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

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PERSONS</strong></td>
<td><strong>PERSONS</strong></td>
</tr>
<tr>
<td>1. Rasīda-am, &quot;I have arrived.&quot;</td>
<td>Rasīda-em, &quot;We have arrived.&quot;</td>
</tr>
<tr>
<td>2. Rasīda-i, &quot;Thou hast arrived.&quot;</td>
<td>Rasīda-ed, &quot;You have arrived.&quot;</td>
</tr>
<tr>
<td>3. Rasīda-ast, &quot;He has arrived.&quot;</td>
<td>Rasīda-and, &quot;They have arrived.&quot;</td>
</tr>
</tbody>
</table>

10th.—Pluperfect Tense, I had arrived.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PERSONS</strong></td>
<td><strong>PERSONS</strong></td>
</tr>
<tr>
<td>1. Rasīda būdam, &quot;I had arrived.&quot;</td>
<td>Rasīda būdem, &quot;We had arrived.&quot;</td>
</tr>
<tr>
<td>2. Rasīda būdi, &quot;Thou hadst arrived.&quot;</td>
<td>Rasīda būded, &quot;You had arrived.&quot;</td>
</tr>
<tr>
<td>3. Rasīda būd, &quot;He had arrived.&quot;</td>
<td>Rasīda būdand, &quot;They had arrived.&quot;</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PERSONS</strong></td>
<td><strong>PERSONS</strong></td>
</tr>
<tr>
<td>1. Rasīda bāsham, &quot;I shall have arrived.&quot;</td>
<td>Rasīda bāshem, &quot;We shall have arrived.&quot;</td>
</tr>
<tr>
<td>2. Rasīda bāshi, &quot;Thou shall have arrived.&quot;</td>
<td>Rasīda bāshed, &quot;You shall have arrived.&quot;</td>
</tr>
<tr>
<td>3. Rasīda bāshad, &quot;He shall have arrived.&quot;</td>
<td>Rasīda bāshand, &quot;They shall have arrived.&quot;</td>
</tr>
</tbody>
</table>

a. There are a few other compound Tenses, or rather modes of expression, besides those given in the paradigm of Rasīda-ī, 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.

BY DUNCAN FORBES, A.M.,

MEMBER OF THE ROYAL ASIATIC SOCIETY OF GREAT BRITAIN AND IRELAND, AND PROFESSOR OF ORIENTAL LANGUAGES AND LITERATURE IN KING'S COLLEGE, LONDON.

LONDON
CROSBY LOCKWOOD AND SON
7, STATIONERS' HALL COURT, LUDGATE HILL, E.C.
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'dí says, نَهْ هِرَقْهُ بقَامَةُ مِهْتْرَ بَقِيمَةُ مِهْتْرُ, 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 jazm marked in full; and in the remainder the marks have been omitted, except in the case of an izāfat, 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 is 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 rasidan, 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.
TABLE OF CONTENTS.

SECTION I.
Of the PERSI-ARABIC ALPHABET:—Primitive Vowels, p. 8—The Consonants \(\aleph\), \(\varepsilon\), and \(\varepsilon\), p. 9—Of the symbol juzm, p. 11; and of the tashdīd, p. 12—Of the letters \(\aleph\), \(\varepsilon\), and \(\varepsilon\), as Vowels, p. 12—Of the symbols madda and hamza, p. 17 and p. 18—Of Arabic words, &c., p. 19—Exercises in Reading, p. 21—Various Manuscript Writings, p. 25—Numerical value of the Letters, p. 25.

SECTION II.
Of Substantives, &c.:—Of Gender, p. 26—Formation of Plurals, p. 27—Declension of Nouns, p. 29—Of Adjectives, p. 34—Of Pronouns, p. 35.

SECTION III.

SECTION IV.

SECTION V.
SECTION VI.

SECTION VII.

APPENDIX.
Consisting of Translations of the Poetical Extracts, with Notes and Illustrations—History of Dr. Franklin's Supplementary Chapter to the Book of Genesis—Doctrines of the Sufi Sect, p. 152.
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. DETACHED FORM</th>
<th>IV. COMBINED FORM</th>
<th>V. EXEMPLIFICATIONS</th>
<th>VI. EXEMPLIFICATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>الف</td>
<td>alif</td>
<td>a</td>
<td>ا، اً &amp; c.</td>
<td></td>
<td>تا و</td>
</tr>
<tr>
<td>ب</td>
<td>be</td>
<td>b</td>
<td>b</td>
<td></td>
<td>باب</td>
</tr>
<tr>
<td>c</td>
<td>pe</td>
<td>p</td>
<td>p</td>
<td></td>
<td>آب</td>
</tr>
<tr>
<td>ج</td>
<td>te</td>
<td>t</td>
<td>t</td>
<td></td>
<td>ببست</td>
</tr>
<tr>
<td>د</td>
<td>se</td>
<td>s</td>
<td>s</td>
<td></td>
<td>بوث</td>
</tr>
<tr>
<td>ح</td>
<td>jim</td>
<td>j</td>
<td>j</td>
<td></td>
<td>كا ج</td>
</tr>
<tr>
<td>خ</td>
<td>che</td>
<td>ch</td>
<td>جج</td>
<td></td>
<td>شاح</td>
</tr>
<tr>
<td>د</td>
<td>khe</td>
<td>kh</td>
<td>دد</td>
<td></td>
<td>صاد</td>
</tr>
<tr>
<td>ض</td>
<td>dal</td>
<td>d</td>
<td>دد</td>
<td></td>
<td>رض</td>
</tr>
<tr>
<td>ط</td>
<td>zul</td>
<td>z</td>
<td>زد</td>
<td></td>
<td>دد</td>
</tr>
<tr>
<td>ؤ</td>
<td>re</td>
<td>r</td>
<td>رر</td>
<td></td>
<td>مار</td>
</tr>
<tr>
<td>ئ</td>
<td>ze</td>
<td>z</td>
<td>زز</td>
<td></td>
<td>زز</td>
</tr>
<tr>
<td>ء</td>
<td>zhe</td>
<td>zh</td>
<td>زش</td>
<td></td>
<td>زش</td>
</tr>
<tr>
<td>س</td>
<td>sin</td>
<td>s</td>
<td>سس</td>
<td></td>
<td>بس</td>
</tr>
<tr>
<td>ش</td>
<td>shin</td>
<td>sh</td>
<td>شش</td>
<td></td>
<td>شه</td>
</tr>
<tr>
<td>ن</td>
<td>sad</td>
<td>s</td>
<td>نس</td>
<td></td>
<td>نص</td>
</tr>
</tbody>
</table>

---

AEPRU—MRU.
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 ۱, ۰, ۳, ژ, ژ, and ژ, 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 ۲ and ۲, 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:

۰ $t$. 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 द.

۸ $s$, 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.

\( \text{ch} \), has the sound of our \( ch \) in church.

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

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

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

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

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

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

\( \text{sh} \), is uniformly sounded as in our words shun and 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 س, or ز and ز respectively, when following each other without an intervening vowel, as in the words اَسْهَل as,hal, “more or most easy,” and اَزْهَار azhār, “plants.” In such rare instances, the mark \( \text{—} \) inserted (as in the preceding words) before the \( h \) will serve as a sufficient distinction.
\( \text{ص} \), has a stronger or more hissing sound than our \( s \). In Persia and India, however, there is little or no distinction between it and \( س \).

\( \text{ض} \) \( z \), is pronounced by the Arabs like a hard \( d \) or \( dt \), but in Persia and India it is sounded like \( z \).

\( \text{ط} \) \( t \), and \( \text{ظ} \) \( z \). These letters are sounded, in Persian, like \( t \) and \( z \), or very nearly so. The anomalous letter \( ع \) will be noticed hereafter.

\( \text{غ} \) \( gh \), has a sound somewhat like \( g \) 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 \( غ \).

\( \text{ق} \) \( k \), 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.

\( \text{k} \). This letter is sounded like our \( k \) in \( king \), or \( kalendar \). It was of old written \( \text{ك} \), in which case the mark \( ^\circ \) served to distinguish it from \( ج \). In course of time, however, it came to be written \( ك \); consequently the mark \( ^\circ \) 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.

\( \text{ق} \) \( g \), is sounded like our hard \( g \) (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 ٌ or ِ 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 ب b, ف f, it assumes the sound of m, as in the word گُنِبَد 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 دانَة dāna, "a grain"; in which case it is called هَای مُكْتَفَی hā, e - mukhtafi, i.e. the obscure or imperceptible h. In a few words, where the fathā is a substitute for the long vowel alif, the final h is fully sounded, as in شَه shah (for شاه shāh), "a king," or ما mah (for ما māh), "a month." It is also sounded in the word دَه dah, "ten," and all its compounds (v. § 54). It is imperceptible in the words كَ and چَ, 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 آمَن nāma (not nāmah), "a letter."

At the end of words derived from Arabic roots, this letter is frequently marked with two dots, thus, ۳; and sounded like the letter
t. In such words, when introduced into their language, the Persians generally convert the ă into ă; but sometimes they leave the ă unaltered; and frequently they omit the two dots, in which case the letter becomes imperceptible in sound.

b. Much more might have been said in describing the sounds of several of the letters; but we question much whether the learner would be greatly benefited by a more detailed description. It is difficult, if not impossible, to give, in writing, a correct idea of the mere sound of a letter, unless we have one that corresponds with it in our own language. When this is not the case, we can only have recourse to such languages as happen to possess the requisite sound. It is possible, however, that the student may be as ignorant of these languages as of Persian. It clearly follows, then, as a general rule, that the correct sounds, of such letters as differ from our own, must be learned by the ear—we may say, by a good ear; and, consequently, a long description is needless. This remark applies in particular to the letters ق غ ض ص د خ ح ت, and the nasal нун.

OF THE PRIMITIVE VOWELS.

4. The Primitive Vowels in Arabic and Persian are three, which are expressed by the following simple notation. The first is called َ fathā, and is written thus, ُ 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, calum or kalam, are thus written, قلام. In such Oriental words as we may have occasion to write in Roman characters, the a, unmarked, is understood always to represent the vowel fathā, and to have no other sound than that of a in calamus or calendar.

5. The second is called ْ 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 $سِبْ$ and $فِنِّ$. 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 $زَمْمَة$ 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 $هَد$. 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 $زَبَر zar$, $زَه zer$, and $پِش pesh$, respectively.

**OF THE CONSONANTS ی, و, ع, AND ی.**

7. At the beginning of a word or syllable, the letter $ب$ 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 $αὐτόν, ἐπί, ὁγίος$. In fact, when we utter the syllables $ab$, $ib$, 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 *makhraj*, i.e. "the place of utterance" of the consonant ِ, as in ِا, ِز, and ِع, just the same as the lips form the *makhraj* of ب, in the syllables بَ, بِ, ب, and ِب. 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 *makhraj*, 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 ِعُبَّ 'ab, ِعُب 'ib, ِعُب 'ub, which, in the mouth of an Arab, are very different sounds from ِعَبَّ ab, ِعَب 'ib, and ِعَب 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 ى 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 *shawa*م shawam or, more nearly, *shevem*, and ىشَوِي shévi, which in Eastern Persia and India are pronounced *shawam* and *shawi*. The sound of the consonant ى 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 \( w \) (و) and \( y \) (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 متحرك, 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 ساکن, "resting" or "inert." Thus, in the word مِردُم mardum, the مَيم mīm is moveable by فاء fatḥa; the رَ is inert, * having no vowel; the دَال dāl is moveable by زَامَма zamma; and, finally, the مَيم mīm is inert. The symbol جَم 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 \( m \) 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 ر (r) and final م (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 TASHDīDُ.**

11. When a letter is doubled, the mark ُ, called *tashdīd*, which signifies *corroboration*, is placed over it. Thus, in the word ٌش‏دت shid-dat, where the first syllable ends with د (d) and the next begins with د (d), without a vowel intervening, instead of the usual mode ٌش‏دت، the two دāls are united into one, and the mark ُ indicates this union.

**OF LONG VOWELS, OR LETTERS OF PROLONGATION.**

12. The letters ی، و، and ی, when *inert*, serve to prolong the preceding vowel, as follows. When ی *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 وَا‏ر and کَل. Now it so happens, that the ی *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 *zahlt*. We may also consider the second *a* as *inert* in the words *aachen* and *wual*.

13. When the letter و *inert* is preceded by a consonant moveable by the vowel *zamma*, the *zamma* and و together form a sound like our oo in *food*; which in Persian might be
written  قود, or, which is the same thing, like our u in rule, which the Persians would write  رول. The same combination forms also another sound, like our o in mole, which they would write  مول, or, perhaps still nearer, like our ou in boat, which they would write  بوت.—In the Arabic language, the latter sound of o, viz. that of o in mole, is unknown; hence grammarians call it Majhūl, or 'Ajarni, i.e. the Unknown or Persian o; whereas the former sound, that of the u in rule, is called Ma'rūf, the Known or Familiar o. If the letter o be preceded by a consonant moveable by fatha, the fatha and o united will form a diphthong, nearly like our ou in sound, or ow in town, but more exactly like the an in the German word saum, which in Persian or Arabic might be written قوم. If the o be preceded by the vowel kasra, no union takes place, and the o preserves its natural sound as a consonant, as in the word siwā.

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

b. When the letter o is preceded by خ moveable by fatha and followed by ل, the sound of o is scarcely perceptible; as in the word خواهم, pronounced khāham, not khurwāham. 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 o will be represented by w, which the student will bear in mind is not to be sounded.

c. In like manner, when o preceded by خ moveable by fatha, and sometimes by zamma or kasra, is followed by any of the letters ب, د, ء, ه, ث, ف, ض, ز, ن, or ئ, the occasionally loses its usual sound, as in the word خود, pron. khud, not khand or kharad; so in رود, pron. khūd, not khūd; also in خوش, pron. khōsh, not khīresh. 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 character, the \( w \) will be altogether omitted, and the vowel marked with a dot underneath, as in ـ خود ـ khud.

14. When the letter \( \text{ي} \) \text{inert} is preceded by a consonant moveable by kasra, the kasra and the \( \text{ي} \) unite, and form a long vowel, like our \( ee \) in \text{feel}, which in Persian might be written ـ فیتل ـ \( f_	ext{Iranian} \); or, which is the same thing, like our \( i \) in \text{machine}, which in Persian would be written ـ مثيیین ـ. The same combination may also form a sound like our \( ea \) in \text{bear}, which would be similarly written ـ دایر ـ, or like the French \( é \) in the words \( tête \) and \( fête \); or the German \( e \) followed by \( h \) in the words \( sehr \), \text{gelehrt}. In the Arabic language, the latter sound of \( ت \) is unknown: hence, when the \( ت \) forms the sound of \( ea \) in \text{bear}, &c., it is called \( Yā,e \text{ Majhūl} \), or \( Yā,e \text{ 'Ajami} \), that is, the \( Yā \) Unknown (in the Arabic language), or Persian \( ت \); whilst the former sound—that of \( ee \) in \text{feel}, or \( i \) in \text{machine}—is called \( Yā,e \text{ Ma'rūf} \), the Known or Familial \( ت \). When the letter \( ت \) \text{inert}, is preceded by a consonant moveable by fatha, the fatha and the \( ت \) unite, and form a diphthong, like \( ai \) in the German word \text{Kaiser}, which in Arabic and Persian is written ـ قیصر ـ. This sound is really that of our own \( i \) in \text{wise}, \text{size}, which we are pleased to call a vowel, but which is really a diphthong. When the \( ت \) is preceded by zamma, no union takes place, and the \( ت \) retains its usual sound as a consonant, as in the word ـ میسَر ـ \( m̨u̯yassar \).

\textit{a. In English, the letter} \( y \) \textit{is a letter of prolongation in the words} \( ا )
and key; it also contributes to the formation of a diphthong in the word buy, which in Persian might be written ی.

b. Sometimes the letter ی at the end of a word, when preceded by the long vowels ا, ی, or ی, has scarcely any perceptible sound; thus, پا, "foot," روی, "face:" hence the words are frequently written without the ی, as پ and رو.

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 ک bād, پ bīd, و būd (pronounced bood). 2dly, Three corresponding long vowels, formed by introducing the homogeneous letters of prolongation immediately after the preceding short vowels, as in د bād, ب bīd, د būd. 3dly, Two diphthongs, as in د bād, the ai pronounced like our i in abide; and د bōd bād, the an pronounced like our ou in loud. 4thly, The two long vowels, peculiarly Persian, or Majhūl, as د bīl, pronounced like the English word bail, and ر roz, 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 majhūl sounds e and o altogether from their language; so that, instead of bel and roz, they now sound the words bil and rūz. Vide § 564.

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 - jazm and - tashīd; 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 ã 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 ٨، ٥، and ی، not initial, are generally *inert*: hence, they are not in such cases marked with the *jazm*: whenever ٨ and ی، not initial, are moveable consonants, they are marked with the requisite vowels.Fourthly, To distinguish between the *majhûl* and *ma‘rûf* sounds of ٨ and ی، the following rule is observed. When ٨ and ی، follow a consonant, unmarked by a short vowel or *jazm*, they are understood to have the *majhûl* sound, or that of ٨ and ِ respectively, as in مور, "an ant," and شیر sher, "a lion." If, on the other hand, the consonant preceding ٨ have the vowel ُ، and that preceding ی the vowel ُ، they have the *ma‘rûf* sound, or that of ٩ in *rule* and ٩ in *machine*.
respectively, as in the words سُود sūd, "gain," and شَيْر shīr, "milk." If the preceding consonant be marked with jazm, and ي are consonants, and sounded as at the beginning of a word or syllable (§ 9). Finally, The vowel fatha is written before the letters و and ي when they form diphthongs, as in قُوم qūm kaum, "a tribe," and سَيْر saīr (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, بَر bār, بِن bīn, سُور sūr. 2dly, Three corresponding long, بِر bār, بِن bīn, سُور sūr. 3dly, Two diphthongs, سَيْر saīr, قُوم qūm kaum. 4thly, The two sounds called مَجْحُول Majhūl, not used in Arabic, بِل bīl, رُوز rōz.

INITIAL VOWELS.

18. The letters ] 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—

ارد اید ؟ارد ؟ارد اید (الد) آد ؟آد ؟آد

ad id ud; ād ād; aid and; ēd ēd

OF THE SYMBOL MADD A.

19. Instead of writing two alifs at the beginning of a word, as in أَد ād, it is usual (except in Dictionaries) to
write one alif with the other curved over it; thus, آ. This symbol ـ 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 ـ 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,

\[
\text{عَوُد عَيد} ; \quad عَوُد عِيد عَاد ; \quad عُد عِد عَد
\]

a. The learner may view the ـ and ع in any of the three following lights. 1st, He may consider them of the same value as the spiritus lenis (') in such Greek words as ῥ, ῦ, &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, whereupon to place the vowels requisite to the formation of the syllable. Practically speaking, then, ـ and ع when initial, and ع and ی 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 ع or ـ 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, ع عمل 'asal, ع عابد 'ābid, بعَد ba'd, to distinguish the same from ع ع اسل 'asal, ع ع آيد 'ābid, بعَد bad, or بعَد باد.

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 ع in Persian, the mark م (sometimes ژ) hamza is used instead of the ـ; thus, ع پاَی pā,e, instead of فَأَید \; \text{پاَی} فَأَید fā,ida, instead of فَأَید
a. The sound of the mark hamza, according to the Arabian Grammarians, differs in some degree from the letter ٌ, being somewhat akin to the letter ِ, 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 حَدِيدٌ, "we saw," from ٌبَدَيَ بَدَيٌ, "badness," from بَدَ بَد; 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 رَيْفَاءٍ. At the end of words terminating with the imperceptible ب, or ی, the hamza has the sound of ِ or ى, 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 ُفَاثِدَ.

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 ض، ش، ص، ش، ذ، ر، ذ، ت، ث، ل، ط، ط، ن، الحاء, or the ل of the article assumes the sound of the initial letter of the noun, which is then marked with تاشلید; thus, الْنُورُ the light, pronounced an-نَورٍ, not ال-نور. But in these instances, although the ل has lost its own sound, it must always be written in its own form. Sometimes when the noun begins with ل, the ل of the article is omitted, and the initial لَام of the noun marked by تاشلید, as الْلَيْلُ al-lailatu, "the night," instead of الْلَيْلَ
a. The fourteen letters, ﺗ and ﺞ, above mentioned, are, by the Arabian Grammarians, called solar or sunny letters, because, forsooth, the word ﺹ ﺚ ﺜ ﺙ 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 ﺢ ﺤ ﺬ ﺰ ﺦ ﺪ kumur, “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 inertiæ,” &c. In such cases, the last letter of the first or governing word is generally moveable by the vowel γamma, which serves for the enunciation of the I following; and, at the same time, the I is marked with the symbol ﻯ, called ﻯ rasla (conjunction), to denote such union, as in the following words:

Amīr-ul-mūminīn, “Commander of the Faithful;”
Ihālu-d-daula, “The dignity of the state.”

c. Arabic nouns occasionally occur in Persian having their final letters marked with the symbol called tanwīn, which signifies the using of the letter ﺟ, or nūnation. The tanwīn, 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, ﺪ bābun, ﺪ bābin, ﺪ bāban. The last form requires the letter I, which does not, however, prolong the sound of the final syllable. The I is not required when the noun ends with a hamza or the letter ی, as ﺞ ﺝ shai-ya, ﺞ ﺝ hikmatan; or when the word ends in ﺨ ya, surmounted by I (in which case the I only is pronounced), as ﺖ ﻱ ﺖ ﻱ inidan. In words ending in ﺥ, surmounted by I, without the tanwīn or: nūnation, the alif is sounded like the alif of prolongation, as ﺛ ﺛ ﺛ ta'ālā, ﺛ ﺛ ً ﺛ ً ubbā, &c. The n of the nūnation will be represented in the Roman character by ы, and the final й by ы or а.
EXERCISES IN READING.

21. The eight letters, ﻋ، ﺕ، ﻣ، ﺔ، ﺱ، ﺔ، ﺔ، ﻋ، 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 ٞ or ٨, they cannot have the ﻋ ﻋ ﻋ (e) of unity (of which more hereafter) added at the end. The four letters ﺕ، ﻋ، ﺔ، ﺔ, 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: ﻋ، ﻋ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، ﺔ، as well as the different sounds which ٞ، ٨، ٨، and ٨ contribute to form.

STORY I.

حِكايَةٍ دِقنٍ وْحَرَر

دِقنٍ خَريٍ دَاشَت ٍ از سِببٍ بِيْخَرْجٍي خَرَّا برَأيٍ

جُرِيدٌ بِه بَاغٍ سِرْحٍ دَادٍ ﻋِرَدوُمٍ بَاغٍ خَرَّا ﻋِرَدوُنَدٍ

و از زَراعَتٍ بِهِ دَر مِيْكَرِدٍ ﻋِرَدوُمٍ دِقنٍ ٍبوْسَتٍ

شِبرَا بِرْخَتْبَسَت ٍ وَكَفَتْ وَقَتْ شِبْ بَرَأيٍ جُرِيدٌ

نَو بَرَأيٍ وَآوْز مِكُنٍ ﻋِرَدوُنٍهُ رَشْب ٍبوْسَتٍ شِبرٍ

80722
آن خر به باغ می‌رفت. هرکه به شب می‌دید یاقین می‌دانست که این شیر است. شبی باعبان اORA دید و از ترس بر بالای درختی رفت. در انتظار آن خری دیگر که در آن دزدیکی بود آواز کرد. و خر دهقان نیز به آواز در آمد. و بانک زدن مثل خران صخره‌ایت. باعبان اORA شناخت و دانست که این کیست. از درخت فرود آمد و آن خر را پیادار لفت به زد. از اینجا خردمندان صفرته 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 به 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 maksu, "not," which it seems optional to write separately or unite with the verb. When به and به are joined to the following word, the weak ی is suppressed; thus, we may write به به شب or به شب به شب "by night." Lastly, the termination به rā, the sign of the Dative and Accusative, may be joined to the last letter of a word, or written separately; thus, باعبان به باعبان به باعبان به باعبان ر به باعبان ر به باعبان ر به باعبان ر به باعبان ر به باعبان ر "باهو."
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—

\[
\begin{align*}
\text{א} & \; \text{ב} & \; \text{ג} & \; \text{ד} & \; \text{ה} & \; \text{ו} & \; \text{ז} & \; \text{ח} \\
100 & \; 200 & \; 300 & \; 400 & \; 500 & \; 600 & \; 700 & \; 800
\end{align*}
\]

where 1 denotes one, 2 two, 3 three, 4 four, &c.

a. In reckoning by the preceding system, the four letters peculiarly Persian (21), viz. ب, ج, ز, and ح, have the same value as their cognate Arabic letters, of which they are modifications, that is, of ب, ج, ز, and ح, 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 Shirāz, 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 بادشا شعراء بواده لهما, *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 Maisūr, 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:

\[ \text{جان بالاكهات برفت} \]

"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-s-sānād, the secretary's nephew, and the work was entitled
Mukatābāt ʿAllāmī, "The Letters of ʿAllāmī," which in the same time gives the date of their publication, A.H. 1015, A.D. 1606.)

c. A letter marked with tashdīd, though double, is to be reckoned only once, as in the word ʿallāmī, where the lām, though double, counts only 30. 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. i, v, x, l, c, d, and m. This kind of verse they called carmen eceostichon 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 serenat et ayros;"—where c, d, m, l, and x, amount to the date required, viz. MDC LX.

244. 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 Naṣḥī, 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 Taʾlīk, a beautiful hand, used chiefly by the Persians in disseminating copies of their more esteemed authors. In India, the Taʾlīk 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, 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 كَيْس Ism, the Verb عَلَل Fil, and the Particle حَرَف 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 ات ān to the singular; thus, مرد mard, "a man," pl. مردان mardān, "men;" زن zan, "a woman," زنان zanān, "women;" 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 darhā, "doors;" روز roz, "a day," روزها rozhā, "days;" مور mor, "an ant," 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 an; thus, بادشاه badshāh, "a king," بادشاهان badshāhān, "kings;" خانیزه khānizah, "a damsel," خانیزکان khānizkān, "damsels;" دل فربان dil-firebān, "an allurer of hearts," pl. دل فرماش del fīrebān. Names of animals not rational, form the plural, generally, by adding ها ha; as, اسب asp, "a horse," pl. اسبان aspān; شتر shēr, "a camel," pl. شتران shērān, or شترها shērāhā,
ON SUBSTANTIVES, ADJECTIVES, AND PRONOUNS.

"camels." Names of inanimate objects add َمَسْطُون, as, قلم َمَسْطُون kalam, "a pen," pl. قلم َمَسْطُونā kalamāhā, "pens;" َسْتُون dirakhštā, "a tree," pl. َسْتُونā dirakhštāhā, "trees," and frequently َسْتُونā dirakhštānān.

b. When nouns ending in the obscure ح (§ 3) have occasion to add َمْسُون, the ح is converted into َسْتَو, as, َسْتُونā fīrishtā, "an angel," pl. َسْتُونā fīrishtagān, "angels;" and sometimes the ح is retained, and the مْسُونā مْسُونā added as a separate termination; as, مْسُونā مْسُونā "dead," pl. مْسُونā مْسُونā. When such nouns have occasion to add َمْسُون, the final ح of the singular disappears; as, َسْتُونā نَامā, "a book or letter," pl. نَامā نَامāhā. When nouns ending in ٓ (ā) or َو (ū or ō) have occasion to add َمْسُون, the letter َو (y) is inserted, to avoid a hiatus; as, دَانā دَانā, "a sage," pl. دَانā دَانāyān; so, پَارِرُوُان پَارِرُوُان, "fairy-faced," pl. پَارِرُوُان پَارِرُوُان, “the fairy-faced ones;” and sometimes, though rarely, the letter َو (y) is omitted after َو (ā or ō); as, بَازِرون بَازِرون, "the arm," pl. بَازِرون بَازِرون bāzuvān.

c. In some modern Persian works, written in India, names applicable to females, or to things without life, frequently form their plural by adding ٍ-َت, and sometimes َيت, to the singular; thus, ْنِوَازِت "a favour," pl. ْنِوَازِت "favourites;" ْنَقل "an anecdote," ْنَقُل "anecdotes." When the singular ends in the imperceptible ح (h), the plural is sometimes formed by adding ُجات, the ح being suppressed; as, َنَامā "a letter," َنَامā َنَامā "a fort;" َنَامā َنَامā "a fort;" َنَامā َنَامā َنَامā "by order of."

d. There are several other modes of forming the plural adopted in the Persian language from the Arabic; thus, the word عَبِيد "vice," "blemish," may have the regular Persian plural َعِبَدت, as well as the irregular Arabic forms عَبِيد and عَوَز.* In like manner َعِبَدت may have the regular Persian plural َعِبَدتā, or the Arabic plural عَبِيدā. The word نَائِب "a deputy," or "vicaroy," may have the regular Persian plural نَائِتā, or the Arabic forms نَائِب and نَائِب. 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
or "Noun of excess," as the Arabs call it. In India, the word is uniformly pronounced Nauwāb (not nūwāb) 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 ہا 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 ہا 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. دَرَخَتْانَ dirakhtān, "trees," (pl. of dirakht), by adding آن 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 Gulistan alone, we find درختان "trees," used as the plural of درخت, 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 كَسْرَةٌ إِضَافَةٌ Kasra-i Izāfīt, "The kasra of relationship;"—thus, پُسْرِ مِلْكٍ pisar-i-malik, "The son of the king (filius regis);" so كِتَابٍ پِسَرِ مِلْكُ 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 ã (ā) or ʊ (ū or ő), 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، پَهُرَ مَرْدُ pā̄e mard, "The foot of the man;" so، روُوْرِ پُسَرُ or روُوْرُ وُسْرُ rū, e pisar, "The face of the boy." If the governing word ends with the obscure ی (ḥ), or the long vowel ي (i or e), the mark hamza, with the vowel kasra (expressed or understood) is used; as، خَانَةٌ مَرْدُ خَانَةٌ مَرْدُ khāna e mard, "The house of the man;" and مَلَعْ مَلَعْ مَلَعْ مَلَعْ مَلَعْ مَلَعْ mālū e daryā, "The fish of the sea." In practice, however, when the ی is employed, the hamza is generally suppressed; as، رُوُوْرِ پُسَرُ یاَيَ مَرْدُ رُوُوْرِ پُسَرُ یاَيَ مَرْدُ. 8072

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 Iran'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 Iran:" then the Persian will easily follow; as, ṭenāt sar ʾaspī pādšāh-ī Iran; the order being the same.

b. The words صاحب, denoting "possessed of," and ser sar, denoting "source," when united with another word, generally omit the kasra; as, صاحب دل sāhib-dil, "a sage" (homme d'esprit); so ser 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, صاحب خانه "the master of the house;" ser ʾinī "thy head."

30. Dative Case.—The syllable ʾ is added to a Noun when it stands in that relation to a Verb which corresponds with the Dative Case of the Latin; as, مردر ِکتاب 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 ʾba, "to" or "for:" this holds in particular when, at the same time, the Verb governs an Accusative requiring the termination ʾrā (§ 73, a.); as, لعل را ِبه زن داد laʾl-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, مردر ِدیدم marde dādam, "I saw a man." In some instances it is necessary to add the termination ʾrā, to distinguish the Accusative, as will be more fully shewn in the
Syntax: as, اشیرا دیدم asp-rū 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, اي مرد Ai mard! "O man!" In poetry, and also in prose compositions denoting prayer and supplication, the Vocative is frequently formed by adding ُa to the Nominative; as, دنبلا! "O nightingale!" دوسنَا dostā! "O friend!"

33. The Ablative Case.—The Ablative is formed, as in English, by prefixing the Prepositions از az, "from" or "by," در dar, "in," &c., to the Nominative; as, از مرد az mard, "from the man;" در خانه 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>Gen. i-mard; vir.</td>
<td>Gen. i-mardan; viri.</td>
</tr>
<tr>
<td>Dat. mard-rā; viro.</td>
<td>Dat. mardān-rā; viris.</td>
</tr>
<tr>
<td>Acc. mard; }virum.</td>
<td>Acc. mardān; }viris.</td>
</tr>
<tr>
<td>Voc. ai mard; vir.</td>
<td>Voc. ai mardan; viri.</td>
</tr>
<tr>
<td>Abl. از مرد az mard; viro.</td>
<td>Abl. از مردان az mardān; viris.</td>
</tr>
</tbody>
</table>

* The symbol — before the Genitive Case, merely indicates the place of the governing word, the last letter of which must have the vowel — ( or ی) affixed, as explained in § 29.
Declension of Nouns.

Kitāb, "A Book."

<table>
<thead>
<tr>
<th>Case</th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom</td>
<td>kitāb, a book, the book.</td>
<td>kitābhā, books.</td>
</tr>
<tr>
<td>Gen</td>
<td>i-kitāb, of a book.</td>
<td>i-kitābhā, of books.</td>
</tr>
<tr>
<td>Dat</td>
<td>kītab-rā, to a book.</td>
<td>kītabhā-rā, to books.</td>
</tr>
<tr>
<td>Acc</td>
<td>kītab, the book.</td>
<td>kītabhā, books.</td>
</tr>
<tr>
<td>Voc</td>
<td>ai kītab, O book!</td>
<td>ai kītabhā, O books!</td>
</tr>
<tr>
<td>Abl</td>
<td>az kītab, from a book.</td>
<td>az kītabhā, 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 ی, or ئ, 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 هو 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 مارد 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 ی (majhūl) to it; as, مَرْد مَرْدٍ mard-e, "one man," or "a certain man."

a. The same letter, ی, 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، کسانی کہ بُقْوَت از مِن بِیش أَنَّ "The (or Those) persons who in power are my superiors."—Anwārī Suhaili, Book III. Likewise, in the following passage from the Gulistān of Sa'dī. Book I.:
"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, عشاق آتني أست "Love is one (excessive) calamity;" so, عاليلي "The whole world;" خلقي "The whole nation or people." Words ending in the obscure ء add a hamza, instead of the ي (majhūl); as, خانه khana-e, "one house;" where the hamza has the same sound as the ي which it represents.

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, مردّ نيك mard-i nek, "a good man;" عمرّ دراز umr-i darāz, "a long life;" روّي خُوب rû-e khūb, "a fair face;" بنده وفادار banda-e-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 تر tar; and the Superlative, by adding ترین tarīn: thus, خوب khūb, "fair," خوبتر khūb-tar, "fairer," خوبترین khūb-tarīn, "fairest."

a. The terminations تر and ترین may be joined to the Adjective,
or written separately, at pleasure; thus, in the above example, we might write خُوبتبَرِين خُوبتبَر. 

b. In a few instances we meet with the termination نُرْن of the Superlative contracted into ين in, as عُرْن barin, for barārin, "highest" or "uppermost"; so, for ين, يهين, يهين.

c. Arabic Adjectives, if triliteral (vide Arabic Grammar), form the Comparative and Superlative Degrees by prefixing the letter ۱ 알یf to the triliteral root; thus, حسن, "beautiful," comp. and superl. عُسَن, "more beautiful," or "most beautiful." Generally speaking, however, Arabic Adjectives, occurring in Persian, form their degrees of comparison in the Persian manner; as, فضل "excellent," فضلر "more excellent," فضلر "most excellent"; but sometimes the comparison is effected as in Arabic; thus, فضل "more or most excellent," and occasionally we meet with both forms united, as فضل. When any Adjective is used as a Substantive, it forms the plural in accordance with the Nouns Substantive represented; as, نیکان "the good," خُوبان "the fair," &c.; دادها "things given."

PRONOUNS.

38. The Personal Pronouns, مـ man, "I;" تُ tu, "thou;" او o, "he, she, or it," are declined as under:

<table>
<thead>
<tr>
<th>PRONOUNS</th>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>مـ man, &quot;I.&quot;</td>
<td>مـ mā, &quot;we.&quot;</td>
</tr>
<tr>
<td>G. n.</td>
<td>مـ i-man, &quot;of me,&quot;</td>
<td>مـ i-mā, &quot;of us,&quot; &quot;we.&quot;</td>
</tr>
<tr>
<td>Dat.</td>
<td>مـ marā, &quot;to me,&quot;</td>
<td>مـ marā, &quot;to us,&quot; &quot;us.&quot;</td>
</tr>
<tr>
<td>Acc.</td>
<td>مـ &quot;me.&quot;</td>
<td>مـ &quot;us.&quot;</td>
</tr>
</tbody>
</table>
### On Substantives, Adjectives, and Pronouns

**Singular.**

<table>
<thead>
<tr>
<th>Case</th>
<th>Form</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>tu, thou</td>
<td>shumā, you</td>
</tr>
<tr>
<td>Gen.</td>
<td>i-tū, of thee, thy</td>
<td>i-shumā, of you, your</td>
</tr>
<tr>
<td>Dat.</td>
<td>turā, to thee</td>
<td>humārā, to you, you</td>
</tr>
<tr>
<td>Acc.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Plural.**

<table>
<thead>
<tr>
<th>Case</th>
<th>Form</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>o, he, she, or it</td>
<td>ēshān, they</td>
</tr>
<tr>
<td>Gen.</td>
<td>i-o, of him, his</td>
<td>ēshān, of them, their</td>
</tr>
<tr>
<td>Dat.</td>
<td>orā, to him, him</td>
<td>ēshānārā, to them, them</td>
</tr>
<tr>
<td>Acc.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Third Person.**

<table>
<thead>
<tr>
<th>Case</th>
<th>Form</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>o, he, she, or it</td>
<td>ēshān, they</td>
</tr>
<tr>
<td>Gen.</td>
<td>i-o, of him, his</td>
<td>ēshān, of them, their</td>
</tr>
<tr>
<td>Dat.</td>
<td>orā, to him, him</td>
<td>ēshānārā, to them, them</td>
</tr>
<tr>
<td>Acc.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### a.

The third person has, in the singular, the form ē and sometimes o, and in the plural, ēshān and shān. When the third person represents a lifeless thing, the demonstratives ē and shān (v. § 40), with their plurals ēnā and shānā, are generally used instead of ē, or ēshān, or ēshān, or ēshān, 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 izāfat before the Nominatives (sing. or plur.) of the Pronouns; as, padar-i man, "my father;" asp-i tū, "thy horse;" hitābi o, "his or her book;" kīmat-i ān, "its price;" khāna-e mā, "our house;" &c. The Dative and Accusative are formed by adding ē. In the first person singular, the form ē is evidently a contraction of ē or ē. The second person forms the Vocative by prefixing an Interjection; as, ētū, "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 at ma, &c. to the Nominative; as, az man,
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, مس am, for the first pers. sing.; مس at, for the second; and مس ash, for the third; as, دلم dil-am, "my heart;" سرت sar-at, "thy head;" دشت dast-ash, "his hand:" but the explanation of these, as well as of the Reciprocal Pronoun خود khud, or خويش khwesh (§ 13, b), "self," or "selves," belongs more properly to the section on Syntax.

40. The Demonstrative or Adjective Pronouns are، مس inن, "this" or "these," and مس аn, "that" or "those." As Adjectives, they are indeclinable, and applicable to all Genders and Numbers; thus, اين مزد mard, "this man;" اين mardan, "these men;" аn kitab, "that book;" аn kitabh, "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, اين base, "these" or "they," if applicable to persons; and اينه h, "these" or "they," when referring to inanimate things; and in like manner آن and آن "those" or "they."

41. The Interrogative Pronouns are کي ki (Dative and Accusative, کر kir̄), "who?" "whom?" and چ chi
(Dative and Accusative, چیا 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 گ and چ are added to the word هر har or هرān har-ān, they correspond to our who-, what-, or which-soever; as, هر که harki, or هر آن که harānki, “whosoever,” &c. Finally, گ and چ 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 دیدمān mard ki orā didam; or, آن مرد که دیدمān mard ki didamash; literally, “The man that I saw him.” In these expressions it will be seen that the particle گ 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 Adjec-
tives they are all indeclinable; thus, هر har, “every;” یک yek or yok or yohe, “one,” “some one;” کس kisi or hus or huse, “some-
body;” “a certain one;” هر کس hearki “every one;” هر کس “every person;” چند chand, “some,” “several,” “a few;” تینی تیان 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 ِرَسِیدان rasīdan, "to arrive." The root of this Verb is رَس 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, ِی, ad; em, ed, and; to the root.

SINGULAR.

1. رَس-ام Ras-am, "I may arrive." رَس-em Ras-em, "We may arrive."
2. رَس-ی Ras-ی, "Thou mayest arrive." رَس-ed Ras-ed, "You may arrive."
3. رَس-او Ras-ad, "He may arrive." رَس-and Ras-and, "They may arrive."

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

1. می رس ِمی رس mī-Ras-am, "I am arriving." mī-Ras-em, "We are arriving."
2. می رسی Ras-ی mī-Ras-ی, "Thou art arriving." mī-Ras-ed, "You are arriving."
3. می رساد Ras-ad, "He is arriving." mī-Ras-and, "They are arriving."
3d.—The Simple Future, I shall, or will, or may arrive; formed by prefixing the Particle َب or ِب to the Aorist.

PERS.  SINGULAR.  PLURAL.
1. ِپرم bi-ras-am, "I shall arrive." ِپرم bi-ras-em, "We shall arrive."
2. ِپرم bi-ras-t, "Thou wilt arrive." ِپرم bi-ras-ed, "You will arrive."
3. ِپرم bi-ras-ad, "He will arrive." ِپرم bi-ras-and, "They will arrive."

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.

1. ِپرم ras-am, "Let me arrive." ِپرم ras-em, "Let us arrive."
3. ِپرم ras-ad, "Let him arrive." ِپرم ras-and, "Let them arrive."

a. The second persons (singular and plural) of the Imperative have frequently the Particle َب or ِب, prefixed to them; thus, ِپرم bi-ras, "arrive thou;" so, in the plural, ِپرم bi-ras-ed, "arrive ye." When the first letter of the Imperative, or of the simple Future, has َزَمَم for its vowel, the Particle َب or ِب may optionally become ٍب or ِب, thus, the 2d pers. sing. َك "do," or "make," may be written َكِب or ِبِك.  

b. The 3d pers. sing. of the Imperative may be rendered Pre- cative or Benedictive, by lengthening the vowel َطَح of its final
syllable; thus, رساد "Let him arrive!" رساد "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 - anda, as, رسندة rasanda, "the arriver;" and also the Present Participle, by adding ان rasān, "arriving." Finally, the root furnishes, if required, the Causal Verb, by adding انیدن anidān, or اندان āndan, which then becomes a Causal Infinitive; as, رسانیدن rasānīdan, or رسیدن rasāndan, "to cause to arrive," "to send."

The following Tenses are all formed, directly or indirectly, from the Infinitive, deprived of its final syllable ان 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. رسیدام rasīdam, "I arrived." رسیدام rasīd-am, "We arrived."
2. رسیدی rasīdi, "Thou arrived." رسیدی rasīd-i, "You arrived."
3. رسید rasīd, "He arrived." رسید rasīd, "They arrived."

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

1. می رسیدام mī rasīdam, "I was arriving." می رسیدام mī rasīdam, "We were arriving."
2. می رسیدی mī rasīdi, "Thou wast arriving." می رسیدی mī rasīd-i, "You were arriving."
3. می رسید mī rasīd, "He was arriving." می رسید mī rasīd, "They were arriving."
7th.—The Past Potential, or Habitual, I might arrive, or I used to arrive; formed by adding ي e (yâe, majhûl) to all the persons of the Preterite, except the 2d pers. sing., which is unchanged.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. رسید-ام، &quot;I might arrive.&quot;</td>
<td>رسید-ام، &quot;We might arrive.&quot;</td>
</tr>
<tr>
<td>2. رسید-ی، &quot;Thou might-est arrive.&quot;</td>
<td>رسید-ید، &quot;You might arrive.&quot;</td>
</tr>
<tr>
<td>3. رسید-ه، &quot;He might arrive.&quot;</td>
<td>رسید-اند، &quot;They might arrive.&quot;</td>
</tr>
</tbody>
</table>

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

| 1. خواهم رسید، "I shall or will arrive." | خواهش رسید، "We shall or will arrive." |
| 2. خواهد رسید، "Thou shalt or will arrive." | خواهش رسید، "You shall or will arrive." |
| 3. خواهد رسید، "He shall or will arrive." | خواهش رسید، "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 ئ h; as from رسیدن rasîdan, "to arrive," comes رسیده rasîda, "arrived" or "having arrived." The final ئ 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 ُ dan or ِ 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 َ و, ُ و, ٌ and. 3dly, By dropping the final ُ 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 ُ of the Infinitive into ِ 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 ُ dan are preceded by the long vowels َ a, ُ i, و u, (and a few by the fatha ُ a), or by the consonants َ r or ُ n. Those in ِ tan, are preceded by the stronger consonants ُ kh, ُ s, ُ sh, or ُ f; hence the following rules for ascertaining the root:

I. Infinitives in ُ اdan and ُ يdan (and the few that have a fatha before the dan) reject these terminations for the root; as, فرشان ُ فرشان, “to send,” root ُ ُ فرشان, “send thou;” so ُ پرسيدان ُ پرسيدان, “to ask,”
root پرس "ask thou;” آردن āzhadan, “to sew,” آز āzh.


II. Infinitives in یوندن یستودن, reject that termination and substitute یا, or یل, for the root; thus sitūdan, “to praise,” ستان sitā or یسیتأ sitā, or استسī.

Exceptions.—بُودَن یس (for یسدن) "to be," یبو or یباش; and یودَردن "to become," یتنو "to draw," makes یسیتن "to reap," یرنو "to neigh," یریز "to howl," "to hear," یسنو "to slumber,” یسیسو "to slumber,” یسیسنو "to slumber.”

III. Infinitives in ین preceded by ی or ین, reject the termination ین for the root, as یپورودن parwardan, "to cherish,” یپور پور parwar—کندن kandan, “to dig,” کن kan.

"to entrust" or "consign," "to reck on," "to dig" (a canal), "to rot," "to dig".

IV. Infinitives in تی tan, preceded by کہ kh, reject تی to ز for the root; as, انداختن andakkhtan, "to throw," انداز andaż.

Exceptions.—"to know," شناختن šanahštan, "to sell," فروشت-فروش fargošt-foroughst, "to break," "to split," گبل gibil, "to draw" (a sword), makes درختن دوختن - آخ doxhtan "to milk," دوختن doxhtan; and "to weigh," س١ سختن sekhtan.

V. Infinitives in تی tan, preceded by س s, reject both the and س for the root; as, زی zistan, "to live," زی zist.


VI. Infinitives in تی tan, preceded by ش sh, reject تی to ر; as, داشتن dashtan, "to have," دار dār.

VII. Infinitives in \textit{ف} \textit{ب} \textit{ب}, generally reject ِب, and change \textit{ف} \textit{ب} into \textit{ب}, as, "to shine,"
"twist," &c. ِب; but in some verbs the \textit{ف} remains un-
changed in the root, as, "to weave," ِب. ِب.

\textit{Exceptions.}—"to sleep," makes ِب—"to go," ِب
"to take," "to seize," ِب—"to say," ِب
or ِب—"to accept," ِب—"to bore," ِب
"to expand as a flower," ِب—"to hear," ِب
"to dig," ِب. ِب

Sometimes the short vowel preceding the ter-
mination of the Infinitive is lengthened in the root; as, ِب—"to
sweep," ِب.

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 \textit{Verb}
in existence. Let it be remembered, at the same time,
that there is not, strictly speaking, any \textit{Irregular Verb}
in this language. For instance, the verbs ِب, ِب, "to
see," and ِب, "to do," are no more irregular than the
corresponding Latin Verbs, \textit{video}, \textit{vidi}, \textit{visum}; and \textit{facio}, \textit{feci},
\textit{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 \textit{ذ} \textit{ذ} still in use; in fact, we
ought in strictness to consider the Infinitives as anomalous,
and the roots regular. Thus, ِب "to quit," "dismiss,"
has for its root ِب or ِب, which really come from the
regular Infinitives هشیدن and هلیدن هشیدن, still in use; whilst
* 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, didan, “to
see,” root bín; dādan, “to give;” būdan, “to be;” kardan, “to do;”
and guftan, “to speak;” all of which have, with their respective roots,
already occurred in §44.

a. As a specimen of an anomalous Verb (if we may so call it), we
here subjoin the verb زدن zadan, “to strike,” root زن 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</td>
<td>zan-am -i -ad -em -ed -and</td>
</tr>
<tr>
<td>Present</td>
<td>mī-zan-am -i -ad -em -ed -and</td>
</tr>
<tr>
<td>Simple Future</td>
<td>bi-zan-am -i -ad -em -ed -and</td>
</tr>
<tr>
<td>Imperative</td>
<td>zan-am zan zan-ad -em -ed -and</td>
</tr>
</tbody>
</table>

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

2d.—TENSES OF THE INFINITIVE.

<table>
<thead>
<tr>
<th>PRETERITE</th>
<th>IMPERFECT</th>
<th>PAST POTENTIAL</th>
<th>COMP. FUTURE</th>
<th>PRET. PARTICIPLE</th>
<th>PERFECT</th>
<th>PUPERFECT</th>
<th>FUTURE PERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>zadam</td>
<td>mī-zadam</td>
<td>zudam-e</td>
<td>khvāham zod</td>
<td>zada, “stricken,”</td>
<td>zada-am</td>
<td>zada-būd-am</td>
<td>zuda-būsh-am</td>
</tr>
<tr>
<td>zadi</td>
<td>mī-zadi</td>
<td>zadi-e</td>
<td>khvāhī zad</td>
<td>“struck,” or “having struck.”</td>
<td>-i</td>
<td>būdi</td>
<td>-i</td>
</tr>
<tr>
<td>zad</td>
<td>mī-zad</td>
<td>zād-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd</td>
<td>-i</td>
</tr>
<tr>
<td>zad-em</td>
<td>mī-zad-em</td>
<td>zud-em-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd-em</td>
<td>-i</td>
</tr>
<tr>
<td>-ed</td>
<td>mī-zad-em</td>
<td>zud-em-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd-em</td>
<td>-i</td>
</tr>
<tr>
<td>-and</td>
<td>mī-zad-em</td>
<td>zud-em-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd-em</td>
<td>-i</td>
</tr>
<tr>
<td></td>
<td>mī-zad-em</td>
<td>zud-em-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd-em</td>
<td>-i</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRETERITE</th>
<th>IMPERFECT</th>
<th>PAST POTENTIAL</th>
<th>COMP. FUTURE</th>
<th>PRET. PARTICIPLE</th>
<th>PERFECT</th>
<th>PUPERFECT</th>
<th>FUTURE PERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>zadam</td>
<td>mī-zadam</td>
<td>zudam-e</td>
<td>khvāham zod</td>
<td>zada, “stricken,”</td>
<td>zada-am</td>
<td>zada-būd-am</td>
<td>zuda-būsh-am</td>
</tr>
<tr>
<td>zadi</td>
<td>mī-zadi</td>
<td>zadi-e</td>
<td>khvāhī zad</td>
<td>“struck,” or “having struck.”</td>
<td>-i</td>
<td>būdi</td>
<td>-i</td>
</tr>
<tr>
<td>zad</td>
<td>mī-zad</td>
<td>zād-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd</td>
<td>-i</td>
</tr>
<tr>
<td>zad-em</td>
<td>mī-zad-em</td>
<td>zud-em-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd-em</td>
<td>-i</td>
</tr>
<tr>
<td>-ed</td>
<td>mī-zad-em</td>
<td>zud-em-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd-em</td>
<td>-i</td>
</tr>
<tr>
<td>-and</td>
<td>mī-zad-em</td>
<td>zud-em-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd-em</td>
<td>-i</td>
</tr>
<tr>
<td></td>
<td>mī-zad-em</td>
<td>zud-em-e</td>
<td>khvāhūd zod</td>
<td></td>
<td>-i</td>
<td>būd-em</td>
<td>-i</td>
</tr>
</tbody>
</table>
b. To this we may add another useful Verb of frequent occurrence, which we have just exemplified. Thus, the Passive of the verb ٌد is formed as follows:

**PASSIVE VOICE.**

46. The Passive Voice is regularly formed by prefixing the Preterite Participle to the various Tenses of the Verb ٌد, which we have just exemplified. Thus, the Passive of the verb ٌد is formed as follows:

**PRESENT.**

SINGULAR. | PLURAL.
---|---
ٌد "I may be struck." | ٌد "We may be struck."
ٌد "Thou mayest be struck." | ٌد "You may be struck."
ٌد "He may be struck." | ٌد "They may be struck."

**PRETERITE.**

ٌد "I was struck." | ٌد "We were struck."
ٌد "Thou wast struck." | ٌد "You were struck."
ٌد "He was struck." | ٌد "They were struck."

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 י in the terminations ימ— and יד— (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 י added to the Preterite in forming the Potential, 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 י (or hamza when substituted), in the 2d pers. sing., is ma'raf.

a. Mīrzā 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 Grammarians! This is too ridiculous to require refutation. 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’raf from the majhūl sounds, for the following reasons:—1st, The distinction 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 Hindūstānī, 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 Irān (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’raf. The distinction, however, is recognised in every Lexicon, and will not be controverted by a well-educated Persian. It ought therefore to be carefully retained by those who are desirous of acquiring an accurate and classical pronunciation.” 3dly, We have the authority of analogy on our side for the use of the majhūl sounds in a great many words, such as סוט sōt, “grief,” Sanskrit, shokā; דוש dōsh, “the shoulder,” Sansk. dosa; मेघ meg, “a cloud,” Sansk. megha;
Lastly, without this distinction a great many words will be confounded with one another; thus, sher, "a lion," and shir, "milk," Sansk. ksūra, will be pronounced alike; so, bādshāhe, "a certain king," will be confounded with bādshāhī, "sovereignty," or, as an Adjective, "royal:" the expression rased, "you may arrive," will be the same as rasīl, "he arrived." We would therefore, in conclusion, advise the student, if destined for India, to be careful in observing the distinction between the w and y majhūl and maʿrūf. If he merely studies the language as an amateur, for the sake of perusing its numerous literary works, he may follow his own inclination; and, if he is likely to visit Persia, then let the majhūl sounds be discarded altogether, should he find reason to believe that such is really the custom of the country.

CAUSAL VERBS.

47. These are formed, as already stated, by adding the termination ānuḍan, or, contracted, anānān, to the root of the Primitive Verb; thus, jastan, "to leap," root jah; from which comes jahānānān, 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.**

"I am a scholar."  "We are scholars."  
ما شاکردنیم
Ma shakhrāndīm

"Thou art a servant."  "You are servants."  
تو چاکری
To چاکری

"He is sensible."  "They are thieves."  
ايشان دزنند
Aishān džānānān
ON THE VERB.

a. If the preceding word ends in the weak ı, the ı is retained in
the verbal terminations; as, "I am a slave;" "Thou art mad;" "He (she or it) is an
angel." If the preceding word ends in the vowels ı or o, the letter
ı is inserted, to avoid a hiatus between these and the verbal ter-
minations; as, "I am seeing;" "Thou art wise;"
and (contracted) "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.

Thou art or existest.

He is or exists.

PLURAL.

We are or exist.

You are or exist.

They are or exist.

c. It is highly probable that there was a simpler form of this Verb
once in use, a form which pervades almost all the languages of the
Indo-European family, viz.—

I am or exist.

Thou art.

He, &c., is.

We are.

You are.

They are.

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, "I have heard;" "Thou hast seen;" "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
نا (or ذ) "not;" as نَرْسِيد "He did not
arrive." With the Imperative, the Particle ا (or ا) ma is employed in like manner, to express prohibition; as, ا "Ask not;" so, مباد or مباد "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 ا; thus, ا انداخت andاپک "He threw;" ا انداخت nayandاپک "He did not throw;" Aorist, انتم اftam, "I may fall;" Future, ايفتتم biyuftam, "I shall fall;" اگ "consider;" اگ "consider not." If the Verb begins with ا, the ا remains, but the madda is rejected; thus, أ "He may bring;" أ "He will bring;" أ "Bring thou;" أ "Do not bring;" but this, in reality, is in strict conformity with the general rule; for ا 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 ا, in the older Poets, frequently unites with the following ا, without the intervention of the ا; as, ا نامد, for ا نامد, "He came not."

b. On a similar principle the initial ا is omitted in the Pronouns ا "he, she, or it," ا "this," and ا (properly ا "that," when they are closely connected with the preceding word; as, ا "on this," instead of ا برای "in that," for ا در ا. 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 is rendered negative by substituting ا for the initial ا.

**SINGULAR.**

| استم | "I am not." |
| کِسْتَم | "Thou art not." |
| کِسْتُم | "He, &c., is not." |

**PLURAL.**

| نِسْتَم | "We are not." |
| نِستَم | "You are not." |
| نِستَم | "They are not." |
c. To denote simple negation, the verbal terminations of the Perfect are subjoined to the Particle 

—I am not.’

or ‘Thou art not.’

‘He, &c., is not.’

‘We are not.’

‘You are not.’

‘They 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, ‘Once,”

or “any time;”’” by name;”’’ night and day;”’ “perfectly;”’ “secretly.” 2dly, Adjectives without undergoing any change; as, “well;” “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, “here,” “there;” “where?” “how?” “whither?” &c. These again may be preceded by a Preposition; as, “hence;” “there.” Lastly, there are some Arabic Nouns in the Accusative
ADVERBS.—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;" ب "with" (in company with); بر and ابر "on," "upon;" د "in," "by;" ت "without" (deprived of); تا "up to," "as far as;" ج "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.—بيثن "instead of;" bajāe, "opposite," or "equal to;" barāe, "on account of;" ba'd az, "after;" b. ghair, "except;" dar miyān, "between;" sināe, "except," "beside;" sūr, "towards;" berūn, "without;" andarūn, "within;" zabur, "above;" zer, "beneath."

CONJUNCTIONS.

52. Primitive Conjunctions, like the simple Prepositions, are not numerous. The following are of frequent occurrence:—بلا "if;" بلك "but," "on the contrary;" تا "whilst;" "until;" چون "when," "as;" چه "that," ژ "for," "as;" ژ "also;" ژ "and" (pronounced wa, and sometimes o); هم "even," "also;" ژ "or," "either."

a. The rule for pronouncing the wān-i-'af, or conjunctive و wān
INTERJECTIONS.—NUMERALS.

seems to be nearly as follows:—When it connects sentences, or clauses of a sentence, it is pronounced *wa*; thus, آمد و رفت *āmad waraft*, “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,”* بیش از ازانکه *“before that”* (*antequam*); so, بعد از اتانکه *“after that”* (*posteaquam*); هر چند که *“notwithstanding;”* بعد اتانکه or هر چند *“although;”* بیانی پرس *“therefore.”

INTERJECTIONS.

53. In Persian, as in other languages, Interjections consist partly of adventitious sounds denoting the passions and emotions of the speaker; as, اَه *“ah!”* اَی *“O!”* &c.; and partly of Substantivies expressive of pain or pleasure, used elliptically, or in the Vocative Case; as, اَفسوس *“Alas!”* دریغ دیریغ *“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>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>يكن</td>
<td>1</td>
<td>١٣٠</td>
<td>١٣٠</td>
</tr>
<tr>
<td>دو</td>
<td>2</td>
<td>٢٠</td>
<td>٢٠</td>
</tr>
<tr>
<td>سه</td>
<td>3</td>
<td>٣٠</td>
<td>٣٠</td>
</tr>
<tr>
<td>چهار</td>
<td>4</td>
<td>٤٠</td>
<td>٤٠</td>
</tr>
<tr>
<td>خم</td>
<td>5</td>
<td>٥٠</td>
<td>٥٠</td>
</tr>
<tr>
<td>شش</td>
<td>6</td>
<td>٦٠</td>
<td>٦٠</td>
</tr>
<tr>
<td>هفت</td>
<td>7</td>
<td>٧٠</td>
<td>٧٠</td>
</tr>
<tr>
<td>هشت</td>
<td>8</td>
<td>٨٠</td>
<td>٨٠</td>
</tr>
<tr>
<td>نه</td>
<td>9</td>
<td>٩٠</td>
<td>٩٠</td>
</tr>
<tr>
<td>ده</td>
<td>10</td>
<td>١٠٠</td>
<td>١٠٠</td>
</tr>
<tr>
<td>پانزده</td>
<td>11</td>
<td>١٠١</td>
<td>١٠١</td>
</tr>
<tr>
<td>دوازده</td>
<td>12</td>
<td>١٢٠</td>
<td>١٢٠</td>
</tr>
<tr>
<td>سیزده</td>
<td>13</td>
<td>١٣٠</td>
<td>١٣٠</td>
</tr>
<tr>
<td>چهارده</td>
<td>14</td>
<td>١٤٠</td>
<td>١٤٠</td>
</tr>
<tr>
<td>پانزده</td>
<td>15</td>
<td>١٥٠</td>
<td>١٥٠</td>
</tr>
<tr>
<td>شانزده</td>
<td>16</td>
<td>١٦٠</td>
<td>١٦٠</td>
</tr>
<tr>
<td>هفده</td>
<td>17</td>
<td>١٧٠</td>
<td>١٧٠</td>
</tr>
<tr>
<td>هشت</td>
<td>18</td>
<td>١٨٠</td>
<td>١٨٠</td>
</tr>
<tr>
<td>نوزده</td>
<td>19</td>
<td>١٩٠</td>
<td>١٩٠</td>
</tr>
<tr>
<td>بیست</td>
<td>20</td>
<td>٢٠٠</td>
<td>٢٠٠</td>
</tr>
<tr>
<td>بیست و یک</td>
<td>21</td>
<td>٢٠١</td>
<td>٢٠١</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 و o; thus، و شش
“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 era 1861 is 1278; so the corresponding year of the Hijra 1278
is 1128. 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 (1128) 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 Musulmans 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 Musulman 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 manu-
script 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 corre-
spending to any given year of the Hijra, apply the following rule:—
From the given number of Musal\mian years, deduct three per cent., and to the remainder add the number 621·54: the sum is the period of the Christian æra at which the given current Musal\mian 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 shews that the Musal\mian 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 æra are given, the precise period of the Christian æra may be found as follows: — Rule. Express the Musal\mian 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 æra. This rule is exact to a day, and if in the Musal\mian 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>جمادی الول</td>
<td>30</td>
<td>رمضان</td>
<td>30</td>
</tr>
<tr>
<td>صفر</td>
<td>29</td>
<td>جمادی دی اینی</td>
<td>29</td>
<td>شوال</td>
<td>29</td>
</tr>
<tr>
<td>ربيع الول</td>
<td>30</td>
<td>رجب</td>
<td>30</td>
<td>ذی القدر</td>
<td>30</td>
</tr>
<tr>
<td>ربع دی اینی</td>
<td>29</td>
<td>دی أضحیة</td>
<td>29</td>
<td>ذی حجه</td>
<td>28</td>
</tr>
</tbody>
</table>
The following are the names of the days of the week, both Persian and Arabian.

**Persian.**

- Sunday. *yuk-shamba.* يَوْمَ أَحْد[
- Monday. *dū-shamba.* يَوْمَ آلْثَانِين[
- Tuesday. *si-shamba.* يَوْمَ الْثَلَاثاء[
- Wednesday. *chahār shamba.* يَوْمُ الْآرَبَٰعِ[
- Thursday. *panj-shamba.* يَوْمُ الْخَمْسِ[
- Friday. *ādina.* يَوْمُ الْجَمِيعة[
- Saturday. *shamba.* يَوْمُ السُّبْت[

**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 or বাইন *dūrnān* or *dūr* or "a door-keeper;" from প্রীত *be’dakar* "a servant or attendant;" from "gold," *ne’gār* "a goldsmith, or worker in gold." In modern Persian, the terminations and (from the Turkish) are sometimes met with; as, from *nān-do* "a musket," *būdouqie* "a musketeer." After a soft letter,
the termination is added; as, "a gardener," from "a garden or orchard."

b. Names relating to the place of any thing are formed by adding "a place abounding with lions," from "a lion;" "a candle or lamp," from "a candle or lamp;" "a rose-bed," from "a rose or flower;" so, from "a stone," "a place abounding with stones." A few are formed by adding "a hilly country;" "the channel of a stream," "a little man," "a grain;" "a little door or window," "a door." By adding the imperceptible to the diminutive in ah, it denotes littleness in a disparaging sense; as, "a sneaking or contemptible mannikin."

c. Diminutives are formed by adding كـ for names of animals; ن (sometimes نه) for inanimate beings; and حـ, or حـ, applicable to any Nouns; thus, "a little man," from "a man;" "a small grain," from "a grain;" "a little door or window," from "a door." By adding ٍ imperceptible to the diminutive in ِ, it denotes littleness in a disparaging sense; as, مَرِّك "a sneaking or contemptible mannikin."

d. An Abstract Noun may be formed from any Adjective, simple or compound, by the addition of ـ صدا ـ from "good;" "the possessing of the world" "royalty," from "world-possessing," an epithet applied to monarchs. By adding ـ to Appellative Nouns an Abstract will be formed, denoting the state or profession indicated by the Noun; as, ـ سودا ـ "sovereignty," from "a king;" ـ صودا ـ "traffic;" ـ صودا ـ "a merchant." If the primitive word should end in the weak ا, the ٍ is suppressed, and the letter ـ inserted before adding the termination ـ as, "sad," "sadness;" so, ـ بـ "slave," ـ بـ "slavery." A few Abstracts are formed by adding ـ as, "heat," from ـ "hot."
SUBSTANTIVES. — ADJECTIVES.

e. Verbal Nouns are formed by changing the final syllable ان of the Infinitive into ا — ال; as, دیدن دیدان “to see,” دیدار “seeing,” a sight.” This termination occasionally gives the word the sense of agent as, خریدار خریدنار “a purchaser,” فروختنار “a seller.” The Infinitive itself is frequently used as a general Verbal Noun, like our words in ing; as, آمدنن رستم “the coming of Rustam.” In a few phrases the final — of the Infinitive is rejected; as, آمد و نش “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 وي — ma‘rif; as, كردنی كردن “duty,” “that which is fit or necessary to be done;” so, خرودنی خرودن “any thing eatable;” 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 ي or ش — دوی “speaking,” “conversation,” from گو, the root of كُفان “to speak;” so, آفریدنی آفریدن “creation,” from آفریدن, the root of آفریدن “to create.” The Noun denoting the Agent of a Verb is formed (as already stated, page 41) by adding the termination دن to the root; as, آفریننده “the Creator;” and if the root ends with the long vowels ا or او, the letter ي is inserted between it and the termination; as, دویند دویند “the speaker.”

g. Sometimes the root itself is used as a Verbal Noun; thus, رنج “grief,” from نجیدن نجیدن “to grieve,” or “be grieved;” so, سوز سوز “ardour,” or “burning,” from سوز سوز “to burn.” A few Nouns may be formed from the root by adding ان (peculiar to Verbs in سوز), or ا imperceptible; thus, سوزاب سوزاب “inflammation,” from سوز, the root سوز “a command,” from فرمان فرمان “trembling,” فرمان “to tremble.”

2nd.—OF ADJECTIVES.

h. Adjectives denoting possession, &c. are formed by adding to Nouns

i. The terminations سار, سا, دس, ديس, آس, and دوش, added to Nouns, form Adjectives denoting similitude; (rarely پام and نام) and denote resemblance in colour; as, "like musk;" "like the sun;" "like dust;" "humble;" "ruby-coloured;" "of the colour of the tulip."

j. A large class of Adjectives which may be termed gentile, patronymic, or relative, is formed from Substantives, by adding the termination ي; thus, from "Persia," "Persian;" from "India," "Indian;" from "Persia," "Shiraz;" "of, or belonging to Shiraz;" so, from the Substantives "a city," "a forest," "the sea," are formed the Adjectives "Shirazi, جنگل, "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.

k. By adding the termination ا in، (sometimes) وار and added to Nouns, form Adjectives, denoting general or natural resemblance: hence fitness or worthiness, of the original Noun; as, "manful," "worthy of a man;" "demonic," "worthy of a (demon;" "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.
When more words than one are required to express the
ordinal number, the -م is added to the last only; as، ت و هقتت
"the twenty-seventh." The word expressing the first of the ordinals,
"seven." The word expressing the first of the ordinals,
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 یک; as، "the twenty-first." The ordinals second and third may be سوم or دوم;
the rest follow the rule.

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 س imperceptible; thus، یک روز "one day;"
"of one day's duration;" so، یکسال "one year old;"
"a man aged thirty years." In like manner, from دو دل
"two hearts," comes the Adjective or دو دل، "two-hearted;"
i.e. "wavering, or fickle."

3d.—OF VERBS.

The principal Derivative Verbs in Persian are those called Causal,
already mentioned (§ 47). A few Verbs are derived from Arabic roots,
by adding طلب "to seek," or طلب "to
understand;" from the Arabic roots طلب "seeking," and طلب "per-
cognition or understanding;"

4th.—OF ADVERBS.

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
and which, when they denote manner, as is often the case,
may be considered as Adverbs; as، "in the manner of a
pedestrian," or "pawn at chess;" عاشقانه "wisely;" 达争 "bravely."
COMPOSITION OF SUBSTANTIVES.

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 Genitive Case, the sign of the izafat being rejected; as, باورچی خانه "cook-house, or kitchen," from "cook," and خانه "a house." This is, in fact, equivalent to خانه باورچی "the house of the cook," with the order of the words reversed, so, رزم گاه "the battle-field," from "contest," and گاه "a place:" in like manner, جهن بناه "the asylum of the world, an epithet applied to an Eastern monarch, equivalent to our words "Her or His Majesty," from جهان "the world," and پناه "refuge:" so, روز نامه "a day-book," پناه "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, گفت و شنود "conversation," literally, "speaking and hearing;"
ADJECTIVES, OR EPIIIETS.

67

"coming and going," "intercourse." 2ndly, A contracted Infinitive, with the corresponding root; as, "searching;" "conversation." The conjunction و in such cases is occasion-ally omitted; as, آمد و نشون, the same as آمد و شود, &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, مزرز و کشور "an empire or kingdom," literally, "boundary and region;" so, آب و هوا "climate," literally, "water and air;" نشوانا "rearing or bringing up (a plant or animal)." In these, also, the conjunction و may be omitted; as, مزرز بوم, نشوانا, &c.

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

e. A few Substantives are compounded of a numeral and another Substantive; as, "a quadruped," "the afternoon," being the third ِراز or watch of the day; so the days of the week, يک شنبه "Sunday," دو شنبه "Monday," سه شنبه "Tuesday," &c.

ADJECTIVES, OR EPIIIETS.

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, "having cheeks like the tulip;" "having the face of a fairy;" "having a heart like stone;" "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.

Another numerous class, similar to the preceding, is formed by prefixing an Adjective to a Substantive; as, "having a fair face;" "of pure intention;" "distressed in heart;" "of a golden pen," an epithet applied to Mullā Muḥammad Ḥusain Kashmirī,∗ the finest writer of the Ta'liḳ 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.

Perhaps the most numerous class of the Epithets is that composed of Verbal Roots joined to Substantives or Adjectives; as, "world-subduing;" "strife-exciting;" "giving rest to the soul;" "ravishing the heart;" "moving lightly." Most Grammarians consider the Verbal Roots in such compounds as contractions of the Present Participle in ān- or ā-. We do, indeed, sometimes find the real Participle in use; as, "intrepid," literally, "heart-bearing," (German, herzhaft); so, "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 Mullā Hussain. I happen to possess a manuscript of the Buṣān of Sa'di, written by him; and assuredly the perusal of a page 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 Zarin-Kalam; but there is but one, Mullā Husain, worthy of the designation.
ADJECTIVES, OR EPITHETS.

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, جِهَان دِبَّة “experienced,” “one who has seen the world;” جُنُب أَزَمُودة “one who has been tried in battle,” i.e. “trained to war;” so, غض بِردة “one who has felt sorrow;” مُحَجَّب كَشِیدة “one who has laid a snare;” دام نِیدا “one who has endured affliction.”

j. There is an extensive class of Adjectives formed by prefixing the Particles بَا “with, or possessed of;” and بِ “without, or deprived of,” to Substantives; as, بَانَال “rich,” “possessed of wealth;” بَارَامش “cheerful, or joyous,” an epithet applied to the planet Venus; so, بَنِي دَل “heartless, or disconsolate;” بَنِي انصاف “unjust;” بَنی نیار “without need;” “He who is above all assistance,” an epithet applied to the Almighty.

k. The Particles كم and هم, prefixed to Nouns and Verbal Roots, form a considerable class of Epithets. كم literally denotes “little;” but in composition it seems almost to convey the idea of “nothing, or negation;” as, كم زور “of little strength;” كم حُر “of little sense,” “stupid;” كم جُوز “eating little,” “abstemious;” كم بایب “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 áνα, or the Latin con; as, هم را “a fellow-traveller, or one who goes on the same road,” the
same as ἀκολούθος (from ἀμα and κελευθος); so, ἥμεν ὁμοί "of the same age," "coeval;" ἥμεν ἐνίκησαν γέροντας "intimate," "sitting together;" ἥμεν ἄφθινας "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 ὅν, prefixed to an Adjective, simple or compound, renders it negative; as, τὰ ἄφθινα "impure," from ἄφθινας "pure;" so, ἄφθινας ἀραττόν "of pure or sincere intention," comes "of wicked intention." It is also prefixed to Verbal Roots and Participles; as, ἄφθινας ἀραττόν "ignorant," ἄφθινας ἀραττόν "not commended," "disreputable." Sometimes it is prefixed to Substantives; as, ἄφθινας ἀραττόν "not according to one's desire," perhaps elliptically for ἄφθινας ἀραττόν ὅν; for we meet with ἄφθινας ἀραττόν and ἄφθινας ἀραττόν "worthless," still in use.

VERBS.

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

o. The Verbs ἐράμον, ἐράμον, ἐράμον, and are frequently used with Substantives or Adjectives, in the general sense of "making;" as, ἐράμον ἐράμον ποιεῖν "to make an order," "to command;" ἐράμον ἐράμον "to make content," "to satisfy;" ἐράμον ἐράμον "to pay attention," "to notice;" ἐράμον ἐράμον "to peruse (a letter)." The Verbs ἐράμον and ἐράμον are occasionally used in the same sense; s, ἐράμον ἐράμον "to make search;" ὅς ἐράμον ἐράμον "to express an opinion." The Verbs ἐράμον and ἐράμον are used in the sense of "to suffer," "to experience;" as, ἐράμον ἐράμον "to love;" ἐράμον ἐράμον "to experience;" as, ἐράμον ἐράμον "to suffer affliction." In this general acceptation, the Verb ἐράμον
"to see" occasionally applies to some of the other senses; as, بُرُقِي دیدن "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 Suhaillī, by Ḥusain Vā'iz, 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 Brähmans 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 Hindūstāni, the Marhattī, 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 مَعْلُ طُوْطِيْرِ را خْرَید Mughal tūzī-rū kharīd. Here the Mughal is the Nominative, beginning the sentence; طُوْطِيْرِ را the parrot, is the Complement, or Object, in the Accusative Case, governed by the Verb خْرَید purchased, which comes last. So in the sentence, "Timúr arrived in India," تَیمُورُ بِهِ هَندُوْسْتَانِ رَسْیَد Timúr ba Hindūstān rasīd. Timúr 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 درویشی بر دوکانی, "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 احتمال می پنداردی. "That man said, 'Do you consider me a fool?'" So in the sentence, پادشاهی در خواب دید که تمام دندانهای او افتاده اند, "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 Gulistán of Sa'di: پادشاهی را شویدم که بسکشتی اسپیری اشارت کرده, "I have heard of a king who issued the order (made the signal) for the executing of a certain captive." So in the sentence, بیکی را از ملولی عجم دخایت کنند که دستی,
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 dihkhān o khar; 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 khare dāsht—"A villager had an ass." This sentence is exactly like the first quoted above, only the object (khare) 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 sababī be-kharji, khar-rā barā'e charīdan ba-bāghe sar mī-dād—"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-dād, "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: Murdumānī bāgh khar rā mī-zadand; wa az zarā'at ba dar mī-hardand—"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-hardand is qualified by the words, "out from the cultivated ground." Fourth sentence: Roze dihkhān postī sher rā bar khar bast; wa guft, wahī shab barā'e charīdan tū bar ārā, wa ārāz makan—"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,
ARRANGEMENT OF WORDS.

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: Hamchun an har shab bā 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 mūdīl, yahīn mī-dānist hi ān shēr 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 theVerb, as in the fourth sentence) is, “that this is a lion.” Seventh sentence: Shabe bāghbān orā did, wa az tars bā bar būlāe 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 āznāe ān, khāre dīgar hi dar ān nazdīkī būd, āwāz hard; wa khāri dikhān niz ba āwāz dar āmad; wa bánγ zūdan mīzli 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 āznāe ān, which qualifies the whole sentence. Khāre dīgar hi dar ān nazdīkī 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 wa dānist hi in kist—"The gardener recognised him, and knew who this was." A compound sentence: the Complement to the Verb dānist, in the last clause, is hi in kist, which is placed after the Verb. Tenth sentence: Az durakht farod āmad, wa ān khar rā hi.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 gufta and hi, "kharān rā khamoshī bīh"—"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 izāfut, as in the formation of the Genitive Case, explained in § 29; thus, وزیر ناصح "the sincere minister;" رُوی خُوب "a beautiful face;" طَرَه مَشْکبُوُی "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 izāfat 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'di 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 izāfat 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 "a hundred"; so, "ten darwishes," instead of "ten darwishees;" 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;"
ON SYNTAX.

e. The Adjective Pronouns َوَنِّيَنْي and َنِّيَنْي precede their Substantives; and there are a few Adjectives of a pronominal nature which may optionally precede or follow; as, هم "all;" دیگر "other;" جنی "some or several;" thus, همه مردمان "all the people;" so, دیگر زن َوَنِّيَنْي or "the other woman;" روز جنی or "some or several days."

62. Our word than, after the comparative degree, is expressed in Persian by "more splendid than the sun;" so, از تُو کَمْتَرِم و بعَش از تُو خُوشَتُ "O king, we are, in this world, less than you as to pomp, but more happy in our enjoyments." The Adjective َب "good," is often used in the positive form when denoting comparison, as in the following maxim from the of Shaikh Sa’dî; viz. دُروَغ مَضلَحت‌آمیز بِه از رَابْسِتی فَنْن‌ان‌دِکَیز "Falsehood, fraught with good advice, is preferable to the truth, when tending to excite strife;" so, in the following sentence, خَاموُشَی بِه از سَخَری بَد اَسَت و سَخُن نَدیک بِه از خَاموُشِی "Silence is better than evil speaking, but speaking well: better than silence."

a. The superlative degree, when used, governs the Genitive, as in our own language; thus, "the best of all;" کَبَرد کَه کَنْتَریجِ یانوْرِن خَر اَسَت "They say that the meanest of animals is the ass." The same rule applies to superlative forms from the Arabic; as, اشْرُف آَبَیِّا "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—

"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;" ب "in," "into;" د "without;" تا "till," "as far as;" جز "except," "besides;" and در "in;" which invariably take the simple or Nominative form of a Noun or Pronoun after them; as، از بغداد تا شیراز "from Baghdad to Shīrāz;" ب "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;" سر "above his head;" در "before me," that is، "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
expect it to be followed by the *iẕfat*; which, however, is not the case: thus, in the following line from Sa'di—

حَيَفَ بَشَدَ كَمْ جُرِّ نَكُوْ كَوْد

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

we know, from the metre, that جُرِّ has no *iẕfat*. We may further mention, that the Particle مَ is more generally used as a Conjunction, "till," or "until," "whilst;" تَأْكَ "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.

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. مِمَ</td>
<td>مَان &quot;our or us.&quot;</td>
</tr>
</tbody>
</table>
| 2. تُوُرُ "thy or thee."" | تَان "your or you."
| 3. شُهِ{ "his, her, its," or "him, her, it."} | شَان "their or them."

When these pronominal terminations are joined to Nouns, they generally correspond with our Possessives, *my, thy, &c.;* as, مَ بَشَ "my heart;" كُتَابِت "thy book;" سَرِ "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, دَلَهِي ما "our hearts," or "hearts of us;" اسْهِانِ شَما "your horses," or
“horses of you;” حَالِي اٰیشان “the condition of them.”
When the Noun ends in ١ imperceptible, the terminations ات, اش, and ت become جامع ام “my robe,” &c.: and if the Noun ends in ا or ٣ long, they become, in order to avoid a hiatus, يت, يم “my foot;” مُوَیت “thy hair;” ژُویش “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 ـت, ـش, ـم, are joined to the persons of a Verb, they correspond with the Dative or Accusative Case of the Personal Pronouns; as, دَیدمت “I saw thee;” گُفتمش “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 و “and,” يا “or,” &c.; thus, دِرْبِيَانِم رِهَا نَکَرْد “the porter did not admit me,” or, verbatim, “the porter to me guidance not made;” sc. حَاکِش چَنان بِجُوُرد “the earth has so much consumed it.” In instances of this kind the student must be guided by the context; as, دِرْبِيَانِم, 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;” تو خود “thou thyself,” &c. It may also be the Nominative to any person of the Verb, the verbal termination sufficiently shewing the sense; as, خو ک رفت "I myself went;" خو ک رفتند "they themselves went." The usage of the Persian language requires the employment of خو ک, on certain occasions, as a substitute for a Possessive Pronoun; thus, زکر ب خانه خو ک رفت "the goldsmith went to his own house,” literally, "to the house of self;” من از باغ خو ک مي آمد "I was coming from my garden," or "from the garden of self.”

a. The following is a general rule for the employment of خو ک. 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 خو ک; thus, “I am writing my letter,” من خو ک خو کي نويم "I write the letter of (my) self;” so, زيد غلام خو ک را "Zaid beat his (own) slave" (not another man’s); مردامان ب خانهاي خو ک رفتند "the people went to their own houses." In recent Persian works composed in India this last sentence would be expressed مردامان ب خانه حودها 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, it cannot be used; as, "Zaid beat your slave," Zaid غلام شماز ره; so, "Zaid beat his (meaning another person's) slave," Zيد غلام اروا ره. We may observe, that instead of خویشتن, خویش, and خودش, خویش also occurs, but only in the 3d pers. sing.; as, "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 Gulistan, Book III. Ap. 8, the following suspicious reading: يکی از حکما یسرخ را ذپی کرده "One of the sages made a prohibition to his son," where the use of the Pronoun ـش 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 ـش. In M. Senelet's edition of the Gulistan, 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 تاولی آن عاجر ماندند "The wise men were at a loss in the explaining of it" (viz. the dream).
a. The phrases 

\[ \text{ز آبی تو از آبی من، آبی تو، آبی من} \]

are equivalent to our words *mine, thine, &c.*; as, 

\[ \text{من من} \]

"The throne of Egypt is thine;" so, in the *Akhlaiki Muhsini*, we have the phrases 

\[ \text{این خانه اول از آین که بود؟} \]

"Whose house was this originally?" 

\[ \text{گفت از آبی چدم؟} \]

"He said, That of my grandfather's." 

\[ \text{چون این گذشت از آبی که شد؟} \]

"When he died, whose did it become?" 

\[ \text{گفت از آبی پدرم} \]

"He said, That of my father's," &c.

68. The words 

\[ \text{چه and چه, in Persian, generally} \]

are equivalent to our words *what, which; &c.*; but Dr. Lumsden shews that they are merely *connectives*, and have the *Personal Pronouns* understood after them; thus, 

\[ \text{Sa'di has} \]

\[ \text{ملک زاده را دیدم که عقل داده} \]

"I saw a prince who possessed wisdom:" after the Personal Pronoun is understood; as, 

\[ \text{که این گذشت که این عقل داده} \]

"that he possessed wisdom." 

As the Personal Pronoun, however, is generally left out, the Particles 

\[ \text{که and چه} \]

have been considered, by some Oriental Grammarians, as *relatives*. The following sentence from the *Gulistān*, to which many others might be added, confirms Dr. Lumsden's views on this subject:

\[ \text{آَبِلَهی کو روز روش شمع کافوری زید} \]

"The fool who burns (sets up) a camphor candle in a clear day;" where 

\[ \text{کو} \]

is a contraction of 

\[ \text{او} \]

&c.; literally, "The fool, that he burns," &c., where the mere 

\[ \text{که} \]

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*
PRONOUNS.

in an Oblique Case, they employ the Particle که, together with the corresponding Personal Pronoun, as may be seen in the following examples from the Gulistān:—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’di 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 هرهچه and هرهچه, 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’di’s Gulistān,

“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’di, it would appear that may sometimes be applied to persons as well as things; thus, in the Second Book of the "Gulistān (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 هُرْ, the Particle كه may follow, whether the Substantive be animate or inanimate; as، هُرْ جِهَرْز كه " everything which." When the termination ي majhûl is added to a Noun, and كه or كه follows, the Substantive is thereby rendered more definite or specific; thus, Shaikh Sa'dî says، (حسد) كه از مشققت آن جُرِّ بَرگ دُروُک دُروُک رَسَت "(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 مُرْد " What man?" The word كدام is also used as an Interrogative: it is applicable to every gender and number; as، كدام جِه " What or which man?" كدام کار " What or which business?" كه and كه، when used interrogatively, are to be considered as Substantives, singular or plural, according to the Nouns which they represent; as، آن سی پی كه باشند "Whose horse may that be?" كه می كویند "To whom are they speaking?" ایشان کیسند "Who are they?"
"On account of what are you come?"
"For what did you go?" The Interrogative Particle \(\text{\textit{آیا}}\) corresponds with the Latin \(\textit{an, num, &c.}\); as, \(\text{\textit{آیا بادشاه امده است}}\) An \(\textit{rex venit}\) ? "Is the King arrived?"

CONCORD OF VERBS.

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, 

\begin{align*}
\text{\textit{برادران برّجیدند}} & \quad \text{"The brothers were vexed;"} \\
\text{\textit{جانوران جنگل آواز نمودند}} & \quad \text{"The animals of the forest made a noise;"} \\
\text{\textit{زئگر ونجار بتانزا گرفتند}} & \quad \text{"The goldsmith and the carpenter seized the images."}
\end{align*}

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:

\begin{align*}
\text{\textit{گرچه سیم و زر عسک اید هی در همه سنگی نباید زور سیم}} & \quad \text{"Although silver and gold be produced from stone, yet every stone will not yield gold and silver."} \\
\text{\textit{تأمّد شتی نگفته باشد عابد و هنرین نگفته باشد}} & \quad \text{"Until a man hath spoken his sentiments, his defects and his skill remain concealed."}
\end{align*}

71. We have already mentioned, that when a Numerical 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 دارویش در کلیمی خسپند "Ten darweshes will sleep on one blanket." Irrational animals, and especially inanimate things, generally take the Verb in the singular; as, صد هزار سپ حاضر شد "A hundred thousand horses were ready;" so, دو هزار ورده 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 بیار از چندی دری اورائی حیات ما می‌گردد "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 Gulistan, شاهنشاه عاولیا رطبت لکر است "To the just monarch the pe... is an army;" again, طالب دو زدان عرب بر سر کوهی نشسته بودند "A gang of 'Arab thieves had settled on the summit of a certain mountain;" so, خنثی بتعمص بر زدن آمدند "The whole nation, through 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, Mirzâ 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, "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. "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, "O cup-bearer, bring a goblet of wine;" where has not the sign of the Accusative Case affixed. So in the following lines from Sa'di:

"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;" "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,

A certain villager had an ass. The people of the garden used
to beat the ass." In the first sentence we have without the را; and in the second we have

where the را is added. Hence we see that sometimes the
object takes the termination را, and sometimes not; and the
fellowing 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 بيار signifies, "Bring wine;" but شراب بيار means, "Bring the wine." So in the Story,

A villager had an ass," the را is not needed; but in the next sentence, مردمانی باغ خرا مبیدند "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-
Government of Verbs.

The termination ِ 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 is seldom, if ever, added to both Cases; thus, if the Accusative be indefinite, or does not necessarily require, according to the principles already laid down, then the Dative has the added, as, “I gave a book to that man.” So, “Let them give a half to each woman.” If the Accusative necessarily require, the Dative must be formed by the Preposition “to;” thus, “Let them give the ruby to that woman;” so, “Give me the book.” In these last examples, the words and being definite, require the addition of; and the Dative Cases are formed by prefixing the Particle to the Pronouns.

74. When the Object is in a state of construction with another Noun, or with an Adjective, and from its nature requires, that termination is added to the latter Noun or Adjective, as follows: “I saw Zaid, the son of the minister;” so, in this line from 

In Paradise you will not find the rosy bowers of Muṣallā.” 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 Gulistān of Sa’dī,

يكي از ملوك خراسان سلطان محمر سبکتپورين را بخواب دید
"One of the kings of Khurāsān saw in a dream Sultān Maḥmūd (the son) of Sabuktāgīn," the three words سلطان محمود سکتکیین are viewed as one modified Noun, and the termination ر 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 ر, when requisite, is placed at the end; thus، قاضی زن همسایه‌را طلب کرد

"The Judge summoned the neighbouring woman." So, however complex the Adjective may be, the ر is placed at the end; thus, from Sa'dī، تنی چند از مردانی واقعه دیده و چند گه آن‌موده‌را بفرستادند

“They sent forward several individuals from among men who had seen service and had experienced war:” here the Complement or Object of the Verb، بفرستادند، consists of the whole preceding sentence; and the ر 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 دوآست (root توان) "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 Mislih-ut-tarkib, compiled, as the writer tells us, by Shewā Rūm, poetically named Jauhar, there is a tense called the Continuative Imperative, or Imperative of Duration, formed by prefixing the Particle ٍمٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓ. This tense is also called, according to Jauhar, Istimrār-e-Maṣnūn (استمراری مصنون), which is a sort of Imperfect or Continuative Potential; as, "He may be going;" the meaning of it in Hindūstānī being given, جاتا هوئي وَ. The ordinary Imperative, by prefixing ٍمٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓٓ. 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 خواشخ "to intend," or "to wish," خواشخ "to be able," خواشخ "to be proper," or "fit," are followed by an Infinitive, the final -ن of the Infinitive is rejected; as, خواشخ رَفْت "I will go," or "I intend to go;" خواشخ نَوَشَت "I can write."
The Verbs گردن and گردن are generally used impersonally, in the third person singular of the Aorist or Present; as, باید گردن "One ought to do." The mere root، گردن، is also used impersonally; as، گردن "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، این کار گردن نمیتوانم "I cannot do this deed;" so، نمیتوانم گردن "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، باعث‌شدن به سکشتی اسیری اشارت 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-
junctive Mood (Aorist and Past Potential); as in the sentence
‘Be satisfied with a single loaf (of bread), that you may not
bend your back in servitude;’ so, in the following sentence,
‘If the augmentation of wealth depended upon knowledge,
one would be so distressed as the ignorant.’

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,’
‘Zaid tells 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,’
‘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) prese
‘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 Jānī) 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 *quaes
potor*, 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 haec 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 pro-
minent 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 cul-
vated 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 زر (from *yppa*), 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
Art; thus, مَعْرُوف، غَارِف would denote "the lithographer;" مَعْرُوف, "the thing lithographed;" مَعْرُوف, "the time and place for lithographing;" مَعْرُوف, "the lithographic apparatus;" مَعْرُوف, "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, م, ت, أall contained in the technical word يَتَسَسَنَّا, literally, "they fatten." The serviles ي and م may occur either at the beginning, or in the interior, or, lastly, at the end of a word; the ن and the أ, either in the interior or at the end; the م always at the beginning; the و is employed in the interior of a word; and the س always as the second letter of a word, and it is preceded either by ي or م, and followed by م. For example, let us take the verbal root قَبِيل, which signifies "accepting;" we thence, by means of the servile ي alone, deduce the forms مُقَبِّل, مَقَبِّل, and قَبِيل, قَبِيل. Then the various forms مُقَبِّل, مُقَبِّل, and قَبِيل, قَبِيل, 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 مُثَقَّف, مُثَقَّف, and فُل, فُل, we see at once that the roots are فُل, فُل, 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 مَقَدّن, "tried," or "tested" (as
gold in the fire), contains no fewer than four servile letters, and only one letter strictly radical, viz. ف. Now, out of these four serviles, two must belong to the root. We see, however, that the word is of the form مُقُبُولَ, already cited; hence we infer that the root is فَقَن, just as that of مُقُبُول* تُبَل. 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.

<table>
<thead>
<tr>
<th>Case</th>
<th>Name</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>والد</td>
<td>a father.</td>
<td>والدان</td>
<td>fathers.</td>
</tr>
<tr>
<td>Gen.</td>
<td>وَالد</td>
<td>of a father.</td>
<td>وَالدَيْن</td>
<td>of fathers.</td>
</tr>
<tr>
<td>Acc.</td>
<td>والداً</td>
<td>a father.</td>
<td>والدَيْن</td>
<td>fathers.</td>
</tr>
</tbody>
</table>

2nd.—Declension of a Feminine Noun.

<table>
<thead>
<tr>
<th>Case</th>
<th>Name</th>
<th>Singular</th>
<th>Dual</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>والدة</td>
<td>a mother.</td>
<td>والداتِ</td>
<td>mothers.</td>
</tr>
<tr>
<td>Gen.</td>
<td>والدَة</td>
<td>of a mother.</td>
<td>والدَيْتَن</td>
<td>of mothers.</td>
</tr>
<tr>
<td>Acc.</td>
<td>والدَة</td>
<td>a mother.</td>
<td>والدَيْتَن</td>
<td>mothers.</td>
</tr>
</tbody>
</table>
When a Noun is rendered definite, by prefixing the Article \( \text{ال} \), the nunation (§ 22) which appears at the end of some of the Cases is dropped, and the simple short vowel retained; thus, Nom. 

\( \text{الولد} \) “the father;” Gen. \( \text{ولد} \) “of the father;” Acc. \( \text{ولد} \) “the father;” so \( \text{والدة} \) “the mother;” Gen. \( \text{والدة} \) “of the mother;” Acc. \( \text{والدة} \) “the mother.” In like manner, the nunation is rejected when one Noun governs a Noun following in the Genitive; thus, 

\( \text{أمير أهل المينين} \) “Commander of the Faithful;” 
\( \text{إقبال الدولة} \) “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, “\( \text{Amirul-muminin} \),” and “\( \text{Ikhālu-d-Daulat} \),” or “\( \text{Ikhālu-d-Daula} \).” The Arabic Dual is sometimes introduced into Persian, but always in the Oblique Case, the final vowel being rejected; thus, 

\( \text{الددين} \) “the two cities;” 
\( \text{والدين} \) “the two fathers,” meaning the two parents. In a similar manner the regular Oblique plural of masculine Nouns is sometimes introduced into Persian; thus, 

\( \text{علم أولين و أخرين} \) “the sciences of the ancients and moderns!”

The regular feminine plural ending in 

\( \text{ات} \), without the nunation or vowel-point, is of frequent occurrence in Persian; thus, 

\( \text{توجيهات درستان} \) “the kind attentions of friends;” 
\( \text{تكليفات مزبور} \) “the aforesaid difficulties.”

86. Besides the regular plurals exemplified in the words 

\( \text{والد} \) and 
\( \text{والدة} \), 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 

\( \text{ملك حكم} \) “an order,” plur. 
\( \text{أحكام} \) “orders;” so 
\( \text{ملك حكم} \) “property,” plur. 
\( \text{إحلاك} \) “goods” or “ Chattels.”

2nd, From a triliteral root, with or without the additional \( \text{ة} \) (vide § 89), may be formed a broken plural of the measure 

\( \text{جبيل} \) “a mountain,” plur. 
\( \text{جبيل} \) “mountains;” so 
\( \text{رجل} \) “a man,” 
\( \text{رجل} \) “men;” so 
\( \text{حصلة} \) “disposition,” plur. 
\( \text{حصلا} \) “dispositions.”

3rd, From the
104 FORMS AND MEASURES.

triliteral root another plural, of frequent occurrence in Persian, may be formed on the measure مَلِکُّ "a king," plur. مَلُوكُ "kings;" thus مَلَكُ "science," plur. عَلُومُ sciences." 4th, Another broken plural, of frequent occurrence in Persian, is formed on the measure مَلاَهُ "a sage," حَكَمَاء "sages;" so مَلاَهُ "a poet," plur. شُعَراء "poets." This form of plural arises from singular Nouns of the measure 35 قَبِيل or مَلَك. 5th, Another broken plural is formed by inserting 1 and 2 in the penult and final syllables of a word respectively; thus مَلَكُ "a king," plur. مُلاَك. مَلِكُ "kings;" so مَلِكُ "the devil," plur. مُلاَك. مَلِكُ. 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 a 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 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 قَبَلُ is susceptible of twelve different measures, according as we apply the three short vowels and the jazm. Supposing the student to meet with root قَبَل 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 قَبَلُ قَبَلُ, or قَبَلُ قَبَلُ, by using the jazm on the middle letter; or it may be any of the following nine measures as dissyllables, viz. قَبَلُ قَبَلُ قَبَلُ, with fatha on the first letter;
also قَبْلَ, قَبْلُ, قَبْلٌ, قَبْلَتُ, قَبْلَتْ, قَبْلًا, قَبْلٌ, with hasra for the first vowel; or, lastly, it may be قَبْلَ, قَبْلُ, قَبْلٌ, قَبْلَتُ, قَبْلَتْ, قَبْلًا, قَبْلٌ, with γamma on the first letter.

88. The Semitic Grammarians, both Arabs and Jews, have adopted, a special favourite, the trilateral root فَعَلَ, 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 قَبْلُ, which has the advantage of being more manageable; but the student must not suppose that either فَعَلُ or قَبْلُ فَعَلُ, 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 فَعَلَ. A similar instance occurs in the Greek Grammar, in the case of the verb τύπτω, 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.

89. We have just shewn, in § 87, that the trilateral root is susceptible of twelve distinct measures. Of these, nine may occur in Persian; viz. 1st, قَبْلُ, which may be either a Substantive or an Adjective; thus, قَبْلُ دَخَلَ “entrance;” قَبْلُ صَبِبَ “praise;” قَبْلُ صَعِبَ “difficult;” قَبْلُ سَهَلَ “easy.” 2nd, قَبْلُ (Substantive or Adjective); thus, قَبْلُ عَلَمَ “knowledge;” قَبْلُ ذِكرَ “remembrance;” قَبْلُ صَرَفَ “pure;” قَبْلُ حُبَّ “friendly.” 3d, قَبْلُ (Substantive); thus, قَبْلُ حُبَّ “beauty;” قَبْلُ شَفَعَ “occupation.” This measure may also be a broken plural; thus, قَبْلُ أَسْدٌ “a lion;” قَبْلُ أَسْدٌ “lions.” 4th, قَبْلُ (Subst. or Adj.); thus, قَبْلُ طَلَّبَ “search;” قَبْلُ طَلَّبَ “action;” قَبْلُ حُسُنَ “beautiful;” قَبْلُ بَطَلَ “bold.” 5th, قَبْلُ (Adj.); thus, قَبْلُ عُقَبَ “intelligent;” قَبْلُ حُسِنَ “impure.” 6th, قَبْلُ (Subst.); thus,
"a man;" سَنَع "a beast of prey." 7th, قَبِلُ (Subst.); thus, عَظَم "greatness;" صُغر "childhood." This measure may also be a broken plural; thus, حَرَف "trade," pl. حَرَفُ "trades." 8th, قَبِلُ (Subst.); thus, لُقَي "guidance;" لُقَيْ "seeing." 9th, قَبِلُ (Subst.); thus, قدَس "holiness;" رُحم "tenderness." This last measure may also represent one of the broken plurals; thus, كُتَاب "a book;" pl. كُتَابُ "books."

a. Most, if not all, of the preceding measures admit of a further modification, by the addition of the syllable ُت, or ُت, or ُت; the effect of which is, either to render their meaning more definite, or, at the same time, to denote that words so ending, whether Substantives or Adjectives, are, as a general rule, of the feminine gender.

SECOND FORM, قابل.

90. This form has two measures: viz. 1st, قِبَال, 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, غَلِب "prevailing," or "a conqueror;" قَادِر "a slayer;" قَوَّم "powerful." 2d, قابِل (a Substantive, and of rare occurrence); thus, حَاتِم "a signet ring;" قَبَل "a mould." These, like the preceding measures, may all assume the additional terminations ُت, or ُت, or ُت; thus, عَاصِيَت "kindness;" فَاصِلَة "distance;" فَائِدة "gain;" فَائِدة "scaling up," or "conclusion" (of a book or epistle, &c.).

THIRD FORM, قِبَال.

91. This form has three measures: viz. 1st, قِبَال (Subst. or Adj.); thus, حَارِب "perfection;" قَوْر "rest;" حَرَام "unlawful;" حُمِّل "desolate." 2d, قِبَال (Subst.); thus, حَسَاب "reckoning;" فَوْز "flight." This measure is also that of one of the broken plurals, of
not unfrequent occurrence; thus, "a slave or servant;" pl. "slaves;" "a man;" pl. "men." 3d, قبُّال (a Subst.); thus, "a boy or slave;" "the lowest of the people." Like the preceding measures, the singular Nouns may assume the final ت, or ة, or ١; thus, "guidance;" "traffic;" البَشَّارت "glad tidings."

FOURTH FORM, قبَّل.

92. This form has two measures: viz. 1st, قبَّل (Adj. or Subst.); thus, "necessary;" شُكُور "grateful;" قبَّل "acceptance." 2d, قبَّل (Subst.); thus, "appearance;" دَخُول "entrance." This is also the measure of one of the broken plurals, as we have mentioned in No. 7; thus, خُرَاف "a letter;" pl. خُرُوف "letters," &c. These measures (the broken plurals excepted) may assume the additional ت, or ة, or ١, as before; thus, "necessity."

FIFTH FORM, قبَّل.

93. This form has two measures: viz. قبَّل (Subst. or Adj.); thus, جَبَيل "marching;" كَيْل "a guide;" حَسِين "beautiful;" كَرِيم "generous." 2d, قبَّل (a diminutive Noun); thus, عَبْد "a slave;" عِبَيد "a little slave." They may further assume the final ت, or ة, or ١; thus, "excellence;" نَصِبَت "admonition," &c.

SIXTH FORM, قبَّل.

94. This form has two measures: viz. قبَّال (Subst. or Adj.). As a Substantive, it indicates the trade or profession of a person; as, جَلَّد "a banker or money-changer;" قَبَّال "a greengrocer;" جَلَّد "an executioner." As an Adjective it indicates an intensive degree.
called by the Arabs the Noun of Excess; thus, عَلَم "very learned;" َجُهَّال "very bountiful." 2d, َجُهَّال, which is the measure of one of the broken plurals; thus, ٌجَاهِل "a fool;" pl. ٌجَاهِل "fools;" عَوَال "an agent;" pl. عَوَال "agents."

SEVENTH FORM. قَبَيل.

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

EIGHTH FORM. قِبَلاء.

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

NINTH FORM. قَبِيلي.

97. This form has three measures: viz. 1st, قَبِيلي (Subst.); thus, َنَفَرِي "a decree" (of a judge, &c.); َنَفَرِي "a demand." 2d, قَبِيلي (Subst.); thus, َنَفَرِي "reflection;" َنَفَرِي "mention." 3d, قَبِيلي; thus, َنَفَرِي "proximity;" َنَفَرِي "good news." This last measure may also indicate the feminine form of an Adjective of the comparative or superlative degree; thus, َنَفَرِي "greater;" َنَفَرِي "higher;" َنَفَرِي "lower," &c. In Persian the final َي is generally changed into ٌ. Thus َعَذَرِي and َعَذَرِي are much more common than َعَذَرِي and َعَذَرِي.
FORMS, ETC. CONTINUED.

TENTH FORM, قبَلَانٍ.

98. This form has four measures, most of them Substantives: viz. 1st, قَبَلَانٍ (Adj.); thus, حَيْرَانٌ "astonished;" 2nd, قَبَلَانٍ (Subst.) thus, جَرْمَانٌ "disappointment;" 3rd, طيْرانٌ (Subst.) thus, دُورانٌ "revolution;" 4th, قَبَلَانٍ (Subst.) thus, سُلْطَانٌ "a king or sovereign." This last measure may also be one of the broken plurals; thus, بَلدَانٍ "a city;" pl. بُلدَانٌ "cities;" 5th, عَبَدٌ "a slave;" pl. عَبَدٌ "slaves."

ELEVENTH FORM, إقبل.

99. This form has only one measure, viz. إقبال, which is an Adjective, and may be of any of the three degrees of comparison; thus, إِبْكُمَ "dumb;" إِحْسَن "greater;" إِحْسَن "more or most beautiful."

TWELFTH FORM, إقبال.

100. This form has two measures: viz. إقبال, which, as we have already stated, is one of the broken plurals of most frequent occurrence in Persian; thus, لُطَف "a tablet;" pl. الْوَاح "tablets;" 2nd, إِقبَال, 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, إِخْرَاج "expulsion," or "expelling;" إِخْلاَمٍ "purifying;" إِقْوَار "confirming."

THIRTEENTH FORM, مقبل.

101. This form has four measures: viz. 1st, مَقبلٌ and مَقبلٌ
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, مَصْبُّر "a ferry" (place of crossing); مَكْتَب "a school" (place of writing); مَجْلِس "an assembly" (place of sitting); مَنْزِل "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, مَحِلَّب "a milk-pail," منفَق "a pair of bellows," قَطَع "blowing." 3rd, مُقِيل, the Active Participle, or agent of the third derived form of the Verb from the triliteral root; thus, مُخْرِج "expelling;" مُخْلَص "purifying." 4th, مُقَبَّل, the Passive Participle of the last mentioned measure; thus, مُخْرِج "expelled;" مُخْلَص "purified."

FOURTEENTH FORM, مَقَبَّل.

102. This form has only one measure, viz. مُقِيل, which may either be a Noun of instrument or of excess; thus, مُقَاتِح "a key;" مِيزان "a balance;" مِنْعَام "very bountiful;" مُخْلَاف "a great opposer."

FIFTEENTH FORM, مَقِبُول.

103. This form has only one measure, viz. مَقِبُول. It is the Passive Participle of the triliteral verbal root, and from its it may be either a Substantive or an Adjective, as is the case in Latin and Greek; thus, مَكْتَب "written," or any "written production;" مَنشُور "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 conjugation 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 conjunctones, 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.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>منْتَقَبِل</td>
<td>مَقَابِلٌ</td>
<td>دَقَبِلٍ</td>
<td>قَبِلٌ</td>
<td>1.</td>
</tr>
<tr>
<td>مَقَابِلٌ</td>
<td>مَقَابِلٌ</td>
<td>مَقَابِلٌ</td>
<td>قَبِلٌ</td>
<td>2.</td>
</tr>
<tr>
<td>مُتَقَبِلٍ</td>
<td>مَقَابِلٌ</td>
<td>اِتْقَابَلٌ</td>
<td>اِتْقَابَلٌ</td>
<td>3.</td>
</tr>
<tr>
<td>مُتَقَبِلٍ</td>
<td>مُتَقَبِلٍ</td>
<td>دَقَبِلٍ</td>
<td>دَقَبِلٍ</td>
<td>4.</td>
</tr>
<tr>
<td>مُتَقَبِلٍ</td>
<td>مُتَقَبِلٍ</td>
<td>تَقَابِلٌ</td>
<td>تَقَابِلٌ</td>
<td>5.</td>
</tr>
<tr>
<td>مُتَقَبِلٍ</td>
<td>مُتَقَبِلٍ</td>
<td>اِتْقَابَلٌ</td>
<td>اِتْقَابَلٌ</td>
<td>6.</td>
</tr>
<tr>
<td>مُتَقَبِلٍ</td>
<td>مُتَقَبِلٍ</td>
<td>اِتْقَابَلٌ</td>
<td>اِتْقَابَلٌ</td>
<td>7.</td>
</tr>
<tr>
<td>مُتَقَبِلٍ</td>
<td>مُتَقَبِلٍ</td>
<td>اِتْقَابَلٌ</td>
<td>اِتْقَابَلٌ</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 ُقبْلَةٌ, 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 مّمّم moveable by the vowel زامّم, and that the difference between the Active and Passive Participles is simply this, that all the Active Participles have حاضرا as the vowel of their last syllable, whilst the corresponding Passive has always فاثا.

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 ميت; thus, مكس "solar," from مكس "the sun;" so ممصقي "a native of Damascus;" مصري "an Egyptian," &c. These, when adopted into Persian, dismiss the متنation and undouble the final مي; thus, مصري مصقي، مكس، &c. 2nd, Abstract Nouns, formed in a similar manner by adding زي or ريد; thus, زير "aversion;" زير "manhood," طفولة "infancy."

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 فاثة for their vowel; and the middle letter has مّمّم, as a general rule, when the Verb is transitive or active, and either م or زامّم when neuter or intransitive; thus, كتب "he wrote;" خزين "he was sad;" عظم "he was great."

(a.) The first derivative formation doubles the middle letter of the primitive root, and its vowels are always three مّمّم, as in the preceding table. If the primitive root is transitive, the first formation is
causal; thus, كتب, “he wrote,” becomes in the first formation كتب, 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, حزين, “he was sad,” حزين, “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 خبز “bread,” is formed خبز, “he baked.” Another peculiarity of this formation is the ascribing of the sense of the primitive root to a given object; thus, from كفيف “infidelity,” comes the infinitive كفيف, which signifies “calling one an infidel;” so from كذب “lying,” comes كذب, “giving one the lie.”

(b.) The second formation inserts alif 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, كتب, “he wrote to” or “corresponded with” (another person).

(c.) The third formation prefixes alif, 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, كتب, “he taught writing,” or “he dictated,” or “made another write;” so, from عظم, “he was great,” comes أعظم, “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 —ند, or —ند, 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, علم, “he knew;” علم, “he taught;” علم, “he was taught,” or “he learned.” So, from أدب, “manners,” “morals,” or “polite literature,” comes the Infinitive of the first formation تدريس, “teaching
matters,” “chastisement;” and thence the Infinitive of the fourth formation “submitting to be taught manners.”

e. The fifth formation prefixes ت، with a fatha, to the second. It generally denotes reciprocity, co-partnership, or association; thus, مُصَارِبَة “heating each other;” مُقَالِدَة “slaying each other;” مُفَارِضَة “fighting together,” &c. So تَصَانِب “he corresponded by writing;” تَلاَعَب “he played with” (some one). Lastly, it may denote “pretending,” the sense of the primitive; thus، تَمَارَس “he feigned sickness,” or, as they say at sea, “he shammed Abram;” so from جَهْل “ignorance,” comes تَجَاهَل “pretending ignorance.”

f. The sixth formation prefixes the syllable لُ 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، اِنْكَسَر “he broke;” اِنْقَلَب “it was broken;” so the Infinitives، اِنْكَسَار “being changed,” اِنْقَلَاب “being broken,” are altogether passive in signification.

g. The seventh formation prefixes ﷽، 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، قَطَر “he divided;” قَطَر “: went to pieces;” قَرْب “he beat;” قَرْب “he beat himself” (in agitation, &c.); hence the Infinitive قَرْب “perplexity.” Sometimes it denotes reciprocity, &c., like the fifth formation; thus، اِضْطَرَّاب “mutual contention;” اِضْطَرَّاب “collecting together.”

h. The eighth formation prefixes لَمْسَت 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,
AKABIO WORDS USED IN PERSIAN. 115

"he pardoned;" "he begged pardon." This formation agrees nearly with the Latin "Desiderative Verbs," formed from the second supine by adding río, such as esurio, "I desire to eat," from esu; so caenaturio, "I wish I had my supper," from caenuta. 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 nunation, such as َََّ، َََّ، َََّ, 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 izáfát, 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 َََّ, that must be pronounced as ٍ، becomes the first Substantive in construction with another Substantive following it, َََّ is actually changed into ٍ, to which short َّ is afterwards affixed to shew the construction: thus in construction becomes تَمَّ ٱلّي شُفَاى "the petition of intercession;" and so also مَعْلُوبَٰلٰٰ, مَعْنِيٰ, &c.

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

* 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 ۝, when introduced into the Persian, always change ۝ into ۠; viz. purity, is always written خالصه; thus, مُحَبَّت خالصه “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, اَءْشَعْجَالِ تَام “demonstrations of unanimity” — اَءْشَعْجَالِ مَسْتُور “the said writing” — نظَر بر امین بُود “my view was this” — اَءْشَعْجَالِ وَاجِف “he received great delight” — اَءْشَعْجَالِ وَاجِف “after performing the duties” — اَءْشَعْجَالِ مَسْتُور “prosperity and splendour” — اَءْشَعْجَالِ مَسْتُور “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, اَءْشَعْجَالِ مَسْتُور “the dispositions of men” — اَءْشَعْجَالِ مَسْتُور “good actions” — اَءْشَعْجَالِ مَسْتُور “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, اَءْشَعْجَالِ مَسْتُور “there is permission” — اَءْشَعْجَالِ مَسْتُور “the business of the empire” — اَءْشَعْجَالِ مَسْتُور “enormous mutual slaughter” — اَءْشَعْجَالِ مَسْتُور “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, "he remained expecting"—"may it be shining and blazing"—"governor of the city"—"causing gladness," or
"the cause of gladness"—"composing this book," or "the author of this book"—"following the noble law," or "follower of the noble law"—"an able man"—"God the Creator"—"a good agent"—"absolute judge"—"he put the murderer to death"—"if the lover is sincere"—"containing friendship."

a. Their masculine perfect plurals are used in the Persian as Substantives, in the form of the Oblique Case which terminates in 

b. Their masculine imperfect plurals are used in the Persian as Substantives; thus, "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, "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 Substantives when they express things without life; thus, "the incidents of time" — "unforeseen events."

OF ARABIC PARTICIPLES 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 Substantives 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 Substantives, to express things without life; thus, "the demands of that friend" — "law affairs."
ARABIC ADJECTIVES RESEMBLING PARTICIPLES, ETC.

119

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 جُوْبِرْوِي ُمَتَمَّدَرَ القَضَّال أَسْت “he evades a decision” — شَرِبِ اُسْت “a person deserving respect” — قَلِم مُقْطَعُ الْسَّان “a pen cut short in the point.”

OF ARABIC ADJECTIVES RESEMBLING PARTICIPLES.

112. The forms قَبَل, قِبْل, and قَبْل, 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, تَن عَزِيزًا “that respectable person” — دوست قَيِيم “an old friend.”

a. Their plurals are used in the Persian as Substantives; thus, حُكَّامِيِ يُونَاى “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 جُوْبِرْوِي, which are used in the Persian both as Substantives and Adjectives: thus, أَن جَسَد أَلوِج “that (person) beautiful, as to countenance” — مُرَيْمٌ قدِيمٌ أَحْيَّات مَذَّكَر “the said old servant” — مِنْعىُ أَحْيَت مَذَكَر “a man of long service.”

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

I. The forms قُبّال, قِبْل, and مُقْبَال, are sometimes Participles which express the sense of their primitives in a stronge
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 مكتب comes "the time and place of writing" — from مقر comes "a place of rest, residence" — from مأمن "a place of safety" — from بدأ comes "the place and time of beginning" — from وضع comes "place, opportunity" — from قوم "the place and time of standing" — from دعو "the place or object of desire" — from بيع "the time and place of selling" — from رمي "the place and time of throwing" — from حي "the place of return, the centre" — from مأب "the time and place of living." To express the place more particularly, ا or ت is sometimes added to the common form; as, مَقَبَّر "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, مَسْتَوْدَع "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 مقبلة, مقبل, and مقبل (vide §§ 101 and 102); thus, ميزاني عقل سفید "he weighed in scale of reason" — مقتني مقصد "the key of intention."

c. All Arabic names of persons and things in general are introduced into Persian at pleasure; thus, مرض "Mary," مسکه "Mecca," عين "the eye," مهم "flesh," جد "an ancestor," &c.
OF ARABIC ADJECTIVES.

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 َيٰ to Substantives of almost every denomination, which are freely introduced into the Persian; thus, إنساني “human,” “Egytian,” &c.

a. The masculines singular of Arabic Superlatives are used in the Persian both as Substantives and Adjectives; thus, أزمان “the most fortunate of times”; در وقت أحسن “at a most lucky time.”

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

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

d. Arabic Ordinal Numbers are used in the Persian as Adjectives; thus, باب أول “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, عاشق مدرسي “the said lover;” دولت قديم “respected mother;” والده مكرمه “an old friend;” همسيرة عزيزه “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, حُكَامٌ مَّذْكُورُونَ “the said officers;” بِرَادِانِ مَّقْفُودُ “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, تَكْلِيفاتِ مَذْكُورَةٍ or تَكْلِيفاتِ مَذْكُورَةٍ “the said difficulties;” زَانِى مُصْفُوفٍ or زَانِى مُصْفُوفٍ “accomplished women.”

c. An Arabic Substantive, in the Persian, is often rendered definite by a following Arabic Adjective or Participle having the article ﺍَﻟٌ prefixed; thus, ﻟِنِّي ﺍَﻟِّﺣَدَّر “the prophet elect.”

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

116. All the different species of Infinitives, Participles, Substantives, and Adjectives, which we have enumerated, are introduced into the Hindús-táni 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 Hindús-táni language, in the same manner as if they were words originally belonging to it. Arabic Adverbs, Prepositions, and Conjunctions, are also used in the language of Hindús-táni, but perhaps less frequently than in the Persian.

a. Arabic Prepositions occur both in Persian and Hindús-táni, but they are used only with Substantives admitted from the former language. The principal Arabic Prepositions are, ﺑِ cara “upon,” or above;  كَ “from;” ﺑِ ﻋَن “near,” “with,” (Latin, apud); ﻓِ ﺑِ “in;” كُ “like;” لِ or ﻓِ “to,” “for;” ﺑِ ﻣَ “with,” and ﺑِ ﻓِ “from;” thus, ﻓِ ﺑِ ﺑِ “in or upon the morning;” ﻓِ ﺑِ ﺑِ “in short,” or “upon the whole,” &c.
117. The following judicious remarks, from the Preface to "Richardson's Arabic Grammar," 4to, London, 1811, contain all that need be said in proof of the impossibility of acquiring an accurate knowledge of Persian without studying the genius of the Arabic, on which it so much depends. In page x, the author expresses himself 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 Astronomy 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 error 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 ac-
quaintance 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. نَظَر "an inspector," "superintendent"—
نَظَارَة "the eye," "vision," "reading"—نَظَار "physiognomy,"
"penetration"—نَظَار "a watchman"—نَظَارَة "looked at,"
"respectable," "venerated"—نَظَارِي (Adj.) "noble spirited," (Subst.)
"a scrutineer," "an overseer"—نَظَار "inspection," "superin-
tendency"—نَظَار "the two lachrymal ducts from the inner corner
of the eye"—نَظَار "spectators"—نَظَار "seeing," "a sight"—
نَظَارِي (plur.) "eminant," or "respected men"—نَظَار "expecting"—
نَظَار "like," "resembling"—نَظَار "looking," "considering," "pon-
dering," &c.—نَظَار "equals"—نَظَار "looks,"
"appearances"—نَظَار "looking at," "viewing"—نَظَار "one
look," "look of a demon," "evil eye"—نَظَار "delay,"
"postponement"—نَظَار "those who are fond of, and polite
to ladies"—نَظَار "visionary," "speculative," "ideal"—نَظَار "one
who attentively looks at another"—نَظَار "one who is looked
upon or revered above others;" also, "the first line
or van of an army”——نظير “alike,” “equal to”——ناظار (plur.)
“looks,” “eyes”——ناظار “listening,” “considering”——ناظار “expectation,” “anxiously waiting for one”——ناظار “desiring one to wait or delay”——ناظار “looking,” “viewing”——ناظار “granting a delay,” “waiting”——ناظار “granting a delay,” hence
“selling on credit”——ناظار “looking at one, another,” “facing”—
“a mirror,” “looking-glass”——ناظار “looking,” “the face,”
“aspect”——ناظار “waited for”——ناظار or “beautiful of face,” “a theatre,” “scene,” &c.—ناظار “looking at,” “beholding,”
“a place where one may have an extensive view”——ناظار (pl.)
“shows,” “spectacles,” “exhibitions,” “high places whence an extensive view may be had,” &c.—ناظار “like,” “resembling,”
(Subst.) “a rival,” “an opponent”—ناظار “disputing,” “arguing,”
“making one thing look like another”—ناظار “one who waits or expects impatiently”—ناظار “a piece of show,” “theatre,” &c.—
ناظار “looked at,” “approved of,” “agreeable”—ناظار “a misfortune”—ناظار “one who craves delay”—ناظار “time or place of waiting.”

SECTION VII.

PROSODY.

119. The Prosody of the Persians, the Turks, and the Musalmans 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, ā, ē, or ū (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 inert; and this rule holds from the beginning to the end of every word. Lastly, the final letter of every word in Persian is inert, with the sole exception of Substantives accompanied by an izāfat (§ 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 فَعَل 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 SHORT or LONG in Prosody. Thus instead of saying that the word جَالَل, for example, is an Iambus, they simply say that it is of the measure فَعَلْ, 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 فَضْل, 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 $\text{چ}$, pronounced $\text{fadul}$, not $\text{fažul}$. 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 $\text{fažul}$ is also long, an error into which he is not likely to fall when we write it $\text{fadul}$.

122. Before we come to describe the Feet and Metres (متر) 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 zabar $\text{ zar}$, zer $\text{ zer}$, and pesb $\text{ pesb}$ 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 $\tilde{a}$, $\tilde{i}$, and $\tilde{u}$ are always understood to be long, and indicate the presence of the three letters of prolongation, $\text{alif}$, $\text{ye}$, and $\text{wām}$ respectively, each being preceded by its own homogeneous short vowel.

OF THE $\overline{\text{یرکان}}$, i.e. STANDAD 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>Measure</th>
<th>Latin Name</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Fadülun</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 - 0 -</td>
</tr>
<tr>
<td>4.</td>
<td>Fādilātun</td>
<td>secundus</td>
<td>0 - 0 -</td>
</tr>
<tr>
<td>5.</td>
<td>Mustafādilun</td>
<td>tertius</td>
<td>0 - 0 -</td>
</tr>
<tr>
<td>6.</td>
<td>Mafūdilātu</td>
<td>quartus</td>
<td>0 - 0 -</td>
</tr>
</tbody>
</table>

The Imperfect or Artificial Feet are—

1. Fād or Fād | Cæsura
2. Fādlu      | Trochæus
3. Fadūl      | Iambus
4. Fadlun     | Spondæus
5. Fadūlu     | Amphibrachys
6. Fadalun    | Anapæstus
7. Mafđūlu    | Antibacchius
8. Mafđūlun   | Molossus
9. Fadilātu   | Pæon tertius
10. Fadalatun | Pæon quartus
11. Fadilātun | Ionicus minor
12. Fādilātu  | Ditrochæus
13. Mufādilun | Diambus
14. Mufādilu  | Antispastus
15. Muftadilun | Choriambus
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 Misrā', 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 shut both together they will form but one verse. The first foot of the first hemistich is called Zadā', and the last foot thereof 'Arūz. Of the second hemistich, the first foot is called Ihtidā and the last Zarb. The intermediate foot of both have the general name Hashw. The meaning of Zadā is the first, and Ihtidā 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 مافذيلون mafādīlun, between ل and ن you introduce an alif ی, and read مافذيلان mafādīlān; or if from the same word you take away ن and the short vowel of the ل, and say مافذيل mafādīl. The Imperfect Foot is called Muzāḥif, and the alteration is called Zihāf, or Muzāḥaf, derived from the root Zahf, or Zāhaf, literally signifying "departing from its original intention," as we say Sahmi Zāhif, "an arrow that errs from the mark."

### TABLE OF PERFECT PERSIAN METRES

**Class I.—Hemistich of Four Feet, each Four Syllables.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Bahri Hazaj.</td>
<td>مافذيلون, مافذيلون, مافذيلون, مافذيلون</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Rajaz.</td>
<td>مَوْسَفِيلِّون, مَوْسَفِيلِّون, مَوْسَفِيلِّون, مَوْسَفِيلِّون</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Ramal.</td>
<td>فذيلتُون, فذيلتُون, فذيلتُون, فذيلتُون</td>
<td></td>
</tr>
</tbody>
</table>

**Class II.—Hemistich of Four Feet, each Three Syllables.**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Bahri Mutakāri.</td>
<td>یَلِّون, یَلِّون, یَلِّون, یَلِّون</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Mutadārih.</td>
<td>فذِيلِن, فذِيلِن, فذِيلِن, فذِيلِن</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>KARE.</th>
<th>MEASURE.</th>
<th>AFFINITY.</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.</td>
<td>Bahri Munsarih</td>
<td>Mustafidilun, Masfdilatū, Mustafidilun</td>
<td>- O</td>
</tr>
<tr>
<td>7.</td>
<td>Khafif</td>
<td>Fadilatun, Mustafidilun, Fadilatun</td>
<td>- O -</td>
</tr>
<tr>
<td>8.</td>
<td>Mužari'</td>
<td>Masfdilun, Fadilatun, Masfdilun</td>
<td>- O -</td>
</tr>
<tr>
<td>9.</td>
<td>Muktažad</td>
<td>Masfdilatū, Mustafidilun, Mustafidilun</td>
<td>- O -</td>
</tr>
<tr>
<td>10.</td>
<td>Mujass</td>
<td>Mustafidilun, Fadilatun, Fadilatun</td>
<td>- O -</td>
</tr>
<tr>
<td>11.</td>
<td>Mushākil</td>
<td>Fadilatun, Masfdilun, Masfdilun</td>
<td>- O -</td>
</tr>
<tr>
<td>12.</td>
<td>Sarī'</td>
<td>Mustafidilun, Mustafidilun, Masfdilatū</td>
<td>- O -</td>
</tr>
<tr>
<td>13.</td>
<td>Jadid</td>
<td>Fadilatun, Fadilatun, Mustafidilun</td>
<td>- O -</td>
</tr>
<tr>
<td>14.</td>
<td>Karih</td>
<td>Masfdilun, Masfdilun, Fadilatun</td>
<td>- O -</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 Mushākil, No. 11, and the Jadid and Karih, 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 Mustāfīlūn, it is quite superfluous to mark the quantities of the first, second, and fourth vowels, and to write the word Mūstāfīlūn, or, more absurdly, Mūstāfīlūn, 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 Ḥaẓaj from the beginning of the hemistich, and placing the same at the end, we have the Bahri ṭajaz, which comes next. In like manner, if we transfer the first syllable of the Bahri ṭajaj 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, isently 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. Musafidilun and Mutafidilun, 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  Wâfr. Musafidilun, Musafidilun, Musafidilun, Musafidilun,</td>
<td>![Measure 1]</td>
<td>![Affinity 1]</td>
</tr>
<tr>
<td>2.</td>
<td>Kâmil. Mutafidilun, Mutafidilun, Mutafidilun, Mutafidilun,</td>
<td>![Measure 2]</td>
<td>![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  Tanîl. Fâdîlun, Fâdîlun, Fâdîlun, Fâdîlun</td>
<td>![Measure 3]</td>
<td>![Affinity 3]</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 Geitlin'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 Muzâḥafât, 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 Musâmman (Octameter).

I.—BAHRI HAZAJ.

Standard.—Mafâdalun, Mafâdalun, Mafâdalun, Mafâdalun.

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

<table>
<thead>
<tr>
<th>Var.</th>
<th>Mafâdalun, Mafâdalun, Mafâdalun, Mafâdalun.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Mafâdalun, Mafâdalun, Mafâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>3.</td>
<td>Mafâdalun, Mafâdalun, Mafâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>4.</td>
<td>Fâdalun, Mafâdalun, Fâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>5.</td>
<td>Fâdalun, Mafâdalun, Mafâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>6.</td>
<td>Mafâdalun, Mafâdalun, Mafâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>7.</td>
<td>Mafâdalun, Mafâdalun, Mafâdalun, Fâdalun.</td>
</tr>
<tr>
<td>8.</td>
<td>Mafâdalun, Mafâdalun, Mafâdalun, Fâdalun.</td>
</tr>
<tr>
<td>9.</td>
<td>Mafâdalun, Mafâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>10.</td>
<td>Mafâdalun, Mafâdalun, Fâdalun.</td>
</tr>
<tr>
<td>11.</td>
<td>Mafâdalun, Mafâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>12.</td>
<td>Mafâdalun, Mafâdalun, Fâdalun.</td>
</tr>
<tr>
<td>14.</td>
<td>Mafâdalun, Mafâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>15.</td>
<td>Mafâdalun, Mafâdalun, Fâdalun.</td>
</tr>
<tr>
<td>17.</td>
<td>Fâdalun, Fâdalun, Mafâdalun.</td>
</tr>
<tr>
<td>18.</td>
<td>Mafâdalun, Fâdalun, Mafâdalun.</td>
</tr>
</tbody>
</table>

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

Rubâ‘i Metres.—Class I., beginning with Mafâdalun.

| 1.   | Mafâdalun, Fâdalun, Mafâdalun, Fâdalun. |
| 2.   | Mafâdalun, Mafâdalun, Mafâdalun, Fâdalun. |
ERSIAN METRES—RUBĀ‘I—BAHRI RAJAZ.

Rubā‘i Metres—continued.

<table>
<thead>
<tr>
<th>No.</th>
<th>Sentence 1</th>
<th>Sentence 2</th>
<th>Sentence 3</th>
<th>Sentence 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>—</td>
<td>Mafḍūlūn,</td>
<td>Mafḍūlūn,</td>
<td>Fād.</td>
</tr>
<tr>
<td>5.</td>
<td>—</td>
<td>Mafḍūlūn,</td>
<td>Mafḍūlūn,</td>
<td>Fād.</td>
</tr>
<tr>
<td>6.</td>
<td>—</td>
<td>Fāḍilūn,</td>
<td>Māfḍūlū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>7.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Māfḍūlū,</td>
<td>Fāḍul.</td>
</tr>
<tr>
<td>8.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Māfḍūlū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>9.</td>
<td>—</td>
<td>Mafḍūlūn,</td>
<td>Mafḍūlū,</td>
<td>Fāḍal.</td>
</tr>
<tr>
<td>10.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Māfḍūlū,</td>
<td>Fāḍal.</td>
</tr>
<tr>
<td>11.</td>
<td>—</td>
<td>Fāḍilūn,</td>
<td>Māfḍūlūū,</td>
<td>Fāḍul.</td>
</tr>
<tr>
<td>12.</td>
<td>—</td>
<td>Mafḍūlūn,</td>
<td>Mafḍūlū,</td>
<td>Fāḍal.</td>
</tr>
</tbody>
</table>

CLASS II., beginning with Mafḍūlūū.

<table>
<thead>
<tr>
<th>No.</th>
<th>Sentence 1</th>
<th>Sentence 2</th>
<th>Sentence 3</th>
<th>Sentence 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mafḍūlūū,</td>
<td>Māfḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fāḍal.</td>
</tr>
<tr>
<td>2.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>3.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>4.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>5.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>6.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>7.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>8.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>10.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>11.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
<tr>
<td>12.</td>
<td>—</td>
<td>Mafḍūlūū,</td>
<td>Mafḍūlūū,</td>
<td>Fād.</td>
</tr>
</tbody>
</table>

II—BAHRI RAJAZ.

STANDARD.—Mustafḍūlūū, Mustafḍūlūū, Mustafḍūlūū, Mustafḍūlūū.

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

Var. 1. Mustafḍūlūū, Mustafḍūlūū, Mustafḍūlūū, Mustafḍūlūūn.
Var. 2. Muftāḍūlūū, Muftāḍūlūū, Muftāḍūlūū, Muftāḍūlūūn.
Var. 3. Muftāḍūlūū, Muftāḍūlūū, Muftāḍūlūū, Mafṣāḍūlūū.
Var. 4. Mafṣāḍūlūū, Muftāḍūlūū, Muftāḍūlūū, Muftāḍūlūūn.
Var. 5. Mustafḍūlūū, Mafṣāḍūlūū, Mafṣāḍūlūū, Fāḍal.
Var. 6. Muftāḍūlūū, Muftāḍūlūū, Muftāḍūlūū.
Var. 7. Mafṣāḍūlūū, Mafṣāḍūlūū, Mafṣāḍūlūū.
III.—BAHRI RAMAL.

Standard.—Fadilatun, Fadilatun, Fadilatun, Fadilatun.

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

Var. 1. Fadilatun, Fadilatun, Fadilatun, Fadilatun, Fadilayān.
2. Fadilatun, Fadilatun, Fadilatun, Fadilatun.
3. Fadilatun, Fadilatun, Fadilatun, Fadilatun.
5. Fadilatun, Fadilatun, Fadilatun, Fadilatun.
7. Fadilatun, Fadilatun, Fadilatun, Fadilatun.
10. Fadilatun, Fadilatun, Fadilatun, Fadilatun.
11. Fadilatun, Fadilatun, Fadilatun, Fadilatun.
12. Fadilatun, Fadilatun, Fadilatun.
13. Fadilatun, Fadilatun, Fadilatun.
15. Fadilatun, Fadilatun, Fadilatun.
16. Fadilatun, Fadilatun, Fadilatun.
17. Fadilatun, Fadilatun, Fadilatun.

IV.—BAHRI MUTAKĀRIB.

Standard.—Fadilin Fadilin, Fadilin, Fadilin.

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

Var. 1. Fadilin, Fadilin, Fadilin, Fadilin.
2. Fadilin, Fadilin, Fadilin, Fadilin.
3. Fadilin, Fadilin, Fadilin, Fadilin.

V.—BAHRI MUTADĀRIK.

Standard.—Fadilin, Fadilin, Fadilin, Fadilin.

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

Var. 1. Fadilin, Fadilin, Fadilin, Fadilin.
2. Fadilin, Fadilin, Fadilin, Fadilin.
3. Fadilin, Fadilin, Fadilin, Fadilin.
VI.—BAHRI MUNSARIJ.

Standard.—Mustafidilun, Mafdidilun, Mustafidilun.

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

Var. 1. Mufidiun, Fadilatü, Mustafidilun, Fadilat.
2. Mustafidilun, Fadilun, Mustafidilun, Fadilun.
3. Mustafidilun, Fadilatü, Mustafidilun, Fadilat.
4. Mustafidilun, Fadilatü, Mustafidilun, Fadilat.
5. Mustafidilun, Fadilatü, Mustafidilun.

VII.—BAHRI KHAFIF.

Standard.—Fadilatun, Mustafidilun, Fadilatun.

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

Var. 1. Fadilatun, Mafdidilun, Fadilatun.
2. Fadilatun, Mafdidilun, Fadilat.
3. Fadilatun, Mafdidilun, Fadilun.
4. Fadilatun, Mafdidilun, Fadilun.

VIII.—BAHRI MUZARIJ.

Standard.—Mufadiilun, Fadilatun, Mafdidilun.

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

Var. 1. Mafdidilun, Fadilätun, Mafdidilun, Fadilätun.
7. Mafdidilun, Fadilätun, Mafdidilun.

IX.—BAHRI MUKTAZAB.

Standard.—Mufidilatü, Mustafidilun, Mustafidilun.

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

Var. 1. Fadilätü, Muftadilun, Fadilätü, Muftadilun.
2. Fadilätü, Mafdidilun, Fadilätü, Mafdidilun.
X.—BAHRI MUJTASS.

Standard.—Mustafidilun, Fadilatun, Fadilatun.

138. Of this metre there are six variations, all of them octameter viz.—

Var. 1. Mafsidilun, Fadilatun, Mafsidilun, Fadilatun.
2. Mafsidilun, Fadilatun, Mafsidilun, Fadilatun.
3. Mafsidilun, Fadilatun, Mafsidilun, Fadilatun.
4. Mafsidilun, Fadilatun, Mafsidilun, Fadilatun.
5. Mafsidilun, Fadilatun, Mafsidilun, Fadilatun.

XI.—BAHRI MUSHAKIL.

Standard.—Fadilatun, Mafsidilun, Mafsidilun.

139. This metre has only one variation, a hexameter, viz.—
Fadilatun, Mafsidilun, Mafsidilun.

XII.—BAHRI SARĪ.

Standard.—Mustafidilun, Mustafidilun, Mafsidilatun.

140. This metre has four variations, all of them hexameter, viz.—

Var. 1. Mustafidilun, Mustafidilun, Fadilat.
2. Mustafidilun, Mustafidilun, Fadilatun.
3. Mustafidilun, Mustafidilun, Fad.
4. Mustafidilun, Mustafidilun, Fadilatun.

XIII.—BAHRI JADĪD.

Standard.—Fadilatun, Fadilatun, Mustafidilun.

141. This metre has only one variation, a hexameter, viz.—
Fadilatun, Fadilatun, Mafsidilun.

XIV.—BAHRI ḌARĪB.

Standard.—Mafsidilun, Mafsidilun, Fadilatun.

142. This metre has two variations, both of them hexameter, viz.—

Var. 1. Mafsidilun, Mafsidilun, Fadilatun.
2. Mafsidilun, Mafsidilun, Fadilatun.
(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 on 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 ج and ﺟ (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 ص," (§ 3) at the end of a word may be long or short at pleasure; in other words, the ص may, in such cases, be reckoned as a final consonant, or as a mere nothing. Thirdly, the conjunction الم "and," when sounded as a vowel (i.e. ظ or ظ, vide § 52, a.) may be long or short at pleasure. Lastly, the initial ﺑ alif, which is closely akin to the imperceptible ص, may be reckoned as a short vowel or a consonant at pleasure. Thus, in the expression ﺑ ﺑ ﺑ "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 ﺑ of ﺑ is short. In the former case, the two syllables make a Spondaea, in the latter an Iambus. The same rule, of course, applies to the initial ﺑ alif with the ﺑ mudda (§ 19), which is always long, being equivalent to two alifs. The alif of the preposition ﺑ "from," "by," "than." &c., may be rejected, the ج made moveable by a short hasra; thus, for ﺑ az the poet may use ج ﺑ. 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, ﺑ akhun may be written ﺑ kanun, and ﺑ ustuda, ﺑ ﺑ ﺑ ﺑ, 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  as 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  and .

(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  and occasionally a long vowel, to the last of the inert letters; thus,  is to be read  and sometimes it is written  . The same rule holds in the middle of

---

* 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 movable." Secondly, it is objectionable, as it interferes with the province of the  and  besides absolutely burlesque. Thirdly, analogy clearly points out to us that the supplementary vowel should be a  or short , for we occasionally meet with it as a long : thus, when the metre requires it, we meet with ; hence we naturally infer the propriety of  and not  as Dr. Lee and his copyists have it. Lastly, Dr. Gilchrist, in his Hindustani Grammar, 4to. 1796, page 263, pointedly tells us that the "inconvenient," as he calls it, is a short . 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, یاردنخیم, which in prose is pronounced پرداخته‌یم, must in verse be read پرداخته‌یم; so گیستی must be read کیستی.

(c.) When a word ends with the letter ین preceded by any of the letters of prolongation (§ 12.), the ین 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 ین is preceded by the diphthongs ای and ای, as in the words عون and عٴ. If the Syntax requires that the final ین should be followed by the izāfet, or should the Prosody require that it be followed by the supplementary short ā above mentioned, of course the ین retains its natural sound. When a word, not at the close of a hemistich, ends, in appearance, with three inert consonants, such as کشتاسب, the last consonant is entirely rejected in scanning, and the last but one assumes the supplementary short ā; thus the Dative Case of Gushtasp is کشتاسبّر Gushtasp‌رَا, which in scanning must be read Gushtasdērَا.

(d.) Two short syllables may be converted into one long syllable; thus ینیده biskünst may be read bischnūd; so ینمیز becomes bigzūrī or bigzurī, by withdrawing the vowel pesk from the second letter, and substituting it for the fatha of the third. The ی and ی ma'rūf (i.e. ی and ی) at the end of a word not closing the hemistich, may be resolved into یه and یه respectively when the next word begins with یئی; thus, برداری‌اش بحاتی هندو‌اش bā یئی Hinda'isḥ; so برداری‌اش will be read برداری‌اش. Finally, the letter ی at the end of a hemistich, if preceded by a long ā or č, is not sounded or taken into account in scanning; thus in the following couplet from the Gulistān—

"The tree that has newly taken root may be plucked up by one man's strength." In these two hemistichs the final ی does not count.
Var. 1st, in which the last mentioned couplet is composed viz.: Fadulun Fadulun Fadulun Fadul, or Fadulun Fadulun Fadulun Fadul. This couplet is to be scanned as follows, viz.—

Dirakhte | ḳi aknūn | giriftaş | ṭā p̣ā
Banirū | e mardē | ḅār āyad | zi 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-at, "now to thee." 2ndly, the word giriftaş must be read girifastā, as explained in par. 143, b. 3rdly, in the expression yādiyorvi mzdē, 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 ḳārāid (for ḳārāid) the vowel of the prefix ḅār is here short; but had the metre required, it might have been long, as stated in § 143. Lastly, the final y of either hemistich, as we have already noticed, goes for naught in the scanning.

(a.) As a further exercise, the reader is requested to translate and scan the following easy extract from the Bostān 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 Shāhānāma, 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:

"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 Masnawi, and the Turjī, each of which we shall now briefly describe. The elements from which all these are composed are, 1st, the Mi‘r, 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 DUBAITĪ.

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 Hazaj, as we have shewn 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 subliminary matters in general. The more orthodox among the Musalmāns are rather scandalized at the eulogies bestowed upon the "juice of the grape" by their best poets, such as Hāfīẓ, 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 Hāfīẓ 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"
VARIOUS KINDS OF POETIC COMPOSITION.

145 (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 Mutla'. The concluding couplet is called the Makta', or "place of cutting short;" which we may translate the "Close;" hence the phrase, Az matla' tā 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 Ḥakīm Sanāyī, between A.D. 1150 and 1180. Anwārī 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 Ḥakīm Sanāyī has many that exceed the latter number.

OF THE KAṢĪDA.

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 Kaṣīda 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 Gulzān, the Kaṣīda 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 Kaṣīda 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 Kaṣīda 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'allaḵat, or the seven Arabian prize poems, suspended of old in the temple of Mecca.
a. The work above alluded to, entitled Chur Gulzar, 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 "meaniest of God’s creatures;" but his third Gulzar, 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 Kasida. 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 Kasidas 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 Divans composed from the time of Anvarī to that of Ahlī of Shīrāz, that is, from the middle of the twelfth to that of the sixteenth century of our era, a period which may be justly considered as the golden age of Persian literature.

b. The term Divān is applied to a collection of poetical pieces, consisting of Kasidas, Ghazals, and Rubā’is, 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 Ma’āla’s; but this rule is not essential, nor was it observed by the older poets, such as Abu-l-Faraj of Rona, and Anvarī, in whose Divāns the Kasidas 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 era, 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 Divans.

THE KIT‘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 Kasida. The difference between the Kit‘a and Kasida is merely this—that the two hemistichs of the first couplet do not rhyme in the Kit‘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 Kiti'a may be composed in any metre which the poet may choose.

OF THE MAŞNAWİ, 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 Maşnawi 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 Maşnawi 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, Fadul.

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 Zulaiḫā, by Firdausī; the Khāvarnāma, by Ibn Husain; the Sikandarnāma and the Khiradnāma, by Niẓāmī, and also by Jāmi; the Humāj Humayūn, by Khwāju Karmānī; the Nabināma (author’s name unknown to me); the Aʿīnā, Sīkandari, by Amir Khusru, of Dihlī; the Bostān and Pandnāma of Saʿdi; the Hamla, Haidari, by Rafi’ Khan, and a great many others, which it were too tedious to enumerate.

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

1. Mafadālun, Mafadālun, Mafadāl.
In the first of these metres is composed a *Maugnawi*, by Amīr Khūsru, the title of which I have been unable to ascertain. I think, however, it is the *Kīṣa-e Khīzr Kān*. 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 Shīrin*, by Nīzāmī, and also by Amīr Khusrū; and the *Yūsuf o Zalāikhā*, by Jāmī, also by Nāṣim al Harūnī. In the third metre are composed the *Lailī o Majnūn*, by Nīzāmī, and also by Amīr Khusrū, by Jāmī, and by Ḥātifī; the *Tuhfāt-o-‘Irākain*, by Khākānī; and the *Subḥāt-o-Abrār*, by Jāmī.

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

1. Fādilatun, Fādilatun, Fādilat.
2. Fādilatun, Fādilatun, Fādilun.

In these metres are composed the *Maugnawi* of Maulavi Rūmī, with many imitations of the same by other poets; the *Mantik-o-‘Irān* and *Pandnamān* of Ḥātifī, &c. 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. Fādilatun, Maṣfādilun, Fādilat.
2. Fādilatun, Maṣfādilun, Fādilun.

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 differently substituted in a stanza. In these metres are composed the *Hadīkh* of Ḥakīm Sānāi; the *Haft Pauhar*, by Nīzāmī; the *Hasht Bihāšt*, by Amīr Khusrū; the *Sīhilatu-e-Zabīl*, Ḥāmī, and numerous other poetic pieces of less note.

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

1. Maṣfādilun, Maṣfādilun, Fādilat.

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
VARIOUS KINDS OF POETIC COMPOSITION.

149

composed the Makhzanu-l-Asr r, by Nizāmī; the Ma'la'w-l-Anwār and Kirānu-s-Sa'dain, by Amīr Khusrū; the Tuhfatu-l-Āhrār, by Jamā, &c.

'a. A collection of Five distinct Masnavīs, each having generally a separate metre, is called a Khamṣa, 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 Khamṣas of considerable merit.

OF THE TARJĪ.

152. This species of poem resembles the Ghazal, with certain restrictions. It has a Muṭla'ī, 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 Ḥāfīz.

'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 Macaddas, 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 Mutakāri*b, 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 ō*, instead of *dil i ō*. The 10th line begins with *durr*, viz. *durr ō gōhār*, an "Epitritus secundus," where the *r* is doubled. Again, in the first hemistich of the last line but one, which runs thus—`،بَرْي أَنْتُكَ لِفَظَ جُوُنْ ذِرْ شِوَار،` the word *ذِرْ شِوَار* is spelt with a single, because the metre requires the vowel of *dīr* to be short. In the sixth line we have an excellent instance illustrative of what I stated in my note, page 140, respecting the "supplementary short vowel;" the couplet runs thus:—

```
باذ ْغَفَتَنَد َحَال ْمَامُونَ ٌمَعْذِرَةٌ
عَرَضَهُ كَرْدَنَد َحَال ْمَحْزُورَةٌ
```

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

```
"Bāzā guftan-dā ḥalū Mu-mūnra,
'Arzā hardan-dā ḥalū mah-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 ดล (d), or dotted ดลs. In all MSS. written upwards of 400 years ago, the rule was, that when in the middle of a word the letter ดl (d) was both preceded and followed by a vowel, it assumed the soft sound of our th in "mother," which in Persian was written مثار. The same rule held when d was the last letter of a word and preceded by a vowel; thus, for the modern یان and یان and یان, they would write یان and یان.

The extract is an exact transcript from a very fine MS. of the Hadîka in my possession, written very nearly six hundred years ago. This peculiarity of the dotted ดl 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 Khâkâni, is composed in the Bahri Rajaz, Var. 3d. This, and another well known Ode by Hâfiz, beginning "Muniri bi khush-nawo bigo" (which is in the same metre), are favourite songs with the Musalmâns of India.

(d.) Extract 4th.—This celebrated Ode, by Hâfiz, is distinguished from most other poetic compositions by being written in one of the so called regular metres, viz. the Bahri Hazaj. 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 tarji' is composed in the Bahri Hazaj, Var. 14. The recurring couplet is in the Bahri Hazaj, Var. 15, and so is the second strophe, together with the same burden.

(f.) Extract 8th.—This beautiful fragment, expressive of the "Maladie du pays," is highly interesting, inasmuch as it is the oldest specimen of Persian poetry that we possess. It was composed by Râdahâni, some 900 years ago. The metre is the Bahri Ramal, 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 Gulistan of Sa'id, 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’DĪ.  

I have heard that once during a whole week no “son of the road” came to the hospitable dwelling of the Friend. 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 hour-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.” 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 was ordered to be spread, and the company placed themselves around. When the assembly began to utter, “In

a. Sa’dī, one of the most esteemed writers of Persia, both in prose and verse, born at Shiraz 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’dīya, in the vicinity of the town.

b. The term “Son of the Road” (ibn-u-s-sābil) is an Arabian metaphor for .

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

d. Literally, “By partaking of my bread and salt.”

c. 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. 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 Illah, "In God's name," is pronounced by the Musalmans 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 Bostan 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. 68 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 Musalmans 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. Vidi Binning's "Travels in Persia, &c," 2 vols. 8vo. 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 Musalmān 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 ḤADĪKA 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 Yahyā, fortune looked upon him sternly and harshly. The injured Yahyā 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

---

*a. Ḥakīm Sanāyī, a distinguished Persian poet, of the Ṣūfī sect, was born at Ghazna, in the latter part of our eleventh century. He was for some time a court favourite of the Ghaznavide 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 Yahyâ 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. Mâmûn 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 DIWÂN OF KHÂKÂNÎ."

"O thou with cheeks like the tulip, and a bosom like the jasmine! O walking angel! who art thou? 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 cypress-like form; I have heaved sighs innumerable; I have seen thy narcissus-like eyes—O moving cypress! who art thou? Flushed with the wine (of youth), thou roimest about, laying snares; at every one around thou aimest thy deadly shafts—O thou of the merciless

* a. The time and place of Khâkânî's birth are uncertain. He was the contemporary of Ḫakîm Sanûî, and died at Tabriz in a.d. 1186.

b. The expression, "Who art thou?" admits, throughout, of being translated, "Whose art thou?" as suggested to me by Mooshee Syed Owâîd 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.
now! 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 "Sonnets" 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 Nautch Girls. Ḥāfiz has a similar Ode, in the same metre, beginning "Mu'tribi khush-nawā bigo," which is also a great favourite on similar occasions.

4. ODE FROM THE DĪWĀN OF ḤĀFIZ.¹

"If that lovely maid of Shīrāz would accept my heart, for the black mole on her cheek I would give Samarkand and Buhārā. Boy, bring me the wine that remains; for in Paradise thou wilt find neither the banks of the streamlet of Ruknābād,² 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

¹. 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 Pesolē
Or in Valdarno."

². Ḥāfiz was born at Shīrāz 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 Virgiliane, or even the Bible itself, on similar occasions.

³. A mole on the cheek is esteemed an especial ornament in a Persian dame.

⁴. Ruknābād is a small streamlet, meandering through the plain, near Shīrāz: 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 lips 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 lighty, touching on miscellaneous matters, grave and gay—a style in which Horace particularly delights.

5. ANOTHER ODE FROM THE DIWÂN OF HâFIZ.

“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

a. “Tu ne quaesieris, scire nosas, quem mihi, quem tibi
Finem Di dederint, Leucono.”

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. “Deprome quadrimum Sabina,
O Thaliarche, merum diota”

Horace, 1. 9.
the enlivening draught. Grieve not at the frowns of fortune; a what has past, let it go: call for the melody of the harp and lute. b 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. c Give to Hāfīz one or two goblets, full measure; bring the wine, whether perdition or salvation be the consequence."

This Ode from Hāfīz 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, Hāfīz means what he says, just as much as ever did Anacreon, Horace, Robert Burns, or Thomas Moore, gentlemen who had no pretensions to spiritualism, always excepting the spirit of Bacchus.

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

Horace, III. 29.

"Bring us down the mow'd 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 DIWĀN OF MAULĀNĀ JALĀLU-D-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;
Kandahār and Herât 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!

a. Maulānā Jalālu-d-Dīn's family belonged to Bākth, 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 Sūfī 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 Simūrgh. The 'Ankhā, the Simūrgh, the Raḥ, the Phœnix, and the Griffin appear to have been all "birds of a feather," i.e. "rura aves 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 His 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, no-ways 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 DĪWÂN 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 snare 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 querens te exterius, qui es interior; et multum laboravi querens te extra me, et tu habitas in me."—St. Augusti c, Soli.

b. In his Dīwân, Mowlânâ Rûmî assumes the poetical 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.
APPENDIX.

may that, excepting grief and pain, destiny had bereft me of every thing in your absence. O Ḥāfiz! 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 Tarjī'-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 sweetness is very apt to cloy on the mental, as well as on the carnal appetite.

8. FRAGMENT OF AN IDYLL, BY RūDĀKI. ¹

"The remembrance of the Jū,e Mūliyān" 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. Rūdāki, the father of Persian poetry, was born in or near Bukhārā, 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 Jū,e Mūliyān, literally, "Robbers' Streamlet," is, or was, a small river in the neighbourhood of Bukhārā.
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 Jaih in, joyful at seeing our faces, will sparkle up to the breasts of our steeds in its eagerness 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 Rūdaki, 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 Tariikhī Guzida, or “Select History,” states, that the occasion of composing the Idyll was this:—Naṣr, the prince of Bukhārā, who was Rūdaki’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 Rūdaki 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 Rūdaki:—

“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

* 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 Turkmans, gentlemen who seldom trouble their heads about any nice distinctions between the terms murum and inum; 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 AKHLĀKI MUḤSINĪ. a

"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. KIṬ'AE TĀRĪKH, OR ETEOSTICHION.

My friend, Moonshee Syed Owład Allee, has just favoured me with a very neat KIṬ'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.

10. قطعه تارييخ

بیاء جنوری این نسمه مطوع
شد از طیف جناب داکتر فورس
در عقل این کتاب داکتر فورس
"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 Ḥusain Vā'iz al-Kāshī. 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 Diem patris, Inquir It 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.
APPENDIX.

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 fowl 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,
bent with age, was coming from the way of the wilderness, leaning on a
3 staff. And Abraham arose and met him, and said unto him, ‘Turn
in, I pray thee, and wash thy feet, and tarry all night; and thou
4 shalt arise early in the morning and go on thy way.’ And the
5 man said, ‘Nay; for I will abide under this tree.’ But Abraham
pressed him greatly: so he turned, and they went in unto the tent;
6 and Abraham baked unleavened bread, and they did eat. And
when Abraham saw that the man blessed not God, he said unto
him, ‘Wherfore dost thou not worship the Most High God,
7 Creator of heaven and earth?’ And the man answered and said,
‘I do not worship thy God, neither do I call upon his name; for
I have made unto myself a God, which abideth always in mine
8 house, and provideth me with all things.’ And Abraham’s zeal
was kindled against the man; and he arose, and fell upon him, and
9 drove him forth with blows into the wilderness. And God called
10 unto Abraham, saying, ‘Abraham, where is the stranger?’ And
Abraham answered and said, ‘Lord, he would not worship thee,
neither would he call upon thy name; therefore have I driven him
11 from before my face into the wilderness.’ And God said, ‘I have
borne with him these hundred and ninety and eight years, and
nourished him, and clothed him, notwithstanding his rebellion
against me; and couldst not thou, who art thyself a sinner, bear
12 with him one night?’ And Abraham said, ‘Let not the anger of
my Lord wax hot against his servant: Lo, I have sinned; forgive
13 me, I pray thee.’ And he arose, and went forth into the wilderness.
14 and sought diligently for the man, and found him: And returned
with him to his tent; and when he had entreated him kindily, he
15 sent him away on the morrow with gifts. And God spake unto
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 Pennsylvannia, about a century ago. Some ten years later, Dr. Franklin communicated a copy of it to Lord Kames, 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 Kames 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  
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 Prophesying," 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 Prophesying." 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 it 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'adus, without any hint of his nationality. Now, Taylor was no Persian scholar; so he found the parable in the Preface to a "History of the Jews," he naturally concluded that Sa'adus was a Rabbinical writer. But the most curious circumstance is, that there really existed a very learned Hebrew Theologist and Grammian, 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'dâb, 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 Divinâ voce monitus Abrahamus, senem ex itinere revocatum domum reductit; tantis officiis 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 Bostân, 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.

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 thine 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

---

*a. 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.*
place, Bishop Taylor makes equally free with Genius; 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. a

"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, at 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 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,¹ in the Bostân 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 ŚŪFI 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 the Laws. 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 subjoining the best account extant of this curious subject. It is from the

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.

"A figurative mode of expressing the fervour of devotion, or the ardent love of created spirits toward their beneficent Creator, has prevailed from time immemorial in Asia, particularly among the Persian Theists, both ancient Hūshangis and modern Sūfis, 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 Sūfis concur in believing that the souls of men differ infinitely in degree, but not at all in kind, from the Divine Spirit, o' which they are particles, and in which they will ultimately be absorbed; 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 Sūfis, who profess a belief in the Kurān, 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 Nizâmi (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 Ma'navi and the odes of Ḥāfiz for the omnipresent Spirit of God.

"It has been made a question, whether the poems of Ḥāfiz 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. Ḥāfiz 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 Shâhhi Nibât, or, 'The Branch of Sugarcane,' and the Prince of Shirâz 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 Ḥāfiz 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 Shirâz add (and the fiction is grounded on a couplet of Ḥāfiz), 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 sprang 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 discoursed 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 Ḥūfī 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 the throne; and a black mole, the point of invisible unity: daily, 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 Ḥusnūt:

"'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 eye-
brow 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 desirkest 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 Sūfis; but most of the Asiatic poets are of that religion, and if we think: '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 mys... within mystery.'"

**THE END**
مُخَابَتِ منظومه

آن به صه نصر رخ نتایم
باشد چه مرا دل یادم

ر سختی عشق گر بی‌پریم
کدی اثری ت
عنوان بقلم نوشته شوتم
گر ببر فلک شو که از هم چه بی‌پریم
طفل ره عشق ار چه طفل
دور از تو به بند غم اسیرم
چون گر زمانه ستمار
آن به صه نصر رخ نتایم
باشد چه مرا دل یادم

8. قصیده‌های زودگی

یاد چنی مولیان آیب همی
زیر پایام پرینی آیب همی
جانگی مارا تا یادی آیب همی
میر چروت شادمان آیب همی
سر و سوی بوستان آیب همی
ماه سوی آسیاب آیب همی

تًمت تاخد
جَلِعْيَا وَ نَضْرَائِيَن سَرَبُسَر
بَيْنَ مَقَامِهِ رَفَقَمْ بَدِيْرَ ْكَبْسُ
بِكَمْهِ كَشَيْدَمْ عَنْنَا طَلَبُ
بَكْوَي هَرَآ رَفَتَمْ وَ تَنْدِهَارُ
بَعْدَا شَدْمُ بِسْرَكُوَة قَافُ
بِفَتْمُ زِمْمِ وَ بِفَتْمِ سِماً
زَلُوح وَ قَلَم بَازِ پَرْسِیدمَشَ
بِجِشْمُ خَدَابِينِ خُوْد دیدَه ام
نزَأرُ کَرَمَی انْدِر دلِ خَویشتَ
حَقیقَتِ چَنَان مَست وَ حیَران شَدَمَ
کَه چَسَن شَسِی تَبرْیزِی پَایْیزَه رو
کَسَی مَست وَ مِدهوْس وَ شیَّدا نِبودَ

۷— تَرْجُعُ بَنْد از دِیوْان حَافِظ شَیرازُی

آَی سَرِی سنِبَرْ گَل اندَام
بَازِ ۲۰ سَهْ خَچِرْ جَانْدازَت
از دَانَهِم خَال و دَامِ زَلفَتُ
چَوْرِهَ۷ کَه نَشْدَ زِ وَلَ حَاصِل
مَائِم و عَمَ فَرَق و حَالِی
چَزَمَتم و درَدَ غوْیا نِبیست
مَقصُود و چُوْد حَافِظا جِبْسَت
حَالِی چَوِ نِیشود مَهِیَا
۶— غزل از دیوان حافظ شیرازی

یکدو ساغر شراب ناب پیار
ساختا مایه شرب پیار
داروی درد عشق یعیش می
آفتادست و ماه باده و جام
بزن این آتش مرا آیی
گل اگر رفت گو بشادی رو
غلغل تعمیر ار نباینده رواست
میکند عقل سرکشی، تمام
یا صوابست یا خطای عوردن
غم دوزن操纵 رخت تبرفت
وصل او جز بخواب تنوان دید
کره مستم بده دوجام دگر
یکدو رطبل گران بحافظ ده
گر عذابست و گر ثراب پیار

۱— غزل از دیوان مولانا جلال الدین رُوفی

نشان از وجود نمی‌نمود
شیره‌های حق تمامی نبود
در آن دم که آنگاه من و ما نبود
که در بطن می‌می‌نمی‌نمود

من آن روز بوهم که آسما، نبود
نشان گشت مظهر سر زلف یار
مسا و آسما زما شد پیدا
من آن دم بکردم خدار سجود
معتمد منظومة

۶- غزل از دیوان حافظ شیرازی

اگر آن تُرُک شیرازی بِدست آرد دل مارا
بِحال هَنَدوُش بِبَشم سَمرقنُند و بِخارا
بِده ساقی مَّگِي دَانی که درِنیت نخواهی بِیانت
کُنارٍ آبِ بِکناباد و گَلگشَت مَینَدارِ
فُغان َکِی لُهیای شَوْخ و شیرینگَار شهوُبَنْشوب
چَنان بُردِند صبرَز دل که تُرَکان خَوایین یغَمارا
ز عشَقی نیاَتِ بِما جَمال یارِ مستَغَّنیست
باب و بِرنگ و خَال و خُطِِّه حاجت رُوی زِبَرارا
حیدِّیت از مَطرِب و مَی گو و رازِ دَهر کنتر جو
که کَس نَکشود و نَکشایید بمِکمت این مَعمّارا
من از آن خُسُس روزَفنُرَن که یُوضُع داشت دانستم
که عِشقِ از پُرده یعَصمت بِرون اَرذُخْشارا
نَصیحت گوَش َکَن جَاذا که اَر دوستَترِ دارند
جواْنی سعادتْمِند پَنُد پَیر دَانِرا
بَدِم گفتی و خرسِندم عفافِ آلِه نَکو گفتی
یِجَوابِ تِلْخ مَزیبد لَب لعَلِ شکرَخارا
غزل َگفتی و وُدرُسفتی بِیا و خوَش بِخوان حافِظ
که بر نِظم تو افسانه فَلک عقَد َتَرْبَیْارا
بعد ازین کارهای بِه‌هشک
گرچه مهربان و بابت گردند
من بِه‌هشک تو دل خوش دار
ماهی پیر دان کار بکن
گفت ای میر بز یه خبرم
کی و چون تو شد ی‌رخ باشد
با بزگی که آمذت حاصل
چون وقی را بگوی بتوان کن
چون تَوْبی تا هزار حشمت و جاه
این‌فننن لَفظ چون دُر شهوار
کشتن از این زن بیزار
بعد ازان خوذ زینیت ازکس خون

۳ – غزل از دیوان حافظی

لاله رخا نسی بر روح‌پسانی
در وحشی که رسته‌دیده‌گل بسته‌
سرورهٔ تو دیده‌ام آهِ الف کشيده‌ام
نام بهمادی میروی مسست ی راه‌پا میروی
شهست کشاده میرنوی سخت نیمان کِرستی
ابرهی توجیوهِ‌ماه نُه‌برده‌زِ ماه‌نُو‌گر
خاتمی اَقام تو مست شده‌زِ جَنَم تو
دان پی‌دهد بنام تو روح‌پسانی کِرستی
۳ - حکایت از حدیقته حکیم سنایی

چون تنه شذ خلافت مامون
کرد بر آل برمک آن بی داذ
چیزی به گذاه را چون کشت
ماذی داشت چیزی مطلوب
جهت اندوه گشته اند دنر
باز گفتند حال مامون را
که می بدت همی گوید
دل ا او خوش کن و ز حیق بکاه
رفت مامون شوی زخلن نبان
در و گوده ندرا بسی بحشید
گفتش ای مادر آن قضایی بود
الشُّفَّيدِمِ كَيِّ فِهِتَهُ إِنَّ السَّبِيلِ
زَفْرِنْدَةٌ مُّرْتِي نَفْضُورِي بُكَاهُ
ثُرُونَ رَنَتُ وَ هِرِجَانِيِّي بِفَرْقِ بِرِيِّي سُهِيدُ
بِهِ تْنَا يَكِي مَرَيَانِ جُوُّ بِيَدُ
بِلِدَةِرْنِيْش مَرْحَبَأَي بُكَاهُ
كَيِّ اِيْ جُشُمْيَأ مَرِا مُرْدُمَكِ
نُفِمَ كَهِتُ وَ بِرَجَسُتُ وَ بِرَدَّاشَتُ كَامَ
رَفِيقانِ مَنْهُانِ سَرايِ خَلِيلِ
بِفُرٰمُورُ تَرْتِبُبُ صُرْنَدُ خَوَانِ
جُوُّ بِسْمِ اللّهِ آَغَازُ كَرَنْدُ جَمِعُ
جُنُّينِ كَهِتُ كَيِّ يُرِيدِيْهِ رُزَّكَ
نُه شُرطَتُ وَ تَقِي كَرُوْيِ حُوْرِيَّ
بِقُفّا نَجِيرِمُ طَرْبِيُّ بِدَسَتُ
بِدَانِسُتُ يَغِيمِ نَيْكٌ فَالُ
بِحُوْرِيِّ بِرَانْدِشُ جُوُّ بِيِكَانِ دَيْدُ
سُرُوشُ آَمَدُ ازِ كُرِدَگَرِ جُلِّيْلِ
مُنْضَدَّ أَدَهُ صَدِ سَالِ رُوْزِيْهِ وَ جَاجِي**
حکایات لطفی

شده‌می‌کنیم و گاهی مات می‌شوم... خطیب گفت مات به‌طور میشوم و وقتی سه مات میکنی چه‌گاه میکنی؟ می‌دوب گفت هنگامی که مات میشوم نقدش بمسکین نفقات مهدهم و گاهی که بازی میکم خداوند عزوجل از بندگان خریش مرآ میدهند اما دیگر از دست رفت و نجگاه دینار خسارت پذیرفت این بکفت و خریطه از جیب بر آورد و نجگاه دینار از بخطی داد و سردر راه خود نهاد خطیب ازین جاجی عجیب سخت درماند و ندانست که این زرنم و توان صدِ کرده گام ناکام روان شد و نقد را بفقراد داد و ازین ساهمی غربه‌های سایگان را مطلع کرده چون شب درآمد باز همان حالی دوشینه معاینه دید و آرزونه‌ند دینار او گزیده و هرگاه نزد او رسد بادب سلام نمود و می‌دوب جواب سلام گفته پرده راز بعکشود و گفت از نفع و زبان جاری نیست این بار من شاه را مات نمود و نقی در این یافتم خطیب گفت چه قدر یافتی؟ گفت پانصد دینار بدست من مهد لال حامل کیسه نقد ذیلی صدی خدای تعالی براز داده آن زند مربی رسته‌د است و آن روز خطیب نقد گران یافته‌بود بر غیب دانش او حیران باند و جبرای تهران پانصد دینار حواله‌ای نبود و یعنی انسن سه این مرد حیله‌سازی شطرنج باز رهزن است ترسان و لزوم سرناشمه بگریخت و بر ندانی و حمایت خود آگاه گردید و کمی را ازین واردات اطلاع نکرده که حبل بر حق‌ حق خوانند نبود
فُروگر کیسه‌ها شناخت و گفت قاضی، این شهر مرا برای رفوت داده بود.

پاداش قاضی، طالبید و گفت در دیانت تو اعتبار تمام داشت‌م. بنابر این منصب تضا من دادم. نیستانستم. دژدی. مال این شخص خواسته‌ام. گفت آی خداروند دژدی؟ گفت من میگوید. بس کیسه‌ها نموذ و رویا نشان داد. قاضی شمکه‌ی شد. کوهای قاضی در زندان فرستاد و مالک کیسه‌ها فرمود که نقد خود از قاضی بگیر.

قاسم نامدار نقد اورا داد.

آورده اند هک در زمای پیشین خطیب نازگ بنفیر بلدان

بریون رفت. هر شام در شبی و هر بامداد بر رهگذارنی می‌گذرانید.

شی در سرای رسید و با سا راحت چید. بعد فراق طعوم دلایی بام برآمد و هروسو نظری انگند. از دور آویز موهوم بگویشی رسید.

یکی را بدریافت آن روان کرد. خادم دیده و شنیده عرض نمود.

خطیب نمود او بسیار قبول نفرمود. خود بار ارش روان شد. چون بدحاللی رسید دید که مچدی مجدوب است و ازعلق بالعل مسلم.

بعد اداي تعظیم گفت که در چهار مشگوانی صخه از نعم دنیا ملولی؟ گفت با حرف خود بازی میکننم. خطیب گفت حرف تو کیست و بایه تو چیست؟ گفت حرفی من خداوند گنج است و بازی

من شطرنج. خطیب گفت چرا بازی میکنی و خود را در نگ پهیل حواله می انگیز. مجدوب گفت تا از دست بردن زمای رحیم‌یایم.

و کیستش نکو. خطیب گفت از حرفی خود بازی میگذارد با رخ می.

من مجدوب پیادهوار مراسمیکه می بر زبان آورده گفت گاهی
حکایات لطفی

۳۱

شکستن در هزار روبه در کیسه، سر به سرگفت و خود برخوردارتِ جنگ، باز آمده کیسه خود هنگام سی ره به قاضی گرفت و سکش داد فلوس دیده با قاضی، مواجهه نبود قاضی گفت برر، دروغ میگوی مرادی گرافی نیستید، بودی کیسه، سر به هنگام که سپرده بار گرافی، مردمانی قاضی اورا رانند، آن شخص پیشی پادشاه رفت و احواکی خود عرض حکم سلطان اندک تامل نبوده فرود که حالاً برخوردارت، مسندر نو که برخوردارت بود انذک پاره نبود و بشکار رفت فرایشی که آن روز نیست خدمتی اور بود جنگ مسندر پاره دید ترسید و لازم بر انداز، او انتخاب در بزرگ، مسندر نمود و گفت اگر پادشاه خواهد دید، مرا خواهد گفتِ بررسیده که دیگری این سخت شنیده است یا مسندر دیده؟ گفت نه گفت خاطر جمع دار دیدن شهر رفوجوی است کامل مسندر پیش او بی‌ما و انتخاب رفوت خواهد کرد که کسی متخواهد دریافت فراش به‌کُر، او رفوت و مسندر بی‌گرد داد و گفت به‌چه بی‌حولی ترا پیش خوکی روی نم رفوت نم دینار خواست فرانکیک دینار، بو بزرگ در بزرگ، مسندر رفوت کرد داد فرانکیک دیگر آنرا برخوردار گردید مسندر پیش، چون مسندر برست دید از فراش پرسید که این مسندر که رفوت کرد فرانکیک در حب‌دل نبود پادشاه فراموش که هیچ مترس برای مصلحتی این را بار کردند بودم فرانکیک نشان داد پادشاه آن رفوت کرده و بی‌پرسید که مثل این کیسه، روی کرد؟ گفت بلی گفت اگر آن کیسه‌ها بینی شناسی؟ گفت آری پادشاه گیسیرا نبود.
جِهَایات لطیف

۶۰

قَسِمت کردن * برادر کلان حَقّ‌ال۱ خودرا به برادر خون سبزد و گفتند
نَشِری مِن بَدّه * جوین او بخاهه رسید حَقّال برادرلا بزیر او داد مَکِّل لعل
زداد * بعدِ سه سال برادر کلان ازسفر بخانه آمد. پا* لعل پیشی زن
خود ندید* از برادر پرسید ٌجه لعل چه شد * گفت بزي تو دادم
یقتضی دروغ می‌گوید * آن مرد زین خودرا تینه آغذَرکرد* زن گریخت و پیشی تاقی رفت و احوال خود بازنود.

قاسم شوهر او با برادر او طلبید و از برادر او پرسید ٌجه جوین لعل
بابین زن سپیدی کسی آن وقت حاضر بود * گفت دو کس * تاقی
فرومود بطلب * او آن‌هارا اندگی تقد داد ر گفت با من یانید و پیشی
تاقی بدرود گواهی دیده * القضه آن هرود گواهی دادند * تاقی شوهر
آن زن را فرومود که پرتو و از زین خود پاره لعل نگیر * زن گربان پیشی
سلطنát رفت و احوال خود عرض کرد * سلطان فرومود حرا پیشی تاقی
نیپوری * گفت رفته یدم لیکن بخوی انصاف نکرد * سلطان آن
هرود برادر و گواهان ثلبید و هربرکا چِبِدا کرد و موم داد که بصورت
آن لعل بسانید * آن هرود برادر یکسان ساختند و آن هرود گواهان
بصورت مختل * سلطان زن را فرومود که تو هم بسانز عرض کرد که
لعل یادی ندیدم چگونه سازم * سلطان گواهان سیاست فرومود که اگر
راست بگویید خواهم گذاشته و گرنه خواهم گشته * ناهار عرض
کردن بدرود گواهی دادم * سلطان برادر خودرا جنده تازیانه زد اثر
کرد که تقصی رکردم * پادشاه بر تاقی عتاب فرومود که ئیزا بخوی انصاف
نیکه و لعل را بآل زن ده‌زید *
حکایات لطیف

زر بتو سیرد؛ گفت به قاضی جوان‌ها فرومود کسی گوشه داری؟ گفت نه. قاضی پیرمردا گفت سوگند چحو. جوان گریبان شد و گفت از پسر سوگند هیچ بک نیست بارها سوگند درون خورد. قاضی جوان را گفت آن‌وقت که زر باو سردی کجا نشسته بودی گفت زیردرخی. گفت چرا گفتی سکوه گوشه ندارم؟ آن درخت گوشه تا نست ذنآن درخت پرزو و بگو سکه قاضی گفت طلبدِ گرمرد تبسم کرد. قاضی جوان گفت ای قاضی می‌ترسم که درخت از حکمِ تو نخواهد آمد. قاضی گفت ماهرمن پرزو و بگو که این ماهر قاضی است ابتدا خواهد آمد. جوان ماهر قاضی گرفت و رفت قاضی نسبت به سعی از پیرمرد چرسیده که آن جوان نزد درخت رسیده باشد گفت نه. جوان نزد درخت رفت و ماهر قاضی نود و گفت قاضی ترا می‌طلبند از درخت هم‌نشیند. غمگین بار آمد و گفت ماهر تو درخت‌را نبوده همی جواب نداد. قاضی گفت درخت آمد و گواهی داوه بار رفت پیرمرد گفت ای قاضی این چه سفی است هیچ درخت اینجا نه آمد. قاضی گفت است میگوئی نه آمد لیکن آن‌وقت سکه از تو چرسیده که جوان نزد درخت رسید جواب‌دایی که نرسید اگر تو زیرآن درخت نگرئی چرا نگفته که کدام درخت است؟ آن آن نبیاث از ازین معنی می‌شد که جوان راست می‌گوئید. پیرمرد ال‌امات یافت و زریجان داد. 73 دو برادر مفسس‌سفر رفتند و در راه کیسه پراز زر و دو بار لعل یافتند. برادر سر خور گفت که غریب‌یمن حاصل می‌شد حاصل‌حال پناه خواه رفت. برادر بزرگ گفت: سیر جبان خواهم سکرد. این زرا
چکیات لطیف

مدت از سفر بار آمد و روزه از عطای خواست • عطای گفت دروغ میگویی مرا نه سیرده • دانشند باری دراوخت • مریمان جع شند و دانشندرا تحذیب کردند و گفتن این عطای بسیار دیاانت داراست • غاش خیانت نفکر اگر با این مناتشه خوایی گرد سزا خواهی یافت • دانشند ناچار شد و احوال بر کاغذی نوشت و پادشاه را نمود • پادشاه فرمود یار نزد دوکان عطای سه روز پیش و اوا هیچ مگو چهارم روز آنطرف خواهم رفت و ترا سلام خواهم یکد سوا ی جواب سلام هیچ بام نگوئی • چون از آنها بروم نقدخوید از عطای بخواه • آنها ای بکوید مرا خبرکن • دانشند موافق حکم پادشاه بر دوکان عطای نشست • روز چهارم پادشاه با حشتی بسیار آنطرف رفت چون دانشندرا دید اسپرا استاده چرک و بر دانشند سلام خواند • دانشند جواب سلام گفت • پادشاه فرمود ای دادر گاهی ذن من نهم آنی و هیچ احوال خود با من نگوئی • دانشند ادوا سر چکنبد و دیگر هی نگفت • عطای این همه میبد و می نرسید • چون پادشاه رفت عطای دانشندرا گفت که هرگاه نقد مرا سهیدی کجا بدم و کدام شخص نزد من حاضر بود بزادر جمو شايد فراموش کرده باشم • دانشند همه احوال باز گفت • عطای گفت راست می گوئی حالا مرا یاد آمد القسه همار روشیه • دانشندرا داد و عذر بسیار نمود •

۱۷ جوانی پیوندی را صد دنیار سبد و سفر رفت • چون بار آمد دنیار خود خواست • پیوند انگار کرد که مرا نداده • چنان همه احوال بیشی فاضی ظاهر نمود • قاضی پیوند طلاید و پرسید که این جوان
جُهَّائِاتِ لطِيف

وسرشت او از خاک است از خاک چگونه اورا رنگ رسيد؟ آن شخص

شیرمنده گردید قاضی جوابی دروش بسیار پسندید.

۱۹ شخصی بیش پادشاه رفت و گفت دی شرب می‌آیم از فوام
پادشاهی گزار در خانمه من آمد و با کنیزه من زنا کرد و پادشاه فهمد که
اکرآن مرد باز در خانمه تو بیایید همانند مرا خبر کن. شب دوم آن
مرد باز آمد و در خانمه او رفت صحابِ خانه پادشاه‌اش خبر داد
پادشاه شهوتی در دست گرفت و با او روان شد. چون بیانده او
رستد او اول چرا را گشت و بعد آن مردرا بقتل رسانید و باز چرا را
طلبد و روز آن مرد دید و خدارا شکر کرد و صحابِ خانه‌اش گفت هر
طعام که این وقت درخته‌تو موجود باشد بیار. صحابی خانه طعام
آورن پادشاه بسیار خوشی خورد. صحابِ خانه پرستیگ که ای خداوند
چه سبب ایل چرا را کشتید بعد از آن آنمردارا بقتل رسانید و چون
روی آن مرد دید و خدارا شکر کرد و طعام بیوقت خوردید؟
پادشاه فهمود که پندارشته بودم که سوای پسر من کسی را چنین قدرت
نیست از این سبب اول چرا را کشت که اکر روی پسر خواهم دید.
شوقت اورا کشت و خواهم توانست. چون کشتی شد چرا را طلببیدم
و روی ای دید و خدارا شکر کرد که پسر من نیست و آن وقت
که از مان انصاف خواستی با خواست گفتیم که تا آنقدردا نکشیم هیچ تفخور
اکرآل وقت هیچ تفخوره بودم از این سبب سخت گرسته بودم و طعام
بی وقت خوردم.

۷۰ دانشندی هزار رویه، عظیمی را سپرد و بسفر رفت. بعد
جِی‌کَیا‌ت‌ لطیف

میادا چه نزدان اسپرا برند * گفت ای خداوند بیدار هستم چگونه نزدان خواهد آمد * سوار گفت اگر خافتی میخواهی بسپر من بیدار خواهم ماند * گفت مرا خواب نبی آید * سوار بار خافت و چون ساعی شب باقی ماند بیدار شد سائسرا پرسید چه میکنی * گفت در نظر هستم که اسپرا نزدم برهد است و نزدم را مر در سر خواهم برداشت یا صاحب *

۲٧ شخصی پیشی درویشی رفت و سه سوال کرد * اوّل آن‌ها چرا میکند که خدا هجا حاضر است هچ چا نیبین بنم بنا چگونه * ووم آن‌ها انسارا برای تنظیمی چرا سیاست میکنند؟ هرچه میکنند خدا میکنند انسان را هیچ قدرت نیست و بی ارادت خدا هچ نی تواند کرد و اگر انسان را قدرت بودی هبه کارها برای خود بهتر کردی * سیوی آن‌ها خدا شیطان را در آتشی دوزخ چگونه عقابت تواند کرد زیرا که سرشت او از آتش است و آتش در آتش چه اثر خواهد کرد؟ درویش کل‌خوی بزرگ بر سرا او زد * آن شخص گریبان بیشی قاطعی رفت و گفت از فلان درویش سه سوال کرد بر سری من چنان کل‌خوی زد که سری درد میکنند و هچ جواب نداد * قاضی درویش را طلیع و گفت چرا کل‌خوی بر سرا زدی و جواب سوالا او ندادی؟ درویش گفت چه آن کل‌خوی جواب صریح اوست * میگوید که درد بر سردار بندمید کیا است تا من خدارا باو بازیم * و چرا پیشی حضرت نالشی من نبوده؟ چه کرد چا خدا صورت بی ارادت خدا او زد من چا قدرت است؟
جرد روز دبیر قاضی آن صرافان را طلیبی و گفت کارهای بسیار بین پیش آمده است تنها کردن نمی‌توانم ترا نایب خود کردن‌گونه‌های زیرا که متدات حستی صراف تبول کرده و بسیار خوش کردهد چون بدانه رفت قاضی آن شخصا را طلیبی و گفت خالاً مال خود از صرافی به‌جوانه البته خواهد داد. شخص مذکور بیش صراف رفت و صراف چون روي او دید گفت بیا خوش آمیدی مال تو فراموش کرده بودم دی شب مرآیاد آمد. القّسه مال باو داد و از طبع نیابت پیش قاضی رفت. قاضی گفت امروز بیش پادشاه رفته بودم شنیدم که کاری بزرگ ترا سیدان می‌گواهید خدارا شکر کن مرتبه بزرنخواهی یافته حالاً نایبی دیگر برای خود تلاش خواهم کرد. القّسه قاضی اورا بدين حیله رخصت کرد.

۱۶ سواری در شهری رفت شنید که انجا دزدان بسیار اند. وقت شب سانس‌ها گفت که تو پیسیب من بیدار خواهان مانند زیرا که مرا بر تو اعتیاد نیست. سانس‌گفت ای خداوند این چه سخن است؟ نمی‌بندم که من در خواب باشم و صاحب بیدار زنده‌اند شنودی‌خواهی کرد. القّسه صاحب او خفته و بعدِ محیاس بیدار گردد سانس. گفت چه میکنی. گفت در فکری هستم که خدا زمین ما را برآب چگونه کسکر. گفت میترسم که دزدان آبند و ترا خبر نشد. گفت ای خداوند خاطر جمع دارد خدار هستم. سوار باز خفته و نصف شب بیدارند و پرسرد ای سانس چه میکنی. گفت در فکری که خدا آسپان‌ها. چگونه یه ستون استاده کرد. گفت در فکر تو میترسم.
حکایات لطیف

که از طرف حضرت بناین شناسی دوره دو هزار روزه روبرو نمود و باری نیافت، حالاً بناین شناسی براeer حضرت آمد؛ است. پادشاه تبیسم تحکم و زر اورا بخشید و فرود که گاهی از طرفین من با کسی قیام. مبارز دبیر هه از تو خواهیم گرفت و نه نز تی خواهید داد.

۳۳ آورده اند که سلطن سعیدی ایزد را بسیر دوست داشتی ازین سبب همه ارکای دوستته و هند شنیده و پادشاه را گفت که ایزد هر روز تنها به جواهرخانه میروید و معلوم میشود که جزیی می‌دهد و گزنه در جواهرخانه اورا چه کار است، پادشاه گفت هر گاه پیش می‌خود خواهیم دید بوار خواهیم کرد، روز دبیر پادشاه را خبر دادند که ایزد تنها در جواهرخانه رنده است پادشاه از غرفه درونی جواهرخانه نظر کرد چه می‌بیند که ایزد صندوقی را کشاده بارچه‌های کهن و غلیظ پوشیده است. پادشاه درون تشريف بر دویسید چرا چنین بارچه پوشیده‌های عرض کرد که ای خداوند چون در بندگی حضرت نبود چنین بارچه‌اش داشت حالاً که به دوری خواهد پارچه‌ای با پیازه دارم جامه‌های کهن‌هه خود در روز می‌بینم و عی بیش نیا حالی قدیم خود را فراموش ننگین و قادر نمی‌خواهد شناسی گون این جواب شنید پسنیدن و اورا در کنار کشید و مرتبه اور برگر کرد.

۱۵ شخص مالی بسیار صافی را سیره و بسفر رفت. چون باز آمد تفاضا نبود، صراط انگار حکم و قسم خورده که مرا نه سیده‌های آن شخص پیش قاضی رفت و احوالی خود گفت. قاضی نامی کرد و فرمود کس را مگو که فلان صراف مالی نمیدهد تدیری برای مالی تو خواهیم
جِدی‌ترین می‌شد * اعرابی سر بالا کرد و گفت سری‌سی، من از چه سبب مرد، گفت گروشت‌شیرشتو بسیار خرد: پرسید شترِچگونه مرد* گفت زین تو مرد از این سبب حسی اورا کاه و دانه و آب نداد. پرسید زینِچگونه مرد گفت درغم پسر تو بسیارگریست و سنگی بر سر و سینه رضید پسرِچگونه مرد گفت خانه برو آن‌گاهانش. اعرابی چون این احوال حاکی خرابی شنید حاکی بس اندانت و طعم‌ها هم‌جا گذاشت و طرفِ خانه‌ه خود روانهشد. آن شهس بدين حکمت طعام یافت.

11. مسیح خریطه صد دینار گم کرد * چندان‌گه طلب نبود صمیم یافت* گفت هرکه یانته باش به خائِه ده دینار از ای اوست. اتفاقاً بست صاحی انتاد و بخیل را بداند و ایفای وعده خواست. لثم که حبیب سیم را به‌دن جان عزیز میداشت گفت که درین خریطه یکم وده دینار بود حیی خود گرفته دیگر. میخواهی* مرد نیکوسرست پیش قاضی زخت* قاضی مدععلیه را طالب و پرسید که وعده جرا نمی‌کنی و حیی این بی‌بی‌های نیبدهی؟ گفت حیی خود گرفته است دیگر چه می‌گوید* قاضی خریطه‌اش طلبید دید چه‌هه‌هه‌هه سربهم است* گفت چه‌تو می‌گویی در خریطه مفقود یکم و ده دینار بود و درین خریطه یکم دینار است این خریطه تو نیست از جا! دیگری‌چنین کن و این سکیسه حواله‌ه این مرد نا چه‌هه‌هه از این‌دیگری‌است و مالک این دیگر بوده باشد* و آن مرد را گفت که تو این کیسه را اماننطلب ندی خود داًرتا که مالک آن پیدا شود.

12. روزی پادشاهی با وزیر برای سیر رفت بکشتزاری رسید
جکایات لطفی

این عطر مده، لیکن تو هنگام باش را بیام و دلی می آمر بیست نیاپید بیه، کار آید.

چون حرفه از آن جا بر آمد جاسوس سایه، عطر سر راهش
کردن و اسرپرکه پیش پادشاه بردند. پادشاه آن شخص را طلبید و
گفت حرفه زن، نو حاضر است اروا ب "$" و بکش یا بکش.

95 زنی با زنی همسایه خود دشمنی داشت. شدی می شی بسیار خورد
و مست شد و طفل خودرا گشت و در خانه زن همسایه اندخیت و
صبح برو تخت نهاد که طفل مرا کشت است و اروا پیش قافلی
برد. قاضی اول زنی همسایه در خلوت طلبید و بسیار ترسیند و
گفت راست بگو و گردن ترا خواه گشت زین قسم خورد و انگار کرد.
قاضی گفت که اگر روبروی می برمه شوی سخنی نو راست پنداری.
زن از خیا سر و کرد و گفت مرا کشته شدن قبول است لیکن زنیار
پس از خواهش شد قاضی اروا رحصت کرد و زنی فریادی را در خلوت
طلبد و گفت اگر پیشی من برمه شوی سخن تو باور کنم آن زن
خواست که خودرا برمه کند. قاضی اروا منع کرد و گفت که پسراء
خود کشید. چون چند داراییه اروا رد اقتراز کرد که حود تقصیر کردم و
تبت برو نهادم. القصه قاضی اروا بردار کشید.

10 شخصی گرنسن میفت اعرابیا دید که بر کناره، برکه طعام
میتسور. سپ او رفته و گفت از طرف خانه تو می آیم. اعرابی برسید
که زن و نفرزند و شتر من همه چهارپت اند. گفت بیلی اعرابیا
خاطر جع شد. و باز برای شخص نظر نهکست. آن شخص آغاز کرد که
ی اعرابیا ابه سیم که حالا بخصوص تو نشسته است اگر سپی تو زنده
جیگیاوات لطیف

دستور آن است ۳۵۰۰ جوش بر انداز آزموده میشود از این
پوشیده‌ام ۳۵۰۰ باشان‌های سخن پسندید و اورا انعام بخشید.

۵۷ جمع‌ی جزی قاضی قرض‌دار خود را آوردند و گفتند ۳۵۰۰ این مرد
زما هزار دنیانقرز گرفته است و نیپیده قاضی باو گفت ۳۵۰۰ میکوئی گفت ایشان راست میکوند و دعاوی ایشان حق است.
غایتش اینکه این مقدار فرصت از ایشان میخواهم یک گلده شترجی خود
را بفرشوم و باسنا زا گرو کنم و حقی ایشان را ادا سانم ۳۵۰۰ آن جمعت
گفتند و الله‌ سرافا دروغ میکود مالک یک دینار نیست و یک وجب
زمین در ملک خود ندارد مالک یک سکسند نیست ۳۵۰۰ ها جای گله
شتران قرض‌دار جواب داد که ای عدلالت بنافا اکسون اثر ایشان
بیفلس و لپیمیز من استتع نبودی پس چوگنه از مفسد پیچی طلب
می نایند قاضی رو به ایشان کرد و گفت المفلس فی آمین الله و اورا
از دست آنها خلاص کرد.

۵۸ شخصی پیش پادشاهم رفت و عرض کرد که مردی هیشته در
خانه من می آید و با زن من درستی دارد لیکی اورا نی نیشنم
و نیپیدم که کیست میخواهم که گفتارش کنم از حضرت آمین ورا نیافتم
ام پادشاهم شیشه عطر با داد و نرمو که زیر خون سپار و بگو که
کسی را مدة ۳۵۰۰ آن شخص همچنان کرد ۳۵۰۰ پادشاهم جاهوستی چندرا بر
گیاشت که گردن خانه او بنشینند و از بارچه هر کسی که بوبی عطر
آید اورا گرفته بیاند ۳۵۰۰ القصه حرفی تاپو یانه دیز زین رفت ۳۵۰۰ عطر
در پارچه او مالید و گفت که شوه‌پری من اگره مرا فرمود که کسی را
جیکایت لطفی

جاکره است و در مجلس من آمده اند. چند کس همان وقت
ریشهای خودرا از دست پاک شورند و معلوم شدکه آنها دزدان اند.

۵۵ سوداگران بیشی پادشاهی رفتند و اسپانرا براو عرض نبودند.
پدشای بسیار پسنند و خربد و دو shines و روضه زیاده از تیم‌ها سوداگران
داد و فرومود شده از ملک خونی اسپان بار و بار بدارید. سوداگران
رخصت شدند و روزی پادشاه در حالت خوشی و مسی و وزیرا گفت
که اسمی جمعی احتمال بنویس و بررسید چرا؟ گفت سوداگران. ن دو لک
رویه سکه براو آورین اسپان بی ضامنی و اطلاع مسالماتی انا عنایت
شد علامت جمان است. پادشاه گفت اگر سوداگران اسپان را
پادشاه پس چه باید کرد؟ گفت اگر بیاند نام حضرت از دنیای احیان
صحو خواهم کرد و نام سوداگران آنها خواهم نوشت.

۵۶ پادشاهی آهنگرا فرومود که جوشیه خوب پرای می‌تیارکن
آهنگر تیار گردید بیشی پادشاه برده. پادشاه بقصد آموزن جوشیا
بر زمین نداد و شهیر برا آن زد و گذنیم شد. آهنگرا فرومود که
اگر باز چندین جوشی خواهی ساخت سرتو دنیم خواهم کرد. آهنگر
بیانه خود رفت. دختری داشت. با او این احوال گفت. دختر
اورا مصلحت داد که باز جوشی بساز. این بار من بیشی پادشاه خواهم
رد. این برسه‌ای آهنگر جوشی ساخت. دختری او آن جوشی را پوشید و
شهیرا در دست گرفت و بیشی پادشاه رفت و عرض کرد که
با چالا جوشی را پیام‌رائه. پادشاه گفت چرا این را پوشید؟ گفت ای خداوند
جِهگاه‌ی لطیف

مرد که نقدراً بوزار از تو کرفت نتوانست– پی رضای تو چگونه به‌نوزن‌ها کرد؟ تو دروغ گوئی– برو و نقد با حسین بیانی و بار ایشانی

افتری محسن

صد دوکس مال خود پیر زیرا سردند و گفتند– چه‌هرگاه ماهرها

هر هدف خواهیم آمد خواهیم گرفت– بعد چند روز شخصی از آنها نزدیک

آمد و گفت– شریک من مرد– حالاً مال مرا بده– پیرزین تاجار

شد و داد– پس چند روز شخصی دیگر آمد و مال خواسته– یک

گفت شک شریک تو آمده بود و ترا مرد ظاهر ساخته– چند مبالغه کردم لیکن سفیه من شنید– همه مال را برد– شخصی‌مذکور

زیرا پیش تانست برد و انصاف خواسته– تانست بعد از تأمل دریافت

که نی نی قصیر است– فرود صکه تو اوْل شرط کرده بودی که هرگاه

ما هر هدف شریک خواهیم آمد مال خواهیم گرفت– تو شریک خودرا

بیار و مال بگیرید– تنا چگونه ییایی؟ مرد لا جواب شده راه خود

پیش گرفت–

همه در شهربانی انبار پنجه برندی رفت– پنجه‌فرشان سکایت به

پادشاه برندن– پادشاه هرچند که محسوس فرود دیزدیرا نیافت– امری

عرض کرد صکه اکر فرمان باشد دزدیان را بکنیم– پادشاه حکم داد

امیر پیمانه، خود رفت و خورد و برگر شهرا ببهانه، ضیافت طلبید

چون همه مردان جمع شدند و نشستند امیر در آن مجلس رفت و

پر روی همه مردان نظر کرد و گفت– چه حرایزاده ولیقیها و اهمیت

مردان اند که پنجه دزدیده اند؟ و ریزهای پنجه در ریشه‌ی ایشان
جبيلی دوستی را گفت یک هزار روبه نزد خواهم گرفت که این روبه‌ها بیرون از شهر دفن کنم و سویا تو با ضیافت این راز تگور. قصه هردو کسان بیرون شهر رفت زیر درخت نقد مذکورا دفن کردن بدیه نمی‌شود نیافت با خود گفت که سویا آن دوست کسی دیگر نبود لیکن اگر از او بی‌رسم هزگ اتاق خواهد کرد پس اتاقه او رفت و گفت پسیار نقد بسته می‌خواهم که همانها نهفته به‌فردی هیچ چیز با هم نمی‌پرورم دوست مذکور بطبع نقد بسیار آن نقدرا آتیا بان‌ناد هر چیز دیگر آتیا تما رفت نقد خودیافت حکمت خودرا پسندید و بان بر دوستی دوستان اعتقاد نهاد.
چیکایات لطیفه

۹۳ غلامی از دنر صاحب خود گرفت ⋆ بید روز صاحب او
در شهر دیگر رفت ⋆ آنها غلامرا دید و اوا گرفت و گفت ⋆ چرا
گرفتی؟ غلام دست در دامی خواجه زده گفت ⋆ غلام من هستی
نقد پیش از من دزدیدی و گرفتی ⋆ حالا حکم ترا یافتند ⋆ بر تو
سیاست خواهند نبود ⋆ انتظار هردو پیش قاضی رفتند و انصاف
خواستند ⋆ قاضی آن هر دو را دزدیه استاده گرد و فرود که نیکبار
هردو از دریچه سرها بیرون کنید ⋆ جوون سر بیرون کردن تا یادی جلادا
فومن که شش بیش بر غلام بیزن ⋆ غلام چون این صخره بشنید در
حال سر خود اندرون کشید ⋆ و صاحبی و اصلاً تحقیبی ⋆ قاضی غلام
را
سیاست کرد ⋆ و صاحبی او سیرد ⋆

۵ روزی ابراهیم انهم بر در سرای خوشیت یافت بود و غلامان
نزد او صف زده ⋆ ناگاه در نشیبی در آمد ⋆ با دلشی و انبیایی و عصایی
خواست که در سرای ابراهیم رود ⋆ غلامان گفتند آی یپیچایی زوی؟
پیر گفت در نسخ خان می روم ⋆ گفتند این خاندی بیشترستان بلغست نه
خان ⋆ ابراهیم فرمود تا اوا پیش آورند ⋆ گفت آی در روش این
سرای منست ⋆ پیر گفت آی ابراهیم این خانه اول ازایی صه بوده
است ⋆ گفت ازایی چیم ⋆ گفت چون پیه تهرد ازایی که شه؟ گفت ازان
من ⋆ گفت چون نو پیری چرا باشد؟ گفت پسر ما ⋆ گفت آی
۱۵

۷۶، روزی امیری بر سرویس تیرم می‌انداخت، تیراندازی بر سیار آنها حاضر بودند. تیرکسی بر سرویس نیبرسید، فقط آنجا رفت و از امیر، بزرگ سوال کرد. امیر تیر و کمانی خود در دست فیده و فرود، می‌گرفت. تیرزیر تیر بر سرویس پرتاب، اتفاقاً بهد. امیر سیار خوش‌سیر گردید و صد روزه فیده، فیده کرد. فیده امیراً گفت: سوال کرد. هنیفت رویت. امیر روی درهم کشید و گفت

صد روزه، هنیفت. میکویی، هنیفت؟ این چه شنی است؟ فیده گفت صد روزه می‌رود. گفت و از سوال چه یافتم؟

امیر خندید و اندام دیگرهم بخشید.

۸۸، درویشی بر دوکایی نقالی رفت و در خریدن شتاب کرد. بقال درویش را دشنام داد درویش در خشمش شد و پابوشی بر سر بقال رد. بقال پیشی کوتولای رفت و نالش نورد کوتولای درویشان طلبید و پرسید که چرا بقالرا زدی؟ درویش گفت که بقال مرداشن داد کوتولای گفت: آی درویش تقصیر بزرگ کردی. لیکن فیده‌ستی ازین سیم‌گری سیاست نی بکنم. سیم‌گری سیاست آنها بقال را بده چه سزا نهایی، نه هنیفت است. درویش یکروپردی از جهیب خود بر آورد و درست کوتولای داد و یک پابوشی بر سر کوتولای زد و گفت: اگر چنین نصاف است هشت آنها تو بیگیر و هشت آنها آرا بده.
فیکاتهٔ لطیف

دنیا کُنُت که تُو چنان تصویر کشیدی که مرگان فریفند - و ص...
چنان تصویر کشیدم که مصور فریفتَ...

۵۴ شخصی یک طویلی پرورد - و اوا زبان باربای آموخته
طویلی درگوای هر سیخ می گفت - درابین چه شک * روی آن
شخص طویلی را در بارز با روز خروشته برهم. و صد رویه قیمت آن ظاهر
کرد * مغل از طویلی پریسید که لائقی صد رویه هستی؟ گفت - در
ایین چه شک * مغل خوشندود شد و طویلی را خرید و بیانیه خود بردا
هر سیخ چه با طویلی میگفت جواب آن - درابین چه شک -
میاقت * در دل خود شرمدته و بهرام گردد و گفت حیامت کردم
سیخ چنین طویلی خریدم - گفت - درابین چه شک * مغل را تبسم
آمد و طویلی را آزاد کرد *

۴۱ دانشَندی در سمیع می نشست و با مردمان و عظیم می گفت
* شخصی در آن مجلس هر روز می گریست * روی دانشند گفت که
* سیخی من در دل این شخص پسیار اثر می‌سنجند ازین سبب می‌گردد
دبیران آن شخص را گفتند که در دل ما سیخی دانشند هچ اثر نیکند
چیزونه دل داری که می‌گردد؟ گفت به شخی دانشند نیکرید -
لبه‌ی بیک شخص بورده بودم و اوا پسیار دوست داشتم - جونَ
شخص پریشد مرد * هرگاه دانشند سیخ می‌گورد و ریشی او می
جنبد همی می‌یاد می آید - زیرا که از هم این‌چنین ریشی درازداست *
جِبِکَاتِ لطیف

چون مُحکَر خواستان پیادی است. آن شخص گفت که اگر باشگاه از
بوت‌مان داده شرایط آن لمعهٔ گرنشد، سکندَر گفت اول سوال
گردن کم از مرتبه مس — و دیگر سوال مشابه زیاده از مرتبه خوان
هر دو سوال نیا کردی. آن شخص لا جواب و شرم‌نده گردید.
همه شخصی نوکر خودرا گفت که علی الصباح اکر در لاغرا نیکشا نشسته.
بیشی مرا خبر کن که آن‌ها خواهم دید و شُکری نیک خواهم یافت.
تام روز مرا چنون خواهد گذشت، آقشنه نوکر در ذو لاغرا نیکشا دید.
صاحب خودرا خبر داد — صاحب او چون بیرون آمد یک لاغرا
دید — دیگر لاغر پیده بود. پییسار بر نوکر عیشمه یافت و تازیانه زدن
گفت — همان وقت دوستی برای او طعام فرستاد. نوکر عرض مصرف کرد که
آی خداوند — یک لاغرا دیدی طعام یافته — اکر ذو لاغرا میدیدی.
می‌یافته آن‌هی من یافتم.
هم‌م دو مصور باهم گفتند که ما هر دو کسیان تصویر بی‌کشیم به
پیشینم ندام خوب میکست. یک مصور خوش‌به‌ای‌گو نقص نبود و آن‌را
بر دروازه آوخت — مرغان آمده و بر آن منقار زدند. مرمان آن
تصویرا پییسار پسندیدند و در خانه مصور دیگر رفتند و پریشیدند.
که چگونه تصویر شکیده؟ — گفت در پسی این(auto) مصور اویل
خواست که پرده بردار چون دست بر پرده نهاد معلوم کرد که پرده
پیشت — بلّه به دیوار است که بر آن تصویر کشیده است. مصور
چیکاپات لطیف

قاسم‌تیموری‌پناه‌شته که‌ماند طفل‌هی‌ن است‌ طفل باو‌سیره

وزیر دیبک را تازیانه‌زده راند.

* ظّیفیکه‌یک کیسه‌دهبردار خانه‌گم‌شد * او باقی‌خیبر

کرد * قاضی‌ه ورضاخانه را طلبید و برهکس یکی‌ک چوب داد

چه‌ه‌ن آن در طول‌برایر بود و گفت‌ه‌ر که‌دد است چوب

او بقهریک انج‌شته‌دراز خواهد‌شد * چون‌ه‌وما رخصت‌صدی

شخصی‌که‌دژدیده‌بود‌ترسید و چوب خود‌را بقدریک انج‌شته‌تراشید

روز دیگر چون‌قاسم‌ه‌وما طلبید و چوب‌ها دید معلوم‌وکرده‌دد.

کیست * کیسه‌دهبردارا و گریت و سیاست‌نبرد

ام‌شی قاضی‌ه در کتابی‌دیده که‌هریک‌سر‌خورد‌میدارد و ریشی

دراز‌احمق‌میشود * قاضی‌سر‌خور‌دیاشت و ریشی پی‌سار‌دراز * با

خود گفت‌که‌سرنا بزرگ‌کردن نمی‌توانم – لیکن ریش‌را گونه‌های خواهم

کرد * مقزاق تلاش‌کردن نیانست – ناجاریم ریشی ار دست‌گرفت

و نم‌نزد‌چغر برد * چون‌می‌را آتش‌گرفت‌شعله‌بردست‌او ریسید

ریش‌را گذاشت * همه‌ریشی او سوخته‌شد * قاضی پی‌سار‌شرمنده

گردد به سبی این که‌هریک‌در کتاب‌بود‌اندثاب‌ریسید.

۳۳ روزی سکندر با حاضریان‌گفت که‌گاهی کسی‌را صورت‌نمود رفعیم

هرکس‌هرچه‌امی‌دخالت‌بخشیدم * شخصی‌آن وقت‌عرض کرده‌که

خدا‌وند‌مرا بکردم درکار‌است‌بخش * سکندر‌فرمود‌چه‌از‌پاشاذانی
۷۰ روزی پادشاهی طالب‌نامه‌ای از شهر بروز رفت. شخصی یک
وزیر درخواست دید. پرسبید که پادشاه این ملک چگونه است
ظرفی یا عادل؟ گفت پیشیار طالبی است پادشاه گفت مرا جای
شناسی؟ گفت نه. پادشاه گفت منم سلطانی این ملک. آن مرد
پرسبید و پرسبید - مرادیاجی پداسه گفت نه. گفت پرس فلان
سوسکارام. هر ماه سه روز دیوانه هیشم . امروز یکی از آن سه روز
است؟ پادشاه خندید و اولا هرگز نگفت.

۷۸ شخصی هر روز شش نان می‌خورد. روزی درستی از وی پرسبید -
شش نانرا هر روز چه می‌گی؟ گفت ناییری گذاه میدام و یک
نانرا می‌اندازم و دو نانرا و پس میکنم و دو نانرا قرض می‌دهم.
آن دوست گفته من نه یه نیم فهم صاف یکو. گفت یک نان که
میدام می‌خورم - و نانتی که می‌اندازم خوشداسی را می‌دهم - و دو
نان که وایس میکنم مادربن و بدر را میده‌م - و دو نان که قرض میکنم
پرسی خودرا میده‌م.

۹۳ دو زن در طلقی منازعت می‌کردند و گواه نداشتند. هردو
بیشتری چنین روطند و ای‌دی‌انت خواستند. قاضی جلادرا طلبه و فرمود که
این طلق‌لا دو باره گن و بهر دو زن بدیه . زنی چون این سعی نکن
خاروش ماند - و زنی دیگر شور و فریاد آغاز کرد - که برا خدا
طلق مرا دو نیم مکن - اگر چنین این‌صف ایست طلقلا نبی خواهم.
حمایات لطفی

امست؟ گفت ده سال * پادشاه سیا‌ر متفکر گردید و هیچ‌یک پیمار بر پیستر آقاند * وزیر سیا‌ر عاقل بود می‌گفت رو به‌روی پادشاه طلبه و پسرسید که چند سالی عصرت تو باتی ام گفت پیست سال * وزیر همان وقت از شریک متقیم را رو به‌روی پادشاه بقتل رسانید * پادشاه خوش‌نود گردید و حکم وزیر پستنید و بار شهی دچریم نشیدید • ۳۳ شاعری بیش‌تر تونگر رفت و سیا‌ر اووا سیبود * تونگر خوش‌نود شد و گفت چنانه رفته وقت وقت نظر تونگر

باز آمد * تونگر پسرسید چرا آمیدی؟ گفت دیروز وعده دادی غله کردید ازین سبب آمد ام * تونگر گفت چسب احیان هستی تو از پیش مرا خوش گرددی من دیز ترا خوش نمودم حالا غله چرا دهم؟ شاعر شرم‌نده شده بآریت

۳۴ زنی میرست یا بری اوا دید و دنیال فر روان شده * زن پسرسید که چرا پس از می آتی؟ گفت بر تو عاشق شده ام * زن گفت بر من چه عاشق شده؟ خواره من از من خویست است - پسی من می‌آید - دیو و بر اور عاشق شو * مرد آنها بر گشت و زنی بدوش دید - سیا زنخوش گردد و بار نزد او رفت و گفت - چرا نظر گفتی؟ زن گفت تو نری راست نفرتی - اگر عاشقی من می‌توای بیش دیگری چرا می‌رمانی یا مرد شرم‌نده شد
حکایاتی لطیف

پادشاه پسیار خوش شد و بعداً در روز خری شکست آمد. پادشاه بر آن شد که سیاست سردر خواست. عرض کرد که آی خداوند لذتی سیاست نیم، زیرا که در روز شماها خشنود کردیم. چرا مرا نا خوش میکنید؟ پادشاه یک تئفرا پسیدی و اورا این عالم فرمود.

امیر گیمور لری چون پیداواتان رسید و مطریان طلایی و گفت ... شنیده ام که در این شهر مطریان کامل اند. مطریپی نایینا پیشی پادشاه حاضر شد و سرود آغاز کرد. پادشاه پسیار خوش گردید و نام او پسید. گفت نام من دوبل است. پادشاه گفت دوبل هم کور میشود، اور جواب داد که اگر دوبل کور نبودی بهانه، لرک نه آمیدی، پادشاه این جواب پسیدی و این عالم پسیار باو داد.

شخصی پسیار مقلس بود، اسپی داشت، آن‌ا در اصطبل بست. لیکن طری که سر اسپان میشود نم او سرکر. و منادی دربار که آی مردمان تنشای عجب به بینید که سر اسپی بجا.

در می‌ست. همه مردمان شهر جمعشند. هر شخصی که دروی اصداب برای تنشا رفت، سیاست از او اندکی تقد میکریت و اورا راه میداد. هرکه در آن اصطبل میدنت شرمنده از آنجا بازی آمد و هیچ نه می‌گفت.

پادشاهی از شخصی پسیار که چند سال از عمر من باتی.
حکایات لطیف

این‌دام می‌پیتراشند، چون بازی‌های نیک‌نت مدعی می‌گویم، یافته شرط حواس یا تو پیوند نکته، هر دو پیش‌تایی رفتند، تائی مدعی می‌گفتند، ممکن است نه تو، نیک‌نت قاچی برهم شده و نیوپاد، می‌پیتراشند، لیکن اگر اندک بیشتری از اثر خواهی تریشی‌ند، ترا سیاست خواهند نبود، مدعی نشون‌شست، ناجارشده مدعی کرد.

۲۹ شرخی خلاصی می‌نیشته، مردی بیکانه تنگ او نشست و طرف خط می‌پیداند، آن شخص در خط نیشته سیم‌های مردی بیکانه و احبق نازی، ۹۹ نشته است و خطرا می‌خوانند یا از رین سبب، هری راز نیوی، نیک‌نت ۹۹ مرد گفت اما احیا، می‌پندایی - چرا راز نیوی نیوی؟ خط تاریخداه ام نویسنده گفت اگر خط من نگوئاندنی - چنین معلوم کردنی که چنین نوشته ام.

۳۰ درویشی تنگ خواهی، یکی می‌آمد و گفت پدر من، چنین ایست و مادر حواس‌ست، پس ماما شما بردار باشیم و تنرایین همه مال ایست، اگر مراد مست، برادران دیگر چه شود، خواهی علامت خودرا گفت که یک فلوسی سیاه و یا ده گفت آی خواهی چرا قسمت یواسیت نیپکی، گفت، خاموش باش، اگر برادران، دیگر شنود، این نیریتی نیپی رسد.

۳۱ پادشاهی بر دشتی، فروسته است، آن نیپی شکست یافت، شخصی جلد نزن پادشاه آمد و خبر رسید که قوچ شما نفعی یافت.
۲۵ پادشاهی در خواب دید که تمام دندان‌هاي او در راه اعدام قراریستند. او نگاه کرد به پادشاه و اشاره‌ای پادشاه به همه روز، پادشاه خواهد مرن. پادشاه در خشن سد و ماهرلا نگه داشت و ماهور لا طلیبی و تعبیر آن خواب بررسید و عرض کرد که از همه‌اولد و اتار پادشاه زیادتر خواهد زیست. پادشاه این نگرانه پسندید و این‌گونه داد.

۲۶ دزدی در مقام شخصی برای یک‌دیدی اسب رفت و انفجار.

۲۷ روزی مرگی بر درختی نیسته بود. پادشاه اورادید و با حاوران گفت که این‌جا به تیر خواهم گشت. تیر و صحنه را گرفته و تیر برمگ انداخت و خطا کرد و مرغ برید. پادشاه پس‌پری خجل گردید. شخصی برای دفع خجل گفت گردید که پادشاه اکثر اوی مرغرا گشت خواست. کشید یی توانته. لیکن بر جای او رحم. حضرت و قدسنا حضاوت.

۲۸ شخصی با یکی شرط کرد که اگر باری نیامد یک اتار گوشت از
چیکاپیا لطف

۲۳ شخصی بیشی یک نپیسه رفت و قفته — حکی برای من
بنویس = گفت پاییمن درم میکند = آن شخص گفت ترا جانی
فیششان نیخواهم — که چذبی عذر میکنی — جواب داد که این سکی
نور راست است — لیکن هرگاه که برای کسی خط می نویسم —
طلبه‌ی می شوم براي خواندی آن — زیرا که دیگر شخص خط می
خواند نمی‌توانند.

۲۴ شخصی نزن طیب رفت و قفته — شکم من درم میکند —
دروک گن = طیب پربیضی — امروز چه خورده؟ گفت نای سوخته
طیب دوا درچش او کردن خواستست = آن شخص گفت آی طیب
درد شکمها با چشم چه نسبت؟ حکیم گفت اول نرا دواي چشم می
بابد کرد — زیرا که اگر چشمت درست بودی — نان سوخته لیخورده —
۲۵ اعرابی شتر گم کرده بود = سوگند خورده که جون ییابم —
نیکم میفروش = جون شتر یافت از سوگند خود پیشبان شد —
گرنه در گردن شتر آویخت و باندی لجنسی یکم را نیکم میفروش — وگرنه بصد درم — اما از یکی یکی جدا نمی کنی کنم ونیمی
فروش = شخصی در آنجا رسید و گفت چه ارزان بود این شتر اکر
این قلاده در گردین نیودی؟
18 عادتِ قاضیه ناشیه را طلبید و گفت...
جی‌کايات لطیف

پازار میرنیت - شخصی از ری یوسف ساخت آی احتمال روز و شب در
چشم تو یکسان است - از چراغ تو فائده چیست؟ نابینا خندیده
و گفت - این چراغ براي من نیست - بلکه براي تست - تا
در شب تار سبی مرا نشکنی.

15 شاعری مسکین بیش تو نگری رفته و جنگان نزدیک اونبست
بیه میان شاعر و تو نگری از یک وجب زیاده تفاوت نیود - تو نگر
اپن سبب یارم شد و روي ترش کرد و یوسف - حکه در میان تو
و خرجه تفاوت است؟ گفت بذریعه یک وجب - تو نگری این جواب
پسیار خیل شد و عذر نمود.

16 شخصی با خیالی درسی داشت - روزی خیال ریا گفت که حالا
بسفر میروم - انگشتی خود بهسیده - آنا با خود خواهم
داشت - هرگاه آنا خواهم دید تو یاد خواهم کرد - جواب داد صبح
اگر مرا یاد داشتی منمیر - هرگاه انگشتی خون خالی بیپی مرا یاد
گن - که انگشتی از نلن خواسته بودم - نهاد.

17 شخصی در خواب با شیطان ملاقات کرد - یک سیلی بر روی
او زد و ریش او از گفت و گفت - آی منعوت داشته ها هستی -
و باش فرب دادی ما مردمان ریشی دراز میداری - چون سیلی دیگر بر
روی او زد - بیجاشر شد - و ریش خودرا دردست خود دید -
شرمنده گردید - و بر خود خندید.

م
چند روز شخصی از روزی از آن شیریند و اوا دید و پسید که حالاً چه بیشه میکنی؟ گفت طابتت یا پسید چرا؟ گفت از برای آنها اگر دوین بیشه تقصیری میکنی خال آنا چی بیوشد.

11 سلطان سکندر دو القرنین رویی بر دیوانه، گذر کرد و گفت:
آی دیوانه از من چیزی بحوات گفت مگس تشلیشم میدهند بگو که ندهند سلطان گفت آی دیوانه چیزی طلب کن حکم در حکم ما باشد دیوانه گفت هرگاه مگسی در احتیار تو نیست از تو جه خواهم طلب کرد؟

12 روزی شخصی با خود میگفت صبح هرچه در زمین و آسیان استه به براو میست مرا پیشام برگت خدا آفرید در آن انتها پیش بیتی او نشست و گفت ترا چنین عرور نشاید زیرا هرچه در زمین و آسیان است خدا براو تو آفرید بلیکه ترا براو من ندانی که از تو بزرگترم؟

13 شاعری تونگری را میده کرد هچ نیافت پس هچ کرد تونکاراها هچ نکفته روز دیگر شاعر بر درازه، او رفت و نشست تونکرگفت آی شاعر ممد کردی هچ ترا ندادم هچ کردی هچ نکفته حالا جرا انجا نشسته؟ گفت حالا جخواهم که اگر بیبرم مرتبه تو پگولم?

14 نایینی در شب تار چراغ دردست و سن و برده وزنه در
 gắn، گفت آی، منصوره، بر تو باریک خر است، گفت بلبهه، دو خر.

۶ گوزیرا کفتند مخواهی که بیست تو راست شود یا بیست دیگر؟ مردمان همچون بیست تو گوزرد، گفت مخواهم که بیست دیگر مردمان صورت گردید، نا از آن چشم که دیگران مرا می بینند، می بود.

۷ روزی پادشاهی از شاعر رفیع، جلالدا فرود صاحب روبرو،

من پکش، جلال د بنیار شمیر آردن رفت، شاعر حافظزاده گفت،

تا شمیر آورده شد مر سیاهی بزند که پادشاه خو، سرد ناده،

نبسم ند و تقصیری از بخشید.

۸ شخصی مرتبه بزرگ یافته، دوستی بنیار تبیین بیشی او

رنم، آن شخص پرستید که، و چرا آمدید؟ دوستی او شنیده

گردید و گفت مرا نبی شناسی؟ دوست قدیم تو ام، برای

تعریفت نزن تو آمده ام، شامه، ام که بور شده،

۹ شخصی دست اندریش گرفت و گرفت دروش بکورستان

رنم و نسیم مردی اورا گفتند به آن شخص دست اندریش ما برفر

باید بر، در بکورستان جرا نشسته و چه می‌شنی، گفت او نیز

آخرته، خواهد آمد، ازین سبب اندازه نشسته ام.

۱۰ نشستی در شهری رفت و آنچه پیشب طبیعت آغاز کرد، بعد
حکایات لطیف در عبارت سهیس

1- شخصی از افتلاتها پرستید - که سال‌ها ی پیام در جهار بود و سفر دریا کردی - در دریا چه عجایب دیدی؟ گفت - عجب همی بود - که از دریا بی‌مانی سلامت رسیدم.

2- گدایی بر دریایه، تونگری رفت و سوال سکرد از آندروی خانه جواب آمد که پیام در خانه نیست. گذا گفت پاردی نان سوالم کرده بودم - پیام‌ها نت و چنین جواب یانتم.

3- مسکره، با زنی شاید سکرد بعد از چهارماه زی او پسر زادی شوهرها گفت - این پسر را چه نام خواهی داشت؟ گفت پیک - پیک که راه‌نه‌ماه در چهارمای طبخ کرده.

4- طبیبی هرگاه بگورستان رفتی - چادر بر سر و روی خود کردي مردمان پرستیدند که سبب این چیست؟ گفت از مرگ‌گان این گورستان شرم می‌کنیم زیرا که از دواوی من مرده‌اند.

5- روزی پادشاهی مع شاهزاده، بسکار رفت - چون هوا گی شد پادشاه و شاهزاده لباده، خودرا بر وکلی مستخره، پنادند - پادشاه تبسیم.
VOCABULARY.

PERSIAN AND ENGLISH.

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, جی, used as a preposition before a noun, and, in verbs, prefixed, as جی or جی, to the Future, and, redundantly, to the Preterite. 2dly, جی or جی, prefixed to verbs to denote negation (Gram. § 49). 3dly, جی or جی prefixed to verbs, to denote the Present and Imperfect Tenses. The ordinary affixes are, 1st, the denoting unity, &c. (Gram. § 35); as, شخصی, "a certain person" (in the Vocabulary, look for شخصی). 2dly, The plural terminations, حاکی and یا (Gram. § 27), together with the termination را. 3dly, The terminations added to form the various persons of the verb; and, lastly, prepositional affixes, کسی, کسی, کسی. (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

آب ab, water, splendour.

ابراهیم ادهم Ibrahim Adham, name of a pious sovereign of Balkh.

آبرو ābrū, honour, reputation.

ابل aləb, foolish, s. a fool.

آتش ātish, or ātash, fire; anger.

انفتاقاً ً ittifāhu, accidentally, by chance.

اغار āgār, pl. traces; a pound weight.

اذ بات iğbāt, confirmation, proof.

اذ ر اشر asar, mark, sign, vestige, effect.

اذ ر اثنان asnā, middle; dar asnā-e ān, or dar in asnā; in the mean while.

احترام ihtirāz, taking care of one’s self.

احمق ahμab, foolish, a fool.

احوال

alveāl, pl. circumstances, affairs; state, condition.

اختیار iḥḥiyār, choice, power, control.

آخر ākhīr, the end, at last; ākhīr uļ amr, in short, finally.

ادا adā, payment, fulfilment; adā hur- dan or sākhtun, to pay, fulfil.

ادب adab, politeness, courtesy.

آدم Ādam, the first man; hence a man, one of the human race.

آر ār, bring thou (from ār).
ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)

ard (2)
amharu, a leathern bag.

ānjā, there, in that place.

ānechunān, such as that, so.

ānchi, that which, whatsoever.

andākhtan, to throw.

andām, body, person.

andar, or anđarun, within.

andak, a little, a few.

andak, a small portion.

ānsān, man, the human race.

ānsān, a mirror; times; harā, āina, always, at all events, assuredly.

amān, faith, conscience.

in, pron., he, she, it, or this.

injā, here, in this place.

ānechunān, such as this, thus.

āndak, to this extent, so much.

ānki, he who, that which.

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

bā, in company with, possessed of

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

bādshā, a king.

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

bāru, behalf; dar bārī e kuse, in behalf of any one.

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

bāzār, a market-place, market.

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

bāzān, to play, to gamble.

bāsh, be thou, wait, remain.

bāt, the finger.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.

bāt, a ring.
bala, above, on the top.

bilhull, entirely, "in toto."

bam, roof of a house.

bamd, in the morning.

bang, a voice, sound, cry; bangzadan, to call out.

bawar, true, creditable; bawar-kardan or dashtan, to believe.

bawarchi-mana, literally, cook-house; a kitchen.

bahun, together, united.

baystian, to be proper, necessary: generally used impersonally; as baday, it is necessary, &c.

bacheha, the young of any animal.

baksheen, to bestow, to forgive, to spare.

bakhil, a miser; adj., stingy.

bad, evil, bad: much used in composition; as, bud-khii, of ill-temper; bud-ru, ill favoured, of an ugly face.

badnam, a bad name, reproach.

badnii, depraved, perfidious.

badunj, (badan) in that place.

bard, out, to the door.

badin, for, in this; hereby, bar, on or upon, for, at.

bar, breast to breast; like.

equal on a level with.

baradar and biradar, brother.

biradarina, worthy of a brother.

bar-amadun, to come up, come to pass, to rise (as the sun).

bar-amardan, to bring up, prolong, to bring about.
bala', swallowing, devouring.
bulhī, but, rather, on the contrary.
bulān, tall, high, great.
bulūlī (also bulī), yea, verily, indeed.
bandīn, on this account.
banda, a slave, servant.
bi, or bā, fragrance, smell.
būdan, to exist (r. bū or ū).
ba, by, with, in.
bi, good; (also) better.
bejīr, imper. of āwardan, to bring.
bejan, explanation, narration.
bi'bī, a lady, mistress.
bejān, earnest-money.
bejā, out of place, improper.
be-jigāri, timidity, cowardice.
be-chārā, helpless, forlorn.
be-chīzī, destitution.
be-hūyā, shameless, impudent.
be-khā, root of a tree; origin.
be-khūrjī (also be-khurchei),
non-expenditure, economy.
be-dār, watchful, awake.
be-vegan, out, outside.
bist, twenty.
bāz, insane, stupid.
bā-yak-bār, all at once.
begāna, a stranger.
be-mār, sick, unhealthy.
be-rī, sickness.
bin, see thou (r. of bīnī).
binī, the nose.
bīrāfā, faithless, false.
be-hūda, foolish, vain.

pā, the foot.
pā-posh, foot-covering, slipper
pādshāh, a king.
pārcha, a garment.
Pārsi or Pārāsi, Persian.
pāra, a bit, fragment; pāra-kardan, to break to pieces.
pās, a watch of the day or night;
pās-bān, a sentinel; pās-dāshtan, to keep watch, to mount guard.
pāshāni, keeping watch,
pāh, clean; pāh-kardan, to wipe.
pāhīza, pure, clean.
pānsad, five hundred.
pukhtan, to cook.
padār or pīdar, father.
pūshīrīn, to pozirfstan (r. pozir), to sustain, receive.
par, full; par, a wing or feather.
partāb, aim; partāb-kardan, to aim or take aim.
parāḥtā, to accomplish.
parda, a veil, screen.
pursīdan, to ask, interrogate.
purwāz, flight, on the wing.
purwāz, flight, on the wing.
purwardan, to cherish, to rear.
purke-gār, temperate, pure.
purī, to soar, to fly.
pas, then, after, finally; pas o pēkh kardan, to demur, make evasion.
pisar, a son, a boy.

pasand, agreeable; pasand-āmadan, to be agreeable.

pasandidin, to approve of.

push, the back.

pashemān, penitent, regretful.

pasha, a gnat, a mosquito.

pānāh, aid, shelter, asylum.

pumba, cotton; pumba-farosh, cotton-seller.

panj, five; panjam, fifth.

panjah, fifty.

pindaśh, to consider, imagine, believe, think.

post, skin, hide.

poshādān, to put on (a garment), to cover, conceal; poshānidan, to cause to be clothed, covered, &c.

piyāda, a pedestrian; a pawn.

paidā, manifest, born, created.

pir, old, aged, an old man, an elder.

piāhan, a garment.

pesh, before, in front.

peshīnā, former, past.

peshu, a trade, profession.

paik, a runner or courier.

pil, an elephant; also fil.

tā, that, so that, until.

tabī', subjected, subdued.

tājidār, crown-holder, a king.

tār, dark; also tārh.

tāziyāna, a scourge, whip; tāziyāna-zadan, to flog.

tāftan, to turn, twist, revolve, shine

taammul, meditation, consideration.

tabassum, a smile.

tijārat, traffic, merchandise.

tajāhul, pretending ignorance.

tajassus, search, inquiry.

tajwīz, leave, permission.

taḥsin, praise, commendation.

taḥayyur, astonishment.

tākhht, a throne

tākhhm, grain, seed-stone

tādllī, arrangement, contrivance.

tarāshidan, to cut off, cut away.

taraddud, perplexity, dismay.

tarsūānidan, to terrify: causal of tarsidian, from the root tars, fear.

tarsīsīn, to be afraid.

tarch, sad, stern, morose.

tark, abandonment, forsaking.

Turk, a Turk or Turkomān.

tust, for tū-ast, azānī tust, it is of thee, or it is thine.

tashrif, nobling; tashrif burdan, to honour an inferior with a visit; to condescend.

tashrūsh, disturbance, trouble.

taqṣīr, verifying, confirmation.

taqṣīr, a picture, a

taṭākub, pursuit, following.

taṭallā, He is exalted; God.

tasabbūb, labour, fatigue.

taṭbir, interpretation, explanation.

taṭṣīyāt, condolence.

taṣīm, magnifying, revering.

tafāwut, distance, difference.

tafarruq, enjoying or viewing.
Tafahkur, thought, contemplation.
Taqāṣa, dunning, demanding.
Taqiyya, proximity, presence.
Takzīb, delinquency, crime.
Takzīb, accusation of falsehood.
Tag, bottom, depth; dar tag, underneath, subjected to.
Talāsh, search, investigation.
Tamāsha, a spectacle, show.
Tamām, all, entire, the whole.
Tambih, admonition, reproof.
Talāsh, search, investigation.
Talāsh, a spectacle, show.
Talnima, delinquency, crime.
Talnima, an empty; hence, talnīdān, to shake, move (actively).
Talnīdān, to shake, move (in transitively); hence, jumbrūnīdān, to shake, move (actively).
Tez, sharp, swift, violent, keen.
Timūr and Taimūr, the far-famed conqueror, commonly called Tamerlane; properly Tuimūr-lang, i.e. Timūr the Lame.
Sabat, proof, confirmation.
Sawāb, reward, retribution (in a future state).
ponah, Asylum of the world, a mode of addressing an Oriental sovereign.

jaib or jeb, a pocket, purse; also, a mantle.

chadar or chadir, a mantle, sheet.
chaura, resource, remedy.
chasht, the mid-day meal.
chah, a pit, well.
chirâ, why? wherefore? chirâ-ki, because, since, or since that.
chirâgh, a lantern, lamp.
chirâq, chash, to graze, feed.
chirdan, how much?
chihâdan, to drop, to fall by drops.
chiguna, what sort? how? why?
chhân, like that, such as that.
chand, some, several.
chand-bâr, several times, often.
chandân, so much, so much as this.
chungul, a hook, a claw.
chun, such as this, so much.
chun, like, when? how? why?
chob or chub, a stick, piece of wood.
chi, that, that which; what?
chahâr, four; chahrâm, fourth.
chidan (root chî), to gather, collect, to cull (flowers, &c.)
chiz, a thing, an affair.
chîst, What is it? for chi and ast or hast

hažîk, skilful, expert.
hažîl, result; hažil-nardan, to acquire; hažil shudan, to be acquired, to be attained.
hažir, present, in attendance: hažirän, those attending.
haâl, condition; dar haâl or fi-l-haâl, immediately, forthwith.
haâlân, now, presently.
haâlat, condition, state.
haâmil, bearer, carrier.
habish, an Abyssinian or Negro.
habba, a particle, a grain.
harâm-zûda, unlawful-born, a reprobate, rogue, scamp.
hamrân, disappointment.
harîf, a rival, companion.
hasad, envy, malice.
hashmat, pomp, retinue.
hisâ, a share, portion.
haâzrat, (literally) presence; Your Majesty, Highness, &c.
haâzur, presence, the royal presence, the King's Court.
haâk, truth, right; haâk tuâl, God, the Most High.
haâqa, or haâhât, truth, circumstance, real state.
hikayat, stories, tales: plur. of hikâyât, a story, narrative.
hikam, order, sentence (of a Judge) hikamâ, sages, learned men.
hikmat, sagacity, contrivance.
hakim, a sage, a doctor.
himâhat (also humh), folly.
hamâl, a burden; hamâl hurdan, to impose a burden, to assail.
Harâ, Eve, the first woman.
حواراء كرد، to give in charge, to consign, entrust.
حواراء هوران, a pond, tank for bathing.
حواراء هاج, shame, modesty.
حواراء حريات, life, lifetime.
حواراء حريان, astonished, bewildered.
حواراء حيرت, astonishment.
حواراء هلة, trick, stratagem.

خادم حداديم, an attendant, a slave.
خاطر حطاغر (م. چخ), to stand up.
خاطر حطاحر, the heart, soul; حطاحر
jam' düşhtan, to be of good cheer;
حطاحر nihak düşhtan, to cherish, to
win or possess the heart.
خاطر حطح, the earth, dust.
خالي حدادن, bare, empty, void of.
خانووش حطاموش, silent.
خانووش حطاموشی، silence
خان حتان, an inn; also a Tartar title,
lord, ruler; vulgarly, the Chum.
خان حتانک, a house, mansion.
خان حتان خرابی, حتان-حراپی, ruin of
one's house, destruction.
خان حتان, a deceiver, treacherous.
خیار حطبار or حطبار, news, information.
خیار حطباردژر, attentive, aware.
خیال حطچال, ashamed, abashed.
خیال حطچالت, shame, bashfulness.
خیال حتان, God; a master, lord.
خیال حتانکند, a lord, master.
خیال حدنمت, service, presence.
خر حتان, an ass; حتان-غوش, a hare.
خر حتان, destruction, evil, bad.


خوا

کوپندا، to read, to call.
کوپار، a sister.
کوپ، good, beautiful.
کوبی، goodness, beauty, virtue.
کوپ، (pron.) self; (subst.) a friend.
کور، food
کورد، small, little.
کور، to eat; to suffer.
کوش، pleasant, good; کوش آمادان، to be agreeable, to be welcome.
کوششی، joy, pleasure.
کوشدامن، کوششدامان، a mother-in-law, a wife's mother.
کوشند، کوشند، pleased, satisfied.
کوشی، کوشی، self. (Vide Gr. § 39.)
کشتی، a bunch of grapes.
کشتی، a friend.
کبری، treachery, dishonesty.
کیری، welfare, safety.

دین، دادن، to give, pay (r. دیک). دار، the gallows, a gibbet; in composition it means possession.
دار، داروگه، the head man of an office.
دارشان، دارشان، to possess, hold, have.
داش، دامن، skirt of a garment.
داشان، دان، wise, prudent.
داشتین، دانستن، to know, to think.
داشتند، دانشماند، wise, learned.
دانه، دانه، a grain, seed.
داش، دائم، always, perpetual.
دختی، دختر، a daughter, a damsel.
دخیل، entrance.
در دار، a door; prepos. in, into, at.
با-دار، out, to the door.
dushnām, abuse.
du‘ā, prayer, supplication.
du‘a‘, a claim, request.
dafī‘, a volume, a book.
dāf’ī‘, repelling, warding off.
dafī‘a, burying, hiding underground.
dil, the heart, mind; dil-tang, distressed in heart; dil-jū‘ī, seeking the heart; kindness, courtesy.
dallī‘, a dress worn by mendicants.
dum, a breath, a moment; dum, the tail.
dandān, a tooth.
dummal, also dīnī‘,  a tumour, a sore.
dumā‘l, stern, rear, behind.
dūnya, the world, the present life.
dū, two; dā-pāh, mid-day.
dawā‘i, medicine, cure.
dor, distance, far, remote.
dozakh, hell.
dost, a friend, companion.
dostī, friendship.
dosht, the shoulder; last night.
dōshīnā, of or during last night.
dūkān, a shop, office.
daulat, wealth, fortune.
dōm, the world, the present life.
dawā‘, medicine, cure.
dīm, a breath, a moment; dīm, the tail.
dandān, a tooth.
dummal, also dīnī‘,  a tumour, a sore.
dumā‘l, stern, rear, behind.
dūnya, the world, the present life.
dū, two; dā-pāh, mid-day.
dawā‘i, medicine, cure.
dor, distance, far, remote.
dozakh, hell.
dost, a friend, companion.
dostī, friendship.
dosht, the shoulder; last night.
dōshīnā, of or during last night.
dūkān, a shop, office.
daulat, wealth, fortune.
dōm, the world, the present life.
dawā‘, medicine, cure.
dīm, a breath, a moment; dīm, the tail.
dandān, a tooth.
dummal, also dīnī‘,  a tumour, a sore.
dumā‘l, stern, rear, behind.
dūnya, the world, the present life.
dū, two; dā-pāh, mid-day.
dawā‘i, medicine, cure.
dor, distance, far, remote.
dozakh, hell.
dost, a friend, companion.
dostī, friendship.
dosht, the shoulder; last night.
dōshīnā, of or during last night.
dūkān, a shop, office.
daulat, wealth, fortune.
dōm, the world, the present life.
dawā‘, medicine, cure.
dīm, a breath, a moment; dīm, the tail.
dandān, a tooth.
dummal, also dīnī‘,  a tumour, a sore.
dumā‘l, stern, rear, behind.
dūnya, the world, the present life.
dū, two; dā-pāh, mid-day.
dawā‘i, medicine, cure.
dor, distance, far, remote.
dozakh, hell.
dost, a friend, companion.
dostī, friendship.
dosht, the shoulder; last night.
dōshīnā, of or during last night.
dūkān, a shop, office.
daulat, wealth, fortune.
dōm, the world, the present life.
dawā‘, medicine, cure.
dīm, a breath, a moment; dīm, the tail.
dandān, a tooth.
dummal, also dīnī‘,  a tumour, a sore.
dumā‘l, stern, rear, behind.
dūnya, the world, the present life.
dū, two; dā-pāh, mid-day.
dawā‘i, medicine, cure.
dor, distance, far, remote.
rā'īyat, observance; rī'āyat-hardan, to observe, maintain.

ra'īyat, subjects, the people.

Rafian (root ro-ro), to go, move.

rafā', repair, mending.

rafūqar, a repairer, mender.

ranj, sorrow, vexation, pain.

ranjīdat, to grieve, vex.

ranjīdat, to release, rescue; causal of vast (root rā).

rekhātan, to spill, destroy.

rez, a crumb, particle.

reṣman, a rope, chord.

rīsh, the beard; a suit of clothes for festive occasions: resh, a suit, a wound.

zāda, born, a descendant; used in comp. as, shāh-zāda, born of a king.

zūgh, a crow, a raven.

zāh, a holy man, a hermit.

zādūn, to bear, bring forth.

zābān, the tongue, a language.

zābūn, a captive, a dupe.

zijr, hindering, force, threat.

zand (r. zn zan), to strike, inflict.

zar, gold, money, wealth.

zara'at, cultivated ground.

zāsh, hideous, ugly, improper; zishāt-rū,e, of an ugly face; zishāt- khū,e, of a vile temper.

zaman, time, season, an age.

zamīn, earth, land, region.

zan, a wife, a woman.

zān, a prison, a jail.

zindān, a prison, a jail.

zindā, idolatry, impiety.

zindāy, existence, life.

zinda, alive.

zihār, take care! beware! zanjū, a wife.

zūd, soon, quick, speedily.

zor, force, violence.

zīmān, loss, damage.

zīzan, a marvellous event.

zīs, a groom, a manager.

zīya, shade, shelter.

sūl, a year.

sūn, mode, manner; chisān, how?

sāniha, a marvellous event.

sās, a groom, a manager.

sāya, shade, shelter.

sabab, cause, reason.

sabū, a cup, jar, pot, pudet.
sir, a shield, a target.
supurdon or sipurdon (r. sipār), to entrust, consign.
sitūdan, to praise.
sūtan, a pillar, prop.
sukhāvat, liberalility, munificence.
sukhān or sukhun, a word, a matter, a thing in general.
sar, the head, top; a design: sirr, a secret.
sarā or sarā, an inn.
sarā-pā, from head to foot.
sarāsina, disturbed, delirious.
sarvägh, a sign, mark, trace.
sarār, a road, highway.
sarāšt, nature, constitution.
sarkar, the Court, the Government.
surād, a song, a melody.
sazā, desert, punishment.
safar, a journey, voyage.
sikandar, Alexander the Great.
say, a dog.
salām, salutation, peace, safety.
sultan, an emperor, king.
sulīs, easy, familiar, not abstruse.
samt, direction, side, quarter.
sāma, hearing, the ear.
sāng, a stone, a weight.
sū, side, direction.
sawār, a horseman, a trooper; sawār shudun, to be mounted.
sūjūl, asking, begging, a question.
simā, except, besides.
Sharīk,partner, companion.
Shast, shustan (r. Shū), to wash.
Shash, six.
Shatranj, the game of chess.
Shula, a flame.
Shuduat, intercession.
Shufhat, pity, affection.
Shuk, doubt.
Shikar, hunting, prey, game.
Shikayat, complaint.
Shikast, defeat, disaster.
Shikastan, to break, defeat.
Shikam, the belly.
Shikūn, an omen of good.
Shimā, you: plur. of tū, thou
Shamsīr, a sword, scimitar.
Shinābītan (r. Shinās), to know, recognize.
Shinidan, to hear; also shunidan, shanidan.
Shor, noise, tumult, uproar.
Shohar and shokhar, a husband.
Shahd, honey, sugar.
Shahr, a city; a lunar month.
Shimāt, checkmate.
Sher, a lion; (in India) a tiger.
Shisha, a phial, a glass.
Shīṭān, Satan, the devil.

Sāhib, a companion, a lord, master: in composition, it means endowed with; as, sāhib-hamāl, possessed of perfection (vide § 20 b.).
Saf, pure, clear, evident.
Sālih, honest, sincere, wise.
Sabāh, morning, dawn of day.
Ala'-s-sabāh or sabaḥa, early in the morning.
Sūbh, the morning, dawn, Aurora.
Sahra, a desert, a plain.
Sād, a hundred.
Sarraf, a money-changer.
Sarf, changing, turning; sīf, pure, merely, simply.
Sawwa, a kind of sparrow.
Suff, drawing up (men) in ranks; suff-zada, mustered, arrayed.
Salāh, advice, counsel.
Salū, peace, concord.
Sanduk, a chest, box, trunk
Sandukcha, a small box.
Surat, form, figure, face.
Said, hunting, prey, game.

Zāmin, a surety, sponsor.
Zā'if, infirm, weak, poor.
Ziyafat, a feast, invitation.
Zābāb, a shelf, recess in a wall; copula.
Zālib, asking, studiot.
Zabābat, the medical art.
Zabīb, a doctor, physician.
Zarf, extremity, direction, side.
Za'īm, food, eating.
Zu'ma, food, dinner.
Tīf, an infant, a child.
Tilā, gold, gold fringe.
Talāk, divorce, dismissal.
طالب 

طالب *talab*, petition, demand, wages;

طالب-ذُلِّتْنَت, to search.

طلبين *talabidān*, to seek for, call.

طيب *tāma*, avidity, desire.

طيب طَوْر, mode, manner, condition.

طيب طَوْر, length, duration.

طيب تَوَجَّي, traversing, travelling; تَوَجَّـي-كُرَان, to traverse, pass over.

طيب تَوْجِيب, good, agreeable.

طالب طَالِم, tyrannical, oppressive.

طالب ظَاهِم, clear, evident, certain.

طيب طَرْف, a vessel, a vase, bottle.

طيب طَرْف, witty, learned, graceful.

ع

ع عَدَلـ, upright, just.

ع عَارْي, n. ked, destitute, bare.

ع عَشِيْكَ, a lover, loving.

ع عَاكِل, wise, intelligent.

ع عَلَم, the world, time, state; عَلَم, learned, wise.

ع عَبَادَت, worship, adoration.

ع عَبَارَت, style (in writing), sense.

ع عَتَاب, reproof, anger.

ع عَجَاب, marvels, wonders.

ع عِجَاب, strange, marvellous.

ع عِجَاب, rare, wonderful.

ع عَدَالَت, justice, equity; عَدَالَـتِ-بَانِدَان, Asylum of Justice.

ع عَدل, justice, integrity.

ع عُرُج, excuse, apology.

ع عَرَب, an Arab, applied to those who dwell in towns.

ع عِرَض, a representation, speech.

ع عَز و جَل, 'Azza wa jalla. May He be honoured and glorified i.e. God.

ع عِزْز, dear, precious.

ع عَصَم, a staff, a bludgeon.

ع عِطَار, a druggist, a perfumer.

ع عَفَر, forgiveness, indulgence.

ع عَقَد, an agreement, alliance.

ع عَقِل, reason, sense, wisdom.

ع عَقْوَت, punishment, torture.

ع عَلَمَت, punishment, torture.

ع عَلَمَت, a sign, mark, token.

ع عَلَم, knowledge, science.

ع عَلَمَات, sciences (plur. of last word)

ع عَلَمَات, (plur.) the learned.

ع عَلي, 'Ašī, a man's name.

ع عَلي, ع عَلَى, on or at, upon.

ع عَمْر, lifetime, age.

ع عَمْل, action, conduct, rule.

ع عَنَان, ع عَنَان, a bridle, the reins.

ع عَنَاب, ع عَنَاب, a favour, bounty.

غ

غلَب, prevailing, victorious.

غلَب, the extreme, extremely.

غَرَض, wish, design; al-gharaz, in short, finally.

غَرَض, a window.

غَرَض, pride, haughtiness.

غَرَض, poor, strange, rare.

غَرَض, grief, anger.

غَرَض, anger, vengeance.

غَلَام, a slave, a boy.

غَلَام, corn, grain.

غَلَام, coarse, rude, sordid.

غَلَام, grief, care, anxiety.
fikr, thought, anxiety.

Falaṭun, the same as Aflāṭun.

Fulān, some one, such a one.

Fulūs, coins of small value, currenies, dīhs; money in general.

Fīj, an army, troops.

Fāurān, instantly, forthwith.

Fāshid, to understand.

Fit, in: used only in Arabic phrases.

Fil, an elephant (also jīl, pd).

c

kābū, means, opportunity.

kāzī, a Mūhammadan Judge.

kubūl, consent, agreement.

khat, killing, execution.

kād, length, stature, figure (also lādūt).

kadr, measure, quantity, extent.

kudrat, power, daring.

kudīm, old, ancient.

kārār, settlement, agreeing.

kāruz or kirūz, a loan, a debt.

kārz-dār, a debtor.

kūsam, an oath; kūsam-khurūdān, to swear; literally, to eat an oath.

kismat, division, partition.

tālīsīm, purpose, design.

tāsad, purposely, int . . . . . .

tāṣir, a citadel, a palace.

tāṣa, fate; office of ḥāzī.

tilāda, a collar for the neck.

kimār, dice or any game of hazard.

kīwāt, strength, firmness.

kānīy, strong, powerful.

kāhrāz, by force, on compulsion.
haid, thraldom, imprisonment.
him, price, value.

hār, business, use, affair.
kāz, kāmil, perfect, entire, accomplished.
hām, desire, intention; hām nā-
hām, willingly or unwillingly.
hāh, straw, hay, grass.
kabāb, meat, fried or roasted.
kitāb, a book, an epistle.
kūṣf, coarse, thick.
hujā, where? what place? how?
ūjā, crooked, cross purposes.
kudām, what one? which?
kirāya, hire, rate, rent.
kardan (r. kān), to do, to make.
has, a person, any, some one.
kās, gain, art, trade.
khashādan, to open, disclose.
khashāhīsh, contention, battle.
kisht, check, a term at chess.
kishtzār, a corn-field.
kushtan, to slay, kill, extinguish.
kastar, kashūdan, to open, to subdue.
kashtan, to pull, draw, delineate.
kiffr, impiety, infidelity.
kīfân, a winding-sheet, a shroud.
kīlān, great, aged, elder.
kīlat, words, sayings.
kūlīkī, a clod, brick.
kūlī, all, the whole.
hālīd, a key.
kām, little, few, scarce.

hamal, perfection, accomplishment.
hamān, a bow.
kīnār, side, bosom, margin.
kīnāra or kānāra, side, brink.
shore of the sea or river.
kāndan, to dig, extract, tear up.
kānīz, a maiden, a maid-servant.
kāntā, short, small.
kārist, to dig, extract, tear up.
kāndān, to open, to subdue.
kāshidara, pull, pass by.
kāshidān, to turn round, to be.
kāshīn? or kāshī, to slay, kill, extinguish.
kūshān, also kāshān, old, worn.
kīsit, his, for, to, and, in, or, and, who is?
kīsa, his, a purse, a bag.
gāh, time, also place (in composition).
gāhe, one time, sometime.
gūdā, poor, a beggar, mendicant.
gūzāšton, to quit, forsake, leave.
guzār, a pass, passing.
gūzāstan (r. guzār), to pass, pass by.
gar, if: contraction of ġar.
girān, heavy, important, valuable.
gurba, a cat.
gird, around; gird, dust.
girandān, to circulate, to effect, cause to become.
gardan, the neck.
gardān, to turn round, to be, to become.
GURSINA, hungry, famished.
GURSINAGI, hunger, starvation.
GIRISTAR, caught, involved, a capture.
GIRIFLAN, to catch, seize, to begin:
so in German, FANGEN, to catch; ANFANGEN, to begin.
GARM, warm, hot, passionate.
GARMA, heat, the hot season.
GIRAH, a pawn, pledge, wager.
GURHHTAN, to flee, run away, to escape.
GIRISTAN, to weep, bewail; so GIRIJUN-SHUDAN, to be weeping.
GUSTARDAN, to spread, arrange.
GASHTAN, (r. gard), to be, to become.
GUFTAN (r. gō gū), to say, speak.
GUFT-Ō-GŪ or GUFTIYû, conversation, chit-chat.
GALA or galla, a flock, herd.
GUM, lost, missing.
GUMASHTAN, to consign, to send forth, to depute.
GUNA, fault, crime, sin.
GANJ, a treasure, a store.
GANDUM, wheat.
GAWA, a witness, an evidence.
GAWAH, testimony, evidence.
GORISTAN, a burying-ground.
GOSPOUND, also GOSFUND, a sheep, a ram, a goat.
GOSH, the ear.
GOSHT, flesh, meat.
GUNA, mode, manner, form.

L
Lā, (a negative particle, Arab), no, not:
used as a prefix, as in LĀ JAWĀB, without an answer, silenced.
LĀ,īKH, worthy, proper, fit for.
LABĀDA or LUBĀDA, a thick outer garment, a boat-cloak.
LAT, a thump, a blow.
LAYAM or LAJAM, a bridle, the reins.
LAZI, sweet, pleasant.
LARZA, a shaking, trembling, tremor.
LATIF, good, pleasant, kind.
LATIFA, a witty saying, pleasantry.
LA'LL, a ruby, a gem.
LAFZ, a word, a vocable.
LUKMA, a morsel, a mouthful.
LAH, a numeral expressive of 100,000.
LIGAM or LAGAM, a bridle.
LANG, lame, an epithet, applied to the celebrated Timūr.
LEKHIN, but, yet, nevertheless.

M
MA, we: plur. of the 1st pers.
MĀT-SHUDAN, to be checkmated; MĀT-KARDAN, to give checkmate, to overcome.
MĀ-JARĀ, an accident, event, what has passed or occurred.
MĀDAR, a mother.
MĀDA, a female.
MĀDIYĀN, a mare.
MĀL, wealth, treasure, property.
MĀLIKH, a master, possessor.
MĀLIDAN, to rub, to anoint.
mandan, to remain, continue.
māh, the moon, a month.
māḥi, a fish; māḥi-ĝir, a fisherman, a fish-catcher.
mbadā, May it not be! God forbid!
mubālagha, a strenuous effort, urgency, hyperbole.
mablagh, a sum (of money), price.
muta-ammil, thoughtful, contemplative, pondering.
mutadayyin, orthodox, religious.
muta'ajjib, astonished, wondering.
mutafakkir, meditating, thoughtful.
mutakī, sober, pious, temperate.
mīṣl, similitude, like, likeness.
mujzūb, abstracted, absent.
mujarrad, solitary, alone.
muhāba, loved, esteemed.
mushtaj, in want of, destitute.
mahrūm, excluded, disappointed.
mughāz, pleased, delighted.
muhaklar, vile, trifling, contemptible, worthless.
muhām, strong, firm, firmly.
muhīd, Muḥammad, a man's name, the celebrated prophet of the Muslims.
mahmūd, a man's name, a king of Ghiznī, about A.D. 1000.
mahī-kardan, to wipe out.
mīḥfūr, absolute, a free agent.
mukhtalif, diverse, various.
muddat, a space of time.
maddh, praise, eulogy, encomium.
madrasa, a college, school.
muddā'ī, plaintiff, accuser.
mu'āmala, transaction, affair.
mu'ayna, seeing clearly.
ma'zir, excused, excusable.
ma'rūf, celebrated, well known.
u'alim, a doctor, teacher, sage.
ma'lum known, evident.
ma'nah, or ma'nī, sense, meaning, fact, a sacred record.
ma'af, pardon, excused, excusable.
maghrib, a fly.
mo'add, a selection.
ma'sir, a proclamation.
manzil, an abode, a stg, an inn.
manṣab, a high station, dignity.
man, prohibition, prevention.
mināb, a loaf, bread in general.
minā, a negative particle, when placed before adjectives, &c.
nau, new, fresh, young.

naubat, time, turn, opportunity.

navishan (r. of nouns navis), to write; also nabishtan.

Naushiravan, name of a
Persian king, famed for equity.

naukar, a servant, slave.

navisanda, a writer.

nau, the negative particle, not; nuh, nine.

neh, he, she, it, is not.

nek, good, beautiful, right.

nek-nami, fame, renown.

neko, good, excellent.

nayam, I am not.

nim, the half, the middle.

nati, gain, profit, advantage.

naf, a painter.

nabd, ready money, cash.

nakht, a painting, a picture.

nuskhan, to place, put, apply.

nakht, a point, a quaint saying.

nakht, a look, observation; nigaht-
dashtan, to watch over, preserve; nigaht-dar, a preserver; also used as
an interjection, beware! have a care!

nazi, prayer, worship.

namud, an appearance, index.

namudan, to appear, to shew, to make.
Hārūn, a man’s name; Hārūn-ar-rashid, “Hārūn the Wise,” one of the Khalifas, of Baghādād.

Hajm, ridicule, satire, lampoon.

Har, every, each.

Harjand, although, notwithstanding.

Harjhi, whatsoever.

Harjki, every one who, whosoever.

Harjghā, every time, whenever.

Harjūz, ever, at all, on any account.

Hurmun, name of a Persian king.

Hazār, a thousand.

Hazimmat, flight, defeat.

Hastan, to be, to exist; a defective verb (vide § 48, b.).

Hasht, eight.

Ham, even, also; together.

Ham-an, that very, even that; Ham-an-dam, that very instant.

Hamchū, even as, like; Hamchunān, such as that, even so.

Hamrāh, a companion, along with.

Hamsāya, a neighbour.

Hama, all, every one.

Hameša, always.

Ham-in, even this, this very.

Hindū, an Indian, a Hindū.

Hindustom Hindūstān, India.

Hānoz, yet, still, at present.

Hānūm, hangūm, time, season.

Hawā, the air, the sky.

Hēch, any, at all, in the least.