- 18 H. D. Velankar, Metre and Music, p. 212.
- 19 For a detailed study of which see the articles by H. D. Velankar, published in BUJ. 1933 and 1936.
- 20 H. D. Velankar, Ibid p. 211 f.
- 21 śādiviśāmrēṣṭāu samē kalāḥ śaṭca sime syurnnō nīrantarāḥ
na samānta parāśrītā kalā vaitālivēntē rāṣaḥ guroḥ V. R. , p. 15.
- 22 For a fuller treatment of Tamil prosody, see Appendix I.
- 23 Aṭiyon ciRappē pāṭṭenappattamē—Tolkappiyam, Porul Atikāram, Ceyyul 343
yāppenninum pāṭṭennum tūkkenninum toṭarppenninum okkum—
Yāp aruṅkalakkāṅkai Urai—p. 3-

- 24 Vyavasthayellām śithilam pradhānam gānarititān. VM, p. 55
- 25 H. D. Velankar, Chandōnuśāsana of Jayakīrti and ancient Kannada Metres—JBBRAS Vol. 21, 1945, p. 2
- 26 In Malayalam, however, this is not obligatory in all metres as there is difference between the two lines of *Kaṣakānci*, *Manjari* etc. as regards the number of syllables and Mātraḥ.
- 27 See Foot Note, Eḷuttacchan and his Age, p. 177 f.

EARLIEST METRICAL COMPOSITIONS

Dr. Caldwell regards Malayalam language as a "very ancient offshoot of Tamil, differing from it chiefly at present by its disuse of the personal terminations of the verbs and the large amount of Sanskrit derivatives it has availed itself of".¹ "It might perhaps be regarded", continues the Doctor, "rather as a dialect of Tamil, than as a distinct member of the Dravidian family. I consider it to have been, not a sister of Tamil but a daughter. It may best be described as a much-altered off-shoot."

A. R. Rajaraja Varma, the grammarian of Malayalam, shares the view of Dr. Caldwell. Mahakavi Ulloor was, to begin with, of the same opinion*, but later he modified it, and came to believe that Malayalam preserved the features of ancient southern colloquial Tamil even after the development of a literary dialect (Centamil) in Tamil by about the 3rd century B.C. and the consequent transformation of colloquial Tamil in Tamilnadu proper. * He has pointed out the affinity between Malayalam on the one hand and the Saiva and Vaiṣṇava works of Tamil written between the 6th and the 9th century A. D. on the other, but this affinity he attributes to a going back by the Saiva and Vaiṣṇava saints to an earlier and less sophisticated colloquial idiom, rather than to a later separation of Malayalam from Tamil.*

Dr. Gundert regards Malayalam as a sister and not the daughter, of Tamil. "These two languages of old" says he, "differed rather as dialects of the same member of the Dravidian family than as separate languages"². He was "unwilling to consider Malayalam as an off-shoot of Tamil"³. A. Krishna Pisharoti⁴, R. Narayana Panikker⁵ and Dr. C.A. Menon⁶ lend countenance to this opinion.

It is not necessary for our study to disturb the hot ashes of this controversy, viz., whether Malayalam derived from Tamil or proto-Tamil, which cannot be said yet to have closed either way. It is admitted, on all hands, that Malayalam came to its own at an early date, probably before or around the beginning of the Kollam era (9th century A.D.). It is also definite that Tamil continued to influence the development of Malayalam language and literature for a considerable period, and that Malayalam "participated, as time went on, in the progressive cultivation and refinement of Tamil."⁷ Even up to the middle of the 16th century, Tamil had universal vogue in Kerala; and Tamil alphabet beside the Malayalam alphabet was employed for the purpose of writing Malayalam till very recently.^{1,2}

Metre is an important element of literature, as are vocabulary and grammar of a language. In the infancy of a language when literature and language are so inseparable that the two words can almost be used as synonyms—and the word 'literature' invariably signifies 'poetry' in the early stages of a literature—metre is a constituent of the language itself. To come to its own, to differ from a parent language and acquire an independent status, a language must develop its own distinctive metres, as much as its own phonology, morphology and syntax. A language may—often it does—borrow words and even phrases from other languages. But, if it is a language that has established its claim to separate identity it will adapt these loan-words and phrases to suit its own genius. It will digest them, adding something of its own personality to them. The same is also the case with metres. A language may borrow metres from another, especially when the other happens to be a highly cultivated one, and therefore furnishes models worthy of emulation. This has been the case of Malayalam which had two highly cultivated languages, namely, Tamil and Sanskrit, to draw upon. Malayalam has profusely borrowed metres, as well as literary forms, from both of these languages. But Malayalam has transformed these metres to suit its genius and made them its own flesh and blood.

We shall notice these borrowed metres as our survey

progresses. We must also refer to another group of metres which are as much the property of Malayalam as of any other language. By this we mean the cognate metres that are found in many of the Dravidian languages alike.

The prototypes of these metres originated in the Dravidian parent language and the sister languages inherited them. Each language of the group cultivated them in its own way. Thus, though these metres now differ considerably from their counterparts in the sister languages in each separate language, it is easy to detect their common origin. We shall also point out such cognate metres in the course of our survey.

The third group of metres that comes to our notice is the one found only in Malayalam. These metres might have existed as provincialisms in the Dravidian parent language, and as provincialisms unworthy of being lifted to the exalted domain of literature, these might not have found access to the common literature, if any such literature existed then. After the separation of languages, these simple melodies might have been cultivated only in the language which was current in the area of their origin. Malayalam has only a few of this category of metres, and we shall point out them as occasion arises.

It is not easy for us to trace most of these metres to their earliest forms. We do not possess very early specimens of Malayalam poetry, and as for the available materials we are absolutely in the dark as regards their chronology. Even the date of Tuficattu Eluttacchan, the greatest name in the whole range of Malayalam literature, is a bone of contention among scholars. When we turn our attention, then, to the dawn of Malayalam poetry, the mist gathered through centuries obstructs our vision, and we are left helpless and embarrassed. The utmost we can do is to venture a few conjectures, which need not be very accurate.

It has been the custom to begin any survey of Malayalam literature with the¹² Maṇipravāḷam stanzas alleged to have been composed by Tōlan and still preserved by Cākyaṛs for the purpose of Kūṭiyāṭṭam.¹⁴ Tōlan, according to one tradition, was the court jester of Kulaśekhara Perumāḷ, the author of the two Sanskrit plays, *Subhadrā-dhānāñjayam* and *Tapatī-samvaraṇam*.

Another tradition depicts Tōlan as the Prime Minister of Cēramān, the last of the Cēra emperors of Kerala, with whom he is said to have collaborated in reforming the *Kūṭiyāṭṭam*. According to A. Krishna Pisharoti, the period of Kulaśekhara's reign was about 596 to 620 A.D.¹⁵ This is improbable, since the author of the contemporary commentary on *Subhadrādhānāñjayam*, named Vyaṅgya Vyākhyā, apparently refers to Dhvanyāloka, which was written about the middle of the 9th century. A verse said to have been written by Rājaśekhara praises Kulaśekhara the author of *Āścaryamañjari*. If this Kulaśekhara is our Perumāḷ and *Āścaryamañjari* his lost work, then he must be assigned to a period not later than the middle of the 9th century A.D., for Rājaśekhara lived towards the end of that century. In the opinion of Ulloor, Kulaśekhara the dramatist was the last Perumāḷ Bhāskara Ravi Varma who ruled from 978 to 1036 A.D.¹⁶ Tōlan is by some writers identified with the contemporary commentator of *Subhadrādhānāñjayam*, who was a Nampūtiri residing at Paramēśvaraṅgalam on Periyār. It is also said that Tōlan composed an epic poem in Sanskrit by the name *Mahodayapuracaritam*. The verses in Malayalam with which we are concerned are said to have been composed by him for the use of the Vidūṣaka in the *Kūṭiyāṭṭam*. It is said that the *Cākyaṛs*, who have been strict conservatives in matters relating to their profession, regarded it sacrilegious to alter ever-so-slightly the conventions of *Kūṭiyāṭṭam*, and have retained these verses in their original form with the result that we have the earliest specimens of Malayalam literature in these Maṇipravāḷa Ślokas of Tōlan.

Tradition apart, we have no definite evidence as regards the identity, date and works of this legendary humorist. The same holds good with his alleged patron. Whether this Kulaśekhara is the same person as the Vaiṣṇava saint Āṭwār of that name is still a mooted question. The evidences as to the date of the dramatist are not conclusive. The Kulaśekhara problem is yet to be solved. Even when this is achieved we cannot be sure whether his still more elusive protegee will reveal his identity to us.

Coming to the so-called Tōla-verses, they are all composed

in Sanskrit metres and in the Maṇipravāḷam style. Sanskrit terminations are added to Malayalam words and vice versa. Most of these Śloka are parodies, satires or humorous descriptions. As we do not intend in this work to discuss metres of obviously Sanskrit origin, these verses need not detain us any longer. If the Tōla verses prove to be genuine and as old as they are alleged to be, then it will only establish that the emergence of Malayalam as a separate language took place very early and that even in that remote period of its development there were two distinct streams, one more and more inclining to Sanskrit in point of vocabulary, content and metres, the other sticking to the Dravidic traditions in these aspects.

A conventional survey of Malayalam after discussing the Tōla verses, deals with various songs of popular origin. Now, song is inseparably bound with primitive cults. As the people of Kerala had a large number of favourite deities such as Ayyappan, Kāji, snake-gods, etc., so also there must have been a good number of songs describing the prowess, commemorating the heroic deeds and begging forgiveness or favour of these deities. As these crude forms of worship were replaced by the more sophisticated Tāntric worship, probably introduced by Nampūtiris, who held supremacy in affairs temporal and spiritual for a long time in Kerala, these songs also began to lose importance. The impact of western culture gave the final coup de grace to this process of annihilation and only fragments of some of these songs have been preserved for us, thanks to the industry and foresight of a few persons who thought of collecting and publishing them.

There is another variety of songs in Malayalam which bear a semi-religious character. These songs are sung at social functions such as marriage and funeral. Yet others are sung during festivals, such as Ōṇam, Viṣu, and Tiruvātira. There are also songs sung in chorus by persons engaged in collective labour. Those sung at the time of planting seedlings of paddy, removing weeds, working water-wheels, etc., are of this category. Some other songs are sung for professional purposes by Pāṇars, KuRavars (Snake-charmers), Puḷḷuvars and such other castes.

Songs of high literary merit are even now being sung by Brāhmaṇi (Nampiṣṣan) women in temples, and during the celebration of marriages in the families of higher castes. There are other songs employed in crude dramatic performances, such as Saṅghakkaḷi, Mārgamkaḷi, Ēḷāmtikkkaḷi, Taṭṭummēḷkali or Aivarkali etc. Very few of these songs have yet been compiled. A large number of them must have perished in course of time. As Weber observes in his History of Indian literature, "we have here a distinct gap, which it is altogether impossible to fill up. The reason of this lies simply in the fact that owing to the difficulty of preserving literary works, the fortunate successor almost always supplanted the predecessor it surpassed. The latter thus became superfluous, and was consequently put aside, no longer committed to memory, no longer copied..... Unless some other influence supervened, we are in possession of only those master-works..... which in later times served as the classical models."¹⁷ It is evident that poems prior to *Rāmacaritam* and *Kṛṣṇagātha* had no pretensions to this classical grandeur and therefore people did not think in terms of preserving them by way of copying them in palm-leaf manuscripts which was, indeed, not an easy task.

Of the songs which have been rescued from oblivion, the most important, from the point of literary merit, are the *Ballads of North Malabar*. We shall deal with these in a later chapter. A good number of the Southern Ballads, called *Villaṭiccān pāṭṭu* have also been published. I may in particular mention the three books edited and published by K. Kochukrishnan Nadar, viz., *Cāmuṇḍikatha*, *Matilakattu Katha* and *Iravikuṭṭippiḷḷappōru*. The fragments published by Ulloor of *Nili Katha*, *Sati Campakavalli*, *Ulakuteperumāḷ Pāṭṭu* and *Putuvātappāṭṭu* are also worth mentioning. These are written in a dialect which is more Tamil than Malayalam, said to have been current in the Southern Taluks of former Travancore, now included in Tamil Nadu. The metres employed in this genre of literature are the same as are current in Tamil folk literature. These have had very little influence on the main stream of Malayalam literature. We may therefore in this study omit this branch of literature completely.

Of the other songs, some have been collected by C. P. Govinda Pillai and published under the title "*Malayāṭṭile Paḷaya Paṭṭukaḷ*". Govinda Pillai has not tried to present these songs in their chronological order. On account of the absence of any evidence as to chronology, this was also not possible.

There are some songs, called '*PaṇattōRRam*' which are employed in "*Paṇa*", a form of Kāḷi worship peculiar to Kerala. One of these Kāḷi songs known as *Dārūkavadham* is ascribed to the 5th or the 6th century A.D. by Dr. C. A. Menon who has made an exhaustive study of this mode of worship in his work named "*Kāḷi-worship in Kerala*".¹⁹ We shall not be erring if we take some of these Pāṇa hymns for the earliest available specimens of Malayalam poetry. Of course, we must make allowance for the changes that might have crept into them during the process of oral transmission from one generation to another of a not-too-learned professional caste.

Some of these Pāṇa hymns are also found in the literature of *Saṅghakkaḷi*. This half-religious, half-comic stage performance of the Śāstra Nampūtiris (a sub-caste of Nampūtiris who had renounced Vedic studies in favour of the science of weapons) is very ancient. P. Govinda Pillai²⁰ assigns, on what ground we do not know, the establishment of *Saṅghakkaḷi* to about the end of the 3rd century A. D. Appan Tampurān, who had made a thorough study of this dramatic form, assigns the literature associated with it to the beginning of the reign of Perumāls by about the year 113 B.C.²¹ R. Narayanan Panikkar assigns the origin of *Saṅghakkaḷi* to the 8th century A.D.²² Dr. P. J. Thomas suggests that this might have taken place in the early centuries of Christian era.²³ A. Krishna Pisharoti attributes the origin of *Saṅghakkaḷi* to an expedition of Nampūtiri warriors against their Nāyar rivals, which, according to him, took place between 300-113 B.C.²⁴ Ulloor thinks that *Saṅghakkaḷi* originated at about the 6th century A.D.²⁵ In any case this "Play" must be very ancient, and those portions of the literature associated with it which have a religious significance

might be as old as the Pāṇa hymns that we have referred to earlier²⁶. In *Saṅghakkaḷi* also there is an item called "*Pāṇa*" and it is in this rite that some hymns of the *PaṇattoRRam* appear. The hymns which are common to both *Saṅghakkaḷi* and Pāṇa as well as some other portions of both these literatures which appear to be very old in form and content, may then, be regarded as representing the earliest available specimens of Malayalam poetry. They are in fact so regarded by A. R. Rajaraja Varma, who divides the history of Malayalam into three eras and includes in the first period, which he terms "*Karintamil era*", and which according to him extended from 825 to 1325 A.D., the "*Nalupādam*" stanza of *Saṅghakkaḷi*, some portions of Kāḷi songs and some other devotional hymns²⁷. Some of the Pāṇa hymns are also common to *Tiyyāṭṭu*, another ancient form of Kāḷi worship performed by a caste called *Uṇṇis*.

We shall consider in this connection also some songs which have a social significance. Dr. P. J. Thomas in his book, "*Christian Literature in Kerala*" gives some specimens of the marriage songs that have been current among the Christians of Kerala. He does not assign these songs to any definite period, but observes that they must be fairly old. In these songs, Sanskrit words are not very abundant. Some of them contain a few words derived from the Portuguese language but that does not, says Dr. Thomas, detract from the antiquity of the songs as a whole; for, these words might have been substituted for the original words by later singers. The content of many of these songs is the arrival of Thomas from Cana (Knāyittomman) at Cranganore in the year 345 A.D.²⁸ and of some Bishops who followed in his wake. Judged from the metres and the vocabulary, at least some of these songs may be regarded as not much later in origin than the Kāḷi hymns and the *Saṅghakkaḷi* songs. In any case they are representative of a very old tradition. We may, in the following pages of this chapter, quote passages employing different metres mainly from these three sources, and peeping through them into the infancy of Malayalam prosody, we may try to understand the laws that were obtaining in it at that time.

I. gaṇapatibhagavāṇē naṇma ṇaṇonṇirappan
tuṇapeṭu śivaputtirāyē tūyapālcōRu tannēn
paṇāmuṭayaravutaṇmēl paḷḷikoḷḷunna māyōn
iṇayaṭi toḷutirannēn impamāy nalkeniykku
Kāḷi Worship in Kerala. Pt. 2, p. 7

II. a) cemponnum puRavaṭiviralō kai toḷunnēn
cēvaṭittalirō kaitā ceppu toḷunnēn
NīRaṇṇāḷ, K.W.K. Pt. 2, p. 69

b) kāriruṇiRāmotta tirumuṭi toḷunnēn
kanaḷkkaṇṇum tiruṇeRRittilakam kaṭitoḷunnēn
Tiyyāṭṭu, JPKLA Vol. 1, Book. 2, p.172

c) aṭiyinnu muṭiyōḷamuṭal kaṇṭu toḷunnēn
aḷakōṭē paḷayaṇṇūṭkkāvilam.nē toḷunnēn
Sanghakkāḷi, p. 35

d) māṭonnē kuṭayākkippiticcān pōlivanē
māṭaveppiriṇṇu pōy vaḷaRnnān pōlivanē
K.S.C., Vol. 1, p. 177

e) haranuṭe tirumakan orupoḷuteḷunnaḷḷi
variṇellinRavil tinnitṭaruḷuka jayaḷaya
Pāna, Saṅghakkāḷi, p. 51

f) āṭitan kuruviṇē aḷakōṭu jayaḷaya
aṇpuRRa geṇapatiyaruḷuka jayaḷaya
K.W.K., Pt. 1, p. 124

g) uṇṇollā uRaṇṇollā uRaṇṇāḷppinṇoṇarollā
aṭiykkollā taṭiykkollā aṭuppilttiyeriykkollā
Saṅghakkāḷi K.S.C., Vol. 1. p. 179

h) vāṭimaṇam māḷōṭēvarilavaRkaṇṭa kināvō.....
kaṭaltanṇilirunnuṇṇān taruṭāykaluyarṇnu.....
Kēraḷattile Kṛstiyasāhityam, p. 41

III. a) kaṇṭami ruṇṭu naṭam ceyyunna cēvaṭiyē
ennuma raṇṇil nilkka viṇṇavar nāya kanē
vancana ceyyema dūtakaḷ vantaṇayum māloḷivān
keṇikaḷ cūṭiri kkāriyūr mukkaṇṇarē, mukkaṇṇarē

Nālupādam, Saṅghakkāḷi, p. 40

b) āḷipe ruṇka ṭalil āṭunna pāmpa ṇamēl
āḷimā tōṭu kūṭi ṭṭānanda māyi runnāl
nilatti rumi ḷiko ṇṭirēḷu ḷōkam kāppān
vēṣatte kkāṇmān ṇānve ḷḷāRRaṇṇūR maruvu mappā
Ibid, p. 41

c) āḍiyē akhila nāthē ariporu ḷāya dēvi
vēḍiyē vimalē vidyē viṇṇavaR tōRRum peṇṇē,
cōṭitā gudiḷca pōlē sundarattōḷum kūṭi
nitiyil kathayu rappān niṭeḷi ṇṇaruḷka vāṇi
PāṇattōRRam, K.W.K., p. 7 f.

d) kāraṇi purāṇi vāṇi ambikē umpar tāyē
kāruṇi karuṇa kkunnē kāttaruḷ mūla tāyē
Saṅghakkāḷi p. 55

e) āRmati cūṭu miṣa nāṇayāy vēṣam pūṇṭu
annuṭa numayāl tānu manṇiRām piṭiyu māyi
āḍarāl maṇam pukuntu kRiḍiccu naṭanta kālam
anpoṭu piRanta piḷḷai aḷakeḷum vināya kan tān
Pāṇa, Saṅghakkāḷi, K.S.C., p. 178

f) maṇḡalya menṇa tinRe bhaṇḡipa Rava tinnu
cāṇṇumni Raṇṇa kaṇṇi aṇṇinna ruṭta rika
cūRRumi rikkum janam kuRRamku Rakuḷ kaṇṭāl
peRRamā tāvē ppōlē kuRRampō Rutti ṭēṇam
Keraḷattile Kṛstiyasāhityam p. 27

IV. a) varika dārikā poru vati ṇṇāyi
vaḷa revā pēṣi yaruḷiyamma tān
K.W.K., Pt. 2, p. 130

- b) kiṇakkiṇakkiṇa paRañña dārukā
akale miṇṭātē kuRuke nilleṭā
Saṅghakkaḷi, p. 35
- V. a) ādiyu mantavum vēdavu māmivaḷ
ādiyāy vēdattin kātalolippavaḷ
K.W.K Pt. 2, p. 136
- b) kaṇṭasu rantala tuṇṭami ṭunṇavaḷ
cāmuṇḍi yennuḷḷa nāmam dharippavaḷ
Saṅghakkaḷi p. 36
- c) ādatte nāyanma layokke nokkinān
havvāma nayāḷum kūṭema laṁitē
marataka mottuvi jaṇṇu malamītil
mailāṭum pōlēvi jaṇṇunna bhāryayē
Kēraḷattile Kṛstiyasāhityam p. 31
- VI. a) kōppiṭṭa peṇṇinte kōmaḷam kaṇṭiṭṭu
kōḷmayiR kkoḷḷunnu mālōkarē
Saṅghakkaḷi p. 57
- b) akkara tṭikkayil tṭikkāyān cennappōḷ
ennekkōṇṭellārum a a a
Ibid, p. 57
- c) māRtōmmān nanmayālonṇutu ṭaṇṇunnu
nanpāyva rēṇamē yinnu
Kēraḷattile Kṛstiyasāhityam, p. 29
- VII. a) tanmē leḷumō nadiyō kaḷalō
kaḷḷāRmiḷiyō kayalkū vinatō
Saṅghakkaḷi, p. 42
- b) mālayu mudrayu makṣapa dattoṭu
mēntini Rañṇuva runnama daṇḍika
taṭṭōḷi tāḷamṭ daṅgaka ṭuntuṭi
koṭṭiyo roccaja gattiḷmu jaṇṇi
K.W.K, pt. 2, p. 118

- VIII. a) vārāRna diyinṇu kiṭṭiyēṇiykku
kāriya tāyōru matticce Rukkan
kūrācci yennōru kuntēna hatvā
mārāri lōkamga mayānca kāra
Saṅghakkaḷi, p. 58
- b) vāḷvenna vāḷuni ṇakkākattanṇēn
ṇi (yum) ninte bhaRttāvum makkaḷum kūṭe
Kēraḷattile Kṛstiyasāhityam p. 43
- IX eluvaruṇṭē bhagavatimā reḷuvarilū maḷakiyatō
aḷakiyatō ṇāṇaRivēn paḷayṇṇūR (kāvil) bhagavatipōḷ
aivaruṇṭē bhagavatimā raivarilu maḷakiyatō
aḷakiyatō ṇāṇaRivēn ayyakunṇil bhagavatipōḷ
Saṅghakkaḷi, KSC, Vol. 1, 179
- X munta lēntina colva raṅkaju mūru vēlayi laṅkayum
intiran tane venRa maintanu meṇṇilēta varaṅkaḷum
pantu pōlaran veppeṭutta panippu yaṅkaḷum maḷiyō-
raintu maintuma rinta vāḷumo rampi nukkira yāyitē
MantRāṅkam ĀṭṭapRakāram, KSC Vol. 1 p. 265
- XI. a) iṣṭamāyi kkāṭṭāna kātiliṭṭunṇavaḷ
iḷakina tirumadam peruttupōm vēṭaḷamēRRavaḷ
kaRṣiccu dārukaṇṭe nencu piḷaRnṇavaḷ
kaṭuniṇam koṇṭaṇṇu pūṇāyapākuappavaḷ
Saṅghakkaḷi, p. 35
- b) mutikkaṇinta tiṅkajuṭe mukhattu kompē mumpināle
mutṇṭakāḷam maṇikaḷuṭe kiluṇṇavale mēile novva
alankarikka pantal taṇṇil eḷuntaruḷēṇam gaṇapatiyē
Pāna, Saṅghakkaḷi, p. 51

I have selected the pieces given above out of a mass of prose, poetical or inspired prose and passages which have definite or doubtful metrical structure. While making the selection, I have made it a point to take as many passages as are common to both PānattōRRam and Saṅghakkaḷi; for, probably these

passages existed in the pre-Aryan worship of Kāji, from which they were adopted by the Nampūtiris and incorporated into the religious content of Saṅghakkaḷi; thus these are likely to be the earliest Malayalam poems available to us. I have taken only a few passages from the Christian wedding songs, the metres of which agree with those of the other passages quoted; for the date of these songs being uncertain, we can depend only upon the cumulative evidences derived from various sources.

Coming to the metres of these passages, we have to note that Stanza I has a very dubious metre. It is also difficult to arrive at the correct text in view of the divergent versions found in PānattōRRam and Saṅghakkaḷi. At first glance, we are inclined to view the metre as a corrupted form of the classical Sanskrit metre Mālinī for there are ever so many pieces of verse in Saṅghakkaḷi literature composed in Sanskrit metres. But then such metres are not to be found in the Pāna songs, the only exception being another stanza of the same type, and a stanza in Vasantatilakam metre, the latter being a later interpolation according to the Editor.²⁸ Therefore, this stanza seems to me to have been composed in an indigenous metre. On closer examination this metre appears to be the same as the metre out of which the Ardhakēka of later Ōṭṭan Tuḷḷal literature evolved. Moreover this is closely linked with Kēka of the Kiḷippāṭṭu literature and the ARuciṛaṭi Ācīriyaviruttam extensively employed in Tamil literature²⁹. Ulloor has stated that Tiruttakkattēvar, the author of Jivakacintāmaṇi who lived in the latter half of the 9th century A.D., was the originator of this metre.³⁰ Tiruttakkattēvar, according to Dr. C. Balasubramanian, belonged to the 10th century A.D. About the use of Viruttams in Cintāmaṇi, Dr. Balasubramanian says: "Though we find Viruttams in Kānalvari of Cilappatikāram, they attained perfection in Cintāmaṇi. Viruttams came to their own in Tamil literature with this work, and great poets of a later period like Kampar, Cekkīlār, Kacciappār, etc., followed the Viruttam tradition of this epic."³¹

In the first foot of each of the four lines of the stanza quoted here, there are four syllables instead of the three found

in the later Ardhakēka lines. This reminds us of the Vaktram metre of later Tuḷḷals, which is a variant of Ardhakēka. As the fundamental principle of this division into feet is Tāla, the addition of a syllable or two does not violate the rules of prosody, if the foot as a whole can be pronounced within the fixed time limit of the Tāla. In fact upto the period of Eluttacchan the number of syllables in a line of Kēka had not been fixed, as can be seen from Rāmacaritam and the Rāmañāṭam plays. The second and the third feet of the second line, the second and the sixth feet of the third line and the second foot of the fourth line contain extra-syllables which must be so pronounced as to fit in with the Tāla. Etukai (the agreement among second syllables and the first vowels of the consecutive lines throughout the stanza) is observed in the four lines, while Mōnai (the agreement between the first syllables of the two halves of a line) is observed in the second, third and fourth line.

Group II represents a variation of the same metre³². It will be shown in the chapter on Ōṭṭan Tuḷḷal that the three metres Vaktram, Kṛṣṇamadhya and Ardhakēka had a common origin and that Kēka also belonged to the same group. When the recitation is slow, the first foot as well as the fourth will be subdivided into two,³³ but when the recitation is quick, all the three syllables are covered by only one Tāla. The last foot of each line in a, b, c, d or g has only one long syllable; this foot has to be filled in by lengthening the syllables in pronunciation or by a pause. Etukai and Mōnai are not observed in a, b, and c. In the first line of b as well as c, Etukai is observed between the two halves and Mōnai is observed between the lines in a, b, c, and d. The stanza represents a perfect example of Vaktram as it appears in later compositions. The stanza f is a mixture of Ardhakēka (first halves of both the lines) and Vaktram (second halves of both the lines) which is also very common in the Ōṭṭan Tuḷḷals.

The metre of the group III is the same as the later Kēka. The stanza (a) is considered to be very old, for it is taken from the Nālupādam of Saṅghakkaḷi which is supposed to be sung in

the three tones, Udātta, Anudātta and Svarita, in the manner of a hymn of Sāma Vēda. The third and the fourth lines contain in several feet two shorts in the place of one long. This is called Muṭuku in Tamil and Iraṭṭi in Malayalam. There is neither Etukai nor Mōnai, in this stanza. The stanza c is a perfect example of the Ācīriya Viruttam of six Cīrs which I have termed Ādikeka, and has both these rhymes.

The two pieces included in the group IV are constructed in perfect Aṇṇanaṭa metre. This may be included either in Kalittu-Rai or Kalittāḷicai in Tamil and is found in the same form in Tamil classics. I shall deal with this metre in the chapter on Eḷuttacchan.

The metre of group V is Kākaḷi. This is largely employed in Kiḷippāṭṭu and Tuḷḷal literature and will be fully dealt with at a later stage. The first foot of the third line of c has 4 syllables in the place of the usual 3. The number of syllables in a Kākaḷi foot came to be fixed only after Eḷuttacchan. This metre is also met with in Tamil classics.

The metre of a and b of the sixth group is Mañjari and that of c is Mārakākaḷi. These two metres are variants of Kākaḷi, the first line of the couplet in both of them being the same as a line of Kākaḷi and the second line having two syllables less in Mañjari and four syllables less in Mārakākaḷi. These varieties are found also in Tamil. For a detailed discussion of Mañjari, see the Chapter on Kṛṣṇagāthā.

The group VII represents Taraṅgiṇi of the Ōṭṭan Tuḷḷal. We shall discuss it fully in the chapter on Campūs. The metre of the stanzas of group VIII is Kalyāṇi. This metre will be dealt with in the chapter on Eḷuttacchan. The second line of VIII b is rather unusual, for, in the place of the usually single long syllable in the initial position it has two long syllables which should be pronounced so quickly as to take only the time required for one long syllable.

The stanza quoted under IX is a variant of KuRatti metre. This has four feet per line. Most of the feet have two short syllables in the place of the usual long one. The fourth foot in

a KuRatti line usually is a defective one with only two long syllables; but here it is also a full foot. The third foot in line two has two syllables in excess, which have to be accommodated within the prescribed Tāḷa in recitation.

The Stanza quoted under X is in the Mallika metre. This is called Ācīriyaviruttam of seven Cīrs per line in Tamil. This will be treated in detail in the chapter on Rāmacaritam. The first line and the fourth line of the stanza quoted under XI a seem to agree with those of Kākaḷi; but the second line and the third line have no definite metrical pattern. The lines under b of the same group seem to have the rhythm of the Pancacāmaram metre, yet the observance of the rules of the metre is not regular here, nor does the reading appear to be correct.

From the above discussion, the following facts emerge:-

1. The most important and widely used metres of modern Malayalam, viz., Keka and its variants, Kākaḷi, Mañjari, Aṇṇanaṭa and Taraṅgiṇi were in vogue in the earliest period of Malayalam literature as far as we know.
2. The forms of these metres had not become rigid; the number of syllables was variable in most of these, especially in Kēka, in the Ardhakēka-Vaktram-Kṛṣṇa-madhya group and in Kākaḷi.
3. Kēka of the present form had not come into vogue.
4. The Ardhakēka group of metres was the most widely used.
5. The rhymes Etukai and Mōgai were not compulsory; yet their use was preferred. Etukai was more in favour than Mōgai.
6. As these metrical compositions were used for singing, often accompanied by dance and beatings on one instrument or other, Tāḷa was the most important factor in these metres. So long as Tāḷa was scrupulously observed the number of syllables mattered very little.⁸⁴

Notes

- 1 Caldwell: Comparative Grammar of the Dravidian Languages (Ed. 1913) p. 18 f
- 2 Kērala Pāṇiniyam Piṭhika pp. 5, 12 & 16
- 3 Viṇṇāna Dipika pt. 3. p. 79
- 4 K. S. C. Vol. I p. 27
- 5 Ibid p. 28
- 6 Dr. Gundert. Preface to Malayalam & English Dictionary p. iii
- 7 Comparative Grammar of Dravidian Languages p. 20
- 8 Bhāṣāsāhityacaritam pt. 1, pp. 79 - 107
- 9 K. B. S. C. pt. 1. 18 - 28
- 10 Presidential address to the third day's Conference of the Kērala Sāhitya Pariṣad, 1119 M. E.
- 11 Comparative Grammar of Dravidian Languages, p. 19
- 12 Dr. P. J. Thomas, Christian Literature in Kerala, p. 74
- 13 The word Maṇipravālam literally means rubies and corals. This is the name given to the artificial language wherein Sanskrit words with Sanskrit terminations are used together with words in other languages with their own terminations. Though formerly used for mixtures of Sanskrit with Apabhramsa and various South Indian languages, this term at present is applied only to the mixture of Sanskrit with Malayalam.
- 14 Cākyār is the name of a caste. They seem to have originated from among the Nampūtiris. Only four or five of Cākyār's families are extant now. Their profession is Kūṭiyāttam or enactment of Sanskrit plays in temples and Kūttu, the exposition of Sanskrit Prabandhas in Malayalam. The two names are in pure Malayalam and probably indicate an indigenous origin of the arts.
- 15 Kērala Caritam pp. 51, 53, 54
- 16 KSC vol. I p. 130. See also K. Kunjunni Raja, Kulaśekhara-perumāl, Kēraḷapahāram, 1946
- 17 History of Indian Literature (Ed. 1914) p. 181
- 18 Kāli Worship in Kērala p. 123.
- 19 HMLL Pt. 1, p. 67
- 20 Saṅghakkali p. 22 f
- 21 KBSC Pt 1 p. 54

- 22 Christain Literature in Kerala p. 57
- 23 History of Kerala pp 11, 21 & 24
- 24 KSC Vol I p 176
- 25 Some portions of this literature are definitely later than the ninth century AD. See the Niṭṭu: cēramān perumāḷillāttā kālattu cēramān perumāḷāyī vāṇatu ērāṭu perumpaṭappu virakēralan tīrumunpāke (Saṅghakkali p 44). Cēramān died in AD 826. See K.V. Krishna Aiyar, Cēramān Perumāl, a New Study, Bhārata Kaumudi pt. 1. pp. 9-45
- 26 Kērala Pāṇiniyam Piṭhika p 52
- 27 Nagamayya, Travancore Manual, p. 243
- 28 Kāli Worship in Kērala, PānattōRRam p 9
- 29 The scanning, then, would be like this:
gaṇapati bhaga vāṇē naṇmaṇṇa ṇṇai rappan
tuṇapeṭu śivapu tīrā (ye) tūyapāl cōḷku tannēn
paṇamuṭa yaravu tanmēl palliko ḷunna māya (vāṇē)
ṇṇayati toḷuṭi rannēn impamāy nāike niycku
Compare this with the Ardhaśloka line:
kāyāmpū mala Rkkulī lāyāsam vala Rttunna etc.
dēvādhi rājā ṇiṇṇe sēvēccu pōrum ṇāṇum etc.
and also the Kēka line:
vāraṇa mukhan mama pRārabdha vighna ṇṇale etc.
and with these lines of Arucīraṭi Ācīriya Virtuttam:
Varampelā mutta ntattu mataiyalām paṇila māni
kkurampelā ṇcempon mēṇi kkuḷiyelām kaḷuniR kkolai etc.
Kampa. Pālakā. Nāṭṭuppaṭalam, St. 2
- 30 K.S.C. Vol. I p. 165
- 31 Tamil Ilakkiya VaralāRu, p. 145
- 32 The scanning is like this:
(a) cemponnum puRa vaṭi viratōkai tolu nnēn
cēvaṭi tīli nōkai tāceppu tolu nnēn
(b) kārituḷ niRa moita tīrumuṭi tolu nnēn
kanalkkaṇṇu n tīru neRRi tīlakamkai tolu nnēn
(c) muṭitoṭṭa ṇṇaṭi yōla muṭalkaṇṇu tolu nnēn
eḷakōṭe paḷa yannūR kṇvīlammē tolu nnēn
(d) haranūṭe tīru makan orupoḷu tēlu nnalli
varinelli nRaviḷ tīnni tṭaruhuka jaya jaya

(e) ātitan kuru vine aḷakōṭu jaya jaya
anpuRRa gaṇa pati yaruluka jaya jaya

(f) vāṭimanam makō tevari lavaRkaṇṭa kinā vō etc.
kaṭaltanṇi liru nnuṇṇan tarutāykka luya Rnnu etc.

33 The scanning being

Cempo/num/puRa/vaṭi/ vira/lōkaṭtoḷu/nnen

34 In the publication entitled "PāṇattōRRaṇṇal" edited by Mr. P. Viswanatha Menon, wherein the literature associated with the quinquennial Pāṇa worship at Chittur near Palghat is collected, there are a few metrical compositions together with a great deal of musical prose. Some of these songs are in metres other than those discussed above. For example, see Keka of the modern type, verses 2 and 6 (p.1), a primitive variant of Kākali (p. 76 ff), Drutakākali (pp. 82 ff 90 ff. 104 ff) and a variant of the metre of the northern ballads (p. 84). But we have absolutely no evidence as regards the date of these compositions. Hence I have left them out in this chapter. There are also some songs composed in the double Keka metre in PāṇattōRRaṇṇam (Kāli Worship in Kerala, p.8), but I have omitted them, for the same metre does not occur in the other two sources examined in this chapter, and I have relied on the cumulative evidence supplied by various sources when it was not possible to arrive at the date of a composition.

R. Narayana Panikkar has relegated to the period prior to the 8th century A. D. a large number of songs, hymns and folk ballads, such as Bhadrakāli songs, Niḷakuttupāṭṭu, alias Velan songs, Māvāratam. Āṇṭikkūttu, Tumpippāṭṭu, etc. (See KBSC. Pt. I Ch. V). But there is no evidence of any sort to ascribe many of these songs to such an early period. On the other hand, the majority of the Brāhmaṇi songs included in this group by Panikkar, are ascribed by tradition to Maḷamaṅgalattu Nampūtiri, and must have been composed as late as the sixteenth century A.D. His remark that some of the Bhadrakāli songs are 'ten to sixteen centuries old' (KBSC Pt. I p. 17) is hardly acceptable. His assertion, again that the snake songs form the oldest literature in Malayalam (KBSC Pt. I, p. 49) is also of a piece with the above. The snake worship might be very ancient; but that does not warrant such antiquity for these songs.

THE THREE FRAGMENTARY CAMPŪS AND LĪLĀTILAKAM

A palm leaf manuscript in the mss. library at Trivandrum, numbered as 1056 and termed "Ākhyāyikāviṣeṣaḥ" in the catalogue, contains fragments of two old Malayalam Campūs. To the first of them the name "Uṇṇiyaccicaritam" was given by Ulloor, as the heroine of the work is a lady named Uṇṇiyacci of Tirumarutūr, a place near Tirunelli. Portions of this Campū were published by Dr. C. K. Raja in JPKLA, Vol. 13 Book 1 and Vol. 14 Book 2. The other Campū was named "Uṇṇicirutēvicaritam" by Dr. Raja, since the heroine of that work is one Uṇṇicirutēvi of Poyilam. Fragments of this Campū were also published by Dr. Raja in Maṅgaḷodayam, Vol. 20 Books 10, 11, and 12. Ulloor quoted portions of a third Campū to which he gave the name "Uṇṇiyāṭicaritam" in his book on Malayalam Campūs and in an article in JPKLA Vol. 11 Book 3. These three Campūs have subsequently been published in book form by the Publication Department of the University of Kerala. Ulloor regarded Uṇṇiyaccicaritam and Uṇṇicirutēvicaritam as the oldest among Malayalam Campūs. He assigns the former work to a period prior to 1346 A.D. The Campū contains a passage referring to the old town Dōrasamudram which was at that time in a flourishing condition. This town, the capital of the Hoysala kings, fell to the invading hordes of Moslems in the year 1346 A.D. It is on this ground that Ulloor assigns this work to a period prior to that year. From a perusal of the published portions, we are not in a position to add anything on this point.

Uṇṇiyāṭicaritam, according to Ulloor, was composed in the latter half of the fourteenth century A.D. The author of this Campū is Dāmōdara Cākyār,² to whose credit stands the Sanskrit Mahākāvya named Śivavilāsa.³ This work contains eight

cantos, and describes the marriage of Rāma Varma, the brother of king Rāma Varma, who was then the ruler of Perumpaṭappu (Cochin) and the Emperor of Kēraḷa, with Uṇṇiyāṭi, the daughter of Kerala Varma, the king of Kāyamkuḷam, and his consort CeRukara Kuṭṭatti. At the time of this royal wedding, Koṭuññallūr was the capital of Perumpaṭappu. The poet Dāmōdara Cākyār was a contemporary of the personages he described.⁴ It seems that at that time the kingdom of Perumpaṭappu had not acquired its subsequent name Cochin, and that the Cochin harbour had not come into existence. The harbour came into being as the consequence of the great flood of the year 1341 A.D., which incident is commemorated by the Putuvaippu Era.⁵ The first person to refer to Cochin town as the capital of a state is the Chinese traveller MaHuan, whose journal was written in the year 1409 A.D. It is probable, therefore, that this Kāvya was written in the fourteenth century A.D.; so also must be the Campū, written by the same author and dealing with the same characters as represented in the Kāvya. Only the initial portions of this Campū have been discovered. These describe how a Gandharva girl had to take birth in human form as a result of a curse by Rōhiṇi, the consort of the Moon god. Uṇṇiyāṭi was the human incarnation of this Gandharva girl. The Moon god was once captivated by the melodious music of Uṇṇiyāṭi and fell in love with her. He sent his attendants to enquire who she was. They returned and gave a report of their visit to her house, in the middle of which the manuscript breaks. This story reminds us of the theme of Candrōtsavam, a Maṇipravāḷa poem. Uṇṇiyāṭi and her mother Kuṭṭatti are also referred to in Uṇṇunilīsandēśam as contemporary personalities. Ulloor thinks that this Uṇṇiyāṭi whose name occurs in the Sandēśam might be a sister and not the daughter of Kuṭṭatti. In any case, if Kuṭṭatti of Uṇṇunilīsandēśam is the same person as the mother of the heroine of the Campū, then by fixing the date of the Sandēśam we may also arrive at the date of the Campū. Uṇṇunilīsandēśam was composed, according to Ulloor, in 549 M.E.⁶ (1374 A.D.) and according to A. Krishna Pisharoti, in the year 490 M.E.⁷ (1315 A.D.). Without going into the details of the arguments on both sides, we may safely assign the Sandēśam as well as the Campū to

a period not later than the second half of the fourteenth century A.D.

From the now available fragment of Uṇṇiccirutēvicaritam nothing can be made out as regards the identity of the author or the date of the composition of the poem. Etukai is not observed uniformly in this work. According to Dr. Raja the absence of Etukai is an indication of the antiquity of the work, for, in his opinion, the influence of Tamil poetry on Malayalam literature, to which Etukai owes its origin, is of a later date. This however does not seem to be correct, for Etukai is not a characteristic of Tamil poetry alone, but is shared by Telugu, Kannada and Malayalam and is thus a common feature of all the Dravidian prosodies. Therefore, we cannot ascribe the appearance of Etukai in Malayalam to the influence of Tamil. On the other hand, it was under the influence of Sanskrit that Malayalam poetry began to dispense with it. Thus if absence of Etukai proves anything it only reveals the extent of the influence of Sanskrit, which does not carry us anywhere, as we do not definitely know when Sanskrit began to influence Malayalam.

The Campū sets out to describe Uṇṇiccirutēvi, the daughter of Rāyirampiḷḷa, also known as Uṇṇiyappiḷḷa, who in her turn was the daughter of Naññayayya, an actress of Poyilam, in Cōkiragrāmam. Having heard about the exquisite beauty of Uṇṇiccirutēvi, Indra comes down to the earth to court her. The manuscript breaks off at this stage of the story. *Lilātilakam*, the grammar of Maṇipravāḷam, reproduces some verses on Naññā, Uṇṇiccirutēvi and Uṇṇiyacci. But we have no means to ascertain whether these ladies are the same as the personages described in the Campūs. Moreover the date of *Lilātilakam* has not yet been conclusively fixed. R. Narayana Panikkar considers the author of *Lilātilakam* to have been a protege of Ravivarma Cakravarti (500-508 M.E., 1325-1333 A. D.) and his two successors⁸. A. Krishna Pisharoti, on the other hand, assigns this work to a period around 560 M.E. (1385 A.D.)⁹. Ulloor assigns it to the end of the 14th century A. D.¹⁰ *Lilātilakam* also contains some passages in non-Sanskritic metres. As some of the quotations in *Lilātilakam* are obviously from works of the same class as these

Campūs, we shall gather in this chapter all the non-Sanskritic metres that are found in these four works and examine them.

Among the three Campūs Uṇṇiccirutēvicaritam contains one stanza each in three Sanskrit metres, viz. Vasantatilakam, Sragdharā and Āryāgiti. Yet, in the second verse the author says that he is attempting a work in Gadya i.e., prose.¹¹ Uṇṇiyaccicaritam contains stanzas in the following twelve Sanskrit metres: Vasantatilakam, Āryāgiti, Mālinī, Swāgatā, Śārdūlavakṛīḍitam, Puṣpitaḡrā, Mandākrāntā, Sragdharā, Sikharinī, Vidyunmālā, Indravajrā and Anuṣṭubh. Uṇṇiyāṭicaritam contains verses in the following 12 Sanskrit metres: Vasantatilakam, Āryāgiti, Mālinī, Puṣpitaḡrā, Mandākrāntā, Vamsastham, Vasantamālikā, Indravajrā, Upēndravajrā, Radhoddhatā and Anuṣṭubh. The last work also contains pure prose passages in the Maṇipravāla style.

I shall give below passages from these four works, illustrating the metres used therein, in several groups. The name given by later prosodists to the most important variety of the metre of each group has been chosen here as the title of that particular group. The word Kākaḷi at the head of the second group, for instance, does not mean that all the stanzas quoted thereunder are agreeing with the standard definition of Kākaḷi. It shows only the affinity of the metres in that group with each other and with the standard Kākaḷi, as the principles of construction observed in all of them are the same. The same practice is proposed to be adopted in the following chapters also.

I. Taraṅgiṇi

- a) tatra khalu trijagatprāṇatātmā
bhaktinamaddvijamaṇḍalamāṇḍapa-
maṇḍanabhūtamāṇittūṇinmē-
lampina cempolppaṭṭārūṇitē etc.

Uṇṇiyaccicaritam, p 10

- b) tiṅkaḷkkala vajar keṅkakkulur puṇaḷ
vampiṭṭolukiṇa tumpapputumalar etc. (5 lines)

Uṇṇiyāṭicaritam, p. 19

- c) kaḷakaḷamiḷakiṇa vaḷayoliviravil
taḷiriḷa mṛdukara kṛtatutitaraḷam
kuḷirmeyyolikiḷar kiḷikaḷamolimār
kuḷiriḷavaḷarmulayakil parimiḷitam
tuthapratinava ḍaḷanaRu neytale
muttittēḷikoḷumalirutimadhuram
mattadvipagṇa viḥṭiṣu poliyum
muttottabhinavaḷalavaṣiṣiram etc.

ibid, p. 26

- d) talabhuvi naṭuvilirunnorukaramēl
nālviral nīṇṭu nitāntamiruṇṭa ka-
capracayattin kānti vilāsai-
raḷakoṭu viracitaciRRaṇipili-
kkuṭatan kiḷpāṭivalasamāṇo etc.

Uṇṇiyāṭicaritam, p. 46

- e) asti śrīmanmaḷanaṭṭinno-
ralaṅkṛtisāram naṭuvaṭamennum
poykayil naḷinam etc.

Uṇṇiccirutēvicaritam, p. 19

- f) saṁskṛtamākina ceṇṇaḷinirum
naRRamiḷākina piccakamalarum
ēkakalarṇnu karampakamālām
vṛttamanōjnām grathayiṣyētaḷ

Lilatilakam, p. 2

II. Kākaḷi

- a) tatra sampannidhau
tumpayampum caṭaitampirān kōyili-
kkumpa ṇayaRRu nallaṭṭamī vēlayā
kampitāṣeṣalokatrayāḍambarē
pāmpaṇiṇṇappanōṭṭuḷḷa vairam param etc.

Unniyaccicaritam, p. 29

- b) nantiyā māRupa dmaṣṛiyā tāncuva-
nnantiyā māRucu RRumviḷa ṇṇinReṭam
mantara ttōṭutān tuṅgabhā vētulō-

mantarattōṭu vēRiṭṭa soudhōjjvalam etc.

Unṇiyāṭicaritam, p. 21

- c) paṇṭubā ṇāsuran vātilkātempirān
paṇṭivi llēRRuce nRātmajam *pratirūṣā*
koṇṭukū *ṭuvataRi* ṇṇiṇṭalmi *kkatitarā-*
mambikā bhagavati tambalā datharūṣā

Unṇiccirutevicaritam, p. 20

- d) kaRRavār *kulalimār taruṇarō ṭiṭakalar-*
nnattali nRikkaḷi ccampeḷa cērvveṭam
taRRuṭu ṭiṭayapeṇ koṭikaḷva ṭṭattilnin
Rotticakaḷ pāṭiyā ṭikkaḷi kkinReṭam etc.

Unṇiyāṭicaritam, p. 28

- e) *putumalar kkāvilva nnelumiḷam koṭikaḷum*
koṭikalpū vitalilni nRutiruma ppoṭikaḷum
cuḷalayum kamukinai ṭṭaḷukuma kkoṭikaḷum
koṭinanai ppānvarum mṛḍunaṭu kkoṭikaḷum
piṭariṇa nmuṭikaḷum perukana llaṭikaḷum
naṭikalum kuṭikalum poyilamen Ruṇṭuta-
traivabhāgam

Unṇiccirutevicaritam, p. 22

- f) *ṭiṭṭamā maṇalaiyu nṭiṇmaṇi ttēreyum*
ṭiṭṭha, vellarutena ttiraḷuma lkkultṭaṭā
vaṭadaḷā kṛṭiyutē vativuvā ṭāmaḷam
varavali śobhima ndōdarō llāsini etc.

Unniyaccicaritam, p. 18

- g) *taratala ntānaḷa ntāpiḷa ntāponnan*
tanakace ntārvaru ntāmalvā ṇantane
karamari ntāperu ntānavan māruṭē
karaḷari ntāpurā nēmurā rikaṇā

Lilātilakam, p. 12

- h) *amalajala pūritā hastinapu rattaṭu-*
ttamaranadi yennapolcuṇṇimē vinReṭam
taraḷavi cikarai rorupuRa ṭṭaḷakeḷum
taraḷajā laṇṇaḷāl pparavatū vinReṭam

koṭiyamuna cērnakaṇ tōmaram koṇṭupeṇ
koṭikaḷcā ṭṭinRata ṭtaruṇarmē lēḷpeṭam, etc.

Unṇiyāṭicaritam, p. 20

- i) *naktame ṇṇānnume ppāloḷi ṇṇetiravē*
vimalajala dhaukuḷi ccarunaṣa ndhyārucā
ghuṣṭṇamēy pūccaṇi ṇṇitamela ppōnnuva-
nRiniyanila rampanē (?) polivilḷa koṇṭiṭi(nRa)

Unṇiyāṭicaritam p. 3

- j) *cuḷalamaru vāruṭē cōritan parimaḷa*
churitacuri kacchaṭā grāṇanam ceykayum

Lilātilakam p. 29

- k) *urupāṭu naRunṭayir vēṇṇakavar-*
nnuralōṭu tajaiccatumlṭṭuvira-
ṇṇōrupāṭirumāmarutinniṭayē
muraṭāṭaramā maṇiyōṭu naṭa (nnu)-

Unṇiyaccicaritam, p. 51

- l) *vajarnilamaṇikkujir māmalaṇi-*
ṇṇorukālamaliṇṇu poḷiṇṇamuti-
ccuvayitṭukalarnnatupōlatiṣi-
taḷaḥṛdyagabhīramiriṇṭuḷava (RRu)

Unniccirutevicaritam, p. 27

III Kēka

- a) *āṭakam koṇṭunirmmi ccaḷakeḷu maraṇṇa ttēRi*
nāṭaka māṭum nalla naṭikulam poliyumēṭam
cōṭaca kalanām niṇṇetoṭuvaṭinenRa pōlē
māṭaja muyaRntu ninRa māṭaṇṇaḷ viḷaṇṇumēṭam
* * *

kēṭaka ttilla yāta kiṇkara viraR cenRu
kēṭakam vāḷoṭēnti kkēḷiyil naṭakkumēṭam

Unniyāṭicaritam p. 35

- b) *matamoḷi maṭavar tuṭa catipeṭa neRiyalkoṭu*
katukata vajarumaṇi kataḷikaḷ nirayoriṭam etc.

Unniyāṭicaritam p. 36

- c) aṭitoṭuminiyakulaḷ kuṭilata taṭavukuruḷ
toṭukuRi kalitanutal naṭamiṭu purikanaṭi

Unniyāṭicaritam, p. 9

- d) paṅkikoḷ naḷinikaḷi laṅkaya nuṭaya vaḷar
caṅkino ṭiyalumaḷi jhaṅkṛti nirayoriṭam etc.

ibid p. 36

IV. Pañcacāmaram

- a) iṭattu pāṭu cēṭimār valattu pāṭu pūtamā
yaṭittaḷippuṇaRkku poṇṇilampinōṭelimpumi-
ṭṭuṭitta kūRayimpulittollikku kūRapāṭiyā-
ypīṭicca liḷayāṣukam ṣukannu muṇṇapalmudrayum, etc.

Unniccirutēvicaritam, p. 21

- b) kuḷirtteḷinRa kāntinirvaḷattil naṭṭuviccayā-
ykkajiccu kāmavallabhā vaḷartta rāga vallimēl
muḷaiccū munnamoḷḷa centaḷirkkū nēRpadāmbujam
viral pravāḷamālikāvirājiramyā tāṇṇavē

Unṇiyaccicaritam, p. 103

- c) vayasyananRu connavāRuvakkaṭācuḷōkamū
dravannavāRunilka vēRorarthamarthayēmanō
harēyam etc.

Unṇiccirutēvicaritam, p. 28

V. Bhujāṅgaprayātam

- a) piRaippūvu cūṭum pirāṇneRRiyiltān
piRakkinRa kaṇṇil piRakkinRatīvar-
tma samsūcayantīva nanRum kuRukkinRa
dikcakravālā etc.

Unṇiyaccicaritam, p. 29

- b) tatasta travannā virāṣitsatini
tyaramyā svayam nṛtta kēḷividhānē

Unniccirutēvicaritam, p. 29

VI. Stimita-Atistimita

- a) vaḷamāntelūm kataḷi taḷiriṭu kāvunila
nilayamca maiṇṇakaḷi kaḷiyunṭu pāṭumali etc.

Unniccirutēvicaritam, p. 26

- b) atukēṭṭu dēvapātirati kautukēṇapuna-
raḷavaRRakāntipada mavanitalābharāṇa-
mavaḷtanne ṇāṇumiṇi malarampānummana (?)
muḷaRinRa ninnu saha bhavatāsamētya cuka-
mavalōkya nēṭRaphala māpi peRRu koḷvutiti
kathayanka niṇṇavanu mavaḷ kōyil nōkkiyuṭa-
navanōṭu kūṭagamal

Unṇiccirutēvicaritam, p. 32

- c) varamallikādhavaḷa varinellijam kaḷama-
yarinalla vāmaḷavu tarumallal keṭṭavakaḷ
tirumellaṭi praṇati paramullasalpperuma
ciramallilum pakalumurukallil viṇṇupari etc

Unṇiyaccicaritam, p. 12

- d) Ourvāna loḷvalita tējōvilinātira
cuRRittiraṇṭu para maināka śailamatil etc.

Unṇiccirutēvicaritam p. 35

VII. Tvaritagati

Paṇiyumaṭittatāḷir valamāyarayilerinṇaruṇitavi-
drumamuṭa nāṇavanahana (?) ntukilarayā yarayarava-
etc.

Unṇiyaccicaritam, p. 7

VIII. Śaṅkaracaritam

- a) tadanantara mudayācala kaṭakēṭṭu muṭayōcila
vaṭapāṭala calapallava navakēsara panasāsana

* * *

iṭaRumpaṭi madamanthara mivavannoru pavanan mṛdu

perumāRiyu matyantamanoharam talamavatirṇṇō etc.

Unṇiyāṭicaritam, p. 7

- b) aviṭṭēcira mapirājati duritāpaha caritohṇṇi
perutāyina karuṇānidhi paritonata marutāmamṇ
taruḷceytuṭa narutāyina yitamuṇṇavaneru teRina

Unniyaccicari tam, p. 22

- c) dvija sadmasu toṭalāmaṇa (?) vayalaṇṇaṇṇil madatōdhika
madhuraṇṇaṇṇil madhuraṇṇaṇṇil maruvumkaṇa lapitaṇ-
ṇaṇṇil etc.

Unṇiccirutevīcaritam, p. 25

- IX. MaḷayiruḷmalaR kkuḷamiya niḷal
talayanikuḷalpuRavilasitā etc.

Unṇiyaccicaritam, p. 36

X. Daṇḍikā

tārāva dātaruci tārāṇi Raṇḍamahi-
tārāma vāṭikaḷi leṇṇum
taruṣirasi laḷitatarā malipaṭala maḷakakula
miyavasati kṇtarucipa rāgē

tārapa nēRRamoru tāram perutta haha
tāramvi ḷiccupika nādaiḇ
taruṇajana manasiṣara nikaramuṭa navakirati
parihasati muhurakhila yaudhān

pōrāma ṣurppakari pōrāma tērppitiha
pōrāṭu vānakhila lōkaiḇ
putiyamalar palavumuṭa muraḷumaṇinirakaḷuḷa
niraviluḷa vaḷaviyaka rimpum

tirēṣu kēsarava tirēṣu pakṣavita-
tirēti bandhurapi vāyuh
tiRamuṭaya naḷinikaḷi laṭibahaḷa mavakirati
maṇamuṭaya navanaḷine dhūḷim

Unṇiyāṭicaritam, p. 24.

- XI a) yadukula tilakamaṇi rasitamaṇi muRivuniRa
muṭayatiḷu ruvuṭayava naṭimalalararuṇa etc.

Unṇiccirutevīcaritam, p. 23

- b) atilalita tarutaḷiri luṭaRinavabakuḷamala-
riṭayi latisurabhiteḷiperukivaḷamikukaḷaṇi
kaḷil vaḷaR kaḷamakatiRnirakaḷ etc.

Unṇiyāṭicaritam, p. 25

- c) taṭa muRu kuḷiR kadaḷikaḷ kaṇakaṇika
kaṇamuṭaya kaṇikaḷoṭu taṭutaṭavaḷaRvaḷamuṭayata-
moriṭam

Unṇiyaccicaritam, p. 105

An analysis of the passages quoted above shows the following:

Taraṇṇiṇi, the Kākaḷi—Sragvini—Toṭakam group, primitive Kēka (ARucīraṭi Ācīriya Viruttam), Daṇḍaka of the Iksudaṇḍika type (which I have termed 'Daṇḍikā' in order to distinguish it from the Daṇḍakas of the Caṇḍavṇṇiprapāta type) and some other metres have been used in these Campūs in the place of prose. We also find a musical variety of prose, with regular recurrence of similar feet, which cannot be divided into lines.

Sometimes, these stanzas begin and end unmetrically. At other times a metrical line breaks off in the middle. Etukai is not obligatory, but in Kākaḷi and Kēka passages it is more often observed than not. There are 'running-on' couplets, i.e., couplets which have their final words intruding into the succeeding line.

Turning to individual groups, we find that the Taraṇṇiṇi-passages (category I) which are more numerous in these works than those of any other metre have almost discarded Etukai. These passages are composed, in many instances, not in couplet form, but the unit being a single line. This type of metre is found in such an ancient Tamil work as Tolkāppiyam.¹² More particulars about this metre are given in the chapter on the Niraṇam poets.

In the Kākāḷi—Sragviṇī—Tōṭakam group (cat. II), (a) and (b) resemble the Sragviṇī metre of Sanskrit, in all points. A line of a Sragviṇī stanza consists of four Raganaṣas, viz., cretic feet having a short in the middle of two longs. In the examples (c), (d), (e), (f) and (g) many of the feet have four syllables each, while the number of Mātrās in a foot is constant, viz., five. It is difficult to say whether this metre is of Dravidic or Sanskrit origin. It is also met with in Tamil Classics.¹³ Types (h), (i) and (j) employ the metre known as Miśrakākāḷi. This metre is also found in Kannada where it is known as Laṅṭa Ragaḷē.¹⁴ It is also found in some Sanskrit Campūs. This will be dealt with in greater detail in the chapter on Campūs. Each line of the passages marked (c), (d), and (g) combines two Kākāḷi lines. Etukai is observed only between such double lines. These double-Kākāḷi stanzas are very common in Rāmacaritam. The passages quoted under (k) and (l) have the metre called Tōṭakam in Sanskrit; but here the lines are not divided into quatrains as in Sanskrit.

The stanza quoted under III (a) is a perfect example of Āruciraṭi Ārcirīya Viruttam. This has already been shown to be the forerunner of the later Kēka. Here, again, it may be pointed out that, whereas Viruttam is a stanza of four lines, the passages quoted here do not observe any restriction as regards the number of lines. No passage of regular Kēka of the later periods is met with in these works. The types (b), (c) and (d) abound in short syllables. Stanzas similar to these are also found in Tamil works.¹⁵

The stanzas in category IV have the rhythm of the Pancacāmaram metre of Sanskrit. A Pancacāmaram line consists of eight iambic feet. However, the stanzas quoted here are not quatrains as those in Sanskrit. They also stop in the middle of a line. This metre is extensively used in Tamil classics¹⁶ usually with dropping of the first short syllable in each line, and the consequent acquisition of a trochaic rhythm. In Kannada the same metre is called Uṣāha. Pancacāmaram is also used in Telugu literature. If we omit the first short syllable of Pancacāmaram as may be seen in the Kampa Rāmāyana stanzas quoted in the notes, then we get the metre termed Hamsayana by Telugu prosodists.

This wide prevalence of this metre in all the Dravidian languages might be an indication of its Dravidic origin.

The stanza quoted under category V resembles in its rhythm the metre called Bhujaṅgaprayāta in Sanskrit. A line of this quatrain is made up of four Yaganaṣas, i. e. four bacchius feet consisting of one short and two longs. This metre also is found in Tamil. The passage quoted, however, is not divided into lines but is only a succession of Yaganaṣas.

The stanza quoted under category VI (a), (b) and (c) have the metre named Atistimita. The metre of (d) is the one named Stimita. These two metres are also found in Irupattināluvṛttam. But there they occur as quartains, whereas here there is no limit to the number of lines in a stanza.

The passages quoted under categories VII and VIII cannot be divided into lines as there is neither Etukai nor Mōnai in them. They also do not yield to a natural division into lines.

The passage under category VII is a succession of feet, each foot having five syllables, only the last of which is long. If we take each group of ten syllables as constituting a line, then it can be brought under the metre called Tvaritagati in Sanskrit.

The passages under category VIII is a succession of feet of five syllables each, the third of which alone being long. If the last two syllables are deleted from the fourth foot, and then each group of four feet is taken as one line, four such lines will constitute a quatrain called Saṅkaracaritam. This metre is also found in Tamil classics.¹⁷

The passage quoted under category IX has two feet in each line, and six syllables in each foot, only the last syllable being long.

The stanza under category X is a Daṇḍikā of the Ikṣudaṇḍikā type. One line of this Daṇḍikā consists of the first part of the first line and the third part of the second line of the well-known Daṇḍaka of the Nalacaritam Āṭṭakkatha. In the Nalacaritam stanza, each line consists of three parts while in the present case there are only two parts in each line. Such Daṇḍikās are very

common in the more recent Campūs. I shall treat them more fully in the chapter on Mediaeval Campūs.

The passage under category XI (a) and (b) are simple syllable patterns, exclusively made up of short syllables. In (e) only the last syllable is Guru.

Notes

- 1 Lāṅkevatulakṣṣṇa bhōgavatiḥ bhujaṅgaṇiṣevyā
guptamenōharanandanamānyā kevalamamarāvatiyēppole
kollavibhūtim kollum vibhavā nūRuma ṭaṇṇu koṭunnallūrilu-
meRavilāṇṇina paṇṭupayātā; kuṇavāyṅkuṇa.mapi kuṇapam dadhati
Valluvānagarappallijayanti putuvīṭṭi npukaḥ vijṭṭina śobhā
mandikṭamāṅgalapuramahimā dorasamudram nīrassamndram
kurvāṇāpicamuRRumjagati ...tirūmaruṭūriti kācana nagari

Bhāṣacampukkal, p. 33

- 2 See Bhāṣacampukkal p. 42 f.
- 3 alaghusivavilāsam nāma kāvyam babandhe surabhi bhāratagotrīyeṇa
dāmoḍareṇa KSC Vol. I, p. 363
- 4 tasmin viśmāpanasrīśrutanidhiravadhi śrreyasā mūrjjitānām
viśvādhiṣṇa patyā kila bhavajaladhiśrāntadhirviśramāya
prastautyadhyātmaudyaparicayamadhuṣā nīyamuktā salīṣā
krityākṛtye nīyanatā ka iva balajuṣūmiśvarechāgatinām
Vijñanadīpikā Vol. 4 p. 139.
- 5 According to K. Rama Pisharoti, this era started in commemora-
tion of the shifting of the capital of Perumpaṭappu svarūpam to
Cochin Town. See Three Kerala Eras, JORM Vol. 1, 1972.
- 6 KSC, Vol. I, p. 422.
- 7 Introduction to Ununūlisandēsam p. XXIII
- 8 KBSC, Pt. 1, p. 205.
- 9 Introduction to Līlātilakam, p. XXIII.
- 10 KSC, Vol. I, p. 470.
- 11 gadyam Khadyotakalpam galiteraci camaikkin Renikke namostu
Ucciṇṇirutevicaritam, Maṅgal. Vol. 20 Book 10, p. 473
- 12 onRaRivatuvē uRRaRivatuvē
irantRivatuvē atanoṭu nāve
mūnRaRivatuvē avaRRotūmukke

nāṅkaRivatuvē avaRRoṭukannē
aīntaRivatuvē avaRRoṭuceviyē
āRaRivatuvē avaRRoṭumanamē
neritinaRintōR neRippaṭuttinarō

Tolkāppiyam, marapiyal, 27

- 13 See Kamparāmayāṇam, Bālakā, eṭṭRkōḷpapaṭalam St. 32.
vanci cūḷ mellaṭippāvaimāR paṇṇai cūḷ
manu cūḷ neṭiyamālikaiyilva nṭiṭaiviray
naṅcucūḷ miḷḷikalpū maḷaiyinnōḷi vīḷanaṭa-
nōinci cūḷ mitilaimā vīṭcen Reytinān.

- 14 See Pampa, Ādipurāṇa, 7th canto, st. 28.
śrīgekuḷa sadanamane tolavamaṇi bhavanadōḷ
rāgarasa modavesara siruhasama vadanadōḷ
polevapa ccadolesoga yisuvamṇḍu talpadōḷ
lalitagam gānadi laharikā pānadōḷ

* * * *

śaradamala gaganataṭa vibhavaśa ṅkāṣīyam
karimakara karadalita vīcivā rāṣīyam etc.

- 15 Kamparāmayāṇam, Bālakāṇḍam, kaṭimaṇappaṭalam
muracaRai tulumāna mutiyaru milaiyōrum
ciraiceRi kuḷalārum viravinaR viraiḱinRā
ruraiceRi kilayōṭu muvakaiyi nuyarḱinRāR
karaiceRi varitāku miravoru karaikaṇṭār

st. 20

tappina maṇikācu ācaṅkamu mayilannā-
roppagai puripōtu mūṭali natupōtu-
ntuppuRa līlavāca ccuṇṇamu mutirtātu-
ākuppaika lenavāri kkoṇṇanar kalaivārum.

St. 30

These are, however, called Kalivīrutams. If the second and the fourth feet are expanded without changing the number of Mātrās in them, they will be exactly like the two stanzas quoted under III (b) and (c).

- 16 cf Kamparāmayāṇam, Bālakāṇḍam, karmukappaṭalam, st. 47
nāṅulāvu mēruvōṭu nāṅulāvu pāṇiyum
tūṅulāvu tōlumvāli yūṭulāvu tūṇiyum
vāṅulāvu oḷulāvu māḷaimāppu milavum
kāṅalāku mākināvi kāṅalāku mēkolām

Also see

pūnilāya Vaiatūmāy punērkan ninRa nānkumāy
tinilāya mūnRumāy ciRanta kāliranṭumāy
minilāya tonRumāki vēRuvōRutenmai yāy
ninilāya vaṇṇa ninṇai yāRninaikka vallarō?

Nālaytrativyaprapantam,
Tiruccantaviruttam, I.

- 17 kākkinRivan neṭunkāvalin valinikkiya kalva
pōkkinRuRa kkaritāyena ppukanRān pukaiyuyiRppān
kōkkinRato ṭukkinRaRa kolaiyampuka ṭalaiyō
ṭirkinRana kanaloppāna veytānikal ceytān

Kamparā. Yuddhakānda, mutarPōR, st. 157

CHAPTER IV

RĀMACARITAM

“The history of Malayalam language”, says Dr. Gundert, ‘commences for us (if we except a few inscriptions on copper and stone) with the *Rāmacaritam*, in which we probably have the oldest Malayalam poem still in existence, composed as it was before the introduction of the Sanskrit alphabet and deserving of the particular attention of the scholar, as it exhibits the earliest phase of the language, perhaps centuries before the arrival of the Portuguese.”

P. Govinda Pillai states that *Rāmacaritam* is the oldest extant work in Malayalam. He further says that Dr. Gundert and Kōvunṇi Neṭuṇṇāṭi have ascribed this work to a king of Travancore, who lived in the fifth century of the Kollam Era.²

A. R. Rajaraja Varma assigns *Rāmacaritam* to the last stage of the Karintamiḷ era in Malayalam literature, which according to him extended for five hundred years, from about 825 A.D. to 1325 A.D.³ Elamkulam Kunjan Pillai has subscribed to this view.⁴

Ulloor, who edited and published for the first time the first thirty chapters of this work has categorically stated that there is no other work in Malayalam which dates earlier than *Rāmacaritam*.⁵

The basis of these statements is the language of the work, which makes use of the Tamil alphabet alone (which excludes the vowels *r* and *l*, the visarga, the second, third and fourth letters of the vargas, the sibilants *ś*, *ṣ* and *s* and the aspirate *h*), and abounds in archaisms as regards vocabulary, idioms and turns of expressions.⁶ It was owing to these very peculiarities of this poem that such Tamil scholars as T.A. Gopinatha Rao and K.G. Sesha Iyer averred that the language of *Rāmacaritam* is

Tamil and not Malayalam. It has since been settled, on closer examination, that the language employed in this work is not pure Tamil. Whether it is the ancient form of Malayalam or a later mixture of Tamil and Malayalam is still a subject of controversy among scholars. While Ulloor regards it as representing the literary idiom which was being used in those days throughout Kerala for composing works of the Pāṭṭu genre, R. Narayana Panikkar unhesitatingly pronounces it to have been written in an artificial and mixed dialect which was at no time the spoken language of Kerala, much less at the time of the composition of Rāmacaritam.⁷ There are others who question its claim to be recognised as the first poem in Malayalam.⁸ Kōvuṇṇi Netuññāṭi explains the peculiarities of its language, which he considers to be more or less Tamil itself, not on the basis of the time, but on that of the place of its origination.⁹

According to Netuññāṭi, Rāmacaritam was the work of a king.¹⁰ Govinda Pillai guessed that this king might be Āditya-varma of Travancore who ruled from 460 to 505 M.E. and extended his sway as far north as Vaikkam. But the last verse of Rāmacaritam, wherein it is stated that the author is one Cīrāman, contradicts this assumption.¹¹ Then the controversy was centred around the identity of Cīrāman. Cī is the Tamil equivalent of Sri, and is "an honorific prefix added to the names of Deities, eminent persons and sacred objects."¹² Many kings had this prefix attached to their names. There was also a legend to support the contention that a king of Travancore wrote Rāmacaritam. An inscription of Sri Vira Rāma Varma, executed in 372 M.E., has been discovered at Puravaśśēry.¹³ A second inscription of one Maṇi Kaṇṭha Rāma Varma has been found at Mitrānandapuram.¹⁴ Ulloor assumed the identity between these two Rāma Varma and assigned to him the authorship of the first epic poem in Malayalam. According to this identification, the time of the composition of Rāmacaritam was somewhere around the last decade of the twelfth century A.D. Ulloor has also adduced certain internal evidences to support this theory. In the ninth stanza of the 164th division¹⁵ the poet mentions victory in battle as one of the good results that may accrue

to those who study his work. Now, tradition says that the king composed this epic on a battle in order to edify his soldiers and to strengthen their morale. The stanza referred to above is in agreement with this tradition. The author seems to be well-acquainted with the monumental work of Kampan, yet he does not offer salutations to the latter in the preface of his work wherein he pays homage to great poets like Vālmiki, Vyāsa and Agastya. This is justifiable only on the ground of contemporaneity of Cīrāman with Kampan. In that case the younger contemporary might not be inclined to place Kampan, whose memory was still green in the minds of people, on the same exalted pedestal with the mythological trio. The great Kampan lived between 1120 and 1200 A.D. It is not improbable that Cīrāman had the rare fortune to drink deep Kampan's poetry at its very fountainhead, for does not tradition vouchsafe that Kampan visited Kerala and declaimed his own poem to the learned assemblies there? It is not improbable that Cīrāman the savant-king of Travancore was the fulcrum of such an assembly.

R. Narayana Panikkar¹⁶ has tried to controvert the arguments of Ulloor. Such linguistic peculiarities as are exhibited by Rāmacaritam, says Panikkar, are no criteria of its antiquity; for till very recently poems used to be composed in the Tamil-Malayalam dialect of South Travancore, which closely resembles the language of Rāmacaritam. Then again, the word Cīrāman might as well be a corruption of the word Śiva Rāman. In fact we know of one Śiva Raman who was a scholar and has composed a commentary on Tapatī-Saṁvaraṇam, a Sanskrit Drama by Kulaśēkhara. Rāmacaritam might as well be his work. Even if the word Cīrāman is the popular form of Sri Rāman there is no positive evidence to identify him with the king Sri Vira Rāma Varma, who is mentioned in the inscription of Puravaśśēry. Many more Sri Rāmas are known to history.¹⁷ There is also another reason to bring down the date of Rāmacaritam considerably. Līlātilakam defines Pāṭṭu and illustrates it by quoting a stanza. Rāmacaritam is the Magnum Opus of this genre and agrees in every detail with the definition of Pāṭṭu in Līlātilakam. Few other works

of any merit belonging to this class have been so far discovered. Had the author of *Lilātilakam* seen *Rāmacaritam*, he should surely have quoted from this work to illustrate the definition of *Paṭṭu*.¹⁸ We cannot plead that the author of *Lilātilakam* could have been ignorant of the existence of *Rāmacaritam*, for he was a great scholar with an unusually wide range of literary acquaintances. Therefore, we can only conclude, says Panikkar, that *Rāmacaritam* was composed after *Lilātilakam*. Thus its date cannot be earlier than the fifteenth century A.D.

The arguments of both Ulloor and Panikkar are not based on solid facts. It is better, therefore, to suspend judgement until we are in possession of more tangible proofs. However, from a comparative study of metres, there seems to be no warrant to bring *Rāmacaritam* down to the 15th century A. D. and thus make it later than the works of the *Nirāṇam* poets.

The fact that manuscripts of *Rāmacaritam* have so far been obtained only from the north Malabar has induced others to believe that the author of *Rāmacaritam* hailed from that part of the country. Recently it has also been claimed that the language of *Rāmacaritam* has decided affinities with the language which was current in the central regions of Kerala a few centuries back.

Rāmacaritam deals with the story of the Yuddha Kāṇḍa of *Rāmāyaṇa*. It contains 1814 songs in 164 divisions. These divisions which used to be called *Paṭikams* or *Pāyirams* in Tamil were termed *Paṭalams* in the edition of Ulloor in imitation of *Kaṃparāmayāṇam*. The Editor of *Rāmacaritam* in the *Citrōdaya Mañjari* series (A. D. 1932) has given them the simpler name *Vṛttams*. Some of these *Vṛttams* contain more than one metre.¹⁹ There are 4 divisions of 10 stanzas each, 146 divisions of 11 stanzas each and 14 divisions of 12 stanzas each. Thus we see that the eleven-stanza-division is the rule. This also is the normal practice obtaining in the Tamil works of Śaiva and Vaiṣṇava saints.

Rāmacaritam has made use of sixteen different kinds of metres, most of which have their own subvarieties.²⁰ All these

metres except some lengthy double-line types are found in Tamil classics. I have, in an appendix to this chapter, quoted parallel stanzas from Tamil literature to illustrate this. Many of these metres have found their way into later Malayalam literature, some with slight modifications and others without any changes. The changes, where they have occurred, have made the metres more rigid; the number of syllables, which was originally variable, became constant and expansion of feet became rare. The influence of Sanskrit prosody might have been responsible for this development. A few metres of *Rāmacaritam*, thanks to their cumbersome nature, have gone out of vogue in Malayalam literature.

All these 1814 stanzas are *Viruttams*, i. e., equilineal quatrains. This equality, in most places, consists both in the uniform number of syllables, and the relative position of longs and shorts in the lines. In some places, e. g., in the *Aruciraṭi Āciriya Viruttam*, the number of syllables may vary from line to line; but the number of feet per line is constant.

With a few exceptions, which only prove the rule, and which may be due to errors committed by scribes, the stanzas observe both *Etukai* and *Mōṇai*. Most of the lines have *Yati* (Caesura) in the middle. Later on, these half-lines of longer metres acquired independence and became full lines in their turn, *Etukai* having substituted *Mōṇai* which previously existed between them.

Sri M. Ilaya Perumal, who has analysed the metres used in *Rāmacaritam* from the stand-point of Tamil prosody, has stated that only three metres, viz. *KalittuRai*, *Kaliviruttam* and *Āciriya viruttam* have been employed in this work. The metre of division 105 is *KalittuRai*, the metre of divisions 3, 6, 11, 15, 21 and 28 is *Kaliviruttam* and the metre of all the other divisions is *Āciriya viruttam* consisting of 6, 7, 8 or 10 cirs per line. Of these the varieties of *Āciriya viruttam* containing 6 and 8 cirs per line usually employ cirs of two *Acais* and quite often cirs of three *Acais* mixed with cirs of two *Acais*, (cirs of three *Acais* appearing mostly in the third and the sixth positions (Appendix to RC Vol. I., N.B.S. 1972, P. 182).

Now, a stanza consisting of four lines, each of 5 cirs, is called KalittuRai, and thus the metre of division 105 appears to be KalittuRai. But in this metre Mōnai between the 1st and the 5th cirs is considered essential, yet we do not find this in Rāmacaritam.

KalittuRai with fixed number of syllables per line is called Kaṭṭalai KalittuRai. A line of Kaṭṭalai KalittuRai should have 17 syllables, if it begins with a Niraiacai and 16 syllables, if it begins with a Nēracai. In Rāmacaritam the lines beginning with Nēracai have only 15 syllables each and lines beginning with Niraiacai only 16 syllables each. Only one stanza, i.e., the 10th one of division 105, beginning with a Nēracai has 16 syllables per line; but there the last cir of the third line is not a Viḷamkāy as prescribed. Hence the metre of this stanza also cannot be regarded as KaṭṭalaikkalittuRai.

Rāmacaritam is the monument of Tamil tradition in Malayalam poetry. After this work, Malayalam and Tamil fell apart, and the former began to develop in its own way. The faithful adherence to Tamil models, exhibited by the metres of Rāmacaritam, is unique in the history of Malayalam literature.

All metres employed in Rāmacaritam are based on Tāla. The lines of stanzas are to be divided into Tālaganās, Tāla being dependent on the number of Mātrās (Morae).²¹ Such Tālaganās are called *Layakhandas* by some prosodists. These feet should be kept independent of each other, that is, no long letter should be allowed to represent the last Mātrā of one foot and the first Mātrā of the subsequent foot. The number of syllables within a foot is variable, provided the number of Mātrās remains constant. But there are certain metres in Rāmacaritam, wherein the number of syllables in a foot is also constant. Usually conjunct letters are to be pronounced lightly; they often do not throw their weight on the previous syllables and thus render them metrically long (Guru).²² There are, of course, exceptions to this.

Some of these metres are also found in Sanskrit, e. g., Induvadānā, Kusumamañjari, Mallikā (Haranaratakam),

and Tōṭakam. These metres occur in Tamil works also. It is extremely difficult to say whether these metres are of Dravidian or Sanskritic stock. Ulloor is of the opinion that these originated in the Dravidian languages, and were later borrowed by Sanskrit poets.²³ We find Vasantatilakam, which is a metre of unquestionably Sanskritic origin, employed in Tamil.²⁴ Therefore, if we are not prepared to believe that all the non-Vedic metres of Sanskrit were inspired by Dravidian prosody, we cannot accept the extreme position taken by Ulloor. The word Viruttam which denotes an equilevel quatrain in Tamil prosody is obviously a corruption of the Sanskrit word Vṛttam. Viruttams observe the rules of the Sama Vṛttas of Sanskrit, the number of syllables and the positions of long and short ones usually being the same in all the four lines. It is therefore more probable that in the case of these Viruttams, Tamil was the borrower and Sanskrit the lender. The extraneous origin of these metres might be the reason why the writers on Tamil prosody did not properly define and illustrate them. Of course, the genius of Tamil writers has almost transformed them and made them more supple and hardly distinguishable. In any case, such metres are used but rarely in Sanskrit, while they are the stock-in-trade of the Tamil neo-classical literature.

Another point to be noted in connection with Rāmacaritam, as well as with the works of the Niraṇam poets, is the occurrence of the Tōṭai or Prāsa called *Antādi*. This is defined as "constructing the last syllable, Acai, Cir or line of a stanza as the first syllable, Acai, Cir or line of the following one". If the first syllable, Acai, etc., of a stanza happen also to be the last syllable, Acai, etc., of the same stanza, then it is called Maṇḍalavaṭṭiyantādi.²⁵ This Tōṭai is the characteristic of Tamil hymns known by the name Antādi and is scrupulously observed in *Tiruvāymoḷi* of Namālvār (8th century A.D.) which was considered as the Veda of the Dravidians, and is still recited daily in Viṣṇu temples not only in Tamil Nadu but also in Andhra Pradesh, and which according to Līlātilakam, was also widely in use in Kerala. Antādi is also seen in the works of Paṭṭinattai (A. D. 9th century) and Nampiyāṇṭār Nampi (A. D. 10th century).

In Rāmacaritam most often it is not the last syllable or word that is repeated, but the syllables and words that occur towards the end of the last line. Usually we find two syllables being repeated. There are instances when the syllables found in the beginning of the second half of the last line of one stanza reappear in the beginning of the first line of the next stanza. Only the similarity or repetition of syllables is strived after; the same meaning need not be retained.²⁴

I. Kākali (EṇciRkaḷineṭilaṭiĀcīriyaviruttam)

- a) kāṇaṇa ākaḷilaran kaḷiRumāy Kariṇiyāy
kāRneṭum Kaṇumata mmiḷviḷayā ṭinaṭanRan
Rāṇaṇam vaṭivuḷā pavaṭivāyavātari
ttāṭiyē nalaviṇā yakaneṇmō ramalaṇē
ñāṇitoṇ Rutuṇiyiṇ Ratineṇmā natameṇṇum
nāḷatāR taṇḷnira ntaramiru ntaruṭeṭi-
ntūṇama RRaRiveṇa kkuvappuṭi kkumvaṇṇamē
yūḷiyē ḷilumniRai ntamaRaṇā ṇaporuḷē

Vṛttam 1, Padyam 1

- b) aruvaipā ṭiyuruvā yaparaṇē caraṇatā
rakakuru ntukoṭuta ntatamṇiṇai ntukoḷvavar
kkariyavan piRaviyām tuyaraRu ttukaḷavō
racuranā cakaraṇē vicayanvīl ttaṭiyiṇāḷ
tiruvuṭa mpuṭayumā RaRantava ṇṇapimatam
teḷuteḷa ppilviḷayē ccutēḷiyi ccacivanē
aracanā kimatucū taṇaṇirā vaṇaneveṇ-
Ramayena kkupukaḷvan vaḷivaram tannaruḷē

Vṛttam I, Padyam 4

- c) avanaṭu ttuṭaniṭa ttariyavan paṭayumāy
vivitannin Ravanveṭi ntavaRkulā ntakapaṇan
pavanata mpavanita mperiyava ākaṭal kaṭa
ntiviṭeva ntavanānū manaṇṇunin Ratarikē

Vṛttam II, Padyam 1

- d) cēvaṭi yampōṭu cēRitupa ṇintuṭan
niviji viṭṭuni cācaraR tēnayē
āmaḷa vumvirai ntākkami yaRRuke-
nRāvite ḷintora rakkanō ṭēkinān

Vṛttam 21, Padyam 11

- e) taḷainiḷali lēRumni ṭaRpaṭai kkōppumāy-
tteyamukani rikkakka ṇṭokkeḷa ppāyntaṇai-
ntaḷakinoṭu mūṭināR cuRRumi ṭumkiṭa-
ñācalaṇṇaḷa ṭaRtteṭu ttiṭtorō kūṭṭamāy
muḷumatiku ṭikkoḷlum māḷika ppantiyum
muraṇaṇima tilkkallum talliye ḷlāmtaka-
Rttaḷivunaka rikkellām ceytuce ytāRitaṭu-
ttarikulavum vēntarum cuRRināR muRRumē

Vṛttam 13, Padyam 1

- f) piṇavumaṇi niṇavumuḷ ttūrnneḷum pōriṭe-
pperiyapaṭa nāyaka nmārtiri ntottuce-
nRaṇaṇṇuporu vāntuni ṇṇāleṇṇum kāṇmatē
yarutaracaR kōnoṭa mpēRRukoḷ kenniyē
tuṇaroṭuyi raRRutē rumtura ākaṇṇaḷum
curutiṇuḷḷa rakkarum mummatam cēRnnavā-
raṇaṇṇaḷumu ṭampuṭa ntokkeṇṇum viḷntupō-
yatikamuyi raRRuta ppōRkkaḷam tannilō

Vṛttam 77, Padyam 3

II. Drutakākali (Kaliviruttam)

- a) vaṇṇa mēlumōṇ māṇaram koṇṭaṭu-
ttaṇṇa yākkiya kampaṇa nmeyyellām
eṇṇi lāyiram kūRiṭu māRupōy
maṇṇil viḷava nmāruṭi talligān

Vṛttam 21, Padyam 2

- b) aṇaiṇṇa māruti kkaṇciya rakkarum
piṇaṇṇu maṇṭināR pēṭipe rutteṇṇum
tuṇace yyāmena ttonRiya kampaṇan

kaṇaikaḷ tūkiṇān kāṇaru tāṁvaṇṇam

Vṛttam 21, Padyam 1

- c) atikam mēnive ṭuttatō rānamē-
lariya cūlame ṭuttupī ṭittuti
citaRu māRuka ṇṇōṭumva rinRavan
tirici rāvuni cācaraR kōnmakan
etiri ṭāmava rāriya nōṭupō-
Rkkeṇava jaRntani cācara vētivan
kutira mēloru kuntavu māykoṭu-
kkurutī pōykoṭum nōkkoṭu vanRavan

Vṛttam 24, Padyam 5

III. Adhikakākaḷi (KalittuRai)

- a) manṇava nēmanam maitili tannila lintōni-
yennōṭu munṇami yaṇṇuva tonnumi ṭaykkunnū
ennatu kāraṇa mīntira cittinu mātāve-
nṇenneya Rintaru ṭātoḷi yinṇati nikkālam

Vṛttam 105, Padyam 1

- b) irippate nikkaru tinnuni nṇōṭupī rintennāl
tirikkayyi lonnupī rintupī ṭittūte ṭintenne
karuttoṭu kālapu rattina ṇantarūḷ kākuttan
carattinu cāleḷu tāyani cācara vīrāyē

Vṛttam 105, Padyam 5

- c) tēRaru tātoḷa mattalce kattilni cācararāl
ēRina tennaya nintira nicanum vānavarum
kūRino ruḷḷama ṭintuku layntu (vā) n kulantanne
māRilla yāmatu vairipi Rantanān manṇavanāy

Vṛttam 105, Padyam 10

IV. Induvadana (Kaliviruttam)

- a) connavapa ṭittoruco llālurace yṭāḷo-
nRapṇanaṭa yāḷvinaiya tukkucina mīṭi
ninṇuṭalpi ṭantuniṇa vumparuki yippō-

tenniṭaRke ṭuppaṇiṇi yenRavaṇa ṇaintān

Vṛttam 3, Padyam 3

- b) iruntavaṇṇa mēyiriḷma Raintitiṭa tūra-
pparantapaṭai yumkuṭaiyum veṇcavari maRRum
karantumaṭa vāRtutice yyaḷkanivil vaṇṭā-
niriṇṭamukil pōleḷumi rāvaṇani ṭattāl

Vṛttam 3, Padyam 1

- c) kaṇṭavani raṇṭucika raḍkāḷnaṭu vēpōy-
kāṇmituma runṭinivi rantaḷaki lenRē
koṇṭaniṇa vōṭuṭana ṭuttaḷavo ṭittē
koṇṭanaye llāmatinu mūlamaRi vōrār
koṇṭalnira miṇṭupala vottupunal kōri-
kkoṇṭalaRum vaṇṇamala Rittuyara muḷḷil-
kkoṇṭaraca nmāriṭaro ṭittukaḷe vānāy-
kkoṇṭiviṭe ṇānmarunnu tēṭivannu tenRān

Vṛttam 50, Padyam 1

- d) aṭaṇkumiṇi laṇṇayile ṭinRamūRa ṇānpō-
Rkkaṇantaṭali lētalare yūḷiyilni ratti-
ttuṭaṇkumaḷa venRuḷati rāvaṇanu rakka-
ttuḷakkamaḷa vēkaḷaṇṇa rakkaRpaṭa yellām
naṭantituti ṭappoṭala Rippalavi ṭampōy
nāmanpurivi rantupuku māRucama ṇṇēṇkum
parantakoṭi vānileḷa viḷkkalaRnnu tikki
pparantamata vāraṇaṇṇa luḷkkalarṇṇanēkam

Vṛttam 80, Padyam 1

- e) ayyāte ṭintaruḷa runṭuyare ṭuntō-
nRallāta pētaḷaḷa ṭumvaṇṇama ṭātē
noyṭōru kēṭivanmu ṭintatitu koṇṭē
noyṭāyi toperiya rakkaRkula mellām
mayyāRta ṭankaṇmaṭa vāRmuRayo ṭippān
mannāyi rāmaneya ṭakkumata ṭaRkken
kayyēye nikkutuṇa vēṇṭumatu memmil
kaṇṭāle nṇattirici rāvaliṇṇu conṇān

Vṛttam 37, Padyam 1

- f) ullante jintavaRka luḷkkāmpi lampunnama
onRāya nēkamuru vānōra rikkanama
koḷḷenRu vēṇṭumvara mumpaRkku nalkunnama
kūRRatte yuvayilum mūRttāṇṭa mūRttinama
vijḷinRa tāRpatata laṅkaḷkki ṇāḷkunnama
mētakku nanmamiku māticca tēvanama
veḷḷappa rappilniya tamvilnto ḷikkunnama
vētakki laṅkakaḷum vēṭānta mūRttinama

Vṛttam 97, Padyam 1

V. Kēka (ARuciRkaḷineṭilaṭi Āciriya viruttam)

- a) iṭṭana cāpam kēḷay niyinRu mutalāy mēnnāḷ
vaṭṭaṇi kkoṅka taṅkum maṅkayaR taṅka luḷḷi-
liṭṭama lḷātanēra ttippaṭi ppunarkilokka
ppoṭṭinin ciraṅka jellām poṭiyāke nRaruḷi cceytan

Vṛttam 7, Padyam 2

- b) aracaRkaḷ kōṇē mēnmē laruntuyaR piṭṭivaṇṇam
purikuḷalāḷē naṇṇi ppōkkuma talla kālam
irupatu karaṅkaḷ taṅku milaṅkavē ntaneyo rikkaḷ
karutuka kaḷaka cōkam kaikkoḷka kōpa mippōḷ

Vṛttam 2, Padyam 2

- c) uraikkalā maviṭam ninno toruvara taruṇi vānōR
purattunin RuḷaRi vanRōḷ puṇcika tḷalaiyen pātāḷ
urattiṭaikkōṇṭu pūṇṭe ṇukkinā lavaḷe yannāḷ
ureittana ḷayano ṭellā muṭanavan cāpa miṭṭān

Vṛttam 7, Padyam 1

- d) caraṅṇa laracanum kaitavam mikka nattan-
caranu miruvarum tammiḷa mpeytu vampāl
coriyum maḷa yinnēR cāruce ṇēcori kōri
ttuyarṇnu taya mukan mēlellā mumpaR peytāR
ariya tulaṇṭum mārutān tēRcu ḷanna-
ṇṇavane yuṭa niṭam paṭṭaṭi tḷuḷka nampōy-
kkaraṇṇu kara ṇṇumu ḷpṭuṭi ṇṭēRkku mēlum
kalaRṇnu kaḷukaḷā yīṭaṇṇ kamvi rantē

Vṛttam 98, Padyam 1

VI. Vaṭakkanpāṭṭu Vṛttam (ARuciRkaḷineṭilaṭi Āciriya viruttam)

- a) maitili tannuṭe caritamellām
vānara vīranu raykkakkēṭṭu
ceytama nanRuni yenRuraittu-
ttēnmōḷi yāḷeni nantiruntu
peytana kaṇṇuṇi roṭukūṭa-
ppēppeṭṭu nnaracane tḷolutaṇainta-
kkaitava mētumi lḷātaviran
kapikula tṭaracarkku maracanconnān

Vṛttam 2, Padyam 1

- b) mannava nēpuva naṅkaḷ ninnāl
mayyalpu ṇaRttatu kāraṇamāy
pannaka cāyice RukkuRaḷāy
paṇṭula kēḷuma ḷantapirān
mannava nāyula nāyinatam
vanteti riṭṭākum mammatanmāl
ninnuḷḷil ventumu ḷuttamayāl
niyaRi ṇṇaṭiḷi laṅkamannā

Vṛttam 106, Padyam 2

- c) ilankayi lūḷiyil vānilummi
tinaṅkoḷvi mānavumāyirivōR
viḷaṅkalin vaṅcika rāṇkaṭōRum
viḷaṅkiṇa pūmpoḷil tēṇumeṇṇum
nalaṅkiḷa Rnāṭaka ḷāraṅkaḷum
naRuṅkuḷuR mālayu mokkaṇintuḷ
kkalaRntati kamviḷa yāṭumatam
kaḷintumu ṭintutē nikkiniyē

Vṛttam 106, Padyam 3

VII. Ūnatarāṅgiṇi (ARuciRkaḷineṭilaṭi Āciriya viruttam)

- a) kūRām ṇānnin tirumuvam
kūRum tanaṅṇaḷum nakaramnin
kūRā navareyu miniyum ṇān
kūRā tavayumu ḷḷavayellām

vēRā yīññukaḷa ññevitē
vīrā teḷivino tikaḷkaṇṭa
āRā valiyuḷla tuyareññaḷ-
kkāmāRamarakaḷ pakayōñē

Vṛttam 104, Padyam 1

- b) pakaya Rkkaṭareḷa yitakiṭṭā
paṭaki tṭinapoḷu tatukaivī
tṭikalil tuyaluma torukūRa,
lleḷuni nnaruṭtīru mukamampāl
akale kkaḷacina menenōkko-
nnaliya tṭakakana maṭiyēnin
pakayōR kolaceytu tillakiḷṇāḷ
paḷipe tṭitumilla yeḷutāyūm

Vṛttam 104, Padyam 2

- c) tikataka muḷḷani cācarane
ceRuttu kumpaka ruṇaneyo-
ttikaliṭe venRura kaikkōḷvs
mippoḷu tatupaṇi yāyvarukil
makarama nikkūḷa cēRntaracan
malaRkkaḷal vayitta maṇattanarāy
pakayava rāyuta mēRRaṭaril
parampata minnē yeytīnRōm

Vṛttam 32, Padyam 7

- d) pōrila rivaraR kūṭṭattil
ppukuttīru nūRum munnūRum
vāriyu ṭanuṭa nāyiravum
vakante ḷunnūReṇ ḷūrum
kōranvi ḷunkiva rakkaṇṭu
koṭuppa māṇṭa kkavivararum
tīrata yaRavē kaivittu
tīrintu maṇṭi teṇṭicaiyūm

Vṛttam 32, Padyam 4

- e) mannī minnēR mellitai yīḷē
vaḷakki nenRi rāmanvarum

munñē nalkī ṭenRuvī piḷaṇan
muggal niṇRi rantaḷavē
minnō ṭārē nallatu kēṭṭatu
nīṭikañña paṇṭitana-
yennō ṭallā pēcuma tenReḷu-
ninRi rāva ṇan naṭantān

Vṛttam 5, Padyam 1

- f) mukavum vāṭi cēḍriya ṇintoru
mūnRu rāvum nampakalum
mikavā ḷumpō rampunni cācara
vīraR kōṇpo ḷintavellām
akata ṇilppāy ntaṇkamula-
ntaṭikai paṇinta vālanunō-
vakilam nīpō kkenRutu ḷēṇano-
ṭāti nāya kan collinān

Vṛttam 72, Padyam 1

VIII. Svāgata (EaṇciRkaḷineṭiḷaṭi Āciriyaiviruttam)

- a) āyutāvalima liññoḷi viḷayi-
ccanci tamkiḷaR karuvukaḷviḷaṇṇa
ttūya vacikaḷi ṇaṇṇina vaḷartēr
tūma peRRatil nicācara varaRkōn
pūyal mētilvanna ṇaṇṇaḷa varuti-
ppōtu pōrenava rikula maḷalpū-
ṇṭūya lāṭṭinani navuṭa yavarā-
yokka mannava nnaṭiyiṇa toḷutāR

Vṛttam 82, Padyam 1

- b) kūRa lāmate llāmaṭal tēṭum
kūṭa lārula kaṇkaḷi leṇkum
māRu viRuḷḷa vanvaṭi vēlum
vāla cūriyan nēRmuka muḷḷōn
niRa ṇintara nampuṭai yanpō-
rāna tancuma liḷecama yaṇpe-
RRēRi vampoṭa kampana nenmō-
nēRa mumpilva rinRavan Virā

Vṛttam 24, Padyam 1

- c) kaḷavē nippoḷu tippīḷa ceytōn
 karaḷpi laṇtuyi renRitu kūRi
 tteḷika taintanal bāṇaṇṇa lumvan
 cilaiyu māymunna taṇnuma nnōRkōn
 oḷive luṇṇakaR kāppine tōpō-
 yuḷaRi yenRati rāvaṇa nēkin-
 Raḷavu pukkiti laṇkayi lokka-
 ṇṇariya vaṇpaṭa cūḷpaṭayāṇṭōR

Vṛttam 24, Padyam 11

IX Hamsapḷutam (ARuciRkaḷineṭiḷaṭi Āciriyaṇiruttam)

- a) vārumaḷa varikaḷu makamaḷiṇṇē
 varikili lḷorupīḷa yapayameṇi-
 kkaruḷenni laruḷceyvataḷakaRivō-
 Rkkatinuḷḷa valiyinnu muraceyyalām
 oruvana caranoru paRavakani-
 ntutalira yitumati niṇayemuṇṇam
 porutatu karutaru tennum ninavē
 porunnina taRiveva raRivavarē

Vṛttam 9, Padyam 1

- b) koṇṭaltan niRameḷu nūRukōṭi
 kuṇicara niṇayēḷu nūRukōṭi
 ceṇṭiḷa kiṇavaḷaR tērum maRRum
 tiṇpaṭa palavaka cūḷanipōy
 kaṇṭava ḷarikaḷe yeytuvīḷtti
 kkaṇṭuva nnarācara tūkkilokka
 kkoṇṭuko ḷḷavarcira mennumiccol
 koṇṭava navaneva lattuveccān

Vṛttam 19, Padyam 1

- c) maRaintitu vānavu māḷkaṭalum
 maraṇkaḷu mūḷiyum māmalayum
 muRintuca rankaḷpo lintulakam
 muraṇkiḷaR vāṇaṇṇaḷ tiṇṇivipṇōR
 naRuṇcara paṇṭita Rattamayāl
 nakaṇkaḷa laṇkiḷa rāRkaṭalpōy

maRintitu taccuni Raccurakam
 vaṇaṇṇina vaṇcara paṇṭikaḷāl

Vṛttam 66, Padyam 1

X KuRatti (Patinnālcir Kaḷineṭiḷaṭi Āciriyaṇiruttam)

pīriyarutāta niyīṇṇaṇēpi tāvuveṭintu nāṭum
 piḷukiṇirantu kāṭumuRaintu pōnRavanōṭa kaṇRāl
 urukumallini nakkuṭaṇuḷḷu runtu virunta ḷḷiva-
 nRoḷivililaṇka pukkātu pōrum nintiRam, niḷka tellām
 orutuṭaiṇṇaṇṇaḷ ninnuṭalveṭṭi yokkanukarnni tampe-
 RRuḷaviḷayāṭṭa māṭuvutenRu cenRaṇayinRa nēram
 tiriceṭakaṇṭu koṇṭakanāve ḷḷāmaRiyitta pōṭē
 tirīṇṇakalumni cācarimāra taṇṇiyuRaṇṇi nārē

Vṛttam 4, Padyam 1

XI Taraṇḡiṇi (EṇciRkaḷineṭiḷaṭi Āciriyaṇiruttam)

- a) uṭaliṭa mīṭum mārutu tannō-
 tuṇanura ceytān vānaraR kōmān
 koṭiyani cācarar vampaṭa yōṭum
 kūṭimu tīntāR pōrite yellām
 aṭaliṭe vankū RāṇṭavaR vanRō-
 rārumi ḷḷenRā lākayi nāḷnām
 paṭaniRa ṇṇokke cenRiṭa tūki-
 ppāyntuti laitti nnakariyi laṇkum

Vṛttam 51, Padyam 1

- b) Kaṇakaḷa nnicicara vēntan villāl
 kkanameḷa yuṭaṇuṭa nōrō pāṭē
 tuṇaroṭu varumava yampāl manṇan
 tuṭutuṭe yariṇṇari ṇṇāḷi nRōṇē
 piṇantapi nnorukuRa veṇkum tammil
 piRannuti lḷoruvane velvān cālē
 paṇipeṭu moruvanu menRē tōnRum
 paṇicino ṭulakeyu laittāR pōril

Vṛttam 92, Padyam 1

XII EṇciRkaḷineṭiḷaṭi Āciriyaṇiruttam

- a) naRuṇṇina narivara nenRaRi ntoru

noṭṭiyiṭe malakoṭe Rintumain ntana-
 ṇṇaRivinu nitiyennum nallaku mpava-
 llanuvine yuyiroṭu vēRviṭu ttanan
 tiRaviya paṭaiyoṭa maccaRnāl varum
 teḷutele yilakina tēroṭum kuRa-
 vaRayava raṭalilmu ṭintapō tuḷḷi-
 laRumaṭa ṇṇavanuci naṇṇavaḷaR ntutē

Vṛttam 23, Padyam 1

- b) enkuma nnicicara nampuṭa mpiṭe
 yēRina tuyaraRi ṇṇillena kkena
 taṇkina kapivaran māmaram koṭu
 tallina poḷututa kaRntuvā cikaḷ
 poṇkina koṭiyōṭu mampilviḷ ntana
 pōriṭai mutalavu māyvirai nteḷu
 ntaṇkuṭa navanita nmitara kkanu
 mantaka netiRcina muRRutā vinān

Vṛttam 23, Padyam 5

XIII Kusumamaṇjari (EḷuciRkaḷineṭiḷaṭi Āciriyaiviruttam)

- a) pūṇṇamaiyalaRa vēkaḷaintu pukaḷ minnummannavare-
 luntupo-
 rāṇṇapaḷḷivillu mampumēntiyari vīraruḷkkalaRnnu
 nilkavē
 nīṇṇa cōkamaṇai yātavāRuneRi mikkeḷum keruṭa
 tēvanva-
 ntāṇṇupūṇṇutata vikkaiyāḷaṭiva ṇṇaṇkiyaṇ kumella
 vāṇkinān

Vṛttam 17, Padyam 1

- b) aṭuttupōrilari vīraRtammeyumo rattirRamkoṭ aṇṇa-
 ṭakkivi-
 lleṭuttatācarati tanneyumpinneye tiRtta tampiyeyu-
 mūḷiyil
 kiṭattiyintirane venRarakkaRmaṇi kēvalamnakaRpu-
 kuntato-
 ṭṭaṭuttapōtucati yāyitenRatuma ṭakkamāyavaRkaḷ
 collināR

Vṛttam 17, Padyam 10

- c) mannavāvaṇaṇṇi vaṇṇamniyatiti maintanēnamapa-
 vittirāyanama
 kannalēparama cūriyāyanama kaṇmuRantarujum
 vayyavāyanama
 unnatamkoḷkira ṇṇaṇkaḷālulaka mēḷumokkaviḷa
 ṇṇiccacōtinama
 ponnumoṇpaṭika mumkalaRntupoli vuRRupeRRatiru
 mēniyāyanama

Vṛttam 96, Padyam 3

XIV Mallika (EḷuciRkaḷineṭiḷaṭi Āciriyaiviruttam)

- a) ēkinōraḷa vēnicācara reṇkum vanpaṭa yakkināR
 vākanaṇkaḷa nēkamēvaṭi vāṇṇukoṇṇuvo rōvakai
 pākumoṇkira ṇṇaṇkaṭaṇkupa taṇkanettoḷum vaṇṇamē
 yākkameluma rakkarappira yattanekkaiva ṇṇaṇkināR

Vṛttam 22, Padyam 1

- b) aṭuttuvantuḷa rānanērāma rukkamaṇṇala maṇkinēR
 tuṭukkaneccuva nnūpaṭintana tūyavācika ḷūḷiyil
 taṭutturaittana puḷḷinaṇkaḷaṭa laittamāruta tēvanum
 poṭipparappoṭa ṭuttananpuva naṇcemmēkula-
 yumvaṇṇam

Vṛttam 22, Padyam 3

- c) kulaiṇṇarakkaRka raṇkaḷilkoṭi yāyutaṇkaḷni rantaram
 kalinennattara tannilviḷntana kēvalampala vaṭṭamāy
 palanimittanāḷ maRRumippari cēḷaittava nātari-
 ttolikoḷvānara vīrarōṭava noṭṭamveccikal kiṭṭinān

Vṛttam 22, Padyam 4

- d) tāriṇankiṇa kānanēnaṭa māṭavēcila kēkinān
 camayamāyvirai ṇṇolikoḷpilikaḷ vaṭivupōyvaḷa runnitō?
 tirānava rēvarumcila pēyarāyumuṭi yumvaṇṇam
 tiRamulāvina timirataṇcaya mavanimittuya runnitō?
 tāraṇkaḷaḷa miḷṭtiyappunu kaRnnuyaRanupa yōtaram
 calitavātava tacivānakiya tuṇayumāyvanu tāḷnnitō?

tāraṇintuma nampunaRntiṭa tūRutupinkaḷalpūṇuma-
kkāRtaḷakkuḷa livaṇṇamennoru nilaniRuttaru teṇṇaḷāl

Vṛttam 117, Padyam 1.

XV Tōṭakam (EṇciRkaḷineṭiḷaṭi ĀciriyaViruttam)

carapa ntikaḷā kiyatā rakaḷāl
ttaramo ttavako ṇṭaliri ṇṭuviṇṇil
karayē Riyeti Rttupeyyum taramē
kuRavō ṭupoḷi ntanaRvan kaṇayāl
varumē lumvuru ttiravā tavanmāR
vaṭivo ṭumunnam porutō rutaram
porutāR vaḷaRca kkiraca mparanmāR
porutū munname ttarama ttaravum

Vṛttam 66, Padyam 2.

XVI Madanārṭta (EṇciRkaḷineṭiḷaṭi ĀciriyaViruttam)

okkaṇṇuma riṇṇōṭṭava yellāmnira vēvil
ntoppuḷḷaca mappōṭṭa keṭṭiṭṭammil viṇmī-
tikkeṇṇumu laḷkunnava nūRRonnuḷa vāki-
ttikkunnuta lappantima lappentika ṇakkē
takkamvaru mippōrili laṇkakkara cantan
caṭṭaRRaci rampattuma Ruttāḷennu mēṭam
kaikkōṇṭama nattinnuka nattōrūvi vēkam
kaivantara canpaṇṭuka lintēṭamni. nantān

Vṛttam 100, Padyam 1.

APPENDIX

Parallel stanzas from Tamil, Sanskrit and Kannada are quoted below to show the common origin of some of these metres.

I. Kākaḷi (Kaliviruttam)

Cf. with I (a)

vāRmuḷa ṇkeḷuvu koṇkaiyaRkarum kuḷalinvaṇ-
tēRmuḷa ṇkaravamē liḷaimuḷa ṇkaravamē

tēRmuḷa ṇkaravamveṇ ṭiraimuḷa ṇkaravamē
kāRmuḷa ṇkaravamve ṇkarimuḷa ṇkaravamē

Kamparāmāyaṇam, Bālakāṇam, EṭiRkoḷppaḷalam,
Viruttam 9

Cf. with I (b) and (c)

ilaikulā veyilinā nanikamē laṇavulā
nilaikulā makaraṇiR naṭiyamā kaṭalelā
malakinmā kaḷiRutēR puraviyā laṇavirā
yulakelā nimiRvatē poruvumō ruvamaiyē

Ibid. Viruttam 6

Cf. with I (d)

akkākkāy nampikku kkoḷkkoṇṭu vāvenRu
mikkāḷu raittacol villipu ttūRpattān
okkavu raittata miḷpattum vallavaR
makkajai peRRuma kiḷvari vvaityattē

PeriyālvāRtirumoli, 2nd pattu, 6th Tirumoli, st. 10

vāraṇa māyiram cūḷa valam ceytu
nāraṇa nampi naṭakkinRā nenRetiR
pūraṇa ppoRkuṭam vaittuppurameṇkum
tōraṇam nāṭṭakka nākkunṭēn tōlinān

NacciyaRtirumoli, 16

Cf. with I (e) and (f)

karatataṭa gaḷitamada ruciramukha tējanam
śaradamala jaladanibha dhavaḷagaja rājanam
himaśikhari śikharaśama vigrahaśa nāthanam
kumudadaḷa dhavaḷaruci ruciravṛṣa nāthanam
bālahima kiraṇadam ṣṭrānana jyōtiśam
lōlalām gūlamada sindhurā rātiyam
karikarō ddhṛtapayaḥ pūṇaghaṭa paḷeyeyam
daradaḷita karakalita sarasiruha nileyeyam

Pampa, Ādipurāṇa, 7th Āśvasa, p. 164

This is called Laṭite ragaḷe in Kannada.

vikacaka rṇṇotpala spardhitarā lēkṣaṇāḥ
kēḷitā ḷakvaṇal kanakamaya Kaṇkaṇāḥ

* * * *

Svairasa ṇjalpana smērabim bādharāḥ
kaRṇaka ṇḍūmiṣō dvalitaka kṣāntarāḥ
prthunitam baskhala llaṭahagati vikramāḥ
sahajaṣṭṅgāraraṣa bharitamukha vibhramāḥ
pīnakuca kumbhada rpatruṭat kaṇcukāḥ
Śāliva preṣuyā ntyaḥkṣaṇam gōpikāḥ
pānthaṣā rthāyanē trōtsavam KuRvatē
yātratā pampuna ściramupā tanvatē

Sōmadeva, Yasastilaka, pp. 15, 16

Obviously Sōmadeva took this metre from Kannada, his mother tongue, into Sanskrit. This metre is also used in Telugu where it is called Dviradagati Ragaḷa. This metre is also found in Apabhramśa. The following is from Sudarṇaṣaṇacariu by Nayanandi (A.D. 1025)

ghumughumiya maddaḷayi kaṇkaṇiḷya kamsāvi
dumudumiya gambhīra dunduhivi sēsāyi
ḍamaḍamiya ḍamaruyayi daṇḍanta dakkāyi etc.

Quoted by Harivamśa Kōchaḍ, "Apabhramśa Sāhitya", Bhāratī Sāhityamadir, Delhi, p. 172.

II. Drutakākaḷi (Kaliviruttam)

Cf. with (a)

cīRku ṇattinRe rīvaru nannilai
eRku naRttari teṇṇiya mūnRanuṇ
mūRku ṇattava nēmuta lōnavan
naRku ṇakkaṭa lāṭuta nanRarō

Kamparamāyaṇam, Bālakāṇḍam, Kaṭavūḷ vāḷttu,
Viruttam 2

venta kuṇkili yappukai vimmaṇē
kuntam ninRula vumkaḷi ppālaiyāR
anta mummaḷa vummaRi yātatōR
canta mālavaR mēviya cṇātāmē

Tirujñānasampantar, Tēvāram Tirukkaḷippālai - 1

Cf with (b)

ciRakku ṇcelvama kaRkena cēintaiyiR
piRakkum pēruva kaikkaṭal peṭpaRa
vaRakku māvaṭa vaikkaṇa lāṇṭatā-
RRuRakku maṇḍava ṇeṇṇumntu ṇukkāmē

Kamparāmāyaṇam, Ayōttiyākāṇḍam,

Mantirappaṭaḷam st. 5

Cf with (c)

ulakam yāvaiyu ntāmuḷa vākkalum
nilaipe Ruttalu nikkalu niṇkalā
aliki lāviḷai yāṭṭuṭai yārevaR
talaiva rannavaR kkecara ṇāṇkaḷē

Kamparāmāyaṇam, Pālakāṇḍam,

Kaṭavūḷ vāḷttu, st. 1

III Adhikakākaḷi (KalittuRai)

Cf. with (a)

aṇcana vaṇṇane nnāruiyīR nāyaka nāḷāmē
vaṇcanai yālara ceytiya mannarum vantārē
ceṇcara menpana tiyumiḷ kinRana cellāvō-
vuṇcivaR pōyviṭi nāykkuka nenRanai yōtārō

Kamparāmāyaṇam, Ayōttiyākāṇḍam,

Kukappaṭaḷam, st. 14.

Cf. with (b)

aruntava menRuṇai yāḷavi vanpuviyālvāṇō
marunteni naṇRuiyīR vaṇpukaḷkoṇṭupinmāyēno
poruntiya kēṇmeyu kaṇṭavaR tammoṭu pōkātē

yiruntatu nanRuka iḷkkuve nenkaṭa ninRōṭē

Ibid. st. 16

IV. Induvadana (Kaliviruttam)

Cf. with (a)

vantumuni yeytutalu māRpinaṇi yāram
antarata lattirava yañcavoḷi viñca
kkantamala rinkaṭavu taṇvaravu kāṇum
intirane nakkaṭite luntāṭipa ṇintān

Kamparāmāyaṇam, Pālakāṇṭam,
Kaiyaṭaippaṭalam. st. 4

Cf. with (b)

paṇintumaṇi ceRRupuka yiRRiyaviR paimpon
aṇintatavi ciṭṭatina ruttiyoṭi rutti
iṇaintakama laccaraṇa ruccanece ytinRē
tunintatenvi naittoṭaRve nattoḷutu coṇṇān

Ibid. st. 5

V. Kēka (ARuciRkaḷineṭilaṭi Āciryaviruttam)

cf. with (a)

paṭṭai māmalai pōlmēni ppavaḷaṇyāykkamala cceṇkaṇ
accutā amararēRē āyaRtam koḷuntē eṇṇum
iccuvaṭi tavirayānpōy initalōkmāḷum
accuvaṭi peRinum vēṇṭēn araṇkamānakaruḷāṇē

Nālāyaram Tivyaprapantam, Tirumālai, st. 2

poṇkiya vuvakai veḷḷam pōḷitarakamalam pūṭta
mankaiyin mukattāR nampi tampiya ranaiya rānāR
ceṇkaya naRava māntikkalippaṇa ccivaṇum kaṇṇāR
kuṇkuma ccuvaṭu ṇiṇkākkuvavutōṭi kumara rellām

Kamp. Ayōṭṭiyā. Kaikōyicūḷviṇaippaṭalam, st. 65

Cf. with (b)

Kuḷaḷaiyineḷilum vēlin koṭumaiyum kuḷaittukkūṭṭi

tivaḷumañcanamen Rēynta nañcinai tteriya ttiṭṭi
tavaḷavoṇ matiyuḷ vaiṭta tanmai cāRaṭaṇkaṇallāR
tuvaḷunu ṇṇiṭaiyā rāṭu ntōkaiya nkuḷattiRRokkār

Ibid. st. 70

Cf. with (c)

viḷakkoḷi maRaitta mannaR minnoḷi makuṭa kōṭi
tuḷakkoḷi viṣumpi nūru ācuṭaraiyu maRaittu ccūḷnta
vaḷakkaRvāḷ mutta mūran muRuvalā Raṇiyin cōti
vaḷaikkalā menRa vvānōR kaṇṇaiyu maRaitta tanRē

VI Vaṭakkanpāṭtu Vṛttam (ARuciRkaḷineṭilaṭi
Āciryaviruttam)

Cf. with (a)

veṇṇeyvi luṇkive Ruṇkalattai
veRpīṭai yiṭṭati nōcai kēṭkum
kaṇṇapi rānkaRra kalvi tannai-
kkākkaki ilōmunma kanai kkāvāy
puṇṇiRpu ḷippeytā lokkuntimai
puraipurai yālivai ceyyavalla
aṇṇaRka ṇṇānōRma kanaippeRra-
vacōtana nkāyunma kanaikkūvāy

PeriyālvāRttirumoḷi, 2nd Pāṭtu, 9th Tirumoḷi, st. 1

muttuna RRāmampū mālaitūkki
muḷaikkūṭam tūpana RRīpamvaimmin
cattiyum cōmiyum pāRmakaḷum
nāmaka iōṭupa llāṇṭicaimin
cittiyum kauriyum pāRpattiyum
kaṇkaiyum vantuka varikoṇmin
attanai yāRana mmānaippāṭi
ātappoR cuṇṇamiṭittunāmē

Mānikkavācakar, TiruppoRcuṇṇam, st. 1

cf. with (c)

varukava rukava rukaviṇkē

vāmana nampīva rukaviṅkē
kariyaku laRceyya vāymukattu
kkākutta nampīva rukaviṅkē
ariyani vanena kkinRunaiṅkā-
yaṅcana vaṇṇāva calakattāR
paripavam pēcatta rikkavallēn
pāviyē mukkinke pōtarāyē

PeriyājavāRttirumoḷi, 2nd Pattu, 9th Tirumoḷi, st. 2

ulakkai pala voccuvāR periyāR
ulakamellām uralpōtā tenRē
kalakka aṭiyavaR vantuninRāR
kāṇṇaulakaṅkaḷ pōtātenRē
nālakka aṭiyōmai yāṇṭukonṭu
nāṇmalaR ppātaṅkaḷ cūṭattanta
malaikku marukanai ppāṭippāṭi
makilṭtu poRccuṇṇam itittunāmē

MāṇikkavācakaR, TiruppoRccuṇṇam st. 6

VII Ūnataṅgini (ARuciRkaḷinetiḷaṭi Āciriyaiviruttam)

āṇṭa ākanaiyā ḷinaiya ninai-
ntaḷuṅku melvai yakalvānam
nīṇṭani miRntape runkō yil
cītamāṇiyin vētikai vāy
nīṇṭa cōti neyviḷa kkam
veyya venRa ākavaini kki-
ttūṇṭal ceyyā maṇivḷa kkin
cuṭarā lirvai ppakalceyṭāR

Kamp. Pāla. Mitilaikaṭcippaṭalam. st. 69

uṭaiyā lunRan naṭuvi rukkuṁ
uṭaiyāḷ naṭuvuḷ nīyirutti
aṭiyē naṭuvuḷ iruvīrum
iruppa tāṇāl aṭiyēṇṇuṁ
aṭiyāR naṭuvu ḷirukkumaru-
ḷaippurī yāyppo ṇṇampalattēn
muṭiyā mutalē enkaruttu

muṭiyum vaṇṇam mugginRē

MāṇikkavācakaR, Kōyilmūttatiruppatikam. st. 1

VIII Svāgata (Kaliviruttam)

cf. with (a)

cempon maulicika raṅkaṭayaṅka
ampon mēruvarai kōpuramōka
vempu kālinaivi luṅkiṭamēnāl
umpaR mīṭunimiR vācukiyottān

Kamp. Yutta. IrēvaṇṇanRanaikāṇṇaṭalam. st. 3

Cf. with (b)

kavaṭuka pporuta kāykaḷi Rannān
avaṭuya kkinmala rampuRa vempum
cuvaṭuṭai pporuvi Rōḷkoṭa nēkam
kuvaṭuṭai tṭaṇiyōR KunRena ninRāR

Ibid. st. 1

IX Hamsaplutam (ARuciRkaḷineṭiḷaṭi Āciriyaiviruttam)

Cf. with (a)

kuṭanmaRu kiṭanilai kulaiyaṇeṭum
kariyiri taravetiR kavikulamum
kuṭannaRu kiṭamalai kulaiyaṇilaṇ
kuḷiyōṭi kilipaṭa vaḷipaṭarum
iṭamaRu kiyapoṭi muṭukiṭalum
miruḷuḷa tenaveḷu mikalaraviṇ
paṭamaRu kiṭavetiR paraviyavaṇ
pakaliruḷ varuvana pakaiyiratam

Kamp., Yutta., Intiracittuvataippaṭalam, st. 19

Cf. with (b)

kunRiṭai neritara vaṭavaraḷiyin
kuvaturuḷ kuvatena muṭukutoRum
ponRiṇi koṭiyana tiṭiyurumi
natirkuran muraivatu punaimaṇiyin
minRiraḷ cuṭaratu kaṭalparukum

vaṭavanal veḷiyuRa varuvatena-
cenRatu tīcaiticaḷ yulakiriya-
ttiripuva namumuRu taniyirattam

Ibid. 18

Cf. with (c)

āṇiyi nilaiyana vicikanuḷai-
ntāyira muṭalpuka vaḷipaṭuce-
ñcōṇita nilamuRa vulaRiṭavu-
ntoṭukapaḷi viṭuvana miṭalkeḷutiṇ
pāṇikaḷ kaṭukina muṭukiṭalum
pakalavan marumaka naṭukapaivan
tūṇiyai yurumuRaḷ pakalikajāl
RRaṇipaṭa muRaimuRaḷ citaRinanāl

Ibid. st. 26

XI Taraṅgiṇi (Kaliviruttam)

Cf. with (a)

karatala muRRoḷiR nellika ṭuppa
viratama Raipporuṇ meynneRi kaṇṭa
varatanu tittitū māRRaiya voḷiyai
pparatane nappeyaR panninā nanRē

Kamp. Pāla. Tiruvāvatārappaṭalam, st. 121

Cf. with (b)

iyalpuṭai peyaRvana mayinmaṇi yilaiyin
veyilpuṭai peyaRvana miḷiRmulai kuḷalpōR
puyalpuṭai peyaRvana poḷilava viḷipōR
kayalpuṭai peyaRvana kaṭikamaḷ kaḷani

Kamp. Pāla. Nāṭṭuppaṭalam, st. 42

XII Kaliviruttam

Cf. With XII (a)

tutiyiṭal ppaṇamulai ttōyayannava
raṭiyiṇai cilampupū ṇṭaraRRumālīkai-

kkōṭiyiṭai ttaraḷayēṇ kōvaicūḷvana
kaḷiyutai kkaRppaka ākāṇRamālaiyē

Kamp. Pāla. Nakarappaṭalam, st. 37

Cf. With (b)

tiṇkaḷu ṇkaritena veṇmaitiRRiya
cankaveṇ cutaiyuṭai ttavaḷamālīkai
veṇkaṭu ṇkāḷpora mēkkunōkkiya
poṇkiru mpāRkaṭaRRaraṇkam pōlumē

Ibid. st. 27

XIII Kusumanjari (EḷuciRkaḷineṭilati Ācīriyaviruttam)

Cf. With (a)

cinka vēRu kaṭal pōnmuḷaṇkinimiR tēRkaṭāy neṭitu
celkenā
aṇkatātipara nuṇkavānavaRka laṇcaveṇcina-
vanantanmā-
ccaṇkapālakuli kativāleyiRu tantatīviṭamu miḷntu cēR
veṇkaṇākamena vēkamāyurumu maṇcaveṇkaṇaikaḷ
cintinān

Kamp. Yutt. Nākapācappaṭalam, st. 62

Cf. with (b)

cilaittaṭam poḷipa yakkaṭum pakali
cella vol kinalci nattināl
ulaṭteRintiṭave ṭuttakunRutoRu ṭaR
paraṇkaḷ koṭotuṇkināR
nilaittuninRucina muntucallavetiR
cenRu cenRuRana ruṇkalāl
maḷaittalaṇkaḷoṭu rattalaṇkaḷala vūṭu
cenRapala vēliyē

Ibid. st. 64

XIV Mallika (EḷuciRkaḷineṭilati Ācīriyaviruttam)

Cf. With (a)

nāvakāriyam colilātavaR

nātoRumviru ntōmpuvāR
tēvakāriyam ceytūvētam
payiñRu vā| tirukkōṭṭiyūR
mūvaRkāriyamum tiruttum
mutalvanai cointiyātaa-
ppāvakārikalai ppaṭaittavan
eññanam paṭaittān kolō

PeriyālvāRtirumoli, TirukōṭṭiyūR ciRappu, st. 1

cēṇulāviya nā|e lamuyironRu pōlvana ceypin
ēṇulāviya tōjīnāṇiṭa reytavonRumi rañkilā
vāṇilānakai mātarā|ceyal kaṇṭumaintaRmu niRkavu
nāniṇāṇana vākināṇa|ir kañkulākiya nañkaiyē

Kamp. Ayōttiya. Kaikēyicū|vinai, st. 46

Cf. with (b)

cirittapañkaya motta coñkaṇi rāmanaittiru mālaiya-
kkarikkaramporu kaṭtalattuyaR kāppunāṇaṇi
taRkkumun
varittaṇaṇ katiRmuttatakiyi mmaṇṇanaittu niḷaRRamēl
viritta pantaRvirittatāmena minōittatu vānamē

Ibid. st. 50

Cf. with (c)

inamālaRkkulam vāyviritti|a vācamārutam vicamun
punaitukilalai cōranēncupu luñkināRcila pūvaimāR
manamanukkamvi ṭattanittani va|j|alaippuṇaR
ka|j|avan
kanavinukkiṭai yūRaṭukkuma yañkināRcila kannimāR

Ibid. st. 52

XV Tōtakam (EñciRkaṇiṇēṭilaṭi ĀciriyaViruttam)

alamagṇ maṭalcuri cankameṭu
ttaṭaṭṭi|li yinūlaṇiyāruruv
pulamannu vaṭampunai koñkaiyināḷ-
poRaitiramu nāḷaṭu vāḷamaril

palamagṇaR paṭaccuṭarāḷiyinai
ppakalōn maRaiyappaṇikoṇṭaṇicēR
nilamaṇṇanumāyula kāṇṭavanu
kkiṭam māmalaiyāvatu niRmalaiyē

Periyatirumoli, 2, AnRāyaR

When a line of this is divided into two, it is considered a
Vañciviruttam e. g.

maḷaiyāR miṭaRā maḷuvāḷuṭaiyāy
uḷaiyāR karavā umaiyāḷ kaṇavā
viḷavā rumveṇā valinmē viyaem
aḷakā enumā yḷaiyāḷ avaḷē

Tirujñanacampantar, Tevarām, Tiruvānaikkā, st. 1

Uraṇē tumilā ruyiriR tumenā
kkaṇavē puri vā ruḷarō katirōn
varavē yenai yā ḷuṭaiyān varumē
yiravē koṭiyāy viṭiyā yānumāl

Kamp. Pāla. Kaṭimaṇṇappaṭalam, st. 3

XVI Madanārta (Kocakakkalippā)

cytāncara meytāvakaiyiRRiRkana viṭaiyē
vaitālena vaitāvina vaṭivāḷiyi naRuttān
aitāli naRuttāyini yaRuppāyena vaḷikāR
peytālena ccaramārikaḷ corintāntuyil pirintān

Kamp. Yutta. MutaRppōRppaṭalam, st. 158

Usually a Viruttam of four lines of four Cirs each, each
Cir consisting of two Acais, is called a Kaliviruttam. With five
Cirs in a line the Viruttam is called KalittuRai. With more than
five Cirs in each line the Viruttam is called Āciriya. For a more
detailed exposition of the rules of Tamil prosody see Appendix I.

GROUP I—Kākāḷi

The standard Kākāḷi metre of Eḷuttacchan and his successors is a couplet, each line of which consists of four feet, each foot consisting of three syllables, two of them long and one short, which make up the required 5 mātrās. A couplet need not necessarily correspond to a grammatical sentence. The same syllable forming the Etukai may be repeated in a number of contiguous couplets. Stanza (d) is a perfect example of this classical type of Kākāḷi. But here it is a quatrain, since there are only quatrains in Rāmacaritam. In stanzas (b) and (c) each foot consists of four syllables; but the number of mātrās in each foot is the same as in a foot of the standard Kākāḷi metre, viz., five. The Stanza (b) presents a doubling of (c) as a line of the former corresponds to two lines of the latter. In the stanza (a), the first and the fifth feet begin with a long syllable each instead of two short ones as in the stanzas (b) and (c); therefore the first and the fifth feet of (a) have only three syllables each. The stanzas (a), (b) and (c) have, again, the cadence of Sragviṇī metre of Sanskrit, a line of which consists of three Ragas, (viz. one short in the midst of two long syllables). The Tāja of these stanzas fall at the end of five mātrās. Some of the conjuncts are to be pronounced without emphasis, e.g., the second syllable in the sixth foot of the first line of stanza (a), the second syllable in the sixth foot of the second line of the same stanza, etc. Usually the conjuncts at the beginning of a foot are emphasised; i.e., they render the previous syllable metrically long. In Malayalam poetry which is farther removed from the Tamil influence, a conjunct necessarily makes the previous syllable metrically long (a Guru). The stanzas (e) and (f) have the metre called Maṇikānci and Miśrakākāḷi respectively. The first and the fifth feet of each line in these two stanzas have five short syllables each, thus making up the five mātrās per foot. In stanza (f) the second foot also shows an addition of one syllable to the usual three. These stanzas are also composed of double-lines. In such cases, it appears that the shorter variety developed from the longer one by the gradual introduction of Etukai between the half-lines and the consequent differentiation of both halves into full lines. Thus, longer varieties have totally disappeared from

modern literature, while the shorter ones are rarer than the longer variety in earlier literature. This metre is called Laṭita Ragaḷē in Kannada. It is also found in Sanskrit and in Apabhraṃśa. According to Tamil prosody this is Ācīriviruttam of eight Cīrs per line, as a stanza consists of four equal lines, each consisting of more than five Cīrs. There is Mōnai between the 1st and 5th feet in each line.

GROUP II—Drutakākāḷi

This metre is also a variant of Kākāḷi, for if we delete the first syllable from a Kākāḷi line and make the next syllable long, then we get a Drutakākāḷi line. A. R. Rajaraja Varma has defined a couplet of this metre as two Kākāḷi lines without the last syllable in each line. This is hardly correct, for we can convert neither a Drutakākāḷi line into a Kākāḷi line by adding a syllable at the end of it, nor a Kākāḷi line into a Drutakākāḷi line by taking away the last syllable from it. He has, again, defined and illustrated the same metre under a different name, viz., Sarpīṇi, in a later context, which is superfluous and confusing. Here stanza (b) has the metre called Upasarpīṇi. It differs from Drutakākāḷi only in that the first long syllable of the latter is substituted by two short syllables in the former. It should be remembered that a conjunct does not make the preceding syllable a Guru. The first foot of the third line, consisting of three shorts, points to the above fact. The example (c) represents a doubling of (b). According to Tamil prosody, this metre in Kaliviruttam, in which a stanza consists of four lines of four Cīrs (Aḷavaṭi), each one Cīr consisting mostly of two Acais.

GROUP III—Adhikakākāḷi

I have termed this metre is Adhikakākāḷi, for a line of it consists of a Kākāḷi line with an additional foot similar to the usual four feet. This metre is not found in any other work in Malayalam. In (b) a short syllable is added to the first foot in each of the four lines. Here a conjunct renders the preceding syllable long, as it is made up of two hard consonants. The phenomenon of prefixing a short syllable to the first foot is very common in other metres also. The stanza quoted under (c) has four syllables in the last foot of each line. According to Tamil

prosody, this metre is KalittuRai, a stanza of which has 4 lines of 5 Cirs each.

GROUP IV—Induvadana

This metre is defined in the Piṅgaḥa Chandassūtra²⁷, the earliest work on Sanskrit prosody, where it is termed Varasundari. Vṛttaratnākara²⁸ and Chandōmanjari²⁹ call it Induvadana and Vāgvallabha³⁰ has christened it as Indravadanā. These writers scan a line into four feet, Bha, Ja, Sa, Na, and two longs. But it would be proper to divide the line into four feet, the first three consisting of one long and three short syllables each and the last foot having two long syllables only. This metre is rarely used by Sanskrit authors while it is extensively used in Tamil works, the first man to use it there being the Jain author of Jivakacintāmaṇi. The obvious inference is that this metre was of Dravidic origin, and was later borrowed by Sanskrit prosodists and poets. On the other hand, this metre, as well as many other metres, used by Kampan and other classical authors in Tamil, is not defined in any work on Tamil prosody. Of course, the definitions of metres therein are elastic enough to include these under some Viruttam or other. This particular metre can be considered under Kaliviruttam, as a stanza of it has four lines of four Cirs each. However it is clear that these definitions have not been made with such metres as this particularly in view. These metres are also not found in the earliest works in Tamil. It is therefore more likely that such of these metres as are found both in Sanskrit and Tamil were adopted from Sanskrit into Tamil. Kampan uses the Vasantatilakam metre in his Rāmāyaṇam. Very few will claim that Vasantatilakam was a metre of Dravidic origin. There is no doubt that the Viruttams employed by Tamil poets are, if not of Sanskrit origin, at least modelled on Sanskrit quatrains. Apart from these general observations we cannot say anything definite on this point of interdependence of the Sanskrit and Dravidian prosodies.

The stanza (a) represents the classical form of Induvadana, also found in later Malayalam works such as Irupattināluṣṭam. In the example (b) an additional short syllable has been prefixed to the lines as found in (a). Here the conjunct throws its weight

on the previous syllable, as the examples (a) and (c) show. Examples (c) and (d) represent the doubling of a line of (a) and (b) respectively and can be treated under the Ācīriyaviruttam of eight feet with usually two and sometimes three Acais per foot. This double-form is not met with in later works. In (a) the second long syllable found in the first foot as well as in the fifth foot of each line represents the corresponding two shorts of the ordinary feet of (a), (b), (c) and (d). If the same change is extended to the second, third, sixth and seventh feet, then we get the Kalyāṇi metre of Irupattinālu Ṭṛttam³¹. In the stanza (f) the fourth and the eighth feet of all the lines also agree with the other feet. In the first, third, fifth and seventh feet the second long syllable represents two shorts. This is the metre used in Harināma Kīrtanam and called Stimita by A. R. Rajaraja Varma.³² Kalēnduvadana³³ and Atistimita³⁴ defined in Ṭṛttamanjari are also variants of the same metre.

GROUP V—Kēka

Kēka is the metre most widely used in modern Malayalam poetry. Modern Kēka is a couplet and must have six feet in each line, the first foot and the fourth having three syllables each and the rest having two syllables each. All the feet must contain at least one long syllable. Yati (cesura) should be observed after the third foot in each line. The first syllables in both lines of a couplet should be of the same length (i. e. both should be either short or long). The number of syllables in a Kēka line has come to be fixed. In the stanzas quoted in this group the second line of (a) agrees completely with the modern form of Kēka. But such regular lines are very rare in Rāmacaritam.

The number of syllables in the lines of the stanzas in this metre in Rāmacaritam is variable, provided the first and the fourth feet have five mātrās each, and the other feet four mātrās each. Even in the number of mātrās there are exceptions, but these are to be rectified in recitation. This metre is the Ācīriyaviruttam of six Cirs per line in Tamil. We can trace the influence of Sanskrit prosody in the gradual crystallisation of this supple metre in which the number of syllables per line was originally variable, into the more rigid modern Kēka with fixed number of syllables in each line.

This is the favourite metre of Cīrāman who has composed 477 out of the 1814 stanzas of Rāmacaritam in this metre.

In the stanza (b) the first long letter of the first foot in each line is substituted by two short ones. In the stanza (c) a short syllable has been added to the first foot as we find it in (a).

There are only eleven stanzas of the type (d) in Rāmacaritam. They resemble the modern form of Kēka in every respect. But as a rule modern Kēka is not seen in any work earlier than those of Eluttacchan, hence these stanzas in Rāmacaritam might probably be an adaptation of the Mālinī metre of Sanskrit. By dropping the eighth syllable of a regular Mālinī line, we arrive at a half line of the metre of these stanzas. According to Tamil prosody, this is Ācīriyavīrutam of eight Cīrs, the 4th and the 8th Cīrs having 3 Acais each, known as the Kūvijamkāy type.

GROUP VI—Vaṭakkan Pāṭṭu Metre.

This group represents the double-line form of the metre of the Northern Ballads. A line consists of two equal halves, each consisting of three feet. The first two feet consist of three syllables each and the last foot four syllables. All these syllables are to be treated as long in recitation. The second line of the Manjari couplet is the same as this. Whereas in the Ballads a single line is the unit, in Rāmacaritam a stanza consists of four double-lines. In the whole of Rāmacaritam there are only thirteen stanzas of this type. In the stanza (a) the third foot of the first line, the fifth and the sixth feet of the third line and the last three feet of the fourth line have substituted the usually long initial syllable with two short ones. The second line of an Ūnakākaḷi couplet is similar to this, having two shorts in the place of the initial long in the last foot. The stanza (b) is an example of the regular metre of this type. In the stanza (c) a short syllable has been prefixed to the first foot of each line of the type found in (b). In (b) and (c), again, the third and the sixth feet have three Acais (Kūvijamkāy) each, while all the others are feet of two Acais each.

GROUP VII—Ūnataraṅgiṇi

A line of this consists of two halves, each half having three feet. The first two feet have four mātrās represented by two to four syllables each. The third foot must have six mātrās. If we suffix a long syllable to these half-lines, then we get the Taraṅgiṇi metre of the Tuḷḷalpāṭṭus. I have, therefore, termed it as Ūnataraṅgiṇi. In the stanzas (e) and (f) the first half of every line has four regular feet. Every foot consists of four mātrās represented by three or two syllables. Thus this half is a regular Taraṅgiṇi line, while the second half is similar in structure to either half of a line in the other examples. According to Tamil prosody it is Ācīriyavīrutam of seven Cīrs, the Mōnai being observed between the first and the fifth Cīrs of each line, Sri Elaya Perumal, however, considers these stanzas as having 6 Cīrs per line. This metre is employed in 288 stanzas of Rāmacaritam.

GROUP VIII—Svāgata.

Svāgata is found in Sanskrit Kāvya. It is also found in the Tamil classics, where it is considered Kalivīrutam, having four lines of four Cīrs each. In Rāmacaritam, however, stanzas of double-lines alone occur and these are to be considered according to Tamil prosody as Ācīriyavīrutam of eight Cīrs per line. Sri Elaya Perumal has scanned these lines into six feet. In Rāmacaritam this metre occurs in double lines only I have divided the half-line into four feet. The first foot has three mātrās and usually two syllables. The second and third feet have four mātrās each and generally three syllables, the first of which is invariably long. The last foot also has four mātrās and two or three syllables. All the syllables of the third feet of every half line of the stanza quoted under (a) have to be treated as short in recitation. A long syllable suffixed to the half-lines of (b) and (c) would make them Drutakākaḷi lines. We cannot say definitely whether this was originally a Dravidian metre or an Āryan one. In any case, the freedom and ease with which Tamil poets and the author of Rāmacaritam employ this metre make it appear as a typically Dravidian metre. Altogether 65 stanzas are composed in this metre in Rāmacaritam.

GROUP IX—Hamsapūtam.

A. R. Rajaraja Varma defines a line of Hamsapūtam as having six feet of three mātrās and two syllables each plus a seventh foot of one long syllable. The first foot must begin with a short syllable.⁹⁹ In Rāmacaritam this metre occurs in the form of double-lines only. I have divided each half-line into three feet. The first two feet have four short syllables each, while the third foot has one long syllable suffixed to four short syllables. In the stanza quoted under (b) the first foot of every half-line has only three syllables. The first being long, the foot has the usual four mātrās. This is also the case with the second foot of every half line of stanza (c). These two stanzas have only four syllables in the last foot of every half-line. There are 45 stanzas of this metre in Rāmacaritam.

GROUP X—KuRatti

A line of this metre consists of two equal halves, each of which may be divided into four feet. The first three feet have eight mātrās each. The number of syllables is variable. The last foot has four mātrās, and the last syllable is invariably long. This metre is also found in Kaṇṇaśśarāmāyaṇam. A Tamil stanza illustrating the Ācīriyaviruttam of 14 Cīrs per line is quoted in Yāppatikāram (p. 64); and the cadence of this stanza is almost the same as that of the stanzas in Rāmacaritam. The author of Yāppatikāram has stated that a line of 14 Cīrs is really two lines having Mōnai between them instead of Etukai. Sri Elaya Perumal while scanning the lines of Rāmacaritam composed in this metre has divided each line into ten Cīrs. The metre of Ulloors' Prēmasaṅgītam is an adaptation of this metre. A line of ordinary KuRatti songs, which consists of three feet of eight mātrās each and a final foot of two long syllables, is another form of the same metre. There are altogether 127 stanzas of this metre in Rāmacaritam.

GROUP XI—Taraṅgiṇi

This metre has been prominently employed by the Niraṇam poets and therefore it is usually called the Niraṇam metre.

A line consists of two equal halves, each half being similar to a line of the Taraṅgiṇi metre. Only 21 stanzas of this metre are found in Rāmacaritam. All the lines in a stanza follow the same pattern, the number of syllables and the relative position of the short and long syllables in each line being identical. In the two Tamil stanzas quoted in the appendix under the title Taraṅgiṇi, the metre employed is Kaliviruttam as each line consists 4 Cīrs while each stanza is made up of four such lines, but in the case of the example found in Rāmacaritam the metre is considered to be the Ācīriyaviruttam of eight Cīrs because the lines are doubled ones. This metre is also found in Tolkāppiyam where one line, and not a couplet, is the unit (see Eluttīyal, 10, 11, 12, etc.)

GROUP XII—Eṇcirkalinetilāṭiyācīriyaviruttam

Each line of a stanza of this metre consists of two halves, each of which may be divided into four feet. The first foot consists of four mātrās represented by four (see (a)) or three (see (b)) syllables. The second foot has four short syllables. Thus the first two feet of the half-lines resemble those of the Hamsapūtam metre. The third foot consists of three syllables corresponding to five mātrās. The last foot has two syllables, one short and the other long. There are only 33 stanzas of this type in Rāmacaritam. The metre of the stanzas quoted in the appendix from Kamparāmāyaṇam is Kaliviruttam with 4 Cīrs per line. The metre of Rāmacaritam stanzas with double-lines is, however, Ācīriyaviruttam with 8 Cīrs per line.

GROUP XIII—Kusumamañjari.

This is treated as a metre of Sanskrit origin by A. R. Rajaraja Varma, but most of the manuals of Sanskrit prosody do not define it, though it is made use of by some poets in Sanskrit. We may divide each line into four feet, the first three consisting usually of six syllables and eight mātrās each. The first syllable and the third of every foot are long. The fourth foot is defective as it has only 3 syllables, the first and the third of which are long as in the case of every foot. In the stanza quoted under (b), the lines are made by prefixing a short syllable to the lines of the stanza (a). In the stanza (c) the fourth foot is also regular. There

are also instances where two shorts appear in the place of a long one. (See Vṛ. 101, St. 1, Line 1, foot 2) In Rāmacaritam 199 stanzas are composed in this metre. According to Tamil prosody the metre of these stanzas is Ācīriyaviruttam of seven Cīrs per line.

GROUP XIV—Mallikā

This metre is called Mallikā in Vṛttamanjari (p. 28), Haranartakam in Vṛttaratnākara (p. 64) and Haranartanam in Chandomāñjari (p. 142). Yet others have called it Mattakōkilam. It would be proper to divide each line into four feet, the first three having five syllables each in the order long, short, long, short, short. In the fourth foot the last two shorts found in the other feet are absent. This is the common type. It is evident that Mallikā is evolved out of Kusumamanjari by deleting the last laghu from each of the first three feet. In the stanza (b), a short syllable is prefixed to this usual type of line. In the stanza (c) the first long syllable is replaced by two shorts. The stanza quoted under (d) is the doubled form. The first half of each line of this form is the same as a line of type (a). In the second half the first long syllable of each of the first three feet has been substituted with two shorts. There are only 33 stanzas of this metre in Rāmacaritam. In the later PaRayan Tujjals this metre is very widely employed. According to Tamil prosody the metre of these stanzas is the Ācīriyaviruttam of 7 Cīrs per line.

GROUP XV—Tōṭakam

This is a metre of undoubted Sanskrit origin, and even Kālidāsa has employed it.* Each line consists of four Saganas, i.e. feet consisting of two laghus and one guru. The examples in Rāmacaritam are, however, double-lined. There are only 20 stanzas of this metre in Rāmacaritam. This metre has also been used by Tamil poets. The Tamil stanzas quoted in the Appendix are, however, Vañciviruttam as each line is scanned into three Cīrs. In Rāmacaritam the stanzas have double-lines and hence the metre is the Ācīriyaviruttam of 8 Cīrs. Sri Elayaperumal, however, has scanned these lines into 6 Cīrs.

GROUP XVI—Madanārta

Most of the Sanskrit prosodists have not defined this metre,

though Rajaraja Varma includes it among metres of Sanskrit origin. It would be more appropriate to scan each line into four feet, the first three feet having four syllables each, two long and two short, and the last foot having lost the last two shorts. The affinity of this metre with Kalyāṇi (Vṛttamanjari P. 69; if we take away the short syllables from the end of the first three feet of Madanārta, then we get Kalyāṇi), Saṅkaracaritam (Vṛttamañjari p. 29; if we substitute two shorts for the first long syllable of every foot of Madanārta, the resulting metre will be Saṅkaracaritam), Induvadanā (Vṛttamanjari, p. 24; if the second long syllable is shortened in each of the first three feet of Madanārta then Induvadanā is the result) and Mallikā (Vṛttamanjari, p. 28; if we take away the second syllable from every foot of a Mallikā line, we get Madanārta) is very obvious. There are only 33 stanzas of this metre in Rāmacaritam. The stanzas here consist of double-lines, and as such, according to Tamil prosody, the metre is Ācīriyaviruttam of 8 Cīrs per line. In the example from Kamparāmāyaṇam quoted in the appendix, each stanza consists of four lines and each line consists of four Cīrs. Hence the metre is called KocchakaKalippā.

Notes

- 1 Preface to "A Malayalam and English Dictionary" by Rev. H. Gundert, D. Ph., p. iii. What the learned Doctor says here about the introduction of the Sanskrit Alphabet only after the composition of RC is evidently not correct for the earliest Mañipravāla ślokas do employ the Sanskrit alphabet. Vide. Ch. I.
- 2 HMLL. pt. 1. p. 99
- 3 Keralapāṇiniyam, pīṭhika, p. 51 f
- 4 Rāmacaritam, NBS edn, 1971, p. 7
- 5 Prācīna Malayāla Māṭṛkakaḷ, Preface p. 1
- 6 Cf. "Rāmacarita-kāraṇa koḷam nāḷam satakattil jivicoḷunnuvennu āṇ paRayunnatu pradhānamāyi bhāṣaye aṣṭhāṇṇapettuttiyānu." Ulloor, Rāmacaritam, JPKLA Vol. 8, Book 4, 290
- 7 KBSC. pt. 1, p. 168; KSC, Vol. 1, p. 307

- 8 A.K. Pisharoti, *Lilatilakam*, Preface, p. XXVI
- 9 Cf. 'ennā āryanmār tannālute samskṛtatte maRRullavaril prakāṣippi-kkāññānimitam maṇipRavālam madhyakēralattiloṭike prabalap-petāte ēRiya Kālattōlom iviṭe, pratyēkiccu tekkubhagaññālil, tamīl tanne naṭappāyirunnu ennatinu pela purātana rēkhakalum kalpiccu-ṇṭākkiya 'Rāmacaritam' enna grandhavum tanne sāksikalākunnu" K. K. p. 3
- 10 See the passage quoted above.
- 11 'ātītēvanilamīluta manakāmpuṭaya ci-rāmanampinōṭiyāRiRiya tamīlkkavi' RC. p. 36
- 12 *Tamil Lexicon* Vol. III p. 1471
- 13 *TAS*. Vol. VII p. 14.
- 14 *TAS*. Vol. III p. 28. This was inscribed in the month of Kumbham when Jupiter was in KaRkkīṭakam. Ulloor has also referred to another inscription at Vellāyaṇi in his article on RC in *JPkLA* 8, 4, p. 290, but this inscription is by one Vīraravi Varma. See *TAS*. Vol. III p. 35
- 15 See R. C. p. 365
'amirtu pōlica kilarttiyuraceyyumavarkai-kkariya kārīyāñkalevayum ninaccavāṇṇamā camayu, mallalaṇayā, yikalil venṇi vilayum, tanayaomārumularāvar, vilayum dhanaññālam
- 16 *KBSC* Pt. 1. p. 163 et. seq; See also *KSC* Vol. 1 p. 302 etc.
- 17 See *TAS* Vol. VI p. 94, V. p. 40, 174; VI p. 77, 78, 119; VII. p. 123 & c
- 18 It is curious to note that in an earlier article (*Bhāṣāpōṣiṇi*, Vol. 37, Book 4, p. 172), Ulloor has stated that the stanza quoted in LT to illustrate Pāṭṭu is taken from RC. A. R. Rajaraja Varma also has ventured such a guess. See K. P. Pithika, p. 61
- 19 See, e. g., the 2nd vṛttam.
- 20 In this article on RC in *JPkLA* Vol. 8, Book 4, Ulloor remarks: "āke 20 vṛttaññāliladhikam kavi pRayōgicciṭṭuṭṭennu tonnunilla". (See also *KSC*. Vol. 1, p. 299) This is not accurate, for if we take the broad groups into account then the number comes only to 16; if we take the sub-varieties the number considerably exceeds twenty.
- 21 R. Narayana Panikkar says: "rāmacarittātile vṛttaññālonnum mātrāvṛttaññālilla" *KBSC*. Vol. 1 p. 177. This is an astounding

statement, for all the metres in RC are Tāla metres, their lines being composed of feet bearing in each a certain number of mātRās. The further observation of Mr. Panikkar "tāriṇankina tālaikkūḷal mala-Rttayal mulai"—ivṛttattile raṇṭāmpāḍattile raṇṭaksaraññāl eṭuttu kalāññāñ vancippaṭṭile vṛttamākam" (p. 78) betrays his imperfect understanding of metres; for the particular stanza is a variety of Kāli which has hardly any historical connection with Nāṭōnnata. Panikkar notes only four metres in RC and even among them he is unable to detect the very obvious relation existing between the metre of the stanza "vēntaRkōnRāyanāki" etc. and Kōka.

- 22 cf. "katthavi samjuttaparō
baṇṭō lahū hōyi dampsēṇa jahū" PRākṛtapaiṅgalam, p 6
- 23 V.D. pt. I, p. 74
- 24 *Kamparamāyaṇam*, Yutta. Rāvaṇan tānaikāṇal paṭalam St. 27
- 25 See *Yāpparūṅkalakkārikai*. p. 35
'antam mutalāṭṭoṭuppatantāti. Antamāy niRkkium eṭuttu, acāi, ciR mutaliyana ātiyūmāy ninRutam mullonRu toṭukkappaṭum toṭai antā-tittoṭai enappaṭum".
- 26 Some examples of Antātittoṭai From RC---
ūḷiyōḷilum niRainta maRānāna porulē last half-line, st 1, p. 1
nānamenkā vilayiccu teliyicciniya col first half-line, St. 2. p. 1
nāviliccayoṭu veccaṭṭiyiṇa kkamala tāR st. 2, p. 1
tāriṇāñkina tālaikkūḷal malaRttayal mulai st. 3, p. 1
pōkipōkacayanā kaviyēnakkarulceyyō st. 3, p. 1
aruvai pātiyuruvāya paranō caranātār st. 4, p. 2
porutu cōḷiṭāññēḷunRina kaṭakkan munayāl st. 6, p. 2
iṭāñṇu tānavarai venraRa muṭikkumaṭalvampu st. 7, p. 2
āḷimāniniye miṇṭavaḷi kūrūmatināy st. 9, p. 3
āḷimāṭine nicācaravaran kavaraṇkonṭuu st. 10, p. 3
karutuka kalaka cōkam kaikkolka kōpamippōl st. 2. p. 4

kaikkolka kōpattōṭe katirvillumampum tekkin

st. 3, p.4

antamaRRamuta pāraḱāṅṅalumennāviyulkkuṭi-
kolkennumē

st. 4, p.36

mēvalāroṭikal ceytu tōRRu vannu viṇṇullār
vaṇṇāṅṅiyēttavē

st. 5, p 361

27 P. Ch. p. 375

vara sundarī bhjau snau gau-Piṅga. A-8. Sū-9

28 V.R. p 58

29 Ch. M. p. 99

30 Vag. V.p. 208

31 V.M. p. 69

32 V.M. p. 70

33 Ibid. p. 68

34 Ibid. p. 70

35 trimātram dvyakṣaragaṇa māRunnam guruvoRRayum
ādyam gaṇam laghumukhamitu hamsaplutābhidham

36 See Raghu, Canto 9. Verse. 91

CHAPTER V

WORKS OF NIRANAM POETS

I propose in this chapter to examine the metres employed by the so-called Nirāṇam group of poets in their poems. The following works are ascribed to these poets: (1) Bhagavadgīta, (2) Gurugīta, (3) Bhāratamāla, (4) Rāmāyaṇam (5) Bhāratam (6) Bhāgavatam, (7) Śivarātrimāhātmyam, (8) Brahmāṇḍapurāṇam. The last of these, attributed to Rāma Paṇikkar, is out of the scope of our discussion, since it is written in prose.¹ P. Govinda Pillai mentions Padmapurāṇam among the works of Kaṇṇaśṣa Paṇikkar; but this work has so far not seen light. Bhāratamāla and Gurugīta have not yet been published. Mahākavi Ulloor has quoted, in his introduction to the second part of "Specimens of Mediaeval Malayalam Poetry", a stanza from Bhāratamāla, which mentions the author of that work to be one Saṅkaran.² E. V. Raman Namputiri attributes Gurugīta to the grandfather of the author of Rāmāyaṇam.³ It is a short treatise on the Udāsīna cult based on a Sanskrit work of the same title and contains roughly seventy stanzas. The author at the end of his work has saluted the deity of a temple at Malayinkīl, a place near Trivandrum. Ulloor has edited and published the Araṇya, Sundara, and Kiṣkindhā Kāṇḍas of Rāmāyaṇam, the Bhagavadgīta and Śivarātrimāhatymyām in the four volumes of the "Specimens of Mediaeval Malayalam Poetry." The first 49 chapters, out of a total of 91, of Bhāgavatam and a portion of Bhāratam (upto the end of Ambopākhyānam) have been edited and published by K. Sambasiva Sastri. Nantyarvīṭṭil K. Parameswaran Pillai has also edited the Bhagavadgīta. Kāvuaṅṅal Nīlakanṭha Pillai has published the Uttarakāṇḍam of Rāmāyaṇam. The present study is based on these publications.⁴

Rāman, the author of Rāmāyaṇam gives, towards the end of Uttarakāṇḍam, a short account of his pedigree in three

stanzas.⁵ From these stanzas we learn that at Niraṇam (in the Tiruvalla Taluk of former Travancore) was born a great and saintly man named Karuṇēśan, who could compose in two languages with felicity (Ubhayakaviśwara). He had two sons who later became equal in scholarship to their father, and three daughters. The youngest of these daughters gave birth to Rāman who composed Rāmāyaṇam as commanded by Mahādēva, the deity of the Kapāliśvaram temple at Niraṇam. At the end of the Yuddakāṇḍam Rāman has stated that he was the nephew of the sons of Karuṇēśan.⁶ From the eighth stanza of Bhāratam it appears that Rāman, after composing Rāmāyaṇam, took the story of Kṛṣṇa as a fitting theme for his Muse.⁷ Bhāgavatam was also composed by the same poet, as is evident from a stanza at the end of that work.⁸ The 148th verse of Śivarātrimāhatmyam reveals that it is another product of the same author.⁹ Rāman has nowhere mentioned the names of his uncles, though he has stated that they were learned (Vidyādhipas). He does not reveal whether they had any literary composition to their credit. According to E. V. Raman Namputiri, the term Karuṇēśan used at the end of the Uttara and Yuddha Kāṇḍas is only an adjective meaning the 'Lord of Kindness' and is not the proper name of the grandfather as Rāman has employed the same word many times in this sense to qualify God. If this interpretation is accepted then we must admit that the name of the grandfather too is unknown to us.

The Bhagavadgīta was composed by Mādhavan as ordered by the Lord of the temple at Malayinkīlū.¹⁰

These are the facts that have so far come to light regarding these authors. There is no warrant except perhaps oral tradition, to connect these three authors, viz., Rāman, Saṅkaran and Mādhavan, with any sort of consanguinity.

The Villāṭiccānpāṭṭu performers sing in the beginning of the recital of the Rāmāthappāṭṭu of Ayyipīlā Aśān, a song which attributes the authorship of Rāmāyaṇam to Kaṇṇaśśan.¹¹ P. Govinda Pillai attributed six works, viz., Rāmāyaṇam, Bhāratam, Brahmāṇḍapurānam, Bhagavadgīta, Gurugīta and Padmapurāṇam

to Kaṇṇaśśa Panikkar. He also stated that the Uttarakāṇḍam, however, was the work of Rāman, the grand-nephew of Kaṇṇaśśan.¹² According to him Kaṇṇaśśan was the name of the grandfather. Ulloor was at first of the opinion that Saṅkaran was the grandfather.¹³ Later he came to the view that Mādhavan was the grandfather and Saṅkaran one of his sons.¹⁴ Still later he came to the conclusion that Kaṇṇaśśan alias Karuṇēśan was the grandfather, Saṅkaran and Mādhavan his sons, and Rāman (also called Kaṇṇaśśan, his grandson)¹⁵ Sāmbasiva Śāstri calls the three poets by the name Kaṇṇaśśan, though he thinks that the name originally belonged to the grandfather. According to him the word Karuṇēśan is the sanskritised form of the Dravidian word Kaṇṇaśśan.¹⁶ Dr. C. A. Menon concludes that Kaṇṇaśśan might be a compound of two words, Kaṇṇan and Accan, the former being the real name and the latter an honorific.¹⁷ E.V. Raman Namputiri thinks that the author of Gurugīta, whose name is not known, was the grandfather, that Saṅkaran and Mādhavan were his sons and that Kaṇṇaśśan was the nom de plume of Rāman, who acquired it by his appropriate use of the unusual adjective 'Karuṇēśan' in several places in his work.

All these conjectures are problematical, and until further evidences are forthcoming, it is better to suspend judgement. It has however, to be admitted that there is a great family resemblance among these works in point of the language, metres and style. The two Gītas were composed at Malayinkīl and the other works were written at Niraṇam. It is said that one manuscript of Bhāratamāla contains the following colophon: "iti Vellaṅṅallūr Śaṅkaraviracitāyāṁ Bhāratamālayāṁ".¹⁸ We do not know where this Vellaṅṅallūr is. These facts, however, prove very little. P. Govinda Pillai states that he has seen a manuscript copy of Kaṇṇaśśan's works—which exactly are the works he has in mind we do not know—transcribed with the permission of Panikkar, in the year 614 M.E. (1439 A. D.)¹⁹ Most probably the Panikkar referred to is Rāman, the author of Rāmāyaṇam. If this assumption is correct, then we may conclude that he was still alive in the second quarter of the fifteenth century A.D. Mādhavan and Saṅkaran might have preceded him by a few years.

The speculation whether the author of *Lilātilakam* had seen these works, and fixing the date of these works on the basis of the answer to this question, are open to serious disputes. It is, however, possible that *Eluttacchan* had seen the works of these poets.²⁰

The language of these works betrays a strong influence of Tamil though not to such an extent as the language of *Rāmacaritam*. All the letters of the modern Malayalam alphabet are employed and words with Sanskrit terminations are not rare. *Etukai* is invariably observed, but there is a certain laxity in the observance of *Mōgai* and *Antādi*.

Five different types of metres have been used in these works.²¹ None of these originated with these authors, nor did the metres disappear with them.²² The treatment of conjuncts as simple syllables, which do not render the preceding syllables metrically long is, though rare, not totally absent. *Anusvāra* is to be left unpronounced in many places, especially before nasals.²³ A stanza consists of four equal lines, thus coming under the *Viruttam* class. A line may be divided into two equal parts. Among the five varieties, *Mallika* is employed in *Bhāgavatam* alone. The published portions of *Bhāratam* do not employ the *KuRatti* variety. The double *Taraṅgiṇi* is the favourite metre of these poets and therefore is called the *Niraṇavṛttam*, though the nomenclature is neither correct nor happy.

I. Niraṇavṛttam-Taraṅgiṇi

- a) adbhutamāyamṛtāyamaRa ṇalinumaRivāyakhilajagat
pūRṇavumāy
udbhava maraṇādikaḷ karaṇādikaḷonninoṭum
kūṭātoḷivāyē
puṣpamaṇam pōlsthāvaracaramoṭu puṇarātē puṇarum
poruḷāyini-
nneppoḷutum Saccitsukhamāy ninṇiṭiya
paramātmānam toḷutēn
Bhagavadgīta, Ch. 1, St. 1

- b) anantanādikāḷ nāṅkumamantuṇaRvālumoruttanu-
mulḷilaśeṣam
ninantaRivānarutāvaṭivākiya nirupamaśauri murāri
mukundan
dhanaṅjayanōṭivaṇṇam colliya tātparyāṇṇaḷe
yonnaRiyāṇṇu
manamkanivuRRu maRuttum phāḷguni mādhava-
yādavanōṭaruḷ ceytān
Ibid. Ch. 3, St. 1

II KuRattippāṭṭu

- kāṇkayanēka māyirarūpa meṅkalatokke yumni
kāṇkavidhaṇṇa ḷumpaladivya vaRṇṇaṇṇaḷuṇṭa nēkam
kāṇkamaruttaR sūryaRvasukka ḷeṇmareyaśvi nauni
kāṇkanirudra nmāriverādi maRRumaṇēkaR muRRum
kāṇkayapūRva māyavamaRRu māścariyaṇṇa ḷumni
kāṇkajagattRa yaṇpalavāṇca rācarabhūta meṅkal
kāṇkaninacca tumninayāta tummamadēha monniḷ
kāṇmatināva tallasvacakṣu ṣāpunarennu pinnum
Ibid, Ch. 11, St. 2

- b) paṇintupaṇinta kamkanivōṭu pāṇḍavanummoḷintān
parampuruṣānin meyyilanattu bhūtaṇiṣeṣasamghān
iṇaṅkinavāRu kaṇṭitanēka kaiyudarammu khamka-
ṇṇilaṅkinaviṇṇu rūpamananta kōṭisahasRammaRRum
viṇṇiṭōkalniRaṇṇō rādiyuma nta vumbatakaṇṭiḷlāyyō
vilankumaṇikki riṭamṇallāyu dhamgadacakraṇṇōṭum
punantatiṣobha yāḷakhilampra kāśameḷumprakāram
purandaravandyanēpaṇininne nōkkuvatinnu pōlum
Ibid Ch. 11, St. 5

- c) maḷayatinmitu mēvinapūma raṅkaltarantrampū-
maḷayadhikampo ḷintanakampa muRRatinmūlam,
maRRum
malamuḷatōRum maṅkayarōṭu kūṭamakilnte nnāḷum
maruvinavānu ḷāroṭukinna rōragacāra ṇanmāR
alivoṭupāna gānavinōda nādikāḷceyti runnō-
Raḷavacalamvi Raccatināla tivanatukka mōṭē

palavidhabhōja nādikaḷaṇṇu mānīmāru māyam-
baragatarāyama laykkukulukka meytivavāRukaṇṭāR

Sundarakāṇḍam, st. 2

III Induvadana

- a) mēvumava nennēyaṇa yummarāṇa kālē
vēRitaRi cōRumika vuṇṇumava ruṇṇāR
jīvanatu pōyatinu nēruRaṇṇu vōnum
cintayilma Raṇṇōrunu RuṇṇumuRa ūṇānum
kēvalami yōgamaṇa yātoḷiyu mennāl
kēḷppeluvī hāramoṭu Rakkamaśa namma-
RRivakape rukukacu rukukayo ḷiṇṇē
impamoṭi yaRRumava neytumnalla yōgam

Bhagavadgīta, Ch. 6, st. 7

- b) varanusavi tāvinoru patnibaḍa vāyām
vaṭivoṭumi runnavaṭa nikkusuta raśvinikaḷ
varaguṇaro riraRuva rādityaR patimoruvaR
vaṇṇuṭaya rudraRvasu mukhyarīru nālum
karutumala vaśvinata nūjarīru varumivaRkaḷ
kāṇamara rilpravarar muppattu mūvaraRi
gurugaruḍa nādikaḷa martyagaṇa mathatanayaR
guhyakava rauśadhika ḷaśvinisu tarkkō

Bhāratam p. 106, st. 69

IV Maṇikāñci

- a) itamoṭute ḷiṇṇuṭan tanneye llāvuyi-
rkkiṭayumuyi rokkeya ppāṭuta nnuḷḷilum
satatamaḷa koṭuka pōṇuke tāsāyam
caratamoṭu ṇānniga cēlumo nnāvatō ?
kanamoṭava nāleni kkumvarā kēṭunal-
kkanivinoṭu ṇānavan tāṇatāy ninnatum
manasiteḷi vōṭive llāmgrahi kkennuṭan
manasiteḷi vōṭusrī vallabhan collinān

Bhagavadgīta, ch. 6, st. 12

- b) iruḷaRavi ḷaṇṇumnalla jñanamvi jñānamā-
yitamulḷamṭ tattinā letrayum tṛptanāy

orumanami yannuṭi tōṣnasukha duḥkhamō
ṭulaḷilava mānavum mānavum tulyamēy
periyakana kattinō ṭōṭumo itaṇṇinē
vinamanasi kaṇṭusakhi bandhusā dhukkaḷma-
RRariśamuṭa yonmakīḷu vonmahā pāpiye-
nnavareyoru pōlnina ntōumaḷa yōgiyām

Ibid. ch. 6, st. 4

- c) nalamoṭuka candēva yānico llinRava
nalattoṭuce ytumkusuma mālakalṭo ṭuttum
dayayūṭana vaḷkkuta nnekkuri cēRRavum
dinamanuva ruttinā nuRRuṣu ṣruṣayāl
anayamitu vidyakēḷ ppānamar tyājñayā-
laRikakaca niṇṇivan vannavāna vannupom
punaratīnu muḷḷako ppunṭōḷi ppōmiti-
ppolutilini yennudai tyēndrarum tēRināR

Bhāratam p. 110, st. 84

V. Mallika

- a) etRavatsaṇṇa ṭetRavalpaka māmvaṇṇusuka ramkaḷal
etRayaṣṭiviṣaṇavēṇuda ḷaṇṇaḷḷikyavi bhūṣaṇam
etRaśilaguṇābhīdhākṛti yumvayassuvi hāravum
etRaviṣṇuma yamsamastavu māygiṛōmgavad vīranē

Bhāgavatam, ch. 13, st. 15

- b) anujñaceyakakhi lēśakṛṣṇamu kundavṛṇiku lōttamā
enikkitenṇaja nampinōṭupī nnumpinnumpara bhaktiyāl
manassaḷiṇṇupu kaṇṇumūnnupra dakṣiṇamecytu
kanattinōṭuce ytiṭṭutannuṭe lōkameyitvi riṇcanum

Ibid. ch. 14, st. 28

1 Niraṇavṛttam - Taraṅgiṇi

Three hundred and one out of the three hundred and twenty nine stanzas in the Bhagavadgīta are composed in this metre. In the other works too more or less the same proportion is kept up. Thus this is the most favourite and characteristic metre of these poets. But it was not invented by them as the same double-type of it is found in Rāmacaritam(Vṛttam 51&92). The single-line type of this metre occurs fairly frequently in the Saṅghakkaḷi literature, Kaḷam Pāṭṭus, the three ancient Campūs and Lilatilakam, though not in the quatrain form. In the last chapter we had occasion to quote examples of the same metre from Tamil sources. Ulloor has stated that this metre is the evolved form of the Akaval metre in Tamil (KSC Vol. 1 p. 300). Perfect lines of Taraṅgiṇi are to be seen among the Sūtras of Tolkāppiyam and Taraṅgiṇi quatrains appear in Tēvaram songs. (see Tirujñānasambandhar Tēvaram, 2nd Tirumuṛai, Tirukkāḷi-ppālai). This metre is also found in old Kannada works. The prosodists of Kannada call it Mandānila Ragaḷē.²⁴ Besides, from 22 metres defined and illustrated in the Vṛttaratnākara we can derive a stanza of this metre (these metres being: Śrīḥ p. 28, Strī p. 29, Kanyā p. 29, Paṅktiḥ p. 31, Mandā p. 31, Śaṣivadanā, Ramanī p. 32 Vidyumālā p. 34, Rukmavati p. 37, which is also defined under the name Capakamālā on p. 38, Mattā p. 37, Dōdhaka p. 46, Strī-2 p. 46, which is again defined under the name Mauktikamālā on p. 48, Tōṭakam p. 50, Kusumavicitrā p. 51, Tāmarasam p. 52, Praharaṇakalikā p. 57, Maṇigaṇanikaraḥ p. 59, Mayūragatiḥ p. 69, Tanvī p. 69, Krauncapadā p. 70, Apavāhaḥ, p. 71, and Drutamadyā p. 76. Of these Mayūragatiḥ, Tanvī, Krauncapadā and Apavāhaḥ are double-line types like the stanzas in the Niraṇam works.) In the face of all this, it is indeed courageous on the part of so many eminent writers in Malayalam to fasten the credit of having invented or perfected this metre on to the Niraṇam Poets.

A line of this metre is to be divided into two equal halves, each half consisting of eight feet. Each foot has two Mātrās.

R. Narayana Panikkar says that in these works the half-line does not present a sequence of eight feet of two mātrās each. But I have not met with any instance wherein the 2nd and the 3rd mātrās, the 4th and the 5th, and so on, coalesce into one long syllable, and thus render such a division impossible.

In the example (b) a short syllable is prefixed to the first half of each line. I have come across only one instance wherein the short syllable has been prefixed to the second half of a line.²⁵

II. KuRattippāṭṭu

This is the second important metre in these works. A line of this metre consists of two equal halves, each of which is composed of four feet. The first three feet have seven mātrās and five syllables each, only the first and the fourth syllables being long. The last foot is composed of two long syllables only. The last syllable of every foot, whereon the Tāḷa falls, is also pronounced as long. The modern KuRattippāṭṭu lines are developed from half-lines of this metre, wherein the third syllable in each foot of the type (a) is dropped. This metre is also seen in Nāḷayiram Tivyaprapantam and is scanned by Tamil prosodists as Ācīriyaviruttam of eight Cīrs per line (see Toṭaiyatikāram P. 185, st. 8). In the type (b) a short syllable is prefixed to the half lines of the type (a). In the type (c) in the place of the first long syllable of every half line two shorts have been used. R. Narayana Panikkar regards this metre as a variation of the Ajagaragamanam metre of the Tuḷḷal literature.²⁶ This is not correct, for the Ajagaragamanam is derived from Daṇḍakas of Sanskrit, the composition of a line of which is one foot of six mātrās (the number of syllables being variable) followed by four feet of four mātrās made up of 4, 3 or 2 syllables each. This arrangement has nothing in common with the metre we are now discussing. Where Tāḷa metres are involved their affinity should be decided on the basis of similar arrangement of the Tāḷa-gaṇas in a line.

This metre is also extensively employed in Rāmacaritam.

III. Induvadana

This double-line type Induvadana is also met with in Rāmacaritam. Niraṇam poets, however, take a great amount of freedom with this metre. They mix it freely with Maṇikānci lines; they also change the number of syllables in the feet, though the number of mātrās is seldom affected. The stanza quoted under (b) is a good example of this syllabic variation. In this stanza only the 4th and the 8th line conform to the regular Induvadana type. The first foot of the 1st, 2nd, 3rd, 5th and 7th half-lines have expanded their first long syllable into two shorts. The third foot of the 3rd and the 6th half-lines have contracted the short second and third syllables into one long syllable. The last foot of the 2nd and the 6th half-lines have four syllables, one long and the rest short, as in the first three feet of an ordinary Induvadana stanza. Such stanzas we have come across in Rāmacaritam, Vr. 97. The last feet of the 3rd, 5th and the 7th half lines have five short syllables each, this being an expansion of the first long syllable of an ordinary Induvadana foot.²⁷ No single-line type stanza of this metre is found in these works, though such stanzas are met with in Rāmacaritam.

IV. Maṇikānci

This is the metre of the 13th Vṛttam of Rāmacaritam. One line of a stanza is composed of two ordinary Maṇikānci lines. The Niraṇam poets have taken much liberty with this metre also, changing the number of syllables in a foot, while retaining the number of mātrās unchanged. The stanza quoted under (b) is an example of this syllabic variation. The Ānūsvara in the 2nd and the 3rd feet of the first half-line should be omitted in pronunciation and the double 'lla' in the 2nd foot should be pronounced as a single consonant. The Stanza (c) is an example of mixing Maṇikānci with Induvadana, for the 2nd half-line of the stanza is an Induvadana line. The single-line type Maṇikānci stanzas are not met with either in the Niraṇam works or in Rāmacaritam.

V. Mallika

This metre is found also in Rāmacaritam. In the works of the Niraṇam poets it is found only in Bhāgavatam, wherein there are 26 stanzas in the 13th chapter and 30 stanzas in the 14th chapter in this metre. The stanza quoted under (a) is the regular type. In the stanza under (b) one short syllable is prefixed to the lines of the regular type. According to Tamil prosody this metre is considered Ācīriyaviruttam of seven Cirs per line (see Toṭaiyatikāram, p. 175, st. 23)

In addition to the above metres, Ulloor has quoted the following lines in KSC Vol. 1, p. 338.

- 1 rājādhidēvi makaḥ rājīvalōcana
rājēndranaccutanil rāgam muḥuttapōy
- 2 mēdiniyilevaninnu vēdamūrttiyāyēṇṇam
bōdharūpanām ninakku pūjaceyitūnnatum
- 3 maRRoruttanē stuticcū matsyarājanum vekunṭu
neRRimōleRinta cūtu nēReorinta ṣoṇitatte

Of these, the first quotation seems to belong to the Stimita-Atistimita group, with one guru substituted for the two final laghus. The second and the third quotations seem to be variants of Pañcācāmaram metre. The texts being not available a detailed examination of these is not possible at present.

Notes

- 1 See Br. Pu. published from Trivandrum in the Citrōdayamañjari series.
- 2 tannuṇṇaRvā śamsāracchēda
sāmastavumāyē kālavumeṇṇam
tanniniRantakhilattinumoṭṭu
turiyātītavumāyūṇaRvāyā
tannuṇṇaR vyāunaRvā vaṭivaki
mahābhārata kathā śankaranampoṭu
cōnnaturappavareyuvareonum
śōkamolintavanantasukhatte S. M. M. pt. 2 Pref. p. IV

- 3 kaṇṇaṣṣappaṇikkaruṭe cila vijātiyaprayōgaññal by E.V.R. Nambūtīrī Bhāṣāpōṣiṇi, Vol. 40, Book 4 (1111 Vṛschikam). According to Nambūtīrī the author of Gurugīta is different from Mādhavan and Saṅkaran. Ulloor, however, considers Gurugīta to be a much inferior and later work. See KSC, Vol. 1 p. 335
- 4 I could not obtain the edition of Bālakāṇḍam of Rāmāyaṇam by K.P. Sivaśaṅkara pillai while preparing this study. The edition of Yuddha-kāṇḍam by Dr. Puthuṣṣery Ramachandran came much later. However the failure to consult these does not seem to have affected this study in any way.
- 5 vānulaṅṇu samamākiya niraṇamahādāśā tañ vānulaṅṇāyān ūnamilāta mahāguruvaṇāyubhayakavīśvaraṇāya mahātmā mānītaṣṣakiya karuṇēśān paramātmavē tānennaRivuRRō dīnatavātātā maRRōrō dāhikalāppōl vāṇṇan pala nāl ānavaniruvaR tanūjanmārularānāravaruṭe sōdarimārāy māninimārōru mūvarpiKantāR maRRatukālama van tīruvaṭiyum tānuṭaṇē tanuṭaḷoḷu vōRāyāniyō paramātmavēyāyān ānavanōṭetirāy vīdyādhīpūrāyāR punaravanuṭe tanayanmāR tanayanmārāmavariruvārkkū sahōdarimār mūvarkkum.makanāyanupama yāyavaR mūvarililayavalākiya māninipeRRulanāyān iniyamahādēvāñṇayinālēyitamōḷu vālakanākiya rāman punaravanum niṣāpāpam kalavān puruṣōttamakatha colka mutiRnnān
Uttara. pp. 108, 109
- 6 svaniyil nanmacēRniraṇam taṇikkorudipamāyama-RRavataṇam ceytān karuṇēśānākiya dēśikan ma-RRavanavaṇṇam piRannulla putrārāmavarkalkkellāman-pamaR marukan kanintoru rāmadāśanāṭiva balan avaniyil mumpu māmunītāni yaRRiya cāru rāmā yanamatu kaṇṭāṭiva curukkamāyivannam molintān
S.M.M, pt. 2. Pref. p. 111
- 7 kalavānpāpam munne rāmakathā moṭṭaya prakāram connānilayāte srikṛṣṇa kathāyā miniyelutorupaṭi colka tuniññēn
Bhāratam p. 3
- 8 pūvil maṭantamanālan tannuṭe punyamātāyiyum katha cemmo āviyilulavāyiyum duritamāRumpāṭi rāmanurattiyakavi
Preface, Bhāgavatam pp-i, i
- 9 āraṇarādi samastarprāṇikalāmavarkalkkum pāpamkalavān kāranamākiya śivarātrau vratakathayitu tannālāyaparakāram sātayillātēkṭirāman tñ niraāattu kapāliśvaramō

cērumumāpati tannarulālē ceytānēvam bhāṣayinālā

S. M. M, pt. 2, p. 142

- 10 malayinkil
tīrumātin vallabhanarulālē telivoḷu mādhavana hamiṭar kalavān paramādaravoḷu colliya ānappanaval
Ch. 18, st. 42
- 11 paran kathayē kkaṇapaR paṇṭirāyirattil
pakaRnta katha kaṇṇaṣṣaṇil pāṭiyām
Introduction to Ancient Mal. Poetry p. XX
- 12 H.M.L.L. pp. 140, 142.
- 13, 14 Preface, Sp. M.M.P pt. 2. Pref. p. V.
- 15 V.D. Pt. 1, p. 85
- 16 Introduction, Bhāgavatam p. 2.
- 17 Ezhuttaccan and his age p. 31.
- 18 Dr. P. Ramachandran Pillai, Language of Middle Malayalam p. 86
- 19 HMLL, p. 137 (Vol. 1, pt. 1)
- 20 P.V. Krishnan Nair, Bhāratam kilippāṭṭum kaṇṇaṣṣabhāratavum JPKLA, Vol. II Book 3.
- 21 Nārāyaṇa Paṇṭikar and K. Nilakaṇṭha Pillai have taken note of only four metres. They have omitted Mallika used in Bhāgavatam.
- 22 Iru (i.e., niraṇavṛttam, taraṅgiṇiyuṭe iratti) avar kaṇṭupitikkayum avarōṭṭukūṭṭaṇe avasānikkayum ceykayāl ucitamāya oru nāmakara namāyiyṭṭuṇṇu paṭavāte kaṭikayilla." Ulloor, Introduction to S.M. M.P., pt. 2, p. VI, "ivayil ādyattōṭṭiccu maRRuvṛttannaṭellām bhāṣayilāṇu mumpu tannē pracurapracāraññalāyirunnu" ibid. This assertion, i.e. the first metre is invented by these poets, is contrary to fact for we have seen it employed in Rāmacaritam. Later poets too have employed the first metre in such works as Nalacaritam and Ekādaśi Māhātmyam see V.D. pt. 1, p. 89.
- 23 In many places this is very awkward, eg.
ojkēlatumamaham buddhiyatenṇō-Gīta, Ch. 13, st. 2
aham mṛgaṭṭikālil pakṣiṇam — ibid. Ch. 11, st. 12
- 24 Śrīkaruṇēśā srutitāidēśā śṣkanigharṣē śōbhītaharṣē
prēmanivāsē prakṭābhāṣē kṣemāvisarāna kṣamagnabhāranā
pōsamēlādātāladamṇḍinādam pāsariṣe gītaravam kaṇṇuṇadami etc.
Chandōmbudhi of Nāgavarma. Ed. H. S. R. Iyengar, p. 103
- 25 Perikekkāṇṭe paikōṭṭē
pōRukkarūṭiva yīṭōṭṭēkēnRēvam
Bhāg. Ch. 23 St. 1 line 2

- 26 "Kāṅkayanēka . . ." enna vṛttam laḡhupracuramāḡkiyāl
"Varddhitaradhalahimācala" enna tullaḡvṛttamakum.
KBSC, pt. I, p. 299
- 27 Further examples of syllabic variation:
annavarumampoṭuḡa hādicila gandharvvar
inRitarul ceykenRu bhūpatiyu rattān
Bhāratam p. 106. st. 66
(Ka) liccatuni mittamaḡi yātajāra pūṇṭini
Ibid. p. 107, st. 71
tātparya mōṭuniḡa nandananu ceytō
Ibid. p. 123, st. 1 33
sukhattoṭama rendresama nāyamara lōkavara
Ibid. p. 125, st. 142
Ibid. p. 128, st. 144

CHAPTER VI

RĀMAKATHAAPPĀṬṬU

Rāmakathappāṭṭu by Ayyippiḡḡ a Āśān is a poetic composition in a dialect which is neither Tamil nor Malayalam and contains 3163 verses in 276 Vṛttams or sections. Based mainly on Vālmiki's Rāmāyaṇa, this folk-epic used to be recited in front of the Sripadmanābhawāmi temple at Trivandrum during festivals, to the accompaniment of a small hand-drum called Candra-vaḡayam. This musical instrument is referred to by Kuṇṇan Nampyar who, however, does not mention Rāmakathappāṭṭu.

Ulloor has assigned Rāmakathappāṭṭu to the middle of the 15th century A.D, mainly on the basis of the style of the language of the lesser known Bhāratām Pāṭṭu composed by Ayyanappiḡḡa, brother of Ayyippiḡḡa, the author of the more celebrated Rāmakathappāṭṭu. Dr. P.K. Narayana Pillai who published the whole of the text of Rāmakathappāṭṭu with an introduction and commentary does not discuss this particular point, but assigns Rāmakathappāṭṭu to a period around A.D. 1400. The reasons advanced for this assignment are the absence of any reference in Rāmakathappāṭṭu to the Portuguese and the Dutch who fought several battles off Viḡiñṇam, the place of residence of Ayyippiḡḡa, in the fifteenth century A.D., and the absence of any direct influence on this work of the Bhakti movement which had spread all over India about the same time. These are at best negative evidences which require corroboration from positive facts. The passages quoted by Dr. Pillai to show the indebtedness of Kaṇṇaśśān to Ayyippiḡḡa Āśān can be interpreted to prove just the opposite.^a

Rāmakathappāṭṭu has hardly ever been regarded as a Malayalam work, and it has not exerted any influence on the development of Malayalam literature. Standing far out of the mainstream, its place, if at all, in the Malayalam literature is along

with the so-called "Southern Ballads" from which it differs mainly on two points, viz., the bulk of the work and the classicality of the theme. From the extreme paucity of manuscripts it may be safely assumed that this work did not have much vogue even in and around the place of its birth.

As stated earlier Rāmakathappāṭṭu has 276 sections called Vṛttams. Each Vṛttam starts with one Viruttam (quatrain) or more followed by five to twenty-nine Pāṭṭus (songs). The Viruttams are mostly Ācīriyaviruttam of six cīrs per line (Aṟucīrkaḷineṭilaṭi). The Pāṭṭus, with a few exceptions, have definite metres differing from those of the opening stanzas. Etukai and Mōnai are observed, though not invariably. Antādi is also observed. As in the works of Kaṇṇaśśan, non-dravidian or Sanskritic phonemes are also made use of, and both the manuscripts secured by Dr. Pillai are written in the Malayalam script.

The metres in Rāmakathappāṭṭu are all taken from Tamil. Some of them, like the Ācīriyaviruttam of six cīrs per line, KāliViruttam, etc., are found in Tamil classics, but a large number of the metres of the Pāṭṭus are adopted from Tamil folk literature. These are mostly quatrains but there are also stanzas of six, seven, eight or more lines. Violation of prosodial rules is as common as, if not more frequent than, their observation.

Since this work has not contributed to the evolution of Malayalam prosody, I have thought it unnecessary to attempt an exhaustive description of metres in this work. However, just to give an idea of the type of metres it contains, I have analysed the first two Kāṇḍams and the result is given below. I have quoted only the standard forms of various metres. Variations from norms, which in most cases might be due to negligence on the part of the author or ignorance on the part of the singers, who were concerned with the oral performance only, are so numerous that to list them would have been an arduous, and perhaps a fruitless, exercise.

I AṟucīRkkaḷineṭilaṭi Ācīriyaviruttam (Ādikēka)

aruṭtara kkavita mātum ankara ttōnu mentan
guruvararellāR pādam koṇṭanan talamitākai

uramuṭa nuṣanta rāma nāmattu kkutaki ceykai
Karutuka kaRakkaṇ ṭēśaR kaṭalatil viḷama tālāl

Bāla. 1. 1

II AṟucīRkkaḷineṭilaṭi Ācīriyaviruttam (Kōvaḷam Vṛttam)

tāraṇi meykkavē rōmapa tanmakaḷ
tanneya laṭtuṭa nē
āraṇa mānata passumu niyuṭe
āśaini Ruttukay kkāy
kāraṇa mānatai kkēṭṭanta kkanyakai
kaitoḷu tālpitā vē
nāraṇaR tanpādam vēṇume nRēyavaḷ
nampina jēvēn tā

Bāla. 2.5

III EḷucīRkkaḷineṭilaṭi Ācīriya viruttam

kālapuram vāṇtate aRintuṭan mannavan
karutina tapaṇkaḷce ytiṭinān
śilamuṭa naṇkavari runtiṭabha girathan
ceytanan tapamariya cintayāl
vēlayuṭa nētapam pōRRininRiṭavē
viriṇcanu maRintaviṭe vantanan
kōlapati yaruḷukiRa vācakam kēṭṭuṭan
kūRuRu ttanRurace ytiṭinān

Bāla. 15.2

IV vīlaṇkāma abhiṣēkam villaṇkamva ntinkuconnāy

minakkeṭi pōṭi kanakkeṭi
paḷatāḷum avanāḷē bharatanta nakkumunnōn
pātākī paṇca pātākī
mulatāḷe carintāḷum mutumapē śātadāsi
muṭakkavōm aRam keṭukkavōm
pālātāḷum namukkākā pararācci yavumalla
paRayātē pōṭi aRiyātē

Ayō. 7.5

V EṇciRkkaḷineṭilaṭi Ācīriyaviruttam (Pana Iraṭṭi)

vāṇi mātin maṇāḷan mutalpeṭa

vanta kâriya mēnen Raruḷavē
tūṇi lēnara śiṅkama tākina
śūra vīrana ruḷceyka viṇṇōR
tāṇu ninRuto lutura ceytāR
śaṅku cakRaga tādharan mumpu
kēṇu viṇuna maskāra vumceytu
kesā vāgaru dadhvajā māyavā

Bala. 3.5

VI EṇciRkkaḷineṭiḷaṭi Ācīriyaviruttam (Induvadana Iraṭṭi)

ālaviḷa muṇṭaranu mammayumai mātum
aruṭtaruka yankaranu maRumukhava nārum
kolamuṭa nintiraru mimayōRmuni vararum
koṇṭalporum vānileḷu mintiraca ntirarum
bālamati tanavellum nūtalittiru mātum
vannakkoṭi yitayutayāḷ vallikkavi mātum
śilamuṭa nivaRkaḷana vōrummaRRu ḷḷōrum
cintatani lenguruvu maṅkaRivu ḷḷōrum

Bāla. 1.2

VII EṇciRkkaḷineṭiḷaṭi Ācīriyaviruttam

mannāmunitan viriyaṅkaḷum
makilntuṭantapam ceytatam
mavinattuṭane yaśanaśayanam
maRantumāyira variśamāy
annappāloru nāḷilppośikka
yaḷuntinṭiṭa ninantanāḷ
amarāRkōnum tapasiyāyva
ntayyābhikṣa yitumenRān
connapoḷuti luḷḷammakiḷntu
cōRRaikkuttān rāghavā
yōgitaneyu manuppitavamce
yūṭināninta munivanum
vannamāna tavamceyṭiṭa
vanamateṅku manaleḷa
makitāmvēṭittu ppukayeluntu
maṇḍumviṇṇum mayāṅkiyē

Bāla. 23.2

VIII EṇciRkkaḷineṭiḷaṭi Ācīriyaviruttam

pakuttānpā tikuṭuttān parimaḷattāḷ kausalyakkē
paramantūṇa ceykaveyenRu paṣitiravē poṣittāḷ
tikakkāmalē nīlilonReyum koṭuttāḷsu mittiraykkē
tiRamāka mūvorukūRu kaikēyiya mmaykkumaṭaṅka

Bāla. 4.2

IX EṇciRkkaḷineṭiḷaṭi Ācīriyaviruttam (Śaṅkaracaritam)

guṇamākina tulupaṇṭiyil kkaruvonṭite nRanavōR
kūRumpaṭi yaRintēmaṇam makilntiṭumannaḷil
maṇamēRina vaibhaṇḍakan tanayumcā ntayumāy
mannandaśa rathanōṭṇanu vādamceyka ppōnnān

Bāla. 4.4

X EṇciRkkaḷineṭiḷaṭi Ācīriyaviruttam (Pañcacāmaram)

pukayeluntu pukivaRaṇṭu puramaṭaṅka manaleḷa
bhūtalaṅkaḷ tānamanta mānitaṅkaḷvāḷkavē
pakayeluntu paRavayādi pukakiḷaṇṭu mikaviḷa
palamaraṅka ḷilavaraṇṭu vaṇamaṭaṅkamutiravē

Bāla. 23.3

XI EṇciRkkaḷineṭiḷaṭi Ācīriyaviruttam (KuRatti)

ānatukku kuRiyāka nānumuḷma kiḷntēn
araśaRka ḷaṇantapin peṅkaruti vantāR
ūnamuḷḷa viltanaimu Rittiṭuvō menRu
uraceytu cenRaraśaR cilakaṇṭa kālam

Bāla. 24. 2

XII EṇciRkkaḷineṭiḷaṭi Ācīriyaviruttam (Taraṅgiṇi)

tānavitānama ṇintanacālakaḷ
śatadaḷamoṭuve nṭaraḷa maṇintanaR
vānavaR paramane maṇḍavamatilē
vaittanaRnavakira ṇaṅkaḷa ḷuttinaR
ūnamillātē kallukaḷaṇintanaR
uRaviyatoṅkalppaṇikaḷaṇintanaR

kānakanaRumalaR palatumaḡintanaR
kanaviyapaṭṭu kkūRapotintanaR

Ayō. 2. 6

XIII EṇcīRkkaḷineṭilaṭi Ācīriyaviruttam

vānavaR puramane vāṇaṅka vētoḷum
vāṚava ravaravaR kulamca mattanaR
sēnakaḷ karipari alaṅka rittanaR
tērukaḷ teruvukaḷ puramca mattanaR
mēnakai inavarum rambhamāR cilaR
mēlati śayamaṇa oruṅki vantanaR
ānava ranavarum aṇantu ninRiṭa
āśayo ṭaraśanum aṇantu maintane
kānaka neRitarum rāma numpinne
dharāṇiye muḷutinu tāḷka enRavaR

Ayō. 3.3

XVI EṇcīRkkaḷineṭilaṭi Ācīriyaviruttam (Tōṭakam)

centā marace āṇalunniR kumudam
cēntī ṭane a nṭaṇaRva ntucilaR
vantā nillama nnavanen RucilaR
vantē natilmu hūRttamate nRucilaR
nontā vitaḷantaḷuki nRucilaR
nontāl varumō vidhiye nRucilaR
cintā tepukaḷ daśarathaR maraṇam
ceyyā maliri kkayille nRucilaR

Ayō. 3. 3

XV PatincīRkkaḷineṭilaṭi Ācīriyaviruttam

āśayurRu mannavanu mariyadēvi māRkaḷmūnRum
ādaravi nōṭirunta nāḷatil
aruḷināna vaRkaḷōṭu mannanum
nēśamuṭa neyuraykka nīnkaḷsaka latteyum
neḷcatilni nantapaṭi yinniyum
niścayami tinnoriśa lillayē
vāśamuḷḷa puṣṣamāna malliyiru vāccimulla

maṇamtarumko ḷuntupicci paccayum
maRRutāḷa campakamua ḷaraliyum
viṣupuka ḷuḷlakōṭṭa mōṭurāma ceamkaccōlam
vēṭṭivēRcau vātucāntu tailavum
viruppamuḷḷa puṣṣagandha rāśiyum

Bāla. 5. 3

XVI PanniruciRkkaḷineṭilaṭi Ācīriyaviruttam (Madamanthara)

karumamvidhi ttiṭuviR aruḷatu
karutivala ttiṭuviR kanivoṭu
kaṭalmalaṭi vaḷaRpukaḷ nīRupa
kulatilakani latiśaya muḷavāy
jāranarace RRallave kanamoṭi
dinavumeṭu kkarutē tiRaliṭu
dinamutumakaḷ varavara manuvinu
mituḷaṭamaḷi vukaḷi ḷlāyō
arutunamu kkiniyē ulakine
anatumāṭa kkarutē putalvaril
anakanate navarum raṇamukha
nennamalani latiścya minavē
karut iiri ppatināl ituva
śikkanīnkaḷ naṭantatupōḷṭrpa
katiravanaruḷ vatinanu dinamava
ravaRkaṭumayi lavaRcoḷḷuvaR

Ayō. 1.3

XVII Kaliviruttam (Kākaḷi)

vāhana mēRina ṭavumo ṇpāRcilaR
vayyeva nankaḷpō ḷḷāteṇḍum pāRcilaR
pōkaru tennuce Ruttuna ṭacolli
buddhicol vāRcila rottuce ḷḷacella
mannan naṭantananē vanam nampi
mannan naṭantananē

Ayo. 21. 4

XVIII Kaliviruttam (Vaktram)

connamoḷitane kkēṭṭu
sundaramā latiṣayittu
mannavarum amaccaRkaḷum
maRRumuḷḷa perumpaṭayum
miṇṇaraśām kaiyēki
mittirikkn̄m bhavanamatil
nannaRicēR daśaratharum
nanmakane koḷcenRāR

Ayō. 6. 3

XIX VañcittuRai

iruntanāḷ dēviyaRkaḷ
iravilvūḷum tāmaraipōl
varuntimanam tāḷḷāṭi
vannavalai kkaiśōra

Bāla. 6.2

XX Viyanilaiccintu, irumucciriraṭṭai

enRu maRavāmal-iṇa-
ñkita bhuvitanne yāṇṭiruntān
manna śikhāmaṇiyē-peru-
vāṇiṭi yēhari nāraṇarē

Bāla. 14.2

I & II ARuciRkkaḷineṭṭiḷaṭi ĀciriyaViruttam

The opening Viruttams of most of the Vṛttams or sections of Rāmakathappāṭṭu are in this metre, which has already been identified with the earliest form of Kēka metre in Malayalam. Each line is divided into two equal hemistichs of three cirs each. Mōnai is quite often, though not always, kept between these hemistichs.

The stanza quoted second is also ĀciriyaViruttam of six cirs, but has a different rhythm (ōcai). Each line here is divided into two unequal hemistichs, the first having four and the second two cirs. The first five are usually cirs of two acais (Nēr-Nirai, Kūvilam) and the sixth is a cir of three acais (Nēr-Nirai-Nēr, Kūvilamkāy). Of course there are many variations from the norm. If a Taniccol of Nirai acai is added to the odd lines of this stanza which is a common practice, then it will be called ARucir Iraṭṭai Cintu. Dr. P. K. Narayana Pillai has termed this metre as Kōvaḷam Vṛttam.

III & IV EluciRkkaḷineṭṭiḷaṭi ĀciriyaViruttam

The lines of the stanza quoted third is divided into two unequal hemistichs, the first with four and the second with three cirs. If a last cir is added to the second hemistich, the metre would then be what is called Manikānci in Malayalam. The stanzas Bala. 15. 5, 6, 7 and 9 are couplets, while the stanza Bala. 15.10 has six lines. Dr. P. K. Narayana Pillai identifies this metre as "Veṇmatikalābharaṇan" i. e. Induvadana. This identification is quite wide of the mark.

In the stanza quoted fourth, each line seems to divide itself into three parts; the first two have two cirs each and generally are connected with Mōnai; the last part has three cirs. When the third part is dropped we get a metre which seems to be allied with the later Vaktram-ArdhaKēka-Kṛśmadhya group of Tuḷḷal pāṭṭus, which is found also in Rāmakathappāṭṭu. (See Bāla. 6.2 to 15)

V to XIV EṇciRkkaṇineṭiḷaṭi Ācīriyaviruttam

In the stanza quoted fifth, each line is divided into two equal hemistichs with four cīrs in each. A quatrain consisting of such four hemistichs is called 'Kaliviruttam' and is allied to the Pāna or Drutakākaṭi metre of Malayāḷam.

The stanza quoted sixth, though consisting of lines with two equal hemistichs of four cīrs each, has a different rhythm (ōcai). This is the double of the metre called Induvadana in Malayalam. This can also be recited in the rhythm of KuRattippāṭṭu. In Rāmakathappāṭṭu, lines of this metre are quite often found mixed with lines of what are called Maṇikānci or Miśrakākali in Malayāḷam.

The stanza quoted seventh seems to be a variant of what is called KuRattippāṭṭu in Malayalam. This is also found in Rāmacaritam. The stanza quoted eighth is closely allied with this metre.

The stanza quoted ninth has the rhythm of what is called "Śankaracaritam" metre in Malayalam.

The metre of the stanza quoted tenth is Pancacāmaram, with the initial guru in most feet substituted with two laghus.

The stanza quoted eleventh is a perfect example of KuRattippāṭṭu metre.

The stanza quoted twelfth is in Taraṅgiṇi of the double-line type, which is the commonest metre in the Niraṇam works. Quatrains of half-lines of this metre, with a Pallavi or refrain added to each quatrain is found in Rāmakathappāṭṭu, Ayō. 29. 6 to 17. The 18th stanza there is a quatrain of the Taraṅgiṇi of the double-line type, with the same pallavi appended.

The stanza quoted thirteenth has a rhythm differing from that of Taraṅgiṇi. This metre is also found in Rāmacaritam.

The lines of the stanza quoted fourteenth consist of two

equal hemistichs, each of which has the rhythm of a line of Tōṭaka metre of Sanskrit, with the two initial laghus being substituted by a Guru.

XV PatinciRkkaṇineṭiḷaṭi Ācīriyaviruttam

The stanza quoted fifteenth has ten cīrs per line. Each line consists of three parts of four, three and three cīrs respectively. These parts are connected with Mōnai.

XVI PanniruciRkkaṇineṭiḷaṭi Ācīriyaviruttam

Each line of the stanza quoted sixteenth consists of two equal hemistichs with three cīrs each. The first cīr has three and the second and the third two acais each. These hemistichs are the same as the lines of a metre of later Tuḷḷalppāṭṭu called Madamandhara.

XVII Kaliviruttam

The stanza quoted seventeenth may be equated with Kākali or Sragviṇi metre, except for the Pallavi after each quatrain, consisting of two lines of two cīrs each with a Taniccol (unconnected word) of one cīr in between.

XVIII Kaliviruttam

Each line of the stanza consists of four Kāy cīrs (cīrs of three acais, Kūvilamkāy or Karuvilamkāy). This metre is closely allied with the Vaktram-Ardhakeka group of later Tuḷḷal literature.

XIX VancittuRai

The stanza quoted nineteenth has four lines of two cīrs each and is therefore included under VancittuRai. Each line of this is equal to the half-lines of the stanza quoted eighteenth.

XX Viyaṇilaicintu

Cintu consists of often two, and sometimes four, lines having the same Etukai, and usually with a Taniccol added at

the end of the first line. Since the portion preceding the Taniccol consists of two cirs, and the portion succeeding it consists of three cirs, this Cintu is called Viyaṇilai Irumuccir iraiṭṭai. The rhythm of this metre is different from that of Tārāṭṭu, which according to Tamil prosody, is a Camanilaiccintu Mucciriraiṭṭai. Stanzas of this metre with three, four and eight lines are also met with in Rāmakathappāṭṭu.

Foot Notes

1 See K. S. C. Vol. 1, p. 250

2 Rāmakathappāṭṭu, Vol. 1 Intr. p. 54 ff

KṚṢṆAGĀTHA AND BHĀRATAGĀTHA

Kṛṣṇagātha is one of the masterpieces of Malayalam literature. The author of this beautiful epic poem is known to us by his family name "CeRuṣṣēry" and is supposed to have been a Nampūtiri. He was a court poet of Udayavarma, the Kōla king of north Malabar.¹ Nothing more about this author was known till recently. Naturally, speculations about his identity and time were rife. Some scholars denied even the existence of a house named CeRuṣṣēry and explained away that word so as to signify the main metre employed in this work. Others attributed this poem to Punam, the famous 'half-poet' of the court of Mānavikrama of Calicut and a contemporary of Uddanḍa Śāstrikaḷ. Fortunately for us, the researches of Sri T. Balakrishnan Nair have thrown a veritable flood of light into this dark corner of our literary history.* With the help of some recorded evidences Sri Nair proved that Udayavarma, the patron of CeRuṣṣēry ruled from 621 to 650 M.E. (1446—1475 A.D.). Sri Nair also established the existence of a house of Nampūtiri Brahmins named CeRuṣṣēry. He quoted the colophons of two manuscripts of Kṛṣṇagātha and Bhāratagātha transcribed at a time when the memory of the author was still green in the minds of the scribes, which invested the authorship of these works on Ponattil Saṅkaran Nampīṭi. To reconcile this apparent anomaly he suggested that the last member of CeRuṣṣēry family might have been adopted to the Ponam family. Sri Nair also asserted that this adoption is vouched by a tradition. Thus, this poet who was at the same time both CeRuṣṣēry and Ponam was the author of the Gāthās. As is shown by records, Saṅkaran Nampīṭi was accorded special honours by his patron king Udayavarma in the year 629 M.E. (1454 A.D.) Sri Nair suggested that these honours might have marked the completion of Kṛṣṇagātha, his magnum opus. Open to criticism though these inferences are, we may regard the time

of the work as finally settled as the first half of the fifteenth century. Ulloor has agreed with the findings of Sri Nair as regards the time and the identity of the author of Kṛṣṇagātha, but regards Bhāratagātha as the production of some inferior poet.* Sri Nair considers it as an earlier work of the author of Kṛṣṇagātha. I agree with this latter view.

Kṛṣṇagātha deals with the story of the tenth Skandha of the Bhāgavatam. There is also a summary of the story of the eleventh Skandha at the end. Bhāratagātha, as the name suggests, is a summarised version of Mahābhāratam.

The whole of Bhāratagātha and the bulk of Kṛṣṇagātha is composed in the Mañjari metre. In the psalms of praise in the Svargārōhaṇam portion of the latter work six other metres have also been employed.* We shall, in the following pages, examine these metres in detail.

I Mañjari (Mākaṇḍamañjari)

indira tannuṭe puñciriyaṇḍoru
candrika meyyil parakkayālē

Kṛṣṇagātha, p. 1

II Natōnnata (Vañcippāṭṭu)

uruvāya molī koṇṭu guruvāya parantanne
paricōṭu puka ṇṇavan taḷarnna nēram

Ibid. p. 540

III Samāsamam

a) putiya colkoṇṭappuruṣan tanneya-
ppuruhū tanninnu pukaṇṇa ppōl

Ibid. p. 542

b) rudra rumvara nāga bhūṣana
mudri tāṇṇaka rāyu ṭan

Ibid. p. 544

IV KūRattippaṭṭu

uttamakānti mettiyirunna nityaneniti yōṭē
bhaktiniRaṇṇu cittamtejiṇṇu rudrar pukaṇṇa nēram

Ibid. p. 546

V Taraṅgiṇi

a) uttama rāyu ḷḷāsvika ḷēRRam
bhaktipo ḷiṇṇupu kaṇṇute ḷiṇṇu

Ibid. p. 549

b) maRaporu ḷāyima Raṇṇava nēhari
malarmakaḷ koṇkapu ṇarnnava nēhari

Ibid. p. 597

VI Bhujaṅgaprayātam

nimēṣam veṭṭiṇṇor nirannī ṭinōra-
nnijēma ndirēni rmmalēsam vasantam

Ibid. p. 552

VII Śankaracaritam

kamalākara parilāḷita kaḷaltanṇina viravō-
ṭamarāvali viravōṭatha toḷutitina samayē

Ibid. p. 554

1 Mañjari

The Gāthās are not divided into quatrains. A paragraph may contain as many couplets as are required by the nature of the subject matter.⁵ The couplet is the unit.⁶ The first line of the couplet consists of four feet, each of which has three syllables. All the syllables are usually pronounced as long (Guru). The first syllable of every foot is never short; the others might be short; but they have to be lengthened in recitation.⁷ Sometimes the short second syllable of the feet is recited as it is. The second line consists of four feet, the first three being similar to the feet of the first line and the last one having only one long syllable. The first line, again, is the same as that of the Kākali metre with the only difference that while in every Kākali foot either the second or the third syllable should be short, in the Mañjari foot all the three syllables may be, preferably are, long. The second line of the Mañjari couplet is the same as a line of the metre of the Northern Ballads. In Periyālvār Tirumōli (8th cent. A.D.) we find Mañjari couplets with a repetition of the second line, used as the second halves of the Kalittāḷisai quatrains.⁸ Thus, this metre-form might have originated as a variation in Kaliviruttam,⁹ intended to alleviate the monotony resulting from the repetition of regular four-foot lines. We find standard Mañjari couplets employed in pairs to form quatrains, in Tiruvācakam by Mānikkavācakar (9th Century A.D.) and also in the form of couplets in later Kummippāṭṭus,¹⁰ and many lyric poems of modern Tamil. Perhaps, there is some truth in the story that CeRuṣṣēri took the metre of his work from the cradle-rocking song of the consort of his patron. A better interpretation of this story however, is that the metre of Kṛṣṇagātha was taken from the *UntipaRattal* song in Periyālvār Tirumōli or *Tiruvuntiyār* of Mānikkavācakar. Now, Tiruvuntiyār consists of 10 stanzas of three lines each. The first and the second lines constitute a standard Mañjari couplet and the third line is just a variation of the second line.¹¹ *UntipaRattal* also known as *En Nātan* included in Tirumōli consists of stanzas of five lines each, the first two lines constituting a standard Kākali couplet, the third and the fourth lines constituting a standard Mañjari couplet and

the fifth line being a variation of the fourth line. These Saiva and Vaiṣṇava *Unti* songs, which are obviously based on folk songs, might have been known also in Kerala and might very well have been used as a song for rocking the cradle by the consort of Kōlattiri. It is also possible that this melodious tune which was already in vogue in popular songs of a devotional nature, found its place for the first time in classical literature through the good offices of CeRuṣṣēri. The name Mākandamanjari was given to this metre by Kōvuṇṇi Neṭuṇṇāṭi. The shorter appellation Mañjari was bestowed on it by Rajaraja varma. But it seems that CeRuṣṣēri intended to call his favourite metre by the simpler name Gātha, for he invariably calls his work by that name, which can have reference only to the metre of the poem.

From Kṛṣṇagātha onwards we find a general tendency in Malayalam literature to dispense with Mōṇai and to have not only resemblance, but also identity of syllables in Etukai. There are, of course, instances in Kṛṣṇagātha of the absence of Etukai. In many couplets the repetition falls on the first syllable in both lines; in some couplets there is only the identity of either vowels or consonants in the first syllables.¹² Even this is not observed in rare cases.¹³ The couplets are usually "end-stopt"; that is, a word does not run on from the end of one couplet to the beginning of the next; but there are also a few "run-on" couplets.¹⁴

II Natōnnata

This metre is popularly known as Vañcippāṭṭu, as most of the boat-songs, including Kucēlavṛttam of Rāmapurattu Vāriyar, Vyāṣōtpatti of unknown authorship and Kirātam of Kuñcan Nampiyār are written in this metre. Here also the couplet is the unit. The first line has eight feet, each of two syllables. Each line may be divided into two hemistichs. The first hemistich of the second line is the same as either half of the first line. The second half of the second line has only three feet, the first two of two and the last of one syllable. All the syllables are to be stressed in pronunciation.¹⁵ Each couplet may also be treated as a quatrain, the first three lines of which are of equal length,

and the third line a little shorter.¹⁷ But the author of *Kṛṣṇagātha*, who was the earliest poet, as far as we know, to use this metre in Malayalam, does not regard each hemistich as an independent line, for in a number of cases he does not connect them with *Etukai*.¹⁸ Probably this metre too was a popular one¹⁹ and was first employed in a serious composition by *CeRuṣṣēri*; for he describes the portion composed in this metre as "new speech" (*Putiya col*), subsequently.

III Samāsamam

The lines in the type (a) are to be divided into four feet. The odd feet consist of three syllables constituting four *mātrās*, the third syllable being long. The even feet consist of three long syllables, with the exception of the last foot in the couplet, which consists of a single long syllable. The name *Samāsamam* was given to this metre by A. R. Rajarajavarma²⁰. He calls it an *Ardhasama* metre, with the number of syllables constant as in Sanskrit metres. His definition based on the *Trika* feet will not fit the type (b) which undoubtedly is the same metre. In it the odd feet have only two long syllables in the place of two shorts and one long. Yet the number of *mātrās* and the *Tāja* are the same in both the types which prove the identity of the metre of the two quotations.

This metre is found in Tamil classics²¹ where it is regarded as *Ācīriyaviruttam* with seven cīrs in a line. It is clear that this one line gradually split into two, by the introduction of *Etukai* in both halves. In the Tamil works we find stanzas of four lines (8 *Samāsamam*-lines). It is possible to divide the portion in *Kṛṣṇagātha* in this metre into such stanzas. In *Irupattināluvṛttam* etc., one stanza consists of four *Samāsamam* lines (i. e. two lines of *Ācīriyaviruttam*.) In songs the couplet is the unit.

R. Narayana Panikkar includes the type (b) in the *Mallika* metre²², but in that case the syllables preceding conjuncts in many lines²³ will have to be pronounced as short, which is a practice not known to *CeRuṣṣēri*. Again, in two lines the long 'ō' of the word 'namō' will have to be pronounced as short,

which is very awkward²⁴. Therefore the metre here is undoubtedly *Samāsamam*. *Mallika* is also traceable to *Ācīriyaviruttam* of seven cīrs. But these two metres have since developed in divergent lines and evolved distinct ways of recitation (*Ocai*) that now the one cannot be identified with the other.

IV KuRattippāṭṭu

This is the same metre as that of the 4th *Vṛttam* of *Rāmacaritam* and the first few stanzas of *Kaṇṇaśśarāmāyaṇam* *Sundarakāṇḍam*. But a single line of those stanzas is here divided into two lines, and the *Etukai* is observed between these halves, rather than between the full lines. R. Narayana Panikkar connects this metre with the *Ajagaragamanam* metre of the *Tuḷjals*. I have already shown how untenable this is.

V Taraṅgiṇi

R. Narayana Panikkar states that the metre of the lines quoted under (b) is *Saṅkaracaritam*²⁵ which is manifestly a mistake.

VI Bhujaṅgaprayātam

According to *Vṛttaratnākara* a line must have four bacchic feet (*Yagana*-one short and two longs). This metre is also made use of by Tamil poets. The author of *Kṛṣṇagātha* considers the couplet, and not the quatrain, as the unit. *Etukai* is not strict.

VII Saṅkaracaritam

A. R. Rajarajavarma defines a stanza of this metre as consisting of four lines, each line having the gaṇas *sa, na, ja, na, bha, sa*. This metre is not defined in the *Vṛttaratnākara*, and is not usually met with in Sanskrit. It is better to scan a line according to *Tāja* into four feet, the first three having five syllables each of which only the third is long, and the fourth foot consisting of two shorts and one long only, as it has lost its last two syllables. This metre is very common in Tamil works where it is termed as *Kaliviruttam*, having four cīrs, the first three having three *acais* and the last having two *acais* in each line²⁶.

Notes

- 1 palālimātutān pāliccu pōrunna
kōlādhināthanudaya varman
ājñayeccey kāyalajñānāyullaṇan
Prāññanennināline bhāviccippōl

Kṛanagatha, p.2 f.

- 2 See introduction to Ceṛusseri Bhāratam and the article "Udayavar-
mma Kōlattiriyum Kṛanagāthakartātvum" JPKLA, Vol. 3, Book. 2
- 3 KSC Vol. II p. 126 f, p. 149 ff.
- 4 Not seven as R. Narsyana Panikkar stated in KBSC Pt. I, p. 332, and
Ulloor stated in KSC, Vol. II, p 129.

- 5 aṭikkalkkum kaṇakkilla
nilkkayum vēṇṭorēṭavum

V. M. p. 54.

- 6 prāyēna bhāṣā vṛttāṇṇal
tamiḷinRe vaḷikkutān
atinalggāna ritikku
cērumiratiyāṇiba

Ibid, p 53.

- 7 guruvakkamicchapōle
pāṭiniṭṭi laḡhukkaḷe

Ibid p 55

- 8 pūttavar tūtanayppirūtam kaḷeṣyū
nancumiḷ nākam kiṭanta naṚ poykai pu
kkancappaṇattinmeṚppāyṇṭiṭṭarūl ceyta
vāncana vāṇṇaṇē yaccō vāccō
vāyaṚpperumāne yaccō vāccō

Periyaḷvārtiramoḷi 3rd Pattu, 9th Tirumoli, St 5

- 9 naccuvāṚ munnirikkum nārayananṚannai
accovarukavenṚāycciyuraittena
macca nimātapputuvaikkōn paṭṭāncol
nīccilum pātuṇvāṚ nilvīcumpālvare

Ibid 10, 10

- 10 vātamo liyarve nniṚṚarce mmeniyar
nātappa Raiyinar annāye nnum

nātappa Raiyinar nannukan mālukku
nātari nntanār annēye nnum

Manikkavacakar Tiruvācakam, annaippattu, st. I

This portion consists of ten stanzas like the above in the Kaliviruttam metre. Needless to say, this is nothing but the Mañjari metre used by Ceṛusseri.

The word 'Kummi' comes from the root "kuḷumutal" which means coming together. Hence "Kummiṇṇāṭṭu" means a collective song. Kummiṇṇāṭṭu in the Mañjari metre is called Iyarkkumi. A stanza of this consists of two lines of seven cīrs each (EḷuciṚkkaḷiṇēṭiḷaṭi) with the same Etukai, when Veṇṭalai, a particular Succession of cīrs, is observed. There should be Mōnai between the first and the fifth cīr, and the last cīr should usually be Vilamkāy. This, according to Tamil prosody is a variety of Veṇṇā. If a single line of seven cīrs gives complete sense, then it is called 'Oṛaṭikkummi' which is the standard Mañjari couplet.

See the following stanza from "Ariccantiran Kummi"

tavarca paitaṇṇil tēvēnti ranvanta
tēvarai ppārttavan ētuṇol vān
pūvula kaiyāḷum mannartanniloru
poyyura yātārai kkaṇṭatu ṇṭō ?

The usual practice in Tamil is to divide the fourth cīr in the odd lines into two acais, add the first acai with the third cīr and then treat the remaining portion of the fourth cīr as a taniṇṇool, e. g.

māṇaippa ḷittavi ḷiyuṭai yāl-oru
māmayil pōlunaṭaiyuṭai yāl
tēnaippa ḷittamo ḷiyuṭai yāl-peṇṇin
teyvame nartakum cīruṭai yāl

Pulavar Kuḷantai, Yāppatikāram, p. 280

- 11 irampu kaṇṭilam ēkampar tankaiyil
ōraṇṇō muṇṇpuram unṭipāRa
onRumpe rumikai unṭipāRa

Māṇikkavacakar, Tiruvācakam, Tiruvuntiyār, st. 2

- 12 māṚṇṇu cērttaṇṇu pūṇṭukōṇṭiṭṭināl
māṇṇi vānnutoṭṭavaṇṇam

K. G., p. 24

- 13 Sōdari tannuṭe rōdanam kaṇṭiṭṭu
rōṣitanāyulla kamsanappōi
K. G., p. 24
- 14 tipporitanne viḷuṇṇiccakṣaṇṇai
sādhiccu ninnuṭēpaṭṭupantē
tikṣṇataṭṭāṇṇilāvineyalleṇkil
vāykkonṭunilkumāReṇṇānētān
K. G., p. 205
- 15 pattāya dikkukalkkattal valarttoru
pattumukhanāya pāpiyekko-
nnuttamarāyulla ṇṇāṇṇalekkātturvi
yitrānāloṭṭu poRuttirunnu
K. G., p. 205
- 16 ganam dvyakṣara meṭṭeṇṇamonnāmpādatril, maRRatil
ganamāRara, nilkkeṇṇam raṇṭumēṭṭāvataḱṣare
gurutanneyeḷuttellā miṣṣilīn pēr natonnata
K. G., p. 17
- 17 see Mrs.O.T.Saradakraishnan, Drāviḍa Vṛttāṇṇai, Keralophāram, 1936
- 18 uṭaygnāymaruvumnin
kanivenṇil varuvānāy
K. G., p. 541
- The later poets are more positive in this respect. They do not employ Etukai between the half lines as a rule.
- 19 Cf. Subrahmanya Kolāṭṭam
cantanan timirntaṇintu kuḱkumam kaṭampilanku
cenpakam ceRintinaṇku tiraltṭilum
taṇṭaiyum cilampalampa veṇṭayam calemcalenRu
cantatam catankai konca mayileRi etc.
H. L. Spreen, Folk Dances in South India, p. 95
- 20 viṣṣamattil samasamam samattil samasam guru
ennullarddhasamam Vṛttam samāsama samāhvayam
V. M., p. 69
- 21 nāvakāriyancollilātavaR nāṭoRum viruntompuvār
tēvakāriyanceytu vētampayinRuvāḷtirukkottiyur

muvaṚkāriya muntiruttu mutalvanaicintiyātava-
ppāvakārikalaippaṭṭaittavaneṇṇam paṭaittārkolo

Periyāḷvarttirumoli, 4th Pattu, 4th tūrumoli, st. 1. Also see Kampārām,
Ayottiyākaṇḍam, Kaikeyicūḷvinaippaṭṭalam, St. 46, 50, Appendix
to Ch. IV

- 22 see KBSC, pt. 1 P. 334
- 23 Bhasmadhūli dhariccu vanniṇṇu K. G. p. 544
cērunṇillitu cencemme Ibid. p. 545
- 24 vēdasāravinaḱdanē namo Ibid, p. 546
vēdavēdikal vēdyanenamō Ibid
- 25 KBSC, pt. 1, p. 333.
- 26 ayiR cuRRiya kaṭaRmānila maṭaiyattanipaṭarum
ceyiR cuRRiya paṭaiyāṇaṭan maRamannavaR tilakan
uyiruRRatoR maramāmena vōṛāyiramuyaRtōl
vayirappaṇai tuniyattoṭu vaṭivāymaḷuvuṭaiyan

Kamp. Pāla. Paraśurāmappaṭṭalam, st. 12

CHAPTER VIII

MEDIAEVAL MALAYALAM CAMPUS

We shall now turn our attention to the mediaeval period and examine the Campūs from the point of view of metre. Campū is a narrative in a mixture of prose and verse.¹ This species of composition came into vogue in Sanskrit at about the beginning of the Christian era. The earliest works of this class are not known, but after the tenth century A.D. Campūs became very popular in Sanskrit and they were largely composed in South India.²

Most of the earlier products of the Kannada and Telugu literature are Campūs. Cilappatikāram, the oldest of Tamil Mahākāvya, is a Campū.³ We have already had occasion to discuss the fragments of three ancient Campūs in Malayalam. But the Campū era proper in Malayalam literature began roughly in the 15th century A.D., with the works attributed to Punam, the famous half-poet of the court of Mānavikrama the great Zamorin of Calicut.

The most notable and representative specimens of this genre of literature in Malayalam are the following works:

- 1 Rāmāyaṇam, consisting of 20 Prabandhas,
- 2 Bhāratam, consisting of 14 Prabandhas (from Bakavadham to Svargārōhaṇam)
- 3 Naiṣadham,
- 4 Rājaratnāvaliyam,
- 5 Cellūrnāthōdayam,
- 6 Nārāyaṇiyam and
- 7 Teṅkailanāthōdayam.

The total number of Campūs in Malāyaṇam is said to be about 200,⁴ but a detailed study of the seven works mentioned above will suffice for our present purpose.

Rāmāyaṇam is supposed to be the magnum opus of Punam. The authorship of Bhāratam and a host of other minor works is also invested on him.⁵ Tradition makes Punam a contemporary of Saṅkarakavi, the author of Kṛṣṇavijayam, a Mahākāvya in Sanskrit. This Saṅkara, as the introductory verses of his work show, was the court poet of Kēraṇḍavarma Kōlattiri, whose period of reign extended from A.D. 1422 to 1445. Mānavikrama, the illustrious patron of Punam belonged to the first quarter or half of the 15th Century A.D., as he was ruling, according to certain Chinese travel records, in 1407 A.D. at Calicut.⁶

There is no positive evidence to ascribe Rāmāyaṇam, or any specific work for that matter, to Punam. On the contrary the word "Paraṅki" occurring in the Rāmābhiṣeka portion of Rāmāyaṇam and obviously referring to the Portuguese, who arrived in India only in the year 1498 A.D., militates against this ascription. The supposition that this portion is a later interpolation is also possible, as these works were in use as texts for Pāṭhakam discourses in which process alterations and additions at the hands of performers are not to be ruled out.

Maṇamanāḡalam Nampūtiri is reputed to be the author of Naiṣadham Campū. We know three authors belonging to Maṇamanāḡalam family. One of them is Saṅkaran, the author of a commentary on Kāladīpakam, a work on astrology. This commentary was written in the year 1540 A.D. He was also a grammarian. Nārāyaṇan, son of Saṅkaran, was the author of Smārtapṛāyaścittavimarṣinī. Paramēśwaran, another member of the same family wrote Āṣaucadīpakam in the year 1578 A.D. We do not know for certain which of these three was the author of Naiṣadham. Ulloor ascribes it to Nārāyaṇan, but the tradition is that the astrologer was also the author of the Campū. Rājaratnāvaliyam is ascribed to the same author by Ulloor,⁷ to Nīlakaṇṭhan by Prof. Pisharoty,⁸ and to Punam by Dr. K. Sankara Menon.

Vidyāvallabha Nīlakaṇṭhan is the author of Cellūranāthodayam, Nārāyaṇiyam, and Teṅkailanāthōdayam. A line of eight kings of Cochin is mentioned in Teṅkailanāthōdayam. The

eighth of these, Virakēraja by name, was the patron of the poet. Ulloor identifies this Virakērajan with the king of Cochin of that name who died in the year 1615 A.D.¹⁰ This is controverted by Prof. Pisharoti who pushes Virakēraja, and together with him Nilakaṇṭhan, back to pre-portuguese period.¹¹

Without entering into the details of the controversy as regards the exact dates of these authors, which in any case are anything but settled, I shall confine myself to a survey of the non-Sanskritic metres employed in these Campūs, as these works fully represent the genre of Campū literature in Malayalam.

At the outset must be pointed out a peculiar feature of Malayalam Campūs which is rarely found in their prototypes in Sanskrit. In Sanskrit Campūs, as a rule, the prose portion consists of ordinary non-metrical prose, most often full of a peculiar rhythm resultant from alliteration and long and involved compounds. Vāmana distinguishes three varieties of prose, viz., Padyagandhi, Cūrṇam and Utkālikāprāyam. Padyagandhi prose will contain here and there some words so arranged as to produce a semblance of some metrical line or portion thereof. Cūrṇam is prose of a lucid style, with few or no compounds. The last variety contains long and difficult compounds. Of these three types of prose, even the first does not have definite discernible metrical structure. In some Campūs of Sanskrit, however, there are certain metrical prose passages. Yaśastilaka of Sōmadēva contains a passage in the Kākāji metre.¹² Sōmadēva was a Jain hailing from the Kannada country, and he might have composed this passage in his Sanskrit work in imitation of the practice in Kannada. The Campūs of Mēlputtūr and Rīmapāṇivāda in Sanskrit contain many passages in the Taraṅgiṇi metre. But these are only exceptions.

In the Campūs of Malayāḷam, on the other hand, the prose portions composed in Maṇipravāḷam exhibit definite metrical patterns. There are a few non-metrical passages also in these works, especially those of a later period, but these non-metrical prose passages are composed either in Sanskrit or in Prākṛt. It seems the authors of the Campūs regarded Dravidian metres as

non-verse. Karuṇākaradāsa, the author of the commentary Kavi-
cintāmaṇi on Vṛttaratnākara, discusses this point at some length and arrives at the conclusion that these metres are Apavṛttas or improper metres.¹³

The authors of the Campū probably did not want to employ in their works plain Malayalam prose which they used to bandy about in everyday life and thus appeared to them commonplace and unpoetical. Unlike Sanskrit, Malayalam did not readily yield to long compounds and constructions capable of double entendre, pun, Yamaka and Virōdhābhāsa, all of which go to render the charm peculiar to Sanskrit prose. Hence the Campū writers turned to native metres, which were to them no metres at all because they were not defined or illustrated in works on Sanskrit prosody, to compose the prose portions of their works.

Elattūr Rāmaswāmi Sāstrī, a recent writer on Sanskrit prosody, includes Taraṅgiṇi as a variety of prose in his Vṛttaratnāvali. But we have not come across any Sanskrit prose passage moulded in any of the Malayalam metres in the extant Campūs in Malayāḷam. It is possible that the Sanskrit passage in Maṇi-
kāñci metre, quoted by Karuṇākaradāsa in his commentary on Vṛttaratnākara to which a reference has already been made, is taken from same Campū in Sanskrit, but I have not been able to trace it out.

I Taraṅgiṇi

- a) 1 jayajaya naravara nannatu tōnniya-
tennum kecana
guṇagaṇa mōrō nnaḷakoṭu kaṇṭā-
laṇimuṭi cērppān tōnnā tōpuna-
rennum kecana
paṇaye nmentupa Rañṇi tūnnatu
kalpaka vṛkṣam kāccana Rumpala
matrē nūnami tennum kecana

Rāmāyaṇam, Vicchinnābhiṣēkam, p. 10

- 2 kathami va kathayē
lalitā rūpavi lāsavi śeṣān

Rāmāyaṇam, Kharavadham, p. 55

- b) dinakara koṭi dviguṇita kāntyā
kanakama hūgiri maruvum pōlē etc.

Kēśādipāḍam, JPKLA, Vol. 1. Book. 1

- c) dēvā suravara yuddha ttiākalu-
pāyam koṇṭaddaitya nmāreya-
śeṣam konnumu ticcōru kālamo-
ticcuki tannō rasura kkannika-
tillcilar cennuvi riñcan tiruvaṭi-
yessē viccabhi matamāya vara-
ññal varippūtum ceytuvallō

Dārikavadham, JPKLA, 1. 2

II Daṇḍakam

- a) 1 tadanujanaka nandanā yaimudā rāmaca
ndrāṅguliyaṭteyum nalkina nnāynama
skṭyāta nmaulira tnatteyum etc.
2 tadanucakapi tallaja statkṣaṇam niṣkuṭā
rakṣirakṣōgaṇam etc.
3 tadanucapari bhūtanāy pōnuva nnākṣane
nnākhyakaikkōṇṭara kṣahprakā
ndampraca ṇḍōṣāmaśālikāṭum etc.
4 tadanucaperi kekkoṭum kōpamuḷ kkoṇṭuni-
ṣkanṭakan etc.

Aṅguliyaṅkam, p. 77. ff

- b) 1 haraharaśiva tatṭkṣaṇam rūkṣarū kṣākṣaram
bhānujā nūgraham vāyupu tranpaRa ṇṇāśukēḷ etc.
2 harivaranapi dīnanā mātmasū numtadā
kaṇṭuko ṇṭetrayum khinnanāy kkoṇṭasau etc.
3 paramitisutanō tumpaRa ṇṇantara bhānuja-
nmāvinō tumbabhā ṣēṭadā etc.
tiRaviya raghu nāthan oṭumtadā vācamūcēvalā
rātita nnandanā tampurā ṇējaga nnāthakēḷ etc.

Bālivadham p. 153 f

- c) kvacidvi pravṇdam poṭunne nnutammil
teḷṇṇi tṭahōṣa ṇkarante kkuninne-
ppōḷvannū etc.

Sitāsvayamvaram, p. 121 f

- d) kutracil kkālcakā ṇmāmaṭa-ṇnaḍjaśā
tikkiṇi ikkumbhaṭanmāruṭan tammili
colleṭō etc.

Ibid. p. 126

- e) mānini mādanam mādanasa mmarddanam
kāmaḥa llohalam kāmako lāhalam
karaṇapari vēṣṭanam darpaka bhrāmakam
kāmuḁā nandanam varayuvati mōhanam
maRRRumi tyāḍibhē dēnanā nātaram

Udyānapravēṣam, p. 9

III Daṇḍika

- a) 1 śrīmāṇpu rābhavada yōdhyāpu rēparama-
dhāmāṇ passagara nāmā
śrīmahita sumātirapi kēṣiniyu mavaniruvār
bhāminika laḷakiluda bhūtām
śritanāmbhṛ gōratanu kṛpayāvi darbhasuta
suṣuvētha sūnumasa māṇjam
śivatanaya nivahamuṭa nāḷakinoṭu ṣaḍayutami-
tamitadhṛti sumatīyuma sāvit
2 śatrumja gattinasa māṇjamdu rācarita-
mutsārya sōpihaya mēdham
śaktiyoṭu mutirumaḷa vuttaraḷa cakitamati
vṛtraripu raḷṭahaya mētam
śataśōvi bhinnapatha mathasauma tēyatati
hayamārga ṇāyanaṭa koṇṭū
śakalitami tavanitala mavartuṭaru matikaṭhina
dṛḍhakhanana vidhibhirati bhimaiḷ
3 muṣṭamha yaṇkapila pṛṣṭhēvi lōkyapari
tuṣṭāma liṇṭucana tennē

muṭṭemuhu riḷakimusa larṣṭidhanu rasibhirati
 dhṛṣṭatayo ṭavaravara ṇāññār
 muṭiyānva runnaḷavi taRiyāva tallaṣiva
 kaṭuhuñkṛ tēnakapi lōyam
 maṣamayōṭu paṭatuṭaru mavariloru bhasitavaṭi-
 vūṭanaruḷi maRaporuḷma Raññū

- 4 vijñāya tadgatima marttyāpa gāyana
 vṛtyāñśu māngaruḍa vācā
 vijvalita ratitapaṣi taddharaṇi bharaṇamava
 mucyavana mabhaḷatadi lipē
 viratētha tatrapuna rupalabhya vṛttamitu
 virajābha girathana tandram
 vipulamati vibudhasari davataraṇa madhidharaṇi
 viracayitu matanusama nāhit

Ahalyāmokṣam. p. 102. f

- b) 1 uttuṅga rāgaruci cittādhi nāthagira
 mitthamni śamyarṇpa kaṇyā
 uṭṭaḷiri liḷakumoru cittabhava śaranikara
 nirddalita dhṛtirabhava danyā
 uṭalōṭu bhēdalava miyalāta ṭōlipuna-
 ravalōkyā tāmādhika dhanyā
 ucitamiha mamavacana mitikaruti viravinoṭu
 patagavara mupakṛtina mavadaditi vāññim
- 2 pṛtthvita lāsulabha bhadraḷkṛ tēniṣadha-
 pṛthvindrādūtaguṇa rāṣē
 patraratha kulatilaka bhadramiha tavabhavatu
 vaktipuna ritibatasa khimē
 paramārtha māyatitu paritāpa maRRubata
 paritōṣa mētiḥṛda yammē
 patagakula valamathana caturatara paṭuvacana
 sarasavara saphalayasi cevikaḷmama cemmē
- 3 ōroja namniṣadha bhūpāla viraguṇa-
 mōrōnnu vannihapa Raññum

ottatiha mamaniyata mittaruṇa nitikaruti
 yattaliyamagatisahi yāññum
 orunēra vumkaruṇa yaRiyāta pāpipuna-
 ralarbāṇa nampukaḷco riññum
 orurahasi niṣadhanara patiyōṭiti vaḷarumoru
 paravaṣata paRavatīnu moruvanuta kāññum

- 4 mugddhāra vindamukhi muktāva lambamiti
 nityamvi śidatisu ghōram
 mattakari madhuragati cittatuyir perukimuhu
 rītrakṛṣa taramituṣa rīram
 madanārtti cīrttuniḷa hṛdayasthi tamkimapi
 gaditumsa khipataga nālam
 mamavadana gaḷitamitu sakhīpaRayu moruvacana-
 matinipuṇa rahasivada niṣadhanara pālam

Naiṣadhacampu. p. 17, 18

- e) 1 annēra mampōṭuḷa gannātha maultyila-
 mandābhi rāmaruci rañgē
 aḷipaṭali tiññi viyatineRi poññi
 vibudhagaṇa karagaḷita suraviṭapi malarnicaya-
 morumayōṭu perumaḷatu ṭaññi
- 2 arqñōdhi tulyabala vinyāsa vumjhaṭiti
 sannāha mārnathavi ḷaṇñi
 akhiladiṣi tiññi jayapaṭaha meññum
 bhṛgutilaka madamathana raghunṛpati caritamitu
 pukaḷvatinu janatatitu ṭaṇñi
- 3 vāññi nōraḷalta ḷarnnāṣu mannavarkaḷ
 nannēvi nōdavumi yannū
 vanabhuvitu ṭarnnō riṭanilata ḷarnnū
 raṇaṣīrasi nipuṭtara tapanakula tilakamatha
 vijayarama viravoṭupu ṇarnnū
- 4 mannorva ranpitara manyūna śauryanidhi
 cennēṣa kaitoḷutu ninnū

makanihapi Rannū punaritīva jarannū
daśrathanu kutukabhara miniyanija tanayanata
śirasimuhu rayamapimu karnnū

Paraśurāma vijayam, p. 177 f.

- d) 1 maikkaṇṇi marmakari niškaita vamtarika
taikkonka moṭṭumama sītē
matihṛdaya nāthē maṇanatuyir mītē
maḷalamili manasimama maraṇamayi śaraṇamini
virasamitu muRuvalaru! rajanicara pōtē
- 2 duḥkhāsi kāniyata mikkoppu sampratiku
likkenta tinnorupa rōdham?
duritamita bōdham varikilati pāpam
duranubhava manujasuta gatahṛdaya vativihara
daśamukhani tanusarati kalitapari bādham
- 3 hikaṣṭa miḷapunarikkaṇṭa rāvaṇaṇi-
ṇakkāte peṇṇulaki lārē?
vividharasa dhārē virutitinu pōrē?
vigatabhaya miḷamulake ḷaḷakoṭaru ḷadharamadhu
vitaramama madhuramoḷi yuvahṛdaya cōrē
- 4 salkkāma mallavaḷa mikkunna (?) tētumitu
taikkonka yāṇupara mārtham
surayuvati sārtham paricarana pātram
kuḷi, kuRiyi, ṭeḷunil, naṭa, piba, vihara Viravinoṭu
vidhivihita manusarati sakalamati mātram

Udyānapravēśam, p. 19

I Taraṅgiṇi

Taraṅgiṇi is the most widely employed Malayalam metre in the Campus. There are many passages in this metre, full of that broad comedy which is the characteristic of the later Tuḷḷals. It would not be wrong to suppose that Kuṇcan Nampiyār is indebted to these prose passages of the Campūs not only for his metre par excellence, but also for the method of handling his subject. Taraṅgiṇi, as stated earlier, is also found in Tamil literature. In Tiruvācakam by Māṇikkavācakar this metre is found in *PōRRittiruvakaval* (five lines following line 87, several lines following line 94, etc.) where the metre is considered to be Nilaimaṇṭila Āśiriyappā according to Tamil prosody. The Campū authors do not regard the couplet as the unit. There are many passages ending with odd lines. One line is the unit. Etukai is seldom observed while Mōnai is absolutely out of the picture. There are also abrupt breaks in the middle of the line. Sometimes it is a full-stop and the next sentence begins from the middle of the line. At other times a new line begins after an unfinished line. There are also half-lines beginning a passage. In short much freedom has been taken with this metre in the Campūs. The quotations under (a) illustrate these points.

Taraṅgiṇi is also the metre most extensively used in the Brāhmaṇi songs, "the best of which are ascribed to Maḷamaṇ-galam. The passage quoted under (b) is from one of these songs. A refrain which is nonmetrical¹⁶ is repeated at the end of every stanza. In some of these songs the verse gradually merges into prose. The passage quoted under (c) illustrates this. There are also some Brāhmaṇi songs in pure prose.¹⁷

Another work worth noting in this connection is Mānuṣa-gadyam¹⁷ assigned to a period between 500 and 700 M.E. (1325-1525 A.D.) The metre employed is Taraṅgiṇi. Some lines in this are metrically defective.

II Daṇḍakam

Another metre much utilised by the Campū writers in their prose portions is the Daṇḍakas. Though they are of Sanskritic

origin and therefore beyond the pale of present discussion. I shall make a few remarks on them as they have in the Campūs very considerably deviated from their Sanskrit originals and have acquired a tendency to become confused with the Kākāli variants.

Daṇḍaka in Sanskrit is an equineal quatrain. Kedārabhaṭṭa defines three varieties of Daṇḍakas. The first variety called Caṇḍavṛṣṭiprapāta has six short syllables followed by seven Ragaṇas (Cretic feet with a short syllable in the middle of two long syllables). The number of the Ragaṇas in a line of Daṇḍaka, may, however, be increased, the maximum number of syllables allowable in a line having been fixed as 999. Only some of these varieties have their own names in Sanskrit prosody. Seven yagaṇas (Bacchius feet with one short and two longs) after six short syllables constitute a line of the Practitaka type. There are also Daṇḍakas with tagaṇas (Antibacchius feet with two long syllables and one short), after the six initial short syllables.

Nārayaṇa the commentator of Vṛttaratnākara mentions several other types.¹⁸

In Jayadāman, the following 33 types of Daṇḍakas, defined by Sanskrit prosodists, are mentioned.¹⁹ The description given is that of one line. A stanza consists of four such lines.

NAME	DESCRIPTION
1 Anaṅgaśekhara	Any number of Iambic feet (laghu + guru)
2 Abda	Four laghus + any number of any one of the eight Trikas (gaṇas)
3 Arṇa	Six laghus + eight Ragaṇas (guru + laghu + guru, i.e. Cretic feet)
4 Arṇava	Six laghus + nine Ragaṇas
5 Aśokapuṣpamañjari	Any number of Trochaic feet (guru + laghu)
6 Utkalikā	Six laghus + any number of any foot constituting five mātrās each

7 Uddāma	Six laghus + thirteen Ragaṇas
8 Kaṅkēji	Three laghus followed by one guru + thirteen Ragaṇas
9 Kāmabāna	Any number of Tagaṇas (two gurus followed by one laghu, i.e. Antibacchius) + two gurus
10 Kusumāstarāṇa	Any number of Sagaṇas (two laghus followed by one guru, i.e. Anapaest)
11 Kēli	Three laghus followed by one guru + 12 Ragaṇas
12 Caṇḍa	Five laghus + any number of any Trika (gaṇa)
13 Caṇḍakāla or Caṇḍpāla	Five laghus + any number of Ragaṇas
14 Caṇḍavēga	Six laghus + any number of Yagaṇas (laghu followed by two gurus, i.e. Bacchius)
15 Jimūta	Six laghus + eleven Ragaṇas
16 Dambhōli	Three laghus followed by one guru + nine Ragaṇas
17 Pannaga	Three laghus followed by one guru + eight Ragaṇas
18 Pracita	Six laghus + seven Yagaṇas
19 Bhujaṅga	Six laghus + sixteen Ragaṇas
20 Bhujaṅgavilāsa	Any number of Bhagaṇas (one guru and two laghus, i.e. Dactyls) + two gurus
21 Mattamātaṅga	Any number of Ragaṇas
22 Mālāti	Three laghus succeeded by one guru + eleven Ragaṇas
23 Meghamālā	Six laghus succeeded by three gurus + any number of Yagaṇas
24 Līlākara	Six laghus + twelve Ragaṇas

25	Lilāvilāsa	Three laghus succeeded by one guru + fourteen Ragaṇas
26	Varnaka	Six laghus + seven Bhagaṇas (laghu, guru and laghu)
27	Vāta	Seven laghus + any number of any Trika (gaṇa)
28	Vyāja	Six laghus + ten Ragaṇas
29	Śaṅkha	Six laghus + fourteen Ragaṇas
30	Samudra	Six laghus + fifteen Ragaṇas
31	Simha	Three laghus + any number of any Trika (gaṇa)
32	Simhavikrida	Five laghus + any number of Yagaṇas
33	Hēlāvati	Three laghus succeeded by one guru + ten Ragaṇas

All these Daṇḍakas must have four equal lines, but no Daṇḍaka of the Malayalam Campūs conform to these definitions. Only a few of them can be divided into four lines, and even there these lines are not of uniform length. The Daṇḍaka in Anguliyāṅkam, quoted under II (a) is an example. The first line begins with six short syllables and has 82 Ragaṇas succeeding them. The second, the third and the fourth lines have after six short syllables 87, 83 and 87 Ragaṇas respectively. In the Daṇḍaka of Bālivadhāṁ quoted under II (b) the lines have 44, 46, 55 and 61 Ragaṇas respectively. Here the third line has one additional long syllable after the six initial shorts and before the regular array of the Ragaṇas. The great majority of the Daṇḍakas, however, cannot thus be divided into lines. The number of the short syllables in the beginning of the lines also varies. For example, the Daṇḍaka in the Rāmāvatāram (p. 38) has only five of them. Some have the addition of one long syllable at the end of the customary six shorts (e.g. Tāṭakāvadham, p. 83, Ahalyāmōkṣam, p. 109). A few of the Daṇḍakas are composed of Yagaṇas. The one quoted under (c) is such. It has

no initial shorts. There are also other Daṇḍakas without the initial shorts, starting directly with the Ragaṇas, as the one quoted under (d). This paved the way for the Kākaḷi passages that are more frequent in the later Campus. There are some Daṇḍakas in the Kākaḷi-Kaḷakānci mixture as the one quoted under (e). The two prose pieces known as Payyannūrgadyam and Rāmantaḷigadyam²⁰ are of the regular Caṇḍavṛṣṭiprapāta type. The piece known as Gaṇapatigadyam²¹ is composed of six short syllables followed by Bhagaṇas (Dactylic feet with one long and two shorts). Though these pieces and the Brāhmaṇa songs are not connected with the Campūs, they represent the same tradition in point of both the metre and the language as the Campūs; hence the propriety of mentioning them in this connection.

III Daṇḍikā

This metre, though included in the class "Daṇḍaka" by writers on Malayalam prosody, is not a direct development from the Sanskrit Daṇḍakas, nor are such stanzas met with in the vast realm of Sanskrit literature. Hence it is proper to treat this as a separate class under a separate name. Rajarajavarma has called a variant of this metre as *Ikṣudāṇḍikā*. I prefer, therefore, to call this group by the name *Daṇḍikā*. In Vṛttamanjari this metre is treated together with the Sanskrit Daṇḍakas. It would have been better if it were treated among Malayalam metres.

Daṇḍikās have, as a rule, four lines. There are also a few of them with only three lines as the one in Subhadrāharaṇam Āṭṭakkatha,²² and another in the Kamsavadham Campū. The Daṇḍikā in the Nivātakavacakālākēyavadham Āṭṭakkatha has, on the other hand, five lines. (The palm leaf manuscripts consulted by A. Krishna Pisharoti for his edition of this Āṭṭakkatha do not contain the fifth line). In all the old Campūs, however, four lines is the rule. Each line is again divided into four and in some cases into three parts, though the Daṇḍikā passage in Uṇṇiyāṭicaritam quoted in the third chapter has lines with only two parts. Each part in the lines of the types with two parts in each line, as in the passage quoted under X in the third chapter,

and those with lines of four parts as in the stanzas quoted under (a) here, consists of seven feet. The first six feet have five mātrās each. The seventh foot invariably consists of two long syllables. In the first part the odd feet have three syllables, the first two being long and the last being short. In the even feet there are four syllables, only the first of which is long. In the second part of lines with four parts, the odd feet are similar to the even feet of the first part, while the even feet have five short syllables each. In the third part the even feet are like the even feet of the first part, and the odd feet have four syllables each, only the third syllable being long. In the fourth part of quadrilateral lines and in the second part of bilateral lines all the six feet have five short syllables. Usually in the Campūs four parts make one line and such four lines compose one Daṇḍikā. The stanza quoted under (b) differs from this inasmuch as the last part in each line has eight feet in the place of the usual seven, of which the first seven feet have five laghus each, and the eighth foot has two gurus. The stanzas (c) and (d) consist of lines of three parts. The first and the third parts are just like the first and the fourth parts respectively of the type quoted under (a). The second part has four feet, the odd ones having five short syllables and the even ones having two long syllables each. It is evident, therefore, that the types with lines of three parts are evolved from those with lines of four parts, by the introduction of some variation in the middle of each line, while keeping intact the beginning and the end. Those types with four parts, in their turn, might be developments from the type with two parts in each line.

The Ikṣudaṇḍikā of Vṛttamanjari consists of lines of three parts. I shall describe this type in the chapter on the Āṭṭakkathas. But we must make it clear that it differs from the Daṇḍikās in the Campūs only in the arrangement of the feet. The Vamśaya-ṣṭikā of Vṛttamanjari differs from the stanza quoted under (c) only in the second part of the third and the fourth lines, the third foot of the second part of the third¹ and the first foot of the second part of the fourth line having only four syllables, the first of them being long.

The two Daṇḍakas of unknown authorship published in

JPKLA, Vol. 2, Book 1, p. 111 have the same form as the example (a). But they are defective inasmuch as the first has lost the last part of the fourth line and the second has lost the whole of the third line.

It has already been suggested that the origins of the Daṇḍikās are very obscure. But we may trace out some affinities. In Kannada there is a metre termed Layagrāhi.² A stanza of this metre consists of four lines, and one line consists of eight feet, each of the first seven having five Mātrās and four syllables and the eighth, four mātrās and two syllables. This may be compared with the fourth part of the lines of the stanzas quoted under (b) and (d), in point of the number of feet and the number of Mātrās in each foot.

Again, the first four feet of the first parts of all the examples constitute a line of the Stimita metre³ and the first four feet of the third part of the lines of (a) make a line of the Atistimita metre.⁴ Atistimita may also be compared with the prose passage quoted under VI (a), (b) and (c) in the third chapter. Probably we have in this passage the earliest form of this beautiful metrical structure of Daṇḍikā, the now neglected heritage of the golden mediaeval period of Malayalam literature.

Notes

- 1 The etymological meaning of the word Campū is not very clear. Some derive it from the root 'capi gatyām' but derivatives of this root are rare and the meaning is dubious. Probably it is a non-Sanskritic word.
- 2 Krishnamacarya, Hist. of Sanskrit Literature, p. 496
- 3 Uraiyiṭaiyitta Ceyyul see Eng. Trans. of Cilā by V. R. R. Dikshitar, Intro. p. 3
- 4 See KBSC Vol. 2, p. 360
- 5 See Bhāṣacampukkal, p. 52 and p. 149 ff

- 6 See Balakrishnan Nair, Udayavarmakōlattiriyum Kṛāṇagāthāka-rttāvum, JPKLA, Vol. III, Book. 2
- 7 See K. Kunjunniraja, ManavikramanRe kalam, Maṅgalodayam, Vol. 19, Book 11 and 12
- 8 Bhāṣācampukkal, p. 181
- 9 NilakaṇṭhanRe koccirāṇaparampara, JPKLA, 6 3., 7. 1
- 10 Bhāṣācampukkal, p. 232
- 11 NilakaṇṭhanRe koccirāṇaparampara, JPKLA, 6, 3., 7. 1
- 12 See supra, Appendix to ch. IV.
- 13 See infra, ch. XVI
- 14 The songs sung by the women of the Puṣṭaka Nāṇpiyār caste in Temples and on the occasion of marriage in families of higher castes.
- 15 Viz. 'ninturuvaṭiyē nān stutikkunnēn'
- 16 JPKLA, Vol. 1, Book. 4
- 17 JPKLA, Vol. 4, Book. 4, p. 381
- 8 i) nayugalaguruyugavam yakṛāṇ kavīcchānu-ōdhātadā yatrava-kṣyanta eṣōparō daṇḍakāṇ paṇḍitai rīritaiḥ Siṃhavikrāntanāma
- ii) Yatrarēphāṇkaviḥ svēcchayā pāṭhasāubhāgyasāpakṣayārōpayat tyēṣa dhīraissmṛtō daṇḍakō mattamātangalīlākaraḥ
- iii) laghurguruh kramōṇa yatrāyatra badhyate sudbībhīricchayā sadaṇḍakastva nāṅgaśekharaḥ smṛtaiḥ
- iv) svēcchayā rajau kramēṇa sannivēṣyatyudāradhīḥ kavissadaṇḍa-kassmṛtō Jayatyagōkamañjarī.
- v) sīgaṇaḥ sakalaḥ khaluyatra bhavettamiha pravādanti budhāḥ kusumastabakam
- vi) yakṛāṇ kavīcchānu-ōdhānnibaddhāḥ praviddhō viśuddhō parodaṇḍakāḥ siṃhavikrāntanāma
- vii) evam meghamālākūsumāstarāṇottara kāmabāṇḍayō daṇḍakāḥ śadvīmśatyakharādhikākṣarapadaḥ kaviprayōṣaṇusārēṇa jñēyāḥ

Krishnamacarya, Hist. Cl. Skt. p. 491 f

The most famous of Sanskrit Daṇḍakas is Śyāmaladaṇḍaka by Purāṇṭaka. (A. D. 12th century)

- 19 Jayadāman, p. 147-148
 - 20 JPKLA Vol. 4, p. 380 ff
 - 21 Ibid
 - 22 Quoted in VM p. 44
 - 23 A. R. Rajarajavarma has overlooked the peculiarity of this foot. See VM p. 43. Also the long syllable at the end of the fourth foot of the third part of the line is unusual.
 - 24 omdu dese yol turuka rondukage yolmorasa-remdeseṇo lāreyara br̥m̐da mala vimba-rondubali yoltigula rondiravi nolcodega-rondukela doḥmaḥepa romduvera dellar samdaṇḍisi kālegake munduvari vāṇṇamada ṭindavara taṭṭugala pandalega lamdi-gyṇḍabali yittunala vindecika dāvanṛpa-nandamige perjjasama nondi sogā vaḷgum
- Kannadakaippidi (Mysore University Publication) p. 113
- 25, 26 See VM. p. 70

THE BALLADS OF THE NORTH MALABAR

"Malabar is a store-house of dramatic songs which keeps alive in the memories of simple people the stirring events of the past or records a rustic comment on men and things of the day." Among these songs the ballads of the North Malabar occupy a prominent place. These ballads are very short, covering generally about 150 to 400 lines. They are popular among peasants and agricultural labourers who sing them collectively while planting seedlings of paddy, working water wheels or plucking out weeds from paddy fields. Also labourers in other occupations such as women beating the coconut husks into coir fabrics sing these songs, which help to lighten the heavy burden of repetitive manual labour.

We have no means to assign these songs with certainty to any particular period. The songs on Ārōmalcēkavar are considered to be the oldest among them. According to Macqueen they relate to events of the twelfth century A.D., not long after the death of the last of the Perumal Emperors.² The Cāvēr songs of south Malabar are dated between 1300 and 1700 A. D. The songs which describe the fortunes of Taccōḷi family in Kaṭattanāṭ are supposed to have been composed in the sixteenth century A. D., when the advent of the westerners had begun to modify the polity of Kerala very profoundly.³

Nothing is known about the authors of these songs. In a sense the authorship rests on the village-folk collectively. The rustic bards seldom cared to embellish their Muse with glittering figures of speech. Their metre is the simplest of all Malayalam metres. This artlessness both in the matter and the metre is the art of these songs.

The most notable feature of the metre of these ballads is its

elasticity. The unit is a single line and not the couplet. There is no botheration of Etukai or Mōnai. Most of the lines are short simple sentences. Where they are not, they at least affirm some definite fact. A line consists of three feet. Generally the first two feet contain three and the third foot four syllables. All the syllables, if they are not actually long, are lengthened in recitation. This gives to this metre a slow, dragging monotonous rhythm.

Often this monotony is varied by the introduction of more syllables into a foot. Usually this addition is made by way of substituting the first long syllable of the foot with two shorts. Sometimes one syllable is taken away from the foot. In such places the remaining syllables should be stretched over the time required for the Tāḷa.

This metre is found also in Tamil works. We have pointed out the double-line form of the same metre in Rāmacaritam. It has also been pointed out that the second line of a Mañjari couplet is the same as a line of this metre. The Kummi songs also make use of this metre, and the songs of South Kerala called Villaṭiccānpāṭṭus employ it extensively. But the extreme freedom amounting to licence which characterises the metre of the Ballads is to be met nowhere else.

The Samvṛta 'u' (the Neutral vowel) at the end of words is regarded in these works as a regular vowel for metrical purposes. To make the last foot square with the rules of prosody words of little or no meaning are often appended to it.⁴

The lines quoted under I (a) illustrate the regular type. The lines given under (b) contain augmented feet, and those under (c) contain feet with less syllables.

The type quoted under II is rather unusual in these songs. I have come across this metre only in one song. This metre resembles the Kalyāṇi of Irupattināluṇṭtam. A line of Kalyāṇi consists of three Tagaṇas (Antibachius feet with two long syllables and one short) and a final foot of two longs. In the Ballad, however, all the syllables are to be lengthened in

recitation. This metre, again, results when a long syllable is added to the end of lines of the type quoted under I (a). In the Ballad the metre enjoys much freedom which is denied to it in any other work. II (a) is the regular type. Under II (b) have been quoted a few lines with four or five syllables in a foot. In this song we also find lines of group I mixed with the lines of group II.

- I a) uppāṭṭi aṇṇine pōkunnallō
ēRiya poṇṇumca maṇṇavaḷū
paṭṭumu ṭuttaṇṇu pōkunnallō
Otēnanum ḍṇappuṭavayum, Ballads of
North Malabar, p. 1
- b) olavaṇṇūr kkāvilum cennavaḷū
olavaṇṇūrR kkāvilbbha gavatiyē
muṭivecci RRaṇṇinē kiyunnallō
Ibid. p. 1
- otēnanRe ammayāṇū uppāṭṭiyum
Ibid. p. 1
- bhagavati ḍḷeyanṇu nōkkiyoṇṭārē
Ibid. p. 1
- taccoḷḷi mēppēle uṇiccirutammē
varttānam keṭṭinō uṇicciru tammē
Otēnan karimālakōṭṭappaṇi kāṇān pōyatui
Ibid. p. 173
- c) ṇum ṇReyo rēṭṭanāṇū
Otēnanum ḍṇappuṭavayum p. 2
- āṭunnū cōra caRtticciRRū
Ibid. p. 6
- ōRe yorokkum makkakkāṇū
Ibid. p. 8
- kāppumaka rammale kuṭṭyēḷē
taccoḷḷi mēppayētū kuṭṭyēḷē
Otēnan koṭumalakuṇkiyuṭe
garvamatakkīyatū, Ibid. p. 10
- ūrāḷi kōman vaicyaRē
Ibid. p. 21

ūrāḷi kōman vaicyaRū

Ibid. p. 21

koṭumala vāṇuḷḷa kuṇkinRe

Ibid. p. 21

- II a) onṇiṇṇu kēḷkkaṇam peṇṇē nī ārcce
tōṭṭattil cettuvān pōkunnu ṇṇinum
ēlakka ḷḷinnāyi vēgamva rika
oṭṭumvai kātenī tōṭṭattil vāyō

KarumpaRampil kaṇṇanRe Katha,
Vataḷkan pāṭṭukal, p. 330

- b) karumpaRampil kaṇṇanRe peṇṇavaḷ āRcca

Ibid. p. 330

atutānē collina ṭannitu kaṇṇan

Ibid. p. 331

putukōla ḍmana ttampurān paṭiyarikē

Ibid. p. 331

innattē uRakkattinu varaṭṭeṇān peṇṇē

Ibid. p. 331

putukōlam ḍmana ttampurān paṭikkal

Ibid. p. 332

tampurān kōpamva lutāyi vanniṭum

Ibid. p. 333

Notes

- 1 Dr. C. A. Menon, Ballads of North Malabar, p. 1
- 2 Ibid pp. i, ii.
- 3 For a detailed discussion of the topic see the Introduction to Ballads of North Malabar, pp. 135-142

- 4 The view that "in point of the number of syllables and the quantity of the syllables considerable liberty is taken so much so that practically difference between prose and verse disappears", (Mrs. O. T. S. Krishnan, *The Metre of Vaṭakkaṇ Paṭṭukal*, AORUM Vol II, pt. I, p. 39) is not tenable, for the essential feature of the metre, viz., the division into three Tālagāṇas is not tampered with, notwithstanding all the variations. Most often each foot is a separate word, and each line a complete sentence. This natural and regular division into lines and scansion into feet are what make these songs so eminently singable. This quality cannot be present in consecutive sentences in prose.

CHAPTER X

THE WORKS OF TUṆCATTU EḷUTTACCHAN

We shall in this chapter examine the metres employed by Tuṇcattu Eḷuttacchan. As regards his date, we are not in possession of any direct and reliable evidence. Dr. Burnell placed him at the end of the seventeenth century A.D.¹ Kōvuzhāṇi Neṭuṇṇā āṭi was of the opinion that Eḷuttacchan lived at the end of the first quarter of the fifteenth century A. D.² On the basis of the tradition regarding the contemporaneity of Eḷuttacchan with Mēlputtūr Nārāyaṇa Bhaṭṭatiri, Govinda Pillai placed the former between 1525 and 1625 A. D.³ Narayana Panikkar pushes the date of Eḷuttacchan back by fifty more years⁴. P. K. Narayana Pillai identified Eḷuttacchan's teacher Nilakaṇṭhan with the scholar of that name who composed *Tantrasamuccayam* in 1502 A. D. On the strength of this identification he assigned Eḷuttacchan to the beginning of the eighth century M. E.⁵ Dr. C. A. Menon assigns Eḷuttacchan to the beginning of the sixteenth century A. D. or a few years earlier.⁶ Dr. P. J. Thomas states that in 1699 A. D., when Father Hanxelden came to Kerala, disciples of Eḷuttacchan were still living at Trichur⁷. Dr. C. K. Raja favours placing Eḷuttacchan's date considerably earlier⁸. Dr. Raja thinks that Eḷuttacchan preceded the author of *Rāmacaritam* and the *Niraṇam* poets. The ground for this assumption is the comparative lack of Tamil influence in Eḷuttacchan's works which influence, Dr. Raja thinks, is a later development in the history of Malayalam. There is no doubt that Eḷuttacchan was acquainted with the *Niraṇam* works⁹ and hence the contention of Dr. Raja cannot stand scrutiny. Ulloor, after detailed discussion of available evidences, has placed Eḷuttacchan in a period between 1495-1575 A. D.¹⁰

Adhyātma Rāmāyaṇam (excepting the *Uttara Kāṇḍam*) and

Bhāratam are ascribed to Eḷuttacchan by common consent. *Rāmāyaṇam Irupattināluṇṭṭam*, *Uttarakāṇḍam*, *Bhāgavatam*, *Brahmāṇḍapurāṇam*, *Dēvimāhātmyam*, *Harināmakīrtanam* and *Cintarāṇam* are also ascribed to him. Among these the claims of *Uttarakāṇḍam* and *Brahmāṇḍapurāṇam* seem to have more validity.

I shall in the following pages examine the metres used by Eḷuttacchan with special reference to *Bhāratam*, *Rāmāyaṇam* and *Irupattināluṇṭṭam*. No metre which is not used in any one of these three works is found in any other work ascribed to Eḷuttacchan.

In his most important work, namely *Bhāratam*, Eḷuttacchan has employed only three main varieties of metre while in *Adhyātmarāmāyaṇam* he has used only two varieties. *Kēka* and *Kākaḷi* are employed in *Adhyātmarāmāyaṇam*, while *Annanāṭa* is added to these two in *Bhāratam*. *Kaḷakāñci*, *Maṇikāñci*, *Mīśrakākaḷi* and *Ūnakākaḷi* found in both works are varieties of *Kākaḷi*.

These metres have, all of them, been used by Tamil poets in the same form or with slight modifications. Most of these are, again, found in the earlier Malayalam works that we have already discussed. *Maṇikāñci* and *Kalakāñci* couplets are found in Kannada. Hence there is no foundation for the belief that these metres were inventions of Eḷuttacchan.¹¹ Most Malayalam metres are direct descendents of Tamil metres of the middle period.¹² But whereas in the Tamil works of this period the unit is usually a quatrain, in Malayalam it is a couplet. The *Ragaḷes* of Kannada are couplets, and the quatrains of Tamil classics are probably modelled after Sanskrit *śolkas*. Some of these metres again are found in the folk literature of Tamilnad, and have only recently been admitted to the realm of belles lettres in Tamil. The couplet tradition in Malayalam is seen at the earliest in the works of CeRuṣṣēri and some of the prose portions of the *Campūs*. In *Rāmacaritam* and the *Niraṇam* works, composed under the direct influence of Tamil, the quatrain is the unit. In *Irupattināluṇṭṭam* and *Harināmakīrtanam* this tradition of quatrain is maintained by Eḷuttacchan. The couplet tradition adhered to by him

in his major works dominated later Malayalam poetry and still continues to do so. The couplet has an obvious advantage over the quatrain. It is easier to carry forward a story in couplets than in quatrains, as unlike in the latter, the sentence need not be completed within the former. Gradually, also the *Taraṅgiṇi* of the *Campūs* and the metre of the northern ballads, of which the unit was a single line, assumed couplet form.

In the works of Eḷuttacchan we also find some triplets.¹³ These are, however exceptional, and in Malayalam, unlike in Kannada, the triplet (*Tripadi*) tradition has, despite some recent experiments, never taken root. Rarely there are instances where a word runs from one couplet to the next, and consequently there is no caesura at the end of the couplet.

There are only sixteen varieties of metres in the *Irupattināluṇṭṭam*. The word *Ṽṭṭam* in the title of this work signifies only the divisions. Even then, there are twenty five divisions and the name seems to be inappropriate. Most writers take the 21st and the 22nd *Ṽṭṭams* together as one and thus justify the name. I am inclined to take together, if necessary, the 17th and the 18th *Ṽṭṭams* as the metres in these two *Ṽṭṭams* are so much alike as to be considered identical. *Harināmakīrtanam* employs only one metre.

Adhyātma Ramayanam and Mahabharatam

I. a) Kākaḷi

- 1 śārika ppaitalē cāruṣi lēvari-
kāṛōma lēkathā sēṣavum collunī

Rāmā. Kiṣkindhā. p. 293

- 2 entuja namēja yanāmna rapati
dandaṣū kakratu ceyvāna vakāṣam

Bhāra. Āstikam, p. 29.

- 3 āstika neṇṇine māRRiya tennatu-
māstika nāruṭe putrane nnumbhavān

Ibid. p. 29

- 4 pañkili ppaitalē bhañgiyil ccollunī
pankajā kṣankatha pañkaññāḷ nīññuvān
Ibid p. 29.
- 5 bhikṣayāy mōdālo rupumā nennōṭu
kaykkoḷka bhāryayā yennuna lkiṭukil
Ibid. p. 30
- 6 pātāja lōkattu vīḷuvā nāycila-
rādhipū ṇṭēRRama dhōmukha nmārumāy
Ibid. p. 30
- 7 peṇṇinu mennuṭe pērāyi rikkēṇa-
mennuja ralkkāru connōra nantaram
Ibid. p. 30
- 8 śuklara ktāsita varṇabhē dampūṇṭu
satvara jastamō nāmagu ṇatrāya-
yuktayā yīṭina viṣṇuma hāmāyā etc.
Rāmā. Ayoddyā. p. 78
- 9 yajñatte yummunī ndranmāre yumpuna-
ragñiyē yumṇṭpa bhṛtyaja natteyum
Bhāra. Āstikam. p. 60
- 10 acyuta prītiya ruttīṭu vānini-
ykkāśvamē dhamvēṇa menneḷu nnaḷḷaṇam
Ibid. p. 61 f
- 11 indrādi vṛndāra kanmāra ravinda-
lōcana nōṭaRi yiccitu sañkaṭam
Ibid. p. 33
- 12 kaṇṭukau tūhaḷam pūṇṭorā nandamuḷ-
kkoṇṭuṭan kōḷmayir kkoṇṭuva ndiccuni-
nniṇṭalum tirttuṭan kuṇṭhabhā vaññāḷum
Bhāra. Śalya., p. 447
- 13 poṭṭippō kātava ṇṇambhari cciṭuvin
Āstikam, p. 31

- b) Ūnakākāḷi
tattēva rikari kattaññi rimama
cittamṇuhurapi teḷiññitayyā
Bhāratam, sabhā. p. 246
nalttēnmo ḷitava tattēdi namanu
cittēsu khamaru ḷukasaraṣē
Bhāratam, Stri. p. 477
- c) Kaḷakāñci
1 suravaraja sutanumatha ninnūvi ṣaṇṇanāy
sūkṣiccu māyama Riññiṭṭi rāvānum
Bhāratam. Bhīṣmaṇ. p. 362
2 sakalaśuka kuḷavimala tilakitaka ḷēbarē
sārasya piyūṣa sārāsa rvasvamē
Rāmāyaṇam. Sundara. p. 389
3 prakṛticapa lanumadhika capalamaca lammahat
prākāra vummuRi ccākāra vum maRa-
ccavanimaka ḷaṭimalaru makataḷiri lōrttuko-
ṇṭaḷjanā nandana nañjasā nirbhayam
Rāmā.. Sundara., p. 396
- d) Maṇikāñci
paramapurū ṣaṇmahā māyatan vaibhavam
paRakayuma nāratam kēḷkkayum ceykilō
Bhāratam, Śalya., p. 446
- e) Miśrakākāḷi
1 jañmṛtini vāraṇam Jagadudaya kāraṇam
caraṇanata cāraṇam caritamadhu pūraṇam
Śalya., p. 446
2 Śivaśivama nōharē śilavati sādaram
janmasā phalyadam collukai valyadam
Ibid. p. 446

- 3 gurutanaya numkṛpā cāryanum bhōjanum
kūRuḷḷa tilnamu kkuṇṭuṣē ṣiccini
Ibid. p. 454
- 4 nōṭiyiṭayi laṭarporutu ṣaṭharaRika tavatanayar
nūRuṁma rikkumbha vāniri kkuṁvṛthā.
Bhāratam, Bhiṣma. p. 351
- 5 tribhuvanavu masurasura manujakhaga
mṛgabhuḷjaga-
danujapaṣu mukhabahuḷa bhūtavṛ ttāntavum
Ibid. p. 354
- 6 madhuratara madhumathana vacanamatu kēṭṭuṭan
mahitaguṇa gaṇamuṭaya piṭṭattija nādarāl
Ibid. p. 364
- 7 kalaśabhava ṣiṣyanam kalaśabhava putranum
kalitakara vēgamoṭu saranirakaḷ tūkinār
Bhāratam, Śalya. p. 450
- 8 tridaśapati sutanumatha śaranirapoḷikkayum
cemmēbha yattoṭari vāhiniyō ḷikkayum
Bhāratam, Bhiṣma., p. 356
- 9 periyaratha matilviravo tēRiva nnuṭṭaran
pinniṭṭu dharmmajane muḷppukke tirttatinu
Ibid. p. 356
- 10 karikaḷoṭu pavanasuta nuṭanuṭana ṭukkayum
kaikkittame ḷumparicu muṣkkinoṭa ṭikkayum
Ibid. p. 356

f) Paryastakāñci

- 1 bhānupu tranmari cōḍrava sthāntarē
śamanajana jātaśa trukṣamā vallabhan
Bhāratam, Śalya., p. 446

- 2 kōpiccu śalyarum kuntita nayanum
koṭumayoṭu porutaḷavu kūṭettu ṭarnnuṭan
Ibid. p. 451
 - 3 sarvaḷō kādhipam śarvava ndyamparam
mathitamada vāraṇam sukhitavara vāraṇam
Ibid. p. 446
- II. Kēka
- 1 suravā hinīpati tanayan gaṇapati
suravāhinīpati pramatha bhūtapati
Rāmā., Bāla., p. 4
 - 2 varadan pitṛ pati nirṭti jala pati
tarasā sadā gati sadayam nidhipati
Ibid. p. 4
 - 3 hariṇa hari kari karaṭi kiṭi kiri
hariśārdḍḷādika ḷamita vanya mṛgam
Ibid. p. 34
 - 4 kṛṣṇanām purā ṇaka rttāvine vandikkunnēn
Ibid. p. 2
 - 5 kailāsā layē sūrya koṭiśō bhitē vima-
lālayē ratna piṭhē samviṣṭam dhyāna niṣṭham
Ibid. p. 5
 - 6 vāraṇa mukhan mama prārabdha vighnaññāḷe
vāraṇam ceyti ṭuvā nāvōḷam vandi kkunnēn
Ibid. p. 6
 - 7 śārika ppaital tānum vandiccu vandyā nmāre
śrīrāmā stuti yōṭe paRaññu tuṭa nnināḷ
Ibid. p. 1
 - 8 bhūdēva pramu khanmār tadvara śāpā dikaḷ
dhatṭṣa ṇkara viṣṇu pramukha nmārkkum matam
Ibid. p. 5

- 9 gāthina ndanan dāsa rathiyō tēvam paRa-
ññāṣuṭṭi kkaiyum piṭi ecutajā nkaṇam pukkān
Ibid.p. 46
- 10 kiṇkaṇa nmārā yuḷḷō rkkartthavu muṇṭā yvarā
kimṇa nmārkku nitya saukhyavu muṇṭā yvarā
kindēva nmārkku gati yumpuna ratu pōle
Ibid. p. 16
- 11 kālavum pantī rāṇṭu tikaññu kaḷi ññatu
kālamē colva ninnum nāleyum maṭi yāte-
nnālasayam kaḷa ññiru nnāḷpaiñki ḷima kaḷum

Rāmā., Āraṇya. p. 300

III Annanaṭa

- 1 hara hara hara śiva śiva śiva
pura hara mura hara nata pada
Bhāratām, Karṇa., p. 418
- 2 vivi dhami ttaram paRa ññukē ḷunnō-
rara cane ttoḷu tura ceytān sūtan
Ibid. p. 419

Irupattinalu Vrttam

I Induvadana

- 1 veṇmatika lābharāṇa nambikaga ṇēśan
nirmmalagu ṇākamala viṣṇubhaga vānum
nānmukhanu mādikavi mātuguru bhūtar
nanmakaḷva ruttukana mukkuhari rāma
1.1
- 2 ārttataḷa yumvaliya koḷuvupōle nāvum
mūrttamalaḷu pōlecila paḷukaḷka ṭiccum
kūrttanakha rēṇatanu kiRippiḷa rnniṭṭum
murttikale kkaṇṭubhaya mē Rihari rāma
15.28

II Drutakākaḷi

- ā) sūrya vamsēpi Ranaabhū pālānām

kōsa laviṣa yaññali ḷuṇṭāyi
nāma dhēyama yōdhyaye nniññane
rāja dhānipu rāhari gōvinda
2.1

- b caraṇa pallavam kumpiṭṭu lakṣmaṇan
marama rikeppōy mellema Raññappōḷ
ariya sitakku ṇṭāyōru duḷkḷatte
paRayā mōśiva nārāya nanambō
23.1

III Kalēnduvadana

- a kamaḷadaḷa lōcanavu mamalakara pādatala-
masakalaka lākṣaramo ṭarūḷinoru girukaḷu-
mativiśada dantaruci mṇḍuhasitā mānanavu-
makataḷiri lākamama paramaraghu rāmajaya
3.1
- b nālunija ceRiyaciḷa bālakari liyalinoru
ḷḷakaḷil muditanara pālamaṇi nijayuvati
cālamula puṇarnnirunna kālamatha kuśikasuta-
nālayatti nnaṭuttuvannu rāmaraghu nāthajaya
3.3
- c munipravara kuśikasuta ceRuppamatrē
mamamakanu
namukkivane ppiriññirunnā larakṣanavum
poRukkayilla
samastakarmma pratipakṣikaḷ kaḷuttaRattu
havanarakṣa
varuttunnunṭu vayamapica rāmaraghu nāthajaya
3.4
- d rāmaraghu nāthajaya rāmaraghu nāthajaya
rāmaraghu nāthajaya rāmaraghu nāthajaya
rāmatava pādaññāḷil viṇṭuḷu meññajute
pāpamaka ttiṭuśiva rāmaraghu nāthajaya
3.29

IV Samāsamam

- 1 surapu riyotu samamā kumñija-
puriyil pukkuṭan raghunā than
taruṇi mārmaṇi makuṭa sitayō
torumi ccuvāṇu harinam bō- 4.1
- 2 vaṣiṣṭha māmuni saustha vamāyi 4.6
- 3 aRika dayitēṇi harinam bō 4.9

V Kalyāni

kalyāṇa rūṇiva nattiṇṇu pōvān
villumśa ramkaippi ṭiccōru nēram
melleppu Rappeṭtu piṇṇāle sītā
kalyāṇi nīdēvi śrīrama rāma 5.1

VI Mallika

mitrabāndhava lōkarokkeyu matrappōnuva
rumdṛḍham
bhadramallini yatravāsami tennuRaccura
ghūttaman
bhadralakṣmaṇa sitayōtoru miccucitrata rālayam
citrakūṭama tikramiccuna ṭannurāmaha rēharē 6.1

VII. Pañcacāmaram

- a) jagatrayō janaññāḷe ppiṭiccuta ccukonnuṭan
ñarampaRa kkaṭiccupa ccamaṁsabha kṣirakṣasām
kulammuṭi ppatinṇupā yamentukoḷ vatennasau
vicintayām babhūvahā mukundarā mapāhimām 7.1
- b) caṇḍabhānu vaṁśajāta puṇḍarika lōcaṇan
daṇḍakāva namgamiccū khaṇḍamitṭu rākṣasēn

daṇḍapāṇi tannevenna caṇḍarakṣa sāmśirō
maṇḍalatte muṇḍamākki ninnarāma pāhimām

7. 41

VIII Sampuṭitam

praṇatajana pālan daśarathata nūjan
praṇayiniye vēRā yaḷavaḷale riññum
manasijaśa rārttyā manamuruki ventum
sakalajana bandhu paramaśiva śambhō

8. 1

IX Mañjari

- 1 tanpadam kumpiṭṭu sugriva vākyattāl
vampicca bāliye kkonnaśeṣam
sampattu nalkiceṣa turmmāśya ttinnāyā-
rambhicca rāmaha rēśara ṇam

10. 1

- 2 maRkkaṭa vira nmāraññu ceḷlumpōḷ
dhikkariḱkumnamme nārāya ṇa

12. 1

X. a. Mañikāñci

- 1 tadanupava nātmajan jānaki vallabhām
nijamanasi cērtturo māñcitām gōmahān
kapivarane mellenō kkiicciri cēādarā-
luparibata poññinān nauminā rāyaṇam

11. 1

- 2 taraḷamīli sitanī yenpriya yākeṭō
taruṇima ṇḍōdari yekkaḷa ṇñiṭuvan

11. 26

- 3 nāṇamaka lekkala ṇñiṭuvā nāyutān
guṇamoṭuva laññumām nauminā rāyaṇam

11. 47

b. Kākaḷi

ennemō hiccumō hiccuma llākṣimā-
rampile ttippiṭi peṭṭapā tetrayum
mumpilu ḷḷōruta nvaṅgimā rokkeyum
vānava strikaḷum nauminā rāyaṇam

11. 28

XI. Pallaviṇi

ṭṭavaga kulapati varuttum perumpāṭa-
jjanattō ṭorumiccu raghunā than
paṭaykku puRappēṭṭu samudrataṭabhuvī
vasicci torudinam harinam bō

13. 1

XII Taraṅgiṇi

koṭṭā lakṣmaṇa villum śaravum
kaṇṭi llētum varuṇaṇi dānīm
kaṇṭā lumṃama vīryam jalanidhi
maṇṭiva runnatu nārā yaṇajaya

14. 1

XIII a. Atistimita

1 raghuātha śastramuṭa nuṭalilta Raccughana-
rucidṣṭi ninnakhila rajanīca rādhipati
raṇabhūmi tanniluṭa naṭipeṭṭu viṇuyama-
bhavanamga tassapadi śivarāma rāmajaya

17. 1

2 Vidhivaipa rītya moru vannum taḷukkarutu
vibudhāyūṣōpi siva śivarāma rāmajaya

b. Stimita

śrīrāma candrajaya sītāka ṭakṣamadhu-
pārāma mēperiya kāruṇya miennilaruḷ
nērēva ruttukate ḷiṇṇāda rēṇatava
nārīsi rōmaṇiye nārāya ṇāyanama

18. 1

XIV Śaṅkaracaritam

1 jayanirmala jayamaṅgala jayapaṅkaja nayana
jayasundara jayamanmatha jayacinmaya satatam
jayarāvaṇa timirāruṇa karuṇākara bhagavan
jayaninpada kamalammama raghunāyaka śaraṇam

20. 1

2 tarasākusu mavimānavu madhiruhyavi śālam
surasadmani yeḷunaḷḷina raghunāyaka śaraṇam

20. 2

3 mithilēśvara tanayēsati saritāmpati mitakāṇ
malayampa rvatasānuvo ṭiṭatiḷḷina ciRayum

20.4

XV Sragviṇi

prāptarā jyēharau śāstari ndradviṣām
pārttalam kāttura kṣicciri kkumvidhau
ārttipō kkumṇṇām cirttasa mpatsukha-
prāptico llāvatō rāmarā māharē

21. 1

XVI Madanārta

satkīrttikaḷ koṭṭittrijagattokke veḷuppi-
ccakṣiṇama yōdhyāpuri vāṇṭiṭina kālam
rakṣōvara santāpamu ṇartticcumu nindran
lakṣmipati rāmaṇṇōṭu nārāyaṇa nambo

24.1

Harinama Kirttanam

Stimita-Atistimita

a ōṅkāra māyaporuḷ mūnnāypirinauṭane
yāṅkāra māyatīnu tāntanne sāksiyatu
bodhamva ruttuvati nāḷāyi ninnapara-
mācārya rūpahari nārāya ṇāyanamaḷ

- b ravikōṭi tulyamoru cakramka rattiliha
phaṇirāja neppolūmi rippānki tappatinu-
maṇiyunna tokkevana mālādi kaustubhava-
makamēbha vippatinu nārāya ṇāyanamah
- c vadanamna mukkuṣikhi vasanaññal sandhyakaḷu-
mudaram na mukkudadhi yulakēlu raṇṭumiha
bhavanam na mukksīva nētraññal rātripaka-
lakamēbha vippatinu nārāyaṇāya namah
- d haranumvi riñcanumi tamarādhi nāyakanu-
maRiyunna tillatava maRimāya tanmahima
aRivāymu talkkaraḷi lorupōle ninnaruḷum
paraḷiva niltteḷika nārāya ṇāyanamah

I Kākaḷi

Kākaḷi with its variants occupy the place of pre-eminence in Adhyātmarāmāyaṇam and Mahābhāratam. Three Kāṇḍas out of six in Adhyātmarāmāyaṇam are composed in Kākaḷi and another Kāṇḍa is devoted to Kaḷakāñci. Eight out of twenty-one Parvas in Mahābhāratam are set apart for Kākaḷi while Kaḷakāñci is given three other Parvas. The metre next in importance to Kākaḷi is Kēka which claims two Kāṇḍas in Adhyātmarāmāyaṇam and eight Parvas in Mahābhāratam. Aṇṇanaṭa has been employed in two Parvas of Mahābhāratam.

We have already noted a quatrain of standard Kākaḷi in Rāmacaritam. We have also seen that Kākaḷi is employed in Tamil classics. The Dvipada metre of Telugu, as seen in the Basavapurāṇa of Pāḷkuriki Sōmanatha (A. D. 12th cent.) has close resemblance with Kākaḷi. Thus we are left in no doubt as to where Eḷuttacchan got this metre from. He found it in Malayalam itself where his predecessors had brought it, proba-

bly, from Tamil. But the contention of Kōvunṇi Neṭuññāṭi that Eḷuttacchan modelled his metre on Tamil songs Paṭṭikilikkāṇṇi and Parāparakkaṇṇi, ' quoted with express as well as tacit approval by so many eminent writers in Malayalam, is untenable. For these two songs, viz., Paṭṭikilikkāṇṇi and Parāparakkaṇṇi are composed by Tāyumānavār, who, according to V. R. Ramachandra Dikshitar, lived in the beginning of the eighteenth century A. D. ' , and therefore was posterior to Eḷuttacchan by more than a century. Further, there is nothing in common in point of the metre, as well as the matter, between these two songs and Eḷuttacchan's works. Neṭuññāṭi was probably misled by the name Paṭṭikilikkāṇṇi and thought that there might exist some connection between it and Kilippāṭṭu. Perhaps the fact that these songs also consist of couplets led him astray. ' "

Neṭuññāṭi was the first person to define this metre. Probably it was he who christened the metres Kākaḷi, Kēka, Aṇṇanaṭa, Kaḷakāñci and Mākaṇḍamañjari (since termed Mañjari by A. R. Rajaraja Varma). He defines a couplet of Kākaḷi as consisting of two lines, each line having four feet, each foot consisting of three syllables making up five mātrās, thus the total number of syllables in a couplet being twentyfour. ' " He also remarks that usually this metre consists of Ragaṇas (Viz. creticus feet, having a short in the middle of two longs.)

A. R. Rajaraja Varma in his definition of this metre follows in the footsteps of Neṭuññāṭi. ' " He also adds that Ragaṇa (creticus) is the commonest foot in Kākaḷi, Tagaṇa (Antibacchius—two longs and a short) and Yagaṇa (Bacchius—one short and two longs) coming next to it. Since short syllables can be pronounced as long, Nagaṇa (three shorts), Bhagaṇa (Dactylus—one long and two shorts), Sagaṇa (Anapaestus—two shorts and one long) and Jagaṇa (Amphibrachys—one long in the middle of two shorts) may also be used. Shortening of a long syllable in recitation is against common practice. Therefore Magaṇa (Molossus—three long syllables) should not be used in Kākaḷi.

In all metres employed in the Kilippāṭṭus, a line can be divided into two hemistichs. Mōnai between these two hemi-

stichs is rarely observed. In the first line of the example I (a) 1 Mōnai is observed, though it is violated in the second line. Between the two lines of the couplet Etukai is the rule, exceptions in the works of Eluttacchan being few and far between. The Parvas and Kaṇḍas usually consist of one main metre, but in Śalya Parva we find all the variants of Kākāḷi used promiscuously.

The first syllable in a Kākāḷi line is always long. Usually the first syllables in all the feet are long. The first syllable in the second half of the lines is sometimes short as in the first line of I (a) 2. The last foot of the first line of this couplet is a Nagaṇa, which is very rare. Conversely, there are also Magaṇas as feet. The last foot of the third line, quoted under I (a) 8 is an example. Another example of a Magaṇa foot is the line quoted under I (a) 13. Here all the three syllables of the first foot are long.

Etukai does not require the exact identity of the second syllable in two lines. Only similarity of the second syllables is required, and since similarity can be due to various facts, several variants of Etukai are named, defined and illustrated in prosodial works of Tamil, Kannada and Telugu. In the couplet I (a) 3, there is complete identity between the two syllables. In the couplet I (a) 4 the vowels in the second syllables vary, though the consonants are the same. In I (a) 5 only one consonant of the conjunct, namely 'K' is repeated. In I (a) 6 the vowels are dissimilar. In the consonantal part there is similarity as both of the consonants belong to the same dental class. In I (a) 7 the similarity consists in the nasality of the consonants. In I (a) 8 only the vowel is repeated in the second line. In I (a) 9, there is this much similarity that the conjuncts are products of a soft consonant and a nasal. In I (a) 10, the similarity consists in the fact that the first consonants of the conjuncts forming the second syllable in both the lines are palatal. In I (a) 11 Etukai is not observed.

Kākāḷi is a development from the Kaliviruttam in Tamil. Yet a foot in Kākāḷi need not be a separate word. It may

also be noted that even in Tamil from an early period the rule that a *cir* should be an independent word or morpheme got relaxed. Usually there is a pause or Yati in the middle of a Kākāḷi line. There are, of course, exceptions to this rule; the first line of I (a) 2 is an instance. Sometimes at the end of a line there is no pause; the first line of I (a) 1 provides an illustration. Even at the end of a couplet, there is sometimes no complete caesura. I (a) 8 is an example of such a "run-on" couplet.

There are also some Kākāḷi triplets in the Mahābhāratam. One of these is quoted under I (a) 12. These triplets seem to be a feature of the end of a Parva, though one of them is found in the middle of a Parva also.

I. (b) Ūnakākāḷi

According to the definition in Vṛttamañjari, Ūnakākāḷi results if the last syllable from the Kākāḷi couplet is dropped. It is also noted there that the last foot may consist of three or four mātrās. This metre is employed by Eluttacchan in the beginning of the Parvas to introduce variety.¹⁹

In the beginning of the Sabhā Parva, there are four couplets of this metre. There are two couplets in the beginning of Virāṭam, eight in the beginning of Saptikam and four in the beginning of Stri.

This metre is nearer to Mañjari than to Kākāḷi. If the 7th syllable of the second line of a Mañjari couplet, which usually is long, is expanded into two shorts, we get an Ūnakākāḷi couplet. In recitation the 7th and the 8th syllables are pronounced rapidly, as though they formed one long syllable. Hence it is more proper to call this metre as Adhikamañjari.

K. K. Vadhyar has connected this metre with Taraṅgiṇi, with the penultimate foot of the second line of the Taraṅgiṇi couplet (one foot=four mātrās) having all laghus and the last foot having only two mātrās in the place of the usual four. He has also quoted three consecutive couplets from the beginning of the sixth Skandha of Bhāgavata, of which all lines except the

second line of the first couplet, are undoubtedly in Tarangioi metre²⁰. However, the usual mode of recitation of the Ūnakā-kali lines from Sabha, Saptika and Stree Parvas of Bhāratam has appeared to me to be closer to Mañjari than to Taraṅgiṇi.

I (c) Kaṣakāñci

Neṭuññāṭi defines a Kaṣakāñci couplet as a Kākāḷi couplet with the first line having eighteen syllables and twenty Mātrās.²¹ He also refers to the reversed Kaṣakāñci, which later came to be known as Paryastakāñci, as occurring in the Kalyāṇasaugandhikam Tuḷḷal. A. R. Rajaraja Varma defines Kaṣakāñci as a Kākāḷi couplet, in which the first two or three feet are expanded into five short syllables each. He has also pointed out that the first line of Kaṣakāñci may consist of sixteen or eighteen syllables.²²

I (d) Mañikāñci

This metre is not noted by Neṭuññāṭi. A. R. Rajaraja Varma defines it as a Kākāḷi couplet with the first foot in both lines consisting of five syllables. He has also noted that this metre is found in the midst of Kaṣakāñci couplets and that it is not made use of for an entire chapter.²³

I (e) Miśrakākāḷi

This metre is defined by A. R. Rajaraja Varma as a Kākāḷi couplet with feet expanded at random. These expanded feet may contain four or five syllables; in the former case one syllable must be long.²⁴ The couplets I (e) 1 and 2 are also quoted by him. In the second quotation the third foot of the first line has four syllables.

There are still other variants. In the couplet I (e) 3, only the first foot is expanded. In I (e) 4, the first four feet are expanded. In I (e) 5, the first six feet are expanded. In I (e) 6, the first three feet in both the lines are expanded. In I (e) 7 alternate feet are expanded into five syllables, while the sixth foot consists of four syllables. In I (e) 8 the sixth and the seventh feet are quadrisyllabic. In I (e) 9 the last three feet have four syllables

while in I (e) 10 the fifth, the sixth and the seventh feet are quadrisyllabic.

I (f) Paryastakāñci

A. R. Rajaraja Varma notes this metre only in connection with the Tuḷḷal literature. It is a reversed Kaṣakāñci couplet with expanded feet only in the second line.²⁵ In the example quoted in Vṛttamañjari and Kerala Kaumudi the last syllables in both lines are dropped. Regular Paryastakāñci couplets are however found in Bhāratam. In the example I (f) 1 only the first foot in the second line is expanded. In the couplet I (f) 2 the first two feet in the second line are expanded. In I (f) 3 the first foot and the third in the second line are expanded.

From the examples quoted under I (c), (d), (e) and (f) it is clear that in a Kaṣakāñci couplet any foot, at any place, may be expanded, provided the number of mātrās is kept constant. But the eighth foot is seldom expanded.

The first couplet quoted under I (c) 3 "runs-on" to the second. It follows, what has been written about Yati in Kākāḷi also applies to Kaṣakāñci and the other variants. Etukai is rare in Kaṣakāñci as the first syllable in the first line is usually short, while the first syllable in the second line is usually long. Thus the essential condition of Etukai, that the preceding syllable should have the same metrical quantity, is incapable of fulfilment in Kaṣakāñci. Where the first foot of both lines is either expanded or trisyllabic, Etukai is generally employed. In the absence of Etukai, the consonants of the first syllables in both the lines are usually identical, and the same short vowel of the first syllable of the first line appears in its lengthened form in the first syllable of the second line.

II Kēka

Kēka is a development of the Ācīriya Viruttam of six cīrs per line. In Tamil the number of syllables in a line is not fixed; while in the works of Eluttacchan it is. The examples of the variety found in Tamil have already been noted in the Saṅghakāḷi songs, PañattōRRams and Rāmacaritam. This variety is also

found in Rāmanāṭṭam plays of Koṭṭārakkara Tampurān where it is employed to introduce characters or summarise story for which purpose verses in Sanskrit metres are employed in other Āṭṭakkathas. We have also noted a metre with lines of fixed number of syllables resembling the modern Kēka in Rāmacaritam.

Kōvuṇṇi Neṭuṇṇāṭi defines Kēka as a couplet, each hemistich of which consists of a trisyllabic foot of five mātrās, followed by two bisyllabic feet making up three mātrās each. Thus the total number of syllables in a couplet is twentyeight, and the total number of mātrās in a line usually twentytwo⁶⁶. A. R. Rajaraja Varma closely follows this definition⁶⁷. He says that each foot must invariably contain at least one long syllable. The line must have caesura in the middle and the vowels of the first syllables in the two lines must have the same metrical quantity. A line may have from 20 to 28 mātrās, the usual number of mātrās being 22 or 24. There are, however, feet composed entirely of short syllables. II. 1, II. 2 and II. 3 abound in such feet. Here one short syllable in each foot should be lengthened in recitation.

The feet in Kēka are not always kept separate. Yati is not invariably observed in the middle of the lines. The line quoted under II. 4 is an illustration. The first line in II. 5 runs on to the second.

Etukai is generally observed. There is complete identity of the second syllables in the couplet quoted under II. 6. In the couplet numbered II. 7 the vowels are different in the second syllables. In II. 8 there is only resemblance between the second syllables of each line, as the two consonants therein belong to the dental class. In II. 9, Etukai is not observed. In some instances, as in II. 10, the repetition falls on the first syllables in each line. It is also an example of a triplet which is, however, an extremely rare phenomenon. There is also another triplet at the end the Aranya Parva which is quoted under II. 11.

III Annanāṭa

Neṭuṇṇāṭi defines a couplet of this metre as consisting of

twelve feet, each made up of two syllables and making up three mātrās. The first syllable in each foot is short and the second is long.⁶⁸ A. R. Rajaraja Varma follows this definition.⁶⁹ He adds that only in the first and the fourth feet in each line the short syllable must invariably precede the long one; in the other feet this rule may be waived. This metre is found in Kamparā-māyaṇam, where it is termed as Kalivirutam by prosodists, a stanza of which consists of four equal lines, each one of the lines being divided into four feet of three syllables each. But the regular iambic alternation suggests the scansion into six feet, adopted in Malayalam. Thus it is the iambic hexametre which is also made use of by Greek poets. In the Paraṇi genre of Tamil this metre is employed⁷⁰. But there it is termed Kalittāḷicai by prosodists. According to them Paraṇi has to be camposed in this metre (see Yāppatikāram, pp. 70, 71). Eluttacchan has employed this metre in the Karna and the Mausala Parvas. Ulloor has stated his belief that Eluttacchan was the inventor of Annanāṭa. He has also said that this metre does not occur in Tamil.⁷¹ It is needless to say that these two statements are contrary to facts.

The three metres described above are the mainstay of the Purāṇa literature in Malayalam. In most of these Purāṇas the story is narrated by a parrot, and therefore they are called as Kiḷippāṭṭus. Hence these metres also came to be called as Kiḷippāṭṭu metres.

Irupattinaluvrttam

I Induvadana

In the third foot of the first line of the stanza quoted under I (2) the first long syllable has been expanded into two short ones. The long 'pō' in the same foot must be pronounced as short. This metre is extensively used in Rāmacaritam.

II Drutakākāḷi

Both forms (II a and II b) are met with in Tamil works and in Rāmacaritam. The metre of (a) is called Sarpiṇi and is sepa-

rately defined in *Vṛttmañjari* among the other metres of *Irupattināluṣṛttam*. But this is redundant, as the metre is the same as *Drutakākaḷi* described earlier and stated as occurring in the *Kirtana* (hymn) literature. The metre of (b) is called *Upasarpīṇi* in *Vṛttamanjari*.

III Kalēnduvadana

This seems to be a development from the *Kākaḷi*-*Kalakānci* group. Two kinds of feet, one consisting of five short syllables and the other consisting of four syllables, one long and three short, are used in this metre. Such four feet constitute one line. We have seen both these feet employed in *Mīśrakākaḷi* lines. In *Kalēnduvadana* the arrangement of these feet follow a more regular pattern.

Four varieties of *Kalēnduvadana* are found in *Irupattināluṣṛttam*. In III (a) feet of five syllables and those of four alternate regularly. In III (b) the order of III (a) is reversed. In III (c) one short syllable is prefixed to the feet with four syllables, the exception being the last two feet of the last line, which being part of the refrain (*Pallavi*), could not be modified by the addition of a syllable. In III (d) only quadrisyllabic feet are employed. If we drop the last two syllables from each line of this stanza and lengthen the last syllable, we would get *Induvadana*. A. R. Rajaraja Varma has not taken notice of the last two types. He is of the opinion that *Induvadana* is the source of *Kalēnduvadana*.⁸³ I think that it is the other way round.

IV Samāsamam

The stanza quoted under IV (1) is the standard type. In IV (2) the third foot in the first line has only two syllables, the first, which is long, standing for two shorts. In II (3) the second foot of the last line has four syllables, where the first two shorts have taken the place of the usual long. I have commented upon this metre at some length in the chapter on *Kṛṣṇagāthā*.

V Kalyāṇi

A line of this metre consists of four feet, each of the first three having two long syllables and a short, and the fourth foot

having two long syllables only. If we combine the short second and third syllables of the first three feet of *Induvadana* into one long syllable each, then we will get this metre. This shows the close relationship of the two metres. We have earlier noted a stanza of this metre in the *Matsyastuti* portion of the *Saṅghakāḷi* literature.

VI Mallika

Only one variety of this metre occurs in *Irupattināluṣṛttam*. We have already commented on this metre in the chapter on *Rāmacaritam*.

VII Pañcacāmaram

Two varieties of this metre are found in *Irupattināluṣṛttam*. In VII (b) the first short syllable of VII (a) is omitted from all the four lines. This is termed *Paryastacāmaram* by *Vadhyar*, who however, does not note the omission of one letter in each line.⁸⁴ We have commented on this metre at some length in the chapter on three ancient camps.

VIII Sampuṭitam

One line consists of four feet, the odd ones having five short syllables each, and the even ones consisting of two longs each.

IX Mañjari

This metre is here moulded into quatrains. The second foot of the second line in IX (2) has only two long syllables. This omission should be made good in recitation.⁸⁵

X Maṇikañci, Kākaḷi

This metre as it occurs in *Irupattināluṣṛttam*, is termed *Atisammata* by A.R. Rajaraja Varma.⁸⁶ But really this is none other than *Maṇikānci*. Hence a separate name as well as a new definition is redundant. In the second line of X (2) the first foot has only four syllables. The fourth syllable, which is long, stands as a substitute for two shorts. In the first foot of the third line of

X (3) and the third foot of the third line of X (4), the first syllable is lengthened and it is then made to take the place of two shorts.

An occasional quatrain of Kēkaḷi is inserted in the midst of Maṇikānci quatrains in Irupattinīluyttam. See the stanza under X (b).

XI Pallaviṇi

In Vṛttamanjari this metre is defined as a quatrain of Kēka lines in which the even lines have omitted the fourth trisyllabic foot and the rule that the metrical quantity of the first syllable in the lines should be the same, is abandoned.³⁶ In the stanzas, however, we find the parity of the metrical quantity of the first syllables in two consecutive lines maintained. In many stanzas Etukai is also found. In fact this metre does not seem to have originated from Kēka. As it is recited, a line is divided into four feet. The odd feet consist of three syllables, the first being always short and the last being always long. The even feet consist usually of four syllables, the first of which should be short. The last foot of even lines consists of a single long syllable. Thus it is nearer to Mañjari than to Kēka.

XII Taraṅgiṇi

Regarding this metre it is not necessary to add anything except that it is here used in the form of quatrains.

XIII Atistimita—Stimita

This group is closely related to Kalēnduvadana group and seems to have been derived from Miśrākākāḷi. A line consists of four feet. In the example XIII (a) 1, all the feet are quadrisyllabic, the third syllable in the odd feet and the first syllable in the even feet being long. In the third line of XIII (a) 2, the third foot consists of three syllables only, two long ones and one short. In the odd feet of the type quoted under XIII (b) the first two short syllables of the type XIII (a) have been contracted into a long syllable. Harināmakīrtanam employs metres of this group. The type XIII (a) quoted under the heading Harināmakīrtanam is the regular Stimita. In (b) the third foot in each line only is trisyllabic. In (c) the third feet in the third and the fourth lines are

trisyllabic. In (d) the third foot of the last line alone is trisyllabic.

XIV Saṅkaracaritam

A line consists of four feet. The first three feet have five syllables each, only the third of which is long. In the last foot there are only three syllables, two short and one long. In the stanza quoted under XIV (2) the last foot of the third line has only two syllables, both of them long. In the first foot of the third line of the stanza quoted under XIV (3) similarly there are only four syllables, the fourth long syllable taking the place of two shorts. This metre is employed also in Tamil.³⁷

XV Sragviṇi

A line consists of four Cretic feet. This metre is found in Sanskrit works and also in Tamil classics.³⁸

XVI Madanārta

We have already commented on this metre in the chapter on Rāmacaritam.

Notes

- 1 See his note on Eluttacchan in the Trubner's American Oriental and Literary Record, Jan. 1871, p. 78 quoted by Dr. C.A. Menon in Eluttacchan and his Age, p. 57 f.
- 2 'ēkadēśam kollam 600—ā māṇṭinRe maddhyā udbhaviṇṇa... tunc-attu gurukkaḷ', Kēraḷakāṇṇudi, Avatārikāpancakam, p. III.
- 3 H.M.L.L. pp. 174, 175.
- 4 KBSC, Vol. II, p. 277. In the third volume of KBSC Panikkar quotes the so-called elegiac verse—Caramaṣṭaka—on Eluttacchan (p.2), the authenticity of which, however, he questions (p.14). According to this verse Eluttacchan died in the year 732 M.E. In the fourth volume of KBSC, Panikkar quotes with approval a deed purporting to record a legal transaction of property, entered into in the year M.E. 724 on behalf of Eluttacchan by his disciple Sūrya Nārāyaṇan (p. 388). Panikkar also refers to the so-called "Kalyāṇasundaram" record. All

- these "evidences" have been proved to be fabrications. See P.K. Nair 'Rajahamsam', Vol. 1, B. 8 (1112 Medam).
- 5 TuñcatteJuttacchan, p. 29.
 - 6 Eñuttacchan and his Age, p. 57 ff.
 - 7 Christian Literature in Kerala, p. 93.
 - 8 C.K. Raja, Oru maRupaṭi, JPKLA, Vol. 13, Book. 3.
 - 9 P. V. Krishnan Nair, Bhāratam Kilippāṭṭum Kaṇṇaśabharatavum JPKLA Vol. 11, Book. 3.
 - 10 KSC Vol. 2, p. 496.
 - 11 "Kilippāṭṭu vṛttaññāl Eñuttacchanu eviṭe ninnu kiṭṭi? Tamiḷininnā ṇennu cilar paṛyunnū. Atinu paṛayattakka telivonnum avar kāṇik-kunnilla tānum" A. D. Harisarma, M.R.A.S., Preface to Adhyātmā-rāmāyaṇam, Ayōdhyākāṇḍam (Viswanath Press) p. XII, "drāviḍa vṛttaññālku prajāravum pratiṣṭhayum labhiccu tuṭṭāññiyatu EñuttacchanRe kālāttinu śāsamāṇenna paramartthavum vismarikkattakkata-lla", Ibid. p. XIII, "tamiḷile vṛttaññāle anukariccāṇu kilippāṭṭu vṛttaññāl nirmmiccatenna vādam innu durbalamāyittirnnirikkayāṇu" Ibid. p. XVII, I trust I have already adduced sufficient data to dis-prove these assertions.
 - 12 "tamiḷaruṭe vṛttabhandhattinnum malayālikalluṭe vṛttabhandhattinnum tammil ippḷi sādṛṣyattākkāl kūtūtal vyatyāsamāṇullatu" KBSC Vol. II, p. 303; "ādhunikamalayālavṛttaññālku tamiḷinōṭṭullatiladhikam, vāca samskṛtātōṭṭākunnu". Ibid p. 307. These and such other assertions are without foundation.
 - 13 See Adhyātmāramāyaṇam, Bālākāṇḍam. Manglodayam Edn., 1101, p. 16.
kiñkaṇanmāyayullōrkkartthavumunṭāyvarā
kimṇanmārku nityasaukhyavu muṇṭāyvarā
kindēvanmārku gatiyum punaratu pōlē
Also see the last three lines of Arāṇya Parvam (Mang. Edn. 1096) p. 360; the last three lines of Drōṇa parvam (ibid. p. 417) and the three lines beginning with "calavimukhamām vimalakarmattin", Karṇa, ibid. p. 445.
 - 14 Kēralakaumudi, p. 167.
 - 15 Studies in Tamil literature, p. 120.
 - 16 See for a detailed discussion of this point, my article "Paiñkilikkaṇ-ṇiyum, paṇṇarakkanniyum", Mathrubhumi Weekly, 6th Oct., 1946.

- 17 gaṇameṭṭayyaśaccirō piṇayunnaṭi raṇṭilō
kāṇeluttaRunāñkennā liṇaṇṇum śilū kākālī
Neṭuññāṭi also comments, "mumpakañña samskṛtagaṇa mēteñkilumō,
mummūññeluttāya ayyasaccirō eṭṭukūṭi raṇṭaṭiyāyittu kāñunna
śilīnu Kākakālī ennu pōr"
- This definition is not correct for Maṇaṇa (Molossus-- three long syllables) cannot usually be accommodated in Kākālī. Again, according to Tamil prosody, from which it is borrowed, the word Acai does not mean mātrā (Mora) but means a Nēr or a Nirai, which is a quite different thing.
- 18 mātrayañcakṣaram mūnnil varunnōru gaṇaṇṇale
eṭṭucērttullirāṭikkū collām kākālīyennupēr
V. M. p. 56.
- 19 V. M. p. 57.
- 20 Vṛttavicāram. p. 53.
- 21 Kēralakaumudi, p. 169-f.
- 22 V.M. p. 57.
- 23 V.M. p. 58.
- 24 V.M. p. 58.
- 25 V.M. p. 66.
- 26 Kēralakaumudi, p. 168-f
- 27 V.M. p. 59-f
- 28 Kēralakaumudi. p. 169.
- 29 V.M., p. 61
- 30 aṭappaṭeppoRātamartartam paṭai
paṭappaṭapracāpati pataikkavē
Takkayākapparaṇi
porupulī puliyōṭu cilaittappōl
porupaṭaroṭu paṭar cilaikkavē
Kaliñkattuppārāṇi (as quoted in Yāppatiāram, p. 71)
- 31 KSC, Vol. 2. p. 503.
- 32 V.M. p. 68.
- 33 Vṛttavicāram, p. 189.
- 34 Perhaps the correct reading is as follows:-
markkaṭa vīraṇmār nāmañṇu cellumpōl.
- 35 V.M. p. 70
- 36 V.M. p. 71.

- 37 (a) 1 niruparkkoru paḷiparRiṭa nīlamannavar kulamum
karuvaRRiṭa maḷuvālkoṭu kalai kaṭṭuyir kavara
virupattoru paṭikāleḷu kaḷalottalai yeRiyum
kurutippuna latinirppuka muḷukittani kuṭaiṭvān

Pālakāṇṭam, Paracurāmappaṭalam, st. 13.

- 2 muḷuṇilamu malarāmpalu maravintavum viravi
kaḷuṇiṭoṭu maṭavāraṭar kaṇṭṭay mukam malarum
ceḷuṇiṭvayal taḷuvumciRu puliyūr ccala cayanam
toḷuṇiṭmaiya tuṭaiyāraṭi toḷuvār tuyari laṛē

Nāḷayiram Tivvyaprapatam, Periyatirumoḷi 7,9,6.

- (b) ayiRcuRRiya katanmānila maṭaiyattani paṭaru-
ñceyiRcuRRiya paṭaiyānaṭan maRamannavar tilakan
uyiruRRator maramāmena vōṭayira muyaRtōi
vayirappaṇai tuṇiyattoṭu vaṭṭvāmaḷu vuṭaiyān

Kamp., Pāla., Paracurāmappaṭalam st. 12.

- 38 tiākaṇmā vumcaṭai tṭavanmōn māraṅ-
linkunin Reyyavu meritarum nutalviḷi
ponkuko pancaṭai ppālaiviya nnatai
naṅkamve ntanRuto tṭanaṅkaṅ yayiṇān

Kamp., Pāla., Taṭakaivatai., St. 1

ĀṬṬAKKATHAS

The credit of having composed the first Āṭṭakkatha goes to Virakēraja Varma of Kōṭṭārakkara. There is no direct evidence as to his date. A tradition, given credence to by many, is to the effect that Virakēraja Varma composed eight Āṭṭakkathas on the story of Rāma known as Rāmanāṭṭam in consequence of his rivalry with Mānavēda, the author of Kṛṣṇagīti. The latter work is a dance-drama in Sanskrit, which was completed in the year 829 M.E. (1654 A.D.). It is also said that the eight plays of Rāmanāṭṭam were written about the year 836 M.E. (1661 A.D.). Ulloor thinks that one Virakēraja of Kōṭṭārakkara was adopted to the royal family of Tṛppāppūr in the year 798 M.E., and the author of the Āṭṭakkathas was his nephew.* R. Narayana Panikkar identifies our author with one Kēraja Varma who disputed the right to the kingship of Travancore with Queen Umayamma and fought against her in the year 852 M.E.* The stock-in-trade of all these writers is the tradition about the rivalry between the authors of Kṛṣṇanāṭṭam and Rāmanāṭṭam. P. Krishnan Nair has challenged the authenticity of this tradition. After an elaborate train of arguments he has placed the composition of the plays of Rāmanāṭṭam in the period between 659-672 M.E.* This view has, however, not found acceptance.

The most notable productions of this genre of literature are the four plays of Kōṭṭayam Kēraja Varma, Naḷacaritam by Uṇṇāyī Vāriyar, the works of Kūrttika Tiruṇāl and Aśvati Tiruṇāl, both belonging to the royal family of Travancore and the works of Irayimman Tampi. About two hundred Āṭṭakkathas have so far been listed.

Viewed as works of literary art, only a few Āṭṭakkathas deserve attention. They are, as we have seen earlier, dance-dramas. The story is narrated in verses, most of which are in

Sanskrit. The conversation is carried on in songs. Many of these songs are not amenable to the rules of prosody as they are composed only with the music in view. Yet many of the songs, especially those of earlier Āṭṭakkathas, employ clearly discernible metrical patterns. To illustrate this, we shall examine the works of Kottāṛakkara Tampurān and Kōṭṭayam Tampurān in the following pages. We shall also quote from Naḷacaritam, where it is necessary.

I a) Taraṅgiṇi

- 1 Mānēlum miḷiyāḷē bālē
tēnōlum mṛduvacanē sutanō etc.

Putrakāmēṣṭi, p. 91

- 2 ennuṭe lōcana viṣayaga tannī etc.

Yuddham, p. 166

- 3 pālōlum molimār kulatilakē
pāñcālādhipa sukṛtavi pākē

Kirmmīravadham, p. 53

- 4 āṭala kannuniṣāṭaku lattoṭu
kūṭana rādhama kapaṭapa ṭutvam

Kalyāṇasaugandhikam, p. 89

b) Ūṇataraṅgiṇi

Jayajaya jananita vād ara vālōṇ
vipinē pōyiva runnēn
janakanu maruḷiya nujāye yadhunā
kaikē yivaca nēna etc.

Vicchinnaabhiṣēkam, p. 109

II Kākai

- 1 mantripra virare kkonṇōru niṇṇāḷe
antakan kaiyilkko ṭuttuṭa nennuṭe
cintayi luḷḷoru tāpama ṭakkuvan
bandhuram tāmasa mastrama yaccuṭan

- 2 markkaṭa prauḍharō ṭārtteti rkkāteni
karkkaṣa nākumē nnōṭaṭar ceyka

satkkula ttiṅkalu ḷḷōruni ceytoru
duṣṭṛti vitarkku cēruka yilla

- 3 śaranikara mamitabala tavavapuṣi corivan
viravinoṭu kalababhuvī patasiraṇa caturam
aticatura karinikara harivarasa mōham
paricinoṭu maraṇaṇihā tavataruva nadhunā

Yuddham, p. 165

- 4 kaṣṭami vanuṭe duṣṭata kāṇketō
peṭṭennu vanniṭu vānentu kāraṇam etc.

Bakavadham, p. 80

III Kēka

- 1 mantriva ryansu mantran connatu kēṭṭu rājā
cintayil mōda mōṭum koṇṭuva nnūmu nindram
bandhurām ganma hātmā putrakā meṣṭi yappōl
santatam vēda mūlam ceyvati nnudya miccu

Putrakāmēṣṭi, p. 91

- 2 paraśurā manma hātmā ēvama nāṇōtu mappōl
paravaṣō bhūtvā pamkti syandanā munna mētān
parapura nījanā yuḷḷa bhārggavam piḍa yōṭum
Jaraṭhanām bhūmi pālan collinān mādam mandam

Sītāsvayamvaram, p. 103

IV Annanaṭa

kuramga lōcanā kulnāṇaḷ mōhikkum
sumaṅga lamāyi viḷaṇṇu mānanē etc.

Vicchinnaabhiṣēkam, p. 112

V Drutakākai

dhanyayāmiṭṭu riṇilo ruttarum
ennu ṭeyanu vādāṭte kkuṭāte etc.

Tōraṇayuddham, p. 142

inni vanilma damuṇṇe nnuḷḷatum
nannu nannennu tannēka rutunnēn etc.

Ibid. p. 135

hanta kāntakṛ tāntapu rattinṅkal
bandhu rāṁgave ṭiṇṇumām pōyitō etc.

Kirmmitravadam, p. 59 f.

VI Natōnnata

munnamaham gandharvvari lēkantumbu
ruvennupēr
munnamoru śāpattālṇāl kaṇṇapanā yi etc

Kharavadham, p. 117

VII Kalayāṇi

- 1 sugriva vānara rājanī kēḷkka
vikrami yākiya rāvaṇan tanRe
vāḷkināl vannuṇṇān kāṇmānāy ninne
nalkkani vōṭenRe vākkuni kēḷkka

Sētubandhanam, p. 145 f.

- 2 sumavila sitavēṇi sudatisu mitrē
ninmeyyil nāḷika Ruttukā ṇunnu

Putrakāmēṣṭi, p. 94

VIII Induvadana

- 1 mantricaya sannutasu mantramṛdu śīla
cintateḷi vōṭumama vākkukaḷini kēḷppū
- 2 bandhurasu candrikā lālasita kirttē
pamktiratha bhūmipapa rantapasu śīla etc.

Vicchinābhīṣēkam, p. 105 f.

- 3 pḷavagakula makhilamapi dharāṇiyati lēkki
vivaśātara bḥḍayamoṭu viratiyaṇi yippēn
vibudhavara roṭuporutu vijayamaṇa yummē

vividharaṇa caturānā yēvaneti ruḷḷu

Yuddham, p. 165

IX Mallika

rāmanilaka ḷēbarājaya rājamānamu khāmbuja
rāmabbimagu ṇālayajaya rājarājaśirōmaṇē
ninnuṭē jana kanmahipati dhanyanākiyadaśarathan
tannuṭēsakhi yāyagḍhrana hamjaṭāyura yēvibhō

Kharavadham, p. 119

X Tārāṭṭu

atrāsa hōdara ennā-lentu
Karttavya mennaruḷ ceyka etc

Yuddham, p. 159

XI Kummi

candraka lādharma pālayamām
chandōma yapari pālayamām
indramu khāmara vandita pādāra-
vinda kṛ pālaya pālaya mām

Kirmmitravadam, p. 57

XII Daṇḍika

- 1 indrāṇi yettolutu candrāṇva yābharāṇan
mandamna ṭannathatu ṭaṇṇī
Khēdavuma ṭaṇṇī mudapihḍi tiṇṇī
tadanuṣaci yuṭenayana manugamana matuceytu
punaralasa mivabatama ṭaṇṇī
tuṅgāda sauṇipula harmmyādi Raṇṇipala
śṛṅgāṭa kēkhaluvi ṭaṇṇī
vijayanuṭe bhaṇṇi viravinoṭu poṇṇī
akhilasura yuvatijanam madanaśara vivaśatayo-
ṭatikutuka vāridhiyil muṇṇī
aṅṅika riccucilar saṅṅitaritīcilar

śṛṅgāra cēṣṭakaḷtu ṭaṇṇī
cīlarmatima yaṇṇī cīlartalava ṇaṇṇī
atupoḷutu vijayanuṭe rūpaguṇa mālōkya
kuhacidapi sumasārano tuṇṇī

udyōga māRnnunira vadyāṅgi mārcilarsu-
rōdyāna simanina ṭannū
kautukami yannū kāmīnikalannu
kusumanira paricinoṭi Ruttuni ja kacamatila-
ṇiṇṇubata śobhataṭa vunnu

pūntēnnu karnnusura kēntāja naṇṇaḷ nija
kāntāna hōbatama Rannū
mandatayu mannu cintayila kannu
cintumoru cantamoṭu bandhurata rāṅgikaḷu-
mābanta nṛttamtu ṭarṇnu

Nivātakavacavadham, p. 66ff

- 2 daityāri pūrvvajānu dūtyamsa mētyanija
sādhyamve ṭiṇṇuniṣa dhēndran
sēnayiha nirtti tāpathana ṭannū
dāntadama bhaginiyuṭe kāntinadi yatilmuḷuki
nintuvati nuḷaRimili raṇṭum

bahalēja nēpathiṣu sabalēṣu bhūpatiṣu
capalēma hīsurasa mūhē
palareyumu rummi paricoṭuna ṭannū
periyaṭari cayanuṭaya pariṣayūṭe naṭuviluṭa-
naviditanu kutu kamava nāsit

dhanyōṭha rakṣijana kaṇṇāla lakṣyatanu
kanyāpu rattinuka ṭannu
kaṇṇinaḷal tirṇnu kaṇṭudama yantim
tāṇcanakha nirakaḷmutal pūṇcikura tatiyaRuti
vāñchayoṭu nikaṭabhuvī kaṇṭu

amarēndra dūtaniva napaṛāḍha morttumana-
mupaṛōḍha nēnavaṣa mākki
maRavakalu vānāy manasikoti pūṇṭu
atimadhura taravapuṣa marikiluṭa norupuruṣa-

mamṛtamoli sakhikaḷoṭukanṭu

Najacaritam, p. 215 f.

- 3 kṣōṇindra patniyuṭe vāṇimni śamyapuna-
rēṇivi lōcanana ṭuṇṇī
mīḷiyiṇaka laṇṇī vīvaṣṭayil muṇṇī
palataṭavu matinupuna ravaḷoṭupa Raṇḍaḷavu
paruṣamoḷi kēṭṭuṭana ṭaṇṇī

dāsyamsa mastajana hāsyamni naccunija-
māsyamna miccupuna rēṣā
vijitasura yōṣā vigatapari tōṣā
śramasalila bahulatara nayanajala matiluṭane
muḷukibata malinatara vēṣā
gātramvi Raccitati mātramka rattilatha
pātramdha riccaviṭe ninnu
paricotunaṭannu pathikimapininu
hariṇaripu varasahita dariyiliḷa pōkumoru
hariṇiyuṭe vivaṣataka larnnū

niṣvasya dīrghamathā viśvasya nāthamapi
viśvasya cētasīsu jātā
dhṛtirahita cētā dhṛtapuḷaka jātā
sūtasuta nuṭemaṇiṇi kētamati lavaḷcennu
bhītipari tāpapari bhūtā

Kicakavadham, p. 254

From the extracts given above it is clear that almost all the metres found in previous Malayalam works have been drawn upon in the Āṭṭakkathas. In earlier Āṭṭakkathas there are many songs composed throughout in one metre. The metrical structure in many cases is not tampered with. Sometimes the refrain (Pallavi) does not conform with the metre of the song. In the later works, however, music gets the better of metre which becomes consequently very loose.

In I (b) from the end of the second line of the first couplet, four mātrās have been deleted; from the end of the second line

of the second couplet five mātrās have been taken out. This order continues till the end of the song. In II (2) one syllable is dropped from the last feet of the even lines. In II (3) the first syllables of the last feet of the first, the second and the fourth lines should be lengthened and one short syllable should be added in the middle of the last foot of the third line to make the metre conform with the standard type.

In the Rāmanāṭṭam plays Kēka couplets and quatrains are employed in those places where Ślōkas in Sanskrit metres are used in other Āṭṭakkathas. We find stanzas of Ācīriyaviruttam (see III-2), as well as stanzas of standard Kēka type.

The metres Mallika, Kalyāṇi and Induvadana are sufficiently elastic in the hands of Koṭṭārakkara Tampurān.

Koṭṭārakkara Tampurān does not employ Daṇḍika. The Daṇḍika in Nivātakavacakālākēyavadham of Kōṭṭayattu Tampurān has five lines, though in the manuscripts consulted by A. Krishan Pisharoti for his edition of the Kottayam plays, the last line is not found. Most probably the author got this metrical form from the Campūs. In earlier Campūs the Daṇḍikas are invariably quarilneal and each line has four parts. In the Āṭṭakkathas, however, a line has only three parts. In the Daṇḍika quoted under XII-1, the first part of each line consists of seven feet. The odd feet have three syllables, two longs and one short, except the seventh one, which consists of two long syllables only. The even feet in this part consists of one long and three shorts. The second part of each line has four feet; the odd feet, with a few exceptions, consist of five short syllables and the even feet have two long syllables. The third part also consists of seven feet, the first six consisting, with a few exceptions, of five short syllables, and the seventh having two long syllables only. Even when there is variation in feet, the number of mātrās remains constant, only the number of syllables varying. Each part, again, may be divided into two; and Etukai and Mōnai are observed in many cases between these halves. Also rhyme is employed to embellish Daṇḍikas.

The Daṇḍika in Naḷacaritam is more regular. It is quadrilneal. The structure of the lines is the same as that of the Daṇḍika of Nivātakavacakālākēyavadham; but the arrangement

of feet follows a pattern of its own. The last feet of all the parts and the second feet of the second parts in all the lines consist of two long syllables. The odd feet in the first parts of the odd lines consist of two longs and one short. The even feet of the first parts of the odd lines, the odd feet of the second and the third parts of the odd lines and the even feet of the first part of the even lines consist of four syllables, one long and three short. The odd feet of the first part of even lines have four syllables, only the third being long. The even feet of the third parts of the odd lines and the odd feet of the second parts and the first six feet of the third parts of the even lines consist of five short syllables.

This regularity is not observed by later writers. For comparison, I have given the Daṇḍika in Kicakavadham by Irayimman Tampi.

Notes

- 1 See K. N. Gopala Pillai, Introduction to 101 Āṭṭakkathas (S.R.V. Press Quilon) p. 2.
- 2 V. D. Pt. 3, p. 145; KSC Vol. III, p. 103.
- 3 KBSC, Pt. 3 p. 11 of.
- 4 Āṭṭakkatha or Kathakali, pp 61-110.

TULLALPPATTUS

We are now coming to the large body of literature known as Tullalppattus. The originator of this form of literature, as well as of the dance-exposition for which it is intended, is said to be Kuñcan Nampiyār, the second great personality in the history of Malayalam literature. As to the details regarding his life, we have to depend upon current traditions. P. Govinda Pillai says that he was born somewhere about the year 880 M.E. (1705 A.D.)¹ Koṭṭāratil Saṅkunṇi, on the other hand, pushes his birth down to the year 900 M.E.² Ulloor thinks that Nampiyār must have been born about the year 875 M.E. (1700 A.D.).³ His family is situated at Kilikkurissiṁaṅgalam in South Malabar. He served at the court of the king of Campakaśśeri. After this kingdom was annexed by Martāṇḍa Varma in the year 929 M.E.⁴ he went to Trivandrum, to the court of Martāṇḍa Varma, where he continued to stay during the reign of his successor Kārttika Tīrūṇāḷ Rāmavarma. Govinda Pillai says that Nampiyār died in the year 945 M.E. or thereabout.⁵ He is identified by R. Narayana Panikkar,⁶ Ulloor,⁷ L. A. Ravi Varma⁸ and others with the celebrated Rāmapāṇivāda, who is the author of many works in Sanskrit, Prakṛt and Malayalam and who adorned the courts of the kings of Ampalapuṣa, Veṭṭam, Cochin and Travancore and of the feudal lord of Pāliyam. This identification is stoutly opposed by others.⁹

About ninety works are ascribed to Kuñcan Nampiyār. We are here concerned with his Tullals of which it is said he had composed about seventy.¹⁰ Some of these are decidedly not his. We shall, in the following discussion, stick to those works which, by common consent, are the products of his fertile imagination.

Tullal—both the literature and the dance-exposition—became quite popular before the year 918 M.E.¹¹ There are

three types of Tullal, viz. Ōṭṭan, Śitaṅkan and PaRayan. Tullal means a dance. The word Ōṭṭan means a messenger¹² or a beggar.¹³ Śitaṅkan is a personal name among the Pulayas of Kuṭṭanad.¹⁴ PaRayan is the name of a caste. The difference between these varieties of dances consists in the costume of the dancer and in some of the metres employed for the literary compositions which are recited during the dance. In PaRayan Tullal the dancer-reciter is supposed to be a PaRaya and a descendent of the Saint Pākkanār. Doubtless the Tullal dances were adaptations from the ritual dance-song-performances prevalent among the low-caste people of Kēraḷa. The tell-tale name PaRayan Tullal sufficiently proves this. Śitaṅkan Tullal might have been an improvement upon the dance incantations prevalent among the Pulayas, probably intended to propitiate the departed soul of some Pulaya chief whose name might have been Śitaṅkan. The dress which the performer of this dance wears is made of tender leaves of coconut palms; Pulayas wear such dresses and ornaments even now on the occasions of their festivities¹⁵. The main metre of Ōṭṭan Tullal called Taraṅgini has a very quick rhythm. It is supposed that the name "Ōṭṭan" originated from this speedy pace of the song and the dance which accompanies it¹⁶. This interpretation seems to be an instance of false etymology. Ōṭṭan Tullal might have been an improvement upon the dances performed by wandering mendicants called Ōṭṭans. Another interpretation of the word is also possible. There is a dance called Ōṭṭantullal among the Kōḷam Tullal dances performed by people belonging to Kaṇiyān caste for the purpose of exorcism. The costume of "Eiśvarya Gandharva" a character in these dances, is the same as that of an Ōṭṭan Tullal dancer¹⁷.

Perhaps the word Ōṭṭan Tullal means a dance intended to make evil spirits run away from a victim possessed by them.¹⁸ Such crude dances and dramatic performances are prevalent to this day among the primitive tribes and low caste people of Kēraḷa¹⁹. Only, the genius of Kuñcan Nampiyār was required to discover the possibilities latent in these simple performances. No sooner he lifted them up from their lowly surroundings and

placed them before the higher caste audience at temple festivities, than they arrested the attention of all strata of society, giving them light and delight, which they needed so badly. In a few years Tullal became extremely popular. Nampiyār had the necessary previous training to work up this magic. Having been intimately connected with Cākyārkūttu, he knew how to tell a Purāṇic story, how to introduce comedy into it and how to make the whole narration spicy and pungent and relevant to contemporary Kerala society. It is believed that Kalyāṇasaugandhikam was his first Tullalppāṭṭu, I doubt this. I think that the stories beginning with a description of Ulakūṭaperumāḷ, and with a number of Sanskrit śloka and exposition of their meaning in verse as a preface, which bear so striking a resemblance to the preface of Cākyārkūttu, are his first productions. In fact they are nothing more than Kūttu in verse. Ulloor has pointed out that Kṛṣṇārjunavijayam, called also "PaRaśāstram", might be a Tullal composed before the time of Nampiyār²⁰. So much for the form of the art. Now we shall devote the following pages for a survey of the metres employed in the Tullals ascribed to Nampiyār.

I. Taraṅgiṇi

- a) 1 aṇi mati śaka lavu māṁ bara ṇadi yum
phaṇi pati phaṇa gaṇa maṇi kaḷu maṇi yum
Pradōṣamāhātmyam, p. 253
- 2 paṇi kū ṭā teka ṭā kṣi ccaru ḷina
Ibid. p. 253
- 3 mātṭū rālaya vāsini bhagavati
manasija ripunija nandini bhagavati
Ibid. p. 254
- 4 dhātriyi laḷakina kiḷḷiku Riśṣi
Ibid. p. 253
- 5 praśamami yannupra dōṣam nōRRāḷ
Ibid. 254

- 6 nityam nityam pūji kkēṇam
cittā nandam sēvikkēṇam
Syamantakam, p. 299
 - 7 aruvayar maṇikaṭe kuravaka ḷorudiṣi
naravara paṭakaṭe virutuka ḷorudiṣi
Satyāsvayamvaram, p. 326
 - b) karittōḷ nallaka Ruttadu kūlam
varittōḷ bhujagam ponnara ṇūṇam
Kirātam, p. 227
 - c) Ūnataṅgiṇi
 - 1 suravadhu māruṭe naṭuvili dānim
naravadhu ceruka yillē
Najacaritam, p. 504
 - 2 śaṅkara śaṅkara śambho śaraṇam
vaṅkaru ṇāmṛta sindhō
niṅkaḷa liṅkalna mikku nnōraṭi
yaṅkalkkṛpacori yēṇam
Candrāṅgadacaritam, p. 378
 - 3 oṭuka yumcila rāṭuka yum cilar
muhuruṭa naṭipiṭi kūṭuka yum
Gōvarddhanacaritam, p. 276
 - 4 gurupava ṇaṅcita puravara num mama
guruvara rumsura munivara rum
Laṅkāmarddanam, p. 426
 - 5 phaṇamaṇi ghaṇaghaṇa viraṇita manuguṇa-
guṇagaṇa pariṇata miṇaṇaṭa nam
kurutē guruśubha pariḷhaṭa nam
paramam pātaka parihara ṇam
Pradōṣamāhātmyam, p. 260
- #### II Hamṣapḷutam
- a) 1 girivara makajūṭe kaḷavacanam

paricoṭu karutina puramatha nan

Kirātam p. 226

- 2 madhuvāṇi janamkaṇṭu mayāṇṇum vaṇṇam
malarampan nāṇampūṇṭu vaṇṇaṇṇum vaṇṇam

Lankāmarddanam p. 430

- 3 ittara matikaṭu bhāṣaṇavum
iṭiyōṭu samamām ghōṣaṇavum

Satyāsvayamvaram. p. 331

- 4 pramōda muṭayoru paramasivan
pradōsa naṭavara nakhilanavan

Pradōṣamāhātmyam, p. 260

- b) talamuṭi manōhara vaṭivilkeṭṭi-mṛdu
malarmāla yatinuṭe yitayilccūṭi
alakaṇṇaḷ vilasiṭu maḷikamtaṇṇil-cila
tilakaṇṇaḷ kutukamō ṭilakiminni

Candrāṅgadacaritam p. 383

III Arddhakēka - Krsamaddhya - Vaktram

- a) akkālam sālva nennu colkkoṇṭa śatrubhūpan
vakkāṇa ttinu vaṭṭa mōkkavē kūṭṭikkōṇṭu

Pradōṣa. p. 255

- b) samarattil jayi ccoru sālvanum paṭa kaḷum
sahasāpu rattil kēRi sarvama paha riccu

Ibid. p. 257

- c) vidarbhabhū pālanāyi viravōṭe tatra vaṇu
vidagdhanmā rkkētupinne viṣamamsukhiṇci rippān

Ibid. p. 257

- d) urattāna nnēram nārada noruttanni nnōṭu pōrinu
samartthani llenṇō rāvaṇa maruttanma nnavan ninnuṭe

Kārttavīryārjjunavijayam, p. 469

- e) 1 Nāṭṭilni nnava reya nnāṭṭikka jaṇṇu nammūṭe

Pradōṣa., p. 256

- 2 mūṭṭilum mara ttinRe cōṭṭilum nica nmārūṭe

Ibid., p. 256

- 3 nāṭṭupi ḷḷarkku nāmmūṭe nāṇayam grahikkāmō ?

Ibid. p. 256

- 4 viraṇṇuca kravā kaṇṇaḷ karaṇṇaṇṇine naṭakkunnu
niRāṇṇaṣu viḷa kkukaḷ eriṇṇaṇṇine viḷaṇṇunṇu

Kṛṣṇalīla, p. 52

- f) ivvaṇṇa mavar cennu paRaṇṇa nēram tanne
viṣaṇṇa bhāvam pūṇṭu viRaccu śaṣi mukhi

Rukmini., p. 281

- g) ārkkaṇu ḷḷupa dēśa mārggammā tula nallā-
tārkkānum sādhi kkumō ?

Ghōṣayārta, p. 179

IV Annanāṭa

- a) ceRiyapa ppaṭam valiappa ppaṭtam
kuRiyacō Ruma kkaRi yuma dbhutam

Pradōṣa., p. 255

- b) uRa ccakō pamō ṭaka ttuni nnatha
puRa ttuva nnuṭa netirttuṭām bavān

Syamantakam, p. 310

- c) paṭaykkuna lloru paṭu tvama ḷḷoru
kuraṇṇu ṇānātu dhari kkanī

Syamantakam, p. 310

- d) ka ḷḷane ākilum kāṭane ākilum
muḷḷane ākilum mūḍhane ākilum
cā rane ākilum capalanē ākilum
krū rane ākilum ku pitane ākilum

Pradōṣa., p. 263

- V Kākaḷi, Kaḷakāṇci, Maṇikāṇci, Paryastakāṇci, Misrakākaḷi,
Maṇjari

- a) sūryavam śēpaṇṭu jātanā yuḷḷōru
śrīrāma bhadraṇe nnaññukēḷ ppīlayo ?
Syamantakam, p. 311
- d) ramaṇi maṇi vacanamiti sadayamatha kēṭṭuṭan
rāgamva ḷarnnōru rājavī rantadā
Pradōṣa, p. 266
- c) tadanumadhu sūdanān tanvaṅgi yekkaṇṭu
madanātara jāsayan mañcattil ninnāśu
Rukmiṇī., p. 292
- d) kallōla jāṣamkaḷikkunna kaṇṭū
kamalamaṇi nīRamuṭaya kamalamatu kaṇṭū
Kalyāṇasaugandhikam, p. 15
- e) 1 gaganacara mūḍharē gandharva kīṭarē
gamanamitu viravinoṭu viphalātara mākkuvīn
Ghōṣayātra, p. 193
- 2 nṛpatikula nāthanum nīṇṭtikula nāthanum
sapaḍibata taññāḷil samaramiṭa kūṭṭinār
pāñcaśata pāṇikaḷi lañcitama tākumoru
pāñcaśata cāpaśara sañcayame tuṭṭoruva
nañcumuṭa nañcumoru pāṇikaḷil vīllukaḷu-
mampukaḷu mampoṭudha riccapara nummudā
palapoḷutu mavarkaruti kuRavatuva rarutiṭe
nīravadhika nīśitaśara marivarani laṛiśamoṭu
Kārttavīryārjjuna, p. 475
- 3 saḍgaravi dhaññāḷavar taññāḷila bhaḍgata
maññavartu taññāḷiṭa rōṭatiga bhīram
Ibid. p. 475
- 4 manujane nnākilum danujane nnākilum
madamoṭuṭa nīṭevaru mamarane nnākilum
yakṣiye nnākilum pakṣiye nnākilum
yamavaruṇa nīṇṭtipura vaiṛiye nnākilum
Syamantakam, p. 311

- 5 tarasāna ṭannuṭan śiṣyarō ṭonniccu
puranāśa nanibhan māmunī puṇḡavan
Pātracaritam, p. 45
- f) 1 yuddhatti lettippi ṇaṇṇonna vantanRe
arddhapra tāpamni nakkūla bhikkum
2 bāliye nnuḷḷōru pērumla bhikkum
mēlilpa rākramam pārambha vikkum
Bālyudbhavam, p. 106
- g) sphurantam bhavantam dṛḍhantam muninā-
manantam karāntā pagāntē carantam
durantam harantam hṛdantē ramantam
ghaṭantam raṭantam bhajāmō bhavantam
Kāḷiyamarddanam, p. 62
- h) 1 aṭiya nāṭenā ṭukalvi ṭukaḷum
muṭiyu nnitupō RRidhari kkaṇame
Tripuradahanam, p. 550
- 2 maṇimā nikkame nnōrupēṇ koṭiye
kaṇikā nunnava rkkuumvaja reṣubham
maṇika ākaṇamtā liyummā lakaḷum
aṇippo nnarañña ṇaṇṇāḷā mattāli
Hariścandracaritam, p. 611
- i) sādaramēvam paRaññu mayan guru
pādasa rōjañña ḷōrttuṭane
Sabhāpravēśam, p. 526
- VI Svāgata
- a) impamōṭubahu bhūṣura ruḷḷō
rampalattilatha cennuka rēRi
ampalāsikaḷpa Raññuśi śukkaḷ-
kkempaRāntirikaḷ cōRuko tuṭṭu
Pradōṣa., p. 258 f

- b) 1 ēkadāmudā cennuta dāni
mēkacakraye nnuḷḷoru dēśē

Ibid. p. 258

- 2 svāmi tanne viṭu vānka ḷpikkum

Kārttavīryā, p. 476

- 3 dharmma guptaniti pēriṇa nucitam

Pradōṣamāhātmyam, p. 260

- 4 kayaRu koṇṭuḷalva riṇṇātha keṭṭi

Ghōṣayātra, p. 190

- 5 raṇṭu nalupaṇa muṇṭa vanRekuRi
muṇṭi lennatavar kaṇṭu pōkiliha
maṇṭi vannavanu vēṇṭu māgrahama-
Riṇṇu ceyvatinu samśaya milla

Pradōṣamāhatmyam, p. 263

- 6 pañca pāvaka madhyaga nindriya-
pañca katteja yiccuni tāntam
cañca latteve ṭiṇṇoru nēraṇ
neñca kattumu diccudi nēśan

Syamantakam, p. 298

- 7 satya bhāṣiṇi rukmiṇi ṇiyum
satya bhāmayum samprati tulyam
satya sandhanām kṛṣṇanu niḍṇaḷil
nitya rāgamoru nikkavu milla

Rāmānucaritam, p. 336

- 8 vāra ṇāvatē valiyoru mandiram
āra ṇāvali sañcita mañcitam
aṇcu pāṇḍava nmārkkuva sippānā-
yañja sāvibho tirttuma nōharam

Hidimbavadham, p. 197

- c) rātriṇcaravara dūtana tākiya
citrayōdhivira vōṭuti raṇṇātha

Kārttavīryārjjuna, p. 472

VII Śitāgra

- a) 1 vidagddha nākiya naḷanRe dūtan
vidarbha nalppura maṭuttu kaṇṭū

Nalacaritam, p. 491

- 2 kaRuppu tinnu nnavanva rumpōḷ
veRuppu pāram namukku tōnnum

Kirātam, p. 223

- 3 ceRuppa kāla ttuṇṇāva rutti
poRuppa tinnum koṭuttu peṭṭikaḷ
tuRappa tinnum namukku veRRila
teRuppa tinnum teḷiṇṇu nilkkum

Ibid. p. 223

- 4 naṭannu kānana taṭatti lampoṭu
kaṭannu vēṭṭakaḷ tuṭaṇṇi nalloru

Ibid. p. 227

- b) sarōja vallabha varēṇa vannatu
karēṇa ṇanatu dharikka ṇam
gaḷatti lammaṇi viḷaṇṇa ṇam mama
kuḷurtta śōbhakaḷ niRaykka ṇam

Syamantakam, p. 301

- c) 1 sthalaṇṇa ḷumtaru phalaṇṇa ḷum
malaṇṇa ḷummaṇi nilaṇṇa ḷum

Nalacaritam, p. 492

- 2 namukku paḷapala paṣukka ḷum
naṣiccu śivaśiva śiṣukka ḷum
avani suraruṭe vaṭukka ḷum
adhika guṇamuḷḷa paṭukka ḷum

Hariścandracaritam, p. 620

VIII Ajagaragamanam-Madamanthara

- a) 1 innaleniśi śaśiyuṭe bimbamu diccuvi laññu nnēram
vannānoru kuṭayum nalloru mēlpuṭa vayumā
yoruvan
Rukmini, p. 285
- 2 ŚauryamatēRina nāya nmāruṭe miśavi Raccutu
ṭaññi
kāryamitokkeyu miviṭeva ruttana mennumu Raccutu
ṭaññi
Dhruvacaritam, p. 34
- 3 svammuka jokkena śippati nuḷloru peruvaḷi kūṭi
Ibid. p. 34
- 4 vannatinuṭe kāraṇa māraṇa nanujannṇpa nōtaRi
yiccu
Rukmiṇī, p. 285
- gōvindamu kundamu rāntaka gōpālaha rēmadhu
sūdana
nīvannuvī vāham ceyyaṇa mēvamavaḷ kkaḥhimata
madhunā
Ibid. p. 283
- avaḷuṭe hṛdī vivaśata śivaśiva avayavamati yāyime
liññu
Ibid. p. 283
- palavaṭivum vannuca maññu talamuṭiyum vannuti
kaññu
mulayiṇayum māRuka viññu malarśaranum
melleya ṇaṇñu
Najacaritam, p. 489
- 5 nallati nalliha niññaṭe malluka jennaRi vin
killatu millini yiññiha kolluva nennakhi lam
Dhenuka, p. 143

- b) 1 mārutanuṭe sutanatu kaṭtura siccutu ṭaññi
mānasabhaya madhikami yannuna ṭannutu ṭaññi
Kalyāṇasaugandhikam, p. 7
- 2 caṭṭayumi ṭṭāyatu keṭṭimu Rukki ppala
cattamoru kkipkala raviṭeṇi Raññu
puruṣakāra manavadhi pariṣakaḷ kūṭi viravoḷu
puruṣakōpa muṭayoru naravara nagarē
Pauṇḍrakavadham, p. 153
- c) 1 ittaramati bhīṣaṇa mākina ghōṣam
satvaramatu kaṭtura siccati tōṣāḷ
Kalyāṇa, p. 7
- itibahuvaca nampuna ratimada racanam
kṣīṭitalapati pauṇḍraka natiśaya kupitan
Pauṇḍrakavadham, p. 152
- 2 peṇṇinupala dūṣaṇa muṇṭe nnālum
poṇṇanavaḷuṭe mūkkuka ṭicci ṭāmō
iṣṭamillennālavaḷe vēṇṭā yennumo liṅkā
duṣṭatakā ṭṭiṭaru tennaRi yarutō?
Dhruvacaritam, p. 34

IX Mallika

- a) 1 nandanandana sundarānana nandanīyagu ṇāmbudhē
kundasundara mandahāsamu kundamādhava
pāhimām
Syamantakam, p. 314
- 2 vikramātiśa yaññalkoṭṭari ṇṇpatirājyama śeṣamē
ākramiccuṭa nākavepāri pālanēnama hōtsavam
arkkatulyabhu japatāpana śeṣaguṇanidhi pātumām.
maRuvaśattuva runnavanReima nassiluḷḷorutaḷjalum
kuRavuvavuvati nentusaṅgati gurujanannaḷi rikkavē
Sabhāpraveṣam, p. 522

- iṭikaḷoṭupaṭa tuṭaru moruvaka veṭikaḷuṭe
ninadaññalum
Ibid. p. 530
- 3 amarapatikaḷu maruṇanum śamanadhanapati
varuṇanum
amaramunikaḷu mamarataruṇikaḷ acalanandini
dēviyum
Pañcēndrōpākhyānam. p. 579
- 4 kamalalōcana jayaharē khalavināśana jayaharē
garudavāhana jayaharē ghanamanōhara jayaharē
Tripur., p. 543
- b) kātṭilum marap pōṭṭiluminta nātṭilumeñkaḷ viṭṭilum
oru
kōṭṭilumiri kkaṭṭeātitu peṭṭatenkṛta pāpamē
Dakṣayāgam, p. 595
- c) lōlataravana mālatulitata mālaparamanu
kūlakanakadu
kūlakalihara śilakalitasu lilaḷaladhara nilapaśukula-
pālaviśadaka pōlasuvipula cēlasukhitaku
cēlayadunara
pālaparamavi śālaguṇagaṇa śilasucarita jālajayajaya
Sabhāpra, p. 526
- sujanamuṇṭiḷa kujanamilliḷa sukṛtamuṇṭiḷa
vikṛtamilliḷa
sumukharuṇṭiḷa vimukharilliḷa sumatiyuṇṭiḷa
vimatiyilliḷa
Hariścandra., p. 622
- d) 1 kaccamuṇṭuño Riñṇuṭuttū cēccayuṇṭiti
nennurattū
paccamukkina kāvikoṇṭati meccamākina kōppeṭuttū
Tripura., p. 549

- 2 paśukkaḷuṇṭuṣi sukkaḷuṇṭuvi suddhiyuṇṭusa
mṛddhiyuṇṭu
kuḷaṇṇaḷuṇṭuka laṇṇaḷuṇṭuta laṇṇaḷuṇṭu
laṇṇaḷuṇṭu
Hariścandra. p. 622
- e) pārtthamahāratha sūtan-hari
pāṇḍavanmāruṭe dūtan - kṛṣṇan
ampalappula vāḷumennuṭe tamṇurānmadhu sūdanan
Hariścandra p. 608

X Pañcacāmaram

- a) 1 indukāta rasthalēvi laṇṇiṭunno rambikē
tirumanasso ṭorukaṭākṣa maruḷiyaṭiya nilddṛḍham
Rukmini., p. 278
- 2 padmalōca nambhajēbha vābhimōca nambhajē
pavanatanaya hṛdayakamala linabhāsva tambhajē
Laṅkāmarddanam., p. 425
- b) 1 sarpparāja talpaśayana mulpalōdbha vādisēvya-
mulprayasta madbhutāṅga mabjarōci śambhajē
amalamajita makhilanātha macalamamṛta
matulabhāsa
masadṛsampa ramsadaiva dasarathātma jambhajē
Ibid. p. 425
- 2 hṛttaṭam ku jurttuṇṭpati sattamōkti kēṭṭusapadi
uttamadvi jēndranēka nitthamōti nān
Candrāngadacaritam. p. 375
- c) kapaṭamilla kalahamilla kaluṣakumatika ṭonnumilla
vikaṭarilla viśaṭharilla vikṛtinikṛtīvi dhannaḷilla
Hariścandra. p. 609

XI Natōnnata - Vañcippāṭṭu

- 1 vēdiyēndra kēṭṭālum mē khēdamuḷḷi luḷṭatellām

sōḍaranum tātantānum mātākkanmā rum

Rukmiṇī, p. 281

- 2 aśubhamūrtti yāyullōru śisupālannu kalpiccupōl
śiśuvāmenne dānamceyvān śivaśivasam bhō
- 3 pāhipāhi panka jākṣa pāhi pāhi padmēkṣaṇa
pāhi pāhi payōdanibha pālaysau re

Ambarisa., p. 391

- 4 ambikēṇā nentuvēṇṭu janmadōṣam koṇṭōrōrō
karmmadōṣam vannupōyāl karaṇṇālmā Rumō?

Bakavadham, p. 204

- 5 santatiyi llāṇṇulōkar santāpamko ṇṭōrōkarmmam
antaṇarka liccīṭunnu kuntidēvi kēṭṭālumni

Ibid.

XII Drutakākāli - Pāna

- 1 hanta hantama riccuku mārakan
entu ceyvatu śaṇṇenRe daivamē

Santāna, p. 358

- 2 vira puṅgava dhīrama hīpāla
śaurya vāridhē kēlkkagi rammē

Sitāsvayamvaram, p. 419

XIII Kalyāṇi

- a) pāṇḍavan śānennu varṇicca ninRe
poṇṇatta mellāṇna śiccīṭu mippōl

Nivātakavacavadham, p. 241

- b) lakṣatti lēRRamja naṇṇaḷo rumiccu
talksaṇam tikkitti rakkiṇa runnu

Harīṇī, p. 89

- c) jalamēnti nilkkunno rāRRinRe madhyē
jalamille nnuḷḷatti lōrttupa tukke

Sabhāpra, p. 533

- d) 1 mēru śailamva ḷaccupi ṭiccu
māra vairiva liccuku laceu

Tripura, p. 551

- 2 poṇṇabrāh maṇa nillattupōyanpō
ḷuṇṇi brāhmaṇa nuḷḷikaṭannnu

Harīṇī, p. 89

- 3 kāma vairi kāla vairi
kāla tāmasam viṭṭuṭān lēṭṭi

Tripura, p. 551

- e) 1 cuṭṭupa ḷuppicca kuntaṇṇaḷ koṇṭu
cuṭucute ppoṭupote kkuttuka yiṭayite
kaṭikaḷum ṇōṭikaḷum vellamti ḷappiccu
kumbhaṇṇaḷ tannilni Raccumma Riccum

Kumbhakarṇavadham, p. 555

- 2 jambhāri tannuṭaya kumbhipra vīran
komponnu yarttippi ṭiccenRe nēre
jhaṭitimama balamuṭaya karatalayu gattāl
aṭikaḷuṭa niṭikaḷuṭa naṭavukaḷu ṭarṇnum

Hidimbavadham, p. 202

XIV Induvadana

- 1 āryakula jātanakhi lādhipati rāman
vir yapuru śanharivi śēṣapari dhāman

Laṅkāmarddanam, p. 438

- 2 meccameḷu micchayoṭu macchanena miccuṭanu-
diccadaya vāccathapu ḷaccatita ḷaccadhika-
macchamati mārutigi riṣvarama ṇaccuḷalpi-

ṭiccutaḷu kipparira siccusukha yātrayuma-
yaccuvira vilbbatati riccuraja nīcarapu
rikkupava nātmajan

Laṅkāmarddanam, p. 431

XV KuRattippāṭṭu

1 durggādēvi vāṇaruḷum cārugēham tannil
rukmiṇiyum tōḷimārum vipranārī mārum
Rukmiṇi., p. 291

2 karuṇāvāri rāsikṛṣṇan taruṇimārkkū kāman
taruṇāmbuvā hābhirāman varanāyvanṇiṭṭēṇam
Ibid

3 ambujada janayana vāsudēva kṛṣṇa
nirmmalagu ṇanilaya kōṭṭāḷum nī
Kṛṣṇārjunavijayam, p. 370

4 daivamēyi āḍinevanna tennumnaṇṇi
kaṅkuruṭṭay vannatenRe bhāgyamōrttal
Kumbhakarnnavadham, p. 557

XVI Giti-Ārya

a) cinticcū cirakālam
cintayiliyalunna bhā vamaruḷceytu
ārānum aRiyunnō
ārum grabiyātepōyi mamasahajan
Rukmiṇi. p. 286

b) lakṣmiyūṭe laghu lakṣaṇavumiha
lakṣitamāyvarumatinnu mutirunnu
lakṣaṇamēRina taruṇikaḷēyitu
śikṣayiladhunā piṭiccukaḷitutaṛam
Hariṇi. p. 75

XVII Tribhaṅga

1 ittara mavaruṭe molikaḷum palavaḷikaḷum
paramārttha maRiṇṇajavē
satvaramuṭanatha haḷadharan bhujabaladharan
puruṣōttama pūrvabhavan
yadukula patikaṭe paṭakaḷum gajaghaṭakaḷum
nalameRina mantriḷikaḷum
nalamoṭu bahujana patikaḷum kulpatikaḷum
palarōṭṭiṭa cērnnu naṭē
Rukmiṇi., p. 285

2 palapalavirutukaḷ paRakayum cilaruRakayum
bahudūṣaṇa bhāṣaṇavum pinne
paribhavamūṭayoru paṭakaḷum pala kuṭakaḷum
koṭiyum paṭavillukaḷum tērum
kutirakaḷanavadhi kariḷikaḷum punarariḷikaḷum
nijapaurāṣavirutukaḷum ellām
mati (mati) matiyuṭe kotikaḷum cilacatikaḷum
idamokkeyumihaviphalam
Satyāsvayamvaram p. 331

3 pōrinuvarikari khēṭarē atimūḍharē
avivēkikaḷāyavarē ini
pāriṭamatilati vīryavum bhujaśauryavum
rṇpucankrama vikramavum ippōḷ
māruṭi sahajani lēlkkumo batatōlkkumō
ripukhaṇḍana caṇḍanaham ēRRam
dāruṇaśaravara kōṭiyum paripāṭiyum
paricōṭiḷa kāṇmatu nṭitatin mūlam
Ibid.

4 ittaramavaḷuṭe molikaḷum palavaḷikaḷum
kēṭṭu teḷiṇṇiṭṭha bhagavān
satvara maḷakoṭu dinakaran natajanaparan
nalameRiṭina nāthan

bhaktiyōṭarikāṭe kathakajum nijavyathakajum
 nikhilavumaRiyiccappōḷ
 ulṭṭaḷiratilati kṛpayōṭē nṛpasutayutē
 karamatilampoṭu bhagavān
 akṣayatarabahubhōjanam oru bhājanam
 nalkiyivaṇṇam connān

Pātracaritam, p. 43

XVIII Tārāṭṭu

- a) durmmada nitthampa Raññu-hṛdī
 sammōda mēRRamni Raññu-ida-
 munmada kēṭṭute liññupu Rappēṭṭu
 tanmata mellāma Riññu

Hariṇisvayamvaram, p. 76

- b) ēkasvarūpa namastē - kṛṣṇa
 lokatra yēśvarā śaurē
 nākapra bhutvamna ṭiccuñe liññuñā-
 nāgassu ceytava yokkekṣa mikkaṇam

Govarddhanacaritam, p. 276

XIX Cintu

vallavi māruṭe vallabha nākunna
 mallari pōbhaga vaṇ-sṛṇu
 mallavi lōcana pāpavi mōcana
 māmaka vākyami dam

Rukminī, p. 282

XX Kummi

- a) gīrvāṇa nārimār kēṭṭukoḷvin
 gīrvāṇa rājanRe vṛttamellām
 sarvvama Riññuñā nurvvaṣi colkayāl
 garvama tinnuni dānama llō

Ahalya, p. 410

- b) puṇyakṣi titala pālaka bhōśasi
 khaṇḍadha rapriya viravi bhō
 varṇṇani yāṅgā - bhavadguṇa-
 meṇṇyālo ṭuññā - tavakīrtti
 varṇṇavum maññā - sadānēram
 viṇṇilppala peṇṇum oru varṇṇamtava varṇṇam oru
 kaṇṇaṇṇu kāmāṇko ticciṭu nnu smara
 daṇṇaṇṇaḷ koṇṭuta picciṭu nnu

Candrāṅgada., p. 384

- c) valla bhanāri mārekka ṇṭāl
 nalla vākkupa Raññiṭēṇam
 mulla sāyaka tulya nākiya
 nalla sundara nallayō ni?
 kaṇṇuka jāyira muḷḷava nnum
 kaṇṇa nnumpriya nāyabha vān

Kirātam, p. 221

- XXI 1 paṭaha meññu paṭaka leññu nammuṭe
 kuṭaka leññu koṭika leññu saṁgara etc.

Nalaca., p. 502

- 2 vampu koṇṭu nērttaṭuttu vannava-
 nampu koṇṭu kōrttu vīrttu viḷuka

Satyā, p. 331

- XXII rākāśa śiva dana dēvaśaurē - jaya
 lokābhi rāma gāṇa dēvaśaurē

Syamantakam, p. 300

- XXIII iḷakina nara vara paṭa yum - cila
 veḷuveḷa vila sina kuṭa yum - pala
 kaḷamoli mā ruṭe naṭa yum - ceRu
 kiḷikaḷu mava ruṭe piṭa yum - cila etc.

Nalacaritam, p. 491

XXIV Some Song Patterns

- a) 1 paṭamalla noruttanaṭuttu paṭavillukarattileṭuttu
 paṭukōpamavannukaṭuttu paricōṭuṇanampu toṭuttu
 (atha) pattubānamottuviṭṭu maRutala
 cattuviṇu yuddhabhūmi naṭuviluṭan

oru vīranu kaṇṇu kalaññi terutcreveṭi veccu
 aribhaṭanatilonnu maṭaṇñi paricoṭukaramonnu
 avaniḷaṇṇu kuḷaṇṇu valaṇṇu-
 mulaṇṇumurutara mihapōṇnu
 atukaṇṭoru nāyar coṭiccū putukaḷḷumeṭuttu kuṭiccū
 pratināyare ccennu piṭiccū catiyāḷatha mūkku
 muṭipiṭiccū miṭiccumaṭiccū-
 moṭiccumoru kalaśalu kūṭṭicilar
 viravōṭumveṭṭimariccū cilaravaśata pūṇṭu tiriccū
 cilaratubata kaṇṭuciriccū cilaraṇikaḷilaṇṇu cariccū
 palavidhattilaṭuttu kaṭuttu
 takarttu timirttum raṇaghōṣam

Pradōṣa., p. 256 f

- 2 itisamaram kaṇṭurasiccū pathirudhiram kuttiyoliccū
 vidhi tanayan tatravasiccū hṇdi kutukam pūṇṭu
 yudhi sāhasa mōṭatha pala tara mavaruṭe
 aṭi kaḷum punariṭikalum cila
 taḷḷukaḷ kiḷḷukaḷum

Such five parts Bālivijayam, p. 453

See also the songs in Pradōṣamāhātmyam, p. 262,
 Kirātam p. 221

- b) koṇṭāliyuṭan kuṭamālū ramarnna vēṭṭaykkoru
 koṇṭāṭaṇamē kavitaḱḱinnamandamōdam
 kaṇṭālaniśam sukhamēRum kaḷēbaramē
 kaṇṭāvitunāṇoru nāḷil kanatta mōdam varuvatināy
 katutta vanpaṭa taṭuppati nnoṭukkamenniye
 paṭutvavum

tūkiyampukaḷ toṭuttuvampoṭu paṭakkaḷaṇṇaḷi
 kaṭhina raṭitamōṭu naṭanamūṭanuṭane
 vaṭiviliṭakalaru maṭavuṭayōṇē

Such four parts, Rukmini., p. 278

- c) nāḷikamukhi tānāḷijanaḷṇaḷumāy
 mēḷiccumelle melle lāḷiccu naṭannu
 kāḷibhagavatiye kkaṇṭu vaṇaḷṇiṭuvān
 kāḷamēgharuci kēḷikāla kara-
 pāḷiyāmamala kēḷisuṣilē

Such five parts, Rukmini., p. 289

- d) vaṇṭār kuḷalimāre kkoṇṭāṭi viṇōdippān
 paṇṭāru mēvamillallō vārijanētra
 paṇṭāru mēvamillallō

Such six parts, Rāmānu., p. 337 f.

- e) mārari mumpāya dēva-nmārum
 āraṇṇa Riṇṇuto ḷunna
 nārāya ṇasvāmi kṛṣṇan-tanRe
 maratakā kṛti pūṇṭa tiruvuṭal
 muḷuvanaṭiyanu manasi tōnnuka

Prahḷāda., p. 63

- f) nillaṇṇeṭa mūḍhā ninRe
 mallennoṭu kūṭā nallē
 mallagajattoṭu paṭaporuṭiṭina
 dhēnuka dānava nāṇitu ṇānaRika

Such six parts, Dhenukavadham, p. 143

1 Taraṇgiṇi

Taraṇgiṇi is the metre par excellence of Ōṭṭan Tujjal. A stanza consists of any number of couplets. Each line of the couplet contains eight to sixteen syllables forming sixteen mātrās in all. The second and the third mātrās, the fourth and

the fifth and so on (even and odd mātrās) should not be combined into a guru, though the first and the second, the third and the fourth, and so on (odd and even mātrās) may be combined so. Therefore a line has been divided into eight feet of two mātrās each by A. R. Rajaraja Varma. A line will have two equal halves, and yati (caesura) should be observed between these halves;²¹ but in practice it is often violated. See (a) 2, (a) 5, first line of (b), etc.

Etukai and Mōnai are usually kept; but there are exceptions, e. g. see (a) 3 and 4 respectively. As Nampiyār was a master of words, he revels in rhymes and the same second syllable continues usually for a number of lines. A conjunct makes the preceding syllable metrically long; but there are also rare exceptions to this rule. See the sixth syllable of the line quoted under (a) 5 which, though preceding a conjunct, is to be treated as short.

The number of syllables in a line may vary from eight to sixteen; e. g. see (a) 6 and 7. In the couplet quoted under (b) a short extra-syllable has been prefixed to each line.

We have seen this metre profusely used in the prose passages of the Campūs, from which source Nampiyār must have taken it for his new form of art. We have also seen this metre used in Tamil from the earliest period. One variety of Mandānila Ragaḷe in Kānṇaḍa is the same as this metre.

The name Taraṅgiṇi was given to this metre by Rajaraja Varma. Netuṇṇāti calls it simply "Ōṭṭan".

To the type quoted under (c) 1 and 2, A. R. Rajaraja Varma has given the name Ūnatarāṅgiṇi. He, however, has not quoted any example thereof²². The second lines of these couplets resemble also the second part of an Ajaḡaragamaṇa line. In the examples quoted under (c) 3, 4 and 5, the lines other than the first ones lack only two mātrās to make them complete Taraṅgiṇi lines. Therefore these also should be included under the type Ūnatarāṅgiṇi and the definition should be changed accordingly.

II Haṁsapṭutam

A. R. Rajaraja Varma has defined this metre as a couplet, each line of which consists of six feet with three mātrās and two syllables each and a long final syllable, the first foot being an iambus. It was also he who named this metre as Haṁsapṭutam²³. According to this definition the second syllable in the first bisyllabic foot and either syllable, in the other feet in the example quoted under (d) 1, should be lengthened in recitation. Again, this definition does not suit the couplet quoted under (a) 2, in which the second, the sixth, the ninth, the tenth and the thirteenth feet have two long syllables each. Also, sometimes the feet consist of only one long syllable as in the first, the fifth, the eleventh and the twelfth feet in the couplet (a) 3. In the couplet quoted under (a) 4 the second long syllable in each line stands for the second and the third syllables of ordinary Haṁsapṭutam lines.

It is, therefore, better to divide each line into three feet, the first and the second feet having usually six, at least four and at the most eight mātrās, and three or four syllables, while the last foot has usually eight and at the least six mātrās and three to five syllables.

The type (b) has two short syllables attached to the end of the first line like the Taniccol of some Tamil metres. The similarity of the lines of this type with the second line of a Natōn-nata couplet is also noteworthy. Vṛttaśilpam connects this metre with Vaktram while Vṛttavicāram derives it from Taraṅgiṇi²⁴.

III Ardhakēka - Kṛṣamadhya - Vaktram

A. R. Rajaraja Varma has defined this metre under three different names. A line of Ardhakēka, according to him, consists of a hemistich of a Kēka line²⁵. This splitting of a Kēka line into two is accompanied by the introduction of Etukai in both halves. Kṛṣamadhya has been defined as a couplet consisting of two lines of seven syllables each, the fourth or the fifth of which alone is short²⁶. The definition holds good only in respect of a small number of Kṛṣamadhya lines. Even the line next to the one quoted by Rajaraja Varma does not conform to it²⁷. If it

is maintained that the third and the fourth or the fifth short syllables there are pronounced as long, the same is the case with all the Ardhakēka lines, wherein, the cadence being very slow and halting, all the syllables are elongated in recitation to a certain extent. Hence the differentiation into Ardhakēka and Kṛśamadhya serves no useful purpose. Vaktram is defined as consisting of four lines which should have eight syllables each, and in each line the second, the third and the fourth syllable should constitute neither a Nagaṇa, nor a Sagaṇa, and the three syllables after the fourth should constitute a Yagaṇa²⁰. This definition is also found in Vṛttaratnākara²¹. But when applied to the lines in Tuḷḷal, this definition becomes a strait-jacket which they have to distort themselves to fit into. Even the first example quoted by Rajaraja Varma violates this definition as the Gaṇa after the fourth syllable is not 'Ya' but 'Sa'²². Most often lines of the Vaktram type are found mixed with lines of the Ardhakēka type. In many instances, as in the lines quoted under (b), these lines alternate regularly. Therefore it is more appropriate to regard these three types as constituting one elastic variety of metre, which we may term as 'Ślathakēka'. Only thus can we accommodate in this metre lines with nine syllables, having the same rhythm, quoted under (d). The lines quoted under (e) where feet of five syllables are undoubtedly expansions of the usual trisyllabic feet, are also illuminating. The lines quoted under (f) are regular Kēka lines. The quotation (g) is an example of a triplet. This metre comes second in importance in the Ōṭṭan and Śitankan Tuḷḷals and first in importance in PaRayan Tuḷḷals. Kōvunṇi Netuṇṇāti has recognised the Ardhakēka and the Vaktram which he calls a loose type of Anustubh.²³ In Tamiḷ Vaktram occurs in Tiruvācakam, where it is considered Aciriy-aviruttam of six cīrs per line²⁴. Kṛśamadhya also occurs in Tiruvācakam where it is termed Taravukocakakkalippā of six cīrs²⁵.

IV Annanaṭa

The couplet quoted under (a) is the Annanaṭa of the Kiḷip-pāṭṭus. A. R. Rajaraja Varma calls it as Sumaṅgala²⁶.

R. Narayana Panikkar quotes the couplet, given here under (a) and opines that the metre here is 'Sukhāvaham'.²⁷ But the definition of Sukhāvaham²⁸ does not suit many other similar lines, such as those quoted under (b). Also his remark, that Sukhāvaham metre, changed into a mātrā-metre becomes Annanaṭa²⁹ is incorrect, for the rhythms of Sukhāvaham and Annanaṭa are quite dissimilar. Moreover, Annanaṭa is not a pure mātrā metre, as the number of syllables in Annanaṭa is fixed; and the lines which he has quoted need not be changed in any manner to become Annanaṭa lines; they are Annanaṭa lines as they are. In the example (c) the second line is defective as a foot of two syllables is missing. In the lines quoted under (d) the first and the sixth syllables in the first four lines, and the first syllables in the third and the fourth lines, which are gurus, stand for two laghus each.

V. Kākaḷi Group

Kākaḷi is very rare in Ōṭṭan and PaRayan, but is the staple metre in Śitankan Tuḷḷal. The example quoted under (a) is a regular Kākaḷi couplet, (b) is a typical Kaḷakānci couplet, (c) is a Maṇikānci couplet and (d) is a Paryastakānci couplet with the last foot in each line having only two long syllables in the place of the usual two short syllables and one long. In (e) 1, three feet in the second line have been expanded. In (e) 2, many of the feet have only four syllables as in Kalēnduvadana. In (e) 3, the last is an Induvadana line. The lines quoted under (e) 4, exemplify regular Paryastakānci, though some feet have four syllables, three short and one long, instead of the usual two long and one short. In (e) 5 the first foot in both lines is quadri-syllabic, two short syllables taking the place of the usually long first syllables. In the second line of (f) 1, and in both the lines of (f) 2, the last foot has only two long syllables. The stanza quoted under (g) is an example of Bhujaṅgaprayātam, a Sanskrit metre³⁰. The metre of (h) 1 is regular Tōṭakam³¹. I have included Bhujaṅgaprayātam and Tōṭakam among the metres of Kākaḷi group as they also have the same pattern of lines, viz., four feet of three syllables each, as Kākaḷi. In (h) 2, the same Tōṭakam metre is

employed, though many laghus have been replaced with gurus. The example (i) is a Manjari couplet. In Tullal this metre is found only in PaRayan.

VI. Svāgata

Svāgata is a metre found in Sanskrit⁴⁰. It is widely used in the Tullal literature, but the classical form is seldom kept intact. The number of syllables varies from line to line; even the number of mātrās is rarely kept constant. The lines quoted under (a) is an example of the classical form. In (b) 1 and (b) 2, the fifth long syllables stand for two shorts each. In (b) 3 the last foot and in (b) 4 the first foot contain three syllables in the place of the usual two, one guru having been expanded into two laghus. The lines quoted under (b) 5 to 8 illustrate irregular changes. In the couplet quoted under (c) the first is a Taraṅgiṇī line and the second a Svāgata line.

VII. Śitāgra

The definition of this metre in Vṛttamanjari⁴¹ does not hold good with many lines of this metre. In the last two lines of (c) 2, the first foot is not a Jagana. All the even feet of (a) 2 and several even feet of (a) 3 are constituted of two gurus. In the second and the fourth line of (b) and in all the lines of (c) 1 and (c) 2, the last foot is one single long syllable.

It seems that Śitāgra is a variant of the Svāgata type. It is found mixed with the lines of the latter and slight changes turn the one metre into the other⁴². This metre has also been considered a variant of Taraṅgiṇī⁴³.

VIII. Ajagaragamanam-Madamanthara

A. R. Rajaraja Varma defines a line of this metre as consisting of six feet of four mātrās each with more short syllables than long ones and a long syllable as the final foot⁴⁴. The more natural scanning would be to divide a line into one foot of six mātrās followed by five feet of four mātrās each, as the Tāla falls after such feet.

R. Narayana Panikkar compares this metre with the Daṇḍaka lines in the Campūs⁴⁵.

Most likely this metre is a development of the Daṇḍakas of Sanskrit of the Caṇḍavṛstiprapāta type, a line of which consists of two Naganas followed by a number of Raganas. This type of Daṇḍaka is radically different from the Daṇḍikās of the Malayalam Campūs. In Ajagaragamanam, however, the number of syllables in each foot is variable provided the number of mātrās is kept constant, and the numbers of feet in a line is limited to six. Even these restrictions are often violated.

(a) 1 is the regular type. In (a) 2, the first foot in each line has an addition of two short syllables. In (a) 3, the first foot has only four mātrās. In (a) 4 also the fourth foot in all the lines has six mātrās instead of the usual four. This is called Madamanthara by A. R. Rajaraja Varma, but really it is only a variant of Ajagaragamanam. In (a) 5, the first foot has only four mātrās as the other feet, and the last foot has only one long syllable in the place of the usual two.

In (b) 1, there are only five feet in each line instead of the usual six. In (b) 2 the first and the third lines have five feet each and the second and the fourth only four. It seems that the fifth foot in the first line has lost two shorts.

In (c) 1, there are only four feet in each line. In (c) 2, the first feet in the second and the third lines have six and eight syllables respectively. This metre is seldom used in PaRayan Tullals. Mārār connects this metre with Doha in Apabhramśa and Vādhyar traces this to Ūnataraṅgiṇī⁴⁶.

IX. Mallika

We have come across this metre in Rāmacaritam. Its occurrence in Tamil and Sanskrit and its connexion with Kusumamanjari have also been noted. The couplet quoted (a) 1 is the standard type. Unlike in Rāmacaritam here couplet is the unit, and not the quatrain. The number of syllables in lines varies. A pair of two short syllables each in the third feet in the first and the third lines and two such pairs in the first feet of the fifth and the sixth lines in the example quoted under (a) 2, stand for one long syllable each. Such expansion has also been effected in the second and third feet of the sixth line.

In (a) 3 and (a) 4 the second foot in the lines (except in the second line of (a) 3) are deficient by two shorts in the end.

In (b) the last foot of the first line is uniform with the other feet as it has an addition of two shorts in the end. The final feet in all the lines of (c) are such complete ones.

In (d) 1, the last foot in each line has one additional long syllable. In this couplet the last syllable of the second foot of the first line stands for two shorts. In (d) 2, a short syllable is added in the beginning of the first foot as well as in the end of the last foot in both lines.

In (e) a couplet of Tārāṭṭu, to which two long syllables are suffixed as a Taniccol, is in the place of the first line, while a Mallika line takes the place of the second line, thus completing a couplet.

There are thus many variations introduced into this metre. Broadly, a line of Mallika consists of four feet, the first three consisting of seven and the last one of five mātrās, the last syllable being long.

X. Pancacāmaram

This metre is found both in Sanskrit and in Tamil. The classical⁴⁷ type is not seen in the Tujjals. Only variants are met with. The first line of (a) 1, is Hamsayāna of Telugu prosodists⁴⁸ since it lacks the first short syllable of a regular Pancacāmaram line. The second line contains a number of short syllables in the place of long ones, mātrās being equal in number. Thus it is a Ramā line of Kannada prosodists⁴⁹. Etukai is not observed between the lines. There are eight such lines in Rukmi. (p. 278). It seems the author regarded both the lines as composing a single line of a quatrain for Etukai is observed between these double-lines. The lines quoted under (a) 2 follows the same pattern; but there one half of the lines of (a) 1 constitutes one full line. Here the first syllable is repeated in both lines, as the rhyme of the second syllable is impossible because of the difference in the construction of the first feet in the lines. The examples (b) 1

and (b) 2 contain one additional short syllable at the end of the first lines; thus in these lines all the feet are uniform. In (b) 2 again, the last foot of the second line is composed of only one long syllable. In the example (c) the third foot in each line contains an additional short syllable. The fourth feet in both lines are quadri-syllabic.

On the basis of Tāḷa I have divided each line of this metre into four feet, the first three consisting of six and the last of five mātrās in general.

XI. Natōnnata-Vancippāṭṭu

In Tujjal literature, this metre is found only in the Ōṭṭan Tujjals. The type quoted under (1) is the regular Natōnnata type. In (2) the initial long syllable of each hemistich is split into two short ones. In (3) there is an additional short syllable after the fourth syllable of the second line. In (4) there is an additional short syllable before the last syllable of the second line. In (5) three long syllables have been added at the end of the second line, thus making both halves of that line equal. In this form it could have been taken for a Vaktram couplet, were it not to occur in the middle of a Natōnnata passage. This variant is very common in the Kaikoṭṭikkaḷippāṭṭus, where we have termed it 'Unnata' to distinguish it from regular Natōnnata.

XII. Drutakāḷi-Pāna

In Tujjal literature this metre is found only in the Ōṭṭan Tujjals. The example (2) lacks a short syllable before the last syllable of the second line. Such defective lines are not unusual

XIII. Kalyāṇi

In (a) Kalyāṇi lines occur in quatrains. But in most other places the unit is the couplet. In (b) the first is a Kākaḷi line and the second a Kalyāṇi line. Such Kākaḷi-Kalyāṇi mixture is very common. There are also pure Kalyāṇi couplets in the midst of Kākaḷi passages⁵⁰. In (d) 1 and (d) 2 one long syllable is lacking at the end of the first foot of each line. The first line of (d) 2 is of Kākaḷi type as the last foot is trisyllabic. In (d) 3 the first three feet in the first line as well as the first foot in the

second line lack one syllable each. In (e) 1 and (e) 2 short syllables replace long ones in the several feet.

XIV. Induvadana

The example (a) is the regular type. The lines quoted under (b) have uniform feet. The sixth line breaks off in the middle of the second foot.

XV. KuRattippāṭṭu

This metre is not defined in *Vṛttamañjari*. We may divide each line into four feet, the first three of four and the fourth of two syllables, all of which, except sometimes the second syllables in the first three feet, are pronounced as long. The example (1) is the regular type. In (2) the first long syllable of each half has been replaced by two short syllables. In (3) the second line is short of the two long syllables at the end; in (4) both the lines lack the last two long syllables.

XVI. Giti-Āryā

Though ślokaś of Sanskrit metres are employed in *Tuḷjals* here and there, generally they stand out from the main body as quotations. Detailed exposition of the meaning in Malayalam follows the Sanskrit and Prākṛta verses thus quoted. But the Giti and Āryā passages are thoroughly assimilated into the body. Four stanzas of Giti are found in the *Rukmiṇīsvayamvaram* (p. 386). There are five similar stanzas in *Govardhanōddhāraṇam* (one in p. 334, 4 stanzas in p. 338). There are also two and a half verses in *Kirmīravadhā* (pp. 340-41). It may be noted that Kanda, the staple classical Kannada metre, is a variant of this metre, with two gurus added to the end of the even lines.

The example (a) is the type called Giti⁵¹. In (b) the even lines are those of Giti, while the odd ones resemble *Taraṅgiṇi* lines. Thus this stanza appears to be a mixture of *Taraṅgiṇi* and Giti. Such four stanzas are found in *Hariṇīsvayamvaram* (p. 75).

XVII. Tribhaṅga

This is a metre very unusual in Malayalam. All the examples except the one quoted under (4) are quatrains. The stanza (4) has

five lines. In (1) one line consists of three parts. Hence I have called this metre *Tribhaṅga*. The first part may be divided into three feet, the first two of four and the third of five mātrās. The first feet in the first two lines have only three syllables; all the other feet have four syllables each. The second part consists of two feet; the first has two mātrās and two syllables, while the second has five mātrās and usually four syllables. The third part may be divided into three feet, each of four mātrās and three syllables. In the stanza quoted under (2) two long syllables are appended to the lines as in the stanza (1). In (3) the first foot and the third of the lines have only three syllables. In all other respects it is similar to the stanza (2). The last line of this stanza is defective as it is printed. In (4) we have five lines of the same type as (1). I have not been able to trace this metre in any work on prosody, though it appears to be a metre of Sanskrit origin.

XVIII. Tārāṭṭu

Tārāṭṭu is not taken note of in *Vṛttamañjari*. Usually the lines of a couplet consists of two tri-syllabic feet, the first and the third syllables of which are long, and a third bi-syllabic foot with two long syllables. In addition to these three feet, the first line has, after a pause, another foot of two syllables, preferably long, as a *Tanicol*. This is the metre of the celebrated *Tārāṭṭu* or lullaby by *Irayimman Tampi*. This genre is called *Tālāṭṭu* in Tamil. *Tāl* means tongue, and the word *Tālāṭṭu* means shaking of the tongue by the mother to distract the attention of the crying child. Several metres are used in *Tālāṭṭu* songs in Tamil. The metre now we are dealing with is employed by *Bhārati* in *Pāpāpāṭṭu* and according to Tamil prosody it is considered *Camanilaiccintu* of *Muccir Iraṭṭai* variety.

In the stanza quoted under (a) the first line and the fourth line constitute respectively the first and the second line of a regular *Tārāṭṭu* couplet. The second line in this stanza is a repetition of the pattern of the first line, and the third is a *Kākaḷi* line. Such quatrains are also found in *Nivātakavaca*. (p. 479). In (b) the first two lines constitute a regular *Tārāṭṭu* couplet, and the third and the fourth lines make a *Kākaḷi* couplet. Such quatrains are also found in *Santānagōpālam* (p. 206).

XIX Cintu

This metre is a variant of Kākaḷi. The first and the third are perfect Kākaḷi lines. In the second and the fourth, there is only one long syllable after two Kākaḷi feet. The second line has, in addition, two syllables, the last of which is lengthened in pronunciation, after a pause, like a Taniccol. This metre is also common in Tamil songs and folk poetry. In Tullals we have this metre also in Pātracaritam (p. 203), and Bālivijayam (p. 255)

XX Kummi

In the example (a), the first two lines are Vaṭakkanpāṭṭu lines, i. e., the second lines of Mañjari couplets. The third and the fourth lines together constitute a regular Mañjari couplet. This is the usual form of Kummi. In (b) the first two lines and the last two lines constitute each a Mañjari couplet. After the first couplet there are three lines of each of which the scheme is: a foot of three syllables and five mātrās, the first syllable being invariably long; a foot of two long syllables; a pause; and a foot of four syllables, all pronounced as long. After such three lines follow a line of four feet each of four syllables, two long and two short. This is followed by a Mañjari couplet. This is one part, and a stanza may have several such parts. This is also the pattern of the famous Kummi of Uttarāsvayamvaram Āṭṭakkatha. This is called Oyirkummi in Tamil¹. The stanza quoted under (c) is similar to the type (a) but the first feet in the first four lines and the third foot in the third line have only two syllables in the place of the three of (a). This deficiency must be made good in recitation.

XXI

This metre consists of lines of five feet, the first four having three mātrās, and the fifth foot having four mātrās. The last syllable in the feet is usually short. This metre is not taken into consideration in Vṛttamanjari.

XXII

According to the usual rhythm of recitation, the lines consist of a tri-syllabic and two bi-syllabic feet followed by a tri-

syllabic foot, a pause and a long syllable. In the first lines, after another pause there is a foot of two syllables, as a Taniccol. The number of syllables is constant. This metre is not considered in Vṛttamanjari.

XXIII

A line consists of two feet of four short syllables each, one foot of three syllables of which the third is long, a pause and another foot of two short syllables as a Taniccol. The last line of the stanza in Naḷa. (p. 491) does not have this last foot.

XXIV Some Song Patterns

A number of songs is also incorporated in Tullal works. Some of them have fairly definite metrical patterns, and we have already considered several of these. But many of the other songs cannot be analysed into any definite metre. We find, perhaps, the influence of the Āṭṭakkatha literature in these songs. I have quoted some of these songs, with a loose metrical structure under XXIV. It is unnecessary to go into a detailed exposition of the metrical peculiarities of each of these, as they seldom occur in the same form in other places. All of them are unique in construction in which alternation of lines of different metres is the only noteworthy feature.

Notes

- 1 H. M. L. L., p. 277
- 2 See KBSC, Vol. IV, p. 390
- 3 KSC, Vol. III, p. 355
- 4 KBSC, Vol. IV, p. 439 f
- 5 H. M. L. L., p. 288
- 6 KBSC, Vol. II, p. 59 f, Vol. IV, pp. 367-387
- 7 Vijñāna Dipika, Pt. 1, pp. 193-199; KSC, Vol. III p. 359 ff

- 8 Introduction to Rāghaviyam
- 9 C. K. Raja, Introduction to Uṣāniruddham, pp. 22-30 P. Krishnan Nair, Introduction to Kalyāṇasaugandhikam, p. 14 ff
- 10 Ulloor thinks that only 42 Tullals are by Nampiyar, see KSC, Vol. III, p. 411
- 11 KBSC, Vol. IV, p. 440; KSC, Vol. III, p. 405
- 12 matimāṇakumoroṭṭane viravoṭu
hitamoṭu melle viliccu varutti-GhōṣayātRa, p. 180
- 13 oṭṭāṇṭi-oṭu kaiyilulla āṇṭi-bhikṣkkāran
- 14 See S. K. Nayar, Introduction to Kalyāṇasaugandhikam, p. IX
- 15 Ibid.
- 16 KSC Vol. III, p. 406
- 17 See S. K. Nayar, Introduction to Hariśchandra caritam, p. XII
- 18 Ōṭikkunna Tullal-Ōṭṭantullal
- 19 e. g. KuRattiyāṭṭam
- 20 KSC, Vol. III, p. 405
- 21 mātṛāṣoḍaśamoppiccu eōrttōraṭikaltannilā
citramāmakṣarattōṭum pārttukolkōṭṭānōṭṭane, K. K., p. 172
dvimātram gaṇameṭṭēṇṇam yatimadhyam taraṅgiṇi V. M., p. 62
- 22 raṇṭāmpādō gaṇam raṇṭu kuRāṇṇanatarāṅgiṇi, V. M., p. 62
- 23 trimātram dvyakṣaraṅga māReṇṇam guruvoRRayam
ādyam gaṇam laghumukhamitu hamsaplutābbidham V. M., p. 64
- 24 Vṛttaśilpam, p. 72; Vṛttavicāram, p. 124
- 25 Kēkāpādatte yaddhiccālaraddha kekayaṭāyitum, V. M. p. 63 f
kēkāpātiyumonnūṭṭam KK. p. 173
- 26 aṭiyonnilejuttōḷu nālilō āñcilō laghu
maRRullatellam guruvām kṣamadhyaḥkhyamāmitu V. M., p. 65
- 27 akkālam dēvakanRe makalāya dēvakiye
colkkōṇṭa vasudēvar vōṭṭuko ṇṭānorudinam Kṛṣṇalīla, p. 50
- 28 ādyakṣaram kaḷiṇṇiṭṭu nasakāraṇṇal kūtāte
nālīṇṣam yakṣatte cceyṭāl vaktra manusṣuppil V. M. p. 13
- 29 Vaktram nādyānnasausyātāmadheryōnuṣṭubhi khyātam VR, p. 18
- 30 viravōṭe guruvāyūr maruvum tampurān kṣṣṇan V. M., p. 63

A few other lines also may be quoted to illustrate the inappropriateness of this definition. The letters within brackets at the head of each line show the gaṇas after the first and the fourth syllables in the following lines.

(na. sa) ku lagiri samanā ya
(ja. sa) ku layāna ttalava nRe
(ya. ya) ku lamellā morūmpā ṭe
(ya. ya) ku laceyṭō rumākā nṭan
(ma. sa) ku luṇṇāte karivē ṣam
(ta. sa) ka larnāṣu viravō ṭe
(na. sa) ma lamakal piṭiyā yi
(ya. ya) ma lamūṭṭil kalikku mpōl

Kalyāṇasaugandhikam, p. 1

(sa. sa) dru padana ndinita nRe
(sa. ya) va canami ṇṇānōkē ṭṭu
(sa. sa) nṛ patimā rutibhi man
(ra. sa) ci riccuko ṇṭurace ytu

Ibid p. 4

In these twelve lines, quoted at random, two have Nagaṇa, and three have Sagaṇa after the first syllable, both of which gaṇas are tabooed by the definition. Only three lines have Yagaṇa after the fourth syllable, which is obligatory according to the definition. Out of the twelve lines thus, only three conform to the definition.

31 Śiṭhilānuṣṭubarddhamtān ṣilāmpaRayanilpparam, KK, p. 173

32 kṛtam iniyakuyile kōṭṭiyēl eṇkal perumān
pātam iraṇṭum vinavir pāṭalam ēḷinukkappāl
cōtimaṇimuṭi collir collirānu ninRe toṇmai
ātikugaṇ onRum illān antamilān varakkuvāy

Māṇikkavācakar, Triuvācagam, KuyiRppattu st. 1

33 1 cīrāR pavalaṅkān muttāṅkayirāka
ēārur poRpalakai yēRiyinitamaRntu
nārāyaṇa aRiyā nālmalaRttāl māyaṭiyē-
Rkkṇārākatānterulūm uttarakōcamānkai
aramutin aruṭṭalīṇaḥppāṭi
ppōrāR vōRkaṇ maṭaviR ponnācalāṭāmō

Māṇikkavācakar, Tīru, Tirupponṇācal, st. 1

2 uyya vulaku paṭai ttuṇṭamaṇi vayiRā
āḷitōRūḷipala ālinilaiyan mōl etc.

Nāḷāyiram Tivyaprapantam, Periyāḷvar, Uyyavulaku, st. 1

- 34 He quotes the definition of a line as consisting of ja, bha, ja and ra and gives as illustration a couplet which prima facie agrees with this definition; but when recited, the sixth syllables which are laghus have to be lengthened to suit the rhythm. Hence the metre cannot be Sumangala; it is more appropriate to call it Annanaṭa.
- 35 KBSC., Pt. IV, p. 4.9
- 36 naranaram Varunnatu sukhāvaham V. M., p. 23
- 37 "itine mātravṛttamākkīyāḥ annanaṭayāḥ" KBSC., Pt. IV, p. 429
- 38 Yakaraṇṇaḥ nāḍi bhujaṅgaprayātam V. M. p. 21
- 39 saṅgaṁ kilanāḥ tōṭakamam, Ibid
- 40 Svāgataḥ ranabham guru raṇṭum V. M., p. 64
- 41 jagahādyam caturmmātra gaṇam nālu śitāgrāyam V. M., p. 19
- 42 e. g. (vi) dagdhanākiya nalanRe (su) dūtan is Svāgata. R Narayana Panikkar quotes two couplets:
 "PaRannu cennuṭanangka vastu
 riRaṇṇa kuṇḍina vibhūti kaṇṭu" and
 "damanuṭe sōdari sakhi māraṭum
 kamalasarasinnarika naloru"
 These he compares with the couplet,
 "talamuṭi tannoṭu tōRRiṭṭasya
 jaladhara paṭalikal muRayiṭumīnum"
 and dumps all these as śitāgra couplets., (K. B. S. C Vol. IV, p. 430)
 The first couplet is of course śitāgra, but the other two are Taraṅgiṇi couplets and there is very little comparison between the two metres.
- 43 Vṛttavicāram, p. 118
- 44 laghuprāyam caturmmātra gaṇam Roru dirghavam
 cēnnu vannāḥ jagaragamanābhidhavṛttamām V. M., p. 65
- 45 KBSC, Vol. III, p. 431
- 46 Vṛttaśilpam, p. 52, Vṛttavicāram p. 128
- 47 Jaram jaram jagam nirannu pañca cāmaramvarum V. M., p. 26
- 48 Vide. Ch IV
- 49, 50 Vide, Bālyudbhavam, p. 106
- 51 V. M. p. 48
- 52 tenparam kuRinil mēvum kurupara
 tēcikan māRkummi ppāṭṭu raikka
 cikarattiru makarakkuḷai
 tikaḷuRRiṭu mumaipēRRiṭu
 tillaivi nāyakan kappāme
 Murugan OyiR Kummi as quoted in Yappatikāram, p. 28

KAIKOṬṬIKKALIPPĀṬṬU AND OTHER SONGS

Kaikōṭṭikkali is a form of folk dance of the women of the higher castes in Kerala. The women stand in a circle and go round and round, singing songs and marking the beat with the clap of hands. There is an extensive literature used for this purpose, which is called Kaikōṭṭikalippāṭṭus. At times also the songs of the Āṭṭakkathas are used for this purpose. Kuncan Nampiyār is the earliest known poet whose Kaikōṭṭikalippāṭṭus have come down to us. But the most popular songs of this genre are those composed by Vidvān Maccāṭṭu Elayath. He lived between 900-1000 M.E. (1725-1825 A.D.)¹ and is reported to have died in the year 1013 M.E. (1838 A.D.)² The two Venmaṇi Nampūtiripāds, Naduvath Acchan Nampūtiri and others of a later generation have also composed many Kaikōṭṭikkali songs.

Most of these songs narrate Puranic stories and are either erotic or devotional in tone. Some of the songs cannot be analysed into metres but the bulk of them is composed in metres with which we are already familiar. It is also noteworthy that the recent lyrical school of poetry headed by Caṇṇampulā has taken its metres almost exclusively from these songs.

In the following pages, I have made a detailed study of the metrical songs collected in two volumes of "Pāṭṭukaḷ" published by the Manglodayam Press. The first volume contains songs sung mainly by women and the second volume comprises of songs usually used by men.

Vancippāṭṭu or boat song belongs to this second category. Most of the boat songs are composed in the Natōnnata metre. Such songs were very popular at one time when water transport was the main means of communication in Kerala, and we have

a number of these songs possessing high literary excellence. Among these Kucēlavṛttam of Rāmapurattu Vāriyar, Kīrātam of Kuncan Nampiyār and Vyāsōtpatti of unknown authorship are the most famous. Rāmapurattu Vāriyar was a protege of Mārtāṇḍa Varma, King of Travancore by whose order he composed this song. Some other Vancippāṭṭus are: Bhīṣma Parvam, Hanumadudbhavam, Kharavadham, Sītāharaṇam, Gajēndra Mōkṣam, Jānakīpariṇayam, Rāmāyaṇam, Kāliyamardanam, Laṅkādahānam, Uttirāṭṭāti Caritam*, Nalacaritam and Nṛga-mōkṣam. Paṭappāṭṭu composed by Ikkāvamma, the wife of the hero of the work, CeRupaRampil Kuṇṇīkṛṣṇa Mēnōn, is also a Vancippāṭṭu. Ajāmiḷamōkṣam by Oṭuvil Kuṇṇīkṛṣṇa Menon and Ahalyāmōkṣam by Rāghava Potuvāl are two popular Vāñci-pāṭṭus. The best Vancippāṭṭu in Malayalam is Karuṇa of Kumāran Āsan, but few regard it as a boat song.

Pāna songs also deserve mention here. The name indicates only the metre, viz. Drutakākaḷi, which is employed in many of the hymns used in Pāna ritual connected with Kāli worship. From the ritual the name was transferred to the metre of these songs. But most of the later Pāna songs had no connection with Pāna ritual. The most famous among these songs is the Jnāna-pāna (the song of wisdom) by Pūntānam-Nampūtiri. Pūntānam is supposed to have been a contemporary of Melputtūr Nārāyaṇa Bhāṭṭatiri. A number of Kīrtāgas, devotional hymns, are also ascribed to Pūntānam. Some other Pāna songs are: Śrīkṛṣṇadūtu, Santānagōpālam, Subhadraḥaraṇam, Sundarakāṇḍam, Yuddha-kāṇḍam* and Bhadrāvatāram.

The literature for 'Aivarkaḷi', included in the second volume of "Pāṭṭukaḷ," appears to be fairly old. Aivarkaḷi or the 'play of the five', is performed by the five professional castes of carpenters, stone-masons, black-smiths, metal workers and gold-smiths. They perform this play in front of Kāli temples, on wooden platforms, on account of which it is also called 'Taṭṭinmēl Kaḷi'. The metres employed in the literature of this play are very loose and rudimentary.

I Mañjari

- a) kālattu ṇarṇnu nān kālummu khamatum
kālēka ḷukini varṇniru nnu

Guruvāyūrappan, Pāṭṭukaḷ, Vol. 1 p. 14

ōṭum mṛgaññale ttēṭina rapati
kāṭakam pukkōru nērattiākal

Śakuntalāvākyam, ibid., p. 20

- b) madayanti mānasa kumudasu dhākara
sadayamvi mōcaya munivara ne

Caṇḍālīmōkṣam, ibid., p. 168

- c) kāntāra sīmani duṣṭamṛ gaññale
pintuṭa rṇnēkana yuḷḷa

Dēvayānīcaritam, ibid., p. 138

addiṣi paṭṭilu mokkena ṭattisva-
yamvara ghōṣavi śeṣam
adbhuta mākiya dūtare viṭṭaRi-
yiccitu dikkuka ḷokke

Pāñcālīsveyamvaram, Pāṭṭukaḷ Vol. 2, p. 374

- d) matimukhi yāḷenin matiyati lētumi
nnatinupa ribhavi kkēṇṭa

Śakuntalā, Pāṭṭukaḷ Vol. 1, p. 31

eṇkilō śaivapu rāṇaviśeṣatte
śṇutasa mayamkaḷa yāte

Caṇḍālī. ibid., p. 160

- e) 1 dhārādha ravāha nārija naprabhō
ghōradu ritāśa ya-hṛdi
pōruma hammatipōruma hammati
dūrika rōtuma yē

Dēvayānī. ibid., p. 140

- 2 akka ṭalvarṇṇa nakkaṭal vāratti-
lulkaṭa kōpattō ṭum-tanRe

tikkaṭṭa dṛṣṭiyāḷ gōkkaṭe śalyatte
nōkkiṭum nēratti ṅkal

Kāḷiyamarddanam, ibid., p. 108

II Taraṅgini

matimā nākiya kāśyapa norunāḷ
matimukhi yāmava lōṭura ceytu

Śakuntalā. ibid., p. 27

III Ūnatarāṅgiṇi

- a) 1 tirumuṭi keṭṭi ccuRRum pīlikaḷ
tiruki bbhaṅgiyo ṭatiniṭa yil
parimaḷa miḷakum pūkkalaḷa ṇiṇṇala-
karutē vāḷttān gōvi ndā

Guruvāyūrappan, ibid., p. 3

- 2 arikē maruvina sarasija mukhiyoṭu
sarasam naravara nurace ytu

Śakuntalā., ibid., p. 31

- 3 jaya jaya bhagavati māyē dēvi
jagatima dhuratara kāyē

Rukmiṇīsvayamvaram, ibid., p. 233

- b) paṅkaja śararipu kutukamo ṭaṭimalar
vandi cciṭum dēvan
paṅkaja mukhikula maḷakoṭu toḷumoru
Kāminiyāyī

Mōhinīmahēsvaram, ibid., p. 92

surabhila vikasita rucirata perukina
puṣpa ṇṇaḷum nannāy
taramoṭu tirukiya rasikata kaṇṭā
letra citram

Ibid., p. 94

sarvasu rāṅgana māratil veccuma
nōhari mārām ṇaṇṇaḷ

urvvaśi mēnaka rambhati lōttama
mārā kunnu

Vēṭayuddham, Pāṭṭukaḷ Vol. 2, p. 242

- c) agajā vallabha gauri śā
khagavā hārcita gauri śā
agajā vallabha khagavā hārcita
mṛgabdhū ṣitakara gauri śā

ibid., p. 345

IV Ūnaśitāgra

poRuttu kūṭā tūḷḷoru vākkukaḷ
śravicca nēram kōpam
muḷuttu vēgā leṭuttu bāṇam
toṭuttu pārtthan

Vēṭayuddham, ibid., p. 251

V Samāsamam—Ōmankkuṭṭan

- a) jñāna sādhana māki yatiru
vāna naṁsacci dāna ndam

Guruvāyūrappan, Pāṭṭukaḷ Vol. 1, p. 5

- b) vaṇṭār kēṣiyāḷ kkunṭā yatāpā-
liṇṭa laṇṇēRRam pūṇṭa vaḷe

Dēvayāni, ibid., p. 44

VI Vāṭakkanpāṭṭu

- a) cempaka ppuṇcōla tannilaṇṇu
cemmēsu khiccuṭan kāntanōṭum

Sōmavāravratam, ibid., p. 51

- b) maṇḷalā pāmgiyām dēvayāni
tuṅgamām dāsika lōṭumkūṭi
tiṇṇina mōdēna vāḷumo rukāla-
miṇḡita māyullō rārāmē pōy

Dēvayāni., ibid., p. 47

- c) nārāya ṇaḥarē kṛṣṇaviṣṇō
cērēṇam ninnute pādō

Vāmanāvatāram, ibid., p. 261

VII Madhuramoḷi

- a) madhuramoḷi śārikē vannālum nī
madhuguḷavum pālumpa ḷavum nalkām

Śakuntalā, ibid., p. 19

- b) vāraṇattin vaṭivuṭaya vadana pōRRi
vāṇaruḷi ṭennuṭaya ḥṛdayam tannil
nāriṇikaḷ nānmuknantan nāriyāḷē
nannāyi ninnaruḷka nāvutanmēl

Vāraṇattinkavi, Pāṭṭukaḷ, Vol. 2 p. 398

rāmapādam ninaccunilkkum hanumānappōḷ
viḷiccarike yiruttiyuṭan jāmbavānum

Aivarnāṭakam, ibid., p. 447

VIII Kalyāṇi

- a) nannennu buṭṭēśan tannuṭe bhūta
vṛndattil mumpanō ṭāsupa Rañṇu

Mōhini., Paṭṭukaḷ Vol. 1, p. 78

āśāgra hagrasta yāmdēva yāni
vāśīpi ticciṇṇa necolli yatum

Dēvayāni, ibid., p. 139

- b) munnama naghamām kāśmīra dēśēpu
randara tulyanām bhadrasē nākhyan

Rudrākṣamāhātmyam, ibid., p. 149

- c) dēva rājanām śakrana nnēram
dēva lokama kampukku cennu

Mōhini, ibid., p. 73

citta kautuka ttōṭṭāṇṇu bhīman
vittā dhiśanRe puṣpamti rañṇu

Kalyāṇasaugandhikam Kaḷampāṭṭu,
Pāṭṭukaḷ Vol. 2, p. 172

IX Drutakākaḷi

- a) 1 paṇṭu vēdatte kkaṭṭōru daityanām
taṇṭu tappiye kkoḷḷuvā nāyiṭṭu

Guruvāyurappan, Pāṭṭukaḷ, vol. 1, p. 7

- 2 indrā dikaḷām vṛndāra kanmārkkku
mandē taramā nandamā yṭā (yṭā?) num

Dēvayāni, ibid, p. 40

- b) sōma vamsatti luḷḷanṭ patiṇān
nāmam duṣyanta nennallō

Śakuntalā, ibid. p. 22

X Tārāṭṭu

māyāma nōhara deva - maRi
māyaṇṇa luḷḷamu kunda

Guruvāyurappan, ibid, p. 9

XI Natōnnata

paricōṭe vaḷarttitu paramārttha mitennavaḷ
paRañṇappōḷ tejiṇṇubhū patiyumco nnān

Śakuntalā, ibid, p. 25

XII Kaḷavāṇi-Nata

- a) śakuntaṇṇa ṭeṭuttenne vaḷarttānā ykkoṭukkayāl
śakuntaḷa yennumuni pērumiṭṭu

Ibid. p. 24

- b) kalyāṇi kaḷavāṇi colluni yārennatum
kalyṇi yāruṭaya putriyennum

Ibid. p. 24

XIII Unnata

bālikaśa kuntaḷatān bālanōṭum kūṭeccennu
bhūlōkapa tisamipē nilavēṇi ninnanēram

Śakuntalā, Ibid, p. 29

XIV KuRatti

- a) aṭṭatē|tē raṭṭatoṭṭā raṭṭinakram vyāghram
toṭṭajanma mokkettirnnī maṭṭilāyi ṇānum
Guruvāyūrappan., ibid, p. 15
- b) duṣyantanaṣa kunṭaṭayām kāntayōṭum kūṭi
rōṣamenni yēramiccu mōdattōṭe
Sakunṭajā, ibid, p. 25
- c) vrddhayāmcā ṇḍāliyuṭe bhūridina vākyam
satvarami ṇṇinekkēṭṭa nēram
Caṇḍālimōkṣam ibid, p. 184
- d) mānaśālika lākumpāṇḍavan mārivaṇṇam van kāṭṭil
dīnarāymarū vunnāṇā|vēda vyaśnumeḷu nnaḷi
Kirātam, ibid., p. 352
- e) maRakaḷvevvēRe pakuttamāmuni varanekkaṇṭoru
nēram
paRayarutāta kutukampūṇṭavar viravilccennuva
naṇṇi
Ibid, p. 352
- f) ambudavā hanārāti rājaduhi tāvām
ṣarmmiṣṭhayumāyiramvr ṣaḷikaḷum
kāvyānandī niyāmdēva yāniyuṭe dāśya
bhāvamiya nnaṇṇineva sikkum kālam
Śyāmaṣasurucira kunṭalabharajita dhūmayōnikaḷām
kāminimārava rakhilarumorumī ccāmodēna
samyaguṣasipa rimilītarasam vanakriḍārattha
mēkadā
tūmakalarumoru kānanasīmanī cenniRaṇṇi
(Such 3 parts)
Dēvayāni., ibid, p. 143

XV Vaktram

bhujaga śayyayilvāsa maruḷum bhūpatē viṣṇō

bhujaga bhūśaṇa vāndya bhuvana nāyaka pōRRi
Mōhini., ibid, p. 76

XVI Kēka

- a) veṇṇmati kkalaya ṇintōn vēdaṇṇaḷ vērti rittōn
ambika kkaccha nāyōn arāncōnu nāmam pūṇṭōn
Aivar nāṭakam, Pāṭṭukal vol 2., p. 445
- b) kōpamuḷ kkoṇṭu ṇuni śāpama ruḷi yatum
ākavē yaRi ṇṇitu mānasa tāril munnam
Mōhini., Pāṭṭukal, vol. 1, p. 76

XVII Induvadana - Miśrakākāḷi

kanaleriyu māRuḷḷa nayanamati bhīṣaṇam
atidhavaḷa māyvaḷa ṇṇuḷḷadam ṣṭraṇṇaḷum
pṛthulahanu vajrakṣa tāṇkita bhīṣaṇam
gandhavaha nandana skandhasaṭa kaṇṭāl
andhataka lāṇṇupari panthikula mōṭum
prastara stambhakaṭu hastayuta bhīṣaṇam
rākṣasaṣa rakṣataga ṇairadhika rūkṣam

(Regular Induvadana lines follow this)

Kalyāṇasaugandhikam Kaḷampāṭṭu, Pāṭṭukal, vol 2
p. 170

I Maṇjari

The example (a) is the regular type. In (b) the first long syllables of the odd feet are replaced with two shorts. In (c) the second line lacks the last two long syllables. In (d), in addition to this loss of two last syllables, the first, the third and the fifth feet contain two shorts in the place of one long each. In (e) the second line in each couplet lacks three syllables at the end; the first couplet has, after a pause, a Taniccol of two syllables, pronounced long, which does not form part of the first couplet,

but is rather a link between the first and the second couplet. In (c) 2 the first foot has only two syllables. Each of these variants have their own cadence in recitation but metrically they belong to the same class, as their construction is on the same pattern.

II Taraṅgiṇi

Nothing need be added to what has been said on this metre.

III Ūnataṅgiṇi

In (a) 1 the second lines in the couplets lack two mātrās at the end to make them regular Taraṅgiṇi lines. In (a) 2, three mātrās are lacking. In (a) 3 four mātrās should be added to the second line to make it a perfect Taraṅgiṇi couplet. The passages in (b) are constructed as quatrains. In the first couplet of the quatrain four mātrās and in the second couplet eight mātrās have been left out. In (c) only the third line is perfect Taraṅgiṇi. The other lines lack two mātrās each.

This kind of shortening the last line which has to be filled out by the lengthening of the last letter or by silence is common in Tevāram songs of Tamil.

IV Ūnaṣitāgara:

In the quatrain which is quoted here the second line lacks four and the fourth line lacks eight mātrās to make them regular Ṣitāgra. This quatrain is found in the midst of Ūnataṅgiṇi quatrains.

V Ūmanakkuṭṭan (Samāsamam)

This metre is found also in Tamil. When the first long syllables of the odd feet are split into two short syllables each, we get the Samāsamam metre. In (b), there is an additional syllable at the end of the second line.

VI Vaṭakkanpāṭṭu

The example (a) is the regular type. In (b) quatrains are built up by mixing a couplet of this metre with a Mañjari couplet. In (c) the second line lacks four mātrās to make it a regular Vaṭakkanpāṭṭu line.

VII Madhuramoḷi

The first two long syllables of the first feet of Vaṭakkanpāṭṭu lines are replaced by two short syllables each in (a). In (b) several feet are expanded in this manner.

VIII Kalyāṇi

The example (a) is the regular type. In (b) the first line has an additional short final syllable. In (c) the first feet in each line lack one syllable each. The loss should be compensated by lengthening the second syllable.

IX Drutakākaḷi

The couplet quoted under (a) 1 is the regular type. In (a) 2 no attention is paid to the proper arrangement of long and short syllables as music is the primary consideration. In (b) the last foot in the second line is omitted.

X Tārāṭṭu

XI Natōnnata

It is not necessary to add anything more to what has already been remarked on these metres.

XII Kaḷavāṇi-Nata

When the final syllable of the last foot of a Natōnnata couplet is omitted we get the type (a). In (b) all the odd feet of the Natōnnata couplet have shed their final syllables. It is thus obvious that this metre is a variant of Natōnnata, and that the type (b) is an evolution from the type (a). Hence it may be appropriate to call this metre "Nata".

XIII Unnata

A couplet is formed by a repetition of the longer first line of Natōnnata. Hence this metre may appropriately enough be called "Unnata".

XIV KuRatti

The couplet quoted under (a) is the regular type. One line of

this is produced by taking away the two final syllables of the first line of Natōnnata. This metre is also found in popular Tamil literature. In (b) the second line lacks two syllables to make it a regular KuRatti line. In (c) the second line is shorter by four syllables. In (d) the last long syllables in the first three feet in each line is replaced with two short syllables each. A long syllable added to a line of this metre will constitute a couplet of the metre popularly known as "Ōmanakkuṭṭan" and illustrated in this chapter under V (a). In (e) all the short syllables except one in each foot are thus replaced with two short syllables each, the final feet alone being excepted. These two types are known as Iraṭṭa KuRatti. In Tamil this kind of replacement of long by short syllables is called Muṭṭuku. In (f) we have a mixture of the type (b) and (d). The last two lines do not conform to any of these types.

XV Vaktram

It is the same metre as is employed in the Tuṭṭals.

XVI Kēka

The example (a) is the primitive type; (b) is the modern form of Kēka. It comes in a song, the refrain (Pallavi) of which does not conform to this metre.

XVII Induvadana-Miṣrakākāji

The first three lines and the sixth line are composed in Miṣrakākāji and the other in variants of Induvadana.

Notes

- 1 KBCS., Vol. IV., p. 673
- 2 P. Govinda Pillai, H. M. L. L., p. 341
- 3 See JPKLA Vol 12, Book 1. The author of Uttirattācaritam is Perumpāra Vāsudēvan Bhaṭṭatiri (1018-1065 M. E.) A portion called Veccupāṭṭu in Kākali metre is appended to this work.

- 4 Madras University Publication
- 5 See KBCS Vol. IV. p. 65 ff. This was written by Rama Varma, King of Cochin, who died in 984 M. E.
- 6 Written by Subhadra Tampuran of Cochin who was born in 1019 M. E. See KBCS, Vol. IV, ibid
- 7 The following quatrain, which is of double Pana type, has only five syllables in each of the latter halves of the even lines.

āṭināy naRu neyyoṭu pāṭṭayir
antaṭaR piriyāta ciRkampalam
nāṭināyīṭa mēnaRum konRai
nayanavan
pāṭināy maRai yōṭu pal kīṭamum
palcaṭai ppanikāḷ katiR veṭṭiṅkaḷ
cāṭināyarulāy curuṅka ema
tolvinaiye

Tirujñānasambandhar, Tevaram, 3rd TīrumuRa, st. 1

CHAPTER XIV

RENASCENT MALAYALAM POETRY

After Kuñcan Nampiyār, there came a period of lull in Malayalam literature. There were, it is true, some gifted writers, like Irayimman Tampi, Pūntōttam, Vidvān Kōyil Tampurān, etc., but they preferred to follow the beaten track and continued to add minute refinements to the already existing literary forms. This lull was broken with a thud by the two Veṇmaṇis and their contemporaries with whom there came a sudden spate in Malayalam literature. There was a classical revival. A steady flow of translations of Sanskrit works enriched Malayalam literature. Also many original works fashioned on Sanskrit models came to be composed. Sanskrit metres became so popular, that they almost drove out Malayalam metres from the field of serious literature. Kēraḷa Varma Valiya Koyil Tampurān, the high priest of this new faith, ruled the realm of Malayalam literature like a dictator. This was the second golden era of the Maṇipravālam style.

Almost simultaneously with this classical revival, another influence, which proved more abiding later, was creeping slowly into the literature of Malayalam. The impact of Western literature had far-reaching consequences on all Indian literatures and Malayalam was no exception to the rule. The advent of the printing press accelerated this process of westernisation. Literature came into more intimate contact with the humbler sections of population. The writers sought new forms of expression to reach these so far inarticulate and neglected masses. Simplification, both as regards the form as well as the content, became necessary. As a result, the literature of Malayalam has grown out of recognition in the last hundred years. Not only the bulk has increased, but also new literary forms have come into vogue. New technique and craftsmanship replaced the old. For

the first time there emerged a real prose style. Essays, novels, short-stories, biographies, accounts of travel and works on scientific subjects multiplied.

This change did not leave poetry unaffected; but as poetry had already been placed on a firm footing, transition in poetry from the old order to the new was slower. Yet the old order had perforce to change, yielding place to the new. Kalliope was in course of time almost ousted by Euterpe. Epic poetry had to surrender the field to lyric poetry. This change affected the content, earlier than it began to tell upon the form. Almost all the really lyric poems of the early period were composed in Sanskrit metres. A peep into the periodicals of those days will bear out this fact. The first six volumes of Kavanakaumudi,¹ a monthly magazine entirely devoted to poetry, contain no poem in any Malayalam metre. But many of the poems published in these volumes are lyrical in content. They deal with modern themes in imitation of English poems. There are also some translations of English lyrics. In his introduction to the seventh volume of this monthly journal the editor expressed his desire to include in his journal new Tuḷlals, boat songs, etc.,² and accordingly four boat-songs, one of which is a lyric describing the autumn (Śarad) season and three Tuḷlals were subsequently published. But after a short period of nine years we find that poems in Malayalam metres have almost elbowed out composition in Sanskrit metres, so much so, that an interesting complaint was lodged by a writer on behalf of Sanskrit metres to which the Editor's rejoinder was not very satisfactory.³ It is also interesting to note that this volume (i.e. the 16th) contains 31 poems in Mañjari metre, 21 in Kēka, 2 in Annanaṇa, 1 in Kalākanci, 1 each in Kūkali, Ardhakēka, Paryastakānci, Tārāṭṭu and Natōnnata.⁴

A peep into the collected poems of this time also throws much light on the gradual shift of emphasis from Sanskrit into Malayalam metres. The first part of Sāhityamañjari of Valjattol contains 14 poems, three of which are written in Mañjari, two in Kēka and the rest (9) in various Sanskrit metres. In the

seventh volume of the same work, published in the year 1106 M.E. (1931 A.D.) out of 19 poems only two are in Sanskrit metres; the rest have Malayalam metres as follows: Kākaḷi 3, Kēka 7, Mañjari 2, Annanaṭa 2, Drutakākaḷi 2, Natōnnata 1. Thus we see that all the metres found in Kilippāṭṭus, and also some other metres are pressed into service of the lyrical muse. The most famous lyrical poems of V. C. Balakrishna Panikkar, the morning star of modern Malayalam poetry, were composed in Sanskrit metres. The first great poems of Kumāran Āśān are also clothed in the same garb. Viṇa Pūvu, Najini, Lila, Simha-prasavam, Kuyil, Balarāmāyaṇam, Prarōdanam, Sita and a number of short poems of Āśān are written in Sanskrit metres, while Buddha Caritam, Duravastha, Caṇḍāla Bhikṣuki and Karuṇa are in Malayalam metres, viz., Kēka, Kākaḷi, Mañjari, Drutakākaḷi, Tārāṭṭu and Natōnnata. In the 16 short poems collected in Puṣpavāṭi 9 are composed in Dravidian metres, viz., Tārāṭṭu, Samāsamam, Kalyāṇi, Pancacāmaram, Drutakākaḷi, Induvadana, Sampuṭitam, and Mallika. (Some of these might be of Sanskrit origin, but by adoption they have become almost Dravidian). In Mañimāla out of 19 poems only 9 are in Dravidian metres, these metres being Annanaṭa, Pancacāmaram, Mañjari, Kēka, Kākaḷi and Ūnakākaḷi. In Vanamāla out of 50 poems only 9 full poems and part of another poem are in Dravidian metres, which include Tārāṅgiṇi (here it seems to be an adaptation of Tōṭakam) Unnatā (repetition of the first line of Natōnnata), Annanaṭa, Madanārta, Natōnnata and Kēka. Thus we see that Kumāran Āśān was more at home with Sanskrit metres, though he was the most modern of our great modern poets.

In the year 1110 M.E. (1935 A.D.) were published the first collected works of Cañṇampūḷa Krishna Pillai and Itappūḷi Rāghavan Pillai, the twin poets who exerted the greatest influence in changing the orientation of Malayalam poetry. Theirs was the eternal theme of unrequited love; their language was mellifluous and for their metres they turned mostly to the Kaikoṭṭikkaḷippāṭṭu literature. Bāṣpāṇjali of Cañṇampūḷa consists of 52 poems including a preface in verse. All these are written in Malayalam metres and an analysis of these is given

below:- Kākaḷi 3, Kēka 8, Annanaṭa 2, Mañjari 5, Upasarpiṇi (Drutakakali-2) 10, Vaṭakkanpāṭṭu (including Māvēli—Tiruvātira—GunamēRum and Madhuramoḷi) 15, Ōmanakkuttan (Samāsamam 2) 5, Tārāṭṭu 1, KuRatti a and b 1, Kaiyāṇi 1, Kaḷavāṇi 1. Tuṣārahāram of Rāghavan Piḷḷai consists of 30 poems including a dedication in verse. In this collection there is only one poem in a Sanskrit metre. The Analysis of the other metres employed herein is thus: Kēka 7, Kākaḷi—Maṇikānci 3, Annanaṭa 1, Mañjari 4, Samāsamam—Ōmanakuṭṭan 3, Vaṭakkanpāṭṭu group 7, Drutakakali 1, Natōnnata 1, Kalyāṇi 1, and Tārāṭṭu 1. A later collection of poems by Chañṇampūḷa called “Spandikunne Asthimāṭam” contains beside some Sanskrit metres such as Śārdūlavikriditam, Upēndravajra, Vasantatilakam and Puṣpitāgra, the following Malayalam metres: Ūnakalyāṇi, Mārakākaḷi, Kēka, Kākaḷi (expanded variety, p. 81), Mañjari, (expanded variety of Manjari p. 8), Ōmanakuṭṭan (Samāsamam-2—expanded variety, p. 10), KuRatti (double-type, p. 33), Drutakākaḷi, Ūnataraṅgiṇi (p. 48), Maṇikānci, Natōnnata, Annanaṭa, Tārāṭṭu and Kaḷavāṇi.

We have here a revival of Dravidian metres in Malayalam literature which have almost pushed out metres of Sanskrit origin. Of course, poets continue to write in Sanskrit metres, but the output is not impressive when compared with that of an earlier era. Of late there have also been several experiments aimed at dispensing with formal metrical patterns. In spite of these, for the present Dravidian metres hold the field of Malayalam poetry. We shall in the next chapter consider the future of these metres.

Notes

- 1 Published between 1081 M. E., Tulam and 1087 M. E. Kanni.
- 2 Preface, p. iii, to the book published in Tulam, 1087
- 3 ‘Kaumuliṭṭavarttakamārōṭu oru samāsamam’ by K. Krishna Vāriyar (Vol. 16. 1096 Tulam 1097-Kanni, books 9, 10 p. 449)

alasātejutunna kāvyakartṭ
 tṭalavanmaritu kalamillayennō
 phalamilliha padyakāvyamottum
 malayambhāṣayil vēṇṭa mēlilennō,
 vilaygRiya padyakāvyaratnam
 cilavākkiṭarutennu mātramōrtiō,
 nilaviṭṭu nirattthagiti jātiy-
 kkalamikkaumudiyil shtalam koṭuppu?
 ilamānmiṭimarkku pāṭṭilāṇi
 yilayilkautukameṭṭamēnnuvecō
 alavaRRulavāya pāṭṭilallō
 vilayāṭṭam bata kaumudikkukaṇmu.
 In reply to the above complaint the editor wrote:
 vilayaRRoru sāhitiṭkaṭaksam
 vilasum gāthakal nalla paṇḍitanmār
 nalamōṭṭukticcayacciṭumpōl
 shtalamikkauudiyil kkoṭukka vēṇṭe?

FUTURE OF MALAYALAM METRE

Poetry cannot entirely dispense with the services of prosody. Of course there have been poets who tried to strip their Muse of the trappings of metre. But the bashful Muse shies away at this attempt to disorb her. Very few poets have succeeded in writing really good non-metrical poetry. In their attempts to liberate poetry from the slavery to conventional metres, many gifted poets have slipped into new rhythms and melodies, thus giving birth to new metres. This is avoiding Scilla, only to fall into Charibdis.

Few poets in Malayalam have felt this urge to be free from the bonds of prosody. Of course, prose-poems have been written in Malayalam. At the earlier period most of these prose-poems were inspired by the English versions of Tagore's *Gitāñjali*. *Gitāñjali* has been also translated in prose into Malayalam. The *Ātmālāpam* pieces of Kainikkara Kumara Pillai have a mystical trend similar to many poems in *Gitāñjali*. Some of the very best prose poems in Malayalam are those written by Ponkunnam Varkky and Vaikkam Muhammad Basheer. Later G. Sankara Kurup produced some fine, rhythmic, rhyming prose poems.

But the modern trend does not show much inclination this way. Of late great emphasis is being laid on the musical and metrical qualities of poetry by eminent critics'. Not only in precept but also in practice, Malayalam metres show a surprising vitality. Most poets are content to use classical metres, and *Kēka* appears to be the most favoured. There are attempts to invent new metrical forms keeping the *Tājaganas* intact; much variety is being introduced into them by syllabic variation. There are also attempts to mix lines of couplets of several allied metres

together in one poem. There is even a going back to the Sanskrit metres on the part of some poets. Caññampula Krishna Pillai who was at one time too impatient with the "Śloka-grand-mother" later came to recognise her abiding charm in his collection of verse "Spandikkunna Asthimāṭam". It is safe to predict that despite determined efforts by some of the younger poets to do away with conventional metres, these metres will prove their resilience and will have a very long lease of life. The traditional metrical patterns will continue to impart delight by their rich melodies and manifold rhythms to generations of readers for a very long time to come.

The secret of the charm which underlies metre is the collective aesthetic experience of a people. The long chain of generations has found pleasure in a certain arrangement of sounds. This aesthetic sensibility becomes part of the mental make-up which one acquires unconsciously from one's childhood. That is why one's heart instinctively responds with passion to a simple native tune. One recognises in it an experience if not actually, at least potentially, enjoyed by oneself previously. Call it nature, call it nurture, it is there, an undeniable fact. With regard to our prosody, we are especially fortunate in the variety and beauty of our metres. Looking into a modern anthology in, say, Tamil, a Malayāḷi has just reasons to be proud. In variety and beauty our metres are not a whit inferior to the Tamil metres. In fact many of our metres are finding much favour with the modern Tamil poets. Mañjari is becoming a favourite with many Tamil writers. Tārāṭṭu is another favourite metre of theirs. I had occasion to know certain poets of Tamil who were searching our Kaikoṭṭik, kaḷippāṭṭus for metres in which to clothe their poetry. I have no doubt that we will ourselves continue for a long time to come to cherish our beautiful metres. What more, a movement is likely to come up as our interest is more directed to our ancient literature, to revive all those obsolete metres which lie embedded in the old works such as Rāmacaritam and the folk-songs.

* * *

We have thus arrived at the end of our journey. With a discussion of the fundamentals we started. We found that like

the Apabhramśa metres, Malayalam metres also depend upon Tāla-gaṇas. One may take much freedom with syllables, provided the Tāla is not interfered with. After establishing the fundamentals, we took up a historical survey of metres used in Malayalam literature. We found that the most prevalent of our metres are also found in the Tamil poems of the Mediaeval period. We were also able to point out certain interesting parallelisms from Kannada. We saw how some metres such as Kōka and Kākaji gradually crystallised into their present form. We witnessed the swinging of the pendulum away from Dravidian metres, and then back towards them. This historical perspective has given us the insight to see the metrical structures not as a few set, dry, dead patterns, but as live, growing, developing organisms, vibrant with the emotions of a thousand hearts trying to express themselves through them, and throbbing with the pulse of millions of other hearts, the hearts of sympathetic singers, readers, the Sahṛdayas. We have found changelessness in change, unity in multiplicity. This, I trust, is the ultimate object of all studies.

Note

- 1 See "Kālayum Kālavum" by K. Bhaskaran Nair and introduction to Spandikkunna asthimāṭam of Caññampula by A. Balakrishna Pillai

WORKS ON MALAYĀLAM PROSODY

Lilātilakam is perhaps the earliest work which devotes some attention to Malayalam prosody. After defining and illustrating Maṇipravāḷam, which is the main theme of the book, the author raises a point whether the definition of Maṇipravāḷam will also cover Pāṭṭu. In this connection he defines Pāṭṭu which according to him must consist only of the letters of the Tamil alphabet, for Malayalam almost assimilates itself to Tamil in Pāṭṭu; must have the rhymes called Etuka, which is the similarity of the second syllables in all lines and Mōna, which is the similarity of the first syllables in two hemistichs; and also must have metres other than Vasantatilakam, etc., which are found in Maṇipravāḷam works. He then quotes a quatrain in illustration of Pāṭṭu and applies the definition to this example. He does not pronounce expressly whether Pāṭṭu is to be excluded from the pale of Maṇipravāḷam or not¹.

From this discussion we get the definitions and examples of Etukai and Mōnai, and also know that these rhymes were deemed not as accidental embellishments, but as indispensable characteristics of Pāṭṭu. We know that the Pāṭṭu literature of Malayalam at that time was profoundly influenced by Tamil. We also get a metrical stanza with eight Cīrs per line, i.e. an "Ācīriya Viruttam" stanza of the double Kākaḷi-variant, though the metre of this stanza has not been defined by the author of Lilātilakam.

Another old work which contains a discussion allied to our subject is the Sanskrit commentary on Vṛttaratnākara by Karuṇākaraḍāsa, the son of Kulapālikā². Discoursing on the utility of prosody the author quotes an Ācīriya Viruttam stanza of the double Maṇikānci type composed in Sanskrit, which according to him is Apavṛtta or improper metre, and maintains that prosody helps

one to distinguish metres from such improper metres. He further says that lines containing upto twenty-six syllables alone can be regarded as metre (Chandas) whereas the example quoted contains twenty-eight syllables in a line and therefore it cannot be included under any metre. It cannot also be treated as a Daṇḍaka, for such Daṇḍakas are not found anywhere else. It is not even a Gāthā, for the Gāthās are invariably composed by Ṛṣis. Therefore it is Apavṛtta, improper metre.³

This passage shows how those reared in the Sanskrit tradition refused to regard metres outside the reach of Sanskrit works on prosody as metres at all. This also explains why the authors of our Campūs used such metres for their prose portions. We have also seen the author of Uṇṇicirutēvicaritam, a work written almost entirely in Malayalam metres, calling it 'prose'⁴. Another fact that we gather from Karuṇākaraḍāsa is that some Malayalam metres had by his time crept into Sanskrit works of the poets of Kerala.

It was Kōvuṇṇi Neṭuṇṇāṭi who for the first time tried to codify, define and illustrate Malayalam metres, with some pretention to comprehensiveness. He devotes twenty-one out of thirty-seven ślokas in the chapter 'Vṛttālokaṁ' of his 'Kēraḷa Kaumudī' (A. D. 1878) for a treatment of Malayalam metres. The other sixteen ślokas are devoted to Sanskrit metres. This portion is based on Vṛttaratnākara. After dividing metres into two heads, viz. Mātrā metres and Varṇa metres, Neṭuṇṇāṭi defines Gurus and Laghus, and the Gaṇas composed of them. Then he defines 27 Akṣara metres found in works on Sanskrit prosody.⁵ He also defines one Mātrā metre, viz., Āryā.

Turning his attention to Dravidian metres Neṭuṇṇāṭi briefly deals with Tamil metres. He mentions the four 'Pā's, viz., Veṇ, Kali, Vañci and Ācīriyam, and states that these have their own sub-varieties. Then he mentions the six limbs (URuppu) of Tamil verse, viz., letter (Eḷuttu), Acai, foot (Cīr), their succession in a line (Taḷai), line (Aṭi) and rhymes (Toṭai) and defines them. Here he betrays his imperfect understanding of Tamil prosody, because

he equates Acai with Mātrā, Tālai with Yati and Totai with couplets. He equates Nēr with Laghu and Nirai with Guru and says that a Cīr may contain up to eight Acais. All this is nonsense. Then he mentions the names of the five Aṭis (lines); but he is not correct when he says that KuRaḷ, Cintu, etc., are stanzas consisting of two, three and so on, lines, for, KuRaḷ is a line with two Cīrs in it, Cintu a line with three Cīrs, and so on⁹. Perhaps the name KuRaḷvenṇā, applied to Venṇā of two lines, misled Neṭuñṇāṭi in this respect. He also observes, incorrectly again, that the metres of Eḷuttacchan are almost like KuRaḷ Venṇā. Then he quotes some stanzas from the Tamil songs Tirukkāḷattippāṭal, Ponnaimātarai, Paṅkīḷikkāṇṇi and Parāparakkāṇṇi. The last three are composed by Tāyumanavar, and what Neṭuñṇāṭi says a little later about the indebtedness of Eḷuttacchan to these particular songs is also baseless, for Tāyumanavar was posterior to Eḷuttacchan by several decades. This has already been shown in the chapter on Eḷuttacchan. Further, metre of the two Kaṇṇis is in no way similar to the metres employed in Kiḷippāṭṭus.

Next Neṭuñṇāṭi points out that in Kiḷippāṭṭu metres the Mātrā is not constant, while the syllables are. Tāja is essential in their recitation. He also states that in accordance with the practice in Tamil, the unit in the Pāṭṭus is a couplet and not a quatrain.⁸

We have already seen how the couplet tradition is not a special feature of Tamil. Neṭuñṇāṭi then defines and illustrates some metres in Malayalam⁹. On the whole his treatment is meagre and lacks in precision and accuracy which are essential for a scientific work. But we ought to be grateful to him, when we remember that it was he who did pioneer work in this virgin soil of Malayalam prosody and on that account he will live for ever in the memory of the lovers of Malayalam literature.

Bhaṣāvṛttaprakaraṇam of Vṛttamañjari (A. D. 1904) is the only authoritative exposition of Malayalam metres, though even this is neither comprehensive nor free from errors. Rajaraja Varma devotes the lion's share of his volume for metres of Sanskrit origin. He spares only twenty pages out of 81 for the dis-

cussion of Malayalam metres. By way of introduction he notes certain peculiarities of Malayalam metre¹⁰. As Malayalam belongs to the Dravidian group of languages, observes Rajaraja Varma, its own prosody resembles that of Tamil¹¹. In Tamil, the unit is a couplet as it is suitable for being sung¹². A couplet need not at the same time be a grammatical sentence. The sentence may stretch over to the following couplet. Sometimes a line stops in the middle at the place of Yati. Thus, unlike a quatrain, a couplet is not complete per se.

In Tamil, the unit of a line is Cīr, composed of Acais, which are the counter-parts of mātrās in Sanskrit prosody; but in Malayalam metres the number either of the syllables or of mātrās is constant. The similarity between Tamil and Malayalam metres consist mainly in the fact that the lines of both of them are intended to be sung¹³. There is no limit to couplets in a stanza (Śil) and a sentence may stop and another may begin anywhere in the line. In some works, as in the Kīrtanas, however, a stanza usually consists of four lines. The metrical quantity of individual syllables is not of much importance as the main consideration is the singability of the lines. When this singing is accompanied by Tāja, as in the Tuḷḷalpāṭṭus, the number of mātrās in a line is constant; where Tāla is not kept in singing, as in the Kiḷippāṭṭus, the number of syllables in a line is constant. The short syllable may be lengthened in recitation; but the reverse is not usually practised.

A line in these metres consist of several feet, containing two, three or five mātrās each. A foot with four mātrās may be considered as two feet, each containing two mātrās. These feet are not assigned any specific names. The sequence of longs and shorts within a foot is usually not taken into consideration.

After these preliminary observations the author turns to the metres found in the Kiḷippāṭṭus, viz., Kākāḷi, Kēka and Anna-naṭa. He also defines and illustrates the variants of Kākāḷi, such as Kaḷakāñci, Maṇikāñci, Miṣrakākāḷi, Ūnakākāḷi and Drutakākāḷi. His treatment of these metres is based on the work of Kōvunṇi Neṭuñṇāṭi¹⁴. The treatment of Malayalam metres in

Vṛttamanjari is also inadequate, as we have already noted many other variants of these metres, not found in this work. Moreover the definition of Drutakākaḷi is wrong¹⁵, for a Drutakākaḷi line emerges by the dropping of a short syllable of the first foot of the Kākaḷi line and not by dropping of a syllable from the last foot thereof. Conversely, we do not get a Kākaḷi line by adding a syllable at the end of a Drutakākaḷi line. Again, this same metre is defined and illustrated under a different appellation, Sarpinī, in the same work¹⁶, and that definition accords with the natural scansion and is without any blemish. Hence the mention of Drutakākaḷi might have been omitted.

After Kiḷippāṭṭu metres, Rajaraja Varma takes Tuḷḷal metres into consideration. In Ōṭṭan Tuḷḷal he notes ten metres, viz., Taraṅgiṇi, Unataraṅgiṇi, Ardhakēka, Vaktram, Svāgata, Sumaṅgaḷa, Śitāgra, Haṁsapḷutam, Ajagaraḡamanam, and Madamanthara. He does not seem to realise that Ardhakēka, Vaktram and Kṛśamadhya are variant forms of the same metre, nor does he note the identity of Sumaṅgaḷa and Annanaṭa and the origination of Śitāgra from variants of Svāgata. The definition of Ajagaraḡamanam is also not happy. He does not take into consideration the variants of this metre among which Madamanthara is only one¹⁷. Nor does he exhaust all the metres found in the Ōṭṭan Tuḷḷals.

From among the Śitaṅkan Tuḷḷals Rajaraja Varma notes only Kṛśamadhya, Kākaḷi and Kaḷakānci. It may be remembered that there are a number of other metres found in these works. He notes Mallikā in the Paṛayan Tuḷḷals, in addition to the metres that occur in the other two varieties of Tuḷḷals. One may refer to the eleventh chapter of the present work to realise how meagre this section of Vṛttamanjari is.

The definition of Manjari which follows, is also based on the definition of Neṭuṅṇāṭi¹⁸.

A survey of the metres found in Rāmāyaṇam Iruppattinālu vṛttam follows. What the author terms here as Atisammata is none other than Maṇikānci. He connects Pallavini with Kēka

which is not correct; for this metre is connected with Maṅjari in its mode of recitation and natural scansion of lines.

After defining and illustrating Natōnnata, Rajaraja Varma concludes saying that the other metres, which are not found here are either included in those already defined or are only slightly varying from them, and that it is impossible to exhaust all possible metres in a work like this.

Thus the treatment of Malayalam metres in Vṛttamanjari is neither exhaustive nor accurate. The glaring omissions are the metre of Vaṭakkanpāṭṭu and its several variants, Tārāṭṭu, Kuṛṭti metres, Samāsamam (2), Unnata, Unakalyāṇi and primitive Kēka. The metres in Rāmacaritam, Niraṇam works, Rāmanāṭṭam and most of the Kaikoṭṭikkaḷi songs are not considered by the author of Vṛttamanjari. The treatment not being historical, the connection among the various metres is not brought forth except in the case of the derivatives of Kākaḷi. In the definition of many metres, notably of the 24 metres group, the arbitrary method of division of lines into the Trika feet adopted in Sanskrit prosody is applied. There are repetitions and also glaring inaccuracies.

Yet, with all these defects, this short treatise is still the standard work on the subject. It has not yet been superceded. While this fact illustrates the paucity of scientific work done in this field, it also underlines the good qualities of Vṛttamanjari. It fulfills the need for a short compendium of prosody. It has taken our prosody many steps forward from where Neṭuṅṇāṭi left it. It is the duty of the succeeding generations to construct on the foundations laid by the predecessors. In the last seventy two years Vṛttamanjari has not been excelled by any other book on the subject, and that is tribute enough for a scientific work of its nature.

Kāntavṛttam¹⁹ is a small treatise in Malayalam on Sanskrit metres. Altogether 29 metres are defined and illustrated. This treatise dispenses with all technicalities, and mentions only the number of syllables and the order of shorts and longs in the lines.

The definition is in the same metre as the defined.

Vṛttasahāyī²⁰ is another treatise on the subject. In imitation of Kāṇṭavṛttam the definitions are also illustrations of the metre defined. The metres of different categories such as Mātrā, Viṣama, Sama and Bhāṣā are all mixed together and arranged according to the number of syllables in a line. In the definition of Malayalam metres the author follows Rajaraja Varma very closely. I have seen only portions of this work.

Sadvṛttamāla of Kaṭattanāṭṭu Udaya Varma Rāja is another work on the subject. I have not seen this work.

A work of a totally different nature, yet indispensable for a student of Malayalam metre, is the "Dravidian metres and their evolution"²¹. It is not a historical survey of the Dravidian metres and their evolution, as the name suggests. Much that is irrelevant to such a discussion is also incorporated. Yet it is the first attempt of the type in Malayalam and is by a famous savant and therefore deserves close scrutiny.

After a short introduction in which the utility of a study of Dravidian metres is discussed, the author divides all books into two categories, intellectual and emotional. Then follows a definition of literature and division of it into prose and verse. Sanskrit writers did not include music under literature; but all the Malayalam metres are musical. Now the definition of Pāṭṭu in Līlātilakam is briefly considered. It is stated that songs in Malayalam, however, outgrew the restrictions placed on them by this definition and became almost free of any rule. Then follows a comparison between Sanskrit and Malayalam metres. Here only the accidental parallelisms in both systems come for attention. No attempt to trace one system from the other is made.

A short discussion of the elements of Tamil prosody follows²². It is asserted that the metres in Malayalam did not yield to the rules of Tamil prosody either and thus they were able to maintain their freedom, their sole dependence being on Tāḷa.

Now the songs in Malayalam are divided into twelve broad groups with reference to their subject matter, irrespective of the form. This portion is of interest in a study of metres only on account of the quotations of songs it contains. This is followed by a criticism of the method adopted in Vṛttamanjari of defining Malayalam metres in terms of Laghus and Gurus. A discussion whether the metres in Malayalam should be codified and defined at all, follows.

If the metres are not brought under any law whatsoever, it is maintained, the variety of tunes and measures will be preserved and their appropriateness to various Rasas (sentiments) will be kept in tact. On the other hand, if they are not scientifically codified, then many of them may sink into oblivion in course of time, as many of them have already done. The only way to bring order into the chaos of Malayalam metres, then, is to interpret them in terms of Tāḷas. For this purpose it will not suffice to divide syllables into two broad groups, Guru and Laghu, but they should be grouped into six categories, viz., Anudrutam, Drutam, Laghu, Guru, Plutam and Kākapādam, uttered respectively within a quarter of a mātrā, half a mātrā, one mātrā and two, three and four mātrās.

Now there is a fanciful description of the development of Malayalam metres from crude ditties into the present cultivated varieties. This is succeeded by a detailed exposition of various Tāḷas. In conclusion there is a brief discussion about the desuetude and later revival of Malayalam metres.

It seems that the author's attempt here is to view metres from a musician's standpoint. Those songs that lack in the qualities of scientific music, such as the bawlings-out of water-lifters, are relegated into the beginning stage of metres²³. The hey-day of metres is reached when music becomes perfect, as in Naḷacaritam Āṭṭakkatha²⁴. Though this may be correct as far as music is concerned, it is not also true as far as the development of metre is concerned. We cannot say that music and metre developed side by side in Kerala. A song is not necessarily old simply because its music is rudimentary. Even very

recent songs of those who are untrained in music are bound to be imperfect in music. And many of the songs in *Nalacaritam* *Āṭṭakkatha* are not composed on any precise metrical pattern. Therefore, the evolution of Malayalam metres, the main theme of this work, is traced not historically and critically, but with reference to music and sometimes giving a very long rope to fancy.

Again, does the metre change when the same piece is sung to a different *Tāḷa*? A couplet of *Mañjari*, for example, may be sung in different ways to the accompaniment of different *Tāḷas*. Now the music in these different renderings is different but is the metre also different? Musicians also sing Sanskrit Slokas in different *Rāgas*. Does the metre of a *Śārdūlavikṛīḍitam* verse rendered in various *Rāgas*, such as *Kedāragauḷam*, *Aṭhāna*, *Ānanda-bhairavi*, *Madhyamāvati* and so on, become something different than *Śārdūlavikṛīḍitam*? I think not. The metre of a piece remains the same even when it is rendered in different *Rāgas* to the accompaniment of different *Tāḷas*. Prosody deals with principles of constructing rhythmic lines; music deals with presentation of sounds in harmonious combinations. Both may help each other, but it is necessary to keep their realms separate.

This point has been stated clearly by W. K. Wimsatt and M. C. Beardsley, in their essay on "The Concept of Metre, an Exercise in Abstraction," as follows:

"There is of course a sense in which the reading of the poem is primary. This is what the poem is for. But there is another and equally important sense in which the poem is not to be identified with any particular performance of it, or any set of such performances. Each performance of the poem is an actualisation of it and no doubt in the end everything we say about the poem ought to be translatable into a statement about an actual or possible performance of it. But not everything which is true of some particular performance will be necessarily true of the poem. There are many performances of the same poem differing

among themselves in many ways. A performance is an event but the poem itself, if there is any poem, must be some kind of enduring object. When we ask what the metre of a poem is, we are not asking how Robert Frost or Professor X reads the poem with all the features peculiar to that performance. We are asking about the poem as a public linguistic object, something that can be examined by various persons, studied, disputed univocally."

Hence we have to adopt a *via media* in dealing with Malayalam metres which are meant to be sung or declaimed. And this *via media* will be found, I hope, in the concept of *Tāḷa gaṇas*. The prosodist will have to take the most usual mode of singing of a particular variety of metre, fix the *Tāḷagaṇas* in the lines as the mechanism for scansion, and leave it at that, trusting that the poet will be guided by his instructions and that the musician in any case is sure to disregard them with supreme contempt. The prosodist is not in the least disconcerted at this as he is in no way concerned with how a musician sings a particular piece, his sole concern being how the poet composes pieces in particular metres.

Vṛttaśilpam (1st edn. 1952; revised edn. 1958) by Kuṭṭi-kr̥ṣṇa Mārār is an advancement on Appan Tampurān's work and is conceived as a criticism and supplement of *Vṛttamañjari*. It is divided into two parts. The first part attempts to establish that *Tāḷa* is the basis of all systems of metre, including the *Varṇa Vṛttas* of Sanskrit scanned by prosodists into the *Trika* feet. In the first chapter Mārār expresses his disagreement with the two-fold division of Sanskrit metres into *Varṇa* and *Mātrā* metres and, following the example set by the author of *Prākṛta-paiṅgalam*, says that *Varṇa Vṛttas* can and should be scanned on the basis of *Mātrāgaṇas*, by which term, by implication, he refers to *Tāḷagaṇas*. He then defines five groups of *Mātrā gaṇas* having 3, 4, 5, 6 and 7 *Mātrās* respectively, and gives them his own nomenclature. A discussion on the nature of *Yati* (*Caesura*) follows, leading to the conclusion that *Yati* indicates the completion of a *Mātrāgaṇa* (*Tāḷagaṇa*). From this Mārār jumps to the generalisation that the *Varṇa Vṛttas* of Sanskrit

which have Yati in specified places in their lines, are really based on Tāḷagaṇas. He observes that a line of most metres is composed of four equal Mātrāgaṇas; where one or more Gaṇas do not have the prescribed number of Mātrās, the defect should be rectified by lengthening an existing syllable or just "humming". This lengthening and humming is termed "*Ṭṇam*", which may have either three Mātrās when it is called *Plutam* or four Mātrās when it is called *Kākapadam*. The *Ṭṇam* may also cover more Mātrās as and when required. When the *Ṭṇam* is in the beginning of the first foot, the metre is called an *Anāgata* metre, and Mārār includes all Ardhasama and Viṣama metres under this head. *Ṭṇam* is extended also to the Mātrā metres, and thus the basic difference between Varna and Mātrā metres is negated²⁶.

The fundamental error of Mārār is that he has not considered the possibility of different systems of metre based on diverse principles. As we have already shown, the basic principle of a metrical system may be the number of syllables in a line; it may be the sequence of shorts and longs in a line; it may be the total number of Mātrās in a line without any regard to Tāḷa as generally understood; and it may be the Tāḷagaṇas in a line. It may even be the number of morphemes in a line, as in the classical metres of Tamil. There are metrical systems based on stress as well as tones. But Mārār states categorically that all metre is composition according to Tāḷa, and this a priori assumption vitiates his whole approach.

In the next chapter Mārār considers metres which have more than four feet in a line and examines Yati in greater detail. He finds that the silence at the place of Yati need not be limited to just half a Mātrā as stated in a Sanskrit verse²⁷ but may be three Mātrās (termed *Plutayati*) or four Mātrās (termed *Kākapadayati*), and on this basis identifies Yati with what he has called *Ṭṇam*. A few Prākṛta metres defined in Prākṛtapaiṅgam are then taken for analysis on the basis of Tāḷa.

In the third chapter Mārār analyses, on the basis of Mātrāgaṇas of 3, 4, 5 and 7 Mātrās each, a number of metres described in works on Sanskrit Prosody on the basis of the usual Trika feet. With considerable ingenuity Mārār tries to bring the Anuṣṭubh and the Vedic Triṣṭubh metres into the fold of metres based on Tāḷa.

The second part of Vrttaśilpam contains a detailed criticism of the treatment Vrttamanjari accords to Malayalam metres. It also analyses 101 Malayalam metres, including several from the Moplah songs, on the basis of Gaṇas of 3, 4, 5, and 7 Mātrās, to which are added a few *Ṭṇa gaṇas* or Tāḷagaṇas filled with the lengthening of the previous vowel or just humming. Here Mārār propounds his theory that when the rhythm of recitation is altered the metre also changes; in other words, the metre is identified with individual instances of performance or recitation. He is obviously unaware of the fact that the mode of recitation is only a character of one performance by a reciter, while metre is a character of the poem which has an objective existence irrespective of the performance, and that prosody is the study of the abstract patterns that underlie all performances of a given poem and it is not the study of the myriad ways in which a poem might be recited.

Mārār has stated that the inclusion of Etukai, Monai, etc., among the limbs of metre is gross transgression of the limits of prosody.

There is much sense in saying that many of the metres in Sanskrit, described in works of prosody on the basis of the Trika feet, are really based on Tāḷa and the division of the lines of these metres into Trika feet does not reveal their true nature. However, the categorical assertion that all metre is based on Tāḷa and should be scanned on the basis of Tāḷagaṇas alone cannot pass unchallenged, as there are different systems of metre based on distinct principles. The only assertion which can claim universal validity, as far as metre is concerned, is that some sort of recurrence, some kind of expectation and fulfilment, is the basis of all systems of metre. This recurrence may be, as we

have seen, of a certain number of syllables, of a sequence of Gurus and Laghus, of groups of syllables with a fixed number of Mātrās, of Tālagāṇas or Layakhandas, of morphemes, etc. To call this sort of recurrence by the name Tāja is stretching the meaning of that simple word beyond permissible limits.

The basic defect of Mārār's approach is mainly due, I think, to the fact that he started the study of metres from the wrong end, i.e. from the manuals of prosody rather than from the actual practice of poets. His concept of metre was also very narrow, as he was familiar only with metre in Sanskrit and in Malayalam. Though he quotes Prakṛt and Hindi verses, he had bestowed very little attention on the nature of metre even in these languages, as is evident from his observation that the metre Ajagaragamana might have evolved from Doha. Even in Sanskrit he had not cared to study the nature of Vedic metres, and he was totally ignorant of the nature of Tamil metres.

In addition to these defects, the extreme fancifulness of his nomenclature greatly discourages one who wants to study his work seriously.

Another work which deserves mention in this context is Vṛttavicāram (1967) by K. K. Vādhyaṛ. This is also written as a criticism of and supplement to the portion on Malayalam metres in Vṛttamanjari. In the introductory chapter Vādhyaṛ emphasises the indebtedness of Rajaraja Varma to Kōvunṇi Netuṇṇāṭi. The main text of Vṛttavicāram is divided into three parts dealing in succession with the Kiḷippāṭṭu metres, metres of Tuḷḷal pāṭṭus and the metres of Kṛṣṇāgātha, Irupattinālu Vṛttam and Vancippāṭṭu. There are also three appendices. The first appendix enumerates the Malayalam metres dealt with in Vṛttamanjari and classifies them under five groups composed respectively of Trimātragaṇas, Caturmātragaṇas, Pancamātragaṇas, Ṣaṇmātragaṇas and Saptamātragaṇas. The second appendix deals with the rich variety of metres in the Tuḷḷal works. In the third appendix the metres of the Niraṇam works are analysed.

Vādhyaṛ rightly takes Tālagāṇas as the basis of Malayalam metres. He does not commit the mistake of considering Tālagāṇas

as the only possible basis of all varieties of metre. He clearly distinguishes metre from music and considers the most common mode of recitation as the basis of scansion of lines into Tālagāṇas. Hence, for him, the metre of the same stanza does not change when it is recited in a different rhythm and to a different Tāja. Unlike Rajaraja Varma he does not recognise feet of two Mātrās, for he considers feet of four Mātrās adequate for scanning all Malayalam metres. In Kēka he finds two distinct metres, one based on Tāja and used for singing and another based on the number of syllables and used for reciting, both of which later have merged together. His criticism of Vṛttamanjari is detailed, clear and full of common sense.

Bhāṣāvṛttadīpika (1972) by Prof. P. Kunju Krishna Menon is mainly a manual of Malayalam metres intended for the use of teachers of Malayalam. Prof. Menon also points out the defects in the definitions of Malayalam metres given in Vṛttamanjari. In the introductory chapter he ventures the opinion that Malayalam metres are fully independent, i.e. they cannot be traced to metres either in Sanskrit or in Tamil. It has already been established with sufficient illustrations that all Malayalam metres can be traced to mediaeval or Post-Sangham Tamil metres. Prof. Menon states that the individuality of Malayalam metres consists in the sequence of Mātrās arranged in uniform course of Tāla, and asserts, of course wrongly, that this is absent in the metres of Rāmacaritam.⁴ He then traces Malayalam metres to adages, riddles and play-rhymes of children.

The general rules obtaining in Malayalam metres are then detailed. Syllables are said to cover one, two three or four Mātrās and are called Laghu, Guru, Pluta and Kākapada respectively. Feet of two to six Mātrās constitute lines of Malayalam metres. Though the same metre can be sung to different Tājas, for the practical purposes of prosody the easiest and the most effortless Tāja, which can be adopted by those who do not have any special training in music, is to be taken as the basis for scansion.

After these preliminary observations Prof. Menon divides

Malayalam metres broadly into four groups, termed Tarangiṇi, Manjari, Painkiṇi and Miśram. Unakākāṇi. Ajagaragamanam Madamanthara, Madanārta. Natōnnatā and KuRatti (under the names Kōlātṭam and Āṭṭam) are included in the Tarangiṇi group, and given new names. Kākāṇi is termed Painkiṇi. Sragvini, Kaṣa-kānci, Atisammata, Stimita, Kalenduvadana, Kalyāṇi, Sampuṭi-tam, Ūnakakāṇi, etc. are included in this group. Mañjari is made into another group. In the fourth group called Miśram, besides a number of Tujjal metres, Annanaṣa, Kēka, Pāna and several other metres are included. Induvadana is included in this group, though Kalenduvadana, which is only a variant of Induvadana, is included in the Painkiṇi group. Kēka is defined without limiting the number of syllables in a line so that Ādikeka varieties may also be covered by the same definition. KuRatti is included also here under its own name.

The analysis of Prof. Menon is not rigorous, and his nomenclature is fanciful. Yet this work is much more useful for an understanding of the Malayalam metres than either Vṛttaśilpam or Vṛttavicāram,

There are also certain magazine articles bearing on this subject. I may particularly mention the one by Ammāman Tampurān on the Fundamental principles of Malayalam metres, JPKLA Vol. 1, Book. 3.

Notes

- 1 Līlātilakam Prathamasilpam, p. 12-f. "atha pāṭṭapi bhāṣāsamskṛta yōgō bhavatiṭyāṣaṅkayam sūtram "dramida samghatākṣaranibaddha metuk amōnavṛttaviśēṣayuktam pāṭṭu". sarvōṣvapi padēṣu dvitīyā-kṣarasāmyametukā ya pādānuprāsa ityucyate. pādadyakṣarēṇa pādadvitīyabhaṅgadyakṣarasya sāmīyam mōna (nā?). maṇipravālaprasāddhavasantatīlakādivīlakṣaṇacchandōbbhēdādi vṛtta viśēṣaḥ, yathā:-

taratalantānalantā pilantā ponnā
tanakacentar varuntāmal vāṇan tanne
karamarintā peruntānavanmāruṇe
karalarintā purāṇō murāri kaṇā
oru varantā parantāmame nī kani-
nturakacāyi piṇippauvam nīntāvaṇṇam
ciratarantāḷ paṇintēnāyō tākkenne
ttiruvanatāpuram tāṅkumānantāṇē

atra ōkārēṇa ukaṛasya sāmīyamasti, ōṣṭhyatvat, cikāratikarāyōssāmīyam
pratiṭisāṅkṣikam, tara, tānava, tāma, urakacāyī, ananta ityōṭe sabd-
āssamskṛtavatyāṣāḥ yē āriyaceutaviti pāṇdyabhāṣalakṣaṇe kathiyantō.
cirataramiti svatōdrāmīdāsaḥṣṭātātmakam samskṛtam, tara, ananta-
pura, ityatra dirghahrasvavyatyāṣō bhāṣāṣāṣād, yaḥ pāṇdyabhāṣāla-
kṣaṇō navavidhō vikāra ityucyate. Tatra dirghō hrasvō bhavati
kvacidityuktam, hrasvō dirghaṣcēti. pāṇdyabhāṣāṣārūpyam bāhul-
yēna pāṭṭiti keralabhāṣāyam bhavati, ata eva alantā pilantā itī
kṛtam.

- 2 The author of this commentary is identified with Karuṇākara Piṣaraṭi the teacher of Mānavēda Zamorin. For a discussion of his date and identity, See K. Nārāyaṇa Piṣaraṭi, 'Vikramaṇum Karuṇākaranum' JPKLA 9. 2.
- 3 Kiṅca cchandaśāstrābhāṣe vṛttapavṛttayōrona bhēdaḥ syāt, tataśca,

aparajalahērnīmagnō jalē bhāṇuma-
nayati virahavyathām cakravāko bhṛṣam
prasaratī tamastamālaprasūnōpamam
bbhramati madhupāvali mādhavilōlupā
uḍunikaraśāramudyōtatē kham śanai-
rudayagirimaulīratnayte candramāḥ
kumuda surabhiḥ pariṣpandate (mārutah)
kusumaviśīkhaḥ samujjīmbhatē samprati

ityādyapavṛttamapyabhyupagantavyam syāt. Nanu naitadapavṛttam
gurulaghuvināśakramasyaiva vṛttatvat. Maivam, gurulaghu vināśa-
kramapāyatyepi cchandastvā satyeva vṛttatvam, vṛttānām chandaḥ
prakṛtīvāt Cchandastu śadvimśatyakṣara paryantameva
Taduparitanamacchanda eva, Yathōktam samgrahamaṇjaryām: "ukta-
diśadvimśatiprakāranantarbhūtaṇāmakṣaraparimāṇa viśēṣapariicchīn-
nāṅmapi sandatbhāṇāmiha śāstre vyutpādanabhāvāt, vyākaraṇe iva
gavyādisabdāṅmasādhutvamaritthādāpatitāmīti" Idāntvaṣṭāvimśatyā-
kṣarōpalakṣitam bhavati tatkāthamasya vṛttatvam? Tarhi mābhṅdasya
vṛttatvam. Daṇḍakēna bhāṣyatāmīti cenna, īdṛśasya daṇḍakasya
kutrāpyadarśanat. Ragaṇādyārabdhā eva daṇḍakaḥ darīdrāyante

Gāthāṭva saṅkapyānaṅkuritaiva. १ṣikaritṭkatvattasyaḥ..... apavṛtta-mevēdam.

From Vṛttaratnāgarāṭikā of Kulapālikāsūnu, Ms. No. 582, Mss. Library, Tripunittura, Ch. I, pp. 17-21. This has not been published.

- 4 See Chapter III.
- 5 These metres are anuṣṭubh, campakamālā, svagatā, rathōddhata, upēndravajrā, indravajrā, upajāti, vamaśasatham, drutavilambitam, kaṣiprayātam, (bhujamgāprayaṭam of VR), sragvijā, praharṣiṇi, mattamayāram, vasantatilakam, malini, acaladhṛti, paṅcagāmarā, sikhariṇi, hariṇi, pṛthvi, mandākṛāṇṭa, murali (ṣāṅkaracaritam of VM), mallikā, śārdḍḍavikṛiṣṭam, sragddhara, aparavaktram, puspitaḡrā.
- 6 kuRāṭirucirāṭi, cintu mucirāṭi, nālorucir
aRāṭarukāṭaiyalavōṭu nēraṭi, yaiyorucir
niRāṭarupāṭaneṭilāṭiyā neṭumenpaṭaitṭōṭ
kaRāṭeṭuvōRkaṭallāy, mikkapāṭaṅkaṭineṭilā

Yāpparuṅkalakkāriai, p. 38

- 7 bhāṣagānaviṣeṣaṅṅaṭilāṭilakṣarakramam
ghōṣikkum mātrakalkillē viṣeṣam tālarṭipōi
..... kilippaṭṭukalile vṛttaṅṅaṭ varṇakramattilakunnu, Avaye Ṡrō
vidham tālavaṭṭattilavasāṅkikunna vidhattil rāḡadikale cērttuṭcarik-
kunnu. Mātrakalkku vyavasthayillennu tanneyalla, akṣarasambandhm-
āyi mātrakalkku mumpā paRāṅṅa niyamavum itililla

K. K. p. 106 f

- 8 aṅkavidham paṭṭukale tirtṭittullavayil mikkatum
nālu pādamāyittalla, tamilē ankariceu irāṭiyāyōṠilukalānen
num...

K. K. p. 167

- 9 These are: kākali, kēka, annaṅṅa, kalakānci, māḡandamaṅjari, pon-
namātaru (pāna), Ṡṭṭan (taraṅṅiṇi), ṣṭṭaṅkan (kākali), paRayan
(ṣṭṭhilaṅsuṣṭubarddham), arddakēka. He also takes note of paryast-
kānci.

K. K. p. 168 ff

- 10 V. M. p. 53 ff
- 11 This line of reasoning, however, is not sound, for languages of the
same stock have prosodies based on different principles. Compare
English prosody which is based on accent and classical prosody, based
on syllabic quantity.

- 12 This is not the fact, for in Tamil there are triplets, quatrains and
stanzas with five or more lines as well as couplets. Conversely, Dvipa-
dies are found in Prākṛts and Apabhramṣa languages. Ragales in
Kannada are couplets.
- 13 This also, is not correct, as I have shown how many of our metres can
directly be traced to Tamil metres.
- 14 Compare
- 1) gaṇameṭṭayyaṣaccēṛō piṇayunnaṭi raṇṭilē
kāṇṭuttāRunāṅkonnāṭināṅṅum ṣilu kākali
mātrayancakṣaram mūnnil varuṅṅōru gaṇaṅṅale
ēṭṭu cērttuṭṭirāṭikkū collāṁ kākaliyennu pē
K. K. p. 168
- 2) ṣṭṭattilōṛō gaṇavum māvaṣakkiruciratum
ēṭṭuṭṭāṅṅēṭunāṅkonnāṭilakulṅṅu kēkayāṁ
mūṅṅum raṇṭum raṇṭu mūṅṅum raṇṭum raṇṭenneṭṭukal
pāṭiṅṅiṅṅaRu gaṇam pādam raṇṭilumonnupōi etc.
KK. p. 168
- 3) muvvaṣakkireṭṭuttakum covvōṭirāRu cērilē
kaivarum kaṇṅaparvattil kāṇṅannāṭayennaṣil.
laghu purvam guru paramimāṭṭil dvyakṣaram gaṇam
āṠeṇṅam itannāṇāṭayenna ṣil.
KK. p. 169
- 4) kākaliṁṅṅaṭṭikkellāṁ muṭukīrompatākṣaram
ākṣe mātrayoppicūm paṭume kalakāṅciyūm
laghuvakkīṭilulavāṁ kalkānci kēl
VM. p. 611
- kākaliṅṅadyapādāṁ raṇṭō mūṅṅō gaṇaṅṅale
ayyaṭcu laghuvakkīṭilulavāṁ kalkānci kēl
KK. p. 170
- 15 The natural scansion of a Drutakākali line is thus:
kāla maghaka ṭayaṅṅaṭṭakkālum
and is not, as is adopted in VM, (p. 59) thus:
kālaṁ ghakala yaṅṅale kkalum
'arōma lēkathā ṣeṣavum collu' (VM. P. 5;)
is not a Drutakākali line though it is a kākali line minus its last syllable.
But "ōma lēkathā ṣeṣavum colluṇi" is a perfect Drutakākali line

16 V. M. P. 68 f

17 For details see chapter XI

- 18 cf. *kr̥ṣṇagathayatikkaṇum kākaliṇṇaṭṭikkīha*
nirṇṇavam patteṭṭennalekum māṇḍamaṇjari

KK. p. 170

ślathakākakivṛttattil raṇṭam pādattilaṇṭyamāy
raṇṭakṣaram kuṛacciṭṭilatu maṇjariyaṇṭum

VM. p. 67

- 19 *Kāntavṛttam* by Koṭṭuṇḍallūr Koccurṇi Tampurāṇ (1101 M. E)
Bhāraṇa Vilasam Press, Trichur.
- 20 *Vṛttasahāyī* by Takaḷi E. R. Pillai, published serially in *Bhāṣāpōṣiṇi*,
Citrāmāsika V. 45, Nos. 1, 2.
- 21 *Drāviḍavṛttāṇḍalum Avayutē Daṣāparipamāṇḍalum* by Rama Varma
Appan Tampurāṇ (1930)
- 22 It seems that Appan Tampurāṇ had very imperfectly understood the
principles of Tamil prosody. See his following statement: "i aṣakalek-
koṇṭu tamilar cir enna gaṇam nirmiccirikkunnu i cirkal orkaiccir,
irukaiccir, muvakaiccir, nālakaiccir enniṇṇane kuṭiccṇṇu talaikal,
toṭaikal, veṇṇā, kalippāmutalāya vṛttavakuppukal uṇṭayittirunnu"
(p. 29) If this is not a Walpurgis night procession of printer's devils,
it certainly betrays the author's ignorance of this subject. Again,
"Pavintillipeṭṭa vṛttāṇḍaloṭṭumukkālum samskṛta vṛttāṇḍaluṭe anu-
karaṇ aṇṇalākunnu" p. 43. Only viruttams resemble Sanskrit slokas:
Tuṛai and Tāḷicai have little in common with them. For a detailed
exposition of the principles of Tamil prosody, see Appendix 1.
- 23 See *Drāviḍa*, p. 126
- 24 *Ibid.* p. 145
- 25 "Essays on the Language of Literature", (1967). Ed. By Seymore
Chatman and S. R. Levin, P. 95 f.
- 26 In the introduction which he contributed to *Vṛttavicāram* by
K. K. Vāddhyar, Mārar has unequivocally stated that he had earlier
in *Vṛttaśilpam*, discovered the one and the only fundamental principle
of metre, on the basis of which any metre in any language can be
explained.
- 27 *Ślokaṛdhamatṛa tu yataṇ virataṇ māṭṛyaṇṭaram*
vichḍaṇ tvatṛa māṭṛa dvē avasāye tatodhikam
- 28 BVD. P. 23, 26.

A SHORT NOTE ON TAMIL PROSODY

I The contents of works on prosody

The author of *Yapparuṇkālakkārikai*, the popular compen-
dium of prosody in Tamil, pledges in his introductory verse to
treat of the following limbs (URuppu) of poetry, (Yāppu or
Pāṭṭu): *Eluttu*, *Acai*, *Cir*, *Taḷai* (Bandham), *Aṭi*, *Toṭai* and *Pāvi-*
nam. These are, then, the subject of the science of prosody in
Tamil. Among these, *Eluttu* is the component of *Acai*, and is
divided into *KuRil* (short, a, i, u, e, o) *Neṭil* (long ā, ī, ū, ē, ai,
ō, ou) *Āvi* (vowels, the above 12), three shortened vowels
(*KuRRiyalikaram*, *KuRRiyalukaram*, *AikārakkuRukkam*), *Āytam*
(Aspirate-Visarga), *Mey* (consonants-k, ṇ, c, ṇ, ṭ, ṇ, t, n, p, m, y,
r, l, v, l, R, ṇ), *Mūvinam* (Vallinam-Hard consonants, Mellinam-
Nasals and *Iṭaiyinam*-Semi-vowels), *Uyirmey* (Syllables with one
consonant or more, and a vowel, 216 in all) and *Aḷapeṭai* (Pluta-
doubling of the first half of long vowels, nasals and the semi-
vowels and of *Āytam* in certain positions). In sum, all the letters
of the Alphabet and syllables resulting from their various com-
binations are considered under the head "Eluttu".

Acai is composed of *Eluttu*. *Acais* are of two kinds, *Nēr* and
Nirai. A single syllable, short (*KuRil*) or long (*Neṭil*) with or
without a final consonant (oRRu) is a *Neracai*. Two conse-
cutive syllables, both of them short (*kuRilipai*) or the first
short and the second long (*kuRineṭil*) with or without a final
consonant is a *Niraiyacai*. Examples of *Nēr* are the
following: *Ā*, *ī*, *Veḷ*, *Vēḷ*. Examples of *Niraiyaṇṭai*: *VeRi*,
CuRā, *NiRam*, *Viḷām*. These *Acais* form various *Cirs* (feet) and
are therefore the counterparts of the *Guru* and the *Laghu* of
Sanskrit prosody, though they are not to be confused with the
latter.

the preceding one, make *Iyarccirvenṭai*. *Vencirs* (i.e. *Cirs* of three *Acais* ending in *Nēr*) followed by a *Cir* with an initial *Nēr* result in *Vencirvenṭai*. These two *Tajais* are generally used in *Venpā* metres. When *Vencirs* are followed by *Cirs* with an initial *Nirai*, the result is *Kalittai*, the *Tai* proper to *Kalippā*. *Vanciccirs* (i.e. *Cirs* of three *Acais* ending in *Nirai*) followed by *Cirs* with an initial *Niraiyacai* produce *OnRiyavancittai* and followed by other *Cirs* they result in *Onrāta Vancittai*. Both these are found in *Vancippā*. In the matter of *Tajais* *Acaiccirs* are treated like *akavaRcirs* and these *Cirs* rarely occur. *Potuccirs* ending in *Nēr* are treated like *Vencirs* and those ending in *Nirai* are treated like *Vanciccirs*.

Aṭi is a line. *Aṭi* is composed of two, three, four and five *Cirs* are respectively called *Kuṛai* (short), *Citnu* (middle), *Aṭavu* or *Nēr* (standard) and *Neṭil* (long). A line of more than five *Cirs* is called *Kalīneṭil*. *Aṭi* was originally the largest meaningful unit or the sentence. A stanza ideally corresponds to a logical or emotional division of the matter of the poem.

A *Venpā* stanza must have at least two lines, an *AkavaRpā* or *Vancippā* stanza, at least three lines and a *Kalippā* stanza must have a minimum number of four lines. The maximum number of lines in all these stanzas depend upon the will and the capacity of the poet.

Thus, while in Sanskrit the division of the main variety of metres, viz. *Varnavṛttas*, is based on the number of syllables and the succession of long and short syllables in a line, the four-fold division of metres in Tamil is based on the type of *Cirs* and their succession in a line, the number of syllables in a line playing no part in such division.

Toṭai is rhyme. This is divided into eight varieties viz., *Monai*, *Etukai*, *Iyaipu*, *Alapeṭai*, *Antadi*, *Muraṇ*, *Iraṭṭai*, and *Centotai*. Of these, the first two are regarded as indispensable components of metre in all Dravidian languages.

Mōnai is the repetition of the first syllable, usually in the beginning of the second half of a line. Only similarity of syllables, and not their exact identity, is demanded in *Mōnai*. For the purpose of *Toṭai* the following six groups are regarded as similar among themselves: 1. a, ā, ai, au. 2. i, ī, e, ē, yā. 3. u, ū, o, ō. 4. ṇ, n. 5. c, t. 6. m, v.

Etukai is the repetition of the second syllable, usually in every line. The vowel of the first syllable must also be uniform in length. In *Etukai* too, only similarity, and not identity, is obligatory.

Iyaipu is the rhyme or the repetition of the last syllable, usually in every line. *Alapeṭai* *Toṭai* is the occurrence of initial *Alapeṭais* (of different vowels) in every line. *Antadi* is the recurrence of a final syllable, *Cir* or line in the beginning of the subsequent stanza. *Muraṇ* is the contrast afforded by the use of words of opposite meaning in the same place in different lines. *Iraṭṭai* is composing a whole line with the repetition of a single *Cir*. Absence of all these rhymes in a stanza is termed *Centotai* and strangely enough, considered as a *Toṭai* in itself. Some of these *Toṭais* are again subdivided on the basis of the different places and times of their occurrence in a line or a stanza (e. g. *Aṭi Mōnai*, *Iṇaimōnai*, *Poḷippumōnai*, *Orūmōnai*, *Kūḷaimōnai*, *MēRkatuvāymōnai*, *Kiḷkatuvāymōnai* and *MuRRumōnai*; *Aṭietukai* etc).

The *Pās* (songs) composed of these lines, with or without these *Toṭais*, are divided into five, viz., *Venpā*, *Ācīriyappā*, *Kalippā*, *Vancippā* and *Maruṭpā*. It is supposed that these *Pās* have their own rhythms called *Ōcai*. the rhythm of *Venpā* is called *Ceppak Ōcai* (speech rhythm or declarative rhythm). The rhythm of *Ācīriyappā* is called *Akaval Ōcai* (jerky rhythm or interrogative rhythm). The rhythm of *Kalippā* is called *Tuḷḷal Ōcai* (leaping rhythm), and the rhythm of *Vancippā* is called *Tūṅkal Ōcai* (sleepy rhythm).

Venpā is to be composed predominantly but not necessarily exclusively, with *Vencirs* (*Kāycirs*), *Ācīriyappā* with *AkavaRcirs*

(Mā & Viṣam Cīrs) and *Kalippā* with *Veṇcīrs* with *Kalittaṭai* (i.e. *Kāy Cīrs* followed by *Nirai Acai*). In *Vancippā*, *Vāñciccīrs* (i.e. *Kāñciccīrs*) are to be predominant. These *Pās* have further their own *TuRai*, *Tālicai* and *Viruttam* (*Pāviṇams*)

The last line of a *Veṇpā* stanza must consist of three *Cīrs* and the other lines of four *Cīrs* each. In addition to *Veṇcīrs*, a *Veṇpā* stanza may also contain *Cīrs* of two *Acais*. It may have *Veṇcīrveṇṭalai* or *IyaRcīrveṇṭalai*. Its final *Cīrs* must have only one *Acai*, with or without a 'u' (*KuRRiyal Ukaram*) in the end. It may have the same *Etukai* in all lines, or two or more systems of *Etukai* in a stanza.

On account of the number of lines in a stanza, *Veṇpā* is divided into five varieties, i. e., *KuRaḷ*, *Cintiyal* (*Nēricaiiccintiyal* and *Innicaiiccintiyal*), *Nēricai*, *Innicai*, and *Pahṛotai*.

KuRaḷ *Veṇpā* has only two lines, *Cintiyal* only three, *Nēricai* and *Innicai* have four lines each and *Pahṛotai* 5 to 12 lines. *Kalieṇpā* closely resembles *Pahṛotaiveṇpā*.

If the a second line of *KuRaḷ* *Veṇpā* contains the same number of *Cīrs* as the first, i. e., four, then the stanza is called *VeṇcentuRai*. It then approaches very nearly a couplet such as *Kākaḷi*, *Taraṅgiṇi* etc. There is also another *TuRai* of *Veṇpā* called *Veṇṭurai*.

Veṇṭālicai will have 3 lines in a stanza, the first two lines having four *Cīrs* each and the third three *Cīrs*. There is another *Tālicai* of this *Pā* called *KuRaṭṭālicai*.

Veliviruttam has three lines, all of which must have the same final word.

Aciriyappā, also known as *Akavarpā*, generally contains *Cīrs* of two *Acais*. When the penultimate line of an *Akaval* stanza is composed of *Cīrs* of three *Acais* then it is called *Nēricaiyaciriyappā*. If all the four lines have four *Cīrs* each, then it is called *Nilamantilavāciriyappā*. There are also some other varieties of this *Pā*.

Aciriyattālicai will have three lines of uniform length in a stanza. *AciriyattuRai* will have four lines, the first and the fourth of which will be of the same number of *Cīrs*; the third line, and sometimes the second line may be shorter. There is also a variety of *AciriyattuRai* with the odd lines shorter than the even ones.

Aciriyaviruttam will have four *Kalineṭṭai* lines (i. e. lines of more than five *Cīrs*), each line having the same order of *Cīrs*. Usually a line does not exceed eight *Cīrs*. (Our *Kēka* is a variant of *Āci.iyaviruttam* with six *Cīrs* in a line).

Kalippā usually abounds in *Cīrs* of three *Acais*, ending in a *Nēr*. A stanza consists of several dissimilar parts termed *Taravu*, *Tālicai*, *Ampotarankam*, *Arakam*, *Tanicol* and *Curitakam*.

A *Kalittālicai* stanza may contain any number of lines. Usually the last line is longer than the others. A *KalittuRai* stanza has four *Neṭṭai* lines (i. e. lines of five *Cīrs*) having the same order of *Cīrs*. A *Kaliviruttam* has four lines, each of four *Cīrs*. (Our *Kākaḷi*, *Pāna* etc. come under this metre).

Vancippā will have lines of two or three *Cīrs*, and a stanza will contain *Tanicol* and *Curitakam*. *VancittuRai* will have four lines of two *Cīrs* each. Such three stanzas dealing with the same subject are called *Vancittālicai*. *Vanciviruttam* has four lines of three *Cīrs* each in a stanza. *Maruṭpā* must deal with only a few specified subjects. It begins with *Veṇpā* lines and ends with *Āciriyappā* lines.

Two metres, not defined in the earlier works of prosody have also been treated in an appendix to *Yāpparuṅkalkkārīkai*. These are *Kattaḷaikkalippā* and *KattaḷaikkalittuRai*. The first is the double of our *Pāna* (*Drutakākaḷi-Sarpiṇi* and *Upasarpiṇi*). A line contains eight *Cīrs* of two *Acais* each, and twentytwo syllables, if the initial syllable is long, twentyfour syllables, if it is short. Such four lines make a stanza.

KattaḷaikkalittuRai is also a quatrain, each line of which must have five *Cīrs*, the fifth *Cīr* having three *Acais*. If the

initial syllable is long, a line will have sixteen syllables; if short, it will have seventeen syllables. In these two (viz. Kaṭṭalaikkalippā and KaṭṭalaikkalittuRai) the order of Cirs in all the lines must be the same.

From what I have stated above it is clear that many subjects usually not included under prosody, are discussed in Tamil Yāppilakkaṇam. Further, though very elastic the definitions of Pās and Pāvinams are, many metres found in classics such as Kampa Rāmāyaṇam and most metres of modern works are out of bounds of old Tamil prosody. In fact the metres in classics beginning from Tēvāram (7th cent. A.D.), Nālāyiram Tivyaprapantam (8th cent. A.D.) and Jivakacintāmaṇi (10th cent. A.D.) follow distinct traditions, in the understanding of which the old works on prosody offer very little help.

2. A Brief History of Tamil Metre

A comprehensive history of the evolution of Tamil metres is yet to be written, but a brief outline may be attempted here. Till the end of the so-called Saṅgham period the metres commonly in use in Tamil were the four Pās, viz. Veṇṇā, Āciriyaṇṇā, Kalippā and Vañcippā. Paripāṭal, a rather complicated stanza structure employing lines of diverse metres, and sung to various Rāgas called Paṇs, was also highly rated. Maruṭpā, which is a mixture of the four Pās mentioned above was rarely in use. In course of time Vañcippā, Kalippā and Paripāṭal also went out of vogue, and Āciriyaṇṇā and Veṇṇā with their different varieties dominated the scene.

Tolkāppiyam, the earliest available work in Tamil, is composed in the Nūrpā (Akaval) metre. Pattuppaṭṭu and six out of the eight volumes of Eṭṭutokai collections are in AkavaRpā metre. Of the remaining two volumes, Kalittokai and Paripāṭal are respectively in Kalippā and Paripāṭal metres, as their names signify.

Of the eighteen ethical works (Patineṇkilkaṇakku), Tirukku-Raṭ is composed in KuRaṭ Veṇṇā metre. Of the remaining

seventeen, all except Mutumotikkāñci are in the three varieties of Veṇṇā, viz. Nēricai, Innicai and Paṇroṭai.

Of the thirty verses in Cilappatikaram, two are in Kalivenṇā, nine are Koccakams (viz. varieties of Kalippā) and nineteen are in Nilaimaṇṭila Āciriyaṇṇā. All the thirty verses in Manimekalai are in Nilaimaṇṭila Āciriyaṇṇā.

The Pāvinams or varieties of Pās called Tālicai, TuRai and Viruttam came into prominence in the post-Saṅgham period. Tolkāppiyam does not define these variants. The Pāvinams probably originated as component parts of Kalippā and Paripāṭal and later got detached from these verse-patterns and attained independent status. However that may be, after the 6th century A.D., in the Śaiva and Vaiṣṇava hymns Tēvāram, Tiruvacakam and Nalayira Tivyaprapantam we find Viruttam, TuRai and Tālicai displacing the Pās. These Pāvinams were also set to music and sung according to various Paṇs. As stated earlier, Jivakacintāmaṇi, and also Periya Purānam, Kampa Rāmāyaṇam, Villipāratam, Kāntapurānam, Tiruvilaiyātai Purānam, and other epics of importance, Tāyumanavar Patalkal, Tiruvārūpā of Rāmalinga Aṭṭikal, etc., are mainly in Pāvinams. The Pās which were the favourites of Saṅgham poets and which had been so elaborately defined and described in works of prosody were sadly neglected, Veṇṇā alone escaping this fate to some extent. In course of time Kaliviruttam, KalittuRai and Āciriyaṇṇā became the staple metres of Tamil literature. Kaṭṭalaikkalittu-Rai was accepted as the metre par excellence for composing scientific works. The folk patterns of songs called Cintu were, however, preserved in the works of Siddhas. They attained great vogue later in genres such as KuRavanci, Pallu, etc. This situation obtained till the 20th century A.D. when Subrahmanya Bharati came to the field, and lifted these folk melodies into their legitimate place in serious literature.

Tolkāppiyam, the earliest treatise on Tamil Grammar written according to many in the 3rd century B.C. but in the 5th cent. A.D. according to Prof. Vaiyāpuri Pillai, has set apart one

chapter out of 27 for a detailed treatment of Tamil metres. All the later works on Tamil prosody, of which *Yāpparuṅkalam* and its condensation, *Yāpparuṅkalakkārikai* written in early 11th century A.D. are the most important, generally follow *Tolkāppiyam* with slight deviation in details. Two recent additions to the literature on Tamil prosody are *Yāppatikāram* (1959) and *Totai-yatikāram* (1967) by Pulavar Kuḷantai. The report submitted to the Dravidian Linguistic Association by Prof. S. Subrahmanyam, when published, will be a valuable source book on this subject,

3. Definitions and Illustrations of main Tamil Metres.

Now the main varieties of Tamil metres may be defined and illustrated.

1 Venpā

Venpā may be composed of four IyaRcirs (Tēmā, Puḷimā, Kūviḷam, Karuviḷam) and four Veṇcirs (Tēmānkāy, Puḷimāṅkāy, Kūviḷamkāy, Karuviḷamkāy). The sequence of these Cīrs must be according to either IyaRcīr Veṇṭai (Mā + Nirai, Viḷam + Nēr) or Veṇcīr Veṇṭai (Kāy + Nēr). The last line of a stanza must have three Cīrs (Cintai) and the other lines must have for Cīrs (Ajavati). The last Cīr in Venpā must be an Acaicīr (Nēr, Nirai) or a VeḷliRRuccīr (Nēru, Niraipu).

Kuṛal Venpā

A Venpā stanza may consist of 2, 3, 4 or more than 4 lines. With 2 lines it is called *Kuṛal Venpā*.

Example:

uḷḷattār poyyā toḷukiṇ ulakattār
uḷḷattuḷ ellām uḷan.

Cintiyal Venpā

Venpā with three lines is called *Cintiyal Venpā*. When the fourth foot of the second line is a Taniccol with the Etukai of the first two lines, it is called *Nēricai Cintiyal Venpā*.

Example:

Nallār uRavāl nalamperukum nātoRum
allār uRavāl aRantēyum—pollār
toḷarvittal mēlām tuṇai

When the second line does not have this Taniccol and the three lines have the same Etukai, it is called *Innicai Cintiyal Venpā*.

Example:

AnpuRRevaRkkum aRanalla ceyyātu
TenpuRRu nankuRRum cemmaittiruvuṭaiyār
InpuRRu vāḷva rinitu.

Aḷaviyal Venpā

With four lines in a stanza, Venpā is called *Aḷaviyal Venpā*. This, with a Taniccol as the final foot of the second line having the same Etukai as that of the first two lines, is called *Nēricai Venpā*.

Example:

Taṭamaṇṭu Tāmaraiyīn Rātā ṭalavan
Iṭamaṇṭic celvatanaik kaṇṭu—peṭai ṇēṇṭu
Pūlik katavaṭaikkum puttūrē poykaṭin-
tūḷi natāyinaṇṇūr

Venpā with four lines, either without Taniccol, or with Taniccol in the third line, second and third lines, or in all lines, is called *Innicai Venpā*.

Example:

Tukaṭir peruncelvam tōnRiyakkār Roṭṭup
pakaṭu Naṭantakūḷ Pallārō ṭuṇka
AkaṭuRa yārmāṭṭum nillātu celvam
Cakaṭakkāl pōla varum.

Venpā with more than four and less than thirteen lines is called *PahRotaivenpā*. With thirteen or more lines it is called *Kalivenpā*.

KuRāḷ VenṇetuRai (VenṇentuRai)

If the lines of a Venṇā are composed of equal number of feet, the metre is called *KuRāḷ VenṇentuRai* or *VenṇentuRai*.

Example:

Ātti cūṭi amarnta tēvanai

Ētti yētti ttoḷuvō miyāmē

Venṭāḷicai

Three consecutive Cintiyal Venṇā stanzas dealing with the same subject is called Venṭāḷicai.

Veḷiviruttam

A stanza in this metre has three or four lines, each line having a Taniccol.

Example:

Koṇṭal muḷaṅkinavāR kōpam parantaṇavāl

— enceykoṇyāṇ

vaṇṭu varipāṭā vārtaḷavam pūttanavāl

— enceykoṇyāṇ

eṇṭinaiyum tōkai yiruntakavi yēṅkinavāl

— enceykoṇyāṇ

Āciriyaṇṇā

Lines in an Āciriyaṇṇā stanza are composed of all the four Cīrs of two Acais (Tēmā, Puḷimā, Kūviḷam and Karuviḷam) and the four Cīrs of three Acais ending with a Nēracai (Tēmāṅkāy, Puḷimāṅkāy, Kūviḷamkāy and Karuviḷamkāy), their sequence being according to the five Taḷais, NēronRāciriyaṇṇattāḷai (Mā + Nēr), NiraionRāciriyaṇṇattāḷai (Viḷam + Nirai), IyaRcīr Venṭāḷai (Ma + Nirai), Veṇṇcīr Venṭāḷai (Kāy + Nēr) and Kalittaḷai (Kāy + Nirai). A line consists of two, three or four Cīrs. Stanzas should end with the vowels 'ē' or 'ō' or sometimes with the syllable 'en' and may have three to 1000 lines.

Nēricai Āciriyaṇṇā

If all the lines in a stanza have four Cīrs except the penultimate line which has only three Cīrs, the metre is called *Nēricai Āciriyaṇṇā*.

Example:

Nilattinum peritē vāṇṇum uyarntaḷRu

Nirīṇu māraḷa vinRē cāraḷ

KarinkōR KuRinci ppūkkōṇṭu

Peruntē ṇiḷaikkū Nāṭanoṭu nāṭpē

ṇaikkūRaḷ Āciriyaṇṇā

If lines of two Cīrs also intervene in a stanza it is called *ṇaikkūRaḷ Āciriyaṇṇā*.

Example:

Nīrin Raṇmaiṇṇu tiyīṇ vemmaiyum

cārac cārntu

tirat tīrum

cāra nāṭan kēṇmai

cārac cārac cārntu

tirat tirat tīrpol lātē

Nilaimaṇṇiḷa Āciriyaṇṇā

If all the lines in a stanza have four Cīrs, the metre is *Nilaimaṇṇiḷa Āciriyaṇṇā*.

Example:

Vēral vēli vērkkoṭ palavin

cāral nāṭa cevviyai yākumati

yaraḷ taRintici nōrē cāraḷ

ciRukōṭṭu perumpaḷam tūṅki yāṅkivaḷ

uyiritavac ciRitu kāmamō peritē

AṭimaRimaṇṇiḷa Āciriyaṇṇā

If each line in a stanza like the above is a self-contained sentence so that the sequence of the lines can be changed in any way without altering the sense, then the metre is called *AṭimaRimaṇṇiḷa Āciriyaṇṇā*.

Āciriyaṇṇāḷicai

Three Āciriyaṇṇā lines of four Cīrs each constitute an *Āciriyaṇṇāḷicai*. The usual practice is to compose three such Tāḷicais, on the same subject.

ĀcīriyattuRai

An ĀcīriyattuRai stanza consists of four lines of any number of Cīrs. There are several varieties of this metre owing to any one line or more lines in a stanza being short of one Cīr, and one line being almost a repetition of the previous line.

Example:

Iraṅku kuyinmuḷavā viṇṇicaiyā] tēnā
araṅku maṇipoḷilā vāṭum pōluum iḷavēṇil
araṅku maṇipoḷilā vāṭume yāmāyīn
maramkol maṇantakaṇRār vāymaiyeṇ ceytatiḷavēṇil

Ācīriyaviruttam

An Ācīriyaviruttam has four equal lines of more than five and upto fourteen Cīrs.

Example:

Varumalai yaḷaviR kāṇal maṇaliṭai yulavik kārRiḷ
Karikuḷal ularttum tumpi toṭarmarai mukattar tōRRam
Irupeṇ vicumpir cellum iḷamaitir matiyam taṇṇai
Karumukil toṭarntu cellum kāṭcipōR RōnRu mātō.

Kalippā

Kalippā is constituted of the following Cīrs: Kūviḷam, Karuviḷam, the four Kāy Cīrs, Temāṅkani, and Puḷimāṅkani. The sequence of these Cīrs is mainly according to Kalittaḷai (Kāy + Nirai). Lines have mostly four Cīrs.

A Kalippā stanza has the following six constituents:

- 1 Taravu
- 2 Tāḷicai
- 3 Arākam
- 4 Ampotaraṅkam
- 5 Taniccol
- 6 Curitakam

Example:

Taravu (of six lines)

Viḷaṅkumaṇip pacum poṇṇin virittamaittuk katirk-
kānRu
Tuḷaṅkumaṇik kaṇaikaḷaRkār RuRumalar nāRum
paitārp
Parūntatakkai matayāṇaip paṇaiyoruttin micaittōnRum
Kurūukkoṇṭa maṇippūṇōy kuRaiyirantu muṇṇāṭkāṇ
Māyāta vaṇappinaiyāy maḷiḷvārkkum māiārkkum
Tāyākit talaiyaḷikkum taṇṇuRai yūrakēḷ

Tāḷicai (three quatrains)

Kāṭciyār kalappeyti yettiRattum katirppāki
māṭciyāRRiriyāta marapottāykaravinār
piṇinalam periteytip peruntaṇṇōḷ vaṇappaliya
aṇinalan taniyēvan taruḷuvatu marutāmō;
aṇṇinā lamiḷṭajaii yaRivinēR piRitinRip
poṇṇunai pūṇākam pacappeytap poḷiḷiṭattup
peruvaraitto ḷaruḷutaR kiruḷiṭait tamiyaiyāy
karuvaraittōḷ katirppikkum kātalum kātalo;
pāṅkanaiyē vāyilāp palkālum vantoḷukum
tēnkāta karavinaiyum teriyāta viruḷitaikkat
kuṭavaraivēyt tōḷiṇaikaḷ kuḷirppippān kamiyaiyāy
taṭamalarittā raruḷunin Rakutiyum takutiyo

Arākam (4 lines)

TātuRu muRicciRi taṭamala riṭaiyitai taḷaena
virivanapoḷil
pōtuRu naRuvirai putumalar teritaru karuneytal
virivanakaḷi
tituRu tiRamaRu keṇanāṇi muṇivaṇa tuṇaiyoṭu
piṇaivaṇatuRai
mātuRu molikali nuraitaru tiraiyoṭu kaḷitoṭar
puṭaiyatukaḷal

Ampōtaraṅkam

- 1 Two couplets of four Cīrs per line:
KoṭuntiRa luṭaiyana CuravēRu koṭpatanāḷ

ituñkaḷi yirāvarutal vēṇṭāven Ricaittilamō
karuniRat taṭutoḷiR karāmpēri tuṭaimaiyāl
iruniRat torukānil irāvāra leṇṇRilamo:

2 Four lines of four Cirs each:

Nāṇotu kalintanRāR peṇṇaraci nalattakaiyē
tuncalu molintanRāR Roṭittōḷi taṭaṇkaṇṇē
araRRoṭu kaḷintanRā lāriruḷu māyilaikkē
nayappoṭu kaḷintenRāl naṇavatu naṇṇutarke

3 Eight lines of three Cirs each:

AttiRatta lacaintaṇa tōḷ
alartaRku melintaṇa kaṇ
poytturaiyār pularntatu mukam
poṇṇiRattāR pōrttaṇa mūlai
aḷalinā lacaintatu nakai
aṇiyinā lociṇta tiṭai
kuḷalināḷ avirntatu muṭi
kuRaṭiyināR kōṭiRRu niRai

4 Sixteen lines of two Cirs each:

Uṭkonṭa takaittorupāl
ulakaRinta valattorupāl
kaṭkonṭa Ruḷittorupāl
kaḷiveytum paṭittorupāl
parivuRūm takaittorupāl
paṭarvuRūm pacapporupāl
iravuRūm-tuyarorupāl
iḷivanta veliRRorupāl
malivuRūm takaittorupāl
viḷarppuvan taṭaintorupāl
polivueen RakanRorupāl
poRaivantu kūrntorupāl
kāṭaliR kaṭirpporupāl
kaṭpaṭāt tuyarorupāl
ētilceṇ Raṇaintorupāl
iyaṇṇiR ceRivorupāl

Taniccol

Enavāṇku

Curitakam (Six lines)

Inṇativ vaḷakka muttiRa mivaṇalam
eṇṇavu muṇṇāṭ tuṇṇā yāḱik
kalantava ṇmaiyaḷ yāyinu nalaṇtakak
kiḷaiyoṭu keḷiittaḷaiyaviḷ kōṭaiyaḱ
kaRpoṭu kāṇiya yāmē
poRpoṭu polikanum puṇarcci tānā

Kalippā has ten varieties, but it is not necessary to illustrate all of them here.

Kaṭṭalaikkalippā

A stanza of four lines, each hemistich consisting of four Cirs, of which the initial ones should be either a Tēmā or a Puḷimā, is called *Kattalai kkalippa*. Each hemistich, if it begins with a Nēracai, will have eleven syllables and if it begins with a Miraiacai will have twelve syllables.

Example:

Manaiyi makkaḷum māṇṭu maRaintanar
vāḷnta vīṭum kuṭiyu miḷantaṇaṇ
Iniya naṭṭiṇar yāvaru mēkinar
ēḷai yaṇṭiyē kēṇkiyu māyineṇ
Eṇaiyu minṇilai kaṇṭaṇai yinṇumiṇ
kiṇṇa lōtu miḷaittiṇa vuḷḷatē
Uṇaiyu maṇṇaiyaṇ Rōti yaḷaittiṇ
ulake lāntarun tēvikā māṭciyē

Kalittāḷicai

Kalittāḷicai may have two or more lines. The last line must have more Cirs than the other lines.

Example:

Koytiṇai kāttuṇ kuḷavi yaṭukkattam
poyaRciRukuṭi vārani yaiya nalam vēṇṭin

KalittuRai

Four lines of five Cīrs each constitute *KalittuRai*.

Example:

Yāṇun tōliyu māyamu māṭun tuRainaṇṇit
tāṇun tērum pākanum vanteṇ ṇalanuntāṇ
tēnum pālum pōlvaṇa collip pirivāṇēl
kānum pullum kaitaiyu mellāṇ kariyaṇrē

A *KalittuRai* stanza with sixteen syllables per line, when the line begins with a *Nēracai*, or with seventeen syllables per line, when it begins with a *Niraiacai*, is called *Kattalai KalittuRai*.

Kaliviruttam

A quatrain, each line having four Cīrs, is *Kaliviruttam*.

Example:

Vēytalai nīṭiya veḷḷi vilāṇkalin
āytali goncuṭa rāṭiyi nāṇRamar
vāytali nūṇRaṇar vanteṇa māṇṇarmun
nītalai cenRurai nīḷkaṭai kāppōy

Vaṇcippā

Vaṇcippā may have lines of two* or three Cīrs. A stanza must contain a *Taniccōl*.

Example:

Pūntāmariap pōtalamara
tēmpunaliṭai miṇRiritarum
vaḷavayaliṭaik kaḷavayinmakil
viṇaikkampalai māṇaiccilampavum
māṇaiccilampiya māṇamuracoli
vayaRkampataik kayalārpavum
Nāḷum
makilū makilūṭūṇ kūraṇ
pukaḷta lāṇap peruvaṇ māyaṇē

VaṇcittuRai

A quatrain of two Cīrs per line is *VaṇcittuRai*.

Example:

MaiciRantaṇa maṇivarai
kaiciRantaṇa kāntaḷum
poyciRantaṇa kātala
meyciRantilar viḷaṇkiḷāy . . .

Such three quatrains on a single subject is called *Vaṇcittā-licai*.

Vanciviruttam

A quatrain of three Cīrs per line is called *Vanciviruttam*.

Example:

Aruvi yēṭi yaruncuṇai
maruvi yāṭi māṇikkatir
iruvi yāṭi yiḷaṇkiḷi
oruvi yōṭi yuvapparē

Marutpā

A stanza beginning with *Venpā* lines and ending with *Āciriyaṇṇā* lines, on certain specified themes, is called *Marutpā*.

Example:

Tirunūtal vērarumpun tēṇkōtai vāṭum
irunilaṇ cēvaṭiyun tōyum—ariparanta
cēyita ḷuṇkaṇu mimaikkum
āku maRRiva ḷakaliṭat taṇaṇkē

A SHORT NOTE ON KANNADA PROSODY

1 Sanskrit metres in Classical Kannada Literature.

The early Kannada poets were all great Sanskrit scholars. Under the irresistible charm of classical Sanskrit poetry, they composed their works, which were in the form of Campūkāvya, in highly Sanskritised style and mainly in classical Sanskrit metres. Pampa the father of Kannada poetry (A.D. 941) in his two epics *Ādipurāṇa* and *Vikramārjunavijaya* (alias Pampa Bhārata) has paid only scant regard to indigenous (Dēśī) Kannada metres, depending mainly on one metre derived from Prākṛt, viz. *Kanda* and six metres of classical Sanskrit, viz., *Sārdūlavikṛīḍita*, *Mattēbhavikṛīḍita*, *Utpalāmālā*, *Campakamālā*, *Sragdharā* and *Mahāsrāgḍharā*. Other classical poets who followed in the footsteps of the great master restricted themselves to these same metres. Only these metres are to be found also in Kannada inscriptions of A.D. 600 to A.D. 1000.¹ Because of the success with which the classical poets made use of the six metres derived from Sanskrit, Nagavarma (A.D. 990) in his *Chandombudhi*, which is the earliest available work on Kannada prosody, has called these as *Khyatakarnataka* or metres celebrated in Kannada poetry.² It may also be noted that the metres Campakamālā, Utpalāmālā, Mattēbhavikṛīḍita and Mahāsrāgḍharā occur very rarely, if at all, in classical Sanskrit literature, and it seems that these have been popularised, if not invented, by the classical Kannada poets.

The metre par excellence of Kannada Campū literature, however, is *Kanda*, which is a Mātrā metre composed of four lines, the first and the third line having 12 and the second and the fourth having 20 Mātras each. The two halves of this metre, again, are the same as the first half of the *Āryā* metre of Sanskrit

with one Guru added at the end. This metre is called *Skandhaka* in Sanskrit and *Khandhaa* in Prākṛt. Obviously the name as well as the metrical form have been adapted from Prākṛt into Kannada.

From *Kavirājamārga* of Nripatūṅga (A.D. 817-877), the examples quoted by Nagavarma (the author of *Chandombudhi*, A.D. 990) and Kēśirāja (the author of *Sabdamaṇidarpaṇa*, circa A.D. 1260) it can be inferred that Kannada poets, to begin with, had made use of those Sanskrit metres which have been the stock-in-trade of Itihāsa, Purāṇa, Kāvya and Nāṭaka in Sanskrit viz., *Anuṣṭubh*, *Indravajrā*, *Upendravajra*, *Vamsastha*, *Vasantatilaka*, *Aṇupacchandāsika*, *Āryā*, etc., and that after experimenting with these metres they rejected those which were found unsuitable to the genius of Kannada and adopted only those which, along with a few of the indigenous metres taken from folk literature, proved eminently servicable for their purposes. It should also be stated that in the classical works in Kannada we come across, though not frequently, classical Sanskrit metres like *Mālinī*, *Pṛthvī*, *Śikharīṇī*, *Hariṇī*, *Maṇḍākrāntā*, *Mallikāmālā*, *Taraḷa*, etc..

2 Dēśī metres in classical Kannada poetry.

Kavirājamārga, which is the earliest available work in Kannada and is a treatise on Poetics, mentions 4 indigenous metres, viz., *Akkara*, *Caupadi*, *Gitige* and *Tripadi*. *Chandombudhi* which is a regular treatise on Prosody divides metres used in Kannada into two categories, viz., *Vṛttas* and *Jātis*. By *Vṛttas* the *Varnaṇvṛttas* adopted from Sanskrit are meant, while the category *Jātis* include *Mātrāvṛttas* taken from Sanskrit, Prākṛt or Apabhraṃśa and indigenous metres. *Chandombudhi* defines 10 varieties of these indigenous metres, viz., *Madanavati*, *Akkara*, *Caupadi*, *Gitige*, *Ele*, *Tripadi*, *Utsāha*, *Satpadi*, *Akkarika* and *Chandovataṃsa*.³ Of these metres only *Tripadi*, *Akkara*, and *ṣaṭpadi* are used in inscriptions upto the 10th century A.D. and in the works of Pampa and early classical poets. *Sangatyā* and *Ragaḷe*, two metres not defined in *Chandombudhi*,⁴ may also be added to

the above three to form the five Deśi metres favoured by early Kannada poets.

3 Trimūrtigaṇas or Aṁśagaṇas

It was realised from the earliest times that these indigenous metres are basically different from the Varṇa and Mātrā metres current in Sanskrit and Prakṛt because of the following reasons:

- 1 The number of syllables or Mātrās in each line is not fixed, but is variable to some extent.
- 2 The places of Gurus and Laghus are not rigidly fixed except in a few special cases.
- 3 The most important consideration in these metres is rhythm (Laya), which is the result of repetition or alternation of rhythmic units (Layakhaṇḍas, or Tāḷagaṇas) in each line. For the sake of rhythm a Guru can be pronounced as a Laghu and vice versa. The addition or omission of one or more syllables is permissible, provided the rhythm is not affected in recitation.

Because of this fundamental difference, the usual mechanism for the scanning of Varṇa and Mātrā metres was considered inadequate for the scanning of the indigenous metres and Nāga-varma provided an altogether different mechanism by defining a set of feet (Gaṇas)* called variously as Trimūrti Gaṇas, Dēva Gaṇas or Aṁśa Gaṇas.

The basic unit of these feet is one Guru. This may be substituted either (i) by two Laghus if it occupies the initial position in the foot, or (ii) by one Laghu, if it occupies any other position.

Feet consisting of two, three and four such units are respectively termed *Brahma Gaṇa*, *Viṣṇu Gaṇa* and *Rudra Gaṇa*.

One unit (i. e. one Guru, one Laghu or two Laghus alone cannot constitute a foot, except at the end of a line, and that too exceptionally. No foot can contain more than four units.

Because the Guru can be substituted by one or two Laghus depending upon its position in the foot, four variants are possible in Brahma Gaṇa, eight variants in Viṣṇu Gaṇa and sixteen variants in Rudra Gaṇa as detailed below:

I Brahma Gaṇa (two units; four varieties)

(G=Guru; L=Laghu)

	Example
1 G. G.	Brahmam
2 LL. G.	sūtra paṁ
3 G. L.	dhātṛ
4 LL. L.	raja ne

II Viṣṇu Gaṇa (three units; eight varieties)

1 G. G. G.	gō vi ndam
2 LL. G. G.	hṛda yē śam
3 G. L. G.	nā ki gam
4 LL. L. G.	vara hi tam
5 G. G. L.	kam sā ri
6 LL. G. L.	nara kā ri
7 G. L. L.	sri pa ti
8 LL. L. L.	mura ha ra

III Rudra Gaṇa (four units; sixteen varieties)

1 G. G. G. G.	gam gā dhī śam
2 LL. G. G. G.	giri jā nā tham
3 G. L. G. G.	nī la ka ṇṭham
4 LL. L. G. G.	vṛṣa bha la kṣyam
5 G. G. L. G.	kā mā nta kam
6 LL. G. L. G.	prama thā dhī pam
7 G. L. L. G.	sū la dha ram
8 LL. L. L. G.	pura ma tha nam
9 G. G. G. L.	ka nda rpā ri
10 LL. G. G. L.	mada na dhvam si
11 G. L. G. L.	can dra mau li
12 LL. L. G. L.	Bhujā ga dhā ri
13 G. G. L. L.	bhū tā gra ṇi
14 LL. G. L. L.	triṇa ga dgu ru

- 15 G. L. L. L. k̄a ma ri pu
16 LL. L. L. L. Mada na ri pu

These three Gaṇas have been compared with Cīrs with two, three and four Acais respectively, the two initial Laghus (in the place of one Guru) with the Nirai Acai, and the Gurus and Laghus in the other places with the Nēr Acai, of Tamil prosody. On the basis of this comparison it has been maintained that these indigenous Kannada metres point to a Pre-Sanskritic Dravidian prosodial tradition. However I have been unable to find any direct connection between these Kannada metres and the Tamil metres described in Tolkāppiyam and Yāpparukalam and employed in the Sangham works. Comparison of these metres with the metres employed in the works of later Śaivite and Vaiṣṇavite saints of Tamil may perhaps yield better results.

In course of time the rhythm (Laya) based on the number of Mātrās gained the upper hand and it became the practice of poets to substitute the Gurus in the second, third and fourth places in the feet with two Laghus (instead of one Laghu), thus effecting a basic change in the nature of these metres and making them pure Mātrāvṛttas. As a consequence Barhma Gaṇa and Viṣṇu Gaṇa with two and three Aṁśas (constituents) respectively were substituted by Mātra Gaṇas with three, four and five Mātrās with the names Brahmagaṇa and Viṣṇugaṇa retained. Rudragaṇa with three Aṁśas was bifurcated into two Gaṇas with three and four Mātrās respectively and thus lost its separate identity altogether. Where such an accommodation was not possible, it became the practice to take the Guru of an original Rudragaṇa as a separate foot at the end of lines.

4 Definitions and illustrations of indigenous Kannada metres.

Without going into details we may describe these Dēśi metres of Kannada.

1 Tripadi

Chandōmbudhi gives the following definition of Tripadi, which is also its illustration.

bisarubō/dbhavagaṇam/rasadaśa/sthānado/
bisaruha/nētra/gaṇamebar/kkuḷiduvu/
bisaruha/nētrē/tripadigē/

This means that in Tripadi the sixth and the tenth places shall be occupied by Brahmagaṇa while in all the other places there shall be Viṣṇugaṇa.

Tripadi transformed itself into a Mātrā Vṛtta, and became the most popular metre of Kannada in the hands of Virāṣaiva poets from the 12th century A.D. In this later form a stanza of Tripadi has three lines, the first and the second line of four feet each and the third line of three feet. The sixth and the tenth feet have 4 Mātrās while all the other feet have five Mātrās each. In the 7th and the 11th feet the five Mātrās should be capable of being divided in to 4 plus 1, which means that the final syllable of these feet should be a Laghu. This can be illustrated by quoting a stanza by Sarvajnamūrti. The symbol : shows that the preceding vowel has to be lengthened to suit the rhythm.

obbana/lladejagake/ibbarun/ṭēmatte/
obbasa/rvajna/karttā:nu/jagakella/
obbane/daiva/sarva:jna/

While reciting a stanza in this metre the second line has to be chanted twice. At the first time only the first three feet are chanted. In the second chanting the entire second line is recited followed by the third line, the total effect being that of the recital of a four-lined stanza.

The second and the third lines of this metre have been compared with the Venpā metre of Tamil, and may be compared with the Mañjari of Malayalam.

2 Akkara

Nāgavarma has described five varieties of the Akkara metre called (i) Piriyaakkara, (ii) Doreyakkara, (iii) Naduvaṇakkara, (iv) Eḍeyakkara and (v) Kiriyaakkara*. Of these five varieties only one, viz., Piriyaakkara, has been used in inscriptions and in the works of Pampa and other classical poets. All these are quatrains.

1) Piriyaḱkara

The definition of Piriyaḱkara in Chandombudhi is as follows.

modalo/|ajagaṇam/kundade/barkatta/mayduga/ṇaṁga|e
 viṣṇuvakkum/
 tudiyo/|embā/tāṇado/|elliyum/kandarpa/ripugaṇam/
 nelasinilke
 padado/|eraḱemba/samkhyeyo/|āRaRo/|ajagaṇam/
 samavāya/mappodakkum/
 sadama/|enduni/bhānanē/nākiga/niṣṭadi/nitidu/piriyaḱkaram

According to this definition each line of Piriyaḱkara shall consist of seven feet; the first foot shall be a Brahmagaṇa, the last (the seventh) foot shall be Rudragaṇa and all the intervening feet shall be Viṣṇugaṇas, which may occasionally be substituted by Brahmagaṇas. Another illustration from Ādipurāṇa by Pampa:

iga/|ninindu/nōnise/nōntuma/hāba|am/lalitāṅgam/
 vajrajaṅgham/
 bhōga/bhūmijam/srīdhara/dēvam/suvidhina/rādhipa/
 nacyutēndram
 sāga/rāntam/nelanani/tanitumam/cakaradim/besakeysi/
 vajranābhi
 yāgi/sarvārtha/siddhiyo/|puṭṭi/bharatado/|innādi/
 dēvanappom/

Here the 4th foot of the second line, the 2nd foot of the third line and the 4th foot of the fourth line are Brahmagaṇas substituted for Viṣṇugaṇas.

There are also instances where the initial Brahmagaṇa has been substituted by a Viṣṇugaṇa. The final Rudragaṇa has however, to be preserved in tact.

ii) Doreyaḱkara

According to the definition in Chandombudi each line of this quatrain consists of six feet in the order Viṣṇu, Viṣṇu, Brahma, Viṣṇu, Viṣṇu, Brahma. It has been said that this metre has been used by Asaga in his Karnāṭa Kumārasambhava. This work

is not available, and no other poet seems to have composed in this metre in Kannada. Hence the definition by Nāgavarma which is quoted below, is its sole illustration:

sarasi jōdaragaṇamerada janumalli neradikke mattam
 sarasi jōdaragaṇameraḱa janumakke gaṇamumāRakkum
 sarasi jalōcanē dorevetta gaṇadīmdorevetta pesarim
 doreyāgi sandudu doreyaḱkaramidanaRiuditeRadim

iii) Naḱuvaṇaḱkara

The definition of this metre given by Nāgavarma is as follows:

jalaja sambhavagaṇamakkemodalol; naḱuve mūRum
 jalaruhōdaragaṇamakke; kāmāntakagaṇamakkum
 tilakadantire talayolē bandikke; kāmabāṇa
 valiya pāṅgeyde gaṇamakke naḱuvaṇaḱkarake sakhi

According to this definition each of the four lines of a stanza in this metre should consist of 5 feet, viz., 1 initial Brahma, 3 intervening Viṣṇu and 1 final Rudra. It is said that this metre has been used in Karnāṭa Mālatimādhava Kāvya, which has not yet come to light. A stanza in this metre, however, is found in Madanatilakam by Candra Raja.

iv) Edeyaḱkara

The following is the definition of this metre in Chandombudhi:

vanajasambhavagaṇamakkemodalolattal
 vanaruhōdaragaṇa yugaṇamadakkeru-
 dranadaRamtyadol bandikke mākegaṇa
 vinite, vanite, kē|, eḱayaḱkarakkinisum

It is said that this metre is found in Karanāṭesvara Kathā, which unfortunately has not come to light. Chandra Raja in his Madanatilakam has made use of this metre also.

v) Kiṇiyaḱkara

The fifth and final variant of Akkara has been described by Nāgavarma as follows:

podeyalarirbarum modalojikke
jadeya śankaranorbam tudiyolikke
maḡadi kēlmūRu gaṇamesedikke
gada, kiṇiyakkarakkidelakṣaṇam

According to this definition, each of the four lines of a stanza consist of 3 Gaṇas, viz., 2 Viṣṇu and 1 final Rudra. A work called Sṅgārapinḡa is said to have made use of this metre, but this work is not available.

3 Akkarike

The stanza in Chandombudhi which defines and illustrates this metre, is as follows:

muraripu/bommam/muraripu/bommam/
muraripu/śūladharam/
sarasade/nīlkum/kharagaṇa/makkum/
surucira/mātreḡaḡim/
nirupama/dindam/parimita/mappam/
tīreyati/ṛtuniyatam/
baretaṛa/lākṣhī/dhareyoḡi/dettam/
karamese/vakkarikē.

According to this definition, each of the four lines of a stanza in this metre consists of 6 feet, viz., Viṣṇu, Brahma, Viṣṇu, Brahma, Viṣṇu and Rudra. The last Rudra may be substituted by Viṣṇu plus Guru.

4. Madanavati

Nagavarma defines Madanavati thus:

madanana/tandeya/gaṇamavu/viṣayado/liregurumum/
dodavira/padadoḡa/madaravo/lappudu/harapada/mum/
viditam/pēndraca/tuṣṭaya/dattala/bujavada/nē/
madanaha/ratraya/dimhari/kaḡepaḡe/madanavati/

According to this definition this metre can be scanned in three ways:

- i) 5 Viṣṇuganas plus 1 Guru. (as shown above)

ii) 4 Viṣṇuganas plus 1 Rudragaṇa (It may be remembered that a Guru added to Viṣṇugana makes it a Rudragaṇa).

iii) 3 Rudra Ganas Plus 1 Viṣṇugana. This metre also does not occur outside of Chandombudhi.

5. Chandōvatamsa

mandara/dharaga/namese/diremo/daloḡe/
bandire/yumnā/keḡebi/saruha/janmam/
samdudu/lakṣa/ṇamava/niyoḡi/teradim/
chandōva/tamsa/kkasedu/dugaja/gamanē/

According to the above definition of Chandombudhi one line of a stanza in this metre has 5 feet, viz., 1 Viṣṇu and 4 Brahma Gaṇas. This metre also is seen only in Chandombudhi.

6. Caupadi

Chandombudhi defines this metre as follows:

madanana/tandeyamum/
dudayise/Śankaranoḡ/
vodavire/samdudunō/
didesati/caupadige/

According to this definition each of the four lines of a stanza consists of 2 feet, 1 Viṣṇu followed by 1 Rudra.

Akkarike, Madanavati, Chandovatamsa and Caupadi have, like Akkara, stanzas of 4 lines composed of Aṃśagaṇas; but the examples shows a stage where these have become more or less Mātrā metres. They have specific Yatis (pauses) and Prāsas which will be described later.

7 Gitike

Gitike is a quatrain each line of which consists of 7 feet. The first line has a Rudragaṇa in the final place; the second line may have either a Rudragaṇa or a Viṣṇugana as the final foot. The second foot and the sixth foot in each line is a Brahma gaṇa. The remaining feet are Viṣṇuganas. The definition of Chandombudhi, which is also its illustration, is as follows:

eraḍaRo/|āRem/basamkhyeyo/|
barepadma/bhavanu/|i/duvume/ccuvateRadim/
diremum/daṇapa/dammunninam/
tirekaram/Gitike/yimta/kkum sakhi/

8 Ēje

A couplet of Ēje has four feet in the first and three feet in the second line. The 6th foot should be a Brahma Gaṇa; the other feet might be either Viṣṇu or Rudra Gaṇas. The definition-illustration of this metre by Nāgavarma is as follows:

bhujagapakṣa/puragaṇa/vrajaḍo/ā/RaRō/akku/
majagaṇa/mē/e/gibhagatē/

9 Utsāha

Nāgavarma defines Utsāha as a quatrain, each line consisting of 7 Brahmagaṇas and one final Guru. According to later prosodists it is a Mātrā Vṛtta, each of the four lines of which consists of seven feet of three Mātrās each with one final Guru. Example:

anta/kāṇta/kamdi/ṭakke/dēva/nine/bhāvi/pam
danta/Rinde/kāvu/denna/nāva/teRado/|ambha/ya/
bhrānta/namba/likka/mentu/māpa/|dartha/yukta/ro/|
śānti/yamsa/mantu/māḍu/vudagu/pam ma/hatta/ram/

10 Ṣaṭpadi

Nāgavarma defines this metre as follows:

mandara/dharagaṇa/
mondide/kadeyo/|
kundade/nelasuge/madanaharam/
induni/bhānane/
mondapa/teRani/
yamdame/yāgale/ṣaṭpadikē/|

According to this definition each half, i.e. each three lines, of a Ṣaṭpadi stanza consists of 6 Viṣṇugaṇas and 1 Rudragaṇa. Poets up to the 10th century, including Pampa, have not used this metre. The earliest instance of ṣaṭpadi being used in any

work outside Chandōmbudhi is in Madanatilakam by Candrarāja (circa 1079 A. D.). In the 12th and the 13th centuries A. D. ṣaṭpadi evolved into a Mātrā metre and six variants of it called Sara, Kusuma, Bhōga, Bhāmini, Parivardhini and Vārdhaka emerged. The following verses, considered to be interpolations in Chandōmbudhi, define these:

omdida ṛtuṣaṭpadiga/|o-
lomdē teRaneraḍupādamum mēḡ munda-
kkondara barkum tūdiya-
llindudharam bandodaRige ṣaṭpadiya teRām
Tōruva mātreyā ṣaṭpadi-
gāRāRaḍiyeRaḍaRalliyondēniyamam
mūRakkondu tadardham
bēRēśam kadeyo/|ellamiteRanakkum
Śarakusumabhōgabhāmini-
parivardhinivārdhakanga lēndāRu teRām
karidaśaravimanurājar
bare vimsatimātreyinde ṣaṭpadi naḍegum

All variants of ṣaṭpadi, according to this definition, consist of two equal halves. Both the halves have three lines each. The first and the second lines are equal in length. The third line has one-and-a-half the length of the other two lines, plus one Guru. Thus all varieties of ṣaṭpadi have 4 shorter lines and 2 longer lines in each stanza.

The number of Mātrās in the shorter lines of each variety is as follows: Sara-8; Kusuma-10; Bhōga-12; Bhāmini-14; Parivardhini-16; Vārdhaka-20. The longer lines of each variant contain Mātrās as follows: Sara-14 (8 plus 4 plus 2); Kusuma-17 (10 plus 5 plus 2); Bhōga-20 (12 plus 6 plus 2); Bhāmini-23 (14 plus 7 plus 2); Parivardhini-26 (16 plus 8 plus 2); Vārdhaka-32 (20 plus 10 plus 2). A Laghu at the end of the 3rd and the 6th lines should be considered as a Guru.

Analysing the lines into feet, it has been said that Sara consists of feet of 4 Mātrās each (2 feet in the shorter lines and 6 feet plus 1 Guru in the longer lines); Kusuma consists of feet of 5

Mātrās each (2 feet in the shorter lines and 3 feet plus 1 Guru in the longer lines); Bhōga consists of feet of 3 Mātrās each (4 feet in the shorter lines and 6 feet plus 1 Guru in the longer lines); Bhāmini consists of alternating feet of 3 and 4 Mātrās (4 feet in the shorter lines, feet of 3 Mātrās in the odd and feet of 4 Mātrās in the even places, and 6 feet in the same order plus 1 Guru in the longer lines); Parivardhini consists of feet of 4 Mātrās each (4 feet in the shorter and 6 feet plus 1 Guru in the longer lines); and Vārdhaka consists of feet of 5 Mātrās each (4 feet in the shorter and 6 feet plus 1 Guru in the longer lines). (Gaṇas of 3, 4 and 5 Mātrās are respectively termed Utsāha, Mandānila and Laṭita by modern Kannada Prosodists on the basis of the occurrence of such feet in Ragaṇes of these names.)

Illustrations of the variants of gaṭpadis are given below:

i Sara (2 feet of four Mātrās each in the shorter and 3 such feet plus 1 Guru in the longer lines).

isana/Karuṇeya/
nāśisu/vinayadi/
dāsana/hāgeye/nēmana/vē/
klōśada/vidhavidha/
pāśava/hariduvī/
lāsadi/satyava/tiḷimana/vē/

ii Kusuma (2 feet of 5 Mātrās each in shorter and 3 such feet plus 1 Guru in the longer lines).

nāḍumana/sijanolavi/
nāḍuveḍe/santatam/
bīdurati/patigesata/tanidhāna vu/
nōḍidani/miṣapatige/
māḍuvudu/vinayavanu/
nāḍāḍi/yavargeba/ nṇisalumo/ggē/

iii Bhōga (4 feet of 3 Mātrās each in the shorter and 6 such feet plus 1 Guru in the longer lines).

meReyu/tidda/bhāgya/vella/
haridu/hōyi/tenuta/tiruka/

maraji/nāci/pōgu/tidda/maruja/nanta/yē/
dhareya/bhōga/vannu/mecci/
paraṇa/maretu/keḍalu/bēḍa/
dhareya/bhōga/kanasi/nante/kēḷu/māna/vā/

iv Bhāmini (4 feet in shorter lines, 2 feet of 3 Mātrās in odd and 2 feet of 4 Mātrās in even places; 6 such feet in the same order plus 1 Guru in the longer lines).

kēḷu/janamē/jayadha/ritrī/
pāla/kaurava/nrpana/tandukṛ/
pālu/vinacara/ṇāgra/dalikeḍa/hidanu/kalipār/tha/
tōḷa/hīṇka/ṭṭuḷa/mōreya/
kāli/keyabiḍu/daleya/nīrore/
vāli/gaḷakuru/bhūpa/niddanu/tamma/dirusahi/ta/

v Parivardhini (4 feet of 4 Mātrās each in shorter lines and 6 such feet plus one Guru in longer lines).

duritava/nambeḷe/vudepo/lamkole/
parikali/sidanava/dōhaḷa/manṭam/
parikā/ludakama/dakekaḷa/vanya/srīsam/gamege/yme/
parira/kṣaṇeyati/kāmṣeya/darīnavu/
nirutam/pordado/dillam/samsṭi/
yurukil/bishame/lliyuduvī/cārīse/bhavyaja/nōttamsā/

vi Vārdhaka (4 feet of 5 Mātrās each in the shorter and 6 of such feet plus 1 Guru in the longer lines).

kettaba/lgattalege/taraṇimūn/ gōṇadire/
pottuveḷa/gambēre/tōrpparār/bidādēgha/
rmmōttarake/mārutam/bemardoḍār/bīsuvar/balikāḷa/
vaṭṭadindam/
kṛtrimada/viṣadasom/kigegarūḍa/naḷavaḷiye/
mattera/kṣegmantri/suvaru/bhūpani/
nottuvanu/tapakede/goṭṭoḍār/baḍisuvar/pēḷenda/
nāmuniḷpanu/

11 Sāṅgatya

Sāṅgatya has not been defined by Nāgavarma. It made its debut in Kannada at about A. D. 1410 in *Sobagina Sone* by

Dēparaja and became a favourite of both classical (Bharatesa-vaibhava by Ratnākaravarāṇi, Hadibadeya Dharma by Sanchi Honnamma) and folk poets. Since its constituent feet still retain their original Amśa character this metre affords a lot of freedom to composers.

A stanza in Sāṅgatyā has 4 lines. The odd lines have 4 Viṣṇu gaṇas each. The even lines have 2 Viṣṇuganas followed by one Brahmagaṇa. Each of these Gaṇas may occasionally be substituted by the other two Gaṇas. To suit the rhythm a Laghu may be lengthened or a Guru may be shortened in recitation.

Example:

kuvaranā/dodebanda/gunavēna/darinde/
kuvariya/dodekum/dēnu/
ivarirva/roṣṭi/gepaḍeda/varinde/
savanipu/dihapara/saukhyā/

(Laghus to be lengthened, have been underlined)

In Yakṣagāna stanzas in this metre have broken into two independent couplets, each retaining the same arrangement of feet.

12 Ragale

Apabhramśa prosodists have given the name Raghaṭa to a metre in that language. Certainly the name Ragale and possibly the forms of metre included under this name in Kannada are adaptations from Apabhramśa. In Apabhramśa poetry a cluster of verses with unity of content is called a Kaṭavaka. The word Ragale also might have originally meant the same thing; for in Kannada, Ragale is a stanza having an indefinite number of lines, each line having the same number of Mātrā-gaṇas, and the whole intended to describe some object, place, etc. This form of stanza with indefinite number of lines provides much freedom to poets, especially because the Yati and Prāsa rules applicable to other metres in Kannada are generally disregarded here.

Chandōmbudhi contains 3 verses in Kanda metre defining Ragale:

- 1 gananiyemaviparyāsado-
leṇevaḍedoleseye mātresamanāgi gunā-
graniṇṇa matadinda tāḷada
gaṇanegodambaṭṭodaduve raghaṭāchandam
- 2 mandānilalalitōtsava-
vendē ragaḷegaḷa nāmamiakkum kramadin-
dondake padināRirpa-
ttondakirpattunāḷkumātregaḷabale
- 3 ippattu mātre ragaḷege
bappuḍu padināRu mātre mandānilakam
tappuḍu utsāhakuRe-
yoppuvudippattunāḷku mātrgaḷabale.

According to the verse quoted first, in Ragale (or Raghaṭa) the rules regarding Gaṇas are often violated; all the lines in a stanza should have the same number of Mātrās, and the important consideration is that of Tāḷa (the regular beat). The second verse names the three varieties of Ragale as Mandānila, Lalita and Utsava and prescribes the number of Mātrās per line for these varieties as 16, 20 and 24. The third verse is only a repetition of the second verse. Most scholars consider the second and the third verse to be later interpolations. Chandassāra of Gunacandra also (circa A. D. 1650) mentions the names of these three varieties of Ragale.

We may now examine these three varieties in some detail.

1 Utsāha Ragale

Chandōmbudhi says that one line of Utsava, which is another name for Utsāha, has 24 Mātrās per line. In practice, however, this one line is broken into two equal parts each having 12 Mātrās. Such a line is scanned into 4 feet of 3 Mātrās each. In some examples the fourth foot has only one Guru (2 Mātrās).

Examples:

- a kuḷirva/pūgo/ḷaṅga/ḷalli/
taḷira/kāva/ṇaṅga/ḷalli/

- tumbi/viṇḍi/nante/pāḍi/
jakka/vakki/yante/kūḍi/
b Māvi/nāḍiyo/lāḍu/tum/
pāḍa/neyde/kēḷu/tum/
poḷta/nintu/kaḷeyu/tum/
tolaga/dirda/reseyu/tum/

One stanza in this metre is found in Pampa Bhārata; but the classical poets have mostly disregarded this variety.

ii Mandānila Ragaḷe

According to Chandōmbudhi one line of this metre contains 16 Mātrās. In practice a line is scanned into 4 feet of 4 Mātrās each or 2 feet of 3 Mātrās and 2 feet of 5 Mātrās each in alternation.

Examples:

- a-i) Ā vē/leyoḷati/sam bhrama/mesedire/
pūvaḷi/puravi/thigaḷoḷ ne/redire/
pavaḷada/rannada/guḍigaḷa/guḍigaḷ/
navamau/ktikaraṇ/gadadām/guḍigaḷ/
meReduvu/miRuguva/misuniya/tōraṇa/
maRikeya/purajana/dutsava/dōraṇa/
māneya/mēlana/paḷavige/milirdire/
nānā/vidhavā/dadhvani/yuḷurdire/
posamō/ladatā/ladamṛdu/ninadam/
pasarise/gītara/vamkaḍu/binadam/
badedidir/vandudu/rāja/pracayam/
biḷadoḷa/vandudu/nāri/nicayam/
a-ii) poḷala be daṅgam/migeme/ccinōdi/
divijēn/dravilā/sadoḷin/tukūdi/
karumū/damanā/daradin/damēRi/
keladoḷ/mādaṅga/ḷanaRi/dutōRi/
karitura/gabalaṇ/gaḷ per/cuvantu/
maleyum/mandala/mumber/cuvantu/
nelanam/paripā/lisedhar/masūnu/
sukhamir/damri pu/balatimi/rabhānu/

- b) nanda/naṅgaḷoḷ/suliva/birayiyim/
kampu/kaṇmaleye/pūta/surayiyim/
sutta/lum pariva/jaripo/nalgaḷim/
etta/lum naḷiva/posana/vilgaḷim/
beḷadu/magamagipa/ gandha/śāliiyim/
alli/suliva giḷi/viṇḍi/nōḷiyim/
dhanada/rannariva/ renipa/birudarim/
dēva/rannariva/renipa/birudarim/
neReye/sogyipā/ēka/cakramam/
mecci/dam hariga/namita/vikramam/

This metre, also called Maṭṭa Ragaḷe, seems to be an adaptation of the Paddhati (Pajjhaṭikā) metre of Apabhramśa, and in certain manuscripts of Pampa's works the name Paddhati, Paddali or Paḍḍali is given to stanzas in this metre.

iii. Laḷita Ragaḷa

Lines of this metre, which according to Chandōmbudhi consist of 20 Mātrās, are scanned into 4 feet of 5 Mātrās each.

Example:

viṣayaviṣ /valliyam/percisuva/jaladāre/
sādhutva/mam kiḍisi/naḍesuva du/rācare/
kapaṭanā/ṭakatatige/tāne nele/yenisuva/
kōpagra/hāveśa/janmanidhi/yenisuva/
śāstradr/ṣṭige timira/paḷalatati/yenisuva/
dōṣamem/bāsi/viṣakkepu/ttenisuva/

In addition to these three varieties, there is another variety of Ragaḷe in Pampa Bhārata:

adaRa/poravo/ḷalavi/śāla/kanak/kṛtaka/
giriga/ḷim pha/lapra/kiṛṇa/taruga/ḷim/
naneyya/koneya taḷira/muguḷa/vanala/tāni/
kuṇja/dimla/satpra/sūna/puṇja/dim/
gagana/taḷame/paRidu/biḷdu/denipa/bahuta/
ṭāka/dim ku/kildu/nalina/kōka/dim/
tegeya/dabda/samiti/pōle/pariva/madaga/
jaṅga/ḷim ta/rattu/raṅga/maṅga/ḷim/
lavaṇa/jaladhi/baḷasi/dante/baḷasi/dagaḷa/

niḷa/diudu/dagra/kanaka/sāḷa/dim/
kanaka/śaila/menisi/negaḷda/bhūmi/pāla/
bhavana/dim ṣa/masta/vastu/bhuvana/dim/

Each line of this stanza has 12 feet of three Mātrās each, excepting the final feet, which have only two Mātrās (one Guru) each.

Ragaḷe metre, though handled by Pampa and other classical poets of Kannada, revealed all its potentiality in the hands of Harihara (A. D. 1200) who composed a large number of story-poems (Kathana Kāvyaś) mainly in the three varieties of this metre and thus came to be known as the poet of Ragaḷe (Ragaḷeya Kavi).

13 Lalita

This metre is different from the variant of Ragaḷe of the same name. A stanza in this Mātrā metre has four lines, each consisting of four feet, the first three of five Mātrās and the fourth of four Mātrās.

Example:

Samkugora/loṭṭa/ta/muttinaṣa/raṅga/
komkiḍida/perbuliyu/gursobagu/vatsam/
kemkavaṇi/kettisida/tāḷipada/kamga/
sōmkalerde/goṇḍavana/pēṅgaḷerde/goṇḍam/

14 Utsāha

Unlike the variety of Ragaḷe having the same name, a stanza in this metre is a quatrain, each line consisting of 7 feet of 3 Mātrās each plus an 8th foot of 2 Mātrās (one Guru).

Anta/kānta/kamdi/ṭakke/dēva/nine/bhavi/pam/
danta/Rinde/kāvu/denna/nāva/teRado/ḷambha/ya/
bhrānta/namba/likka/mentu/māpa/dartha/yukta/roḷ/
śānti/yam su/mantu/māḍu/vuḍugu/ṇam ma/hatta/ram/

15 Akkarike

A stanza in this Mātrā metre consists of 4 lines, each line

having 6 feet of 4 Mātrās and a 7th foot of 2 Mātrās (one Guru).

Example:

suranuta/caraṇē/varaguṇa/bharanē/khararuci/
bimbaga/tē/
sarasija/vadanē/surucira/radanē/purahara/
ṇāṅgayu/tē/
karadhṛta/nalinē/parihṛta/malinē/harividhi/
śakranu/tē/
kariripu/gamanē/hariripu/samanē/poregiri/
rājasu/tē/

16 Layagrāhi

A stanza of this Mātrā metre consists of 4 lines, each line having 7 feet of 5 Mātrās and a final foot 4 Mātrās.

Example:

omdudese/yoḷturuka/rondukaḍe/yoḷmorasa/
rondeseyo/lāReyara/bṛndamaḷa/vim bṛ/
Rondubaḷi/yoḷ tiguḷa/rondiravi/nol/koḍaga/
rondu kela/doḷ malepa/ronduvere/dellar/
sandaṇisi/kāḷegake/munduvare/vannamada/
ṭindavara/taṭṭuḷa/pandalega/ḷandi/
gvṛndabali/yittu nala/vinde cika/dēvanṛpa/
nandamige/perjasama/nondi sogā/vāḷgum/

17 Layōttara

A stanza in this metre is a quatrain, each line having 14 feet of 3 Mātrās and a final foot of 5 Mātrās.

Example:

TuRuge/tumbi/gurula/bamba/lideka/pōla/
raṅga/doḷ tu/ḷunke/poṅga/raṅga/
doḷ ma/laṅge/vijaya/maṅgadol/
miRuge/palla/caviga/ḷeledu/nelasi/celvu/
yāna/dol be/daṅgu/baḷeyc/māna/

do| ma/namto/ḍamke dānado||
neReye/navapa/yōdha/rōtha/kumbha/maliye/
pāda/dol ca/lāndu/kam vi/nōḍa/dol
ka/ḍaṅge/madhura/modado||
meRedu/pugugu/maṅga/neyaru/manka/dāne/
yum na/manni/kāma/nikhila/
bhu vana/mam ta/dīya/rāja/bhavanamam/

18 Sisa

Sisa, which is extensively used in Yakṣagāṇas, came to Kannada from Telugu. A stanza in this metre consists of 4 lines, each line having 6 Viṣṇugaṇas and 2 Brahmagaṇas (30 Mātrās in all, as a Viṣṇugaṇa has 4 and a Brahmagaṇa has 3 Mātrās). As in Telugu in Kannada also a stanza in Sisa metre is considered incomplete unless followed by a stanza in the Āṭaveladi or Tēṭagīti metre. Of these, Āṭaveladi is a couplet, each line of which consists of 3 Brahmagaṇas, 2 Viṣṇugaṇas and 5 Brahmagaṇas. Tēṭagīti is a quatrain, each line having 1 Brahma, 2 Viṣṇu and 2 Brahma Gaṇas. Examples of these metres are given in the note on Telugu metres appended next.

19 Kanda

Kanda is the staple Mātrā metre of classical Kannada literature. A stanza in this metre has 4 lines. The first and the third lines have 3 feet of 4 Mātrās each and the second and the fourth lines have 5 such feet. In the odd places of both hemistichs a foot with a Guru in between two Lāghus (a Jagaṇa) should be avoided. The sixth foot in both hemistichs should be either a Jagaṇa or a foot with four Lāghus.

Example:

iradoy/vadu ta/nniccege/
varayau/vanadam/du puruṣa/ nam prakṛ/tirajam/
boredu ti/riputte/suṭṭure/
tera|cita/Rageleya/nuyvate/Radim/dettam/

These are the main metres which have been used in Kannada literature upto the 20th century, when the romantic revolution

brought a change not only in the content, but also in the metrical patterns, and poets started experimenting with folk rhythms and free verse. This, however, is beyond the scope of our present study.

5 Yati and Prāsa

Yati in Sanskrit prosody is a pause for breath within or at the end of a line where the morpheme should end. Places for such pauses have been prescribed in different metres, and failure to observe Yati is considered a defect (Kāvya Dōṣa). Prāsa is a repetition of the same consonant, which is considered an ornament of the sound (Saddālamkāra).

Tamil prosodists do not speak about Yati, but Toṭai which contains several types of Prāsa, has been considered a constituent of metre by Tolkāppiyar and others following in his footsteps. Toṭai has been divided into five categories, viz., Mōnai, Etukai, Murai, Iyaippu and Aṭapeṭai. Of these Mōnai, viz. the identity or similarity of the initial syllable and Etukai, viz., the identity or similarity of the second syllable, have been observed also by poets of Telugu, Kannada and Malayalam. Mōnai is called Yati in Telugu and is almost compulsory.

In Kannada prosody Yati signifies pause, as in Sanskrit; but in metres borrowed from Sanskrit the poets of Kannada do not observe the Yati rules of Sanskrit. In Sanskrit the second line of a stanza never runs-on to the third line, but this is the invariable practice in metres borrowed from Sanskrit in Kannada and also in Telugu. This disregard of Yati is stated to be a particular excellence of the Kannada Poetry.* However in indigenous Kannada metres Yati is to be observed and words should end in stipulated places both within and at the end of the line.

Etukai is called simply "Prāsa" in Kannada and is considered a constituent of metre. By Prāsa is meant the similarity or identity of the consonant or consonants between the first and the second vowels in each line. Since similarity can be of several kinds, the Prāsa also has several varieties, and has been elabora-

ted into six categories, viz., *Simha*, *Gaja*, *Vṛṣabha*, *Aja*, *Śarabha* and *Haya*.

A single consonant after a short vowel, repeated in the 4 lines of a quatrain, is *Simha Prāsa*, as,

girigaḷ Paramāṇugaḷena
sarōjabhavanī karindramem māḍidanem
diradidara kāyabalamam
nirūpisaḷ nāgarajanum neRedapanē

(Here the repetition of the second consonant constitutes *Simha Prāsa*).

If the preceding vowel is long, the rhyme is called *Gajaprāsa*. Where the preceding vowel, long or short, has an *Anuswāra* attached to it the *Prāsa* is called *Vṛṣabha*. If the previous vowel, long or short, has a *Visarga* attached to it, the *Prāsa* is called *Aja*. In both these varieties, the preceding attachments have also to be repeated along with the consonant which may be single or may be a conjunct. When the preceding vowel has no *Anuswāra* or *Visarga* attached to it and what is repeated is a conjunct composed of different consonants, then the *Prāsa* is called *Śarabha*. Repetition of geminated consonants in identical situation is called *Haya Prāsa*.

Prāsa in any one of these categories is obligatory in Kannada poetry, excepting in the *Ragaḷe* metre, where though not as a rule, this *Prāsa* is observed between two consecutive lines of the multi-line stanza.

Internal *Prāsa* within the same line, called *Oḷa Prāsa*, is also obligatory in certain metres. This has been compared with the "Yati" of Telugu Prosody.

Notes

- 1 Two *Triṣṭupī* stanzas are found in the Badami inscription of circa 700 A. D. There is a stanza in *Akkara* metre in the Sravāṇabelagola inscription of A. D. 942. One *Ṣaṭpadi* stanza is found in an inscription of A. D. 1067 at Citradurga.

2 guruvondādiyolūtpalam, gurumodal mūrāge śārdūlama
gurunāḷkagiralāmtu sragdhare, laghudvandvam gurudvandva mā-
gire Maṭṭabha, laghudvayatriguruvimḍakkum mahāsrāgḍharam,
harināḷkshī, laghu nāḷkku campaka, vivāRum khyātakarnāṭakam.

3 madanavatiyakkaram cau-
padi giṇike yele tipadi yutsāham ṣaṭ-
padi yakkarige karam cel-
vodavida chandōvatamsamabjadālāksi.

4 The verses defining *Ragaḷe* in *Chandōmbudhi* are considered to be later interpolations.

5 eradum mūrum nāḷkum
guruvin prastārisalambunidhigajadharaṇī-
śvaragaṇanogeḡumavarkkam
sarasiḷabhaḷavi ṣṇurudrasaṇṇāḷalakkum

Ch., 5. 240

6 Yativilanghanadindaridalte Kannaḍam

(Sadbamaṇḍarpana)

A SHORT NOTE ON TELUGU PROSODY

1 Dēśi metres in Telugu before Nannaya Bhaṭṭa

The earliest known literary work in Telugu is Nannaya Bhaṭṭa's Māhabhārata composed in the 11th century A.D. Telugu inscriptions, however, are available from the 9th century A.D. Some of these contain verses which give us information regarding the metres that were current in Telugu before the great Nannaya came to dominate the field of Telugu poetry.

The Addanki inscription of the eastern Cālukya king Guṇaga Vijayāditya (A. D. 848-892) contains a Telugu verse in *Taruvoja* metre'. This metre, which is of folk origin, is employed in *Dampuḷḷa Pāḷa*, which are songs sung by village women while husking paddy.

The KandukūRu inscription (A. D. 848-849) contains a fragment of a verse in *Sisa* metre, followed by a verse in *Tēṭagiti* metre, which is also incomplete. Now there is a convention in Telugu that a verse in *Sisa* will be considered complete only when followed by a verse either in *Aṭaveladi* or in *Tēṭagiti*. The provision of a verse in *Tēṭagiti* metre following *Sisa* in the KandukūRu inscription shows the antiquity of this convention. There is a verse in *Sisa* metre followed by one in *Aṭaveladi* metre in the Dharmāvaram inscription (A. D. 897).

The Bezawada inscription of Yuddhamalla (A. D. 885-930) contains four verses in *Madhyākkara* metre. Now, five varieties of the Akkara metre, viz., *Piriyakkare*, *Doreyakkare*, *Naduvaṇakkare*, *Edeyakkare* and *Kiriyakkare* have been defined and illustrated by Nāgavarma, the Kannada prosodist, in his *Chandōmbudhi* (A.D. 990). *Kavijanāśrayamu*, the first work on Telugu prosody, ascribed to Recana (A. D. 1100) has described

these same metres under the names *Mahākkara*, *Madhyākkara*, *Madhurākkara*, *Antarākkara* and *Alpākkara* and all later Telugu prosodists have implicitly followed the author of *Kavijanāśrayamu* in defining these metres. The occurrence of four verses in *Madhyākkara* metre in the Bezawada inscription may be ascribed to the influence of Kannada poetry over Telugu at this time. It may incidentally be mentioned here that of the five varieties of Akkara defined by prosodists only two varieties, viz. *Madhyākkara* and *Madhurākkara* have been used by classical Telugu poets: 39 verses in *Madhyākkara* and one verse in *Madhurākkara* by Nannaya (11th century) and one verse in *Madhyākkara* and two verses in *Madhurākkara* by Yerra Pragaḍa (14th century). Quite recently Sri Visvanātha Satyanārāyaṇa has composed a few verses in *Madhyākkara* metre in his *Srīmad Rāmāyaṇa Kalpavṛkṣamu*, and also in a few *śatakas* compiled in "Viswanātha *Madhyākkaralu*".

In the Ārumbāka inscription of A.D. 980 there is a Sanskrit verse in the *Kanda* metre* with *Yati* and *Prāsa* which are essential features of Telugu prosody, but which are usually not observed in Sanskrit. From this it may be inferred that the *Kanda* metre which is a *Mātrā* metre adopted from *Prākṛt*, was also in vogue in Telugu poetry at this time and that the composer of the inscription adopted this metre from Telugu into Sanskrit.

Dvipada metre of which one line consists of three *Indra gaṇas* and one *Sūryagaṇa* has been greatly in favour in the later Telugu literature. Two lines of the *Dvipada* metre constitute one line of *Taruvoja*. Since *Taruvoja* is found in an inscription prior to Nannaya it may be inferred that *Dvipada* metre also was current in the Telugu literature of that period.

From the above discussion it can be seen that the following seven Dēśi or non-Sanskritic metres were in vogue in Telugu before Nannaya Bhaṭṭa:

1. *Taruvoja*, 2. *Dvipada*, 3. *Aṭaveladi*, 4. *Tēṭagiti* 5. *Akkara* (*Madhyākkara*), 6. *Sisa* and 7. *Kanda*.

2. Sanskrit Metres in Telugu before Nannaya.

Telugu verses in Sanskrit metres are not found in inscriptions

before Nannaya Bhaṭṭa, but in inscriptions contemporaneous with or later than Nannaya the Sanskrit metres *Utpalāmālā* and *Campakamālā* are employed. The Miriyāla Kāmasāni inscription (circa A. D. 1000) employs these two metres in Telugu verses, while in Satalūru inscription (A. D. 9th century) there is a Sanskrit verse in *Campakamālā* metre with *Prāsa* (rhyme of the second syllable in each line*) which perhaps betrays the influence of Telugu prosody and leads to the inference that this metre was in vogue in Telugu with *Yati* and *Prāsa* which are specific features of Telugu Prosody.

3 Metres in Classical Telugu Poetry

The Campu style adopted by Nannaya Bhaṭṭa dominated Telugu poetry for about nine centuries until the Romantic movement of early 20th century brought in a change both in the form and the content of literature. Poets of this period employed for their texts Sanskrit metres like *Utpalāmālā*, *Campakamālā*, *Sardūla*, *Mattēbha*, *Sragdharā*, and *Mahāsragdharā*. They also used Deśi metres like *Kanda*, *Sisa*, *Teṭagiti*, *Aṭaveladi*, *Taraṇa* *Madhyākara*, *Layagrāhi*, *Layahāri* and *Layavibhāti*, along with pure prose called *Vacana*. At the ends of chapters most of the Sanskrit metres like *Sragvīṇi*, *Pancacāmara*, *Mālini*, *Manigaṇanikara*, *Tōṭaka*, *Vasāntatilaka*, *Mattakōkila*, *Drutaviṭambita*, *Svāgatā*, *Vanamayūra*, *Amburuha*, *Utsāha* and *Radhōddhatā* were employed, these being called "the special metres at the end of a chapter" (*Viśēsa Vṛttamulu*).

An exception to the rule mentioned above is Ranganātha (A.D. 12th century) who composed his *Rāmāyana* entirely in *Dvipada* metre. Pāṅkuruki Śomanatha (A. D. 12th century) who carried on this tradition by composing his *Baṣava Purāṇ* and *Panditārādhyacaritra* in *Dvipada* metre thought it necessary to defend his adoption of this metre for his classics. Hariścandra *Dvipada* by Gauraṇa (A. D. 15th century) also is, as the name signifies, in *Dvipada* metre. The *Dvipada* poets show their attachment to this metre by sticking to it even in their colophons which were usually composed in prose and were called *Āśvāsānta Gadya*.

In addition to the above metres, nine varieties of *Ragaḍas*, which are most probably adopted from *Apabhramśa* poetry, are described by Telugu prosodists. Some of these *Ragaḍas* are used by poets like *Srīnātha* (A. D. 15th century).

Prosodists have also described several varieties of *Daṇḍakas* and some of them have been employed by Telugu poets in compositions like *Bhōginīdaṇḍaka* (by Pōtana, A. D. 15th century), *Vidyāvatīdaṇḍaka* (by Venkaṭakavi, A. D. 18th century) and *Bhōjanadaṇḍaka*.

4 Metres in modern Telugu poetry

Rāyaprōlu Subbārao, who initiated the Romantic movement in Telugu poetry with his *Āndhrāvali* made use of classical metres (*Prabandha Vṛttas*) along with some folk tunes which were termed Musical metres (*Gēya Vṛttas*). One of these folk tunes came to be called *Mutyāla Saramu* as it was exclusively used by Gursāda Appā Rao in his work of that name. *Srī Viśvānātha Satyanārāyaṇa* who composed his magnum opus *Srīmad Rāmāyaṇa Kalpavṛkṣamu* in classical metres composed his collection of lyrics called *Kinnarasāni Pāṭalu* in folk metres.

5 Yati and Prāsa in Telugu Prosody

The word *Yati* in Sanskrit prosody means a Caesura or a pause for breath, where the word or the morpheme should end. Such *Yatis* occur at the end of the second line and the fourth line of a quatrain and also at certain specified places within the line in different metres. Of these, the *Yati* at the end of the second and the fourth line is strictly observed, while the *Yati* within the line is sometimes violated by Sanskrit poets, though such violations are considered blemishes of poetry.

In Sanskrit metres adopted in Telugu there is no pause at the end of the second line in a quatrain, the second line being made invariably to run on to the third line.

Yati in Telugu prosody means the rhyme of the initial sound at specific places in the course of the line. This is either absolute identity of the initial consonant (*Tulyākṣara Yati*) or

agreement in respect of certain characteristics of the same consonant (Samānākṣara Yati). The initial vowel also is a factor to be considered in Yati. Yati, thus conceived, corresponds broadly with the Polippu Mōnai (Mōnai between alternate feet in the line) of Tamil prosody in metres like Dvipada, Taruvōja, Sisa and Ragaḍas and with the Orū Mōnai (Monai between the first and the fourth foot in a line) of Tamil prosody in metres like Āṭaveladi, Tēṭagiti, Madhyākkara, Madhurākkara and Kanda. This "Yati" is also called "Vaḍi" or "Vaḷi" in Telugu prosody.

Etukai or the rhyme of the second syllable is called "Prāsa", in Telugu prosody. Prāsa is considered absolutely essential in all metres adopted from Sanskrit and Prākṛt into Telugu and in a few Dēśi metres like Taruvōja, Dvipada, Akkara, Kanda and Ragaḍas. These Dēśi metres which require Prāsa are called *Jātulu* (Jātis), while Dēśi metres without Prāsa such as Sisa, Āṭaveladi and Tēṭagiti are called *Upajātulu* (Upajātis).

Unlike Yati which is an internal rhyme among the feet within the same line, Prāsa is observed compulsorily only among the lines of a verse. Prāsa within the line and among the feet constituting the same line is left to the option of the poet. As in Yati, the repetition or agreement of the vowel in the syllable being repeated is not insisted upon in Prāsa. Even in the matter of the repetition of the consonant or consonants of the second syllable absolute identity is not insisted upon, the desired objective being similarity of sound only. For this purpose several groups of vowels and consonants with mutual relationship are assumed and any one letter within such a group may stand for any other letter in the same group, in order that the demands for Prāsa may be satisfied.

6 Scanning of Dēśi metres.

Influenced by Kannada Prosody, prosodists of Telugu also defined three sets of Mātragaṇas for scanning Dēśi metres. However the Brahmā, Viṣṇu and Rudra Gaṇas of Kannada were respectively called Sūrya, Indra and Candra Gaṇas in Telugu. The basic units in these feet are respectively two, three and four

Gurus. The initial Guru in all these Gaṇas may be substituted by two laghus while a Guru in other places may be substituted by a single Laghu. This gives us three sets with 4, 8 and 16 varieties, as shown below. But the first two Gaṇas in each group are not used in Telugu.

Sūrya Gaṇas	Indra Gaṇas	Candra Gaṇas
(G = Guru, L = Laghu)		
1 G G }	GGG }	G G G G }
2 LL G } Not used	LL GG } not used	LL GGG } not used
3 G L	G L G	G L G G
4 LL L	LL L G	LL L G G
5 —	G G L	G G L G
6	LL G L	LL G L G
7	G L L	G L L G
8	LL L L	LL L L G
9	—	G G G L
10		LL G G L
11		G L G L
12		LL L G L
13		G G L L
14		LL G L L
15		G L L L
16		LL L L L
(4 Gaṇas)	(8 Gaṇas)	(16 Gaṇas)

Among the Telugu works on Prosody, Kavijanāśrayamu (A.D. 1100) and Kāvyaśāṅkārācūdāmaṇi (A. D. 1402) enumerate all these 28 varieties. But Chandōdarpaṇamu of Anantāmātya (A. D. 1435) deletes the first two Gaṇas in each set and recognises only the remaining 22 Gaṇas. All later prosodists in Telugu have followed Chandōdarpaṇamu in this matter. The Candra gaṇas are used only in Akkara and ṣaṭpadi metres which are not defined in Telugu poetical works, but oral tradition has some verses composed in these metres.

Now we may briefly define and illustrate the Dēśi metres used in Telugu literary compositions.

1 Taruvōja

A verse in Taruvōja consists of four lines (Aḍugu), each line consisting of two hemistichs of three Indragāṇas and one Sūrya gāṇa (a total of eight Gāṇas in a line). Yati has to be observed among the first, the third, the fifth and the seventh feet in each line, and Prāsa has to be observed between the lines.

Example:

irāju nandanā hṛdayambu tavili yeppuḍu
nunduna nnitadu garamu
kāruṇya munabrīti galayaṭlu cūcu gamalā-
kṣi bhārgava kanyadā neṭlu
goriyi tanidana kunubati jēsi koniyena
ṭulayēnu gōrilō kaika
bhāradhu randharu barahita dharma
parunahu śātmaju batijēsi kondu.

Nannaya, Ādi. 1. 172

2 Dvipada

Dvipada is a couplet, one line of which consists of one hemistich of a Taruvōja line, viz., three Indragāṇas and one Sūryagāṇa. Yati is to be observed between the first and the third Gāṇa, and Prāsa between the lines of a couplet.

Example:

bhaktapa rādhīnu bhaktani dhānu
bhaktasa mādhanu bhaktāva dhānu
* * * *
manmanō ramyunir malabhāva gamyu
cinmayu saumyubha jincikīr tinci

Pāṭkurikki Sōmanātha, Basava. p. 1

3 Aṭaveladi

A verse in Aṭaveladi metre consists of four lines, the first line and the third line having three Indragāṇas and two Sūrya gāṇas and the second and the fourth line having five Sūrya gāṇas. Yati is observed between the first and the fourth foot in each line. Prāsa is not observed.

Example:

vividha vēdānta tvavēdi vēda vyāsu-
ḍādi munipa rāṣa rātma juṇḍu
viṣṇusa nnibhuṇḍu viśva janī namai
paragu cunda jēse bhāra tambu

Nannaya, Ādi. 1. 32

4 Tētagiti

Each line in a Tētagiti quatrain consists of one Sūrya, two Indra and two Sūrya Gāṇas in that order. Yati is observed between the first and the fourth foot in a line. Prāsa is not observed.

Example:

kanni yalatōda nāḍucu nunna dāni
pāda mardita maiyokka panna gambu
karace ganniya landaRu veRaci paRaci
yaraCu cuḍṭapra madvara yavani drelle.

Nannaya, Ādi. 1. 147

5 Akkara (a) Madhyākkara

Each line of a Madhyākkara quatrain consists of two Indra, one Sūrya, two Indra and one Sūrya, a total of six Gāṇas. Yati is on the fifth Gāṇa. Prāsa is obligatory.

Example:

dharāṇija rācara bhūta samghambu damaviṣa vahni-
nuragambu lertsucu nuniki kaligipa yōruha garbhu-
duregavi śāpēta jiva sanjiva nōpādē śambu
garuṇagā śyapunaku nicce nakhilalō kahitambu panṭe.

Nannaya, Ādi. 2. 185

(b) Madhurākkara

A verse in Madhurākkara metre consists of four lines, each line having one Sūrya, three Indra and one Candra Gāṇa (five Gāṇas in all). Yati falls on the fourth Gāṇa and Prāsa is obligatory.

Example:

tanara janakuṇḍu nannapra dāṭayū nubhayatrāta
yununa naganintu lakumuvvu rōginagu ruvuluvira
lanagha yupanēta maRiyuni rentarā dhyapakuṇḍu
nanaga buruṣuna kiyyēvu ranavambu nuguruvulu.

Nannaya, Ādi. 4.49

6 Sisa

Each line of a Sisa quatrain consists of six Indraganaṣas followed by two Sūryaganaṣas (eight Gaṇas in a line). Yati is observed between the first and the third Gaṇa. Prāsa is not observed.

Example:

dharmata tvajnulu Dharmśā strambani yadhyātma
viduluvē dānta maniyu
nītivi cakṣaṇul nītiśā strambani kavivṛṣa bhulumahā
kāvyā maniyu
lākṣaṇi kulusarva lakṣyasam grahamani yaitihā sikuliti
hāsa maniyu
paramapau rāpikul bahupuraṇasamucca yambani
mahigoni yadu cūṇḍa.

Nannaya, Ādi. 1.32.

7 Kanda.

Kanda is a Mātrā metre. A verse in this metre is a quatrain of which both halves are of equal length, and composed of feet having four Mātrās each. The first line and the third line consist of three, and the second and the fourth line consist of five such feet. In the feet any combination of Gurus and Laghus to make four Mātrās may be used, but Jagana or the foot with one Guru in the midst of two Laghus (LGL) should not be used in odd places and Jagana or Nagaṇa (four Laghus, LLLL) alone should be used in the sixth place in both the halves. The second and the fourth lines should end in Guru resulting in having either GaGa (GG) or Sagaṇa (LLG). Prāsa is observed.

Example:

ēyadi hr̥dyama pūrvam-
bēyadi yeddāni vinina neRukesa magram-
baiyu ṇḍunaghani barhaṇa-
mēyadi yakkatha yavinaga niṣṭamu mākun.

Nannaya, Ādi, 1.30

8 Utsāha.

A verse in Utsāha metre is a quatrain, each line consisting of seven Sūryaganaṣas and one Guru. The first letter of the fifth foot is the place of Yati. Prāsa is observed.

Example:

balimi biṭṭa kaligi pāṣu patamu doduga nētika-
galika muluka kāya kettu gallu gonaga nēlamu-
nneluka vēṭa kuruma tiṇḍi yēla niku naluga gā-
dalamu galade nannu bampu dakṣu baṭṭi tecce dan.

Nannecōḍa, Kumāra., 2.60

9 Ragaḍas (a) Hayapracāra

A verse in Ragaḍa metre is a couplet with Prāsa of the second as well as the final syllable. Nine varieties of Ragaḍas are defined and illustrated by Anantāmātya (A.D. 1435) and prosodists after him. Appakavi has prescribed the Gati (rhythm) and Tāḷa (beat) for each of these varieties.

A line of Hayapracāra Ragaḍa consists of four feet of three Mātrās each (Sūryaganaṣas), the possible combinations being LLL (Nagaṇa), LG (Vagaṇa) and GL (Hagaṇa). This metre has Tryaśra Gati and Rūpaka Tāḷa.

Example:

hanaca tuṣṭa yambu ṛtula
janita yatula jaragu ḡṛtula
januha yapra cāra ragaḍa
vinuta śāstra vidulu vogaḍa.

Anantāmātya, Chandōdarpaṇamu, 3.53.

(b) Turagavalgana.

This is a doubling of Hayapracāra, each line consisting of

eight feet of three Mātrās (Sūryagaṇas), Gati and Tāla being the same as for Hayapracāra.

Example:

srīsa tīśu parama puruṣu citta munda lamcu vāru
vāsavādi nikhila divija vandyu naśra yimcuvāru
nitaja nimpa ranga nanva yintsu duraga valga nambu
Paṭudi nēśa laghuvi rāma bhānu madga nāśta kambu

Anantāmātya, Chandōdarpaṇamu, 3.54

(c) Vijayamaṅgaḷa

This is a doubling of Turagavalgana or quadrupling of Hayapracāra with sixteen Trimātragaṇas (Sūryagaṇas) in each foot, Gati and Tāla being the same.

Example:

sridha rāya śīṣṭa janani śēvi tāya bhakta loka
jivi tāya garvi toru sindhu rāja bandha nāya.
gādhi putra yajna vighna karama hāsu rima hogra
kāya śaila daḷana nipuṇa ghanasu rādhi pāyu dhāya
kēśa vāya tēna mostu kṛṣṇa pāhi pāhi yanucu
kēlu mugici mauli nunci kṛṣṇu balike nanucu niṭṭu
dēśa bhāṣa ṇamula jeppā dviguna turaga valga namuna
tēru vijaya maṅga lambu tiya ceRaku rasamu naṭṭu

Anantāmātya, Chandōdarpaṇamu, 3.55.

(d) Madhuragati

One line of this metre consists of four feet of four Mātrās each. Of the possible combinations, two Gurus (GG), four laghus (LLLL), Bhagaṇa (GLL) and Sagana (LLG) are permitted, but Jagana (LGL) is excluded. This variety of Ragaḍa has Catuṛaśra Gati and Ēka Tāla.

Example:-

śrīvani tādhipu jēribha jimpuḍu
bhāvaja janakuni bhaktida lampuḍu

anigaga nalabhasa lanunāl giṭagṛti
janugaja laghuvi śramamuma dhuragati

Anantāmātya, Chandōdarpaṇamu, 3.58

(e) Harigati

This is a doubling of Madhuragati, each line having eight feet of four Mātrās each. Gati and Tāla are the same as of Madhuragati.

Example:

srirā mākuca kuṅkuma pankamu cēbolu paguvipu lōrah
phalakamu
tāratu śārapa tīrasa mānō dakava hiniyoda vinapada
kamalamu
natisaya maiyala vaḍunē dēvuni nanavara tōḍā ratanā
harigati
itarula kalavaḍa daninrpa laghuyati nibhanala gagabhasa
lanagunu harigati.

Anantāmātya, Chandōdarpaṇamu, 3.59.

(f) Dviradagati

One line of Dviradagati metre consists of four feet of five Mātrās each, the permissible compositions of the feet being Naga (LLLG), Nalala (LLLLL), Bhala (GLLL), Sala (LLGL), Ta (GGL), and Ra (GLG). Yagana (LGG) and Jala (LGLL) are excluded. This metre has Khaṇḍa Gati and Jampa Tāla.

Example:

srīyuvati nijayuvati jēsiyen tayuminci
kāyajuni danatanayu gānelami bāṭinci
śakaladē vatalabari janulugā manninci
prakāṭagati srutulanuti pāṭhakule gāvinci
hariyoppu nanenoppu navatēra laghuvirati
saradhinaga nalalabhala salatarala dviradagati.

Anantāmātya, Chandōdarpaṇamu, 3.56

(g) Jayabhadra

This is a doubling of Dviradagati, and has eight feet of five

Mātrās each per line. Gati and Tāḷa are the same as in the previous metre.

Example:

srikinōḍa yaṇḍanaga cittaṇi guraḍanaga śēṣaśaya
nundanaga jeluṇḍaḡa turbhujūḍa
nākauka sulanēlu namucisū danupūjana ḍumadā gaiko-
nna nandagō pātmaḡūḍa
itanigol cinagāni ihaparam bulugaluga vitarasē valanan-
aga nesaguni vṇibhuḡansu
jaturamatu lōnarimpa jayabhadra ragaḡaliḡu sadvirad-
agatireṇṇe jāṭimpu lambencu
Anantāmātya, Chandōdarpaṇamu, 3.57

(h) Hariṇagati

One line of Hariṇagati consists of two feet having seven Mātrās each. The combinations permitted are Sūrya plus Nala (LLLL), Bha (GLL), Sa (LLG) and Gaga (GG). This and the following variety have Mīśra Gati and Tripuṭa Tāḷa.

Example:

srinivāsubha jintunēnani
pūnikujanula pontabōnani
bhānuyutanala bhasagagambula-
lōnanirudō lunānalambula
niravugāḡanu yēḡulaghuvula
nuruvumīraga noppunelevula
viratulanugā vimpanimmula
hariṇagaticelu vagujagammula

Anantāmātya, Chandōdarpaṇamu, 3.61

(i) Vṛṣabhagati

This is a doubling of Hariṇagati, each line having four feet of seven Mātrās each. The combinations permitted are Sūrya plus Bha (GLL), Sa (LLG), and Nala (LLLL). Sūrya plus Gaga (GG) is excluded.

Example:

srīmanōharu nambujōḍaru jittajāta gurundalamceda
gāmītārtha vidhāyinirjita kāliyāhini nāsrayinceda

nanuvugābhaga ṇalalubhānu samanvitadvita yamulunā
lugu

nanimiṣādhīpa laghuyatiniḡaga nalaruvṛṣabhaga
manamumēlagu

Anantāmātya, Chandōdarpaṇamu, 3.60

10 Layagrāhi.

Layagrāhi is a quatrain with 30 syllables and 39 Mātrās in each line.

Example:

urvara calīmpagula parvata cayambaḡara barvibhu
vinambunidhu laurvaṣi khiyāḡan
bhārvasu ranāgasura pūrvadi gadhiśayama vārvibhu
dhanēsvārula garvaṇmula ḡamgan
sarvaga ṇamukhyulunu sarvaga ṇabhūtamulu nārvana
vibhūṣaṇamu lūrvadisalangam
dharvata tivaḡagana pūrvana ṭanāḡiguru sarvaga
tusarvamayu sarvu nu tiyintun
Nannacōḍa, Kumārasambhava, 2, 100

11 Layahāri

One line of a Layahāri quatrain has 37 syllables and 39 Mātrās.

Example:

karanikara muruviṭapa varamulana garatalamu laruṇ-
aruci dalirulana garajamulu puṣpō-
tkaramanaga vanaruhaja haridanuja munimanuja
suragagana carabhujaga garuḡagana yakṣē-
svarulakati dayanosagu varaphalamu laṇiśamunu
bharitamayi madhusamaya suravarama hīja-
sphuraṇakena yanadanaru varaduhita naṭanaratu
baramaparu baramaguru baramunuti yintun
Nannacōḍa, Kumārasambhava, 2, 103

12 Layavibhāti

One line of a Layavibhāti quatrain has 34 syllables and 39 Mātrās.

Example:

tsaluvagala vennelala celavunaku saurabhamu
galiginanu saurabhamu tsaluvayuda lirpan
bolupesagu kappurapu balukulaku gōmalata nelakonina
saurabhamu tsaluvapasa yungō-
malātayunu galigi jana mulamigula bempesagu malaya-
pava nampugoda malakumadhu ratvam
balavaḍina niḍumāRi kaladanaga vatsugaḍu velayagala
yisukavi palukulaku nentsan
Piōgaḷi Sūraṇna, Kalāpurnōdayamu, 1. 83

13 Taraḷa

Each line of this quatrain will have Na (LLL) Bha (GLL),
Ra (GLG), Sa (LLG), Ja (LGL), and Ga (G) with Yati on the 12th
syllable. Prāsa is observed.

Example:

hariharāja gajānanārka ṣaḍāyamātṛ sarasvatī
girisutādika dōvatātati kinnamaskṛti sēsidu-
rbharatapōvi bhavādhikunguru padyavidyaku
nādyunam
buruhagarbhani bhampracētasu putrubhaktida
lamtsutsun
Nannaya, Ādi. 1. 21

14 Mutyālasaramu

The folk metre which was popularised by Gurzāda Appārao
in his work called Mutyāla Saramu and which later came to be
known by that name is a quatrain, each line of which consists of
four feet of three and four Mātrās in alternation. The last line
is often varied by expanding the last Guru into two Laghus or
reducing the line into 13, 9, 8 or even 3 Mātrās. The following
folk song may be quoted as an example:

gumma ḍēḍē gōpi talli
gumma ḍēḍē muddu gummā
gumma ḍēḍē kannu talli
gumma ḍēḍē mmā.

Notes

- 1 paṭṭambu gaṭṭina prathamambu nēḍu baḷagarva moppaga bailēci
sṇa
paṭṭambu gaṭṭiṇci prabhupaṇḍa raṅgu paṇcina sāmanta paduvatō bōḷa
koṭṭamul vaḍreṇḍu gonivagi nāṭigo ṛalciya tribhuvānām kuṣabaṇa
nīlci
kaṭṭepu durgambu gaḍubayal sasi kandukā rbezavāda gāvince mēcci
- 2 dhavaḷaguṇḍo dhavalayaḡo
dhavalitāḍiṇḍamandalō vadamitāratih
bhavabhaktō bhavakarūṇḍo-
dbhavabhavabhḡgāṇvitō vibhāti sukṛtiṇ.
- 3 arinṇpavā jivāraṇapadaṭimababhavirāṇmamārutaḥ
varakarikārasusthitanibhāpravināḷitabhānusanibhāḥ
gurutaradinabhāgavatamaṇasa mānītakalpapāḍapaḥ
varakarigallabhumipabhujāsiriḥāji bhuvi prabhasate.

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ABOUT THIS BOOK

One of the four cultivated Dravidian languages of South India, Malayalam had, since its inception, been deeply influenced by Sanskrit. It borrowed the Alphabet, the entire vocabulary and the metres of Sanskrit, yet retained its distinctive grammatical features and developed its own indigenous metrical system beside the system of Sanskrit metres.

The present work attempts to describe the development of the system of indigenous metres in Malayalam from the earliest available compositions to the present day. This development has been subjected, from time to time, to varying degrees of influence of the more developed Tamil and Sanskrit metrical systems. It is instructive and fascinating to see how the indigenous metrical system did not succumb to these overwhelming influences, but gaining new vigour from these contacts grew in variety and refinement.

A History of Malayalam Metre is the first book to be published in English on the subject. It adds substantially to our understanding of the system of Malayalam Metre and thus fills an existing gap in the Dravidian studies.

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