The problem

In 1956, Ranganathan happened to visit the County Library System of Lanarkshire. His friend Mr. Paton was taking him round. At one stage they reached the County Central Library at Hamilton. There, a young librarian discussed with him the desirability and the possibility of classifying a literary form such as poetry, drama, and fiction into their subforms. He based this on his experience of readers asking for any detective fiction, historical fiction, scientific fiction, and so on. In fact, he had worked out a schedule for subforms.

01 Cross Classification

However, Ranganathan's reaction at that time was not favourable. For, though a particular novel may be predominantly social it is seldom that it will have no other essential characteristic equally in demand. This statement becomes even more valid in respect of the subdivisions of poetry and drama. In these circumstances it will lead to cross classification. This is very well demonstrated in the case of division 827 'satire' in DC.

02 Canon of Ascertainability

Even if we can get over this difficulty of cross classification by some device, the Canon of Ascertainability will be put to severe strain, in preferring one possible subform to the others.

03 Canon of Permanence

Even supposing that we can, as classifiers, release the strain on the Canon of Ascertainability by taking majority opinion of competent literary critics, there is no guarantee that the future generation of literary critics, will not upset the judgement of their predecessors. As literary criticism is a
discipline of virile growth changes in the opinion are bound to occur from period to period. In other words, the Canon of Permanence will be violated.

04 Residual Problem

What is stated above amounts only to saying that it is improper to assign any work in literature to any particular subform while classifying it. On the other hand it does not exclude the problem in classifying the following:

1. Evaluation of a particular subform in general;
2. Evaluation of a particular subform occurring in the works of a particular author;
3. Anthology for a particular subform in general;
4. Anthology of a particular subform occurring in the works of particular author; and
5. Linguistics concerned with the composition of a particular subform.

05 Solution

Sections 73 and 74 of paper H in this issue have suggested a method of meeting the above residual problems. The purpose of this paper is to put up a schedule of subforms of Tamil poetry and an illustrative list of books calling for these subforms to be represented in their respective class numbers. Sec 5 of this paper contains annotation elucidating some of the points arising either in the schedule or in the illustrative examples. This is only a pilot project. Similar work should be done for other forms of Tamil literature and for literature in other languages also.

1 INDEX TO SCHEDULE

Aaru 1361C
Adimarimandila asiriappa 1824
Adiyavar Pillaiithamil 1218
Affection 16
Agapporutkkovai 1650
Aimmanimalai 1875
Ainthinai Cheyull 165
Alank-ara Panchagam 1931001
Alank-aram 1120415
Alavali thandagam 19234
Alaviyal thandagam 19233
Ambotharanka Otthalisaikkalippa 1832
Anandakhalippu 11204195
Andadhi 191
Angamalai 15L
Annamviduthuthu 165587
Annapal Pillaiithamil 1211
Anubudhi 1120413
Anuragamalai 16511
Aranul 15R4
Arasans virutham 1367
Aruvadaippattu 17107
Asiriappa (Agaval) 182
Asiriappaliisai 18643
Asiriappurail 18663
Asiriya virutham 18682
Asukavi 1721
Attagam 1928
Attamangalam 112041462
Attruppadai 175
Chandam 1922
Chathagam 193100
Chathakam 15
CHENGOL 1361G
Chengol 1361G
Chenthamilen 19327
Cherukkalavanchi 15191
Cheviyarivuru 1R492
Cheviyarivuru marulpaa 1854
Child 12
Chiledai 1894
Chindu 1898
Chinnappu 1364
Chinbadai vanchippa 1842
Chitthirakavi 1723
Chittukavi 1711
Chunnamidikku pattu 17E
Dasangam 1361
Dasangappattu 1362
Dasangatthayal 1363
Eccharikkai 1120418
Elukurrirukkai 15MY
Elupathu 19370
Emotion 16
En cheyyul 194
Erupaerupathu 19320
Etthu 19381
Exposition 17
Feeling, Emotion, Affection 16
God 11
Hero 13
Heroine 14
Hinduism, Post Vedic 112
Ilaravellai 16592
Inaikkural asiriappa 1822
Inaimanimalai 18720
Innisai chinthiyal venba 1816
Innisai venba 1813
Irattai manimalai 18721
Irattai manimalai (By different metre) 18722
Iyalmoli valithu 133
Kadainilai 1713
Kadainilai 1733
Kadigai Venba 1394
Kaikkilai 16594
Kaikilai marulpa 1852
Kaiyarunilai 1661
Kalaiyedukkum pattu 17J04
Kalambagam 1891
Kalambagamalai 1892
Kalippa 183
Kalittalisai 18644
Kalitthurai 18664
Kalithurai andadhi 1918
Kalivenba 1834
Kalivirutham 18683
Kaliyandadh 19131
Kanchimalai 1515
Kannigal 1893
Kanpadainilai 1391
Kappal pattu 17D525
Kappumalai 112041461
Kavacham 1120414
Kavadi chindu 1898Q
Kesathipatham 15L02
Kilviduthuthu 165586
Kodi 1361H
Kovai 188
Kulamagan 122
Kummi 17NS
Kummi chindu 1898N
Kural venba 1811
Kuraladi vanchippa 1841

Kuram 17Y
Kurattalisai 18641
Kurinchi 16501
Kurunthandagam 19231
Kuthirai 1361J
Lavani 17NR
Letters, By number of 192
Madakk 1916
Madal 16513
Malai 1361B
Malai 1361E
Malai 187
Mangalam 1366
Mangalavellai 148
Manimalai 1871
Manviduthuthu 165588
Maram 1393
Marulpa 185
Marutham 16503
Mathurakavi 1722
Mayangaisai Kochakakkalippa 18392
Meikirthimalai 131
Mullai 16502
Mummanikovai 1883
Mummanimalai 1873
Muppathu 19330
Murasu 1361F
Murugan Pillaiithamil 12116
Muthukanchi 15R94
Nadodippattu 17A
Nadu 1361A
Namamalai 123
Nammanimalai 1874
Narpamp 19340
Narunadugaippattu 17J02
Navanimalai 1879
Nayanappathu 15L185
Nedunthandagam 19232
Neithal 16504
Neilkurrumpattu 17D9 (MJ381)
Nenchuvuduthuthu 165581
Nerisai asiriappa 1821
Nerisai chinthiyal venba 1815
Nerisai otthalisaikkalippa 1831
Nerisai venba 1812
Nilaimandila asiriappa 1823
Niroottayamyama andadhi 19151
Nocchimalai 1517
Nurandadh 1914
Occupational songs 17A
Oliyandadh 1913
Oppari 1663
Orupavorupathu 193102
Orupogu 1120411
Oruthuraikkovai 165011
Padanthinai 15194
Pahroda venba 1814
Pahrralisai Kochakakkalippa 18391
Palai 16505
Palchandamalai 18792
Pallu or Ulathipattu 17J
Panarviduthuthu 165583
Panchagam 1935
Panchathikesam 15L01
Pathigam 193101
Pathirrandadhi 1911
Pathu 19310
Pavanikkathal 165551
Payotharappatham 15L556
Penpal Pillaiatham 1215
Perumagilchimalai 134
Perumangalam 1371
Perunthinai 16596
Peyarnerisai 1351
Peyarinissai 1352
Pillaithamil 121
Por 151
Poradikkum pattu 17J073
Porkeluvanchi 1514

Prosody, By 18
Pugalchimalai 141
Pulambal 1662
Puranilai 112041463
Puranilai valthu 15R496
Puranilaivalthu marulpa 1851
Seval pattu 17K351
Sinkara chindu 1898s
Sirralisai Kochakakkalippa 1838
Stanza, By number of 193
Subject, By 15
Talisai 1864
Tamil viduthuthu 165582
Thalattu 17S
Thanimalai 1513
Thandagam 1923
Thandagamalai 18798
Tharakaimalai 145
Tharavinali kochakakkalippa 1837
Tharavu kochakakkalippa 1836
Thenralviduthuthu 16558U
Thiripandadhi 19161
Thirupugal 1120417
Thiruppallielucchi 1120452

Thumbimalalai 1518
Thurai 1866
Thuthu 16558
Thuyiledainalai 1392
Ula 16555
Ulamadal 16512
Ulingaimalai 1516
Uncharppattu 1120457
Ur 1361D
Urinnisai 15U203
Urnerisai 15U202
Urvenba 15U201
Vagaimalai 15192
Vaguppu 1120456
Valamadal 16514
Valinadichindu 1898U
Valthu 174
Vanchippa 184
Vanchittalaisai 18645
Vanchiththurai 18665
Vanchi viruthham 18684
Vanduviduthuthu 165585
Vannaka Otthalisaiikkalippa 1833
Varalarruvanchi 132
Varnippu 173
Varukkamalai 18791
Varukkakovai 1886
Vasanthalamalai 15U283
Vathoranamanchari 151991
Vayuraivalthu 1R491
Vayuraivalthu marulpa 1853
Veli viruthham 18681
Venba 181
Venba andadhi 1917
Venchenthurai 18661
Venilmalai 15U162
Venkalippa 1835
Ventalisai 18642
Venthurai 18662
Verrikkaranthaimanchari 1512
Vilakhunilai 138
Vilasam 16556
Villuppattu 17NR09
Vinayagar Pillaiatham 12114
Vinnappam 1712
Viralividu thuthu 165584
Viravetchimalai 1511
Viruththam 1868
Viruthavilakkanam 1365
Vithharakkavi 1724
Yamagandadhi 1915
Yanai 1361K
TAMIL POETRY CLASSIFICATION

Yanaittholil 15KX447  Yerrappattu 17D2
Yandunilai 137        Yesal 17S05
Yelappattu 17D521

2 SCHEDULE

O LITERATURE
O3 DRAVIDIAN
O31 TAMIL
O31,1 POETRY
Subforms of
1 POETRY

11 GOD

112 Hinduism - Post Vedic (For other
religions, the religion number
will replace the isolate
2 Hinduism).

1120411 Orupogu (Initiation) 134
1120413 Anubudhi (Evangelistic) 1351
1120414 Kavacham (Worship) 1352
112041461 Kappumalai (Prayer) 1361
112041462 Attamangalam ( - With different
metre) 1361A
112041463 Puranilai 1361B
1120415 Alankaram (Symbolism) 1361C
1120417 Thirupugal (Hymns) 1361D
1120418 Eccharikkai (Incantation - ends
with the word Eccharikkai) 1361E
11204195 Anandakkalippu (Expiation) 1361F
1120452 Tiruppallielucchi (Consecration) 1361G
1120456 Vaguppu (Sacred furniture) 1361H
1120457 Uncharppattu (Festival) 1361I

12 CHILD

121 Pillaithamil (Praising the child
and its activities) 1362
1211 Annapal Pillaithamil (Male) 1363
12114 Vinayagar Pillaithamil (Vinayaga-
gar) 1364
12116 Murugan Pillaithamil (Muruga)
1215 Penpal Pillaithamil (Female)
1218 Adiyavar Pillaithamil (Hero)
122 Kulamagan (Praise of child by a
woman) 1365
123 Namamalai (Praising of son) 1366
137

123 Namamalai (Praising of son) 1371

13 HERO

131 Meikirthimai (Praising the
Geneology of the Hero) 1372
132 Varalarruvanchi ( - including
the present hero) 1373
133 Iyalamoli Valthu ( - - in
asking for alms)

Perumagichimalai (Praising the
beauty etc).
Peyarnerisai (Praising the name
of the Hero in Nerisai metre)
Peyarinnisai (Praising the name
of the Hero in inisai metre)
Dasangam (Praising of ten
administrative organs)
Nadu (Country)
Malai (Mountain)
Aaru (River)
Ur (Village)
Malai (Garland)
Murasu (Drum)
Chengol (Sceptre)
Kodi (Flag)
Kuthirai (Horse)
Yanai (Elephant)

Dasangappathu (1362-1367 Differ-
entiated by metre).
To be divided as 1361
Dasangattayal
To be divided as 1361
Chinnappu
To be divided as 1361
Viruthavilakkanam
To be divided as 1361
Mangalam
To be divided as 1361
Arasan Viruthham
To be divided as 1361
Yandunilai (Birthday blessing)
Perumangalam (Birthday gift
by the hero)
Parainilai (Birthday Celebration
- Drum)
Kadanilai (Birthday Celebration -
Sacrifice of Ox)
Vilakkunilai (Praising the sword
and lamp)
RANGANATHAN & THILLAINAYAGAM

1391 Kanpadainilai (Arranging for sleep) 15L01 Pathathikesam (- from foot to hair)
1392 Thuyiledainilai (Waking up from sleep) 15L02 Kesathipatham (- from hair to foot)
1393 Maram (Anger of a subordinate for asking his daughter for marriage by the hero) 15L185 Nayanappathu (- eye)
15L556 Payotharappathu (- breast)
15MY Elukurirukkai (Verse in the form of child's play)
15 Chathagam (Writing of Astrological note for the child)
15R4 Aranul (Ethical Works)
15R491 Vayuraivalthu (Detailing the Good and evil)
15R492 Cheviyarivuru (- Truth and falsehood)
15R494 Muthukanchi (- Happiness and sorrow - advice of an elderly man to his juniors)
15R496 Puranilaivalthu (- Prayer for progress)
15 BY SUBJECT
151 Por (War)
1511 Viravetchimalai (Taking of cows with Vetchi garland) 15U162 Venil Malai (On Summer)
15U201 Urvenba (On village in Venba metre)
15U202 Urnerisai - nerisai metre
15U203 Urinnisai - innisai -
15U283 Vasanthamalai (On wind from South)
1512 Verrikkaranthai manchari (Recapturing of the cows with Karanthai garland)
15U162 Agapporumkkovai (Collection of Verses covering all divisions)
15U201 Kurinchi (Mountain - Courtship)
15U202 Oruthuraikk6vai (Sighting of lover)
15U203 Mullai (Forest - Remaining in house)
15U283 Marutham (Wetland - Bouderie - feigned dislike)
1513 Thanaimalai (March past for war)
1516 Ulingnaimalai (Surrounding the enemy with Ulingnai garland)
1517 Nocchimalai (Defence of the enemy with Nocchi garland)
1518 Thumbaimalai (Fighting with the enemy with Thumbai garland)
15191 Cherukkalavanchi (Details of the battle field)
15192 Vagaimalai (Celebration of Victory with Vagai garland)
15193 Parani (Epic on the Victor)
15194 Padanthinai (Praising the Victor)
151991 Vathoranamanchari (Praising of an individual who controlled Elephants)
15KX447 Yanaittholil (on elephant)
15KX447 Yanaittholil (On Elephant)
15L Angamalai (Detailing the organs)
15L01 Pathathikesam (- from foot to hair)
15L02 Kesathipatham (- from hair to foot)
15L185 Nayanappathu (- eye)
15L556 Payotharappathu (- breast)
15MY Elukurirukkai (Verse in the form of child's play)
15 Chathagam (Writing of Astrological note for the child)
15R4 Aranul (Ethical Works)
15R491 Vayuraivalthu (Detailing the Good and evil)
15R492 Cheviyarivuru (- Truth and falsehood)
15R494 Muthukanchi (- Happiness and sorrow - advice of an elderly man to his juniors)
15R496 Puranilaivalthu (- Prayer for progress)
16 BY FEELING, EMOTION, AFFECTION
165 Anithinai Cheyyul (Love on 5 Physiographical divisions)
1650 Agapporumkkovai (Collection of Verses covering all divisions)
16501 Kurinchi (Mountain - Courtship)
165011 Oruthuraikk6vai (Sighting of lover)
16502 Mullai (Forest - Remaining in house)
16503 Marutham (Wetland - Bouderie - feigned dislike)
16504 Neithal (Coastland - Yearning)
16505 Palai (Desert - Elopement - Separation)
16511 Anuragamalai (Detailing about one's Dream girl)
16512 Ulamadal (Proposal to marry the dream girl)
16513 Madal (- - - - - in open place)
16514 Valamadal (Decision of the ----)
16555 Ula (Procession of Hero and description of lady admirers)
<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>165551</td>
<td>Pavanikkathal (Lovely lady tells about her to her friend)</td>
</tr>
<tr>
<td>16556</td>
<td>Vilasam (Soliloquy of the lovely lady)</td>
</tr>
<tr>
<td>16558</td>
<td>Thuthu (Sending somebody to meet the lover to explain her position)</td>
</tr>
<tr>
<td>165581</td>
<td>Nenchuvuduthuthu (Heart)</td>
</tr>
<tr>
<td>165582</td>
<td>Tamil viduthuthu (Tamil Language)</td>
</tr>
<tr>
<td>165583</td>
<td>Panarvidu thuthu (Musician)</td>
</tr>
<tr>
<td>165584</td>
<td>Viralividu thuthu (Dancer)</td>
</tr>
<tr>
<td>165585</td>
<td>Vanaduviduthuthu (Insect)</td>
</tr>
<tr>
<td>165586</td>
<td>Kilividuthuthu (Parrot)</td>
</tr>
<tr>
<td>165587</td>
<td>Annamviduthuthu (Swan)</td>
</tr>
<tr>
<td>165588</td>
<td>Manviduthuthu (Deer)</td>
</tr>
<tr>
<td>16558U</td>
<td>Thenralvidu thuthu (Wind from South)</td>
</tr>
<tr>
<td>16592</td>
<td>Ilaravellai (Joy of family life)</td>
</tr>
<tr>
<td>16594</td>
<td>Kaikkilai (One side love)</td>
</tr>
<tr>
<td>16596</td>
<td>Perunthinai (Unsuitable love)</td>
</tr>
<tr>
<td>1661</td>
<td>Kalyarunilai (On death - mourning)</td>
</tr>
<tr>
<td>1662</td>
<td>Pulambal (- - muttering)</td>
</tr>
<tr>
<td>1663</td>
<td>Oppari (- - weeping)</td>
</tr>
<tr>
<td>17</td>
<td>BY EXPOSITION</td>
</tr>
<tr>
<td>1711</td>
<td>Chittukavi (Poet detailing his position)</td>
</tr>
<tr>
<td>1712</td>
<td>Vinnappam (Request)</td>
</tr>
<tr>
<td>1713</td>
<td>Kadainilai (Telling that he is waiting at the door)</td>
</tr>
<tr>
<td>1721</td>
<td>Asukavi (Composing verse as desired)</td>
</tr>
<tr>
<td>1722</td>
<td>Mathurakavi (Verse full of meaning)</td>
</tr>
<tr>
<td>1723</td>
<td>Chithirakavi (Verse in design)</td>
</tr>
<tr>
<td>1724</td>
<td>Vittharakkavi (Verse in detail)</td>
</tr>
<tr>
<td>173</td>
<td>Varnippu (Detailing of a subject)</td>
</tr>
<tr>
<td>174</td>
<td>Valthu (Blessing)</td>
</tr>
<tr>
<td>175</td>
<td>Attruppadai (one poet detailing about the hero to another poet)</td>
</tr>
<tr>
<td>17A</td>
<td>Nadodipattu (Country - Occupational - Songs)</td>
</tr>
<tr>
<td>17D2</td>
<td>Yerrappattu (Song during irrigation)</td>
</tr>
<tr>
<td>17D521</td>
<td>Yelappattu (Song during irrigation)</td>
</tr>
<tr>
<td>17D525</td>
<td>Kappal pattu (Shipping)</td>
</tr>
<tr>
<td>17ID9</td>
<td>Nellkurumpattu (Husking)</td>
</tr>
<tr>
<td>17E</td>
<td>Chunnamidikkumpattu (Pounding of lime)</td>
</tr>
</tbody>
</table>

BY PROSODY (metre, stanza, letter etc.)

- Venba
- Kural Venba
- Nerisai Venba
- Innisai Venba
- Pahrodai Venba
- Nerisai Chinthiyal Venba
- Innisai Chinthiyal Venba

- Asiriappa (Agaval)
- Nerisai asiriappa
- Inaikkural asiriappa
- Nilaimandila asiriappa
- Adimaramandilla asiriappa
- Kalippa
- Nerisaioththalaikkalippa
- Ambotharakka Oththalaikkalippa
- Vannaka Oththalaikkalippa
- Kalivenba
- Venkalippa
- Tharavu Kochakakkalippa
- Tharavinai Kochakakkalippa
- Sirralisai Kochakakkalippa
- Pahrralisai Kochakakkalippa
- Mayangisai Kochakakkalippa
- Vanchippa
- Kuraladi Vanchippa
- Chinthadi Vanchippa
- Marulpa
- Puranilaivalthu Marulpa
- Kaikkilai Marulpa
- Vayuraivalthu Marulpa
- Cheviyarivurn Marulpa
Deviations of 181 to 1854

1864 Talisai
18641 Kurattalisai
18642 Ventalisai
18643 Asiriyattalisai
18644 Kalittalisai
18645 Vanchittalvisai
1866 Thurai
18661 Vanchenthurai
18662 Venthurai
18663 Asiriyathurai
18664 Kalithurai
18665 Vanchithurai
1868 Virutham
18681 Veli virutham
18682 Asiriya virutham
18683 Kali virutham
18684 Vanchi virutham
1867 Malai (Verse as Garland)
1871 Manimalai (Garland of beads)
18720 Inaimanimalai (Two garlands)
18721 Irattai manimalai (Twin garlands)
18722 Irattai manimalai (- by different metre)
1873 Mummanimalai (Three garlands)
1874 Nanmanimalai (Four garlands)
1875 Aimmanimalai (Five garlands)
1879 Navamanimalai (Nine garlands)
18791 Varukkamalai (Garland with particular alphabets)
18792 Palchandamalai (Garland with different musical notation)
18798 Thandagamalai (Garland with 300 stanzas)
188 Kovai (Collection of Verses)
1883 Mummanikovai (Three)
1886 Varukkakovai (Particular alphabet)
1891 Kalambagam (Collection of Verses - different variety)
1892 Kalambagamalai (- with slight deviation)
1893 Kannigal (Two line verses)
1894 Chiledai (Double meaning verses)
1898 Chindu (Musical song)
1898N Kummichindu
1898Q Kavadi chindu
1898S Singara Chindu
1898U Valinadai chindu
191 ANDADHI (Verses with continuity from the previous ones)

1911 Pathirrandadhi (10-)
1913 Oliyandadhi (30-)
19131 Kaliyandadhi (- different variety)
1914 Nurandadhi (100-)
1915 Yamagandadhi (particular alphabets)
19151 Nirottagayamaga andadhi (with slight difference)
1916 Madakku (repeating the previous line's words)
19161 Thiripandadhi (- with slight difference)
1917 Venba andadhi (andadhi in Venba metre)
1919 Kalithurai andadhi (andadhi in Kalithurai metre)

192 By number of letters
1922 Chandam (Verse with less than 26 letters in a line)
1923 Thandagam (Verse with more than 27 letters in a line)
19231 Kurunthandagam (Sub divisions)
19232 Nedunthandagam of 1923
19233 Alaviyal Thandagam of 1923
19234 Alavali Thandagam with slight difference from the other

193 By number of Stanzas
1935 Panchagam (5 Stanzas)
19352 Pancharathanam (- in different metre)
1938 Attagam (8)
19381 Ettu (8 in different metre)
19310 Patthu (10)
183101 Pathigam (10 in different metre)
193102 Orupavorupathu (10 in another different metre)
19320 Eruupaerupathu (20 in different metre)
19327 Chenthamil malai (27)
19330 Muppathu (30)
19340 Narpathu (40)
19370 Elupathu (70)
19370 Chathagam (100)
193100 Alankara Panchagam (100 in different metres)
194 En cheyyul (Verse with Enumeration by numbers)
3 SCHEDULE IN LINGUISTICS
(Illustrative)

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Pages</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>P31,7120417</td>
<td>Linguistics of thiruppugal</td>
<td>P31,715193, 6:2</td>
<td>Structure of sentences in parani</td>
</tr>
<tr>
<td>P31,7120417:2</td>
<td>Structure of thiruppugal</td>
<td>P31,715193, 6:33</td>
<td>Analysis of sentences in parani</td>
</tr>
<tr>
<td>P31,7120417, 3</td>
<td>Words in thiruppugal</td>
<td>P31,717A</td>
<td>Linguistics of nado-dippattu</td>
</tr>
<tr>
<td>P31,7120417, 3:2</td>
<td>Structure of words in thiruppugal</td>
<td>P31,717A:7</td>
<td>Composition of nado-dippattu</td>
</tr>
<tr>
<td>P31,7121</td>
<td>Linguistics of pillai-thamil</td>
<td>P31,717A, 3</td>
<td>Words in nado-dippattu</td>
</tr>
<tr>
<td>P31,7121:7</td>
<td>Art of composition of pillai-thamil</td>
<td>P31,717A, 3;291</td>
<td>Word arrangement in nado-dippattu</td>
</tr>
<tr>
<td>P31,7121:75</td>
<td>Imagery in pillai-thamil</td>
<td>P31,717A, 4</td>
<td>Phrases in nado-dippattu</td>
</tr>
<tr>
<td>P31,715193</td>
<td>Linguistics of parani</td>
<td>P31,717A, 3</td>
<td>Word arrangement in nado-dippattu</td>
</tr>
<tr>
<td>P31,715193, 6</td>
<td>Sentences in parani</td>
<td>P31,717A, 3</td>
<td>Phrases in nado-dippattu</td>
</tr>
</tbody>
</table>

4 EXAMPLES

1 N37 PILLAIT TAMILK kotthu. 1937


5 N48.2 NITHINUR KOTTHU. Part 2. 1948.
Q4  RANGANATHAN & THILLAINAYAGAM

10 N53 VIRABHADRAN. Ulakkatchi. (Sehtamil. 50; 1953-54; 15-28).
O31, 16555 Ula
O31, 16555: Evaluation


O31, 16558 Thuthu
O31, 16558: Evaluation

O31, 17 By Exposition
O31, 175 Attruppadai
O31, 175: Evaluation

14 N59 VIMALANADAM (M S). Attruppadai. (Tamil polil. 35; 1959-60; 152-60; 279-88, 308-12).
O31, 17J Pallu
O31, 17J: Evaluation

O31, 17Y Kuram
O31, 17Y: Evaluation

O31, 17Y Kuram
O31, 17Y: Evaluation

O31, 18 By Prosody
O31, 1868 Virutham
O31, 1868: Evaluation

O31, 18 By Prosody
O31, 1868 Virutham
O31, 1868: Evaluation

19 N58 SUBRAMANIAN (Nellai K).

Tamil virutham. (Sentamil selvi. 33; 1958-59; 566-68).
O31, 188 Kovai
O31, 188: Evaluation

20 N35 APPUVAIYANGAR (U V R). Kovai. (Sentamil. 33; 1935-36; 1-6).


O31, 1891 Kalambagam
O31, 1891: Evaluation

O31, 1894 Chiledai
O31, 1894: Collection

24 N38 CHILEDAI VENBA. 1938.
O31, 1894: Evaluation

25 N51 KRISHNA IYYANGAR (T N). Chiledai. (Sentamil. 48; 1951-52; 269-75).
O31, 191 Andhadi
O31, 191: Collection

O31, 191: Evaluation

27 N57 RAMA SUBRAMANIA NAVALAR. Andhadi. (Sentamil selvi. 32; 1957-58; 521-28).

28 N58 ADIGALACHIRIAR. Andhadi ilakkiyam. (Tamil polil. 332; 1957-58; 382-84, 34; 1958-59; 13-16, 63-64, 67-68).

29 N59 RAMASUBRAMANIA NAVALAR. Andhadi ilakkiyam. (Sentamil. 55; 1959-60; 9-13, 29-34, 69-72).

30 p7N62 [Symposium on andhadi]. (Chitrilakkia corporivugal. 1962.
5 ANNOTATIONS

51 Avoidance of Cross Classification

The following convention is adopted in order to avoid cross classification:

511 In classifying a specific work of an author, the subform number should not be used.

512 In the class number of a specific work of an author, the isolate number in \([IP4]\) represents the specific work and it is got by alphabetical Device (See example 39 in Sec 4).

513 The isolates in the \([IP4]\) of the class numbers of works of an author represented by Indo-Arabic numerals, denote subforms. They should be used only in the case of an anthology of a subform or an evaluation of it (See examples 33 to 38).

52 When Author Facet is Absent

521 When Author Facet is absent, there is no possibility of any happening of Cross Classification.

522 For, when the Author Facet is absent, the book can embody only history or anthology or evaluation of a subform -- not of any particular author but of the subform in general. (See examples 1 to 32 in Sec 4).

523 A comparison of \([IP3]\) in the class numbers of examples 1 to 32 with the \([IP3]\) in the examples 33 to 39 will show a facile device employed in the construction of class numbers.

524 In the first thirty-two examples, the isolate numbers in \([IP3]\) start with an Indo-Arabic numeral and are got by enumeration. They represent subforms.

525 On the other hand, the isolate numbers in \([IP3]\) in examples 33 to 39 start with a Roman Cap and are got by chronological Device. They represent authors.

53 Exploitation of Mixed Notation

531 Thus the benefits of the formation of sectors in an array by the use of mixed notation are fully exploited in the \([IP3]\) and in \([IP4]\) as viewed from the notational plane.
This exploitation has been suggested by the Efficiency Table.

In view of this, it is a moot question whether the comma inserted between the isolate number in [IP2] and that in [IP3] in each of the examples 1 to 32 may not be omitted.

Its omission will not affect the relative position of the class numbers.

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