9th.—The **Perfect Tense, I have arrived.**

**PERSONAL.**

**SINGULAR.**

1. **rasīda-am,** "I have arrived."

2. **rasīda-i,** "Thou hast arrived."

3. **rasīda-ast,** "He has arrived."

**PLURAL.**

1. **rasīda-em,** "We have arrived."

2. **rasīda-ed,** "You have arrived."

3. **rasīda-and,** "They have arrived."

10th.—**Pluperfect Tense, I had arrived.**

1. **rasīda būdam,** "I had arrived."

2. **rasīda būdī,** "Thou hadst arrived."

3. **rasīda būd,** "He had arrived."

11th.—**Future Perfect, I shall have arrived.**

1. **rasīda bāsham,** "I shall have arrived."

2. **rasīda bāshi,** "Thou shall have arrived."

3. **rasīda bāshad,** "He shall have arrived."

**a.** There are a few other compound Tenses, or rather modes of expression, besides those given in the paradigm of **rasīda,** which will be treated of in the Syntax. Vide § 75.

43. In the same manner may be conjugated every Verb in the Persian language. Hence it would be, on our
A GRAMMAR
OF THE
PERSIAN LANGUAGE.

TO WHICH IS ADDED,
A SELECTION OF EASY EXTRACTS FOR READING;
TOGETHER WITH
A VOCABULARY AND TRANSLATIONS.

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PREFACE.

The object of the following Work is to facilitate the acquisition of a language universally allowed to be the richest and most elegant of those spoken in Modern Asia. To the general scholar, the Persian recommends itself, from its vast stores of graceful and entertaining literature. To the traveller in the East, a knowledge of it is as essential as that of the French used to be in Europe. Lastly, to our British Youth, who annually resort to India, destined to become, in due time, the guardians of our Eastern Empire, an acquaintance with Persian is of the utmost importance. In the first place, it is the Court language of the Musalman Princes, and that of the higher classes generally; and, in the second place, a knowledge of it is requisite for the proper attainment of the Hindustani, or popular language, which is spoken and understood, more or less, in every part of the country.

I have been long convinced, from experience, that a work like the present is a desideratum. A Grammar of any language, adapted for a beginner, ought to be brief and perspicuous, containing only the general and more useful principles of such language. It ought to be accompanied with Easy Extracts for practice, as well as a copious Vocabulary. At the same time, the shortest Grammar is too long for a beginner: therefore, those parts absolutely necessary for the first reading ought to be rendered more prominent, by the use of a larger type. Lastly, the work ought to be confined entirely to its legitimate purpose—the instructing of beginners; not deviating into ingenious metaphysical and
etymological discussions, however interesting in their proper place: nor should it be over-crowded with superfluous paradigms of Verbs, &c., so as to swell up the volume to an undue extent.

If this criterion of a good elementary Grammar is sound, which I think few men of sense will dispute, then there is ample room for the present little work, however imperfect in execution, as the first attempt of the kind that has yet been made in this country, with regard to the Persian language.

Let it not be supposed, that because this book is small in bulk it must necessarily be superficial and imperfect; for, as Sa'di says, ند هرچه بقامت مبتغ برگمت بپر, which means, that "good gear may be contained in small parcels." In fact, I am convinced that the student will here find all the information of any consequence contained in larger volumes, and a great deal which they do not contain. I have endeavoured throughout the work to enlarge upon those parts of the subject which I have observed to be most needed by beginners. Such parts of the Grammar of the Persian language as agree with our own, or with that of European languages in general, I have passed over with the utmost brevity.

The only work on the subject to which I am under any obligation is the Persian Grammar of Dr. Lumsden, Calcutta, 1810, in two folio volumes. From this valuable work I have extracted many a pearl, though, it must be confessed, I was obliged often to dive through an enormous mass of water to procure it. Still, with all its metaphysics and verbosity, Dr. Lumsden's Grammar ought to be perused by every one who wishes to acquire a thorough knowledge of the Persian language. It is indeed a pity that the Work should not be reprinted in this country; it would form two octavo volumes; and, when printed in our elegant types, and on good paper,
it would not look nearly so formidable and repulsive as it does in its present state.

The Selections for Reading, appended to the Grammar, consist of seventy-four tales and anecdotes, commencing with the shortest and easiest. In the first sixteen pages I have given the short vowels and the symbol juzm marked in full; and in the remainder the marks have been omitted, except in the case of an izafat, or when there might arise an ambiguity from the omission. I have, throughout the Selections, employed a species of punctuation, which the reader will find very serviceable. The dash (--), denotes a half-stop, like our comma, or semicolon; the star (*), a full-stop; and the note of interrogation is the same as our own turned backwards. Of the propriety of employing some sort of punctuation in Oriental compositions there can be no doubt: the beginners will find difficulties enough to encounter, even when they know where the sentence begins and ends, which I really no unreasonable indulgence.

In the present Edition I have carried into effect the intention I expressed in the Preface of the Second Edition. 1st. A section on Arabic words, such as occur most frequently in Persian, confining myself chiefly to their mechanism, and the changes which they undergo; 2dly, A treatise on Prosody, which is greatly wanted, there being only two works in our language that treat of the subject, viz. Gladwin’s and Professor Lee’s, both of which are exceedingly meagre, inaccurate, and unintelligible. Without a knowledge of the various metres, much of the beauty of the Persian Poets is lost; and, besides, the metre frequently assists us in detecting errors of the copyists. At the same time, the Selections have been enriched by the addition of some specimens from the best Poets.

In conclusion, let me address myself to the student as to
what I consider the best plan for perusing this work. In the first place, make yourself perfectly acquainted with the letters, and their various sounds; after which, read and remember the declension of the Substantives mard and kitāb, pages 32 and 33; and the Verb rasīdan, page 39. This done, read over carefully the Fable, page 21, an analysis of which is given in page 76; and, afterwards, read the Story, page 22, ascertaining the meaning of every word from the Vocabulary.

The next step is, to study carefully all the paragraphs in the Grammar printed in large type; after which, read and translate, by the aid of the Vocabulary, the first ten or twelve pages of the Selections. Being now able to read fluently, peruse the Grammar from the very beginning till the end of the Syntax. I do not mean that you should commit it all to memory; but read it with such attention, that you may afterwards be able to know where to look for any rule or explanation of which you may feel the want. Preserve by you an accurate translation of every story as you proceed in the Selections; and, at the end of six weeks or two months, endeavour to restore your translation back into Persian. Proceed thus till you have finished the prose part of the book, and you will then find yourself possessed of a very fair elementary knowledge of the language.

Finally, read attentively the Sections VI. and VII.; after which, proceed to the Extracts from the Poets, carefully examining the various metres, and scanning each line as you go on. After this initiation, procure the latest edition of Johnson's Persian Dictionary; and then I leave you to read any Persian Author you may take a fancy to.

D. FORBES.
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SECTION I.

ON THE LETTERS AND SYMBOLS USED IN WRITING.

1. The Persians* have for many centuries adopted the Alphabet of the Arabs, consisting of Twenty-eight letters: to which they have added four other characters, to express sounds peculiar to their own language. These letters, then, Thirty-two in number, are all considered to be consonants, and are written and read from right to left; and, consequently, their books and manuscripts begin at what we should call the end. Several of the letters assume different forms, according to their position in the formation of a word or a combined group; as may be seen in the following Table, Column V. Thus, in a combination of three or more letters, the first of the group, on the right-hand side, will have the form marked Initial; the letter or letters between the first and last will have the form marked Medial; and the last, on the left, will have the Final form. Observe, also, that in this Table, Column I. contains the names of the letters in the Persian character; II. the same in Roman character; III. the detached form of the letters, which should be learned first; and IV. the corresponding English letters.

* The Alphabet here described is used, generally speaking, by all those nations who have adopted the religion of Muhammad; viz. along the North and East of Africa, in Turkey, Arabia, and Persia, and by the Musalmān portion of the people of India and Malacca.
## THE PERSI-ARABIC ALPHABET

<table>
<thead>
<tr>
<th>I. NAME.</th>
<th>II. DETACHED FORM.</th>
<th>III. POWER.</th>
<th>IV. COMBINED FORM.</th>
<th>V. EXEMPLARY FORM.</th>
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<tr>
<td>الف</td>
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<td>Final: a, Med: a, Initial: a</td>
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<td>ص</td>
<td>sad</td>
<td>s</td>
<td></td>
<td>Final: ص, Med: ص, Initial: ص</td>
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</tbody>
</table>
2. Perhaps the best mode of learning the Alphabet, is, First, to write out several times the detached or full forms of the letters in Column III. Secondly, to observe what changes (if any) these
undergo, when combined in the formation of words, as exhibited in Column V. Thirdly, to endeavour to transfer, into their corresponding English letters, the words given as exemplifications in Column VI. This last process to be performed twice; viz. let the learner, in the first place, transfer the words, letter for letter, without minding the short vowel marks and other symbols. This done, let him carefully read the Grammar up to § 21, and then, for the second time, transfer all the words in Column VI., with all the appropriate vowels, &c.

a. The learner will observe, that the letters ی, ٌ, ِ, ُ, ٌ, ١, do not alter in shape, whether Initial, Medial, or Final. Another peculiarity which they have, is, that they never unite with the letter following, to the left. The letters ب and ب, in like manner, do not alter, but they always unite with the letter following on the left hand.

PRONUNCIATION OF THE LETTERS.

3. In the foregoing Table, most of the letters are sufficiently represented by the corresponding English characters given in the parallel Column, No. IV. Suffice it for us here, then, to offer a few brief observations on such letters as differ from our own in sound, or such as require two of our characters to represent them:

ت t. The sound of this letter is softer and more dental than that of the English t: it corresponds with the t of the Gaelic dialects, or that of the Italians in the word sotto. It is identical with the Sanskrit त, not the त.

ع, is sounded by the Arabs like our th hard, in the words thick, thin; but by the Persians and Indians it is pronounced like our s in the words sick, sin.
PRONUNCIATION OF THE LETTERS.

\( \ddot{z} \) is the sound of our \( ch \) in \textit{church}.

\( \ddot{h} \) is a very strong aspirate, somewhat like our \( h \) in the word \textit{haul}, but uttered by compressing the lower muscles of the throat.

\( \ddot{k}h \) has a sound like the \( ch \) in the word \textit{loch}, as pronounced by the Scotch and Irish; or the final \( ch \), in the German words \textit{schuch} and \textit{buch}.

\( \ddot{d} \) is more dental than the English \( d \): the former is the Sanskrit \( \ddot{\zeta} \), the latter is nearer the \( \zeta \). The \( d \) of the Celtic dialects, and of the Italian and Spanish, corresponds with the Persian \( \ddot{d} \).

\( \ddot{z} \) is sounded by the Arabs like our \( th \) soft, in the words \textit{thy} and \textit{thine}; but in Persia and India it is generally pronounced like our \( z \) in \textit{zeal}.

\( \ddot{r} \) is to be sounded more distinctly than we do in English, such as the French have it in the word \textit{pardon}.

\( \ddot{z}h \) is pronounced like the \( j \) of the French, in the word \textit{jour}, or our \( z \) in the word \textit{azure}, or our \( s \) in \textit{pleasure}.

\( \ddot{sh} \) is uniformly sounded as in our words \textit{shun} and \textit{shine}. In a few instances it may happen that we shall have occasion to employ \( sh \) and \( zh \) to represent, in the Roman character, the letters \( س \) and \( ظ \), or \( z \) and \( s \) respectively, when following each other without an intervening vowel, as in the words \textit{aschal}, "more or most easy," and \textit{azhahr}, "plants." In such rare instances, the mark \( \ddot{\varepsilon} \) inserted (as in the preceding words) before the \( h \) will serve as a sufficient distinction.
ص, has a stronger or more hissing sound than our s. In Persia and India, however, there is little or no distinction between it and س.

ض, is pronounced by the Arabs like a hard د or دت, but in Persia and India it is sounded like ز.

ط, and طژ. These letters are sounded, in Persian, like ت and ز، or very nearly so. The anomalous letter ع will be noticed hereafter.

غ، has a sound somewhat like ɡ in the German word sagen. About the banks of the Tweed, the natives sound what they fancy to be the letter r, very like the Eastern غ.

ق, bears some resemblance to our c hard, in the words calm, cup; with this difference, that the ق is uttered from the lower muscles of the throat.

ک, This letter is sounded like our k in king, or kalender. It was of old written ك, in which case the mark ظ served to distinguish it from ل. In course of time, however, it came to be written ك; consequently the mark ظ was no longer required, though our type-founders still superfluously retain it. As an Initial and Medial it assumes, in Arabic manuscripts, the forms ك and ك respectively; which are also met with in our best founts.

گ, ɡ, is sounded like our hard ɡ (only), as in go, give; but never like our j, as in the words gem, gentle. As it is a modification of ك, it of course may assume all the forms of that letter, with the additional line at the top.
This letter is sounded like our own l in law. When the letter alif is combined with it, the two assume the form \( \ddash \) or \( \ddash lā \).

\( n \), at the beginning of a word or syllable, is sounded like our n; but at the end of a word or syllable, if preceded by a long vowel, it has a soft nasal sound, like that of the French in such words as mon, garçon, where the effect of the \( n \) is to render the preceding vowel nasal, while its own sound is scarcely perceptible. When followed by the labials \( b, p, \) or \( f, \) it assumes the sound of m, as in the word \( \ddash \) pronounced gumbad, not gunbad.

\( h \), is an aspirate, like our \( h \) in hand, heart; but at the end of a word, if preceded by the short vowel \( a \) (Fatḥa, § 4), the \( h \) has no sensible sound, as in \( dānā \) dāna, “a grain”; in which case it is called \( mukhtāfi \) hā, i.e. the obscure or imperceptible \( h \). In a few words, where the fatḥa is a substitute for the long vowel alif, the final \( h \) is fully sounded, as in \( shāh \) (for \( shāh \) shāh), “a king,” or \( māh \) (for \( māh \) māh), “a month.” It is also sounded in the word \( dāh\) dāh, “ten,” and all its compounds (v. § 54). It is imperceptible in the words \( ḵ \) and \( c̱ \), with their compounds, whether they be pronouns or conjunctions. Should we have occasion to write in English characters a Persian word ending in the imperceptible \( h \), the \( h \) will be omitted in writing, as in \( nāma \) (not nāmah), “a letter.”

\( a \). At the end of words derived from Arabic roots, this letter is frequently marked with two dots, thus, \( \ddash \); and sounded like the letter
OF THE PERSI-ARABIC ALPHABET.—PRIMITIVE VOWELS.

4. The Primitive Vowels in Arabic and Persian are three, which are expressed by the following simple notation. The first is called ُهْ فَتَّاء fatha, and is written thus, ṣ over the consonant to which it belongs. Its sound is that of a short a, such as we have in the word calamus, which is of Eastern origin, and of which the first two syllables or root, calam or kalam, are thus written, قَلَامُ. In such Oriental words as we may have occasion to write in Roman characters, the a, unmarked, is understood always to represent the vowel fatha, and to have no other sound than that of a in calamus or calendar.

5. The second is called َكَسْرَة kasra, and is thus ٌ written
under the consonant to which it belongs. Its sound is generally that of our short i in the words sip and fin, which in Persian would be written سِپ and فِن. In the course of this work, the letter i unaccented is understood to have the sound of i in sip and fin, in all Oriental words written in the Roman character.

6. The third is called ضِمْمَة zamma, which is thus written over its consonant. Its sound is like that of our short u in the words pull and push, which in Persian would be written پُل and پِش: we have its sound also in the words foot and hood, which would be written فُت and هُد. In all Oriental words in the Roman character, it is understood to have the sound of u in pull and push; but never that of our u in such words as use and perfume, or such as sun and fun. In Persian, the three short vowels are also called زَبَر zabar, زِبَر zer, and پِش pesh, respectively.

OF THE CONSONANTS ١، و، ع، AND ي.

7. At the beginning of a word or syllable, the letter ٢ like any other consonant, depends for its sound on the accompanying vowel: of itself, it is a very weak aspirate, like our h in the words herb, honour, and hour. It is still more closely identified with the spiritus lenis of the Greek, in such words as ἀνα, ἐπί, ὁς. In fact, when we utter the syllables ab, ih, and ub, there is a slight movement of the muscles of the throat at the commencement of utterance; and the spot where that movement takes place, the Oriental grammarians con-
sider to be the makhrj, i.e. "the place of utterance" of the consonant ُ, as in َأ, َز, and ُو, just the same as the lips form the makhrj of b, in the syllables بُ bā, بُ bī, and بُ bū. Finally, the ُ may be considered as the spiritus lenis, or weak aspirate of the letter ُ.

8. The consonant َ has the same relation to the strong aspirate ُ that ُ has to ُ; that is, the َ, like the ِ, is a spiritus lenis, or weak aspirate; but the makhrj, or place of utterance of َ, is in the lower muscles of the throat. With this distinction, its sound, as in the case of the letter ِ, depends on the accompanying vowel, as َعَ bā, َعَ bī, عَ ub, which, in the mouth of an Aral, are very different sounds from َب ab, إِ bī, وَ ub. At the same time, it is impossible to explain in writing the true sound of this letter, as it is not to be found in any European language, so far as we know. The student who has not the advantage of a competent teacher may treat the Initial َ as he does the ِ until he has the opportunity of learning its true sound by the ear.

9. Of the consonants و and ی very little description is necessary. The letter و has generally the sound of our w in we, went. The modern Persians, particularly those bordering on Turkey, pronounce the و like our v, as in the words شَوْم shawam, or, more nearly, شَوْم shëvâm, and شَوْي shëwi, which in Eastern Persia and India are pronounced shawam and shawâ. The sound of the consonant ی is exactly like our own y in you, yet, or the German j in jener.
a. In our own language we have a similar rule, viz. the letters \( \nu \) (و) and \( \gamma \) (ي) are what we call consonants at the beginning of a word or syllable; in all other situations they are vowels, or letters of prolongation.

OF THE SYMBOL **JAZM** 

10. When a consonant is accompanied by one of the three primitive vowels, it is said to be **mutaharrik**, that is, *moving*, or *moveable*, by that vowel. Oriental grammarians consider a syllable as a *step* or *move* in the formation of a word or sentence. In Persian and Arabic, the first letter of a word is always accompanied, or moveable, by a vowel. With regard to the following letters there is no certain rule. When, in the middle or end of a word, a consonant is not accompanied by a vowel, it is said to be **sakin**, "resting" or "inert." Thus, in the word **mardum**, the *mim* is *moveable* by *fatḥa*; the *re* is *inert*,* having no vowel; the *dāl* is moveable by *zamma*; and, finally, the *mim* is *inert*. The symbol **ٓ**, called **jazm**, which signifies *amputation*, is placed over a consonant to shew when it is *inert*,

* I should have apologized for making use of this novel term here, were it not for its being more appropriate than that which is usually employed. In most Persian and Arabic Grammars, a letter not followed by a vowel is called *quiescent*: now, I object to the latter term, as it is apt to mislead the beginner, it being already applied in English Grammar in the sense of *not sounded*. For instance, the letter *g* is *quiescent* in the word *phlegm*; we cannot, however, say that *n* is *quiescent* in the same word, though we may say that it is *inert*. The student will be pleased to bear in mind, then, that a letter is said to be *inert* when it is *not* followed by a vowel.
as in the word mardum, where the $r$ ($r$) and final $m$ ($m$) are inert. As a general rule, the last letter of a Persian word is always inert; hence it is not necessary to mark the last letter of a word with the jazm.

OF THE SYMBOL TASHDID ʿ.

11. When a letter is doubled, the mark ʿ, called tashdīd, which signifies corroboration, is placed over it. Thus, in the word ʿadd ʿadd, where the first syllable ends with ʿadd ($d$) and the next begins with ʿadd ($d$), without a vowel intervening, instead of the usual mode ʿadd ʿadd, the two dāls are united into one, and the mark ʿ indicates this union.

OF LONG VOWELS, OR LETTERS OF PROLONGATION.

12. The letters $h$, $w$, and $u$, when inert, serve to prolong the preceding vowel, as follows. When $h$ inert is preceded by a letter moveable by fatha, the fatha and alif together form a long sound like our $a$ in war, or $au$ in haul, which in Persian might be written $wār$ and $kāl$. Now it so happens, that the $h$ inert is always preceded by fatha: hence, as a general and practical rule, alif not beginning a word or syllable forms a long sound like our $a$ in war, or $au$ in haul.

$a$. On a similar principle, we may consider the unaspirated $h$ as a letter of prolongation in the German words wahr and zahl. We may also consider the second $u$ as inert in the words aachen and waal.

13. When the letter $g$ inert is preceded by a consonant moveable by the vowel zama, the zama and $g$ together form a sound like our $oo$ in food; which in Persian might be
written قُومُ, or, which is the same thing, like our u in rule, which the Persians would write جُرُول. The same combination forms also another sound, like our o in mole, which they would write مُولُ, or, perhaps still nearer, like our ou in boat, which they would write مَوَتُ. In the Arabic language, the latter sound of و, viz. that of o in mole, is unknown; hence grammarians call it Majhūl, or 'Ajami, i.e. the Unknown or Persian و; whereas the former sound, that of the u in rule, is called ماُرف, the Known or Familiar و. If the letter و be preceded by a consonant moveable by فاثحا, the فاثحا and و united will form a diphthong, nearly like our ou in sound, or ow in town, but more exactly like the au in the German word Raum, which in Persian or Arabic might be written قُومُ. If the و be preceded by the vowel كاسرا, no union takes place, and the و preserves its natural sound as a consonant, as in the word سِوَأَ سَوَأَ siwā.

a. In English, the w is a letter of prolongation in many words, as draw, crown, &e.; it also contributes to the formation of a diphthong, as in town, gown, &e.

b. When the letter و is preceded by خ moveable by فاثحا and followed by ی, the sound of و is scarcely perceptible; as in the word خواهم, pronounced Khāham, not Khurāham. This rule, however, applies only to words purely Persian; never to those borrowed from the Arabic language, which are very numerous. In writing such words in the Roman character, the و will be represented by w, which the student will bear in mind is not to be sounded.

c. In like manner, when و preceded by خ moveable by فاثحا, and sometimes by زامما or كاسرا, is followed by any of the letters ب, د, چ, or ز, or پ, the و occasionally loses its usual sound, as in the word خود, pron. Khūd, not Khund or Khwarād; so in خود, pron. Khūd, not Khūd; also in خوش, pron. Khūsh, not Khwiresh. This rule
also applies only to words purely Persian; and, as it is by no means
general, the student must ascertain the pronunciation in such cases from
a Dictionary of standard authority; such as Professor Johnson's last
edition of Richardson's Persian Dictionary. In the few words of this
description which we may have occasion to write in the Roman char-
acter, the ṣ will be altogether omitted, and the vowel marked with a dot
underneath, as in خود ṣhūd.

14. When the letter ي is inert is preceded by a consonant
moveable by kasra, the kasra and the ي unite, and form a
long vowel, like our ee in feel, which in Persian might be
written ی یَل; or, which is the same thing, like our i in ma-
chine, which in Persian would be written مشیین. The same
combination may also form a sound like our ea in bear, which
would be similarly written ی یَر, or like the French e in the words
tête and fête; or the German e followed by h in the words
sehr, gelehrt. In the Arabic language, the latter sound of
ی is unknown: hence, when the ي forms the sound of ea
in bear, &c., it is called يَ, Majhūl, or يَ, Ajamī, that is,
the Yā Unknown (in the Arabic language), or Persian ي; whilst
the former sound—that of ee in feel, or i in machine—
is called يَ, Ma'rūf, the Known or Familiar ي. When
the letter ي inert, is preceded by a consonant moveable by
fatḥa, the fatḥa and the ي unite, and form a diphthong, like
ai in the German word Kaiser, which in Arabic and Persian
is written قیصر. This sound is really that of our own i in
wise, size, which we are pleased to call a vowel, but which is
really a diphthong. When the ي is preceded by zamma, no
union takes place, and the ي retains its usual sound as a
consonant, as in the word میضر menyassar.

a. In English, the letter y is a letter of prolongation in the words یک.
and key; it also contributes to the formation of a diphthong in the word buy, which in Persian might be written بی.

b. Sometimes the letter ب at the end of a word, when preceded by the long vowels ا, ع, or ی, has scarcely any perceptible sound; thus, پا, “foot,” یوتر, “face:” hence the words are frequently written without the ب, as بی and یرو.

15. It appears, then, from what we have stated, that the Persian language has ten vocal sounds; viz. 1st, Three short or primitive vowels, as in the syllables بک bاد, پد bید, دب bود (pronounced boود). 2dly, Three corresponding long vowels, formed by introducing the homogeneous letters of prolongation immediately after the preceding short vowels, as in بآد bاد, بیب bید, بود bود.

3dly, Two diphthongs, as in بای bاید, the ai pronounced like our i in abide; and بوی bۆود, the au pronounced like our ou in loud. 4thly, The two long vowels, peculiarly Persian, or ماجحول, as بیل bel, pronounced like the English word bail, and روز rۆز, pronounced very nearly like the English word rose.

a. It may be proper to notice here, that the people of Persia, of the present day, are said to have discarded the ماجحول sounds e and o altogether from their language; so that, instead of bel and roz, they now sound the words بیل and رۆز. Vide § 56ب.

b. It must be observed, that there are very few Persian works, manuscript or printed, in which all the vowels are marked as we have just described. The primitive short vowels are almost always omitted, as well as the marks ـ jazm and ـ tashād; nor is the omission of any consequence to the natives, nor to those who know the language. To the young beginner, however, in this country, it is essential to commence with books having the vowels carefully marked; otherwise, he will contract a vicious mode of pronunciation, which he will find it difficult
afterwards to unlearn. At the same time, it is no easy matter in printing to insert all the vowel-points, &c. in a proper and accurate manner. In the present work, a medium will be observed, which, without overcrowding the text with marks, will suffice to enable the learner to read without any error, provided he will attend to the following

**RULES FOR READING.**

16. In the first place,—the last letter of every word (as already mentioned, § 10) is *inert*: hence the mark " _jazm_ " is in that case dispensed with: when there is an exception to this rule, as in the formation of the genitive case (§ 28), the last letter will be marked with the requisite vowel. Secondly, the short vowel *fatha* — is of more frequent occurrence than the other two: hence it is omitted in the printing; and the learner is to supply it for every consonant in a word, except the last, provided he see no other vowel, nor the mark *jazm* accompanying any of the consonants aforesaid. Thirdly, the letters ٍ, ٍ and ی, not initial, are generally *inert*; hence, they are not in such cases marked with the _jazm_: whenever ٍ and ی, not initial, are moveable consonants, they are marked with the requisite vowels. Fourthly, To distinguish between the _majhūl_ and _ma‘rūf_ sounds of ُو and ی، the following rule is observed. When ُو and ی، follow a consonant, unmarked by a short vowel or _jazm_, they are understood to have the _majhūl_ sound, or that of ُo and ُe respectively, as in مور _mor_, "an ant," and شیر _sher_, "a lion." If, on the other hand, the consonant preceding ُو have the vowel ُ, and that preceding ی، the vowel ی، they have the _ma‘rūf_ sound, or that of ُ in _rule_ and ُ in _machine_.
respectively, as in the words سود sūd, "gain," and شير shīr, "milk." If the preceding consonant be marked with جزم jazm, و and ي are consonants, and sounded as at the beginning of a word or syllable (§ 9). Finally, The vowel فتحا fatha is written before the letters و and ي when they form diphthongs, as in كاوم kaum, "a tribe," and سير sair (pronounced like the English word sire). "a walk."

VOWELS, MEDIAL AND FINAL.

17. According to this method, the ten vocal sounds will be uniformly represented as follows, both in the Persian text, and in such Persian words as we may have occasion to write in Roman characters. 1st, Three short vowels, بُر bar, بُن bin, سُر sur. 2dly, Three corresponding long, بَر bār, بِن bin, سُور sūr. 3dly, Two diphthongs, سِير sair, قُوم kaum. 4thly, The two sounds called مَجْهُول Majhūl, not used in Arabic, بِل bel, روز rōz.

INITIAL VOWELS.

18. The letters ی and ع, beginning a word or syllable, form, according to our notions, an initial vowel; although the Orientals deny the possibility of such a thing: thus—

اراد اید; اود اید (الد اد) ad id ud; ād i̯d u̯d; ʿād and; el̯ êd ūd

OF THE SYMBOL مَادَد MADDÁ.

19. Instead of writing two ایف alifs at the beginning of a word, as in ʾād, it is usual (except in Dictionaries) to
write one alif with the other curved over it; thus, َآ. This symbol َ is called مَدّة madda, "extension," and denotes that the alif is sounded long, like our a in water.

20. The letter ع 'ain, like the َ alif, at the beginning of a word, depends for its sound on the accompanying vowel. It differs from the alif, inasmuch as it is uttered from the lower muscles of the throat; thus,

َعُود عَيد عَاد عَد َعَد عَد

'aḍ 'iḍ 'uḍ; 'aḍ 'iḍ 'uḍ; 'aḍ 'aḍ 'aḍ

a. The learner may view the َ and ع in any of the three following lights. 1st, He may consider them of the same value as the spiritus lenis (ذ) in such Greek words as ωυ, ϖυ, &c. 2dly, He may consider them as equivalent to the letter b in the English words hour, herb, honour, &c. Lastly, he may consider them as mere blocks, whereby to place the vowels requisite to the formation of the syllable. Practically speaking, then, َ and ع when initial, and ع and ع when not initial, require the beginner's strictest attention, as they all contribute in such cases to the formation of several sounds.

b. It further appears, that when, in Persian, a word or syllable begins with what we consider to be a vowel, such words or syllables must have the letter َ or ع to start with. Throughout this work, when we have occasion to write such words in the Roman character, the corresponding place of the ع will be indicated by an apostrophe or spiritus lenis; thus, عَسَل عَاي بُهَدَ عَاي بُهَدَ، to distinguish the same from عَسَل عَاي بُهَدَ عَاي بُهَدَ عَاي بُهَدَ, or بَدَ, or بَدَ.

21. When one syllable of a word ends with a vowel, and, according to our ideas of orthography, the following syllable begins with a vowel, that is, virtually, with an َ in Persian, the mark َ (sometimes َ) hamza is used instead of the َ; thus, ُبَايِ فَأَيِّه pā, e, instead of ُبَايِ فَأَيِّه fā, iḍa, instead of ُبَايِ فَأَيِّه.
a. The sound of the mark hamza, according to the Arabian Grammarians, differs in some degree from the letter ی, being somewhat akin to the letter ی which its shape would seem to warrant; but in Persian this distinction is overlooked. According to the strict rule, the hamza ought to be used whenever a syllable beginning with a vowel is added to a root, in the way of inflexion or derivation, as بداری "we saw," from بداری, بداری, "badness," from بد. But this rule is seldom or never observed. Practically speaking, then, in Persian the hamza in the middle of a word is nearly of the same import as our hyphen in such words as re-open, which in the Persian character might be written ريپورين. At the end of words terminating with the imperceptible ی or ی, the hamza has the sound of ی or ی, long or short, as will be observed hereafter.

b. In such Persian words as we may have occasion to write in the Roman character, the hamza will be represented by the small mark (.) between the vowels, as in the word觉醒.

22. As words and phrases from the Arabic language enter very freely into Persian composition, we cannot well omit the following remarks. Arabic nouns have frequently the definite article ال (the) of that language prefixed to them; and if the noun happens to begin with any of the fourteen letters ص, ش, س, ز, ر, د, ث, ت, ل, ط, ت, or ی, the ال of the article assumes the sound of the initial letter of the noun, which is then marked with تاشليد; thus, الالور the light, pronounced ان-نور, not ال-نور. But in these instances, although the ال has lost its own sound, it must always be written in its own form. Sometimes when the noun begins with ال, the ال of the article is omitted, and the initial لام of the noun marked by تاشليد, as الالیة الالیة al-lailatu, "the night," instead of الالیة.
a. The fourteen letters, ث &c., above mentioned, are, by the Arabian Grammarians, called solar or sunny letters, because, forsooth, the word شمس shams, “the sun,” happens to begin with one of them. The other letters of the Arabic alphabet are called lunar, because, we presume, the word قمر kamar, “the moon,” begins with one of the number, or simply because they are not solar. Of course, the captious critic might find a thousand equally valid reasons for calling them by any other distinctive terms, such as gold and silver, black and blue, &c.; but we merely state the fact as we find it.

b. In general, the Arabic nouns of the above description, when introduced into the Persian language, are in a state of construction with another substantive which precedes them; like our Latin terms “jus gentium,” “vis inertia,” &c. In such cases, the last letter of the first or governing word is generally moveable by the vowel زamma, which serves for the enunciation of the ی following; and, at the same time, the ی is marked with the symbol ـ, called وصله rasla (conjunction), to denote such union, as in the following words:

Amirul-muminin, “Commander of the Faithful;”
Ibhulu-d-daula, “The dignity of the state.”

c. Arabic nouns occasionally occur in Persian having their final letters marked with the symbol called tanwin, which signifies the using of the letter ن, or نunciation. The tanwin, which in Arabic grammar serves to mark the inflexions of a noun, is formed by doubling the vowel-point of the last letter, which indicates at once its presence and its sound; thus, باب bābun, باب bābin, باب bāban. The last form requires the letter ی, which does not, however, prolong the sound of the final syllable. The ی is not required when the noun ends with a hamza or the letter ق, as قيث الشیطان shai-ya, حکمة hikmatan; or when the word ends in يا, surmounted by ی (in which case the ی only is pronounced), as یندان indan. In words ending in ي, surmounted by ی, without the tanwin or نunciation, the alif is sounded like the alif of prolongation, as تلالا’ ‘ubba, &c. The ن of the نunciation will be represented in the Roman character by ی, and the final ی by ة or ای.
d. The eight letters, ﷽، ﷴ، ﷳ، ﷵ، ﷶ، ﷸ، ﷹ، and ﷺ, peculiar to the Arabic language: hence, as a general rule, a word containing any one of these letters may be considered as borrowed from the Arabic: and should it include the long vowels و or ي, they cannot have the majhūl sound, except it be the ي (e) of unity (of which more hereafter) added at the end. The four letters ﷲ، ﷳ، ﷱ، and ﷹ, are not used in the Arabic language: hence, a word in which any one of them occurs may be considered as purely Persian or Turki. The remaining twenty letters are common to both languages.

EXERCISES IN READING.

23. A careful perusal of the two following stories will fully exemplify all that we have already detailed on the subject of reading. An analysis of the first will be found in § 60, and a literal translation is appended to the second.

a. Before commencing, however, the learner had better reconsider all that has gone before, and be sure that he thoroughly recollects the meaning of the following symbols: ١، ٢، ٣، ٤، ٥، ٦، ٧، ٨، ٩، ٠ and ١، as well as the different sounds which ١، ٢، ٣، ٤، ٥، ٦، ٧، ٨، ٩، and ١، contribute to form.

STORY I.

حِکَایَتِ دِقَاقَان و حُرْرَ دِقَاقَانِ خَرِي دِاشَت ـ از سِبِّ بِي خَرْجِي خَرِي بِرَائِي چَرِيدْنِه بَانَگِي سَرُّهِ دَاد ـ مِرْدُمُانِ بَانَگِ خَرِي مِي زَدَنِدـ و از زَرَاعَتِ بَهِ دَرِ مَيْرَگَدُنِد ـ روزِي دِقَاقَانِ بُوُسَتِ شِيرَة بَرْخِبْسَت ـ و گَلْفُت وقت شَبِ بَرَائِي چَرِيدْنِ تو بِرَآَيِ و آَوَاز مَقْنِ ـ هَمْٰچَنَا هَرْشَب بِبُوُسَتِ شِير

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آین خر به باغ می رفت * هرکه به شب می دید - یکین می دانست که این شیر اسبت * شبی باعبان اوها دید و از ترس بر باغی درختی رفت * در انتظار آن خری دیگری در آن نزدیکی بود آواز كرد - و خر دهفن نیز به اواد در آمد و بااهک زدن مثل خران صرقت * باعبان اورا شناخت - و دانست که این کپست * از درخت فرود آمد و آن خرا پسیار لیت به زد - از ایتیا خردندان صرقت اند - که خرانا خاموشی به *

a. A translation and analysis of the preceding anecdote will be found in § 60, a., at the beginning of the Syntax. The student's object at present is to endeavour to write out the whole in the Roman character. He may then compare his performance with the transcript given in § 60, a.

b. We may here observe, that in the following story, the preposition ی ba, "to," "at," "in," "by," which, in the preceding story, we have written separate, is frequently joined to its substantive; and the same may be said of the prefix می of the verb; as also of the negative particle ن na, "not," which it seems optional to write separately or unite with the verb. When ی and ی are joined to the following word, the weak ی is suppressed; thus, we may write بیش به شب or "by night." Lastly, the termination ی rā, the sign of the Dative and Accusative, may be joined to the last letter of a word, or written separately; thus, باعبان را or باغبان را ی bāghbān-rā. "to the gardener."

**STORY II.**

مردی برای دیدن شخصی به خانه او به وقت
A man went, for the purpose of seeing a certain person, to his house, at the time of the midday meal. That person, in his own house, saw this man coming. He said to his servants, “When he asks where the master of the house is, you will say that he is now gone to dine with some one.” In the mean while, the man having arrived, asked, “Where is the master of the house?” They said, “He is just this moment gone out.” The man said, “A rare fool he is, to have gone out of his house at such a sultry hour.” The master of the house, putting his head out of the window, said, “You are a fool, to wander about at this time. I am comfortably reposing in my own house.”

24. We may here mention, that the twenty-eight letters of the Arabic language are also used (chiefly in recording the dates of historical events) for the purpose of Numerical computation. The Numerical order of the Letters, however, in this case, differs from that given in the Alphabet; being,
in fact, the identical arrangement of the Hebrew, so far as the latter extends, viz. to the letter ت, 400. The following is the order of the Numerical Alphabet, with the corresponding number placed above each letter; the whole being grouped into eight unmeaning words, to serve as a memoria technica—

where 1 denotes one, ٢ two, ٣ three, ٤ four, &c.

a. In reckoning by the preceding system, the four letters peculiarly Persian (21), viz. ب, ج, د, ق, have the same value as their cognate Arabic letters, of which they are modifications, that is, of ك, ن, ج, ب, respectively. The mode of recording any event is, to form a brief sentence, such, that the numerical values of all the letters, when added together, amount to the year (of the Hijra) in which the event took place. Thus, the death of Ahli of Shiraz, who may be considered as the last of the Classic Poets of Persia, happened in A.H. 942. This date is recorded in the sentence بَادِشُاءٌ شَعْرًا بُودِ اَهْلِي, i.e. "Ahli was the king of poets;" which at once records an event, and pays a high tribute to the merits of the deceased. The following date, on the death of the renowned Hyder 'Ali of Maisur, A.H. 1196 (A.D. 1782), is equally elegant, and much more poetic. The reader will bear in mind that Bālāghāt is the scene of one of Hyder's most celebrated victories; hence the appropriateness of the following well-chosen expression:

جان بالاگهات درفت

"The spirit of Bālāghāt is gone."

b. Sometimes the title of a book is so cunningly contrived as to express the date of its completion. Thus, several letters, written on various occasions by Abul Fazl, surnamed 'Allāmī, when secretary to the Emperor Akbar, were afterwards collected into one volume by Abdu-ṣ-ṣamad, the secretary's nephew, and the work was entitled
Mukātabāt ʿAllāmī, "The Letters of ʿAllāmī," which at the same time gives the date of their publication, A.H. 1018, A.D. 1606.)

c. A letter marked with tashdīd, though double, is to be reckoned only once, as in the word ʿallāmī, where the ʿām, though double, counts only 60. The Latin writers of the middle ages sometimes amused themselves with learned trifles of this description, although they had only seven numerical letters to work with, viz. 1, v, x, l, c, d, and m. This kind of verse they called carmen ecostichon or chronostichon, out of which the following effusion on the restoration of Charles II., 1660, will serve as a specimen—"Cedant arma oleae, pax regna serena et agros;"—where c, d, m, l, and x, amount to the date required, viz. M D C L X.

24f. In Arabia and Persia, the art of printing is as yet very little used: hence their books, as was once the case in Europe, are written in a variety of different hands. Of these, the most common are, 1st, the Nasḵī نَسْكِی, of which the type employed in the two Stories, § 23, is a very good imitation. Most Arabic Manuscripts, and particularly those of the Kurān, are in this hand; and from its compact form, it is generally used in Europe for printing books in the Arabic, Persian, Turkish, and Hindūstānī languages. 2dly, The Taʿlīk تَعْلِيَق, a beautiful hand, used chiefly by the Persians in disseminating copies of their more esteemed authors. In India, the Taʿlīk has been extensively employed for printing, both in Persian and Hindūstānī; and within the last thirty years, a few Persian works, in the same type, have issued from the Pāshā of Egypt’s press at Būlāk. 3dly, The Shikasta شِکْسَتَة, or broken hand, which is used in correspondence. It is quite irregular, and un-
adapted for printing; but not inelegant in appearance, when properly written.


SECTION II.

ON SUBSTANTIVES, ADJECTIVES, AND PRONOUNS.

25. The Grammarians of Arabia and Persia reckon only Three Parts of Speech—the Noun اسم Ism, the Verb فعل Fil, and the Particle حرف Harf. Under the term Noun, they include Substantives, Adjectives, Pronouns, Participles, and Infinitives: their Verb agrees in its nature with ours; and their Particle includes Adverbs, Prepositions, Conjunctions, and Interjections.

a. In the present work we shall, in preference, adhere to that division of the Parts of Speech which is followed in the Latin Grammar, with which the student is supposed to be already acquainted.

OF GENDER.

26. In the Persian language, the Gender of Nouns agrees exactly with that of the same Part of Speech in English; males being masculine, females feminine, and all other words neuter, or, more strictly speaking, of no gender.
FORMATION OF THE PLURAL NUMBER.

27. All names applicable to human beings, and, in general, all names of animals, particularly those of the larger description, form the plural by adding the termination ان an to the singular; thus, man, pl. مرد mard, “a man;” زن man, “a woman;” اسب asp, “a horse;” اسبان aspān, “horses.” All names of lifeless things, and of the more minute description of animated beings, form the plural by adding ها ha to the singular; thus, در درها dar, “a door,” pl. درها darha, “doors;” روز rozh, “a day,” pl. روزها rozhā, “days;” مور mor, “an ant,” pl. مورها morhā, “ants.” This general rule, however, is subject to some exceptions.

a. All names applicable to persons, and epithets descriptive of human beings, make the plural in إن an; thus, بادشاه bādshāh, “a king,” کنیزک کنیزکhanizak, “a damsel,” دل فربان dīl-firebān, “an allurer of hearts,” pl. دل فربان dīl-firebān. Names of animals not rational, form the plural, generally, by adding ها ha, but often by اسب asp, “a horse,” pl. اسبان aspān; شتر shutur, “a camel,” pl. شتران shuturān, or شترها shuturhā,
ON SUBSTANTIVES, ADJECTIVES, AND PRONOUNS.


b. When nouns ending in the obscure ِ (§ 3) have occasion to add ِ, the ِ is converted into ِ; as, ِ fīrishta, "an angel," pl. ِ fīrishtagān, "angels:" and sometimes the ِ is retained, and the ِ added as a separate termination; as, ِ "dead," pl. ِ mūdadegān. When such nouns have occasion to add ِ, the final ِ of the singular disappears; as, ِ nāma, "a book or letter," pl. ِ nāmāhā.

When nouns ending in ِ (ā) or ِ (ū or ِ) have occasion to add ِ, the letter ِ (y) is inserted, to avoid a hiatus; as, ِ dānā, "a sage," pl. ِ dānāyān; so, ِ pari-rū, "fairy-faced," pl. ِ pari-rūyān, "the fairy-faced ones:" and sometimes, though rarely, the letter ِ is omitted after ِ; as, ِ bāzūr, "the arm," pl. ِ bāzūrān.

c. In some modern Persian works, written in India, names applicable to females, or to things without life, frequently form their plural by adding ِ, and sometimes ِ, to the singular; thus, ِ "a favour," pl. ِ nāvarshāt, "favours;" ِ nāvarsh "an anecdote," nāvārshīn, "anecdotes." When the singular ends in the imperceptible ِ, the plural is sometimes formed by adding ِ, the ِ being suppressed; as, ِ nāma, "a letter," nāmājat, "a fort," nāmājāt.

d. There are several other modes of forming the plural adopted in the Persian language from the Arabic; thus, the word ِ, "blemish," may have the regular Persian plural ِ, as well as the irregular Arabic forms ِ and ِ. In like manner may have the regular Persian plural ِ, or the Arabic plural ِ, or, lastly, the more barbarous plural ِ. The word ِ, "a deputy," or "vicaroy," may have the regular Persian plural ِ, or the Arabic forms ِ and ِ. The latter form is said to be the origin of our word ِ Nabob, used in the plural form as a mark of respect, unless we consider it to be a substantive singular of the form
THE GENITIVE OR POSSESSIVE CASE.

ٌ، or "Noun of excess," as the Arabs call it. In India, the word is uniformly pronounced Nauwāb (not nūnāb) denoting "governor," or "viceroy."

e. According to Mirzā Ibrāhīm, it would appear that, in the spoken language of the present day, there is a tendency to form all plurals by adding ِ to the singular. In the Mirzā’s Grammar, page 29, he states, that "If a foreigner, speaking good Persian, adheres uniformly to the use of ِ in forming the plural, he will be much nearer the mark." It must be remembered, however, that this novel rule of the Mirzā’s does not apply to the written language, even of the present day. The Mirzā, indeed, tries to prove too much, when he states, in page 26, "In one instance (but, I believe, the only one in all his writings) he (Sa’di) has indeed been compelled,* as it were, to form the plural of an inanimate thing, viz. ُ dirakhtān, "trees," (pl. of dirakht), by adding َ ِ to the singular; a transgression of which none but himself (though only for once) could venture to be guilty, and for which nothing but the splendid composition in which it occurs could have secured him against the censure of the learned." Now all this sounds to us very strange, when in no fewer than five different passages of Sa’di’s Gulistān alone, we find ُ dirakhtān "trees," used as the plural of ُ dirakht, in all editions, manuscript or print. Of these five passages, four occur in the Preface, and the fifth in Book II. Tale 32; and, moreover, three of the passages alluded to are in plain prose, where the author is under no compulsion on the score of metre!

28. Persian Nouns undergo no change in termination corresponding to the various Cases of the Greek and Latin. The word Case, however, is here retained in the Oriental sense of the term, حالت hālat, i.e. state or situation, as it forms the simplest means for explaining how the various relations of Substantives are expressed in this language.

* It is a pity the Mirzā did not explain to us the nature of the compulsion here alluded to. This grossly inaccurate assertion of his with respect to Sa’di, throws a shade of suspicion over the rest of his performance.
29. The Genitive or Possessive Case is formed by the juxta-position of two Substantives; where the regimen, or thing possessed comes always first, having its final letter sounded with the vowel kasra (i)—called كُسْرَة ِضَافِت Kasra-i Izāfát, “The kasra of relationship;”—thus, پِسَرِ مَلِیک pisar-i-malik, “The son of the king (filius regis);” so کِتَابِ پِسَرِ مَلِیک kitāb-i pisar-i malik, “The book of the son of the king (liber filii regis).” If the governing word ends in the long vowels ا (ā) or و (ū or ō), instead of these letters being followed by the kasra (or short i), as above, the letter ي (majhūl) with the mark hamza, or the hamza alone, with the kasra (expressed or understood) is used; as پَهَلِ مرْد pālh mard, “The foot of the man;” رَوْهِ پِسَر rūh pisar, “The face of the boy.” If the governing word ends with the obscure ه (ḥ), or the long vowel ی (i or e), the mark hamza, with the vowel kasra (expressed or understood) is used; as خَانَهِ مَرْد, khāne mard, “The house of the man;” مَاهِیَ دَرْیَا mahī daryā, “The fish of the sea.” In practice, however, when the ي is employed, the hamza is generally suppressed; as رُوْهِ پِسَر rūh pisar.

a. In English we form the Possessive Case in two ways; thus, “The king’s son,” or “The son of the king;” the latter mode agrees exactly with that of the Persian; and the vowel kasra &c. (i &c.), added to the governing word in Persian, corresponds to the particle of in English. Hence, in turning English into Persian, should a complex string of words related to each other in the genitive case occur, the student has, in the first place, to resolve the same in his mind into that form of the genitive case which is made by the particle of in English; then convert the same into Persian in the very same
THE DATIVE AND ACCUSATIVE CASES.

order, inserting the proper marks of the izāfat. Thus, to assume an extreme-case, we shall suppose the student has to express in Persian, "The colour of the king of Irān's horse's head." Let him, in the first place, endeavour to express the plain meaning of the phrase in English, by the aid of the particle of alone; thus, "The colour of the head of the horse of the king of Irān:" then the Persian will easily follow; as, 里 ージャシギ .force 亞史 ー 充瓜 ー イラン, *rang-i sar-i asp-i padshāh-i Irān;* the order being the same.

b. The words صحيب, denoting "possessed of," and سر sar, denoting "source," when united with another word, generally omit the kasra; as, صحيب دل sahib-dil, "a sage" (homme d'esprit); so سر مایه sar māya, "the source of wealth," or "capital in trade." The rule does not hold, however, when these words are used in a specific or restricted sense; as, صحيب خانه "the master of the house;" سر ثنو "thy head."

30. Dative Case.—The syllable د is added to a Noun when it stands in that relation to a Verb which corresponds with the Dative Case of the Latin; as, مدریا كتاب دادم mardrā kutāb dādam (viro librum dedi), "I gave the book to the man." Sometimes the Dative is formed, as in our own language, by prefixing to the Noun the particle به ba, "to" or "for:" this holds in particular when, at the same time, the Verb governs an Accusative requiring the termination د ra (§ 73, a.); as, لعل را به زن داد la'i-rā ba zan dād, "He gave the ruby to the woman."

31. Accusative Case.—The Accusative Case in Persian is generally the same as the Nominative, and can only be known as such from its situation in the sentence; thus, مردي ديدم marde didam, "I saw a man." In some instances it is necessary to add the termination د ra, to distinguish the Accusative, as will be more fully shewn in the
Syntax: as, اَسْبِرَا دِيدَم, asp-rā didam, "I saw the horse." Vide § 72, a.

32. Vocative Case.—The Vocative is formed, as in English, by placing some Interjection before the Nominative; as, اَي مَرْدَ, Ai mard! "O man!" In poetry, and also in prose compositions denoting prayer and supplication, the Vocative is frequently formed by adding ٓā to the Nominative; as, بَلْبِلا, bulbulā! "O nightingale!" دوَسْتا, dostā! "O friend!"

33. The Ablative Case.—The Ablative is formed, as in English, by prefixing the Prepositions اَز az, "from" or "by," در dar, "in," &c., to the Nominative; as, اَز مَرْدَ az mard, "from the man;" در خاَنَة dar khāna, "in the house." The Cases of the Plural Number are formed exactly in the same way, the plural terminations being superadded.

34. To conform with the mode of European Grammars, we shall add two examples of the Declension of a Persian Noun.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nom.</strong> مَرْد mard; <strong>VIR.</strong></td>
<td>مَرْدان mardān; <strong>VIRI.</strong></td>
</tr>
<tr>
<td><strong>Gen.</strong> مَرْد i-mard; <strong>VIRI.</strong></td>
<td>مَرْدان i-mardān; <strong>VIRORUM.</strong></td>
</tr>
<tr>
<td><strong>Dat.</strong> مَرْد رَا mard-rā; <strong>VIRO.</strong></td>
<td>مَرْدان رَا mardān-rā; <strong>VIRIS.</strong></td>
</tr>
<tr>
<td><strong>Acc.</strong> مَرْد</td>
<td>مَرْدان</td>
</tr>
<tr>
<td>آي مَرْد ai mard; <strong>VIR.</strong></td>
<td>آي مَرْدان ai mardān; <strong>VIRI.</strong></td>
</tr>
<tr>
<td>اَز مَرْد az mard; <strong>VIRI.</strong></td>
<td>اَز مَرْدان az mardān; <strong>VIRIS.</strong></td>
</tr>
</tbody>
</table>

* The symbol — before the Genitive Case, merely indicates the plur. of the governing word, the last letter of which must have the vowel — (ṣ or ِ) affixed, as explained in § 29.
**DECLENSION OF NOUNS.**

**Kitāb, “A Book.”**

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>Nom.</td>
</tr>
<tr>
<td>كِتَاب</td>
<td>كِتَابْ</td>
</tr>
<tr>
<td>ketāb, a book, the book.</td>
<td>ketābāhā, books.</td>
</tr>
<tr>
<td>كِتَابِ</td>
<td>كِتَابْ</td>
</tr>
<tr>
<td>i-ketāb, of a book.</td>
<td>i-ketābāhā, of books.</td>
</tr>
<tr>
<td>Dat.</td>
<td>Dat.</td>
</tr>
<tr>
<td>كِتَابَرْ</td>
<td>كِتَابْرْ</td>
</tr>
<tr>
<td>hitāb-rā, to a book.</td>
<td>hitābāhā-rā, to books.</td>
</tr>
<tr>
<td>Acc.</td>
<td>Acc.</td>
</tr>
<tr>
<td>كِتَابُ</td>
<td>كِتَابْ</td>
</tr>
<tr>
<td>{كتَابْ}</td>
<td>ketābāhā,</td>
</tr>
<tr>
<td>hitāb-rā,</td>
<td>books.</td>
</tr>
<tr>
<td>Voc.</td>
<td>Voc.</td>
</tr>
<tr>
<td>كِتَابَ</td>
<td>كِتَابْ</td>
</tr>
<tr>
<td>اَيِ كِتَابَ</td>
<td>اَيِ كِتَابْ</td>
</tr>
<tr>
<td>ai kitāb, O book!</td>
<td>ai kitābāhā, O books!</td>
</tr>
<tr>
<td>Abl.</td>
<td>Abl.</td>
</tr>
<tr>
<td>كِتَابٌ</td>
<td>كِتَابْ</td>
</tr>
<tr>
<td>اَرَكِتَابَ</td>
<td>اَرَكِتَابَ</td>
</tr>
<tr>
<td>az kitāb, from a book.</td>
<td>az kitābāhā, from books.</td>
</tr>
</tbody>
</table>

*a. In like manner may be declined every Substantive in the Persian language. The only questions are, in the first place, whether —, ي, or ی, will be used as the sign of the izāfat or Genitive Case; which is easily solved by the rule laid down in § 29, the choice depending on the last syllable of the preceding or governing word; and, secondly, whether ان or ِه is to be added in the plural, which is decided by a careful perusal of § 27.*

35. In Persian, there is no word corresponding exactly to our Definite Article the; so that common names, as مَرْد mard, may signify “man,” or “the man,” according to circumstances, which the context will generally indicate. A Common Substantive in the Singular Number, however, is restricted to unity, by adding the letter ي e (majhul) to it; as, مَرْدِي mard-e, “one man,” or “a certain man.”

*a. The same letter, ي, added to Nouns (plural as well as singular), followed by the particle ک, indicating a relative clause of a sentence, seems to have the effect of our definite article; thus, كِساَنِي کِه بَقُوَّت ار مِن بَيْش آَنِد “The (or Those) persons who in power are my superiors.”—Anwârī Suhaili, Book III. Likewise, in the following passage from the Gulistân of Sa’dî. Book I.*
ON SUBSTANTIVES, ADJECTIVES, AND PRONOUNS.

أبْيَهُمْ كُوْرُوزَ رَوْشُنَّ شِيْعٍ كَافِوْرِي نَهْد

"The fool who in bright day sets up (burns) a camphor candle." Sometimes the ي majhūl added to a Noun gives it a sense of excess or universality; as in Hafiz,

"Love is one (excessive) calamity:" so, عَالِيٌّ "The whole world:" خَلْقِي "The whole nation or people." Words ending in the obscure ی add a hamza, instead of the ي (majhūl); as, خَانَهْ خَانَهْ, "one house;" where the hamza has the same sound as the ي which it represents.

OF ADJECTIVES.

36. Persian Adjectives are indeclinable; and in construction, they follow the Substantives which they qualify; at the same time, the last letter of the Substantive must have the kusra ـ (or ي, or ء) superadded, as in the formation of the Genitive Case (§ 29): thus, مَرْدِ ٰنِکَ mard-i nek, "a good man;" ٰعَمْرِ ٰدَرَازْ ʻumr-i darāz, "a long life;" ٰرَوْی ٰخُوب rū-e khūb, "a fair face;" بَنْدَهْ ٰوَفَادَر bandā, ٰوَفَادَر wafādār, "a faithful slave."

DEGREES OF COMPARISON.

37. The only variation which Persian Adjectives undergo is that of Comparison, in which respect they very much resemble the same part of speech in English. The Comparative Degree is formed regularly, by adding to the Positive the syllable تُر tār; and the Superlative, by adding تُرین tārin: thus, خُوبَتْر khūb, "fair," خُوبَتْرُ tārin, "fairer." خُوبَتْرُ تُرین khūb-tārin, "fairest."

a. The terminations ت and تُرین may be joined to the Adjective,
PRONOUNS: THEIR DECLENSION. 35

or written separately, at pleasure: thus, in the above example, we might write حُبْتِرْيِنّ و حُبْتِرْيِنّ.

b. In a few instances we meet with the termination نَرَأْيَنُ of the Superlative contracted into نَرَأْيَنُ in, as بَتَرِيْنُ barīn, for بَتَرِيْنُ barīn, “highest” or “uppermost;” so, بَتَرِيْنُ, for بَتَرِيْنُ, بَتَرِيْنُ.

c. Arabic Adjectives, if triliteral (vide Arabic Grammar), form the Comparative and Superlative Degrees by prefixing the letter اَلْيَن to the triliteral root; thus, حَسَن, “beautiful,” comp. and superl. اَحْسَن, “more beautiful,” or “most beautiful.” Generally speaking, however, Arabic Adjectives, occurring in Persian, form their degrees of comparison in the Persian manner; as, فَضْل “excellent,” فَضْلَتْرَيْنِ “more excellent,” فَضْلَتْرَيْنِ “most excellent;” but sometimes the comparison is effected as in Arabic; thus, اَفْضل “more or most excellent;” and occasionally we meet with both forms united, as اَفْضل. When any Adjective is used as a Substantive, it forms the plural in accordance with the Nouns Substantive represented; as, نُوْکِن “the good,” خُوْدان “the fair,” &c.; دَادْها “things given.”

PRONOUNS.

38. The Personal Pronouns, مَنّ, “I;” تُوُّ, “thou;” او, “he, she, or it,” are declined as under:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td></td>
</tr>
<tr>
<td>مَنّ, “I.”</td>
<td>مَذّ, “we.”</td>
</tr>
<tr>
<td>G. n. مَنْ, “of me,”</td>
<td>مَذّ, “of us,”</td>
</tr>
<tr>
<td>&quot;my.&quot;</td>
<td>&quot;us.&quot;</td>
</tr>
<tr>
<td>Dút. مَرْ, &quot;to me,&quot;</td>
<td>مَرْ, &quot;to us,&quot;</td>
</tr>
<tr>
<td>&quot;me.&quot;</td>
<td>&quot;us.&quot;</td>
</tr>
</tbody>
</table>
ON SUBSTANTIVES, ADJECTIVES, AND PRONOUNS.

SECOND PERSON.

SINGULAR.

Nom. ُتُونَ tu, "thou."
Gen. ُتُونَ i-tū, "of thee," "thy."
Dat. ُتُونَ turā, "to thee,"
Acc. ُتُونَ "thee,"

PLURAL.

Nom. ُشُمَا shumā, "you."
Gen. ُشُمَا i-shumā, "of you," "your.
Dat. ُشُمَا humārā, "to you," "you.

THIRD PERSON.

Nom. اِيشَانَ eshān, "they."
Gen. او او i-o, "of him," "his," اِيشَنَ ايشان "of them," "their."
Dat. او او urā, "to him," "him,"
Acc. او او "them,"

a. The third person has, in the singular, the form اَوَ دَرَ مَن wā, and sometimes او او o,e; and, in the plural, اِوشَانَ and اشَانَ shān. When the third person represents a lifeless thing, the demonstratives اَوَ دَرَ مَن (v. § 40), with their plurals اَوَ دَرَ مَن and اَوَ دَرَ مَن, are generally used instead of اِيشَانَ او او, or اَوَ دَرَ مَن, as will be more fully explained in the Syntax.

b. The inflection of the Personal Pronouns differs in no respect from that of Nouns. They all form the Genitive Case, like the Substantives, by placing the governing word, with the sign of the ۓشَفَط before the Nominatives (sing. or plur.) of the Pronouns; as, پِدَرَ مَن padar-i man, "my father," اَسْبَ تُو asp-i tu, "thy horse;" کَتَاب او hitābi o, "his or her book;" قَيْسَ آن qīsīt ān, "its price;" خَانَهِ ما khāna-e mā, "our house," &c. The Dative and Accusative are formed by adding اَوَ دَرَ مَن. In the first person singular, the form اَوَ دَرَ مَن is evidently a contraction of اَوَ دَرَ مَن, as اَوَ دَرَ مَن is of the second person singular. The second person forms the Vocative by prefixing an Interjection; as, اَوَ دَرَ مَن ai tū, "O thou!" The first and third persons cannot, in their nature, have a Vocative, without virtually becoming the second person. They all form the Ablative by prefixing the simple Prepositions پا, در, از, &c. to the Nominative; as, اَوَ دَرَ مَن az man,
"from me;"  با تُو bā tū, "with thee;"  بر او bar ō, "on him;"  در آن dar ān, "in it."

39. Besides the regular inflections of the Personal Pronouns, there are certain contracted forms or affixes, which, when joined to Nouns or Verbs, may denote the Genitive, Dative, or Accusative Case. These are, م ام, for the first pers. sing.; ت at, for the second; and ش ash, for the third; as, د لیم dil-am, "my heart;" سرت sar-at, "thy head;" دشتی dast-ash, "his hand:" but the explanation of these, as well as of the Reciprocal Pronoun خود khyd, or خویش khvesh (§ 13, b), "self," or "selves," belongs more properly to the section on Syntax.

40. The Demonstrative or Adjective Pronouns are, این in, "this" or "these," and آن an ān, "that" or "those." As Adjectives, they are indeclinable, and applicable to all Genders and Numbers; thus, این مر د in mard, "this man;" این مر دان in mardān, "these men;" آن کتاب ān kitāb, "that book;" آن کتابها ān kitābāhā, "those books." When used as the representatives of Nouns, they form the plural in the same manner as the Noun for which they stand; thus, اینان inān, "these" or "they," if applicable to persons; and اینها inhā, "these" or "they," when referring to inanimate things; and in like manner آنان and آنها, "those" or "they."

41. The Interrogative Pronouns are کی ki (Dative and Accusative, کی kiriā), "who?" "whom?" and چی chi
(Dative and Accusative, چرا chirā), "what?" "which?"

They are applicable to both numbers; the former generally relating to persons, and the latter to things. To these may be added, کدام kudām, "Which of two?" or "Which out of any number?" چند chand, "how many?" also, "some" or "several," which are equally applicable to persons and inanimate things. When چه and چه are added to the word هر har or هرآن har-ān, they correspond to our who-, what-, or which-soever; as, هرکه harki, or هرآنکه harānki, "whosoever," &c. Finally, چه and چه are sometimes used as substitutes for the Relative Pronouns, of which more hereafter, in the Syntax.

a. The Persian language, like the Arabic, generally dispenses with, or rather does not possess, a Relative Pronoun exactly similar to the qui, quae, quod of the Latin. For instance, "The man whom I saw," Vir quem vidi, would be expressed in Persian thus, آن مرد که دیدم ān mard kihā dorm; or, هر مرد که ار آن دیدم ān mard kihī didamash; literally, "The man that I saw him." In these expressions it will be seen that the particle ک is not a Relative Pronoun, but a Conjunction. This remark, which may be considered premature, is sufficient to shew that the explanation of this peculiarity belongs more properly to the Syntax.

b. The Indefinite Pronouns require no particular notice. As Adjectives they are all indeclinable; thus, هر har, "every;" یک yaq or yake, "one," "some one;" کس kisi or kse, "somebody;" "a certain one;" هرکس harki, "every person;" چند chand, "some," "several," "a few;" تعداد nāte chand, "sundry individuals."
SECTION III.
ON THE VERB.

42. The Persian Verb is extremely regular in its structure, there being only one form or conjugation, applicable to every Verb in the language. All the Tenses are formed either from the Root or from the Infinitive, as will be seen in the following example of the Verb رسدان rasīdan, “to arrive.” The root of this Verb is رس ras (which is also the 2d pers. sing. of the Imperative); from which the following four Tenses, the Noun of Agency, and the Present Participle are formed:

TENSES OF THE ROOT.

1st.—The Aorist, I may or can arrive; formed by adding the terminations am, ē, ad; em, ed, and; to the root.

SINGULAR.

1. رس am, “I may arrive.”
2. رس ē, “Thou mayest arrive.”
3. رس ad, “He may arrive.”

2d.—The Present Tense, I am arriving, or I arrive; formed by merely prefixing the Particlehammer mī (sometimes همه) to the Aorist; as,

1. رس mī-ras-am, “I am arriving.”
2. رس mī-ras-ē, “Thou art arriving.”
3. رس mī-ras-ad, “He is arriving.”
3d.—The Simple Future, I shall, or will, or may arrive; formed by prefixing the Particle َبِ or ِبَي to the Aorist.

<table>
<thead>
<tr>
<th>Pers.</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>َبِرَسَم bi-ras-am, “I shall arrive.”</td>
<td>َبِرَسِيم bi-ras-em, “We shall arrive.”</td>
</tr>
<tr>
<td>3.</td>
<td>َبِرَسَد bi-ras-ad, “He will arrive.”</td>
<td>َبِرَسِند bi-ras-and, “They will arrive.”</td>
</tr>
</tbody>
</table>

a. This Tense seems to differ very little from the Aorist, which, in its nature, frequently denotes futurity. The student, therefore, may consider it as a Simple Future, or as a modification of the Aorist; the latter being the opinion of all the Native Grammarians that we have had an opportunity of consulting.

4th.—The Imperative, Let me arrive. The same as the Aorist, except in the 2d pers. sing., which consists of the mere root, without any termination.


a. The second persons (singular and plural) of the Imperative have frequently the Particle َبِ or ِبَي prefixed to them; thus, َبِرَس bi-ras, “arrive thou;” so, in the plural, َبِرَسِيد bi-ras-ted, “arrive ye.” When the first letter of the Imperative, or of the Simple Future, has ُزَامَة for its vowel, the Particle َبِ or ِبَي may optionally become ُبَيَّ bi, thus, the 2d pers. sing. ُبَي “do,” or “make,” may be written ُبَيْ or ُبَيْن.

b. The 3d pers. sing. of the Imperative may be rendered Preparative or Benedictive, by lengthening the vowel ُفَاتِحَة of its final
sylable; thus, رسَد “Let him arrive;” رسَد “O that he may arrive!” “God grant he may arrive!”

c. From the root are also formed the Noun of Agency, by adding the termination َنَا anda, as, رسَندة rasanda, “the arriver;” and also the Present Participle, by adding ُنَا rasān, “arriving.” Finally, the root furnishes, if required, the Causal Verb, by adding َنِدان anidan, or انـان anda, which then becomes a Causal Infinitive; as, رسَنِدان rasānidan, or رسَنَدان rasāndan, “to cause to arrive,” “to send.”

The following Tenses are all formed, directly or indirectly, from the Infinitive, deprived of its final syllable َنَا an, which then serves as a secondary root or basis. To this new basis the foregoing terminations are added in all the persons of the Preterite and its formatives, with the exception of the third person singular, to which no termination is added.

5th.—Preterite, or Indefinite Past, I arrived.

1. رَسِيد-ام, “I arrived.” رَسِيد-ام, “We arrived.”
3. رَسِيد, “He arrived.” رَسِيد-اند, “They arrived.”

6th.—Imperfect, I was arriving; formed by prefixing the Particle مَي (sometimes هَي hamī) to the Preterite.

1. مَي رَسِيد-ام, “I was arriving.” مَي رَسِيد-ام, “We were arriving.”
2. مَي رَسِيد-ي, “Thou was arriving.” مَي رَسِيد-يد, “You were arriving.”
3. مَي رِسِيد, “He was arriving.” مَي رِسِيد-اند, “They were arriving.”
7th.—The Past Potential, or Habitual, I might arrive, or I used to arrive; formed by adding ي e (yae, majhül) to all the persons of the Preterite, except the 2d pers. sing., which is unchanged.

PERS. | SINGULAR. | PLURAL.
---|---|---
1. رستِد-امه‎ “I might arrive.” | رستِد-امه, “We might arrive.”
est arrive.”
3. رستِدی, “He might | رستِدی, “They might arrive.”
arrive.”

8th.—Compound Future, I will arrive; formed by adding the Infinitive, generally deprived of its final syllable ن, to the Aorist (خواهم) of the Verb خواستن khwāstan, which signifies to intend or wish.

1. خواهم رستِد | خواهم رستِد | خواهیم رستِد, “I shall or will arrive.” | خواهم رستِد | خواهیم رستِد, “We shall or will arrive.”
2. خواهید رستِد | خواهید رستِد | خواهید رستِد, “Thou shalt or will arrive.” | خواهید رستِد | خواهید رستِد, “You shall or will arrive.”
3. خواهم رستِد | خواهم رستِد | خواهید رستِد | خواهید رستِد | خواهید رستِد, “He shall or will arrive.” | خواهید رستِد, “They shall or will arrive.”

The three following Tenses are compounded of the Preterite Participle, and Auxiliaries. This Participle is regularly formed by changing the final ن n of the Infinitive into the obscure ـ h; as from رسیدن rasīdan, “to arrive,” comes رسیده rasīda, “arrived” or “having arrived.” The final ـ h of the Participle, not being sounded, is of course omitted in the Roman character.
part, downright waste of time and space to swell our little work (as is the case in some Grammars we could name) with repeated examples of the same thing. If the student will carefully keep in view the following general principles, he will meet with no difficulty on this subject:—

1st, Every Infinitive ends in دن dan or تان tan; and the Imperative or Root is found by the rules which we are about to give. 2dly, The Aorist is formed by adding to the root the terminations ام am, اد ad; ام em, اد ed, and. 3dly, By dropping the final ن of the Infinitive, we have the 3d pers. sing. of the Preterite, or what we may consider as the secondary basis of the Verb; and, by adding the terminations above given, the rest of the Preterite is invariably formed. 4thly, The Perfect Participle is formed by changing the final ن of the Infinitive into ئ imperceptible; and thence may be formed the Compound Tenses. It is evident, therefore, that if the Infinitive and Imperative be known, the remaining parts of the Verb are easily formed.

44. Infinitives in دن are preceded by the long vowels ا a، ي i، و u، (and a few by the fatha ≤ a)، or by the consonants ر r or ن n. Those in تان are preceded by the stronger consonants خ kh، ش sh، ف f، س s، ف sh، or ف f; hence the following rules for ascertaining the root:—

I. Infinitives in ادان ≤ adan and يدان ≤idan (and the few that have a fatha before the dan) reject these terminations for the root; as، فرشتadan، “to send,” root fristādan، فرستد، “send thou;” so فرسیدان pursīdan، “to ask,”
root purs, "ask thou;" āžadan, "to sew," āz.

Exceptions.—dādan, "to give," root dādan—čhīdan, "to collect," didan, "to see," bin āmdan, "to come," ā or āy—zadan, "to strike," zīn zan sītādan, or sītā dan, "to seize," sītān āmdān, "to prepare," makes āmā or zādan, "to bring forth" (young), also "to be born," čhād, "to embrace," ēfīrīdan, "to create," or āfrīdin, "to open," ēfīridan, "to open," āfrīdin, "to create," ēfīridan, "to open," ēfīridan, "to create," ēfīridan, "to open," ēfīridan, "to create," ēfīridan, "to open., ēfīridan, "to create,

II. Infinitives in -ūdan, reject that termination and substitute ā, or ā.e, for the root; thus sitūdan, "to praise," sīta or sītā.e.


III. Infinitives in ān preceded by r or n, reject the termination ān for the root, as parwardan, "to cherish," parwar—kandān, "to dig," kan.
ON THE VERB

“to entrust” or “consign,” شُرِّدين - سبُر، “to reckon,” سبُر - شُرِّدين، “to dig” (a canal), فَزْرَنَ - فَزْرَنَد، “to rot,” فَزْرَنَد.

IV. Infinitives in تَن, preceded by خُ, reject تَن, and change into زَر for the root; as, انْدَأْحَتْن—انْدَأْحَتْن, "to throw," انْدَأْحَتْن, "to throw.

Exceptions.—“to know,” شَنَاحَتْن—شَنَاحَتْن, “to sell,” فَروْشَتْن—فَروْشَتْن, “to break,” “to split,” جَعْلَتْن—جَعْلَتْن, “to draw” (a sword), makes دوْخَتْن—دوْخَتْن, “to milk,” دوْخَتْن; and "to weigh,” سَعَتْن.

V. Infinitives in تَن, preceded by سَ, reject both the ص and تَن for the root; as, زَيْبُشَتْن—زَيْبُشَتْن, “to live,” زَيْبُشَتْن.


VI. Infinitives in تَن, preceded by شُ, reject تَن, and change شُ to ر; as, دَانُشَتْن—دَانُشَتْن, “to have,” دَانُشَتْن, “to have.”

VII. Infinitives in قَتَن and change فَب into ب، as، "to shine, "twist, "&c. دَاب; but in some verbs the ف remains un-
changed in the root, as، دَافَتَن "to weave." بِاف.

Exceptions.—قهَتَن "to sleep," makes رِفَتَن "to go,"
قهَتَن "to take," قَتَن "to seize," كَتَن "to say,
قهَتَن "to accept," سَفَتَن "to bore," سَفَتَن "to be-
قهَتَن "to expand as a flower," سُفَتَن "to hear," شَفَتَن "to dig," كَو. Sometimes the short vowel preceding the ter-
mination of the Infinitive is lengthened in the root; as، دَرفَتَن "to sweep,"
رَوب.

45. Let the student carefully commit to memory the pre-
ceding rules, together with their exceptions; after which
he will have no difficulty in conjugating every Persian Verb
in existence. Let it be remembered, at the same time,
that there is not, strictly speaking, any Irregular Verb
in this language. For instance, the verbs بِين دِيدن، "to
see," and كَن كَردن، "to do," are no more irregular than the
corresponding Latin Verbs, video, vidi, visum; and facio, feci,
factum; for in both languages the various tenses &c. are
formed from their respective sources or principal parts,
according to general rules. It may be observed, also, that
most of the roots given as exceptions to the preceding rules
have regular Infinitives in ِذَدَن still in use; in fact, we
ought in strictness to consider the Infinitives as anomalous,
and the roots regular. Thus، هَشْتَن "to quit," "dismiss,”
has for its root ِقَهَل or ِقَهَش، which really come from the
regular Infinitives هَشِيدن and هَشیدن، still in use; whilst هَشَتَه itself is a very natural contraction of هَشِيدن into هَشَتَه، and ultimately هَشَتَه.

a. As a specimen of an anomalous Verb (if we may so call it), we here subjoin the verb زَدن zadān, “to strike,” root زِن zan, which, to save room, we shall give in the Roman character.*

1st.—TENSES OF THE ROOT.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aorist . . . zad-am -i -ad -em -ed -and</td>
<td></td>
</tr>
<tr>
<td>Present . . . mī-zad-am -i -ad -em -ed -and</td>
<td></td>
</tr>
<tr>
<td>Simple Future, bī-zad-am -i -ad -em -ed -and</td>
<td></td>
</tr>
<tr>
<td>Imperative . . zad-am zad zad-ad -em -ed -and</td>
<td></td>
</tr>
</tbody>
</table>

Agent and Participle Active, { zananda, “the striker,” zanān, “striking.” |

2d.—TENSES OF THE INFINITIVE.

| PRETERITE . . . zadām | zadi zad zad-em -ed -and |
| Imperfect . mī-zadām | — — — — — |
| Comp. Future . khwāhām zad, khwāhī zad, khwāhad zad, &c. |
| Pret. Participle, zada, “stricken,” “struck,” or “having struck.” |
| Perfect . . . zada-am -i -ast -em -ea -and |
| Pluperfect . zada-būdam būdī būd būd-em -ed -and |
| Future Perfect . zada-būsh-am -i -ad -em -ed -and |

* It will be a useful exercise for the student to write out this Verb at full length in the Persian character; to which he may add, didān, “to see,” root ین; dādan, “to give;” būdan, “to be;” hardān, “to do;” and guftān, “to speak;” all of which have, with their respective roots, already occurred in §44.
b. To this we may add another useful Verb of frequent occurrence, 
\( \text{shudun, "to be," "to go," "to become," root } \text{shav.} \)

Aorist . . . . . \( s h a v-a m \) -i -ad -em -ed -and
Present . . . . \( m i-s h a v-a m \) — — — — — —
Simple Future : \( b i-s h a v-a m \) — — — — — —
Imperative . . . \( s h a v-a m \) `\( s h a v \) shad-ad — — —
Agent and Part. \( s h a v-a n d a \) and \( s h a v-a n \), "being," or "becoming."
Preterite . . . \( s h u d-a m \) shud-\( i \) shud, &c.
Imperfect . . . \( m i-s h u d-a m \), &c.
Past Potential . \( s h u d-a m -e \) shud-\( i \) shud-\( e \), &c.
Comp. Future . \( k h w a h-a m \) shud, \( k h w a h-i \) shud, &c.
Pret. Participle, \( s h u d-u \), "been," or "become."
Perfect . . . . \( s h u d-a m , s h u d-a -i , s h u d-a -a s t , \) &c.
Pluperfect . . \( s h u d-a -b u d-a m , s h u d-a -b u d-i , s h u d-a -b u d \), &c.
Future Perfect, \( s h u d-a -b a s h-a m , s h u d-a -b a s h-i , s h u d-a -b a s h-a d , \) &c.

**PASSIVE VOICE.**

46. The Passive Voice is regularly formed by prefixing the Preterite Participle to the various Tenses of the Verb \( j d a n \), which we have just exemplified. Thus, the Passive of the verb \( j d a n \) is formed as follows:

**SINGULAR.**

<table>
<thead>
<tr>
<th>Present</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I may be struck.&quot;</td>
<td>&quot;We may be struck.&quot;</td>
</tr>
<tr>
<td>&quot;Thou mayest be struck.&quot;</td>
<td>&quot;You may be struck.&quot;</td>
</tr>
<tr>
<td>&quot;He may be struck.&quot;</td>
<td>&quot;They may be struck.&quot;</td>
</tr>
</tbody>
</table>

**PRETERITE.**

<table>
<thead>
<tr>
<th>Present</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I was struck.&quot;</td>
<td>&quot;We were struck.&quot;</td>
</tr>
<tr>
<td>&quot;Thou wast struck.&quot;</td>
<td>&quot;You were struck.&quot;</td>
</tr>
<tr>
<td>&quot;He was struck.&quot;</td>
<td>&quot;They were struck.&quot;</td>
</tr>
</tbody>
</table>

It would be superfluous to add more of the Passive Voice, in the formation of which the Persian very much resembles our own language.
46½. It may be proper here to observe, that, according to the authority of Dr. Lumsden, the sound of the letter ے in the terminations ے and ی in the (1st and 2d persons plur.) of all the Tenses of Persian Verbs, is what is called 

majhūl; that is, having the sound of ea in bear (vide § 15, a). The final ی added to the Preterite in forming the Poten-
tial, or Continuative Past Time, is majhūl in the 1st and 3d persons singular, and in the three persons plural. In all the Tenses, the final ی (or hamza when substituted), in the 2d pers. sing., is ma'rūf.

a. Mirzā Ibrāhīm tells us, in his Persian Grammar, that the term majhūl, or "unknown," was first applied to the long vowels e and o by the Indian Grammararians! This is too ridiculous to require re-
futation. The term was applied by the Arabs, as we know from Surūrī’s Analysis of Sa’dī’s Gulistān.

b. I have in the present work, as a general rule, distinguished the ma'rūf from the majhūl sounds, for the following reasons:—1st, The distinc-
tion is strictly observed in India to this day, both in speaking and reading the Persian language; and also in such Persian words as are introduced into Hindūstān, which may amount to one quarter of the vocables of the latter tongue. 2dly, In conformity with the opinion of Dr. Lumsden, who thus speaks decisively on the subject, Pers. Gram. vol. i. p. 72: “I shall take this opportunity of inserting an observation, which I omitted in its proper place; namely, that the unlearned part of the inhabitants of Īrān (Persia) often deny the existence, in the Persian language, of the sound represented by wāo and yā, majhūl, which they invariably pronounce like wāo and yā, ma'rūf. The distinction, however, is recognised in every Lexicon, and will not be controverted by a well-educated Persian. It ought there-
fore to be carefully retained by those who are desirous of acquiring an accurate and classical pronunciation.” 3dly, We have the author-
ity of analogy on our side for the use of the majhūl sounds in a great many words, such as σωτ, "grief," Sanskrit, sloka; دوش, dosh, "the shoulder," Sansk. dosa; میگ, "a cloud," Sansk. megha;
CAUSAL VERBS.

47. These are formed, as already stated, by adding the termination ðāndan, or, contracted, ðānd, to the root of the Primitive Verb; thus, jāstān, "to leap," root jah; from which comes jahāndan, or jahāndan, "to cause to leap." All Causal Verbs form their roots according to Rules I. and III.

48. The verbal terminations of the Perfect Tense (§ 42), are frequently affixed to Substantives, Adjectives, and Participles, to denote simple affirmation or assertion. In such cases, the initial alif of the auxiliary is omitted, and the vowel which it forms becomes united with the last consonant of the word preceding; thus, SINGULAR.

من شاکردم "I am a scholar." ما شاکردنیم "We are scholars."
تو چاکری "Thou art a servant." شما چاکرند "You are servants."
او عاقلست "He is sensible." ایشان دردند "They are thieves."
a. If the preceding word ends in the weak ی, the ی is retained in the verbal terminations; as, بَنْذَهُ امْ “I am a slave;” َنُوَ دٌبِوْانَهُ امْ or نُوَ دٌبِوْانَهُ “Thou art mad;” ِفِرْشَتُهُ اسْتَ “He (she or it) is an angel.” If the preceding word ends in the vowels ی or و, the letter ی is inserted, to avoid a hiatus between these and the verbal terminations; as, بِينَابُه “I am seeing;” دَانَابُه “Thou art wise;” خُوْرُوبُه “He or she is fair-faced.”

b. Somewhat akin to the preceding auxiliary is another fragment of a Verb, denoting “to be,” “to exist,” used under the form of a Preterite, but with the sense of a Present Tense; as,

**SINGULAR.**

"I am or exist." هَسْتِم

"Thou art or existest." هَسْتِتُك

"He is or exists." هَسْتِت

**PLURAL.**

"We are or exist." هَسْتِم

“You are or exist.” هَسْتِتُك

“They are or exist.” هَسْتِت

By adding this last form of the auxiliary to the secondary basis of any Verb, there results a variation of the Preter-Perfect Tense, chiefly used by Poets; thus, شُنْدِسِتُم “I have heard;” دِبِدِسِتُ “Thou hast seen;” پَرْسِدِسِت ُ “He has asked.” This form of the Preter-Perfect is frequently used in poetry, simply because it may happen to suit the Poet’s metre. It does not seem to differ in signification from the ordinary form given in § 42.

**OF NEGATIVE AND PROHIBITIVE VERBS.**

49. A Verb is rendered negative by prefixing the Particle نَه (or ذ) نَا, “not;” as نَه رِسِيدِ “He did not
arrive." With the Imperative, the Particle ام (or ا) ma is employed in like manner, to express prohibition; as, ام میرس 'Ask not;' so, میدارا 'Let it not be,' frequently used in the sense of "God forbid!"

a. When the Particles ا, ا, or ا are prefixed to a Verb beginning with ا, not marked by the symbol madda — (§ 19), the letter ا is inserted, to prevent a hiatus; the ا is then omitted, and its vowel transferred to the inserted و; thus, اندلخت andلخت, "He threw;" اندلخت nayandلخت, "He did not throw;" أفتتم uftam, "I may fall;" Future, افتتم biyftam, "I shall fall;" اگت اگت "consider;" گت "consider not." If the Verb begins with ا, the ا remains, but the madda — is rejected; thus, آر یبار "He may bring;" آر "He will bring;" آر "Bring thou;" آر "Do not bring;" but this, in reality, is in strict conformity with the general rule; for آ is equivalent to ا: hence, in prefixing the particles along with the letter ا, the first ا is rejected, as we stated at the outset. Finally, the negative ام, in the older Poets, frequently unites with the following ا, without the intervention of the ا; as, نامد, "He came not."

b. On a similar principle the initial ا is omitted in the Pronouns او "he, she, or it," این "this," and ان (ابل) "that," when they are closely connected with the preceding word; as, در این "on this," instead of در این. I have reason to believe that this principle is of a very extensive application; but the discussion to which it would lead would be here out of place.

b. The old substantive Verb استم استم is rendered negative by substituting نی for the initial ایف—

**SINGULAR.**

| نیسمت | "I am not." |
| نیسی | "Thou art not." |
| نیسمی | "He, &c., is not." |

**PLURAL.**

| نیسمت | "We are not." |
| نیسمی | "You are not." |
| نیسمی | "They are not." |
c. To denote simple negation, the verbal terminations of the Perfect are subjoined to the Particle ِنِّي، in the following manner—

Nim ‘I am not.’
Or ِذَه “Thou art not.”
Dī “He, &c., is not.”
Neend “They are not.”

We are not.”
You are not.”

SECTION IV.

ON THE INDECLINABLE PARTS OF SPEECH.—CARDINAL NUMBERS.—DERIVATION AND COMPOSITION OF WORDS.

ADVERBS.

50. The Persian language offers no peculiarity on the score of Adverbs, except its extreme simplicity: hence it would be superfluous to occupy our pages with a dry list of words, which more properly belong to the Vocabulary. We may briefly mention, that, in this language, Adverbs are formed, or rather adopted, as follows:

a. 1st, Substantives with or without a Preposition; as, گاهي “once,” or “any time;” ِنام “by name;” ِشب و روز “night and day;” ِperfectly;” ِضرور “secretly.”
2dly, Adjectives without undergoing any change; as, ِحوب “well;” ِست “severely,” &c. In fact, all Adjectives may be used adverbially, if necessary, as is frequently the case in German, and sometimes in English; thus, “the eagle soars high;” “the fish swims deep.”
3dly, Adjective or Interrogative Pronouns with Substantives; as, ِآجا “here,” ِآنا “there;” ِآجا “where?” ِچگونه “how?” ِکدام طرف “whither?” &c. These again may be preceded by a Preposition; as, ِاز آجا “hence;” ِدر آنا “there.” Lastly, there are some Arabic Nouns in the Accusative
ADVERBS.—PREPOSITIONS.

Case used adverbially in Persian; as, حالا “presently;” قصدًا “purposely.”

6. The following is a useful list of Adverbs, in addition to those already mentioned:

1st, Of Place.—“thence;” از آنجا, آن‌جا “thither;” بیرون, درون, از کجا, under, beneath; والا بالا “over, upon, above;” هر جا که “wheresoever;” هیچ جا “somewhere;” هیچ جا نه “nowhere.”


3rd, Of Number.—یکبار “once;” دوبار “another time;” دوبار “twice;” سهبار “thrice,” &c.; and so through all the numbers, adding the termination بار, “time;” بار بار “many times;” گاهی-گاهی “sometimes;” چندان بار “so often;” بارها “very often;” بار بار “many times,” “often;” کم بار “seldom;” نیز “also.”

4th, Of Interrogation.—کجاست “where?” چرا “why?” چون “how?” چند “how many?” چند “how? or when?”

PREPOSITIONS.

51. The simple Prepositions in this language are very few, probably not more than seven or eight in number. These are, از (in poetry frequently contracted into ز) “from,” “by;” با “with” (in company with); بر and “on,” “upon;” به or “in,” “by,” “to;” پی “without” (deprived of); تا “up to,” “as far as;” جز “except,” “besides;” در “in.” In their application they are placed before the simple or nominative forms both of Nouns and Pronouns; as,
in the city;" "on me;" "with thee;"
"except them."

a. The rest of the Prepositions are, strictly speaking, Substantives or Adjectives, having one of the simple Particles above mentioned expressed or understood. Such of them as are Substantives require the izāfāt, or sign of the Genitive Case, between them and the Noun which they govern; as, "under the ground;" "above the tree" (i.e. on the top of the tree); "near the city," literally, "to, or in the vicinity of the city." Some of them may be viewed as Adjectives denoting comparison; as, "before me;" "after that." All these compound Prepositions may of course be used adverbially when occasion requires, as is the case in English; thus, "he went out;" "he came forward;" "he remained behind."

b. List of useful Prepositions.—باجِع bajāe, "instead of;" براَبābār, "opposite," or "equal to;" براَدāri barāe, "on account of;" براَرād az, "after;" بجاير b. ghair, "except;" در میاَن dar miyān, "between;" سِناَرā, "except," "beside;" سوُی sū, "towards;" بیراَن berān, "without;" اذدرون andarūn, "within;" زِبāزabur, "above;" زیر zer, "beneath."

CONJUNCTIONS.

52. Primitive Conjunctions, like the simple Prepositions, are not numerous. The following are of frequent occurrence:—بّلَکه "if;" "but," "on the contrary;" "whilst;" "until;" "when," "as;" "that;" "for;" "as;" "also;" "and;" "or;" "either."

a. The rule for pronouncing the wān-i-'atf, or conjunctive ق wān
seems to be nearly as follows:—When it connects sentences, or clauses of a sentence, it is pronounced *wa*; thus, آمد و رفت *āmad wə raft*, “he came, and he went.” Again, when it merely unites words in the formation of a phrase, it is sounded *o*; as, آمد و رفت *āmad-o-raft*, “coming and going,” “a thoroughfare;” شب و روز *shab-o-roz*, “night and day,” “perpetually.”

b. There are also, as might be expected, many compound expressions employed in this language as Conjunctions; as, حال آن که *“whereas,”* پیش از اینکه *“before that”* (antequam); so, بعد از اینکه *“after that”* (posteaquam); हर چند که or هر چند *“not-withstanding;”* بنابراین *“although;”* گرچه or اگرچه *“therefore.”*

INTERJECTIONS.

53. In Persian, as in other languages, Interjections consist partly of adventitious sounds denoting the passions and emotions of the speaker; as, اه *“ah!”* یَا *“O!”* &c.; and partly of Substantives expressive of pain or pleasure, used elliptically, or in the Vocative Case; as, أفسوس *“Alas!”* دریغ *“Oh, misery!”* To say more about this part of speech (if it may be correct to call it so) would be uselessly encroaching on the department of the Vocabulary or Dictionary.

NUMERALS.

54. In the following Table we shall give the leading Cardinal Numbers, together with the corresponding Arabian and European figures. It is needless to say that the whole system is extremely simple, and very similar to what we have in English.
**CARDINAL NUMBERS.**

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>١</td>
<td>١—one</td>
</tr>
<tr>
<td>٢</td>
<td>٢—two</td>
</tr>
<tr>
<td>٣</td>
<td>٣—three</td>
</tr>
<tr>
<td>٤</td>
<td>٤—four</td>
</tr>
<tr>
<td>٥</td>
<td>٥—five</td>
</tr>
<tr>
<td>٦</td>
<td>٦—six</td>
</tr>
<tr>
<td>٧</td>
<td>٧—seven</td>
</tr>
<tr>
<td>٨</td>
<td>٨—eight</td>
</tr>
<tr>
<td>٩</td>
<td>٩—nine</td>
</tr>
<tr>
<td>١٠</td>
<td>١٠—one hundred</td>
</tr>
<tr>
<td>١١</td>
<td>١١—one hundred one</td>
</tr>
<tr>
<td>١٢</td>
<td>١٢—one hundred two</td>
</tr>
<tr>
<td>١٣</td>
<td>١٣—one hundred three</td>
</tr>
<tr>
<td>١٤</td>
<td>١٤—one hundred four</td>
</tr>
<tr>
<td>١٥</td>
<td>١٥—one hundred five</td>
</tr>
<tr>
<td>١٦</td>
<td>١٦—one hundred six</td>
</tr>
<tr>
<td>١٧</td>
<td>١٧—one hundred seven</td>
</tr>
<tr>
<td>١٨</td>
<td>١٨—one hundred eight</td>
</tr>
<tr>
<td>١٩</td>
<td>١٩—one hundred nine</td>
</tr>
<tr>
<td>٢٠</td>
<td>٢٠—one hundred ten</td>
</tr>
<tr>
<td>٢١</td>
<td>٢١—one hundred twenty</td>
</tr>
</tbody>
</table>

*a.* The formation of the Ordinal Numbers will be treated of under the head of Derivative Adjectives. All the other numbers occurring between the tens are formed simply by adding the smaller number to
the decade, by means of the Conjunction ٠; thus, ٠٠٠٠
"sixty and six," and so for all others.

b. The above figures or numeric cyphers, now used by the Arabs and Persians, are read like ours, from left to right; thus, the year of our ḥa 1861 is ١٢٤٠; so the corresponding year of the Hijra 1278 is ١٥٨٠. It is generally admitted, even by the Arabs themselves, that the decimal scale of notation was invented in India, and thence brought to Arabia. By the Arabs it was introduced into Europe through Spain or Sicily; and hence the system goes under the name of the Arabian Notation. At first sight it would appear to be at variance with the Arabian mode of reading (from right to left); but this is not really the case, as the Arabs do read the numbers from right to left. Thus, instead of saying, "In the year of the Hijra (١٨٦١) One thousand two hundred and seventy-eight," the Arabs say, "In the year of the Hijra, Eight and seventy and two hundred and one thousand," or "Eight and seventy and two hundred after the thousand."

c. The Musalmān's reckon by lunar time in all their transactions, commencing from the day of the Hijra, or "Flight," viz. that on which Muhammad departed or fled from Mecca to Medina; which, according to the best accounts, took place on Friday, the 16th of July (18th, new style), A.D. 622. Their year consists of 12 lunations, amounting to 354 days and 9 hours, very nearly; hence their New-year's Day will happen every year about eleven days earlier that in the preceding year. It follows, then, that there must be some difficulty in finding the exact day of the Christian era which corresponds to any given day and year of the Hijra.

d. The following rule will suffice for finding the number of solar or Christian years elapsed since any given Musalmān date:—"Subtract the given year of the Hijra from the current year of the same, and from the remainder deduct three per cent.; then you will have the number of solar or Christian years elapsed." Thus, suppose we see a manuscript written A. H. 681, and wish to know its real age in Christian years, we subtract, in the first place, the number 681 from the current year of the Hijra, say 1253, and there remains 572; from this last we deduct three per cent., or 17, and there remains 558, which at that period is the real age of the manuscript in solar years.

e. If the object, however, be to find the precise Christian date corresponding to any given year of the Hijra, apply the following rule:
NUMERALS.

From the given number of Musalmān years, deduct three per cent., and to the remainder add the number 621.54: the sum is the period of the Christian era at which the given current Musalmān year ends. For example, we mentioned that the death of the poet Ahli happened A.H. 942: from this number deduct three per cent., or 28.26, and the remainder is 913.74. To this last add 621.54, and the sum = 1535.28, which shows that the Musalmān year 942 ended in the spring of 1536. This very simple rule is founded on the fact that 100 lunar years are very nearly equal to 97 solar years, there being only about eight days of excess in the former period; hence to the result found, as just stated, it will be requisite to add 8 days, as a correction, for every century elapsed of the Hijra. A more accurate proportion would be 101 lunar to 98 solar years, but this would lead to a less convenient rule for practical use.

f. When great accuracy is required, and when the year, month, and day of the Muhammadan era are given, the precise period of the Christian era may be found as follows:—Rule. Express the Musalmān date in years and decimals of a year; multiply by 970225; to the product add 621.54, and the sum will be the precise period of the Christian era. This rule is exact to a day, and if in the Musalmān date the day of the week be given, as is often the case, the very day is easily determined.

55. The Muhammadan or lunar months are made to consist of 30 and 29 days alternately; but in a period of thirty years, it is found necessary to intercalate the last month eleven times, so as to be reckoned 30 days instead of 29. The months retain their Arabic names in all Muhammadan countries, and they are the following:—

<table>
<thead>
<tr>
<th>NAME.</th>
<th>DAYS.</th>
<th>NAME.</th>
<th>DAYS.</th>
<th>NAME.</th>
<th>DAYS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>محرم</td>
<td>30</td>
<td>جُمُادٍ أَلْفِلَلْ</td>
<td>30</td>
<td>رمضان</td>
<td>30</td>
</tr>
<tr>
<td>صفر</td>
<td>29</td>
<td>جُمُادٍ أَلْتَانِيُ</td>
<td>29</td>
<td>شَوَال</td>
<td>29</td>
</tr>
<tr>
<td>ربيع الأول</td>
<td>30</td>
<td>رَجِبٌ</td>
<td>30</td>
<td>ذي القَدَح</td>
<td>30</td>
</tr>
<tr>
<td>ربيع الثاني</td>
<td>20</td>
<td>شُعْبَان</td>
<td>20</td>
<td>ذي حَجَج</td>
<td>21</td>
</tr>
</tbody>
</table>
a. The following are the names of the days of the week, both Persian and Arabian.

**Persian.**

Sunday. یکشنبه yah-shamba. يوم ال‌احد yaumu-l-ahd.

Monday. دو‌شنبه dū-shamba. يوم ال‌اثنين yaumu-l-ASNAIN.

Tuesday. سه‌شنبه si-shamba. يوم ال‌ثالثاء yaumu-l-ghanāya.

Wednesday. چهار‌شنبه chahār shamba. يوم ال‌اربعاء yaumu-l-arba‘ā.

Thursday. پنج‌شنبه panj-shamba. يوم ال‌پنجيس yaumu-l-khamis.

Friday. ادینه ādina. يوم ال‌جمعه yaumu-l-jum‘a.

Saturday. شنبه shamba. يوم ال‌سبت yaumu-l-sabat.

**DERIVATION OF WORDS.**

56. In Persian, the derivation of one word from another is effected by means of certain terminations, in a manner similar to that which prevails in most of the European languages. The words so derived are chiefly Substantives and Adjectives, together with a few Verbs and Adverbs, all of which we shall notice in their order.

1st.—OF SUBSTANTIVES.

a. Substantives denoting an agent or performer are derived from other Substantives or Adjectives, by adding the terminations بیان بیان or گر گر; as, from در “a door,” دروآن دروآن or “a doorkeeper;” من بد “evil,” بدکار “evil-doer;” so, from خدمت خدمت ژگر “service,” ژجرکار “a servant or attendant;” من زر “gold,” زرکار “a goldsmith, or worker in gold.” In modern Persian, the terminations and (from the Turkish) are sometimes met with; as, from جن جن “a musket,” بندرقبی “a musketeer.” After a soft letter,
the termination is added; جَمِيُّ “a gardener,” from بَوْسَتُانًا “a garden or orchard.”

b. Names relating to the place of any thing are formed by adding شَهْر, زَار, دَان, بَار, سُتْان, سِتْان “a place abounding with lions,” from شَيْر “a lion;” شَمْع “a candlestick,” from شَمْع “a candle or lamp;” قُلْر “a rose-bed,” from قُلْر “a rose or flower;” so, from سُكْلاخ “a stone,” سَتْن “a place abounding with stones.” A few are formed by adding سَار and بَار “a hilly country;” رُوْدَبَار “the channel of a stream,” from كَوْهَسَار and كُوَّهَسَار.

c. Diminutives are formed by adding كُلَّ for names of animals; جَيْل (sometimes جَهْل) for inanimate beings; and جَهْل, or جَيْل, applicable to any Nouns; thus, مُرْدَك “a little man,” from مُرْدَك “a man;” دَانَة “a small grain,” from دَانَة “a grain;” جَهْر “a little door or window,” from جَهْر “a door.” By adding the 3 imperceptible to the diminutive in ak, it denotes littleness in a disparaging sense; as, مُرْدَك “a sneaking or contemptible mannikin.”

d. An Abstract Noun may be formed from any Adjective, simple or compound, by the addition of يًا — ma‘ruf; as, نَيْك “goodness,” جَهْد “the possessing of the world” “royalty,” جَهْد “world-possessing,” an epithet applied to monarchs. By adding يًا — to Appellative Nouns an Abstract will be formed, denoting the state or profession indicated by the Noun; as, بَادَّشَهْي “sovereignty,” سُوْدَارْي “traffic,” بَادَّشَهْي “a king;” سُوْدَارْي “a merchant.” If the primitive word should end in the weak ك, the ك is suppressed, and the letter ك inserted before adding the termination يًا; as, آرْدَة “sad,” آرْدَة “sadness;” so, بَنْدة “slave,” بَنْدة “slavery.” A few Abstracts are formed by adding ك; as, كُم “heat,” كُم “hot.”
e. Verbal Nouns are formed by changing the final syllable of the Infinitive into; as, دیدار “to see,” دیدار “seeing,” “a sight.” This termination occasionally gives the word the sense of agent, as, خریدار “a purchaser,” خریدار فروختار “a seller.” The Infinitive itself is frequently used as a general Verbal Noun, like our words in ing; as, آمد و شد “coming and going;” so, خرید و فروخت “buying and selling,” “traffic.” Another useful class of Verbal Nouns, denoting fitness, is formed from the Infinitive by adding – ma’ruf; as, كردنی “duty,” “that which is fit or necessary to be done;” so, خریدنی “any thing edible;” these may, of course, be also viewed as Adjectives, according to the context.

f. Another class of Verbal Nouns is formed from the root by adding or ش - دومی “speaking,” “conversation,” from the root of كن “to speak;” so, آفرینش “creation,” from the root of آفریندن “to create.” The Noun denoting the Agent of a Verb is formed (as already stated, page 41) by adding the termination – ندی to the root; as, آفرینندی “the Creator;” and if the root ends with the long vowels ا‌ or ئ، the letter ي is inserted between it and the termination; as, گویندی “the speaker.”

g. Sometimes the root itself is used as a Verbal Noun; thus, رنج “grief,” from رنجیدن “to grieve,” or “be grieved;” so, سوزر “ardour,” or “burning,” from سوزختن “to burn.” A few Nouns may be formed from the root by adding (peculiar to Verbs in – اک), or imperceptible; thus, سوزاک “inflammation,” from سوز، the root of سوزان; سوزیت “a command,” from سوزیدن “trembling,” from لرزه “to tremble.”

2nd.—OF ADJECTIVES.

h. Adjectives denoting possession, &c. are formed by adding to Nouns
the terminations ور, وار, ذاك, منذ, گین, سار, 1, and یین, or یین, are, from the root "know," دانا "learned;" ہشمرسا "bashful," from شما "shame;" عتبگین "sorrowful," "sorrow;" گولفند "wealthy;" ہولنک "frightful;" ہیمیدوار "hopeful," from "hope;" چاگور "possessed of life;" چا "an animal," چال "life;" چال "soul;" گیور "sorrowful," from "sorrow;" زری "golden," or "made of gold," from "gold."

i. The terminations سار، سا، دس، آسا، and یوش، added to Nouns, form Adjectives denoting similitude; فام (rarely پام and ولام) denote resemblance in colour; اس "like musk;" مُسک "like the sun;" خاصس "like dust," "humble;" مهوش "like the sun;" لعل "ruby-coloured;" لال "of the colour of the tulip."

ii. A large class of Adjectives which may be termed gentle, patronymic, or relative, is formed from Substantives, by adding the termination ی; thus, from "Persia," "Persian," from ایران "Iran;" from "India," "Indian;" from the city شیراز comes شیراز "a city," "of, or belonging to Shiraz;" so, from the Substantives شهر "a forest," بحر "the sea," are formed the Adjectives شهر "a city," بحر "the sea;" جنگل "a forest.

This termination is of extensive use in the formation of both Substantives and Adjectives.

iii. The terminations اُنا and (sometimes) وار added to Nouns, form Adjectives, denoting general or natural resemblance: hence fitness or worthiness, of the original Noun; as, مردانہ "manful," "worthy of a man;" یدوانہ "demonic," "worthy of a (یدو) demon;" شاہوان "princely, or fit for a prince." We have mentioned already (§ 50, a.) that Adjectives are, when needed, used Adverbially; hence derivatives of this form are often employed as Adverbs.

m. By adding the termination م to the cardinal numbers, we form the corresponding ordinal; thus، ہفت "the seventh," from ہفت. 
"seventy." When more words than one are required to express the ordinal number, the م is added to the last only; as، هفتم، "the twenty-seventh." The word expressing the first of the ordinals، ت، is an exception: the Arabic word أول is also frequently used; as، "Book or Section the First;" but these words are not used, except for the first only. In the case of a number expressed by two or more numerals, of which the last is unity, the ordinal is formed by adding م to the ﷺ، يَبِيلَك; as، بيست و يَبِيلَك "the twenty-first." The ordinals second and third may be سوم، دوم، درم or سيم، دويم، دريم; the rest follow the rule.

n. A numeral followed by a substantive, particularly those expressive of time, and a few others, will form a Compound Adjective denoting the same, by adding the م imperceptible; thus، يَلَك روز "one day," يَلَك روزة "of one day's duration;" so، يَزُوَّار "one year old," مرَّد ميساله "a man aged thirty years." In like manner، 두 돌 "two hearts," comes the Adjective ما دُولًا or ما دُولة، "two-hearted," i.e. "wavering, or fickle."

3d.—OF VERBS.

o. The principal Derivative Verbs in Persian are those called Causal, already mentioned (§ 47). A few Verbs are derived from Arabic roots, by adding ال يَد "to seek," or ال يَد "send for;" فهم "to understand;" from the Arabic roots طلب "seeking," and فهم "perception or understanding;"

4th.—OF ADVERBS.

p. We have already stated that Adverbs in Persian have nothing peculiar in their formation, most Adjectives being used as Adverbs when occasion requires. This remark applies particularly to Adjectives in وار، which, when they denote manner, as is often the case, may be considered as Adverbs; as، بداء وار "in the manner of a pedestrian," or "pawn at chess;" عاقلبانه "wisely;" دلیرانه "bravely."
COMPOUND WORDS.

57. The Persian language abounds with compound words, consisting principally of Substantives and Adjectives, in the formation of which it bears a considerable resemblance to the English and German. We might even say, that, in this respect, it equals or surpasses the Sanskrit and Greek; with this difference, however, that in Persian, the members of the compound are generally written separate, and being void of inflexions, they are not so conspicuous to the sight as they are in the ancient and classical languages of India and Ionia. We shall here endeavour to describe the mode of forming the more useful compounds of the language, in the same order as in the preceding paragraph on Derivative Words.

SUBSTANTIVES.

a. A numerous class of Compound Substantives is formed by the mere juxta-position of any two Nouns, in the reverse order of the Geni-tive Case, the sign of the یکfat being rejected; as, باور جهان خانه "kitchen," from "cook," and خانه باور جهان "a house." This is, in fact, equivalent to "the house of the cook," with the order of the words reversed, so, آبگاه "the battle-field," from "contest," and "a place:" in like manner, بنها جهان "the asylum of the world, an epithet applied to an Eastern monarch, equivalent to our words "Her or His Majesty," from "the world," and "refuge," so, نامه روز "a day-book," و "the book of wisdom," &c. Compounds of this kind are extremely common in English and German; witness such words as London Bridge, Custom House, Thames Tunnel, and thousands besides.

b. There is a class of Verbal Nouns, not very numerous, consisting, 1st, of two contracted Infinitives, connected with the conjunction و; as, روز و نامه "conversation," literally, "speaking and hearing;"
ADJECTIVES, OR EPIPHETS.

"coming and going," "intercourse." 2ndly, A contracted Infinitive, with the corresponding root; as, جست وجو "searching;" گفت وگو "conversation." The conjunction و in such cases is occasionally omitted; as, آمد و شد, گفت گو, the same as آمد و شد, &c.

c. There are a few compounds similar to the preceding, consisting of two Substantives, sometimes of the same, and sometimes of different signification; as, مزر و کشور "an empire or kingdom," literally, "boundary and region;" so, آب و هو "climate," literally, "water and air;" نشو و نما "rearing or bringing up (a plant or animal)." In these, also, the conjunction و may be omitted; as, مزر بوم, نشو نما, &c.

d. An Infinitive or Verbal Noun, preceded by the Particle نا, is rendered negative; as, نا شنودن "non-hearing." The difference between the use of the نا and نا is simply this, that نا corresponds with our prefixes un, in, or non; and نا with our no or not: in other words, نا نا is used only in composition, and نا نا as the negative of a Verb.

e. A few Substantives are compounded of a numeral and another Substantive; as, جارایی "a quadruped," په "the afternoon," being the third پار or watch of the day; so the days of the week, دوشنبه "Sunday," دوشنبه "Monday," یکشنبه "Tuesday," &c.

ADJECTIVES, OR EPIPHETS.

f. In these the Persian language is particularly rich, every writer using them more or less, according to his own pleasure. A very numerous class of Epithets is formed by the union of two Substantives; as, لاله رُبع "having cheeks like the tulip;" پری روب "having the face of a fairy;" سنکل "having a heart like stone;" شکر لب "having lips (sweet) as sugar." It would be needless to extend the list; we may merely observe that the idea conveyed by compounds of this sort is, that the person to whom the epithet is applicable is possessed of the object expressed in the second member of the compound, in a
degree equal to, or resembling, the first. In English we have many instances, in the more familiar style, of this kind of compound; as, “iron-hearted,” “bull-headed,” “lynx-eyed,” &c.

g. Another numerous class, similar to the preceding, is formed by prefixing an Adjective to a Substantive; as, خُوبُ رُوْهُ “having a fair face;” پَالْ رَأْي “of pure intention;” تَكَبُّ دِل “distressed in heart;” زْرَمْ قَلْم “of a golden pen,” an epithet applied to Mulla Muhammad Hüsain Kashmirî, * the finest writer of the Ta’lík hand at the munificent Court of Akbar, and in all probability the finest that ever lived. The idea conveyed by these compounds is, that the person to whom they apply possesses the object expressed in the second member of the compound, in the state or manner indicated by the first. We have many such compounds in English, used in familiar conversation, and newspaper style, such as “clear-sighted,” “long-headed,” “sharp-witted,” “hard-hearted,” &c.

h. Perhaps the most numerous class of the Epithets is that composed of Verbal Roots joined to Substantives or Adjectives; as, عَالِمُ گِنِر “world-subduing;” فَنْدَا نَگِز “strife-exciting;” جَانُ آَسَا “giving rest to the soul;” سُبْک رَو “ravishing the heart;” دِل سَتَّان “moving lightly.” Most Grammarians consider the Verbal Roots in such compounds as contractions of the Present Participle in اَتٌٰـ or بـ. We do, indeed, sometimes find the real Participle in use; as, دِل آَرْان “intrepid,” literally, “heart-bearing,” (German, herzhaft); so, سَرُو رِکَّان “moving or waving like a cypress;” but the occurrence of such phrases is very rare, compared with those ending in the verbal root. The Greek language has numerous compounds of the same kind, in substance similar to the Persian, such as ἐργολάβος “one who undertakes a work.”

* It is impossible to imagine any thing more beautiful of its kind than the penmanship of Mulla Hüsain. I happen to possess a manuscript of the Bustán of Sa’dî, written by him; and assuredly the perusal of a part thereof makes one view all other fine manuscripts as downright deformity. It is but fair to observe, that several penmen have either received or assumed the epithet of Zavín-Kalam; but there is but one, Mulla Hüsain, worthy of the designation.
ADJECTIVES, OR EPIPHETS.

and ἰπποτρόφος "one who rears horses," where we have the Noun and Verbal Root in the simple state, or crude form, with the termination or superadded; so that the agreement between the Greek and Persian compound is complete, it being borne in mind that the latter language has no termination to add. Hence there is no solid reason for calling the Verbal Roots, in Persian compounds, Participles; while, on the contrary, the use of the term is objectionable, as it misleads the student. Compound Epithets of a similar kind are frequently used by our best English Poets; such as, "the night-tripping fairy;" the cloud-compelling Jove;" "the temple-haunting martlet." but though we use the Present Participle in such compounds, it by no means follows that other languages should do the same.

i. Another class of Epithets is compounded of a Substantive and a Past Participle; as, حنان دیده “experienced,” "one who has seen the world;" جنت آزموده "one who has tried in battle," i.e. "trained to war;" so, غم خورده "one who has felt sorrow;" دامزه "one who has laid a snare;" حائن کشیده "one who has endured affliction."

k. There is an extensive class of Adjectives formed by prefixing the Particles با "with, or possessed of;" and بی "without, or deprived of," to Substantives; as, بمال "rich," "possessed of wealth;" برامش "cheerful, or joyous," an epithet applied to the planet Venus; so, ب دل "heartless, or disconsolate;" ب نصان "unjust;" ب نیاز "without need," "He who is above all assistance," an epithet applied to the Almighty.

l. The Particles کم and هم, prefixed to Nouns and Verbal Roots, form a considerable class of Epithets. کم literally denotes "little;" but in composition it seems almost to convey the idea of "nothing, or negation;" as, کم خرد "of little strength;" کم زور "of little sense," "stupid;" کم خور "eating little," "abstemious." کباب "improcurable." The Particle هم denotes "equality, or association," and, like the preceding, is compounded with Nouns or Verbal Roots. Its effect is the same as the Greek ἀμα, or the Latin con; as, هم راه "a fellow-traveller, or one who goes on the same road," the
same as ἀκολούθος (from ἀμα and κελευθος); so, Ἰμή "of the same age," "coeval;" Ἰμή "intimate," "sitting together;" Ἰμή "a playfellow." We may add, in conclusion, that almost all the compounds, of the species described in paragraphs f, g, h, i, k, and l, may occur either as Substantives or Adjectives; hence they may be appropriately classed under the term Epithets or Compound Epithets.

m. The Particle نا, prefixed to an Adjective, simple or compound, renders it negative; as, نابلاك "impure," from نابلاك "pure;" so, نابلاك "of pure or sincere intention," comes "of wicked intention." It is also prefixed to Verbal Roots and Participles; as, نادان "ignorant," ناداته "not commended," "disreputable." Sometimes it is prefixed to Substantives; as, ناک "not according to one's desire," perhaps elliptically for ناک "worthless," still in use.

VERBS.

a. Persian Verbs, like those of the Sanskrit, Greek, &c., may be compounded with a Preposition; as, در آمدن "to come in;" پهپسنت "to rise up." Adverbs may also be prefixed in like manner; as, فور نیشتن "to sit down;" دالا پریدن "to soar upwards;" but in such phrases there is hardly any peculiarity deserving the name of a compound.

o. The Verbs نوتدن, ساختن, کردن, فروتدن, and are frequently used with Substantives or Adjectives, in the general sense of "making;" as, حکم کردن "to make an order;" "to command;" ساختن "to make content," "to satisfy;" لقابات نوتدن "to pay attention," "to notice;" مطالعه فروتدن "to peruse (a letter)." The Verbs زدن, داشتن, طلب داشتن, and are occasionally used in the same sense; s, رای زدن "to express an opinion." The Verbs دیدن, خوردن, and are used in the sense of "to suffer," "to experience;" as, غم خوردن "to grieve;" "to suffer affliction." In this general acceptation, the Verb ویدن
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"to see" occasionally applies to some of the other senses; as, بُوْقُي دِیدن "to smell," literally, "to see or experience fragrance."

58. A knowledge of the Persian compounds will be absolutely necessary, in order to peruse with advantage the finest productions of the language. The Poets in general make frequent use of such terms; and several grave Historians indulge freely in the practice. In the version of Pilpay's Fables, entitled, The Anwārī Suhailī, by Ḥusain Vā'īz, there are at least as many compounds as sentences; and the same may be said of the Tales of 'Ināyat Ullāh, called, The Bahār i Dānish: but the perfection of the system will be found in the commencement of a Persian epistle, where it is a point of etiquette to employ a great number of fine-sounding words, that mean nothing. The business part of the Letter is generally disposed of in a few words, or at most lines, at the conclusion.

SECTION V.

ON SYNTAX.

ANALYSIS OF SENTENCES.

59. In the preceding Sections we have treated of the letters, syllables, and words of the Persian language. We now come to the most important part of the subject—the construction of sentences, or, in other words, the rules for speaking and writing the language correctly. We have
hitherto taken for granted that the student is acquainted with the ordinary terms of Grammar, and is able to distinguish the various parts of speech (common to all languages) from one another. It is probable, however, that he may not have turned his attention to the analysis of sentences, which ought to form a preliminary step to the Syntax of every foreign tongue. On this account, we request his attention to the following general, or rather universal principles of language, an acquaintance with which will enable him to comprehend more fully some of the rules which we are about to state.

a. A simple sentence consists of three parts; viz. a Nominative, or Agent; a Verb; and an Attribute, or Complement; as, “Fire is hot;” “Fire consumes wood.” In the first sentence, fire is the Nominative, or subject of affirmation; hot is the Attribute, or that which is affirmed of the subject, fire; and the Verb is serves to express the affirmation. Again, in the sentence “Fire consumes wood,” fire is the Nominative, or Agent, consumes is the Verb, and wood is the object. It appears, then, that the shortest sentence must consist of three words, expressed or understood; and it will be found that the longest is always reducible to three distinct parts, which may be considered as so many compound words. For example: “The scorching fire of the thunder-cloud utterly consumes the tall and verdant trees of the forest.” In this sentence, the words fire, consumes, and trees, are qualified or restricted by particular circumstances: still, the complex term, “The scorching fire of the thunder-cloud” is the Nominative; “utterly destroys” is the Verb; and “the tall and verdant trees of the forest” is the object. The Sanskrit language, the most philosophic of human tongues, or, as the Brāhmans not unreasonably say, “the language of the gods,” would easily and elegantly express the above sentence in three words. “The scorching fire of the thunder-cloud” might be thrown into one compound word in the Nominative Case; the Verb “utterly consumes” would be expressed by a Preposition in composition with the Verb to consume; and “the
"Tall and verdant trees of the forest" might be formed into one compound word in the Accusative Case plural.

b. Although every simple sentence is reducible to three distinct parts, yet it is not easy to find a general term that will accurately apply to any of these parts except the Verb. When the sentence is expressed by the Verb "to be," the three parts may be called the Nominative, the Verb, and Attribute; as, "James is diligent." When the sentence is expressed by any other Neuter Verb, the parts may be called Nominative, Verb, and Complement; as, "James went from England to India." Lastly, when the sentence has an Active Verb, the parts are Agent, Verb, and Object; as, "James purchased a horse." Perhaps the terms least liable to objection will be Nominative, Verb, and Complement; yet even these would be found inadmissible when applied to the Hindustani, the Marhatti, and several other dialects of that class. In Persian, however, the latter terms are not inapplicable: we shall therefore employ them in this sense in the next paragraph, when treating of the arrangement of words.

c. A compound sentence, or period, consists of two or more simple sentences connected by a Conjunction, expressed or understood; as, "Knowledge fills the mind with entertaining views, and administers to it a perpetual series of gratifications: it gives ease to solitude; fills a public station with suitable abilities; and, when it is mixed with complacency, it adds lustre to such as are possessed of it." It will be a useful exercise for the student to analyse, by himself, the above compound sentence, which consists of five simple sentences, in all of which, knowledge, or its substitute it, is the Nominative. The last two clauses make but one simple sentence, for they amount merely to this: "Knowledge, mixed with complacency, adds lustre to such as are possessed of it."

d. It may happen that the Nominative to the Verb is a short sentence; as, "What he says is of no consequence." So the Complement may also be a sentence; as, "I know not what he thinks." These sentences are equivalent to, "His speech, or speaking, is of no consequence;" and, "I know not his thoughts." It may also happen that the Nominative, or the Complement, or both, may be qualified with a relative clause, which is equivalent to an Adjective. When such relative sentences or clauses occur, they must not be confounded with
a compound sentence. Thus, "God, who is Eternal and Invisible, created the world, which is perishable and visible," may at first sight appear a compound sentence; which is not the case, for it is equivalent to, "The Eternal and Invisible God created the perishable and visible world."

ARRANGEMENT OF WORDS.

60. As a preliminary step to our remarks on Persian Syntax, we may briefly notice the manner in which the words of that language are usually arranged in the formation of a sentence. In prose compositions the following rule generally holds; viz. In a simple sentence, the Nominative is put first; then the Object, or Complement; and, lastly, the Verb. Thus, in the sentence, "The Mughal purchased the parrot," the collocation of the words in Persian will be "The Mughal—the parrot—purchased," or مُغْل طُوْطِيْرَ رَا خْرَيْد Mughal tūṭi-rā xarīd. Here the Mughal is the Nominative, beginning the sentence; طُوْطِيْرَ رَا tūṭi-rā is the Complement, or Object, in the Accusative Case, governed by the Verb خْرَيْد purchased, which comes last. So in the sentence, "Tīmūr arrived in India," تَیُمُوْر بِهٰندُوْسَتَان رِسِید Tīmūr ba Hindūstān rasīd. Tīmūr is the Nominative, arrived is the Verb, which is placed at the end of the sentence, and in India is its Complement. It may happen that the subject, or the object of the sentence, or both, may be restricted by, or in combination with, words or phrases denoting various circumstances of time, place, motive, &c., and the Verb qualified by an Adverb: still the above arrangement holds good; the
ARRANGEMENT OF WORDS.

Nominative, with all its restricting circumstances, coming first; then the Complement; and, lastly, the Verb, with its qualifying word immediately before it. Words and phrases denoting time, manner, &c., when they apply to the whole sentence, and not to any particular part of it, are placed first; as, 

روزی در شهری دریوشی بر دوکانی بقالی رفت roze, dar shahre, darveshe bar dukāni bakkāle raft, “One day, in a certain city, a darwesh went to the shop of a certain trader.” When the Complement of a Verb is a complete sentence it is put last, as in English; thus, 

آن مرد گفت مرا احترام می چنداری ان mard QUIT, marā 'hmak mī-jīndārī? “That man said, ‘Do you consider me a fool?’” So in the sentence, 

پادشاهی در خواب دید که تمام دندان‌های او افتاده اند pādšāhe dar khwāb did ki tamāmi dandānhā, e o nftāda and, “A certain king saw in a dream that the whole of his teeth had dropped out,” where the phrase “the whole of his teeth had dropped out” is the Complement to the Verb “saw,” or “saw in a dream.” When the Object is qualified by a relative sentence, the Object is placed before the Verb, and the qualifying phrase after it, as in the beginning of the Gulistān of Sa’dī: 

پادشاهی را شنیدم که بیگشنانت اسپری اشارت کرد pādšāhe rā shunīdām ki ba kushtani asīre ishārat kārd, “I have heard of a king who issued the order (made the signal) for the executing of a certain captive.” So in the sentence, 

بکی را از ملولین عجم جکایت کنند چکه دستی bāki rā az molūlīn āqem jākāyīt kūndā āqeh dastī.
They relate of one of the kings of Persia, that he extended the hand of usurpation over the property of the people; where the relative phrase comes last.

a. In further illustration of the preceding general rule, together with its occasional exceptions, let us analyze the story given as an exercise in reading (§ 23), viz. that of the Villager and his Ass—hikāyat dihhān o khār; and to make the matter less difficult at this stage of the student’s progress, we shall still employ the Roman character. First sentence: Dihkāne khāre dāshāt—“A villager had an ass.” This sentence is exactly like the first quoted above, only the object (khāre) has not the sign rā attached to it, which, as we shall see hereafter, is not always necessary, nor even admissible, to distinguish the Accusative Case. Second sentence: Az sahabī be-khurjī, khār-rā barā’e charidān ba-bāghe sar mī-dūd—“For the sake of economy (non-expenditure), (he) gave its head (i.e. its liberty) to the ass, for the purpose of grazing in a certain garden.” In this sentence the subject, the Verb, and the object are complex, or accompanied by circumstances. The Nominative is, “the villager,” qualified by the phrase “from motives of economy;” the Verb is, mī-dūd, “gave, or used to give,” qualified by the word sar “head;” and the object, or Complement, is, “to the ass, for the purpose of grazing in a certain garden.” Third sentence: Mardumānī bāgh khār rā mī-zādān; wa az zarā’ut ba dar mī-hardān—“The people of the garden used to beat the ass; and (they) used to drive him out from the cultivated ground.” This is a compound sentence, consisting of two distinct assertions, connected by the Conjunction wa “and.” The Nominative of both sentences is, “The people of the garden;” the Object is, “the ass;” and in the last sentence, the Verb mī-hardān is qualified by the words, “out from the cultivated ground.” Fourth sentence: Roze dihhān posti šer rā bar khār bast; wa guft, wakti shab barā’e charidān tū bar āž, wa ārāz mahn—“One day the villager fastened the skin of a lion upon the ass; and said (to the brute), At the time of night, you go forth for the purpose of grazing,
and do not make a noise." Here, again, we have a compound sentence made up of two propositions, as in the preceding. We may observe that the words "one day," being applicable to the whole sentence, and not to any particular member of it, are placed first of all. The Nominative is, "the villager;" the Verb, "fastened;" and, "the skin of the lion upon the ass" is the Complement. In the second part of this compound sentence, the Nominative is still "the villager;" the Verb is guft "said;" and the rest of the sentence is the Complement to that Verb. This, as we have stated, is an exception to the general rule; viz. when the Complement to a Verb is a complete sentence, simple or compound, such Complement follows the Verb. Fifth sentence: Hamchunān har shab ba posti sher ān khar ba-bāgh mī-raft—"Thus, every night, with the lion's skin, the ass used to go into the garden." This sentence requires little remark. The Nominative is ān khar "that ass," accompanied with circumstances; viz. "in that manner, with the lion's skin." Har shab, "every night," qualifies the whole sentence. Sixth sentence: Harki ba shab mūdī, yahin mī-dānīst hi in sher ast—"Whoever saw (him) by night thought for certain that this is a lion." A compound sentence; the Nominative of the first part of which is "whoever;" the Verb is "saw," qualified by the words, "by night;" and "him" is the Object. In the second part the Nominative "he" is understood; the Verb is "thought," qualified by the Adverb "for certain;" and the Complement (following the Verb, as in the fourth sentence) is, "that this is a lion." Seventh sentence: Shabe bāghbān orā did, va az tars bār bālāse darakhte raft—"One night the gardener saw him; and from fear he went upon the top of a tree." Here the word shabe, "one night," qualifies the whole compound sentence, and comes first of all. In the second clause, bāghbān (understood) is the Nominative, with the accompanying circumstance, az tars, "from fear." Eighth sentence: Dar asnāe ān, kharasīgar ki dar ān nazdikī būd, ānāz hārd; va khar dilkhān niz ba ānāz dar āmad; va hāng zādan njīstī kharān girift—"In the midst of this (mean while), another ass, which was in that vicinity, made a noise; and the ass of the villager also into braying came; and began to raise a cry in the manner of asses." This is a compound sentence, consisting of three simple sentences; in the first of which is placed Dar asnāe ān, which qualifies the whole sentence. Kharasīgar ki dar ān nazdikī būd is the Nominative of the first sentence,
qualified by a relative clause, which the Sanskrit would have expressed by a Compound Adjective. Ninth sentence: Bāghbān orā shinākht va dānīst hi in kīst—"The gardener recognised him, and knew who this was." A compound sentence: the Complement to the Verb dānīst, in the last clause, is hi in kīst, which is placed after the Verb. Tenth sentence: Az durakht farod āmud, wa ān khar rā bi.yūr lat bi-zad—"From the tree he came down, and very much did beat that ass with a stick." Eleventh sentence: Az injā khiradmandān gutia and hi, "kharān rā khāmoshī bih"—"On this subject the wise have said, 'That for the asses silence is best.'" It is needless to add any remark on the last two sentences, which present no peculiarity that we have not already noticed.

b. The preceding story in the native character (§ 23) will afford the student an easy example for his first lesson in translating. He ought, at the same time, to ascertain the exact meaning of each word, from the Vocabulary, and be able to parse the whole of them, by a reference to the preceding portion of the Grammar. In like manner let him analyse and translate Story II., after which he may proceed to the Selections at the end of the work. When he has read, and carefully analysed, from fifteen to twenty pages of the Selections, he may then with advantage peruse the rules of Syntax which follow.

CONSTRUCTION OF SUBSTANTIVES, ADJECTIVES, AND PREPOSITIONS.

61. As the Adjectives in Persian are all indeclinable, the learner is freed from all anxiety on the score of concord: he has merely to remember, that, as a general rule, Adjectives follow the Substantives which they qualify, and the Substantive in such circumstances takes the mark of the izāfat, as in the formation of the Genitive Case, explained in § 29; thus, وزیر ناصح "the sincere minister;" چوب "a beautiful face;" طرخه مَنشَكَبْوَي "a ringlet with the fragrance of musk."
a. In poetry it is not uncommon to place the Adjective first, exactly as in English; thus, Firdausi has "an intelligent counsellor by the hand of the king;" where the Adjective precedes the Substantive. When the Adjective thus precedes the Substantive (which sort of construction is, in Persian, called "the inverted epithet"), the mark of the izafat is not used.

b. We have already explained (§ 57, f. &c.) the nature of Compound Adjectives: we may further observe here, that any Noun with a Particle prefixed to it may become an expressive Epithet; as, "a man possessed of wealth." Many Epithets consist of three or more words; as, "a country taken in war;" so "a slave with a ring in his ear." So in the Bustan of Sa'idi we have "The Allwise, who endows the tongue with speech;" where the Substantive has the rest of the line for its Epithet. In fact, there is no limit to the extent to which the composition of Epithets may be carried in this language; and it is necessary that, in every instance, the student should be able to distinguish them, that he may add the mark of the izafat to the preceding Noun, which they serve to qualify.

c. Numeral Adjectives precede the Substantives to which they belong; and what is altogether at variance with our notions of concord, the Substantive is generally put in the singular number; as, "a hundred years," instead of صد سالا; "ten darwishes," instead of درويشان; in which expressions the numeral word prefixed is sufficient to indicate the plurality of the Noun, without adding the usual termination. In fact, we frequently hear in our own language, among the common people, such phrases as "five pound," "ten mile:" and the expressions, "a hundred horse," "three hundred cannon," &c. are allowed to be good historical English.

d. Sometimes a phrase from the Arabic, constructed according to the grammatical rules of that language, may be introduced as an Epithet to a Persian Substantive; thus, "a derwish, whose prayers are answered;" so, "a man sincere in speech;" "a generous
e. The Adjective Pronouns и́м and и́м precede their Substantives; and there are a few Adjectives of a pronominal nature which may optionally precede or follow; as, ве‌ма "all;" др̄жк "other;" и́м "some or several;" thus, ве‌ма и́м "all the people;" so, др̄жк и́м "the other woman;" or др̄жк др̄жк "some or several days."

62. Our word than, after the comparative degree, is expressed in Persian by "more splendid than the sun;" so, "O king, we are, in this world, less than you as to pomp, but more happy in our enjoyments." The Adjective ве- "good," is often used in the positive form when denoting comparison, as in the following maxim from the کُلْسِتَان of Shaikh Sa’dî; viz. "Falsehood, fraught with good advice, is preferable to the truth, when tending to excite strife;" so, in the following sentence, "Silence is better than evil speaking, but speaking well is better than silence."

a. The superlative degree, when used, governs the Génitive, as in our own language; thus, ня́ќтъръвьи ве‌ма "the best of all;" so, ня́къръ др̄жк "the meanest of animals is the ass." The same rule applies to superlative forms from the Arabic; as, ашвф а́нвъи "the most illustrious of the prophets."
Sometimes the Superlative is employed merely in an intensive sense, like a simple Adjective; in which case the *izāfat* is not used, as in the couplet—

نگوئم گرامیتُرین گوهدَری
سرِیدم بنامِتَرین شوهرِی

"I will not say that I have given an exceedingly noble lady to a most highly-renowned husband."

63. In Persian, the Particles called Prepositions are, strictly speaking, very few in number, probably not more than those already given in § 51; viz. از “from,” با “with,” بر “on,” دور “in,” دچاري “into,” دا “till,” دا "without," در "till," در "as far as," جز "except," جنب "besides;" and در "in," which in variably take the simple or Nominative form of a Noun or Pronoun after them; as, از بغداد دا شیراز "from Baghdad to Shíraż;" با تو خواهم رفت "I will go with thee." Such other words as are used like Prepositions are really Nouns, and in construction require the *izāfat*; as, وزیر "near the minister," which is an elliptical form of expression for وزیر "in the vicinity of the minister;" so وزیر "under the earth;" وزیر "above his head;" وزیر "before me," that is, وزیر "in front of me." The student will do well in committing to memory the simple Prepositions, and in recollecting that the rest require the *izāfat* when they govern a Substantive.

a. It may be proper to observe that the Particle جز is a species of Noun, denoting "other," "else," and consequently we should
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expect it to be followed by the ixāfat; which, however, is not the case; thus, in the following line from Sa’dī—

حَيِّف باشَدَكَكَ جُرَّ دِنْكَوُ يِجٌود

"Pity it were he should speak other than (what is) good"—

we know, from the metre, that جُرَّ has no ixāfat. We may farther mention, that the Particle ٰ ُ is more generally used as a Conjunction, "till," or "until," "whilst;" ٰ تَآَكَ "so that," "in order that."

PRONOUNS.

64. We shall now treat more particularly of those classes of Pronouns, the explanation of which we passed over in § 39, the others having nothing peculiar in their construction. The following may be denominated affixed, because, with the exception of the 3d plural, they are always joined to some word or other in the sentence in which they are employed.

SINGULAR. PLURAL.

1. "my or me." ٰ مَان "our or us."
2. "thy or thee." ٰ تَن "your or you."
3. "his, her, its," or ٰ شَن "their or them.
   "him, her, it."

When these pronominal terminations are joined to Nouns, they generally correspond with our Possessives, my, thy, &c.; as, ُ دِلَم "my heart;" َ كُتَابَت "thy book;" ُ سَرِش "his, her, or its head:" the plural terminations are very rarely used, their place being supplied by the nom. pl. of the Personal Pronouns employed in apposition as Nouns; thus, ٰ دِلَهَيِّ مَا "our hearts," or "hearts of us;" ُ اسْهَيِّنِ شِشِّا "your horses," or
“horses of you;”  حالي ايشان “the condition of them.”
When the Noun ends in 8 imperceptible, the terminations اش, become ام, and as, “my robe,” &c.; and if the Noun ends in 1 or 2 long, they become, in order to avoid a hiatus, یت, “my foot;” ویش “thy hair;” روضش “his or her face.”
These are euphonic principles, similar in their nature to those already detailed in § 48, a., with respect to the verbal terminations added to Substantives, Adjectives, and Participles.

65. When the terminations یت, یش, یم, are joined to the persons of a Verb, they correspond with the Dative or Accusative Case of the Personal Pronouns; as, یدمت “I saw thee;” گفتِم “I said to him.” It appears, then, that these affixes may be employed to denote the Possessives my, thy, his, &c., as well as the Dative and Accusative, to me, to thee; or, me, thee, &c., according to circumstances. When employed in the latter sense, they may be joined not only to the Verb which governs them, but to any word in the sentence, with the exception of the simple Prepositions, already noticed, and a few of the Conjunctions, as یا “and,” و یا “or,” &c.; thus, دریانم رها نکرد “the porter did not admit me,” or, verbatim, “the porter to me guidance not made;” یا خاکش چنان بخورد “the earth has so much consumed it.” In instances of this kind the student must be guided by the context; as, دریانم, in the first of the above examples, when merely taken by itself, may also mean
"my porter: but when Sa’di (from whom the expression is taken) states, in the sentence immediately preceding, "that he went to wait on the great man," the true meaning of the expression will be obvious.

66. The invariable word خود, in Persian, corresponds with our Reciprocal Pronoun self; as, من خود "I myself;" نیو خود "thou thyself," &c. It may also be the Nominative to any person of the Verb, the verbal termination sufficiently shewing the sense; as, خود رفت "I myself went;" خود رفتند "they themselves went." The usage of the Persian language requires the employment of خود, on certain occasions, as a substitute for a Possessive Pronoun; thus, زرگر به خانه خود رفت "the goldsmith went to his own house," literally, "to the house of self;" من از باغ خود می آمد "I was coming from my garden," or "from the garden of self."

a. The following is a general rule for the employment of خود. If, in a simple sentence, a Personal Pronoun in an Oblique Case (as, me, thee, of me, or my, &c.) be required, and if it be of the same per. with the Nominative of the sentence, the place of such Pronoun must be supplied in Persian by خود; thus, "I am writing my letter," من خاط خود می نویسم "I write the letter of (my) self;" so, زید غلام خود را رد "Zaid beat his (own) slave" (not another man’s); مردمان خانهای خود رفتند "the people went to their own houses." In recent Persian works composed in India this last sentence would be expressed مردمان بخانه خودها رفتند. I have not, however, met with such an expression in any good Persian author.
b. It is almost unnecessary to state, that when the two Pronouns are not of the same person, or rather when the latter Pronoun does not belong to the Nominative of the sentence, خود cannot be used; as, "Zaid beat your slave," زید علیم شمارا زد; so, "Zaid beat his (meaning another person's) slave," زید علیم اروا زد. We may observe, that instead of خویشخونی, خویش, and خویش خونی, also occurs, but only in the 3d pers. sing.; as, زیدرا در خانمه خونش دیدم, "I saw Zaid in his own house;" literally, "I saw Zaid in the house of his self." This sentence, by the way, would at first sight seem to be at variance with part of the preceding rule; but the expression amounts to this, "I saw that Zaid was in his own house," or "I saw Zaid, who was in his own house."

c. We find in the last London edition of the Gulistān, Book III. Ap. 8, the following suspicious reading: يکی از حکما پسر، را دیپی کرد, "One of the sages made a prohibition to his son," where the use of the Pronoun مشک — is at variance with the general rule. We have consulted nine manuscripts of the original in our possession, not one of which has the Pronoun مشک. In M. Semelet's edition of the Gulistān, printed at Paris, 1828, the same error is repeated, although the work pretends to great critical accuracy.

67. With regard to the Demonstrative Pronouns این and آن, we have little further to add. When the name of an irrational being, or of an inanimate object, has been mentioned, and reference is made to it afterwards by a Pronoun, as it or they, این and آن, with their plurals, are generally used, seldom or ایشان; thus, in the apologue, شیر گفت مصور این انسانست, "The lion said, The painter of it (alluding to a picture) is (was) a man;" so حکما از تاویل آن عاجز ماندند, "The wise men were at a loss in the explaining of it" (viz. the dream).
a. The phrases ْلَمْ ْيَا تُوْرَ أَرَى آَنِي مِنْ آَنِي تُوْرَ, &c., are equivalent to our words mine, thine, &c.; as, مَنْسَبٌ مُصَرٍّ آَنِي ْتُوْرَتِ "The throne of Egypt is thine;" so, in the Akhlaiki Muhsini, we have the phrases ْلَمْ ْيَا خَالِبٌ أَوْلُ أَرَى آَنِي کَهْ بُوْدُ؟ "Whose house was this originally?" ْلَمْ ْيَا أَرَى جَدْمَ "He said, That of my grandfather's." ْلَمْ ْيَا أَرَى جَدْمَ "He said, That of my father's," &c.

68. The words ْهُ و ْهُ, in Persian, generally correspond, in the Nominative Case, with our Relative Pronouns who and which; but Dr. Lumsden shews that they are merely connectives, and have the Personal Pronouns understood after them; thus, Sa’dî has ْمِلْكٌ زَادَهُ رَا دَيْدُمَ كِهْ عَقْلَا "I saw a prince who possessed wisdom:" after the Personal Pronoun is understood; as, ْكِهْ أَوْ عَقْلٍ دَأْشَتَ "that he possessed wisdom." As the Personal Pronoun, however, is generally left out, the Particles ْهُ and ْهُ have been considered, by some Oriental Grammarians, as relatives. The following sentence from the Gulistan, to which many others might be added, confirms Dr. Lumsden’s views on this subject: ْأَبُْلُهُ کَرْ رَوْذَاتَ شِعْ کَافُورِي نَخَد "The fool who burns (sets up) a camphor candle in a clear day;" where ْکُو is a contraction of ْکُو and ْکُو; literally, "The fool, that he burns," &c., where the mere ْکُو, if it were a Relative, would have quite sufficed, and have equally preserved the metre.

a. When the Persians have occasion to express a sentence, containing what, in European Grammars is called a Relative Pronoun
in an Oblique Case, they employ the Particle که, together with the correspoding Personal Pronoun, as may be seen in the following examples from the Gulistân:—1st, In the Genitive Case.

Many a renowned personage have they deposited beneath the dust, of whose existence (literally, that of his existence) no trace (now) remains on the face of the earth." Again, Sa’dî says—

"I am not he whose back you will see in the day of battle," or, literally, "that you should see my back." 2dly, In the Dative: 

"O (thou) to whom my person appeared worthless!" literally, "that my person appeared to thee." 3dly, In the Accusative: 

"He whom I beheld all fat, like the pistachio nut;" literally, "He that I saw him." 4thly, In the Ablative: 

"That (proceeding) in which there is suspicion of danger."

b. The compound terms هرچه and هرگز, when accompanied by a Substantive, correspond to our words whosoever and whatsoever; the former generally denoting rational beings, and the latter inferior animals, or lifeless matter; thus, in Sa’dî's Gulistân,

"Whosoever shall wash his hands of life, the same will utter whatever he has on his mind." If we could trust the genuineness of the following sentence from Sa’dî, it would appear that هرچه may sometimes be applied to persons as well as things; thus, in the Second Book of the Gulistân (Ap. 37), an experienced old Doctor recommends to his pupil the following ingenious method of relieving himself of his friends, viz.:

"Whosoever are poor, to them give a small loan; and of those
who are rich ask something;" but MSS. by no means agree in this reading; and our finest MS. has it thus,

"To the poor lend a little, and of the rich ask something."

c. When the Substantive is expressed after هر, the Particle كه may follow, whether the Substantive be animate or inanimate; as, هرچيز که " every thing which." When the termination ي majhul is added to a Noun, and كه or كه follows, the Substantive is thereby rendered more definite or specific; thus, Shaikh Sa'di says,

(自豪) رگیست که از مشقت آن جز برگ دنوان رست "(Envy) is such a torment, that it is impossible to escape from its pangs, except by death." We may observe, in conclusion, on the subject of the Relative, or rather the want of a Relative, in Persian, that if كه and كه are to be considered as mere connective Particles, it need not be wondered at that the rules respecting their agreement with their antecedents should be liable to many deviations.

69. We have already stated (§ 41) that كه and كه are used as Interrogatives; the former applicable to persons, and the latter to irrational beings: but if the Noun be expressed, كه may be used in both instances; as, كه مارد "What man?" The word كدام is also used as an Interrogative: it is applicable to every gender and number; as, كام مرد "What or which man?" كدام كار "What or which business?" كه, when used interrogatively, are to be considered as Substantives, singular or plural, according to the Nouns which they represent; as, آن سب که باشد "Whose horse may that be?" کرا می گوئند "To whom are they speaking?" ایشان کیند "Who are they?"
"On account of what are you come?"
"For what did you go?" The Interrogative Particle آیا corresponds with the Latin an, num, &c.; as, آیا پادشاه امده است An rex venit? "Is the King arrived?"

70. If the Nominative to a Verb, in Persian, be expressive of rational beings, or of living creatures in general, the Verb agrees with it in number and person, as in our own language; also, two or more Nouns in the singular, denoting animals, require the Verb to be put in the plural number; as, درادران برخیدند "The brothers were vexed;"
جانوران جنگل آواز نمودند "The animals of the forest made a noise;" زرگر وتجار بنازآ گرفتند "The goldsmith and the carpenter seized the images."

a. When two or more inanimate Nouns have a common Verb, the latter is generally put in the singular, as in the following lines from Sa'di:

گرچه سیم و زر سنگ آید هی در همه سنگی نباشد زو سیم
"Although silver and gold be produced from stone, yet every stone will not yield gold and silver."

تا مرد نیست نگفتته باشد عیب و هنری نیفتته باشد
"Until a man hath spoken his sentiments, his defects and his skill remain concealed."

71. We have already mentioned, that when a Numerai Adjective precedes a Noun, the latter does not require the
plural termination: but if the Noun denote rational beings, and be the subject of a Verb, the Verb is put in the plural; as, ده درویش در گلیمی خُسنند "Ten darwishes will sleep on one blanket." Irrational animals, and especially inanimate things, generally take the Verb in the singular; as, صد هزار اسب حاجز شد "A hundred thousand horses were ready;" so, دو هزار غرفه و هزار آیوان بود "There were two thousand rooms and a thousand vestibules."

a. Arabic plurals, introduced into Persian, follow a similar rule; that is, if they denote animals, and more particularly rational beings, the Verb is put in the plural: but inanimate Nouns generally take the singular; as, حکما گفتند "The wise men have said;" از آمدی بهار از رفتی در اوراتی حیات ما میگردد طی "By the approach of Spring, and the passing by of December, the leaves of our life come to a close."

b. Nouns of multitude, denoting rational beings, follow the same rule in Persian as in English; hence the Verb is sometimes in the singular and sometimes in the plural, according to the unity or plurality of the idea conceived in the mind of the speaker; thus, in the Gulistān, شاهنشاه عاونا رعیت لشکر است "To the just monarch the pe..." a is an army;" again, طاییقه زدن عرب بر سر کهی نشسته یودند "A gang of 'Arab thieves had settled on the summit of a certain mountain;" so, خلقی بتعصب بر یزد آمدند "Thro' partiality, flocked around him." If the Noun of multitude applies to irrational animals or lifeless things, the Verb is more idiomatically used in the singular. Finally, Mirzā Ibrahim states in his Grammar (p. 146), that, "The Verbs belonging to this class of Nouns (i.e. all Nouns of multitude) are better always to be in the singular number, excepting when the Nouns themselves are used in the plural number." It is needless to
add, that this last rule is utterly at variance with the practice of the best writers of the language.

c. The classical scholar will observe that there is a resemblance between the concord of a Persian Verb with its Nominative, and that of the Greek; the plurals of the neuter gender, in the latter language, requiring the Verb to be in the singular. The Persian has another peculiarity, not unlike the German; viz. when inferiors speak to or of their superiors, the Verb is employed in the plural, generally in the third person. Thus a servant, in speaking of his master, would say, صاحب خانه بیرون رفت، اند "The master of the house is (are) gone out." So, in one of the anecdotes in our Selections, respecting the King and his Minister, we have a sentence of similar construction, viz. جهان پناه پیار خوار هستند که نه پُنُم گذاشتند نه حرما "Your Majesty is a great glutton, having left neither dates nor stones;" literally, "The Asylum of the Universe are a great glutton," &c. This style, however, does not seem to have belonged to the classic period of the language.

GOVERNMENT OF VERBS.

72. The only peculiarity in the government of Verbs, in Persian, is, that a Transitive or Active Verb does not, as a general rule, require, as in Greek and Latin, that its Complement should have the termination of the Accusative Case; thus, ساعی ساغر شرابپیار "O cup-bearer, bring a goblet of wine;" where ساعی شراب has not the sign of the Accusative Case affixed. So in the following lines from Sa'di:

عذر تقصیر خدامت آوردم که ندام بطااعت استظفار
عاصیمان از کنّه توّده کنّد - عافیان از عبادات استغفار

"I have brought (only) an excuse for the defect of my service; for in my obedience I have no claim; the wicked
express contrition for their sins; the holy beg forgiveness on
the score of their (imperfect) devotions." In this extract
the four words excuse, claim, contrition, and forgiveness,
have not the sign of the Accusative Case added to any of
them in the original. Again, in the following sentences
the Accusative Case is accompanied by its appropriate sign:

"They threw the slave into the
sea;" دَرْوِيْش سُنْگَرْا بَا حُوَد ذِگاَهِ مَيْ دَاشْتَ "The
darwesh preserved the stone in his possession." Lastly, in
the following sentences from the first of our introductory
Stories (§ 23), we have the same word used in different
places, first without, and then with the sign را; thus,
ذِهْقائی خری دَاشْتَ * مَرْدَم‌انِ باغ خرْرَا مِیزَدْندَ "A cer-
tain villager had an ass. The people of the garden used
to beat the ass." In the first sentence we have خری دَاشْتَ
without the را; and in the second we have خرْرَا مِیزَدْندَ,
where the را is added. Hence we see that sometimes the
object takes the termination را, and sometimes not; and the
following appear to us to be the general principles that
regulate the insertion or omission of that termination:

a. When we wish to render the object definite, emphatic, or particular, را is added; for instance, شراب یَبَار signifies, "Bring wine:" but شراب یَبَار means, "Bring the wine." So in the Story,
ذِهْقائی خری دَاشْتَ "A villager had an ass," the را is not needed;
but in the next sentence, مَرْدَم‌انِ باغ خرْرَا مِیزَدْندَ "The people of the
garden used to beat the ass," the را is used, because the object is
now more definite. Sometimes we meet with an apparently super-
fluous Particle prefixed to the Noun or Pronoun to which the ۰۰ is affixed; as, مرا وا دیدم "I saw him."

§. It is a general rule to add ۰۰ to the Object of an Active Verb, whenever any ambiguity would arise from its omission; or, in other words, when the action described by the Verb is such as might be performed by either the Agent or Object; thus, زرگر ثارا برد "The goldsmith struck the carpenter;" مرد شیرا کشت "The man slew the lion;" اسکندر دارا خیفگند "Iskandar overthrew Dārā;" or, as the Latin Grammar hath it, Alexander Darium vicit. In these examples, if we omit the ۰۰ we are left merely to infer the sense from the arrangement, which, in ordinary prose compositions, might form a sufficient criterion, but not in verse.

c. When the Object of an Active Verb is a Personal Pronoun, or its substitute خود, the termination ۰۰ is always used; as, مرا نیی شناسی "Dost thou not know me?" او را گرفتند "I saw thee;" "They seized him;" زگا دار مارا راه خطا "Preserve us from the path of error;" فلان شخص خودرا پنهان کرده است "Such a person has concealed himself."

d. Having stated what we consider the general principles which regulate the insertion of ۰۰ as the sign of the Accusative Case, the rule for its non-insertion may be easily inferred; viz. the insertion of ۰۰ is not necessary whenever the nature of the sentence is such as to enable the reader or hearer to comprehend the sense clearly without it, except when we wish to particularize or limit the Object, or when it is a Persian Pronoun. Lastly, in such Compound Verbs as we mentioned (§ 57. a.), like حکم کردن, &c., the ۰۰ is never added to the Substantive.

73. The termination ۰۰ is added to a Substantive to denote the Dative Case as well as the Accusative. On such occasions its insertion is indispensably necessary; thus,
They relate a story with regard to a certain oppressor;" so in the following sentence, "For a thousand rupees I bought a horse."

a. When a Verb governs an Accusative, and at the same time a Dative Case, the termination ل is seldom, if ever, added to both Cases; thus, if the Accusative be indefinite, or does not necessarily require ل, according to the principles already laid down, then the Dative has the ر added; as, ر ان مَرْدِرا كُتَابٍ دَادْم “I gave a book to that man.” So, ر هریک ضعیفدا یِک ِنِیه دَهْنُد “Let them give a half to each woman.” If the Accusative necessarily require ل, the Dative must be formed by the Preposition به “to;” thus, لَعْل را به آن زن دَهْنُد “Let them give the ruby to that woman;” so, لکُتَاب را به یده “Give me the book.” In these last examples, the words لکُتَاب and لعْل being definite, require the addition of را; and the Dative Cases are formed by prefixing the Particle به ba to the Pronouns آن and من.

74. When the Object is in a state of construction with another Noun, or with an Adjective, and from its nature requires ل, that termination is added to the latter Noun or Adjective, as follows: لرید پِسر وزیر را دِیدم “I saw Zaid, the son of the minister;” so, in this line from یِکِی از مُلُوكَی خَراسان سُلطان مُحمّد سبکتی ایین را بِخواب دِید "In Paradise you will not find the rosy bowers of Muşallā.” In this rule there is much sound philosophy; for when one Substantive governs another in the Genitive, the two are to be considered as one modified Noun; thus, in the following sentence, from the First Book of the Gulistan of Sa’dī, خرَاسان سُلطان مُحمّد سبکتی ایین را بِخواب دید
"One of the kings of Khurāsān saw in a dream Sultān Maḥmūd (the son) of Sabuktāgin," the three words سلطان محمود سبكتگین are viewed as one modified Noun, and the termination را is very properly placed at the end. In like manner, a Substantive, accompanied by an Adjective, is to be considered as a single specified Noun; and, in construction, the termination دا, when requisite, is placed at the end; thus, قاضی زن همایهرا طلب کرد, "The Judge summoned the neighbouring woman." So, however complex the Adjective may be, the را is placed at the end; thus, from Sa'dī, تنی چند از مزدایی واقعه دیده و جنگ آزموده را پرفستادند, "They sent forward several individuals from among men who had seen service and had experienced war." here the Complement or Object of the Verb, پرفستادند, consists of the whole preceding sentence; and the را is affixed last of all, the more to define that complex object, now viewed as a single whole.

a. This last quotation from Sa'dī shews the importance of the few remarks we made (§§ 59 and 60) respecting the "Analysis of Sentences," &c.

75. It remains for us to notice a few verbal expressions which some Grammarians consider as tenses, and which we omitted in the paradigm, as of small importance. In Dr. Lumsden's Grammar, Vol. I. p. 93, &c., we have two tenses of a Potential Mood, present and past, formed respectively by adding the contracted Infinitive to the Aorist and Preterite of the Verb دَوَاتَسْتَن (root دوان) "to be able;" as,
"I am able to go," or "I can go;" in like manner, "I was able to go," or "I could go." But, in truth, we are more inclined to consider these as sentences than tenses. In a large and closely written Persian manuscript, which treats of the grammar of that language, called the Mīrāh-ut-tarkīb, compiled, as the writer tells us, by Shevā Rūm, poetically named Jaughar, there is a tense called the Continuous Imperative, or Imperative of Duration, formed by prefixing the Particle ِتَرْفَتْ to the Future Perfect; thus, from ِتَرَفْتْ بَاشْد "He may have gone," comes "Let him continue going." This tense is also called, according to Jaughar, Istimrārī-e-Maṣūm (إِسْتِمَرْارَی مَضْنُونَ), which is a sort of Imperfect or Continuative Potential; as, "He may be going;" the meaning of it in Hindūstānī being given, جَايَا هُوُي وُه. The ordinary Imperative, by prefixing ِتَرَفْتُ, denotes continuity, as in the following sentence from Ḥusain Vaʿīs: شبها ِبِدرْرَگاه الْیِ داَرٌ گَدَائِیِ مِی دِه بِرْؤِشْجَا وُرُوزْها ِدِر ِبِارْگَاه خُود بِدارٌ گَدَائیِ مِیِ رَس "Nightly at the threshold of God continue giving forth the gift of thy unworthiness; and daily in thine own court constantly attend to (the administration of) justice among the poor."

76. When the Verbs خواشیت "to intend," or "to will," خواشیت "to be able," خواشیت "to be proper," or "fit," are followed by an Infinitive, the final ن— of the Infinitive is rejected; as, خواشیت رفت "I will go," or "I intend to go;" خواشیت نیشت "I can write."
The Verbs پایستین and گردد are generally used impersonally, in the third person singular of the Aorist or Present; as، پایستین کردد “One ought to do.” The mere root، گردد is also used impersonally; as، گردد "One may do.” We have reason to believe, from observing the usage of the best writers of the language, that when the Infinitive precedes the above Verbs, the final ن— is not rejected; as، کردن نمیتوانم "I cannot do this deed;” so، گردن نمیخواهم “I do not intend to send you anywhere.”

77. The Infinitive, in Persian, is to be considered merely as a Verbal Noun, and construed like any other Substantive. It corresponds more with the Verbal Noun of the Latin formed from the Supine by changing the um into io or us, than it does with the Infinitive, Gerund, or Supine of that language; thus، کردن "A certain king made the signal for the killing of a captive;” which, by Gentius, is rendered into Latin، Captivum interficere signum dederat; but the literal rendering is، Ad captivi interfectionem، or De captivi interfectione; hence the Infinitive of an Active Verb, in Persian, governs a Genitive, and not an Accusative, as in most European tongues.

78. Conjunctions, in Persian, are applied as in English or Latin; that is, when any thing contingent, doubtful, &c. is denoted, the Conjunction is usually followed by the Sub
79. When a person has occasion to relate what he has heard from another, the usage of the Persian, like that of most oriental languages, requires that it should be done in the dramatic style. This will be easily understood from the following examples: "Zaid tells me that he will not come," literally, "Zaid says to me that 'I will not come.'" From the employing of the dramatic instead of the narrative style, it will often happen that the Persian will differ widely from the English in the use of the persons and tenses of the Verb, which may be seen from the few following examples; viz. "Zaid said that his brother (meaning Zaid's brother) was not in the house," literally, "Zaid said, 'My brother is not in the house.'" So, "The king ordered the executioner to put him to death in his (the king's) presence." i.e. "The king ordered the executioner thus. 'Put him to death in my presence.'" It would be needless to add more examples of this kind: the learner has merely to recollect, as a general
principle, that the person who relates a conversation that has occurred commonly gives the *ipsa verba* of the parties of whom he is speaking.

SECTION VI.

ON THE NATURE AND USE OF ARABIC WORDS INTRODUCED INTO THE PERSIAN LANGUAGE.

80. In all Muhammadan countries, Arabic is the language of Religion and Science, just as the Latin was among us in Europe during the middle ages. In modern Persian, more than half the Substantives and Adjectives in use are pure Arabic; and it would appear that the introduction and employment of the latter are limited by no boundaries, except what the whim and caprice of individual writers may happen to affix. At the same time, this vast influx of foreign words does not in any degree affect the nature and genius of the Persian as one of the Indo-European family of languages. The Arabic words, thus admitted, are subject to the same laws as if they had been originally Persian; just as we, in English, have for the last six centuries made a free use of foreign words which have now become naturalized in our language.

81. The Persians, however, do not content themselves with the mere appropriation of an unlimited number of isolated Arabic words. In almost every page of even a popular Persian book, such as the Gulistān of Sa’di, whole phrases and sentences from the Arabic are introduced *ad libitum*. The author seems to have taken for granted that his readers, as a matter of course, know Arabic as well as himself. Dr Lumsden, in his Grammar, vol. i. p. 398, gives (from one of the Letters of the poet Jāmi’) an extreme case of this kind of composition, to which, as he justly states, “the epithet Persian is but nominally applicable, since it exhibits a strange mixture of Arabic and Persian, which would be altogether unintelligible to a native of either country, who had not acquired, by study, the language of the other.” The best illustration of this piebald kind of composition which at present occurs to me, will be found in “Burton’s Anatomy of Melancholy,” *passim*, which work, nevertheless, is one of the most entertaining in
the *English* language, if I may use so bold an expression. In the Introduction, Democritus Junior thus speaks of himself: "I am *quaer poter*, drink no wine at all, which so much improves our modern wits; a loose, plain, rude writer; *ficum, voco ficum; et ligonem, ligonem*; and as free as loose; *idem calamo quod in mente*; I call a spade a spade; *animis hae scribo, non auribus*; I respect matter, not words; remembering that *verba propter res, non res propter verba*; and seeking, with Seneca, *quod scribam, non quemadmodum*.”

82. It is evident, then, from what we have just stated, that the only sure means of acquiring any thing like a critical knowledge of the Persian language, consists in gaining, at least, an elementary knowledge of Arabic. For this purpose, a month or two devoted to the perusal of any good Arabic Grammar, together with some easy compositions in prose, will amply suffice; and the student will soon find that the two months thus bestowed will yield him an ample return. In the mean time, I shall here briefly endeavour to point out the more prominent peculiarities of such Arabic words as are of frequent occurrence in the Persian language. I do not intend to give even an abstract of Arabic Grammar, which would be inconsistent with the limits assigned to the present work. I confine myself chiefly to the mere mechanical formation of Arabic words, and their significations, as they gradually arise from the primary root, which generally consists of three letters.

83. The Arabic stands at the head of that family of languages called "The Semitic." It is closely allied to the Hebrew, Syriac, and Ethiopic; the main difference being, that the three latter have been allowed to remain in a comparatively undeveloped state, whereas the former has been cultivated and polished almost to a fault. It is, actually, the most copious of human tongues; but, in addition to the words already formed by *use* or *prescription*, there appears to be no bounds to the extent to which, if necessary, other words may, by fixed laws, be evolved from such simple triliteral roots as already exist, or from any newly-coined root, if expediency should require it. Suppose, for example, that the Arabs adopted a new verbal root, say غَزَفُ (from *γαφ*), to denote the recently-discovered process called Lithography; then instantly, from this new root, would spring up, by fixed and unerring laws, some two or three hundred new words, all bearing more or less reference to the Lithographic
Servile Letters.

Art; thus, مَتَّوْفٍ would denote "the lithographer;" مَتَّوْفٍ "the thing lithographed;" مَتَّوْفٍ "the time and place for lithographing;" مَتَّوْفٍ "the lithographic apparatus;" مَتَّوْفٍ "the professional lithographer;" &c.

84. The radical words of the Arabic language generally consist of three letters; a few there are consisting of four, and a still smaller number of five letters. The greater portion of the triliteral roots are Verbs, the rest Substantives or Adjectives. There are a few verbal roots of four letters, but none of five, the latter being all Substantives. The mode adopted for the development of the triliteral roots of the Arabic language is highly ingenious and philosophic. This consists not so much in adding terminations to the simple root, as in expanding it by means of certain letters, either prefixed or inserted somewhere between the beginning and end of a word, so as to produce certain forms, bearing in general a definite relation to the original root. The letters thus employed are seven in number, and, for that reason, they are called Servile Letters. These are, ي، و، ن، س، ت، إ، and، all contained in the technical word يَئُسَنُونَا، literally, "they fatten." The serviles ی and ت may occur either at the beginning, or in the interior, or, lastly, at the end of a word; the ٰ and the ن، either in the interior or at the end; the م، always at the beginning; the س، is employed in the interior of a word; and the ٰ is always as the second letter of a word, and it is preceded either by ی or م، and followed by ت. For example, let us take the verbal root قَبِلَ، which signifies "accepting;" we thence, by means of the servile ی alone, deduce the forms مَقْبُولٍ، كَقِبِيلٍ، قِبْيلٍ، قِبْلٍ، قِبَلٍ، قِبَل، قِبَل. Then the various forms مُقَبِيلٍ، كَقِبِيلٍ، مَكَبِيلٍ، مُكَبِيلٍ، مُسْتَقِيرٍ، مُسْتَقِيرٍ، رَكَيْيَتٍ، رَكَيْيَتٍ، رَكَيْةٍ، رَكَيْةٍ, and مُسْتَقِيرٍ، مُسْتَقِرٍ، مُسْتَقِيرٍ, exhibit a few of the other serviles in their mode of application, of which more hereafter. It is evident, then, as a general rule, that if we strip every Arabic word of its servile letters, we at once come to the root: thus, in the words فَعُل، رَفَع، فَرَقَ، مَتَّوْفٍ, we see at once that the roots are فَعُل، رَفَع، فَرَقَ, and مَتَّوْفٍ, respectively. We must observe, however, that the seven serviles, conjointly or severally, may be employed as radical letters of the triliteral root. Thus the word مَقْدُونٍ "tried," or "tested" (as
gold in the fire), contains no fewer than four servile letters, and only one letter strictly radical, viz. ﷽. Now, out of these four serviles, two must belong to the root. We see, however, that the word is of the form ﷽، already cited; hence we infer that the root is ﷼ at just as that of ﷼ is ﷼. A little practice, however, will enable the learner to get over difficulties of this sort; at the same time had it been possible for the Arabs, when manufacturing their very artificial language, to have excluded the servile letters altogether from the primitive triliteral roots, Arabic would have been the most perfect of human tongues.

85. All the Arabic words, with the exception of a few Particles, introduced into Persian are to be considered as Nouns, in the Oriental sense of that term (v. § 25), that is, they are Substantives, Adjectives, Infinitives, or Participles. Hence it will be proper here to give a brief sketch of the Arabic Declension; premising, at the same time, that the language has only two Genders—the Masculine and the Feminine. It has three Numbers, like the Greek—the Singular, Dual, and Plural; also three Cases—the Nominative, the Genitive (which also includes the Dative and Ablative), and the Accusative. As a specimen of the regular Arabic Declension, let the following words suffice:

1st.—Declension of a Masculine Noun.

SINGULAR.

Nom. ﷽ a father. ﷼ two fathers. ﷼ fathers.

Gen. ﷼ of a father. ﷼ of two fathers. ﷼ of fathers.

Acc. ﷽ a father. ﷼ two fathers. ﷼ fathers.

2nd.—Declension of a Feminine Noun.

Nom. ﷽ a mother. ﷼ two mothers. ﷼ mothers.

Gen. ﷽ of a mother. ﷼ of two mothers. ﷼ of mothers.

Acc. ﷽ a mother. ﷼ two mothers. ﷼ mothers.
When a Noun is rendered definite, by prefixing the Article ال, the nunciation (§ 22) which appears at the end of some of the Cases is dropt, and the simple short vowel retained; thus, Noun. الود “the father;” Gen. الود “of the father;” Acc. الود “the father;” so الود “the mother;” الود “of the mother;” الود “the mother.” In like manner, the nunciation is rejected when one Noun governs a Noun following in the Genitive; thus, الامیر الومینین “Commander of the Faithful;” اقیال الدوله “Dignity of the State.”

It is a rule in Persian, on introducing an expression of this sort, always to reject the final short vowel of the word governed; hence they say, “امیرالممنین,” and “ابوالدکمال,” or “ابوالدکمال.” The Arabic Dual is sometimes introduced into Persian, but always in the Oblique Case, the final vowel being rejected; thus, الودین “The East and West;” مدینتين “the two cities;” الودین “the two fathers,” meaning the two parents. In a similar manner the regular Oblique plural of masculine Nouns is sometimes introduced into Persian; thus, علوم الولیدین و آخرين “the sciences of the ancients and moderns!” The regular feminine plural ending in ات, without the nunciation or vowel-point, is of frequent occurrence in Persian; thus, توجهات درستان “the kind attentions of friends;” تکلیفات مزوور “the aforesaid difficulties.”

86. Besides the regular plurals exemplified in the words الود and الودة, the Arabs have adopted several modes of forming artificial, or, as they call them, broken plurals. Of these, some half-dozen are of very common occurrence in Persian. 1st, From the triliteral root a plural may be formed, of frequent occurrence, by means of two alifs, thus حکم “an order,” plur. احكام “orders;” so ملك “property,” plur. إخلاءك “goods” or “chattels.” 2nd, From a triliteral root, with or without the additional ف (vide § 89), may be formed a broken plural of the measure جبل “a mountain,” plur. جبال “mountains;” so رجل “a man,” رجال “men;” حصلة “disposition,” حسال “dispositions.” 3rd, From the
triliteral root another plural, of frequent occurrence in Persian, may be formed on the measure تَبَلُ "a king," plur. ملوك "kings;" so عَلَم "science," plur. علوم sciences." 4th, Another broken plural, of frequent occurrence in Persian, is formed on the measure حَكَمَاء "a sage," حَكَمَاء "sages;" so شَعْرَاء "a poet," plur. شعراء "poets." This form of plural arises from singular Nouns of the measure قَابِل or قابِل. 5th, Another broken plural is formed by inserting 1 and in the penult and final syllables of a word respectively; thus, سُلْطَان "a king," plur. سلاطين "kings;" so شيطان "the devil," plur. شيطان. There are several other modes of forming broken plurals, which shall be noticed as we proceed, but it is impossible to reduce them to any general rule. The student cannot à priori determine what kind of broken plural any individual triliteral root may form, consequently he must be guided entirely by usage or prescription. The converse process, however, is much more manageable: the learner, on meeting with any broken plural, can be at little or no loss in determining the root or singular number from which it may have sprung.

87. Let us now proceed to describe the more common and useful derivatives that may arise from a simple triliteral root. With a view to precision, I adopt the term form to denote the mere outward appearance of a word as consisting of so many consonants, independent of the short vowels by which such consonants may become moveable. The various modifications or changes which a form may undergo by the application of the short vowels, together with the jazm, I call the measures of such form. For example, the primitive form قُبُل is susceptible of twelve different measures, according as we apply the three short vowels and the jazm. Supposing the student to meet with a root قُبُل for the first time, in a book without vowel-points, he has the comfort of knowing that the word may be pronounced in twelve different ways or measures, though it remains all along under one and the same form. Thus it may be قُبُل, or قُبُل، or قُبُل، or قُبُل، by using the jazm on the middle letter; or it may be any of the following nine measures as dissyllables, viz. قُبُل، قُبُل، قُبُل، with fatha on the first letter;
also قَبْل، قَبْل، قَبْل، قَبْل, with kasra for the first vowel; or, lastly, it may be قَبْل, قَبْل, or قَبْل, with zamma on the first letter.

88. The Semitic Grammarians, both Arabs and Jews, have adopted, as a special favourite, the triliteral root فعل, with a view to exemplify the various forms and measures of their words. This root, however, is utterly unsuitable to Europeans, not one in a thousand of whom ever can realize the true sound of the letter غ as the middle consonant. I therefore adopt here, as my model, the root قَبْل, which has the advantage of being more manageable; but the student must not suppose that either فعل or قَبْل, or any other root in the language, furnishes us with all the forms and measures we are about to detail. Some roots furnish us with a certain number of forms and measures which must be determined merely by prescription; others may give out different forms and measures, to be determined in like manner; but no single root in the language has ever furnished all the forms and measures assigned by the Grammarians to the root فعل. A similar instance occurs in the Greek Grammar, in the case of the verb ποιος, where we are treated to some hundred different moods and tenses, &c., whilst it is perfectly understood that no single Greek Verb ever exhibited the whole of them.

PRIMARY FORM OR ROOT, قَبْل.

89. We have just shewn, in § 87, that the triliteral root is susceptible of twelve distinct measures. Of these, nine may occur in Persian; viz. 1st, قَبْل, which may be either a Substantive or an Adjective; thus, سَبْل “entrance;” حَبْ “praise;” صَبْ “difficult,” دَخَل “easy.” 2nd, قَبْل (Substantive or Adjective); thus, عَلَم “knowledge;” ذَكر “remembrance;” صَرْف “pure;” حَب “friendy.” 3d, قَبْل (Substantive); thus, حَسَب “beauty;” شَنَال “occupation.” This measure may also be a broken plural; thus, أَسَد “a lion;” أَسَد “lions.” 4th, قَبْل (Subst. or Adj.); thus, طَلَب “search;” طَلَب “action;” حَسَب “beautiful;” بَكَل “bold.” 5th, قَبْل (Adj.); thus, حَسَب “intelligent;” بَكَل “impure.” 6th, قَبْل (Subst.); thus,
FORMS, ETC. CONTINUED.

7th, ۷ (Subst.)  

8th, ۸ (Subst.)  

9th, ۹ (Subst.)  

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"a man;" "a beast of prey."  

"greatness;" "childhood." This measure may also be 

"trade," pl. ۷ "trades."  

"guidance;" ۷ "seeing."  

"holiness;" "tenderness." This last 

measure may also represent one of the broken plurals; thus, 

"a book;" pl. ۷ "books."

SECOND FORM, قابل.

90. This form has two measures: viz. ۱st, قابل, which is the measure 
of the Present Participle, or Noun of Agency, of the triliteral verbal 
root. It is of very frequent occurrence in Persian; and from its nature 
it may be either a Substantive or an Adjective; thus, ۱ "prevailing," or "a conqueror;" ۱ "a slayer;" ۱ "powerful." 

2d, قابل (a Substantive, and of rare occurrence); thus, ۱ "a signet 
ring;" ۱ "a mould." These, like the preceding measures, may 
all assume the additional terminations ۱, ۱, or ۱; thus, 

"kindness;" "distance;" "gain;" "scaling up," or "conclusion" (of a book or epistle, &c.).

THIRD FORM, قبال.

91. This form has three measures: viz. ۱st, قبال (Subst. or Adj.); 

"perfection;" "rest;" ۱ "unlawful;" ۱ "desolate." ۲d, ۲ (Subst.); thus, ۲ "reckoning;" ۲ "flight." This measure is also that of one of the broken plurals, of
not unfrequent occurrence; thus, عُبَّد "a slave or servant;" pl. عَبَّاد "slaves;" رَجُل "a man;" pl. رُجُل "men." 3d, تَبَال (a Subst.); thus, عُنُم "a boy or slave;" بَشَار "the lowest of the people." Like the preceding measures, the singular Nouns may assume the final ت, or ة, or ى; thus, دَلَلَت "guidance;" تَجَارَت "traffic;" بُشَارت "glad tidings."

FOURTH FORM, قِبَل.

92. This form has two measures: viz. 1st, قبُول (Adj. or Subst.); thus, صَرُور "necessary;" فِكَر "grateful;" قبُول "acceptance." 2d, دَخُول (Subst.); thus, دَخْوَل "appearance;" دَخْوَل "entrance." This is also the measure of one of the broken plurals, as we have mentioned in No. 7; thus, حُرُوف "a letter;" pl. حُرُوف "letters," &c. These measures (the broken plurals excepted) may assume the additional ت, or ة, or ى, as before; thus, صُورَت or صُورَة "necessity."

FIFTH FORM, قِبَئِل.

93. This form has two measures: viz. قبِيل (Subst. or Adj.); thus, رَجِيل "marching;" كَبْيل "a guide;" حَسَين "beautiful;" كَبْيل "generous." 2d, قبِيل (a diminutive Noun); thus, عبَّد "a slave;" عبَّيد "a little slave." They may further assume the final ت, or ة, or ى; thus, فَصِيلَت "excellence;" نَصِيحة "admonition;" &c.

SIXTH FORM, قِبَال.

94. This form has two measures: viz. قُبَال (Subst. or Adj.). As a Substantive, it indicates the trade or profession of a person; as, جَلَّاد "a banker or money-changer;" بَقال "a greengrocer;" جَلَّاد "an executioner." As an Adjective it indicates an intensive degree,
called by the Arabs the Noun of Excess; thus, عَلَّم "very learned;" وَعَاب "very bountiful." 2d, جَيْل, which is the measure of one of the broken plurals; thus, جاهل "a fool;" pl. جَيْال "fools;" عَوَل "an agent;" pl. عَال "agents."

SEVENTH FORM. قَبِيل.

95. This form has only one measure: viz. قَبِل, and it always indicates an intensive Adjective, or Noun of excess; thus, صَدِين "very sincere;" عَرِف "very knowing." It is not of very frequent occurrence in the Persian language.

EIGHTH FORM. قَبَلَة.

96. This form has two measures: viz. 1st, قَبَلَة; thus, باسَاء "calamity;" بَغْضَاء "enmity." 2d, قَبَلَة, a very frequent form of one of the broken plurals, as we stated in No. 7; thus, وكِيل "an agent;" pl. نُوَائِل "agents;" نَدْمَاء "a courtier;" pl. نَدْمَاء "courtiers." In general the final hamza is omitted in Persian.

NINTH FORM. قَبْلِي.

97. This form has three measures: viz. 1st, قَبْلِي (Subst.); thus, قَبْط "a decree" (of a judge, &c.); دَعَوي "a demand." 2d, قَبْلي (Subst.); thus, ذِكْري "reflection;" ذكْري "mention." 3d, قَبْلي; thus, قَرْبِي "proximity;" بَشَرِي "good news." This last measure may also indicate the feminine form of an Adjective of the comparative or superlative degree; thus, كُبر "greater;" عَلِي "higher;" وَسِئ "lower," &c. In Persian the final لي is generally changed into ی; thus, وَسِئ and دعو are much more common than دَعَوي and دَعَوي.
FORMS, ETC. CONTINUED.

TENTH FORM, قبلان.

98. This form has four measures, most of them Substantives: viz. 1st, قبَّلَني (Adj.); thus, حیران “astonished;” سکرَی “intoxicated.” 2d, قبَّلَن (Subst.); thus, جرمان “disappointment;” عزوان “knowledge.” 3d, قبَّلَن (Subst.); thus, دوران “revolution;” طيران “flying.” 4th, قبَّلَن (Subst.); thus, سلطن “ingratitude;” فرآن “a king or sovereign.” This last measure may also be one of the broken plurals; thus, بلد “a city;” pl. بلadan “cities;” عبد “a slave;” pl. عبان “slaves.”

ELEVENTH FORM, اقبَل.

99. This form has only one measure, viz. اقبَل, which is an Adjective, and may be of any of the three degrees of comparison; thus, بلق “piebald;” ابکم “dumb;” ابکر “greater;” احسب “more or most beautiful.”

TWELFTH FORM, اقَبَال.

100. This form has two measures: viz. 1st, اقبَال, which, as we have already stated, is one of the broken plurals of most frequent occurrence in Persian; thus, نوح “a tablet;” pl. الواح “tablets;” لطف “a favour,” pl. الطاف “favourites.” 2d, اقبَال, which is the Infinitive of the third formation, or “derivative form,” of the Verb from the triliteral root, vulgarly and improperly called by our Grammarians “the fourth conjugation,” as if there were more conjugations than one in the Arabic language; thus, انحراف “expulsion,” or “expelling;” انعم “purifying;” انگور “confirming.”

THIRTEENTH FORM, مقبَل.

101. This form has four measures: viz. 1st, مقبَل and مقبَل.
called by the Arabs the "Noun of Place and Time," because it generally denotes the place where or the time when the action indicated by the simple triliteral root is performed; thus, مُفَتَّر "a ferry" (place of crossing); مَكْتَب "a school" (place of writing); مَجْلِس "an assembly" (place of sitting); مَسْلَح "an inn" or "stage" (place of alighting). 2nd, مُقَبَّل, called the "Noun of Instrument," because it generally indicates the "means or instrument" we employ in performing the action denoted by the simple triliteral root; thus, مَحَلَّب "a milk-pail," from مَحْلُب "milking," مَنْقَع "a pair of bellows," from مُقَبَّل "blowing." 3rd, مُقَبَّل, the Active Participle, or agent of the third derived form of the Verb from the triliteral root; thus, مُخْمَّص "expelling;" مُخْلَص "purifying." 4th, مُقَبَّل, the Passive Participle of the last mentioned measure; thus, مُخْرَج "expelled;" مُخْلَص "purified."

FOURTEENTH FORM, مُقَبَّل.

102. This form has only one measure, viz. مُقَبَّل, which may either be a Noun of instrument or of excess; thus, مَفَتَّر "a key;" مَخْلَص "a balance;" مَنْعَم "very bountiful;" مُخْلَف "a great opposer."

FIFTEENTH FORM, مُقَبُول.

103. This form has only one measure, viz. مُقَبُول. It is the Passive Participle of the triliteral verbal root, and from its rā' it may be either a Substantive or an Adjective, as is the case in Latin and Greek; thus, مَكْتُوب "written," or any "written production;" مَنْشُور "published" or "divulged," hence, as a Substantive "proclamation" or "mandate."

(a.) The preceding forms and measures, all springing from the triliteral root, comprehend such only as will be found most useful to the Persian student. For a more detailed view of the subject he may have recourse to "Lumsden's Persian Grammar," or "Baillie's Arabic Tables."
104. It remains for us now to describe briefly the nature and peculiarities of the Derivative Forms of the Verb which may be deduced from the primitive triliteral root. These are generally reckoned to be twelve in number, or, according to some Grammarians, fourteen. They have all the same terminations or inflections as the primitive Verb. Grammarians very improperly call them conjugations; but this term is apt to mislead the student, whose ideas of a conjunction are already formed on the Latin and Greek Grammars, to say nothing of French, &c. Let not the student be alarmed, then, when he hears of the fifteen conjugations of the Arabic language, for there is in reality but one conjugation, according to our notions of the term. Instead of conjugations, then, I shall here use the term formations; and of these only eight occur in the Persian language, merely as Infinitives or Verbal Nouns, and as Active or Passive Participles.

### Table of the Eight Derived Formations of Verbs

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<td>مُقابلَ</td>
<td>مُقابلَ</td>
<td>قَبِيلَ</td>
<td>7.</td>
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<td>مُقابلَ</td>
<td>مُقابلَ</td>
<td>مُقابلَ</td>
<td>قَبِيلَ</td>
<td>8.</td>
</tr>
</tbody>
</table>

105. The Arabian Grammarians consider the third person singular masculine of the past tense of every Verb or Formation as the source
or basis of such Verb; and this is the part given in Arabic Lexicons in those instances where the Latin or Greek Dictionaries give the first person of the present tense, and the German and French the Infinitive; thus, in the Arabic Lexicon of Golius, the leading word is the Verb َبِلَّ، for example, means "he received," or "he accepted;" not "to receive," or "to accept," as in European Dictionaries: and the same rule holds of all other Verbs. In the foregoing table we have given the leading word or basis of the eight derivative formations in their order, together with their Infinitives and Participles, Active and Passive. It will be observed, at the same time, that all the Participles of the eight formations, both Active and Passive, commence with َمَمَا moveable by the vowel َزَمِمَ، and that the difference between the Active and Passive Participles is simply this, that all the Active Participles have َكَسَرَا as the vowel of their last syllable, whilst the corresponding Passive has always َفَثَا.

106. In conclusion, we may notice two classes of Arabic Nouns of frequent occurrence in Persian, viz. the Relative Noun (Subst. or Adj.), derived from any other Noun by the addition of the termination َمِمْ: thus, َشَيْسِي “solar,” from َسِيْمِي “the sun;” so َدِمْشَقِي “a native of Damascus;” َمَصْرِي “an Egyptian,” &c. These, when adopted into Persian, dismiss the َنِمْاطَونَ and undouble the final َي; thus, َمَصْرِي، َدِمْشَقِي، َشَيْسِي، &c. 2nd, Abstract Nouns, formed in a similar manner by adding َإِتَّا or َأَتَطَ; thus, َكَرَاهِي “aversion;” َطَفْوْلِي “infancy;” َرَجُلِي “manhood,” &c.

107. The source, or third person singular, past tense, of the primary Verb, consists of three consonants, the first and last of which have always َفَثَا for their vowel; and the middle letter has َفَثَا, as a general rule, when the Verb is transitive or active, and either َنَمَا or َزَمَما when neuter or intransitive; thus, َكَتِبَ “he wrote,” َحَزَنَ “he was sad,” َعَظَمَ “he was great.”

(a.) The first derivative formation doubles the middle letter of the primitive root, and its vowels are always three َفَثَا، as in the preceding table. If the primitive root is transitive, the first formation is
causal; thus, َكَتَبَ ُ “he wrote,” becomes in the first formation َكَتَبَ, which means “he caused to write,” or “taught writing.” Again, when the root is a Neuter or Intransitive Verb, the first formation is transitive; thus, َخَرَى ُ “he was sad,” َخَرَى ُ “he saddened,” or “he afflicted.” A few Verbs of this formation are derived from Nouns, and signify to form or produce whatever the Noun signifies; thus, from َخَبَى ُ “bread,” is formed َخَبَى ُ “he baked.” Another peculiarity of this formation is the ascribing of the sense of the primitive root to a given object; thus, from َكُفَى ُ “infidelity,” comes the infinitive َكُفَى ُ, which signifies “calling one an infidel”; so from َكَذَبَ ُ ُ “lying,” comes َكَذَبَ ُ ُ “giving one the lie.”

(b.) The second formation inserts َلِلِّفُّ after the first radical, and its vowels are always three fathas, as in the table. It is generally transitive, and often denotes a reciprocal action: thus, َكَانَ ُ “he wrote to” or “corresponded with” (another person).

(c.) The third formation prefixes َلِلِّفُّ, and it has always for its vowels three fathas, as in the table. Like the first formation, it gives a causal or active signification to the primitive; thus, َكَتَبَ ُ “he taught writing,” or “he dictated,” or “made another write;” so, from َعُظِمَ ُ “he was great,” comes َعُظِمَ ُ “he deemed (another) to be great,” that is, “he honoured,” or “respected” (another.) It will be observed, then, as a general rule, that the first and third formations are the causals of the primitive triliteral root, similar to the class of Persian Verbs in َانْدَنُد ُ or َانْدَنُد ُ, described in § 47.

d. The fourth formation, which prefixes the letter َت, with a fatha to the first formation, is generally of a passive or submissive sense; thus, َعَلَى ُ “he knew;” َعَلَى ُ “he taught;” َعَلَى ُ “he was taught,” or “he learned.” So, from َمَلْلُ “manners,” “morals,” or “polite literature,” comes the Infinitive of the first formation َتَدِرِيبُ ُ “teaching
manner,” "chastisement;" and thence the Infinitive of the fourth formation تَأَدَّب “submitting to be taught manners.”

c. The fifth formation prefixes ت, with a fatha, to the second. It generally denotes reciprocity, co-partnership, or association; thus، مُضايَبة "beating each other;" مُقاتَلة "slaying each other;" مُحَارَية "fighting together," &c. So it corresponded by writing; تَلَاعَب "he played with" (some one). Lastly, it may denote "pretending," the sense of the primitive; thus، تَمْارَس "he feigned sickness," or, as they say at sea, "he shammed Abram;" so from "ignorance," comes تُجَاهَل "pretending ignorance."

d. The sixth formation prefixes the syllable اً to the triliteral root, which is then pronounced with three fathas, whatever it may have originally been. This formation is always of a passive signification; hence, strictly speaking, it is never used in the Passive Participle; thus، كَسْر "he broke;" إِنْكَسَر "it was broken;" so the Infinitives، إِنْقَلَاب "being changed," إِنْكِسَار "being broken," are altogether passive in signification.

e. The seventh formation prefixes ل, and inserts ت (sometimes د or ط) between the first and second radical of the triliteral, as may be seen in the table. Generally speaking, it denotes the passive or reflexive sense of the primitive triliteral root; thus، فَرَق "he divided;" إِنْفَرَق "went to pieces;" ضَرَب "he beat;" إِضْرَاب "he beat himself" (in agitation, &c.); hence the Infinitive إِضْرَاب "perplexity." Sometimes it denotes reciprocity, &c., like the fifth formation; thus، إِحْتِصَام "mutual contention;" إِجْتِمَاع "collecting together."

h. The eighth formation prefixes إِسْتِ to the primitive root, as shewn in the table. Its general property is, asking, wishing, or demanding the state or action expressed by the primitive; thus,
ARABIC WORDS USED IN PERSIAN.

"he pardoned;" "he begged pardon." This formation agrees nearly with the Latin "Desiderative Verbs," formed from the second supine by adding *rio, such as *esurio, "I desire to eat," from *esu; so *caenaturio, "I wish I had my supper," from *caenatu. For a full account of the various shades of meaning peculiar to the eight derived forms of the Verb, the reader may consult Dr. Lumsden's Persian Grammar, where the subject is absolutely exhausted.

OF THE FORMS UNDER WHICH ARABIC WORDS ARE USED IN THE PERSIAN.*

108. All Arabic Infinitives, Participles, Substantives, and Adjectives, are introduced into the Persian in the form of the Nominative, which throws away from the last letter every species of nunciation, such as ق , ـ , ـ, as well as all short vowels, which they may have possessed as Arabic words; but when their construction in the Persian requires them to assume the *izāfat, or sign of the word governing the Genitive Case, they receive it in the same manner as if they were originally Persian words, with the following exceptions:—

a. When an Arabic word terminating in ج , that must be pronounced as ج, becomes the first Substantive in construction with another Substantive following it, ج is actually changed into ج, to which short ي is afterwards affixed to shew the construction; thus ج in construction becomes ج , "the petition of intercession;" and so also ج , ج , ج , ج , ج , &c.

b. Feminine Arabic Substantives terminating in ج, when introduced into the Persian, change ج sometimes into ج, and sometimes ج ; thus, ج , "friendship," being found written by the same author ج and ج .

* The paragraphs from No. 108 to 116 inclusive are extracted, with numerous corrections and alterations, from a valuable article on the subject, which will be found in the second volume of the "Asiatic Researches."
c. Feminine Arabic Adjectives and Participles terminating in ش, when introduced into the Persian, always change ش into ش; viz. خالصّة "pure," is always written خالصّة; thus, محبت خالصّة "sincere friendship."

OF ARABIC VERBAL NOUNS.

109. Their masculines singular are used in the Persian as Substantives, and in every respect serve the same purposes, and are subject to the same rules of construction as Substantives originally Persian; thus, "demonstrations of unanimity" — "great haste" — "the said writing" — "my view was this" — "he received great delight" — "after performing the duties" — "prosperity and splendour" — "the union that was between them."

a. Their masculines plural are used in the Persian as Substantives; and in every respect serve the same purposes, and are subject to the same rules of construction as Substantives originally Persian; thus, "the dispositions of men" — "good actions" — "the qualifications described."

b. Their feminines singular are used in the Persian as Substantives, and in every respect serve the same purposes, and are subject to the same rules of construction as Substantives originally Persian; thus, "there is permission" — "the business of the empire" — "enormous mutual slaughter" — "a letter written in friendship."

c. Their feminines plural are used in the Persian as Substantives, and in every respect serve the same purposes and are subject to the
same rules of construction as Substantives originally Persian; thus, "the civilities of friends" -  "public affairs" - "the aforesaid difficulties."

OF ARABIC PARTICIPLES ACTIVE.

110. Their masculines singular are used in the Persian as Participles, as Substantives, and as Adjectives; thus, مُنتَظَر مانَد "he remained expecting," حاکِم شهَر "governor of the city" - مُوجِح حُوشُنودی "causing gladness," or "the cause of gladness" - مُصنِف این کتاب "composing this book," or "the author of this book" - مُطابق شَرَع شریف "following the noble law," or "follower of the noble law" - مُؤَمَّن قابل "an able man" - حاضرِت خالق "God the Creater" - تیرانداز مُستقبل "he put the murderer to death" - "if the lover is sincere" - مَشْتَنِل بر مصادقت "containing friendship."

a. Their masculine perfect plurals are used in the Persian as Substantives, in the form of the Oblique Case which terminates in -ين; but they do not seem to be used in the form of the Nominative which terminates in -ون; thus, علم اولين و آخرين "the knowledge of the ancients and moderns" - "the sect of the faithful."

b. Their masculine imperfect plurals are used in the Persian as Substantives; thus, حکام حال و استقبال "officers of the present and future" - "the new and old agents."

c. Their feminines singular are used in the Persian as Participles, as Substantives, and as Adjectives; thus, حامله است "she is
pregnant"—"queen of the empire"—"a
pregnant woman"—"kind friend"—"accomplished lady."

d. Their feminine perfect plurals are used in the Persian as Sub-
stantives when they express things without life; thus, "incidents of time"—"unforeseen events."

OF ARABIC PARTICLES PASSIVE.

111. Their masculine singular is used in the Persian as Participles Passive, as Substantives, and as Adjectives; thus, "the sum of my desire is bestowed on that"—"be the shade of clemency extended"—"He makes it the perception (i.e. the thing perceived) of your enlightened soul;" i.e. "I represent it," &c.—"the desire (i.e. the thing desired) of the souls"—"the injured slave"—"intention and design"—"let them make the people glad"—"their intention was this."

a. Their masculine perfect plural does not seem to be used in the Persian, either in the form of the Nominative or the Oblique Case.

b. Their feminines singular are used in the Persian as Substan-
tives and as Adjectives; thus, "my sweetheart," i.e. "the beloved of me"—"the said beloved woman"—"respected mother."

c. Their feminine perfect plurals are used in the Persian as Sub-
stantives, to express things without life; thus, "the demands of that friend"—"law affairs."
d. The Active and Passive Participles of Transitive Verbs, with a following Substantive having the article ال prefixed to it, form expressions corresponding to such Persian compounds as حَوْبِرُوِي جُبَل، which are used both as Substantives and as Adjectives; thus،

"he evades a decision" — مَتَمَدَّرُ أَقْصَلْ أَسْت "a person deserving respect" — قَلِ مَقْطُوُوعُ أَلْسَان "a pen cut short in the point."

OF ARABIC ADJECTIVES RESEMBLING PARTICIPLES.

112. The forms قَبْل، قَبِيل، and قَبَل، represent three species of Arabic words which are derived from Intransitive Verbs; and called by Arabian Grammarians, Adjectives resembling Participles. The singualrs of these forms are used in the Persian both as Adjectives and Substantives.; as، تَنَ عَزِيزَت "that respectable person" — شَرِيدَارَة "he is wicked" — دوست قدِيم "an old friend."

a. Their plurals are used in the Persian as Substantives; thus، قَكَمَانِي، يُونَان "the learned men of Greece" — شَرْفَانِي، بَالَذِينَ "noblemen of integrity."

b. These three forms of Adjectives resembling Participles, with a following Substantive having the article ال prefixed to it, form expressions corresponding to such compounds as حَوْب رُوِي، which are used in the Persian both as Substantives and Adjectives; thus، آن حَسَن أَلْوَجَ "that (person) beautiful, as to countenance" — مَقَدِمُ قدِيمُ أَخْدَمَت "the said old servant" — مرَدَمُ قدِيمُ أَخْدَمَت "a man of long service."

OF PARTICIPLES EXPRESSING THE SENSE OF THEIR PRIMITIVES IN A STRONGER DEGREE.

I. The forms مْقِبَال قَبَال، قَبِيل، قَبَل، are sometimes Participles which express the sense of their primitives in a stronge:
degree, and are sometimes used in the Persian as Adjectives; thus, "a poisonous" or "highly poisonous medicine"—"he is full of patience."

OF ARABIC SUBSTANTIVES

113. The Arabic Nouns of time and place are frequently employed in the Persian; and the following list exhibits the forms of such as are derived from the primitive roots of the different species of triliters; thus, from مَكْتَب comes مَكْتَبٌ "the time and place of writing"—from مَقْرر comes مَقْرَرٌ "a place of rest, residence"—from مَصَام comes مَصَامٌ "a place of safety"—from مَبْدأ comes مَبْدأٌ "the place and time of beginning"—from وَضَع comes وَضَعٌ "place, opportunity"—from مَقَام comes مَقَامٌ "the place and time of standing"—from دُعُو comes دُعَا "the place or object of desire"—from بَيْع comes بَيْعٌ "the time and place of selling"—from اَوْب comes اَوْبٌ "the place and time of throwing"—from حَيّ comes حَيّا "the place of return, the centre"—from مَأْتَب comes مَأْتَبٌ "the time and place of living." To express the place more particularly, ۷ or ۸ is sometimes added to the common form; as, مُقَبِّر "burying-place."

a. The Noun of time and place from the derivative forms is exactly the same with the Participle Passive, and is also used in the Persian; thus, مُسْتَوْدُع "deposited," also "a place of deposit."

b. The Persian language also makes free use of the Arabic instrumental Noun, which is represented by the forms مَٔبَل, مَتَبَل, and مَتَبَل (vide §§ 101 and 102); thus, مَبِيزَع عقل سُجُيد "he weighed in scale of reason"—"the key of intention."

c. All Arabic names of persons and things in general are introduced into Persian at pleasure; thus, مَيْرَم "Mary," مَسْكَه "Mecca," عَين "the eye," مَخَم "flesh," جَد "an ancestor," &c.
ARABIC ADJECTIVES, ETC.

114. Besides the Arabic Participles which we have already observed are used as Adjectives, there is also a plentiful source of real Adjectives formed by affixing الـ to Substantives of almost every denomination, which are freely introduced into the Persian; thus, "human," "earthly," "Egyptian," &c.

a. The masculines singular of Arabic Superlatives are used in the Persian both as Substantives and Adjectives; thus, "the most fortunate of times;" "at a most lucky time."

b. The masculines plural of Arabic Superlatives are used in the Persian both as Substantives and Adjectives; thus, "the great men of the age;" "most illustrious personages."

c. The feminines singular of Arabic Superlatives are used in the Persian as Adjectives; thus, "prosperity most great."

d. Arabic Ordinal Numbers are used in the Persian as Adjectives; thus, "the first chapter." With respect to phrases purely Arabic, and whole sentences, which are often met with in Persian authors, they require an elementary knowledge of the Arabic language, and do not belong to this place.

OF THE CONSTRUCTION OF ARABIC INFINITIVES, PARTICIPLES, SUBSTANTIVES, AND ADJECTIVES.

115. In the Persian language, when Arabic Adjectives or Participles are made use of to qualify Arabic or Persian Substantives singular, they agree with them in gender and number; thus, "the said lover;" "respected mother;" "an old friend;" "dear sister."
a. When Arabic Adjectives and Participles are made use of to qualify Arabic and Persian Substantives masculine and plural, they remain in the form of the masculine singular; thus, حُكَّامٌ مَّدْكُورٌ "the said officers;" بِرادرَاءِ مَقْتُودٌ "the lost or missing brethren."

b. When Arabic Adjectives and Participles are made use of to qualify Arabic or Persian Substantives feminine and plural, they are put in the feminine singular; and often, though not so properly, in the masculine singular; thus, تَكْلِيفَاتِ مَدْكُور "the said difficulties;" زِنَائِ مَوْصُوفٌ or زِنَائِ مَوْصُوفَهٌ "accomplished women."

c. An Arabic Substantive, in the Persian, is often rendered definite by a following Arabic Adjective or Participle having the article ال prefixed; thus, نَبِيٌّ أَخْدَادٍ "the prophet elect."

OF THE INTRODUCTION OF ARABIC WORDS INTO THE LANGUAGE OF HINDUSTÁN.

116. All the different species of Infinitives, Participles, Substantives, and Adjectives, which we have enumerated, are introduced into the Hindustání language, in the same form, for the same purposes, and with the same freedom as in the Persian: submitting themselves to the different rules of regimen and concord that are peculiar to the Hindustání language, in the same manner as if they were words originally belonging to it. Arabic Adverbs, Propositions, and Conjunctions, are also used in the language of Hindustán, but perhaps less frequently than in the Persian.

a. Arabic Prepositions occur both in Persian and Hindustán, but they are used only with Substantives admitted from the former language. The principal Arabic Prepositions are, كَبِي "upon," or above; كَن "from;" عَنْد "near," "with," (Latin, apud); فِي "in;" كَ "like," لِ or لِ "to," "for;" مَع "with," and مِن "from;" thus, فِي اَجْمَالِ اَنْصَبَاح "in or upon the morning;" فِي اَجْمَالِ اَنْصَبَاح "in short," or "upon the whole," &c.
117. The following judicious remarks, from the Preface to "Richard-
son's Arabic Grammar," 4to, London, 1811, contain all that need
be said in proof of the impossibility of acquiring an accurate knowl-
dge of Persian without studying the genius of the Arabic, on which
it so much depends. In page x, the author expresses him-self as
follows, viz:—

a. "Exclusive of the Arabic sentences, which occur in almost every
Persian book, three-fourths perhaps of the component words of this
tongue are either adopted or derived from that language; so that it
is equally impossible to compile a Persian Dictionary without the
assistance of the Arabic, as to confine the English language to words
of mere Anglo-Saxon* origin, to the exclusion of every derivation
from the Greek, Latin, French, and other dialects. On a superficial
view, it may be supposed, perhaps, that as the genius of the two
languages is so different, a perusal of Arabic Grammar can throw no
light on that of the Persian; but two things essentially foreign to each
other may often have a tendency to the same point; for though Astro-
nomy can never teach the practical method of working a ship, yet is
it to the highest degree necessary to the safety of navigation; so
Arabic Grammar, though not absolutely teaching the elements of the
Persian, will be found to throw most satisfactory lights on the study,
especially by enabling the student to discover the roots of those Arabic
words which are so copiously blended with that language; of which
being once possessed, and of the mode of forming from them the
derivative inflexions, he may with ease fix in his memory twenty words
perhaps for one which he could acquire without such assistance. Upon
the whole, therefore, I will not hesitate to assert, that the reading of
Arabic Grammar with the least attention will give a gentleman already
acquainted in some degree with the Persian, a more critical knowledge
of that tongue, than twice the time directed to any other branch of
the study."

118. As an apt illustration of the soundness of the preceding remarks
by Mr. Richardson, I conclude this Section with an example of an

* The original, instead of "Anglo-Saxon," reads "Celtic," an
extraordinary slip of the pen; for, let us "give the devil his due,"
I cannot suppose it to be an er- or of the printer's
Arabic triliteral verbal root, together with the various forms and measures thence derived and in actual use. These it will be seen amount to fifty-one in number: supposing, however, that each Arabic root yields at an average only thirty derivatives, it is evident that, by getting by heart one thousand such roots, joined to a knowledge of forming the derivatives, a Persian student may easily gain an acquaintance with thirty thousand useful words, which otherways no common memory could either acquire or retain.

a. The Arabic root نَظَر, as a Verb, denotes "he looked," or "surveyed with his eyes;" hence, figuratively, "he viewed mentally," or "pondered in his mind." Now from this single root result the following derivatives, all of more or less frequent occurrence in the Persian language; viz. ناظر "an inspector," "superintendent"— ناظرة "the eye," "vision," "reading"— نظار "physiognomy," "penetration"— ناظر "a watchman"— ناظورة "looked at," "respectable," "venerated"— نظر (Adj.) "noble spirited," (Subst.) "a scrutineer," "an overseer"— نظارة "inspection," "superintendency"— ناظرين "the two lachrymal ducts from the inner corner of the eye"— ناظراء "spectators"— نظار "seeing," "a sight"— نظائر (plur.) "eminent," or "respected men"— نظر "expecting"— نظر "like," "resembling"— نظر "looking," "considering," "pondering," &c. نظراء (plur.) "equals"— نظارات (plur.) "looks," "appearances"— نظران "looking at," "viewing"— نظرة "one look," "look of a demon," "evil eye"— نظرة "and delay," "postponement"— نُظُر "those who are fond of, and polite to ladies"— نظري "visionary," "speculative," "ideal"— نظورة and نظيرة "one who attentively looks at another"— نظور "one who is looked upon or revered above others;" also, "the first line
or van of an army"—\(\text{نظير}^{(\text{plur.})}\) "alike," "equal to"—\(\text{انظار}\) "looks," "eyes"—\(\text{انظار}\) "listening," "considering"—\(\text{انتظار}\) "expectation," "anxiously waiting for one"—\(\text{إنتظر}^{\text{ت}}\) "desiring one to wait or delay"—\(\text{تنظير}\) "looking," "viewing"—\(\text{نظر}\) "granting a delay," "waiting"—\(\text{تنظير}\) "granting a delay," hence "selling on credit"—\(\text{نظر}^{\text{ت}}\) "looking at one another," "facing"—\(\text{منظر}\) "a mirror," "looking-glass"—\(\text{نظر}^{\text{ت}}\) "looking," "the face," "aspect"—\(\text{منظر}^{\text{ت}}\) "waited for"—\(\text{منظر}^{\text{ت}}\) "beautiful of face," "a theatre," "scene," &c.—\(\text{نظر}\) "looking at," " beholding," "a place where one may have an extensive view"—\(\text{مناظر}\) (pl.) "shows," "spectacles," "exhibitions," "high places whence an extensive view may be had," &c.—\(\text{مناظر}^{\text{ت}}\) "like," "resembling," (Subst.) "a rival," "an opponent"—\(\text{مناظرة}\) "disputing," "arguing," "making one thing look like another"—\(\text{منتظر}\) "one who waits or expects impatiently"—\(\text{منظرة}\) "a piece of show," "theatre," &c.—\(\text{منظر}\) "looked at," "approved of," "agreeable"—\(\text{مستنذر}\) "a misfortune"—\(\text{مستتر}^{\text{ت}}\) "one who craves delay"—\(\text{منتظر}\) "time or place of waiting."

SECTION VII.

PROSODY.

119. The Prosody of the Persians, the Turks, and the Musalmâns of India, is founded on that of the Arabs. They, all of them, possess a variety of feet and metres, much resembling that which prevailed of old among the Greeks and Romans. There are, however, certain
metres, of general use among the Arabs, which the Persians very rarely employ, and vice versa. I here take slight note of the metres purely Arabian, which are five in number, and confine myself to those peculiar to the Persians, which I shall endeavour to describe in as plain and concise a manner as the short limits assigned to this Section will permit.

120. In order to form a clear conception of the very simple principles on which the Persian metres are founded, the student must bear constantly in mind what we stated in our first page, viz. that the thirty-two letters of the Alphabet are all to be viewed as Consonants. In the second place, it is a law of the language that the initial letter of every word must be followed by one or other of the three primitive vowels, ـ, ـ, or ـ (vide §§ 4, 5, & 6); which vowels are uniformly short when succeeded by a single moveable consonant in the next syllable, but they become long by position if the following consonant be inect; and this rule holds from the beginning to the end of every word. Lastly, the final letter of every word in Persian is inect, with the sole exception of Substantives accompanied by an izafat (§ 29), or in regimen with the word following (§ 61); hence, in poetry, the last syllable of every Persian word is long by position, because the word following must necessarily begin with a consonant.

121. We mentioned in a former Section (§ 88), that the Arabian Grammarians adopted the verbal root فعل as a mere formula or model for exhibiting the various forms and measures of Nouns and Verbs; but this is not all, they have applied the same root and its formations as models for exemplifying the أركان or FERT in Prosody. Thus instead of saying that the word جللال, for example, is an Iambus, they simply say that it is of the measure عقول, and thus of all other feet. The Arabian method, then, of exhibiting the various poetic feet is exceedingly clear and simple, as it speaks at once to the ear and to the eye. The only objection to it is, that the root فعل, selected as a formula, is, as we formerly stated, unsuitable to European students, however satisfactory it may prove to the Arabs. I here, therefore, select as my formula the root فضل, which bears a close resemblance in form to فعل, with the important advantage of having for its middle consonant a letter that is quite perceptible to a European
ear. In the Roman character I represent this middle consonant by our letter $d$, which is the sound given to it by the Arabs (vide page 6). Thus, what the Romans would call an Iambus will here be represented by the measure $\ddot{\text{f}}\ddot{\text{a}}\ddot{\text{a}}\ddot{\text{l}}$, pronounced $\text{Fudul}$, not $\text{Fazul}$. Perhaps I am a little fastidious; but my reason for avoiding the $z$ is that the Greeks and Romans viewed it as a double consonant, hence with them the short vowel preceding it becomes long by position; and the classical scholar might be apt to fancy that $a$ in $\text{Fazul}$ is also long, an error into which he is not likely to fall when we write it $\text{Fudul}$.

122. Before we come to describe the $\text{Fret}$ and $\text{Metres}$ (بکور) employed in Persian Poetry, the student is once more requested to bear constantly in mind the peculiar principles on which the Prosody of the language is founded, as explained in § 120. For the sake of simplicity and perspicuity, we intend to make a free use of the Roman character in this Section; and in so doing let it be observed that the three vowels $a$, $i$, and $u$, when unaccented, represent the $\text{zabar} α$, $\text{zer} \varepsilon$, and $\text{pesh} \gamma$ of the Persians. These are naturally short when followed in the next syllable by a single moveable consonant, and they become long by position when followed by two or more consonants; hence it will not be necessary for us to perplex the student with a superfluity of long and short marks, very ridiculously applied as they are in every work on Eastern Prosody which we have yet seen. The vowels $\ddot{\text{a}}$, $\ddot{\text{i}}$, and $\ddot{\text{u}}$ are always understood to be long, and indicate the presence of the three letters of prolongation, $\text{alif} \text{A}$, $\text{ye} \text{y}$, and $\text{waw} \mu$ respectively, each being preceded by its own homogenous short vowel.

OF THE $\text{ترکان}$, i.e. STANDARD MEASURES, OR FEET.

123. The poetic feet or measures in Persian may be reckoned at about twenty-one in number. So far as they extend they are the same as those employed in Greek and Latin, with this peculiarity, that the feet in Arabic and Persian have no specific name, being all represented by the unmeaning word or standard which gives their exact sound. They are divided into two classes, six of which are called Perfect and fifteen Imperfect Feet, a distinction of no great practical utility, for few compositions of any length consist solely of Perfect Feet.
The following are the six Perfect Feet—

<table>
<thead>
<tr>
<th>NO.</th>
<th>MEASUREMENT</th>
<th>LATIN NAME</th>
<th>QUANTITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Fadūlun</td>
<td>Bacchus</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Fādilun</td>
<td>Amphimacer</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Mafādilun</td>
<td>Epitritus primus</td>
<td>0 - - -</td>
</tr>
<tr>
<td>4.</td>
<td>Fādilātun</td>
<td>secundus</td>
<td>0 - - -</td>
</tr>
<tr>
<td>5.</td>
<td>Mustafādilun</td>
<td>tertius</td>
<td>0 - - -</td>
</tr>
<tr>
<td>6.</td>
<td>Mafūdātu</td>
<td>quartus</td>
<td>0 - - -</td>
</tr>
</tbody>
</table>

The Imperfect or Artificial Feet are—

<table>
<thead>
<tr>
<th>NO.</th>
<th>MEASUREMENT</th>
<th>LATIN NAME</th>
<th>QUANTITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Fād or Fād</td>
<td>Caesura</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Fādlu</td>
<td>Trocheus</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Fādūl</td>
<td>Iambus</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Fadlun</td>
<td>Spondeus</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Fadūlu</td>
<td>Amphibrachys</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Fadalun</td>
<td>Anapæstus</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Mafūdūlu</td>
<td>Antibacchius</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Mafūdūlu</td>
<td>Molossus</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Fadilātun</td>
<td>Pæon tertius</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Fadilātun</td>
<td>Pæon quartus</td>
<td>0 0 0</td>
</tr>
<tr>
<td>11.</td>
<td>Fadilātun</td>
<td>Ionicus minor</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Fādilātu</td>
<td>Ditrocheus</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Mufādilun</td>
<td>Diambus</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Mufādilu</td>
<td>Antispastus</td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Muftadilun</td>
<td>Choriambus</td>
<td></td>
</tr>
</tbody>
</table>
124. We shall now proceed to lay before the reader a Table of the Fourteen Standard Metres employed in Persian verse. These, it may be observed, are wholly composed of Perfect Feet, and are thence called Perfect Metres; otherwise, they are Imperfect. Here again the distinction is whimsical and useless; for the great body of the poetry of the language especially poems of any length, are found to prefer the Imperfect Metre, probably because the Perfect would prove too monotonous by long continuance. It would occupy too much of our space to insert in the Table the translation of the Arabic names of the various Metres; nor would it be of any great use if we did, for in most instances the aptness of the name is not very perceptible.

a. The Arabs and Persians consider a verse as consisting of two equal members; in fact, what we call a couplet is, with them, a single verse, as will be seen in the following extract (a little corrected) from Gladwin, viz.—

"It is generally allowed that a Bait, or verse, cannot consist of less than two hemistichs; and each of these hemistichs is called Miṣrā', a word which literally signifies the fold of a door: and the resemblance between a distich and a door of two folds is in this, that in the same manner as with a door of two folds you may open or shut which you please without the other, and when you shut both together it is still but one door; so also of a distich, you may scan which of the hemistichs you please without the other, and when you read both together they will form but one verse. The first foot of the first hemistich is called Šadār, and the last foot thereof 'Arūz. Of the second hemistich, the first foot is called Iḥtiḍā and the last Zarb. The intermediate feet of both have the general name Hashw. The meaning of Šadār is the first, and Iḥtiḍā signifies commencement; the first beginning the distich, as the other does the second hemistich. The last foot of the first hemistich is called 'Arūz, signifying the pole of a tent; for, as the pole is the support of the tent, so is the distich founded on this prop; for until this foot is determined, the hemistich is not complete, nor its measure known. The last foot of the second hemistich is called Zarb, i.e. of one kind, or alike, it resembling the 'Arūz in that both are at the end of a hemistich, and that the conclusion of verses are alike by the observance of rhyme. Hashw is the stuffing of a cushion, and on account of their situation the intermediate feet are so called.

"Feet are either Sālim or Ghair-Sālim, i.e. "perfect" or "imperfect." The perfect foot is that in which the verse is originally composed,
without excess or diminution. The Imperfect Foot is that wherein some change has happened, either by adding something to it, or taking something from it; as, for example, if in the word مفاضلین mafādīlun, between ل and ن you introduce an alif ا, and read مفاضلیان mafādilān; or if from the same word you take away ن and the short vowel of the ل, and say مفاضل mafādīl. The Imperfect Foot is called مزهی Muzāhif, and the alteration is called زیاف Zīhf, or Muzāhaf, derived from the root زیاف, or زهاف, literally signifying "departing from its original intention," as we say چه مزهی Zāhif, "an arrow that err from the mark."

---

**TABLE OF PERFECT PERSIAN METRES**

**CLASS I.—Hemistic of Four Feet, each Four Syllables.**

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME.</th>
<th>MEASURE.</th>
<th>AFFINITY.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bahri Hazaj. Mafādīlun, Mafādīlun, Mafādīlun, Mafādīlun</td>
<td>· · · o — —</td>
<td>ो — —</td>
</tr>
<tr>
<td>2.</td>
<td>Rajaz. Mustafādīlun, Mustafādīlun, Mustafādīlun, Mustafādīlun</td>
<td>· · · o — —</td>
<td>ो — —</td>
</tr>
<tr>
<td>3.</td>
<td>Ramal. Fādīlātun, Fādīlātun, Fādīlātun, Fādīlātun</td>
<td>· · · o — —</td>
<td>ो — —</td>
</tr>
</tbody>
</table>

**CLASS II.—Hemistic of Four Feet, each Three Syllables.**

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME.</th>
<th>MEASURE.</th>
<th>AFFINITY.</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Bahri Mutakāri. I. Fādīlun, Fādīlun, Fādīlun, Fādīlun</td>
<td>· · · o — —</td>
<td>ो — —</td>
</tr>
<tr>
<td>5.</td>
<td>Mutadārīk. Fādīlun, Fādīlun, Fādīlun, Fādīlun</td>
<td>· · · o — —</td>
<td>ो — —</td>
</tr>
</tbody>
</table>
TABLE OF PERFECT PERSIAN METRES—continued.

CLASS III.—Hemistich of Three Feet, each Four Syllables.

<table>
<thead>
<tr>
<th>NO.</th>
<th>SARE.</th>
<th>MEASURE</th>
<th>AFFINITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.</td>
<td>Bahri Munsariţh</td>
<td>Mustafãsilun, Masfãilatâ, Mustafãsilun</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Khafif</td>
<td>Fãdilatun, Mustafãsilun, Fãdilatun</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Muzâriţ</td>
<td>Masfãsilun, Fãdilatun, Masfãsilun</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Muqtazab</td>
<td>Masfãilatâ, Mustafãsilun, Mustafãsilun</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Muqtasţ</td>
<td>Mustafãsilun, Fãdilatun, Fãdilatun</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Mushãhil</td>
<td>Fãdilatun, Masãdilun, Masfãsilun</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Sarî</td>
<td>Mustafãsilun, Mustafãsilun, Masfãilatâ</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Jadid</td>
<td>Fãdilatun, Fãdilatun, Mustafãsilun</td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Karib</td>
<td>Masfãsilun, Masfãsilun, Fãdilatun</td>
<td></td>
</tr>
</tbody>
</table>

(a.) Out of the preceding fourteen Metres, three are peculiar to the Persians, and never used by the Arabs, viz. the Bahri Mushãkil, No. 11, and the Jadid and Karib, Nos. 13 and 14. The remaining eleven are common to both nations.
125. In the arrangement and classification of the Persian Metres, I have adopted an entirely new plan of my own, which, I flatter myself, will be found far more conspicuous than the clumsy method followed by the natives of the East and their servile imitators in Europe. In the first place, I have adopted the Roman character throughout, which is a great saving of space. Secondly, I have carefully marked the quantities of the vowels, but only in those cases where there might possibly occur a mistake. For instance, when a vowel is followed by two consonants, or by a single consonant at the end of a word, as in the foot Mustafülun, it is quite superfluous to mark the quantities of the first, second, and fourth vowels, and to write the word Müstafülün, or, more absurdly, Müsifülün, as we have seen it figure in some recent works on the subject. Lastly, in exhibiting the affinity or relationship that holds between the various Metres of each class, I have made use of the straight line, which leads more directly to the point than the circles used by the Prosodians of the East. Take, for example, Class I.: we see at a glance, that by taking the two first syllables of the Bahri Hazaj from the beginning of the hemistich, and placing the same at the end, we have the Bahri Rajaz, which comes next. In like manner, if we transfer the first syllable of the Bahri Rajaz from the beginning to the end of the hemistich, we have the Bahri Ramal, and so on with all the rest. In Class III. I have adopted an arrangement of my own, which has enabled me to exhibit nine Metres at once. These are all made up of the four Epitriti Feet of the ancients, and it is a wonder that no one has been hitherto led to classify them as I have done.

(a.) In the three preceding classes of Persian Metres, it is curious to observe the prevalence of the long syllables over the short. In Classes I. and III., for instance, the long is to the short as three to one, and in Class II. as two to one. In a very good Persian Grammar (barring the paper and typography), published some fifteen years ago, at Helsingfors, the author, who, like his Teutonic neighbours, is quite fond of a theory, says that "the Persians and Arabs, like the Greeks and Romans, rejoice in a great variety of Metres, but that the Asiatic Metres differ mainly in this, viz. the long syllables far exceed the short. All this (quoth he) is quite in conformity with the character of the Oriental people, who are distinguished by a certain degree of gravity and sobriety in their conversation and gestures, combined with dignity and stateliness in all their movements."
126. We shall now notice the five Metres used chiefly by the Arabs, and very rarely by the Persians. The Arabian Metres are divided into two classes, in the first of which we have two additional Feet, viz. Mufaddilatun and Mutafadilun, consisting each of five syllables, and for neither of which have we a Greek or Latin name. In Class II. the Feet are the same as in the preceding Table, and the Metres differ merely in their arrangement or disposition.

**TABLE OF ARABIAN METRES.**

**CLASS I.—Hemistich of Four Feet, each Five Syllables.**

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME.</th>
<th>MEASURE.</th>
<th>AFFINITY.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bahri Ṭāfr. Mufaddilatun, Mufaddilatun, Mufaddilatun, Mufaddilatun,</td>
<td><img src="image1" alt="Measure 1" /></td>
<td><img src="image2" alt="Affinity 1" /></td>
</tr>
<tr>
<td>2.</td>
<td>Kāmil. Mutāfādilun, Mutāfādilun, Mutāfādilun, Mutāfādilun,</td>
<td><img src="image3" alt="Measure 2" /></td>
<td><img src="image4" alt="Affinity 2" /></td>
</tr>
</tbody>
</table>

**CLASS II.—Hemistich of Four Feet, each Three and Four Syllables alternately.**

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME.</th>
<th>MEASURE.</th>
<th>AFFINITY.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>Bahri Ṭawīl. Fādīlun, Mufaddilun, Fādīlun, Mufaddilun</td>
<td><img src="image5" alt="Measure 3" /></td>
<td><img src="image6" alt="Affinity 3" /></td>
</tr>
<tr>
<td>4.</td>
<td>Ṭawīl. Fādīlun, Fādīlun, Fādīlun, Fādīlun</td>
<td><img src="image7" alt="Measure 4" /></td>
<td><img src="image8" alt="Affinity 4" /></td>
</tr>
<tr>
<td>5.</td>
<td>Basīl. Mustafādilun, Fādīlun, Mustafādilun, Fādīlun</td>
<td><img src="image9" alt="Measure 5" /></td>
<td><img src="image10" alt="Affinity 5" /></td>
</tr>
</tbody>
</table>

(a.) It will be observed that in the above five Metres, peculiar to the Arabs, the short syllables are more nearly on a par with the long; whereby we are to infer, according to Herr Geithlin's theory, that the roving Arabs are less grave and sober in their conversation and gestures than their neighbours of Persia.
127. We shall now proceed to exhibit in their order the whole of Muzāḥafāt, or "Deviations," peculiar to each of the Perfect Metres, following the same order as that adopted in the Table. We may premise that, as a rule, every hemistich in Persian consists either of three or of four feet; hence the Bait, or complete verse, must necessarily consist either of six or of eight feet; the former being called Musaddas (Hexameter), and the latter Musammam (Octameter).

I.—BAḤRI HAZAJ.

Standard.—Māfadilun, Mafadilun, Māfadilun, Māfadilun.

128. Of this Metre there are eighteen Deviations, or Variations, eight of them Octameter and ten Hexameter, viz.—

Var. 1. Māfadilun, Māfadilun, Māfadilun, Māfadilūn.
2. Māfadilun, Māfadilun, Māfadilun, Māfadilūn.
3. Māfadilun, Māfadilun, Māfadilun, Māfadilūn.
4. Fādilun, Māfadilun, Fādilun, Māfadilun.
5. Mafūlū, Māfadilun, Mafūlū, Māfadilūn.
6. Mafeḏilū, Māfadilū, Mafeḏilū, Mafeḏil.
7. Mafeḏilū, Māfadilū, Mafeḏilū, Fādilun.
8. Mafeḏilū, Māfadilū, Mafeḏilū, Fādilun.
10. Mafeḏilun, Mafeḏilun, Fādilun.
11. Mafeḏilū, Mafeḏilū, Mafeḏil.
12. Mafeḏilū, Mafeḏilū, Fādilun.
15. Mafeḏilū, Mafeḏilun, Fādilun.
17. Fādilun, Fādilun, Mafeḏilun.
18. Mafūlūn, Fādilun, Mafeḏilun.

129. We may here appropriately add a Table of the twenty-four Metres peculiar to the Rubāʾi or Tetrasilch, all of which are deviations from the last of the above Metres.

Rubāʾi Metres.—Class I., beginning with Mafūlūn.

1. Mafūlūn, Fādilun, Mafādilun, Fād.
2. —— Mafūlūn, Mafādilun, Fād.
### BERSIAN METRES—RUBĀ'I—BAHRI RAJAZ.

#### Rubā'I Metres--continued.

<table>
<thead>
<tr>
<th>No.</th>
<th>Metre</th>
<th>Fādā'il</th>
<th>Māfādīl</th>
<th>Fādal</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.</td>
<td>Māfādīlun</td>
<td>Fādā'il</td>
<td>Māfādīl</td>
<td>Fādal</td>
</tr>
<tr>
<td>4.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>5.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>6.</td>
<td>—</td>
<td>Fādā'il</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>7.</td>
<td>—</td>
<td>Māfāḍīl</td>
<td>Māfādīl</td>
<td>Fādūl</td>
</tr>
<tr>
<td>8.</td>
<td>—</td>
<td>Māfāḍīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>9.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādal</td>
</tr>
<tr>
<td>10.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādal</td>
</tr>
<tr>
<td>11.</td>
<td>—</td>
<td>Fādā'il</td>
<td>Māfādīl</td>
<td>Fādūl</td>
</tr>
<tr>
<td>12.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādūl</td>
</tr>
</tbody>
</table>

#### Class II., beginning with Māfādīlū.

<table>
<thead>
<tr>
<th>No.</th>
<th>Metre</th>
<th>Māfādīlū</th>
<th>Māfādīl</th>
<th>Fādal</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Māfādīlū</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>2.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>3.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādūl</td>
</tr>
<tr>
<td>4.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>5.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādal</td>
</tr>
<tr>
<td>6.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādūl</td>
</tr>
<tr>
<td>7.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādūl</td>
</tr>
<tr>
<td>8.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādal</td>
</tr>
<tr>
<td>9.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>10.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
<tr>
<td>11.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fādal</td>
</tr>
<tr>
<td>12.</td>
<td>—</td>
<td>Māfādīl</td>
<td>Māfādīl</td>
<td>Fād.</td>
</tr>
</tbody>
</table>

#### II.—BAHRI RAJAZ.

**STANDARD.—Mustafādīlū, Mustafādīlū, Mustafādīlū, Mustafādīlū.**

130. Of this Metre there are seven Variations, five of them Octameter and two Hexameter, viz.—

<table>
<thead>
<tr>
<th>Var.</th>
<th>Metre</th>
<th>Mustafādīlū, Mustafādīlū, Mustafādīlū, Mustafādīlū.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mustafādīlū</td>
<td>Mustafādīlū, Mustafādīlū, Mustafādīlū, Mustafādīlū.</td>
</tr>
<tr>
<td>2.</td>
<td>Mustafādīlū</td>
<td>Mustafādīlū, Mustafādīlū, Mustafādīlū.</td>
</tr>
<tr>
<td>3.</td>
<td>Mustafādīlū</td>
<td>Mustafādīlū, Mustafādīlū, Mustafādīlū.</td>
</tr>
<tr>
<td>4.</td>
<td>Mustafādīlū</td>
<td>Mustafādīlū, Mustafādīlū, Mustafādīlū.</td>
</tr>
<tr>
<td>5.</td>
<td>Mustafādīlū</td>
<td>Mustafādīlū, Mustafādīlū, Fādal.</td>
</tr>
<tr>
<td>7.</td>
<td>Mustafādīlū</td>
<td>Mustafādīlū, Mustafādīlū.</td>
</tr>
</tbody>
</table>
III.—BAHRI RAMAL.

STANDARD.—*Fādilātun, Fādilātun, Fādilātun, Fādilātun.*

131. Of this Metre there are seventeen Variations, eleven of them Octameter and six Hexameter, viz.—

Var. 1. Fādilātun, Fādilātun, Fādilātun, Fādilātun, Fādilātun.
2. Fādilātun, Fādilātun, Fādilātun, Fādilātun.
3. Fādilātun, Fādilātun, Fādilātun, Fādilātun.
4. Fādilātun, Fādilātun, Fādilātun, Fādilātun.
5. Fādilātun, Fādilātun, Fādilātun, Fādilātun.
6. Fādilātun, Fādilātun, Fādilātun, Fādilātun.
7. Fādilātun, Fādilātun, Fādilātun, Fādilātun.
10. Fādilātun, Fādilātun, Fādilātun, Fādilātun.
11. Fādilātun, Fādilātun, Fādilātun, Fādilātun.
12. Fādilātun, Fādilātun, Fādilātun.
15. Fādilātun, Fādilātun, Fādilātun.
16. Fādilātun, Fādilātun, Fādilātun.
17. Fādilātun, Fādilātun, Fādilātun.

IV.—BAHRI MUTAKĀRIB.

STANDARD.—*Fādūlun Fādūlun, Fādūlun, Fādūlun.*

132. Of this Metre there are four Variations, all of them Octameter, viz.—

Var. 1. Fādūlun, Fādūlun, Fādūlun, Fādūlun.
2. Fādūlun, Fādūlun, Fādūlun, Fādūlun.
3. Fādūlun, Fādūlun, Fādūlun, Fādūlun.

V.—BAHRI MUTADĀRIK.

STANDARD.—*Fādīlun, Fādīlun, Fādīlun, Fādīlun.*

133. Of this Metre there are only three Variations, all Octameter, viz.—

Var. 1. Fādīlun, Fādīlun, Fādīlun, Fādīlun.
2. Fādīlun, Fādīlun, Fādīlun, Fādīlun.
3. Fādīlun, Fādal, Fādīlun, Fādal.
VI.—BAHIRI MUNSARIH.

Standard.—Mustafidilun, Mafādilūtū, Mustafidilun.

134. Of this Metre there are six Variations, four Octameter and two Hexameter, viz.—

Var. 1. Muṣfavīlun, Fādilātū, Muṣfavīlun, Fādilāt.
4. Muṣfavīlun, Fādilātū, Muṣfavīlun, Īdūn.
5. Muṣfavīlun, Fādilātū, Muṣfavīlun.

VII.—BAHIRI KHAIFIF.

Standard.—Fādilātūn, Mustafidilun, Fādilātūn.

135. Of this Metre there are four Variations, all of them Hexameter, viz.—

Var. 1. Fādilātūn, Māfādilūn, Fādilātūn.
2. Fādilātūn, Māfādilūn, Fādilūtūn.
3. Fādilātūn, Māfādilūn, Fādilūn.
4. Fādilātūn, Māfādilūn, Fāḏūn.

VIII.—BAHIRI MUZARI.

Standard.—Māfādilūn, Fādilātūn, Māfādilūn.

136. Of this Metre there are eight Variations, six of them Octameter and two Hexameter, viz.—

Var. 1. Mafādilūn, Fādīlātūn, Mafādilūn, Fādīlātūn.
5. Mafādilūn, Fādīlātūn, Mafādilūn, Fādilūn.
7. Mafādilūn, Fādilātūn, Mafādilūn.
8. Mafādilūn, Mafādilūn, Fādilātūn.

IX.—BAHIRI MUKTAZAB.

Standard.—Mafādilūtū, Mustafidilun, Mustafidilun.

137. Of this Metre there are only two Variations, both of them Octameter, viz.—

Var. 1. Fādilātū, Muṣfavīlūn, Fādilātū, Muṣfavīlūn.
2. Fādilātū, Mafādilūn, Fādilātū, Mafādilūn.
X.—BĀHRI MUJTASS.

**Standard.**—Mustafādilūn, Fādilātūn, Fādilātūn.

138. Of this Metre there are six Variations, all of them Octameter, viz.—

Var. 1. Mafādīlūn, Fādilātūn, Mafādīlūn, Fādilātūn.
Var. 2. Mafādīlūn, Fādilātūn, Mafādīlūn, Fādīlīyān.
Var. 3. Mafādīlūn, Fādilātūn, Mafādīlūn, Fādilāt.
Var. 4. Mafādīlūn, Fādilātūn, Mafādīlūn, Fādilūn.
Var. 5. Mafādīlūn, Fādilātūn, Mafādīlūn, Fadlūn.
Var. 6. Mafādīlūn, Fādilātūn, Mafādīlūn, Fadlān.

XI.—BĀHRI MUSHĀKIL.

**Standard.**—Fādilātūn, Mafādīlūn, Mafādīlūn.

139. This Metre has only one Variation, a Hexameter, viz.—

Fādilātū, Mafādīl, Mafādīl.

XII.—BĀHRI SĀRĪ.

**Standard.**—Mustafādīlūn, Mustafādīlūn, Mafādīlātū.

140. This Metre has four Variations, all of them Hexameter, viz.—

Var. 1. Mufṣādīlūn, Mufṣādīlūn, Fādīlāt.
Var. 2. Mufṣādīlūn, Mufṣādīlūn, Fādilūn.
Var. 3. Mufṣādīlūn, Mufṣādīlūn, Fād.
Var. 4. Mufṣādīlūn, Mufṣādīlūn, Fādīlūn.

XIII.—BĀHRI JĀDĪD.

**Standard.**—Fādilātūn, Fādilātūn, Mustafādīlūn.

141. This Metre has only one Variation, a Hexameter, viz.—

Fādilātūn, Fādilātūn, Mafādīlūn.

XIV.—BĀHRI KĀRĪB.

**Standard.**—Mafādīlūn, Mufṣādīlūn, Fādilātūn.

142. This Metre has two Variations, both of them Hexameter, viz.—

Var. 1. Mafādīlū, Mafādīlū, Fādilātūn.
Var. 2. Mafīlūlū, Mafādīlū, Fādilātūn.
(a.) The preceding fourteen Metres, together with their Variations, are all that I have been able to discover among native writers on the subject. It does not follow, however, that the list comprises all the Metres employed by the Persian Poets. In fact, a full and satisfactory work of Persian Prosody is at present a desideratum in our language.

POETIC LICENCE.

143. In Persian poetry the "Licentia Vatum" is somewhat more liberal than that which obtained among the ancient Greeks and Romans, or even than that which is allowed to us moderns. The Persian poetic licences of a general nature are the following:—In the first place, the vowel hasra, as well as its substitutes ی and ؤ (hamza) representing the sign of the Genitive Case, or the concord of an Adjective, may be long or short at pleasure. Secondly, the vowel fatha preceding the "imperceptible ۤ h," (§ 3) at the end of a word may be long or short at pleasure; in other words, the ۤ may, in such cases, be reckoned as a final consonant, or as a mere nothing. Thirdly, the conjunction ۡ "and," when sounded as a vowel (i.e. ۡ or ۢ, vide § 52, a.) may be long or short at pleasure. Lastly, the initial ۤ alif, which is closely akin to the imperceptible ۤ h, may be reckoned as a short vowel or a consonant at pleasure. Thus, in the expression بد ام "I am bad," if the alif be viewed as a consonant, the first syllable is long by position; if the alif, however, be viewed as a mere short vowel, the a of bad is short. In the former case, the two syllables make a Spondaeus, in the latter an Iambus. The same rule, of course, applies to the initial ۤ alif with the mudda (§ 19), which is always long, being equivalent to two alifs. The alif of the preposition ۤ "from," "by," "than," &c., may be rejected, the ۤ made moveable by a short hasra; thus, for az the poet may use ۢ ۤ should the metre require it. In some words when an initial short alif is followed by an inert consonant, the alif may be altogether omitted and its vowel transferred to the inert consonant; thus, ۤ akhnûn may be written ۤ kanûn, and ۤ ustada, ۤ ۤ, if the metre demands it; this privilege, however, is not allowed in the case of words taken from the Arabic. Now when we consider the frequent occurrence of the above syllables, we may safely say that the Persian poets have had more licence allowed them, "quoad" quantity, than those of ancient Greece and Rome.
(a.) The following monosyllables, though written with a letter of prolongation, are generally short, viz. "thou," "when," "as;" "self," "own;" "pleased;" "two;" but they may occasionally be lengthened. The words and are Relative Pronouns or Conjunctions, together with their compounds, also the numeral "three," are, I think, generally short; when, however, and are interrogatives they may occasionally be lengthened. Some few words are optionally written with or without a letter of prolongation, consequently they may form long or short syllables, as the metre requires; thus, and may be written or so or so or or or or. The same rule holds in the middle of

(b.) It is a rule in Persian verse that no word must be allowed to end with two inert consonants, except at the close of the hemistich. When such words, in appearance, do occur, the poet is privileged to add the short vowel fatḥa, and occasionally a long vowel, to the last of the inert letters; thus, is to be read gufiā, and sometimes it is written or guftā. The same rule holds in the middle of

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* I know not on what authority Dr. Lee, in his last edition of Jones's Persian Grammar, tells us that this supplementary vowel is a "short kasra." I object to the kasra, for the following reasons:—In the first place, I can find no native authority for it, the native writers merely saying that the letter "becomes moveable." Secondly, it is objectionable, as it interferes with the province of the ī'āfut, and is besides absolutely burlesque. Thirdly, analogy clearly points out to us that the supplementary vowel should be a fatḥa or short ā, for we occasionally meet with it as a long ā: thus, when the metre requires it, we meet with ā; hence we naturally infer the propriety of gufiā, and not gufi, as Dr. Lee and his copyists have it. Lastly, Dr. Gilchrist, in his Hindustāni Grammar, 4to. 1796, page 263, pointedly tells us that the "inert,” as he calls it, is a short ā. Now Dr. Gilchrist, when composing his section on Prosody, was attended by a staff of learned natives; and it clearly follows that his authority on this point far outweighs that of Dr. Lee.
a word; thus, پرداخت، which in prose is pronounced پرداخت، must in verse be read پرداخت; so کیستی must be read کیستی.

(c.) When a word ends with the letter ﺱ ق as preceding any of the letters of prolongation (§ 12.), the ﻳ ق assumes the nasal sound, and does not count in scanning. I think, however, that this rule does not apply to Arabic words in which the final ﻳ ق is preceded by the diphthongs ﻳ و ﻳ ع, as in the words ﻳ ع ﻳ ع ﻳ ع ﻳ ع. If the Syntax requires that the final ﻳ ق should be followed by the ﻳ ﻳ ﻳ، or should the Prosody require that it be followed by the supplementary short ﻳ above mentioned, of course the ﻳ ق retains its natural sound. When a word, not at the close of a hemistich, ends, in appearance, with three inert consonants, such as ﻳ ﻳ ﻳ، the last consonant is entirely rejected in scanning, and the last but one assumes the supplementary short ﻳ; thus the Dative Case of ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ is ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ, which in scanning must be read ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ.

(d.) Two short syllables may be converted into one long syllable; thus ﻳ ﻳ ﻳ may be read ﻳ ﻳ ﻳ; so ﻳ ﻳ ﻳ becomes ﻳ ﻳ ﻳ or ﻳ ﻳ ﻳ, by withdrawing the vowel ﻳ ﻳ from the second letter, and substituting it for the ﻳ ﻳ ﻳ of the third. The ﻳ and ﻳ ﻳ (i.e. ﻳ and ﻳ) at the end of a word not closing the hemistich, may be resolved into ﻳ ﻳ and ﻳ ﻳ respectively when the next word begins with ﻳ ﻳ ﻳ ﻳ; thus, ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ ﻳ}}

SCANSION.

144. Let the reader bear in mind what we have just stated respecting the "Licentia Vatum," and he will find no difficulty in scanning any ordinary piece of Persian poetry. At first let him exercise himself on the easiest and most common metres, such as the Bahri Mutabarih
Var. 1st, in which the last mentioned couplet is composed viz.: Fādūlun Fādūlun Fādūlun Fādūl, or Fādūlun Fādūlun Fādūlun Fādul. This couplet is to be scanned as follows, viz.—

Dirakhte | ki aknūn | girftas | tā pā
Bānīrū | e mardē | bār āyad | zī jā.

Here we may notice a few of those peculiarities alluded to in our last paragraph, viz. 1st., in the word aknūn, the final n is nasal and does not count; but had the metre required it the word might have been written kānūn, and if a vowel followed the n, it would have retained its natural sound, as in the expression kānūn-āt, “now to thee.” 2dly, the word kūfūst must be read girftastū, as explained in par. 143, b. 3rdly, in the expression yinīrōyī mūdi, the final of the first word, being the representative of the izāfat, is here short, but it might be long if necessary. 4thly, in the expression barāid (for barāa) the vowel of the prefix bār is here short; but had the metre required, it might have been long, as stated in § 143. Lastly, the final of either hemistich, as we have already noticed, goes for nought in the scanning.

(a.) As a further exercise, the reader is requested to translate and scan the following easy extract from the Bastān of Sa’dī. The metre is the same as in the last couplet, and all the words will be found in the Vocabulary. After the reader has made himself well versed in the Bahri Mutahārib, he may try his hand on the various specimens of metre given in our “Extracts from the Poets,” at the end of our Selections.
(b.) I may here observe, that in all the manuscripts Persian poetry is
to be read right across the page; and very frequently the space between
the two hemistichs of a couplet (as well as the margin all around) is
richly ruled with various coloured ink, and otherwise ornamented. In
works of considerable extent, such as the Shāhnāma, and the Khamsas
§ 151 a.), the page generally contains four hemistichs, or two verses in
width, which are, in like manner, to be read right across.

RHYME.

145. The Rhyme of the Persians resembles ours in all essential
respects; the main principle of both is, that the last syllable of one
hemistich must correspond in sound to the last syllable of that with
which it is combined. It often happens, too, that the real rhyme in
a Persian couplet may be the last syllable but one, as is often the case
among ourselves; thus, in the following beautiful stanza by Burns:

"Had we never loved so kindly,
Had we never loved so blindly,
Never met, or never parted,
We had ne'er been broken-hearted."

Sometimes the three last syllables of each hemistich rhyme one with
another respectively, as in the following distich:

هَقُوْان يَدُ كَلِفْ لَشَكِرْ بَخَان بَرُوَّي
كَدْ سُلُطَانْ زَاشَكْرْ كُنَدْ سَرُوْيْ

"It is proper that you should cherish the army with your life; for a
king by his army attains superiority."

(a.) The Persians were allowed a more free scope than our moderns
on the score of rhyme, for in Persian poetry the same word in the
same sense may form the rhyme of each hemistich of a couplet; and
not unfrequently does the same word, or succession of words, form
the rhyme throughout a whole Ghazal or Ode.

OF THE VARIOUS KINDS OF POETIC COMPOSITION.

146. Of these the principal varieties are the Rubā‘i, the Ghazal, the
Kasida, the Kī‘a, the Mannawi, and the Turji, each of which we
shall now briefly describe. The elements from which all these are
composed are, 1st, the Miṣr’, or “hemistich,” consisting of three or
four metrical feet; and, 2d, a combination of two Misrā's, which constitutes a Bait (§ 124 a.), literally "a house," which we may translate a "couplet" or "stanza." The second Misrā of the Bait must have the same metre and rhyme as the first. When both have only the same metre, but not the same rhyme, the stanza is called Furd, or Mufrad, that is, "solitary."

OF THE RUBĀ'I, OR DUBAILĪ.

147. This is a short composition, in great favour among the Persian poets. It consists, as its name imports, of four hemistichs, or two stanzas, and bears some resemblance to the epigram of the ancients. The first, second, and fourth hemistichs must always have the same metre and rhyme: the third hemistich must also have the same metre, but not necessarily the same rhyme; however, there is no rule to the contrary. The Rubā'i has twenty-four metres peculiar to itself, all of them derived from the Bahri Haza'j, as we have shown in the Tables, pages 134 and 135.

OF THE GHAZAL.

148. This kind of composition corresponds, upon the whole, with the Ode of the Greeks and Romans, or the Sonnet of the Italians. The most common subjects of which it treats are, the beauty of a mistress, and the sufferings of the despairing lover from her absence or indifference. Frequently it treats of other matters, such as the delights of the season of Spring, the beauties of the flowers of the garden, and the tuneful notes of the nightingales as they warble their melodies among the rose bushes; the joys resulting from wine and hilarity, are most particularly noticed at the same time; the whole interspersed with an occasional pithy allusion to the brevity of human life, and the vanity of sublunary matters in general. The more orthodox among the Musalmans are rather scandalized at the eulogies bestowed upon the "juice of the grape" by their best poets, such as Hāfiz, for example; and they endeavour to make out that the text is to be taken in a mystic or spiritual sense, such as we apply to the "Song of Solomon." It appears to me, however, that Hāfiz writes upon this favourite theme just as naturally, and with as much gusto, as either Anacreon or Horace, who, in this respect, may be safely acquitted of the sins of mysticism. The first couplet of the Ghazal is called the Matla', or "the place of rising"
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(of a heavenly body), which we may translate the "Opening." It is a standard rule that both hemistichs of this couplet should have the same metre and rhyme. The remaining couplets must have the same metre, and the second hemistich of each (but not necessarily the first) must rhyme with the Muсла'. The concluding couplet is called the Makta', or "place of cutting short;" which we may translate the "Close;" hence the phrase, Az matla' ta makta', "from beginning to end." In the Makta', or close, the poet manages to introduce his own name; or rather his assumed or poetic name, called the Tukhallus, though few of the older poets paid strict attention to this rule previous to the time of Ḥakim Sanāyī, between A.D. 1150 and 1180. Anvari occasionally introduces his own name in his Ghazals, but it is the exception and not the rule in his case. As a general law, the Ghazal must consist of at least five couplets, and not more than fifteen; but on this subject authors by no means agree, either with one another or with real facts. Ḥāfiz, for example, has several Ghazals consisting of sixteen, and even seventeen, couplets; and Ḥakim Sanāyī has many that exceed the latter number.

OF THE KAŞIDA.

149. This kind of poem resembles the Idyllium of the Greeks. Its subject are generally praise of great personages, living or deceased; satire; elegy; and, sometimes, downright burlesque; also moral and religious reflections. The opening and succeeding couplets of the Kaşida follow the same laws as those of the Ghazal. In the Makta', or concluding couplet, the poet does not introduce his own nom de plume, as in the Ghazal; but when the subject is panegyric he generally finishes with a benediction or prayer for the health and prosperity of the person addressed, such as, "May thy life, health, and prosperity endure as long as the sun and moon revolve!" According to the author of the Chār Gulzār, the Kaşida must consist of not fewer than twenty-five couplets, nor must it extend to more than one hundred and seventy-five. With the Arabs the Kaşida seems to have been unlimited as to length, as they have sometimes made it exceed five hundred couplets. The Arabic root from which is derived the term Kaşida signifies "to exert one's self," and the composition so called is presumed to possess high literary merit. Of this description are the celebrated Mu'allaḵāt, or the seven Arabian prize poems, suspended of old in the temple of Mecca.
a. The work above alluded to, entitled *Chār Gulzār*, i.e. "The Four Rosebeds," was written early in the present century, at the suggestion of Sir Gore Ouseley, then a member of the Bengal Civil Service. The author's name is not given, he modestly styling himself the "meanes of God's creatures;" but his third *Gulzār*, containing the prosody of the Persians, is particularly clear and to the purpose. I have therefore followed his authority, in preference to that of Gladwin and several others. The fact is, however, that none of them is quite correct as to the length of the *Ghazal* and *Kašida*. There are many Persian *Ghazals* consisting of only four couplets, and many more extending to twenty and upwards. On the other hand, there are many *Kašidas* of fewer than twenty-five couplets, and I have yet seen none extending to one hundred and seventy-five. Of this the reader may easily satisfy himself by consulting the Persian *Dīwāns* composed from the time of *Anwarī* to that of *Aḥṭi* of Shīrāz, that is, from the middle of the twelfth to that of the sixteenth century of our āra, a period which may be justly considered as the *golden age* of Persian literature.

*b.* The term *Dīwān* is applied to a collection of poetical pieces, consisting of *Kašidas*, *Ghazals*, and *Rubā'ıs*, occasionally concluding with a few *Mufrads* or couplets. The *Ghazals* form the greater portion of such collections, and are generally arranged alphabetically, in the order of their *Matla*ıs; but this rule is not essential, nor was it observed by the older poets, such as *Abū-l-Faraj* of *Rona*, and *Anwarī*, in whose *Dīwāns* the *Kašidas* and *Ghazals* are intermixed, without the least attempt at alphabetical arrangement. When, however, we come down to the time of *Sa'dī*, in the thirteenth century of our āra, we find that the *Ghazals*, &c., are alphabetically arranged. All those whose rhymes terminate in *alif* come first, then those ending in *be*, and so on to *yā*. There have been at least a hundred Persian poets, old and recent, good, bad, and indifferent, who have composed *Dīwāns*.

**THE KI'T'A.**

150. This species of poetical composition consists of not fewer than two couplets, nor does it admit of more than one hundred and seventy-five, as in the case of the *Kašida*. The difference between the *Kī't'a* and *Kašida* is merely this—that the two hemistichs of the first couplet do not rhyme in the *Kī't'a*, but whatever may be the rhyme of the second hemistich
in the first couplet, the same must be continued in the second hemistich of every successive couplet. In conclusion, we may observe, that the Ghazal, the Kasida, and the Kit'a may be composed in any metre which the poet may choose.

OF THE MAŠNAWĪ, OR MUZDAWAJ.

151. This is a class of poetic compositions of very extensive use among the Persians. It comprises what in our language are called the Heroic, the Didactic, the Satiric, and the Descriptive. The term Mašnawi is generally applied to compositions of greater extent than those we have already described. It is quite unrestricted as to length—from three stanzas up to the verge of infinity, should the poet have sufficient matter to go on with, and life long enough to reach that goal. It consists of a succession of stanzas, all of the same metre, and the second hemistich of each stanza must rhyme with the first; but the stanzas themselves do not necessarily rhyme with one another, as in the Ghazal, &c. The metres assigned to the Mašnawi are not numerous; the principal of them, so far as I know, are the following:

I. Two modifications of the Bahri Mutahārib, viz—

1. Fadūlun, Fadūlun, Fadūlun, Fadūl.
2. Fadūlun, Fadūlun, Fadūlun, Fadal.

These combined may be styled the Heroic Metre of the Persians. It holds the same rank in their versification as the Hexameter did in that of ancient Greece and Rome. The second modification differs from the first merely in the final syllable, and is optionally introduced in heroic poetry. In this metre are composed the Shāhnāma and the Yūsuf o Zulaiḥḥā, by Firdawsi; the Khāvarnāma, by Ibn Husain; the Sikandarnāma and the Khiradnāma, by Niẓāmi, and also by Jāmi; the Hūmāji Humāyūn, by Khvājū Karmānī; the Nabināma (author's name unknown to me); the Aśinae Sikandarī, by Amir Khusrū, of Dihlī; the Bostān and Pandnāma of Sa'dī; the Hamlæ Haidarī, by Rafī' Khān, and a great many others, which it were too tedious to enumerate.

II. Three modifications of the Bahri Hazaj, viz.—

1. Mafūdūlun, Mafūdūlun, Mafūdūl.
2. Mafūdūlun, Mafūdūlun, Fadūlun.
In the first of these metres is composed a *Maznavi*, by Amīr Khūsraw, the title of which I have been unable to ascertain. I think, however, it is the *Kisra-e Khīzr Khān*. It stands first, but without any title, in a very fine copy of that poet's *Kulliyāt*, or whole works, in my possession, and thus commences—

In the second metre are composed the *Khusrū o Shārīn*, by Nizāmī, and also by Amīr Khusrū; and the *Yūsuf o Zalāikhā*, by Jāmī, also by Nāẓim al Harūnī. In the third metre are composed the *Lailī o Majnūn*, by Nizāmī, and also by Amīr Khusrū; by Jāmī, and by Hātīfī; the *Tuhfatu-l-Īrākain*, by Khakānī; and the *Subhatu-l-Abrār*, by Jāmī.

III. Two modifications of the *Bahri Ramal*, viz.—

1. Fādilātūn, Fādilātūn, Fādilāt.
2. Fādilātūn, Fādilātūn, Fādilūn.

In these metres are composed the *Maznavi* of *Maulavi Rūmī*, with many imitations of the same by other poets; the *Mantiḵu-l Tāir* and *Punbnāma of 'Aṭṭār*, etc. It will be observed that the two metres here differ merely in the final syllable of each hemistich; hence the second may be optionally introduced in a stanza.

IV. Two modifications of the *Bahri Khafīf*, viz.—

1. Fādilātūn, Mafādilūn, Fādilāt.
2. Fādilātūn, Mafādilūn, Fādilūn.

These two metres, differing only in the final syllable (as in the *Bahri Ramal*, No. III.), are so closely akin, that the second may be indifferently substituted in a stanza. In these metres are composed the *Hadīka of Ḥakim Surāyī*; the *Haft Pāihr*, by Nizāmī; the *Hasht Bihisht*, by Amīr Khusrū; the *Sibilatu-z-Zalb*, *Ṭāmī*, and numerous other poetic pieces of less note.

V. Two modifications of the *Bahri Surī*, viz.—

1. Mafādilūn, Mafādilūn, Fādilāt.

These two metres, like those given in III. and IV., differ only in the final syllable, and may be substituted the one for the other. In these are
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composed the Makhzanu-l-Asr r, by Nizāmī; the Mafi'a-w-l-Anwār and Kirānu-s-Sa'dain, by Amīr Khusrū; the Tahfatu-l-Āhrār, by Jamā, &c.

a. A collection of Five distinct Magnāvis, each having generally a separate metre, is called a Khamsa, i.e. The Five, "par excellence." The most celebrated of these are by Nizāmī, Amīr Khusrū, and Jamā, all of which are alluded to in the foregoing description. In imitation of these, several poets of more recent date have composed Khamsas of considerable merit.

OF THE TARJĪ.

152. This species of poem resembles the Ghazal, with certain restrictions. It has a Matla', like the Ghazal, and consists of from five to eleven couplets, and then a concluding couplet, which is in a metre and rhyme different from the others: in fact, it is what we call a "song with a burden." When several strophes in succession, each having the same metre but a different rhyme, conclude with the same "burden," it is called Tarjī-band, of which specimens may be seen in the Diwāns of Sa'dī and Hāfiz.

a. There are three other short strophes, scarcely worth noticing, but I here give the author of the Chār Gulzār's definition of them. 1st, the Murabba', consisting of four hemistichs, all having the same rhyme; but the rhyming words must not be the same either in sense or spelling. In a poem consisting of a series of Murabba's, the last hemistich of each must rhyme with the opening stanza. 2nd, the Muhhammas, a stanza of five lines, regulated like the Murabba'. 3rd, the Maeaddas, consisting of six hemistichs, or three couplets. The first four hemistichs are regulated like the Murabba', and the last two hemistichs must have a different metre and rhyme from those of the first four.

153. I conclude this Section by a brief notice of the various metres employed in the last seven pages of the Selections appended to this work. It would have far exceeded our limited space to have given specimens of all the Persian metres which we have already detailed; but if the student will carefully peruse what is here laid before him, he will find himself fairly qualified to read with pleasure and profit the best works of the Persian poets.
(a.) *Extracts 1st and 6th.*—Both these are in the same metre, viz., *Bahri Mutakārib,* Var. 1st and 2d (v. page 136). This, as we have already stated, is perhaps the most popular metre, as well as the easiest and most harmonious in the language. The only difference between Variations 1st and 2d is, that the last syllable of the former ends with two consonants, or with a double consonant; whereas that of the latter ends in a single consonant; but, in either case, the last foot is simply an Iambus.

(b.) *Extracts 2d and 5th.*—Both these are in the *Bahri Khafīf;* Variations 2d, 3d, and 4th (vide page 137). The difference between all three is very trifling. In Variations 2d and 3d the last foot is an *Anapestus,* and in Variation 4th it is a *Spondaeus,* and here we may notice, in passing, a general principle, which holds in Persian verse, as well as in the versification of the ancient Greeks and Romans, viz. that "two short syllables may be replaced by one long," and *vice versa.* In the eighth and tenth lines, and also in the last line but one of *Extract 2d,* a poetic licence occurs which I overlooked in its proper place, viz. a short vowel may be occasionally *lengthened* by doubling the following consonant, and *vice versa.* For instance, the beginning of line 8th must be read *dill i ā,* instead of *dīl i ā.* The 10th line begins with *durr,* viz. *durr ā qāhur,* an "Epitritus secundus," where the *r* is doubled. Again, in the first hemistich of the last line but one, which runs thus—

\[ \text{باز گفتند حال ماموران عرضه كردن حال محروم} \]

In the first hemistich, the word *حال* requires the supplementary vowel; and if, with Dr. Lee and his *confrères,* we employ a short *i,* we absolutely pervert the meaning. In the second hemistich the word *حال* has the real *izāfat.* The couplet, then, is to be scanned thus:

"Bāzū guftan-dā hulū Mā-mūnra,  
'Arzū khardan-dā huli maḥ-zūnra."

Lastly, we have to notice a peculiarity in the orthography of this second extract. The student will observe that it contains an unusual sprinkling
of ٍاَلِ (أ)، or dotted َدَالٍ، or dotted dāls. In all MSS. written upwards of 400 years ago, the rule was, that when in the middle of a word the letter dāl (أ) was both preceded and followed by a vowel, it assumed the soft sound of our th in "mother," which in Persian was written مَثَّار. The same rule held when أ was the last letter of a word and preceded by a vowel; thus, for the modern دَاَدَانِ and دَاَاِنِ, they would write دَاَاِنِ and دَاَاَدَانِ. The extract is an exact transcript from a very fine MS. of the هَدَاٰثَة in my possession, written very nearly six hundred years ago. This peculiarity of the dotted dāls is a fair criterion of the age of a Persian MS., as it shows that it must have been written previous to the middle of our fifteenth century, or at least 400 years ago.

(c.) Extract 3d.—This spirited Ode, by خَوْقَانِی، is composed in the بَهْرَی رَجُوٰز, Var. 3d. This, and another well known Ode by هَفِیٰ, beginning "منْرِبٍ کَخْشُمۚ نَارِا بِیُو" (which is in the same metre), are favourite songs with the Musalmāns of India.

(d.) Extract 4th.—This celebrated Ode, by هَفِیٰ, is distinguished from most other poetic compositions by being written in one of the so called regular metres, viz. the بَهْرَی حَازَج. It is, in fact, a mere repetition of the "Epitritus primus" from beginning to end. This is hurping on one string with a vengeance—the same unvaried measure seventy-two times over!

(e.) Extract 7th.—The first strophe of this تَرْجی is composed in the بَهْرَی حَازَج, Var. 14. The recurring couplet is in the بَهْرَی حَازَج, Var. 15, and so is the second strophe, together with the same burden.

(f.) Extract 8th.—This beautiful fragment, expressive of the "Mâladie du pays," is highly interesting, inasmuch as it is the oldest specimen of Persian poetry that we possess. It was composed by رَدَهَانِی, some 900 years ago. The metre is the بَهْرَی رَمَال, Var. 12.

(g.) After the student has thoroughly studied this Grammar, together with the Selections, from beginning to end, he is strongly recommended to read the جَلُسِتِن of سَعْیی، as a further praxis in the language, both in prose and verse. At the same time, if he can bring to bear on the task a moderate knowledge of Arabic, so much the better. He had better commence with the First Book of the work, leaving the Preface to be read last.
APPENDIX.

CONSISTING OF TRANSLATIONS OF EXTRACTS FROM THE PERSIAN
POETS, WITH EXPLANATORY NOTES.

1. A TALE, FROM THE BOSTAN OF SA'ĐĪ.\(^a\)

I have heard that once during a whole week no “son of the road”\(^b\) came to the hospitable dwelling of the Friend\(^c\) [of Omnipotence] from the benevolence of his disposition, he refrained from tasting his morning meal, (saying,) “Perchance some hungry person may arrive from his journey.” He went out and looked in every direction; he scanned the various quarters of the desert, and beheld, wending his weary way, a solitary man, bent down like the willow, whose head and beard were whitened with the hoar-frost of age. With kindness he welcomed him, and, agreeably to the manners of the munificent, gave him an invitation, saying, “Oh! apple of mine eye, perform an act of courtesy by becoming my guest.”\(^d\) The old man advanced and readily complied, for he knew the disposition of his host—on whom be peace! The associates of Abraham’s hospitable dwelling seated the old man with respect. The table\(^e\) was ordered to be spread, and the company placed themselves around. When the assembly began to utter, “In

\(^{a}\) Sa’đī, one of the most esteemed writers of Persia, both in prose and verse, was born at Shiráz about A.D. 1194. He was a man of great learning and genuine piety. He passed much of his time in travelling; and at the advanced age of 116 solar years he died, at his native place, where his tomb may still be seen, in an inclosure called the Sa’di-ya, in the vicinity of the town.

\(^{b}\) The term “Son of the Road” (ibnu-s-sabil) is an Arabian metaphor for elder.

\(^{c}\) The Arabs and Persians seldom speak of the patriarch Abraham by his Hebrew name; he is uniformly styled Khātīl Ullāh, “The Friend of God;” or, simply, Al Khātīl “The Friend,” as in the text.

\(^{d}\) Literally, “By partaking of my bread and salt.”

\(^{e}\) The original term is Khwān. It literally signifies a “tray,” containing a variety of dishes, which is placed on a carpet spread on the floor, and around which the guests sit cross-legged. Few of the Orientals, even to this day, make use of chairs and tables as we do.
the name of God," a (or to say grace,) not a word of Him was heard to proceed from the old man.

Then Abraham addressed him in such terms as these: "Oh! elder, stricken in years, thou appearest not to me in faith and zeal like other aged men. Is it not an obligatory law to invoke, at the time of eating thy daily bread, that Divine Providence from whence it is derived?" He replied, "I practise no rite which I have not heard from my priest, who worshippeth the fire." The good-omened prophet discovered that this old man of forlorn estate was a Gabar. b When he saw that he was an alien (to the true faith), he drove him away in miserable plight; the polluted being rejected by those who are pure.

A voice descended from the Most High God with this severe reproof: "O Abraham! for an hundred years have I given him food and preserved his life, and hast thou conceived an abhorrence for him in so brief a space! If a man pay adoration to fire, why shouldst thou therefore withhold the hand of charity?" Go, and call back the old man, stricken in years; from me do thou convey to him greeting. To me he (unconsciously) cries out, and weeps (at thy harsh treatment), his head and face and body all covered with dust."

Then Abraham went after the aged man; with kindness he called him back from the wilderness. And when he came nigh, he thus addressed him: "May a hundred blessings rest on thy head! The True God hath given ear to thy complaints, and hath sent me after thee." When the old man, stricken in years, heard these words, he acknowledged the

a. The Arabic expression, *Bism Illâh, "In God's name," is pronounced by the Musalmân people, not only when they sit down to their meals, but at the commencement of any important undertaking; also when they kill any animal for the purpose of food or sacrifice, otherwise the meat is deemed unlawful.

b. Gabar, commonly written Gueber or Guebre, is the term generally applied to the ancient fire-worshippers of Persia, of whom a very small remnant may be still met with in retired districts of the country.

c. In all manuscript, lithographed, and printed copies of the *Bostân* which I have yet seen, the tale finishes here at the word charity, with the exception of my own fine MS. of the work alluded to in p. 63 of my Grammar. I have here, for the first time, given the parable complete, both text and translation.

d. Literally, "The Prophet of his day." The Musalmâns reckon nine Great Prophets to whom written revelations were imparted, viz. Adam, Seth, Enoch, Noah, Abraham, Moses, David, Jesus, and Muhammad. The number of Minor Prophets, according to some, amounts to 124,000. *Vid* Binning's "Travels in Persia, &c." 2 vols. Svo. London, W. H. Allen & Co., 1857 A work that gives a true and satisfactory account of Persia as it now is.
Almighty Creator. Through the grace of Him who is Adorable, that man became a convert to the true faith, and thus, though poor, he became more rich than any prince."

The above beautiful tale is highly interesting, inasmuch as it furnishes an instructive lesson, on the score of religious toleration, to men of all creeds. It is also remarkable as the production of a Musalmân who was sincerely attached to his own faith; for, generally speaking, the followers of Muhammad are rather bigoted than otherwise towards those who do not believe like themselves. Lastly, the tale is the groundwork of Dr. Franklin's Parable the true history of which I shall give hereafter.

2. A TALE FROM THE ḤADIKA OF ḤAKĪM SANĀYĪ.

"At one period of his sovereignty the Caliph Māmūn became a persecutor, and shed the innocent blood of his people. To the race of Barmak he acted with such injustice, that no one remembers the like. After he had put to death the innocent Yaḥyā, fortune looked upon him sternly and harshly. The injured Yaḥyā had a mother, aged and frail, when thus deprived of the beloved of her heart. She became the companion of sorrow in this world consolation, which should be all sweetness, to her became poison. They told of this circumstance to Māmūn, and laid before him the pitiful case of the afflicted matron. They said, "She invokes evil upon thee, and prays for the downfall of thy sovereignty. Go, comfort her heart, and cease from thy hatred; beg pardon of the aggrieved mother for thine injustice." At night Māmūn went, unattended by any of his people, (to her house), with the view of speaking in mitigation of his crime. Pearls and jewels he proffered to her in abundance;—that, he considered as his best way of proceeding. He said to her, "O mother, all that has come to pass had

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a. Ḥakīm Sanāyī, a distinguished Persian poet, of the Sūfī sect, was born at Ghaznā, in the latter part of our eleventh century. He was for some time the cour the Thāznāvīd sovereigns; but afterwards, in the reign of Bahram Shāh, he abandoned worldly objects, and devoted himself to a religious life. He died at an advanced age, in his native city, but I have not been able to ascertain the precise period.

b. The reign of Māmūn, the second son, and the second in succession from Harūn al-Rashid, was distinguished as the most munificent in the annals of the Caliphate. At one period, however, that alluded to by the poet, the Caliph adopted some very heretical doctrines, which denied to the Korān the authority of a divine revelation; and for some years of his life he endeavoured to enforce on his subjects, by severe persecutions, the acknowledgment that the book, by them deemed sacred, was entirely of human origin.
been predestined! Since destiny hath taken its course, of what avail is your sorrow? Henceforth be resigned, and forget your evil wishes towards me. Although Yahyā is no more, having undergone his doom, yet from this moment I will be your son: I will henceforth occupy his place. Let your heart be comforted; abandon all hatred, malice, and evil-wishing."

The aged mother appropriately spoke out before him and said, "Tell me, O cruel prince! how can I help lamenting such a son? How can a king like thee be his substitute? How can thy jewels and offerings prove an equivalent? With all the grandeur that hath come to thee, canst thou ever occupy his place in my heart? When thou mentionest his name, is it possible for his mother to refrain from shedding tears? As for thee, with thy thousands of retinue, and all thy regal pomp, my heart will none of thee; canst thou fill the place of him who is gone!"

These few words, precious as royal pearls, remain as a memorial of that noble and injured woman. Māmūn felt humbled and abashed before her, and from that day forward he never allowed the blood of any one of his people to be shed."

The above tale will prove interesting to the few good-natured people who advocate the total abolition of capital punishment, a measure to which I do not myself subscribe.

3. ODE FROM THE DIWĀN OF KHĀḴĀNĪ.\(^a\)

"O thou with cheeks like the tulip, and a bosom like the jasmine! O walking angel! who art thou?\(^b\) O hard-hearted and cruel fair one, torment of my soul! who art thou? On the parterre, where thou flourishest, thou hast dazzled the eye of the rose; thou hast robbed the sugar-cane of its sweetness—O thou with rose-bud lips! who art thou? I have seen thy cypris-like form; I have heaved sighs innumerable; I have seen thy narcissus-like eyes—O moving cypris! who art thou? Flushed with the wine (of youth), thou roamest about, laying snares; at every one around thou aimest thy deadly shafts—O thou of the merciless...

\(^a\) The time and place of Khāḵānī’s birth are uncertain. He was the contemporary of Ḥakīm Sanāʾī, and died at Tabriz in A.D. 1186.

\(^b\) The expression, "Who art thou?" admits, throughout, of being translated, "Whose\(^a\) art thou?" as suggested to me by Moonshee Syed Owliād Allee, a learned gentleman from Oude. For reasons which it would be out of place here to discuss, I prefer my own version, as given above.
how! who art thou? Thy brow, fair as the new moon, has deprived the luminary of its splendour—Oh, listen to my sighs and lamentations! Thou disturber of my life—who art thou? Khākānī, thy slave, has become intoxicated from thy wine-cup; for thee will he lay down his life—O walking angel! who art thou?"

The preceding Ode from Khākānī is of that species of poetic composition called Ghazal, which is closely akin to the "Ode" of the Romans, or the "Sorretta" of the Italians. It is a fair specimen of a Persian "Love Song;" and in India it is generally sung at entertainments by those fair songsters, commonly called Nauch Girls. Ḥāfiz has a similar Ode, in the same metre, beginning "Muṭrībi khush-nawā bigo," which is also a great favourite on similar occasions.

4. ODE FROM THE DĪWĀN OF ḤĀFIZ.²

"If that lovely maid of Shirāz would accept my heart, for the black mole on her cheek I would give Samarkand and Bukhārā. Boy, bring me the wine that remains; for in Paradise thou wilt find neither the banks of the streamlet of Ruknābad, nor the rosy bowers of Musallā. These wanton nymphs, these insidious fair ones, whose beauties raise a tumult in our city, have borne away the quiet of my heart, as Tartars their repast of plunder. Alas! the charms of our darlings have no need of our imperfect love. What occasion has a face naturally lovely for perfumes, paint, moles, or ringlets? Talk to me of minstrels and

² The moon, in all her phases, is a favourite simile, indicative of beauty, among Oriental poets. In order, however, to appreciate the propriety of the expression, the moon must be seen through the medium of a more southern atmosphere than that of London. She must, for instance, be such as,

"The moon whose orb,
Through optic glass, the Tuscan artist views
At evening, from the top of Fiesole
Or in Valdarno."

³ Ḥāfiz was born at Shirāz about A.D. 1300, and died at his native city 1388 Of all the Persian poets, he is still the most admired by his countrymen. His works, like the Kurām, are often consulted for taking a fāl, or "omen," by those about to commence any important undertaking of uncertain issue. This was once the custom in Europe, when people consulted the works of Virgil, the Sortes Virgilianae, or even the Bible itself, on similar occasions.

c. A mole on the cheek is esteemed an especial ornament in a Persian dame.

d. Ruknābad is a small streamlet, meandering through the plain, near Shirāz: Musallā, with its shady bowers, roses, and nightingales, was one of the poet's favourite resorts in the suburbs.
of wine; and seek not to disclose the secrets of futurity. No one, however wise, ever has, or ever will, discover this enigma. I know well how, from that daily increasing beauty which Joseph possessed, a resistless love tore away from Zulaikhâ the veil of her chastity. Attend, O adorable object! to prudent counsels; for the young of a good disposition love the advice of the aged better than their own souls. Thou hast spoken ill of me, yet I am not offended: may God forgive thee!—Thou hast spoken well: but does a bitter answer become a lip like a ruby, that feeds on nothing but sweetness? Thou hast composed thy Ghazal and strung thy pearls: come, sing them sweetly, O Hâfiz! for heaven doth sprinkle over thy poetry the sparkling brightness (shining circle) of the Pleiades."

The above Ode, from Hâfiz, is a fair specimen of this class of poetic compositions. It is discursive and flighty, touching on miscellaneous matters, grave and gay—a style in which Horace particularly delights.

5. ANOTHER ODE FROM THE DIWĀN OF HĀFIZ.

"O cupbearer, bring me a measure of wine; bring me one or two goblets of the pure liquor. Bring me wine, which is the true medicine for the pangs of love, the grand panacea (for all the ills that affect) both old and young. I compare the wine to the sun, and the goblet to the moon: bring the sun to the bosom of the moon. Pour over me this liquid fire; that is, bring me the fire which is like water. If the rose has faded and gone, say to it, 'Go with a blessing:' fetch me, in its stead, the pure wine, fragrant as rose-water. If the cooing of the ringdove is no longer heard—what then? let us listen instead to the gurgling of the wine-flask. My wit has become altogether unruly; bring the fetters of the wine-cup to confine its exuberance. The drinking of wine is either a virtue or a vice; be it vice or virtue, bring

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*a.* "Tu ne quaesieris, scire nesas, quem mihi, quem tibi
Finem Di dederint, Leuconoe."

Horace, Carm. i. 11.

*b.* "Prudens futuri temporis exitum
Caliginosâ nocte premit Deus."

Ibid, III. 29.

*c.* The wife of Potiphar, so called by the Musalmâns.

*d.* "Deprone quadrimum Sabina,
O Thaliarche, merum diota."

Horace, 1. 9.
the enlivening draught. Grieve not at the frowns of fortune; what has past, let it go; call for the melody of the harp and lute. I cannot behold my beloved one, except in the midst of my dreams; therefore bring me wine, the medicine that procures sleep. Although I am already intoxicated, let me have two goblets more, so that my senses may be completely drowned. Give to Hafiz one or two goblets, full measure; bring the wine, whether perdition or salvation be the consequence."

This Ode from Hafiz has a decided leaning towards the Anacreontic or Bacchanalian class of poetry. I have mentioned, in another place, that the more orthodox Muslims are sadly scandalized at the freedom and palpable gusto with which their favourite poet revels in praise of the "juice of the grape," which, according to their prophet, Muhammad, is "one of the abominations of Satan." They therefore give out, that the whole of such effusions are to be taken in a mystic, Sufi, or spiritual sense. On this point we shall say more by and bye: in the meantime, it appears to me, that, here at least, Hafiz means what he says, just as much as ever did Anacreon, Horace, Robert Burns, or Thomas Moore, gentlemen who had no pretensions to spirituality, always excepting the spirit of Bacchus.

"Fortuna sevo laeta negotio, et
Ludum insolentem ludere pertinax,
 Transmutat incertos honores,
 Nunc mihi, nunc ali benigna."

_Horace, III. 29._

Bring us down the mellowed wine,
Rich with years that equal mine;—
I pray thee, talk no more of sorrow,
To the gods belong to-morrow.
And, perhaps, with gracious power,
They may change the gloomy hour.
Let the richest essence shed
Eastern odours on your head,
While the soft Cylenian lyre
Shall your labouring breast inspire."

_Horace, V. 13. Translated by Francis._

"I pray thee, by the gods above,
Give me the mighty bowl I love;
And let me sing, in wild delight;—
I will—I will be mad to-night!"

_Anacreon, IX. Translated by Moore._
6. **ODE, FROM THE MYSTICAL DÌWĀN OF MAULĀNĀ JALĀ'LUD-DĪN RŪMĪ.**

"I was, ere a name had been named upon earth;
Ere one trace yet existed of aught that has birth:
When the locks of the Loved One streamed forth for a sign,
And Being was none, save the Presence Divine!
Named and name were alike emanations from Me,
Ere aught that was "I" yet existed, or "We;"
Ere the veil of the flesh for Messiah was wrought,
To the Godhead I bowed in prostration of thought!
I measured intently—I pondered with heed,
(But, ah, fruitless my labour!) the Cross and its Creed.
To the Pagod I rushed, and the Magian’s shrine;
But my eye caught no glimpse of a glory divine!
The reins of research to the Ka’ba I bent,
Whither, hopefully thronging, the old and young went;
Kaundabār and Herāt searched I wistfully through;
Nor above, nor beneath, came the Loved One to view.
I toiled to the summit, wild, pathless, and lone,
Of the globe-girding Kāf—but the Ankhā had flown!

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*a. Maulānā Jalā’ud-Dīn’s family belonged to Balkh, in Transoxiana, where he was born towards the end of our twelfth century. In the course of time he settled in Rūm, or Asia Minor, where he died in A.D. 1262; hence his surname, Rūmī. He is considered to be of the greatest authority among the numerous sect called Sūfis, of whom more hereafter.

b. The poet here speaks of himself as an embodied spirit. His soul is understood to have existed from all eternity, as an infinitely small emanation of the Deity.

c. The Loved One, here and elsewhere, in Sufi phraseology, denotes God the Eternal without Beginning and without End. The poet here describes the struggles of the human soul, while confined in its tenement of clay, in search of Divine knowledge.

d. The Pagod denotes the Brahminical faith; and the Magian, that of the ancient Persians and Chaldeans, who adored the fire, and the hosts of heaven.

e. The Ka’ba is the “sanctum sanctorum” of the Temple of Mecca.

f. The good old-fashioned notion of this inhabitable earth of ours was, that it was a mere flat surface, like a round table, the outer rim of which was encompassed all around by a chain of impassable mountains, named Kāf, inhabited by the Jinns, and also by a gigantic bird, called by the Arabs ‘Ankhā, and by the Persians Simurgh. The ‘Ankhā, the Simurgh, the Raḵh, the Phœnix, and the Griffin appear to have been all “birds of a feather,” i.e. “rara avis in terris.”
The sev'nth earth I travers'd— the sev'nth heaven explor'd,
But in neither discern'd I the Court of the Lord!
I question'd the Pen and the Tablet of Fate,
But they whisper'd not where The pavilions his state:
My vision I strain'd; but my God-scanning eye
No trace, that to Godhead belongs, could descry.
My glance I bent inward: within my own breast,
Lo, the vainly sought elsewhere! the Godhead confess'd!
In the whirl of its transport my spirit was toss'd,
Till each atom of separate being I lost;
And the bright Sun of Tauriz—a madder than he,
Or a wilder, the world hath not seen, nor shall see!"

The above translation was made by my late friend, Professor F. Falconer, of University College, and appeared in the Asiatic Journal about twenty years ago. It is a genuine Sufi Ode; and Mr. Falconer has admirably succeeded in seizing and transfusing the spirit and sublimity of the original into his English version. Generally speaking, metrical versions from Eastern poets are too much diluted by a superfluous verbiage, consisting merely of high-sounding epithets, nowhere belonging to the original. Such is not here the case; Sir William Jones himself could not have done it in more excellent taste.

7. TARJĪ'-BAND, FROM THE DĪWĀN OF HĀFIZ.

"O silver-bosomed cypress! a form delicate as the rose, the beauty of whose cheeks surpasseth that of the moon at eve! Return! for your absence hath melted my soul, and deprived my heart of ease and rest. From the allurement of the mole on your cheek, and from the snares of your waving ringlets, the bird of my heart hath fallen into your net. Since my wish of a meeting with you is unattainable, I must content myself in bemoaning your absence. Here I am at present lamenting our separation: under such circumstances, what must be the result?"

a. "Ego erravi quereas te exterius, qui es interius; et multum laboravi quereas te extra me, et tu habitas in me."—St. Augusti e, Soli.

b. In his Dīwān, Mullānā Rūmī assumes the poetic name of Shams, "the Sun," out of compliment to his spiritual guide and preceptor Shamsu-d-Din Tabrizi, i.e. "Tabrizi, the Sun of Religion."

c. The madness and wildness here alluded to denote, in Sufi phraseology, religious ardour, and abstraction from all sublunary objects.
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may that, excepting grief and pain, destiny had bereft me of every thing in your absence. O Häfiz! what constitutes fortune or wealth, except the society of thy fair one, and the wine, and the goblet? Seeing that I cannot now realize from you the wishes of my heart, O solace of my life!—It is best not to turn away my face from patience; perhaps I may yet obtain my heart's desire.

"Were I to die under the pangs of love, nevertheless my heart should not cease to grieve for you. Your eyebrow, like a bow, smiteth incessantly with the arrows of amorous glances. The pen could not describe my longing desire, even although old Saturn were to be my secretary. I am old in the sufferings of love, although but an infant—an infant in the paths of love, yet old in years; seeing that during your absence, tyrannic fortune holds me in the fetters of sorrow.—It is best not to turn away my face from patience; perhaps I may yet obtain my heart's desire."

The species of poem called by the Persians Tarjî'-band consists of a series of strophes, each differing in metre and rhyme, varying in length from eight to five couplets, each strophe ending with the same chorus or burden, like the words in italics in the preceding specimen. In the original there are eight strophes, all ending, as above, with the words, "It is best," &c. The reader will, I venture to say, excuse me for having omitted six strophes out of the eight, as too much sweetmeat is very apt to cloy on the mental, as well as on the carnal appetite.

8. FRAGMENT OF AN IDYLL, BY RûDâKÎ.

"The remembrance of the Jâ, e Mûliyân is ever present in our minds; the memory of the kind friends we have left ever occupies our thoughts.

a. "Let her eyebrows sweetly rise
   In jetty arches o'er her eyes,
   Gently in a crescent gliding,
   Just commingling, just dividing."
   Anacreon, XVI., by MOORE

b. Rûdâkî, the father of Persian poetry, was born in or near Bukhârâ, towards the close of the ninth century of our era. The place and period of his death are uncertain. His works, which we are told were very numerous, are in all probability for ever lost to us, with the exception of a few fragments quoted by later writers.

c. The Jû, e Mûliyân, literally, "Robbers' Streamlet," is, or was, a small river in the neighbourhood of Bukhârâ.
The sandy desert of Āmū, with all its hardships, will feel soft as silk under our feet, in the moment of our return. The stream of the Jaihūn, joyful at seeing our faces, will sparkle up to the breasts of our steeds in its cagerness to embrace us. Rejoice, O Bukhārā! mayest thou long flourish; thy prince, with his happy train, is coming to visit thee. The prince is the cypress, and Bukhārā the garden; towards the garden the cypress is now on its way. The prince is the moon, and Bukhārā the sky; into the sky the moon is now about to ascend."

The preceding fragment, by the poet Rūdakī, is interesting, inasmuch as it is the oldest specimen of modern Persian poetry that has been handed down to us. The author of a Persian historical work, entitled Tariḥī Guzīda, or "Select History," states, that the occasion of composing the Idyll was this:—Naṣr, the prince of Bukhārā, who was Rūdakī's patron, having removed with his court to Herāt, about a.D. 935, became so attached to the pleasures of the latter city, that he never could be brought to return to his own capital. The courtiers, however, were all seized with a fit of the "maladie du pays," or homesickness, and prevailed upon Rūdakī to try his eloquence upon their master. Accordingly, our bard, seizing a favourable opportunity, addressed to Naṣr the above eulogium on Bukhārā, accompanied by a suitable melody upon the harp. The effect is said to have been electric: the prince immediately started from his seat, and, without the least preparation, set out with his followers towards the capital of his dominions.

Daulat Shāh observes on this Idyll, in his "Lives of the Persian Poets," written somewhat more than five centuries after Rūdakī:—
"The learned are astonished that a composition, distinguished by nothing but its simplicity, and totally destitute of the graces and ornaments of poetry, should have produced such an extraordinary effect; for there is certainly no court of the present time that would not reject such verses with disgust!!" Now all this is mere matter of taste and feeling. The words, simple as they are, probably accompanied with some favourite

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a. Āmū, name of a town situated on the banks of the Jaihūn (which we call the Oxus), a river that rises in the mountains of Badakhshān, and flows westerly into the sea of Aral. Between the right bank of the river and Bukhārā there lies a sandy desert, of some forty miles broad, occupied, on some green spots here and there, by wandering Uzbeks and Tercorans, gentlemen who seldom trouble their heads about any nice distinctions between the terms neem and tuum; and these constitute the "hardships" to which the poet here alludes. The appellation Āmū is also applied to a branch of the Jaihūn, above the town so named.
local tune, sufficed to rouse the natural attachment of the man to his native soil, and to his friends and relations at a distance. The words are not more simple than those of "Lochaber no more," or those of the "Ranz des Vaches;" and we know the effect these have, when heard in far remote lands, upon natives of the Grampian glens and Alpine valleys.

9. FROM THE AKHÌĂKI MUHSINÎ.²

"I steadily tread in the path of exertion, for man can expect that only for which he labours. If I get the mantle of my desire into my hand, then am I relieved from sorrow and regret. If, with all my efforts, my undertakings should not succeed, I may, nevertheless, be excused;—so, good-bye."

10. KÎ'T'AE TARÌKH, OR ETEOSTICHION.

My friend, Moonshee Syed Owlad Allee, has just favoured me with a very neat Kî't'a, or strophic, consisting of four hemistichs, in the last of which the sum of the numerical values of all the letters amounts to 1861, the date of this work. Its appropriate place would be at the end of the Persian text, only it came too late to be there inserted.

"In the month of January, this work was impressed by the seal of the honourable Dr. Forbes. Intelligence has proclaimed the period of its date, viz. 'The pearl of wisdom is this book by Dr. Forbes.'"

a. A work on Ethics, written some four centuries ago by Husain Vâ'îz al Kashîfî. It is divided into forty chapters, each treating of some distinct moral subject. The above stanzas, which I have adopted as a motto for the Title-page of my Persian Grammar, are from chap. xiii., which treats of "Exertion and Perseverance."

b. In Europe, during the middle ages, when Latin was the language of literature, such memorial verses as the above were common. The Latin, however, laboured under this disadvantage, that its alphabet contained only seven numerical letters, viz. I, V, X, L, C, D, and M; whereas every one of the letters in Arabic and Persian counts for something. A curious coincidence of this kind is to be found in a line from Ovid, written more than fifteen centuries before the event to which it is applied, viz.—

'F I L I V s ante DlM patrIos. InquirIt In annos.'

"The son prematurely makes inquiry into the years of his father."

It will be found that the sum of the numerical letters of the above line amount to 1568, the year in which Prince Charles of Spain was put to death, by the command of his stern father, Philip II., for plotting treason and rebellion.
Of this ingenious morceau, I have only to say, that I disclaim the complimentary part, which, the reader must bear in mind, is Oriental. I may further mention, that the word denoting pearl may also be read gate, according as we pronounce it dur or dar: this, of course, is an additional merit in the effusion, as it kills two fuit birds with one stone.

DR. FRANKLIN'S IMAGINARY CHAPTER OF GENESIS.

1 "And it came to pass, after these things, that Abraham sat in the door 2 of his tent, about the going down of the sun. And, behold, a man, 3 bent with age, was coming from the way of the wilderness, leaning on a 4 staff. And Abraham arose and met him, and said unto him, 'Turn 5 in, I pray thee, and wash thy feet, and tarry all night; and thou 6 shalt arise early in the morning and go on thy way.' And the 7 man said, 'Nay; for I will abide under this tree.' But Abraham 8 pressed him greatly: so he turned, and they went in unto the tent; 9 and Abraham baked unleavened bread, and they did eat. And 10 when Abraham saw that the man blessed not God, he said unto him, 'Wherefore dost thou not worship the Most High God, 11 Creator of heaven and earth?' And the man answered and said, 12 'I do not worship thy God, neither do I call upon his name; for 13 I have made unto myself a God, which abideth always in mine 14 house, and provideth me with all things.' And Abraham's zeal 15 was kindled against the man; and he arose, and fell upon him, and 16 drove him forth with blows into the wilderness. And God called 17 unto Abraham, saying, 'Abraham, where is the stranger?' And 18 Abraham answered and said, 'Lord, he would not worship thee, 19 neither would he call upon thy name; therefore have I driven him 20 from before my face into the wilderness.' And God said, 'I have 21 borne with him these hundred and ninety and eight years, and 22 nourished him, and clothed him, notwithstanding his rebellion 23 against me; and couldst not thou, who art thyself a sinner, bear 24 with him one night?' And Abraham said, 'Let not the anger of 25 my Lord wax hot against his servant: Lo, I have sinned; forgive 26 me, I pray thee.' And he arose, and went forth into the wilderness. 27 and sought diligently for the man, and found him: And returned 28 with him to his tent; and when he had entreated him kindly, he 29 sent him away on the morrow with gifts. And God spake unto
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Abraham, saying, 'For this thy sin shall thy seed be afflicted four hundred and sixty years in a strange land. But, for thy repentance, will I deliver them; and they shall come forth with great power, and with gladness of heart, and with much substance.'"

The above version of "The Chapter" appeared in print, for the first time in this country, in April 1764, not long after it had been extemporized by Dr. Franklin at a social party, when residing in London, as agent for the colony of Pennsylvania, about a century ago. Some ten years later, Dr. Franklin communicated a copy of it to Lord Kaimes, which appeared in the latter's "Sketches of the History of Man," 1774. In this last version, the five concluding verses are omitted, most probably by the Doctor himself. Lord Kaimes says, "The following parable against persecution was communicated to me by Dr. Franklin, of Philadelphia, a man who makes a figure in the learned world." Then follows the parable as above, concluding at the end of the eleventh verse; after which, his Lordship appropriately remarks:—"The historical style of the Old Testament is here finely imitated; and the moral must strike every one who is not sunk in stupidity and superstition. Were it really a chapter of Genesis, one is apt to think that persecution could never have shewn a bare face among Jews or Christians. But, alas! that is a vain thought. Such a passage in the Old Testament would avail as little against the rancorous passions of men, as the following passages in the New Testament, though persecution cannot be condemned in terms more explicit." 'Him that is weak in the faith, receive you, but not to doubtful disputations. For one believeth that he may eat all things: another, who is weak, eateth herbs.' &c.

"Our Saviour himself declared against persecution in the most express terms. The Jews and Samaritans were of the same religion; but some trivial differences in the ceremonial part of worship, rendered them odious to each other. Our Saviour being refused lodging in a village of Samaria, because he was travelling to Jerusalem, his disciples, James and John, said, 'Lord, wilt thou that we command fire to come down from heaven, and consume them, even as Elias did?' But he rebuked them, and said, 'The Son of Man is not come to destroy men's lives, but to save them.'"

\[a\] Epistle of St. Paul to the Romans, chap. xiv \[b\] Gospel of St. Luke, 12. 54.
I shall now briefly state what I believe to be the true history of Dr. Franklin's celebrated "Chapter," about which there has been a good deal of discussion. The original, so far as we yet know, is Sa'di's tale of "Abraham and the Gabar," the Persian text and literal translation of which I have here given. A free and abridged translation of this tale into Latin was made by Gentius, a learned Orientalist of Holland, about the middle of the seventeenth century, and published at Amsterdam in 1651, in the Preface to a work entitled "Historia Judaica," &c. Some years later, Bishop Jeremy Taylor translated into English the Latin version of Gentius, still further abridged, and inserted the same at the conclusion of his "Discourse of the Liberty of Prophecying," saying, "I end with a story which I find in the Jews' books." Some fifteen years after Bishop Taylor's death, Dr. Franklin's father emigrated to New England, and carried with him a select library of theological works, among which, we may rest pretty confident, was the "Discourse of the Liberty of Prophecying." Dr. Franklin tells us, in his Autobiography, that, at the age of twelve or thirteen, he read most of his father's stock of Theology, simply because he had no access to books of any other description. The "Jewish story concerning Abraham" naturally made a deep impression on his youthful mind; so that, more than forty years after, when residing in London, he jocosely, (if he be not profane to say so), passed it off in a select company as a "Chapter of Genesis."

Let us now examine our proofs of what we have just stated. Of Gentius's version, which is in the British Museum, I have only to

a. Bishop Taylor has been censured for giving out that he found the parable in the "Jews' books," in which, to be sure, nobody else has yet found it. I think, however, I can easily account for the mistake, which originated in the vague manner in which Gentius mentions his authority—Sa'di, of Shiraz, whom he designates simply as Sa'dus, without any hint of his nationality. Now, Taylor was no Persian scholar; 2 as he found the parable in the Preface to a "History of the Jews," he naturally concluded that Sa'dus was a Rabbinical writer. But the most curious circumstance is, that there existed a very learned Hebrew Theologist and Grammarians, named Sa'dia (Ben Joseph), who was born in Egypt towards the close of our ninth century. Now, the name of the Hebrew sage is identical with that of the poet of Shiraz, both being derived from one and the same root, the latter being written Sa'da, and the former Sa'dia, with the addition of a Chaldee termination. Hence Taylor concluded that the author of the tale must have been the Hebrew Rabbi Sa'dia; though, it must be confessed, that the good Bishop did stretch it a trifle too far, when he loosely states that he "found it in the Jews' books."
remark that it concludes thus:—"Qua Divinà voce monitus Abrahamus, senem ex itinere revocatum domum reducit; tantis officii pietate et ratione colet, ut suo exemplo, ad veri Numinis cultum eum perduxerit." This paragraph is interesting, inasmuch as it proves that the manuscript of the Bostan, used by Gentius, had the last seven verses of the tale alluded to in page 153, note c, which are so seldom to be met with in any copy of the work.\footnote{This version of the story I remember perfectly having read at school, in an English class-book, entitled "Barrie's Collection," then much used in Scotland. Several years after I left school I fell in with Dr. Franklin's "Chapter," and had no difficulty whatever in determining the source from which it must have been derived. The wonder is, however, that Bishop Heber endeavours to prove Franklin guilty of plagiarism, for which there is not a shadow of ground. Franklin simply gave Taylor's version a scriptural form of chapter and verse—nothing more; for he possessed too much mental capital of his own to be guilty of appropriating any thing of the sort belonging to others.}

Bishop Taylor's version runs thus:—"When Abraham sat at his tent door, according to his custom, waiting to entertain strangers, he espied an old man, stooping, and leaning on his staff, weary with age and travel, coming towards him, who was a hundred years of age. He received him kindly, washed his feet, provided supper, caused him to sit down; but observing that the old man ate, and prayed not, nor begged for a blessing on his meat, he asked him why he did not worship the God of heaven. The old man told him that he worshipped the fire only, and acknowledged no other God; at which answer Abraham grew so zealously angry, that he thrust the old man out of his tent, and exposed him to all the evils of the night and an unguarded condition. When the old man was gone, God called to Abraham, and asked him where the stranger was: he replied, 'I thrust him away, because he did not worship thee.' God answered him: 'I have suffered him these hundred years, although he dishonoured me, and couldst not thou endure him one night, when he gave thee no trouble?' 'Upon this,' said the story, 'Abraham fetched him back again, and gave him hospitable entertainment and wise instruction.' Go thou and do likewise, and thy charity will be rewarded by the God of Abraham."

They say that "a tale loses nothing in the telling or carrying of it," but such is not the case here; for, in the first place, Gentius takes great liberties with his text, chiefly in the way of abridgment; in the second
place, Bishop Taylor makes equally free with Gentius; and, truly, Franklin deviates considerably from Taylor.

I extract the following valuable contribution from the "Notes and Queries" of July 29th, 1854. It was communicated by a gentleman who signs himself "M.,” and states, that it is a cutting from some periodical of the last century, found by him among the papers of a friend.

"A supposed Chapter in the Bible, in favour of Religious Toleration.

"Some time ago, being in company with a friend from North America, as well known throughout Europe for his ingenious discoveries in natural philosophy, as to his countrymen for his sagacity, his usefulness, and activity, in every public-spirited measure, and to his acquaintance for all the social virtues; the conversation happened to turn on the subject of Persecution. My friend, whose understanding is as enlarged as his heart is benevolent, did not fail to urge many unanswerable arguments against a practice so obviously repugnant to every dictate of humanity. At length, in support of what he had advanced, he called for a Bible, and, turning to the Book of Genesis, read as follows:—'And it came to pass, after those things,' &c.

"I own I was struck with the aptness of the passage to the subject, and did not fail to express my surprise, that in all the discourses I had read against a practice so diametrically opposite to the genuine spirit of our holy religion, I did not remember to have seen this chapter quoted; nor did I recollect my having ever read it, though no stranger to my Bible. Next morning, turning to the Book of Genesis, I found there was no such chapter, and that the whole was a well-meant invention of my friend, whose sallies of humour, in which he is a great master, have always an useful and benevolent tendency.

"With some difficulty I procured a copy of what he pretended to read, which I now send you, for the entertainment of your readers; and you will perhaps think it not unreasonable at a time when our church more particularly calls upon us to commemorate the amazing love of Him, who, possessing the divine virtue of charity in the most supreme degree, laid down his life even for his enemies.

"April 16, 1764.

"I am, &c. "W. S."

The foregoing communication is what we call highly suggestive. In the first place, we see that the "Chapter" was given out by Franklin, when residing in this country, some time before April 1764, that is, between 1757 and 1762. Secondly, so far as we can here infer, the "Chapter" was recited extempore; though it is not improbable that the Doctor had previously arranged the verses in his own mind, from his recollection of what he had read in his early days. It is highly probable,

a. I regret that I have not sufficient leisure and opportunity for consulting the various Magazines and other periodicals that appeared in London in 1764, for the months of April and May. We have no reason whatever to doubt the truth of the fulness of communication, only it would be satisfactory to get at the real name of the periodical out of which the cutting was made.
too, that, after forty years and more, Dr. Franklin had completely forgotten the name of the author in whose works he had read the story. Lastly, is it not very likely that the initials "W. S.," at the end of the cutting, are those of William Strahan, the King’s Printer, afterwards M.P., between whom and Franklin there existed the most intimate friendship ever after the latter’s arrival in England for the second time, in 1757?

I have only to add one extract more, with a few notes of my own, from the Introduction to Jeremy Taylor’s Works, 3d Edition, by Bishop Heber, who says (vol. I. p. ccix.):—

"He (Taylor) concludes his treatise (on Prophecy) with the celebrated story of Abraham and the idolatrous traveller, which Franklin, with some little variation, gave to Lord Kaimes as a ‘Jewish Parable on Persecution,’ and which this last-named author published in his ‘Sketches of the History of Man.’ A charge of plagiarism has, on this account been raised against Franklin; though he cannot be proved to have given it to Lord Kaimes as his own composition, or under any other character than that in which Taylor had previously published it; that, namely, of an elegant fable by an uncertain author, which had accidentally fallen under his notice. It is even possible, as has been observed by a writer in the Edinburgh Review (Sept. 1816), that he may have met with it in some magazine without Taylor’s name. But it has been unfortunate for him that his correspondent evidently appears to have regarded it as his composition; that it has been published as such in all the editions of Franklin’s collected works; and that, with all Franklin’s abilities and amiable qualities, there was a degree of quackery in his character, which, in this instance as well as in that of his professional epitaph on himself, has made the imputation of such a theft more readily receive against him, than it would have been against most men of equal eminence.

"Whether Taylor himself found this story where he professes to have done, it has long been a matter of suspicion. Contrary to his general custom, he gives no reference to his authority in the margin; and, as the works of the most celebrated Rabbins had been searched for the passage in vain, it has been supposed that he had ascribed to these authors a story of his own invention, in order to introduce with a better grace an apt

1 It is much more probable that Franklin read it, when twelve years of age, in his father’s library, as may be inferred from the following paragraph in his Autobiography:—

"My father’s little library was principally made up of books of practical and polemical theology. I read the greatest part of them. I have since often regretted, that, at a time when I had so great a thirst for knowledge, more eligible books had not fallen into my hands." It is highly probable, then, that here Franklin fell in with the story, and that it formed the only portion of his theological reading that he afterwards remembered.

2 This is very incorrect. I have already quoted all that Lord Kaimes says about the parable; and there is no evidence whatever that his Lordship regarded it as Franklin’s composition. There is also an inconsistency in the Bishop’s assertion; for he has already stated that it was given by Dr. Franklin as “a Jewish parable on Persecution;” if so how could Lord Kaimes have regarded it as Franklin’s?

These remarks on Franklin are harsh, inaccurate, and uncharitable; and the Doctor’s whole life and works furnish the best refutation of them.
illustration of his moral. My learned friend Mr. Oxlee, whose intimate and extensive acquaintance with Talmudic and Cabalistic learning is inferior to few of the most renowned Jewish Doctors themselves, has at length discovered the probable source from which Taylor may have taken this beautiful apologue, in the epistle dedicatory prefixed to the translation of a Jewish work, by George Gentius, who quotes it, however, not from a Hebrew writer, but from the Persian poet Sa‘di. The story is, in fact, found, word for word, in the Bostán of this last writer, as appears by a literal translation which I have received, from the kindness of Lord Teignmouth. The work of Gentius appeared in 1651, a circumstance which accounts for the fact that the parable is introduced in the second, not in the first, edition of the Liberty of Prophesying. That Taylor ascribes it to ‘the Jews’ books’ may be accounted for from his quoting at second-hand, and from the nature of the work where he found it.”

I have thus endeavoured to lay in the clearest light the history of the “Chapter,” about which there has been hitherto so much controversy. I think I have investigated the matter more thoroughly than has yet been done; and I take my leave of the reader, in the words of Horace—

"Vive, vale; si quid novisti rectius istis,
Candidus imperti, si non, his utere mecum."

THE ŚŪFĪ DOCTRINES.

The educated and reflecting portion of the people of Persia, though conforming outwardly with the ceremonies of the Muḥammadan religion, have, within the last seven or eight centuries, revived among themselves a much purer creed, or, at least, one that savours less of materialism. The doctrine of the Śūfi sect may be briefly described as a pure Theism, or rather a Pantheism. It inculcates a belief in one Great God, who is Eternal, without beginning and without end. The human soul, also, is considered to be eternal in the same sense, inasmuch as it is an infinitely small emanation of the Deity, whose Spirit pervades all space.

This doctrine is very ancient; it prevailed among the most eminent of the Hindū philosophers, viz. those of the Vedānta school. We also find it fully expounded in the works of Plato, especially in theaedon. Without some acquaintance with it, the student will be unable to understand the finest productions of the Persian poets, who are generally of the Śūfi sect. Hence, I cannot better conclude this work than by sub-joining the best account extant of this curious subject. It is from the

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1 This is very far from being a fact, as the reader may at once see, by comparing the Persian text, or my translation of the same, with the versions by Taylor and Franklin.
pen of Sir William Jones, and will be found at greater length in the

"A figurative mode of expressing the fervour of devotion, or the
ardent love of created spirits toward their beneficent Creator, has pre-
vailed from time immemorial in Asia, particularly among the Persian
Theists, both ancient Hūshangīs and modern Sūfīs, who seem to have
borrowed it from the Indian philosophers of the Vedānta school; and
their doctrines are also believed to be the source of that sublime, but
poetical Theology, which glows and sparkles in the writings of the old
Academics. 'Plato travelled into Italy and Egypt,' says Claude Fleury,
'to learn the Theology of the Pagans at its fountain head.' Its true
fountain, however, was neither in Italy nor in Egypt (though considerable
streams of it had been conducted thither by Pythagoras, and by the
family of Misra), but in Persia or India, which the founder of the Italic
sect had visited with a similar design. What the Grecian travellers
learned among the sages of the East, may perhaps be fully explained, at
a season of leisure, in another dissertation; but we confine this essay to
a singular species of poetry, which consists almost wholly of a mystical
religious allegory, though it seems, on a transient view, to contain only
the sentiments of a wild and voluptuous libertinism. Now, admitting
the danger of a poetical style, in which the limits between vice and
enthusiasm are so minute as to be hardly distinguishable, we must
beware of censuring it severely, and must allow it to be natural, though
a warm imagination may carry it to a culpable excess; for an ardently
grateful piety is congenial to the undepraved nature of man, whose
mind, sinking under the magnitude of the subject, and struggling to
express its emotions, has recourse to metaphors and allegories, which it
sometimes extends beyond the bounds of cool reason, and often to the
brink of absurdity.

"The Vedāntis and Sūfīs concur in believing that the souls of men
differ infinitely in degree, but not at all in kind, from the Divine Spirit,
of which they are particles, and in which they will ultimately be ab-
sorbed; that the Spirit of God pervades the universe, always immediately
present to his work, and, consequently, always in substance; that He
alone is perfect benevolence, perfect truth, perfect beauty; that the love
of Him alone is real and genuine love, while that of all other objects is
absurd and illusory; that the beauties of nature are faint resemblances,
like images in a mirror, of the Divine charms; that, from eternity without
beginning, to eternity without end, the Supreme Benevolence is occupied in bestowing happiness, or the means of attaining it; that men can only attain it by performing their part of the primal covenant between them and the Creator; that nothing has a pure, absolute existence but mind or spirit; that material substances, as the ignorant call them, are no more than gay pictures presented continually to our minds by the semi-ternal artist; that we must beware of attachment to such phantoms, and attach ourselves exclusively to God, who truly exists in us, as we exist solely in Him; that we retain, even in this forlorn state of separation from our beloved, the idea of heavenly beauty, and the remembrance of our primeval vows; that sweet music, gentle breezes, fragrant flowers, perpetually renew the primary idea, refresh our fading memory, and melt us with tender affections; that we must cherish those affections, and, by abstracting our souls from vanity, that is, from all but God, approximate to his essence, in our final union with which will consist our supreme beatitude. From these principles flow a thousand metaphors and other poetical figures, which abound in the sacred poems of the Persians and Hindūs, who seem to mean the same thing in substance, and differ only in expression, as their languages differ in idiom. The modern Sūfīs, who profess a belief in the Kūrān, suppose, with great sublimity both of thought and of diction, an express contract, on the day of eternity without beginning, between the assemblage of created spirits and the supreme soul, from which they were detached, when a celestial voice pronounced these words, addressed to each spirit separately, 'Art thou not with thy Lord?' that is, art thou not bound by a solemn contract with him? and all the spirits answered with one voice, 'Yes.' The Hindūs describe the same covenant under the figurative notion, so finely expressed by Isaiah, of a nuptial contract; for, considering God in the three characters of Creator, Regenerator, and Preserver, and supposing the power of preservation and benevolence to have become incarnate in the person of Krishna, they represent him as married to Rādhā, a word signifying 'atonement,' 'pacification,' or 'satisfaction,' but applied allegorically to the soul of man, or rather, to the whole assemblage of created souls, between whom and the benevolent Creator they suppose that reciprocal love, which Barrow describes with a glow of expression perfectly Oriental, and which our most orthodox Theologians believe to have been mystically shadowed in the Song of Solomon, while they admit that, in a literal sense, it is an epithalamium
on the marriage of the sapient king with the princess of Egypt. The very learned author of the 'Prelections on Sacred Poetry' declared his opinion that the Canticles were founded on historical truth, but involved an allegory of that sort, which he named mystical; and the beautiful poem on the loves of Laili and Majnūn, by the inimitable Nizāmī (to say nothing of other poems on the same subject), is indisputably built on true history, yet avowedly allegorical and mysterious; for the introduction to it is a continued rapture on divine love; and the name of Laili seems to be used in the Magnāvī and the odes of Hāfīz for the omnipresent Spirit of God.

"It has been made a question, whether the poems of Hāfīz must be taken in a literal or in a figurative sense; but the question does not admit of a general and direct answer; for even the most enthusiastic of his commentators allow that some of them are to be taken literally, and his editors ought to have distinguished them, as our Spencer has distinguished his four odes on 'Love and Beauty,' instead of mixing the profane with the divine, by a childish arrangement, according to the alphabetical order of the rhymes. Hāfīz never pretended to more than human virtues, and it is known he had human propensities; for, in his youth, he was passionately in love with a girl, surnamed Shāhhi Nibāt, or, 'The Branch of Sugarcane,' and the Prince of Shirāz was his rival. Since there is an agreeable wildness in the story, and since the poet himself alludes to it in one of his odes, I give it you at length, from the commentary:—There is a place called Piri sabz, or, 'The Green Old Man,' about four Persian leagues from the city; and a popular opinion had long prevailed, that a youth, who should pass forty successive nights in Piri sabz without sleep, would infallibly become an excellent poet. Young Hāfīz had accordingly made a vow that he would serve that apprenticeship with the utmost exactness; and for thirty-nine days he rigorously discharged his duty, walking every morning before the house of his coy mistress, taking some refreshment and rest at noon, and passing the night awake at his poetical station; but, on the fortieth morning, he was transported with joy on seeing the girl beckon to him through the lattices, and invite him to enter. She received him with rapture, declared her preference of a bright genius to the son of a king; and would have detained him all night, if he had not recollected his vow, and, resolving to keep it inviolate, returned to his post. The people of Shirāz add (and the fiction is grounded on a couplet of Hāfīz), that,
early next morning, an 'old man in a green mantle,' who was no less a personage than Khizr himself, approached him at Piri sabz, with a cup brimful of nectar, which the Greeks would have called 'The water of Aganippe,' and rewarded his perseverance with an inspiring draught of it. After his juvenile passions had subsided, we may suppose that his mind took that religious bent which appears in most of his compositions; for there can be no doubt that the following distichs, collected from different odes, relate to the mystical Theology of the Sufis:—

"In eternity, without beginning, a ray of thy beauty began to gleam; when love sprung into being, and cast flames over all nature;—on that day thy cheek sparkled even under thy veil, and all this beautiful imagery appeared on the mirror of our fancies.—Rise, my soul; that I may pour thee forth on the pencil of that supreme artist, who comprised in a turn of his compasses all this wonderful scenery!—From the moment when I heard the divine sentence, I have breathed into man a portion of my spirit, I was assured that we were His, and He ours.—Where are the glad tidings of union with Thee, that I may abandon all desire of life! I am a bird of holiness, and would fain escape from the net of this world.—Shed, O Lord, from the cloud of heavenly guidance, one cheering shower, before the moment when I must rise up like a particle of dry dust!—The sum of our transactions, in this universe, is nothing: bring us the wine of devotion; for the possessions of this world vanish.—The true object of heart and soul is the glory of union with our beloved; that object really exists, but without it both heart and soul would have no existence!—Oh, the bliss of that day, when I shall depart from this desolate mansion; shall seek rest for my soul, and shall follow the traces of my beloved!—Dancing with love of his beauty, like a mote in a sunbeam, till I reach the spring and fountain of light, whence you sun derives all his lustre!"

"The couplets which follow relate as indubitably to human love and sensual gratifications:—

"May the hand never shake which gathered the grapes! may the foot never slip which pressed them!—That poignant liquor, which the zealot calls the mother of sins, is pleasanter and sweeter to me than the kisses of a maiden.—How delightful is dancing to lively notes and the cheerful melody of the flute, especially when we touch the hand of a beautiful maiden.—Call for wine, and scatter flowers around; what more

canst thou ask from fate? Thus spoke the nightingale this morning: what sayest thou, sweet rose, to his precepts?—Bring thy couch to the garden of roses, that thou mayest kiss the cheeks and lips of lovely damsels, quaff rich wine, and smell odoriferous blossoms.—O branch of an exquisite rose-plant! for whose sake dost thou grow? Ah! on whom will that smiling rosebud confer delight?—The rose would have dis
coursed on the beauties of my charmer, but the gale was jealous, and stole her breath before she spoke.—In this age, the only friends who are free from blemish are a flask of pure wine and a volume of elegant love songs.—Oh, the joy of that moment, when the self-sufficiency of inebriation rendered me independent of the prince and of his minister!

"Many zealous admirers of Ḥūṣīz insist, that by wine he invariably means devotion; and they have gone so far as to compose a dictionary of words in the language, as they call it, of the Šūfīs. In that vocabulary sleep is explained by meditation on the divine perfections, and perfume by hope of the Divine favour; gales are lapses of grace; kisses and embraces, the raptures of piety; idolaters, infidels, and libertines are men of the purest religion, and their idol is the Creator himself; the tavern is a retired oratory, and its keeper a sage instructor: beauty denotes the perfection of the Supreme Being; tresses are the expansion of his glory; lips, the hidden mysteries of his essence; down on the cheek, the world of spirits, who encircle his throne; and a black mole, the point of invisible unity: sly, wantonness, mirth, and inebriety, mean religious ardour and abstraction from all terrestrial thoughts. The poet himself gives a colour, in many passages, to such an interpretation; and, without it, we can hardly conceive that his poems, or those of his numerous imitators, would be tolerated in a Musalmān country, especially at Constantinople, where they are venerated as divine compositions. It must be admitted, that the sublimity of the mystical allegory, which, like metaphors and comparisons, should be general only, not minutely exact, is diminished, if not destroyed, by an attempt at particular and distinct resemblances; and that the style is open to dangerous misinterpretation, while it supplies real infidels with a pretext for laughing at religion itself.

On this occasion I cannot refrain from producing a most extraordinary ode, by a Šūfī of Bukhārā, who assumed the poetical surname of Ḥūṣīz:

"Yes erday, half inebriated, I passed by the quarter where the vintners
dwell, to seek the daughter of an infidel who sells wine.—At the end of the street, there advanced before me a damsel, with a fairy's cheeks, who, in the manner of a pagan, wore her tresses dishevelled over her shoulders like the sacerdotal thread. I said, “O thou, to the arch of whose eyebrow the new moon is a slave, what quarter is this, and where is thy mansion?”—She answered, “Cast thy rosary on the ground; bind on thy shoulder the thread of paganism; throw stones at the glass of piety, and quaff wine from a full goblet:—After that, come before me, that I may whisper a word in thine ear: thou wilt accomplish thy journey if thou listen to my discourse.”—Abandoning my heart, and rapt in extacy, I ran after her, till I came to a place in which religion and reason forsook me.—At a distance I beheld a company, all insane and inebriated, who came boiling and roaring with ardour from the wine of love;—without cymbals, or lutes, or viols, yet all full of mirth or melody; without wine, or goblet, or flask, yet all incessantly drinking.—When the cord of restraint slipped from my hand, I desired to ask her one question, but she said, “Silence!—This is no square temple, to the gate of which thou canst arrive precipitately; this is no mosque to which thou canst come with tumult, but without knowledge. This is the banquet-house of infidels, and within it all are intoxicated; all, from the dawn of eternity to the day of resurrection, lost in astonishment.—Depart, then, from the cloister, and take the way to the tavern; cast off the cloak of a dervise, and wear the robe of a libertine.”—I obeyed: and, if thou desirlest the same strain and colour with 'Ismat, imitate him, and sell this world and the next for one drop of pure wine.’

“Such is the strange religion, and stranger language of the Sufis; but most of the Asiatic poets are of that religion, and if we think it worth while to read their poems, we must think it worth while to understand them. Their great Maulavi assures us, that ‘they profess eager desire, but with no carnal affection, and circulate the cup, but no materi goblet; since all things are spiritual in their sect, all is mystery.’

THE END
مُنخبِت‌های منظومَه
آن به که زِصرفُ زَج نتایم‌
باشد چه مراد دل پیام‌م.

٤٨ قصیدهٔ نودکی

یاد جوی مولِیان آیده‌یم‌هی
زیر پای بِرینیان آیده‌یم‌هی
خنگا مارا تا یِبان آیده‌یم‌هی
میره‌روت شادمان آیده‌یم‌هی
سر و سوی بوستان آیده‌یم‌هی
ماه‌ه سوی آسان آیده‌یم‌هی

نَمَت نَازخی‌ی.
جليبا و نضرانیان سر بسر
به نگن‌انه رقم به‌دیگر کس
بکم‌ه کشیدم عناه طُلب
کوی هرا رفتم و تندهار
بعداً شدم بر سرکوه قاف
بهفتم زمین و بهفتم سما
ز لوح و قلم باز پر‌سیدم‌ش
چهشِ خدایی خود دیده‌ام
نظر کردم اندب را خوش‌تیت
حقیقت‌ه چنان مست و حیران شدم
که چون شمس تبریز پایIDERص رد
کسی مست و مدهوش و شیدا نبود

_ ترجمه بند از بیوان حافظ شیرازی_

آی سورو سنبر گل اندام
باز 2. به گج جانگدارات
از دانه خال و دام زلفت
جوهر 2. نشست ز وصل حاصل
مالیم و عثم فراق و حاکی
جُز مختت و درده گوئیا نیست
مقصود و جوهر حافظا چیست
حالي جو نیشود مهیسا
هغзамزل از دیوان حافظ شیرازی

یکدو ساغر شراب ناب پیار
ساقیا مایه شراب پیار
داروی درد عشق یعنی می
آفتائست و ماه باده و جام
بزن این آتش مرا آیي
گل اگر رفت گو بشادی رو
غلغل تمری از سایه روست
میکند عقل سردکشی تمام
یا صوابست یا خطا گوردن
غم دوزان مخوره که رفت برفت
وصل او جز خواب نتوان دید
کرچه مستم بده دو جام دیگر
یکدو رطل گران یافحظه ده
گر عذابست و گر ثراب پیار

۱ غزل از دیوان مولانا جلال الدین روایی

نشان از وجود مسمای نبوه
بعید مظهر حق تعالی نبوه
در آن دم که آنگا من و ما نبوه
که در بطن مرم مسیحا نبوه

من ۳۰ روز بودم که آسنا نبود
نشان گشت مظهر سر زلفی بیار
مسما و آسنا زما شد پدید
من آن دم بکردم خدارا سجود
شیرازی

اغراق ترک شیرازی به‌دست آرد، دل‌مادار بحال هندرود بخش مسرد و خارا بده ساقی می‌باتی که در جنّت خوافی بینت کنار آب گرگانیاد و گلگشت مصلّارا نخوان کین لولیای شوخ و شیرینگار شهیر آشوب چنان برّند صبراراژ دل که ترکان خوانی یگمارا ز عشقی ناتمام ما جمال‌یار مستغنىست باب و زنگ و خال و خطّ‌چه حاجت رُوی زیبایا حديث از مطرّب و مّی‌گو و راز دهتر کنتر جو که کس نکشود و نکشایید به‌حکمّت این معمّرا من از آن محس روزانیزون که یوْسْف داشت دانستم که عشق از پرده عَصمت بی‌بیون ارد چیخارا نصیحت گوش کن جادا که از جان دوستتر دارند جوانان سعادتمند پنّد پیری دانیا بدم گفتم و خرسندم عفکّ الله نکو گفتی جواب تلم مزیب‌بد لب لعلی شکر خدا غزل گفتم و درسفتی بیابخوش بخوان حافظ که بر نظام تو افسانه فلک عقّد ترّبیا
بعد از ابنی کاههای بی‌هشک کس گرچه پیغمبر نماند و یائیت گردند
من بجای ویم تو دل خوش دار
ماست پیغمب‌دکاری کار، بدین
گفت ای میرزا باز ده خبرم
کی ورا چون تو شریعت باشد
با برگی چون آمیدت حاصل
چون وی ای بگوی بتوان کرد
چون توپی با هزار حشمت و جاه
انشاء‌های لفظ چون گیر شهوار
کشت اراز سر یک مسیحی

۳- غزل از دیوان خاتیانی

لله رخا نفس برآ روح روان کیستی
سندگان سبک می‌آنت جان کیستی
در چمن که رسته‌ده دیده گل بیسته
سر و تودیده ام آه‌الف کشیده ام
دلم نهاده میروری مسست ز باده میروری
شست کشاده میروری سخت دبان کیستی
ابرهی توجو ماه نو برد ن ز ماه نو گیرو
خاتیانی قلام تو مست شده زنجمن نو

جان بیده بندام تو روح روان کیستی
کر و گی در بیش آتش شرود
یرو پیر دریخرا باز خوان
همی نالد و گرده بر من کند
رمان شد به نویش نیپی زمان
چو زنیک آمد بلفت این سخن
خشایت بکرد استیضاح دعا
چو یشنید این پیر دریخا سال
بی‌صد حس آن کس مسلمان شده

۲ — حکایت از حدیقه حکیم سنائی

چون تنهان خلافت مامون
کرد برآ برمک آن ی بی داذ
یجبی بی گنده را چون گشت
ماذری داشت یجبی مطلوب
جهت اندوه گشتته اند دهر
باز گفتند حال مامون را
که چه‌ی بدت همی کویده
دل او خوش کن و زنیت بکاه
رفت مامون شیبی زفل نبان
در و گوه‌بند بسی بهشید
کفت ای مادر آن قضایی بود
1- حكاية از بوستان شیخ سعدی شیرازی

مُنعْبَتات منظومة

شَنْبَیدم که یِک هفتةٓ اِنْ السیبل
زَفْرات۱۰۰ رَئَی مُخوْری بِگاه
در اطراف ۳۰۰۰ رَئَی جِانِبی بِنْکریبد
سرو و مَوْشی از بِرف پَرِی سُهید
برسم کریمان سلائی بِنْفَت
یکی مَردی مَس بنان و نَمک
که دانیست خُلقشت علیه آلّسلام
بعد زَه‌ناغَننن پَرّدَنیل
پُرتیتان بِر ه‌ترّف‌ه‌کنان
پِرِش نیامد حُدِّیشی بِسُم‌
چوی‌پران نِی پِینهْت‌صدق و سوز
که نام خِداوند روزی بِری
که نشَهیدم از پِیر آذر‌پرست
که گِیرست پِیر تبه کَرده حَال
که مَنکر بِرید پیش پاکان پِلیه؟
پَیَت مَلمن کَنان کَی خَلیل
۳۰۰ نَفرت آمِد ازْویک زمَمان

۱۰۰ رَئَی مُخوْری بِگاه
۳۰۰۰ رَئَی جِانِبی بِنْکریبد
۳۰۰۰ رَئَی جِانِبی بِنْکریبد
بِنْفَت
بِنْفَت
که ای چَسْهای مَرا مَردْمُک
که ای چَسْهای مَرا مَردْمُک
نِمْگَفت و بِرْجست و بِرداشت کُن
نِمْگَفت و بِرْجست و بِرداشت کُن
قاَیم‌نِم‌مان سَرای خَلیل
قاَیم‌نِم‌مان سَرای خَلیل
بِلْدَاریش مَرْحابی بِنْفَت
بِلْدَاریش مَرْحابی بِنْفَت
چو بِسِم‌الّله آَگّر کُرده جَمع
چو بِسِم‌الّله آَگّر کُرده جَمع
چُنین کُیَتٓ کَی پِیر دِربَنِه روز
چُنین کُیَتٓ کَی پِیر دِربَنِه روز
نَه شرطست وَقی که روُزی خُوری
نَه شرطست وَقی که روُزی خُوری
بَکُفتا نِگیرم طَریقی بِدَست
بَکُفتا نِگیرم طَریقی بِدَست
بُدَانیش بِی‌پنیزک فَال
بُدَانیش بِی‌پنیزک فَال
بِجورِی بِرَانْدش چو بِی‌پنیزک دید
بِجورِی بِرَانْدش چو بِی‌پنیزک دید
سُروش آمِد ازْکِرَگْار جَلیل
سُروش آمِد ازْکِرَگْار جَلیل
منش داده‌صد سال روزی، و جَامِ
حکایات لطیف

شه مات میکنم و گاهی مات میشوم، خطیب گفت مات به طوری میشوم و وقتی صبح مات میکنی چه کار میکنی؟ مجدوب گفت هنگامی که مات میشوم نقدش بسیکنن نفه میدهند و گاهی که بازی میکنیم خداوند غریب خریدار خوش ما میهدان اینا بودن باری از دست رفته و نجاح دینار خسارته پذیرفت این بگفت و خریده از جیب بر آورد و نجاح دینار ارزان بخاطب داد و سردر راه خود نهاد خطیب از آن ماجرا خیب سخت درماند و نداست که این زرآ چه توان سکرد کام ناکام روان شد و نقد را بفقرنا داد وازینه ساخته غربه همسایگان را مطلع سکرد چون شب درآمد براثیر حالت دووشنغ معاینه دید و آزوروند دینار او گردید هرگاه نزد او رسد بادب سلام نمود مجدوب جواب سلام گفتله نره راز باشکوش و گفت از نفع و زبان چاره نیست این بار من شاه را مات نمودم و نقدی گران یافتم خطیب گفت چه قدر یافته؟ گفت پانصد دینار بدست من 3 مدر لعل حامل کیسه‌نقد دیگری خدا تعالی برای دادن آن نزد نیا نمی‌رسد. است. و آن روز خطیب نقد گران یافتند بر غیب دانی،و حیران بیاند، و جبر از ته ناند چنین دینار خالی و نبود. و یعنی انسن چرا این مرد حیله‌سازی شتلامی دماه نه‌زن است ترسان و لزمان سرسالی بگرفته و بر نانایی و حیاقت خود آگاه گردید که گمی.

را ازین واردات اطلاع نمکرد که حمل بر حق خوانده نمود.
رهگو کیسرا شناخت و گفت قاضی ای بنیان شهر مرا برای رفو زاده بود
پادشاه قاضی یا طلبید و گفت بر دیبانِ تو اعتیاد تمام داشتم بنابر
ابن منصب قضا بتو دادم نبیدانستم که دارم دایِ مال این شخص
چرا دختربابیِ گفت آی خداوند که مگرود؟ گفت من میگویم بس
کیسرا نبود و دارفا نشان داد قاضی شومنده شد پادشاه قاضی را
در زندان فرستاد و مالِ کیسرا فرومود که نقد خود از قاضی بگیر
قاضی ناجار نقد اورا داد

۳۷ آوره اند که در زمان پیشین خطیبِ نزگه بیقت نشسته بلندان
پرون رفت هر شام در شهری و هر بامداد بر هگذاری میکرده‌اند
شی در سرای رسید و بساط راحت چید بعد فراق طعام بلافاصله بام
بیام و هر سو نظری افگناد از دور آوازی موهم بگوشش رسید
یکی را دید وقت آن چراح کرد خادم دیده و سنده عرض نمود
خطیب نبود و بسیم تنبول نبود خود بر اثر روان شد چون
بنا بر سید دید که مچو دی مچو اتست و از عقل بالا گل مسلوب
بعد اداه تعظیم گفت که در چهار مشگولی سه از نعم دنیا مولی؟
گفت با حرف خود بای و میکنیم خطیب گفت حرف توش نپیست
و بای؟ تو چیست؟ گفت حرفی از خداوند گفت است و بایی
من شطرنج خطیب گفت چرا بای میکنی و خود را در تنه پیل
حوان می انگیز؟ مچو ات یازدست بر زمان رها یافم
و کسکش نخوریم خطیب گفت از حرف خود بای میبایی با رخ می
تایی؟ مچو پیادهوار سرسبزه و کمی بر زبان آورده گفت کامه
۷۳ شخصی در هزار روبه در کیسه سربه به قاضی سهر و خود به‌سفر رفت. چون باز آمد کیسه خود هچنان سر ببهر از قاضی گرفت و صبح‌شاد فلز دید با قاضی مخالفه نبود قاضی گفت بر این بر روز میگویی مرا روبه‌ها نبوده نسیم‌تر بودی کیسه سر بهبهر چنان که سیری ببهر گرفته مردمی قاضی اورا راندند. آن شخص پیشی پادشاه رفت و احوالی خود عرض صرعد سلطان اندک تامل نبود فرمود که حالا بر و صیانت‌ها ندیم ماند اندیش بود طو خواهی داد روز دیگر پادشاه مسنده‌نا که برگشت بود انداز پاره نبود و بشکار رفت. فرآشی که آن روز نوبت خدمت او بود چون مسندرنا پاره دید ترسید و لزه بر انداز او انتظار نمی‌گذشت. فرآشی دیگرا نمود و گفت اگر پادشاه خواهد دید مرا خواهد گشت. بر سید که دیگری این سه قلنده است یا مسندرنا دیده؟ گفت نه! گفت خاطر جمع دار دریغ شهر رفته‌گی است کامل مسنده‌پیشی او یا این قلنده رفتهٔ خواهد کرد که کسی خواهد دریافت ناراش بدکنیاوی رفته که دیگری نمی‌دهن دیوان خواست. فرآشی یاد دیوان یا اورا باید نکن رفته که مسندرنا رفته یاد داد فرآشی روز دیگر آنرا برگشت گشتند پادشاه چون مسندر دید دید از فرآش پرسید چه‌که این مسندر که رفته کرد؟ فرآش تجاول نبود پادشاه فرمود که هچ مترس برا مصلحتی این را بی‌عرفه بودم. فرآش یاد داد. پادشاه آن رفته‌گری طلبه و پرسید که مثل این کیسه رفته کرد؟ گفت بیا گفت اگر آن کیسه‌ای دیگر نشنامی؟ گفت آری. پادشاه فرمود.
چیکاایت لطیف

قسمت کردن * کردن * برادر کلان خود قهرمان بوده و گفت
پنیر من بیهدا * چون او به خانه رسیده، حضرة برادرها بزین او داد مکل
نیداد * بعد سال برادر کلان از فراغت آمد پاره، لعل پیشی زن
خود ندید * از برادر پرسید شک لعل چه شد * گفت بزین تو دادم *
گفت او می‌گوید شک نیایند * گفت دروغ می‌گوید * آن مرد زین خودرا
تنینه آغز کرد * زن گرفت و پیشی تاجی رفت و احوال خود بارنهود *
قاسمی شوهر او با برادر او طلبید و از برادر او پرسید شک چون لعل
بابن زن سیردی کسی آن وقت حاضر بود گفت دو کس * قاضی
فرمود بطلب * او آنها اندکی نقد داد ر گفت با میانه و پیشی
قاسمی بدرقه گواهی دهید * القضه آن هرود گواهی دادند * قاضی
شوهربژنرا فرمود که پررو و از زین خود پاره، لعل نگیر * زن گربان پیشی
سلطان رفت و احوال خود عرض گرد * سلطان فرموذ جهار پیشی قاضی
نیپوریوی گفت رفته بودم لیکن بخوبی انصاف نکرد * سلطان آن
هرود برادر و گواهانی طلبید و هرود چندار کرد و موم داد که بصورت
آن لعل پسازید * آن هرود برادر یکسان ساختند و آن هرود گواهان
بصورت مختلف * سلطان زنا فرموذ که تو هم پیش بازی عرض گرد که
لعل گاهی ندیدم چگونه سازم * سلطان گواهان سیاست فرموذ که اکثر
راست بی‌یاد خواهم گذاشت و گرنه خواهم شکست * ناچار عرض
کردن بدرقه گواهی دادم * سلطان برادر در خورد نجد تازیانه زن اثر
کرد که نقص رکردم * پادشاه قاضی عتاب فرموذ که چرا بخوبی انصاف
نکردی و لعلرا بان زن دهانیید *
حکایات لطفی

زر بتو سیده؟ گفت به نه قاضی جوانرا فرموده کسی گواه داری؟ گفت
نه قاضی پیرمردا گفت سوگند بخور جوان گربان شد و گفت اونا بر
سوگند هیچ بک نیست بارها سوگند درون خورد گشت قاضی جوان را
گفت آنونست که زر او سهیمی کجا نشسته بودی گفت زیردرخی
گفت چرا گفتی چه گواه ندارم؟ آن درخت کواه نست بنن آن درخت
پیرو و بگو مه قاضی ترا می طلبید بیرمرد تبسم کرد جوان گفت
ای قاضی می ترسم که درخت از حکم تو خواهد آمد قاضی گفت
مهرم بیر و بگو که این مهر قاضی است بلئه خواهد آمد جوین
مهر قاضی گفت و رفت قاضی بعد ساعی از بیرمرد پرسید که آن
جوان نه درخت رسیده باشد گفت نه جوان نه درخت
رفت و مهر قاضی نود و گفت قاضی ترا می طلبید از درخت هیچ
نشیند غمگین بار آمد و گفت مهر تو درخترا نهوم هیچ جواب نداده
قاضی گفت درخت آمد و گواهی داده بار رفت پیمرد گفت اي
قاضی این چه سخت است هیچ درخت ابجا نه آمد قاضی گفت
راست میگوئی به آمده چه از تو پرسیدم که جوان نه درخت
رسید جواب داد به نرسید اگر تو زیربان درخت نقد
نگرفتی چرا نگرفتی که کدام درخت است آنرا نبیدانم ازین معلوم
میشود که جوان راست میگوئید پیمرد انزلام یافت و زرجوان داد

73 دو بردی محلس بسفر رفتند و در راه کیسه پر از زر و دو باره
لعل یافتند پرادری خورد گفت که غرفه من حاصل شد حالا پدانه
خواهیم رفت پرادری بزرگ گفت بن سپر چنان خواهم صحیه ان زیرا
چکایات لطیف

مدت از سفر باز آمد و رویه از عطَّار خواست و عطَّار گفت دروغ میگویی مرا نه سیرده، دانشنامه باری دراوخت و مردمان جمع شند و دانشنامه تصحیب کردند و گفتند این عطَّار بسیار دیبان دار است گاهی خیانت نکرد اگر با این مناقشه خواهی کرد سزا خواهی یافت دانشنامه ناجار شد و احوال بر کاغذی نوشته و باشگاه را نمود پادشاه فومود برو نزد دوکان عطَّار سه روز بنشین و اورا همی مگو جهاد روز آنطرف خواهم رفت و ترا سلام خواهم کرد سوای جواب سلام هیچ باشم نگویی چون از آنها بروم نقدخود از عطَّار بجوه آمی اخو مرا خبرکن دانشنامه موافق حکم پادشاه بر دوکان عطَّار نشست روز چهارم پادشاه با حشت بسیار آنطرف رفت چون دانشناما دید اسپرا استاده سکرد و بر دانشنام سلام خوانان دانشنام جواب بر سلام گفت پادشاه فرمود ای برادر گاهی نزن من نمی آمی و هیچ احوال خود با من نگویی دانشنام ادکل سر چخبندید و دیگر هیچ نگفت عطَّار این همه میبد و می ترسید چون پادشاه رفت عطَّار دانشناما گفت که هرگاه چنین مرا سیده کجا بدم و کدام شخص نزن من حاضر بود بار بگو شاید فراموش کرده باشم دانشنام همه احوال باز گفت عطَّار گفت راست می گوئی حالا مرا باد آمد القسه هار روبیه دانشناما داد و عذر بسیار نمود.

71) جوانی پیرمردی را صد دینار سبد و بسفر رفت چون باز از دینار خود خواست پیرمرد انگار کرد که مرا نداشته چنان همه احوال بیشی فاضی ظاهر نبود قاضی پیرمرد طلبید و پرسید که این جوان
چگونه‌ای رطف

وسیرست ای از خاک است از خاک چگونه اوا رنگ رسید؟ آن شخص

شیرندگه گردرد قاثی جوابی دروش بسیار پسنیده

۱۹ شخصی بیش از داشت رفت و گفت دی شب مردی از فوج
پادشاهی بیوز درخانه، من آمد و با کنیزی می‌زنا کردی پادشاه فرموده که
اکرآن مرد باز در خانه تی بیایند همانند مرا خبر کنی شرب دوم آن
مرد باز آمد و در خانه ای رفت و صاحب خانه پادشاهرا خبر داد
پادشاهی شهیری در دست گرفت و با او روانی نش ای چون خانه او
رطی را اول چرا خواست و بعد ای یان مردرا بقتل رسانید و باز چرا را
طلبدی و روي ای مرد ردن و خدای عظم کرد و صاحب خانه گفت هر
طعام کا این وقت درخته تو موجود باشد بیاری صاحب خانه طعام
آوری پادشاه بسیار بخشی خورن صاحب خانه پرسیدی که ای خداوند
ییه سبب اول چرا کشتید بعد ای ین آنمردا بقتل رسانید و چون
روی ای مرد دیدی خدای عظم کرد و طعام بیوقت خوردی؟
پادشاه فرموده که پنداته بودم که سوای پرس من کسی را چنین قدرت
نیست ای یان سبب اول چرا کشتی که اکر روی پسر خواهم دید از
شفقت ای آورا کشتی فخواهم گوئنین * چون کشتی شد چرا افزای طلبدیم
و روی ای دیدیم و خدای عظم کردیم که پسرمن نیست و آن وقت
که از مین انصاف خواستی باخود گفتم که تا آنمردا نکشم هیچ چنوم
از آن وقت هیچ چنومه بودم از این سبب صحت گرسنه بودم و طعام
بی وقت خوردم *

۷۰ دانشنده هزار رویه؛ عطایی را سیرد و بسقر رفت * بعد
میانهای نزدیک اسپارا برند * گفت ای خداوند بیدار هستم چگونه نزدیک خواهد آمد * سوار گفت اگر خفنی مینمایم بحسپ من بیدار خواهم ماند * گفت مرا خواب نمی‌آید * سوار باز خفت و چون حاجی شب باتی ماند بیدار شد سایسرا پرسید چه می‌گنی * گفت در فنكر هستم که اسپارا نزدیک برده است و نزدیک را من بر سر خواهم پرداشت یا صاحب *

۲۷ شخصی پیش درویش رفت و سه سوال کرد * اول آنکه چرا میکوند که خدا همه جا حاضر است هیچ چنین بینم نبنا کجاست * و آنکه انسان را برای توصیه چرا سیاست می‌کنند؟ هرچه می‌خند خدا می‌خند انسان را هیچ قدرت نیست و بی‌ارادت خدا چنین نیست تواند کرد و اگر انسان را قدرت بودی همه کارها برای خود بهتر کردی سپس آنکه خدا شیطان را در آتشی دورخ چونه عقوبت تواند حکم زدرا که سرشت او از آتش است و آتش در آتش چه اثر خواهد کرد؟

درویش کل‌خویی بزرگ بر سر او زد * آن شخص یگریان بیشی قاضی رفت و گفت از جلال درویش سه سوال کردم بر سرمِ چنان کل‌خوی زد که سرمِ در می‌خند و هیچ جواب ندانست * قاضی درویش را طلیب و گفت چرا کل‌خوی بر سر او زدی و جوابِ سوال او ندانی؟ درویش گفت صه آن کل‌خوی جوابِ سخنِ اعست * می‌گوید که درد در سردار بهم‌اید کجا است تا من خدارا باو بن‌نایم * و چرا پیش حضرت نالشی من نبود؟ هرچه کردم خدا سکرد او ارادت خدا اورا نزدم ما چگه قدرت است؟
کرد. روز دبیر قاضی آن صراف را طلبید و گفت کارهای بسیار بی‌پیش آمد. است تنها کرد نمیتوانن ترا ناپذیر خود کرد میخواهند. زیرا که مقدمه‌ای هستی. صراف تبول کرد و بسیار خوش و سرشاری چون بخانه رفت قاضی آن شخص را طلبید و گفت حالا مالی خود از صرافی هواه البت‌ه خواهد داد. شخص مذكور بیشی صراف رفت و صرافی چون روی او دید گفت بیا بیا خوش آمده مالی تو فراموش کرد. بودم دی شب مرا یاد آمد. الکه مال باو داد و از طبع نیابت بیشی قاضی رفت. قاضی گفت امروز بیشی پادشاه رفته بودم شنیدم که گارد بزرگ ترا سیدن میخواهد خدارا شکر کن مرتبه بهرگ خواهی یافت حالا ناپذیر دیگر بای خود تلاش خواهم کرد. الکه قاضیی اورا بدلن حیله رخصت کرد. 

16 سواپی در شهری رفت شنید که انجا دزدان بسیار اند. وقتی شب ساواکک را گفت که تو خوبی از بیدار خواهی ماند زیرا که مرا بر تو اعتماد نیست. ساواکک گفت ای خداوند این چه سخن است؟ نمی‌بندم که من در خواب باشم و صاحب بیداری نزدیک این نخواهم کرد. الکه صاحب او حفت و بعدی یکسپاس بیدار گردید ساواکک گفت. الکه میکی گفت در فضاهست که خدا زمین را برآب چگونه گاشهد گفت میترسم که دزدان آبند و ترا خبر نشود. گفت ای خداوند خاطر جمع داردار هستم. سواپی بای خفت و نصف شب بیدارش و پرسید ای ساواکک چه میکی گفت در فکر که خدا آسیانتا چگونه بیستون استاده کرد. گفت در فکر تو میترسم.
چیکاواتی لطیف

که از طرف حضرت با این شخص دو هزار روبه‌را شیرت نبود و بازی نیابت‌الله حالاً این شخص براز زر پشی حضرت آمده است پادشاه تبسیم صد و زر ارا بهشید و دومد کاهی از طرف من با کسی قیام مبارز دیگر هم از تو خواهم گرفت و نه ترا چیزی خواهم داد ۳۶ آوردگان این همه سلطان شهود ایا از را بسیار دوست داشتی از این سبب همه ارکانی دوبلت بر حسب پرنه و پادشاه را گفتند که ایا از هر روز تنها به جواهرخانه میرود و معلوم نمی‌شد که چیزی می‌دزدید و گردید در جواهر خانه اورا چه کار است پادشاه گفت هر گاه پیش‌دم خواهم دید باور خواهم کرد روز دیگر پادشاه را خبر دادند که ایا از تنها در جواهرخانه رتته است پادشاه از غرفه درونی جواهرخانه نظر کرد چه می‌بیند که ایا از صندوقی را کشاده پارچه که نیز و غلیظ پوشیده است پادشاه درونی تشريف برد یسرد چرا چنین پارچه پوشیده هم عرض کرد که ای خداوند چون در بندگی حضرت نبودم چنین پارچه داشتم حالا که بدولت خداوند پارچه دادی پاکیزه دارم جامه‌های کننده خود هر روز می‌بینم و می‌بوشم تا حالت قدمی خود را فراموش ننمکنم و یک نعمت خداوندی شناسم پادشاه چون این جواب شنید پسندید و ارا در کنار کشید ورته او برگر کرد

۵۵ شخصی مال بسیار ضایعی که سیره و بسفر رفت چون باز آمد تقاوی نمود صراحی اناکر صد و قسم خورد که مرا نه سیرده آن شخص پشی قاضی رفت و احوال خود گفت قاضی نامی کرد و فرمود کرسی ماکو که فلان صرف مال نبیده تذیبی براز مال تو خواه‌م
حکایات لطفی

درختانی گندم دید از زندگی آدم درازتر. پادشاه متعجب شد و گفت:
چهین دراز درختانی گندم گاهی ندیدم. وزیر، عرض سرد که ای خداوند در وطنی من درختانی گندم هچه‌چنان فیل بند می‌شورد.
پادشاه تعبیه نشد. وزیر با خود گفت، چه پادشاه سختی من دروغ پنداشت! از این سبب تعبیه کرد. چون از سیر بار آمد، خطاب به‌درمانی وطنی خود برای چند درختانی گندم فرستاد. تا که حالت آنها رضید نصل گندم گشته بود. القصه بعدی، یکسال درختانی گندم از آنها رسیدند. وزیر پیش‌پا پادشاه برد. پادشاه بررسید چرا آوردی. عرض کرد که در سال گذشته‌ی روزی عرض کرده بودم که درختانی گندم هچه‌چنان قد فیل بند می‌شورد تعبیه کردید. با خود گفتجم چه سختی من دروغ پنداشتید. یکی تصمیم سختی خود آوردم. پادشاه گفت حالا بار کردم لیکن زنهر پیش‌کسی چنین سختی مگو که بعد سالی بار کند.

33 روزی پادشاهی بر پام قصر خود نشسته بود. شخصی را زیر دیور استاده دید که مرغی در دست گرفته می‌نهد. پادشاه اول طلبید و پرسید چرا مرغی می‌نهد؟ پادشاه: ای خداوند با شخصی از طرف حضرت شریف کردی و این مرغ در بازی یافت برا ی خداوند آوردی ام. پادشاه خوش‌نگردی گردید و مرغ را در مطلع فرستاد.
بعد از دیده روز بار آن شخص پیش‌پا پادشاه آمد و گفت: این هم از نام آن‌ها آݢنکشید در بازی یافت‌ام. پادشاه آنا نیز قبول کرد. سپس بیش‌پیش پادشاه رفت و شخصی دیگر را با خود برد. چون باشکوه اولا تهی‌بست دید پیش‌بایی من هیچ نه آوردید. عرض کرد
چکیاتِ لطفی

میبدن چنین میشدِ * اعرابی سر بالا کرد و گفت سرِ من از چه سبب مرضیدِ گفت کوششت شریت تو بسیار خوردِ * پرسید شریت چگونه مرضیدِ گفت زری تو مرضی از این سبب حسی اورا کاه و دانه و آب ندادتِ * پرسید زری چگونه مرضید گفت در غرم پسر تو بسیار گریست و سنگه برسر و سینه‌زدِ پرسید پسر چگونه مرضید گفت خانه برو افتادتِ اعرابی جون این احوالِ خانه خرابی شنید خانه برس‌انداخت و طعم‌پرا هم‌ها گناشت و طرفِ خانه‌ه خود روانه شدِ آن شخص بدرین حکمت طعام یافتِ ۱۱ بیگیلی خریطه صد دینار گم کردِ چندان‌که طلب نبود صمم یافتِ گفت هرکه یافته باشد بیارد که ازان ده دینار ازای اوستِ اتفاقاً بدستِ صالحی افتاد و بیگیل را بداد و ایفاي وده خواتست لثیم که حبیبه سیم را بصد چنان عزیز میداشت گفت که درین خریطه یک صد وده دینار بود حتی خود گرفته دیگرِ چه میخواهی مرضی نکوسرشت پبشِ قاضی رفتِ یاقطی مبداً علیه را طالب و پرسید که داده وده چرا نمی‌کنم و حتی این بیحارة نیپدهی؟ گفت حتی خود گرفته است دیگر چه میخواهی قاضی خریطداش طلابی دیده چه هچنان سر بدر است گفت چک تو میگویی در خریطه مفقود یکصد و ده دینار بود و درین خریطه یکصد دینار است این خریطه تو نیست از چای دیگرطلب کن و این ضیمه حواله‌ای این مرد نا چکه ازای دیگری است و مالکِ این دیگر بوده باشدِ آن مرد را گفت که تو این کیسه را امانت‌دن خود دارتا که مالکِ آن پیدا شودِ ۱۲ روزی پادشاهی نا وزیر برای سیر رفت بیکشتزاری رسید
جیکاییات لطیف

این عطر مدهایی که تو که جان و دل من اگر بارت نیاید بیشه کار آید
چون حرفی از آن چا برم آمد جاسوس ساي بیوی عطر سر راهش
گرفتن و اسیر کرده پیش پادشاه بردنه پادشاه آن شخص را طلبه و
گفت حرفی زنی نو حاضر ابها اورا ببر و بگش یا بخش.

95 زنی با زنی همسایه خرد دشتی داشته صیق میه بسیار خود
و مست شد و طفل خودرا گشت و در خانه زنی همسایه اندانت و
صباح برو تهیه نهاد که طفل مرا کشته است و اورا پیش قاضی
برد قاضی اول زنی همسایا در خلوت طلبه و بسیار ترسانید و
گفت راست بگو و گرنه ترا خواهی گشت زن قسم خود و انگار کرد
قاضی گفت که اگر روی نمی برده شری سخن نو راست پندارم.
زن از حیا سرفرو کرد و گفت مرا کشته شدن. قبول اورا لیکن زنبار
ردنه خواهم شده قاضی اورا رخصت کرد و زنی فریادی با در خلوت
طلبه و گفت اگر بیشی من برده شوم سخن تو باور کن. آن زن
خواست که خودرا برده کند قاضی اورا منع کرد و گفت که پسرها
خود کشند. چون چند دازیانه اورا زن اقرا کرد که خود تقصیر کرد.

تبست برو نهادم القصه قاضی اورا بردار کشید.

20 شخصی میهمنع اعرابیا دید که بر کناره برکه طعام
مخدون سپ او زفت و گفت از طرف خانه تو می آیم اعرابی برسرد
که زن و فرزند و گفت از همه بیانیت اند گفت بید اعرابیا
خاطر چش بیا و بز بران شخص نظر نعمت. آن شخص آغاز کرد که
ی اعرابیا ایبه سکت که حالا بخصبیر تو نشسته ابها اکر سکت تو زنده.
دستور آن است که جوش بر اندازه آزوده می‌شود از این پوشیده‌ام. باش‌شاه این سخت پسندید و از این عالم بخشید.

۵۷ جمع‌ی این قاضی قرضاً خود را آوردند و گفتند که این مرد زم‌ها هزار دینار قرض گزتند است و نیزید چه قاضی گفت که چه می‌گوید. گفت ایشان راست می‌گویند و دعواه ایشان حق است. گفت‌ایشان این‌که این مقدار فرست از ایشان ساخته‌ها که گل‌جه‌های شرهاي خود را به‌روش و باغ‌ها زا گرو کنم و حقی ایشان را ادا سانم. آن جمعت گفتند و الله سرایا دروغ می‌گوید مالک‌ی يك دیوان‌نیست و يک ویج و نه زمین در مک به خود ندارد مالک‌ی يك سکسفن‌نیست چه جای گله شتران. قرضاً جواب داد که ای عدلالله ان‌آگون‌اقرار ایشان بیفسلی و لیپسیزی. من استیع نبودی پس چونه از مفس می‌پیلید، آن‌ی نواحی نیست. قاضی رو به ایشان کرد و گفت: الملفیصی في آمن‌الله، و اورا از دست آن‌ها خلاص کرد.

۵۸ شخصی بیش پادشاهی رمت و عرض کرد که مردی هیچ‌هی در خانه‌های می‌آید و با زن من دوستی دارد لیکن گاهی اورا نیز بینم و نیزیدم که کیست می‌خواهیم که گرنتارشا کنم از حضرت‌ام‌آم‌ورا‌ان‌صرف ام پادشاه شیشه عطر با داد و فروندوم به خود سپار و بگو که همی‌ردا. آن شخص هم‌هیچ‌کام کرد. پادشاه جاسوسی جنگر به کوست که گرد خانه‌ها او بنشیند و از بارچه‌های هر کسی که بی‌عزت آید اورا گرفته بی‌پایند. القّه حرفی قابو یابه‌نه‌نزن رفت. زن عتیرا در پارچه‌ی او مالید و گفت که شوهری‌ی اوره‌ی مانا فرمود که کسی‌را
هجایات لطیف

جاکرده است و در مجلس من آمده اند چند کس همان وقت ریشهای خودرا از دست پالک سندرد و معلوم شده که آنها دزدان اند.

55 سوداغران بیشی پادشاهی رفتند و اسپانرا بر او عرش نبودند پدشاد بسیار پسندید و خربد و دو پسر روبه زیباده از تیمصورت بسوداغران داد و فرمود که از ملک خود بار اسپانرا بیارید سوداغران رخصت شدند روزی پادشاه در حالت خوشی و مسمی وزیرا گفت که اسمی جمع احمتان بنویسید و وزیر عرض کرد که بیش از این نوشته ام و اوّل نامها نام حضرتست پرسید چرا گفت سوداغران را دو لک روبه که باری آوری اسپان بی ضمانی و اطلاع مساعی اگنا عانت شد علامت حامله است پادشاه گفت اگر سوداغران اسپان را پادن پس چه باید کرد گفت اگر بیارند نام حضرت از دفتر احتمال

صحو خواهم کرد و نام سوداغران آمبا خواهم نوشت.

56 پادشاهی آهنگری را فرمود که بنشین خوب براوی من تیار کردن آهنگر تیار کرده پادشاه بردن پادشاه بقصد آزمودن جوش را بر زمین نداد و شیشتر بر آن زد و نمیدید شدن آهنگر فرمود که اگر بز جنین جوش خواهد ساخت سرتو دو نمی خواهد کردن آهنگر بماند خبد زفت دختری داشت با این احوال گفت دختر اورا مصلحت داد که بز جوش بساز این بار من بیشی پادشاه خواهی دهد القصه آهنگر جوش را ساخت دختری اور آن جوش را پوشید و شیشتر در دست گرفت و بیشی پادشاه ورنه و عرض کرد سه حالا جوش را پیازمهاید پادشاه گفت چرا اینرا پوشیده گفت ام خداوند
جیکایی‌های لطیف

مرد که نقداً بزرگ‌تر از تو گرفت نتوانست - پی رضای تو چگونه بود؟ تو دروغ گوئی - برو و نقد بای بسیار و بار بی‌پایین

افتار ممکن

که دو کس مال خود پیزی‌ها سپردند و گفتند - چه هرگاه ما هردو خواهیم آمد خواهیم گرفت - بعد چند روز شخصی از آنها نزدیک
آمد و گفت - شریک من مرد - حالاً مال مرا بهد - بی‌پای تاجار
شد و داد - پس چند روز شخصی دیگر آمد و مال خواست - یک گفت صد شریک تو آمده بود و ترا مرده ظاهر ساخت - هر چند
مبالغه کردم لیکن سختی من نشیج - همه مالرا برد - شخصی مه‌مار
زن‌ها بیشی تاجی برود و انصف خواست - قاضی بعد از تامل دریافت
که زنی به تقصیر است - فرود صهی تو اول شرط کرده بودی که هرگاه
ما هردو شریک خواهیم آمد مال خواهیم گرفت - تو شریک خودرا
بیمار و مال بگیرد - تنها چگونه بیایی؟ مرد لا جواب شده راه خود
بیش گرفت -

همه در شهر انبار یکنی بدن‌دزدی رفت - پنده فرشان شکایت به
پادشاه بردند - پادشاه هرچند که محض فرود بدندیها نیافت - امیری
عرض کرد صهی اگر فرمان باشد دزدانی بگذرم - پادشاه حکم داد
امیر پنهانه خود رفت و خورد و چرگری شهررا ببیانه، ضیافت طلبه
چون همه مردان جمع شدند و نشستند امیر در آن مجلس رفت و
بر روي همه مردان نظر کرد و گفت - چه حرارت‌های و لبخند و احم
مردان اند که چنین دزدیده اند؟ و رزهای چنین در ریشه‌های ایشان
حکایات لطیف

ابراهیم جانی که یکی درمی رود و یکی بیرون می آید خانی باشد نه
سرایی *

ا ه بخیه دوستی‌ها گفت یک هزار روبیه نزد من است می خواهم که این روبیه‌های بیرون از شهر دست کنیم و سویا تو با صبکی این راز نگمی. القصه هر دو کسان بیرون شر قیف زیر درخت نقد مذکورا دفن کردن. بعد چند روز بخیل تنها زیر آن درخت رفت و از نقد هیچ نشان نیافت. با خود گفت که سویا آن دوست کسی دیگر نبود یک اگر از یا بیرون هرگز اقترح خواهد کرد پس بخانه او رفت و گفت بسیار نادست من آمده است می خواهم که همانجا نهیم یک اگر فردی بیاید با هم برودم دوست مذکور بطبع نقد بسیار آن نقدا آنها بأخذ نهایا بخیل روز دیگر آنها رفت نقد خود یافت حکمت خودرا پسندید و باز بر دوستی دوستان اعتقاد نمی‌ده. 

۲۳ زنی بیش قاضی رفت و گفت که فلان مرد با سی بزروری ناکد قاضی آن مرد را طلبید و پردید به چرا آبروي این زن رختی؟ مرد انکار کرد قاضی فرمود که ده روبیه جامانه باین زن بده مرد ناچار بوجود حکم قاضی زرن داد چون زن بیرون رفت قاضی مرد فرمود پبر و نقد خود از زن باز گیر مرد چون این حکم یافت دوید و هرجند خواست که روبیه از زن بزور بگیرد نتوانست.

زن بخش قاضی باز آمد و عرض کرد که آن مرد روبیه از من بزرور میگیرد هنوز نداده ام اگر مرضی حضرت است بهم قاضی گفت
چیکاپای لطیف

۹۹ غلامی از نزد صاحب خود کریم‌تین بعد حسن روز صاحب او در شهر دیگر زینت آنها غلامرا دید و اورا زینت و گفت - چرا کریم‌تین؟ غلام دست در دامی خواجه زده گفت - غلام من هستی نقد پیمان از سازهایی و کریم‌تین - حالا یکه تماهاه ام - بر تو سیاست خواهم نود - انقضیه هر چه بیش تاجی رفتنند و انصاف خواستند - تاجی آن هر دو زرن دریچه استاده کردن فارسون که نیکباز هردو از دریچه سرها بیرون کنند چون سر بیرون کردن تاجی جالدا فرود که شب‌شیر بر سر غلام زین - غلام چون این صبح بهشید در حال سر خود اندرودن کسید - و صاحبی اوراز بهبید تاجی علام را سیاست کرد و بصاحبی اورازرد.

۵۰ روی ابراهیم ادهم بر در سرای خوش خیشه نشته بود و غلامان نزد او صف زده با ناگاه دروبشی در آمد - با چلی و انباطی و عصایی خواست که در سرای ابراهیم رود غلامان گفتند آی پیر کاری روى؟ پیر گفت دریبن خان می روم گفتند ایبن خانه پاپاشا بلغست نه خان ای ابراهیم گرود تا اوا بیش آورندن گفت آی دروبش این سرای منست پیر گفت آی ابراهیم این خانه اول از آن که بوده است گفت از آن جددم گفت چون ای در که که که شه؟ گفت از آن گفت چون نه پیری که باشد گفت پسر مرا گفت آی
حكايات لطيف

71 رؤي إميري بر مِيز تُزيري أُدانت فيراندازي في سيار أمّي حاضرة بُودْنَة تِركسي برمي نِيرسيد فقيرِيұ آُقا قَت و أَز إميِر جِزي سوَال كَرد إميِر تير وكِمان خُوَّد در دْست فقير داد و فقود — ميخِرا زن * فقیرِيِر بِرمي پَرْناب حُكرْد — اَنىُقا بْرد — إميِر بِسْيَر خُوْشْنُود گرْدِيد و صد رَويه فقيرِيِر بِچُشيد و رُخْصت كرد — فقيرِمِيرا گفت — سوَال كَردُم — هَچ نِياَتِم — إميِر رُوي درهم كَشيد و گفت صد رُوَيِهُ تُزا بِشٌشيدة — ميِكوُي هَچ نِياَتِم — إِين چَه سُخن اَست — فقيرِگفت صد رُويِهُ معِن زده گرْتِم — و أَز سوَال چَه یاَفتِم؟

إميِر خنْدید و أَنام دِیکرهم بُشيرد *

58 درْويش بِر دوْکای بقَالي رَفت — و در خَریدن شتایي گردَب قَال درْويش را دِشنام داد و درْويش در خُشُم شَد و پایوشی برسِر بَقال رد — قَال پِشی گوْنَال رَفت و نالش نودَ — سکْنُال درْويشرا طلبد و پُصِيردُه جُرا بقّالِرا زدی؟ درْويش گفت که بقّال مرا دِشنام داد و گوْنُال گفت — آی درْويش تقصیری بِزَرگرادی — لِکَن فقیرِهِرْتی — ازّین سبب تُرا سِياست نُه مَحتُم * نُرو هَشت آنَه بقّال را بَعدِ چُه سکْری تقصیر نُه هُمين اَست — درْويش یکْرَویه از جُبيب خُوَّد بر آُورد و درْست کوْنُال داد — و یِک پایوش بِر سرْکوْنُال زد و گفت — اگر چُنین نِصاف اَست — هَشت آنَه نُوِیکر — و هِشت — آنا بَده.
جِکیات لطفی

اثنی گفت که تو چنان تصویر کشیدی که مرگان فریغ‌تند و من
چنان تصویر کشیم که مصور فریغت.

5 هم شخصی یک طوطی پرورد و ارا زیبا بارسی آموخت.
طوطی در چرب ی هر شخصی که گفت در این چه شک روزی آن
شخص طوطی را در بازار دانی فروخته برده و صد روبه قبالت آن ظاهر
کرد. * معلی از طوطی پرسرد که لانق صد روبه هستی؟ گفت در
ایین چه شک. * معلی خوش‌نیت شد و طوطی را خرید و بیانه خود برده.

هر شخص ایها به طوطی میکفت. جوابی آن در این چه شک
میاقت. در دل خود شرماده و پشیمان گردید و گفت حسانت کرد.
چه جذین طوطی خریدم. گفت در این چه شک. * معلی را تبسم.

آمد و طوطی را آزاد کرد.

41 دانشنمی در سه‌ست می‌نشست و با مردمان و عظمت می‌گفت.

* شخصی در آن مسجد هر روز می‌گریست. روزی دانشنمی گفت که
شکی من در دل این شخص بسیار اثر می‌یافت. ازین سبب می‌گردید.
دبیران آن شخص را گفتند که در دل ما شخص دانشنمی هچ اثر نیکنده
چونه دل اوی که می‌گریست؟ گفت بر شخص دانشنمی نیکنده.
بله، یک شخصی به‌ردغ بود و اورا پسیار دوست داشتم جونا
خصی پیر شد مرد. هراکه دانشنمی بیگدرد و چیست او می
جنبد خصی مرا باد می‌آید — زیرا که او هم این شخصی رئیس دراز داشت.

*
جِکَایات لطیف

چهارم مُهَرْق خواستن بی‌تَی‌نی است: آن شخص که که اکر با‌دُمان‌ها از
پُرِدِری دادن شدر می‌آید مَلْکی مرا بَندش، سکندر گفت اول سوال
کرده کم از مربی‌یه مان و دیگر سوال صدری زیاده از مربی‌هان خود
هر دو سوال بی‌جا کرده، آن شخص لا جواب و شرم‌نه دِرگردیده.

اگر شخصی نُگر خورد، گفت که علی‌الصِباح‌ اکر دو زاغرا بی‌بیا نِشته
به‌یه مرا خبر کن جه‌ه‌آنی‌ها خواهم دیید و شکون نیک خواهم یافت.

تمام روز‌ها بی‌خوشی خواهد گذشت لیاقت‌ه‌ز نُگر او دو زاغرا بی‌بیا دیده
صاحب‌‌خودر خبر داد صاحب او چون بی‌بیوان آمد یک زاغرا
دید و دیگر زاغرا پیده بود بر سیکار بر نُگر غصه‌کی و تازیانه گرد
گفت همان وقت دوستی باید و طعام فرستاده نُگر عرض حک که
ای خداراً یک زاغرا دیدی طعام یافتی اگر دو زاغرا میدیدی

می‌یامت آن‌ه‌ا من یافتم.

هم مَثَلی دو مُصور باهم گفتند ما هرندو حکایا تصور پی‌کشیم به
پیش‌یه نِک‌بوب می‌کشید یک مُصور خوشه‌ها اگور نقش نود و آن‌ها
بر دِرِازه آوخت مغری آمَند و بر آن منقارزدند، مردان آن
تصورا بر سیکار دیگرند و در خانه‌ه مصور دیگر رفتند و پرَشیدند
سَه چه تصور شکیده؟ گفت در پس‌ی این پرده مصور اوُل
خواست سَه پرده بردار، چون دست بر پرده نهاد معلوم کردن چه پرده
نیست بلعه دِبیر است که بر آن تصور کشیده است مصور
چیکاپات لطیف

قاّمی نیکه‌ن پرداشت که مادر طفّل همین است، طفّل بار سهره‌...
 وزیر دیگر را تازیانه ردّه راند.

* کرد یا از دیگر یک شخصه دیبار در خانه کم شد از قاضی خبر

* کرد قاضی همه مردمی خانه را طلبید و بیرکس یکی چوب داد.

* از قاضی که هر دیده بود ترسید و چوب خود را بقّر یک انتشاق تراشید.

* روز دیگر چون قاضی همرا طلبید و چوب‌ها در دید معلّم کرد چه دید که کیست

* کیست که دیبار را از ویست وسیاست نبود.

امّ شی قاضیه در سرتیپ دید که هر که سر خورد میدارد و ریش

* دراز امّت میشود قاضی سر خورد داشت و ریش پیسار درازی با

* خوّد گفت که سرا بیزه گردی نمی‌توانم لیکن ریش را کُوتا خواهم

* کرد مقرّس تلاش کرد نیانش – ناجار نیم ریش را در دست گرفت

* و نیم نرد چراغ برد چون می‌وا انتش گرفت شعله برست او رسید

* ریش را کُشاشت و چون ریش او سوخته شد قاضی پیسار گرفته

* گرّهبد به سبّب این که هرچه در کتاب نود بثبت رسید.

* روزی سکندرا با حاضریان گفت که گاهی گرّهبد ما صحیح‌نمی‌گرّه‌یم

* از سکندرا نفرین برگرفت نه‌رفتن

* هرکس هرچه از مین خواست پخشیدم شخصی آن وقت عرض کرد که

* خداوند ما بپارم در کار است نبیشه سکندرا نفرنود چه از پاچه‌مانتان
حکایات لطیف

۷۷ روزی پادشاهی ظالم تنها از شهر بیرون رفت— شخصی را زیر درخیل نشسته دید— پرستید که پادشاه این ملک چگونه است— ظالم یا عادل؟ گفت پسیار ظالم است پادشاه گفت مرا می‌شناسی؟ گفت نه* پادشاه گفت منم سلطانی این ملک* آن مره ترستید و پرستید— مرآ میدانی؟ پادشاه گفت نه* گفت پسر فلک سوداگر ام* هر ماه سه روز دیوانه میشو* امروز یکی از آن سه روز* است* پادشاه خندید و اوا هنگفت* 

۳۸ شخصی هر روز شش نان سخیرید* روزی دوستی از وی پرستید— شش نان را هر روز چه می‌گی؟ گفت نانیا نگاه میدارم و یک نان را می‌اندازم و دو نان را و پس میکنم و دو نان را قرض می‌دهم* در دوست گفت سخن نه هنی نه فهم صاف یکو* گفت یک نان که میدارم سخورم— و نانی که می‌اندازم خوشدارم را می‌دهم— و دو نان که قرض میکنم پسری خودرا می‌دهم* 

۸۳ دو زن در طلفی مانعیت می‌کردند و گواه نداشتند* هردو بیتی یکی رفتند و اصالت خواتین قاضی جلالدی طلیبید و فرمود که این طلفیرا دو بار گن و بهر دو زن بیده* زنی چون این سخن شنید حاموش ماند— و زنی دیگر شهر و فرباد آغاز کرد— که باری خدا طلف مرا گذار مگن— اگر چنین ای‌ناصف است طلفیرا نگی خواهم*
حکایات لطیف

امست؟ گفتَ ده سال * پادشاه پیمان متفکر گردید و همچنین پیمان بر
پستر آقانام* وزیر پیمان عالی بود معنی‌ر رو برخی پادشاه طلبید و
پرستید؟ که چند سال عمر چتو باتی است؟ گفت پیمان سال * وزیر
همان وقت از شهشیر مهیج را رو برخی پادشاه بقتل رسانید * پادشاه
خوش‌بین گردید و حکم وزیر پسندید و باش شن، هچ مهیج نشیدن
* 63 شاعری بیش توگری رفت و پیمان اورا ستود * توگر خوش‌بین
شد و گفت * نزد من نقد پیمان بیشک بلند، هزینه پیمان است
اگر نردا نیایی به‌دهم * شاعر بیانن، خود رفت وقت وقت فجر نزد توگر
باز آمد * توگر پرست پرست چرا آمید؟ گفت دیروز وعده دادی، غله
گردیدد، ازین شفه آمیدام * توگر گفت * عجب احی هسی
نّو از ضکن میا خوش کردمی من نیز ترا خوش نبودم حالا
غلبه چرا دهم؟ شاعر شرم‌نده چه به بار رفت *
64 زنی منیت مردی اورا دید و دنیاِ او روان شه * زن
پرستید که چرا پس من می آئی؟ گفت بر تو عاشق شده ام * زن
گفت بر من چه عاشق شده؟ خواهر من از من خون‌تراست *
پس من می آید وی و بر او عاشق شهو مرد از آنها بر گشت و
زهی پدرست دید پیمان ناخوش گردید و بار نزع او رفت و گفت
چرا دروغ گفتی؟ زن گفت تو نز راست نگفتی اگر عاشقی من
می دودی بیش دیگری چرا می‌زنی؟ مرد شرم‌نده شد *
حکایات لطیف

پادشاه پیمان خوش شد. بعد از دو روز خیلی فکر کرد. سپس آمد پادشاه. بر آن شهیر سیاست سردر خواست. عرض کرد که آی بخودند لازمی سیاست نیست. زیرا که دو روز شمارا خشنود کردم. چرا مرا نا خوش می‌کنید؟ پادشاه این لطیفرا پسندید و اولاً انتقام فرمود.

۲۳ امیر تیمور لنگ جوین پیپوست. رسید و مطربان طلیبی و گفت شدنیامه ام که در این شهر مطربان کامل آنده مطربی نابینا یپشی پادشاه حاضر شد. و سورد آگاژ کرد. پادشاه پیمان خوش گردد و نام او پرستید گفت نام من دلته است. پادشاه گفت دوبله هم کور میشود. او جواب داد که اگر دوبلت کورتپیوتی بخانه لنگ نه آمیز دی. پادشاه این جواب پسندید و انعام پسیار باو داد.

۳۳ شخصی پیمان مفقوس بود. اسپی داشت آنها در اصطبل بسته. یک طرفی که سر اسپان میشود دم او طرفی و منادی دردرا که آی مردمان تاشای عجب به بینی که سر اسب بجای دم است. همه مردمان شهر جمع شدند. هر شخصی که در دوی اصحب باز تاشا رفت. جنگ با اعدام نقد میکریت و اولاً راه میداد. هرکه در آن اصطبل میپینت. شومندی از آنجا بازی آمد و همین نمی‌گفت.

۴۳ پادشاهی از محبی پرستید که چند سال از عمر من باتی
จิกایات لطیف

اثدآ می یتراشی، چون بارزی نیابت مدعی، ایفایی شرط خواست
او تبرک نهکرد. هر دو پیش کافی رفتند. کافی مدعی را گفت
معناص کنی. تبرک نهکرد. کافی برهم شد و نرود همه یتراشی
لیکن اگر آندک زیاده از اثر خواهی تراشید، ترا سیاست خواهم
نیوست. مدعی تنوانست نادر پندگرده مدعی کرد

۲۹ شکمی خلی قیم نیست، مدعی میدعی نزدیک او نشست و
طرف خط میدید. آن شکم در خط نیست که مدعی بیکنی
و احیا نزدیکی اکثریت است و خطرا میگوند از این سبب
همی راز نیست، نیست. آن مرد گفت مرا احیا قیم پنداری چرا راز
نیست. نیست. حدی تر خوانده ام نویسندگا گفت اکثر خطی
خوانند. چیکین معلوم کرده که چنین نوشته ام

۲۸ درویشی نزد خواجه، بیگیلی آمد و گفت، پدر من و تو آدم
است و مادر خواست، یکما و شما برادر باشم و ترا این همه
مال است، اگر ما قسمت برادرانه دهی، پن سود خواجه غلام
خودرا گفت، جه میک فلوس سیاه و ارا ده گفت این خواجه، چرا
قسمت سویت، یگیت نیستی، گفت خاموش باش اگر برادری
دیرگی شنود، این نیربت نویسی رسد

۲۷ پاذهشی، بر دشی، فوج فرستاد و آن نویش شکست یافت
شکمی جلد نزد پادشاه آمد و خبر رسانید که فوج شما فتح یافت.
حکایات لطیف

۲۵ پادشاهی در خواب دید که تمام دندانهای او افتاده آند. از مچی تنظیم آن پرستید گفت که ولادت و اقربای پادشاهه همه روزری پادشاه خواندن مرد پادشاه در خشم سرد و مهریق قید کرد و مدهای دیگری طلیل و تنظیم آن خواب پرستید عرض کرد که از همه ولادت و اقربای پادشاه زیادتر خواهد رست. پادشاه این نصحته پسندید و انعام داد.

۲۶ دزدی در مقام شخصی برای دزدی اسب رفت. انفعالات تازه‌ریز شد صاحب اسب دزدی گفت اگر جهان دزدی اسب مرا نبانی، تنها آزاد کنیم دزد قبول کرد و نزن اسب رفت و رسی پای او کشاد بعد از آن لکمن داد پس بر اسب سوار شد و تنیز راند و گفت بیست این طور دزدی می‌کنند مردمان هر چند که تعاقب او کردند نیایند.

۲۷ روزی مرحی بر درختی نپینسته بود پادشاه اورا دید و با حاضرین گفت که این را به تپر خواهم گشت تیر و صحان را گرفت و تپر بر مرغ انداخت و خطا کرد مرحی پرید پادشاه پسر خیل گرفت ضخمی برای ذلق جنگل گفت که پادشاه اگر اول مرغرا گشت خواست کننده می‌توانست لیکن بر جایی او رحم کرد و چندک حطا نبود.

۲۸ شخمی با یکی شرط کرد که اگر باری نیایم بک اثری گوشت از
۲۳ شخصی بیش‌یک نی‌سندّه رفت و گفت — خانم براوی من ی‌می‌پی‌سی‌دَ — آن شخص گفت ترا جالی فی‌سی‌تاده نی‌پو‌سی‌ه — که چنین عذر می‌گویی — جواب داد چه این سکین‌تّ — نرو راست است — لیکن‌ه خرّا که براوی کسی خط می‌نپرست — طلبیده می‌شوم براوی خواندنی آن — زیرا که دیگر شخص خط‌من خواندن نی‌پیدوئْنَد.
۱۸ پا‌نشاهی دانِش‌نَدی، طلیبد و گفت، چی‌خواهم که در قاضی،
این شهوت گریم دانِش‌نَدی قبایلی این‌گونه نیست، با‌نشاه پُرستید چرا,
جواب داد که اگر راست گفتند، مرا مذودی داردی و اگر دروغ گفتند، یکی دروغ‌گوی قاضی ملکه مسلم نیست، با‌نشاه عذر
دانِش‌نَد پسندید و اوا مذودی داشت.

۱۹ درویشی تقصیری به‌زیک کرد. پیشی حبیبی کوتُوال بردند.
کوتُوال حکم کرده که تمام روی درویش سیاه گنید، و در تمام شهر گرفانید. درویش گفت، اگی کوتُوال نصب رُوی من سیاه گنی و گونه‌هم مردمان شهر خواهند دانست که حبیبی، کوتُوال هستم.
کوتُوال از بین سخت جنید و تقصیر درویش معاف کرد.

۲۰ شخصی را به تهمت زندگی و آغاد نرد هاروون آل‌شبه آورند.
و اوا ایتکرمی نبود، هاروون آل‌شبه گفت، هر آیی‌هنه می‌زنم تا ایثار گیری.
بنابرگیرت این خلاف حکم خناداست و حق تعالى فرموده است که تو مردمان را نزینی تا ایثار باپهای کنند و تو مرا حمیزی که ایثار بکن
بنیام هاروون بجنگید و اوا بجنگید.

۲۱ روزی شاعری تقصیری گفت، پا‌نشاه جلاد را فرمود چه رو
بروی من اوا پخش، لر آتی در اندام شاعر افتاد، ندی‌بی اوا گفت،
این چه دامنی و بی‌کریست مرشاد کاهی ای‌تُجَنی نمی‌ترَسن،
شاعر گفت، ای ندی اگر تو مرنی بیا، بجا از پخشین تا من.
بازار میرفت، شخصی از وی پرسبید که آی احی روز و شب در
چشمه توهیگان است و از چرا دها فائده چیست؟ نابینا خندیده
و گفت‌ این چرا برای من نیست بلکه برای نست تا
در شب تار سبوي مرا نشکنی.

5 1 شاعری مسکین پیشی تونگری رفت و جنگین نزدیک او نشست
به میان شاعر و تونگر از یک و جنگین زیاده تفاوت نبود یا تونگر
از سبب نزدیک و روی ترش کرد و پرسبید چه در میانی تو
و خرچه تفاوت است؟ گفت بقیدر یک و جنگین تونگر از جواب
پس‌رخ خشک شد و عذر نمود.

16 شخصی با بخیپی دوستی داشت و روزی بخیپی را گفت که حالا
بسفر می‌روم و انتخابی، خود بهم بیده آنا با خود خواهم
داست هرازه آنا خواهم دید ترا یاد خواهم کرد چواب داد صخه
اگر مرا یاد داشتند چگونه‌هی هرازه انتخابی خود خالی بی‌پی مرا یاد
گن‌ که انتخابی از خالان خواسته نودم نهاد.

17 شخصی در خواب با شیطان ملاقات کرد، یک سیلی بر روی
او زد و ریش او را گفت و گفت آی من‌مون دشی ما هستی
و براو فربد دامی ما مرنٍمان ریش درامیداری چون سیلی دیگر بر
روی او زد و بیدار شد و ریش خودرا دردست خود دید یا
شَرمنده گردید و بر خوان خندید.
حاضر چه بیشه می‌کنی؟ گفت طبیعت. پر سی‌های چرا؟ گفت از برای آن‌ها اگر دوین بیشه ناقص‌تر می‌کنی‌ها - خال آنا چه بی‌پشت.

11 سلطان سکندر ذو القرنین روزی بر دیوانه گذر کرد و گفت - آی دیوانه از من چیزی بخواهه؟ گفت مگس‌من تشخیشم میدهد بگو که ندهند. سلطان گفت - آی دیوانه چیزی طلب کن صه در حکم ما باشد. دیوانه گفت - هرگاه مگسی در اختیار تو نیست از تو چه خواه‌ما طلب کرد؟

12 روزی شامی با خود می‌گفت صه هرچه در زمین و آسیا است همه براي من است. مرا بسیار زیت خدا آفرید. در آن اثناء بیشه بیشه او نشت و گفت - ترا چنین عرور نشاید - زیرا صه هرچه در زمین و آسیا است خدا براي تو آفرید - بلیکه ترا براي من ندانی که از تو بزگرتم.


14 ناپیونده در شب تار جهان درست و سیو بردوش گرفته در...
جکبیت لطیف

کرده و گفت‌انه آی مسخره بر تو باریک خراست گفت بلکه
دادرخراست.

۶ گوزران گفتند میخواهی که پشت تو راست شوید یا پشت دیگر مسرمان هستی یا پشت تو گوزرده؟ گفت میخواهی که پشت دیگری مسرمان صوتورده تا آن چشم که دیگران مرا می‌پینند می‌سبد
به بینم.

۷ روزی بادشاهی از شاعری رهیش جلادرا فرود گشت گر و گردیده:
من پشت یا جلاد برای شمس‌شیرآورد رفت شاعر حافظیه.
تا شمس‌شیر آورد شاه می‌سیاهی بزند که پادشاه خویس سرد باده.
تپسم نیل و تکسیره او چشیده.

۸ شخصی مربوط به لرگی یافت دوستی برای تبییت بخش او
رود. آن شخص قریبی کیستی و چرا آمدند؟ دوست‌تی او شرمنده
گردید و گفت مرا نمی‌شناسی؟ دوستی قدیم‌نو ام برای
تفریت نزد تو آمد ام شنیده ام که گورشده.

۹ شخصی دست‌دار دروشی گفت و گرفت دروش بگورستان
رود و نشست مردمان اورا گفتند چه آن شخص دست‌دار نبا طرف
باغ برد درگورستان چرا نشسته و چه می‌شناخته؟ گفت او نهر
آخرينجا خواهد آمد ازین سبب انجا نشسته ام.

۱۰ نشستی در شهری رفت و آنها بپیشه طبیعت آغاز کرد بعد
حکایات لطیف در عبارات سنیس

۱ سخنی از افلاطون پرسید که سالانه پیشی در جهار بود و سفر دادی کرده‌ی در دنیا چه عجائب‌دیدی؟ گفت عجب هم بود که از دنیا بعنوان سلامت رسیدم.

۲ گدایی بر دروازه تونگری رفت و سوال سکرد از اندروی خانه جواب آمد که پیشی در خانه نیست گذا کفت پارده نان سوalse کرد بودم.

۳ مهم‌تر با زنی شاهی سکرد بعد از چهارماه زنی او پسران دید شوهران کفت این پسرار چه نام خواهی داشت گفت پیک چرا که راه نه ماه در چهارماه طبی کرد.

۴ طبیبی هرگاه بگورستان رفتی چادر بر سر و روی خود کردی مردمان پرسیدند به سبب این چیست گفت از مرگی این گورستان شهر میدن زیرا که از دوای من مرده اند.

۵ روزی پادشاهی مع شاهزاده بشکار رفت چون هوا گرم شد پادشاه و شاهزاده لباده خودرا بر دوسر مسخره نپادن دند.

۶ دیوان سپس
N.B.—In order that the Student may not waste time in useless search, he must be careful to reduce each word to its simple form, by stripping it of such prefixes and additions as it may happen to have, before he looks for it in the Vocabulary. The prefixes are, 1st, يَ (yā), used as a preposition before a noun, and, in verbs, prefixed, ینَ (yin) or یَدَ (yad), to the Future, and, redundantly, to the Preterite. 2dly, نَ (nā) or یدَ (yad), and or يَدَ (yad), prefixed to verbs to denote negation (Gram. § 49). 3dly, پَ (pā) or مَ (mā), prefixed to verbs, to denote the Present and Imperfect Tenses. The ordinary affixes are, 1st, the پَ (pā), denoting unity, &c. (Gram. § 35); خَص (char), "a certain person" (in the Vocabulary, look for خَص (char)). 2dly, the plural terminations, اَه (āh) and یَ (yā) (Gram. § 27), together with the termination ی (yā). 3dly, the terminations added to form the various persons of the verb; and, lastly, preverbal affixes, كَ (kā), تَ (tā), مَ (mā). (Vide Gram. § 39 and § 64, &c., and more fully in the Syntax.) By attending to these few hints, the learner will be spared some trouble, and the Vocabulary will incur less censure on the score of deficiency.

اب

اب āb, water, splendour.
ابrahīm ābrū, honour, reputation.
ابrahīm ablah, foolish, s. a fool.
ابrahīm ātis, or ātash, fire; anger.
ابrahīm ittifākhān, accidentally, by chance.
ابrahīm āsār, pl. traces; a pound weight.
ابrahīm īghāt, confirmation, proof.
ابrahīm āṣar, mark, sign, vestige, effect.
ابrahīm āṣa, middle; dar āṣa-e āw, or dar in āṣa; in the mean while.
ابrahīm ihtirāz, taking care of one’s self.
ابrahīm āhmāk, foolish, a fool.

اغر

احوال ʻalvāb, pl. circumstances, affairs; state, condition.
اختيار ʻikhtiyār, choice, power, control.
آخر ʻakhir, the end, last; ʻakhir ul amr, in short, finally.
اذا ʻada, payment, fulfilment; ʻada kardan or sākhtan, to pay, fulfil.
اديب adab, politeness, courtesy.
آدم ʻAdam, the first man; hence a man, one of the human race.
آرین ʻār, bring thou (from اوردن). لارا ʻirādat, or اراده ʻirādu, will, inclination, intention, design.
آریان ʻarzān, cheap, worthy.
אבר

אבר ארצ

אבר ארצ, calumny, slander.

אבר אפרידן, to create root.

אבר אפרידן, אפרידן, creating; applause; bravo.

אבר אשיון, אפילן, to cast, throw.

אבר אפילן, אפילון, poverty, destitution.

אבר אפילון, אפילון, Plato, the Grecian sage.

אבר אפילון, אפילון, relatives, relations.

אבר אפילון, אפילון, confirmation, confession.

אבר אפילון, אפילון, most, frequently.

אבר אפילון, אפילון, now, at present.

אבר אפילון, אפילון, aware of, informed.

אבר אפילון, אפילון, agar, if; אגרה, agar, though.

אבר אפילון, אפילון, al, the Arabic article "the," prefixed.

אבר אפילון, אפילון, to Arabic nouns. (Gr. § 22.)

אבר אפילון, אפילון, albatta, in truth, assuredly.

אבר אפילון, אפילון, iltilfät, notice, attention.

אבר אפילון, אפילון, ilhād, idolatry, infidelity.

אבר אפילון, אפילון, al-hāl, at present, now.

אבר אפילון, אפילון, al-hāsil, in short, finally.

אבר אפילון, אפילון, ilzām, conviction.

אבר אפילון, אפילון, al-kissā, in short, finally.

אבר אפילון, אפילון, الله, God.

אבר אפילון, אפילון, ilāhī, Divine; the Deity.

אבר אפילון, אפילון, ammā, but, nevertheless.

אבר אפילון, אפילון, amān, protection, safety.

אבר אפילון, אפילון, amānāt, a deposit, a thing entrusted, or consigned to one.

אבר אפילון, אפילון, intihān, trial, examination.

אבר אפילון, א필ון, āmadan, to come, to be (r. āyā).

אבר אפילון, אפילון, āmram, matter, affair, subject.

אבר אפילון, אפילון, āmroz, to-day (for in-roz, this day).

אבר אפילון, אפילון, āmāhoot, to learn, to teach.

אבר אפילון, אפילון, ummed, hope, expectation.

אבר אפילון, אפילון, ummedwār, hopeful.

אבר אפילון, אפילון, amir, a commander; a grandee.

אבר אפילון, אפילון, ān, that, it, he, she.

אבר אפילון, אפילון, ānbar, a store, quantity.
اندبان  

vinān, a leathern bag.

آنبا  

ānīn, there, in that place.

آنغون  

ānghūnān, such as that, so.

آنکیئن  

ānchāk, that which, whatsoever.

اندختن  

andākhan, to throw.

اندمان  

andām, body, person.

اندر  

ānder or ānderun, within.

اندک  

āndak, a little, a few.

اندکی  

āndaki, a small portion.

انسان  

ānsan, man, the human race.

انصاف  

ānsaf, justice, one's right.

انعم  

ānhūm, a gratuity or present.

إنكار  

ānkār, denial, refusal.

انگشل  

āngushlī, the finger.

انگشتری  

āngushṭarī, a ring.

انکور  

ānkūr, a grape, raisin.

انرع  

ānrū, various sorts or kinds.

انواع  

ānu, in India a nominal coin, the sixteenth part of a rupee.

ب  

ba (in Arabic, bi), a preposition, by with, in, to; bi, verbal prefix.

باب  

bā, in company with, possessed of

باد  

bād, the wind; bar bād dādan, to give to the wind, to cast away.

بادشا  

bādshāh, a king.

باز  

bār, a burden; time, as in the phrase yah-bār, once; dū-bār, twice.

بارا  

bāra, behalf; dar bāra e kase, in behalf of any one.

باز  

bāz, a hawk: as an adverb, this word signifies iteration or repetition; as, bāz-ruftan, to go back; bāz-hurdan, to put back, or open (a door, &c.); bāz-namūdan, to declare, shew forth.

بازار  

bāzār, a market-place, market.

بازی  

bāzi, a game, play; bāzi yāftan, to win the game.

بازیدن  

bāzīdan, to play, to gamble.

بایش  

bāsh, be thou, wait, remain.

بیعث  

bū'īq, cause, reason, motive.

باغ  

bāgh, a garden, an orchard.

باغبان  

bāghbān, a gardener.

باقی  

bāki, remainder, remaining.

باتک  

bāh, fear, hesitation.
بلا، above, on the top.
پاتک، entirely, "in toto."
بام، roof of a house.
بامداد، in the morning.
بانگ، a voice, sound, cry; بانگزدن، to call out.
پاور، true, creditable; پاور-داران or -داران، to believe.
پاورچخانه، پاورچخانه، literally, cook-house; a kitchen.
پاهم، together, united.
پایستن، to be proper, necessary: generally used impersonally; as پاید، it is necessary, &c.
پیجه، پیجه، the young of any animal.
پخشیدن، پخشیدن، to bestow, to forgive, to spare.
پیچل، بذایی، a miser; adj. stingy.
پیش، پیش، bad, evil, bad: much used in composition; as بذوحی، بذوحی، of ill-temper; بذ روی، بذ روی، ill-favoured, of an ugly face.
پیک، پیک، badnām، a bad name, reproach.
پیشاد، پیشاد، badnād، depraved, perfidious.
پیشبر، پیشبر، badanjā، (بدانی) in that place.
پدر، بادار، out, to the door.
پدر، پدر، badin، for in this; herey، بر، bar، on or upon, for, at.
پر، پر، barabur، breast to breast; like.
پرا، پرا، equal, on a level with.
پر، پر، baradar، and biradar، brother.
پر، پر، بیراداران، worthy of a brother.
پر، پر، بارامد، to come up, come to pass, to rise (as the sun).
پر، پر، بارآواردن، to bring up, prolong, to bring about.
پر، پر، باربار، for the sake of; باربار، for God’s sake.
پر، پر، بی‌خانستن، بی‌خانستن، to rise up, to depart, to cease.
پر، پر، بیران (root، bar)، to bear, to carry away, bring.
پر، پر، بی‌کدن، to pluck out, to eradicate, to exterminate.
پر، پر، بی‌رها، بی‌رها، a pond, pool.
پر، پر، بلغ، بلغ، bar-gashitan، to return.
پر، پر، بلغ، بلغ، bar-gunāshtan، to send forth.
پر، پر، بی‌رنا، بی‌رنا، rice.
پر، پر، بر، بارن، on him, her, &c.; بیرن، imperative of raftan، go thou.
پر، پر، برهیم، برهیم، barhan، confused, offended, enraged.
پر، پر، برهته، برهته， naked, bare.
پر، پر، بیرن، بیرن، bīrīyān or būrīyān，baked, fried.
پر، پر، بی‌زهمر، بی‌زهمر، Buzurjmihr، a man’s name.
پر، پر، بی‌زرگ، بی‌زرگ，buzurg，great: applied to age, it means old, reverential.
پر، پر، بس، بس، bas، enough; bas-hard، to have done, to leave off.
پر، پر، بساط، بساط，bīsāt، a bed, carpet, covering.
پر، پر، بستر، بستر，bīshtar، a bed, couch
پر، پر، بستر، بستر، bastan (root، band)، to bind.
پر، پر، بستر، بستر，bisyār，much, many, very.
پر، پر، بعد، بعد، bā’d، at the end, after: generally applied to time.
پر، پر، بقال، بقال، bakhāl，a grocer, an oil-merchant
پر، پر، بلغ، بلغ، halā، evil, misfortune, calamity.
پر، پر، بلغ، بلغ، Belkh，name of a city.
پر، پر، بلد، بلد، buldan，cities, regions.
بین bin, see thou (r. of بیت).

بنین bini, the nose.

بیوفا be-voafā, faithless, false.

بیهوده behūda, foolish, vain.

پا pā, the foot.

پاپوش pā-posh, foot-covering, slipper.

پادشاه pādshāh, a king.

پارچه pārcha, a garment.

پارسی Pārsi or Pāraši, Persian.

پاز pāra, a bit, fragment; pāra-kārdan, to break to pieces.

پاس pās, a watch of the day or night; pās-bān, a sentinel; pās-dāshten, to keep watch, to mount guard.

پاسبانی pās-bāni, keeping watch.

پاه pāh, clean; pāh-kardan, to wipe.

پاک pāk, pure.

پاکسوز pākiza, pure, clean.

پانصد pānsad, five hundred.

پختن pukhtan, to cook.

پد padar or pidar, father.

پژیرفتان pāzirfaftan (r. pāzir), to sustain, receive.

پر pur, full; par, a wing or feather.

پرت اب partāb, aim; partāb-kārdan, to aim or take aim.

پرداختن parādkhtan, to accomplish.

پردा parda, a veil, screen.

پرسیدی persidān, to ask, interrogate.

پرور parrūz, flight, on the wing.

پرور کنن parrkardan, to cherish, to rear.

پرچین purhezgār, temperate, pure.

پریدن parīdan, to soar, to fly.

پس pas, then, after, finally; pas o pehk kārdan, to demur, make evasion.
tāfstan, to turn, twist, revolve, shine
Taammul, meditation, consideration.
Tabassum, a smile.
Tājārat, traffic, merchandise.
Tajāhul, pretending ignorance.
Tajassus, search, inquiry.
Tajwiz, leave, permission.
Tahsin, praise, commendation.
Tahayyur, astonishment.
Takhīt, a throne
Takhm, grain, seed-stone
Tadbīr, arrangement, contrivance.
Taraśidan, to cut off, cut away.
Taraddud, perplexity, dismay.
Tarsīnidañ, to terrify: caus-al
of tarsidān, from the root tars, fear.
Tarsidan, to be afraid.
Turs, sad, stern, morose.
Tark, abandonment, forsaking.
Turk, a Turk or Turkomān.
Tust, for tä-ast, azānī tust, it is
of thee, or it is thine.
Tashrif, ennobling; tashrif
burdan, to honour an inferior with
a visit; to condescend.
Tashish, disturbance, trouble.
Taqdir, verifying, confirmation.
Taswīr, a picture, a
Takbīr, pursuit, following.
Tala, He is exalted; God.
Ta'b, labour, fatigue.
Ta'bīr, interpretation, explanation.
Ta'ziyat, condolence.
Ta'amīm, magnifying, revering.
Tafawwut, distance, difference.
Tafrīj, enjoying or viewing.
tafarak, thought, contemplation.

taqaddama, dunning, demanding.

taqrib, proximity, presence.

taqassir, delinquency, crime.

Takab, accusation of falsehood; giving one the lie direct.

Tag, bottom, depth; dar tag, underlying, subjected to.

Talas, search, investigation.

Tama, a spectacle, show.

talm, all, entire, the whole.

Tambih, admonition, reproof.

Tana, alone, solitary.

Tawqis, to be able.

Tula, 2d pers. pron. thou.

Tub, blaming, chiding.

Tubab, name of a certain weight.

Tawqaf, delay, putting off.

Tawangur, powerful, rich.

tahm, accusation, calumny.

Tahniyat, congratulation.

tabi, or tih, empty; tahi-dast, empty-handed, destitute.

Tayar, ready, prepared.

Tib, an arrow; tir-andaz, an archer; tir-andazi, archery.

tez, sharp, swift, violent, keen.

Timur and Taimur, the far-famed conqueror, commonly called Tamerlane; properly Tuimur-lang, i.e. Taimur the Lame.

Tab, proof, confirmation.

Thawab, reward, retribution (in a future state).
pouâh, Asylum of the world, a mode

jaib or Jeb, a pocket, purse; also,
a mantle.

chādar or chādîr, a mantle, sheet.
châra, resource, remedy.
châsh, the mid-day meal.
châh, a pit, well.
chīrā, why? wherefore? chīrā-kī,
because, since, or since that.
chīrâgh, a lanthorn, lump.
châridun, to graze, feed.
chasm, the eye; hope.
chî-kadar, how much?
châhidun, to drop, to fall by drops.
chigîna, what sort? how? why?
chunān, like that, such as that.
chand, some, several.
chandbâr, several times, often.
chandin, so much, so much as this.
chungul, a hook, a claw.
chunîn, such as this, so much.
chûn, like, when? how? why?
chub, a stick, piece of wood.
chî, that, that which; what?
châr, four; châhârum, fourth.
chîdun (root chîn), to gather,
collect, to pull (flowers, &c.)
chîz, a thing, an affair.
chîst, What is it? for chi and
ast or hast

hâzîk, skilful, expert.

hâsîl, result; hâsîl-nardon, to

acquire; hâsîl shudun, to be ac-
quired, to be attained.

hâzîr, present, in attendance: hâ-
zîrân, those attending.

hâl, condition; dar hâl or fi-l-hâl,
immediately, forthwith.

hâlun, now, presently.

hâlat, condition, state.

hâmil, bearer, carrier.

hâšî, an Abyssinian or Negro.

hâbbâ, a particle, a grain.

hâram-zâda, unlawful-born,
a reprobate, rogue, scamp.

hîmân, disappointment.

harîf, a rival, companion.

hasad, envy, malice.

hashmat, pomp, retinue.

hîssa, a share, portion.

hazrat, (literally) presence; 
Your Majesty, Highness, &c.

huzzâr, presence, the royal pre-
sence, the King's Court.

hâkk, truth, right; hâbh ta'âlî, 
God, the Most High.

hâkîqa, or hâkîhat, truth, cir-
cumstance, real state.

hikâyât, stories, tales: plur. of
hikâyat, a story, narrative.

hukm, order, sentence (of a Judge)
hukmî, sages, learned men.

hikmat, sagacity, contrivance.

hâkim, a sage, a doctor.

himâhat (also humh), folly.

haml, a burden; haml hardan,
to impose a burden, to assail.

Hârâ, Eve, the first woman.
حوار

حوارラールडन, to give in charge, to consign, entrust.

حوض src; a pond, tank for bathing.

حيا src; shame, modesty.

حيات src; life, lifetime.

حيران, astonished, bewildered.

حيث src; astonishment.

حيلة hila, trick, stratagem.

خراساني khurāsānī, a native of Khorāsān, a Bactrian.

خراندن khurāndan, to cause to eat; to give food, to treat.

خرد hurrud, small, little; hirud, wisdom; hiradmaul, wise, sensible.

خمرة khurmā, the fruit of the date-tree.

خروس huros, a cock.

خریدن khuridan, to buy, to purchase.

خریتا hariṭa, a purse.

خزانت hizāna, a treasury, store.

خسارت hūsarat, loss, damage.

خسیدن khuspidan, to sleep.

خشم bishim or khasm, anger.

خشون خشونات hushnūd, content, joyful.

خصى khasī, a goat.

خط khatt, a letter, an epistle.

جتا khatā, an error, failure, missing.

جتيب khatib, a preacher.

خلاص khalās, liberation, freedom.

خلاف kūlāf, the contrary, opposite.

خلعت khil'at, a dress of honour.

خلوات khalwat, privacy, retirement.

خليد hulid, to pierce into the flesh (as a thorn), to prick.

خفتن hufitan, to sleep (r. خسن husr). خذى khasa, a hermaphrodite.

خند hundu, smile, laughter.

خند din khundid, to smile, laugh.

خور hūr, temper, disposition.

خواب khurāb, sleep, dream (v. Gr. § 13, b).

خوابان khrābūn, to sleep.

خواجه khurāja, a master, merciful.

خوار hirār, devouring: used in composition; as, hīyar, hirār, a glutton.

خواستن khurāstan, to wish, will, desire.
خوا

خوادن khpāndan, to read, to call.
خواهر khpāhar, a sister.
خوب khūb, good, beautiful.
خوبی khpūbī, goodness, beauty, virtue.
خوش khush, pleasant, good; khush āmadan, to be agreeable, to be welcome.
خوشی khushī, joy, pleasure.
خوشدامان khushdāman, a mother-in-law, a wife's mother.
خوشند khushnūd, pleased, satisfied.
خوشها khushha, a bunch of grapes.
خوشش khwesh, self. (Vide Gr. § 39.)
خیانت khīyānat, treachery, dishonesty.
خیریت khairiyat, welfare, safety.

دار dādan, to give, pay (r. dāh dikh).
دار dār, the gallows, a gibbet; in composition it means possession.
داروغه dāroghā, the head man of an office.
دارش dāshtan, to possess, hold, have.
دام dāman, skirt of a garment.
دانا dānā, wise, prudent.
دانس dānīstān, to know, to think.
دانشند dānishmand, wise, learned.
دانه dāna, a grain, seed.
دام dāin, always, perpetual.
دخت dakhhtar, a daughter, a damsel.
دخل dakhil, entrance.
در dar, a door; prepos. in, into, at, ba-dar, out, to the door.
دراز darāz, long, distant; also dirāz.
درامدن dar-āmadan, to enter.
درآوختن dar-āvekhtan, to contend, grapple with.
دربان darbān (also darwūn), a door-keeper, a porter.
درخت dirakht, a tree, a stalk.
درد dard, pain (bodily or mental).
درس darsīs, dar-rosīdan, to arrive, enter.
درود durūd, right, true.
دریم diram, money, a small silver coin.
درماندن dar-māndan, to be destitute, to be "in a fix," to be weary.
درواژه dawrāzeh, a door, a gate.
دروغ durogh, a lie, falsehood durogh-go, a liar.
درود durohom, in, inside, within.
دروشب darwesh, poor, a mendicant.
درهم dar-ham, together, contracted; rū e dar-ham hushīdan, to be offended, to frown.

داریا daryā, the sea, a river.
داریافت daryāft, discovery.
داریانت dar-yāftan, to discover.
دخیله darīcha, a window.
داری daryān, in this, herein.
دن zan, a thief, a robber.
دنگ zan, theft; ba-du-`n raftan, to be stolen, to go by theft.
دنگده zandān, to steal.
دنگ دست dast, the hand; dast-burd, assault, victory (in play, &c.).
دست dastār, a turban.
دستور dastūr, rule, custom.
دشمن dushman, an enemy.
دشته dūshmanī, emnity, hostility.
dushnām, abuse.

du'ā, prayer, supplication.

duwā, a claim, request.

daftār, a volume, a book.

daf'ī, repelling, warding off.

dafna, burying, hiding underground.

dil, the heart, mind; dil-tang, distressed in heart; dil-jū, seeking the heart; kindness, courtesy.

dalī, a dress worn by mendicants.

dam, a breath, a moment; dam, the tail

dandān, a tooth.

dummal, also dūbl, a tumour, a sore.

dumāl, stern, rear, behind.

dunya, the world, the present life.

dū, two; dū-pahr, mid-day.

dawā, medicine, cure.

dur, distance, far, remote.

dozukh, hell.

dost, a friend, companion.

dostī, friendship.

doshī, the shoulder; last night.

dūshna, of or during last night.

dukān, a shop, office.

dawlat, wealth, fortune.

doom, the second, secondly.

dawidān, to run.

dēnum, the same as dunum.

dah, ten: dih, a village; also, give, root of dādan, to give.

dihānīdan, to cause to give.

dihān, a villager, a peasant.

di, yesterday, yesternight.

diyār, a country, kingdom.

diyānat, probity, honesty; diyānat-dār, honest, conscientious.

didār, a sight, an interview.

didan (root bīn bin), to see, to experience, to suffer.

dīroz, yesterday.

dīsh pā, yesternight.

dīgr, another, again.

dīnār, name of a coin, a denarius.

dīwār, the wall of a house, &c.

dīwāna or devāna, mad.

Zū, the palate, taste.

Zūl-barmān, two-horned, an epithet applied by the Arabs to Alexander the Great.

raḥat, tranquillity, enjoyment.

raz, a secret, a mystery.

raṣt, straight, right, true.

rahand, to drive away, send.

raʿwi, a narrator, historian.

raḥ, road, path.

ruhum or ruhum, mercy, pity.

rahmān, merciful, compassionate.

raḥim, gracious, forgiving.

rukkh, the cheek; the castle at chess.

rukkhsat, dismissal, leave.

razā, the Bestower; God.

rasānīdan, to send, convey.

rasī, a rope, string.

rasīdan, to arrive, reach.

rasīd, wise, upright.

rizā, satisfaction, consent.
زیر، hindering, force, threat.
ژرف، zu'dan (r. زان), to strike, inflict.
ژر، zan, gold, money, wealth.
ژراعت، zurā'at, cultivated ground.
ژیشت، zīsh, hideous, ugly, improper;
ژیشت-رُیس, of an ugly face; zīsh-
رُیس, of a vile temper.
ژمان، zaman, time, season, an age.
ژمن، zamin, earth, land, region.
ژن، zan, a wife, a woman.
ژن، zān, a wife, a woman.
ژنگ، zindān, a prison, a jail.
ژنگ، zindāna, idolatry, impiety.
ژنگی، zindāya, existence, life.
ژنگی، zinda, alive.
ژنگیار، zinār, take care! beware!
ژنگیار، zanja, a wife.
ژود، zūd, soon, quick, speedily.
ژور، zor, force, violence.
ژور، zair, beneath, below.
ژیر، zirā or zirā-ki, because, since.
ژیر، zirān, a rope, chord.
ژیر، zistan, to live, exist.
ژیر، zin, a saddle.

ساختن، sākhtan, to make, form.
ساعت، sā'l, an hour, an instant.
سال، sīl, a year.
سن، sān, mode, manner; chi-sān, how?
سنگ، sāngha, a marvellous event.
سپاس، sāl, a year.
سپاس، sās, a groom, a manager.
سپاس، sāya, shade, shelter.
سید، sabab, cause, reason.
سوبر، sabū, a cup, jar, pot, vessel.
سیر، a shield, a target.
سپردن, to entrust, consign.
sپر، to praise.
سُتُو، a pillar, prop.
سُحَوْت, liberality, munificence.
سُحیت, hard, strong, violent.
سُحُن, a word, a matter, a thing in general.
سَر, the head, top; a design: سیر, a secret.
سَر, or سَر, an inn.
سَر-َار, from head to foot.
سَرِسیم, disturbed, delirious.
سُرْیَه, a sign, mark, trace.
سَر بَعْر, sealed up at the top.
سَر, a road, highway.
سِرْشَت, nature, constitution.
سِرْکار, a headman; the Court, the Government.
سِرود, a song, a melody.
سِزا, desert, punishment.
سِفر, a journey, voyage.
سِکْنَدَر, Alexander the Great.
سِکْت, a dog.
سَلام, salutation, peace, safety.
سلطان, an emperor, king.
سُلیس, easy, familiar, not abstruse.
سِمت, direction, side, quarter.
سِم, hearing, the ear.
سَکْت, a stone, a weight.
سِد, side, direction.
سوار, a horseman, a trooper.
سُوار, to be mounted
سَوال, asking, begging, a question.
سنَه, except, besides.
Sharīk, a partner, companion.

Shustan (r. shū), to wash.

Shash, six.

Shatrānj, the game of chess.

Shu'la, a flame.

Shu'rat, intercession.

Shutfat, pity, affection.

Shuhk, doubt.

Shikār, hunting, prey, game.

Shikha, complaint.

Shukar, thanks; shakar, sugar.

Shikast, defeat, disaster.

Shikastan, to break, defeat.

Shikām, the belly.

Shuk, an omen of good.

Shumā, you: plur. of tū, thou.

Shamsīr, a sword, scimitar.

Shināḥšān (r. Shinas, shinās), to know, recognise.

Shinudan, to hear; also shunīdan, shanīdan.

Shor, noise, tumult, uproar.

Shohar and shauhar, a husband.

Shahd, honey, sugar.

Shahr, a city; a lunar month.

Shahmāt, checkmate.

Sher, a lion; (in India) a tiger.

Shisha, a phial, a glass.

Shaitān, Satan, the devil.

Sāhib, a companion, a lord, master: in composition, it means endowed with; as, sāhib-hamāl, possessed of perfection (vide § 20 b.).

Sāf, pure, clear, evident.

Sālih, honest, sincere, wise.

Sabāh, morning, dawn of day, 'ala-s-sabāh or sabāhan, early in the morning.

Subh, the morning, dawn, Aurora.

Sahra, a desert, a plain.

Sad, a hundred.

Sarrāf, a money-changer.

Sarf, changing, turning; sīr, pure, merely, simply.

Sawā, a kind of sparrow.

Saff, drawing up (men) in ranks; saff-zada, mustered, arrayed.

Salaḥ, advice, counsel.

Sulh, peace, concord.

Sanduk, a chest, box, trunk sandukcha, a small box.

Surat, form, figure, face.

Said, hunting, prey, game.

Zāmin, a surety, sponsor.

Za'if, infirm, weak, poor.

Ziyāfat, a feast, invitation.
طالب


talab, petition, demand, wages; talab-ūdāshi, to search.

طلبيد

talabīdān, to seek for, call.

طية

tama', avidity, desire.

طول

tūr, mode, manner, condition.

طول

tıy, a parrot.

طول

tıy, traversing, travelling; tıykhud, to traverse, pass over.

طيب

tıyyib, good, agreeable.

ظ

ażalim, tyrannical, oppressive.

ظاهم

ażhīr, clear, evident, certain.

ظرف

żarīf, a vessel, a vase, bottle.

ظرف

żarīf, witty, learned, graceful.

ع

عذاء

ʿādil, upright, just.

عشي

ʿārī, waked, destitute, bare.

عاشاق

ʿāshik, a lover, loving.

عقل

ʿākh, wise, intelligent.

علم

ʿulām, the world, time, state; ʿulām, learned, wise.

عبادات

ʿibādat, worship, adoration.

عبارت

ʿibārat, style (in writing), sense.

عثاب

ʿitāb, reproof, anger.

عجائب

ʿajāib, marvels, wonders.

عجيب

ʿajab or ʿajūba, a wonder, strange, marvellous.

عجيب

ʿajīb, rare, wonderful.

عدالت

ʿadālat, justice, equity; ʿAdāl-panāb, Asylum of Justice.

عدل

ʿadl, justice, integrity.

عذر

ʿugr, excuse, apology.

عر

ʿArab, an Arab, applied to those who dwell in towns.

عذب

ʿaziz, a representation, speech.

عذب

ʿAzza ma jalla, May He be honoured and glorified i.e. God.

عذب

ʿazīz, dear, precious.

عصف

ʿasū, a staff, a bludgeon.

عصر

ʿatūr, a druggist, a perfumer.

عطر

ʿitr, odour, perfume.

عفو

ʿafū, forgiveness, indulgence.

عقد

ʿakhd, an agreement, alliance.

عقل

ʿabīl, reason, sense, wisdom.

عقوبة

ʿalḥabat, punishment, torture.

عامت

ʿulāmat, a sign, mark, token.

علم

ʿilm, knowledge, science.

علوم

ʿulām, sciences (plur. of last word).

علم

ʿulamā, (plur.) the learned.

على

ʿAlī, a man's name.

على

ʿala, on or at, upon.

عمر

ʿumr, lifetime, age.

عمل

ʿamal, action, conduct, rule.

عنان

ʿinan, a bridle, the reins.

عنائت

ʿināyat, a favour, bounty.

غ

غالب

ghālib, prevailing, victorious.

غبت

ghāyat, the extreme, extremely.

غضب

gharaz, wish, design; al-gharaz, in short, finally.

غُرُور

ghurūr, pride, haughtiness.

غريب

ghurāb, poor, strange, rare.

غصب

ghusn, grief, anger.

غصب

ghusn, anger, vengeance.

غلام

ghulām, a slave, a boy.

غلال

ghulla, corn, grain.

غليظ

ghulīz, coarse, rude, sordid.

غم

gham, grief, care, anxiety.
ghanyin, sorrowful.
ghaib, secrecy, invisibility.

Farsi, also Parsi, Persian fā-ida, profit, benefit.
Fath, an opening, a victory.
Fajr, the dawn, morning.
Farākhor, suitable to, proportional, in accordance with.

arābbī, extension, abundance.
Farrāsh, a chamberlain.
Furqan, leisure, cessation.
Farōsh, forgetfulness.
Farōn, great, important.
Farābī, fat, flourishing.
Fardā, to-morrow.
Farzand, a son, a child.
Firāstag, to send.
Firast, opportunity, leisure.
Firmān, a command, edict.
Farmūdan, to order: it is used in the sense of "to speak, say," on the part of a superior; also, to do.
Faro (before a vowel, Frud, farod), down, below, underneath.
Farookhtan, to sell.
Farosh (in composition), a seller.
Faryād, a complaint, a cry for aid.
Faryādi, a complainant, plaintiff.
Fīrōb or Fīrub, deception; Fīreb-dādan, to impose on, to deceive.

Fīstan, to deceive, to mistake.
Fash, a section, chapter.
Fāharā, poor people: plur. of Fāhir, a poor person, a mendicant.

Fikr, thought, anxiety.
Falaṭūn, the same as Aflakīn.
Fulan, some one, such a one.
Fulas, coins of small value, corrières, dībs; money in general.
Fajr, an army, troops.
Faurān, instantly, forthwith.
Fahmidīn, to understand.
Fi, in: used only in Arabic phrases.
Fīl, an elephant (also Bīl, pel).
ği'd

tid haid, thraldom, imprisonment.
tieqm himat, price, value.

k

ar, business, use, affair.

gaz kaghaz or kaghiz, paper, a letter.
emil kamil, perfect, entire, accomplished.
m, desire, intention; man nᕋ
am, willingly or unwillingly.

ah, straw, hay, grass.

ab kabab, meat, fried or roasted.

ab hitab, a book, an epistle.

if kugif, coarse, thick.

huj, where? what place? how?

aj maj kaj-maj, crooked, cross purposes.

am kudam, what one? which?

ya kiraya, hire, iare, rent.

ren kardan (r. ك hidan), to do, to make.

as, a person, any, some one.

ab hash, gain, art, trade.

sad hushadan, to open, disclose.

sat kishahash, contention, battle.

it kisht, check, a term at chess.

ar kisharz, a corn-field.

rin kushdan, to slay, kill, extinguish.

rud kushidan, to open, to subdue.

ide hashidan, to pull, draw, delin-

este.

fr hifr, imppecty, infidelity.

an hayat, a winding-sheet, a shroud
ain kalan, great, aged, elder.

ays halimat, words, sayings.

ak kullah, a clod, brick.

li kulli, all, the whole.

id halid, a key.

am kam, little, few, scarce.

am kamał, perfection, accomplishment.

an kamän, a bow.

ar kinær, side, bosom, margin.

ara kinara or kanara, side, brink.

ar kowtow, shore of the sea or river.

nd kandan, to dig, extract, tear up.

iz kaniz, a maiden, a maid-servant

e kota, short, small.

al kotewl, a magistrate, judge.

or kor or kur, blind.

or kuz, hump-backed, crooked.

, who? that, used as a conjunctive

arl particle, like the Greek ὅτα, after verbs

ifying to think, speak, tell, &c.

han, also kohna kuhan, old, worn

st hist, for wo, and ист or

st, who is?

he hisa or hesa, a purse, a bag.

ah gah, time, also place (in composition).

he gahe, one time, sometime.

a ga, poor, a beggar, mendicant.

it gavashtan, to quit, forsake, leave.

ar guzar, a pass, passing.

ar guzashtan (r. گ گsar), to

ass, pass by.

ar gar, if: contraction of گار.

an girân, heavy, important, valuable.

b gurba, a cat.

r gir, around; gard, dust.

n gardani, to circulate, to

effect, cause to become.

d gardan, the neck.

d gardidan, to turn round, to be,
to become.
mal

لا lā, (a negative particle, Arab), no, not:

لا jāmāb, without an answer, silenced.

لاف لابāda or lubāda, a thick outer garment, a boat-cloak.

لت lat, a thump, a blow.

ل Jillijām or lajām, a bridle, the reins.

لت lażīz, sweet, pleasant.

ل ز لارزا, a shaking, trembling, tremor.

لطيف laţif, good, pleasant, kind.

لطيف laţīfa, a witty saying, pleasantry.

ل ل la’l, a ruby, a gem.

لفظ laţ, a word, a vocable.

لقب lūkma, a morsel, a mouthful.

لك lak, a numeral expression of 100,000.

ل كلام ligām or lagām, a bridle.

ل لنته lang, lame, an epithet, applied to the celebrated Timūr.

ليكين lekin, but, yet, nevertheless.

ما mā, we: plur. of the 1st p.c.s.o.n.

مات شدن māt-shudan, to be checkmated; māt-kardan, to give checkmate, to overcome.

مجاز mā-jāra, an accident, event, what has passed or occurred.

مادر mādar, a mother.

ماد māda, a female.

ماديان mādiyān, a mare.

مال māl, wealth, treasure, property.

مالک mālik, a master, possessor.

ماليدين mālidan, to rub, to anoint.
māndan, to remain, continue.
Māmā, the moon, a month.
Māhī, a fish; māhī-gīr, a fisherman, a fish-catcher.
Mūbdā, May it not be! God forbid!
Mūbālagha, a strenuous effort, urgency, hyperbole.
Māblagh, a sum (of money), price.
Mūta-ammil, thoughtful, contemplative, pondering.
Mūta-adayyin, orthodox, religious.
Mūta’ajjib, astonished, wondering.
Mūtafakkir, meditating, thoughtful.
Mūtakāf, sober, pious, temperate.
Mūsl, similitude, like, likeness.
Mūazāb, abstracted, absent.
Mūjarad, salūta y, alone.
Mūjīlīs, an assembly, company.
Mūhāba, loved, esteemed.
Mūhtaj, in want of, destitute.
Mūhrūm, excluded, disappointed.
Mūhrūz, pleased, delighted.
Mūhakkar, vile, trifling, contemptible, worthless.
Mūham, strong, firm, firmly.
Mūhīm, Muhammad, a man’s name, the celebrated prophet of the Muslims.
Mūhmūd, a man’s name, a king of Ghizīnī, about A.D. 1000.
Mūhrān, to wipe out.
Mūḥtar, absolute, a free agent.
Mūhtalif, diverse, various.
Mūddat, a space of time.
Mādh, praise, eulogy, encomium.
Madrasa, a college, school.
Mōda’ī, plaintiff, accuser.
Māzhūr, mentioned, aforesaid.
Mārā, me, to me.
Mūrafā’a, a law-suit.
Mārsba, step, dignity, a tune.
Mūrsīya, an elegy, a funeral oration.
Mārd, a man, a hero.
Mūrd, a person, man.
Mūrdun, (root mīr), to die.
Mūrd, plur. mūrdān, dead.
Mūrs, and Mūrs, kishwar, empire, kingdom, territories.
Mūrūb, a fowl, a bird.
Mūsāfir, a traveller, a stranger.
Mūsākūn, habitations, dwellings.
Mūst, intoxicated, wanton, furious.
Mūstä’, intoxication, lust.
Masjid, a mosque, or any place of worship.
Māshkhara, a jester, a buffoon.
Māshīn, humble, poor, wretched.
Māshālib, seized, stripped, erred.
Māsna, a throne, a prop.
Mūst, the fist, a blow.
Mūshqīl, occupied, engaged in.
Mūshāhara, celebrated, notorious.
Mūshāhib, a companion, a friend, courtier (Latin, comes).
Mūshāihat, good counsel, good policy, the best course to adopt or the best thing to be done.
Mūsanwīr, a painter.
Māthākh, the kitchen.
Mūthlib, a musician, a minstrel.
Mūṭlūf, inspecting, seeing.
Mūt, with, in the company of.
Mūtāf, forgiven, spared, free.
mu‘āmala, transaction, affair.
mu‘āyana, seeing clearly.
ma‘zūr, excused, excusable.
ma‘rūf, celebrated, well known.
u‘allim, a doctor, teacher, sage.
u‘ālam, known, evident.
ma‘nā, or ma‘nī, sense, meaning, fact, a sacred record.
Mughal, name of a Tartar or Scythian tribe, vulgarly Mogul.
mafīd, missing, not to be found.
muftis, poor, indigent.
mulfā, poverty, destitution.
mufsid, useful, salutary.
makām, place, residence.
mikdar, quantity, space, measure.
mikrūz, shears, scissors.
mulfal, locked, bolted; stingy.
magār, but, unless, only.
magās, a fly.
malak, an angel.
mulāhāl, a signet ring; mihār, friendship, love.
mihr-bān, kind, beneficent.
mihlat, delay, space of time.
mhmān, a guest, a stranger.
mās, wine, spirituous liquor.
mīyān, middle, interval, space.
mekh, a peg, a tent pin or poise.

nā, a negative particle, when placed before adjectives, &c.
znāb, not seeing, blind.
znājār, helpless, without remedy.
znāhhūk, unjust, untruth.
znākhūsh, displeasure.
znāhil, a narrator, historian.
znāgāh, suddenly, unexpectedly.
znālish, lamentation, complaint.
znālishī, a complaining, plaintive.
znām, name, renown.
znāmārī, unmanliness, cowardice.
znāmārī, a loaf, bread in general.
znā’īb, a lieutenant, deputy.
nau, new, fresh, young.

naubat, time, turn, opportunity.

navis-štan (r. of navis, naubat), to write; also navish-štan.

Naushirān-ān, name of a Persian king, famed for equity.

naukar, a servant, slave.

nausanda, a writer.

neh, nine.

nahādan, to place, put, apply.

nīyābat, the office of a deputy.

nīz, also, even, likewise.

nīsht, he, she, it, is not.

nehk, good, beautiful, right.

neḵ-nāmī, fame, renown.

neko, good, excellent.

nayam, I am not.

nim, the half, the middle.

wa (sometimes o), and, but.

wā, back, reverse.

wāpas, back, returned.

wāridāt, events, occurrences.

wajab, a span, about nine inches.

wajh, face, mode, manner.

wazārat, the office of a wazir.

wazir, a minister, king's vicegerent.

waf, description, quality.

waft or waftun, one's native country, home, birthplace.

wa'da, a promise, a vow, a pledge.

wuz, a sermon, admonition, lecture.

wusā, fidelity, sincerity.

wafat, death, decease.

waqt, time, hour, season.
wakil, an agent, deputy, factor.

tōs, 3d pers. pron. he, she, it.

Hārūn, a man's name; Hārūn-ar-rashid, "Hārūn the Wise," one of the Khalifas, of Baghdād.

hājmo, ridicule, satire, lampoon.

har, every, each.

harchand, although, notwithstanding.

harchi, whatsoever.

harki, every one who, whosoever.

hargāh, every time, whenever.

hargiz, ever, at all, on any account.

Hurμuz, name of a Persian king.

Hazar, a thousand.

Hazmat, flight, defeat.

hastan, to be, to exist; a defective verb (vide § 48, b.).

 hashed, eight.

Ham, even, also; together.

Ham-ān, that very, even that; ham-ān-dam, that very instant.

Hamchū, even as, like; hamchunān, such as that, even so.

Ham-rāh, a companion, along with.

Hama, all, every one.

hamesha, always.

Ham-in, even this, this very.

Hindū, an Indian, a Hindū.

Hindustān, India.

Hanōz, yet, still, at present.

Hanūm, time, season.

Hawā, the air, the sky.

Hech, any, at all, in the least.

Ya, either, or.

Yād, memory, remembrance.

Yādgār, a memorial.

Yār, a friend.

Yāstan, to find, obtain.

Ya-nū, that is to say, namely.

Yāqīn, certain, for certain.

Yah, one, a or an: sometime joined to the following word; as,

Yah-jā, in one place, together.

Yāk-diram, a diram, a small coin.

Yāk-dīgar, one another.

Yah-sāl, one year, a twelvemonth.

Yahsān, equal, similar, identical.

Yah-hazar, a thousand.

Yak-yak or yak-yak, one by one, individually, one after another.