Chap 7

GRAMMAR I

TONNŪL VIĻAKKAM
TONNUL VILAKKAM I

Date of Composition:

'Tonnul Vilakkam, 1730, Grammatica Tamulica
P.Beschi correcte et sueta e Stephana Fernandez, Societatis anglicanse in Arjengo (pro Ajjengo) interprete, Rome, MSS.
of Paulino of St.Bartolomew.¹

As Tembavani and Tirukkaalurkalambakam are profusely quoted, Tonnul Vilakkam must have been written after they had been composed and Tembavani was over by 1726.

Tonnul Vilakkam does not mention the script reform which Beschi mentions in Kodun Tamil (No.3). Could it be concluded that Tonnul Vilakkam was written before Kodun Tamil which was over in 1728. The two forms of the first person plural மேல், மேல்வாண் are mentioned in Kodun Tamil (No.46) and Sen Tamil (No.46), but not in Tonnul Vilakkam. Sen Tamil (No.46) clearly states that the distinction between வாண் and வாண்கண் was made only in common Tamil, not in High Tamil, and that (மேல் மேல், மேல் மேல், மேல் மேல்) were hardly ever used in high Tamil. And Tonnul Vilakkam whose aim was the elucidation of ancient books written in high Tamil rightly omits the two forms மேல் and மேல்வாண் as these are not used in high Tamil, and omits also the mention of Beschi's script reform as the ancient books had only the old way of
writing mentioned in Tonnul Vilakkam (Sutram 12).

**Characteristics of the Grammar:**

As the title clearly suggests, the grammar intends to clarify the ancient books of Grammar. And grammar, Beschi says in his special preface (இயற்கையுடன் இயற்கைக்குறிப்பிட்டு), is the light with which the hidden meaning of literature is brought to light. But the ancient grammars shrouded as they are in high (literary) Tamil of commentaries, are not very useful as a lamps. If one wants to teach Sanskrit to a Southern, is it not necessary that he should use the medium of a southern language? And so it is that Beschi has tried to expound the same traditional canons of grammar in an intelligible Tamil (சமயங்கு தமிழ் வண்ணம்).

He draws our attention to two points. First, although he intends to clarify the meanings of ancient grammars, he does not treat of all that the ancient grammars have dealt with but only with the essentials that we ought to know. For the rest, he hopes that the matters dealt with here are sufficient to enable students delve deep into the literary ocean by themselves even as the young bird fed on the food brought by the mother bird begins to fly on its own search of food. Secondly, while clarifying ancient authors he will also, as allowed by them, here and there differ from them. Thus the characteristic traits of Tonnul Vilakkam are two: adherence to former grammars and clarifying...
them, as well as differing from them wherever necessary.

Adhering to and clarifying ancient grammars:

Here are the sutrams of Tonnul Vilakkam taken verbatim from Nannul.

<table>
<thead>
<tr>
<th>Tonnul Vilakkam Sutram No.</th>
<th>Nannul Sutram No.</th>
</tr>
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<tbody>
<tr>
<td>48</td>
<td>119-30</td>
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<tr>
<td>59 to 62</td>
<td>296-301</td>
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<tr>
<td>64</td>
<td>318</td>
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<tr>
<td>66-68</td>
<td>245-246</td>
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<tr>
<td>69-78</td>
<td>303-313 (omitting 304)</td>
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<tr>
<td>81</td>
<td>380</td>
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<td>82</td>
<td>388</td>
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<td>93</td>
<td>403</td>
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<td>95</td>
<td>197</td>
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<td>99</td>
<td>186</td>
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<tr>
<td>102</td>
<td>332 (367 and 350)</td>
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</tbody>
</table>

And the invocatory verse of Tonnul Vilakkam's third part 'Porulatikaram' is the same as found in Mutuviriyans' Porulatikaram. Sutram 253 of Tonnul Vilakkam, speaking of the definition of Tokainilaiasceyul, borrows the words and the examples of Sutram 5 of Tandialankaram. The Sutram 256 of Tonnul Vilakkam describing the contents of an epic poem combines verbatim the 8th and 9th sutrams of Tandialankaram.

What justifies abundantly the title of the Grammar Tonnul Vilakkam is its clear treatment of ancient grammatical
ideas clothing them in unequivocal terms and exemplifying them with ample quotations. In Sut. 62, Nannul mentions the different kinds of nouns; the wording of the sutram gives room for classifying nouns either into four or three kinds, but sutram 7 of Tonnul Vilakkam avoids that ambiguity and states that there are 4 kinds of nouns. As an example for all the 4 kinds one word 'क्रोध' is given and the last letter 'ो' is made to exemplify the four nouns.

The Sutrams 90 and 97 of Nannul on the position of ordinary Aytam and of the shortened Aytam are given clearly in sutram 13 of Tonnul Vilakkam which makes use of two Aytams. The matter of N sutram 99 and 100 is very clearly stated in Sutram 19 of Tonnul Vilakkam; whereas N.99 starts from the longer measure and ends with the shortest, Tonnul Vilakkam 19 starts from the shortest and ends with the longest. Nannul sutras 155 and 156 speak of changes of letters in one word in poetry, which Tonnul Vilakkam gives succinctly in sutram 37. What Nannul sutram 239 states in general about Sanskrit words that Tonnul Vilakkam sutram 38 exposes very clearly, giving the different vowels that emerge in combination.

At the end of the short chapter on Nature of Letters, the many combinations enumerated in Nannul Punariyal are given in its 38 sutras, with examples. Whether this appendix is from Beschi himself, who wanted to give only the essentials and hence aimed at being short, or from the hand of the first publisher of Tonnul Vilakkam, Vetagiri Mudaliar is not certain.
In the chapter on words, Tonnul Vilakkam sutram 48 combines verbatim Nannul Sutrams 129 and 130, but gains in clarity in that it gives the meaning of all the one-lettered words, whereas Nannul does so only for a few. The ideas contained in sutrams 2, 3 of the chapter on Letters in Neminatam are given briefly and clearly in Tonnul Vilakkam Sutram 50.

Sutram 52 of Tonnul Vilakkam gives the same matter about Sariyai (సారియాయ) found in sutrams 243 and 244 of Nannul but has first a definition of Sariyai easy to grasp (సారియాయ్ సారియాయ్ సారియాయ్ సారియాయ్). The ideas of sutrams 291 and 292 of Nannul which define the case and enumerate the mukrams particles of eight cases are expressed in Sutram 55 of Tonnul Vilakkam briefly, none the less clearly. That the case-ending of the sixth case can be added to nouns and then the other six cases endings be suffixed, is expressed both in Nannul and Tonnul Vilakkam but with what difference in clarity,

Nannul 293 "
Tonnul Vilakkam 63 "

The Sutram 94 of Tonnul Vilakkam is a wonderful feat in condensing the main ideas of Nannul sutrams 188, 189, 191, 192 and 193 and sutrams of felkappiyam. In itself the sutram is not very clear. But with the explanation of the author it becomes a thing of beauty containing as in a mirror the many changes that take place when the numbers from one to eight combine with nouns and so a joy for ever. It is however to be pointed out that Beschi has not explained the rules for change of
as Munnul does, although he gives examples for it.

With regard to particles, Beschi gives in Sutra 137, more or less the same particles that Munnul gives in 440, and a few more than Munnul Sutra 441, and many more than Tolkappiyam (తుళ్ళప్పోయం). The commentary enumerates all the particles and illustrates them, and adds a few more for different specific purposes like expressing pity, contempt, fear and wonder. This is also perhaps the addition of the first publisher.

A close comparison of the following sutrams of Tonnul Vilakkam and Munnul will bear out that the former are easy to understand with regard to the essentials or clearer in the explanation and examples:

<table>
<thead>
<tr>
<th>Tonnul Vilakkam</th>
<th>Munnul</th>
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<tbody>
<tr>
<td>56</td>
<td>295</td>
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<tr>
<td>59</td>
<td>298</td>
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<td>63</td>
<td>293</td>
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<td>80</td>
<td>280, 281</td>
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<td>83</td>
<td>134</td>
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<td>85</td>
<td>141</td>
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<td>90</td>
<td>373</td>
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<td>92</td>
<td>135, 136</td>
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<td>96</td>
<td>249</td>
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<tr>
<td>97</td>
<td>199</td>
</tr>
<tr>
<td>Tonnul Vilakkam</td>
<td>Nannul</td>
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<tr>
<td>101</td>
<td>163</td>
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<tr>
<td>104</td>
<td>320 &amp; 323</td>
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<tr>
<td>105</td>
<td>336 &amp; 337</td>
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<tr>
<td>116</td>
<td>338 &amp; 338</td>
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<tr>
<td>117</td>
<td>340 &amp; 342</td>
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<tr>
<td>123</td>
<td>321</td>
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<tr>
<td>135</td>
<td>426 &amp; 427</td>
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<td>138</td>
<td>442</td>
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</tbody>
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In the Porulatikaram, Beschi it is true strikes out a new path, which will be dealt with at greater length a little later. From the 5th section onwards, he conforms to ancient authors. Sutram 166 of Tonnul Vilakkam, treating of propriety of time, is an explanation of sutram 11 of Akaporul Vilakkam and Ilakana Vilakkam (பொன்மூள உண்மை).

After the clear enumeration of the characteristics of each Kalam, Beschi adds under Sutram 172 that although by rule it is an error to mix up the characteristics of one with another, it is not unpardonable to include one or two items of one time (kalam) in the description of another as Nambar does in Kishkinta Kandam, Karkalappadalam, where items of Kukir kalam are spoken of in Kar Kalam. Likewise, two verses are quoted from Naitatam, where flowers that are proper to Kar Kalam are said to have flowered in Ilavenil'. Thus too Beschi clarifies ancient authors. Sutram 173 enumerating and describing the மாற்றணியுள்ளே is an explanation of Sutram-
although it follows Ilakkana Vilakkam in accepting six divisions of 

Here are a few of the sutras of other grammarians which Tonnul Vilakkam clarifies:

<table>
<thead>
<tr>
<th>Tonnul Vilakkam</th>
<th>Akapporul</th>
</tr>
</thead>
<tbody>
<tr>
<td>174</td>
<td>9</td>
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<td>175</td>
<td>19</td>
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<td>176</td>
<td>20</td>
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<td>177</td>
<td>21</td>
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<td>178</td>
<td>22</td>
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<td>179</td>
<td>23</td>
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<td>180</td>
<td>24</td>
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<tr>
<td>181</td>
<td>119 Tendi</td>
</tr>
<tr>
<td>183</td>
<td>Ilakkana Vilakkam</td>
</tr>
</tbody>
</table>

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The commentary for the first sutram of Prosody (பாயிரம்) speaks of the necessity of Payiram in general and in particular and the function of a particular Payiram, in accordance with Nannul whose sutrams 55, 3, 47, 48 are quoted. To emphasise the need of preface, a question is posed in the style of ancient grammarians, whether there is any book without a preface and the answer is:

Even if an Alavan (crab) can be found living without a head, there is no book without a preface. Almost every sutrams of Tonnul Vilakkam contains its corresponding sutram from பாயிரம் of பயிரியம் கைலக் கைலக்கைலம்.

In Sutrams 211, the author when after enumerating the different metrical lines adds that a line with more than 8 feet is not to be appreciated, he is only putting more clearly the ideas of முக்கியம் கைலம். (என வே அறிவா...)
and the idea of எளியமுறையாக வருத்து வைத்து (St.13 and its com.)

Sutram 216 states the seven kinds of alliterations (கொடுநூலிய) clearer than Sutram 19 of கொண்டியல் அறுக்கும் தொகு மறை. and it is a pleasure to see a quotation from the author's own
Tirukkavalur Kalambakam as an example for all the seven alliterations found in one verse.

For the treatment of Venba and its kinds Yap.
Karikai devotes four stanzas: NN.22, 24, 25, 26 and explains five varieties of Venba. Tonnul Vilakkam denotes only three sutrams and explains six varieties of Venba and in a more orderly manner.

**Yap, Karikai**

<table>
<thead>
<tr>
<th>No. of feet</th>
<th>Kural Venba</th>
<th>Innisai Venba</th>
<th>Cintiyal V.</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Akaval, Kallipā, Vanchippa.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Nerisai</td>
<td>Parhrotei</td>
<td></td>
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<tr>
<td>25</td>
<td>The last foot of V.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Tonnul Vilakkam**

<table>
<thead>
<tr>
<th>Venba's feet and lines; the last line and the last foot.</th>
<th>Venba's purity and tune</th>
<th>Six varieties of Venba enumerated then defined.</th>
</tr>
</thead>
<tbody>
<tr>
<td>220</td>
<td>281</td>
<td>223</td>
</tr>
</tbody>
</table>

What is said in the Mattu Viriyam (முன்னர் புத்தம்) concerning Cavelai is clearly expressed in T.V.222.

Sutram 236 gives us the rules for Kattalai-k-kalippa and the commentary contains a verse which is both an example and the formulation of the rule. Sutram 241 exposes the rules of Kalithurai in general and particular of Kattalai-k-
kaliturai; its commentary contains a verse which is both an example and the summary of the rules. The reason for the word Viruttam ( விருட்ட) as something round found in the commentary of T.V. Sut. 247, certainly clarifies the definition of Viruttam usually given by authors. Sutram 250 is another proof that T.V. is meant to explain ancient authors. Following the ancient grammarians it calls all the preceding main metres and their supplementary metres as Pattiyam ( பாதிய) and the other verses which do not abide by the rules of Prosody but have the appearance of poetry as Kattiyam ( கதிய) and poems like Kontai Ventan come under this class. This idea is just a concise exposition of Sutram 112 of Viracoliyam. Following Tolkappiyam, it enumerates the 80 Vannams; the commentary mentions also that according to authors like Vinayanar ( வைனாயனர் ) these vannams are 100; it shows in detail how the 100 are acquired by permutation and combination; and all the 100 vannams are mentioned by name. It states that according to authors like Kaiyanar, Vannam which is one in genus, branches into five species and hundred varieties.

The sутram 256 is a verbatim repetition of sутram 8 of Tandialankaram but its commentary clarifies the distinction between Carukkam ( கருக்கம்) and Ilambakam ( இலம்பகம்) not found in Tandi. Carukkam is the name of a chapter in a work that deals with an event of a series of connected
events which constitute one whole theme as in Ramayananam, whereas Ilambakam is the name of a chapter in a work that treats of incidents completed in each chapter but unconnected with other chapters, so that each chapter can stand as an independent story.

The greater portion of the third section of the chapter on Prosody termed 

is just an adaptation of the Sutram ....... of 

... Here the different prabantams are either treated in separate sutrams or added in commentary together with their definitions.

The latter portion of the same section is taken up with the different requirements in the composition of a poem as required by ancient books like 

These books have given rules how to begin a poem, what words, what syllables and what letters to begin with. Each of the four main genus of poems are given each of the four castes.

While explaining such poetic traditions Beachi is careful to point out the Northern (Sanskrit) influence from the Southern (Tamil). For instance, the Sanskrit authors formulate that to begin the poem with a three syllabled foot, and one of the four kinds (Temankai, Karuvilankani, Pulimankai and Kuvilakani) is good; any other three syllabled foot is inauspicious. This rule however is called by men of true religious sense, unenlightened method. Besides this rule
is followed in Sanskrit books, whereas Tamil books begin mostly with a two syllabled foot (Iyarcchir). 8

The fifth section on figures of speech (Ani) is modelled on the Tandialankaram and Beschi mentions Tandi in the first sinram. In it he repeats the purpose he set before himself in the preface: "As was the custom till now, I shall omit some of the ideas and clarify the many essentials of ancient authors, and add a few details not found in Tamil works." 9

Tandi has distinct sections on Porulam (โพรุลาม) and Collani (คอลลัน); but the difference between the two is not stated. Beschi states the difference in the beginning (Sut. 302). If in a figure of speech when a word is substituted by another the meaning is unchanged but the figure disappears, then the figure is a word embellishment (นิยามสัญลักษณ์). If when the word is substituted by another, both the meaning and the figure are unchanged then the figure is a figure of matter (Porulam). If in the sentence 'mullai smiled', the word 'smiled' is substituted by 'flowered' the meaning is not altered, but the figure disappears so, 'the mullai smiled' is a figure of word embellishment. If the phrase coral mouth (นิยามสัญลักษณ์) is changed into 'moth that is red like tukil' (นิยามสัญลักษณ์) both the meaning and the figure are not changed; and so the figure is one of content (นิยามสัญลักษณ์).
The first of the Collani is termed Mariyani, though the term may be new or strange, it embraces the significance of Akupayar and the Porulkol of Mannul. Tonnul Vilakam sutras from 305 to 313 are just a simple exposition of Mannul Sutras from 411 to 419. Matakku is defined and its four main divisions mentioned in Sutra 315; the commentary gives a detailed account of how following the sutras 94 and 95 of Tandi there can be 315 kinds of Matakku; whereas Tandi just mentions only the No. 315, Tonnul Vilakam gives examples for fortythree of them. Out of the ten jechams ( tecnus Sinhalese) mentioned in Mannul Sutra 360, Beschi makes the figures of speech of a class termed Collenjani in his sutras 318 and 319; the first of which defines the Collenjani and the second clarifies with examples the ten of them. But there is also difference in Beschi’s explanation of some of them, which will be noted in a subsequent section. At the close of the section one word embellishment the author remembers that he has left out 20 figures found in Tamil, mentions them and says why he has left them out, namely, because they are rarely used.

After the thirty varieties of Collani that Beschi treats of in the first section of Ani atikaram, come thirty varieties of Porulani; these contain the essential rules from ancient authors, omitting some and adding others. Whereas Tandi gives according to Sutra 29 thirty five varieties, Beschi gives thirty; Of these tanmai ani following the requirement of urimai ( " 蹶 ЛЬレ " ) in Porulatikaram corresponds
to ஆணியை of Tandi in Sutram 29 and 30. Sut. 328 of Tonnul Vilakkam on uvamai uses many of the words of Sut. 31 of Tandi. The detailed enumeration of kinds of Uvamai in Tandi gives us twenty four varieties. But Tinnul Vilakkam takes only eleven out of them, to be treated in separate sutrams, the remaining thirteen are explained and exemplified in the commentary of sutram 329.

Following the Tamil tradition, Beschi states that the comparison (Uvamai) is the best of all figures of speech; for it gives high aesthetic pleasure by fringing together different objects just like the garland made of multicoloured, sweet-smelling flowers and like the fragrant paste prepared out of four different ingredients.12

Sutram 341 of T.V. defines metaphor according to the idea of sutram 36 of Tandi, and the commentary includes the sutrams 37 and 38 of Tandi with all their illustrations and sutram 39 with some of its illustrations, but the explanations are Beschi's own.

Lest the student should confuse the meanings of ஸ்ரீநேரு (sut. 363) with that of சமு வுமாயனஸ் (sut. 353). Beschi states in his commentary for sutram 363 the difference between the two, namely that the latter ( கமல் குணை ) brings out only those details that are effected outside by inner emotions such as anger, joy, etc., whereas the ஸ்ரீநேரு draws a pen picture of every
kind of detail. And the commentary of Tonnul Vilakkam sutram 367 contains the different kinds of Ciledai (சிலைதை) (equivocation) as found in Tandi MN.157-184.

Thus the title of Grammar Tonnul Vilakkam having been fully justified, Beschi could rightly assert in his last sutram that his grammar is a book that summarises the principles of former grammars concerning letter, word, matter, prosody and figures of speech.24 And the clarity it sheds on obscure matters is confirmed by the tradition that the Tamil scholars of Beschi's time conferred on him the title சோழன் சுத்திரம் (The Teacher that clarifies).15
Notes.

1. Besse, op. cit., p. 219  
2.  
3.  
4. Beschi takes the names of ஆயில், அமையும் for vowels, and consonants as Idukuri and on this assumption says that when the last letter of ராய் is called ரைட்டு the name is Idukuri Potuppeyar; when called 'ku' (கு) the name is Idukuri Cirappu; when called Kuttelulttu it is Karanap-potuppeyar and when termed Kuttiyal ukaram it is Karamccirappu.

6. தூ. 250  

7. தூ. 294  

8.  

9. தூ. 301  

10.
12. T.V. Commentary of Sutram 329


14. நூறு ஒருநாளுக்கு வர்மதி உயிரின்
    வந்து மலர்புக்கு மூலம் களித்து எரியாயல்படுத்து கொண்டான்

15. This tradition is enshrined in an anonymous poem at the end of the book:

அரசைநான் பூசித்து மனிதின் அபிஷேகம்
பகுதியின் பாதியின் குடியியே படையாய்வு
பாதுகாப்பு பாதையில் கூட்டமை எந்தக் கூறும்
ஏனைய குழுவை எரியாயல பெரும் அல்லாஹ்ந்.
The second characteristic of Tonnul Vilakkam is that while adhering to and clarifying ancient authors, it differs from them in some respects; this point is made by Beschi at the outset, in the explanation he gives to his first sutram of special preface (द्रुष्योद्वीप इत्यादि) \(^{1}\)

On Letters:

Whereas N. considers chest, throat, head and nose the primary places of origin of sound, and the lips, palate, teeth and tongue as the secondary places, Beschi considers only chest, throat and head as the primary places and puts nose among the secondary places or instruments. \(^{2}\)

Having hinted in one sutram the places of origin for vowels and the three kinds of consonants, Beschi is not prepared to devote any more time on this question of origin; those who would know more in detail, he suggests, could consult Tolkappiyam, Perahattiym and Nannul. N. (St.102) mentions \(\text{ añ }\) as one of the letters that can stand at the beginning of a word; T.V. excludes it (sut.10), Nan. (107) states that all the vowels and all the soft consonants except \(\text{ añ }\) can come at the end of a word; T.V. (Sut.10) says that generally the vowels \(\text{ ऋ, ऋ, ऋ, ऋ }\) and the soft consonants \(\text{ ष, ष, ष }\) do not end a word, although, he adds in the explanation, in
imperative 6ί/α, βη, δ'σ o and ἐ-άια, 6ί/α σί/α
may come as mentioned in N. The short vowels 6ί and 6η and
the consants have dots, says N. (98); there are two kinds of
dots, says T.V. (12) — long dots on the short vowels 6ί
and 6η round dots on consants. This is different also from
tolkapiyam which T.V. quotes ὅ/μοιοι διάστημα η ό η ε/στώθ
N (154)
enumerates three changes in letters, appearance of seven
letters, conversion of one letter into another and the dis-
appearance of seven a letter (populate η/η, η/λ/ξ, ζ/ζ/ζ)
T.V. adds to these three a fourth called (Tirattu) which is
the general term coined by Beschi to signify the three ways
in which Sanskrit words combine (ό/ό μή έ/ό, έ/ό μή έ/ό, έ/ό μή
(ό/ό)). According to Tolkappiyarar, when pala is followed
by the same word, the result is pala-pala or palappala or parpala.
Ilampuranar extended the same rule to the word cila and added
that when pala and cila are followed by other words also the
final a is either kept or dropped. 4 Munnilar, agreeing with
these two, hinted at further changes (170) by the phrase
'ula pira'. At the time of Beschi perhaps these changes were
in vogue and so he has included them; according to him T.V.31
and its commentary the L of the initial word may become also
νά/μ/ν, η/ν/ν or even doubled (νά/ν/ν, η/ν/ν)
Among the examples given for έ/ό μή έ/ό, T.V.(38) gives some
new examples: έο έο (coming from 6ίο έο, έο έο έο, έο)
(from δ/ό µοι έό έο έο), έο έο έο (from 6ίο έο, έο έο έο)
6ίο έο έο (from 6ίο έο έο, έο έο έο).
An abundance of anything, says T.V.39, can be expressed by
repeating the word twice but in this process, the last (sound of the last) letter of the first word drops out and the penultimate letter is lengthened into long “ā” e.g., Gaṅga Gaṅga (for Gaṅga Gaṅga)

this does not seem to be in N.

According to N. (131) the indivisible word (U Gaṅ Gaṅ) is that which gives no meaning when divided; T.V. (46) adds another sign to it, namely, besides being meaningless when divided, the indivisible word signifies the meaning either by itself or by the way the speaker utters it. This seems to be a clear reference to spoken Tamil.

Mannul’s definition of Iyal Col is that it should be a word used within the territory of Centamil and be understood by all. Beschi liberates the Iyal col from the Centamil boundary and requires only its changlessness and intelligibility.

With regard to the intervocalic consonant, it has been said that Beschi differs from others in that he says (T.V. 80) that after e (e), y (ω) is inserted while others say that γ (γ) is inserted (N. 162). But the letter e (e) in the sutram according to the custom prevalent at the time of Beschi’s T.V. stands for long e (e), as is evident from T.V.Sutram 12 and its commentary. If e were to signify short e sutram 80 would contradict sutra 10 where it is said that the short e will not end a word. Printers of later times have adopted the later form of e in the
commentary of the sutram in question but have left the words of sutram (T.V.20) intact; though they have corrected sutram 10 and a few others; this is clear from the examples given by Beschi for the rule stated (Beschi generally gives examples for all the rules stated in the sutram and in the order in which they occur); for the letter ી he gives the example 

$$C affidavit + ી + y = C affidavit y$$

Hence it is evident that in sutram 20 stands for ી and that Beschi agrees with N. with regard to insertion of y. 10 He may be said to differ only in this that he has not mentioned in the sutram itself that ી will take both y and v (as N. does), but he speaks of it in the commentary.

Whereas N. (132) says that the noun (which is derived from the name of a thing, and place, time, number, quality and action) and the verb (which takes different tenses) are divisible words, T.V. (47) adds also a function is a divisible word, namely that while remaining one word, it signifies many things, at one and the same time. 11 This same idea is repeated in sutram 83.

Tolkappiyam enumerates 12 twelve kinds of Akupeyar and N.290) fifteen kinds; but Beschi mentions only five (49). Perhaps he considers these as most frequent or more useful than others. In the commentary however he mentions the fact that there are authors who maintain there are 12 and more of Akupeyar and enumerates and explains all of them with examples. He differs from N. also in omitting the requisite that an Akupeyar should be guaranteed by long tradition (தேவேசவர் பழம்ப்).
By this Beschi wants to leave the door open for new instances of Akupyar. But the other more essential requisite of Akupyar is that it should be used for another which is connected with, is mentioned by N. (66.64.53) but not by Beschi in the above sutram, though in the commentary be speaks of it (66.64.53.48).

Dividing the nouns like N(275) into four classes, unlike N, Beschi gives a refreshing definition of these classes in sutram 54 and exemplifies them in the commentary: Maraṇu is that which had no reason for its name, Maraṇaṃ is that which has a reason for its name and clearly shows it in itself. Akupyar is that which has a reason but does not show it by itself. Idukuri is that which may contain the reason in itself but in its usage here and now does not indicate that reason.

And this Idukuri, Beschi says in the commentary, is thus expressed, two-fold:—single (\(\text{त्रिनिष्ठिः} \, \text{विशिष्ठिः} \) \(\text{विशिष्ठिः} \, \text{विशिष्ठिः} \)) and collective (\(\text{त्रिनिष्ठिः} \, \text{विशिष्ठिः} \, \text{विशिष्ठिः} \)). Whereas N.(140) says that among the 37 verbal suffixes, some may belong to nouns, T.V.(84) states separately that an, an, al, al, ar, ar, tu, ai a and others are noun suffixes. Concerning the Tamilising process of Sanskrit words, T.V.(86) follows Virasoliyam, Pirayoka vivekam and Muttu Vircam, but is noteworthy in its abundance of clear examples and is singular in adding at the end of the commentary 16 prefixes in Sanskrit (\(\text{र्वस्य तिं} \, \text{त्याः} \, \text{त्याः} \)) which are very useful.
According to Neminatam (11) the negative particle for Sanskrit words is \( \mathfrak{N} \) (\( \mathfrak{N} \)); but is never used as such; for it becomes \( \mathfrak{H} \) the consonant \( \mathfrak{H} \) having disappeared if the initial letter of the word is a consonant (e.g. \( \mathfrak{H} \mathfrak{H} \mathfrak{S} \mathfrak{L} - \mathfrak{H} \mathfrak{H} \mathfrak{S} \mathfrak{L} \)). If the initial letter is a vowel, then the vowel \( \mathfrak{H} \) in \( \mathfrak{R} \) precedes the consonant \( \mathfrak{R} \) and so we get \( \mathfrak{R} + \mathfrak{H} = \mathfrak{R} + \mathfrak{R} \) (e.g. \( \mathfrak{R} \mathfrak{R} \mathfrak{H} \mathfrak{H} \mathfrak{H} \mathfrak{R} \mathfrak{H} \mathfrak{H} \mathfrak{R} = \mathfrak{R} \mathfrak{R} \mathfrak{R} \mathfrak{R} \mathfrak{R} \mathfrak{R} \)).

In place of such a complicated rule, Beschi has simply stated (87) that if the initial letter is a consonant the negative prefix is \( \mathfrak{H} \), if it is a vowel, the negative prefix is \( \mathfrak{H} \mathfrak{H} \); and adds that both the consonant and the vowel of the initial letters take at times \( \mathfrak{H} \) as their negative particle.

With regard to the negative voice in Tamil words, Tolkappiyam (Col. 107) gives a hint when it says that case suffixes will be used even after nouns qualifying a verb, and mentions the term etirmarai in sutram 283 (col.) Viracoliyam (Tat. 11) enumerates twelve negative particles, which, however, do not include the first and second personal terminations, \( \mathfrak{N} \) (329) and Ilakkana vilakkam speak only of the negative termination of the neuter plural (\( \mathfrak{G} \)). But \( ^{13} \) Beschi gives (T.V. 118) the negative terminations of all the persons and numbers—though not exhaustively—, and states clearly the way in which the negative voice is formed, namely the negative particle is directly suffixed to the root, omitting the intermediary
particle ( ரின் ரின் ரின் ). In addition to this, he gives us two more sūtram: One (114) for the negative particles of optative verb, in both singular and plural and the other (121) giving four particles for the negative adverb. The imperative forms according to Viracoliyam (V.K.9) are the root form like sēy, and other forms like ceyyum, ceymin and ceyyame for singular, and forms like ceyyunkal and ceyminkal for plural. Nānul agrees with Viracoliyam with regard to the singular but gives the termination 'min' alone for plural. Beschi mentions the endings aya, tī, mo, besides the root form, for singular, and iri, tir, min, minir for plural; and what is new he states that 'ku' can at times become imperative termination for both singular and plural (T.V.113) and gives examples from Kambār, Cilappatikaram and Cintamani. 

The shortened u ( உங்கள் உங்கள் ) is said to be thirty six on the whole (Nānul sūtra 61) but the grammarians had not accounted for the thirty six fully; in ரின் ரின் ரின் ரின் only 34 are accounted for, and the reason is that hard consonants - and ய் will not follow the medial consonants. Here it is clear that the method of counting the shortened 'u' was from the point of view of the final letter. But Beschi in T.V. (Sūtra 15) counts the shortened 'U' from the basis of the penultimate letter and accounts neatly for all the thirty six. Before Beschi, the Grammars accounted only for 34 and even justified calling the total number thirty six by saying: ரின் ரின் ரின் ரின் ரின் ரின் ரின்
After Beschi's grammar however (over in 1732) we find the revised by (who lived......?) accounting fully for the thirty six shortened 'u'. This is a particular point in which it deserves the praise of the public as defender of Nammul.19

Treating of the negative defective verbs (Sutram 126), Beschi makes a new distinction in the commentary, between and the former, according to him denies the nature or quality of a thing, the latter its existence.20

It is in the third section on Porul, that Beschi differs most from ancient authors and has introduced into Tamil Grammar the principles of Western Rhetoric. This section, he states in sutram 144 intends to show the method of developing usefully a given subject matter. And the commentary adds that the subject matter, according to the tradition of Tamil scholars, falls into the four categories of Duty, External matter, Domestic matter and the Other-worldly matter ( ḍhṛṣṭi, ṇḍhand, ṇṛṣṭhinil, ṇṛṣṭiḥ ) and though some scholars have in their treatment of matter dealt only with domestic love and life in warfare, this section will treat of all the four in general. And every subject matter can be treated under three aspects (sutram 145, 146); Tradition ( ṇuṣyāḥ ) - which helps one to judge beyond doubt whether some thing is
good or not, clearness (எதைக்கால்) - which when a doubt arises as to the righteousness of an action, helps us to come to a clear conclusion and exposition (எதைக்கால்) which describes the traits or qualities of a subject either for praise or blame. When thus the aspect of the subject matter is determined, it will be developed in five stages (147); Introduction, Reason, Exposition, Summary and Conclusion. When developing each of these stages, Beschi brings forward ample illustrations from Tirukkural, Cintamani and Kambaramayananam. His sample essay on how to develop the idea of Rural (34) is a veritable masterpiece of rhetoric a specimen of chaste Tamil. While treating of the different reasons or justifications put forward to accept or reject a truth, Beschi divides them into inner reasons and other reasons; the former he terms Akattinai karanam, reasons that are derived from the subject matter itself; and the latter Purattinai karanam - reasons that lie extraneous to the subject matter, e.g., in the traditions of the country, in the books and sayings of great men. That in this part of Porulatikaram Beschi has brought in ideas of Western Rhetoric is confirmed in his own words in the Chapter on Porulatikaram in the Latin Grammar called 'Clavis Humaniorum Litterarum Sublimioris Idiomatis', which he wrote later for the use of foreign missionaries. After telling the Missionaries that the traditional Akatinai deals only with love, and Puratinai deals with war, he adds: "therefore, in the book mentioned above called
Tonnul Vilakkam, I have written various things about amplification, following the law of our Rhetoric; which however to repeat here would be useless as I am addressing masters of that art.21

Having thus broken new grounds in the way of developing a subject, Beschi treats of the different points propriety required in such a literary piece, with regard to season (kala urimai), place (ida urimai), quality (Panpu urimai), reality (olukka urimai), language (col urimai). In these characteristics he follows the traditional books like Tolkappiyam, Ilakkana Vilakkam, Akaporul Vilakkam, Muttu viriyam (26-30). And feeling apprehensive perhaps that the various deviations from the traditional treatment of Porulatikaram might give the lie to the title Tonnul Vilakkam (26-30) he closes the chapter by giving in one sutram (199) the traditional divisions of Akattinai and Purattinai. Even while thus following the traditional path in the main, Beschi seems to introduce some new elements; as when he asserts in Sutram 186 that both Antanar and Ventar could go as messengers and (in sutram 188) it is our duty to adopt our vocabulary to the particular emotion (hatred or joy or pity or anger or shame etc.) we want to create in the hearers and once that emotion is created to use such a language as will correspond to its nature. With regard to Kurippu moli, N.(269) enumerates seven kinds and Beschi nine kinds (T.V.195). The Porulatikai and the speaker's (or writer's) inference which he calls simply Kurippu are his additions. More note-worthy is the remark he makes about the
nature of Kurippu, in the Commentary to the sutram (195). The Kurippu moli should avoid extremes, it should not be on the one hand too obscure in meaning like the ornament hidden in a vessel, nor on the other too plain like the ornament thrown in the street and trodden under foot; it should, by means of the epithet, verb and such other helps, express its meaning to the educated like the ornament that is worn on the body.

Prosody:

The first sutram manifests the author's classical mind. It first offers the definition of poetry, taken from Mammul (265) and mentions the three main divisions of this chapter: the different members of prosody, the different kinds of metre and the metrical tradition. Beschi gives synonymns for Ceymul, Yappu, pa, pattu, tukku, totarvu, cav (ጫጫ), thus adding two more to the sutram "యువా, పా, పాద, తుక్క, తోతారు, కవి" ( princípio, principio, principio, principio, principio, principio ).

Beschi enumerates six kinds of stukai, and includes among them the rhyming of not only the second syllable but of all the syllables of the first word in the line; he considers this so excellent, though difficult, that he devotes a separate sutram (215) for it. The is called (in commentary to Sut. 222) Maturai Venba, because it occurs in Mathrai. This name seems to be new; perhaps it was found in the oral tradition among the scholars of Beschi's time. After explaining
the different kinds of Venba according to ancient authors, Beschi with an observing eye for current usage, remarks three times in his Commentary to sutram 222 that some kinds are not used, namely, the three varieties of Innisai Venba (গৌণিসাই ভেন্বা) the Pahrotai Venba (প্রভূতী ভেন্বা) and the two varieties of Cinthiyal Venba (নির্মিতায়ল ভেন্বা). The names given to the different kinds of Venba: Orati Mukkal (ওরতি মুক্কাল), for Kural Venba (কারুর ইংরেজি ভেন্বা), Irati Mukkal (ইরতি মুক্কাল) for Cintiyal Venba, Muvati mukkal (মুভতি মুক্কাল) for Nerisai Venba and Innisai Venba and Palavati Mukkal (পালগী মুক্কাল) for Pahrotai Venba, seem to be new and expressive. The caution given by the author here shows his originality that grasps the essential point and expresses it in its own unique way. Although, he says, Venba consists of so many different kinds, these do not belong to the essence of Venba, which consists both in the elegance of words and excellence of matter. Else, even if the rules of metre are observed but the language and substance are low, the Venba is similar to the cow in tiger’s skin eating grass; a direct look will betray the truth. 23

The definition of Puranam as that which develops various stories (Sut.255) may not be readily accepted by all; but it reflected perhaps the literary custom prevailing in Beschi’s times, as the word ‘enba’ seems to indicate (এনায়িনী)

According to sutram 285, which gives the idea of
there are certain auspicious words with which poetic works must begin; but, Beschi remarks, Kambard and Tiruvallur begin their works with words not found in the above list of sutram.24

With regard to the minor poems (_secondary_text_)
Beschi enumerates eighty eight of them giving the definition or description of each; of these thirty two varieties are described in sutrams; the other fifty six are mentioned in the commentary of one sutram (No.283). This seems to be a unique service to the poetic world in preserving in one place the description of all the different minor poems.

According to Pattiyal whose idea is found in T.V. sutram 287, the auspicious number of letters in the first syllable of a work must be either three or five or seven, but not two or four or six. But Beschi points out, Cintamani begins with "Muva", a syllable with two letters, implying that such rules are not practicable. Citira kavi, as mentioned in (last sutram), and Tandialankaram (98) consists of different kinds of letter display to form various and curious shapes (eg., serpent, wheel etc.). Beschi in his sutram 299 mentions the existence of such a classification, and adds at once that only a few understand Citira kavi in the above mentioned manner, whereas in its true sense it is a poem that by its minute description presents a pen picture (Citiram) and gives an example for it from (secondary_text_)
Figures of Speech.
(Ani-atikaram)

The fifth part of Figures of Speech is by and large modelled on Tandialankaram, as Beschi acknowledges in the commentary to the first sutram. Still he adds: "I shall add a few points not found in books of Tamil experts:

The first figure of Col ani is called Mari nilai ani and this term seems to be new, although the varieties mentioned in Sutram 304 and their examples bring them close to metaphor or synecdoche. What N. gives (sut. 411-419) as Porul kol, (various devices to find out the meaning of words in poetry) Beschi treats (sutram 305-313) as so many figures of speech. Again what N. gives as ten etchams (Sut. 360), Beschi describes as so many figures; but the meaning he gives to them is different from N., except for the olivasi (வெள்ளை (வெள்ளையம்சூலம், வெள்ளையம்சூலம்)

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N

Peyar etcham - is an adjective expressed as inseparable from a noun (ந. மூல வண்ணம்)

TV

is a noun that is not expressed but is to be mentally supplied in order to get the full meaning. உலமைண்டு: "தேன் தங்க நூற்றணு நூற்றணு நூற்றணு நூற்றணு செறு"
Vinai etcham - is an adverb that is expressed as inseparable from a verb.

(Vinai etcham)

T.V.

(Supply: கற்ற செய்த்து; ஆர் தம்)

- is a verb that is not expressed but needs to be supplied in order that we may get the full meaning: முடிவு.

Ummai - is a word with adverb expressed but by implication pointing to another person or thing also.

(Supply: வருவது என்று; ஆர் தம்)

- is a word or phrase where adverb is not expressed but is to be supplied.

(Piripu - is a suffix ( டி ) which separates one from others.

(Supply: உள்ளூரே; ஆர் தம்)

- is a word or phrase found one place but must be repeated in other places also.

Supply: மறை வருவது என்று; ஆர் தம்.
Ena - is a phrase that expresses " så " as suffix.

Isai " sa " is a phrase in which any word is understood is to be supplied.

Kurippu - is a word that must not be taken in the literal sense, but according to the content as mentioned earlier in sutram 269.

T.V. is a device in which " så " is not expressed but is to be supplied.

Nannul Beschi reserves for Nutpa Ani.

Among the varieties of Collani, Beschi enumerates four under one heading Colloppani ( கொழ்ல்லோப்பானி பண்டி ). Its four divisions seem to be new. The first is Tiribu Iyaibani ( திரிபு யாயினி பண்டி ) in which the same noun gets different case endings or different nouns get the same case endings. The second is Olukisai yani ( ஓல்கிஸையானி பண்டி ) in which some words
and phrases in prose composition end, as in poetry, with the same number of syllables, so as to result in a flowing cadence. The third is Iyaipisi yani (இயய்பிஷிய்லன்மூலத்து) which, corresponding to Iyaibuttodai in poetry, makes the end of some words rhyme. The fourth is Samavani (சமவானி) which has words which are equal to each other except in one letter or in one measure of a letter.

Tarkurippetram is called by Beschi Ukanchitam for he says in his commentary to Sutram 346, Kanchitam means fitness (கஞ்சிதம்). The figure called Oppumai etta ani (Sut. 359) seems to be new; it consists in enhancing praise or blame by making superlative either the good or bad qualities in comparison with others. Piriturai ani (361) is a figure in which a person in high emotion like sorrow does not address persons in front of him but others far away or even irrational beings and inanimate things. Sutrams 362 and 363 also give us new figures: the Vitiyil Vina (362) is a rhetorical question addressed to third persons or irrational creatures without any answer being expected; the Vinayil Viti (363) is an answer to a question not explicitly asked by the readers or bearers, but presumed to be likely their question. As for Citira Kavi (already mentioned), so too for Citira ani, Beschi gives a different and better meaning: namely, a figure which presents before us a life-like pen picture.

Two more figures seem to be new: Clibani and Amaivani. Olibani (ையைபிஷிய்லன்மூலத்து) Sut. 365) is that figure in which a speaker or writer says that it omits such and such details in order to
concentrate on another detail. Amaivani (ஏமைவாணி) (Sut.366) is an ironical affirmation of what is not, in order to bring out a contrary point. Sankiranam - perhaps borrowed from Sanskrit tradition - is a figure that weaves in itself different figures of speech. In the concluding sutram of this chapter (369) Beschi says he gives 30 kinds of Colani and 30 kinds of Porulani; he wishes them to be used in due proportion like ornaments that are to be used to decorate the head, not to burden the head or hide the face. Of these 60 figures, 15 seem to be Beschi's contribution to Tamil Treasury of figures.

Iyal Isai ஐயல் இசை

Another definite contribution of T.V.is its reference to prose as distinct from poetry and in its calling Prose Iyal and poetry Isai. Beschi explains the purpose of Valakku (வளக்கு) namely that it applies to the principles of righteousness and the aim of Tettam (தெட்டம்), namely that it comes to the conclusion whether a thing is good or bad, and the meaning of Tottram (தொட்டம்), namely that it elaborates the nature of that good or bad thing in praise or blame. Beschi then remarks, at the end of his commentary to Sutram 146, that these ways of developing a topic hold good both in prose and in poetry; the word he uses for prose is Iyal Tamil and that for poetry is Isai Tamil. When giving a sample of a preface that has the four qualities mentioned in Sutram 149, Beschi says:
That by the word \( \text{தமிழ் பொருள்} \) he means prose, not poetry is evident from his statement at the end of this sample preface:

\[ \text{Muttamil (பூட்டமில்)} \]

There are three kinds of books in Tamil, says Beschi (in commentary to Sutram 143) and they are books on Iyal, Isai and Natakam (\( \text{ஈயற்ள, இசை, நடகம்} \)).\(^{27}\) And a reference to Natakattamil is also made in the description of the requirements of Kurathipattu, namely that using at intervals such metres as akaval, venba, taravu, etc., Kurathipattu must be in the natakattamil of Cintu etc.\(^{28}\) And Ulathipattu also belongs to the Nataka type uses Cinthu and Virutham (Com. to sut. 283).

The figures of speech, says Beschi (Com. to Sut. 302) are an ornament to the triple Tamil called Iyal, Isai, Natakam.\(^{29}\) Here obviously by Isai, Beschi means poetry, not mere music, which has no words. After exemplifying the four varieties of Natakku (\( \text{குறுக்கு} \)), Beschi asserts that these four varieties are used excellently in prose too.\(^{30}\) Coming to a figure of speech called Isai antati (\( \text{சை பாத்திரம்} \)) which makes the last word of one sentence the first word of the next.\(^{31}\) Beschi says that this has been called in prosody antati-tatodai (\( \text{சைதிட்டிரை} \text{சைதிட்டை} \)) and then gives an example of antati
in prose. 32 Having treated of the sixty varieties of figures of speech, Beschi says in Sut.369 (the last in Aniyatikaram), that these figures are meant to be an ornament, not a burden to the triple Tamil. 33 And the very last sutram of the book proudly adds the epithet 'Muttamil' to its name, 34 calling itself "Muttamil Tonnul Vilakkam".

Sutram 322 expressly comprises poetry and prose, saying that as poetry enjoys a flow of lines of similar feet so is good prose adorned with words of equal number of syllables. 35 Another prose adornment is the rhyming of the end of phrases. 36 Camavani (_fractioned_word_ ) is a third embellishment in prose, which consists in two words or many words identical in everything except in one letter or one quantity. 37 Thus it is quite evident that Beschi places prose apart from poetry, and assumes that it could be adorned as poetry with word - embellishments and he calls prose Iyal Tamil and poetry Isai Tamil. 38

Where mere music is meant, Beschi has used not the word Isai (Isai) but Ragam (Ragam) eg., in the sutram (173) on the characteristics of different times, Kannadham and Kamboti ragam are said to be proper for the evening, Agari ragam for the midnight etc. At the end of Sutram 246 that defines and exemplifies Vanchi-t-talisai, this is added."
Some characteristics of Prose:

It may not be out of place to point out, (from the several passages of Prose) in T.V., some features of Beschi's prose. The passages are samples of pure Tamil prose in chaste Tamil words. That Beschi prefers, where possible the use of native words in place of foreign words is clearly seen in his remark at the end of commentary to Sutram 191. This sutra treat of the different kinds of words; native words are defined as those that belong to a particular language and are excellent.

And the commentary ends thus: Although it is good to use these two sorts of words (tarpavam and tarchamam), still as the native (tesika) words, are of the soil, it is proper to express anything by native (tesika) words. Beschi is not however a purist, he concedes that to mix one or two tarpavam words with Tamil words may be pleasant and falls a poem that has such a mixture uruppu-cayyul ( Crudity.  41

The following are some peculiarities in syntax. The neuter singular noun gets the same verbal ending as the plural e.g.,  பிளம் தமிழ் தமிழ் தமிழ் தமிழ் தமிழ் தமிழ் தமிழ் .

It is of course justified according to N.sutram 283 and T.V.50. The additive enclitic 'um' ( Crudity ) is added to nouns even when they are followed by the word 'mutailor) ( Crudity )

 Crudity (com. to sutram 283). In the same sutram, we find also the present day use of mutaliya ( Crudity )
along with the old (unusual) one:

The neuter plural 'pala' occurs also as 'palavai' (பலவை) (perhaps as a combination of pala and avai) e.g.,

(comment. Sutram 706). This does seem strange, for even T.V. sut. 80, allows 'ai' ending in plural only to that noun, which is singular ends in 'tu'. But the usual word 'pala' is also used and used mostly (e.g. sutram 283: பல்) is generally found as 'akaiyil' (cf. Com. to sut. 161, 162, 183, 315, 319).

The word 'akaiyal' is generally found as 'akaiyil'.

The word 'pesukiratu' when it means 'to address' takes in the Tamil of Beschi, the noun in the accusative as well as in the instrumental case (அழைக்க) as it does today. (Com. to sutram 381. 'ஆழைக்க என்க குடியுச் சுப்பிருமி பதின். . . .')

In the same place this sentence occurs: "அழைக்காதே பொழிவு செய்ய (சேவை) குடியுச் சுப்பிருமி பதின்.

we would today rather say: அழைக்காதே பொழிவு செய்ய செய்ய செய்கிறேறும்

(சேவை) குடியுச் சுப்பிருமி பதின்."
thus making the verbal noun the direct object. Vilakal 
(㎝τή φ τή) is used in the intransitive sense of going away from; but Beschi uses it in the transitive meaning of excluding something. e.g., in com. to sut. 163: (ή τή λέ Λοκί) τή (ή τή)

**Personal touch:**

A noteworthy element in T.V.is the abundant proof of the personal touch of Beschi, the Catholic missionary of the 18th century. In the examples there is the flavour of his religion, e.g., of Kunacanti (sut. 38) ἀναίτα = τή(ή τή) τή(ή τή) (the Kunacanti (sut. 38) (the immaculate Conception of Mary); ἀναίτα = τή(ή τή) τή(ή τή) (the term then as even now used mostly by Christians). As examples of Marumoli, besides the usual examples like ἀναίτα = τή(ή τή) τή(ή τή) we find also ἀναίτα (sut. 39); and these two places had become prominent in the time of Beschi. As an example of Vina valu N (sut.375) gives ἀναίτα; but T.V. (sut. 127) gives ἀναίτα. And Tirukkavalur (or Elakkurichi) is the place where Beschi worked many years.
Even in this book of Grammar, the author expresses his religious convictions, though in passing. After enumerating (in sut. 139) the qualities and actions of a life (or soul) that is in a body, Beschi infers, from this reference to life (or soul) in a body that there are souls without the body — which is the Christian belief in pure spirits. When enumerating the 14 Karupporul for the five different lands, Beschi could not accept the idea that there can be a different God for every land and asserts that here he is only repeating the literary tradition of this country, and the true religion teaches the existence not many different petty gods, but only of the one true God. Speaking of the tradition (in Sut. 183) that three high castes only can be imparted religious knowledge, but not the fourth caste, Beschi touches upon two points to refute this partiality to a caste. Is it not cruel, he asks, to make the religious knowledge, (which is the food of the soul taken in through the ear) not common to all, whereas the food of the body taken in through the mouth is common to all? Is it just to deny the universality of religion which is meant to show the way to the highest goal which are all born to attain as their birth right? And in the commentary to the first sutram in prosody he poses the question whether the invocation of God is necessary for every chapter and answers it saying that anybody, he he the greatest in any line, cannot fulfil his intention without God's help, and hence to carry out the idea of a chapter, it is necessary to invoke God's help. Beschi's attachment to
Bible and his skill in translating is seen from the example, he gives in sutram 235, for Kali venba, which is the translation of the first psalm of David in the Old Testament. And there are innumerable quotations from his own poetic works Tembavani and Tirukkavalur Kalambakam.

Beschi's awareness to the current usage of his time may be seen in his commentary to sutram 222, in which he repeats three times the remark that the particular kind or kinds of poem are not currently used, namely: the three kinds of Innisai Venba, Pahrotai Venba and Cintiyal Venba. After describing the nature of Vanchittalisai according to books like Yappanukalam, Beschi ends the commentary to Sutram 246, saying: "Today, however, every Asiriya Viruttam that fits in for Todi ragam is called Talisai."45.

Vast Knowledge:

Even a cursory reading of T.V. cannot fail to impress one with the vast knowledge of the author. The oft-quoted book is Nannul, which is not surprising. What may be surprising to some is that Beschi quotes also from Tolkappiyam. Scholars who assert that Caldwell could not have read Tolkappiam infer from their own assertion that Beschi was less likely to have had access to it. This idea will disappear on their reading some sutramas of T.V., like 65, 78, 82, 84, 89, 94 to 103, 105, 106, 131 to 134, 137 to 139, 198, 216 and 220. And in Sutram 216 Beschi uses the famous phrase "Ganapathy."
which proves that he had read
commentators.......46

Other Grammars or lexicons referred to or quoted from
are: Perakathiyan (sult.3), Nemiatam (50), Akathiyan (117),
Ilakana Vilakkam (166, 173, 183, 184, 185);
Akkapporul Vilakkam (166, 173, 174, 175, 199)
Tandialankaram (181, 251 to 284, 256)
Purapporul Venba malai (199)
Yapparunkalam (203, 222, 223, 224)
Yapparunkalakkarakai (204)
Nayesurar yappu (204)
Kakaippadiniar (207)
Nikantu (213) Upadesa Kandam (213)
Palkayanar (214, 216) Kaiyanar (216, 250)
Nattathanar (216) Ilakanattirattu (222)
Irumoli malai (222, 256) Asiriya Nikantu (248)
Porutha viyal (284, 285, 291) Pattiyal (288, 289)
Viruthappattiyal (292, 294)
Venbappattiyal (293)
Viracoliyam (299) Pinkalam (299)
Niyaya Cutamani (299) Putiya Nutpam (299)

Books of literature from which quotations are given are the
following:
Tirukkural (14, 102, 183, 184, 155, 156, 160, 162)
Cintamani (91, 107, 113, 152, 154, 155, 162, 164)
Maitakham (93, 299)
Kambaramayanam (113, 153 (giving exact ref.), 162).
Silapatikaram (113)
Tembavani (119, 129, 157, 160, 164)
Ouvaikkural (213, 214)
Nalatiyar (215)
Tirukkavalurkalambakam (216, 217, 223, 237-to 239)
Baratam (249, giving exact ref. to 13-16 28155 56-16 28155
Tirikkatukam (356)
Kasikantam (356)

Meimmarai Asariyanar (from whom Beschi gives a venba in sut. 183) and a book called Puthiya Nutpam which he mentions in Sut. 299 as containing examples for tarukkkam are perhaps unusual names. His Sanskrit knowledge too is evident from the Sanskrit equivalents he gives in a number of Sutrams and the comparison he makes between Tamil and Sanskrit Literary tradition (e.g. in sutram 294 with regard to Ganapporuttam (65 65 65 65 65 65 65). This points to the fact that the Sanskrit grammatical and literary usages were current in the days of Beschi as they were in the previous century.
NOTES

1. வெளிப்பட்டு வேறு வல்ல சொல் குறிப்பிட்டு புத்தமன்றத்தில் தெரிய பது புத்தமன்ற சொல் சொல்லும் காரணம் எடுக்கிறேன்... — தமிழ்பொறுப்பால்.

2. மூல்நோக்கில் அலையுற்று சூழ்ந்து ஒன்றில் சூழ்ந்து செய்யலாம் எனக்கு படித்து பார்க்கிறேன் பெற்றுக்கொள்ளாமல் என்று புத்தகங்கள் காண்கூறு கணக்கில் படித்து பார்க்கும் படிவைப் பயன்படுத்தும் மூலங்களை ஒன்றில் ஒன்றாக கொள்ளும் படிகம் கையாளும் படிகக் கையாளவு படிகம் படிகம் கையாளவு படிகம் படிகம் கையாளவு படிகம் படிகம் கையாளவு படிகம் படிகம் கையாளவு படிகம் படிகம்

3. It has been suggested by Rev. R. Gnanaprakasam S.J., who is a Tamil scholar and has specialised in Beschi's writings, that the Sutram 12 of Tonnul Vilakkam should read:

'அரங்கு குறிப்பிட்டு என்று அது கொள்ளும்' instead of

'அளக்கு குறிப்பிட்டு என்று அது கொள்ளும்'

This correction, if accepted, will embrace all the script reforms brought about by Beschi with regard to long vowels: எ, ஏ, இ, ஐ...


5. That மன்னவேன் had come into use in Nammular's time can be seen from Sutram 280.

6. படிவை படிவை மாற்ற மாற்ற முறையே... "commentary கரும் குறிப்பிட்டு

பல்பு பல்லவம் குறிப்பிட்டு மாற்றப் பெற்ற பல்பு பல்லவம் குறிப்பிட்டு...
7. 7. 271  விதமான தேசிய குறுக்கை
எ போதும் வேள் முதல் வேள்
காசு வேகமான வேள் வேண்டுக.

8. Tol.43.  தோறு வரும் வேறு குறுக்கை
வரும் வேறு வேள் வேண்டுக.

10. This is confirmed by what Beschi has in Kodum Tamil
(written in 1725, i.e., earlier than T.V.), ChapteI,
No.14. (Si autem vaelis precedens sit i, i, e, e, ai
ture addition u

11. Sat.47  மூசு என்ன வேறு முய்யன் மும்பைத் தமிழ்
பொருள்

12. History of Grammatical theories, p.173
13. NaN: 137
14. Ibid. 337
15. Ibid. 337

16. இல்ல: நீந்து விளச்சத்து கிளைய விளச்சத்து பதிவத்து
பொருளியும் நீந்து விளச்சத்து கிளைய் விளச்சத்து பதிவத்து
தீபம் காணும்

T.V.113. In fact புத்த மக்கள் புது
is better
separated (தீபக்குட்பை) making it இறப்புத் தீபங்கு
rather than இறப்புத் தீபங்கு which should combine as இறப்புத் தீபங்கு
17. நூற்றாண்டு வழி வழிருந்தது

18. T.V.15. உயிர்தானது, நூற்றாண்டு வழி வழிருந்தது, ஏனைய வழி வழிருந்தது. கத்தோலிக்க வழி வழிருந்தது, பலகர் வழி, ஏனைய வழி, கத்தோலிக்க வழி வழிருந்தது. நூற்றாண்டு வழி வழிருந்தது, ஏனைய வழி வழிருந்தது.


20. 126 Com. ஏனைய வழி வழி வழி வழிருந்தது, ஏனைய வழி வழி வழிருந்தது வழி வழி வழி வழி வழிருந்தது வழி வழி வழி வழி வழிருந்தது, ஏனைய வழி வழி வழிருந்தது.

21. Clavis pars Tertia "Quare in libro, de quo supra, Tonnnul vilakamm dico, nostras rhetororum leges sequendo plura de amplifications, scrisi: quae tamen hic, cum illis facultatis magistros alloquar, repetere internum esse t"

22. ரூபம் எழுதி அரசிக்கு வெளிய

ஒளியல் முதல் எழுந்த பார்வை.

23. p.165 bot.

'கேழியை எழுந்தது அரசிக்கு பார்வை எழுந்தது முதல் எழுந்தது. ஆனால் இ எழுந்தது செய்ய எளியாக இருக்கும் எழுந்தது முதல் எழுந்தது எழுந்தது முதல் எழுந்தது எழுந்தது முதல் எழுந்தது. (பக் 222)
24. இன்னொரு சொல் மூன்று புராணத்தில் விளக்கப்படுகிறது. இது என உண்டுறுத்து "ஏன் வெள்ளாட்டு மாற்றான் என்று போல்லே. இவ்வாறு தன் வேத வழக்கம்..." என்று. பொருள்... 

The sentence of Beschi as it stands seems to imply that Kambar and Tiruvalluvar have an inauspicious beginning. Does the Homer in Beschi nod? Has he forgotten what he has just said in the previous sentence that equivalent to the 24 words of the list could rightly begin a work. It is suggested that either the copyist of the manuscript or the printers have allowed the sentence "பதிவூட்டும் இந்த போன்ற சொல்லாலேயே பல்லத்து, தொன்று இனிக்க வேண்டும் வண்ணம் செய்யலாற்றும். அரசர்: யேற்று, மரு, வளம், யாரு, வால், பூச்சை வணங்காது."

it will serve as an example for this statement. If that were done, there will be also a logical sequence between the sentences that follow: "இன்னொரு சொல் மூன்று புராணத்தில் இடையே விளக்கம் விளக்கம் விளக்கம் இன்று உண்டுறுத்து. பூச்சை தொடரும் வண்ணம் வண்ணம் வண்ணம் தோன்றும் பல்ல வண்ணம் வண்ணம் வண்ணம் செய்யலாற்றும்." 

This arrangement of sentences is confirmed by what we fixed in Clavis, which he wrote later as a summary in Latin of Tonnul Vilakkam. In it (Part IV, 92) immediately after the statement that equivalent of the 24 words are allowed to begin a work and the equivalent for the word மாற்று, the examples of Kambar and
and Tiruvalluvar are given. That is followed by the statement
that it is not necessary that the very first word literally
must be one of these; it is enough if one of these is about
the beginning, though preceded by some epithets.

25. This can be justified from Nan Sut. 459 which includes
Isai as one of 22 synonyms for sound and by மோகன் (b)
which இறைவன் (b), "நோக்கு ஸுக்கூசியியட்டு..."

26. குடி. Com.146 உகாண் ஒரு தொடர் அன்பர்கள் ஒவ்வொரு விதம் உங்கள்
செயல்பட்டு விளக்குதலும் முக்தம்.

27. Com. to sut. 143 "முக்கிய வாக் மண் வளம்பூடோ. அயல் முற்றலா, விளக்கம், மகள் பயன்படுத்தல் என்று.

28. Com. to sut. 283 காட்சி, ஓய்வு, தோன் ............. விளக்கம்
செய்தலால் அதில் வேறு வேறு பலகையாளர் பாது.

29. Com. to sut. 302. சுரங்க மலர் பல்லு பெருமீகள் கல்லார்களை
விளக்கக்குரிய பாதுகாப்பு முற்றலாம்......

30. Com. to sut. 316: மற்றொன் முற்ற பேரு பேரு அம்பார் போன்றவாக

31. Com. to Sut. 316: "தூர ஏடு தூர கிளை தூரம் மதிய ஏடு
எகிப்த மத மின்காய வேளையுடைய.

32. Com. to Sut. 316 துணைப்பெருந்தை: என்று எடுக்க செய்தியால்
சுரங்கும் என்றும் கவிகள் நிறுவ பராவ போன்று பிரிவிட்டு என்று பாது.

33. Sutram 369 : மீண்டும் கிளையாக வரும் கிளையாக
பலகையாளர் மோக்கு என்று பாது.
34. Sutram 370: மூழ்கு முன்னிலை செல்வது

35. Sutram 322: எவரும் கரிமை அனுமாபாத

36. Sutram 323: "எனும் கரிமை பெரியப் போது"

37. Com. to Sutram 324: கரிமை கப்பலாம் முக்கியமாகும் பலிப் பலிப் மகிய மிகுதியும்

38. Cf. end of Clavis Gr. High Tamil.

39. Sutram 191: உதரமாக்கும் கரிமை செல்வது

40. Sutram 191: "மூழ்கு செல்வது கரிமை செல்வதற்கு முன்னிலை கரிமை மூழ்க பொருளினானே கரிமை செல்வினே கரிமை செல்வானே

41. Com. to Sutram 192: "செல்வது கரிமையாக முன்னிலை செல்வினே கரிமையாக

42. Com. to Sutram 139: மூழ்கு முன்னிலை செல்வால்டுக்கு தனிபோனே கரிமை செல்வதில் கரிமையால்லாக கரிமையால்லால் முன்னிலை செல்வால் முன்னிலை
43. Com. to Sut. 173: "அழும் வண்ணம் ஒலியும் வைக்க எனினும் மையமாக உள்ளதற்கு எரிய ஏன் ஆக்கும் பின்னர் வைக்கவேண்டும். ஏனைய வண்ணம் ஒலியும் வைக்க எனினும் மையமாக உள்ளதற்கு எரிய ஏன் ஆக்கும் பின்னர் வைக்கவேண்டும்."

44. Com. to Sut. 183: "சிவப்பு வண்ண ஒலியும் வைக்க எனினும் மையமாக உள்ளதற்கு எரிய ஏன் ஆக்கும் பின்னர் வைக்கவேண்டும். ஏனைய வண்ணம் ஒலியும் வைக்க எனினும் மையமாக உள்ளதற்கு எரிய ஏன் ஆக்கும் பின்னர் வைக்கவேண்டும். என்று பதிவு செய்யப் பட்டால் காண வேண்டும் உண்மையில் ஒலியும் வைக்க என்று பதிவு செய்யப் பட்டால் காண வேண்டும்?

44A. Com. to Sut. 201: "சிவப்பு வண்ணம் ஒலியும் வைக்க எனினும் மையமாக உள்ளதற்கு எரிய ஏன் ஆக்கும் பின்னர் வைக்கவேண்டும். ஏனைய வண்ணம் ஒலியும் வைக்க எனினும் மையமாக உள்ளதற்கு எரிய ஏன் ஆக்கும் பின்னர் வைக்கவேண்டும். ஏனைய வண்ணம் ஒலியும் வைக்க எனினும் மையமாக உள்ளதற்கு எரிய ஏன் ஆக்கும் பின்னர் வைக்கவேண்டும்."

45. Com. to Sut. 246: "நூற்று வரும் பக்க வேகமாக சோதன வரும் என்னும் என்று சொல்லப்படும்."

46. To the preface to Koduntamil Beschi refers to the Tamil of Commentators, which he considers as high Tamil as opposed to Common Tamil and in the Preface to Sentamil Grammar, Beschi refers to the fact that the names of poets are known to us only from some of the Commentators.
47. Sutrams referring to Sanskrit equivalent or show Beschi's knowledge of Sanskrit Grammars: 6, 8,9, 18, 21, 43, 44, 45, 46, 51, 54, 56, 69, 93, 103, 131, 143, 145, 191, 250.