

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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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 grammars 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 a 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 Natives; 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 Tonnú-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 Sūtram is succeeded by a long commentary in prose. When all these causes of difference are duly weighed, I believe it will be found, that Tonnú-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 any where 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 BÉSCH'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.

BÉSCH, 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 immemorably in the Native grammars, and, it is probable, were omitted

nally 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 σ from the medial long $\bar{a} \pi$: the mode adopted here has been, to place a dot over all mute consonants, and to mark the letter σ 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 copious 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 favorable 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 admiration. 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, Sr. 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. Sr. 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 Agattiyān, respecting whom many absurd stories are related. From the circumstance of his dwelling in a mountain called

Podiamālei, in the South of the Peninsula, the Tamil language has obtained the name of தென்மொழி, or *Southern*, just as the Grandonic is termed வடமொழி, or *Northern*, from the supposition that it came from the Northward. A few of the rules laid down by Agattiyān 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. Palacāyanār, Ageiyanār, Nattattanār, Mayēsurer, Cattiyānār, Avinayanār, Cākkeippādiniyār. 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 Tolcāppiyanār, (*ancient author*) is still to be met with; but, from its conciseness, it is so obscure and unintelligible, that a devotee named Pavanānti was induced to write on the same subject. His work is denominated Nannūl, 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:

எழுத்துச் சொற்பொருளியாப்பகனி.

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

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

3d. 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 Agapporūl, and Purapporūl; 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. அழகு, Ani. *Embellishment*. This head treats on tropes and figures. The term Panjavilaccanam, which we here used, is the general expression for these five heads.

Pavananti not having completed his design, his Nannūl 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 Nārceavirāja Nambi, took up the subject, and wrote on the third head, or *matter*. A devotee called Amirdasāgaren, (sea of nectar,) composed a treatise on the fourth head, or *Persification*, which he entitled Cārigei; and lastly, a person named Tandi wrote on the fifth head, or *Embellishment*: his work was called from him Tandiylancāram; the word Alancāram 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. This work will, accordingly, be divided into two parts; the first of which will relate to *Letters* and *Words*; the second, to *Persification*. 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; my 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 com-

mentaries 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 Chintāmani 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; Chintāmani being only an appellation bestowed on the hero of the poem, whose name is Sīvagan. 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. Vāḷḷuvan, 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 Auviyār, a title which is appropriated to aged matrons. There is another work which I shall occasionally quote, and the title of which is Nāladiyār, 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 favor: 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 venbā 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 scroll

to be collected, and thrown into a river, when 400 of them were observed to ascend, for the space of four feet, nāladi, 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 Nāladiyār.

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 of September 1730,



PART THE FIRST.

CHAP. I.

SECTION THE FIRST.

OF LETTERS.

I. 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, அகரமுதலெழுந்ததெல்லாம், &c. *The alphabet begins with அ.* In the Shen Tamil or higher dialect the Grant,ham 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..

அன்பினவழிய அயிர்கிலையஃகிலொர்சு

கெண புதொலோபார்ந்தவுடம்பு

கிருவ - அஃ, அகி - ய், குற.

Here if, instead of அஃகிலொர், the poet had written அகிலொர், 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 உயிர்கலை, *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.*

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

First. 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 ஆயுதம், are eighteen in number, and are termed மெய், or ஒற்று; and consonants joined to vowels, are termed உயிர்மெய், animated bodies.

Secondly. The vowels are distinguished into five short, குறிய; அ, இ, உ, ஈ, தி, and seven long, ஓ, ஈ, ஐ, ய, ஐ, ஓ, ஐ. This distinction has been fully explained in the grammar of the common dialect.

Thirdly. The consonants are divided into three classes: 1st உலகி, ஊ, hard letters, or, as the Greeks term them, rough: they are, த, ச, ட, த, ப, த. 2nd மெலிணம், soft letters: they are, க, ங, ஞ, ஞ, ம, ன. 3rd இடைவிணம், 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.

Fourthly. The consonants are distinguished into மொழிமுதலெழுத்து initial and மொழியிறகுதலெழுத்து final; that is, such as may begin, and such as may end a word. The initials are nine; viz. க, ச, த, ப, ங, ம, ன, ய, வ: the finals are eight; * viz. ஊ, ம, ன, ய, ல, ழ, ள: we may,

* This enumeration of the finals is supported by the following rule from an original grammar intitled Virasózhiam யிரசோழியம்.

ஊயுமகரணகரகடாடமுமிடையிரனெதி
லெறுயவகாமொத்தசைரதுயிரைநெதிஆயிரமு
லீஅமகிடுவயகடகருமரகல்கடைமெநிறுநெனது
கூறுநதநிதிஆகெற்றெருநதநடுமடபடுகாலவகலையெ
செய்படலம. ஈ, ப, டு

ம & the two ஊ's (ஊ & ஊ): 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 (Triply) and Cumari (Cape Comari)—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, (அருசு, டி, சூது.) Beschi has followed தணூல, (அருசு, இ, சூது.) where வ also is stated to be a final. He has omitted it here, probably because of it's unfrequent occurrence. In Tolcappiyam தொக்கப்பியம், we read வகாலெழிநானமொழியிறகு. மொழியிறகு சூது, சூது. Four words terminate in the letter வ they are இவ் these ஆய் those (distant) அவ் those (between இவ் and ஆய்) தேய் canity.

however, meet with one or two instances in this dialect, where the imperative of a verb ends in கு, as உகிரு இழி: of உகிருசை to suck, I am aware that in the common dialect, we have words which begin with ஊ, as ஊண்டு two, கோமம் hairs and with ல, as லபம் gain, லோகம் metal: but in Nannul we are told, that டி or உ + must be prefixed to such words; and that we ought to write டீரண்டு, உகோமம், இல்பம், உலோகம். The author adds that, even to words beginning with வ, it is not only allowable, but elegant to prefix இ, so that for வீரன் elephant we may write இயரன், and for யாதனன் journey, இயாதனன். In this dialect, words commencing with ட, as டாபு a list, and with டி, as டுரை filthiness, are never used.

Fifthly. Of the twelve vowels, the following three, உ, இ and ஐ, have two states; in one of which they are integrals, 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 மெய் chastity, அச்சு a stamp; or if it be preceded by two short syllables, as in அரிது difficult, அருவுறு avulture: in all these cases, it is termed குறியவகம், abbreviated உ. Hence, while to the utterance of a short vowel one measure of time, called மாதிரி, 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 கடு, for instance, உ is joined to ட, 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 குறியவகம், integral உ.

இ. We have said, that to words beginning with வ, as வானம், யாமம் midnight, it is reckoned elegant to prefix இ, and to write இயானம், இயாமம்

and also in கடு as கோடு, imp. of கொடுக்க to join v. n.
In Nannul we are told, that to some words beginning with டி, அ also is prefixed, as, டிபுகம் an isle.

மம. This vowel is then termed குற நியவிசாம, and the measure allotted to it is half a மாதிரி. In verse, if the metre require it, it may be considered as a consonant, and not as a syllable: Thus,

குழலினி இயாழ்வினெனபரிதமமககண
முழலென்கொற்றுகொள்தவர்

இருவ - ள, 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 அனபெடை, (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 ஐகாரகுறுகம. This is no longer pronounced, as in other cases, ai; but soft, as ei; and is short in verse.

Sixthly. அனபெடை is a certain protraction of the sound of any letter. The seven long vowels may be lengthened by அனபெடை, which in this case, is termed உயிரனபெடை. 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 ஊ. In pronouncing a syllable which is lengthened by அனபெடை, the sound is to be protracted; and it is considered, in verse, equivalent to two syllables. Example:

ஓறறதஞ்சையயனெனகொலவர்லிவி
னறகுடொழாஅனென

இருவ - ழுதல், 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 அனபெடை, the verse will be lame.

+ Because இ i is the last component of the diphthong ஐ ai; as u is of the diphthong ஊ au.

III. Of the consonants, the following eleven, ங, ஞ, ண, ற, ம, ன, ய, ல, வ, ள, ள், when they are ஒருது, that is, not united with vowels, may be doubled, both in writing and pronouncing, by அனபெடை; which in this case, is termed ஒற்றனபெடை: Thus, for அவகண there, we may write அவகண: If the consonant be already double, a third may be added by this figure: Thus, யினன lighting may become யினனனன; consonants thus doubled are sometimes, though rarely, considered, in verse, as one syllable: ஒற்றனபெடை is a figure which is allowed only in poetry, and even there it is seldom used: உயிரனபெடை, on the contrary, occurs repeatedly even in prose; particularly the அனபெடை of the letter உன, which is employed, both in verse, though the metre may not require it, and in prose, when the conjunction உம is to be added to a word ending in உ: thus, அதுஉம is put for அதுவும, செயவும for செயவுதும; and கொலவுவும for கொலவுதும.

தமமையிழைந்தமைதாமபொருப்பதாநிமற
றெமமையிழைந்தநிலிபுப்பதாநிமம
யெயிவாயினையத அழிந்துகொடுவன
பரிவாஅனுகாசனருகென

நல்லடியார் - யெ, னடு - அ, கவி.

It, in the last line, the poet had written simply பரிவாதும, 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.*

IV. I take this opportunity to explain the nature of the மாதிரி, by which the Tamils measure the quantity of their letters: a மாதிரி 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 அனபெடை. One space and a half is

allowed to the letter ங, * when abbreviated; but to உ and ஓ, when abbreviated, only half a space. Half a space is also allowed to consonants, and to the letter ஆயதம்; but a consonant doubled by அஃபெடை occupies one entire space.

SECTION THE SECOND.

OF ORTHOGRAPHY.

V. 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.

First. 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 ஆயயாகம், 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 *āyayāvum*. In the word காணகூடன since ன is a soft letter, we must read *kānanādan*.

Secondly. 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 the harmony of the period: thus, for செய்யல் 10

* On this point grammarians differ. Beschi here follows Virasózhiam (சகடுபட டம்ம அ, பாட்டு) and Yápparungalam, as quoted in other grammars; while in Tonnū Vilaccam, (எழுத யல், சூத.) he follows Nannū, (எழுத. எழுதியல் = சவச சூத.) where the time allotted to abbreviated ங is only one மாத்திரை. The following verse from Náladiyār, is at variance with the latter authority.

வைகலும்வைகலெவரகண்குமல்துணரா
வைகலும்வைகலெவைகுமென நின புதுவர்
வைகலும்வைகலுற நமவாண்குமெல்தவகுதல்
வைகலெவைகலுணராநதர்

அ - ஏடு - ச - வ - சுவி.

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.

do we may read செய்யல்; for கொணல், கொணல் to buy; for என்ன what. என; for என்ன if said, என்ன; for எல்லாம் all, எல்லாம்; for உண்கை heart, உண்கை; &c. Thus also.

சொல்லுதல்யார்சுருமெயியாயியவாரு
சொல்லியவண்ணருமசயல்

திருவ - ச - ய - எ, அ - தி - ச, கு - ம.

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 சிலை, the accusative of சில், a bow, you write சிலை, the word will signify price; and if for சிலை, the accusative of சை, a rock, you put சை, the meaning will be a stag &c. The principal use of this rule is, to apprise the student, that many words, thus contracted, will be found in books, which must not be sought for in the dictionary under that form.

VI. 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.

First. If a word beginning with ஸ be preceded by a long monosyllable ending in ம, or by a polysyllable terminating with that letter, the ம of the first word is sunk, and the ஸ of the second remains unaltered: thus, for ஸாமநாதநத we must write ஸாமநாத, and for மணமநோக, மணநோக. If the ம were not dropped, these words would be read *nāmanadanda*, *manamanōga*.

If the preceding word ending in ம be a short monosyllable, as செம், சம், வெம், the ம is changed to ஸ; thus, செம் and செல் become செஶெல் red paddy; சம் and சாடு, சாநாடு our country or what country; and வெம் and வீர், வெஶீர் hot water. Hence, it is an error to write செண்ணல், வெண்ணர், சண்ணு; this last word, thus written would signify my country; whereas சாநாடு means either our country, or what country?

Secondly. If a word beginning by ஶ be preceded by a short monosyllable ending in ஶ or ஶ, the ஶ is changed to the preceding letter: thus,

தண்ணீர் (from தண்ணீரம், cold) and தீர் (water) become தண்ணீர் cold water: and கணை and தீர், கணைநீர் a clear. So, from என் and நாடு is formed என்னுடைய my country; and from பொன்னை and நாணி, பொன்னானது 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 கணைநீர் we may use கணீர்; and for கணைநல்லொளி, கணைநல்லொளி a woman with good eyes. We must be careful, however, not to write கணைநல்லொளி; for that would be read *kananallāi*.

If a word beginning with ன be preceded by a long monosyllable ending in ன or ஓ, or by a polysyllable terminating with either of those letters, the ன is dropped; thus வின and னசை form வினசை fruitless desire; and நாண and நடந்தேன், நாண நடந்தேன் I walked. So also with polysyllables: thus, if the following words, அரசன் king, மகன்ன monarch, மகன son, அரசன fortification கயை sling, be united with the word நல்லிசை (nasc.) or நலிசை (neu.) they will form, respectively, அரசன நலிசை and அரசன நலிசை, மகன்ன நலிசை, அரசன நலிசை, கயை நலிசை. When, however, the last syllable of the polysyllable is short, the ன is sometimes changed to the preceding letter: thus, இயை நாடு, இயைநாடு his country; மகன நலிசை, மகன நலிசை; அரசன நலிசை, அரசன நலிசை. But we must never write இயைநாடு; for this would be pronounced *ivanandū*.

Thirdly. If a word beginning with ன be preceded by one ending in லி, the ல and ன are resolved into ன; and if by one ending in ன, the ன and ன are resolved into ன. 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 ன is permuted there, the ன or ன must be doubled here; and when the ன is struck out there, the ன or ன must remain single here: thus நல் good and அல் science are resolved into நன்னல் belles lettres, நல் and நான்கு into நான்கு four times four; விரல் and நீண்டது into விரலிசை the finger is extended; thus, also, தென and தீர் become தெண்ணீர் clear water; தாள and வல்லொளி, தாளவல்லொளி a woman with handsome feet; and இருள and தீங்கிருள, இருள்தீங்கிருள he dismissed the darkness.

When a word ending with லி comes before a word beginning with ம, the லி is changed to ன்; and when a word ending in ன் comes before such a word, the ன் is changed to ன்: thus, from நால் and முகம் is formed நான்கும four faces; and from பொருள 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.

Fourthly. If a word beginning with த be preceded by one ending in ன், the த is changed to ட்; and if by one ending in ன், to ட்; and to this rule there is no exception: thus, கணை, and துடைத்தான become கணை துடைத்தான he wiped his eye, கயை and தெரிந்தான, கயை தெரிந்தான he selected a sling. If we were to omit the change, and write கயை தெரிந்தான, the words would be read *kananaterindān*: thus also, எனதலை must be written எனதலை my head; மானதலை, மானதலை, a slug's head; and இயைதலை, இயைதலை this man's head.

When the word ending in ன் or ன், that precedes another beginning with த, is nominative in form, but oblique in signification, the ன் or ன் also may be changed to ட் or ட், 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 அவதேர்; and he might also have written அவதேர்: thus, for விண்டுகை, the region of heaven, மண்டுகை, the region of earth, we may write விட்டுகை, மட்டுகை.

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 ன் or ன், and is followed by another beginning with any rough letter, ன் must be changed to ட், and ன் to ட்: thus, in the following instances, where மகன் son is put for மகன, we write மகந்தேமுன, he sought his son; மகற்கண்டான he saw his son; மகற்கிளநான, herebuke his son; மகற்பேணிண he cherished his son.

When a word beginning with த is preceded by one ending in ன் or ன், 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 ஓ, 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 நாள் த்தொழும், but நாட்டொழும் or நாடொழும்; daily neither வனத்திற் த்திரிந்தான், but வனத்திற் திரிந்தான், or வனத்திற் திரிந்தான், *he wandered in the forest*. A mode analogous to this is observed when any other of the rough letters follows ன் or ஓ, under the circumstances mentioned above: thus, instead of கான்ப்பட, we write கான்பட for *a length of time*, thus, likewise காட்டின the *duty of the day*, காட்டின *days are few*; வனத்திற் சென்றான் *In the forest he went, lay, entered*.

When, after a word ending in ன் or ஓ, 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 த; the preceding ன் or ஓ also being sometimes changed to ட or த, but more commonly dropped; thus, for இவனத்தொழுவது, *She gave, இவனத்தொழுவது*; for குரந்தொழுவது - குரந்தொழுவது *the voice is low*.

Example.

அழகுவாரத்தொழுவதில்ம போல்ததமகம்
 கிழவார்ப்பொறுத்ததலை
 திருவ - டன், அதி - குதல், குற.

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

Sixthly. 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 ி 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 இத்தொழுவாப்பொறுத்ததல்; but as the author has used the nominative இத்தொழுவார் for the accusative, he has written பொறுத்தல், doubling the ப. If, without doubling this letter, he had written இத்தொழுவாப்பொறுத்தல், the word இத்தொழுவா would have been in the nominative; a construction which would have implied that the slanderers themselves were the persons to forgive.

CHAP. II.

OF THE NOUN.

SECTION THE FIRST

OF THE DECLENSION OF NOUNS SUBSTANTIVE.

VII. 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.

First. All nouns, except those in ஆம், and some of those in ஂ, (of which hereafter,) form their oblique by adding இன் to the nominative: thus கா makes காவின, *the tongue*, நமசி - நமசிவின, *a lad*, தீ - தீவின, *fire*, மாசுபு - மாசுபிவின, *the breast*, கோணம் - கோணுவின, *a cloud*, மலை - மலைவின, *a mound*, கோ - கோவின, *a king*. So also, கண் - கண்ணின, *the eye*, பொன் - பொன்னின, *gold*, பொய் - பொய்வின, *a lie*, ஆம் - ஆமின, *a battle*, புகழ் - புகழின, *the day*, புகழ் - புகழின், *praise*, தாள் - தாவின, *the foot*.

When a final ன் be followed by a rough letter, it is changed to த்; as அழகுவாரத்தொழுவது, *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 is not used; 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 see hereafter, it may take any of the casual terminations.

All the nouns of which we have hitherto spoken, have another form, which is the same as the nominative; accordingly the oblique form would have been அழகியகண் குழவி; or, more

elegantly அழகியகட்டுமுனி: thus, also, பகலிந்பொசனம், or பகற்பொசனம், a mid-day repast.

Thirdly. Words ending in அம், to form the oblique, reject this termination, and take the affix அதது: thus, மனம் - மனதது, mind, இடம் - இடதது place. To this last form we may add இன், dropping the உ: thus, மனதின், இடதின். Example, அழகியமுகத்திறகுழவி, or அழகியமுகத்திறகுழவி; a child of a beautiful countenance.

Fourthly. Of nouns in உ such as have for their final syllable டு or து, not preceded by a single consonant, but either by more than one syllable, as in தட்டு a plate, கயறு rope, or by one long one, as in வீடு house, ஆறு river, form their oblique by doubling the ட or த of their final syllable: thus, the foregoing words become தட்டடு, கயறுது, வீட்டடு, ஆறுது, respectively. To these also, dropping the உ, இன் may be added: thus, தட்டின், கயறுதின், வீட்டின், ஆறுதின். Example: வீட்டடுகதவு, or வீட்டின் கதவு; the door of a house.

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

- First. in declining nouns; of which hereafter.
- Secondly. In forming adjectives from nouns: thus, காட்டுவழி, or காட்டுவழி: A silvan road.
- Thirdly. To denote possession as பூணீயமாப்பன், or பூணமாப்பன்; A man having an ornament on his breast; பெருமபொருளிற்சாத்தன், or பெருமபொருட்சாத்தன், Sattan who possesses great wealth.
- Fourthly. In expressing the qualities of the mind, or the members of the body: thus, பெருந்தையயிற்சாத்தன் Sattan who has much kindness, அஞ்சாமன ததுச்சாத்தன் Sattan who has a fearless mind, அசைமகர் லிற்சாத்தன் the wide breasted Sattan கொடுமுத்ததுச்சாத்தன் the savage faced Sattan.

Fifthly. In expressing the time in which any person or thing exists or has existed, or in which any thing is or was done: as முற்காலத்ததுச்சாத்தன், the history of former time இரகாட்பயிர் or இரகாவிந்பயிர் the corn of this time.

Sixthly. In expressing the place of abode as, இவ்வூர்ப்பசு a cow of this village, காட்டுப்பசு a wild cow, கொம்பிறழ் a flower growing on a branch, குளத்துப்பசு a flower growing in a tank.

Seventhly. The oblique in தது is used for the ablative in இல்; as அந் தாததுவாழ்கின்றேறம் we live in the world for அந் தாதது—அறிவாரிவி லிநிலிதது there are none on earth able to know, for விலிதது. It is used also in comparison: thus, in the work entitled Silappadicitram we have அறைவாயசகூல்ததரு நெறிசுவர்க்கும் the foot path on the declivity of the hill branches off like a trident, where குலிதது is put for குலிததுப டுபால். So also, மாலைததாசததுமணினிததது; the gems are arranged according to the beauty of a garland; where தாமதது is put for தாமதது படுபால் or தாமததாரால்.

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 ய or ர, and be followed by a rough letter, this last must be doubled, thus மலைப்பசு, a mountain cow கொடிப்பசு, the blossom of a creeper கெய்க்குடம் a pot of clarified butter மலிந்ததேன், the honey of a flower; if it end in ன் or ன், this letter must be changed to ட்; and if in ன் or ல் to ி: thus, சரி கட்டிததன், The fiery eyed Sattan கெடுமவாட்சாத்தன், Sattan with a long sword பொற்கம்பி, gold wire கடற் திணை a wave of the Sea.

IX I now proceed to the declension of the noun.

Pavananti, in his Nannul, exhibits the cases, which he terms கேள் துமை, in the following method and order.

- பெயரோ - ஐ - ஆல் -
- கு - இன் - அது - கண்
- விவி - யென்ற கும
- அவற்றின் பெயர் குறை

This arrangement, although it differs from the European, I think it is not to be followed; because Tamil authors constantly distinguish 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 மலையிவண், or மலையைய; from மனம் mind மனத்திவண் or மனத்தை; from வீடு, house வீட்டிவண் or வீட்டை; from ஆறு, river ஆற்றிவண் or ஆற்றை; from தகடு, plate தகட்டிவண் or தகட்டை; from கயறு rope கயறுறிவண், or கயறுறை.

3d case, ஆல்; of which Pavananti says;

முன்னுயதனுருபாலாடுகுறிடாடு
கருவிக்குத்தாவுடனிகழுவதன பொருள்

சொல்லி. பெயரியல் - சஉ, சூத.

He here assigns, to this case four terminations; ஆல், ஆன், ஓடு (with the first syllable long,) ஓடு, (with the first syllable short;) so that, we may say கண்ணால், கண்ணான், கண்ணோடு, கண்ணோடு, 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 ஓடு (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 Chintāmani.

This case corresponds with our ablative, whether causal or social. First it expresses the active, material, and instrumental causes which are signified by the term கருவி - as; குயங்குலையகுடம், a pot made by a potter, மண் குலையகுடம், a pot made of earth, திரிகையாலையகுடம், a pot made by means of a wheel.

Secondly It expresses the impelling cause, whether extrinsic, as the command of an other, or intrinsic, as the final design: these are signified

Note. The affix ஓடு which generally designates the social is used for the causal, where the cause and effect are co-existent. as தீயொடுபுகை, smoke from fire பசியாறடு விர், or பனி ஆயாடுகுவிர், cold from dew

by the term கருத்தா, as அரசனாரசகுளம், a tank made by command of the king; பயிரிடு லாய குளம், a tank made for the purpose of agriculture.

Thirdly, it expresses connexion, which is termed உடனிகழவு, and it then answers to the social ablative.

4th case, கு. This corresponds with our dative. Examples: மலைக்கு, or மலையிற் கு; முகத்தக்கு, முகத்திற்கு

5th case, இல், or இன். Respecting this case, The Nannūl states.

ஐநாவதற்குருயில்லுமின்னு
நீயகலொபபெவையெதுபொருளே.

சொல்லி. பெயரியல் - சஉ, சூத.

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, மலையில, or மலையின், மலையினினி, or மலையினின். This case is used as follows.

First; to express நீயகல motion from a place as, வீட்டினிவகினுன், He departed from the house. thus,

தலையினிநிந்தமயிரவண்யா மாநதா
நிலையினிநிந்தககடை

திருவ - சஉ, 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 பெரிது signifies literally, quitting that, this is to be reckoned great. The same with the superlative; for, செவ்வககறி செவ்வம் signifies literally, Rejecting all other blessings, this is to be deemed a blessing; இதுதான் சிறந்தது, the best blessing.

Secondly, to express similitude, ஒப்பு: as மின்னினொழியுமின்பம், for மின்னினொழியுமின்பம்; pleasure vanishes like lightning. Thus, இவ்வாறு சொன்னான், the author of Chintāmani, describing the road which led to a mountain, says;



செவ்வீரமனதநடுசேயுயித்திருவினமாரநீரெருகின
 எல்லைநீருளிதருகிப்பூநாதிவிட்டுமேருகிக
 கொலுமரவினமயவகிசெநியார்கொண்டதொடர்யிற
 செல்லிசெல்லையெருகெநிசெல்லிமபுசேநீரநாண

சேமசரியரிமமபகம - ௫ம, கவி:

In this single stanza, the case ௫ is used no less than five times, to express similitude. To shew this more clearly, I will translate it into common Tamil. செவ்வகவையுடையோர்மனதைப்போலமேமெருகாதேநிதநாரித்திரார் நெருகைப் போலப்பகவியிருண்டாதிப்பூவித்தமுமெருகையப்போலமேருகினமயவகிசெநியார்கொண்டதொடர்யிறகொணியப்போயசீசெருகைகதைப்போலப் போகப்போககுறைகதவாயுய்யாணமலைசைசேநீரநாண. *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.*

Thirdly; to express சலை, a limit; thus திருகாவதியினதெற்குக்காவிரியாகு. *The river Cāviri bounds Tiruvāyāir to the south.*

Fourthly; to express ஏது, cause; thus பொன்னியுகடம், *a pot made of gold*, பொருளினவையன், *a man poor in substance* அறத்திறமெரியன், *a man of exalted virtue.*

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

ஆறெருகைகதவுமாதுவுமபனமைகவைவுமுருபாமர்
 சேரலவதி. பெயரியல - சக, சூத.

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; வாழையது பழம்; the fruit of a plantain tree யாவணத்து கூட்டம், a herd of elephants; மரத்தினதுகொம்பு the branch of a tree; செல்லிசு, or

செல்லினது சேரது, *boiled rice of paddy*; எனது, or எனது, *his* or *thine* - சிலம் *the lord of me; or thee*, with the governing noun in the plural; எக்கை *the hands of me*, தையாவணை *the elephants of him*, குதனாயமயிர்கை *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, எக்கை *my hands*, உக்கை *thy hands*, Example.

துன்றேறடிநோவநடந்துசெல்ல
 சென் தாவிபகததைவாயெனூர்

சொதாமணி, சேமசரியாரிமமபகம - ௮௬, கவி.

Weary not thy delicate feet by departing hence, thou who art the inmate of my soul. Here, the word ஆகி being singular, the author writes எனதா ஆகி, but அகம், although in the singular, has a plural sense; and he therefore writes துன்றேறடி. The metre shews that we should read *nuna*; not *nu*. Observe, that துனது and தினது 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, காடகததில *for* காடமுனகததில *in the desert*; மனதுறுது *for* மனத்தினதுறுது *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, originally formed from the substantive உடை, according to rules which will hereafter be given.

செய்யுள் &c. This corresponds with the local ablative. என, எனது rather to be a word which forms a compound with the substantive, as a casual termination; and although the original meaning of எனது signifies *place*. In confirmation of this remark, we may refer to what is stated in Nannāl rule 45, that we may use, in the termination, the word importing *place*; such as தலை, கடை, இடை, மையம், கையம், சிறு, சேயல், உள், புறம், புறம், உளி, உழி,

with many others. (*) Of these words, such as terminate in ம must be used in the oblique form தது: thus, காடமுற் ளுரை, or காட்டமுற் ளுரை, காடமுற் ளுரை, காடமுற் புறமுற் 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 ளுரை is used in forming the 7th case, the ளு must be changed to ட, if the following word commence with a rough letter: thus - மலைக்கட்புலி a tyger in the mount, வயற்கடருஞ் a heron in a paddyfield, பொழிற கடகில் a parrot in a grove, அறவோர்கடகம happiness is with the virtuous, அரசர்கடகடு 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 ளு: thus, அவன்கடசென்றேன் I went to him, உட்கிரை கடகடென் I saw him near the village &c. Example,

நல்லர்கட்பட்டவறுமையிலிவகுதே
 கல்லர்கட்பட்டதிரு

திருவ - சை - அதி - 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 designate place, it cannot correctly be used, as it commonly is, with a dative; but requires to be coupled with the oblique; thus, அறத்துரை or அறத்துறையுள், in virtue வீட்டுரை ளு, or வீட்டுறையுள்ளுரை in a house அவருறையுள், or அவருறையுள்ளுரை in them.

(*) The whole of these words are enumerated in the following rule of Nannul.

- ளு - ளு - ளு - இடை - தலை - வாய - இசை - வயின் -
- முனை - சாரி - வலிம - இடம - மேல் - மேல் - புறம் - முதல் -
- யின் - பாடு - அலி - தேம - உழை - வழி - உளி - உழி -
- உள் - அகம - புறம் - இல் - இடப்பொருளுருபே
- பெயரியில் - சகு - குத.

8th case, விவிலேயறுமை, 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.

First, In Nannul, (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 குறைதல், elision; by யிருதல், augmentation; by கற்றினறிப்பு, the change of the last letter; by கற்றயற்றறிப்பு, the change of the penultimate; or by some of these ways combined: thus, கையவாழி, farewell Sir; where the simple nominative is used; கையவாழி, where the letter ள is dropped; கையவாழி, where the nominative is augmented by the letter ள; கையவாழி, where the final ள is changed to வ; கையவாழி, where the penultimate is changed from a short to a long letter; கையவாழி, where the last letter is dropped, and the last but one changed; (†) and கையவாழி, and கையவாழி, where, in each word, the last letter, and the last but one, are changed.

Secondly, Nouns masculine ending in ஆறு, besides the modes explained in the other grammar, form their vocative, either by அன்புடை, as, பெருமகன் king, voc. பெருமகனா; (‡) or by changing the final ள to ய, as, கிரியாற a mountaineer, voc. கிரியாய, உண்டாற an eater, voc. உண்டாய, நெடுமகையாற a man with long arms, voc. நெடுமகையாய. To this vocative we may also add ள thus, கிரியாயே O mountaineer, உண்டாயே O eater. (§) &c. This last mode is used more especially with appellative nouns, of which hereafter.

(†) Thus, also, கையவாழி, where the final ள is dropped, and the penultimate changed to வ: கையவாழி, சொல்லி, பெயரியில் - குடி, குத.

(‡) உயர் திவண words ending in ள may also form the vocative by changing the final ள to ய thus, பெருமகன் voc. பெருமகனாய, O king. See கையவாழி, சொல்லி, பெயரியில் - குடி, குத.

(§) Appellatives in ஆறு may also form the vocative by changing the ஆ of this case to ய, thus, உண்டாயே, O eater; வாயிராயே, O porter.

See கையவாழி, சொல்லி, பெயரியில் - குடி, குத.

Thirdly. Nouns masculine and feminine ending in ன preceded by a long syllable, may likewise form their vocative by அன்படை : thus வேன a name of the god of love, voc. வேனன. If the long syllable preceding ன contain the vowel ஆ, the vocative is formed by dropping the ன, thus, கணான, voc. கணா; to which we may add ய, கணாய. If the syllable before ன 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, மககன children, voc. மககான, நமர்கன our people, நமர்கான, திவகன moon, திவகான, கிளிகன parrot கிளிகான. If the vowel in the short syllable be ஆ, it is sometimes changed to ஈ long; but this form will not serve for the neuter: thus, அடிசன, which is the same with சவாமி Lord, voc. அடிசேன, Examples. தலைமீது கொள்வேமடிசேன—எற அமடிசேனுவன, that is *We worship thee, O Lord.*

Fourthly. Nouns masculine and feminine, ending in ற preceded by a long syllable, may form their vocative by அன்படை, thus, தமபிமாந் younger brothers, voc. தமபிமாநர். If the vowel preceding ற be ஆ this may be changed to ஈ thus, உளரரர் villagers, voc. உளரீர்; to which we may add ன, உளரீரோ,—so also from சானரேரூர் the learned, சானரீர், சானரீரோ. If the ற be preceded by ஆ, this is changed either into இ or ஈ, thus, தெவவர் enemies, voc. தெவவீர் வேசநர் kings, வேசநீர், பாகர் charioteers பாகீர்: or, the original word may remain unchanged, and னர் be added; thus, நமர் our men, voc. நமரீர், பிறர் foreigners, voc. பிறரீர். If the ற be preceded by இயர், the யர் is dropped, the இ is changed to ஈ and ன is added: thus நமபியர் kads, voc. நமபிரோ, தமபியர் younger brother, voc. தமபிரோ. Even words which do not end in ற but have their singular in இ, may form their vocative plural by the addition of னர் or னரோ: thus தமபி younger brother, voc. தமபியிரோ or தமபியிரோ; சாமி lord, voc. சாமியீர், or சாமியிரோ. 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 மயிலாந் those who resemble peacocks, and குயிலாந் those who resemble cocilas, may be used instead of மயிலகன peacocks

குயிலகன cocilas under the foregoing rules, their vocatives will then become, மயிலிரோ, குயிலிரோ, respectively.

Fifthly. Nouns masculine and feminine, ending in ல, or ய, preceded by a long syllable, may form their vocative by அன்படை: thus, மால a name of Vishnu, voc. மாலர்; thus, a certain poet has, வலம்புரித்தகைக்கமர் அல Omighly handed Vishnu: so also, பூசுப a woman adorned with jewels, voc. பூசுபாய. But if ஆ, which is a short vowel, precede ல, the vocative is formed by changing that vowel into ஆ thus, நோநறல் a son or king, voc. நோநறால், மடவரல் a woman, voc. மடவரால். The same with nouns neuter; thus, ஓங்கல், a mountain, தூங்கல், an elephant, voc. ஓங்கால், தூங்கால்.

Sixthly. In Nannūl, Rule 56, we are told, that the vocative formed by அன்படை 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.

SECTION THE SECOND.

OF NOUNS APPELLATIVE.

X. Appellative nouns are called in Tamil பகுபதம்; in contradistinction to nouns proper, which are termed பரபதம். பதம் signifies a word பகு, for பகும், the future participle from the verb பகுததல் 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 பகாபொருள் a being simple or uncompounded; and created things, பகுபொருள் compounded beings.

Nouns proper are called பரபதம் simple words, because they refer

to one object only. The word விலை, for instance, is பகரபதம், 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 விலை, as விலைகொள் 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 விலை, 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 பகரபதம். But this is of no consequence; because it has more than one meaning only when considered singly, (hence திரிசொல், †) and not when it is regarded in conjunction with its appellative, for the word விலைகொள், a bow man, for instance, fixes the meaning of விலை, when considered as its proper noun. This remark will be found to apply with equal justice to any other appellative noun.

XI. 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,

(†) In Nannul, the definition of திரிசொல் is as follows;

ஒருபொருள்குறித்தபலசொல்லொழியும்
பலபொருள்குறித்தவொருசொல்லொழியும்.
அரிசுணர்நபொருள்குறிசொல்லொரும
சொல்லுகொரம், பெயரியில் - மதி - குத.

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 synonyme, or a word with several meanings, thus, மலை, வெறடி, கிரி, all which signify a mountain, are each a திரிசொல், in the former sense; and காக்கும், which signifies a monkey, a snake, a mountain, &c. is a திரிசொல் in the latter.

Chap. II. Rule 5.) these are thus enumerated: பொருவிடமாகவகுவின
குணத்தொழிவினவகுபகுபதமே.

First, பொருள் a thing possessed, as விடுவின்ன a bowman, from விலை; முடியின்ன one who wears a crown, from முடி. Second, இடம் place, as மலையின்ன a mountaineer, from மலை; தெலுமன் a Telugu man, from தெலுமரு. Third, காலம் time, as இகாலத்தான a man of the present time, முறகாலத்தான one of former times, பாணியான, பெணியான, ஒளியான under the constellation, புரீசரிகேடகை. Fourth, திணை a component part, as தொண்டுகொதன a man with a long bored ear, இடையான one whose eyes are long. Fifth, குணம் a property of mind or body, as செருமியான a cruel man, from செருமம்; இனியான a mild man, from இனிமை; கரியான a black man, from கருமை; கூனான a hunch backed man, from கூன; அடியான a long man, from அடகுமை; குள்ளான a short man, from குள்ளம். Sixth, தொழில் employment or action, குவானினை a merchant, from வாணிகம்; செவலினை a traveller, from செல்வு; விசைவினை a quick man, from விசைவு. To the sixth place belong also, குணின - குறியான a reader, from the verb குறதல்; காத்தவன் காப்பான 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 Nannul, that a distinction is to be made in pronouncing them. When the word குறவான, for instance, is an appellative noun, the கு is to be pronounced more open, than when it is part of the verb.

XII. Concerning the formation of appellatives from common places, I shall not venture to give any rules as invariable. Parvananti-himself, in his Nannul 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 விலை, a bow, are formed விலைதி, விலைன், விலைவு, விலைநெய், விலைகொள், விலைகொள், all which signify an archer. Yet, from கொள்ளு, a woman, in the same way, form கொள்ளு for a masculine appellative, that word being used only for the feminine neither from மலை, can we form மலைதி, for either gender. I observe, however,

First, That we learn from Nannūl that appellatives are to be distinguished into two parts; பகுதி, the primitive from which the appellative is formed, and வினாதி the appellative termination; thus, in the appellative விவிலர்ன், விவில is the பகுதி, and ஐன் the வினாதி. 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 வினாதி, or appellative termination, being simply affixed to its nominative or oblique: thus, பூண் an ornament, app. பூணன், பூணினன்; உரை a village, app. உரைநன்; நாள் a day, app. நாள்நன்; கண் an eye, app. கண்ணன்; உணன் food, app. உணனன்; in all which instances, the வினாதி 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 குணம் blackness, app. கரியன்; நீளம் length, app. நெடியன்; புதுமை novelty, app. புதியன்; பெருமை greatness, app. பெரியன்; நன்மை goodness, app. நவ்வன்; வெண்மை whiteness, app. வெணவன்.

Secondly. That வினாதி, the appellative termination, is generally, for the masculine singular, அன், அவன், ஆன், ஓன்; for the feminine singular, அன், ஆன், அவன், இ; for both genders in the plural, அர், ஆர், அவர்; for the neuter singular, அது, து; for the neuter plural, அவை, அன், அர்.

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, கொடியன், கொடியவன், கொடியான்; (but not கொடியி, though we say நவ்வி, &c.) for the plural of both genders, கொடியர், கொடியார், கொடியவர்; for the neuter singular, கொடியது, கொடிது; for the neuter plural, கொடியவை, கொடியன், கொடியர். 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 nominatives, or to the oblique.

(See VII.) thus, from the nominative. வெறுப்பு a mountain, are formed, வெறுபன், வெறுபவன், வெறுபோன், வெறுபான், &c. and from, its oblique, வெறுபின், are formed வெறுபினன், வெறுபினவன், வெறுபினான், வெறுபினோன், &c. Thus, also, புனிதன், app. புனிதனன், &c. கெடு filthiness, app. கெடன், &c. or, from its oblique கெட்டோ, or கெட்டினன், app. கெட்டன், கெட்டினன், &c. நாடு a region, app. நாடன்; or, from its oblique நாட்டு, or நாட்டினன், app, நாட்டன்; or நாட்டினன்: of these, the appellative formed from the oblique in டன், is more elegant than that formed from the oblique in டினன். Again, from வயறு the belly, வயறன், or, more elegantly, from its oblique வயறறு, வயறறின், are formed வயறறன், வயறறினன்.

Thirdly. Nouns ending in அம் form their appellative, either by changing the ம into ன், or ன; or by changing the அம் into டு. The latter mode is generally used for the feminine only, but sometimes for both genders; thus, தருமம் charity, app. masc. தருமன், fem. தருமன், தருமி; கீழ்மை lust, app. masc. கீழ்மன், fem. கீழ்மன், கீழ்மி. But ஆவகாசம் pride, and உலோபம் covetousness form ஆவகாசி 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 ம, so that அறம் and அறன், மனம் and மனன் are the same. This, however, is not always the case; we cannot, for instance, employ குணன் instead of குணம். 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; obi. மனறறு or மனறறின்; the former of which, taking the several terminations, gives, for the singular masculine, app. மனறறன், மனறறினன்; மனறறினன், மனறறினன்; for the singular feminine, மனறறன்; மனறறினன்

how cold thou art! தீயெய்யை O fire, how hot thou art! or when we simply state the fact: தீநீரானிறகு the water is cold; தீயெய்யை the fire is hot.

Hence we perceive the etymology of the word அடியேன, 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 அடியேன, அடியேயன, அடியேயுரை, அடியேயுரை, &c. is erroneous: for the noun is not அடியேன, but அடியுன, அடியுன; or அடியுயன, அடியுயன. Custom may sanction this error in the common dialect, but it is altogether inadmissible in this.

கலைன, இலைன, அலைன, and similar words, being appellatives, are conjugated, in this dialect, like verbs: thus, நான - கலைன, இலைன, அலைன; நீகலைன or கலைநாய, இலைநாய or இலைநாய, அலைநாய or அலைநாய; அவன - கலைன or கலைநான &c. அவன - கலைன or கலைநான; &c. அது கலைன or நனது, இலைன or இனது, அலைன or அனது; நாம - கலைன or கலைநாம, &c. நீநலைன &c. அவர்நலைன or கலைநர், &c. அவைகலைன or கலை, இலைன or இலை, அலைன or அலை.

In common Tamil, when a person or thing which is produced, is not that which we want, we apply the word அலை indiscriminately to either: as, நானலை, நீயலை, அதுலை, அதுகலை. In this dialect, on the contrary, when we make a simple denial as to the essence of any person or thing, the word அலைன, must agree in gender with the object to which the negation refers: thus, நானலைன *I am not the person*, இனது இலைன *this is not the thing*: so நீநலைன, அவையலை or அலைன; and when we make a negation respecting one person or thing, and an affirmation respecting another, the word அலைன 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,

குதிரையலை மனிதன; and, if I make the affirmation respecting the horse, மனிதனையுதுகுதிரை. With regard to the number of அலைன, the principle of concordance is the same; thus, to express *there are not several men, but one*, I say, பலரலைகுறைய; and vice versa, குறையலைபலர். So likewise, if I deny that there are several things, but affirm that there is one, I say, பலவையலைகுறைய; and there are not several there is one; and, vice versa, குறையலைபலவையலைகுறைய; 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.

கலைன நானையே தீயெய்யை தீயெய்யை
கலைநாய நானையே தீயெய்யை தீயெய்யை
அலைநாய நானையே தீயெய்யை தீயெய்யை
அலைநாய நானையே தீயெய்யை தீயெய்யை

The appellatives கலையன், அலையன், வகியன், இய்யன், are here used as verbs, in the second person singular, கலைய, அலைய, வகிய, இய்ய. The stanza is rendered, *O Lord! thou hast all good within thee. None who are external from all evil, appearest with splendour. Thou art equal to all without equal. Thou rejoicest the world. Who can declare thy perfections? If thus it be, then, wherefore does all the world neglect to worship thee?*

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.

An appellative, when conjugated as verbs, are inflected with the regular terminations, (of which in the proper place,) except in the third person, which, in the neuter gender, which takes several forms, and is rendered, அது, தது, த்து, or டு. It may be stated as a general

rule, that the third person singular neuter may always take the termination ஆது: thus, மலையினது, உளினது; 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 is, *cruel*, கரியது or கரிது *it is black*.

With regard to other appellatives the following rules are to be observed. First, Those derived from nouns ending in ங, ன, ய், form the third person neuter singular by adding the termination த்து to those nouns: thus, உடை *possessian*, app. உடையத்து; தீமை *evil*, app. தீமையத்து; நடை *progress*, app. நடையத்து: thus, also, பெயர் *a name*, app. பெயர்த்து; உள் *a village*, app. உளர்த்து; பொய் *lie*, app. பொய்த்து; மெய் *truth*, app. மெய்த்து, Example:

பல்லார்பகைகொளிற்பதறதததமையத்தே
நல்லார்தொடர்கையிட

திருவ-சயரு, அதி-ம், குற.

Here தீமையத்து 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.*

Secondly: those derived from the oblique in இன், form the appellative by changing the ன் to மது: as, கிலகின, app. கிலகிமது; பொறியின, app. பொறியிமது, இருவின, app. இருவிமது: thus, in the verse quoted in P. 16, we have எல்லையிடுவிமறகுதி &c.

Thirdly: those derived from nouns in ல், form it by changing the ல் to மது: thus, மேல் *above*, app. மேமது; முதல் *First*, app. முதமது; வேலை *heat*, app. வேலிமது: thus, a certain poet has பொருளபொழிவார்ப்மேறமேயுதய, *Praise is heaped on those who pour forth their wealth*. Here, மேறமேயுதய has the force of மேல்மேயுதய.

Fourthly: those derived from nouns in ன், form the appellative by changing the ன் to டு: thus, மாநிலன *winter*, app. மாநிலனடு; so இப்பயிர்மாநிலனடு is a complete proposition signifying, *this is a*

winter crop, or *this kind of cultivation is proper to the rainy season*; so also அப்பயிர்கொடைனடு *that is a summer crop*, or *that kind of cultivation is proper to the summer season*; and, as ன் is changed to டு; (See VI. 4,) a third person neuter singular is formed from ன்; the sign of the seventh case, by changing the ன் to டு: in this form it becomes a verb, and renders the sentence complete. Example: அன்பறிவுதேறமயர்வினமையிநகரனரு
கனகுடையாக்கட்டுடேற

He who hath these four qualifications, loyalty, wisdom, disinterestedness, with him is perspicuity (of counsel) found. Here மயரு has the force of கண்ணதாம, (Lat. est opud) is with. The meanings, 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 இருமது and பொருமது which, in common Tamil, have come to be used as nouns, are, in fact, appellatives, of the third person singular neuter, from இருக and பொருக. 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 இருவிமறகுதி which is the same with இருவிமறுதி for the plural; பல்வித்தனயாய்க்கொ *flowers variegated with many colours*.

I shall conclude this Section by adducing as an example, a Vep-pa, in which the third person neuter singular of the appellative is used throughout: பொறியிறதேறமேயுதய கிலகிமதுமேறமேயுதய
பொறியிறமதுமேயுதயதேறமேயுதய

I shall conclude this Section by adducing as an example, a Vep-pa, in which the third person neuter singular of the appellative is used throughout: பொறியிறதேறமேயுதய கிலகிமதுமேறமேயுதய
பொறியிறமதுமேயுதயதேறமேயுதய

Here the appellative பொறியிறும் 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, *செறியினதானுஞ் செம்பொன் &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.

SECTION THE THIRD.
OF NOUNS ADJECTIVE.

XVI. In the other grammar we stated, that adjectives, as *கனிசென்*, *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, *கனிசென்கால உறுசெயி, கனி*, all which are terms of increment, are joined with nouns; as, *கனிசென்தொன் an austere penitent*, *உறு சுவன் effectual succour*; or with verbs; as, *கனிசென்கொணு he spoke much*, *சாலிகொண்டான் he received abundantly*; thus, in the Rāmāyan am of Camben, we have

செலிலுமபுலவிலுக்கண்டுருப்பெண்கனிசென்கு

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 *செடி*, which has various significations, is used in the same line both as an adjective and an adverb.

செடி சுவனைபட கழிமா - - - றி
செடி விட வினாவினமாய தரார்

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

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

First: the oblique of the noun is often used as an adjective; thus, *செட்ப்புணினமரபு a breast adorned with a glittering chain*. This is also done in prose; thus, in the work entitled *Silappadigaram*, we have *மணவாயத்தென்றல் the fragrant southern breeze*; *சிறுநீற்றென்கை a shady grove*; and in the same work *பொரசிறப்பிறப்புக்காந்தது கோவலன் கோவலன் Cōvalan a native of the city Pucār of perpetual celebrity*: where *பொரசிறப்பின்*, and *கந்தது* are used as adjectives.

Secondly: nouns substantive ending in *மை* express quality in the abstract: as, *கருமை blackness*; *பெணமை whiteness*; *அருமை difficulty*. From such nouns, when the *மை* is preceded by *உ*, adjectives are formed in the following ways.—By simply dropping *மை*; so from *அருமை*, *அரும* *பெருமை a difficult thing*; from *பச்சமை*, *பச்சமை a green parrot*.—By dropping *மை*; so from *சிறுமை*, *சிறுமை a small thing*.—Or the *மை* being dropped the *உ* suffers elision; and *ஐய* is substituted; as, *ஆரியப்பொருள்*, *பரியபிளி*, *சிறியப்பொருள்*.—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 *பச்சமை*, *பச்சமை a green leaf*; from *கருமை*, *கருமை a long letter*; from *குறுமை*, *குறுமை 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, *பச்சமை*; (1) *பச்சமை a green leaf*; *கருமை*, *கருமை a black rat*; *பெருமை*, *பெருமை 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 *சென்மை* we form *பெர்சென்மை*.

It appears from Nannū, that the word *பச்சமை* may also become an adjective, and the words beginning with *செ*, *செடி*, by dropping *மை*, changing the second syllable to the nasal corresponding to each of those letters, and the *உ* of the first syllable to *ஐ*, *செடிபெய்தி*, *செடிபெய்தி*, *செடிபெய்தி*, *செடிபெய்தி*.

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 *செருமை* we have *செருமடி*, *செருமடி*, *செருமை*, *செருமகம்*; from *பச்சமை*, *பாசென்*, *பச்சென்*, *பச்சென்*, *பச்சென்*; from *கருமை*, *கார்க்கி*, *கருமபூண்*, *கரியகுமம்*; of all the above appellatives the first syllable may be lengthened. But from *அருமை*, we have *அருமபொருள்*, *அரியபொருள்*, and not *ஆர்மை*; from *புதுமை*, we have *புதுகைம்*, *புதியகைம்*, or doubling the rough *சு*, *புதுச்சி*, not *புதுச்சி*; from *கொடுமை*, *கொடுகெடு*, *கொடியெடு*: of all these we cannot lengthen the first syllable. From *குறுமை* we have only *குறுகெடு*; *கொடுமை*, again, cannot double the rough *ட*, but may only be formed as in *கொடுகெடு*, *கொடியம்மை*.

On this subject, Parānti himself tells us, in his Nannil, 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.

Thirdly: nouns ending in *மை* not preceded by *உ*, but either by *ஐ*, *இ*, *ஓ*, or *ய*, become adjectives by dropping *மை*, and taking *ய*: thus, from *உடைமை* possession is formed *உடைய*, from *இனிமை* sweetness, *இனிய*; from *தீமை* badness, *தீய*; from *கொய்மை* tenderness, *கொய்ய*. After these words, a rough consonant following is never doubled: thus *உடையபொருள்*, *இனியகொடு*, *தீயதம்*, *கொய்யமகர்*. 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 *கை* bracelet, *கைய*; from *கவலை* bud, *கவலைய*; from *கையா*, *கைய*. Thus, in the poem Chintaman'i we have:

கவலையிலிருக்களியிருமுமலர்
 கவலையாகமுமகொடுகமுமநிறிசர்
 கவலையசென்புகமவென்கையோடுடறுபு
 முவலையுளமெறுகமுமறெடுகதொடுகொடு
 கவலையிலிருக்களியிருமுமலர் - நூல், கவி.

Presenting the *Nāgam* from the water springs, and the *Sullī* and the *Nāgam* overspread with flower buds, the *Cōngam*, the *Shenbagam*, whose branches are covered with scented flowers, and the *Vēngei*, he sang all the praises of the chief of deities.

The poet here enumerates various kinds of flowers which *Sivāgan* offers to his god, whilst repeating his praises. The word *கவலை* means a spring in the mountains; *ய* being added it becomes an adjective, qualifying the noun *கவலை*, and implying, that this flower grows in the water: *கவலை* is a flower not yet blown; and *ய* being added, the sentence imports that the tree called *Nāgam* was covered with buds: *இணை* signifies a flower, *செயலை* a branch; and *ய* being added to the latter, the meaning of *இணையசெயலையென்புகம்* is, the flower branched *Shenbagam*. Here *இணை* is used in the oblique, and consequently, doubles the following rough consonant; it is employed as an adjective, *flowery*, in the manner already explained: *குறுமை* signifies an agreeable scent, and becomes an adjective in *காறிணை* a fragrant flower, according to a late rule.

Fourthly: 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 *தவிமை* unconnectedness, we have *தவிச்சென்* an unconnected word; from *உரிமை* property, *உரிச்சென்* 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 *புதுமை* antiquity, *பழம்புகை* inveterate hatred.

Sometimes the *ய* too is dropped, as *இளயயிது* youth; and sometime the *யி* which remains, is changed to *ஐய*, as in *இளயயயது*, *பழயயயது*.

Fifthly: nouns ending in *மை* preceded by a consonant become adjectives by simply dropping the *மை*: thus, from *கவலமை* whiteness,

we have வெண்கருகு *white heron*, வெண்கல்லை *a white stone*; from ஒளமை *splendour*, ஒன்பொருள் *a splendid thing*; from வேமமை *heat*, வெம்பமை *fiery hatred*, வெருசுமை *a fiery-arrow*; from சேமமை which among other significations, means *perfection* in any thing, come செங்கெல், *ripe paddy*; செந்தமிழ் *the perfect or pure Tamil language*, செம்பொருள் *pure gold*. We have already said that words which have *y* before *m* become adjectives by dropping the *m* and taking another *y*: thus, from செய்கை *redness*, is formed செய்குருதி *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 கித்தத்தது we have கித்தத்தகை *a strong hand*; from வினாவின்னது, வினாவின்னேறி: *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.

Lastly: the nominative form is frequently employed, in this dialect, as an adjective, in every case except the vocative: thus, பூண்டார்பன் for பூண்டார்பனின்; காவீடு for காவல்காரியவீடு, சாதனை மனை for சாதனை மனையினர்; மலையருளி for மலையினவீடுருவி, மலையினர் for மலையினவின்; சாரல், மலையருளை for மலையினருளை.

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.

SECTION THE FOURTH.

OF PRONOUNS.

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

First: The primitive pronouns in this dialect are, நான், யான் *I*; நீ *thou*; நாம், யாம், நாங்கள், யாங்கள் *we*; தீர், நீயிரீர், நீயிரீர் *ye*; என்னை, அது *it*. They are inflected with the terminations common to other nouns. (See Chap. II. Sec. 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 என்யன், என்னால், எறகு, or எனக்கு, என்னின், எனது, என்கை. The oblique forms of நீ, are, உன், தின், துன்: it is, therefore, declined, உன்யன், or தின்யன், or துன்யன்; உன்னால், or தின்னால், or துன்னால், உனக்கு or துனக்கு; கிறகு (1) or தினக்கு; &c. The oblique forms of the first person plural are, எம், நம், எங்கள், நங்கள். There give எம்மை, நம்மை; எங்கவன், நங்கவன்; எம்மான், நம்மான்; எங்க

(1) This form is disallowed in the Grammars and even by Beschi himself in his *Toondi Vilicam*, for though it be a rule that

என்னை நம்கொன்னுக்குருதி நகு
தொல் - புன் - உக - ளுத.

In the fourth case *ன்*, (the termination of the oblique) is changed to *ம்*. Yet, by another special rule, the application of the foregoing to *கின்* is expressly forbidden: thus in Nannal

தன்னெனையவற்றி துள்வவன்மையோ
குருகினனி நியலொழுத
செய்
நன் - மெய - மடு - ளுத.

The final *ன்* of the words *நன்* and *என்*, are changed into the rough letter *ற*; but the final of *கின்* is retained.

Nevertheless, examples of *கிறகு* are found in Chinlaman's and other poems; and therefore it has been admitted in the present Grammar by Beschi, who following the poets, has used this form in his *T'ambavan*.

னால், நவகனாலி; வமகரு, நமகரு; எயகடரு, நயகடரு; or எயகளுகரு, நயகளுகரு; &c. The oblique forms of the second person plural are, உம, நம, உயகன. These give உமமை, துமமை, உயகனி,

Observe that the double consonant in the middle of the foregoing and following pronouns may be written single: thus, for எனவண், எமமை, நமமை, தனவண், தமமை &c. we may write எவண், எமை, நமை, தவண், தமை. Observe, also, that the distinction which is made in common Tamil between நாம and நாயகன, is not preserved in this dialect. In fact, நாயகன, நீகன, ஆயர்கள, with their cases, are hardly ever used.

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 Chintamanī, we have எனனைவற்றெப்பாறுயபர்யாரோ for எனவறையவொரல், who, except me, would forgive? So, in the same work, எற்காணவந்தீர் for எனவண்காணவந்தீர் you came to see me. Such instances, however, are rare.

XIX. Secondly: 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 நம, எம, are formed நமன், எமன், நமள், எமள், நமர், எமர், nostras, nostrates, a person, or persons, belonging to our sect or country; from உம, தும, are formed உமன், துமன், உமள், துமள், உமர், துமர், vestras, vestrates, a person, or persons, belonging to your sect or country: from தம, the oblique of the pronoun தாம, (in like manner,) are derived தமன், தமள், தமர். All these are inflected by simply adding the casual terminations: thus, நமவண், நமவள், நமனா, நமனாலை, நமளால், நமாலால், &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 Adiravan, we read:

காவுகீர்களுவகடவிடுததமனி ல த
தருளுடனீமமையிலிந்ததவான்பொருள
மருவியம அமையிலவழங்குபானமையா
விராவந்தமரி அமீதியராவ ரோ
விசு - நனைநூதுசென்றபடலம - உவிஉ - 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 Chintamanī we have கோளதமர், the king's relations.

XX. Thirdly: The demonstrative pronouns in this dialect, are, இவ் என 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, இவவண், அவவண், உவவண், &c. as are also the neuters, இதன், அதன். These last scarcely ever take இது அது, அதனாக, for their datives, which are almost always இதற்கு, அதற்கு; although இவன் &c. take இவனுக்கு, and இவர்க்கு &c. indifferently. The neuters இது, அது, உது, are declined thus: இதன், or இதனை; இதனால், or இதினால்; இதுக்கு; இதின்து, இதின், or இதினின்; இதின்கண்; so also அது, உது. Their plurals இவை, அவை, உவை form the oblique by changing ன் 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; இவற்றுள்; இவற்றுக்கு, or இவற்றிற்கு; இவற்றின, or இவற்றினின்; இவற்றினது; இவற்றின்கண். So likewise with the others.

There is one more demonstrative pronoun, தான himself, herself, itself; plural தாம், or தாயகன. Each of these forms its oblique by changing ஆ into அ, as தான், தம், தவன்; to which, as with the primitives, the signs of the cases are added: thus, தனவண், தமம், தவவண், &c.

Fourthly: In Tamil, there is no relative pronoun answering to நம; 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, எனன், யானன்; for the singular feminine, எனன், யானன்; for both genders and numbers, -ஆர், யார், யானர்; for both genders in the plural only, எனர், யானர். These are all declined like இவன், இவள், &c. For the neuter singular எது, யாது, யாவது; for the neuter plural அவை, யாவை. These are declined like இது, இவை, &c. Hence come the words அவரும், யாரும், யாவரும், *all persons*; அவையும், யாவையும், *all things*.

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

சிறைகாக்குவகாப்படுவனசெய்யும்வகீர்

கிறைகாக்குவகாப்படுத

இருவ - ஈ, அதி - எ, குற.

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

ஒதிதக்காடுவெனனமுயர்.

What though the Sea roar? i. e. it will not, on that account, pass its bounds. In the same sense is also used எனன், or more commonly in this dialect அவன். This may likewise be rendered *wherefore?* as, *எனவன யோடுவென்றி 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, யாகருதினா, (in the same way as we say எப்பொருள், எக்குதினா, of which I shall presently speak); but also to verbs, as, யாசெய்யய *what hast thou done?* Example:

யாகாராயி னாகாக்காவாக்கார

சொகாப்பர்சொலிடுகருப்பட

இருவ - யீக, அதி - எ, குற.

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

XXII. Fifthly: 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 எனன், நம, &c. as we have already seen; or they are compounds of the obliques எனன், நம, &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 இந்ந-இனன், or simply இந்நி, அந்ந-அனன் or அந்ந, எந்ந-எனன் or எந்நி?

இ, ஆ, ஈ. 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, இந்நானன், இந்நானன், இந்நான். Respecting these pronouns, I have one remark to add to what I have said in the other grammar. The adjective letters இ, ஆ, ஈ, may be joined not only with all nouns, but also with participles: for, these, although they are formed from verbs, are termed பெயர்ச்சொம், *defective nouns*: thus, இகடுசொன்னுண்டிசரி *this instructor which is imparted; அந்நநம்பொருள் that thing which is given, எசெய்யநருமம் what work that is performed?* Nouns appellative, formed from substantives, even when conjugated as verbs, as already explained, may also take these letters: thus, இந்நபெயர் *what is the name of this science; இமமாடவறெறிந்நு these bulls are of that mountain; கவிவருநினே I am of this village.*

XXIII. 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 எனருர், சொன்னார், &c. as honorifics for எனருன், சொன்னான், &c.; and in the use of themselves, this figure is hardly ever found. The only instance I have met with, is in the poem Cintāmanī, where it is used to express an overflow of love and joy; the story connected with it, is

follows : The queen Vijelci, 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 mean time, 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, *வேகொயிரோ*. I shall give the whole stanza, as it exemplifies many of the foregoing remarks :

வாடமுதற்குருநிறைவணவாளமரகததுதீததுக
 காட்டகததுமமைதீததயத்தவியெற்காணவநதீர்
 சேடமுனமபருகுமார்யிறவேகொயிரோ
 யுட்டர்குணடசேநதாமையடிநோவவேணருள.

ஶிமலையாசிரிமபகம-உயிரு-கவி.

The mother, addressing her son, uses the words சாயிரோ, உமமை, வநதீர்; in all which, the plural is put honorifically for the singular.—*வாடமுதற்குருநிறைவண*, here, குருநில means, *king*, and *சிறை* *bravery* is used adjectively, by rule XVII. 2d. signifies *brave*; *வான* means *sword*, but, by rule XVII is taken as an adjective, and the sense is the same as *வானவையிறை*: by rule VI. 5, ன is changed into ட, த into ட, and ல into த, வாடமுதற்குருநிலை; and by the same rule, since குருநில is the accusative, ன is changed to த, and the following த to த; and one of these being dropped, we have குருநிறைவணவாளமரகததுதீதது. Here, as before, வான has the force of *வானவையவமர்*; *ஆயிர* signifies *battle*; *ஆமரகதது* is the seventh case, கண, in treating of which, IX. 7. we stated, that for *கண* other nouns may be used which denote places; *அகா* is a noun of this kind, and, since it ends in ம, its oblique is formed in தது, according to the rules on that head; *தீதது*, by *quilling*. வாடகததுமமைதீத, here காடு, the genus being put for the species,

signifies the same as *காடு* a place for burning the dead, காட்டு is its oblique, by rule VII. 4. and காட்டகதது is the seventh case, as above; *தீதது*, a participle preterite.—*கயத்தவியெற்காணவநதீர்*, *கயத்தது* is an appetitive feminine, from *கயம்*, by rule XII. 3. and signifies *ill-omened*; *எறகாணவநதீர்*, for *எனவணகாணவநதீர்*, என being used for *எனவண*, by rule XVIII. and changed to *எற*, by rule VI. 4.—*சேடமுனமபருகுமார்யிறவேக*, சேடு means *beauty*, and, by rule XVII, its oblique சேட்டு, is used as an adjective, *beautiful*; *இளம*, an adjective, from *இளமை*, by rule XVII. 4. *இளமபருதி*; *the sun newly risen*, which shines without scorching, to which the poet wishing to compare the youth's breast, instead of saying *பருதியைப்போலிமார்பு*, uses the word adjectively, by rule XVII, and writes *பருதிமார்பு*. This mode of expression may be referred to the metaphor, which is termed by the Tamils *உருவகம*, and is very common in this language; *மார்யிற* is put for *மார்பின*, on account of the following *ச*, see rule VI. 4. and is the oblique of *மார்பு*, by rule VIII. 1st; it has here the force of the fourth case, by VIII. 4.—*வேகொயிரோ*, the vocative plural, by rule IX. 8.—*உளட்டரகணடசேநதாமையடிநோவ*, *நோவ* is put for *நோக*, as will be explained hereafter; *தாமையடி* is a metaphor, as before, and is the same with *தாமையைப்போலிமடி*, the poet praises the flower *தாமரை* for its colour, saying, that it has obtained the red hue which is infused into it, by drinking *அரகரு*; in expressing this, he uses the word *உளட்டு*, which is put for *உளட்டும*, the participle future of the verb *உளட்டுதல்* to *infuse*; and this, again, is used instead of the participle preterite, *உளட்டின*, 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 *செமம்*, by rule XVII. 5. The meaning of the stanza is:

You are come, O Lord Sivagan, 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) painting your feet, which are as the red Tamarci 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.

APPENDIX.

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

It was stated, (XII. 3d,) that many nouns of two short syllables, and ending in ம, may also terminate in ன; as அறன், மண், குண்: but that the rule is not general, and that we ought to follow the practice of ancient writers. I have now to observe:

First: Many nouns ending in ம, and consisting of two syllables, of which the first is long, frequently change the final அம் into உ; as, for கோகம், கோகு: 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 சமாதரல்; where சமு is used for சமம் custody, and the உ is cut off by the following ஆ of the verb ஆற்றல் to do. Hence, சமாதரல் is rendered to guard. A certain author uses சீதுண்ட for சீட்டுண்ட; and, in the same way, சாமுதம் is put for சாமமுதம். Some polysyllables, even though short, follow this rule, either with, or without the elision of the final உ. Thus, Tiruvalluvar has நடுகைற்றகாட்சியவர், for நடுகைற்றறகாட்சியவர் 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.

Second: 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, வருகிறதது 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.

Third: We stated, in the other grammar, that nouns of number are declined through all the cases, and that all numerals below a thousand end உ; these may also end in ன: thus ஒன்றன், இரண்டன், மூன்றன், நான்குபதன், ஆறன், எழுவன், எட்டன், ஒன்பதன், இருபதன், முப்பதன், &c.

I have not, however, seen (*) பதது, and நூது, varied in this way: these words, when they terminate in ன, are inflected like இவன், and may then be used as adjectives (ordinals); so that ஆறன், எழுவன், &c. mean either six, seven, &c. or the sixth, the seventh, &c. Thus, in Nannūl, we have ஆறதுருடி, எழுவதுருடி, for ஆறமுருடி, எழாமுருடி.

CHAPTER III.

OF THE VERB.

XXV. Verbs, which are termed விவன், are not denoted in this, as in the common dialect, by the verbal in கிறது, but by the verbal in ன; as, செயயல் doing or to do, படிதல் 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 கிறது, in தல்: thus, பணிதல் to worship; அறிதல் to know; உணர்தல் to understand; ஆகுதல் to beal; படிதல் to read, learn; படைதல் to create. Some ending in கிறது terminate in ல, without the உ: as செயயல் to do; பெயயல் to rain; அணியல் to adorn; பணியல் to submit. Those, however, which have உ before கிறது, usually change the உ into அ, and add ன; as, தடயல் to stroke or rub; உதவல் to assist; சொல்லல் to say, சொன்னல் to buy. Nevertheless, they may terminate according to the general rule; as, நடவுதல், உதவுதல், சொல்கிறதல்.

XXVI. We stated, in the other grammar, that many verbs which, properly, end in க்கிறதது, are made, by syncope, to terminate in க்கிறது; when, according to the general rule there laid down, they form their pre-

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

ஒன்றுமுதலென்பபாணிது முன்னர்
கின்றபத்தற்குறத்துகடையதம்
தொல். குறதியிலுமடபுண்ணியல் - ௩௩, ௫.
சூறியிருணவருவகாவல்
சூறியிருணவருவகாவல்
தொல். குறதியிலுமடபுண்ணியல் - ௪௪, ௫௨.

terite in க்கிணை : of this kind are, அடக்கிற் தது to refrain; முடுக்கிற் தது to urge. But since these verbs ought properly to end in குகிறகு, in this dialect, according to the rule just laid down, they drop கிறகு, change the உ into அ, and take ல, 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 சேதல் to renounce, the preterite must be சேதனென்; if சேகல் to avoid, சேகிணென்.

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

First: It is used as a noun, and inflected with all the cases: thus, போதல்விடக்கிணை he prevented the going; சொல்லாற்றினதென் I apprehended through the medium of speech; கொண்கிறீர் தவிலி து giving is more delightful than receiving; உணர்தற்கட்புகழ் knowledge is the object of praise.

Secondly: It is sometimes used absolutely: as, அறிதற்பொருட்டு 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 மகனென்றுகொண்டது துணிகொண்டது it to be a man, that is, மகனென்றுகொண்டது துணிகொண்டது.

Third: It is often used for the infinitive: as, செய்யலவேண்டும் it is necessary to do; போதல்விடக்கிணை he prevented going; பாடலுணர்நான் he learned to sing.

SECTION THE FIRST.

OF THE INDICATIVE.

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

XXIX. 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, என், என: as, நடந்தேன், நடந்தனென்; I walked.

For the second person singular, ஆய, இ, இ: as, நடந்தாய், நடந்தாய், நடந்தி, thou walkedst.

For the third person singular masculine, ஆன், அன்: as நடந்தான்; நடந்தவன்; feminine, ஆள், அள்: as நடந்தாள், நடந்தாள்; neuter து, as நடந்தது it walked; or in the preterite, it has தது, when preceded by இ: as, சொல்கினது or சொல்கிறது; ஆயினது, ஆயிறது, போயினது, போயிறது; in the future, the termination of the third person neuter singular is உம; as; நடக்கும்.

For the first person plural, ஆம், அம், எம், எம், ஒம்: as, நடந்தாம் நடந்தாம, நடந்தோம், நடந்தோம், நடந்தோம், we walked.

For the second person plural, னர், இர்: as நடந்தீர், நடந்தீர், நடந்தீர், you walked.

For the third person masculine, and feminine, ஆர், அர்: as, நடந்தார், நடந்தார் they walked; for the neuter, அ; as, நடந்தது, or simply நடந்த: thus, in the poem Negizhdam at the close of a stanza, the author, speaking of the clouds, says, உருக்கொடுமினென்ட having acquired a form and returned, for மின்னென்ட; and in another stanza: பொன்னின்குநிறெமலவனகொடைபொன்மென்ப்பொழிந்த the clouds in liberality like him (the king) poured down (rain abundantly), for பொழிந்தன. In like manner for (*) சொரிவனபோல் we find சொரிவபோல், for செய்வதவாதலி, செய்வதவாதலி; for (†) மிக்கவாடி, மிக்கவாடி. Sometimes, though rarely, கன் is added in the plural; not only in the second and third persons, as நடந்தீர்கன், நடந்தார்கன் they walked; but also in the first, as நடந்தீர்கன், நடந்தீர்கன், நடப்பீர்கன், நடப்பீர்கன்.

XXX. First: The present tense, called கிகழ்க்கைம், is formed either, as in the common dialect, in கிறென், which mode is hardly ever used;

(*) சொரிதல் to pour.

(†) மிகுதல் to abound.

or in கிணறேன : or by adding கிணறேன 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, for நடவா, செய்யா, for நடந்து, செய்து; which will be explained in the proper place. The present tense, then, may have any of the following forms : நடக்கிறேன, நடக்கின்றேன, நடவா கிணறேன், நடக்கின்றனேன், நடவா கிணறனேன், &c. To conjugate these forms, it is only necessary to add the abovementioned terminations, for the several persons.

XXXI. Secondly : 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, சீக்கினேன், செய்தேன், &c. we have only to affix the terminations abovementioned. I have, however, seen, in old authors of repute, several preterites for which I can find no rule. Such are the following : சிந்திஇன for சிந்துத்திஇன *he caused to stop*, (v. a.) தழீஇன for தழுவிஇன *he embraced*, கழீஇன for கழவிஇன *he washed*, விழீஇன for விழுகதான *he fell*, வெரீஇன for வெருவிஇன *he feared*, இரீஇன for இருந்தான *he was*, எழீஇன for எழுந்தான *he arose*. From these instances, I think we may deduce this general rule : all verbs, of which the preterites end in உவினேன் or உந்தேன், may drop this termination, and, taking ஈ, have, by அளபெடை, ஈஇனேன் : thus, கழவினேன், கழீஇனேன், &c. இருந்தேன், இரீஇனேன், &c. From these words, you will often find சிந்திஇ, கழீஇ, &c. for the gerund ; and for the participle preterite, by adding ய to the gerund, சிந்திய, தழீய, கழீய, &c. I have also met with கொலீஇ and கொடு, for

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

ஆகிணறுகின்றகிறுலாவிடத்தி

வணமபாணிகழ்பொருதறையிலையினடையிலி.

ஆகிணறு = கின்றறு, & கிறு = are the characteristic syllables of the present tense of the verb in the three places (persons) & five Pāḍas (2 numbers and 3 genders.)

கண - பதவியல் = யசு, குத.

கொண்டு ; வலிந்து for வலிந்தது ; செறி for செர்ந்தது, தெறி for தேறி, and that for தேர்ந்தது. Example :

சலத்தாற்பொருளசெய்தேமாற்றலபசுமட

சலத்தானிர்பெயகிரீஇயற்ற

கிருவ - கூயா, அகி - ய, குற.

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

வெரீஇயபுட்குலமெழுந்துவிமயின்

The flock of birds frightened rose up and screamed.

XXXII. Thirdly : 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 ஓவன், may, in this dialect, form it also in குவேன், thus, செய்குவேன் from செய்தல் *to do*, அணிக்குவேன் from அணிதல் *to adorn*. Besides the common terminations for the first person, என், என் ; as, செயவேன், செய்குவேன் ; நடப்பேன், நடப்பனேன் ; this tense has likewise ஆல் and அன் : as நடப்பல், நடப்பன் ; காண்பல், காண்பன் ; &c. It also terminates in உ : as, வாழ்து, கூறுது, சொல்லுது, வருது, for வாழ்வேன், கூறுவேன், சொல்லுவேன், வருவேன் ; and உக்கு, செய்கு, சேறு, for உள்பேன், செயவேன், செல்லுவேன். By adding ம் to these, we get the first person plural : as, வாழ்தும், கூறுதும், உண்கும், செய்கும். Thus, in the opening stanza of Chintāmaṇi, we have தேவாடுதேவன்வனசேவடிசோதமனறே, *we will approach the rosy feet of the God of gods*, for சோவோம. The other persons take only the common terminations. அ being that of the third person neuter plural, we have நடப்பன் ; கிரிவன் ; செய்வன், or செய்குவன் ; மலர்வன் ; சீவருவன்.

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, எனமார் ; நடப்ப, நடமார் ; கேட்ப, கேண்மார் ; மொழிப்ப, மொழிமார் ; accordingly we find எனப்பலரே, மொழிப்புவர், for எனபார், மொழிவார்.

Sometimes மகூர் is used with the same force as மார் : as, எனமகூர் for எனபார், மொழிமகூர், for மொழிவார். The ancient and celebrated

author Tolcáppianár, in his grammatical writings, frequently uses this form : as எனமனூர்புலவர், மொதிமனூர்புலவர். Sometimes, too, the short syllable மர் is put for மார் : as, எனமர், மொதிமர். Example :

தேவனே மகன் லின்செவ்வன மறநென்மரும்
பாவையே நோற்றன் ள்பாரினமற்றென்மரும்
நிந்தாமணி - கனகமாவலியாரிலம்பகம் - ராஅய்சு - கவி.

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

Here, எனமரும் stands for எனபாரும். So Pavan'anti, in his Nannùl, often has எனமருமுளரோ, there are some who say, &c.

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

First: That the third person neuter singular may reject து: as, கடவா, செய்யா, ஆகா. By adding வன் to these, we have the plural: காவன், ஆகாவன், செய்யாவன், திரியாவன்.

Secondly: In forming the negative, it is common to use the appellatives இல்லன், அல்லன், of which we have spoken in rule XIV. 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, காண்பேசல்வேண்; or more frequently with a single ல், பேசவேண்; தீபேசலை; அவண்பேசலை; அயவண்பேசலை; அதுபேசல்து; காம்பேசலெம், or பேசலம்; தீர்பேசலிர்; அவர்பேசலர்; அவைபேசல், or அவைபேசலன்: thus, உண்டிலேண், உண்டிலை, உண்டிலன், உண்டிலன், &c.

SECTION THE SECOND.

OF THE IMPERATIVE.

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

First: உ is scarcely ever affixed to the imperative, except it be joined to a rough letter: as, அடக்க. வாங்க. விடு. where the உ remains. Hence.

while, in common Tamil, we write உண்டுக, தினுக, சொலுக, &c. in this dialect, we use உண், தின், சொல், &c.

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

Thirdly: 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 அருள, அருள்தி; 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 கேட்டமர், போதீர், &c. In the Ràmàyan'am 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,

மெல்லியலாவிரகோக்கிவிவரிமகனாவணயதீயுற

கல்லியலாதிடுயெனறு

பாலகாண்டம - அகலிகைப்படலம் - யள, 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, விடுதியெற்றெடுதி, if you have dismissed (him,) you have ruined (yourself.) Another author has, கோகாதுபோ இயேthou 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; *sequere* 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.

Fourthly: 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, கேளாய *hear thou*; கேளீ *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.

XXXV. The second person plural, besides the forms already specified, as, கேட்குநீர், விடுதீர், சொல்கீர், வாசீர், கூறீர், &c. has the following:

First: The following terminations, மின், மீனீர், மிடுஞ், correspond, in the plural, with the singular termination குமா: (see XXXIII.) thus, உண்மீன், உண்மீனீர், உண்மிடுஞ், கேண்மீன், கேண்மீனீர், கேண்மிடுஞ், விடுமீன், விடுமீனீர், விடுமிடுஞ், போமீன், போமீனீர், போமிடுஞ், சென்மீன், சென்மீனீர், சென்மிடுஞ்.

Secondly: The same person may also be formed by affixing these terminations to the common imperative in உ: as, சொல்லுமீன், செல்லுமீன், வாளுமீன். But from வா and தா are formed உம்மீன், தம்மீன். Thus much of the imperative positive.

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

First: By adding to the imperative positive, செய், பிரி, சொல், &c. the terminations அற்க for the singular, and அற்றீர் for the plural.

Example:

வியவற்கவெஞ்ஞானறுநதனவின்

நயவற்கநன்றிடயவாவி வண்

இருவ - சயர், அகி - சு, குற.

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

Secondly: By adding to the same word the termination எல், for the

singular: as, செய்யெல், (*) பிரியெல், சொல்லைல், (+) அடையெல். Thus, in the poem entitled Bāradam, we have:

ஆதவனேமுனியேலெவறையாளுடையானவனேமுனியேல்

எதவனேமுனியேலிதயத்திவிருப்பவனேமுனியேல்

மாதவனேமுனியேல்மதவெங்கனலானவனேமுனியேல்

நீதவனேமுனியேல்முனியேலெனநின்னுபணிந்தனரே

இருட்டினன் னூதசுருக்கம் - காடுயச - கவி.

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 Lalchimi, 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.

Thirdly. By adding மீன் to the negative in ஆ, for the plural: - as, இராமீன், செய்யாமீன்.

Fourthly. It is also very common to form the plural of the prohibitive by affixing மீன் to the verbal in ல்; (see No. XXV.) this letter being changed to ன், on account of the ம which follows: thus, from பாடல் to sing, comes பாடன்மீன்; from விடல் to leave, விடன்மீன்; from கூறல் to say, கூறன்மீன்; from சொல்லல், சொல்லன்மீன். Hence, சொன்மீன் or சொல்லுமீன், means *say ye*; while சொல்லீன்மீன் means *say ye not*. Thus, from அகல் to depart, அகன்மீன் is formed from the imperative அகல், and has a positive sense, *depart ye*; but அகல்மீன் is formed from the verbal அகல், and has a prohibitive sense, *depart ye not*. Example:

ஆதனன்வறண்சூரியன்மீனெ னு

வேதம்முதனாதிவிலகினது ல்

இரா - அதிகாய - பட - சசு, கவி.

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

(*) பிரிதல் to be separated.

(†) அடையல் to obtain.

Here, from the verbal கவியல் to be angry, we have கவியன்மீன be ye not angry.

Fifthly, and lastly. As இ is the termination of the singular positive; so மொ, added to the verbal in ல, as in the last rule; is the termination of the singular negative: thus, செய்யன்மொ, டாடன்மொ.

SECTION THE THIRD.

OF THE INFINITIVE.

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

First. In this dialect, the same verb has, in the infinitive, several terminations: as, நடக்க, நடப்ப; அடிக்க, அடிப்ப; துணிய, துணிக, துணிருப; செய்ய, செயக, செயருப; காண, காண்க, காணிய; வாழ, வாழிய; நோக, நோவ, நோருப; ஆக்க, ஆக்குக; நோக்க, நோகருக.

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:

எண்ணித துணிக்கருமந துணிகநதயி
 நெண னுவமென்பதிடுக் கு
 இருவ.சயின்-அதி, ஏ - குறள.

Consider before you resolve on a weighty-action.
 To resolve and say, we will consider hereafter, is an error.

Another poet has

ஆகருவ துளதெனி லறததையாக்கு க
 டொகருவ துளதெனி லவெருளிபொகரு க
 நோகருவ துளதெனி லநூ னநோகரு க
 காகருவ துளதெனி லவிரதயகாக்க யெ

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.

Secondly. We stated, in the other grammar, that the infinitive may be used for the imperative, but that it expresses entreaty, rather than command. Pavan'anti 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, பொறுகதீயைநான் may I bear the evil! சீபெறுக mayest thou obtain! நானவாழ்க may I live! சீவாழ்க mayest thou live! மீனறந்தைவாழ்க may thy father live! மெக்கினபுகழே may thy praise be celebrated! நாமெவினகக may we be manifest! சீரோபெரலிய approach ye! அகரேதுணிக may they be daring! அதுவேவருக may that come! ஆவையெழுக may those things become customary! Here, the infinitive has been used for every person number and gender of the imperative. Thus, also, நானவாழிய may I live! சீவாழிய mayest thou live! இறைவனவாழிய may the king live! நமர்வாழிய may our people live!

To the infinitive, thus used, றீ is sometimes added, as, நானவாழியர், சீவாழியர்.

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

XXXVIII. I shall here notice particularly the infinitive சனன, or என, from the verb எனலி to say; the word being very frequently used in this dialect.

First. It is used for எனது: as, வந்தாயெனச்சொனானு he said that thou camest; இவருரைச்சொலொய say thou who he is. This use, as I shall hereafter explain, it has in common with other verbs.

Secondly. Affixed to certain words, which cannot be used alone, it gives them an adverbial signification: as, சிகெனை - டொடடென் - வெயதென swiftly.

Thirdly. It denotes comparison: as, செஞ்சூடொனவிளகிணு he shone so, that he might be called the red sun: i. e. he shone like the red sun. Thus, மரமெனவளர்நதான he grew like a tree. In this sense, it may be joined to the gerund of the preterite: as, கொடிவீழ்ந்தெனவி

நீளான she fell as a creeper falls (unsupported) புவிபாயநதெனனச்சி
 னத்துவநதான he came furious as a bounding tyger. Thus, instead of
 (*) கடிததாற்போல, (†) நகைததாற்போல, we may say either கடிததெ
 ன், நகைததென், as above; or கடிததாலென், நகைததாலென்.

Fourthly. The word என, or also எனு, is used for the conjunction உம்,
 and: thus, தீயெனவ்வெனெ: with a verb; as தீயெனவ்வெனெவந்தீர்;
 நன்னெனத்தானெனொபோவோம: thus, தீம்மெனெனச்சாத்தெனெபபொ
 ம்மெனெனெவரும்தநதார். In this way we may also use எனது and எனு,
 gerunds of the same verb: as, தீயெனது தீம்மெனெனறிருவருமபோய்ன்,
 தீம்மெனெனொபொமமெனெனொவகணூர்.

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

SECTION THE FOURTH.

OF PARTICIPLES.

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

First. 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, நடவாகின்ற.

Secondly. When the preterite of a verb terminates in இனென, the
 preterite participle generally ends in இய: as, (‡) அடக்கிய, (§) வேண
 டிய.

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

(*) கடிததலை to bite.

(†) நகைததலை to laugh.

(‡) அடக்கலை to restrain.

(§) வேண்டலை to intreat.

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, கதிர்பரப்பிரா
 வி the beam-spreading sun, for கதிர்பரப்பிராவி, unless the participle
 consist of two short syllables, like (†) வரு, (§) தரு, (§§) பொரு, from
 வரும, தரும, பொரும.

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, நிமிர்கொடிய, வாழ்க்கடி. 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 வரும we may use வரு,
 but not வர், although ர is a final; but for வரும, from the verbal வர்தலை
 to pour, we may use வர், 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 ஆரும, from the verb ஆர்தலை 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 (**)
 துளரும், துள; from (††) துமடும, தும்.

Finally. 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 அணியுந்நலை - அணிகலை; from புரியுந்தைய - புரிதைய;
 from அறியுமபொருள் - அறிபொருள். But (‡‡) சாயும் and (§§) காயும்
 from சாய், and காய cannot drop the ய also, and become சா, கா; because,

(*) நிமிர்ந்தலை to stand erect or straight.

(†) வருதலை to come.

(‡) தருதலை to give.

(§) பொருதலை to fight.

(||) வெல்லலை to conquer.

(¶) உண்ணலை to eat.

(**) துளலை to leap.

(††) துமடுலை to sneeze.

(‡‡) சாய்தலை to decline.

(§§) காய்தலை to become dry.

although the preceding syllable be long, there is one only. Observe, that ஆணி 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, ஆணிக்கலின் means *a beautiful necklace*, ஆணிகலின் *a necklace which adorns*: காய்க்கொம்பு *is, a bough having fruit*; காய்கொம்பு *a withering bough*.

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

XL. 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 Nannūl (Part II. Chap. 3, Rule 13) the author remarks, that பொருங்குளம் for instance, may, according to the context, signify, either பொருகின்றகளம் *the plain where they fight*; பொருதகளம் *the plain where they fought*; or பொருங்குளம் *the plain where they will fight*. In that stanza of Chintāmanī, which was so fully explained in No. XXIII, we met with உளட்டு, used for உளட்டும், and contracted by syncope in உளட்டாகு, 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 உளட்டின்.

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

First. That these verbals terminate, in the plural, in கை (*) or ன்: thus, செய்கின்றகை, or செய்கின்றன்; செய்தகை, or செய்தன்; செய்வகை, or செய்வன். So also the negatives, செய்யாதகை, or செய்யாதன்; as also செய்யாவன். They may also terminate in simple ஆ, as was stated in No. XIII. of this grammar: செய்கின்ற, செய்த, செய்வ.

Secondly. That the future verbal, in particular, is much used, in conjunction with the verb ஆதல், *to become*, in forming compound verbs. Such are நவில்தாரானு *he said*, for நவின்ருன், செய்வதானு *for செய்தேன் I did*, செய்வதாவானு *for செய்வானு he will do*.

(*) The termination is not கை, but ன்; the வ being inserted by the rules of orthography: thus செய்கின்ற - ன், செய்கின்றகை.

SECTION THE FIFTH.

OF GERUNDS.

XLII. Of gerunds, (விவண்யெச்சம்,) 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 விவண்யெச்சம் 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 Nannūl says; (Rule 24, on the verb.)

செய்துசெய்யுசெய்யாசெய்யுசெய்தென்செய்தென்செய்யின்செய்யியசெய்யியர்வான்பான்
பாகருவிவண்யெச்சம்பிறவைநதொன்றுது
முக்காலமுமுறைதரும

(Of the following) *gerunds* (the first) *five* (the following) *one* (and the remaining) *six* belong to the three tenses in the order of succession: that is, according to the order in Tamil grammars, the first five செய்து-செய்யு-செய்யா-செய்யு-செய்தென் appertain to the past; the sixth செய்யின்-செய்யிய-செய்யியர்-வான்-பான்-பாகரு- to the future.

The following remarks will explain this rule:

LIII. First. 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; ஂண்ணி.

2d, செய்யு. This is obtained by adding யு to the common form of the imperative: thus, from (*) இது is formed இதுயு; from உண், உண்பு; from (†) வாழ்த்து, வாழ்த்துயு; from அடக்கு, அடக்குயு; which words have

(*) இதல் to be severed as a chain, rope, &c. (†) வாழ்த்தல் to praise.

the same force as செயது, இறந்து 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.

3d, செய்யா. This is the negative, (see No. XXX.) and is used for the positive gerund, in the same way as we stated எரு to be used for எனது: thus, (*) ஏழா for எழுந்தது; உண்ணா for உண்டு; கூறா for கூறி. Example:

என்றேவிடைநல்கவிதைகுரியெழா
வன்றாவயிரசசிவநகைகொடுவான்
பொன்றமுக்கவசமபுஞ்சாமுவிதி
வின்றானிமையொர்க்கணைநிதனாரால்

இரா - அங்கா - வதைப்பட - யக,கவி.

Permission being thus given to him, he made obeisance; and arising, he grasped his well-strung adamant bow, and 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 Adicàyen, having obtained permission from Ràvan'en, his father, rises up, seizes his arms, and prepares for battle. In this passage, ஏழா is used for எழுந்தது, and புஞ்சா (+) for புருந்தது. புகா &c. may be used in the same sense.

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

5th, செய்தென். This is obtained by affixing the word என் to the common form of the preterite gerund; as, வந்தென், படித்தென்; which have the same force as வந்து, படித்தது. We stated in No. XXXIII. that the word என் is used to denote comparison: hence, the foregoing examples may also be rendered by வந்ததுபோல், படித்ததுபோல.

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

Respecting the use of the preterite gerund, I have to remark: first;

(*) எழுதல் to arise.

(+) புருதல் to enter.

that, when it ends in உ, as செய்து, செய்பு, வந்து, வருபு it is usual to affix the words உனி or உதி, which signify place: thus, செய்துனி, செய்துதி, 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 அறது, which is the same as போல், is frequently added to this gerund: thus, ஆடிப்பறது, வந்தறது, for ஆடினதுபோன்றது, வந்ததுபோன்றது. Example:

தியவைசெய்தார்கெடுத்திழறன்வின்
வியாதடிபுதைந்தறது.

திருவ - உக, அதி - அ, குற.

Here, உறைந்தறது is used for உறைந்ததுபோல்.

The meaning is: Destruction follows evil doers even as the shadow unceasingly 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: நூலெனவழாமையோடி running, as a string, without curve.

XLIV. Secondly. The gerund of the present has only one form, செய், 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, நான்கெட்கச்சொன்னானு me audiente dixit, -he said it in my hearing; தீகாண்செய்தானு te vidente fecit, he did it in thy sight. Thus Tiruvalluven, speaking of hospitality, says:

மோப்பக்குழையுமினிச்சு புகர்க்கிரிந்து
நோக்கக்குழையும்விருந்

திருவ - ஸ, அதி - டி, குற.

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

The *Anicham flower languishes when it's fragrance is inhaled, the feast languishes when the countenance (of the host) is averted.*

In this passage, the words *மொப்ப*, and *நொக்க*, are used as gerunds of the present.

Further, we learn from Nannùl, 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, *மின்பிதைக்காணவம்பின் venite postea hoc visuri,--come ye after, to see this.*

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

1st. *செயின்*, that is, the several forms of the conditional; as, *என்றால்*, *என்கிலி*, *என்கில*, *என்கின*, *செய்தால்*, *செய்யில*, *செய்யின்*; 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, *செய்கின்றேறால்*, or *செய்கின்றேறேனல்*, *செய்தவனாயேல்*, *செய்குவனேல்*, *செய்குவமேல்*, *செய்துளிரேல்*, &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, *நாம்வெண்டினல்ருவர்காதல் the benevolent will give, if necessary, even their own selves.*

2d. *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 answers to the participle in *rus*, of the

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

Latins: *இப்புதுமைகாணியவமயின், venite visuri, hoc portentum,--come to behold this wonder, &c.*

3d. *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 *வாண்*. }
5th *பாண்*. } 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, *காண்பான்*, *வந்தேன்*, *வந்தாய்*, *வந்தான்*, *வந்தாள்*, &c. thus, *இதனைச்செய்வானுனவனவிளித்தேன் I called thee to do this.* This form is not unusual in this dialect, and is common to all verbs.

6th. *பாகரு*. This termination, added to the imperative, gives the last form of the future gerund: as *உண்பாகரு*, *காண்பாகரு*, *தருபாகரு*: thus, *செல்வந்தருபாகருச்சென்றான் venit daturus felicitatem,--he came to bestow happiness.* I have very rarely, however, met with this form.

SECTION THE SIXTH.

APPENDIX.

XLVI. 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 :

எப்பொருளைச் சொல்லினவாறுயர்ந்தோர்
செயினர்ப்படிந்திசையுணர்மரபு. 3ப.
நன - சொல் - பொது - என, ரூ.

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.

First. The த்து is sometimes struck out, by syncope, from the dative case of a noun ending in ம்; so that for கிவந்தகரு we find கிலகரு : thus, in Chintamani, I have seen, கயகரு put for கயத்தகரு. The passage is:

தன் கயகருற்ற முயர்நாழிவினயிநதவியும்
வண்டொழுக்கொயதபு. ம.
பதுமையாரிலம்பகம - என், கவி.

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

Secondly. Besides the regular forms, already noticed, the word அறம் sometimes has for it's appellative அறவோர், and for it's adjective அறவிய, (*) In Chintamani we have, அறவியமனதநாழி, &c.

Thirdly. Instead of the usual termination of the future, கேள் is sometimes used: thus, செயகன for செயவேன, அடைகன for அடைப்பேன: so in Chintamani எனனுரைககேடு, எனசெடகேடு, what shall I say, what shall I do! Another poet has: இழக்கடைபெரிதெனகேடுவெனயுயர்பெரிதெனகேடு shall I say that the roaring sea, or my grief is the greater.

Fourthly. We have stated, that the infinitive, which always terminates in அி, serves for every person of either number of the imperative. Some-

(*) விசயமாதேவியார் துறவு - வக்சுசு, கவி.

times, however, the infinitive, thus used, is made to terminate in உ, instead of அி: thus, in Chintamani, we find, எந்தைமார்தொழுகெனருள் he said to his parents, arise! Here, எழுகு is put for எழுது, which is used in the same sense as எழுமின.

Fifthly. We have stated that செய்யின, திணக்கின, &c. may be used for செய்தாலு, திணததாலு, &c.; and செய்யினும், திணக்கினும் &c. for செய்தாலும், திணத்தாலும், &c. In ancient writers, we find செய்யின, திணப்பின, which are formed from the future, used in the same sense: thus, in Chintamani, we have, திணப்பினும்பலிக்குமுன்னம்.

Sixthly. In ancient writers, I have frequently seen the verbal in லு, with the addition of ஆ, used for the negative gerund, or participle: thus, the author of Silappadikaram, writes யாவது திணயவிர, for திணயா, which means without considering; thus, Tiruvalluvar, (க, அமி - சுரும.) செயற்கையசெய்கலாதர், where செய்கலாதர், is used for செய்யாதார். In Chintamani, (*) we even find கவிற்றாதர், for கவிலாதர், from the verb கவில், to say.

Seventhly. Instead of ஆன், the termination of the third person, masculine singular, you will sometimes meet with ஆன்: thus, Camben, in his Rāmāyanam, in the chapter intitled அடிகாயவையத, has:

கண்டனவிராமனெனுவுகவி. மர
ஆண்டாழியவெய்கனனூடுருவப் ப்
புண்டாழனுஅறநெஞ்சுக்குக்குற ந்
திண்டாழினன்வந்தினததிறலேன் ன்

உயன், கவி.

The furious hero (Adicāyen) 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:

என்றனவிராவனனுக்கிவிரயா யா
என்றகவிதெனறொருநாயனும் ம

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

(*) கோசரியாரிலம்பகம - ரூ, கவி.

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.

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

First. 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 is doubled, of what class soever it may be; and if it be a vowel, double *o* must be interposed: thus, நக்குடம் - நப்பொருள் - நவ் வகை - நவ்வழி - நவ்வயிந்தம்.

Secondly. Others have no meaning, and are termed, on this account, *அகச்சொல்*, or *உரையகச்சொல்*; under which head, they will be found in the dictionary. For instance, ஆல், which we have stated, in No. XLV. to be used for ஆகுல், is sometimes a mere expletive: as, அவருரைவயனில், வருமரொடவனில்; as also கேட்டடியால்; which are put for அவருருவெனில், வருமரொடவனில், கேட்டடி, or கேள். In like manner, the word *ஒரும்* is without meaning, and is used only to complete the verse. Example:

அருகவதொருமறனையொருவகினை
யுரிப்பதொருமற

வா
நிருவகயெ, அநி - சூ, குற.

The fear of deceitful lusts is virtue.

In this passage, *ஒரும்* 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: *எ, அரோ, அமம், அமமா, அனனே, அனநே, மரதோ, மனனே*; all which are without meaning. In the verse *வென்பா*, however, these are introduced only in the middle of a line, and never at the end.

(*) It accords better with the genius of the language, to suppose *கண்டான* to be the verb in its usual form, and the following word to be *அனிராமன*, compounded of the proper name *இராமன*, 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. V of this grammar.

(†) இடைசொல்லியல் - உ, குறந்தம்.

PART THE SECOND.

OF TAMIL POETRY.

XLVIII. A religious recluse, named Amirtasacaren, as I observed in the introduction, wrote a work called *Càricei* (*சாரிகை*) which, without treating of the art of poetry, merely contains the rules of Tamil versification. The word *சாரிகை* has three significations; *a woman, embellishment, and a kind of verse*, commonly called *கவித்துறை*. 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 *கவித்துறை*. On this threefold account, the author gave to his book the title above-mentioned. In his introduction, he divides his subject into eight parts: viz, *எழுத்து*, *அகச்சொல்*, *பந்தமடி*, *தொடை*, *பாறியம்*. First, *எழுத்து*, letters. Second, *அகச்சொல்*, syllables, considered with reference to feet. Third, *பா, feet*. Fourth, *பந்தம்*, termed also *தலை*, 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: my 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.

CHAP. I.

SECTION THE FIRST.

அகச்சொல்.

XLIX. The word *அகச்சொல்* has various meanings; but is here used to signify syllables, considered with reference to metrical feet. Of *அகச்சொல்* there are two kinds, *சொச்சை*, and *சீமையகச்சொல்*. *சொச்சை*, among other significations, means *that which is single*; *சீமை*, several things disposed in order.

Hence, a **ஓரகை** 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 **அகை**, contained in the word to which it belongs, have been scanned. For example, in the word **கண்ணாடி**, **கண்** is a **ஓரகை**; because, although the syllable **க** is short by nature, yet, it is followed by two consonants: **ன** is a **ஓரகை**, because it is long by nature; and **டி**, which is both short by nature, and without following consonants, is nevertheless considered as a **ஓரகை**, because it is the only remaining syllable.

A **நிராயகை**, 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 **நிராயகை**, of two short syllables; **மனம்** is a **நிராயகை**, of which the first syllable is short, and the second is long by prosody; and **விழா** is a **நிராயகை**, having the first syllable short, and the second by nature long. In this kind of **அகை**, 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 **நிராயகை**: thus, in the word **விளங்கி**, **விளங்** is a **நிராயகை**, and **கி**, which is a single and detached syllable, is a **ஓரகை**. 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 **நிராயகை**, although its last syllable is long. These observations respecting **அகை**, since they differ from our ideas, and are essential to a knowledge of the Tamil prosody, demand particular attention.

SECTION THE SECOND.

சீர்.

L. 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 **ஓரகை** is termed **தேமர**, which is the name of a tree, and consists itself of two **ஓரகை**: 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 **அகை** and which are, therefore, termed **ஓரகைச்சீர்**. These are distinguished into **ஓரகை**, which are called **நாள்**, and **நிராயகை**, 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 **யிறிய்பு**. Sometimes, though rarely, **உ** without abbreviation (**முறையுகரம்**) 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: **குறள்வெண்பா**

எவ்வ - அழைவ - துவை - முலைத்தோ.

டவ்வ - அழைவ - தறி

சுருவ - சா, அது - சுருற.

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 **நிராயகை**, and of **வு**, in which the **முறையுகரம்** is joined to the mediate letter **வ**.

LI. The second class contains those feet which consist of two **அகை**, and which are comprised under the term **இயற்சீர்**. They are of four kinds. First, **தேமர**, composed of two **ஓர்**. Second, **புளிமர**, composed of one **நிரா** and one **ஓர்**. Third, **கருவினம**, composed of two **நிரா**. Fourth, **கூவினம**, composed of one **ஓர்** and one **நிரா**.

EII. The third class contains those feet which consist of three **அகை**, of which the last is a **ஓரகை**. 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 **ஓரகை** expressed by the word **சாய்**: First, **தேமரையாய**, composed of three **ஓர்**. Second, **புளிமரையாய**,

(*) In the native grammars, there are only four grand divisions, depending on the number of **அகை**; viz. **அகைச்சீர்**, feet of one **அகை**; **இயற்சீர்**, feet of two **அகை**; **கரிசீர்**, feet of three **அகை**; **பொதுச்சீர்**, feet of four **அகை**; so that **வெண்சீர்** and **வகுச்சீர்** are comprehended in the class **கரிசீர்**.

composed of one *நிரை* and two *சேர்*. Third, *கருவினகராய்*, composed of two *நிரை* and one *சேர்*. Fourth, *கூவினகராய்*, composed of a *சேர்*, a *நிரை*, and a *சேர்*.

LIII. The fourth class contains those feet which consist of three *அசை*, of which the last is a *நிரையசை*, and these are comprised under the general term *வகுசேரீர்*. They, likewise, are of four kinds, which are formed by adding to the several feet of the second class, a *நிரையசை*, expressed by the word *கனி*: First, *தேமாயகனி*, composed of two *சேர்* and a *நிரை*. Second, *புவிமாயகனி*, composed of a *நிரை*, a *சேர்*, and a *நிரை*. Third, *கருவினகனி*, composed of three *நிரை*. Fourth, *கூவினகனி*, composed of one *சேர்* and two *நிரை*.

LIV. The fifth class contains those feet which consist of four *அசை* and which are comprised under the general term *பொதுசேரீர்*. These are of sixteen kinds, which are formed: First, by adding to the several feet of the second class, two *சேரனை*, expressed by the word *தண்டூ*; as, *தேமாதண்டூ*, *புவிமாதண்டூ*. Secondly, by adding a *நிரை* and a *சேர்*, termed *நாமூ*; as, *தேமானாமூ*. Thirdly, by adding a *சேர்* and a *நிரை*, termed *தண்ணிழல்*; as, *தேமாதண்ணிழல்*. Fourthly, by adding two *நிரை*, termed *நறுகிழல்*; as *தேமானறுகிழல்*.

These sixteen kinds of feet are, but little used.

LV. 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 *soan*, (*அவிடல்*) 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 form a *நிரையசை*; but, from its being a detached syllable, must, as already stated, be considered a *சேரனை*. 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*, *தந்த* is a *சேரனை*, which being a final syllable, might be reckoned alone as a *சேரனை*, may here be joined with *பொ*, and form a *நிரையசை*; and *ருள்* is a *சேரனை*; the two words, therefore, constitute one foot, of the kind termed *கூவினகராய*. In the verse *மேன்பா*, this deviation from the general rule rarely takes place. If the example had been *தந்தபொருபன்*, we could not then have divided the word *பொருபன்*, taking *தந்தபொரு* for a *கூவினகராய*, and reserving *பன்* to form part of another foot; but *தந்த* must have been considered a *சேரனை*, and *பொருபன்* a *புவிமாய*.

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 *மல்லைய*, *ரண்* from *தந்தை*, and *ஆள்* from *மலையாள்*.

SECTION THE THIRD.

தவிர

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

The first mode of connexion is *ஆடுகியத்தவிர*; so termed, because, as we shall presently perceive, it is peculiar to the verses called *ஆடுகியப்பா*. It is used with the feet of the second class, *இயற்சேரீர்*; which must be so united, that a foot ending in a *சேரனை*, shall be followed by one beginning with a *சேரனை*; or, that a foot ending in a *நிரையசை*, shall be followed

by one beginning with a கிணாயகை. Thus, a தேமா, or a புவிமா, must be followed by a தேமா, or a கவினம; and a கருவினம, or a கவினம, by a புவிமா, or a கருவினம.

L.VII. The second mode of connexion is termed வெண்டவன், 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. மாமுனைவினாயமுனைசேருவகாயமுனைசேரும.

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 versa. Thus, of the two words அயயாகருதி, அயயா is said to be behind, and கருதி to be before. I now proceed to explain the rule above quoted which must be understood in reference to the foregoing remark. First, மாமுனைவினாயமு, that is, a foot ending in மா, of which there are two kinds, தேமா, and புவிமா, must be followed by one beginning with a கிணாய; that is, by one of these four feet, புவிமா, புவிமாயகாய, கருவினம, கருவினமகாய. Secondly, வினமுனைசேரும, that is, a foot ending with a வினம, of which there are two kinds, கருவினம, and கவினம, must be followed by one beginning with a தேர், that is, by one of these four feet; தேமா, தேமாயகாய, கவினம, கவினமகாய. Thirdly, and lastly, காயமுனைசேரும, that is, any of the four feet ending in காய, must be followed by one of these beginning with a தேர், which have just been mentioned.

L.VIII. The third mode of connexion, கவிதவன், is proper to the verse termed கவிபா; and is exactly the converse of that last mentioned: so that, where a கிணாய follows in வெண்டவன், a தேர் follows here; and where a தேர் follows in that, we shall have a கிணாய in this.

LIX. The fourth mode of connexion, வருதிதவன், belongs to the verse called வருதிபா. Besides the feet peculiar to it, which are those termed வருதிசீர், it admits also those eight which belong to the second and third

classes. This connexion requires, that all these feet should be united in ஆசிரியத்தவன்; that is, that a தேர் should follow a தேர், and a கிணாய கிணாய.

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 வெண்டவன். The remaining modes of connexion, which occur in other kinds of verse, are by no means rigidly observed.

SECTION THE FOURTH.

அடி

LX. 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. 2d. Of three, சிறந்தடி. 3d. Of four, அளவடி. 4th. Of five, செழுவிடி. 5th. One containing more than five feet, whether six, seven, or more; is termed கவி செழுவிடி.

LXI. 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 மொவன்; 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 fall on the second foot only, it is termed இவன் மொவன்; if on the third only, பொழிப்புமேர்வன்; if on the fourth only, ஒரேமேர்வன்; if on the third and fourth, மும்புமொவன்; if on the second and fourth, இழக்கமொவன்; if on the second and third, கவிழமேர்வன்; if on all the four feet, குறதிடு

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 மொழி 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, ஔ—இ, ஈ, எ, ஏ, and உ, உஊ, ஓ, ஔ. This property in the foregoing vowels is not affected by their junction with consonants; so that, க corresponds to கா, கை, and கை; கி, to கி, கே, &c. Of the consonants, த corresponds to ச, சை; தி, to தி, தே, &c. 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 தேன; or even with ச, சா, சை, or சை; and conversely, in an அடி beginning with ச, &c. It was stated, (in No. II. fourth) 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.

SECTION THE FIFTH.

தொடை

LXII. 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 ஏதகை. 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 அருவி, I must not commence another line in the same stanza with அ; but, since அ 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, இர்பு, &c. contain an ஏதகை to the word அருவி.

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 அருவி occurs in the first line, ருருவி, அருவி, உருவி, &c. come in the other lines, the verse will be particularly admired.

Example of a stanza beginning with a short syllable:

மணிபுளையரும்பிவான்டீள்வடிவொடுமலர்ந்து வெண்முத்த
தனிபுளையமணய்கொடுள்பெய்யழகலின் அறுபாடி த
அணிபுளையிழ்விழ்ந்தாழ் அளிவரைக்கண்டுஞ்சுணம ப்
யிணிபுளையினித்தகாமோடேபர்ச்சிவொழ்துமென்பா ம்

If the beautiful 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 forever?

Example of a stanza beginning with a long syllable:

அவ்வின்மாரியவையிடுததது
சொல்லின்மார்தினையிடுததது
உவ்வின்மாரியவையிடுததது
விவ்வின்மாரியினையிடுததது

இராமாயணம் - பாலகாண்டம் - தாடகைவைத்தபுடயம் - ஏயக - ஓயி.
Blue 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.

LXIII. First. The consonance எதகை 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 தம்பு, for instance, the second syllable is பு, and if I merely retain it, and write தப்பு, or தப்பு, 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 அம்பு, பொம்பு, &c.

Secondly. If the second letter be ய், and be followed by another consonant, in the same syllable, as in the word மெய்ப்பொருள், no notice is then taken of the ய்; but the ப் only is considered : so that, the எதகை will be perfect, if we have, in the other lines, எப்பொருள், அப்பொருள், &c. But if the ய் be not followed by another consonant, in the same syllable, the எதகை will not be thought good, unless ய், or at all events, ஐ occur in the following lines ; thus, மெய்வகை, பெய்வகை, கைகை, மைவகை, &c. agree well in consonance ; not so the words வாய்வகை, மாவகை, &c.

Thirdly. Instances are to be found, in which the consonants ற், ற், ற், when they happen to occur in the first syllable, are not taken into account ; but it is, nevertheless, improper to overlook them. Thus, காத்த is made consonous with பார்த்த, ஆவேறு with பால்வேறு, and மாத்த with வாழ்ந்த. The following stanza, therefore, from an ancient poet, is objectionable.

அத்தாத்தன்னையவகைபுறங்கையா	ம்
அத்தமெப்போதுமவனவாழ்க்கை-அத்தராத	து
வாழ்கின்றமெனதுமகிழ்ந்நின்வானூறு	க
போகின்றபூவியேபோள	று

As the palm of the hand may readily be turned outwards in the open air, so quickly mutable is domestic life.—Say not we shall live for a term.—The days of our life are as the flowers of the Púlei.*

* Illecebrum Javanicum—of which the soft and downy flowers are scattered by the wind.

The objection to this stanza is, that போகின்ற has been used as an எதகை to வாழ்கின்ற.

Fourthly, and lastly. In the வெப்பா alone, and in that but seldom, instead of repeating the same letter for the எதகை, one of the same class only, is used ; that is, a rough letter is made to correspond to a rough letter, and a mediate, to a mediate, Example :

தக்கார்-தகவில்-ொன்ப-தவரவு
ொச்சததாற்-காணப்-படு ம்

The worth or demerit (of parents) is conspicuous in the offspring. Here, எச்சததால் is used as an எதகை to தக்கார் ; that is, க் is made to correspond to ச் ; but this is inelegant.

LXIV. It was stated, that the quantity of the first syllable must be preserved. Remark, however, that though ஐ and ஓ 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 ய் ; 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 ய், as the case may require. Hence, the following words are consonous : கைகை, மெய்வகை, பொய்வகை, &c. as also ஓனவியம், நவவியம், &c.

LXV. 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 :

கண்ணு-டிவருங்-கூதாரீக்-திமிருங்
கண்ணு-டிமழில்-கங்கலா-படுமா
கண்ணு-டியெழிற்-கையா-டிடுங்கு
கண்ணு-டிவழிநீ-கயமா-டினா 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 கண்ணாடி; in the second, it has the force of இடம் காடி; in the third, it is கண்ணாடி; and in the fourth, கண்ணாடி கிழை. Another Example:

நாக - நெற்றியி - னன்மணி - யோடைபோ
கூக - நெற்றியி - னன்மணி - யாதுபா ய்
காக - நெற்றியி - னன்மணி - காவப டா
கூக - நெற்றியி - னன்மணி - தோன்றிறே
தேம்பாவணி - பைநாஜீவகுடம - உஅ, கவி.

(They had now passed) the grove of Nāgās, 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.

LXVI. 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 intitled காநிலை.



CHAPTER II.

பா

LXVII. 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; பா

ட்டு (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, கிப்பா, வகுசிப்பா, 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.

SECTION THE FIRST.

வெண்பா

LXVIII. In this kind of verse are used the feet termed இயற்கீர் and வெண்கீர், 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 ஸ. at its close, as is sometimes done in other kinds of verse. The rules contained in No. LVII, for the connexion termed வெண்டவன், 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; குறள் வெண்பா, சிந்தியல் வெண்பா, நேரிசை வெண்பா, சீகலநிலை வெண்பா, இன்னிசை வெண்பா, பஃற்குடை வெண்பா. Of these I shall treat separately.

LXIX. First குறளவெண்பா. This resembles the distich, since it consists of two lines. Of these, the first must contain four feet, and the second three. Example:

கண்ணாடைய - ரொண்பவர் - கற்குரு - முகத்திரை
புணரூடையர் - கல்கொ - தவ

கிருவ - சம், அடி - ௩, குற.

They may be said to have eyes, who acquire knowledge.—They who learn not, have (as it were) only two ulcers in their face.

Here the order of the feet is: கவினவகாய, கவினம, தேமா, கருவினவகாய, கவினவகாய, தேமா, மலர். This kind of வெண்பா is sometimes without either of the rhymes எதுகை and நோவன், thus;

* This measure is also termed சமபிகடு வெண்பா.

சீரின - தமையா - துலகெனிள் - யாரீயாரீக்குட
 வானின - தமையா - தொழுத கு
 திருவ - உ, அதி - டி, குற,

If worldly prosperity be not attainable unless the rain falls, so neither can its continuance be insured unless the heavens be (propitious)

Neither the one nor the other occurs in this stanza. Sometimes, though rarely, you will find three feet only in the first line, and four in the second : as,

மனததுகண் - மாசில - னு த
 லவனாததற - னுருல - னீர - யிற
 திருவ - ச, அதி - ச, குற.

To have the mind pure from spot, that is the standard of virtue—all besides is (empty) sound,

மனததானு - மாநதர்க - னுணர்ச ி
 மினததானு - மீனானு - னெனப்படுரு - சொல்
 திருவ - சயிசு, அதி - ஈ, குற.

The understanding of a man hath its source in his own mind—his character among men is determined by his fellowships.

LXX. Secondly. Passing over சிந்தியலவெண்பா, of which I shall speak last, I proceed to consider சேரிசைவெண்பா. This is the kind of வெண்பா most in use, so that, by way of eminence, it has been termed வெண்பா, simply. It consists of two குறள்வெண்பா, with one detached foot interposed, which is termed, on that account, தனிச்சொல். This must have the same எதுகை as the two first lines. It is followed by two other lines, either with the same எதுகை, or, what is more general, with another. If the தனிச்சொல், be a foot containing only one kind of அகசர், for example, a தேமா, which consists of two சேர், a தேமாயகாய, which consists of three சேர், or a குறியினம், which consists of two சீசை, then the stanza is termed ஓசாசிடையேரிசைவெண்பா; but if it be a foot containing both kinds of அகசர், like the five remaining feet of the second and third classes, the stanza is then termed ஊசாசிடையேரிசைவெண்பா; Example.

வெய்ய - னூரநடுகுண்டி - வெருளினவே - துட்டுகளினும்
 பெய்யு - மழைமுதிவிடப - பெணுயாரை - லவய
 திருளபொழியு - குறறம் - பல்வெனிணும் - யார்கரு
 பொருளபொழியார் - மேற்றே - யுச

As the clouds which send forth a fearful sound, and are big with the angry thunder-bolt; are yet cherished for the rain they pour down; so in the world, he who liberally distributes his wealth is praised, though his many crimes spread darkness around him.

Here, since வையத் is a தனிச்சொல் consisting of two சேர், (தேமா) the stanza is called ஓசாசிடையேரிசைவெண்பா.

எருளினு - நிலை - யெனகெகொ - மினனுயிர் - கொ
 டுருளினு - ருளு - னு - டோயகல் - வெருசமதது
 போராவாகத் - தனறிப - யிற்புதுதி
 சாராவை - கையிற - சா

Of those who oppose me, none shall retain much-loved life. All who fear may withdraw securely. The arrows of my hand pierce the hearts of those who firmly withstand my valour—they enter not the backs of my enemies.

Here, வெருசமதது is the foot called கூவிளையகாய; hence the வெண்பா is termed ஊசாசிடையேரிசைவெண்பா.

LXXI. Thirdly. சவலவெண்பா. This consists of four lines, without the தனிச்சொல். The first line contains four feet; the second, three; the third, four; and the fourth, three; all under one எதுகை. The only specimen of this kind of stanza is in the work called குதகார, on which account, it has, by some, been termed குதகாவெண்பா. The stanza is

அட்டாஅம் - புரல்கையிறு - னு - தனவல்
 கட்டாஅம் - தனபலில் - சையலில்
 கெட்டாஅம் - மேனமகை - மேனமகை - சேசயரு
 சுட்டாஅம் - வெணமம் - தரு

Though milk be boiled, it loseth not its flavor. Though one void of affection be immeasurably loved, no love is (returned). The illustrious, though ruined, are still great-the conch tho' burned, gives forth whiteness.

LXXII. Fourthly. இனண்செவண்பா. This usually consists of four lines, of which, the first three contain each four feet; and the fourth, three feet. They may all come under one ஏதுகை; or, by couples, under two ஏதுகை. Example:

இன்றுகொ - லன்றுகொ - லென்றுகொ - லெனகுது
யினறையே - நினறது - கூற்றமென - தொண
யொருவுமின் - தியவை - யொலவதும - வணகயா
மருபின் - மாண்டா - ரத
நாலடிநானூறு அ. ஏடு - அறணவியுறுததல - சு, பா.

Say not to-day, or that day, or any day; but reflect that death is ever standing behind you. Eschew evil, and with unceasing endeavours adhere to virtue, ordained by sages.

Sometimes it consists of lines of the same measure as the above, but without an ஏதுகை; repeating, at the end of each line, the word with which that line commenced. This variety is termed ஒருகததொடை., Example:

மழையினறி - மாநிலத்தாந்த - கிலவிலி - மழையுந்
தவமுளா - நிலவழி - யிலவிலி - தவ
மரகனா - நிலவழி - யிலவிலி - யரச
யிலவழிவா - நிலவழி - யில
நானமணிககடிகை - ச அ, பா.

If rain fail the inhabitants of the earth suffer: where no penitents are found, the rain falls not; penitence is not performed where there is no king, and kings reign not where civil society does not exist.

It may also, like the second kind of வெண்பா, consist of one line of four feet, one of three, and a தனிச்சொல்; all having one ஏதுகை; then a line of four feet, and one of three, without any ஏதுகை, thus:

பொருள் - வெணமுற - பொருள்பொழி - யினறனககெ
சொப - பொருளவேணமுற - தீதொழிக - பாருளிமே
மணினபம - வெணமுற - வாய்க்க - குயரின
வெணமுற - வெருவி - விட

If thou covetest fame, distribute riches. If thou desirest the riches which follow a man into future existence, flee from sin in this world. If thou wishest the highest and most permanent delight, practise virtue. If thou wouldst be free from sorrow, repress anger.

Lastly. It may have the first line of four feet, the second of three, the third of four, then a தனிச்சொல்; after which, follows the fourth line of three feet; all comprised under two ஏதுகை. Example:

நீலஞ் - கலறத்தன்ன - தீர்மை - தயவிலித
ஞாலம் - தநிமென்ரும - நடயிலொர் - பூமணமு
பூஞ்செய்யும் - பொரு - மணியொளிவு - மாமன்
நாமடைநத - தீர்க்கெல்லா - நட

As the nymphæa inhabits the water-springs, so dwells philanthropy in (the heart of) the benevolent. If they who are devoid of love should give the whole earth, what avails it? As sweet odours grace the flower, as the spark of brilliancy glitters in the splendid jewels and never-fading gems, so is love the grace of all our virtues.

Of these four varieties of இனண்செவண்பா, you will sometimes meet with the first, but hardly ever with the others.

LXXIII. Fifthly. பட்டுருகடவெண்பா. This contains more than four lines, (அடி) having five, six, or even a greater number. Of these, the last must always have three feet, and the rest four; the whole under one, two, or more ஏதுகை. Scarcely a single example of this kind of வெண்பா, is to be found.

LXXIV. Sixthly. செதியல்வெண்பா. This consists of three lines. It may either, like நெரிசெவண்பா, have under one ஏதுகை, the first line of four feet, the second of three, and a தனிச்சொல்; these being followed by a line of three feet, under another ஏதுகை, in which case, it is called நெரிசெவண்பா. Or, like இனண்செவண்பா, it may have two lines of four feet and one of three, without a தனிச்சொல்; and assuming either under one ஏதுகை, or under two; or, instead of this, each line may have the ஒருகததொடை already described. In either case, it is termed இனண்செவண்பா. The செதியல்வெண்பா, like the பட்டுரு

கடவெண்பா, is very little used. I shall, therefore, content myself with giving an example of the variety termed **செரிசைசெய்தியல்**.

ஆனிமமவே - ருமினு - மகநிறதத - வாய்ப்பத
பாநிமமவே - தலை - பலருலததோ
காவிவையின

வேறெனி னுரு - செயய நகு - தேய னு

Tho' the colour of cows be various, yet the milk they yield differs not in colour : tho' nations be many and of various habits, is the virtue they practice essentially various ?

LXXV. Thus much of the **வெண்பா**; a kind of verse which the natives consider so difficult, that they have named it *the tiger of poets*. At the present day, very few can be found sufficiently skilled in the rules relating to it, even to scan a **வெண்பா**; much less to compose one : although, by us, the difficulty may be overcome by the study of a single hour.

It is to be remarked that, in the **வெண்பா**, not only are all the rules which have been laid down respecting it's metre to be strictly observed; but a more than ordinary attention must be paid to elegance and conciseness in the diction. The thoughts should, in the style of the epigram, be pointed; and ought to be so artfully involved, that, although the meaning of the individual words be known, there should still remain something to be discovered. I shall give an example; not perhaps, the best that might be adduced, but the first which presents itself: it is a **குற** **வெண்பா**, from the poet **திருவள்ளுவர்**.

உருவகண - டடளளாமம - வேண்ட - முருளபெருததேர்
காசாணி - யனது - ருடைத

கூயள - அதி - ள, குற.

Which may be literally translated thus: *Despise not a man on account of his appearance; for there are some who may be compared to the linch pin in the axle-tree of a mighty car*: i. e. there are persons who, though mean in their appearance, are yet useful and necessary to the state; just as the linch pin of the axletree, though rudely formed, is yet highly useful, and a necessary appendage to the carriage. If this pointed turn be wanting, the **வெண்பா** should, at least, have something striking in

the sentiment: like the following instance, taken also from Tiruvalluvar :

அறத்தினுடைய - காக்கொடு - யிலகை - யதவண
மறத்தவி - னூடங்கிலகை - செ

ச, அதி - ள, குற.

There is no profit greater than virtue, and no loss greater than is sustained by forsaking it.

SECTION THE SECOND.

ஆசிரியப்பா.

LXXVI. This kind of verse, which is also called **அசுவல்**, admits, properly, the feet of the second class, termed **இயற்சீர்**; and the connexion called **ஆசிரியத்தவண்**. Besides the feet peculiar to it, it admits those of the third class, **வெண்சீர்**; and, occasionally, of the fourth class, the two kinds; **தொழுவகலி** and **புளிமாவகலி**; and besides the connexion proper to it, it admits those termed **வெண்டவண்** and **வ்ருசிறத்தவண்**. The number of lines, or **அடிகு**, in each stanza, is not defined; nor is there any settled rule for the number of feet requisite to each line. Observe, however :

First. That if, while the other **அடிகு** consist of four feet, the last but one consists of three only, the stanza is called **செரிசையாசிரியப்பா**.

Secondly. That if the first and last **அடிகு** consist of four feet, and the intermediate lines consist, by pairs, of two or of three feet, the stanza is termed **இவண்குறநளாசிரியப்பா**.

Thirdly. That if all the lines consist of four feet, the stanza is called **விலமன்முடவைசிரியப்பா**.

Fourthly. That if, not only all the lines agree in the number of their feet, but the matter be so arranged, that they may be transposed at pleasure, and still preserve the metre and the sense entire; the stanza is then called **அடிகுமறிமன்முடவைசிரியப்பா**. I subjoin an example of the last mentioned kind :

குரலி - பமயிய - தொகான் - யாடுற
குரா - மகளி - ராரணவ - னின செ

வார - ஒலிவிடே - யானரு - சுவடுல்
சார - னுட - சீவர - லா தே

Oh thou who dwellest on the mountain's side, come not by the road where the tangled rattan skirts the silvan stream, and where the nymphs (who devise) mischief and inflict evil abound. I dread thy journeying on that road.

Finally. The author of Cārigēi remarks, that, in this kind of verse, ஁ may be added, with excellent effect, at the close of the stanza.

SECTION THE THIRD.

கலிப்பா.

LXXVII. This kind of verse admits two feet of the class இயற்சீர், namely, கருவினம், கூவினம்; all the feet of the class வெண்சீர், especially those which begin with a சிறீர்; and, of the class யருசெசீர், the feet termed தேமாயகவி and புமிமாயகவி. Besides the connexion கவிததவிர, which is proper to it, it admits also those called ஆசிரியததவிர and வெணடவிர. It consists of four lines, of four feet each. Example:

செல்வப்படுபார்க - குறக்கண்ணை - செயிர்ததெறிநத - சினவாழி
முல்வந்ததார - மறமணை - முடிததவலியை - முருகசிப போ
யெல்வந்திர - வியனகொணமு - விடைதூசுழயு - மதியமபோள்
மல்லகொள - கெதல்மாயவிர - மருமம்பாய்ச் - தொலிதத தே

The keen Chacram furiously thrown by the angry eyed warrior after severing the crowned heads of heroic kings decked with jasmin wreaths, sunk and disappeared in the forehead of the powerful and mighty elephant, like the moon entering a dense immeasurable cloud.

The work intitled Cārigēi describes many varieties of this metre; which, as they are now almost obsolete, I do not think it necessary to mention; but refer the reader to that treatise, for information on the subject.

SECTION THE FOURTH.

வஞ்சிப்பா.

LXXVIII. This metre, besides the feet which are proper to it, viz. those of the class வஞ்சிசீர், admits all the other classes; and though the mode of connexion proper to it, is that termed வஞ்சிததவிர, it admits also all the other modes already described. The stanza may contain any number of lines, not less than three; and these must be either குறமடி, lines of two feet, or சிறமடி, lines of three feet. As this kind of verse is now hardly known, even by name, it is unnecessary to say more respecting it.

SECTION THE FIFTH.

மருட்பா.

LXXIX. The term மருட்பா is derived from the word மருள், signifying *confusion*, because, in this kind of verse, the வெண்பா and the ஆசிரியப்பா are intermixed. The stanza begins with two lines of the measure வெண்பா, and the remainder is of the measure ஆசிரியப்பா, of which the number of lines is not limited. This metre is very little used, and, unlike the other kinds, has not those subdivisions of which I proceed to treat.

CHAPTER III.

இனம்.

LXXX. The word இனம் means *consanguinity*, and is used to express those kinds of verse which, being subdivisions of the foregoing, may, therefore, be said to bear a sort of relationship to them. These subdivisions are three, தாழ்ச்சை, ஆனற, விருத்தம், which, according to their application to the several kinds of verse, are termed as follows:

வெண்டாழிசை - வெண்டுறை - வெவிவிருத்த ம்
 ஆசிரியந்தாழிசை - ஆசிரியத்தறை - ஆசிரியவிருத்தம்
 வித்தாழிசை - வித்தறை - விவிருத்த ம்
 வஞ்சித்தாழிசை - வஞ்சித்தறை - வஞ்சிவிருத்த ம்

I propose to treat of these subdivisions in the present chapter.

SECTION THE FIRST,

தாழிசை.

LXXXI. A succession of three stanzas, of any kind, each of which has its several lines ending with the same word (*) as the corresponding lines of the others, is usually termed தாழிசை.

First. A succession of three similar stanzas, each of which contains three lines, equal in the number of their feet, and terminating, respectively, with the same word as the corresponding lines of the other stanzas, is called ஆசிரியத்தாழிசை. Example:

பாமபு - விருக - உடைகடைத்த - மாமாய ன்
 கயருகம் - மாணுள் - வருமே - லவனவாழி ன்
 ஆம்பலிற் - தீங்குழல் - தேனா - மோதோ ழி
 கோலவியகு - சாரற் - குருகதொழித்த - மாமாயன்
 எலவிகம் - மாணுள் - வருமே - லவனவாழி ன்
 முலையக - தீங்குழல் - தேனா - மோதோ ழி
 கண்டி - குணிலாக - கையிருத்த - மாமாய ன்
 இனதுகம் - மாணுள் - வருமே - லவனவாழி ன்
 கோணையக - தீங்குழல் - தேனா - மோதோ ழி
 லெப்பதிகாரம் - இத்தொழி - காலை - ஆசிரியர்கூரலை.

If the mighty Māyen (Vishnu) who churned the ocean, using the snake as his churning rope, should come hither amidst our herds, shall we not hear the sweet umbel pipe sounded by his mouth, O my friend?

(*) This correspondence in the terminations of the lines is not indispensable. No mention is made of it in Cārigei; and Beschi himself, in his Tonnū Vilacam states it to be optional. See the fifth line in each of the examples quoted in No. LVI. and LVII.

If the mighty Māyen who tore down the (false) Curundu tree in the field near our garden, should come among our herds, while the sun is up, shall we not hear the sweet mullei pipe sounded by his mouth, O my friend?

If the great Māyen who whirling the young calves-as sticks, knocked down with them the fruits (from the trees) should this day come hither amidst our herds, shall we not hear the sweet condei pipe sounded by his mouth, O my friend?.

LXXXII. Secondly. A succession of three similar stanzas, each of two lines, of which the second contains a greater number of feet than the first, and having the several lines of each stanza ending with the same word as the corresponding lines of the others, is termed வித்தாழிசை. Example:

கொய்திவரைக - காத்தது - குணவி - யடுக்கத்தெ ம்
 பெயத்தம் - சி துருமுல் - வாரணி - யையரலம்பேண்டடி ன்
 ஆய்திவரைக - காத்தது - மருவி - யடுக்கத்தெ ம்
 மாயத்தம் - சி துருமுல் - வாரணி - யையரலம்பேண்டடி ன்
 மென்றிவரைக - காத்தது - யிருபுது - கமழ்சோ ளை
 குணநிற் - சி துருமுல் - வாரணி - யையரலம்பேண்டடி ன்

We watch the reaping of the Tinei near the verdant hill. If you would be happy with us, come not, O Sir, to our crowded cottage.

We watch the winnowing of the Tinei, near the vernal hill. If you would be happy with us, come not, O Sir, to our sheltered cottage.

We watch the tender Tinei on the hills where the groves abound with scented flowers. If you would be happy with us, come not, O Sir, to our humble cottage.

LXXXIII. Thirdly. A succession of three similar stanzas, each with four lines of two feet, and having the several lines of each stanza ending with the same word as the corresponding lines of the others, is called வஞ்சித்தாழிசை. Example:

மடபயிழையை - மதவேழ	க்
தடங்கையால் - வெயின்மறைக்கும்	ம்
இடைச்சூர் - மிறந்தார்க	கே
நடகுமென் - மன்னோகா	ன்
பேடையை - யிருமபோதது	த்
தோகையால் - வெயின்மறைக்கும்	ம்
காடக - மிறந்தார்க	கே
நேடுமென் - மன்னோகா	ன்
இருமயிழையை - யிகலவேழ	ம்
பெருங்கையால் - வெயின்மறைக்கும்	ம்
அருஞ்சூர் - மிறந்தார்க	கே
விரும்புமென் - மன்னோகா	ன்

My thoughts go along with him who is journeying through the fiery desert, where the male elephant with his long proboscis shades the gentle females from the burning sun.

My thoughts seek him who is journeying in the wilderness, where the peacock with his outspread tail shades the peahen from the burning sun.

My thoughts long for him who is journeying through the burning desert, where the mighty male elephant with his great proboscis shades the gentle females from the burning sun.

LXXXIV. Fourthly. The தாழிசை which is formed from the வெண்பா, and which is termed வெண்டாழிசை, or வெள்ளொத்தாழிசை, is a single stanza. Like the கெய்யலவெண்பா, it has the two first lines of four feet, and the third of three. It ends like the வெண்பா, but does not conform to the connexion வெண்டவன். Example:

நண்பி - தெனறு - திய - சொல்லொர்
முன்பு - கினறு - முனிவு - செயயார்
அன்பு - வேண்டு - பவ

They who desire affection will speak no ill, nor stand in angry opposition: this they will consider real friendship.

Besides these varieties of தாழிசை, others, for each kind of verse, are

enumerated in the work called Cārigei, but as they are all very little employed, it would be loading the subject with useless matter, to describe them, at the present day. The name and cadence of the தாழிசை are sometimes applied to a kind of metre, of which the proper appellation is கழிநெடியடிவழிமுத்தம, and of which I shall presently treat.

SECTION THE SECOND.

துறை.

LXXXV. Of this kind of metre, the variety termed கவிததுறை is the only one which is much used and esteemed; to it, therefore, I shall confine my remarks. This kind of stanza consists of four lines, under one எதுகை; and always takes எ. at it's close. Each line has five feet, of which the first four must be among these six, தேமா, புலிமா, ஒருவினம், கூவினம், தேமாசுராய, புலிமாசுராய. The fifth foot should invariably be either a ஒருவினசுராய, or a கூவினசுராய. On this foot, the consonance மோவன் ought to fall; and this is indispensable to the beauty of the line, even though there be a மோவன் or some other foot. The connexion of the feet can only be that termed வெண்டவன்; which, however, does not here, as it invariably must with the வெண்பா, affect the commencement of one line with reference to the ending of that which precedes it; but only regards each, individually considered: thence, although the lines in this metre must end in a சாய, they need not therefore commence with a நேரைசை.

This metre is distinguished into two varieties, depending on the number of syllables in the line. If the stanza begin with a syllable, long either by nature or by prosody, each அடி will contain sixteen syllables; and the stanza is termed நேரைசைகவிததுறை. If the stanza begin with a short syllable, each அடி will contain seventeen syllables, and the stanza is then termed கிராயசைகவிததுறை. These two varieties are commonly termed நேர்பதினாறு and கிராயபதினேழு. If the line contain only the feet abovementioned, and the வெண்டவன் be observed, it will necessarily

consist of one or other of these two numbers of syllables. The கவிதனுகை, then, like the வெண்பா, admits of no deviation from the rules prescribed for it's construction : both these kinds of metre are, therefore, difficult ; but they are held in proportionate esteem. I subjoin, by way of example, ௩ சிவாயகைகவிதனுகை, that is, one of seventeen syllables, in which I have comprised all the foregoing rules :

இடையேநெர்-வெண்பே-நியற்றீர்-வருமுத-கிரிருசீ றீ
கடையே-யிடையினா-வெண்சோய-வெண்டவிக-காததமுநரன்
ருடையே-கடையாயக-கடைமோவில-நான்கடி-யோடுதுகை
கடையே-கவிதனுகை-யாமெனக-கறடுறீர்-நவின்ன ரோ
தொன்னூலவிகைக-யாபபதிசாரம-உரையக, ரூத.

In the treatise entitled Càrigei, the term கவிதனுகை is also applied to a stanza consisting of four lines, which are under one எதுகை, and are similarly constructed நெடிவழி, that is, lines of five feet. It is now confounded with the விருத்தம். Example :

ஒன்னு-ரஞ்சம-வண்பெற-யஞ்சா-ஆநிநன்னூ த்
சொன்னு-சொலதும-பாவுரை-யஞ்சாச-சுடர்மெய்யப்ப
யன்னு-மன்னர்-கோடுவாசி-யஞ்சா-விநியாப ட்
வன்னு-சேடரு-சாவினி-வெண்கு-வறியாயா றீ
தெம்பாவணி-முடிசூட்டுப்பயலம-எட்டு, கவி.

Who is ignorant that death fears not the strong bow dreaded by enemies,---nor the works in verse or prose of such as have made all learning their own,---nor the splendour of the king's sceptre, sparkling with innumerable refulgent rays,---nor the beauty of such as resemble the unexpanded flower ?

For the sake of distinction, this kind of stanza is called 'செய்யியகைகவிதனுகை ; while that of which we first spoke, is termed கட்டவிகைகவிதனுகை, or simply கவிதனுகை.

SECTION THE THIRD.

விருத்தம்.

LXXXVI. The விருத்தம் is the metre in which all the great poetical

narrations are composed ; and it is, therefore, more extensively used than any other. It is distinguished into several kinds, all which contain four அடி, or lines, under one எதுகை. If each line is of three feet, the stanza is termed வஞ்சிவிருத்தம் ; if of four, கவிவிருத்தம் ; if of four, with a தவிசெரால் after each line, வெவிவிருத்தம் ; if of more than five feet, as six, seven, or a greater number, ஆசிரியவிருத்தம். These terms are not now in use, but the several species of stanza are named from the length of the அடி. (see No. LX.) which compose them. Thus, if the lines consist of two feet, the stanza is superscribed குறளடிவிருத்தம் ; if of three, நெடிவழிவிருத்தம் ; if of four, அளவடிவிருத்தம் ; if of five, நெடிவழிவிருத்தம் ; if of more than five, சேநெடிவழிவிருத்தம்.

LXXXVII. The விருத்தம் admits all kinds of feet ; but those of the fifth class, பொதுசீர், (see No. LIV.) are very seldom used. The இயற்சீர், வெண்சீர், and வஞ்சிசீர், and, of the last mentioned class, those especially which end in விளவகை, are the feet most commonly employed: This kind of verse has no தவிச, or connexion of feet, appropriated to it: we are merely told, that the stanza should always contain four lines, equal both in the number of their feet, and in metre. In what this equality of metre consists, I have not been able to ascertain from any author ; nor were any of the learned whom I consulted, able to inform me: for they themselves do not read their verses, but repeat them in a kind of recitative; so that, according to their account, they perceived this equality of the metre by their ear, a mode which appeared to me difficult for foreigners, and too unscientific for so elegant an art as poetry. Thus much, however, I remarked, that, in the விருத்தம், none of the rules for connexion were regularly observed: for instance, a foot ending in a செர் was followed, indiscriminately, either by a செர் or a திசை; so also with a திசை; and, in the same stanza, one line would have a சிவாயகை, where another had a நொகை, and contrariwise; notwithstanding which, the lines corresponded in cadence. Yet, if I myself connected the different feet together as I chose, only preserving the proper number, the line was lame, and out of time. I remarked further, not only that stanzas which were exactly equal in the number of their feet, were different in their cadence, but that the charge was marked in their books by the

word வேறு, *different*: the words சந்தம், or வண்ணம், which signify *cadence*, being understood. The different kinds of விருத்தம் which may be obtained by diversifying the cadence, are so numerous, that the poet கம்பன் has introduced, in his Rāmāyanam, no less than eighty-seven varieties; although, in the construction of his stanzas, he has, for the most part, confined himself to lines of four, five, or six feet. After considerable pains and study, I at length succeeded in discovering the cause of this diversity.

LXXXVIII. The varieties of cadence do not depend exclusively, either on the number of feet in the line, or on their connexion (தலை); but on the diversity of the feet themselves. In order to explain this, it becomes necessary to class the feet in a different order from that observed in chapter I. Omitting, then, the sixteen feet termed பொதுசீர், since they are rarely used, the rest may be arranged as follows:

- The first class consists of the feet which end in மா, தேமா, புளிமா.
- The second, of those which end in விளம்; அருவிளம், கூவிளம்.
- The third, of those which end in காய்; தேமாயகாய், &c.
- The fourth, of those ending in மாயகனி, தேமாயகனி, புளிமாயகனி.
- The fifth, of those ending in விளயகனி; அருவிளயகனி, கூவிளயகனி.

From the various ways in which these five kinds of feet are connected, arise the several varieties of cadence, and as the mode of connexion may be constantly altered, the changes of cadence, or சந்தம், will be proportionably numerous. For instance, in the அனவடிவிருத்தம், each line of which contains four feet, if you use only the two kinds of மா, and of விளம், you may connect them in fourteen different ways; thereby producing an equal number of cadences: some of them, however, will not be very pleasing to the ear. Again, in the அருவிருத்தம், the lines of which contain each five feet, these two kinds of feet may be arranged in thirty different ways; and so on, according to the number of feet employed. On this principle, it is so easy to invent new சந்தம், that, whilst those who are unacquainted with it, applaud the poet Camben, because, in his Rāmāyanam, which contains 12,016 stanzas, he has introduced

87 varieties of cadence, I, in my poem Tēmbāvani, which contains only 3,615 stanzas, have, without any difficulty, made 90 variations. It would, indeed, have been easy to give a different cadence to every stanza; but this could not have been done with propriety, as the same cadence is usually preserved through ten, fifteen, or more stanzas.

LXXXIX. With these introductory remarks, I proceed to lay down the following rules:

Rule 1st. After the first line of the stanza is composed, the same class of feet, and the same arrangement of them must be preserved in the other three; so that, if, in the first line, we have மா, in the corresponding place, in the other lines, we cannot use விளம், nor காய், nor கனி, but only மா: and so of any other foot. To this rule there is no exception.

XC. Rule 2d. Feet of the same class may, in general, be interchanged, without affecting the cadence; so that, if, in one line, we have தேமா, we may use புளிமா in the corresponding place in any other line of the same cadence, even though it be in the same stanza. In like manner, கூவிளம் may be used to correspond to அருவிளம், &c. This rule applies invariably to the four feet of the third class, வேண்டிர். In the other classes, there are exceptions, as I shall hereafter explain. In the mean time, the following example will serve to illustrate the two rules already laid down.

சிறைபதி - தேரினன் - தீய்ப்பெய் - கிலகினன்
 பிறைபதி - அமுயினன் - பெயர்செய் - வாகையன்
 னறைபதி - தொடைசீலை - னனிபன் - மன்னவர்
 திறைபதி - தாரினன் - அருதன் - நெருகுண்
 தேம்பாவணி - சொசுவனவேற நிபபடலம் - ஈகயக, கனி.

On that day (Adoni-Zedec) the lord of the winged chariot, the warrior whose bow scattered fire, the crest-crowned monarch, the renowned conqueror decked with garlands of everlasting perfume, at whose feet bowed innumerable tributary kings, was sore vexed, and brought low.

The first line of this விருத்தம் contains four feet, in the following order: விளம், விளம், மா, விளம்; and this order is exactly adhered to in the remaining lines. For, passing over the first foot, which, on a

count of the **சதுகை**, cannot be changed, we find, that the second foot in the first and fourth lines is **கூவினம**; and in the second and third, **கருவினம**; and that the third foot in the first and fourth lines is **தேமா**, and in the second and third **புளிமா**. As the corresponding feet, throughout, although not exactly the same, are of the same class, the cadence remains unaltered. I subjoin an example, in which feet ending in **சாய்** are used :

வேனெர் - கிறுவி - வேசடுகெர் - விரிந்தூ - திவந்தத - மயிர்ச்செயியா
 னூனெ - ரொழுவிப - பிண்கருப்பை - யுதட்டு - காதும - சாழ்வாயாள்
 காணெர் - கெருவகித - தெவகிவினெர் - கழுநீள - சிவந்த - பாடயினுள்
 குணெ - நிலமா - சொருங்குவந்ததூ - தாங்குங் - குகரு - முகையடிவாள்
 தேமபாவணி - குணுயகுமந் திரப்படலம் - எ, கவி,

Like a spear erect stood the ape-faced (demon) with hair-filled ears broad as those of an ass, with open mouth fetid from the lumps of carrion that dropped from his lips, with a long and red beard close-tangled like the forest underwood, and stiff as the leaves of the coco-palm, himself a matchless mass of impurity.

This **விருத்தம்** contains six feet, in the following order; **மா, மா, சாய், கா, மா, சாய்**. The second foot in each line is **புளிமா**; the third foot in the first and third lines is **கூவினகாய**; in the second, **புளிமாககாய**; and in the fourth, **கருவினகாய**; the fourth foot in the fourth line is **தேமா**; in the other lines, **புளிமா**; the fifth foot in the second line is **தேமா**; and in the rest, **புளிமா**; lastly, the sixth foot in the first and fourth lines is **கருவினகாய**, in the second line, **தேமாககாய**; and in the third line **கூவினகாய**. Here, according to the foregoing rules, four varieties of feet ending in **சாய்** have been used promiscuously, without affecting the cadence of the stanza.

XCI. Observe, First. In this kind of verse, a certain license is allowed in the measure of the feet; a syllable short by nature, which, coming before a double consonant, is, therefore, long by prosody, may still be joined with another syllable, to form a **கிளையகை**. Thus, in the first **விருத்தம்** of the two just quoted, instead of **கிதைபதி**, we might substitute **கைறகோடை** or **கிதைபுறற**, without altering the cadence. But a syllable longer by nature, can never be considered as short; so that, we cannot

substitute a **சாய்** for a **வினம**, as **கிதையாந்த** for **கிதைபதி**. It may be observed, that, if this were done, the two feet would not be of the same class; and the cadence would, consequently be destroyed.

XCII. Secondly. In rule the 2d (**XC.**) it was stated, that, although the corresponding feet in the different lines of a **விருத்தம்** need not, in general, be exactly the same, it was, nevertheless, requisite that they should be of the same class. There is, however, a variety of this metre, called **harmonic**, in which, the species of feet is altogether disregarded, and a certain musical flow, termed **குறிப்பு**, is alone considered. The following is an example:

அழியுடன் பவந் - பரியுடன் நகரி - கரியுடன் - கொடியவியுதெர்
 மணியுடன் ததனு - தனுவுடன் தவனை - கவையுடன் - கதைமலிதரப்
 பிணியுடன் நவம - சமருடன் வட - திடலுடன் - ஆயிரிநிதரப்
 பணியுடன் நருய - வயருடன் சூபடை - படவுடன் - மனையாகுந்
 தேமபாவணி - சோகனை மெறுப்படலம், கூ, கவி.

The horses chafed on their bits—The elephants were rendered impetuous by the horses—The cars decked with flags were violently propelled by the elephants—The bows tinkled with their bells—The arrows were shot forth from the bows—The blood gushed from the arrow wounds—The battle fiercely raged—The bodies were sore-smitten in the battle,—The souls separated and fled from the bodies—thus the pious chief (Joshua) high raised on his jewel-decked chariot, vanquished the opposing hosts.

Here, no regard has been paid to the species of feet employed, but only to the **குறிப்பு**; of which, the variety used in this stanza, is exhibited in the following formulè : (*)

தனதனந்ததன - தனதனந்ததன - தனதனந்ததன - தனதன

In this kind of metre, care must be taken, that the corresponding letters in each line be of the same class; for if, where in one line there is a soft consonant, we were to employ, in another, either a mediate or a rough letter, or a syllable long by nature, although the prosody might not be

(*) The several varieties of **குறிப்பு** are, like the different kinds of feet, expressed by certain formulè, in which the metre of each is exhibited.

affected, the harmony would evidently be destroyed. There is no defined limit to the number of these குறிப்பு, that may be interspersed through a poem; but every one must use his own judgment in introducing them only where they will have a good effect. In the poem Bāradam, they abound even to a disgusting degree. The author appears to have exhausted his labor in the search for words adapted to the harmony, and to have paid no regard to the selection of his thoughts and expressions. Indeed, a person who makes frequent use of harmonic verses, must necessarily sacrifice the sense to the sound. It is best, therefore, to introduce them sparingly, and merely for the purpose of embellishing a subject which seems to require a musical versification. Camben, we see, has done this in his Rāmāyaṇam, and in Chintāmaṇi this kind of verse does not occur on more than one or two occasions.

XCIH. Thirdly. There is another kind of விருத்தம் termed *semi-harmonic*, in which it is enough, if, where a long syllable occurs in the first line, the corresponding syllables in the other lines be also long, either by nature or position; nor is it material to what classes the corresponding consonants belong. Moreover, the first foot may begin either with a *சேரகை* or a *நிராயகை*. Example:

காரடைந் துவி - வாஸியைத் - சூத்தப் பு ள்
 சீரகை துவி - திம்பது - கான்ப ளோ
 சேரடைந் துவி - மாவிடர் - சேய்யந ளு
 சூரடைந் துவி - தோடுமாடு - மாற துவா ள்
 தேமபாயகை - குணுகுமகநூர்ப்படலம், கட - கவி.

Shall the bird that frequents the replenished pool, be found on it's banks when the water is gone? Man assailed by adversity will exchange for sin the virtues which he practised in prosperity.

In this stanza, it appears, that the succession of long and short syllables is alone observed, and that the corresponding letters are of different classes. The cadence too, would have been the same, if the lines had commenced with a *நிராயகை*, as சூகிலடைந் துவி, &c. This is the metre in which, as was stated in No. LV, the words may be divided, in order to form feet; as is shewn in the foregoing instance.

XCIV. Fourthly. There is another kind of விருத்தம், in which a still smaller degree of harmony is required. In this, it is only necessary, that the harmony should fall on particular feet: thus, in the விருத்தம், already quoted (*) (*செறபுதி &c.*) the third foot in each line is a *மர*, and, as we there explained, might be either a *புவிமர* or a *தேமர*; but as the final syllable of that-foot, in the first line, is long by position, it cannot, consistently with the harmony, be long by nature in any of the other lines. Again, the fourth foot is a *கவிளம*; and we cannot, therefore, so long as we would preserve this harmony, employ a *சூகவிளம* in the fourth foot of any of the other lines; although, as in the stanza referred to; we may use it in other feet. Thus, also, in the விருத்தம் cited in No. LXII:

(*மணிபுனா-யருமபி-வாண்டின-வடிவொடு-மலர்ந்து-வெணமுத-தணிபுனா &c.*) the harmony falls on the third and sixth feet, which are *தேமர*; and for which, therefore, *புவிமர* cannot be substituted: but in the second and fifth feet *புவிமர* and *தேமர* will equally suit the cadence. I think it unnecessary to dwell longer on this subject, as a little practice will render it familiar.

XCv. Fifthly. In the celebrated poem Chintāmaṇi, I met with a singular kind of விருத்தம், of which several persons, well skilled in verse, endeavoured to discover the proper cadence, but without success: for the lines, or அடி, were not similarly constructed; and (contrary to a rule lately given), (†) where, in one line, there was a *மர*, for instance, in another there would be a *விளம*, or a *காய்*; and vice versa. At length I perceived that the விருத்தம் was composed in strict conformity to the connexion வெண்டவள். I proposed, therefore, that it should be recited as a *வெணபா*, and we found this to be the proper cadence. I subjoin an example taken from Chintāmaṇi.

விவகோத-வண்ண-விதைதும்பும்-பும்பிண்டி-த்
 தேவகோத-சூக்குடைக்கீழ்த்-தேவர்-டுபருமாவண்

(*) In No. XC.

(†) See No. LXXXIX.

தேவர் - பெருமாவணத் - தேவரீர் - மலர்வித
 நாவி - ன்விற்றூதார் - விட்டுருக - நன்னூ
 தேவசரியாரிலம்பகம் - இயை, கவி.

They who fail to strew mellifluous flowers before the chief of gods, whose hue is of the swelling ocean, who rests beneath the triple canopy under the odorous blossoming Pindi, they who praise not with their tongue the chief of gods, will ne'er attain the seat of bliss.

Here the first foot in the first and second lines is a *தேவாச்சாய*, and in the third and fourth lines a *தேமா*; the second foot in the first line is a *தேமா*, and in the other lines a *காய*; the third foot in the first and fourth lines is a *காய*, and in the second and third lines a *தேமா*; lastly, the fourth foot in each line is a *காய*. It will also be seen that the *வெண்கூடம்*, or connexion, proper to the verse *வெண்பா*, has been here employed.

In this stanza, the two first lines come under one *சதுசை*; after which, the last half of the second line is repeated in the beginning of the third; and this, with the fourth, comes under another *சதுசை*. This mode is also used, though rarely, in other kinds of *கிருத்தம்*, as has been done in the one quoted in No. XC. beginning *அடவண்ண*, &c. (*). The singular kind of *கிருத்தம்* of which we are now speaking, ought to be very sparingly employed. I have never met with it but in the *Chintamani*, the author of which uses it but three times, and then only when he introduces some one singing the praises of the Deity; on no one of these occasions has he exceeded the number of three *கிருத்தம்*.

XCVI. In the poem *Bāradam*, I have met with another kind of *கிருத்தம்*, in which the *சதுசை* occurring in the beginning of each of the four

(*) This stanza is not to be found in No. XC, nor in any other part of this work. It occurs in *Tēnbāvāni*.

அடவண்ணத் - தருள்வெள்ள - மாநீர் தொழுத - மலர்வியெழுங்
 அடவண்ணத் - தெய்வமுருக - தேற்றறருங் - காவல்
 தேற்றறருங் - காவலிவள் - சேர்ந்தவிந்தன - கமலத்
 சேற்றறருங் - சிந்தையவ - நீங்கியிவு - நன்னூ
 சூவணயனமாத் திப்படலம் - நாயகி, கவி.

lines is repeated in the middle, where we should otherwise have the *மேரவண*; so that, instead of four *சதுசை*, the stanza contains eight. Example:

வெய்கநிலா - யுண்டமதுப - பயயெழு - னீலமிர
 டயவலர்ந்த - தொத்தெரு - மகசெழுத - தேயிருக
 பையருவலா - தமகமயிரு - செய்கமலய - கொய்தென
 ராயகயொடு - கண்டடவி - நவகையெ - னெறண

Two eyes bloom in woman's face like two Nilams budding in a lotus that absorbs the burning sun beams. The woman wept, and wiping her eyes with her hands, it seemed as though two red lotus flowers were plucking two tender Nilams.

SECTION THE FOURTH.

APPENDIX.

XCVII. In treating of Tamil metre, I have hitherto considered lines with regard, as well to their internal structure, as to the mode in which they are combined in stanzas; and have explained the connexion and the consonance which they require. I shall now say something regarding the consonance of one stanza with another.

A stanza, or *செய்யுள்*, when it is detached, like our epigram, is termed *முத்தசெய்யுள்*. But if several stanzas are connected in a series, either from their treating of one subject, or from their being the work of one author, like the epigrams of *Martial* with us, and the *Cural* of *Tiruvalluvan* in Tamil, the poem is termed *தொகைகலச்செய்யுள்*. If several stanzas, or distichs, describe one entire action, the poem is called *ஞாக்கச்செய்யுள்*. Lastly, if, as in the subject poem, &c. they describe several actions, connected by unity of subject, the poem is termed *தொடர்ச்செய்யுள்*.

XCVIII. Of the last mentioned kind, there is a subdivision called *சொற்றொடர்ச்செய்யுள்*. It consists of stanzas so connected with each other, that the following one commences with the same syllable.

CHAPTER IV.

OF THE ART OF TAMIL POETRY.

SECTION THE FIRST.
OF POETICAL DICTION.

word, or words, with which the preceding ended. Hence, this kind of consonance is termed அந்தாதி, which means from the end the beginning; and it is not unfrequently employed, in the several varieties of வெண்பா, கவிதாமை, விருத்தம், &c., to assist the memory. Example, from the work called Venbāpāttiyel.

மதிகொண்ட - முககுடைகழீழ் - வாமன - மலீர்த தா
குடிகொண்ட - காஞ்ச - தொகுதி - அடிகொண்ட ட
பல்கொண்ட - விண்ணாய - பாட்டாய்க்கை - கடஞ்சாப்பன்
குறும்புவிள் - மீது - தொகுதி தி.

Ever worshipping and praising the flowery feet of Vāmen, seated under his moon-like triple canopy, I will declare to the world, fully but concisely, oh damsel whose eyes are like sharp radiant spears, the poetic art.

தொகுதிதாது - மலதலு - சொல்லெழுத்து - தானம்
வகுத்தபா - விண்ட - வருணம் - பகுத்தபா ட
டப்பாக - கங்குலென் - தீராதின் - தன்மையிவனை ச
செய்புவதா - முன்மொழியின் சீர்.

It is a rule that in the first word the ten following characteristics should be found united—good omen—precision of meaning—an unequal number of syllables—an initial of the proper order—of the proper gender—of the right nutritious quality—of the proper caste—of the right star—of the proper animal class—of the right order of feet.

தொகுதிதாது - பொன்புது - திருமணிசீர் - துவகனசொற்
கார்பகுதி - யாவனை - கடல் - உலகம் - தேர்மலை மா
கவகை - சிலம்பிறவு - காண்டகைய - முன்மொழிகு கு
மலகலமாரு - சொல்விள் வகை
வகையின் - சேர்ந்தல் &c.

The following words and their synonymes are of good omen to appear as first words—சீர் - எழுத்து - பொன் - பு - திரு - மணி - சீர் - துவகை - சொல் - கார் - பகுதி - யாவனை - கடல் - உலகம் - தேர் - மலை - மா - கவகை - சிலம்பி - தாம - சீர்.

The work consists of a hundred வெண்பா, which are all connected in this manner.

XCIX. The Tamils apply the general term இலக்கணம் to those works which contain the theory of any science, and இலக்கியம் to the models of their ancient writers in the several kinds of composition. Of the former, there is none which treats of the theory of poetry; my remarks, therefore, are deduced from its practice, as exhibited in the latter.

One branch of the art of poetry is the diction, for if this be not appropriate, we shall have mere metrical prose, not poetry. The Tamil poets, as I proceed to shew, use the genuine language of poetry; for,

C. First; they very rarely mention any object to which they do not couple some ornamental epithet: Thus, when they speak of a tree, they describe it either as green, or loaded with flowers, or shady, or majestically large, or as having all these qualities. Again, they never name a mountain, without representing it as rising among woods, or watered by fountains, or decked with flowers. Sometimes indeed, they employ this kind of embellishment to such an excess as to render the meaning obscure.

CI. Secondly. They are exceedingly fond of metaphorical expressions, such as உள்வையிழர்ந்தவால், a sword glutted with blood. Thus, in Chintāmani, describing an amusement, where a number of chiefs are discharging their arrows at a wild boar brought from the mountains, the author says of a particular arrow.

புலகியபொநியைமோரதுபுறநகொடுததிடடதனறே.

மண்மகனிவம்பகம் - அயடு, கவி.
Scenting the thick bristles (as it glanced along them,) it pursued its flight.

If I should hereafter have sufficient leisure, it is my intention to make a collection of these expressions from their best authors, and thus to form

a Tamil Parnassus: it will, therefore, be sufficient in this place, to apprise the reader, that the Tamil poets are extremely partial to figurative language; on which account, they very frequently employ a strain of uninterrupted allegory. In describing the life of a penitent, for instance, they compare it to a battle, or to the culture of land. The following example is taken from Chintamani. Speaking of charity, the author says,

உவாமுத - திரவலர்ச - குடைமை - புய்த்தவ ி
கொண் - முத்த - கூபயிய - கணக - மாணியா ி
நவாணிவண - யடைகரை - தயங்கு - சிறைதீ ி
அவாயெனு - முடைகை - வடைகரப்பட தே.

குணமாவையாநிலம்பகம் - கூயக, கவி.

which may be thus rendered: *Virtue was the boundary to a raging sea of troubles, which was broken down by avarice: charity again repaired it with a mound of gold, heaped up by the hands of the poor.*

CII. Thirdly. The Tamils, then, make frequent use of allegories; and a poem in which this kind of ornament is used, is called *சிறுபொருள்* a picture-like poem. In their application of this figure, their extreme passion for hyperbole often leads them into extravagance. Thus, when they would extol a hero, they constantly compare his shoulders to a mountain. In the poem *செவ்வந்தம்*, (*) the author, celebrating Tamiyēnti, the consort of his hero, says, that the god Brama, when about to create her form, (+) despising the elements of this world, took his materials from the concave surface of the moon; thereby leaving a scar, which is still apparent.

(*) The name of the poem is, properly, *சைவந்தம்*, which is the Sanskrit word *சைவந்தம்*, written according to Tamil orthography. This, being in the neuter gender, signifies the poem in celebration of king *சைவந்தம்*; the king's appellation *சைவந்தம்*, is a derivative, formed according to the rules of Sanskrit grammar, from the name of his kingdom, *சைவந்தம்*. [See Wilkins' Sanskrit Grammar, Rule 882.]

(+) The passage alluded to, speaks only of the face of Tamiyēnti. See *சைவந்தம்* கதைதொகுதி *சைவந்தம்* - யக, கவி.

CIII. Fourthly. Like all the nations of the East, they delight in similes; but those which they employ are, not unfrequently, strained, and such as the better judgment of Europeans would not approve. At the same time, they often make them a vehicle for moral instruction; and this is esteemed a peculiar excellence. For instance, in Chintamani, the author says of a crop of rice;

செவ்வமே - போற்றலை - கிருவித் - தேர்ந்தூர்
கெவிசேர் - மாந்தரி - விதைகுடுக - கையத்த யே
நாடசென்றப்பு - ஓயக, கவி.

The blade, when green, rears up its head, like a base man who possesses wealth; but when it is ripe for the harvest, it is inclined, like the head of the wise. Again, Camben, in his Rāmāyanam, when relating how Rāmen slew a giantess named Tādagai, says:

சொல்லொருவகமுயயெவெச்சுசொகரியசெம
வல்லொருமயமுயதநானமேவெவிடுநிலுவயிரக்குன்ற
வல்லொருசெருநிறநககாதபுறயகமுனறுகல்லா
புல்லொருவகெளசொனமறையென்பபேயிறறகமு
இராமாயணம் - முது: பாவனாடம் - எ-வ-து - தடைகையெதப்படலம் - சயக, கவி.

Against the giantess, whose face wore the semblance of night, Rāmen discharged an arrow, swift as speech, and flaming as fire; which pierced her adamant breast, and, indignant of delay, pursued its flight: so pass away the divine commands from the ears of the wicked. Similar instances are frequently to be met with.

CIV. Fifthly. In the Tamil poets we find many good instances of the figure hypotyposis, or vision, in which the subject is placed before the eyes in minute and faithful description.

The limits of my work do not admit of my adducing many instances. I shall only advert to one among several which occur in Chintamani. The author places before your eyes a raging elephant which, impatient of control, carries death and destruction through the city, till he is caught and mounted by Sīvagen himself, who, by his skillful management and by the awe which royalty inspires, subdues his fury, and

after guiding him whither he chooses, conducts him at last to the post, where he is bound and secured. The passage will be found towards the end of Canagamalaiar--llambacam.

SECTION THE SECOND.

OF POETIC FICTION.

CV. The Tamil poets indulge in the boldness of fiction, and employing their fancy on the actions of their deities, pay little regard to the laws of nature. The learned have been at much pains in defending Homer, who has, on one occasion, introduced a horse speaking; but the Tamil poets constantly attribute the power of speech to animals. In the poem Nekkadam, the principal agent is a swan, whom Nalan, the hero of the story, employs as his ambassador. In their use of this license, however, they are so consistent, that a fiction employed in one place, is connected with those which follow; and they insert them so skilfully, that the vulgar look upon the dreams of the poets as real histories: and hence the numerous false notions which are prevalent in this country. Fiction appears to have some dependence on episode, which poets generally employ as a vehicle for their own conceits. Episodes are very frequently introduced by the Tamil poets, and with such art, that they seem not so much to be sought for, as to arise naturally out of the subject. Camben uses them to excess in his Ramayanam, where he relates no less than one thousand and eighty stories, which are almost all introduced by way of episode.

SECTION THE THIRD.

OF INVOCATION.

CVI. The Tamils maintain, that every kind of poem should commence with an invocation. They too, like us, have their Parnassus;

which, as I have already mentioned, is called Podiyamale; and is a mountain in the south of the peninsula, near Cape Comorin. According to tradition, it was there the rules for the grammar and poetry of this dialect were first invented, by a devotee named Agattiyar. (*) It is remarkable that they have neither an Apollo nor muses. Their goddess of science, or, if I may so term her, their Minerva, is called Saraswati. To her, poets are supposed to be indebted for their skill and inspiration; on which account, she has received the following titles: கலைமகன், சொந்தித்தி, பதுவரடாடி, சூரனாழித்தி, நாமகர், இசைமடவையர், வாசனார், &c. She is frequently invoked by poets in the commencement of their works: thus, தனமுயலியநாமம் begins:

சொலிசீகிழத்திமெல்லியவியலையர்
செந்தையர் தியம்புவலெய்யுடகையே &c.
*Meditating on thy delicate feel, oh thou sovereign lady of eloquence,
I will treat of the ornaments of poetry.*

It is more usual, however, to invoke some other of their divinities. That every poem should commence with an invocation, is an established rule, from which no deviation is allowed.

CVII. On the subject of invocation, the precepts which have been laid down, are numerous (*) and absurd.

- (*) Agattiyar. Sanso.
- (†) The rules on this head are ten, called the தன்பொருத்தம், of which Beschi has only mentioned four, although it is evident that he was well acquainted with the rest, because in No. XCIX, he quotes the stanzas of Venbapattiyar, in which the whole are enumerated. It may be worth while to supply what the author has omitted on this curious, though unimportant, subject. The ten rules are:
 - 1st. மங்கலப்பொருத்தம். See No. CVII. Rule the first.
 - 2d. சொற்பொருத்தம், an uncommon word, one having many meanings, or one obscured by a violent change of letters, is not to be used as the commencing word.
 - 3d. எழுத்துப்பொருத்தம். The commencing word must consist of three, five, seven, or nine letters; but not of one, two, four, six or eight; a vowel, a consonant joined with a vowel, and a mute consonant, are each reckoned as one letter.
 - 4th. தளப்பொருத்தம். There are five தளம், பாலதளம், குமரதளம்,

There are three treatises, the work of different authors, which are exactly similar both in title and subject, being named *பாட்டுமுறை*, that is, the *essence of poetry*. They differ only in the kind of verse in which they are respectively composed, one of them being written in *வெண்பா*, another in *கலித்தொழை*, and the third in *யிருத்தம்*. They treat almost exclusively of invocation; respecting which, they lay down the following rules:

First. Some word must be selected, by which the poem and invocation are to commence; and the following twenty-three are assigned for this

இராசநாமம், மூப்புதநாமம், மரணநாமம் : to each of these, certain vowels are assigned, viz. *அ, ஆ* to *பாலநாமம்*; *இ, ஈ, ஐ*, to *மூப்புதநாமம்*; *உ, உள, ஓன*, to *இராசநாமம்*; *எ, ஏ*, to *மூப்புதநாமம்*; *ஓ, ஐ*, to *மரணநாமம்*. The first vowel, (whether joined with a consonant or not,) both of the hero's name, and of the commencing word of the poem, must belong to one of the first three *நாமம்*.

5th. *பாற்பொருத்தம்*. Gender is attributed to the letters: all the short letters are male; and all the long, female. There is, however, another mode of classing them, by which the twelve vowels are considered male; consonants joined with vowels, female; and mute consonants and *ஆயதம்*, neuter. If the leading character of the poem be a male, the first letter of the invocation should be among the male class; if a female, of the female class. The neuter letters, according to the second mode, must never be used in the initial syllable. Little stress is laid upon the observance of this rule.

6th. *உண்டி*. The four vowels *அ, இ, உ, ஓ*, and the seven consonants *ச, ச, த, ந, ப, ம, வ*, are called *அருத்தெழுத்து*, and are to be used in the first syllable: *ய, ர, யோ, றா, றோ, லா, றோ, னா, றொ*, the consonants *ய, ர, ல, ன*, occurring in those combinations, the *உயிரளபை*, and the *ஓதறளபை*, *மகரக்குறுகை* and *ஆயதக்குறுகை* are called *நஞ்செழுத்து*, and are not to be used in the first syllable.

7th. *வருணப்பொருத்தம்*. See the text, No. CX.

8th. *நாட்பொருத்தம்*. See the text, No. CVIII.

9th. *கிழ்ப்பொருத்தம்*. The nine letters *அ, இ, உ, ஓ, ச, ட, த, ப*, which are called *தேவர்க்கி*; and *ஆ, ஈ, உள, ஏ, ஐ, ஓ, ஈ, ந, ம*, which are called *மக்கர்க்கி*, are to be used in the initial syllable; *ஆ, ஓ, ய, ர, ல, ன*, which are called *விவகவிசகி*; and *ஐ, ஒன, வ, ஊ, ண*, which are called *நகர்க்கி*, are not to be used in the initial syllable.

10th. *ஊம்பொருத்தம்*. See the text, No. CXL.

purpose: *திரு, மணி, ஶ்ரீ, திருகன, ஆரணம், சொல், சேர், எழுத்து, பொன்னேர், புல்ல, கார், புயல், நிலம், கவணக, மகிழ், உலகம், பரி, கடல், யாவண, புருதி, அமுதம், புகழ்*. Every poem ought to begin with some one of these words, or its synonyme. Accordingly, *Irāmāyanam* begins with *உலகம்*, *Tandiyalangāram* with *சொல்*, and *Venbāpattiyel* with *மகிழ்*, which is the same as *திருகன*. I have observed, however, that some authors of the first repute have not conformed to this rule. The poem *Chintāmani* begins with the word *மூவா*, which the commentator explains by *முடிபயாத*, and *Pavananti* commences his *Nannūl* with *மலிந்தலையுள* *கிண*, where *மலி* is not used in the sense of *ஶ்ரீ* but is a participle from the verb *மலிந்தல்*; so that the commentator explains the word to mean *the extended surface of the earth &c.* In like manner, *Silappadigāram* begins with the word *கணவாயில்*, which answers to *கிழ்க்கு*. The same observation applies to many of the best Tamil poets.

VIII. Secondly. The Tamil poets pay a superstitious regard to the twenty-seven constellations. These, in order, are:

அசுவினி	மகம்	மூலம்
பரணி	பூரம்	பூராடம்
கார்த்திகை	உத்திரம்	உத்திராடம்
உரோகணி	அதமம்	திருவோணம்
மிருகசிரிடை	சித்திரை	அவிட்டம்
திருவாதிமா	சுவாதி	சேயம்
புனர்பூசம்	விசாகம்	பூட்டாதி
பூசம்	அனுடம்	உத்திராட்டாதி
ஆயிவியம்	கேடம்	இரேவதி

To each of these they allot several letters, in the following manner:

ஆ-ஆ-இ-ஈ-கார்த்திகை	கோ-கோ - கோ-பூசம்	பூர-பூர - பொ-அ
உ-உள-ஊ-ஈ-பூராடம்	ச-சா-சி-சே - திரோவதி	த-தர- - - - - சுவ
ஓ-ஓ-ஒன-உத்திராடம்	ச-சூ-சே-சே-ஊ-அசு	தி-தி-து-து-தெ-த
கோ-கி-கே-திருவோணம்		தை-விசாக
கு-கூ- - - - திருவாதிமா		தொ-தொ-தெ
கே-கே-கை-புனர்பூசம்	கோ-கோ - கோ-பரணி	

பு - பூ - - - - -	அ - த - த - யா - - - -	உ - த - த - ட - ட - தி
ட - ம - பெ - பெ - பொ - பொ -	சூ - யோ - - - - -	மூ - ம - ம
பெ - எ - சி - தி - தி -	ய - வ - வ - வி - னி -	உ - ரோ - கனி
ம - மா - மி - மி - மூ - மூ - மக - ம	வெ - வே - வை - வெ - வி - யி -	யு - ம - ம
மொ - மொ - மெ - மெ -	பூ - ம -	க - சீ - ர - ட - ம

CIX. This being premised, look for the constellation which answers to the first letter in the name of your hero, and for that which answers to the first letter in the word with which your invocation begins: then reckon from one to the other, both inclusive, the number of constellations, according to the order in which we first enumerated them, observing, however, that, after you have counted the first nine, if there be so many, you must not go on to the tenth, but begin again with unity. So, likewise, if you should arrive at a second nine. If the number thus obtained, be one, three, five, or seven, the two constellations are said to accord with each other; but if the number be two, four, six, eight, or nine, they do accord. Thus, the hero of the Irāmāyānam of Camben is named Irāmen, and the invocation commences with the word உகமம. Now, the constellation answering to the letter இ is கார்த்திகை, and that which answers to உ is பூரட்டம். Reckoning from கார்த்திகை to பூரட்டம், and leaving the first nine out of the account, the number which remains is nine; consequently, according to the foregoing rule, the two constellations in this case accord. This accordance is termed நாட்டுபொருத்தம், or நாட்டுசேதிர்ப்பொருத்தம்.

The preceding rule, it will be observed, is sufficiently absurd; and is probably founded in superstition.

CX. Thirdly. The Tamils attribute the invention of the several letters of their alphabet to the following deities: the twelve vowels to Irāma; க, உ, to Siven; ச, ஞ, to Vishnu; ட, ண, to Subbramanien; ய, ற, to Dévāndren; ட, ம, to Sūrien; வ, ர, to Chandren; (for they consider the sun and moon to be deities, and worship them as such.) ல, ள, to Yamen, the god of death; ழ, ள, to Varunen, Neptune; ற, ள,

to Cupéren, Plutus. This being explained, our authors proceed to state what letters are applicable to each caste. To the Brahmans they assign the letters furnished by பிராமா, சிவன, விஷ்ணு, and சுப்பிரமணியன; namely, the twelve vowels, and க, உ, ச, ஞ, ட, ண: to kings, the letters furnished by தேவநதிரான, the sun, and moon; namely, தி, ந, ப, ம, ய, ர: to the mercantile caste, the letters furnished by the god of death, and Plutus; namely, ல, ள, ற, ள: to the வேளாளர்: the letters furnished by Neptune; namely, ழ, ள: to the other castes, all the letters are common, except the vowels. On this head, the preceding remarks, with other information of still less importance, may be seen in the works named Pāttiyel, which I have already mentioned. A brief notice of them appears to me quite sufficient in this place.

CXI. Fourthly. They next lay down rules regarding the foot with which the invocation should begin. To this purpose they allot eight எனாம, of which four are considered good, and four evil; obviously from superstitious motives. Those which are considered good, are:

- First; a foot consisting of three கேர், that is, a தேமாங்காய்; which is termed இநதிரகணம, and augurs exaltation to the hero of the poem.
- Second; a foot consisting of a கிரா and two கேர், that is, புவிமாயகாய; which is termed சந்திரகணம, and augurs everlasting life.
- Third; a foot consisting of three கிரா, that is, கருவினையகனி; which is termed கிலக்கணம, and augurs all kinds of happiness.
- Fourth; a foot consisting of கேர் and two கிரா, that is, கூவினையகனி which is termed நீர்க்கணம, and augurs a continuance of happiness.

These four are called நற்கணம.

The four which are considered evil, are called துக்கணம, and are as follows:

- First; a foot consisting of two கிரா and a கேர், that is, கருவினையகாய; which is termed அநதிரகணம, and implies that the days of the hero's life shall be shortened.

Second; a foot consisting of two *சூர்* and a *சிறா*, that is *சேதமாயகவி*; which is termed *வாயுகணம்*, and implies loss of wealth.

Third; a foot consisting of a *சிறா*, a *சூர்*, and a *சிறா*; that is, *புனிமாவகவி*: which is termed *நீக்கணம்*, and portends diseases.

Fourth; a foot consisting of a *சூர்*, a *சிறா*, and a *சூர்*; that is, *அகவியை*: which is termed *சூரியகணம்*, and portends that the hero's fortitude will forsake him. It is needless to remark, that all these rules have their origin in the grossest superstition.

SECTION THE FOURTH.

OF THE DIFFERENT KINDS OF POETRY.

CXII. 1st. Purānam. The word *புராணம்* properly signifies *antiquity*, but is here used in the sense of *history*. Those works, however, which the Tamils term *புராணம்*, have neither the form, nor the truth, of history. They abound in fables, and are composed in poetry; being written in the kind of verse called *விருத்தம்*. They differ from the epic poem, because they do not so readily admit of the introduction of episode, description, and other ornaments employed in that kind of composition.

CXIII. 2d. Epic poems, which they distinguish by the name of *Cāviyam*, *Cāppiyam*, and also *Seyyul*. In these compositions, they do not follow the rules prescribed by the Latin critics: they generally take up the narrative, or fable *ad ovo*, at the beginning. It is also an invariable rule, after the invocation, and the statement of the subject, to open the poem with a description of the hero's country, and of the capital where he is supposed to have reigned or flourished; and these are represented in the most favourable colours; not such as they are believed to have been, but such as the poet chooses to describe them. In this description, the rains which descend in the mountains, the streams which flow from them, and the consequent fertility of the country, never fail to have their place. These poems are divided into chapters, which are

termed *Saruccum*, but more frequently *Padalam*, and occasionally *Ilambacam*. This last term is used when each chapter is appropriated to the relation of one complete event, such as a marriage or a victory. The poem *Chintāmani* is divided into chapters of this kind. If the poem is of considerable length, the whole is divided into books, which they term *Cāndam*; and each book is subdivided, as before, into chapters. The *Rāmāyaṇam* is divided into seven *Cāndams*, or books; and contains 128 *Padalams*, or chapters.

CXIV. 3d. They have a kind of elegy, which they denominate *Ulā*, or *Mālei*, consisting of *குறள்வெண்பா*, which, as we explained in No. LXIX, may be rendered *distich*. I have there stated, that when a *குறள்* stands alone, it must always end with a foot of the first class; that is, with a *நாள்*, a *மலர்*, a *காசு*, or a *பிறப்பு*: but since, in the species of poem which we are now describing, many *குறள்*, or *distichs*, are joined together, this kind of foot is only used at the close of the elegy; all the other *distichs* ending, not with a final foot, but with one belonging to either of the two classes *இயற்சீர்*, or *வெண்சீர்*. Moreover, the several *குறள்* are linked together by the foot termed *தவிசெசொல்*, which must come under the *சொல்லு* of the *குறள்* which immediately precedes it.

The elegy, then, is constructed in the following manner: a line of four feet, one of three feet, then a *தவிசெசொல்*; the three under one *சொல்லு*: a line of four feet, one of three, then a *தவிசெசொல்*: the three under one *சொல்லு*, as before; and so on, to the last *குறள்*, which must contain one line of four feet, and one of three; the third foot in the last being either a *நாள்*, a *மலர்*, a *காசு*, or a *பிறப்பு*. In this kind of poem, the rules which have been for the *Vēṇṇā* must be strictly observed; and although all the feet of the *இயற்சீர்* class may be employed, yet, those called *சூரியகணம்* and *வாயுகணம்* are rarely used. The usual number of *distichs*, or *Cūral*, is either 70, or 100, or 200. I shall give, as an example, a version or brief paraphrase, of the first psalm of David.

தீயோ - ஞானகோன - நீயோர் - வதிசெவ்வொ
 நியோர் - முறையோதான - செவ்வோனே - - - - - தாயமறைச
 சொல்லொன்றே - தேடக்கதான - சோரா - திராபபக
 செவ்வொன்றே - ஞானகோன - செவ்வோனே - யொல்லென்பபா
 தீர்முத்தப - பொய்யா - நிறைகவிசொய் - தொம்பொப்பா
 கார்முத்தப - பாடுகையுய - காய்நதுதிரா - - - - - தீர்முத்தப
 மாடுகொடுக்க - செவ்வொ - மயக்கமற - வாழ்வா
 யாசனனோர்க - கப்படியோ - வனறனறே - - - - - ரேயசெபறக
 காமமுதற - பறமுதறாற - காவ்முதறாற - தூரிடுய
 காமமுதற - வறமுதறாற - கசசநிவாற - - - - - வீமயீசை
 தீர்வையிடு - காவிற - செவ்வோனே - நல்லையரு
 சோர்வையுறற - தாமயிரிசு - சூழ்நதுவொவாற - - - - - போர்வையில்
 தூயோர் - நெறியநிவாண - சூழாள்வாண - கேடுகேடு
 தீயோர் நெறியநிவாண - - - - - சேர்ந்து

Observe, that, although the தவிசெவ்வொ here comes under the எதுகை of the preceding குறள், it is connected, in signification, with the குறள் which follows.

CXV. 4th. Parani. A kind of poem, which, like the last, consists of a succession of couplets, but differs from it, in wanting the intermediate தவிசெவ்வொ, and in having its lines of equal length. The lines are constructed according to the rules for the சிறுத்தம, and consequently, neither the connexion of the feet, nor their number, is fixed, and frequent use is made of the குறிப்பு.

The remarks on the சிறுத்தம are equally applicable to this kind of poem; the only difference being that, in the சிறுத்தம, each stanza must consist of four lines, and in this, of two.

CXVI. 5th. Calambacam. A sort of poetry, in which the author mixes at pleasure all these kinds of verse: அகவலை, வெண்பா, கவிப்பா, வஞ்சிப்பா, மருட்பா, தாழிசை, துறை, சிறுத்தம. This variation in the measure, renders the composition pleasing to the ear, but difficult to those who compose or recite it.

CXVII. 6th. Ammañei. This kind of poem is so little esteemed, that those who value themselves on their poetical character, universally despise it; the consequence of which is, that no example of it is to be found in any ancient author of repute. It consists of couplets, the component lines of each coming under one பதுகை, and being of the kind termed அசையடி, that is, lines of four feet. These feet may be of the classes வெண்சீர் and இயற்சீர், but the two species ஒருவினம், and கூவினம், are hardly ever used. With regard to the connexion of the feet, it is considered best to conform to வெண்டணர்: this rule, however, is not so absolute but that it admits of occasional deviation. The natives do not compose these verses on any settled principle, but only by ear. In order to relieve the wearisomeness of a monotonous cadence, they often introduce two or three intermediate lines, of the measure சிறுத்தம், in which they state briefly the subject on which they are about to enlarge. The diction ought to be perfectly familiar; and, on this account, it is usual to abstain from the bolder and more poetical tropes and figures, the use of which is so frequent in other kinds of poetry. Accordingly, fiction and episode are considered inadmissible. This kind of poem is employed in recounting the histories or lives of their deities, princes, &c.; and, like the epic poem, commences with an invocation, and then enters at large upon the praises of the country and city of the hero.

CXVIII. 7th. Of the remaining kinds of poetry, there are two called Vannam and Sindu, which are in very frequent use. The வண்ணம் consists of eight equal stanzas, each of which is termed கலை: as, முதற் கலை, இரண்டாம்கலை, &c.

The first stanza contains an invocation of some deity, and his praises; the second describes the kingdom of the person whom it is intended to celebrate; the third and fourth contain his name and praises; and the four remaining stanzas treat of his women, and here they generally introduce observations highly offensive to delicacy.

All the stanzas should be equal, and they are constructed with reference not to metre, but to harmony, the degree of which depends on the

pleasure of the poet. The harmony should occur three times in every *கூறு*. Each stanza closes with a deep tone, which they term *ஆகாசகல்*; and so on, through the eight *கூறு*. The *ஐதூகல்*, however, is not repeated eight times, but only four; namely, in the first, the third, the fifth, and the seventh *கூறு*. The other *கூறு* must have the consonance called *மேரவகல்*; that is, each must begin with the same letter as the one which immediately precedes it.

CXIX. 8th. *Sindu*. This contains four stanzas, the first of which is preceded by a short intercalary line, called *பலவகம்*, which is repeated before each of the others. Of the four stanzas, the first is shorter than the rest, and is distinguished by the name *ஆகுபலவகம்*. The other three are similar to each other in every respect; and, like those mentioned in the last number, are not formed by any rule, but with such degree of harmony as the writer pleases. In this kind of poem, besides the *ஐதூகல்*, it is common to use the *இயைபு*; which, as has been explained in No. LXVI, is that consonance of verses which depends on similarity in their termination. The *செரகு* is reckoned so low an order of poetry, that the learned think it beneath them to recite it.

CXX. Dramatic poetry is so completely disregarded, that the ancient writers have left us neither models of it, nor rules for its composition; the natives are, nevertheless, extremely fond of dramatic representations. Short comedies are termed *கூதகு*, while tragedies and tragi-comedies are called *சாடகம்*, and, on the sea coast, *வாசகப்பா*. These are all written in various kinds of verse; among which, the *செரகு* is constantly introduced. In representation, they are always accompanied with singing and dancing; but they display no higher degree of skill or contrivance than is sufficient to please the vulgar and to excite mirth: to search for any art in them, would, therefore, be a useless attempt.

In conclusion, I have to observe, that, in speaking of the superior dialect, or *சேரநயிழ்*, authors subdivide it into three kinds, comprised in the term *முநநயிழ்*, that is, *the three sorts of Tamil*. Each kind has its separate name; the first is called *இயநநயிழ்*, or *prose Tamil*; the

second, *இசைநநயிழ்*, or *poetical Tamil*; the third, *நாடகநநயிழ்* or *the Tamil of the drama*. This remark will suffice to show, how far they are correct, who maintain, that the higher dialect ought to be termed *the poetical dialect*.



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