

A
GRAMMAR
OF
THE HIGH DIALECT
OF THE
TAMIL LANGUAGE
TERMED
SHEN-TAMIL
TO WHICH IS ADDED
AN INTRODUCTION
TO
TAMIL POETRY.

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TRANSLATED FROM THE ORIGINAL LATIN
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TRANSLATOR'S PREFACE.

No one can be considered thoroughly versed in the Tamil language, who is not skilled in both the dialects into which it is distinguished. A knowledge of the common Tamil is, indeed, sufficient for the conduct of all ordinary business, in our intercourse with the Natives; but to those who aspire to read their works of science, or to explore their systems of morality, an acquaintance with the Shen Tamil, or polished dialect, in which all their valuable books are written, and all their learning is contained, is quite indispensable. It is not, by any means, pretended that the studies of all who learn the language should be extended to this dialect. The requisite proficiency could not be attained but at the expense of much time and labour, which might in general be directed to more useful acquirements. But that there should be some who may be capable of examining the qualifications of those who teach, as well as of those who learn the language, and of ascertaining the merits of native works of science, appears to be requisite, inasmuch as the improvement of the people should be an object of solicitude.

A grammar of the High Tamil, therefore, as affording the means of attaining this capability, appeared to be a desideratum; and it was a conviction of its utility in promoting knowledge, as we find from his preface, which made the original author undertake this work.

BESCHI seems to have had a more perfect acquaintance with Tamil literature, than any foreigner who ever undertook the study, perhaps than any native of modern times.

His voluminous works, both in prose and poetry, composed in Tamil, as well as his translations from it, are held in great esteem; and it is a singular fact, that one of the best original grâmmars of that language now extant, is the production of his pen.

His grammar of the Low Tamil is already in general use, and is an invaluable introduction to that dialect: the present work contains all that the student needs to know respecting the High Tamil. The two together complete the subject, and no branch of Tamil philology is now inaccessible.

It may, perhaps, be thought by some, that this work should have been more detailed, and that it should have been at least as copious as the author's grammar for the Native; but we must bear in mind, that two of the five heads into which Tamil grammar is distinguished, are here omitted, for reasons stated in the author's preface. In comparing this work with *Tonnul-Vilaccam*, it must also be remembered, that, as the latter, in order to assist the memory of the Natives, who always learn their sciences by rote, is written in poetry, the conciseness of the diction must be frequently sacrificed on that account. That treatise is likewise loaded with examples, and each *sutram* is succeeded by a long commentary in prose. When all these causes of difference are duly weighed, I believe it will be found, that *Tonnul-Vilaccam* contains very little, if any, useful information, which is not comprised in the present work.

Nearly a century has elapsed since this treatise was written, and as it has never been printed, the copies now extant have, by frequent transcription, become very erroneous, and even obscure. This was the case with the copy from which this version was made; and it was only by the collation of several texts, that the faulty passages have

been amended or explained. The text, as it now stands, is consistent with itself; and therefore bears internal evidence that it does not anywhere materially differ from the true reading.

The present translation was undertaken with a view to facilitate the student's labours. The style of the original is by no means elegant, and not unfrequently difficult; and although, among the students of the College, for whose use particularly these sheets are intended, many are, no doubt, sufficiently acquainted with Latin to read it, yet few could do so without some labour; and as the subject is in itself rather dry and abstruse, it appeared desirable to remove, as far as possible, all extrinsic difficulties.

The translator is aware that there are some who will differ from him on this point, and will argue, that no one who could read the original, would trust to a translation. This opinion is certainly not borne out by experience. The English version of BESCHI's Low Tamil grammar, which is the work of a foreigner, and so badly executed as to be, in some parts, scarcely intelligible, is nevertheless used by the students of the College; and although the original may there be had, while the translation must be purchased at a considerable price, not one in ten has ever read the former, whilst every one is in possession of the latter.

In the translation, the object has been, throughout, carefully to preserve the sense of the author, without a scrupulous adherence to his turn of expression. This, indeed, was the less necessary; because, the work being one of science, not of fancy, to explain the meaning was, of course, the principal end in view. It is, however, believed, that no material deviations will be met with.

BESCHI, in his preface, tells us, that he has not quoted authorities for his examples, because the names of the

authors even of the most celebrated works are now unknown. This reason, so far as the name of the author is concerned, is certainly satisfactory ; but it by no means accounts for his omission to refer to the works themselves. The Translator, who was obliged to search them, in order to correct the examples, thought it would add authority to these to subjoin the reference to each. This has been done whenever it could be found : there are, however, some quotations which still remain unsupported ; but these have been employed immemorially in the Native grammars, and, it is probable, were originally taken from authors of repute, whose writings have long since perished.

The original works which have been consulted on these occasions, need not be described. None could be procured remarkable either for accuracy or genuineness ; so that it was necessary to consider the quotation as correct, when it was consistent in its sense, and an example of the rule which it was meant to illustrate.

Tamil scholars differ in their mode of distinguishing, in writing, mute consonants from those which are joined with the inherent short vowel, and the letter π from the medial long \tilde{a} π : the mode adopted here has been, to place a dot over all mute consonants, and to mark the letter π by an inflection of its right foot.

The Tamil stanzas quoted in this work have been divided into lines, which no one will doubt to be a much clearer way of writing poetry than the native method, according to which, little distinction is made between verse and prose, the number only of each stanza being interposed. From the commencement of the second part of the Grammar, the lines too have been separated into feet, which will enable the student readily to perceive the construction of a stanza, and will assist in rendering this subject, in itself somewhat intricate, intelligible and easy.

A few notes have been added, for the purpose of pointing out what appeared to be inaccuracies, and which, if allowed to pass without notice, might mislead the learner. At the same time, it is with great deference that the Translator has ventured to dissent, on these occasions, from the learned author. The number of these annotations might have been considerably increased, had the object been to collect all the information which could be obtained, and to discuss the contradictory opinions of grammarians and their commentators. But this, it is evident, would have been at variance with the author's plan, of which brevity and consistency appear to have been the leading principles. A more complete treatise is not necessary to those who have resolved to attain a critical knowledge of High Tamil; because, by the time they have become masters of these rudiments and their application, they will have acquired, from practice, whatever was too easy and obvious for insertion here; and if further information is desired, they will be able to search for it in native grammars: while, for those who read merely to satisfy curiosity, or to obtain a general notion of High Tamil, even this short work contains more than is required.

THE AUTHOR'S INTRODUCTION.

C. J. BESCHI TO THE PIOUS MISSIONARIES OF THE SOCIETY OF JESUITS.

GREETING.

When I last year presented you with a grammar of the common dialect of the Tamil language, with the view of aiding your labours, as ministers of the Gospel, I promised that I would shortly say something respecting the superior dialect; but my time being occupied by more important duties, the work was deferred longer than I had at first expected. Urged, however, by the pressing solicitations of my friends, no longer to delay making public the information which I had amassed by a long and ardent study of the abstruse works of ancient writers but to communicate the fruit of my labours, I resolved to avail myself of the little leisure which I could spare from more weighty avocations and freely to impart what it had cost me no inconsiderable pains to acquire. I was further encouraged to the task by my sense of the very favourable reception which my introduction to the common dialect had universally met with. Let me intreat the same indulgence for the present work. That the study will be one of considerable difficulty, I do not pretend to deny; but the labour will not want its reward. Among the natives themselves very few can now be found who are masters of the higher dialect. He among them who is acquainted even with its

rudiments, is regarded with respect ; but should he quote their abstruse works, he is listened to with fixed admiration ; what praise, then, would they not bestow on a foreigner whom they should find deeply versed in a science which they themselves consider scarcely attainable ? They will readily attend to the teaching of one whose learning is the object of their ambition. And as this may evidently lead to the honor of religion, and promote the salvation of those about us, I am satisfied that this consideration alone, operating on zeal like yours, will suffice to excite you to the study of this dialect, notwithstanding the difficulties that attend it.

But since almost all the Tamil works in this dialect are in verse, I trust you will not deem it improper, if I venture to draw your attention to heathen poets, and to the study of poetry. In former times, ST. JEROME was severely censured for having, by the introduction of examples from the poets, sullied the purity of the Church with the pollutions of the heathen. ST. JEROME, in his learned reply, demonstrates, that the apostle PAUL repeatedly cites from the poets, in his epistles, and that the most exemplary among the Fathers not only made frequent use of illustrations from the writings of laymen, but that, even by their own poetry, they, far from polluting, embellished the Church. These remarks apply with particular force in this country, the natives of which are swayed not so much by reason as by authority ; and what have we from their own authors to adduce in aid of truth, except the verses of their poets ? For, since all their writings are in verse, they have reduced to metre their rules of art, and even the rudiments of their language : whence they naturally suppose, that he who does not understand their poetry, is totally ignorant. Moreover, there are excellent works in Tamil poetry on the subject of the divine attributes and

the nature of virtue ; and if, by producing texts from them, we turn their own weapons against themselves, they will blush not to conform to the precepts of teachers in whom they cannot glory without condemning themselves. If we duly consider what has been said, we shall be satisfied, that, in this country especially, it is highly proper in a minister of the Gospel to read the poets, and to apply himself to the study of poetry.

The first person who wrote a grammatical treatise on this dialect, and who is therefore considered as its founder, is supposed to have been a devotee named Agattiyan, concerning whom many absurd stories are related. From the circumstance of his dwelling in a mountain called Podiamalei, in the South of the Peninsula, the Tamil language has obtained the name of தென்மொழி, or *Southern*, just as the Grandenic is termed வடமொழி, or *Northern*, from the supposition that it came from the Northward. A few of the rules laid down by Agattiyan have been preserved by different authors, but his works are no longer in existence. After his time, the following persons, with many others, composed treatises on this dialect, viz., Palacayanâr, Ageiyanâr, Nattattanâr, Mayôsurer, Cathiyanâr, Avinayanâr, Cakkeippadiniyâr. The works of all these writers have perished, and we know that they existed, only by the frequent mention of their names in books which are now extant. One ancient work, written by a person called Tolcappiyanâr (*ancient author*), is still to be met with ; but, from its conciseness, it is so obscure and unintelligible, that a devotee named Pavanandi was induced to write on the same subject. His work is denominated *Nannul*, a term that corresponds exactly to the French *belles lettres*, and the Latin *Litteræ humaniores*. Although every one is familiar with this title, few have trod even on the threshold of the treatise itself. The

author divides his subject into five parts, which are comprised in the following line :

எழுத்துச்சொற்பொருளியாப்பணி.

1st. எழுத்து, Ezjuttu. *Letters*. This head treats on pronunciation and orthography.

2nd சொல், Chol. *Words*; which are composed of letters. This head treats of the noun, the verb, and the other parts of speech.

3rd. பொருள், Porul. *Matter*; or the mode in which, by uniting words, a discourse is formed. This head treats on amplification, the affections of the mind, &c. It is subdivided into Agapporul and Purapporul; that is to say, into *matter interior* and *exterior*. The former relates to the passions and affections of the mind, which act on man internally; the latter, to things external to man.

4th. யாப்பு, Yāppu. *Versification* The Tamil writers confine their remarks on this head to the subject of prosody, and say nothing of the art of poetry.

5th. அணி, Ani. *Embellishment*. This head treats on tropes and figures. The term Panjavilaccanam, which we here used, is the general expression for these five heads.

Pavanandi not having completed his design, his Nannùl comprises only the two first heads, viz., *Letters* and *Words*; on each of which he has treated at considerable length. On his death, a person named Nārccavirāja Nambi, took up the subject, and wrote on the third head, or *Matter*. A devotee, called Amirdasàgaren (sea of nectar), composed a treatise on the fourth head, or *Versification*, which he entitled *Càrigei*; and lastly, a person named Tandi wrote on the fifth head, or *Embellishment*: his work was called from him *Tandiyalancàram*; the word Alancàram being the same as Ani.

On *Amplification* and *Embellishment*, the third and fifth heads, I shall say nothing ; because my readers are already acquainted with the rhetoric of Europe, to which nothing new is added by the Tamil authors. As I have also treated fully on the *Letters* in the grammar of the common Tamil, the remarks which I shall here offer on that subject will be confined to the peculiarities which exist in the superior dialect. The work will, accordingly, be divided into two parts; the first of which will relate to *Letters* and *Words*; the second, to *Versification*. Under the latter head, I shall take occasion to say something respecting the art of Tamil poetry.

In the course of this work, much will be purposely omitted either as being not of frequent use, or attainable by a little practice: the object being merely, to explain the first rudiments of the language, and thereby to remove the more prominent obstacles which oppose its attainment.

I shall frequently adduce examples from the most esteemed authors; with the view, as well of illustrating the rules which I may lay down, as of initiating the student into the practice of the language. As many of these examples will appear without the name of the author being annexed, it becomes necessary to explain, that the Tamil writers do not usually prefix them to their compositions; and although the names of some have been handed down to us by their commentators, yet the number of commentaries which have been written on poetical works, is small; and even in these, the author's name is not always mentioned. For instance, the commentator on the poem *Chintamani* speaks in terms of praise of its author, whom he styles the master of all the learned. He may indeed with justice be called the prince of Tamil poets, but of his name the commentator does not inform us. Nor are we to suppose that the work itself is called after its

writer; Chintamani being only an appellation bestowed on the hero of the poem, whose name is Sívagan. In like manner, we learn that the poet so well known under the name of Tiruvalluven, who has left us a work containing 1,330 distichs, was of the low tribe of Paraya, but of his real name we are ignorant: for, although he had no less than seven commentators, not one of them has mentioned it. *Valluvan* is the appellation by which soothsayers, and learned men of the Paraya tribe, are distinguished; and *Tiru* here signifies *divine*, in the sense in which we say *the divine Plato*. Such is the origin of this honorary title, which has now come to be used as the real designation of the person to whom it is applied. Again, we have a collection of moral sentences worthy of Seneca himself, written by a woman who, if we may believe tradition, was sister to the last mentioned author; but her real name also is unknown, although she is always called *Auviyar*, a title which is appropriated to aged matrons. There is another work which I shall occasionally quote, and the title of which is *Naladiyar*, which contains 400 epigrams on moral subjects. The origin of this name is said to be as follows: eight thousand poets visited the court of a certain prince; who, being a lover of the muses, treated them with kindness, and received them into favour: this excited the envy of the bards who already enjoyed the royal patronage, and in a short time they succeeded so completely in their attempt to prejudice their master against the newcomers, that the latter found it necessary to consult their safety by flight, and, without taking leave of their host, decamped in the dead of night. Previous to their departure, each poet wrote a *venba* on a scroll, which he deposited under his pillow. When this was made known, the king, who still listened to the counsels of the envious poets, ordered the scrolls to be collected, and thrown into a river, when 400 of

them were observed to ascend, for the space of four feet, *nàladi*, against the stream. The king, moved by this miraculous occurrence, directed that these scrolls should be preserved ; and they were accordingly formed into a work, which, from the foregoing circumstance, received the name of *Nàladiyàr*.

I have now said all that I think necessary by way of introduction to this work. In conclusion, I have only to assure the student, that if he will apply himself to the perusal of the ancient authors, he will find their writings to be by no means undeserving of his attention. Farewell !

Ides (13) of September 1730.

PART THE FIRST.

CHAPTER I.

§ 1.—Of Letters.

1. To the rules respecting letters which are given in my other grammar, and which are equally applicable here, the following are added.

In naming the letters in this dialect, those which are short are distinguished by the affix *கரம்*, and those which are long, by *காரம்*; thus, *அ* is termed *அகரம்*, and *ஆ*, *ஆகாரம்*; *த*, *தகரம்* and *தா*, *தாகாரம்*. Hence, Tiruvalluven says, *அகரமுதலவெழுத்தெல்லாம், &c...* *The alphabet begins with அ*. In the Shen-Tamil or higher dialect the Grantham characters are never used; but to the letters employed in the common dialect, one consonant is added, which is termed *ஆய்தம்*, and is written thus *ஃ*: this letter resembles the consonant *g*, obscurely uttered, with a deep guttural sound: it has the force of a consonant, but is never joined with a vowel; the effect, therefore, of inserting it in any word, is to render the syllable which precedes it long by position, although by nature it be short. Thus, if *அது* be written *அஃது*, the first syllable becomes long in prosody, from its position before two consonants. Example:

அன்பின்வழியதுயிர்நிலையஃதில்லார்க்
கென்புதோல்போர்த்தவுடம்பு.

(திருவ. அ, அதி. டி, குற.)

Here if, instead of அஃதில்லார், the poet had written அதில்லார், the first syllable of the word would have been short, which would not have suited the metre. In order to explain the poet's meaning, the student must be apprized that, in Tamil, the body is occasionally termed உயிர்நிலை, *the seat of life*. The distich may be rendered : *That is the seat of life which walketh in the paths of affection : the bodies of such as lack affection are only bones covered with skin.*

2. The letters are distinguished by the Tamil grammarians into various classes.

i. The whole alphabet is divided into vowels ; consonants ; and consonants joined to vowels, that is, syllables. The vowels are twelve in number, and are termed உயிர் ; the consonants, exclusive of ஆய்தம், are eighteen in number, and are termed மெய், or ஒற்று ; and consonants joined to vowels, are termed உயிர்மெய், *animated bodies*.

ii. The vowels are distinguished into five short, குறில் : அ, இ, உ, எ, ஒ ; and seven long, நெடில் : ஆ, ஈ, ஊ, ஏ, ஐ, ஒ, ஔ. This distinction has been fully explained in the grammar of the common dialect.

iii. The consonants are divided into three classes : 1st. வல்லினம், *hard letters*, or, as the Greeks term them, *rough* : they are, க, ச, ட, த, ப, ம. 2nd. மெல்லினம், *soft letters* : they are, ற, ள, ண, ந, ம, ன. 3rd. இடையினம், *mediate letters*, that is, neither hard nor soft : they are, ய, ர, ல, வ, ழ, ள. This division must be carefully remembered, as it will throw much light on what is to follow.

iv. The consonants are distinguished into மொழிமுத லெழுத்து *initial* and மொழியிற்றெழுத்து *final* ; that is, such as may begin, and such as may end a word. The initials are nine : viz., க, ச, த, ப, ஞ, ந, ம, ய, வ ; the finals

are eight; * viz. ண, ம, ன, ய, ர, ல, ழ, ள : we may, however, meet with one or two instances in this dialect, where the imperative of a verb ends in ஞ், as உரிஞ் *imp. of உரிஞ்சல் to suck*.† I am aware that in the common dialect, we have words which begin with ர, as ரண்டு *two*, ரோமம் *hair*; and with ல, as லாபம் *gain*, லோகம் *metal*; but in Nannul we are told, that இ or உ † must be prefixed to such words; and that we ought to write இரண்டு, உரோமம், இலாபம், உலோகம். The author adds that, even to words beginning with ய, it is not only allowable, but elegant, to prefix இ, so that for யானை *elephant* we may write இயானை, and for யாத்திரை *journey*, இயாத்திரை. In this dialect, words commencing with ட, as டாப்பு *a list*, and with த, as தோந்தை *filthiness*, are never used.

v. Of the twelve vowels, the following three, உ, இ, and ஐ have two states; in one of which they are integral,

* This enumeration of the finals is supported by the following rule from an original grammar intitled Vīrasózhīyam வீரசோழியம் :

ஈறுமகரனகரக்கடாமுமிடையினத்தி
லேறுமவகரமொழித்தைந்குமீனாந்தெழிலுயிரும்
வீறுமவிவேக்கடக்குமரிக்கிடமேவீந்தென்று
ஊறுத்தமிழினுக்கீந்தெழுத்தாமென்பாகோல்வையே.

(சுத்திப்படலம்-7, பாட்டு.)

ம and the two ன's (ஊ and ன) : of the mediate letters 5, rejecting வ : and of the beautiful vowels twice five are declared to be final letters in Tamil whose region is between the virtue-bestowing Vēngadam (Tripaty) and Cūmari (Cape Comarin) — Oh thou ornamented with handsome bracelets !

It is here asserted, that this class consists of ஊ, ம, ன all the mediate letters except வ, and ten of the vowels. But in Tonnul Vilaccam (எழுத். 10, சூத்.), Beschi has followed கண்ணல் (எழுத். 52, சூத்.), where வ also is stated to be a final. He has omitted it here, probably because of its unfrequent occurrence. In Tolcāppiyam தொல்காப்பியம், we read வகரக்கிளவிகாண்மொழிந்த்றது, மொழிமரபியல், 48, சூத். Four words terminate in the letter வ, they are இவ் these, அவ் those (distant), உவ் those (between இவ் and அவ்), தெவ் enmity.

† And also in ச்; as பொருச், *imp. of பொருத்தல் to join* v.n

† In Nannul we are told that, to some words beginning with ர, அ also is prefixed, as, அரக்கம் *an isle*.

in the other abbreviated. I shall notice each of these vowels separately.

உ : If this vowel be joined to a hard letter, and be preceded by a syllable long by nature, as in நாடு *country*, ஆறு *river*, காடு *wood*; or long by position, as in கற்பு *chastity*, அச்சு *a stamp*; or if it be preceded by two short syllables, as in அரிது *difficult*, கழுகு *a vulture*: in all these cases, it is termed குற்றியலுகரம், *abbreviated உ*. Hence, while to the utterance of a short vowel one measure of time, called மாத்திரை, is allotted, to this abbreviated உ only half that length is allowed; and this is the cause why it is always cut off before another vowel. On the other hand, although in the word நடு, for instance, உ is joined to டு, which is a hard letter, yet, since it is preceded by one syllable only, and that a short one, and is not followed by a double consonant, it is neither abbreviated, nor can it be cut off; as has been explained in the grammar of the common Tamil, No. 13. In this case, it is called முற்றுக்கரம், *integral உ*.

இ : We have said, that to words beginning with ய, as யானை, யாமம் *midnight*, it is reckoned elegant to prefix இ, and to write இயானை, இயாமம். This vowel is then termed குற்றியலுகரம், and the measure allotted to it is half a மாத்திரை. In verse, if the metre require it, it may be considered as a consonant, and not as a syllable. Thus :

குழலினிஇயாழினிதென்பார்தம்மக்கண்
மழலைச்சொற்கேளாதவர்.

(திருவ. எ, அதி. ஈ, குற.)

Here, இயாழ் has been used for யாழ்; but if the இ were considered as a vowel, the measure of the verse would be destroyed. The passage may be rendered : *Those may praise the pipe and the lute, who have never heard the prattle of children of their own*: which is as much as to

say, that the voice of these is sweeter to a parent's ear than any music.

ஐ : This vowel, when it occurs in monosyllables, or when it becomes அளபெடை (a term which we shall presently explain), is never abbreviated ; but it is abbreviated in the middle or end of polysyllables, and is then called ஐகாரக்குறுக்கம். This is no longer pronounced, as in other cases, ai ; but soft, as ei ; and is short in verse.

vi. அளபெடை is a certain protraction of the sound of any letter. The seven long vowels may be lengthened by அளபெடை, which, in this case, is termed உயிரளபெடை. This is done by adding to the long letter its corresponding short one, which last must be written in its primitive form. Thus அ is added to ஆ ; இ to ஈ, &c. The letter இ is made to correspond with ஐ, and உ with ஓ *. In pronouncing a syllable which is lengthened by அளபெடை, the sound is to be protracted ; and it is considered, in verse, equivalent to two syllables. Example :

கற்றதனாலாயபயனென்கொல்வாலறிவ
னற்றொடொழாஅரெனின்.

(திருவ. க, அதி. உ, குற.)

What is the fruit of learning, if they (the learned) worship not at the goodly feet of Him the purely wise? Here, if from the word தொழாஅர், we take away the அ, which has been inserted by அளபெடை, the verse will be lame.

3. Of the consonants, the following eleven, க, ச, ஞ, ங, ந, ம, ண, ய, ல, வ, ள, ஃ, when they are ஒற்று, that is, not united with vowels, may be doubled, both in writing and pronouncing, by அளபெடை ; which, in this case, is termed ஒற்றளபெடை : Thus, for அங்கண் *there*, we may write

* Because இ i is the last component of the diphthong ஐ ai ; as, உ u is of the diphthong ஓ au.

அங்கங்கள். If the consonant be already double, a third may be added by this figure : Thus, மின்னு lightning may become மின்ன்னு ; consonants thus doubled are sometimes, though rarely, considered, in verse, as one syllable. ஒற்றளபெடை is a figure which is allowed only in poetry, and even there it is seldom used : உயிரளபெடை, on the contrary, occurs repeatedly even in prose ; particularly the அளபெடை of the letter ஊ, which is employed, both in verse, though the metre may not require it, and in prose, when the conjunction உம் is to be added to a word ending in உ : thus, அதுஉம் is put for அதுவும், செய்வதுஉம் for செய்வதுவும், and சொல்லுவதுஉம் for சொல்லுவதுவும்.

தம்மையிகழ்ந்தமைதாம்பொறுப்பதன்றிமற்
தெம்மையிகழ்ந்தவினையுத்தா—லும்மை
யெரிவாய்நிரையத்துவீழ்வர்கொலென்று
பரிவதுஉஞ்சான்றோர்கடன்.

(நாலடியார். டெ, ஏடு அ, கவி.)

If, in the last line, the poet had written simply பரிவதும், the metre would still have been good. The sentiment contained in the foregoing passage would not be unworthy even of a Christian : *It is the duty of the wise not only to forgive despite ; but also to pity those who are about to fall into hell the place of fire, as the fruit of the despite they have done them.*

4. I take this opportunity to explain the nature of the மாத்திரை, by which the Tamils measure the quantity of their letters : a மாத்திரை is defined to be, that space of time which is occupied by the twinkling of an eye, or the snapping of a finger. Of these spaces, one is allotted to a short syllable, two to a long one, and three to a long syllable to which a short one has been added by அளபெடை. One space and a half is allowed to the letter ஐ*, when

* On this point grammarians differ. Beschi here follows Vīrasōzhiyam

abbreviated ; but to உ and இ, when abbreviated, only half a space. Half a space is also allowed to consonants, and to the letter ஆய்தம் ; but a consonant doubled by அளபெடை occupies one entire space.

§ 2.—Of Orthography.

5. The rules for orthography detailed in the grammar of the common dialect, (No. 17 to 32), must be rigidly observed in this dialect. To those rules I shall here add a few remarks ; dwelling particularly on such points as appear to be most important.

i. It is a general rule of Tamil orthography, that soft or mediate letters are never doubled after a long letter. Hence, since in the word ஆயயாவும், ய, being a mediate letter, cannot be doubled after ஆ, which is a long letter, we may immediately perceive that it is to be read *áyayáivum*. In the word கானனாடன் since ன is a soft letter, we must read *kánanádan*.

ii. Words which are usually written with a reduplicated letter, provided that letter be either soft or mediate, may drop the reduplication, or not, as best suits the metre. The same may be done even in prose, when it conduces to

(சுத்திப்படலம். 8, பாட்டு) and Yápparungalam, as quoted in other grammars ; while in Tonnùl Vilaccam (எழுத். 16, சூத்.), he follows Nannùl, (எழுத் எழுத தியல். 44, சூத்.) where the time allotted to abbreviated ஐ is only one மாத தினா. The following verse from Náladiyàr, is at variance with the latter authority.

வைகலும்வைகல்வரக்கண்டுமேதுணரார்
வைகலும்வைகலேவைகுமென்நின்புறுவர்
வைகலும்வைகற்றம்வானான்மேல்வைகுதல்
வைகலேவைந்துணராநார்.

(8, எடு. 63, கவி.)

Although they daily see the morning break, yet they understand it not, and daily rejoice in the thought that the present day is the past one : they do not daily consider the past day to be one day added to that portion of their life which has expired.

the harmony of the period : thus, for செய்யல் *to do* we may read செயல்; for கொள்ளல், கொளல் *to buy*; for என்ன *what*, என; for என்னின் *if said*, எனின்; for எல்லாம் *all*, எலாம்; for உள்ளம் *heart*, உளம்; &c. Thus also :

சொல்லுதல்யார்க்குமெளியவரியவாஞ்

சொல்லியவண்ணஞ்செயல்.

(திருவ. சுயஎ, அதி. ச, குற.)

If the author had written செய்யல், the first syllable would have been long, and would not have suited the metre. The meaning of the couplet is : *to teach is easy to all; the difficulty is to practice what we are taught*. This rule is, however, to be applied with caution; particularly where there is room for ambiguity : thus, if for வில்லை, the accusative of வில் *a bow*, you write விலை, the word will signify *price*; and if for கல்லை, the accusative of கல் *a rock*, you put கலை, the meaning will be *a stag* &c. The principal use of this rule is, to apprize the student, that many words, thus contracted, will be found in books, which must not be sought for in the dictionary under that form.

6. Of the changes which take place in connecting the words of a Tamil sentence, I have spoken at length in the other grammar; but I think it necessary to make a few additional remarks in this.

i. If a word beginning with ந be preceded by a long monosyllable ending in ம், or by a polysyllable terminating with that letter, the ம் of the first word is sunk, and the ந of the second remains unaltered : thus, for நாம் நடந்த we must write நாநடந்த, and for மனம்நோக, மனநோக. If the ம் were not dropped, these words would be read *nám-nadanda, munamnóga*.

If the preceding word ending in ம் be a short monosyllable, as செம், எம், வெம், the ம் is changed to ந் : thus,

செம் and நெல் become செந்நெல் *red paddy* ; எம் and நாடு, எந்நாடு *our country* or *what country* ; and வெம் and நீர், வெந்நீர் *hot water*. Hence, it is an error to write சென்னெல், வென்னீர், என்னாடு : this last word, thus written, would signify *my country* ; whereas எந்நாடு means either *our country*, or *what country* ?

ii. If a word beginning by ந be preceded by a short monosyllable ending in ண் or ன், the ந is changed to the preceding letter : thus, தண் (from தண்மை, *cold*) and நீர் (*water*) become தண்ணீர் *cold water* : and கண் and நீர், கண்ணீர் *a tear*. So, from என் and நாடு is formed என்னாடு *my country* ; and from பொன் and நாணி, பொன்னாணி *a golden string*. The words thus united contain a double letter, which, according to a rule laid down in No. 8, we may occasionally write single : thus, for கண்ணீர் we may use டுணீர் ; and for கண்ணல்லாள், கணல்லாள் *a woman with good eyes*. We must be careful, however, not to write கணநல்லாள் ; for that would be read *kananallāl*.

If a word beginning with ந be preceded by a long monosyllable ending in ண் or ன், or by a polysyllable terminating with either of those letters, the ந is dropped ; thus வீண் and நசை form வீணசை *fruitless desire* ; and நான் and நடந்தேன், நானடந்தேன் *I walked*. So also with polysyllables : thus, if the following words, அரசன் *king*, மன்னன் *monarch*, மகன் *son*, அரண் *fortification*, கவண் *sling*, be united with the word நல்லன் (*nasc.*) or நல்லது (*neu.*) they will form, respectively, அரசனல்லன், மன்னனல்லன், மகனல்லன், அரணல்லது, கவணல்லது. When, however, the last syllable of the polysyllable is short, the ந is sometimes changed to the preceding letter : thus, இவன் நாடு, இவன்னாடு *his country* ; மகன்நல்லன், மகன்னல்லன் ; அரண்நல்லது, அரண்ணல்லது. But we must never write இவனநாடு ; for this would be pronounced *ivananādnu*.

iii. If a word beginning with *ந* be preceded by one ending in *ல்*, the *ல்* and *ந* are resolved into *ன்* ; and if by one ending in *ள்*, the *ன* and *ந* are resolved into *ண்*. In either case, the new letter is doubled, or not, according to the rule laid down in the foregoing paragraph : in other words, whenever the *ந* is permuted there, the *ன* or *ண்* must be doubled here ; and when the *ந* is struck out there, the *ன* or *ண்* must remain single here : thus *நல்* *good* and *நூல்* *science* are resolved into *நன்னூல்* *belles lettres*, *நால்* and *நான்கு* into *நானான்கு* *four times four* ; *விரல்* and *நீண்டது* into *விரனீண்டது* *the finger is extended* ; thus, also, *தெள்* and *நீர்* become *தெண்ணீர்* *clear water* ; *தாள்* and *நல்லாள்*, *தாணல்லாள்* *a woman with handsome feet*, and *இருள்* and *நீக்கினான்*, *இருணீக்கினான்* *he dissipated the darkness*.

When a word ending with *ல்* comes before a word beginning with *ம*, the *ல்* is changed to *ன்* ; and when a word ending in *ள்* comes before such a word, the *ள்* is changed to *ண்* : thus, from *நால்* and *முகம்* is formed *நான்முகம்* *four faces* ; and from *பொருள்* and *மாட்சி*, *பொருண்மாட்சி* *the excellence of a thing*. Hence, the compound word *பன்மை* *plural* comes from *பல்* ; *நன்மை* *goodness*, from *நல்* ; *வெண்மை* *whiteness*, from *வெள்* ; &c.

iv. If a word beginning with *த* be preceded by one ending in *ண்*, the *த* is changed to *ட* ; and if by one ending in *ன்*, to *ற்* ; and to this rule there is no exception : thus, *கண்* and *துடைத்தான்* become *கண்டிடைத்தான்* *he wiped his eye*, *கவண்* and *தெரிந்தான்*, *கவண்டெரிந்தான்* *he selected a sling*. If we were to omit the change, and write *கவண தெரிந்தான்*, the words would be read *kavanaterindān* : thus also, *என்தலை* must be written *என்றலை* *my head* ; *மான் தலை*, *மான்றலை* *a stag's head* ; and *இவன்தலை*, *இவன்றலை* *this man's head*.

When the word ending in *ண்* or *ன்*, that precedes

another beginning with த, is nominative in form, but oblique in signification, the ண் or ன் also may be changed to ட் or த், respectively, these letters being written or dropped at pleasure. Agreeably to this rule, the author of சிந்தாமணி uses அவதேர் *his chariot*, with single த, for அவந்தேர்; and he might also have written அவந்தேர்: thus, for விண்டிசை *the region of heaven*, மண்டிசை *the region of earth*, we may write விட்டிசை, மட்டிசை.

Tamil writers frequently employ the nominative for the accusative: in order, therefore, to distinguish the two, when the word which is thus used ends in ண் or ன், and is followed by another beginning with any rough letter, ண் must be changed to ட், and ன் to த்: thus, in the following instances, where மகன் *son* is put for மகனை, we write மகந்தேடினான் *he sought his son*: மகற்கண்டான் *he saw his son*: மகற்சினந்தான் *he rebuked his son*: மகற்பேணினான் *he cherished his son*.

v. When a word beginning with த is preceded by one ending in ன் or ல், under such circumstances that, according to the rules of the common Tamil, (see the other grammar, No. 19, 20), the த would be doubled, then, in this dialect, the த is not doubled, but the ன் in the one case is changed to ட், and the ல், in the other, to த்; and it is then optional, whether to change the following த to the letter which precedes it, or to drop it: thus, in this dialect, we do not write நாளத்தோறும், but நாட்டோறும் or நாடோறும் *daily*; neither வனத்திலத்திரிந்தான், but வனத்திறிரிந்தான், or வனத்திறிரிந்தான், *he wandered in the forest*. A mode analogous to this is observed when any other of the rough letters follows ன் or ல், under the circumstances mentioned above: thus, instead of நாளப்பட, we write நாட்பட *for a length of time*; thus, likewise நாட்கடன் *the duty of the day*, நாட்சிறிது *days are few*; வனத்

இற்சென்றான், கிடந்தான், புக்கான், *In the forest he went, lay, entered.*

When, after a word ending in ஂ or ஃ, a rough letter is not doubled in common Tamil, if the letter be த, it is often, according to this rule, changed to ட or ம; the preceding ஂ or ஃ also being sometimes changed to ட or ம, but more commonly dropped: thus, for இவள்தந்தாள் *She gave*, இவடந்தாள்; for குரல்தாழ்ந்தது, குரழுழ்ந்தது *the voice is low*. Example:

அகழ்வாரைத்தாங்குநிலம்போலத்தம்மை

யிகழ்வார்ப்பொறுத்தலை.

(திருவ. டக, அதி. க, கும.)

The two last words are put for பொறுத்தலை. The passage is rendered: *It is a chief virtue to forgive slanderers, even as the earth supports those who cut it with the plough.*

vi. Under what circumstances the rough letters க, ச, த, ப, are to be doubled at the beginning of a word, has been explained in the other grammar. I shall here add one rule: When a noun ending in ற் has the force of an accusative but the nominative form, the rough letter which follows it must be doubled: thus, in the example just quoted, the construction is the same as if it were இகழ்வாரைப்பொறுத்தல்; but as the author has used the nominative இகழ்வார் for the accusative, he has written ப்பொறுத்தல், doubling the ப. If, without doubling this letter, he had written இகழ்வார்பொறுத்தல், the word இகழ்வார் would have been in the nominative; a construction which would have implied that the slanderers themselves were the persons to forgive.

CHAPTER II. OF THE NOUN.

§ 1.—Of the Declension of Nouns Substantive.

7. Before I proceed to the forms of the cases by which nouns substantive are declined, I must observe that in the declension of nouns of this language, both in the common and in the superior dialect, there is a certain peculiarity. Beside the nominative form proper to each noun, and beside the terminations of cases in both numbers, common to all nouns, there is yet another termination or form, which I shall denominate *the oblique*. This is not the uninflected noun, neither is it any case of it; for it differs from the nominative form, and is frequently used by itself, without any casual termination. The form of the oblique is not the same in all nouns, but varies according to the following rules.

i. All nouns, except those in அம், and some of those in உ (of which hereafter), form their oblique by adding இன் to the nominative : thus நா makes நாவின் *the tongue*, நம்பி - நம்பியின் *a lad*, தீ - தீயின் *fire*, மார்பு - மார்பின் *the breast*, கோண்பு - கோண்புவின் *a cloud*, மலை - மலையின் *a mount*, கோ - கோவின் *a king*. So also, கண் - கண்ணின் *the eye*, பொன் - பொன்னின் *gold*, பொய் - பொய்யின் *a lie*, அமர், அமரின் *a battle*, பகல் - பகலின் *the day*, புகழ் - புகழின் *praise*, தாள் - தாளின் *the foot*.

If the final ன் be followed by a rough letter, it is changed to ற் ; as அழகியகண்ணிற்குழவி *a child with fine*

eyes. Here, the termination இன் is by no means a form of the genitive ; for, in the higher dialect, this case ends in அத் ; nor would the use of the genitive, in this instance, have been proper : but it is a form common to all the cases ; for, as we shall shortly see, it may take any of the casual terminations.

ii. All the nouns of which we have hitherto spoken, have another form of the oblique, which is the same as the nominative : accordingly the example last quoted might have been அழகியகண்குழவி ; or, more elegantly, அழகியகட்குழவி : thus, also, பகலிற்போசனம், or பகற்போசனம் *a mid-day repast*.

iii. Words ending in அம், to form the oblique, reject this termination, and take the affix அத்து : thus, மனம்-மனத்து *mind*, இடம் - இடத்து *place*. To this last form we may add இன், dropping the உ : thus, மனத்தின், இடத்தின். Example : அழகியமுகத்திற்குழவி, or அழகியமுகத்துக்குழவி, *a child of a beautiful countenance*.

iv. Of nouns in உ, such as have for their final syllable டு or று, not preceded by a single consonant, but either by more than one syllable, as in தகடு *a plate*, கயறு *rope*, or by one long one, as in வீடு *house*, ஆறு *river*, form their oblique by doubling the ட or ற of their final syllable : thus, the foregoing words become தகட்டு, கயற்று, வீட்டு, ஆற்று, respectively. To these also, dropping the உ, இன் may be added : thus, தகட்டின், கயற்றின், வீட்டின், ஆற்றின். Example : வீட்டுக்கதவு, or வீட்டிற்கதவு, *the door of a house*.

8. The rules respecting the oblique should be carefully observed, for it is very frequently employed in this dialect ; its uses are :

i. In declining nouns ; of which hereafter.

ii. In forming adjectives from nouns : thus, காட்டு வழி, or காட்டின்வழி : *A sylvan road.*

iii. To denote possession : as, பூணின் மார்பன், or பூண் மார்பன், *A man having an ornament on his breast* ; பெரும் பொருளிற்சாத்தன், or பெரும்பொருட்சாத்தன், *Sàttan who possesses great wealth.*

iv. In expressing the qualities of the mind, or the members of the body : thus, பெருந்தயையிற்சாத்தன் *Sàttan who has much kindness*, அஞ்சாமனத்துச்சாத்தன் *Sàttan who has a fearless mind*, அகன்றமாற்பிற்சாத்தன் *the wide-breasted Sàttan*, கொடுமுகத்துச்சாத்தன் *the savage-faced Sàttan.*

v. In expressing the time in which any person or thing exists or has existed, or in which any thing is or was done : as முற்காலத்துச்செய்தி *the history of former time*, இந்நாட்பயிர் or இந்நாளின்பயிர் *the corn of this time.*

vi. In expressing the place of abode : as, இவ்வூர்ப்பசு *a cow of this village*, காட்டுப்பசு *a wild cow*, கொம்பிற்பூ *a flower growing on a branch*, குளத்துப்பூ *a flower growing in a tank.*

vii. The oblique in த்து is used for the ablative in இல் : as, அந்தரத்துவாழ்கின்றேம் *we live in the world*, for அந்தரத்தில் ; அறிவாரில்லைநிலத்து *there are none on earth able to know*, for நிலத்தில். It is used also in comparison : thus, in the work entitled *Silappadikàram*, we have அறை வாய்ச்ஞலத்தருநெறிகவார்க்கும் *the foot-path on the declivity of the hill branches off like a trident*, where குலத்து is put for குலத்தைப்போல். So also, மாலைத்தாமத்துமணிநிராத்து *the gems are arranged according to the beauty of a garland* ; where தாமத்து is put for தாமத்தைப்போல or தாமத்தாலே.

We have stated that the oblique has sometimes the same form as the nominative. In these cases, if it end with a vowel, or with ய் or ற், and be followed by a rough

letter, this last must be doubled, thus மலைப்பசு a mountain cow, கொடிப்பூ the blossom of a creeper, நெய்க்குடம் a pot of clarified butter, மலர்த்தேன் the honey of a flower ; if it end in ண் or ன், this letter must be changed to ட் ; and if in ன் or ல், to ற் : thus, எரிகட்சாத்தன் the fiery-eyed Sattan, நெடும்வாட்சாத்தன் Sattan with a long sword, பொற்கம்பி gold wire, கடற்றிரை a wave of the sea.

9. I now proceed to the declension of the noun.

Pavananti, in his Nannal, exhibits the cases, which he terms வேற்றுமை, in the following method and order :

பெயரோ - ஐ - ஆல்

கு - ன் - அது - கண்

விளி - யென்றாகும்

அவற்றின்பெயர்முறை.

(சொல்லதி. பெயரியல், நயநு, சூத்.)

This arrangement, although it differs from the European, I think it advisable to follow ; because Tamil authors constantly distinguish the cases by number, as the first, the second, the third case ; which will not be understood, unless we know the order in which they are classed.

1st case, பெயர் : the name or nominative.

2nd case, ஐ : this corresponds with our accusative, and is formed by adding the termination ஐ to the oblique : thus, from மலை mount, மலையினை, or மலையை ; from மனம் mind, மனத்தினை, or மனத்தை ; from வீடு house, வீட்டினை ; or வீட்டை ; from ஆறு river, ஆற்றினை, or ஆற்றை ; from தகடு plate, தகட்டினை, or தகட்டை ; from கயறு rope, கயற்றினை, or கயற்றை.

3rd case, ஆல் : of which Pavananti says :

மூன்றாவதனுருபாலானோடொடு

கருவிகருத்தாவுடனிகழ்வதன்பொருள்.

(சொல்லதி., பெயரியல், சய, சூத்.)

He here assigns, to this case, four terminations : ஆல், ஆன், ஓடி (with the first syllable long), ஓடி (with the first syllable short) : so that, we may say கண்ணால், கண்ணான், கண்ணோடி, கண்ணோடி பார்த்தான், *he saw by, or with his eye* ; we may also add these terminations to the oblique, and use கண்ணினால், கண்ணினான், &c. When the termination ஓடி (with the first syllable short) is used, the உ cannot be struck out : I have met with only one instance where this was done, which was in the poem Chintamani.

This case corresponds with our ablative, whether causal or social :

i. It expresses the active, material, and instrumental causes which are signified by the term கருவி ; as, குய வனாலாயகுடம் *a pot made by a potter*, மண்ணாலாயகுடம் *a pot made of earth*, திரிகையாலாயகுடம் *a pot made by means of a wheel*.

ii. It expresses the impelling cause, whether extrinsic, as the command of another, or intrinsic, as the final design : these are signified by the term கருத்தா, as அரசனாலாயகுளம், *a tank made by command of the king* ; பயிரினாலாயகுளம், *a tank made for the purpose of agriculture*.

iii. It expresses connexion, which is termed உடனிகழ்வு, and it then answers to the social ablative.

4th case, கு : this corresponds with our dative. Examples : மலைக்கு or மலையிற்கு ; முகத்துக்கு, முகத்திற்கு.

5th case, இல் or இன் : respecting this case, the Nannù states :

ஐந்தாவதற்குருபில் லுமின்னு

நீங்கலொப்பெல்லையேதுப்பொருளே.

(சொல்லதி. பெயரியல், சஉ, சூத்.)

Note.—The affix ஓடி, which generally designates the social, is used for the causal, where the cause and effect are co-existent : as, தீயொடுபுகை *smoke from fire* ; பனியாற்றுகூர், or பனியொடுகூர், *cold from dew*.

The forms of the fifth case are இல் and இன், they import removal, similitude, limit or cause.

As the termination இன் is also one of the forms of the oblique, we shall often find it doubled ; the first இன் being the termination of the oblique, and the second, that of the 5th case : thus, மலையில் or மலையின், 'மலையினில் or மலையினின். This case is used as follows :

- i. To express நீங்கல் motion from a place : as, வீட்டு
'னீங்கினான், he departed from the house ; thus,

தலையினிழிந்தமயிரனையர்மாந்தர்
நிலையினிழிந்தக்கடை.

(திருவ. கூகக, அதி. ச, குற)

As hair fallen from the head, so are men who have fallen from their station to low estate. This force of the 5th case accounts for its use in comparison, of which we have spoken in the other grammar ; for, அதனிற் பெரிதிது signifies literally, *quitting that, this is to be reckoned great.* The same with the superlative ; for, செல்வங்களிற் செல்வம் signifies literally, *Rejecting all other blessings, this is to be deemed a blessing ;* that is, the best blessing.

- ii. To express similitude, ஒப்பு : as மின்னினொழியு
மின்பம், for மின்னைப்போலவொழியுமின்பம், *pleasure vanishes like lightning.* Thus, the celebrated author of Chintā-
mani, describing the road which led to a certain mountain, says :

செல்வர்மனத்தினோங்கித்திருவின்மாந்தர்நெஞ்சன்
எல்லையுருளிற்றுகிப்பூந்தாதினிதினொழுகித்
கொல்லுமரவின்மயங்கிச்சிறியார்கொண்டதொடர்பிற்
செல்லச்செல்லவஃகுநெறிசேர்சிலம்புசேர்ந்தான்.

(கேமசரியாரிலம்பகம். ௫, கவி.)

In this single stanza, the case இன் is used no less than five times, to express similitude. To shew this more

clearly, I will translate it into common Tamil. செல்வந்
களையுடையோர் மனத்தைப்போல மேலெழுந்தேறித் தாரித்தி
ரார் நெஞ்சைப்போலப் பகலு மிருண்டதாகிப் பூவிதழ் மெது
வைப்போல மேடு பள்ளமுமின்றிச் சீர்த்துக்கொல்லும் பாம்
பைப்போலக் கோணிப்போய் நீசர் சினேகத்தைப்போலப் போ
கப்போகக் குறைந்துவரும் வழியான் மலையைச்சேர்ந்தான். *He*
approached the mountain by a road soaring as the mind of
the wealthy, dark at midday as the heart of the indigent,
level as the petals of a flower, winding like a deadly serpent,
lessening in progress as the friendship of the mean.

iii. To express எல்லை, a limit; thus திருக்காவலூரின்
தெற்குக்காவிரியாறு, *The river Cāviri bounds Tirucāvalūr*
to the south.

iv. To express ஏது, cause: thus பொண்ணியுடம்
a pot made of gold, பொருளினெனியன் a man poor in
substance, அறத்திற்பெரியன் a man of exalted virtue.

6th case, அது : this corresponds exactly with our
genitive. Respecting this case, we find in Nannūl the
following remark :

ஆறனொருமைக்க துவுமாதுவும்பன்மைக்கவ்வுமுருபாம்.

(சொல்லதி. பெயரியல்-சக, குத்.)

The termination of the 6th case is அது or ஆது for the
singular, and அ for the plural; the meaning of which is,
that the singular or plural termination is to be affixed to
the noun in the genitive, not according as this is singular
or plural, but according as the noun, which governs that
genitive, is singular or plural. Thus, with the governing
noun in the singular: வாழையதுபழம் the fruit of a
plantain tree; யானையதுகூட்டம் a herd of elephants; மாத்
தினதுகொம்பு the branch of a tree; நெல்லது or நெல்லினது
சோறு boiled rice of paddy; எனது or எனது, நினது or நினது
கிலம் the land of me or thee;— with the governing noun in

the plural : எனகைகள் *the hands of me*, தனயானைகள் *the elephants of him*, குதிரையமயிர்கள் *the hairs of a horse*.

The plural termination is also employed though the governing noun be in the singular, provided it be used in a plural sense : thus, speaking of both hands, I may say, எனகை *my hands*, உனகை *thy hands*. Example :

நுனசீரடிநோவநடந்துசெலே

லெனதாவிடகத்துறைவாயெனூர்.

(சிந்தாமணி, கேமசரியாரிலம்பகம்-நாசு, கவி.)

Weary not thy delicate feet by departing hence, thou who art the inmate of my soul. Here, the word ஆவி being singular, the author writes எனதாவி, but அடி, although in the singular, has a plural sense; and he therefore writes நுனசீரடி. The metre shews that we should read *nuna*, not *nun*. Observe, that நுனது and நினது may both be put for உனது, as will be explained in the proper place.

The genitive case is, however, seldom used, the oblique form being employed in its stead : thus, காட்டகத்தில் for காட்டினதகத்தில் *in the desert*; மனத்துறுதி for மனத்தினதுறுதி *the firmness of mind*. The word உடைய, which serves for a genitive termination in common Tamil must not be so employed here ; in fact, it is not a casual termination, but an adjective, regularly formed from the substantive உடை, according to rules which will hereafter be given.

7th case, கண் &c. This corresponds with the local ablative. கண், however, appears rather to be a word which forms a compound with the noun, than a casual termination ; and although the original meaning is *eye*, it here signifies *place*. In confirmation of this remark, we find it expressly stated in Nannùl, rule 45, that we may use, in the same way, any word importing *place* ; such as தலை, கடை, இடை, முன், பின், வலம், இடம், கீழ், மேல், உள்,

புறம், புடை, உளி, உழி, with many others.* Of these words, such as terminate in ம் must be used in the oblique form த்து : thus, காட்டிற்கண், or காட்டிடத்து, காட்டகத்து, காட்டிற்புறத்து, in the desert &c. It follows that, as இல் is a word meaning place or habitation, it, likewise, may be employed in forming this case : in fact, it is so used in common Tamil : thus, மலையில் in the mount, முகத்தில் in the face : the termination இல், therefore, serves for two cases, the fifth and the seventh. When கண் is used in forming the 7th case, the ண் must be changed to ட், if the following word commence with a rough letter : thus மலைக்கட்புலி a tiger in the mount, வயற்கட்குருகு a heron in a paddy-field, பொழிற்கட்கிளி a parrot in a grove, அறவோர்கட்குக் கும் happiness is with the virtuous, அரசர்கட்டிரு wealth is with kings.

From the foregoing remarks it appears, that, wherever, in common Tamil, the expression கிட்ட near, at, is used, we may, in this dialect, employ the case கண் : thus, அவன்கட்சென்றேன் I went to him, ஊரின் கட்கண்டேன் I saw him near the village, &c. Example :

நல்லார்கட்பட்டவறுமையினின்றோடு
கல்லார்கட்பட்டதிரு.

(திருவ. சக, அகி. அ, குற.)

Wealth with the ignorant is worse than poverty with the wise. Here, the locality is designated in English by with.

With respect to the word உள், I take this occasion to remark, that, as it is included among those words which

* The whole of these words are enumerated in the following rule of Nannul :

கண் - கால் - கடை - இடை - தலை - வாப் - திசை - வயின் -
முன் - சார் - வலம் - இடம் - மேல் - கீழ் - புடை - முதல் -
பின் - பாடு - அண் - தேம் - உறை - வழி - உளி - உழி -
உள் - அகம் - புறம் - இல் - இடப்பொருளுகுபே.

(பெயரியல் - 45, குத்.)

designate *place*, it cannot correctly be used, as it commonly is, with a dative ; but requires to be coupled with the oblique ; thus, *அறத்துள்* or *அறத்தினுள்* *in virtue*, *வீட்டுள்* *ளே* or *வீட்டினுள்ளே* *in a house*, *அவற்றுள்* or *அவற்றினுள்* *in them*.

8th case, *விளிவேற்றுமை*, *the vocative*. Having enlarged on the formation of this case in the other grammar, and the remarks made there being equally applicable here, I shall, without repeating them, proceed to notice certain peculiarities of this dialect :

i. In Nannùl, (Rule 46, Chap. on the Noun), we are told, that the vocative is either *இயல்பு*, the simple nominative, or is formed in the following ways : by *குன்றல்* *elision* ; by *மிகுதல்* *augmentation* ; by *ஈற்றின்றிரிபு* *the change of the last letter* ; by *ஈற்றயற்றிரிபு* *the change of the penultimate* ; or by some of these ways combined : thus, *ஐயன்வாழி*, *farewell sir*, where the simple nominative is used ; *ஐயவாழி*, where the letter *ன்* is dropped ; *ஐயனேவாழி*, where the nominative is augmented by the letter *ஏ* ; *ஐயவே*, where the final *ன்* is changed to *வே* ; *ஐயான்வாழி*, where the penultimate is changed from a short to a long letter ; *ஐயாவாழி*, where the last letter is dropped, and the last but one changed † ; and *ஐயாவே*, and *ஐயாவோ*, where, in each word, the last letter, and the last but one, are changed.

ii. Nouns masculine ending in *ஆன்*, besides the modes explained in the other grammar, form their vocative, either by *அளபெடை*, as, *பெருமான்* *king*, voc. *பெருமாஅன்* ‡ ; or by changing the final *ன்* to *ய்*, as, *கிரியான்*

† Thus, also, *ஐயே*, where the final *ன்* is dropped, and the penultimate changed to *ஏ*. See *கன்னுல், சொல்லதி. பெயரியல்* - 50, சூத்.

‡ *உயாதினை* words ending in *ன்* may also form the vocative by changing the final *ன்* to *ஓ* thus, *பெருமாண்*, voc. *பெருமாவோ* *O king*. See *கன்னுல், சொல்லதி, பெயரியல்* - 50, சூத்.

a mountaineer, voc. கிரியாய், உண்டான் *an eater*, voc. உண்டாய், நெடுங்கையான், *a man with long arms*, voc. நெடுங்கையாய். To this vocative we may also add ஏ thus, கிரியாயே *O mountaineer*, உண்டாயே *O eater* §, &c. This last mode is used more especially with appellative nouns, of which hereafter.

iii. Nouns masculine and feminine ending in ன் preceded by a long syllable, may likewise form their vocative by அளபெடை : thus, வேன் *a name of the god of love*, voc. வேளன். If the long syllable preceding ன் contain the vowel ஆ, the vocative is formed by dropping the ன், thus, கண்ணன், voc. கண்ணு; to which we may add ய், கண்ணய். If the syllable before ன் be short, the vocative may be formed by changing the short penultimate to its corresponding long letter; and this serves also for the vocative neuter: thus, மக்கள் *children*, voc. மக்காள்; நமர்கள் *our people*, நமர்காள்; திங்கள் *moon*, திங்காள்; கிளிகள் *parrot*, கிளிகாள். If the vowel in the short syllable be அ, it is sometimes changed to ஏ long; but this form will not serve for the neuter: thus, அடிகள், which is the same with சுவாமி *Lord*, voc. அடிகேள் Examples : தலைமீதுகொள்வேமடிகேள்— ஏற்றுமடிகேளுன்னே, that is, *We worship thee, O Lord*.

iv. Nouns masculine and feminine, ending in ி preceded by a long syllable, may form their vocative by அளபெடை, thus, தம்பிமார் *younger brothers*, voc. தம்பிமாஅர். If the vowel preceding ி be ஆ this may be changed to ஈ, thus, ஊராள் *villagers*, voc. ஊரீர்; to which we may add ஏ, ஊரீரே; so also from சான்றோர் *the learned*, சான்றீர், சான்றீரே. If the ி be preceded by அ, this is changed either into இ or ஈ, thus, தெவ்வர் *enemies*, voc. தெவ்வீர், வேந்தர்

§ Appellatives in ஆன் may also form the vocative by changing the ஆ of his form into ஔ, thus, உண்டோயே, *O eater*; வாயிலோயே, *O porter*.

kings, வேந்தர், பாகர் *charioteers*, பாகர்; or, the original word may remain unchanged, and ஈர் be added; thus, நமர் *our men*, voc. நமர், பிறர் *foreigners*, voc. பிறர். If the ஈ be preceded by இயர், the யர் is dropped, the இ is changed to ஈ and ஏ is added: thus நம்பியர் *lads*, voc. நம்பீரோ, தம்பியர் *younger brothers*, voc. தம்பீரோ. Even words which do not end in ஈ but have their singular in இ, may form their vocative plural by the addition of ஈர் or ஈரோ: thus தம்பி *younger brother*, voc. தம்பியீர் or தம்பியீரோ; சாமி *lord*, voc. சாமியீர் or சாமியீரோ. Lastly: certain neuter nouns, when used in token of love or joy, assume the masculine or feminine form, as I shall hereafter explain: thus, the words மயிலார் *those who resemble peacocks*, and குயிலார் *those who resemble cocilas*, may be used instead of மயில்கள் *peacocks*, குயில்கள் *cocilas* under the foregoing rules, their vocatives will then become மயிலீரோ, குயிலீரோ, respectively.

v. Nouns masculine and feminine, ending in ல், or ய், preceded by a long syllable, may form their vocative by அளபெடை: thus, மால் *a name of Vishnu*, voc. மாஅல்; thus, a certain poet has, வலம்புரித்தடக்கைமாஅல் *O mighty-handed Vishnu*: so also, பூனாய் *a woman adorned with jewels*, voc. பூனாய். But if அ, which is a short vowel, precede ல், the vocative is formed by changing that vowel into ஆ thus, தோன்றல் *a son or king*, voc. தோன்றூல், மடவரல் *a woman*, voc. மடவரூல். The same with nouns neuter; thus, ஒங்கல் *a mountain*, தூங்கல் *an elephant*, voc. ஒங்கூல், தூங்கூல்.

vi. In Nannūl, Rule 56, we are told, that the vocative formed by அளபெடை is used only in calling to persons at a distance, while that which is formed by dropping the final letter, as well as that which has the same form as the nominative, is used only in addressing those who are

near ; that the vocative formed by adding ஓ, is used only in exclamations of pain or lamentation ; and that the remaining forms are used indifferently.

§ 2.—Of Nouns Appellative.

10. Appellative nouns are called in Tamil பகுபதம், in contradistinction to nouns proper, which are termed பகாப்பதம். பதம் signifies *a word* பகு, for பகும், the future participle from the verb பகுத்தல் *to divide or to be divisible*, signifies *divisible, consisting of parts, one composed of several* ; பகா, the negative participle from the same verb, means *indivisible or simple*. The Deity may be called பகாப்பொருள் *a being simple or uncompounded* ; and created things, பகுபொருள் *compounded beings*.

Nouns proper are called பகாப்பதம் *simple words*, because they refer to one object only. The word வில், for instance, is பகாப்பதம், because it refers to one object, *a bow*. Nouns appellative are called பகுபதம், compound words, because they refer to two objects : thus, if we form an appellative from the word வில், as வில்லான் *a bow man*, this refers to two objects—the bow itself, and the man who holds it.

To the foregoing definition it may be objected, that the word வில், for instance, is what is termed திரிசொல் *a simple word with more than one meaning* ; and that, from the variety of its significations, as *light, coral, anemone, a mast, &c.*, it cannot properly be termed பகாப்பதம். But this is of no consequence : because it has more than one meaning only when considered singly (hence திரிசொல்) ‡,

‡ In Nannul, the definition of திரிசொல் is as follows :

ஒருபொருளுக்குறித்தபலசொல்லாகியும்
பலபொருளுக்குறித்தவொருசொல்லாகியும்,
அரிதுணர்பொருளை திரிசொல்லாகும்.

(சொல்லதிகாரம், பெயரியல் - 15, சூத்.)

and not when it is regarded in conjunction with its appellative, for the word வில்லான், *a bow man*, for instance, fixes the meaning of வில், when considered as its proper noun. This remark will be found to apply, with equal justice, to any other appellative noun.

11. In this dialect, appellatives are formed at pleasure from any noun or verb. The primitives from which they are formed, are referred to six heads, called *common places*, பொதுவிடம். In Nannul (Part the first, Chap. II, Rule 5), these are thus enumerated :

பொருளிடங் காலஞ்சினை குணந்தொழிலின் வருபகுபதமே.

i. பொருள் *a thing possessed*, as -வில்லினன் *a bowman*, from வில் ; முடியினன் *one who wears a crown*, from முடி.

ii. இடம் *place*, as மலையினன் *a mountaineer*, from மலை ; தெலுங்கன் *a Telinga man*, from தெலுங்கு.

iii. காலம் *time*, as இக்காலத்தான் *a man of the present time*, முற்காலத்தான் *one of former times*, பாணியான், கேட்டையான், *one born under the constellation*, பாணி or கேட்டை.

iv. சினை *a component part*, as தொள்ளைக்காதன் *a man with a long bored ear*, நெடுங்கண்ணன் *one whose eyes are long*.

v. குணம் *a property of mind or body*, as கொடியன் *a cruel man*, from கொடுமை ; இனியன் *a mild man*, from இனிமை ; கரியன் *a black man*, from கருமை ; கூனன் *a hunch-backed man*, from கூன் ; நெடியன் *a long man*, from நெடுமை ; குள்ளன் *a short man*, from குள்ளம்.

When one object is expressed by many words or one word designates many objects, the object difficult of apprehension, becomes a திரிசொல்.

Hence, it signifies either a synonym, or a word with several meanings, thus, மலை, வெந்நீர், கிரி, all which signify a mountain, are each a திரிசொல், in the former sense ; and காகம், which signifies a monkey, a snake, a mountain, &c. is a திரிசொல் in the latter.

vi. தொழில் *employment* or *action*, as வாணிகன் *a merchant*, from வாணிகம் ; செல்வினன் *a traveller*, from செல்வு ; விரைவினன் *a quick man*, from விரைவு. To the sixth place belong also, ஓதினன் - ஓதுவான் *a reader*, from the verb ஓதுதல் ; காத்தவன் - காப்பான் *a preserver*, from the verb காத்தல், and the like ; which, as has been stated in the other grammar, may be formed at pleasure : as such words, however, may be taken either for the third person of the verb, or for appellative nouns, we are told, in Nannùl, that a distinction is to be made in pronouncing them. When the word ஓதுவான், for instance, is an appellative noun, the ஆ is to be pronounced more open, than when it is part of the verb.

12. Concerning the formation of appellatives from common places, I shall not venture to give any rules as invariable. Pavananti himself, in his Nannùl, says that this must be learned rather from the practice of ancient writers, than from precepts. So irregular, indeed, is the formation of appellatives, that it is impossible to fix it by any certain rules. For instance, from வில், *a bow*, are formed வில்லி, வில்லன், வில்லவன், வில்லோன், வில்லான், வில்லினன், all which signify *an archer*. Yet, from கண், we cannot, in the same way, form கண்ணி for a masculine appellative, that word being used only for the feminine : neither from மலை, can we form மலையி, for either gender. I observe, however :

i. That we learn from Nannùl that appellatives are to be distinguished into two parts : பகுதி, the primitive from which the appellative is formed, and விசுதி the appellative termination ; thus, in the appellative வில்லான், வில் is the பகுதி, and ஆன் the விசுதி. When appellatives are formed from nouns referrible to any of the common places but the fifth, the பகுதி, or root, (excepting nouns

in அம், of which hereafter), remains unaltered ; the விகுதி, or appellative termination, being simply affixed to its nominative or oblique : thus, பூண் *an ornament*, app. பூணன், பூணினன் ; ஊர் *a village*, app ஊரான் : நாள் *a day*, app. நாளினன் ; கண் *an eye*, app. கண்ணன் ; ஊன் *food*, app. ஊனினன் ; in all which instances, the விகுதி is affixed without any change of the பகுதி.

But in forming appellatives from the fifth place, குணம், the primitive noun undergoes a change : thus, the appellative from கொடுமை *cruelty*, is கொடியன், not கொடுமையன். So also, கருமை *blackness*, app. கரியன் ; நெடுமை *length*, app. நெடியன் ; புதுமை *novelty*, app. புதியன் ; பெருமை *greatness*, app. பெரியன் ; நன்மை *goodness*, app. நல்லன் ; வெண்மை *whiteness*, app. வெள்ளன்.

ii. That விகுதி, the appellative termination, is generally, for the masculine singular, அன், அவன், ஆன், ஒன் ; for the feminine singular, அள், ஆள், அவள், இ ; for both genders in the plural, அர், ஆர், அவர் ; for the neuter singular, அது, து ; for the neuter plural, அவை, அன, அ.

These terminations are affixed to proper nouns under the fifth head in the manner already shewn : thus, from கொடுமை, are formed, for the masculine singular, கொடியன், கொடியவன், கொடியான், கொடியோன் ; for the feminine singular, கொடியள், கொடியவள், கொடியாள் (but not கொடியி, though we say நல்லி, &c.) ; for the plural of both genders, கொடியர், கொடியார், கொடியவர் ; for the neuter singular, கொடியது, கொடிது ; for the neuter plural, கொடியவை, கொடியன, கொடிய. Such proper nouns belonging to the other five classes, as do not end in அம், form their appellatives, as already stated, by adding the terminations enumerated above, either to their nominative, or to the oblique (see 7) : thus, from the nominative வெற்பு *a mountain*, are formed வெற்பன், வெற்பவன், வெற்

போன், வெற்பான், &c., and from its oblique, வெற்பின், are formed வெற்பினன், வெற்பினவன், வெற்பினுன், வெற்பினோன், &c. Thus, also, பூணின், app. பூணினை, &c, கசடு filthiness, app. கசட்டன், &c., or from its oblique கசட்டு, or கசட்டின், app. கசட்டன், கசட்டினன், &c ; நாடு a region, app. நாடன், or, from its oblique நாட்டு, or நாட்டின், app. நாட்டன், or நாட்டினன் : of these, the appellative formed from the oblique in டு, is more elegant than that formed from the oblique in டின். Again, from வயறு the belly, வயறன், or, more elegantly, from its obliques வயற்று, வயற்றின், are formed வயற்றன், வயற்றினன்.

iii. Nouns ending in அம் form their appellative, either by changing the ம into ன் or ன், or by changing the அம் into இ. The latter form is generally used for the feminine only, but sometimes for both genders : thus, தருமம் charity, app. masc. தருமன், fem. தருமன், தருமி ; காமம் lust, app. masc. காமன், fem. காமன், காயி. But ஆங்காரம் pride, and உலோபம் covetousness, form ஆங்காரி and உலோபி, for both genders.

The foregoing mode cannot, however, be used when the proper noun consists of two short syllables : thus, அறம் virtue, and மனம் mind, cannot form அறன் and மனன் for their appellatives. The reason of this is, that, in the superior dialect, the greater part of such nouns may themselves terminate in ன், as well as in ம், so that அறம் and அறன், மனம் and மனன், are the same. This, however, is not always the case ; we cannot, for instance, employ குளன் instead of குளம். In the use of such words, we are told in Nannūl that the practice of ancient writers must be our guide.

The mode in which nouns in அம் most frequently form their appellatives, is, by affixing the appellative terminations to their oblique : thus, மனம், obl. மனத்து or மனத்

தின் ; the former of which, taking the several terminations, gives, for the singular masculine, app. மனத்தன், மனத்தவன், மனத்தான், மனத்தோன் ; for the singular feminine, மனத்தள், மனத்தவள், மனத்தாள், மனத்தி ; for the plural of both genders, மனத்தர், மனத்தார், மனத்தவர் ; for the singular neuter மனத்தது ; for the plural neuter, மனத்தன, மனத்த. The second form of the oblique gives மனத்தினன், மனத்தினவன், &c. Thus, also, தருமம், app. தருமத்தன் &c, காலம் app. காலத்தினன், &c.

iv. A few proper nouns in ஐ become appellative by the addition of ஞர் or நர், and the letter ந, which is generally initial, is then written in the middle of the word : thus, கிளை *a branch*, app. கிளைஞர், or கிளைநர் *relations by blood* ; இளை, app. இளைஞர், or இளைநர் *youths*. This method is seldom used.

v. Respecting the formation of appellatives from verbs, general rules are given in No. 106 of the other grammar. I have here only to add, that appellatives, serving both for the masculine and feminine, are often formed from the neuter gender future, by changing the உம் into இ : thus, விழுங்கும், from விழுங்கல் *to devour*, app. விழுங்கி : உண்கும், from உண்ணல் *to eat*, app உண்கி ; தின்னும், from தின்னல் *to eat*, app தின்னி ; கிடக்கும். from கிடத்தல் *to lay*, app. கிடக்கி. From some verbs, appellatives cannot be thus formed ; the rule, therefore, is not universal.

13. It has been stated, that the விருதி, or appellative termination, for the neuter plural, may be அ : thus, கொடிய, அரிய, மனத்த. Example :

செயற்கரியசெய்வார்பெரியர்சிறியர்
செயற்கரியசெய்கலாதார்.

(திருவ. ந., அதி. சு, குற.)

*Things difficult of execution the great perform,
Low persons are not capable of mighty deeds.*

Now, the word அரிய, for instance, may, from its termination, stand, either for an adjective (of which hereafter), as in அரியபொருள் *a difficult thing*, or for an appellative noun of the neuter plural as in அரியசெய்வார். In the latter case, it is used somewhat like the words *difficilia, ardua, multa*, &c. in Latin ; which may be written either with the word *negotia*, or without it : as, *ardua negotia proponis*, or simply, *ardua proponis*. This observation must be carefully remembered ; for, in this dialect, appellatives are formed from any noun, and the termination in question frequently occurs ; thus, with தகை *good quality*, which signifies the same as குணம், we have தகையசெய்தான், that is, குணத்தையுடையவற்றைச் செய்தான் *he did acts of a good kind* : thus, also, மெய்ப் பொருளவாகி, that is, மெய்ப்பொருளைக்கொண்டனவாகி *those things becoming realities* ; and இவையுன்பாலவென்றான், that is, உன்பாலாயினவென்றான் *he said, these things occurred before you*. Instances of this kind are constantly to be found in authors.

14. In this language there is a peculiarity, which, I believe, will not be found in any other. It is this, that, whilst appellatives in general are declined through all the cases, like nouns substantive, those which are formed either from the fifth head of primitives, or from the oblique of any noun whatever, are also conjugated through all the persons, like verbs. In this case, they are called வினைக் குறிப்பு *the sign of the verb* ; that is, nouns serving, like a verb, to express some action or passion : thus, வெற்பினன் *he dwells on a mountain*.

The following is an example of an appellative declined through all the cases, like a noun substantive : பூணி னன்,

பூணினனே, பூணினனாள், பூணினற்கு, பூணினனின். பூணின்னது, பூணினன்கண் ; all from பூணின்.

The following is an appellative declined through all the persons, with the verbal terminations proper to this dialect (of which hereafter): நான்பூணினேன், நீபூணினே, அவன்பூணினன், அவள்பூணினள், அதுபூணிற்று ; நாம்பூணினேம், நீர்பூணினீர், அவர்பூணினர், அவைபூணின. When thus conjugated, they have the force of verbs, and form of themselves complete sentences. The foregoing examples, therefore, signify : *I have a necklace of gems. Thou hast a necklace of gems, &c.* Hence the following are complete sentences : இறைவகொடியை *O king ! thou art cruel* ; கன்னித்தாயேயெனக்கினியை *O virgin mother ! how dear art thou to me !* The same when we apostrophize inanimate objects : நீரோதண்ணியை *O water ! how cold thou art !* தீயேவெய்யை *O fire, how hot thou art !* or when we simply state the fact : நீர்தண்ணிற்று *the water is cold* ; தீயவெய்யது *the fire is hot*.

Hence we perceive the etymology of the word அடியேன், which is so frequently used. It is an appellative from the noun அடுமை *servitude*, and, as its termination implies, has the force of a verb, of the first person singular, and signifies, *I am a servant*. To use this word like a noun, as அடியேன், அடியேனை, அடியேனாள், அடியேனுக்கு, &c. is erroneous : for the noun is not அடியேன், but அடியன், அடியள் ; or அடியான், அடியாள். Custom may sanction this error in the common dialect, but it is altogether inadmissible in this.

நல்லன், இல்லன், அல்லன், and similar words, being appellatives, are conjugated, in this dialect, like verbs : thus, நான் - நல்லேன், இல்லேன், அல்லேன் ; நீ - நல்லை or நல்லாய், இல்லை or இல்லாய், அல்லை or அல்லாய் ; அவன் - நல்லன் or நல்லான் &c. ; அவள் - நல்லள் or நல்லாள், &c. ; அது-

நல்லது or நன்று, இல்லது or இன்று, அல்லது or அன்று ;
நாம் - நல்லேம் or நல்லனம், &c. ; நீர் - நல்லீர், &c. ; அவர்
நல்லர் or நல்லார், &c. ; அவை - நல்லன or நல்ல, இல்லன or
இல்ல, அல்லன or அல்ல.

In common Tamil, when a person or thing which is produced, is not that which we want, we apply the word அல்ல indiscriminately to either : as, நானல்ல, நீயல்ல, அதல்ல, அதுகளல்ல. In this dialect, on the contrary, when we make a simple denial as to the essence of any person or thing, the word அல்லன், must agree in gender with the object to which the negation refers : thus, நானல்லேன் *I am not the person*, இதன்று, இல்லது *this is not the thing* ; so, நீரல்லீர், அவையல்ல or அல்லன ; and when we make a negation respecting one person or thing, and an affirmation respecting another, the word அல்லன் must agree in gender with the object to which the affirmation refers : thus, I see something at a distance, but doubt whether it be a man or a horse ; on ascertaining the point, I say, *it is not a horse, but a man* ; which must be rendered, குதிரையல்லன் மனிதன் ; and, if I make the affirmation respecting the horse, மனிதனன்று குதிரை. With regard to the number of அல்லன், the principle of concordance is the same : thus, to express *there are not several men, but one*, I say பலரல்லனொருவன் ; and vice versa, ஒருவனல்லர்பலர், So, likewise, if I deny that there are several things, but affirm that there is one, I say, பலவையல்லதொன்று *there are not several, there is one* ; and vice versa, ஒன்றல்லபலவை *there are several, not one only*.

The mode in which appellatives are conjugated must be carefully observed. as it will elucidate many passages, which would, otherwise, be extremely obscure. The following quotation contains several examples of the rules on this head. The stanza is of the kind called Viruttam but

is to be read, as will hereafter be explained, with the same cadence as that termed Venba.

சீரொல்லாமுள்ளுடைய தீதெல்லாநீத்தொளியை
 நேரொல்லாம்வெல்வலியைநேமிக்கினியை நீ
 யாரொல்லாமென்பரடிகளிதுமெய்யே ற்
 பாரொல்லாமுண்ணைப்பணியாதவாறென் னே

The appellatives உடையன, ஒளியன, வலியன, இனியன, are here used as verbs, in the second person singular. உடையை, ஒளியை, வலியை, இனியை. The stanza is rendered, — *O Lord ! Thou hast all good within Thee ! Thou, who art exempt from all evil, appearest with splendour. Thou art omnipotent and without equal ! Thou rejoicest the world ; Who can declare all Thy perfections ? If thus it be, then, wherefore does all the world neglect to worship Thee ?*

15. There is yet one remark, which, though it belongs more immediately to the conjugation of verbs, I shall introduce here, in order to complete the subject of appellative nouns.

Appellatives, when conjugated as verbs, are inflected with the regular verbal terminations, of which in the proper place), except in the third person singular of the neuter gender, which takes several forms, and terminates in அது, த்து, ற்து, or ட்டு. It may be stated as a general rule, that the third person singular neuter may always take the termination அது : thus, மலையினது, ஊரினது ; but since this is likewise the termination of the sixth case, or genitive, it is seldom used, except in appellatives formed from the 5th class of primitives by altering or abbreviating the proper noun, as explained above : for, it then admits of no ambiguity : thus, கொடியது or கொடிது *it is cruel*, கரியது or கரிது *it is black*.

With regard to other appellatives the following rules are to be observed :

i. Those derived from nouns ending in ஐ, ஈ, ய், form the third person neuter singular by adding the termination த்து to those nouns : thus, உடை *possession*, app. உடைத்தது ; தீமை *evil*, app. தீமைத்தது ; நடை *progress*, app. நடைத்தது : thus, also, பெயர் *a name*, app. பெயர்த்தது ; ஊர் *a village*, app. ஊர்த்தது ; பொய் *a lie*, app. பொய்த்தது ; மெய் *truth*, app. மெய்த்தது. Example :

பல்லார்பகைகொளலிற்பத்ததித்ததீமைத்தே
நல்லார்தொடர்கைவிடல்.

(திருவ. சயடு, அதி. ௨, குற.)

Here தீமைத்தது is the same as தீமையதாகும் *it is worse*. The passage is rendered : *To lose the friendship of the good is tenfold worse, than to be hated by the many.*

ii. Those derived from the oblique in இன், form the appellative by changing the ன் to ற்று : as, வில்லின், app. வில்லிற்றது ; பொற்பின், app. பொற்பிற்றது ; இருளின், app இரு ளிற்றது : thus, in the verse quoted in p. 32, we have எல்லை யிருளிற்றுகி &c.

iii. Those derived from nouns in ல், form it by changing the ல் to ற்று : thus, மேல் *above*, app. மேற்றது ; முதல் *first*, app. முதற்றது ; வேனில் *heat*, app. வேனிற்றது : thus, a certain poet has பொருள் பொழிவார் மேற்றேபுகழ், *Praise is heaped on those who pour forth their wealth*. Here, மேற்றேபுகழ் has the force of மேல்தேபுகழ்.

iv. Those derived from nouns in ன், form the appel-
lative by changing the ன் to ட்டு : thus, மாரிநான் *winter*, app. மாரிநாட்டி ; so that இப்பயிர்மாரிநாட்டி is a complete proposition signifying, *this is a winter crop*, or *this kind of cultivation is proper to the rainy season* : so also அப்பயிர் கோடைநாட்டி *that is a summer crop*, or *that kind of cultivation is proper to the summer season* : and, as ண் is changed to ட் (see 6. iv.), a third person neuter singular is formed from கண், the sign of the seventh case, by

changing the ண to ட: in this form it becomes a verb, and renders the sentence complete. Example:

அன்பறிவுதேற்றமவாவின்மையிந்நான் கு
நன்குடையான்கட்டேதெளிவு.

(திருவ. நயஉ, அதி. ௩, குற.)

He who hath these four qualifications—loyalty, wisdom, decision, disinterestedness—with him is perspicuity (of counsel) found. Here கௌகம் has the force of கண்ணதாம் (Lat. est apud) is with. The meaning is : Love towards the king, skill in the law, decision of opinion, and disinterestedness, are four qualifications, with the possessor of which the best counsel is found.

This rule shews, that the words இருட்டி and பொருட்டி which, in common Tamil, have come to be used as nouns, are in fact, appellatives, of the third person singular neuter, from இருள் and பொருள். We have stated, in the other grammar, No. 107, that the third person neuter of the preterite serves for a verbal noun : the third person neuter of appellatives may be used in the same way, both in the singular and plural : thus, in a late example, we had இருளிற்றுகி which is the same with இருண்டதாகி ; so for the plural : பலநிறத்தனவாயமலவோ, *flowers variegated with many colours*.

I shall conclude this Section by adducing as an example, a Venbà, in which the third person neuter singular of the appellative is used throughout :

வெற்பிறதேசெம்பொன்விரிகடற்றேவெண்முத்தம்
பொற்பிற்கும்பூமுகத்தேதேனினிமை
கற்பிற்றே
பெண்ணழகுநல்லதத்தேபேராப்பொருளின்பங்
கண்ணழகுசெய்தயைத்தேகாண்

Here the appellative பொற்றிருந்தும் is used for the verbal of the preterite, and the others, as verbs, in the

third person neuter singular. The sense is the same as if the author had written, வெற்பினதாருஞ்செம்பொன் &c. The meaning is: *Gold is in the mountain, pearls are in the sea, and the sweetness of the honey lies in the beauteous flower buds: so chastity is the beauty of a woman, durable riches are found in virtue, and benevolence is the embellishment of the eye.*

I have dwelt the more at length on appellatives, because in them, principally, consist the peculiar character and difficulty of the syntax in this dialect.

§ 3.—Of Nouns Adjective.

16. In the other grammar we stated, that adjectives, as சில *few*, பல *many* &c., are called உரிச்சொல். But of words expressing mode, which are all comprehended by the Tamils under this general term, many in this dialect are joined, not only as adjectives to nouns, but also as adverbs to verbs: thus, நனி, தவ, சால, உறு, கழி, கூர், all which are terms of increment, are joined with nouns: as, நனிதவத்தோன் *an austere penitent*, உறுதுணை *effectual succour*; or with verbs: as, நனிச்சொன்னான் *he spoke much*, சாலக்கொண்டான் *he received abundantly*: thus, in the Rámáyanam of Camben, we have:

கல்லும்புல்லுங்கண்டுருகப்பெண்கனிரின்றள்

•where the word கனி is used adverbially, and signifies *sweetly*; the meaning being: *The maid stood, looking so sweetly, that the very herbage and rocks would have melted, had they beheld her*: so in another poet, the word கடி, which has various significations, is used in the same line both as an adjective and an adverb:

கடிதுணைபடகழிமா - - - ரி

கடிவிடவினாவின்மாயந்தார்,

He swiftly discharging a shower of sharp-pointed arrows, they suddenly perished. Here கடிதுளை signifies a sharp point, and கடிவிட to discharge swiftly. All words of this kind will be found in the dictionary.

17. Adjectives are frequently formed from substantives. On this subject, I shall here add a few remarks to those contained in the other grammar.

i. The oblique of the noun is often used as an adjective; thus, கடர்ப்பூணின்மார்பு *a breast adorned with a glittering chain*. This is also done in prose: thus, in the work entitled Silappadigaram, we have மணவாய்த்தென்றல் *the fragrant southern breeze*, நிழலிற்சோலை *a shady grove*: and in the same work பேராச்சிறப்பிற்புகாரங்கரத்துக் கோவலன் *Cóvalan a native of the city Pucàr of perpetual celebrity*: where பேராச்சிறப்பின் and கரத்து are used as adjectives.

ii. Nouns substantive ending in மை express quality in the abstract: as, கருமை *blackness*; வெண்மை *whiteness*; அருமை *difficulty*. From such nouns, when the மை is preceded by உ, adjectives are formed in the following ways:—By simply dropping ஐ: so from அருமை, அரும் பொருள் *a difficult thing*; from பசுமை, பசுங்கிளி *a green parrot*.—By dropping மை: so from சிறுமை, சிறுபொருள் *a small thing*.—Or the மை being dropped, the உ suffers elision, and இய is substituted: as, அரியபொருள், பசியகிளி, சிறியபொருள்.—Or dropping the மை, the consonant which preceded it, if a rough letter, is doubled: this method is used only when the following noun begins with a vowel which causes elision of the உ: thus from பசுமை, பச்சிலை *a green leaf*; from நெடுமை, நெட்டெழுத்து *a long letter*; from குறுமை, குற்றெழுத்து *a short letter*.—Or without doubling the consonant, the first syllable if short is made long, but the உ always suffers elision if followed by a

vowel : thus, பசுமை,* பாசிலை *a green leaf*; கருமை, காரொலி *a black rat*; பெருமை, பேரொலி *a great sound*. But if the உ which preceded மை be annexed to one of the final consonants, the உ is dropped : thus, from பெருமை and கலம் we form பேர்நலம்.

These methods, however, cannot be indiscriminately used with all the nouns of which we are speaking ; some may become adjectives in all these ways, others, in some only : thus, from சிறுமை we have சிறிதடி, சிற்றடி, சிறுகலம், சிறியகலம் ; from பசுமை, பாசிலை, பச்சிலை, பசுங்கிளி, பசியகிளி ; from கருமை, காரொலி, கரும்பூனை, கரியமுகம் ; of all the above appellatives the first syllable may be lengthened. But from அருமை, we have அரும்பொருள், அரியபொருள், and not ஆரொழில் ; from புதுமை, we have புதுக்கலம், புதியகலம், or doubling the rough த, புத்தரிசி, not பூத்தரிசி ; from நெடுமை, நெடுந்தெரு, நெடியதெரு : of all these we cannot lengthen the first syllable. From குறுமை we have only குறுந்தெரு ; கொடுமை, again, cannot double the rough ட, but may only be formed as in கொடுங்கோல், கொடியமனம்.

On this subject, Pavananti himself tells us, in his Nannul, that no rules can be given, but that we must observe the practice of ancient writers. I thought it right, however, to say thus much, in order that the student may know the etymology, as well as the meaning, of such words. Information of this kind cannot be obtained from the dictionary, since these adjectives are never written separately, but are always joined to some noun which they qualify.

* It appears from Nannul, that the word பசுமை may also become an adjective, before words beginning with க, ச, த, ப, by dropping மை, changing the second syllable to the nasal corresponding to each of those letters, and the அ of the first syllable to ஐ : thus, பைக்கிளி, பைஞ்சோலை, பைந்தார், ஐம்பொன்.

iii. Nouns ending in மை not preceded by உ, but either by ஐ, இ, ஈ, or ய், become adjectives by dropping மை, and taking ய : thus, from உடைமை *possession* is formed உடைய, from இனிமை *sweetness*, இனிய ; from தீமை *badness*, தீய ; from நொய்மை *tenderness*, நொய்ய. After these words, a rough consonant following is never doubled : thus, உடையபொருள், இனியசொல், தீயதடம், நொய்யமலர். Many nouns which do not end in மை, but in ஐ annexed to some other consonant, add ய, as before, but undergo no elision : thus, from மலை *hill* comes மலைய ; from வளை *bracelet*, வளைய ; from நனை *bud*, நனைய ; from கை *hand*, கைய. Thus, in the poem Chintamani we have :

சுனையநீலமுஞ்சுள்ளியுஞ்சூழ்மலர்
நனையநாகமுங்கோங்கமுநாறிணர்ச்
சுனையசெண்பகம்வேங்கையோடேற்றுபு
முனைவன்மேற்றுதிமுற்றெடுத்தோதினன்.

(கனகமாலையாரிலம்பகம்-௫௮௨, கவி.)

Presenting the Nilam from the water springs, and the Silli and the Nágam overspread with flower buds, the Cóngam, the Shenbagam whose branches are covered with scented flowers, and the Véngei, he sang all the praises of the chief of deities.

The poet here enumerates various kinds of flowers which Sivagan offers to his god, whilst repeating his praises. The word சுனை means a spring in the mountains ; ய being added, it becomes an adjective, qualifying the noun நீலம், and implying, that this flower grows in the water : நனை is a flower not yet blown ; and ய being added, the sentence imports that the tree called Nagam was covered with buds : இணர் signifies a flower, சுனை a branch ; and ய being added to the latter, the meaning of இணர்ச் சுனையசெண்பகம் is, the flowery branched Shenbagam. Here இணர் is used in the oblique, and consequently, doubles

the following rough consonant; it is employed as an adjective, *flowery*, in the manner already explained : நறுமை signifies an agreeable scent, and becomes an adjective in நாரிணர் a fragrant flower, according to a late rule.

iv. Words ending in மை preceded by any vowel except உ may drop the மை and be joined without any other change to the noun which they qualify ; after these words, however, a following rough letter is doubled : thus, from தனிமை unconnectedness, we have தனிச்சொல் an unconnected word ; from உரிமை property, உரிச்சொல் a word of property, i.e., adjective ; from உடைமை possession, உடைப்பொருள் things possessed. Words, however, in which the vowel before மை is அ, become adjectives by dropping ஐ only : thus, from இளமை youth, இளம்பயிர் young corn ; from பழமை antiquity, பழம்பகை inveterate hatred.

Sometimes the ம் too is dropped, as இளவயது youth ; and sometimes the அ which remains, is changed to ஐய, as in இளையவயது, பழையபடி.

v. Nouns ending in மை preceded by a consonant become adjectives by simply dropping the மை : thus, from வெண்மை whiteness, we have வெண்குருகு white heron, வெண்சிலை a white stone ; from ஒண்மை splendour, ஒன்பொருள் a splendid thing ; from வெம்மை heat, வெம்பகை fiery hatred, வெஞ்சாம் a fiery-arrow ; from செம்மை which, among other significations, means perfection in any thing, come செந்நெல் ripe paddy, செந்தமிழ் the perfect or pure Tamil language, செம்பொன் pure gold. We have already said that words which have ய before மை become adjectives by dropping the மை and taking another ய : thus, from செய்மை redness, is formed செய்யகுருதி red blood ; such words may, however, follow the present rule ; and we may say செய்குருதி &c.

It has been stated, that the neuter singular of all appellatives may end in அது. If this termination அது be dropped, the remainder serves as an adjective in every gender : thus, from the appellative திறத்தது we have திறத்தகை *a strong hand* ; from விரைவினது, விரைவின்றோர் *a swift chariot*.

Certain adjectives, of the formation of which we have already spoken, may come also under this rule : thus, கொடிய may be referred to கொடியது ; கரிய to கரியது ; வெய்ய to வெய்யது ; உடைய to உடையது &c.

vi. The nominative form is frequently employed, in this dialect, as an adjective, in every case except the vocative : thus, பூண்மார்பன் for பூணையணிந்தமார்பன், கல் வீடு for கல்லாலாயவீடு, சாத்தன்மகன் for சாத்தற்குமகன், மலையருவி for மலையின்வீழருவி, மலைச்சாரல் for மலையினது சாரல், மலைக்குகை for மலைக்கட்குகை.

This style of expression will appear, at first, somewhat difficult and obscure ; but when practice and observation shall have rendered it familiar, it will not only be understood from the context, but its conciseness will be found elegant and pleasing.

§ 4.—Of Pronouns.

18. As pronouns in Latin Grammar are divided into primitives, derivatives, demonstratives, relatives and possessives, I shall treat of them according to this arrangement.

i. The primitive pronouns in this dialect are, நான், யான் *I* ; நீ *thou* ; நாம், யாம், நாங்கள், யாங்கள் *we* ; நீர், நீயிர், நீவிர் *ye* ; எல்லீர் *all ye*. They are inflected with the terminations common to other nouns. (See Chap. II, § 1.) In order, therefore, to decline any one of them, it is sufficient to know its oblique, or the intermediate change

which takes place in passing from the nominative to the other cases. The oblique of நான் and யான் is என் ; which, with the addition of the casual terminations, gives என்னை, என்னால், எற்கு or எனக்கு, என்னின், எனது, என்கண். The oblique forms of நீ are, உன், நின், நான் : it is, therefore, declined, உன்னை, or நின்னை, or நானை ; உன்னால், or நின்னால், or நானால் ; உனக்கு or நனக்கு ; நிற்கு* or நினக்கு ; &c. The oblique forms of the first person plural are, எம், நம், எங்கள், நங்கள். These give எம்மை, நம்மை ; எங்களை, நங்களை ; எம்மால், நம்மால் ; எங்களால், நங்களால் ; எமக்கு, நமக்கு ; எங்கட்கு, நங்கட்கு ; or எங்களுக்கு, நங்களுக்கு ; &c. The oblique forms of the second person plural are, உம், நும், உங்கள். These give உம்மை, நும்மை, உங்களை.

Observe that the double consonant in the middle of the foregoing and following pronouns may be written single : thus, for என்னை, எம்மை, நம்மை, தன்னை, தம்மை &c., we may write எனை, எமை, நமை, தனை, தமை. Observe, also, that the distinction which is made in common Tamil between நாம் and நாங்கள், is not preserved in this dialect. In fact, நாங்கள், நீங்கள், அவர்கள், with their cases, are hardly ever used.

* This form is disallowed in the Grammars and even by Beschi himself in his Tonnú Vilacam, for though it be a rule that

என்கான் மஃகா னுன்கனுபிற்கு.

(தொல், புண. 21, குத்.)

In the fourth case, ன் (the termination of the oblique) is changed to ந்.

Yet, by another special rule, the application of the foregoing to ன் is expressly forbidden : thus in Nannú,

தன்னைனை பவந்தீ ந் நுனவ்வன் மையோ

டுறநுநின் னீ தியல்பாமுறவே.

(நன். மெய். 15, குத்.)

The final ன் of the words தன் and என், are changed into the rough letter ந் ; but the final of ன் is retained.

Nevertheless, examples of நற்கு are found in Chintámani and other poems ; and therefore it has been admitted in the present Grammar by Beschi, who, following the old poets, has used this form in his Témbávani.

It has been stated, that the oblique of a noun may be substituted for any of its cases. It is the same with pronouns : thus, in Chintamani, we have என்னலாற்பொறுப் பர்யாரோ for என்னையல்லால், *who, except me, would forgive ?* So, in the same work, எற்காணவந்தீர் for என்னேக்காணவந்தீர் *you came to see me*. Such instances, however, are rare.

19. ii. Derivative pronouns, answering to the Latin nostras (*belonging to our sect or country*), vestras (*belonging to your sect or country*), are formed, in this dialect, from the oblique plural of the primitive : thus, from நம், எம், are formed நமன், எமன், நமள், எமள், நமர், எமர், nostras, nostrates, *a person, or persons, belonging to our sect or country*; from உம், தும், are formed உமன், துமன், உமள், துமள், உமர், துமர், vestras, vestrates, *a person, or persons, belonging to your sect or country*; from தம், the oblique of the pronoun தாம், (in like manner), are derived தமன், தமன், தமர். All these are inflected by simply adding the casual terminations : thus, நமனை, நமனை, நமரை, நமனால், நமளால், நமரால், &c., and so of the rest. These pronouns are seldom inflected, except in the plural, when they frequently mean *my, your, his, her, relations, &c.* Thus, in the poem *Negizhdam* by King Adiviran, we read :

உரவுநீர்க்கருங்கடலுடுத்தமானில த்
தருளுடனும்மையிலளித்தவான்பொருள்
மருவியமறுமையில்வழங்குபான்மை யா
லிரவுலர்தமரினுமினியராவ ரோ.

(யக - நளன்னூதுசென்றபடலம் - உயஉ - கவி.)

Since the well earned riches which we bountifully distribute in this world girt with the blue ocean, have the power of acquiring for us reward in the life on which we shall hereafter enter, the poor should be dearer to us than our own relations. Here relations is expressed by தமர். So, in Chintamani we have கோன்றமர், the king's relations.

20. iii. The demonstrative pronouns in this dialect, are, இவன் *this man* ; இவள் *this woman* ; இது, or இதன் *this thing* ; இவர் *these men, or women* ; இவை *these things* ; அவன் *that man* ; அவள் *that woman* ; அது, or அதன் *that thing* ; அவர் *those men, or women* ; அவை *those things* ; and உவன், உவள், உது, உவர், உவை, which point to intermediate objects : thus, இவன் is, *he who is near* ; அவன், *he who is distant* ; உவன், *he who is between both*.

Of these pronouns, those which are masculine and feminine are declined like the derivatives : thus, இவனை, அவனை, உவனை &c., as are also the neuters, இதன், அதன். These last scarcely ever take இதனுக்கு, அதனுக்கு, for their datives, which are almost always இதற்கு, அதற்கு ; although இவன் &c., take இவனுக்கு and இவற்கு &c. indifferently. The neuters இது, அது, உது, are declined thus : இதை, or இத்தை ; இத்தால், or இதினால் ; இதுக்கு ; இதினது, இதின், or இதினின் ; இதின்கண் ; so also அது, உது. Their plurals இவை, அவை, உவை form the oblique by changing ஐ into அற்று : as, இவற்று, அவற்று, உவற்று. These, again, may take the termination இன் ; as இவற்றின், &c. ; and by adding the casual terminations to either form, we have இவற்றை, or இவற்றினை ; இவற்றால் ; இவற்றுக்கு, or இவற்றிற்கு ; இவற்றின், or இவற்றினின், இவற்றினது ; இவற்றின்கண். So likewise with the other two.

There is one more demonstrative pronoun, தான் *himself, herself, itself* ; plural தாம், or தாங்கள். Each of these forms its oblique by changing ஆ into அ, as தன், தம், தங்கள் ; to which, as with the primitives, the signs of the cases are added : thus, தன்னை, தம்மை, தங்களை, &c.

21. iv. In Tamil, there is no relative pronoun answering to *who, which* ; but its place is supplied in the manner explained in the other grammar, No. 124. There are, however, the corresponding interrogatives, *who? what?*

viz., for the singular masculine, எவன், யாவன்; for the singular feminine, எவள், யாவள்; for both genders and numbers, ஆர், யார், யாரை; for both genders in the plural only, எவர், யாவர். These are all declined like இவன், இவள், இவர், &c. For the neuter singular எது, யாது, யாவது; for the neuter plural எவை, யாவை. These are declined like இது, இவை, &c. Hence come the words எவரும், யாரும், யாவரும், *all persons*; எவையும், யாவையும், *all things*.

The word எவன், besides being used for the masculine of the interrogative *who*? serves also for the neuter of both numbers: as, எவனது *what is that*? எவனவை *what are those*? &c.

நிறைகாக்குங்காப்பெவன்செய்யுமகளீர்
நிறைகாக்குங்காப்பேதலை.

(திருவ. சு, அநி எ, குற.)

What avails the caution of imprisonment; the chief security of woman is her virtue. Here, *what avails it*, is rendered by எவன்செய்யும். The word என் is used in the same way; whence the expression என்னும் *what will happen? what will ensue?* Thus, again, Tiruvalluver:

ஒலித்தக்காலென்னுமுவரி.

What though the sea roar? i.e., it will not, on that account, pass its bounds. In the same sense is also used என்ன, or more commonly in this dialect, என்னே. This may likewise be rendered *wherefore*? as, என்னேயோவெனில் *if you ask, wherefore*.

Observe, finally, that for யாது *what*, we may, by apocope, write யா; and that this is joined, not only with nouns, as, யாப்பொருள், யாக்குதிரை, (in the same way as we say எப்பொருள், எக்குதிரை, of which I shall presently speak); but also to verbs, as, யாச்செய்தாய் *what hast thou done?* Example:

யாகாவாராயினுநாகாக்ககாவாக்காற்
சோகாப்பர்சொல்லிழுக்குப்பட்டு.

(திருவ. யந, அதி. எ, குற.)

Though you guard nothing else, guard your tongue ; for ruin will come from licentious speech.

22. v. The Tamils have no possessive pronoun ; for, although எனது, நமது &c. are aptly rendered by the possessive pronouns *my, mine ; thy, thine* ; they are, in fact, either the genitive cases of நான், நாம், &c., as we have already seen ; or they are compounds of the obliques என், நம், &c. with அது, and have the force of, *this belongs to me, to us, &c.* Considered in either way, they may be used by themselves without a governing noun ; and thus, to the question, *whose is this ?* may be answered, எனது *it is mine.*

Besides the pronouns already specified, the Tamils have others, which may be termed pronouns adjective, and of which we have spoken in No. 48 of the other Grammar. These are இந்த - இன்ன, or simply இ *this*, அந்த - அன்ன or அ *that*, எந்த - என்ன or எ *which ?*

இ, அ, எ. They differ from the pronouns of which we have hitherto treated, for they have neither case, gender, nor number ; but are used as adjectives, which, in this language, must always be joined to substantives : as, இந்தக்கை, இன்னகை, இக்கை. Respecting these pronouns, I have one remark to add to what I have said in the other Grammar. The adjective letters இ, அ, எ, may be joined not only with all nouns, but also with participles : for, these, although they are formed from verbs, are termed பெயரெச்சம், *defective nouns* : thus, இச்சொன்னவுணர்ச்சி *this instruction which is imparted ; அத்தந்தபொருள் that thing which is given ; எச்செய்தகருமம் what work that is performed ?* Nouns appellative, formed from substantives, even when conjugated as verbs, as already explained, may

also take these letters : thus, இந்துலெப்பெயர்த்து *what is the name of this science* ; இம்மாடவ்வெற்பிறந்து *these bullocks are of that mountain* ; நானிவ்வூரினேன் *I am of this village*.

23. Finally, observe that, in this dialect, no use is made, either in the pronouns or the verbs, of that mode of expression according to which, in common Tamil, we employ நீர் and அவர் as honorifics for *thou* and *he* ; for, even in commentaries. I have rarely seen என்றார், சொன்னார், &c. as honorifics for என்றான், சொன்னான், &c. ; and in the poets themselves, this figure is hardly ever found. The only instance which I have met with, is in the poem *Chintamani*, where it is used to express an overflow of love and joy ; the story connected with it, is as follows : The queen Vijeiyai, whilst pregnant of her first child, was forced to flee from an insurrection in which the king was assassinated by his prime-minister : in her flight she was delivered of her son Sivagan, in a place appropriated to the burning of the dead, a spot considered particularly ill-omened and unclean. Here the child was found by a merchant, who, being ignorant of his parentage, took him away, with the design of bringing him up as his own. In the meantime, the queen retired to the desert, and spent her days in penance. At length the boy, arrived at manhood, having learned the particulars of his birth, and the place of his mother's abode, goes thither : the mother is delighted on again beholding her son, whom she now finds of ripened years, and renowned for his military exploits ; and in a transport of joy and affection, immediately accosts him thus, சீவகசாமியீரோ. I shall give the whole stanza, as it exemplifies many of the foregoing remarks :

வாட்டிற்றற்குருசிறன்னைவாளமாகத்துநீத்து க்
காட்டகத்துமமைநீத்தகயத்தியெற்காணவந்தீர்

சேட்டிளம்பருதிமார்பிற்சிவகசாமியீ ரோ
பூட்டரக்குண்டசெந்தாமரையடிநோவவென்றான்.

(விமலையாரி:லம்பகம், உயிரு, கவி.)

The mother, addressing her son, uses the words சாமியீரோ, உம்மை, வந்தீர்; in all which, the plural is put honorifically for the singular.—வாட்டிறற்குருசிதன்னை : here, குருசில் means *king*, and திறல் *bravery*, used adjectively by rule **17** ii, signifies *brave*; வாள் means *sword*, but, by rule **17**, is taken as an adjective, and the sense is the same as வாளாலாயதிறல் : by rule **6** v, ன் is changed into ட், த் into ட், and ல் into த், வாட்டிறற்குருசில்; and by the same rule, since குருசில் is the accusative, the ல் is changed to த், and the following த் to த்; and one of these being dropped, we have குருசிதன்னை.—வாளமரகத்துநீத்து : here, as before, வாள் has the force of வாளாலாயவமர்; அமர் signifies *battle*; அமரகத்து is the seventh case கண், in treating of which, **9** vii, we stated, that for கண் other nouns may be used which denote place; அகம் is a noun of this kind, and, since it ends in ம், its oblique is formed in த்து, according to the rules on that head; நீத்து, by *quitting*.—காட்டகத்தும்மைநீத்த : here காடு, the genus being put for the species, signifies the same as சுடுகாடு a *place for burning the dead*, காட்டு is its oblique, by rule **7** iv, and காட்டகத்து is the seventh case, as above; நீத்த, a participle preterite.—கயத்தியெற்காணவந்தீர் : கயத்தி is an appellative feminine, from கயம், by rule **12** iii, and signifies *ill-omened*; எற்காணவந்தீர், for என்னைக்காணவந்தீர், என் being used for என்னை, by rule **18**, and changed to எற், by rule **6** iv.—சேட்டிளம்பருதிமார்பிற்சிவக : சேடு means *beauty*, and, by rule **17**, its oblique சேட்டு, is used as an adjective, *beautiful*; இளம், an adjective, from இளமை, by rule **17** iv; இளம்பருதி the *sun newly risen*, which shines without scorching, to which the poet, wishing to compare the

youth's breast, instead of saying பருதியைப்பொலுமார்பு, uses the word adjectively, by rule 17, and writes பருதி மார்பு. This mode of expression may be referred to the metaphor, which is termed by the Tamils உருவகம், and is very common in this language ; மார்பிற் is put for மார்பின், on account of the following ச, see rule 6 iv, and is the oblique of மார்பு, by rule 8 i ; it has here the force of the fourth case, by 8 iv.— சேவகசாமியீனோ, the vocative plural, by rule 9 viii.— ஊட்டரக்குண்ட செந்தாமரையடிநோவ : நோவ is put for நோக, as will be explained hereafter ; தாமரையடி is a metaphor, as before, and is the same with தாமரையைப்போலுமடி ; the poet praises the flower தாமரை for its colour, saying that it has obtained the red hue which is infused into it, by drinking அரக்கு ; in expressing this, he uses the word ஊட்டு, which is put for ஊட்டும், the participle future of the verb ஊட்டுதல் to infuse ; and this, again, is used instead of the participle preterite, ஊட்டின, all which is accounted for in the rule which follows : lastly, செம், which, on account of the following த, becomes செந், is an adjective, from the noun செம்மை, by rule 17 v. The meaning of the stanza is :

You are come, O Lord Sívagan, whose breast (beams with mild splendor) like the rising sun, to visit me ill-omened (wretch), who quitted in the field of battle the king (thy father), valiant in war, and abandoned you in the burning place of the dead, (you are come) paining your feet, which are as the red Tàmarei imbued with the (rich) colour of the lac that it has sucked up.

I was induced to parse this stanza thus minutely, because it affords no less than four and twenty examples of the foregoing rules.

§ 5.—Appendix.

24. I shall here offer some observations, to complete the chapter on nouns.

It was stated, (12. iii.), that many nouns of two short syllables, and ending in ம், may also terminate in ன் ; as அறன், மனன், குணன் : but that the rule is not general, and that we ought to follow the practice of ancient writers. I have now to observe :

i. Many nouns ending in ம், and consisting of two syllables, of which the first is long, frequently change the final அம் into உ ; as, for யோகம், யோகு : but I have never seen an instance of this, except when there followed a word beginning with a vowel, by which the உ was cut off : thus, in a verse of which I shall speak hereafter, we find the word எமாற்றல் ; where எழு is used for எமம் *custody*, and the உ is cut off by the following ஆ of the verb ஆற்றல் *to do*. Hence, எமாற்றல் is rendered *to guard*. A certain author uses நீலுண்ட for நீலமுண்ட ; and, in the same way, காழுற்று is put for காமமுற்று. Some polysyllables, even though short, follow this rule, either with, or without the elision of the final உ. Thus, Tiruvalluven has நடுக்கற்ற காட்சியவர், for நடுக்கமற்ற காட்சியவர் *the man of knowledge is without wavering* : thus, also, உலகு for உலகம். But here, also, we must be guided by the practice of the ancients.

ii. It has been stated, that இது, அது, may become இதன், அதன். I have here to add that verbals in து follow the same rule ; thus, வருகின்றது or வருகின்றதன் ; வந்தது or வந்ததன் ; வருவது or வருவதன் ; also ஆவது or ஆவதன் : and for யாவது, யாவதன் ; and for யாது, யாதன். All these words are declined like இவன் ; so that we frequently see ஆவதற்கு, வருவதற்கு, வந்ததற்கு, &c., used as datives.

iii. We stated, in the other grammar, that nouns of number are declined through all the cases, and that all numerals below a thousand end in உ ; these may also end in அன் : thus ஒன்றன், இரண்டன், முன்றன், நான்கன், ஐந்தன், ஆறன், ஏழன், எட்டன், ஒன்பதன், இருபதன், முப்பதன், &c. I have not, however, seen* பத்து, and நூறு, varied in this way : these words, when they terminate in ன், are inflected like இவன், and may then be used as adjectives (ordinals) ; so that ஆறன், ஏழன், &c, mean either *six*, *seven*, &c., or the *sixth*, the *seventh*, &c. Thus, in Nannūl, we have ஆறனுருபு, ஏழனுருபு, for ஆருமுருபு, ஏழாமுருபு.

* It is singular that Beschi should not recollect having met with these words used with the termination அன், since, though not common, they occur in works on grammar, with which he must have been acquainted : for instance :

ஒன் றுமுதலொன் பானிறுதிமுன்னர்
கி ன்றபத்தொன்றுக்கெடவாய்தம்.

(தொல். குற்றியலுகரப்புணரியல், 33, குத்.)

நூருயிரமுன்வருஉங்காலே
நூறனியற்கைமுதனினைகிளவி.

(தொல். குற்றியலுகரப்புணரியல், 67, குத்.)

CHAPTER III.

OF THE VERB.

25. Verbs, which are termed *வினை*, are not denoted in this, as in the common dialect, by the verbal in *கிறது*, but by the verbal in *ல்*; as, *செய்யல்* *doing or to do*, *படித்தல்* *reading or to read*: under this form, they are given in the dictionary. Those which, in common Tamil, end in *கிறது*, in this dialect terminate generally in *தல்*; and those which end in *க்கிறது*, in *த்தல்*: thus, *பணிதல்* *to worship*; *அறிதல்* *to know*; *உணர்தல்* *to understand*; *அடித்தல்* *to beat*; *படித்தல்* *to read, learn*; *படைத்தல்* *to create*. Some ending in *கிறது* terminate in *ல்*, without the *த்*: as *செய்யல்* *to do*; *பெய்யல்* *to rain*; *அணியல்* *to adorn*; *பணியல்* *to submit*. Those, however, which have *உ* before *கிறது*, usually change the *உ* into *அ*, and add *ல்*; as, *தடவல்* *to stroke or rub*, *உதவல்* *to assist*, *சொல்லல்* *to say*, *கொள்ளல்* *to buy*. Nevertheless, they may terminate according to the general rule: as, *தடவுதல்*, *உதவுதல்*, *சொல்லுதல்*.

26. We stated, in the other grammar, that many verbs which, properly, end in *க்குகிறது*, are made, by syncope, to terminate in *க்கிறது*; when according to the general rule there laid down, they form their preterite in *க்கினைன்*: of this kind are, *அடக்கிறது* *to refrain*; *முடுக்கிறது* *to urge*. But since these verbs ought properly to end in *க்குகிறது*, in this dialect, according to the rule just laid down, they drop *கிறது*, change the *உ* into *அ*, and take *ல்*, so that they become *அடக்கல்*, *முடுக்கல்*; are also *அடக்குதல்*, *முடுக்குதல்*: this removes all doubt respecting the formation of the preterite; if, for example, the verb be

நீத்தல் *to renounce*, the preterite must be நீத்தேன் ; if நீக்கல் *to avoid*, நீக்கினேன்.

27. The verbal of which we have been speaking is constantly and elegantly used in this dialect.

i. It is used as a noun, and inflected with all the cases : thus, போதலைவிலக்கினான் *he prevented the going* ; சொல்லாலறிந்தேன் *I apprehended through the medium of speech* ; கொள்ளலினிதலினிது *giving is more delightful than receiving* ; உணர்தற்கட்புகழ் *knowledge is the object of praise*.

ii. It is sometimes used absolutely : as, அறிதற் பொருட்டு *for the sake of knowing* ; போதற்காரணமாக *on account of going*. For instance, a person observes something moving, and doubts whether it be an ox or a man ; at length, he perceives some signs by which he knows that it is a man. I say of him மகனாதறுணிந்தான் *he ascertained it to be a man*, that is, மகனாயிருக்கிறனென்று துணிந்தான்.

iii. It is often used for the infinitive : as, செய்யல் வேண்டும் *it is necessary to do* ; போதல் விலக்கினான் *he prevented going* ; பாடலுணர்ந்தான் *he learned to sing*.

§ 1.—Of the Indicative.

28. Of the five moods, this language wants the optative and subjunctive ; and of the five tenses, the imperfect and the preterpluperfect. These deficiencies are supplied in the manner described in the grammar of the common dialect. I proceed to treat of the indicative.

29. In conjugating the verbs, the same terminations serve for the present, the preterite, and, with certain exceptions, for the future ; this last tense having, in this dialect, some that are peculiar to itself, of which I shall speak in the proper place.

The terminations common to all are :

For the first person singular, ஏன், என் : as, நடந்தேன், நடந்தனென் *I walked*.

For the second person singular, ஆய், ஐ, இ : as, நடந்தாய், நடந்தனை, நடந்தி, *thou walkedst*.

For the third person singular masculine, ஆன், அன் : as நடந்தான், நடந்தனன் ; feminine, ஆள், அள் : as நடந்தாள், நடந்தனள் ; neuter, து : as, நடந்தது *it walked* ; or in the preterite, it has ற்று, when preceded by இ : as, சொல்லினது or சொல்லிற்று ; ஆயினது, ஆயிற்று ; போயினது, போயிற்று ; in the future, the termination of the third person neuter singular is உம் : as, நடக்கும்.

For the first person plural, ஆம், அம், ஏம், எம், ஒம் : as, நடந்தாம், நடந்தனம், நடந்தேம், நடந்தனெம், நடந்தோம், *we walked*.

For the second person plural, ஈர், இர் : as, நடந்தீர், நடந்திர், நடந்தனீர், *you walked*.

For the third person masculine, and feminine, ஆர், அர் : as, நடந்தார், நடந்தனர் *they walked* ; for the neuter, அ : as, நடந்தன, or simply நடந்த : thus, in the poem Negizhdam at the close of a stanza, the author, speaking of the clouds, says, உருக்கொடுமீண்ட *having acquired a form and returned*, for மீண்டன ; and in another stanza: பொன்னின் குன்றின்மேலவன் கொடை போன்மெனப்பொழிந்த *the clouds in liberality like him (the king) poured down* (rain abundantly), for பொழிந்தன. In like manner, for *சொரிவனபோல் we find சொரிவபோல், for செய்தனவாதலில், செய்தவாதலில் ; for ‡மிக்கனவாகி, மிக்கவாகி. Sometimes, though rarely, கள் is added in the plural ; not only in the second and third persons, as நடந்தீர்கள், நடந்தார்கள் *they walked* ; but also in the first, as நடந்தேங்கள், நடந்தனங்கள், நடப்பேங்கள், நடப்பனங்கள்.

* சொரிதல் to pour.

‡ மிகுதல் to abound.

30. i. The present tense, called *நிகழ்காலம்*, is formed either, as in the common dialect, in *கிறேன்*, which mode is hardly ever used ; or in *கின்றேன்* ; or by adding *கின்றேன்* to the negative form †. The sense of the compound is, however, positive ; and this is accounted for by the use of the negative form for the positive gerund : as, *நடவா, செய்யா*, for *நடந்து, செய்து* ; which will be explained in the proper place. The present tense, then, may have any of the following forms : *நடக்கிறேன், நடக்கின்றேன், நடவா கின்றேன், நடக்கின்றனென், நடவாகின்றனென்*, &c. To conjugate these forms, it is only necessary to add the above-mentioned terminations, for the several persons.

31. ii. With respect to the preterite, I have nothing to add to what is contained in the other grammar ; so that, to the following preterites, *நடந்தேன், படித்தேன், நீக்கி னேன், செய்தேன்*, &c., we have only to affix the termina- tions abovementioned. I have, however, seen, in old authors of repute, several preterites for which I can find no rule. Such are the following : *நிறீஇனான்* for *நிறுத்தி னான்* *he caused to stop*, (v. a.) *தழீஇனான்* for *தழுவினான்* *he embraced*, *கழீஇனான்* for *கழுவினான்* *he washed*, *விழீஇனான்* for *விழுந்தான்* *he fell*, *வெரீஇனான்* for *வெருவினான்* *he feared*, *இரீஇனான்* for *இருந்தான்* *he was*, *எழீஇனான்* for *எழுந்தான்* *he arose*. From these instances, I think we may deduce this general rule : all verbs, of which the preterites end in *உவினென்* or *உந்தேன்*, may drop this termination, and,

† According to the Tamil grammarians the termination is *ஆகின்றேன்* ; so that it does not appear necessary to account for this formation, by supposing, with Beschi, that *கின்றேன்* is added to the negative form.

ஆகின் றுகின் றுகெ றுமூவிடத்தி

னைப் பாணிகழ்பொழுதறையினையிடையிலே :

ஆகின் று - கின் று, & கெ று are the characteristic syllables of the present tense of the verb in the three places (persons) & five Pālās (2 numbers and 3 genders.)

taking ஈ, have, by அளபெடை, ஈஇனேன் : thus, கழுவினேன், கழிஇனேன், &c., இருந்தேன், இரிஇனேன், &c. From these words, you will often find நிர்இ, கழிஇ, &c. for the gerund ; and for the participle preterite, by adding ய to the gerund, நிர்இய, தழிஇய, கழிஇய, &c. I have also met with கொளிஇ and கொடி, for கொண்டு ; வளைஇ for வளைத்து ; செரி for சேர்ந்து, தெரி for தேரி, and that for தேர்ந்து. Example :

சலத்தாற்பொருள்செய்தேமாற்றல்பசுமட்
கலத்துணீர்பெய்திரீஇயற்று.

(திருவ. சுயசு, அதி. ய, குற.)

Here, பெய்திரீஇயற்று is put for பெய்திருந்தற்று. The meaning is : *To guard with anxiety ill-gotten wealth, is like trying to keep water in an unbaked earthen vessel.* Another author has :

வெரீஇயபுட்குலமெழுந்துவிம்மின

The flock of birds frightened rose up and screamed.

32. iii. The future is formed according to the rules laid down in the other grammar. Those verbs, however, which I have there stated to have their future in வேன், may, in this dialect, form it also in குவேன் : thus, செய்கு வேன் from செய்தல் to do, அணிக்குவேன் from அணிதல் to adorn. Besides the common terminations for the first person, ஏன், என் ; as, செய்வேன், செய்குவேன் ; நடப்பேன், நடப்பனென் ; this tense has likewise அல் and அன் : as, நடப்பல், நடப்பன் ; காண்பல், காண்பன் ; &c. It also terminates in உ : as, வாழ்து, கூறுது, சொல்லுது, வருது, for வாழ்வேன், கூறுவேன், சொல்லுவேன், வருவேன் ; and உண்கு, செய்கு, சேறு, for உண்பேன், செய்வேன், செல்லுவேன். By adding ம் to these, we get the first person plural : as, வாழ்ந்தும், கூறுதும், உண்கும், செய்கும். Thus, in the opening stanza of Chintamani, we have தேவாதிதேவனவன் சேவடி சேர்துமன்றே, *we will approach the rosy feet of the*

God of gods, for சேர்வோம். The other persons take only the common terminations. அ being that of the third person neuter plural, we have நடப்பன ; திரிவன ; செய்வன or செய்குவன ; மலர்வன ; நீங்குவன.

The second person of the imperative, with the addition of ப or மார், serves for the third person masculine plural of the future : thus, என்ப, என்மார் ; நடப்ப, நடமார் ; கேட்ப, கேண்மார் ; மொழிப, மொழிமார் : accordingly we find என்ப பலரே, மொழிபபுலவர், for என்பார், மொழிவார்.

Sometimes மனார் is used with the same force as மார் : as, என்மனார் for என்பார், மொழிமனார் for மொழிவார். The ancient and celebrated author Tolcáppianár, in his grammatical writings, frequently uses this form : as என்மனார் புலவர், மொழிமனார் புலவர். Sometimes, too, the short syllable மர் is put for மார் : as, என்மர், மொழிமர். Example :

தேவனே மகனலன் செல்வன் மற் றென் மரும்
பாவையே நோற்றன ள்பாரின் மற் றென் மரும்.

(சிந்தாமணி, கனகமாலையாரிலம்பகம், ராஅயசு, கவி.)

Some said, that king is a deity and no man ; others said, a (meritorious) penance hath his wife performed in the world.

Here, என்மரும் stands for என்பாரும். So Pavananti, in his Nannul, often has எனமருமுளரே, *there are some who say, &c.*

33. To the remarks on the indicative of the negative verb, contained in No. 14 of the other grammar, I have here to add :

i. That the third person neuter singular may reject து : as, நடவா, செய்யா, ஆகா. By adding வன to these, we have the plural : as, ஆகாவன, நடவாவன, செய்யாவன, திரியாவன.

ii. In forming the negative, it is common to use the appellatives இல்லன், அல்லன், of which we have spoken in

rule 14. The compound, which is conjugated through all the persons, is obtained, by affixing those appellatives, either to the imperative of the positive, or to the participle preterite : as, நான் பேசல்லைன் ; or more frequently with a single ல் : பேசலைன் ; நீ பேசலை ; அவன் பேசலன் ; அவள் பேசலள் ; அது பேசலது ; நாம் பேசலேம் or பேசலம் ; நீர் பேசலீர் ; அவர் பேசலர் ; அவை பேசல or அவை பேசலன் : thus, உண்டிலைன், உண்டிலை, உண்டிலன், உண்டிலள், &c.

§ 2.—Of the Imperative.

34. In addition to my remarks on the imperative, called ஏவல், which are given in No. 68 of the other grammar, I shall here notice certain peculiarities of that mood in this dialect.

i. உ is scarcely ever affixed to the imperative, except it be joined to a rough letter : as, அடக்கு, வாங்கு, விடு, where the உ remains. Hence, while, in common Tamil, we write உண்ணு, தின்னு, சொல்லு, &c., in this dialect, we use உண், தின், சொல், &c.

ii. By adding மோ to the above, we have another form for the second person singular : thus, உண் becomes உண்மோ ; உரை, உரைமோ ; கேள், கேண்மோ ; சொல், சொன்மோ. In the two last instances, ள் and ல், being followed by ம, are changed to ண் and ன், respectively.

iii. By adding தி to the same abbreviated imperative, we get a third form for the second person singular ; and by adding தீர், one for the plural : thus, from அருள், அருள் தி ; and from போ, போதி. However, I have never seen கேள்தி formed from கேள் ; the word becoming கேட்டி, on account of the meeting of ள் and த : so, for the plural கேட்டீர், போதீர், &c. In the Rāmāyanam of Camben, a devotee named Gaudamen, discovering that his wife Agaligei had

yielded to the impure embraces of the god Dévëndren, curses her with this imprecation : *become stone*. The passage is,

மெல்லியலானேநோக்கி விலைமகளனைய நீயுந்
கல்லியலாதி யென்றான்.

(பாலகாண்டம், அகலிகைப்படலம், யௌ, கவி.)

Looking on the slender formed (Agaligei) he said, oh thou who art like to a mercenary strumpet, be thou transformed to a stone! Where ஆதி is the imperative of the verb ஆதல் to *become*. Observe, that we must not add the terminations தி and தீர் to வா and தா, but to வரு and தரு, which would be the regular imperative, according to the general rule.

The last mentioned form is also used for the second person singular of the preterite : thus, a certain poet has, விடுத்தியேற் கெடுத்தி, *if you have dismissed (him), you have ruined (yourself)*. Another author has நோக்காதுபோதியே *thou wentest without seeing*. This must not be condemned, as being either obscure or absurd : in Latin, *veni* is both the second person singular of the imperative, and the first person singular of the preterite ; *sequare* is the second person singular, both of the imperative, and of the present ; and *amare* is, at the same time, the second person singular of the imperative passive, the second person singular of the present passive, and the infinitive active . Many other instances might be adduced. This double use of the same word is not productive of any ambiguity.

iv. It is still more common to use the second persons singular and plural of the negative verb, for the second persons singular and plural of the imperative positive : as, கேளாய் *hear thou* ; கேளீர் *hear ye*. It is of consequence to attend to this use of the word ; for I can state from experience, that, until I became acquainted with it, it gave me no small trouble.

35. The second person plural, besides the forms already specified, as கேட்டார், விடுத்தார், சொல்லார், வாரார், கூறார், &c., has the following :

i. The following terminations, மின், மினீர், மினோ, correspond, in the plural, with the singular termination மோ (see **33**) : thus, உண்மின், உண்மினீர், உண்மினோ, கேண்மின், கேண்மினீர், கேண்மினோ, விடுமின், விடுமினீர், விடுமினோ, போமின், போமினீர், போமினோ, சென்மின், சென்மினீர், சென்மினோ.

ii. The same person may also be formed by affixing these terminations to the common imperative in உ: as, சொல்லுமின், செல்லுமின், வாழுமின். But from வா and தா are formed வம்மின், தம்மின். Thus much of the imperative positive.

36. The prohibitive of the common dialect, as செய்யாதே, பிரியாதே, is rarely used ; but this mood is formed :

i. By adding to the imperative positive, செய், பிரி, சொல், &c., the terminations அற்க for the singular, and அற் பீர் for the plural. Example :

வியவற்க வெஞ்ஞான் றுந் தன்னை
நயவற்க நன்றி பயவா வினை.

(திரு. சயச, அதி. சு, குற.)

Think not highly of thyself at any time, neither delight thou in deeds which bring not forth good fruit.

ii. By adding to the same word the termination ஏல், for the singular : as, செய்யேல், *பிரியேல், சொல்லேல், †அடையேல். Thus, in the poem entitled Bāradam, we have :

ஆதவனேமுனியேலெனையாளுடையானவனேமுனியேல்
நாதவனேமுனியேலிதயத்திலிருப்பவனேமுனியேல்
மாதவனேமுனியேல்மதவெங்கனலானவனேமுனியேல்
நீதவனேமுனியேல்முனியேலெனநின்றபணிந்தனரோ.

(கிருட்டினன் றாதுசருக்கம், நூருயச, கவி.)

* பிரிதல் to be separated.

† அடைதல் to obtain.

O thou, who art the sun, be not angry ! Thou, who hast me for thy servant, be not angry ! Thou whose penance is rewarded, be not angry ! Thou who dwellest in my heart, be not angry ! O thou husband of Latchimi, be not angry ! Thou fire of intense heat, be not angry ! Thou righteous one, be not angry, be not angry ! So saying, they stood and worshipped him.

iii. By adding மின் to the negative in ஆ, for the plural : as, இராமின், செய்யாமின்.

iv. It is also very common to form the plural of the prohibitive by affixing மின் to the verbal in ல் (see No. 25); this letter being changed to ன், on account of the ம which follows : thus, from பாடல் to sing, comes பாடன் மின் ; from விடல் to leave, விடன்மின் ; from கூறல் to say, கூறன்மின் ; from சொல்லல், சொல்லன்மின். Hence, சொன் மின் or சொல்லுமின், means say ye ; while சொல்லன்மின் means say ye not. Thus, from அகலல் to depart, அகன்மின் is formed from the imperative அகல், and has a positive sense, depart ye ; but அகலன்மின் is formed from the verbal அகலல், and has a prohibitive sense, depart ye not. Example :

தூதன்னவனைச்சுளியன்மினெனா

வேதம்முதனாதன்விலக்கினனாள்.

(இரா. அதிகாய. பட. சயசு, கவி.)

The first Lord of the Védas checked them, saying, be not ye angry against him who is a messenger.

Here, from the verbal சுளியல் to be angry, we have சுளியன்மின் be ye not angry.

v. As தி is the termination of the singular positive ; so மோ, added to the verbal in ல், as in the last rule, is the termination of the singular negative : thus, செய் யுன்மோ, பாடன்மோ,

§ 3.—Of the Infinitive.

37. Of the infinitive mood we have treated in No. 70 and 133 of the other grammar: I shall here add a few remarks.

i. In this dialect, the same verb has, in the infinitive, several terminations: as, நடக்க, நடப்ப; அடிக்க, அடிப்ப; துணிய, துணிக, துணிசூப; செய்ய, செய்க, செய்கூப; காண, காண்க, காணிய; வாழ, வாழிய; நோக, நோவ, நோகூப; ஆக்க, ஆக்குக; நோக்க, நோக்குக.

When an infinitive, differing from the usual form, terminates in single க; as, துணிக, செய்க, ஆக்குக, it does not double a following rough letter, as it would in other cases. Example:

எண்ணித் துணிக கருமந் துணிந்தபி
னெண்ணுவ மென்ப திழுக்கு.

(திருவ. சயௌ, அதி. எ, குற.)

Consider before you resolve on a weighty action.

To resolve and say, we will consider hereafter, is an error.

Another poet has:

ஆக்குவ துளதெனிலறத்தையாக்கு	க
போக்குவ துளதெனில்வெருளிபோக்கு	க
நோக்குவ துளதெனில்ருானநோக்கு	க
காக்குவ துளதெனில்விசதங்காக்க	வே.

If there be aught worthy to be done—do charity.

If there be aught that should be avoided—avoid anger.

If there be aught that should be regarded—regard virtue.

If there be aught that should be observed—observe rites.

ii. We stated, in the other grammar, that the infinitive may be used for the imperative, but that it expresses entreaty, rather than command. Pavananti in his Nannùl, after making the same remark, adds, that, in the higher dialect, when the infinitive is used in this way for any

person, gender or number of the imperative, it denotes wish rather than command, being the form which we employ to express any desire of the mind. Hence, it answers to the present of the optative, a mood which does not exist in Tamil. Thus, பொறுக்கதியைநான் *may I bear the evil!* நீ பெறுக *mayest thou obtain!* நான் வாழ்க *may I live!* நீ வாழ்க *mayest thou live!* தின்றந்தை வாழ்க *may thy father live!* சிறக்கநின்புகழே *may thy praise be celebrated!* நாமே விளங்க *may we be manifest!* நீரோபொலிய *approach ye!* அவரோ துணிக *may they be daring!* அதுவே வருக *may that come!* அவையே வழங்க *may those things become customary!* Here, the infinitive has been used for every person, number and gender of the imperative. Thus, also, நான் வாழிய *may I live!* நீ வாழிய *mayest thou live!* இறைவன் வாழிய *may the king live!* நமர் வாழிய *may our people live!*

To the infinitive, thus used, *ஈ* is sometimes added, as, நான் வாழியர், நீ வாழியர்.

iii. The infinitive is also used for the gerund, as shall be explained in the proper place.

38. I shall here notice particularly the infinitive என்ன, or என, from the verb எனல் *to say*; the word being very frequently used in this dialect.

i. It is used for என்று : as, வந்தாயெனச் சொன்னான் *he said that thou camest*; இவனானெனச் சொல்லாய் *say thou who he is*. This use, as I shall hereafter explain, it has in common with other verbs.

ii. Affixed to certain words, which cannot be used alone, it gives them an adverbial signification : as, சீக்கென, பொட்டென, வெய்தென *swiftly*.

iii. It denotes comparison : as, செஞ்சுடரெனவிளங்கி னான் *he shone so, that he might be called the red sun* : i.e. *he shone like the red sun*. Thus, மரமெனவளர்ந்தான் *he grew*

like a tree. In this sense, it may be joined to the gerund of the preterite : as, கொடிவீழ்ந்தென வீழ்ந்தாள் *she fell as a creeper falls* (unsupported), புலிபாய்ந்தென்னச்சினந்துவந்தான் *he came furious as a bounding tiger*. Thus, instead of *கடித்தாற்போல, †நகைத்தாற்போல, we may say either கடித்தென, நகைத்தென, as above ; or கடித்தாலென, நகைத்தாலென.

iv. The word என, or also எனா, is used for the conjunction உம் *and* : thus, நீயெனவவ்னென : with a verb ; as நீயெனவவனெனவந்தீர், நானெனாத்தானெனாப்போவோம் : thus, திம்மனெனச் சாத்தனெனப் பொம்மனென மூவரும்வந்தார். In this way we may also use என்று and என்ற, gerunds of the same verb : as, நீயென்றுதிம்மனென்றிருவரும்போமின், திம்மனென்றபொம்மனென்றுவகன்றார்.

v. Observe, that the infinitive ஆக is frequently contracted by syncope to ஆ : thus, a certain author has, அருளேயுடலாவறனேயுயிராக்கொண்டான், literally *He took benevolence as a body, and virtue as the soul*.

§ 4.—Of Participles.

39. Concerning the participles, பெயரொச்சம், I have some rules to add to those which are given in No. 72 and 73 of the other grammar.

i. As there are three forms for the present tense of the verb, so are there three corresponding forms for the present participle : as, நடக்கிற, நடக்கின்ற, நடவாநின்ற.

ii. When the preterite of a verb terminates in இனென், the preterite participle generally ends in இய : as, †அடக்கிய, §வேண்டிய.

iii. The participle of the future is expressed, as was mentioned in the other grammar, by the third person

* கடித்தல் to bite.

† நகைத்தல் to laugh.

‡ அடக்கல் to restrain.

§ வேண்டல் to intreat,

neuter singular of the future tense, which person always ends in உம் : thus, செய்யும், *நிமிரும், நடக்கும், வாழும். In the superior dialect, when this word is used as the participle, it may always drop the ம் : as, செய்யு, நிமிரு. In this case, if the following word begins by a vowel, உ also is cut off : as, கதிர்பரப்பிரவி the beam-spreading sun, for கதிர்பரப்புமிரவி, unless the participle consist of two short syllables, like † வரு, ‡ தரு, § பொரு, from வரும், தரும், பொரும்.

The உ may also be dropped though the following word do not begin by a vowel, provided the consonant to which it is joined, be among the finals : thus, நிமிர்கொம்பு, வாழ்குடி. This syncope cannot, however, take place, if the உ be preceded by one syllable only, short by nature, and not containing a double consonant : thus, for வரும் we may use வரு, but not வர், although ர் is a final ; but for வாரும், from the verbal வார்த்தல் to pour, we may use வார், since the உ is preceded by a long syllable. Accordingly, we constantly find the word ஆர் used, not for the pronoun who, but for the participle ஆரும், from the verb ஆர்த்தல் to be filled, whence it is aptly rendered by the adjective full.

But if the consonant to which உ is joined, be a final, and be doubled, the உ is dropped, together with its consonant, although it be preceded by one syllable only, and that short by nature : thus, from ||வெல்லும், வெல் ; from ¶உண்ணும், உண் ; from செய்யும், செய் ; from **துள்ளும், துள் ; from ††தும்மும், தும்.

iv. If the consonant joined with உ be ய, preceded by more than one syllable, it may be dropped, together with the உ, even though it be not doubled : thus, from அணியும்கலன் - அணிகலன் : from புரியுந்தயை - புரிதயை ;

* நிமிர்த்தல் to stand erect or straight. || வெல்லல் to conquer.

† வருதல் to come.

¶ உண்ணல் to eat.

‡ தருதல் to give.

** துள்ளல் to leap.

§ பொருதல் to fight.

†† தும்மல் to sneeze.

from அறியும்பொருள் - அறிபொருள். But ஠஠சாயும் and ஠஠காயும் from சாய் and காய், cannot drop the ய் also, and become சா, கா; because, although the preceding syllable be long, there is one only. Observe, that அணி and காய், with similar words, are also nouns; and that, when prefixed adjectively to other nouns, they double a following rough letter; which is not the case when they are used as participles: thus, அணிக்கலன் means *a beautiful necklace*, அணிகலன் *a necklace which adorns*: காய்க்கொம்பு is, *a bough having fruit*; காய்கொம்பு *a withering bough*.

v. The participle of the negative verb terminates in ஆ or த, as stated in the other grammar: thus, செய்யா or செய்யாத.

40. It was stated, in the other grammar, that the participle future is used likewise for the participle present. I have here to add, that it may also be put for the participle preterite. Thus, in Nannùl (Part II. Chap. 3, Rule 13) the author remarks, that பொருங்களம், for instance, may, according to the context, signify, either பொருகின்றளம் *the plain where they fight*, பொருதளம் *the plain where they fought*, or பொருங்களம் *the plain where they will fight*. In that stanza of Chintamani, which was so fully explained in No. 23, we met with ஊட்டு, used for ஊட்டும், and contracted by syncope in ஊட்டரக்கு, on account of the following vowel. This word is the participle future; but as it was followed in the sentence by உண்ட, a participle preterite, it, likewise, had the force of a participle preterite; being put for ஊட்டின.

41. From any participle we may form verbals in து, as was stated in the other grammar, No. 107. I have here to add:

஠஠ சாய்தல், to decline.

஠஠ காய்தல், to become dry.

i. That these verbals terminate, in the plural, in வை* or ன : thus, செய்கின்றவை, or செய்கின்றன ; செய்தவை, or செய்தன ; செய்வவை, or செய்வன. So also the negatives, செய்யாதவை, or செய்யாதன ; as also செய்யாவன. They may also terminate in simple அ, as was stated in No. 13 of this grammar: செய்கின்ற, செய்த, செய்வ.

ii. That the future verbal, in particular, is much used, in conjunction with the verb ஆதல் to become, in forming compound verbs. Such are நவில்வதானான் he said, for நவின் றான், செய்வதானேன் for செய்தேன் I did, செய்வதாவான் for செய்வான் he will do.

§ 5.—Of Gerunds.

42. Of gerunds (வினையெச்சம்), we have treated in the grammar of the common Tamil, No. 71. There are several remarks to be added, which relate to this dialect.

The வினையெச்சம் is not exclusively a gerund, being applied to any part of the verb which is not conjugated by persons, except the participles ; and although I have thought fit to include all these words under the term gerund, yet, as they are of every tense, they cannot all be rendered by the gerunds of the Latins. Concerning gerunds, the author of Nannùl says, (Rule 24, on the Verb):

செய்துசெய்புசெய்யாச்செய்யூச்செய்தெனச்
செயச்செயின்செய்யியசெய்யியர்வான்பான்
பாக்குவினையெச்சம்பிறவைந்தொன்றாறு
முக்காலமுமுறைதரும்.

Of the following *gerunds*, the first five, the following one, and the remaining six belong to the three tenses in the

* The termination is not வை, but ஐ ; the வ் being inserted by the rules of orthography : thus செய்கின்ற - ஐ, செய்கின்றவை.

order of succession : that is, according to the order in Tamil grammars, the first five செய்து - செய்பு - செய்யா - செய்யு - செய்தென appertain to the past ; the sixth செய to the present ; and the remainder செயின் - செய்யிய - செய்யியர் - வான் - பான் - பாக்கு, to the future.

The following remarks will explain this rule :

43. i. Of the twelve words here enumerated, the first five are gerunds of the preterite.

1st, செய்து.—This is the form used in common Tamil : thus, செய்து, படித்து ; அடக்கி, எண்ணி.

2nd, செய்பு.—This is obtained by adding பு to the common form of the imperative : thus, from *இறு is formed இறுபு ; from உண், உண்பு ; from †வாழ்த்து, வாழ்த்துபு ; from அடக்கு, அடக்குபு ; which words have the same force as செய்து, இற்று, உண்டு, &c. The verbs வருதல், தருதல், however, do not form this gerund from their imperatives வா, தா, but from வரு and தரு, which would regularly be their imperatives according to the general rule : thus, வருபு, தருபு, for வந்து, தந்து.

3rd, செய்யா.—This is the negative (see No. 30), and is used for the positive gerund, in the same way as we stated எனு to be used for என்று : thus, ‡எழா for எழுந்து ; உண்ணு for உண்டு ; கூறு for கூறி. Example :

என்றேவிடைநல்கவிதைஞ்சியெழா
வன்றூள்வயிரச்சிலைகைக்கொடுவான்
பொன்றூழ்கவசம்புருதாமுகிலி
னின்றூனிமையோர்கணளிந்தனரால்.

(இரா. அதிகா - வதைப்பட - டிகு, கவி.)

Permission being thus given to him, he made obeisance ; and arising, he grasped his well-strung, adamant bow, and

* இறல், to be severed as a chain, rope, &c.

† வாழ்த்தல், to praise.

‡ எழுதல், to arise.

clothing himself in his coat of golden mail, stood in semblance as a (threatening) cloud.— The never-slumbering (gods) trembled.

The poet is relating, that Adicayen, having obtained permission from Ravanen, his father, rises up, seizes his arms, and prepares for battle. In this passage, எழா is used for எழுந்து, and *புகுதா for புகுந்து; புகா &c. may be used in the same sense.

4th, செய்து.— This is used for செய்து : thus, எழு, உண்ணா &c., but this is inelegant.

5th, செய்தன.— This is obtained by affixing the word என to the common form of the preterite gerund; as, வந்தென, படித்தென; which have the same force as வந்து, படித்து. We stated in No. 33, that the word என is used to denote comparison : hence, the foregoing examples may also be rendered by வந்ததுபோல, படித்ததுபோல.

The verbal in ல், with the addition of உம், is not unfrequently used for the preterite gerund : thus, for கேட்டு, கேட்டலும்; for சொல்லி, சொல்லலும்; for செய்து, செய்யலும்; for படித்து, படித்தலும்; &c.

Respecting the use of the preterite gerund, I have to remark : first, that, when it ends in உ, as செய்து, செய்பு, வந்து, வருபு, it is usual to affix the words உனி or உழி, which signify *place* : thus, செய்துனி, செய்துழி, செய்புனி, வந்துனி, &c. These compounds have the same force as the expressions used in common Tamil, செய்தபோது, வந்தபோது, &c.; which, referring to time, are rendered *when I did, thou didst, he did*; and, referring to cause, *whereas I did*, &c. Secondly, that the particle அற்று, which is the same as போல, is frequently added to this gerund : thus, ஆடியற்று, வந்தற்று, for ஆடினதுபோன்றது, வந்ததுபோன்றது. Example :

தீயவைசெய்தார்க்கெடுதனிமுறன்னை
வீயாதழியுறைந்தற்று.

(திருவ. உயக, அதி. அ, குற.)

Here, உறைந்தற்று is used for உறைந்ததுபோல.

The meaning is : *Destruction follows evil-doers even as the shadow unceasing presses on the steps of its (substance).*

Finally: Besides the forms used in common Tamil, such as செய்யாது, செய்யாமல்; in this dialect, we may also employ, for the negative gerund, words similar to செய்யாமை; which I stated in the other grammar, No. 177, to be properly a kind of negative verbal, and to be used as a noun. Thus, a poet, describing the streets of a certain city, says : ஸூலெனவாழாமையோடி running, as a string, without curve.

44. ii. The gerund of the present has only one form, செய, written also செய்ய, which is the infinitive already treated of. It is aptly rendered by the ablative absolute of the Latins, as I observed in No. 120 of the other grammar: thus, நான்கேட்கச்சொன்னான் *me audiente dixit*,—*he said it in my hearing*; காணச்செய்தான் *te vidente fecit*,—*he did it in thy sight*. Thus Tiruvalluven, speaking of hospitality, says :

மோப்பக்குழையுமனிச்சமுகந்திரிந்து

நோக்கக்குழையுமிருந்து.

(திருவ. கூ, அதி. ய, குற.)

அனிச்சம் is the name of a flower remarkable for its delicacy; on which account, the poet says :

The Anicham flower languishes when its fragrance is inhaled; the feast languishes when the countenance (of the host) is averted.

In this passage, the words மோப்ப and நோக்க are used as gerunds of the present.

Further, we learn from Nannul, that this infinitive may also be used for the future gerund; it then answers to the future participle in *rus*, of the Latins, as was explained in the other grammar, No. 123 : thus, *பின்பிதைக் காணவம்மின் venite postea hoc visuri*,—*come ye after, to see this*.

45. iii. Besides the infinitive, which, as I have just said, may serve for the future gerund, the author of Nannul assigns to this gerund six other forms :

1st. *செயின்*, that is, the several forms of the conditional ; as, *என்றால், என்னில், எனில், எனின், செய்தால், செய்யில், செயின்* ; respecting the formation of which mood, see No. 115 of the other grammar. In this dialect, the forms in *இல்* or *இன்*, as *செய்யில், செய்யின்*, are those most in use. There is another form of the conditional, which is obtained by adding *ஆல்* or *ஏல்* to any person of any tense of the verb, or to verbals in *து* : thus, *செய்கின்றேனால், or செய்கின்றேனேல், செய்தனேயேல், செய்குவனேல், செய்குவமேல், செய்தினீரோல், &c.* Thus, likewise, *செய்கின்றதேல், செய்ததேல், செய்வதேல்*. We may, also, drop the *து*, and write *செய்கின்றவால், செய்தவால், செய்வவால்* ; or *செய்கின்றனவால், செய்தனவால், செய்வனவால், &c.* The conditional is termed a future gerund, because, from the nature of a condition, it imports an action which has not taken place, nor is actually in progress, and which, consequently, is hereafter to happen : as, *If I shall salt it, it will be purified*. Thus a certain poet has, *தாம்வேண்டினல்குவர்காதலர் the benevolent will give, if necessary, even their own selves*.

2nd, *செய்யிய*.—This is formed by affixing the termination *இய* to the imperative : thus, from *காண்*, *காணிய* ; from *செய்*, *செய்யிய** ; from *செல்*, *செல்லிய* ; &c. This also

* The *y* being doubled, according to the rules of orthography.

answers to the participle in *rus*, of the Latins : இப்புதுமை காணியவம்மின், *venite visuri, hoc portentum*,—come to behold this wonder, &c.

3rd, செய்யியர்.—This form is obtained by affixing the consonant *r* to the second form just mentioned : thus, காணியர், வாழியர், செய்யியர், &c., and the force of both is the same. These two varieties of the future gerund do not, however, suit all verbs, as practice will more clearly evince.

4th வான் & 5th பான்.—The forms represented by the two foregoing terminations, are the same as the third person masculine singular of the future, செய்வான், அணியான், நடப்பான், படிப்பான். But when they serve as future gerunds, they are used in every person, number, and gender ; and, like the other forms, may be rendered by the Latin participle in *rus* : thus, உரைப்பான் வந்தேன், வந்தாய், வந்தான், வந்தாள், &c. ; thus, இதனைச் செய்வானுன்னே விளித்தேன் *I called thee to do this*. This form is not unusual in this dialect, and is common to all verbs.

6th, பாக்கு.—This termination, added to the imperative, gives the last form of the future gerund : as உண்பாக்கு, காண்பாக்கு, தருபாக்கு : thus, செல்வந்தருபாக்குச் சென்றான் *venit daturus felicitatem*,—he came to bestow happiness. I have very rarely, however, met with this form.

§ 6.—Appendix.

46. The preceding part of this work is a brief selection from the precepts which, in the copious treatise of Pavananti, occupy no less than 456 rules. This will, I trust, suffice to pave the way for the student, to enable him to comprehend the greater part of what he will read, and to facilitate his further enquiries.

The remarks on syntax, contained in the other grammar, are equally applicable here. The chief peculiarities of the superior dialect, in this respect, were noticed, in treating of the noun and the verb.

The nature of மரபு, that is, *propriety and beauty of style*, is thus defined by Pavananti :

எப்பொருளுஞ்சொலினெவ்வாறுயர்ந்தோர்
செப்பினரப்படிசெப்புதன்மரபே.

(நன். சொல். பொது. நயன், சூத்.)

To speak of similar matter, with like expression, and in the same style, as sages have spoken, this is propriety of speech.

It will, therefore, be worth while for those who study this dialect, to attend diligently to the practice of ancient authors. I propose, in this appendix, to specify some instances in which these writers vary from the rules laid down in this grammar.

i. The த்து is sometimes struck out, by syncope, from the dative case of a noun ending in ம்; so that, for நிலத்துக்கு, we find நிலக்கு : thus, in Chintamani, I have seen கயக்கு put for கயத்துக்கு. The passage is :

தண்கயக்குற்றபோதுந்தாழ்சினையீந்தவீயும்
வண்கொடிகொய்தபூவும்.

(பதுமையாரிலம்பகம் - எயசு, கவி.)

Flowers brought from the cool tanks, flowers gathered from the pendent branches, and flowers plucked from the graceful creepers.

ii. Besides the regular forms, already noticed, the word அறம் sometimes has for its appellative அறவோர், and for its adjective அறவிய. *In Chintamani we have, அறவியமனத்தராகி, &c.

iii. Instead of the usual termination of the future, கேன் is sometimes used: thus, செய்கேன் for செய்வேன், அடைக்கேன் for அடைப்பேன்: so in Chintamani என்னுரைக்கேனோ, என்செய்கேனோ, *what shall I say, what shall I do!* Another poet has: இடிக்கடல்பெரிதென்கேனோவென்றுயர் பெரிதென்கேனோ *shall I say that the roaring sea or my grief is the greater.*

iv. We have stated, that the infinitive, which always terminates in அ, serves for every person of either number of the imperative. Sometimes, however, the infinitive, thus used, is made to terminate in உ, instead of அ: thus, in Chintamani, we find, எந்தைமார்களுமுகென்றான் *he said to his parents, arise!* Here, எழுகு is put for எழுக, which is used in the same sense as எழுமின்.

v. We have stated that செய்யின், நினைக்கின் &c. may be used for செய்தால், நினைத்தால், &c.; and செய்யினும், நினைக்கினும் &c., for செய்தாலும், நினைத்தாலும், &c. In ancient writers, we find செய்யின், நினைப்பின், which are formed from the future, used in the same sense: thus, in Chintamani, we have, நினைப்பினும் பணிக்குமுள்ளம்.

vi. In ancient writers, I have frequently seen the verbal in ல், with the addition of ஆ, used for the negative gerund, or participle: thus, the author of Silappadikaram, writes யாவதுநினையலா, for நினையா, which means *without considering*; thus, Tiruvalluver, (நு, அதி. சு, குற.) செயற்கரிய செய்கலாதார், where செய்கலாதார் is used for செய்யாதார். In Chintamani,* we even find நவிற்குதார், for நவிலாதார், from the verb நவிலல், *to say*.

vii. Instead of ஆன், the termination of the third person, masculine singular, you will sometimes meet with ஆன்: thus, Camben, in his Ràmàyanam, in the chapter entitled அதிகாயன்வதை, has:

* மேசரியாரிலம்பதம், 56, கவி.

கண்டானவிராமனெனுங்களி	மா
வுண்டாடியவெங்களனுநருவ	ப்
புண்டானுறுநெஞ்சுபுழுக்கமுற்	த்
திண்டாடினன்வந்தசினத்திறலோ	ன்.

(உயௌ, கவி.)

The furious hero (Adicayen) advancing, viewed the battle-field where Ramen, like a raging elephant, had sported in destruction—and with aching heart, began the fight, to be yet more oppressed.

In the same work, a few stanzas further on :

என்றானவிராவணனுக்கினையா
 னன்றாகவிதென்றெருநாயகனும்.

Thus spoke the younger brother of Ràvanen. It is well, replied the chief.

In these passages, we must read *candána**, *enrána* for *candán*, *enrán*. There are many instances like these, which, as they are merely anomalies, I thought it better to advert to here, than to specify them under the heads to which they severally belong.

47. In this dialect, there are a variety of particles, or interjections.

i. Of these particles, some have a meaning, and will be found in their proper places in the dictionary. One of them, *na*, I shall here notice. This particle is explained, in Nannùl†, to signify some good quality. It is prefixed to substantives only. If the following letter be a consonant,

* It accords better with the genius of the language, to suppose கண்டான் to be the verb in its usual form, and the following word to be அவிராமன், compounded of the proper name இராமன், and the demonstrative pronoun அவ்; the வ், which, according to the usual orthography, should be doubled, being written single, according to a rule contained in No. 5 of this grammar.

† இடைச்சொல்லியல் - உ, சூத்திரம்.

it is doubled, of what class soever it may be; and if it be a vowel, double வ must be interposed: thus, நக்குடம் - நப்பொருள் - நவ்வகை - நவ்வழி - நவ்வயிர்தம்.

ii. Others have no meaning, and are termed, on this account, அசைச்சொல் or உரையசை; under which head, they will be found in the dictionary. For instance, ஆல், which we have stated, in No. 45, to be used for ஆனால், is sometimes a mere expletive: as, அவனாலோவெனில், வருமாலோவெனில், as also கேட்டியால்; which are put for அவனோவெனில், வருமோவெனில், கேட்டி, or கேள். In like manner, the word ஓரும் is without meaning, and is used only to complete the verse. Example:

அஞ்சுவதோருமறனே யொருவனை
யஞ்சிப்பதோரும வா.

(திருவ. நயன, அதி. கூ, குற.)

The fear of deceitful lusts is virtue.

In this passage, ஓரும் occurs twice, and in both cases is a mere expletive. In the same way, the following words are added, to complete the harmony of the verse, occasionally in the middle, but more frequently at the end, of a line: ஏ, அரோ, அம்ம, அம்மா, அன்னோ, அன்றே, மாதோ, மன்னோ; all which are without meaning. In the verse வெண்பா, however, these are introduced only in the middle of a line, and never at the end.

PART THE SECOND.

OF TAMIL POETRY.

48. A religious recluse, named Amirtasacaren, as I observed in the introduction, wrote a work called Càricei (காரிகை) which, without treating of the art of poetry, merely contains the rules of Tamil versification. The word காரிகை has three significations : *a woman, embellishment, and a kind of verse* commonly called கலித்துறை. The work is dedicated to a woman, to whom all his precepts are addressed ; it treats of verse, which may be termed the embellishment of language ; and is composed throughout in the metre called கலித்துறை. On this three-fold account, the author gave to his book the title above-mentioned. In his introduction, he divides his subject into eight parts : *viz.* எழுத்தசைசீர்பந்தமடிதொடை பாவினம். First, எழுத்து *letters*. Second, அசை *syllables, considered with reference to feet*. Third, சீர் *feet*. Fourth, பந்தம், termed also தளை, *the connecting of feet with each other*. Fifth, அடி *lines, of which a stanza is composed*. Sixth, தொடை *the consonance of the lines in a stanza*. Seventh, பா *the different kinds of stanza*. Eighth, இனம் *the subdivision of each kind*.

Of letters, enough has already been said : the first chapter, therefore, shall relate to feet, and the other requisites of verse ; the second, to the different kinds of stanza ; and the third, to the subdivisions of each kind. I shall add a fourth chapter, which shall contain a few remarks concerning the art of Tamil poetry.

CHAPTER I.

§ 1.—அசை.

49. The word அசை has various meanings ; but is here used to signify syllables, considered with reference to metrical feet. Of அசை there are two kinds, நேரசை and நிராயசை. நேர், among other significations, means *that which is single* ; நிரா, *several things disposed in order*.

Hence, a நேரசை is one syllable only ; and this must either be long by nature, or position ; or, if short, must be the only syllable remaining, after the other அசை, contained in the word to which it belongs, have been scanned. For example, in the word கண்ணாடி, கண் is a நேரசை ; because, although the syllable க is short by nature, yet, it is followed by two consonants : ண is a நேரசை, because it is long by nature ; and டி, which is both short by nature, and without following consonants, is nevertheless considered as a நேரசை, because it is the only remaining syllable.

A நிராயசை always consists of two syllables, of which the first must be short, both by nature and by prosody, and the second may be either short or long. For instance, the word வழி is a நிராயசை, of two short syllables ; மனம் is a நிராயசை, of which the first syllable is short, and the second is long by prosody ; and விழா is a நிராயசை, having the first syllable short, and the second by nature long. In this kind of அசை, then, the first syllable only is considered. If that be short, and be followed by another syllable, in the same word, the two unite, to form a நிராயசை : thus, in the word விளங்கி, விளங் is a நிராயசை, and கி, which is a single and detached syllable, is a நேரசை. But in the

word விளங்கினான், since கி is not now a detached syllable, but is followed by another, in the same word, கினான் is a நிராயசை, although its last syllable is long. These observations respecting அசை, since they differ from our ideas, and are essential to a knowledge of the Tamil prosody, demand particular attention.

§ 2.—கீரி.

50. Metrical feet are termed *சீர்*. The Tamils do not, like us, give to each kind of foot an arbitrary appellation; but, in order to have, in one word, both the designation and the example, they apply to each kind of foot the name of some tree, in which its quantity is exhibited. For instance, a foot consisting of two நேரசை is termed தேமா, which is the name of a tree, and consists itself of two நேரசை; and so of the rest, as will hereafter appear.

There are thirty kinds of feet, which are divided into five classes.*

The first class contains those feet which consist of a single அசை, and which are, therefore, termed ஓரசைச்சீர். These are distinguished into நேரசை, which are called நான், and நிராயசை, which are called மலர்.

We can seldom make use of this class, except at the close of the stanza called வெண்பா. To these feet we may add abbreviated உ (குற்றியலுகரம்), and they are then termed, respectively, காசு and பிறப்பு. Sometimes, though rarely, உ without abbreviation (முற்றுக்கரம்) is added; but this can take place only when உ follows a soft or mediate letter, and not when it is joined to a rough one: as in the following குறள் வெண்பா :

* In the native grammars, there are only four grand divisions, depending on the number of அசை: viz. அசைச்சீர், feet of one அசை: இயற்சீர், feet of two அசை; உரிச்சீர், feet of three அசை; பொதுச்சீர், feet of four அசை; so that வெண்சீர் and வஞ்சிச்சீர் are comprehended in the class உரிச்சீர்.

எவ்வ - துறைவ - துலக - முலகத்தோ

டவ்வ - துறைவ - தறி வு.

(திருவ. சங், அதி சு, குற.)

It is wise to live in the world as the world lives.

The word அறிவு at the close of the stanza, consists of அறி, which is a நிராயசை, and of வு, in which the முற் றுகரம் is joined to the mediate letter வ்.

51. The second class contains those feet which consist of two அசை, and which are comprised under the term இயற்சீர். They are of four kinds. First, தேமா, composed of two நேர். Second, புனிமா, composed of one நிரா and one நேர். Third, கருவிளம், composed of two நிரா. Fourth, கூவிளம், composed of one நேர் and one நிரா.

52. The third class contains those feet which consist of three அசை, of which the last is a நேரசை. They are included under the general appellation வெண்சீர். These also are of four kinds, which are formed by adding, to the several feet of the second class, a நேரசை expressed by the word காய்: First, தேமாங்காய், composed of three நேர். Second, புனிமாங்காய், composed of one நிரா and two நேர். Third, கருவிளங்காய், composed of two நிரா and one நேர். Fourth, கூவிளங்காய், composed of a நேர், a நிரா, and a நேர்.

53. The fourth class contains those feet which consist of three அசை, of which the last is a நிராயசை, and these are comprised under the general term வஞ்சிச்சீர். They, likewise, are of four kinds, which are formed by adding to the several feet of the second class, a நிராயசை, expressed by the word கனி: First, தேமாங்கனி, composed of two நேர் and a நிரா. Second, புனிமாங்கனி, composed of a நிரா, a நேர், and a நிரா. Third, கருவிளங்கனி, composed of three நிரா. Fourth, கூவிளங்கனி, composed of one நேர் and two நிரா.

54. The fifth class contains those feet which consist of four அசை, and which are comprised under the general term போதுச்சீர். These are of sixteen kinds, which are formed : First, by adding to the several feet of the second class, two நேரசை, expressed by the word தண்பூ : as, தேமாந்தண்பூ, புளிமாந்தண்பூ. Secondly, by adding a நிரை and a நேர், termed நறும்பூ : as, தேமாநறும்பூ. Thirdly, by adding a நேர் and a நிரை, termed தண்ணிழல் : as, தேமாந்தண்ணிழல். Fourthly, by adding two நிரை, termed நறுநிழல் : as தேமாநறுநிழல்.

'These sixteen kinds of feet are but little used.

55. In the use of the Tamil feet, there is a peculiarity which I think it proper to notice. In Latin, a verse would be considered loose, and devoid of harmony, if each word in it were a distinct foot: the feet of a verse, therefore, are so disposed, that, in scanning, the words are run into each other, and concatenated like the links of a chain. The cadence of the Tamil verse, on the contrary, requires, that, not only in singing, but even in reading, the close of each foot should be marked by a slight pause: so that, to read a verse, and to scan (அலகிடல்), are one and the same thing. Hence, although a Tamil foot may consist of several whole words, yet no word can be divided, as among the Latins, so as to belong, partly to one foot, and partly to another. This is the reason, why a short syllable, which remains alone at the end of a word, after scanning the அசை which precede it, cannot be joined with one of the syllables of the next word, and forms a நிரையசை; but, from its being a detached syllable, must, as already stated, be considered a நேரசை. However, the remaining syllable of one word may be united with the following word, provided that this be preserved entire, and, in conjunction with the first, constitute exactly one

foot. For example, in the word தந்தபொருள், தந் is a நேரசை; த, which being a final syllable, might be reckoned alone as a நேரசை, may here be joined with பொ, and form a நிராயசை; and ருள் is a நேரசை: the two words, therefore, constitute one foot, of the kind termed கூவிளங்காய். In the verse வெண்பா, this deviation from the general rule rarely takes place. If the example had been தந்தபொருப்பன், we could not then have divided the word பொருப்பன், taking தந்தபொருப் for a கூவிளங்காய், and reserving பன் to form part of another foot; but தந்த must have been considered a தேமா, and பொருப்பன் a புளிமா.

There is, however, one species of verse, very rarely used, in which, as I shall hereafter explain, the words may be divided.

The terminations of cases, persons, and appellatives, are considered as distinct from the radical word, and may therefore, form part of a following foot: for instance, ஐ may be detached from மலையை, ஏன் from தந்தேன், and ஆன் from மலையான்.

§ 3.—தனை.

56. தனை or பந்தம், is the term used to express the manner in which feet are connected to form a line. பந்தம், among other significations, means *affinity*; and தனை means *fetters*. This *connexion* affects only the last அசை of one foot, and the first of that which immediately follows.

The first mode of connexion is ஆசிரியத்தனை; so termed, because, as we shall presently perceive, it is peculiar to the verse called ஆசிரியப்பா. It is used with the feet of the second class, இயற்சீர்; which must be so united, that a foot ending in a நேரசை, shall be followed by one beginning with a நேரசை; or, that a foot ending

in a நிராயசை, shall be followed by one beginning with a நிராயசை. Thus, a தேமா, or a புளிமா, must be followed by a தேமா, or a கூவிளம்; and a கருவிளம், or a கூவிளம், by a புளிமா, or a கருவிளம்.

57. The second mode of connexion is termed வெண்டை, from its being proper to the verse வெண்பா. It applies to the feet of the second and third classes, இயற்சீர், and வெண்சீர்; which are united according to the following rule : மாமுன்னிராயும்விளமுன்னேருங்காய்முன்னேரும்.

The word முன் means *before*, but, according to our ideas of the position of words, it must be here translated *after*. The Tamils assert that, as the verse flows on the reader leaves behind him the portion which he has read, and has before him the portion which remains: consequently, any word or foot is said to be *before* (முன்) any other which is not so far on in the line; and vice versâ. Thus, of the two words அய்யாவருதி, அய்யா is said to be behind, and வருதி to be before. I now proceed to explain the rule above quoted which must be understood in reference to the foregoing remark. First, மாமுன்னிராயும், that is, a foot ending in மா, of which there are two kinds, தேமா and புளிமா, must be followed by one beginning with a நிரை; that is, by one of these four feet, புளிமா, புளிமாங்காய், கருவிளம், கருவிளங்காய். Secondly, விளமுன்னேரும், that is, a foot ending with a விளம், of which there are two kinds, கருவிளம் and கூவிளம், must be followed by one beginning with a நேர், that is, by one of these four feet: தேமா, தேமாங்காய், கூவிளம், கூவிளங்காய். Thirdly, and lastly, காய்முன்னேரும், that is, any of the four feet ending in காய், must be followed by one of these beginning with a நேர், which have just been mentioned.

58. The third mode of connexion, கலித்தடை, is proper to the verse termed கலிப்பா; and is exactly the converse

of that last mentioned : so that, where a *நிரை* follows in *வெண்டனை*, a *நேர்* follows here ; and where a *நேர்* follows in that, we shall have a *நிரை* in this.

59. The fourth mode of connexion, *வஞ்சித்தனை*, belongs to the verse called *வஞ்சிப்பா*. Besides the feet peculiar to it, which are those termed *வஞ்சிச்சீர்*, it admits also those eight which belong to the second and third classes. This connexion requires, that all these feet should be united as in *ஆசிரியத்தனை* ; that is, that a *நேர்* should follow a *நேர்*, and a *நிரை* a *நிரை*.

I shall here remark, what I shall have occasion to repeat, that the rules for connexion are strictly adhered to in the *வெண்பா* alone, which must be composed in exact conformity to the rule of connexion *வெண்டனை*. The remaining modes of connexion, which occur in other kinds of verse, are by no means rigidly observed. *

§ 4.—அடி.

60. The word *அடி* expresses the individual lines which compose a stanza. The term *பா*, or *பாட்டு*, is not properly applied to a single verse, but signifies a stanza or a distich ; since it always consists of more than one line, generally of four, but sometimes of two or three ; as will hereafter appear.

There are five kinds of *அடி*, distinguished by the number of feet which they contain. 1st. A line consisting of two feet, called *குறளடி*. 2nd. Of three, *சிற்தடி*. 3rd. Of four, *அளவடி*. 4th. Of five, *நெடிலடி*. 5th. One containing more than five feet, whether six, seven, or more, is termed *கழிநெடிலடி*.

61. In treating of the *அடி*, it is usual to consider it individually, and without reference to the stanza. The

letter which begins a line, must begin one at least of the succeeding feet. Hence, this species of consonance is termed *மோனை*; that is, *commencement*. This is distinguished into several kinds, each of which has its appropriate name. Thus, in the verse *அளவடி*, consisting of four feet, which is in frequent use and much esteemed, if this consonance falls on the second foot only, it is termed *இணைமோனை*; if on the third only, *பொழிப்புமோனை*; if on the fourth only, *ஒருமோனை*; if on the third and fourth, *மேற்கதுவாய்மோனை*; if on the second and fourth, *கீழ்க் கதுவாய்மோனை*; if on the second and third, *கூழைமோனை*; if on all the four feet, *முற்றுமோனை*. These distinctions are of little importance; but it is necessary to bear in mind, that the consonance must occur once at least in every *அடி*. If it comes in the middle of the line, or where there would naturally be a pause in reading, a better effect will be produced than if it falls elsewhere.

We stated, that the *மோனை* is the repetition of some letter. It is not, however, necessary, that the letters should be absolutely the same; it is sufficient if they be such as are considered to be consonous. The vowels which correspond in this respect, are *அ, ஆ, ஐ, ஒ*—*இ, ஈ, எ, ஏ, and உ, ஊ, ஓ, ஔ*. This property in the foregoing vowels is not affected by their junction with consonants; so that, *க* corresponds to *கா, கை, and கௌ*; *கி*, to *கீ, கெ, and கே, &c.* Of the consonants, *த* corresponds to *ச, ஞ* to *ந*, and *ம* to *வ*. Thus, in an *அடி* beginning with *த*, the consonance will be just, if, in the course of it, there occur a foot beginning with *த, தா, தை, or தௌ*; or even with *ச, சா, சை, or செள*; and conversely, in an *அடி* beginning with *ச, &c.* It was stated (in No. 2 iv.) that to words beginning with *ய, இ* may be prefixed; and therefore, although *இ* be not prefixed, the initial *ய* is still considered to be consonous with any of the following letters: *ய, இ, ஈ, எ, ஏ.*

§ 5.—தொடை.

62. தொடை is a word used to express things which are in any way connected regularly together ; so that, a *chain*, which consists of united links ; a *garland*, which is wreathed with flowers ; a *necklace*, which is strung with pearls, may all be designated by the term தொடை. Hence, the word is also applied to that connexion, or consonance, which one அடி has with another in the same stanza. This is of various kinds ; but that which is most in use, and which, indeed, can never be dispensed with, is named எதுகை. It requires, that the first foot of every line throughout a stanza should be consonous ; and this consonance is considered to take place if, preserving uniformity in the quantity only of the first syllable throughout the stanza, the second letter of each line be of the same class of letters and of the same quantity (for the repetition of the first letter is considered inelegant) : but if the second letter, instead of being merely of the same class, be identically the same, in each line, it is esteemed a beauty. Thus, if the first line begin with the word கருவி, I must not commence another line in the same stanza with க ; but, since க is a short syllable, the other lines also must begin with a short syllable. Again, since the second syllable is ரு, it will be a beauty if ரு begin the second syllable in the other lines. This, however, is not absolutely necessary ; it is enough if the second syllable be short, and begin with ர ; so that, the words இரவு, திரிபு, &c. contain an எதுகை to the word கருவி.

If, not only the second syllable of each line in the stanza, but the whole of the first foot, with the exception of the first letter, be the same, the verse is esteemed, in proportion to the difficulty of the performance. Thus, if, where கருவி occurs in the first line, குருவி, அருவி, உருவி,

&c. come in the other lines, the verse will be particularly admired.

Example of a stanza beginning with a short syllable :

மணிபுரையரும்பிவான் மீன்வடிவொடுமலர்ந்துவெண்முத்
தணிபுராமணங்கொடேன்பெய்யழகலரன்றுவாடித்
துணிபுராகிழ்வீழ்ந்தாய தூளினைக்கண்டுஞ்சன்மப்
பிணிபுரபிணித்தநாமோபேர்கிலாவாழ்நுமென்பா ம்.

If the beauteous flowers, budding like gems, expanding with the brilliancy of the stars of heaven, and shedding scented honey in drops like the whitest pearls, if these fade in a day, and falling torn to the earth crumble into dust, can our bodies, blemished with the disease of birth, live for ever ?

Example of a stanza beginning with a long syllable :

அல்லின்மாரியனையநிறத்தினுள்
சொல்லின்மாத் திரையிற்கட றூர்ப்பதோர்
கல்லின்மாரியைக்கைவகுத்தாளா து
வில்லின்மாரியின்வீரன்வில்லக்கினுன்.

(இராமாயணம், பாலகாண்டம்,
தாடகைவதைப்படலம், எய்க, கவி.)

Black as the stormy cloud, she sent forth from her hands, a shower of stones such as might fill up the ocean, in the time of the utterance of a word. This he opposed by a shower from his bow.

63. i. The consonance எதுகை was stated to require, that, in each line, the second letter should be of the same class and quantity : I said *letter*, and not *syllable* ; because, in the word கற்பு, for instance, the second syllable is பு, and if I merely retain it, and write தப்பு, or நட்பு, the second letter, த, is then changed, and the consonance is, therefore, faulty. It would be better to put some word like பற்று, but best of all to use அப்பு, பொப்பு, &c.

ii. If the second letter be ய், and be followed by another consonant, in the same syllable, as in the word

தக்கார் - தகவில - னொன்ப - தவரவ
 ரொச்சத்தாற் - காணப் - படும்.

(திருவ. டெ, அதி. ச, குற.)

The worth or demerit (of parents) is conspicuous in the offspring.

Here, எச்சத்தால் is used as an எதுகை to தக்கார் ; that is, க் is made to correspond to ச் : but this is inelegant.

64. It was stated, that the quantity of the first syllable must be preserved. Remark, however, that though ஐ and ஒள are long, yet, since they are diphthongs, the first corresponds to அ before the mute consonant ய், and the second to ஆ before the mute consonant வ் : accordingly, if the first line begin with one of those diphthongs, we must not, in the other lines, use a long letter, but a short one before ய் or வ், as the case may require. Hence, the following words are consonous : கைவகை, மெய்வகை, பொய்வகை &c., as also ஒளவியம், நவ்வியம், &c

65. It was also stated, that each of the lines in a stanza ought to commence with a different letter. Nevertheless, as some words have various significations, it is esteemed elegant to begin all the lines with the same word, provided it have a different meaning in each line. Example :

கண்ணா - டிவருங் - கழுதார்ந் - திமிரு	ங்
கண்ணா - டிமயில் - கள்கலா - பமொ	டு
கண்ணா - டியெழிற் - கரையா - டிநெடு	ங்
கண்ணா - டிகழ்ஞ் - கயமா - டினளா	ல்.

The long-eyed damsel, having chosen a spot where the swarms of humming wasps sought honey, sported with the peacocks on the beautiful banks of the watery mirror (that reflected their) outspread tails, and then bathed in the sparkling waters of the flowery tank.

Here, கண்ணாடி occurs four times : in the first line it is கள்ளாடி ; in the second, it has the force of இடம்நாடி ; in the third, it is கண்ணாடி ; and in the fourth, கண்ணாள்-இகழ். Another Example :

நாக - நெற்றியி - னன்மணி - யோடைபோ
னாக - நெற்றியி - னன்மணி - யாறுபா ய்
நாக - நெற்றியி - னன்மலர்க் - காவப் பா
னாக - நெற்றியி - னன்மதி - தோன்றிற் தே.

(தேம்பாவணி, பைதரநீங்குபடலம், ௨௮, கவி.)

(They had now passed) *the grove of Nàgàs, watered by the stream which flows bearing gems from the mountain top, like the jewel-spangled frontlet that hangs on the forehead of the elephant ; and now the waning moon appeared on the verge of the heavens.*

In this விருத்தம், நாகம் occurs four times, with different significations. In the first line, it means *an elephant* ; in the second, *a mountain* ; in the third, *a tree* (*the calophyllum inophyllum*) ; in the fourth, *heaven*.

66. Besides எதுகை, of which we have hitherto been speaking, there is another kind of consonance, which the lines in a stanza may have one with another. It is termed இயைபு, and is the rhyme at the close of lines, which is used in the poetry of the languages of Europe. This kind of consonance, however, being despised as wanting in dignity, is hardly to be met with in any species of poetry. There are still other sorts of rhyme, which, as they are very seldom used, I think it unnecessary to explain ; but refer the reader, who may wish for information respecting them, to the work entitled காரிகை. .

CHAPTER II.

பா.

67. A stanza of two, three, or more commonly of four lines, is distinguished in Tamil by the several names of பா, பாட்டு, கவி, யாப்பு, செய்யுள். Of these, கவி is the proper name; the rest being tropical designations. The stanza is termed பா (*warp*), from its regularity; பாட்டு (*song*), from its being sung; யாப்பு (*link*), from the connexion of its parts; and செய்யுள், from its measured cadence. The பா is divided into five kinds, வெண்பா, ஆசிரியப்பா, கலிப்பா, வஞ்சிப்பா, மருட்பா. Of the first kind, which is the commonest, the most difficult in its construction, and the most esteemed, I shall treat at large; contenting myself with a brief notice of the rest.

§ 1.—வெண்பா

68. In this kind of verse are used the feet termed இயற்கை and வெண்கை, namely, those of the second and third classes, which have been already described. The stanza, however, must always end with a foot of the first class; nor is it allowable to affix ஏ at its close, as is sometimes done in other kinds of verse. The rules contained in No. 57, for the connexion termed வெண்டனை, must be strictly observed. In order to explain the number of அடி, or lines required to form one வெண்பா, and the number of feet of which each அடி must consist, it is necessary to premise, that there are six kinds of வெண்பா, namely, குறள்வெண்பா, சிந்தியல்வெண்பா, நேரிசைவெண்பா, *சவலை

* This measure is also termed சமஸ்தைவெண்பா.