A GRAMMAR
OF THE
PERSIAN LANGUAGE.

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1804.
The Persian language is rich, melodious, and elegant; it has been spoken for many ages by the greatest princes in the politest courts of Asia; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our public libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light; but if we consider the subject with a
proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatic writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahommed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments: like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.
Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse a general refinement through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them than grammars and dictionaries; and though they deserve the praises due to unwearied pains and industry, yet they would, perhaps, have gained a more shining...
reputation, if they had contributed to beautify and enlighten the vast temple of learning, instead of spending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and critics to the beauties of the authors whom they profess to illustrate: few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and the wonderful variety of his talents, acknowledges the beauty of the Persian
images and sentiments, and has versified a fine passage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatic languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of Oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth, that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer * observes) in the

* Ascham.
memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their compositions to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country; and a general light succeeded to the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually decaying for the last century: it grows very faint in Italy; it seems
wholly extinguished in France, and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes, and should be left to those who toil in a lower sphere of life: but they do not reflect on the many advantages which the study of polite letters would give peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction: if pains and want be the lot of a scholar, the life of an Orientalist must certainly be attended with peculiar hardships.
Gentius, who published a beautiful Persian work called *the Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of Eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him: his Dictionary of the Asiatic languages is, perhaps, the most laborious compilation that was ever undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expense of employing and supporting a number of writers and printers, and of raising a new press for the Oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry: he was invited to Italy by Ferdinand II. Duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici: after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example: the other princes of Europe have not
imitated the duke of Tuscany; and Christian VII. was reserved to be the protector of the Eastern Muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouze the nations of Europe from their inattention to it; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man: interest was the magic wand which brought them all within one circle; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom: our India Company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were
to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabic language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour; they are known to be useful, and will soon be found instructive and entertaining; the valuable manuscripts that enrich our public libraries will be in a few years elegantly printed; the manners and sentiments of the Eastern nations will be perfectly known;
and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language which I had collected several years ago; but I would not present my grammar to the public till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same nature that has fallen into my hands; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as
often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactic works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any inquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher,* the most learned divine,+ and the most laborious scholar of the present age.‡

It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the public may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, phi-

* See Hermes.  † A short Introduction to English Grammar.
† The grammar prefixed to the Dictionary of the English Language.
losophy, and literature of the Eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure."

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of Eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor + at Oxford has promoted my studies with that candour and benevolence which so eminently distinguish him; and many excellent men that are the principal ornaments of that University have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman ‡ for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiatics

* See the History of the Persian Language a Description of Asia, and a Short History of Persia, published with my Life of Nader Shah in the year 1773.

† Dr. Hunt. ‡ Baron Reviski.
was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this preface, it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he need not burden his mind with those that deviate from the common form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that, whoever possesses the admirable work of Meninski,* will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of

* This was written before Richardson's Dictionary was published.
common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelt and pronounced very differently.

The first book that I would recommend to him is the Gulistán, or Bed of Roses, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary; let him afterwards compare his second translation with the original, and correct its faults
according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images. The most excellent book in the language is, in my opinion, the collection of tales and fables called Anver Soheili by Hussein Vaés, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the Eastern nations, in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistán, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of
reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may with a proper attention decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabic tongue, which is blended with the Persian in so singular a manner, that one period often contains
both languages wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatic languages are not always mixed like the words of Roman and Saxon origin in this period, "The true law is right reason, conformable to the nature of things, which calls us to duty by commanding, deters us from sin by forbidding;"* but as we may suppose the Latin and English to be connected in the following sentence "The true lex is recta ratio, conformable naturae, which by commanding vocet ad officium, by forbidding à fraude deterreant."

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the Hebrew, Chaldaic, Syriac, and Ethiopian tongues, are dialects of the Arabic, and bear as near a resemblance to it as the Ionic to the Attic Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able, with

very little difficulty, to read the fables of Pilpai which are translated into that idiom; the Turkish contains ten Arabic or Persian words for one originally Scythian, by which it has been so refined that the modern kings of Persia were fond of speaking it in their courts: in short, there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabic, Persian, and Turkish, may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary, cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory, and the most flourishing kingdoms have sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man
of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy.*

* Note to the Third Edition.

My professional studies having wholly engaged my attention and induced me not only to abandon Oriental literature, but even to efface, as far as possible, the very traces of it from my memory, I committed the conduct and revival of this edition of my grammar, and the composition of the index to Mr. Richardson, in whose skill I have a perfect confidence, and from whose application to the Eastern languages, I have hopes that the learned world will reap no small advantage.
ADVERTISEMENT.

In presenting this the sixth edition of Sir William Jones's inestimable Persian Grammar to the Public, the Editor thinks proper to apprise his readers of such improvements and alterations as he has found it expedient to make therein.

The work has been carefully revised, and many errors, which had been accumulating with every former edition, have been attentively corrected.

Great improvement has been made in the printing and paper; and it comes forth with an elegant new type, cut after the best examples of writing in the Niskhi character, and of which no specimen has before been published.

The Persian Title, with which the work was originally published, has been given in an imitation of the Təlik, instead of the old type.
Some examples in Prose, designed for the exercise of the student, have been added, printed in types of two sizes, both entirely new.

The Editors of Richardson's Persian and Arabic Dictionary, (as will more fully appear from the notice subjoined to this work), having caused great alterations, with numerous additions and improvements, to be made in the new and more convenient form it is about to assume; and being of opinion that this Grammar, as a necessary companion, should be made to correspond with it, the same mode of spelling the Persian words in Roman characters has herein been adopted, as is pursuing in the revision of that Dictionary; and which being upon a plan at once both regular and simple, cannot, we think, but be of great use to beginners in particular, as an invariable guide to the pronunciation. The plan is developed in the body of this work in its proper place, the part which treats on the power of the letters. At the time the learned author of this truly elegant and useful Grammar composed it, he does not seem to have formed that system of orthography of Asiatic words in Roman letters which he afterwards
so ably explains in the opening of the first Volume of the Asiatic Researches, else but little occasion would have been found for the alterations it has been judged expedient to make.

THE EDITOR.
A GRAMMAR OF THE PERSIAN LANGUAGE.

OF LETTERS.

The learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.
# A Grammar of the

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The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter; as محمد Muhammad. Every letter should be connected with that which follows it, except these seven; ¹ alif, ² dāl, ³ zāl, ⁷ rē, ⁹ zē, ⁸ jē, and ⁷ wāw,
which are never joined to the following letter, as will appear from the words بَرْك barg, a leaf, دَاوَرْيَی dávari, a dominion.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ب ط since their sound is exactly the same as our b, p, and t, in the words bar, peer, and too, which would be written in Persian بِرَرْاَر and تُو.

ت

This letter, which the Arabs pronounce somewhat like a th, has in Persian the same sound with a س or s, as لیث ت Abū Lays, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabic. The same may be observed of the following
PERSIAN LANGUAGE.

letters, which rarely occur in words originally Persian.

\(\text{j} \) and \(\text{ch}\)

The first of these letters answers to our soft \(g\) in gem, which a Persian would write \(\text{جم}\) or to our \(j\) in \(\text{jar}\). The second of them \(\text{چ}\) sounds exactly like our \(\text{ch}\) in the words cherry, cheek; as \(\text{چیرکس}\) Chirkas, Circassia.

\(\text{h}\)

\(\text{ح}\) is a very strong aspirate, and may be expressed in our characters by \(\text{h}\) (with a dot under it to distinguish it from \(\text{s}\)), as \(\text{حال}\) \(\text{حال}\), \(\text{a condition}\).

\(\text{kh}\)

\(\text{k}\) is formed in the throat (and produces that kind of inarticulate vibration which is made in preparing to expectorate). The Germans have the sound, and express it by \(\text{ch}\). The sound does not exist in English; and having no simple character for it, we use \(\text{kh}\) as its substitute; as \(\text{خان}\) \(\text{khan}\), \(\text{a lord}\). This is the word so variously and so erroneously written by the Europeans. The sovereign lord
of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khan, with a guttural aspirate on the first letter.

\[
\text{ذ}
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This letter, which the Arabs pronounce somewhat like *dh*, has in Persian the sound of ظ, and is often confounded with it; thus they write گژشتن and گژشتن gužishṭan, *to pass*: It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, as اذربیجان Ažarbījan, *the province of Media*, so called from اذर azar, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first built their temples in that province.

\[
\text{ر}
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\text{ر}
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and the three liquids ل م ن are pronounced exactly like our *r*, *l*, *m*, *n*; as آرام ārām, *rest*, لاله lālah, *a tulip*, مار mār, *a serpent*, نان nān, *bread*. But ن before a ب
PERSIAN LANGUAGE.

has the sound of \( m \), as گنبد gumbad, a tower, عامبر ambar, ambergris.

\[ \text{ز} \]

\[ \text{ژ} \]

\[ \text{ژ} \]

\[ \text{ژ} \]

This letter has the sound of our \( z \), as لاله‌زار lálahzár; a bed of tulips.

\[ \text{س} \]

\[ \text{ش} \]

\[ \text{ش} \]

\[ \text{ش} \]

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. 

\[ \text{ض} \]

\[ \text{ط} \]

\[ \text{ظ} \]

\[ \text{ذ} \]

These letters are our \( s \) and \( sh \), as سلیم شاه salīm shāh, king Selim.

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. س ص differs little from س ص as صadder, the name of a Persian book; and ط ت has nearly the same sound with عطر گن vetr, essence; a word often used in English, since our connexion with India, to
denote the precious perfume called *otter of roses*. The word is Arabic, as the letters ئ and ط sufficiently prove. ض and ظ differ very little from ز; as نظامی, *the name of a poet*; خضر Khażar, *the name of a prophet in the Eastern romances*.

**ع ع** and **غ gh**

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis* (It is considered as a consonant, and occasions any vowel, with which it is connected, to be pronounced as if from the chest; but as no letters can convey an idea of its force, in imitation of Mininski, we have used the Arabic form in combination with the Roman and Italic characters), as in the word عرب, *the Arabians*; عين, *а fountain*. As to غ it is pronounced something like our hard gh in the word ghost, as غلام, *a boy, a servant* (The true sound of غ is that which is produced in gargling).

**ف f**

ف has the sound of *f in fall*, as فَال fāl, *an omen*. 
\[ ق \text{ and } \check{ق} \]

\[ ق \] is another harsh Arabic letter, but in Persian it is often confounded with \[ \check{ق} \], which has the sound of our \( k \), as \( كارمان, \text{ the province of Carmania; } قاف } Kāf, a \text{ fabulous mountain in the Oriental tales.} \]

\[ ق \]

When \[ \check{ق} \] has a small stroke over its upper member, or three points above it, the Persians give it the sound of \( g \) in the word \( \text{gay} \), as \( \text{گلستان, a bed of roses; } \) but these marks are very seldom written in the Persian manuscripts; so that the distinction between \[ ق \text{ and } \check{ق} \] can be learned only by use: thus they often write \( \text{کلاب } \) \text{rose water}, and pronounce it gulāb (The letter \( g \), without any mark, is its natural representative).

\[ ت م ل \]

See the remark on \( ر \). These letters are the liquids \( l, m, n, r \).

\[ س \]

\( س \) is a slight aspiration, as in \( \text{بہار, the spring, } \) Harāt, a \text{ city in the province of Corasan, which the}
Greeks call Aria. At the end of a Persian word it generally serves only to shew that it terminates in a vowel, as که، which has the same pronunciation as the Italian che, what. (It may in European characters be represented by h with two dots to distinguish it from ح. Observe that when this character has two dots over it thus ق it is pronounced as ت).

**OF VOWELS.**

The vowels are ی a, و u, پ i, as in the words خان khan, a lord, نیز niz, also, where they are all long; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as ب bā, ب bē or bī, ب bō or bū; thus,

آگر آن ترک شیرازی بدانست آرد دل مارا

Agar an ۵urki Shīrāzī badašt ārad dili mārā

Bakhāli hindūyash bakhsham Samarkand wa Bokhārārā.
PERSIAN LANGUAGE.

(Note. \ alif, at the beginning of a word, not being distinguished by the mark mad over it, thus ٣, is not only always short, but occasionally pronounced as the short vowels א, י, ע. In the middle or at the end of a word it is generally long by position, though it have no mark over it.)

The mark ْ placed above a consonant shows that the syllable ends with it, as ٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢–3

Medda above an \ gives it a broad and long sound (like two alifs), as ٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢–4

Medda above an \ gives it a broad and long sound (like two alifs), as ٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢\ ٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢–5

\ nāmahī, a book, or denotes the former of two substantives, as ٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢\ ٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢٢–6

nāfāli mushk, a bag of musk; or, lastly, it occasionally marks the second person singular in the
compound preterite of a verb, as داداهی, which would regularly be دادا، thou hast given. Tashdid shews a consonant to be doubled, as طرحة، a lock of hair.

The omission of the short vowels will at first perplex the student; since many words, that are compounded of the same letters, have different senses, according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words sun, bird, mother, which a Mahometan would write without any vowel, sn, brd, mthr; thus the Persian word بد bd may be pronounced like ourbud (This short obscure sound in the words sun, bird, &c. is the exact power which those who speak the Persian language in India give to the short vowel called Fatah, and which it is convenient to represent by a. In this edition the short vowels are represented by a for ə, i and sometimes e for ɛ, and u and occasionally o for ɔ; and the long vowels are distinguished from the short by the prosodical mark of a long syllable, thus ā, ī, ē, ō, ū.)
Wāw و and Ya ي are often used as consonants, like our w and y; thus, ۰ وان Wān, a town in Armenia; جوان jawān, juvenis, giovane, young; بیس Yaman, that province of Arabia which we call the happy; خدايار Khudāyār, a proper name, signifying the friend of God. و often loses its sound, as خوان khān, a table. (و, when considered as a consonant, has a sound somewhat between w and v.)

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters (following the system of orthography used in the following example), and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatick and European characters: it is an ode by the poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.
Badeh sākī may-i bākī keh dar jannaṭ nakẖāḥī yāft,
Kanār-i āb-i ruḵnābād wa gulgasht-i muṣallārā.

Faghān kīn lūliyān-i shōkh-i shīrīngār-i shahrāshūb
Chunān burdand șabr aẓ ād keh ūr khān khān-i yaghmārā.

Zaşkh-ī nātamām-i mā jamāl-i yār-i muṣṭaghnīst
Ba ʻāb wa rang, wa khāl wa khatt cheh ḥājaṯ robīy ẓēbārā.

Ḥadīṣ aẓ mutrib wa may gō wa rāz-i dahar kamṭār jō
Keh ʻaṣ nakšshūd wa nakšshāyad ba ḥikmat ūn muqammārā.

Mīn az ān ḥassī rūzafrūn ke yūسف dáshet dānest
Keh ʻasīq az pērīd, ʻasīt būn ṣārdī zilḵārā.
Man až ān ḫūṇ-i rōżafzūn keh Yūṣuf dāshr dāništām
Keh ʿishk až pardah-i ʿiṣmaṯ berūn ārad žulikhārā.

Nasīḥat gōshi kun jānā keh až jān dōṣṭīṭar dargānd
Jawānān-i sāḏaṭmand-i pand-i pīr-i dārārā.

Bdum ʿaftī wa ḫrīsānd dafāk allāh nekō ʿuftī
Jawāb-i ṭalkh-i mīzēbad lab-i lāl-i ḥakarkhārā.

Ghazal ʿuftī wa ḏurr ʿuftī biyā wa khūṣ ḏakhān ḥāfīz
Keh bar nāzım-i ṭō afšaṇad falaḵ ʿikdī šūriyārā.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as ʿa lamalif, compounded of ʿa and ʾa, in the word mūṣallā: but the most difficult
combinations are formed with \( \text{ح ح خ ذ} \) which have the singular property of causing all the preceding letters to rise above the line, as 

- \( \text{بخارا} \) bokhārā,
- \( \text{نخچیر} \) nakhchīr,
- \( \text{تاشیح} \) tašīḥī. The letters that precede \( \text{م} \) are also sometimes raised (Note. It would greatly facilitate the art of printing with Arabic types if we were to introduce a method of joining all the letters on the same line; and which might be done without occasioning the least inconvenience to the reader. According to this idea we might print the three words, here given as an example, in this manner ّنخچیر بخاراّ. It appears to have been the ancient practice of the Arabs themselves).

The Arabic characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسني Niskhi, the تعليق Taqālīk, or hanging, and the شكسته Shakastāh, or broken. Our books are printed in the Niskhi hand, and all Arabic manuscripts, as well as many Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Taqālīk, which answers to the most elegant of our Italic hands. As to the Shakastah, it is very irregular and inelegant, and is chiefly used as the cursive
hand for business and correspondence; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

OF NOUNS,
AND FIRST OF GENDERS.

The reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر pišar, a son, a boy, کنیز kanīz, a girl, or are distinguished by the words نر nar, male, and ماده mādah, female: as نر shīrī nar, a lion, ماده shīrī mādah, a lioness.
Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ə added to it, as مَشْخُوقَة maššūkā, a friend, amicus, مَشْخُوقَة maššūkāh, a mistress, amica, as in this verse:

گَل درب و لیکن فرخ و معشوقه بکامست
Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

But in general, when the Persians adopt an Arabic noun of the feminine gender, they make it neuter, and change the final ə into ت; thus نعَمة niμmaţ, a benefit, is written نعَمتّ: and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable ل to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, ہیں pisar, a child.

Dative and Acc. ہیں ل pišarā, to a child or the child.
When the accusative is used indefinitely, the syllable \(^{\text{أ}}\) is omitted, as گل چیدن, to gather a flower; that is, any flower; but when the noun is definite or limited, that syllable is added to it, as گلرا چید, he gathered the flower, that is, the particular flower. There is no genitive case in Persian, but when two substantives of different meanings come together, a kasra or short \(i\) (،) is added in reading to the former of them, and the latter remains unaltered, as مشک یخ: the musk of Tartary, which must be read mushki Khoţan. The same rule must be observed before a pronoun possessive; as پسرِي man, my child: and before an adjective; as شمشیر تابنگ, a bright scimitar. If the first words ends in \(ي\) or \(و\) the letter \(ي\) is affixed to it; as پاشا, a basha, پاشای موصل, the basha of Mousel, میوهای شیرین, fruits, میوهای شیرین, mīwahā, fruits, mīwahā-i shīrīn, sweet fruits: if nouns ending in \(س\) come before other nouns or adjectives, the mark Hamza ـ is added to them, as چشمه حیوان, the fountain of life.

The other cases are expressed for the most part, as in
our language, by particles placed before the nominative, as,

**Vocative**, ایپسر, *O child.*

**Ablative**, ازپسر, *from a child.*

The poets, indeed, often form a vocative case by adding ِ to the nominative, as ساقیا, *O cup-bearer,* شاهَا, *O king;* thus Sadi uses بلبلای as the vocative of بلبل, *a nightingale.*

بلبلای مزده، بهاربیار

Bring, *O nightingale,* the tidings of spring; leave all unpleasant news to the owl.

In some old compositions the particle mar is prefixed to the accusative case; as دراورا دیدم, *I saw him,* but this is either obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an
example of Persian nouns, as they answer to the cases in Latin:

\[\begin{array}{ll}
gul, & a \text{rose}, \text{rosa}.
\end{array}\]

Singular. Plural.

Nom. گل \text{a rose,}\text{rosa.} گل‌ها \text{roses,}\text{rosæ.}
Gen. گل \text{of a rose,}\text{rosæ.} گل‌ها \text{of roses,}\text{rosarum.}
Dat. گل‌را \text{to a rose,}\text{rosæ.} گل‌هارا \text{to roses,}\text{rosis.}
Acc. گل را \text{the rose,}\text{rosam.} گل‌هارا \text{the roses,}\text{rosas.}
Voc. ای گل \text{O rose,}\text{ô rosa.} ای گل‌ها \text{O roses,}\text{ô rosæ.}
Poet. گلا \text{bulbul, a nightingale.}
Abl. از گل \text{from a rose,}\text{roså.} از گل‌ها \text{from roses,}\text{rosis.}

\[\begin{array}{ll}
\text{bulbul}, & a \text{nightingale.}
\end{array}\]

Singular.

Nom. and Gen. گل \text{a nightingale.}
Dat. and Acc. گل‌را \text{to a nightingale.}
Voc. ای گل \text{O nightingale.}
Poet. گلا
Abl. از گل \text{from a nightingale.}

Plural.

Nom. and Gen. گل‌ان \text{nightingales.}
Dat. and Acc. گل‌ان‌را \text{to nightingales.}
Voc. ای گل‌ان \text{O nightingales.}
Abl. از گل‌ان \text{from nightingales.}
Boy, bring the wine, for the season of the rose approaches; let us again break our vows of repentance in the midst of the roses. O Hafiz, thou desirest, like the nightingales, the presence of the rose: let thy very soul be a ransom for the earth where the keeper of the rose-garden walks!

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar; such quotations will give some variety to a subject naturally barren and unpleasant; will serve as a specimen of the Oriental style; and will be more easily retained in the memory than rules delivered in mere prose.
OF THE ARTICLE.

Our article a is supplied in Persian by adding the letter ی to a noun, which restrains it to the singular number; as گلی, a single rose;

One morning I went into the garden to gather a rose, when on a sudden the voice of a nightingale struck my ear. Without this termination گل gul would signify roses or flowers collectively, as

Call for wine, and scatter flowers around.

When a noun ends in ی the idea of unity is expressed by the mark Hamza, as چشمہ chashmaḥi, a single fountain.

OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding ین or ھا to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary, they are
regulated with the utmost precision. The names of animals form their plural in ان, as

ğurğ,  a wolf.  گرگان,  wolves.
ğurğ,  a wolf.  گرگان,  wolves.

but words which signify things without life make their plurals by the addition of the syllable ُها, as

بال bāl,  a wing.  بالها bālḥā,  wings.

ساحل, a shore.  ساحلها sāhilḥā, shores.

Both these plurals occur in the following elegant distich:

شَبَ تَارِیک وَبِیم مَوم وَگَرَدابی چِنین هایل
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppress us, and the whirlpool is dreadful! How should those, who bear light burdens on the shores, know the misery of our situation?

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in ُها as well as in ان, as شتر shuṭur,  a camel,  شترها shuṭurḥā and شتران shuṭurān, camels; and on the other side the names of things sometimes have plurals in ان, as لب lab,  a lip,  لبان labān, lips.
Names of persons ending in or form their plurals in 
, as دان دانیان, a learned man, دانیان دانیان, learned men; and those that end in are made plural by changing the last letter into as بچه بچگان, an infant, بچگان, infants; and sometimes by adding as a separate syllable; thus, فرشته فرشتگان, an angel, فرشتگان, angels.

If the name of a thing ends in , the final letter is absorbed in the plural before the syllable as خانه خانه, a house, خانه خانه, houses.

In some modern Persian books, as the Life of Nader Shah and others, the plural often ends in or if the singular has a final .

Sing. Piur.

nuwāžish, a favour. nuwāžishat, favours.

کلئت, a castle. کلئتات, castles.

But these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabic substantives frequently have two sorts of plurals, one formed according
to the analogy of the Persian nouns, and another after the
irregular manner of the Arabians; as عيب، a vice, عیبha and عواب عواب، vices; قلعة، a castle, قلعha and قلع، castles; نایب، a viceroy, نویب، plural نواب، which our countrymen have mistaken
for the singular number, and say very improperly a nabob.*
This is one argument out of a great number to prove the
impossibility of learning the Persian language accurately
without a moderate knowledge of the Arabic; and if the
learner will follow my advice, he will peruse with atten-
tion the Arabic grammar of Erpenius† before he attempts
to translate a Persian manuscript.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in
the degrees of comparison. The positive is made com-

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* It is no mistake. The plural is used in India as a respectful distinction.
† There are two fine editions of this grammar, the first published by the very
learned Golius, and the second by the late Albert Schultens; both these Orientalists
have added a number of Arabic odes and elegies, which they have explained in excel-
lent notes: but these editions are scarce; and Meninski has inserted in his grammar
the substance of Erpenius, with many new remarks.
parative by adding to it, and superlative by adding

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

The moon is bright, but thy face is brighter than it; the cypress is graceful, but thy shape is more graceful than the cypress.

An adjective is sometimes used substantively, and forms its plural like a noun, حکیمان, the wise; if it be a compounded adjective, the syllables ای and را, denoting the plural number and the oblique case, are placed at the
end of it, as پری رو, angel face; oblique پری رو, parirō; plural پری رویان, parirōyān; oblique پری رویان, parirōyānra; as فرو مانند پری رویان زان عارض خجل گشتندم سمس بويان زان كاگل
The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

OF PRONOUNS.

The personal pronouns are these which follow;

من man, I.

Sing. من man, I. Oblique, mara, me.
Plur. ما mā, we (or مارا māra, us (or مايان māyān).

تو tō, thou.

Sing. تو tō, thou. Obl. ترا torā, thee.
Plur. شما shumā, you or ye,* شمارة shumāra, you (or شمایان shumāyān).

* مما shuma is used, as you in English, in the singular number, for تو.
The poets often use ایشان for ایشان as

I went, and bruised their helmets; I disfigured their beautiful faces.

After a preposition ایشان is often changed into ایشان or or ایشان, as

When the king of the world showed his face, the general kissed the ground, and advanced before him. *Ferdusi.*

Sometimes after the preposition ب in, the letter د is inserted to prevent the hiatus, as سو badō for سو ba-ō, to him; the same may be observed of ایشان badān for ایشان ba-ān, to that, ایشان for ایشان this.*

* In the same manner, and from the same motives, the old Romans added a d to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses tibid for tibi,

Omne crede diem tibid illuxisse supremum.
The possessives are the same with the personals, and are
distinguished by being added to their substantives; as

Sing.  دلِی مان,  my heart.
      دلِی تو,  thy heart.
      دلِی او،  his or her heart.

Plur.  دلِهِی مَا,  our hearts.
      دلِهِی شما, your hearts.

Poet.  تان
      دلِهِی ایشان, their hearts.

Poet.  شان

They are often expressed in the singular number by these
final letters (with the short ā pronounced before them),
ام,  at, and ش ash, and after an ลำ or گ by ام, ام,
ات, and اش ash: but after nouns ending in ลำ alif or
و wāw the letter ی ya is inserted before the finals م
ش; as

دلِم  my heart.
دلِت  thy heart.
دلِش  his or her heart.

جَمَهِی ام,  my robe.
جَمَهِی ات,  thy robe.
جَمَهِی اش,  his or her robe.
PERSIAN LANGUAGE.

my hair.
thy hair.
his or her hair.

In poetry, and sometimes in prose, the oblique cases of the
personal pronouns are also expressed by یم, as

Joy be to Shiraz and its charming borders! O heaven,
preserve it from decay!

These oblique cases are joined to any word in the sentence
which the poet finds convenient; thus in the couplet just
quoted the pronoun یت, is added to زوال; so in the
following distich, the dative of یت thou, is placed after
the conjunction گر

Tinge the sacred carpet with wine, if the master of the
feast orders thee; for he that travels is not ignorant of
the ways and manners of banquet-houses.

Our reciprocal pronouns own and self are expressed in
Persian by the following words, which are applicable to all persons and sexes; as:

Nom. خود or خودش خود Oblique, خودر خودش را خودشان

thus we may use

من خود myself. مما خود ourselves.

تو خود thyself. شما خود yourselves.

او خود his or herself. ایشان خود theirselves.*

خود is also joined like the Latin ipse to every person of a verb, as

Sing. Plur.

ipse veni. ipsi venimus.

ipse venisti. ipsi venistis.

ipse venit. ipsi venerunt.

* I here use his self and their selves instead of the corrupted words himself and themselves; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: self seems to have been originally a noun, and was, perhaps, a synonymous word for soul, according to Locke's definition of it: "Self is "that conscious thinking thing, which is sensible or conscious of pleasure and pain, "capable of happiness and misery." If this observation be just, the Arabs have exactly the same idiom, for their نفس soul, answers precisely to our self, as "a boy threw his self into a river."
The word خود seems to be redundant in the following beautiful lines of Sadi,

داني جه گفت مرا آن بلبل سخري
توخود جه آدمي كز عشق ببخبري

Dost thou know what the early nightingale said to me?

"What sort of man art thou, that canst be ignorant of "love?"

When خود is used as a pronoun possessive, it answers to the Greek σετετεκτα, and signifies my, thy, our, your, his or her, and their, according to the person and number of the principal verb in the sentence; as in this couplet of Hafiz,

سحتم رازدل شيداي خود
کس نمي بينم زخاس و عامر

I see no man, either among the nobles or the populace, to whom I can trust the secret of my afflicted heart.

The demonstrative pronouns are the following:

این این, this.

Sing. این this. Oblique cases, اینار
Plur. اینان these. اینانار
or اینها or اینهارا
A Grammar of the

آن ān, that.
Sing. آن ān that. Oblique cases, آنرا ān-ra
Plur. آنان ān-an those.
or آنها ān-ha
When آن in is prefixed to a noun, so as to form one word, it is frequently changed into اسم شب ām-shab, as اسمشب imshab, to-night;

تعالي الله جه دولت دارم اسمشب
که آمد ناگهان دلدارم اسمشب.
Heaven! how great is my happiness this night! for this night is my beloved come unexpectedly!

اسم شب ām-roz, to-day:

روم عرس و طرب و عید صیام ست اسمروب کام دل حاصل وايلام بکام ست اسمروب
This day is a day of mirth, and joy, and the feast of spring; this day my heart obtains its desires, and fortune is favourable.

The words آن ān and اسم شب ām-shab prefixed to pronouns personal, change them into possessives, and are read with a short vowel, اسم شب ān to, or اسم شب āz ān to, i.e. thine, as

ماه کنعان سن مسند مصر اسم شب
O my moon of Canaan (O Joseph), the throne of Egypt is thine!
The relatives and interrogatives are supplied by the invariable pronouns که keh and چه cheh, of which the former usually relates to persons, and the latter to things: in the oblique cases of these pronouns the final ی is absorbed before the syllable یه, as

Nom. که who.  
Oblique, کرا whom.  
چه which.  
چرا which.

کی کی and چی چی are interrogatives, and are very often joined to the verb است, as کیست who is it? چیست what is it?

یا رب آن شاهوش مادر خ زهره جمین  
دریکتابی که وکوهریکدانه کیست

O heaven! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

کدام (properly which?) is also an interrogative pronoun, as

سخواره وسکشتہ ورندیم ونظریارز  
وانکس که چنین نیست درایی چیه کدامست

We are fond of wine, wanton, dissolute, and with rolling eyes; but who is there in this city that has not the same vices?
Our *soever* is expressed in Persian by ـهران or ـهران prefixed to the relatives, as ـهرانکه ـهرکه *whosoever.*

4 ـهرانکه ـهرکه ـهرکه ـهرچه and ـهرانچه ـهرچه *whatsoever.*

**OF VERBS.**

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and but three changes of tense; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles ـمی ـمی ـمی and ـمی ـمی، or of the auxiliary verbs ـبودن ـبودن ـبودن، *to be,* and ـخواستن ـخواستن ـخواستن، *to want, will or be willing.* The passive voice is formed by adding the tenses of the verb substantive ـشدن ـشدن ـشدن, *it was read:* The inflexions of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.
The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of person in all tenses.

Indicative Mood, Present Tense.

Sing. Plur.

ام ām, I am.

ال ēm, we are.

ای ī, thou art.

ايد ēd, ye are.

اک ast, he is.

اند and, they are.

This tense joined to nouns, pronouns, or adjectives, often coalesces with them, and loses the initial short \( \aleph \); as with pronouns,

Sing. Plur.

منمن manam, ego sum. مامām mā īm, nos sumus.

توي tō yī, tu es. نسماعيد shāmā-īd, vos estis.

اوست o ast, ille est. ايشانند ēshān and, illi sunt.

With adjectives,

شاد shād am, I am glad. شادēm, we are glad.

شادī, thou art glad. شاد id, you are glad.

شاد ast, he is glad. شاد and, they are glad.
The negatives are formed by prefixing نه ناه or ن na, as نه ام I am not, &c. but نه است is commonly written نیست, there is not, as

The path of love is a path to which there is no end, in which there is no remedy for lovers, but to give up their souls.  

Hafiz.

Second Present from the defective حاِت حاستن, to be.

Sing. Plur.

هستم I am. هستیم we are.

هستی thou art. هستید you are.

هست he is. هستند they are.

Preterite.

Sing. Plur.

بودم I was. بودیم we were.

بودی thou wast. بودید you were.

بود he was. بودند they were.

Preterite Imperfect.

می‌بودم &c.
PERSIAN LANGUAGE.

Compound Preterite.

Sing.       Plur.
I have been.  we have been.
or thou hast been.  you have been.
he has been.  they have been.

Preterpluperfect.

I had been.  we had been.

thou had been.  you had been.

he had been.  they had been.

Future.

I will be.  we will be.

thou wilt be.  you will be.

he will be.  they will be.

Imperative.

or be thou.

or let him be.

let us be.

be ye.

let them be.
A Grammar of the Subjunctive, or Aorist.

Sing. Plur.

\begin{align*}
\text{I be.} & \quad \text{we be.} \\
\text{thou beest.} & \quad \text{you be.} \\
\text{he be.} & \quad \text{they be.}
\end{align*}

Potential.

\begin{align*}
\text{I would be.} & \quad \text{we would be.} \\
\text{thou wouldst be.} & \quad \text{you would be.} \\
\text{he would be.} & \quad \text{they would be.}
\end{align*}

Future Subjunctive.

\begin{align*}
\text{I shall have been.} & \quad \text{we shall have been.} \\
\text{thou shalt have been.} & \quad \text{you shall have been.} \\
\text{he shall have been.} & \quad \text{they shall have been.}
\end{align*}

Infinitive.

Present, \text{by contraction to be.}

Preterite, \text{to have been.}

Participles.

\begin{align*}
\text{being.} & \quad \text{been.}
\end{align*}

\text{shudan, to be,}

used in forming the Passive voice.
# Persian Language

## Indicative Present

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Plur.</th>
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</thead>
<tbody>
<tr>
<td><em>I am.</em></td>
<td><em>we are.</em></td>
</tr>
<tr>
<td><em>thou art.</em></td>
<td><em>you are.</em></td>
</tr>
<tr>
<td><em>he is.</em></td>
<td><em>they are.</em></td>
</tr>
</tbody>
</table>

## Preterite

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<tbody>
<tr>
<td><em>I was.</em></td>
<td><em>we were.</em></td>
</tr>
<tr>
<td><em>thou wast.</em></td>
<td><em>you were.</em></td>
</tr>
<tr>
<td><em>he was.</em></td>
<td><em>they were.</em></td>
</tr>
</tbody>
</table>

## Preterite Imperfect

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<table>
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</thead>
<tbody>
<tr>
<td><em>I have been.</em></td>
<td><em>we have been.</em></td>
</tr>
<tr>
<td><em>thou hast been.</em></td>
<td><em>you have been.</em></td>
</tr>
<tr>
<td><em>he has been.</em></td>
<td><em>they have been.</em></td>
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</tbody>
</table>

## Compound Preterite

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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td><em>I had been.</em></td>
<td><em>we had been.</em></td>
</tr>
<tr>
<td><em>thou hadst been.</em></td>
<td><em>you had been.</em></td>
</tr>
<tr>
<td><em>he had been.</em></td>
<td><em>they had been.</em></td>
</tr>
</tbody>
</table>
A Grammar of the

Future.

Sing. Plur.

I will be. خواهم شد
thou will be خواهی شد
he will be. خواهد شد

we will be. خواهیم شد
you will be. خواهید شد
they will be. خواهند شد

Imperative.

let us be. شویم
be thou. شو
let him be. شود

be ye. شوید
let them be. شوند

Subjunctive, or Aorist.

I be. شوم
thou beest. شوی
he be. شود

we be. شویم
you be. شوید
they be. شوند

Infinitive.

to be. شدن
to have been. بودن

Participles.

being. شوا
having been. شده
PERSIAN LANGUAGE.

khāṣṭan or khāhīdan, to be willing.

Aorist,
used in forming the Compound Future of verbs.

Sing.                                      Plur.
khōvāhām I will.                         dākhōvāhām we will.
thūvāhāmi thou wilt.                     dākhōvāhād you will.
hevāhād he will.                         dākhōvāhānd they will.

The other tenses are formed like those of the regular verbs.

OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the Oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabic مصدر mašdar or, the source.

All regular infinitives end in رسیدن, as raṣīdan, to arrive, نالید, nālīdan, to grieve, ترسیدن, tarsīdan, to fear.

The third person of the preterite is formed by rejecting ن from the infinitive, رسید, he arrived, نالید, he grieved, ترسید, he feared.
I said, is the zephyr breathing from the garden? or is a caravan of musk coming from Khoten?

The letter ب prefixed to this tense is often redundant, as جامدرا برد و برفت he took the mantle, and departed.

From the preterite is formed the imperfect tense by prefixing the particles or همی و همی, as همی رسید or همی رسید he was arriving.

In the third persons the imperfect tense is sometimes expressed by adding ي to the preterite, as نالیدی he was grieving, نالیدندی they were grieving; this form is common in prose, as

بطرب و نشاط مشغول بودنی و نغمه ترانه از زبان چنگ و چگانه استماع نمودنی

They were immersed in pleasure and delight, and were constantly listening to the melody of the lute, and of the cymbal.

The same letter ي added to the first and third persons of the past tense, forms the potential mood, as نالیدمی I
might, could, should, or would grieve, we might, 
&c. grieve; so Ferdusi in a love song,

If I could sleep one night on thy bosom, I should seem to

touch the sky with my exalted head.

And Hafiz,

Those locks, each curl of which is worth a hundred musk-

bags of China, would be sweet indeed if their scent

proceeded from sweetness of temper.

The participle preterite is formed from the infinitive by
changing ن into $\ast$, as arrived, sprinkled,

from which participle and the auxiliary verbs بودن and

شدن are made several compound tenses, and the passive

voice; as I have sprinkled, I had sprinkled, I shall have sprinkled, I was sprinkled.

هم جان بدان دونرکس جالوس سپرداشیم
هم دل بدان دونسنج هندونهادیم
We have given up all our souls to those two enchanting narcissuses (eyes), we have placed all our hearts on those two black hyacinths (locks of hair).

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period: in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet:

فروج جام وقد نور مالم بروشيد
عذار مغيبيگان راد آفتات رده

The brightness of the cup and the goblet obscures the light of the moon; the cheeks of the young cup-bearers steal the splendour of the sun.

In the ode from which this couplet is taken every distich ends with the word زده for he struck.

In composition the infinitive is contracted by rejecting خواهم شد I will be; so Hafiz,

نفس باد صبا مشک فشن خواهد شد
عالم پیر وگرباز جوان خواهد شد
The breath of the western gale will soon shed musk around; the old world will again be young.

This short infinitive is likewise used after impersonal verbs, as توان کرد it is possible to do; پایه کرد it is necessary to do; thus Hafiz, the Anacreon of Persia,

پسین خود نتوان برذ کودر مقصود خیال تست که این کار بیحواله براید

It is impossible to attain the jewel of thy wishes by thy own endeavours; it is a vain imagination to think that it will come to thee without assistance.

And the poet quoted in the history of Cazvini,

روزگارنامه کردارشمانست برآنجاکردارنیپاپایه گماشت

The life of man is a journal, in which he must write only good actions.

The imperative is regularly formed by throwing away the termination یدن from the infinitive, as رس arrive thou, from رسیدن to arrive: the letter ب is often prefixed to the imperative, as بگو say thou; بترس fear thou; so Ferdusi in his noble satire against a king who had slighted him.
O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear* God! why hast thou inflamed my wrathful temper? dost thou not dread my blood-dropping sword?

It must here be observed, that the negatives *nah* and *na* are changed in the imperative into *mah* and *ma*, as مُسَبِّر سِ، *do not ask*;

*مُسَبِّر* كَشَيْدَدَانِ كَهْ مُسَبِّر
*مُسَبِّر* كَشَيْدَدَانِ كَهْ مُسَبِّر

I have felt the pain of love; *ask not* of whom; I have tasted the poison of absence; *ask not* from whom.

Before verbs beginning with ا لَيْف the letters *م* and *م* are changed into *ن* and *ن*، as before ا رَأَيْسُ are used بِيَار بِيَار بِيَار، *bring thou*, مِمْيَار، *do not bring*;

*سُقَوْيَا سَاغَرُشَاب* بِيَار
*يَكَذُو سَاغَرُشَاب* نَاب بِيَار
Boy, _bring_ a cup of wine; _bring_ a few more cups of pure wine.

Say, _bring no_ tapers into our assembly, for this night the moon of my beloved's cheek is at its full in our banquet; _sprinkle no_ perfume in our apartment, for to our minds the fragrance that constantly proceeds from thy locks is sufficiently pleasing.

The contracted participle used in compound epithets is exactly the same with the imperative, as _excite thou_, _mirth-exciting_, _inflame thou_, _world-inflaming_, Gētī-afroz, the name of a fairy in the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding _1_ or _2_ to the imperative, as _RSSA_ , _RSSAN_ and _RSSANDA_ _arriving_; which last participle is often used for a noun of action, as _a player_.

H
From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from آه آي I may or will come.

When the sun of the wine shall rise from the east of the cup, a thousand tulips will spring from the garden of the cup-bearer’s cheek.

By this affected, yet lively allegory, the poet only means that “the cup-bearer will blush when he shall present the wine to the guests.”

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;
It is evident to the discerning and intelligent part of mankind, that, whenever the affairs of the world are thrown into confusion, and fortune favours the desires of the unjust, the great Disposer of events, in the effusion of his endless mercy, selects some fortunate hero, whom he supports with his eternal favour; and whom he commands to heal with the balm of benevolence the wounds of the afflicted, and to sweeten the bitter draught of their misfortunes with the honey of justice.

In which period the words گردد گردید gardad, کناد kunad, یکناد یکناد pardazad, گردیدن گردید gardidan, کردان kardan, یکناد یکناد pardakhshan, یکناد یکناد pardazad, گردیدن گردید gardidan, کردان kardan, یکناد یکناد pardakhshan, یکناد یکناد pardazad, گردیدن گردید gardidan, کردان kardan, یکناد یکناد pardakhshan, governed by the conjunction that.
The present tense is formed by prefixing the aorist, as *I know*, *thou knowest*, *he knoweth*:

\[
\text{ای باد صبا بگذر آنجا که تو می‌دانی}
\]

\[
\text{واحوال دلم بهگوپیدا که تو می‌دانی}
\]

*O gentle gale, pass by the place which thou knowest, and disclose the secrets of my heart which thou knowest.*

\[
\text{زین خوش رقم که بر گل رخسارمیکشی}
\]

\[
\text{خط بر صیفه گل گلزارمیکشی}
\]

*With that sweet hue which thou bearest on the rose of thy cheek, thou drawest a line over the face of the garden-rose.*

The particles and are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

\[
\text{بعيش کوش که تا چشم می‌زنی برهم}
\]

\[
\text{خزان همیسند و نوبهار می گذرد}
\]

*Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is approaching, and the fresh season is passing away.*
The letter  ب prefixed to the aorist restrains it to the future tense, as  I will arrive; thus Nakshebi in his work called  طوطی نامه or the Tales of a Parrot, Night 35,

نخشبي جهودا باید کرد
چونکه مردم بیار خود برسد
هرکه در کارها کند جهیدی
عاقبت بر مراد خود برسد

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, will at last attain the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active,  پرسیدن parsidan, to ask.

Indicative Mood, Present Tense.

<table>
<thead>
<tr>
<th></th>
<th>Sing.</th>
<th>Plur.</th>
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</thead>
<tbody>
<tr>
<td>I ask.</td>
<td>می پرسم ask.</td>
<td>می پرسین we ask.</td>
</tr>
<tr>
<td>thou askest.</td>
<td>می پرسي thou askest.</td>
<td>می پرسي you ask.</td>
</tr>
<tr>
<td>he asks.</td>
<td>می پرسد he asks.</td>
<td>می پرسد they ask.</td>
</tr>
</tbody>
</table>
# A Grammar of the

## Simple Preterite.

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Plur.</th>
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</thead>
<tbody>
<tr>
<td><em>I asked.</em></td>
<td><em>we asked.</em></td>
</tr>
<tr>
<td><em>thou askedst.</em></td>
<td><em>you asked.</em></td>
</tr>
<tr>
<td><em>he asked.</em></td>
<td><em>they asked.</em></td>
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</tbody>
</table>

## Compound Preterite.

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<tbody>
<tr>
<td><em>I have asked.</em></td>
<td><em>we have asked.</em></td>
</tr>
<tr>
<td><em>thou hast asked.</em></td>
<td><em>you have asked.</em></td>
</tr>
<tr>
<td><em>he has asked.</em></td>
<td><em>they have asked.</em></td>
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</tbody>
</table>

## Preterite Imperfect.

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td><em>I was asking.</em></td>
<td><em>we were asking.</em></td>
</tr>
<tr>
<td><em>thou wast asking.</em></td>
<td><em>you were asking.</em></td>
</tr>
<tr>
<td><em>he was asking.</em></td>
<td><em>they were asking.</em></td>
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</table>

## Preterpluperfect.

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<tbody>
<tr>
<td><em>I had asked.</em></td>
<td><em>we had asked.</em></td>
</tr>
<tr>
<td><em>thou hadst asked.</em></td>
<td><em>you had asked.</em></td>
</tr>
<tr>
<td><em>he had asked.</em></td>
<td><em>they had asked.</em></td>
</tr>
</tbody>
</table>
PERSIAN LANGUAGE.

First Future.

Sing. Plur.

I shall ask. we shall ask.

thou shalt ask. you shall ask.

he shall ask. they shall ask.*

Second Future.

I will ask. we will ask.

thou wilt ask. you will ask.

he will ask. they will ask.

Imperative.

let us ask.

ask thou. ask you.

let him ask. let them ask.

Conjunctive or Aorist.

I may ask. we may ask.

thou mayst ask. you may ask.

he may ask. they may ask.

Potential.

I might, &c. ask. we might, &c. ask.

thou mightst ask. you might ask.

he might ask. they might ask.

* This form is also commonly used for the imperative, as let me ask, &c.
A GRAMMAR OF THE

Compound Future.

Sing.  I shall have asked.
     thou shalt have asked.
     he shall have asked.

Plur.  we shall have asked.
     you shall have asked.
     they shall have asked.

Infinitive.

Present,  to ask, contracted
Preterite,  to have asked.

Participles.

Present,  and asking, who asks.
Preterite,  asked or having asked.

Passive Voice.

Indicative Present.

Sing.  I am asked.
     thou art asked.
     he is asked.

Plur.  we are asked.
     you are asked.
     they are asked.
Preterite.

Sing. I was asked.  I was asked.  he was asked.

Plur. we were asked.  you were asked.  they were asked.

Preterpluperfect.

Sing. I had been asked.  thou hadst been asked  he had been asked.

Plur. we had been asked.  you had been asked.  they had been asked.

Aorist.

Sing. I may be asked.  thou mayst be asked.  he may be asked.

Plur. we may be asked.  you may be asked.  they may be asked.
Second Future.

Sing. ː I shall be asked. ː thou shalt be asked. ː he shall be asked.

Plur. ː we shall be asked. ː you shall be asked. ː they shall be asked.

Infinitive.

Present, ː to be asked.

Preterite, ː to have been asked.

Negative verbs are formed by prefixing ن or نه to the affirmative in all the tenses, as

Sing. ː I do not know, nescio.

3 I do not know, nescis.

he does not know, nescit.

Plur. ː we do not know, nescimus.

you do not know, nescitis.

they do not know, nesciunt.
I know not why the damsels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love.

Hafiz.

OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination ییدن idan; for originally all infinitives ended in یدن dan, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into یبان tan, and by degrees the original infinitives grew quite obsolete; yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb,
may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian پهلوي which has the same relation to the modern دري or Persic, as the Icelandic has to the Danish, or the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratusht or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabic words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes: the old infinitives may be found by adding يدنidan to the imperatives, and the aorists by adding to them the personal terminations.
I.

Irregulars that form their imperatives by rejecting 

<table>
<thead>
<tr>
<th>Infin.</th>
<th>Imper.</th>
<th>Aorist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>آختن to draw a sabre</td>
<td>آخ</td>
<td>آخم</td>
</tr>
<tr>
<td>اژدن to sow together</td>
<td>ار</td>
<td>ارهم</td>
</tr>
<tr>
<td>آزاردن to rebuke</td>
<td>ازار</td>
<td>آزارم</td>
</tr>
<tr>
<td>اغوشتن to embrace</td>
<td>اغوش</td>
<td>اغومش</td>
</tr>
<tr>
<td>اغیشتتن to cut</td>
<td>اغیش</td>
<td>اغیشم</td>
</tr>
<tr>
<td>افشاردن to speak idly</td>
<td>افشار</td>
<td>افشارم</td>
</tr>
<tr>
<td>افشناندن to sprinkle</td>
<td>افشن</td>
<td>افشنام</td>
</tr>
<tr>
<td>افشردن to press</td>
<td>افشر</td>
<td>افشرم</td>
</tr>
<tr>
<td>افگندن to throw down</td>
<td>افگن</td>
<td>افگنم</td>
</tr>
<tr>
<td>افکندن to fill</td>
<td>افکن</td>
<td>افکنم</td>
</tr>
<tr>
<td>آوردن to bring</td>
<td>آرور</td>
<td>آرم آور</td>
</tr>
<tr>
<td>بافتتن to tinge, to weave</td>
<td>باتف</td>
<td>باتفم</td>
</tr>
<tr>
<td>برden to bear</td>
<td>بر</td>
<td>بر برم</td>
</tr>
<tr>
<td>پروزدن to feed, cherish</td>
<td>پروز</td>
<td>پروز برم</td>
</tr>
<tr>
<td>پؤسدن to wither</td>
<td>پؤسر</td>
<td>پؤسر برم</td>
</tr>
<tr>
<td>بودن to be</td>
<td>بو</td>
<td>بوم بوم</td>
</tr>
<tr>
<td>خواندن to read</td>
<td>خوان</td>
<td>خوانم خوان</td>
</tr>
<tr>
<td>Infinitive</td>
<td>Imperative</td>
<td>Aorist</td>
</tr>
<tr>
<td>-----------</td>
<td>------------</td>
<td>--------</td>
</tr>
<tr>
<td>to eat</td>
<td>خور</td>
<td>خوروم</td>
</tr>
<tr>
<td>to drive</td>
<td>رانم</td>
<td>رانم</td>
</tr>
<tr>
<td>to buz</td>
<td>ريس</td>
<td>ريسم</td>
</tr>
<tr>
<td>to resign, give in charge</td>
<td>سیر</td>
<td>سیرم</td>
</tr>
<tr>
<td>and</td>
<td>سپارم</td>
<td>and سپارم</td>
</tr>
<tr>
<td>to shave</td>
<td>ستر</td>
<td>سترم</td>
</tr>
<tr>
<td>to comb</td>
<td>شانم</td>
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<tr>
<td>to cleave</td>
<td>شکافم</td>
<td>شکافم</td>
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<tr>
<td>to hunt</td>
<td>شکرم</td>
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<tr>
<td>to number</td>
<td>شمارم</td>
<td>شمارم</td>
</tr>
<tr>
<td>to hear</td>
<td>شنوم</td>
<td>شنوم</td>
</tr>
<tr>
<td>to slumber</td>
<td>غنوم</td>
<td>غنوم</td>
</tr>
<tr>
<td>to freeze</td>
<td>فسر</td>
<td>فسرم</td>
</tr>
<tr>
<td>to press</td>
<td>فشار</td>
<td>فشارم</td>
</tr>
<tr>
<td>to throw</td>
<td>فگن</td>
<td>فگنم</td>
</tr>
<tr>
<td>to perform</td>
<td>گزار</td>
<td>گزارم</td>
</tr>
<tr>
<td>to strow, spread</td>
<td>گستر</td>
<td>گسترم</td>
</tr>
<tr>
<td>to kill</td>
<td>کش</td>
<td>کشم</td>
</tr>
<tr>
<td>to scatter</td>
<td>کشوفم</td>
<td>کشوفم</td>
</tr>
</tbody>
</table>
### Persian Language

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Imperative</th>
<th>Aorist</th>
</tr>
</thead>
<tbody>
<tr>
<td>تذهب (to move)</td>
<td>لام</td>
<td>نانم</td>
</tr>
<tr>
<td>ماندن (to remain)</td>
<td>مان</td>
<td>نمانم</td>
</tr>
<tr>
<td>نشاندن (to fix)</td>
<td>نشان</td>
<td>نششان</td>
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<tr>
<td>(Heishten)</td>
<td>هیش</td>
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<td>(Heishten)</td>
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#### Irregulars that change و into ای.

<table>
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<tr>
<th>Infinitive</th>
<th>Imperative</th>
<th>Aorist</th>
</tr>
</thead>
<tbody>
<tr>
<td>تمردن (to try)</td>
<td>آزماي</td>
<td>آزماي</td>
</tr>
<tr>
<td>آسودن</td>
<td>آساي</td>
<td>آساي</td>
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<tr>
<td>افزودن</td>
<td>افزای</td>
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<tr>
<td>(Fzoordin)</td>
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</tbody>
</table>

The participle of this verb, used in compound adjectives is, خواب آهد, as sleepy, drowned in sleep.

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Imperative</th>
<th>Aorist</th>
</tr>
</thead>
<tbody>
<tr>
<td>تشهب (to besmear)</td>
<td>انداي</td>
<td>انداي</td>
</tr>
<tr>
<td>پالون (to strain)</td>
<td>پالای</td>
<td>پالای</td>
</tr>
<tr>
<td>پهپدن (to measure)</td>
<td>پهپای</td>
<td>پهپای</td>
</tr>
<tr>
<td>رزدان (to polish)</td>
<td>رزداي</td>
<td>رزداي</td>
</tr>
<tr>
<td>ستودن (to praise)</td>
<td>ستای</td>
<td>ستای</td>
</tr>
<tr>
<td>Infin.</td>
<td>Imper.</td>
<td>Aorist.</td>
</tr>
<tr>
<td>----------------</td>
<td>--------</td>
<td>---------</td>
</tr>
<tr>
<td>to stroke</td>
<td>سایم</td>
<td>سایم</td>
</tr>
<tr>
<td>to command</td>
<td>فرومایم</td>
<td>فرومایم</td>
</tr>
<tr>
<td>to show</td>
<td>نایم</td>
<td>نایم</td>
</tr>
<tr>
<td>to open</td>
<td>كشايم</td>
<td>كشايم</td>
</tr>
</tbody>
</table>

### III,

Irregulars that change ف into ب or و.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>آشفتن</td>
<td>آشبم</td>
</tr>
<tr>
<td>تافتس</td>
<td>تابیم</td>
</tr>
<tr>
<td>دريفتس</td>
<td>دریابم</td>
</tr>
<tr>
<td>سفتن</td>
<td>سنیم</td>
</tr>
</tbody>
</table>

This imperative is very anomalous.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>شتافتس</td>
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<tr>
<td>شگفتین</td>
<td>شگیبیم</td>
</tr>
<tr>
<td>فریفتین</td>
<td>فریابیم</td>
</tr>
<tr>
<td>کوفتس</td>
<td>کوبیم</td>
</tr>
<tr>
<td>نمفتین</td>
<td>نهیم</td>
</tr>
</tbody>
</table>

I have never met with this strange imperative.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>فیافتس</td>
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<td>رفتس</td>
<td>رومیم</td>
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### Persian Language:

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Imperative</th>
<th>Aorist</th>
</tr>
</thead>
<tbody>
<tr>
<td>کافتن (to dig)</td>
<td>کاو</td>
<td>کو</td>
</tr>
<tr>
<td>کفتن (to say)</td>
<td>گو</td>
<td>گوي</td>
</tr>
<tr>
<td>شنفتن (to hear)</td>
<td>شن</td>
<td>شنوم</td>
</tr>
</tbody>
</table>

### IV.

Irregulars that change خ into ش and ز into ژ:

<table>
<thead>
<tr>
<th>Persian</th>
<th>Persian</th>
<th>Persian</th>
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</thead>
<tbody>
<tr>
<td>افراختن (to exalt)</td>
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<td>افراز</td>
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</tr>
<tr>
<td>انفروختن (to inflame)</td>
<td>افروز</td>
<td>افرمز</td>
<td>افرمز</td>
<td>افرمز</td>
</tr>
<tr>
<td>اناموختن (to learn)</td>
<td>آموز</td>
<td>آموز</td>
<td>آموز</td>
<td>آموز</td>
</tr>
<tr>
<td>انامسختن (to mix)</td>
<td>آميز</td>
<td>آميز</td>
<td>آميز</td>
<td>آميز</td>
</tr>
<tr>
<td>اننداختن (to throw)</td>
<td>انداز</td>
<td>انداز</td>
<td>انداز</td>
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</tr>
<tr>
<td>اناندوختن (to gain)</td>
<td>اندوز</td>
<td>اندوز</td>
<td>اندوز</td>
<td>اندوز</td>
</tr>
<tr>
<td>انانگختن (to excite)</td>
<td>انگيز</td>
<td>انگيز</td>
<td>انگيز</td>
<td>انگيز</td>
</tr>
<tr>
<td>اناؤختن (to hang)</td>
<td>آوز</td>
<td>آوز</td>
<td>آوز</td>
<td>آوز</td>
</tr>
<tr>
<td>انباختن (to play)</td>
<td>باز</td>
<td>باز</td>
<td>باز</td>
<td>باز</td>
</tr>
<tr>
<td>انپرداختن (to finish)</td>
<td>پرداز</td>
<td>پرداز</td>
<td>پرداز</td>
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</tr>
<tr>
<td>انپرهمختن (to beware)</td>
<td>پرهميز</td>
<td>پرهميز</td>
<td>پرهميز</td>
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</tr>
<tr>
<td>انپرپختن (to boil)</td>
<td>پرپز</td>
<td>پرپز</td>
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<tr>
<td>انپرسختن (to sift)</td>
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</tr>
<tr>
<td>انپرسختن (to take captive)</td>
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<tr>
<td>انپرپختن (to twist)</td>
<td>پرپز</td>
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## Infin.

<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
<th>Aorist.</th>
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</thead>
<tbody>
<tr>
<td>to collect</td>
<td>توزوم</td>
<td>توزوم</td>
</tr>
<tr>
<td>to pour</td>
<td>ریزم</td>
<td>سارم</td>
</tr>
<tr>
<td>to prepare, make</td>
<td>ساز</td>
<td>ساز</td>
</tr>
<tr>
<td>to prick</td>
<td>سپوزم</td>
<td>سپوزم</td>
</tr>
<tr>
<td>to burn</td>
<td>سوزم</td>
<td>سوزم</td>
</tr>
<tr>
<td>to melt</td>
<td>گذازم</td>
<td>گذازم</td>
</tr>
<tr>
<td>to flee</td>
<td>گریزم</td>
<td>گریزم</td>
</tr>
<tr>
<td>to soothe</td>
<td>نوارزم</td>
<td>نوارزم</td>
</tr>
<tr>
<td>to understand</td>
<td>شناسم</td>
<td>شناسم</td>
</tr>
<tr>
<td>to sell</td>
<td>فروشم</td>
<td>فروشم</td>
</tr>
</tbody>
</table>

### V.

Irregulars that change ش into ر

<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
<th>Aorist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>to fill</td>
<td>انبارم</td>
<td>انبارم</td>
</tr>
<tr>
<td>to think</td>
<td>انکارم</td>
<td>انکارم</td>
</tr>
<tr>
<td>to swallow</td>
<td>اوبارم</td>
<td>اوبارم</td>
</tr>
<tr>
<td>to raise</td>
<td>بردارم</td>
<td>بردارم</td>
</tr>
<tr>
<td>to suppose</td>
<td>پندارم</td>
<td>پندارم</td>
</tr>
<tr>
<td>to have</td>
<td>دارم</td>
<td>دارم</td>
</tr>
<tr>
<td>to leave</td>
<td>گذارم</td>
<td>گذارم</td>
</tr>
<tr>
<td>to pass</td>
<td>گذارم</td>
<td>گذارم</td>
</tr>
<tr>
<td>to loose, dismiss</td>
<td>گمار</td>
<td>گمار</td>
</tr>
</tbody>
</table>
## VI.

Irregulars that reject س

<table>
<thead>
<tr>
<th>Infin.</th>
<th>Imper.</th>
<th>Aorist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>اجستن to plant</td>
<td>لي</td>
<td>لحمه</td>
</tr>
<tr>
<td>آراسن to adorn, arrange</td>
<td>آراي</td>
<td>بایه</td>
</tr>
<tr>
<td>بایستن to be necessary</td>
<td>بای</td>
<td>بایه</td>
</tr>
<tr>
<td>پایستن to accept</td>
<td>پیرای</td>
<td>بیرایه</td>
</tr>
<tr>
<td>پیراستن to deck</td>
<td>پیرای</td>
<td>بیرایه</td>
</tr>
<tr>
<td>جستن to seek</td>
<td>جوین</td>
<td>دانیم</td>
</tr>
<tr>
<td>دانستن to know</td>
<td>دان</td>
<td>دانیم</td>
</tr>
<tr>
<td>رستن to grow</td>
<td>روي</td>
<td>رویه</td>
</tr>
<tr>
<td>زستن to live</td>
<td>زی</td>
<td>زیمه</td>
</tr>
<tr>
<td>نستن to wash</td>
<td>نشی</td>
<td>نشیه</td>
</tr>
<tr>
<td>گریستن to weep</td>
<td>گری</td>
<td>گریه</td>
</tr>
<tr>
<td>مانستن to resemble</td>
<td>مان</td>
<td>مانه</td>
</tr>
<tr>
<td>نگریستن to view</td>
<td>نگر</td>
<td>نگرمه</td>
</tr>
</tbody>
</table>

## VII.

Irregulars in ي

<table>
<thead>
<tr>
<th>پریدن to create</th>
<th>پرین</th>
<th>پرینه</th>
</tr>
</thead>
<tbody>
<tr>
<td>چیدن to gather</td>
<td>چین</td>
<td>چینه</td>
</tr>
<tr>
<td>بیدن to see</td>
<td>بین</td>
<td>بینه</td>
</tr>
<tr>
<td>گریدن to choose</td>
<td>گزین</td>
<td>گزینه</td>
</tr>
</tbody>
</table>
### VIII.

Irregulars in *فر* that reject *پَذَبَرَم*  

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Imperative</th>
<th>Aorist</th>
</tr>
</thead>
<tbody>
<tr>
<td>پذبَرَم  to accept</td>
<td>پذبَرَم</td>
<td>پذبَرَم</td>
</tr>
<tr>
<td>گرفتَن  to take</td>
<td>گیرَم</td>
<td>گیرَم</td>
</tr>
</tbody>
</table>

### IX.

Irregulars that change *س* into *س*  

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Imperative</th>
<th>Aorist</th>
</tr>
</thead>
<tbody>
<tr>
<td>جستَن  to leap</td>
<td>جستَن</td>
<td>جستَن</td>
</tr>
<tr>
<td>رستَن  to be delivered</td>
<td>رستَن</td>
<td>رستَن</td>
</tr>
<tr>
<td>خواستَن  to be willing, want</td>
<td>خواستَن</td>
<td>خواستَن</td>
</tr>
<tr>
<td>کاستَن  to lessen</td>
<td>کاستَن</td>
<td>کاستَن</td>
</tr>
</tbody>
</table>

### X.

Irregulars that change *س* into *ن* or *ند*  

<table>
<thead>
<tr>
<th>Infinitive</th>
<th>Imperative</th>
<th>Aorist</th>
</tr>
</thead>
<tbody>
<tr>
<td>بُرَنشُستَن to ascend</td>
<td>بُرَنشُستَن</td>
<td>بُرَنشُستَن</td>
</tr>
<tr>
<td>بَستَن to bind</td>
<td>بَستَن</td>
<td>بَستَن</td>
</tr>
<tr>
<td>پیوستَن to join</td>
<td>پیوستَن</td>
<td>پیوستَن</td>
</tr>
<tr>
<td>شکستَن to break</td>
<td>شکستَن</td>
<td>شکستَن</td>
</tr>
<tr>
<td>نشاستَن to cause to sit down</td>
<td>نشاستَن</td>
<td>نشاستَن</td>
</tr>
<tr>
<td>نشستَن to sit down</td>
<td>نشستَن</td>
<td>نشستَن</td>
</tr>
</tbody>
</table>
PERSIAN LANGUAGE.

XI.

Irregulars that add ي.

Infin. | Imper. | Aorist.
--- | --- | ---
زادن to be born | زای | زایم
کلان to caress | کای | کایم
کشادن to open | کشاک | کشاکم

XII.

Irregulars that reject ادن.

افتادن to fall | افت | افتم
ایستادن to stand | ایست | ایستم
فرستادن to send | فرست | فرستم
نهادن to place | نه | بهم

XIII.

Irregulars not reducible to any class.

آمادن to prepare | آماد | آمادم
آمدن to come | آم | پادم
بودن to be | باش | باشم
خاستن to rise | ده | دهم
دادن to give | زن | زنم
زدان to strike | ستان | ستانم

and ستاشتین to take | ستاشتین | ستاشتین
### A Grammar of the

<table>
<thead>
<tr>
<th>Infin.</th>
<th>Imper.</th>
<th>Aorist.</th>
</tr>
</thead>
<tbody>
<tr>
<td>سریستن to mix, compose</td>
<td>سریش</td>
<td>سریشم</td>
</tr>
<tr>
<td>کردن to do</td>
<td>کن</td>
<td>کنم</td>
</tr>
<tr>
<td>کشستن to break</td>
<td>کسیل</td>
<td>کسیلم</td>
</tr>
<tr>
<td>کندن to rot</td>
<td>کند</td>
<td>کندم</td>
</tr>
<tr>
<td>مردن to die</td>
<td>میر</td>
<td>میرم</td>
</tr>
<tr>
<td>نیستن to write</td>
<td>نویس</td>
<td>نویسم</td>
</tr>
</tbody>
</table>

and نوشتن

Example of an irregular verb.

یافتت yāftan, to find. Contracted infinitive يافت

#### Present Tense.

<table>
<thead>
<tr>
<th>Sing.</th>
<th>Plur.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I find.</td>
<td>we find.</td>
</tr>
<tr>
<td>thou findest.</td>
<td>you find.</td>
</tr>
<tr>
<td>he finds.</td>
<td>they find.</td>
</tr>
</tbody>
</table>

#### Preterite.

<table>
<thead>
<tr>
<th>I found.</th>
<th>we found.</th>
</tr>
</thead>
<tbody>
<tr>
<td>thou foundest.</td>
<td>you found.</td>
</tr>
<tr>
<td>he found.</td>
<td>they found.</td>
</tr>
</tbody>
</table>
Future, or Aorist.

Sing.  Plur.

یا‌م I shall or may find.  یا‌م we shall or may find.

یاب‌ام thou shall or mayst find.  یاب‌د you shall or may find.

یاب‌ام he shall or may find.  یاب‌د they shall or may find.

Imperative.

یا‌م find thou.  یاب‌د find you.

Participles.

Present,  یاب‌د, یا‌م finding.

Preterite,  یافته having found.

آن به که صبر خ نتایم باشد که مراد دل یاب‌م

It is better for me not to turn my face from patience; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as عشرت انگیز mirth-exciting, from عشرت which in Arabic signifies mirth, and the participle of انگیخیت to excite: but of these elegant compounds I shall speak at large in the next section.
One of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as دل‌فریب دل فریب heart-alluring; or by prefixing an adjective to a noun, as خوش‌بوی sweet-smelling; or lastly, by placing one substantive before another, as گل‌زدنار rose-cheeked.

Since one of the nouns in a compound word is often borrowed from the Arabic, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a
PERSIAN LANGUAGE.

grace to our poetry, yet in general the genius of our language seems averse to them. Thus آهو چشم from a fawn, and چشم an eye, a Persian epithet, which answers to the Greek ἐλκωτης, seems very harsh in English, if we translate it fawn-eyed; Lady Wortley Mountague’s translation stag-eyed* is not much better, and conveys a different idea from what the Eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

گل افغان gul afshān, shedding flowers.
durr افغان durr afshān, sprinkling pearls.
gōhar افغان gōhar afshān, shedding gems.
tēgh افغان tēgh afshān, brandishing a scimitar.
خون افغان khūn afshān, dropping blood.
دل آزار dil āzār, afflicting the heart.
جان آزار jān āzār, wounding the soul.
tāb افغان tāb afgan, darting flames.
bēkh افغان bēkh afgan, tearing up roots.
سنگ افغان sang afgan, casting stones.
kūh افغان kūh afgan, throwing down mountains.

* See her Letters from Constantinople.
A Grammar of the

Mard Afgan, overthrowing heroes.

Sambar Agin, full of ambergris.

Surur Agin, full of pleasures.

Murad Awar, fulfilling our desires.

Del Awar, stealing hearts.

Jahan Ara, adorning the world.

Ealam Ara, gracing the banquet.

Majlis Ara, rejoicing the heart.

Del Ara, giving rest to the heart.

Del Alam, experienced in battle.

Nabard Azma, appeasing the spirit.

Ruh Assa, giving rest to the soul.

Jan Assa, sprinkled with blood.

Khun Alud, covered with dust.

Ghubar Alud, stained with crimes.

Khat Alud, refreshing the spirit.

Ruh Afza, increasing cheerfulness.

Bahja Afza, disturbing the city.

Shahr Ashub, elegantly applied to beauty, to which likewise the poets give the following epithet,

Roz Afzun, increasing daily.
PERSIAN LANGUAGE.

سرافراز sar afrāz, raising his head.
گردن افراد gardan afrāz, exalting his neck.
عالم افرودālam afrōz, enlightening the world.
جمان افرود jahān afrōz, enlightening the universe.
گیتی افرود gītī afrōz, kindling the light.
معركة افرود ma`rīkah afrōz, inflaming the garden.
بسطان افرود bōstān afrōz, a beautiful epithet for the anemone.

دانش آموز dānish āmōz, skilled in science.
کار آموز kār āmōz, expert in affairs.
مزده آمیز mujadih āmēz, mixed with joyful tidings.

This participle āmīz is used in a great variety of compounds.

راحت آمیز rāhaṭ āmēz, giving rest.
ستم آمیز sišam āmēz, full of threats.
شهد آمیز shaḥd āmēz, mixed with honey.
رگ آمیز rang āmēz, mixed with colours, that is, deceitful.

پرتوانداز partō andāz, darting rays.
دهشت انداز daḥshaṭ andāz, striking with fear.
آتش انداز ātish andāz, casting out fire.
تیر انداز tīr andāz, shooting arrows.
A GRAMMAR OF THE

ظلمت اندرس, gathering darkness,
an epithet of the night.

عمت اندرس, attracting wonder.
التفات انگرز, exciting respect.
خلوص انگرز, promoting sincerity.
فتنه انگرز, raising a tumult.
خلبت انگرز, causing blushes to rise.
خفاق انگرز, making the heart beat.
ارشاد انگرز, producing safety.
مردم اوبار, devouring men.
جان افرين, that created the soul.
دل بر, a ravisher of hearts.
سایه پرور, bred in the shade,
an epithet for an ignorant young man who has not
seen the world.
علماء پرور, cherishing learned men.
تان پرور, nourishing the body.
عشق باز, sporting with love.
پژیش پاژیر, accepting an excuse.
ترانه پرداز, composing tunes,
a musician.
سخن پرداز, composing sentences,
an orator.
ناکل بند، compiling narratives.

عبدو بند، an historian.

فتنه بیج، that enslaves his enemies.

تکرار بیج، spreading sedition.

نادره پیرا، shedding perfume.

آسمان پیوند، collecting memorable events.

آسمان پیوند، reaching the sky.

آسمان پیوند، reaching the sky.

عالم یاب، inflaming the world.

عالم یاب، inflaming the world.

دولجومی، an epithet of the sun.

دواچره، wishing prosperity.

گل چین، gathering roses.

شگوفه چین، cropping flowers.

شگوفه چین، cropping flowers.

سخن چین，collecting words，

سخن چین，collecting words，

بنج، an informer.

بنج，an informer.

سحر خیز، rising in the morning.

خوشخوان，sweetly singing.

جهاندار，possessing the world.

نکته دان，skilful in subtleties.

خردی بین，seeing minute objects.

سخن ران، lengthening his discourse.

سخن ران，lengthening his discourse.

کامران，gaining his desires.

کامران，gaining his desires.

خون ریز، shedding blood.

خون ریز，shedding blood.
A Grammar of the

Shakar rez, dropping sugar.
Gohar rez, scattering jewels.
Ashk rez, shedding tears.
Ghamzada, dispersing care.
Zulmat zadah, dispelling darkness.
Rahzan, 
Sisr az, preparing enchantments.
Dilistan, ravishing hearts.
Dilsoz, inflaming the heart
Jan shikar, a hunter of souls.
Umur shikaf, destroying life.
Saf shikan, breaking the ranks.
Anjum shumair, equal to the stars in number.
Kar shinah, skilful in business.
Shakar farosh, selling sugar.
Khud farosh, boasting of himself.
Nazar farab, deceiving the beholder.
Jigar gudaz, melting the heart.
Summa gudaz, dispelling a calamity.
Zayat gustar, spreading light.
Ualam gir, subduing the world.
Dilkusha, rejoicing the heart.
PERSIAN LANGUAGE.

kishwar kushā, conquering provinces.
awrang nashīn, sitting on a throne.
wayrānah nashīn, inhabiting a desert.
raḥnamā, showing the way.
gharib nawāz, kind to strangers.
barbut nawāz, tuning a lute.
kāmyāb, who finds what he desires.

II.

Words compounded of adjectives and nouns.

khūb rōyi, with a beautiful face.
pākižah khōyi, having pure intentions.
khūsh khōyi, of a sweet disposition.
pākdāman, with unblemished virtue.
khūb āwāz, with a good voice.
khūb rāyḥāh, with a pleasing scent.
khūsh alḥān, with sweet notes,

an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست ذگربستانرا
میرسد مزده گل بلبل خوش الیانرا
The brightness of youth again returns to the bowers;
The rose sends joyful tidings to the nightingale with sweet notes.

The compounds of this form are very numerous, and may be invented at pleasure.

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.
When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

A damsel with a face like the moon, scented like musk, a ravisher of hearts, delighting the soul, seducing the senses, beautiful as the full moon.
The particle **hām** together, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

- **hamāšiyyān** of the same nest.
- **hamāhang** of the same inclination.
- **hambāżim** of the same banquet.
- **hambiştar** lying on the same pillow.
- **hamkhābah** sleeping together.
- **hamdam** breathing together, that is, very intimately connected.

The particles **na** not, **kam** little, and **bi** without, are placed before nouns to denote privation, as **na āmēd** hopeless, **na shanās** ignorant, **na shagūṭah** a rose not yet blown; **kambahā** of little value, **kam ākal** with little sense; **bi bāk** fearless, **bi āmān** merciless: this particle is often joined to Arabic verbs, as **bi tāmmul** inconsiderate, **bi tarṭib** irregular.

**Example.**

بعد ازین نامیما در هر کجا خواهم نوشته
بي حقيقه بي مروت بي وفا خواهم نوشته
Henceforth, wherever I write thy name, I will write false, unkind, and faithless.

Names of agents are generally participles active in ناد، as سازندانه، a composer; or they are formed by adding گار, وار گار, or بان گار to a substantive, as زمرگ a goldsmith, گلمگار a writer, پانجمان a gardener.

Nouns of action are often the same with the third person preterite of a verb, as خرید و فروخت buying and selling, آمد و نشد coming and going.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سر گیش گین, mand, ناگ, وار وار, or war, as شرمسار bashful, نازگ sorrowful, دانشمند learned, زهرناگ venemous, گیتار having life.

The Arabic words دو žū, صاحب گیش and اهل ahl prefixed to nouns form likewise adjectives of possession, as Majestic, dignitate præditus, صاحب جمال beautiful, venustate præditus, اهل حکمت wise, sapientiæ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabic, some as proper names and titles of chiefs and princes, and others as
epithets or constant adjuncts to substantives; such are the names 
Shujaud'dawlah, Najmud'dawlah, Shamsud'dawlah, Sarajud'dawlah, which signify in Arabic the force, the star, the sun, and the lamp of the state; such also is the title
which they gave Lord Clive, Zubda'tul'mulk, the flower of the kingdom; in the same manner they seldom mention the province of Bangal without adding, by way of epithet, Jannatul-balad, the paradise of regions, an Arabic title given to that province by Awrangzeb.

Some adjectives are formed from nouns by adding in, as fiery, golden, made of emeralds.

The termination anah added to substantives forms adverbs that imply a kind of similitude, as prudently, like a prudent man, courageously, like a man of courage.

Adjectives of similitude are formed by adding ašā, šā, or wash, to substantives, as ambar ašā, like ambergris, meshk ašā, like musk, jannat ašā like paradise; ghniyeh šā, like magic; meshk sa, like the moon.
Some adjectives and adverbs are formed by nouns doubled with the letter \textit{alif} between them, as لبا لب up to the brim, سرا بو from the beginning to the end, or گوناگون many-coloured.

Example.

روضة ماء، نهرها سلسال
دودة سبع طيرها سمزون
آن پراز لالهای رگارنگ
وین پراز میوهای گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious; the one was full of many-coloured tulips, the other full of fruits with various hues

The two first lines of this tetrastich are in pure Arabic.

The termination فام, as well as گون گون, denotes colour, as گلپام or گلپام rose-coloured, گلپام emerald-coloured.

From the compounds above-mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding ی, as
bashful, bashfulness.
learned, learning.
black, blackness.

If the adjective end in ā the abstract is made by changing ā into ā, as new, novelty.

Other abstracts are made either by adding ar to the third person of the past tense, as sight, speech, motion; or by adding to the contracted participle, a rest, praise, temptation.

The letter alnum added to some adjectives makes them abstract nouns, as warm, warmth.

Nouns denoting the place of any thing are formed by the terminations āistan, dan, ẓar, gāh, or jā, as

nagarīstān, a gallery of pictures.

* The five first of these names are the titles of as many excellent books: the Bahārīstān and Gulīstān are poetical compositions by Žāmī and Sādi; the Nagārīstān is a very entertaining miscellany in prose and verse; and the Shakardān is a miscellaneous work in Arabic upon the history of Egypt: as to the Sambulīstān, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called Āmūdūn a meadow; and Apostolius compiled an ʿCūniyā bānīsh ẓar a garden of violets, or a collection of proverbs and sentences.
PERSIAN LANGUAGE.

The learner must remember, that when these compounds are used as distinct substantives, the termination ān of the plural, and ār of the oblique case, must be added to the end of them, as

Sing. Nom. شیرین دهان
Obl. شیرین دهنر

Plur. Nom. شیرین دهانان
Obl. شیرین دهنا

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles.
The verbs chiefly used in the first sort of composition are ُکردن to do, داشتن to bring, ساختن to have, ُکردن to make, خوردن to order, فرمودن to devour, ُکردن to strike, بردن to bear, نمودن to show, گرفتن or گردن to become, آمدن to come, دیدن to see, گرفتن to take, and یافتن to find. The most common of these is ُکردن which is joined in all its inflexions to a multitude of Arabic gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرارکردن ikrār kardan, to confess.
انتظارکردن intīzar kardan, to expect.
رجوع کردن rujūʿ kardan, to return.
تمام کردن tamām kardan, to complete.
پر کردن pur kardan, to fill.
ترك کردن tark kardan, to leave.
طلوع کردن tulūʿ kardan, to rise (oriri).

Thus Hafiz,

سیاست ساقیا قدیحی پرشراب کن
دور فلک لیذک ندارد شتاب کن
خورشید بقی زمستان ساغر طلوع کرد
گر کرک عیش می‌طلبی ترک خواب کن
It is morning; boy, fill the cup with wine: the rolling heaven makes no delay; therefore hasten. The sun of the wine rises from the east of the cup: if thou seekest the delights of mirth, leave thy sleep.

Persian Language.

It is morning; boy, fill the cup with wine: the rolling heaven makes no delay; therefore hasten. The sun of the wine rises from the east of the cup: if thou seekest the delights of mirth, leave thy sleep.

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Persian Language.

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Persian Language.
The verbs زدن and فرمودن are very frequently used in composition, as نور زدن to call aloud, فکر فرمودن to consider; thus Jalāluddin Rūzbahār,

While the nightingale sings thy praises with a loud voice,
I am all ear, like the rose-tree.

And Hafiz,

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدان, to enter.  
در اوردن, to bring in.  
در خواستن, to require.  
در یافتان, to understand.  
بر آمدان, to ascend.  
بر گشتان, to return.  
در آسودن, to rest.
PERSIAN LANGUAGE.

"bāz dāshṭan, to with-hold.
farōd āmadan, to descend.
wāpaşdāshṭan, to detain.
ṣar dādan, to banish, to confine to a place.

In the present tense of a compound verb the particle is inserted between the two words of which it is composed, as پرکردن to fill.

Sing. Plur.
پرهمی کنem I fill پرهمی کنیm we fill.
thou fillest. پرهمی کنیm you fill.
he fills. پرهمی کندm they fill.

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنارا
که سربکوه و بیابان توداده، مارا

O western breeze, say thus to yon tender fawn, thou hast confined us to the hills and deserts,

where سر داده the preterite of سر دادن to confine, relé-guer, is separated by three words. The noun سر has a number of different senses, and is therefore the most
difficult word in the Persian language; it signifies the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c. and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabic, which may be called causals; they are formed from the transitive verbs by changing 

\[
\text{탄바니든} \quad \text{to shine.} \\
\text{탄바니든} \quad \text{to cause to shine.}
\]

\[
\text{رأساني든} \quad \text{to arrive.} \\
\text{رأساني든} \quad \text{to cause to arrive, to conduct, bring.}
\]

\[
\text{يارب آن آهوی مشکین خستن باشرسان} \\
\text{و smack سهی سرو خرامان کچم بازرسان}
\]

O heaven! bring that musky fawn back to Khoten; bring back that tall waving cypress to its native garden.
OF PERSIAN NUMBERS.

The numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them:

1 ṣe yak one.
2 ṭi dō, two.
3 ṣeš īrī two.
4 čahār, four.
5 ṭi panj, five.
6 šaš, six.
7 šaṭ four.
8 ṣe hasht, eight.
9 ṭi nuh, nine.
10 ṭi dah, ten.
11 ṭi yāżdah, eleven.
12 ṭi dowāżdah, twelve.
13 ṭi ṣēżdah, thirteen.
14 čahārdah, fourteen.
15 ṭi pānżdah, fifteen.
<table>
<thead>
<tr>
<th>Number</th>
<th>Arabic</th>
<th>Pronunciation</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>شانزدّه</td>
<td>shanżdah</td>
<td>sixteen</td>
</tr>
<tr>
<td>17</td>
<td>هافدّه</td>
<td>hafdaḥ</td>
<td>seventeen</td>
</tr>
<tr>
<td>18</td>
<td>هشّدّه</td>
<td>hashdaḥ</td>
<td>eighteen</td>
</tr>
<tr>
<td>19</td>
<td>نعّدّه</td>
<td>nūţdaḥ</td>
<td>nineteen</td>
</tr>
<tr>
<td>20</td>
<td>بیست</td>
<td>bîst</td>
<td>twenty</td>
</tr>
<tr>
<td>21</td>
<td>بیست ویکی کا</td>
<td>bîst wa yak</td>
<td>twenty-one</td>
</tr>
<tr>
<td>30</td>
<td>سی</td>
<td>sī</td>
<td>thirty</td>
</tr>
<tr>
<td>40</td>
<td>چهل</td>
<td>cheẖal</td>
<td>forty</td>
</tr>
<tr>
<td>50</td>
<td>پنجاہ</td>
<td>panjāḥ</td>
<td>fifty</td>
</tr>
<tr>
<td>60</td>
<td>شست</td>
<td>shašṭ</td>
<td>sixty</td>
</tr>
<tr>
<td>70</td>
<td>هفتّاد</td>
<td>haftād</td>
<td>seventy</td>
</tr>
<tr>
<td>80</td>
<td>هشتّاد</td>
<td>haštād</td>
<td>eighty</td>
</tr>
<tr>
<td>90</td>
<td>نود</td>
<td>nawad</td>
<td>ninety</td>
</tr>
<tr>
<td>100</td>
<td>صد</td>
<td>şad</td>
<td>a hundred</td>
</tr>
<tr>
<td>200</td>
<td>دوسد</td>
<td>dōsand</td>
<td>two hundred</td>
</tr>
<tr>
<td>300</td>
<td>سیصد</td>
<td>sešad</td>
<td>three hundred</td>
</tr>
<tr>
<td>400</td>
<td>چهارصد</td>
<td>chahāršad</td>
<td>four hundred</td>
</tr>
<tr>
<td>500</td>
<td>پانصد</td>
<td>pānšad</td>
<td>five hundred</td>
</tr>
<tr>
<td>600</td>
<td>ششصد</td>
<td>shashšad</td>
<td>six hundred</td>
</tr>
<tr>
<td>700</td>
<td>هفتّصد</td>
<td>haftšad</td>
<td>seven hundred</td>
</tr>
<tr>
<td>800</td>
<td>هشتّصد</td>
<td>hashtšad</td>
<td>eight hundred</td>
</tr>
<tr>
<td>900</td>
<td>نیصد</td>
<td>nuhsad</td>
<td>nine hundred</td>
</tr>
</tbody>
</table>
ORDINALS.

نَخْسَتِينَ nukhūṣṭīn, first.
دَوُم dōwum, second.
سَیْوَم šēwum, third.
چَهَارِم chaḥārum, fourth.
پَنْجُم panjum, fifth.

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

ADVERBS.

بِسْیاَر bisyār, much. ًدِندَك andak, little.
اینِجا īnjā, here. َانِجاَجَ anjā, there.

جَان نِیزَائِگ فرَسْمَ آنِجا َان تِفْهَهَ ْمَختَصْرِه باَشَد

If I could send my very soul to that place, how trifling a present would it be!
A GRAMMAR OF THE

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

That evil which comes from above is not evil.

The nightingales were warbling in the garden, hence, hence.

The fawns were sporting on the hills, thence, thence.

Where or whither.

Wherever.

Without.

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

That evil which comes from above is not evil.

In the morning.

In the evening.

Yesterday.

To-morrow.

Before.

After.
The following six adverbs are nearly synonymous, and signify, as, like, in the same manner as:

- hamchū, hamchūn, how many?
- chūn, cheh, on what account?
- chūn, how or what.
- inak, behold!
- magar, perhaps.
- ham, together.

and baham, tanhā, alone.
A GRAMMAR OF THE

CONJUNCTIONS.

"o, va, or wa, and. ham, or niz, also.
yai, or. agar, or gar, if.
agarcheh, garcheh, though.
ammah, lakan, bal, balkeh, but.
harchand, harchandkeh, although.
banabar, therefore. pas, then, moreover.
keh, since.
magar, unless.

PREPOSITIONS.

az or z, from, by, of. abar, or bar, upon
pas, after. pesh, before.
bah, or ba, joined to the noun, to.
b, with.
be, without.
pahlawi, near.
dar, in.
baray, bajehat, for.
aaz bajehat, aaz bahr, on account of.
miyan, between.
farod, beneath.
zabbar, above.

suwi, toward.
zir, under.
nazd, near.
PERSIAN LANGUAGE.

INTERJECTIONS.

ایا ایا ایایا ایایا ایایا

آه آه آه

دریغ دریغ دریغ دریغ دریغ دریغ

داراغدی، alas!

Thus in the tale of the merchant and the parrot by Jalāluddin Rūmī,

ای دریغای دریغای دریغای دریغ

کانکنیان ماهی نهان شد زیوسدی

Alas! alas! that so bright a moon should be hidden by the clouds!

لغان افسوس افسوس افسوس افسوس افسوس افسوس افسوس افسوس افسوس افسوس افسوس افسوس افسوس

لاغان وصال جان فروزی واطروز جنین فراق عالم سوزی افسوس که بر دفت زمرم ایام آنرا روی نویسد اینرا روزی

Yesterday the presence of my beloved delighted my soul; and to-day her absence fills me with bitterness; alas! that the hand of fortune should write joy and grief alternately in the book of my life!
This great hero and poet was the last king of the Seljukian race: he was extremely fond of Fardōsī’s poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the Shāhnāmah:

چوبخاست ازلشکرکش گرد
رخ نامداران ما گشت زرد
من این گریزکرخم برداشتم
سبهراهم انجیای بگذاشتم
خروشی براورد اسمب چوبیل
زمین شد پریشان چودریای نیل

When the dust arose from the approaching army, the cheeks of our heroes turned pale; but I raised my battle-ax, and with a single stroke opened a passage for my troops: my steed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* These lines are quoted by d’Herbelot, p. 1029, but they are written differently in my manuscript of Fardōsī, which I have here followed.
OF THE PERSIAN SYNTAX.

The construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher,

اژن‌زه‌ی آمده، اگر آمده، که علم اولین و اخیرین بیاموزی
این راه روا نیست این همه خالق داند و اگر آمده، که اورا
جوابی آنیا که اول قیام برگرفتی او خود آنیا بود.

Wherefore art thou come? if thou art come to learn the science of ancient and modern times, thou hast not taken the right path: the Creator knoweth all this; and if thou art come to seek him, know that where thou first wast fixed, there he was present.

* See the Bibliotheque Orientale, p. 950.
yet it is remarkable, that many Arabic plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where the plural of a leaf, governs in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as a thousand and one days.

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, a hundred thousand flowers will spring from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, a thousand and one nights. In Arabic
too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabic verbs have distinct genders like nouns, as

خَرَتِ الَّذِينَ ٱلَّذِينَ فُسِطُتِ لِلسَّجُودِ
The rivers murmured, and the branches were bent to adore their Maker.

فَاضَتَ أَقْدَامَهُمُ كَأَحَدَاقٍ
Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in رَأَيَةٍ after them, as

اَكْرِرُ أَنْ تُرِكَ شِيرَازَ يَبْدَعُتْ اَرْدُ دِلَّ مَارًا
بَخَالَ هَندَوَيْشٍ يَخْشَى سَمْرَقَنَدَ وَبُخَاَرَأَرًا
If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára,

It has before been observed (see page 19) that the رَأَيَةٍ is omitted if the noun be indefinite or general, جائِرُ بَرَكَنَ fi ll a cup; but that it is inserted, if the thing be particular and limited, جائِرُ أَرْكَنَ he fill ed the cup; examples of this occur in almost every page.
All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بلي هرجاکه شود مهر آشكارا
سنرار جزنهان بودن چه یارا

Yes! whenever the sun appears, what advantage can there be to Soha,* but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

منصرت تجیل بسیارست و منفعت صبر و سکون بیشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as روی خواب a beautiful face, گل بوی the scent of a rose; but if this order be inverted a compound adjective is formed, as گل بوی روی روز خواب fair-faced, گل بوی rose-scented.

* Soha is the Arabic name for a very small and obscure star in the constellation of the Great Bear.
Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

If I had known that thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

I have heard that two doves lived together in one nest, and whispered their secrets in one chamber; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts,
The spider holds the veil in the palace of Caesar; the owl stands sentinel on the watch-tower of Afrasiab.

These are the principal rules that I have collected for the Persian language; but rules alone will avail but little, unless the learner will exemplify them in his own researches: the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

* نوبت is an Arabic word signifying a turn, a change, a watch, excubiae: hence نوبت in Persian, and نوبت جالمن in Turkish, signify to relieve the guards by the sounds of drums and trumpets. This office is given by the poet to the owl, as that of برد دار or chamberlain is elegantly assigned to the spider. Some copies have نوبت instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.
A PERSIAN FABLE.

باغبان و بالبل

The Gardener and the Nightingale.

آوردانه که دهقانی باغی داشت خوش و خرم و بوستانی تازتر
از گلستان ارم هواي آن نسم بهارا اعتدال بخشیدی و
شماهه، ریحان روح فراش دماغ جانوا معطر ساخته
نظم

گلستانی چو گلزار جوای
گلش سیراب آب زندگانی
نواي عندلیش عشرت انگیز
نسم عطرساپیش راحت آمیز

و بريک گوشه، چمتش گلتي بود تازتر از نهال كامراي و
سرافرازتر از شاخص شهره، شادمانی هر صباح بر روی گل
رنگين جون عذار دلفیبان نازک خوي و رخصار سمنبران
پياميي بوي بخشتي و باغبان با آن گل رعنا عشق باري آغاز
نموده گفتی
پیت
گل بریلم نهیدانم چه سیگوید که باز
بلبن بی نوارا درنگان می آورد
باغبان روی بر عادت معبد بتاشای گل آمد بلبلی دید
نالن که روی در صفحه گل می مالید و شیرازی جلد زنگار
اورا پنجانتیزیکدیگر می گسینت
پیت
بلبل که بگل درنگرد هستت شوید
سرشته انجیار دستش هستت شوید
باغبان پریشانی اواراق گل مشاهده نهود گریبان شگیابی
بدست اضطراب چاک زده و دامس دانش خارج گردن بیکرای
در وخت روز دیگر فهمان حال و جوی گرفت و شعله فراق گل
سیراع
داغ درگش برسر آن داغ نهاد
روز نسیم بکرکت منچاق بلبل
ع
گل بتاریج رفت و خارجا گانه
خارخاری از آن بلبل درسینه دهنچان پدید آمد دام فریبی
در راد وي نهاد و بدانه، حیل اورا صید کرده در زندان قفس
هموس ساخت بیبل بیدل طوطی واردیان بکشاد و گفت ای
عوریز مرا چه موجب همبس کرده، از آنی سبب بعفقوت سه
مالیل شده، اگر برسی به بخت استنعت نمخت مس کرده. خود
اشیانی، مس دربوستان تست دم سیررط بخته، مس اطراف
گلستان تست و اگر معنی دیگر بخیال گذراشد. سرا ازما
فی الصیاهر خورد، خبرده دهقان گفت همس میدانی که بروزگار
مس جه کرده، و سرا بیمارتی پارزانین جنین باراژدی. سرا
آن عمل بطریق مکافات همین توانید بود که تو ازداردیار
مانند و از تفریج و تماشا صبور شدید در گوشته، زندانیان
می‌زایی و هم درد هنری کشیدند و در فراقت جانان جشیدند.
در کلبه؛ احترام می نالم

بیت
بنال بیلاب اگربا سنت سریاییست
که ما دو عاشق زاریم و کاربما زارینست
بلیل گفت ازینی هموق میدر گردن و بردیانش که مس بدان
مقدار جریمه، که های را پرشان کردهم هموس گشتنام توره
دی یا پرشان می سازی حال توگن خواهند بود
SYSTEM

A GRAMMAR OF THE

نظر

گنبد گردندنه زروری قیاس
هست به نیکی و بدی حق شناس
هرکه نکویی کند آنش رسید
وهرکه بدي کرد زیانش رسید

ایب سخن بر دل دهقان کارگر کمده بلبل را آزاد کرد بلبل
زیاتی بازادي کشاد و بگفت چون با مس نکویی کردن بهم هل
جزا الاحسان الا الاحسان مكافات آن باید کرد بدان که در
زهر درخت که ایستاده، آفتته، است پرازور بردار و در رواج
خود صرف کن دهقان آن سهلا با کاوید وسخن بلبل درست
یافت گفت ای بلبل عجب که آفتته، زررا در زیر زمین می
بینی ودام در زیر خاک ندیدی بلبل گفت تو آنرا ندانسته

اذا نزل القدر بطل الخدر

ع

با قصة کارزارنوان کرد

جون قصة آلی نژول یابد دیده، بصیرت را نه روشنه ماند
و نه تدیر و خرد نفع رساند
A literal Translation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

VERSES.

A bower like the garden of youth, a bed of roses bathed in the waters of life; the notes of its nightingales raising delight; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose-bush fresher than the shrub of desire, and more lofty than the branch of the tree of mirth. Every morning on the top of the rose-bush the roses blossomed, coloured like the cheek of heart-alluring damsels with gentle minds, and the face of lily-bosomed maids scented like jessamine. The
gardener began to show an extreme fondness for these excellent roses, and said,

**A DISTICH.**

I know not what the rose says under his lips, that he brings back the helpless nightingales with their mournful notes.

One day the gardener according to his established custom went to view the roses; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

**A DISTICH.**

The nightingale, if he see the rose, becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses,
me this service, according to the sentence (in the Alcoran) Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the springe upon the ground!

The nightingale said, Dost thou not know that (an Arabic sentence) when fate descends, caution is vain?

AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.
The modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this Grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by عروض و هیدی Wahīdī, who was himself no contemptible poet.*

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بکر رجز or the iambic measure, بکر ربیل or the trochaic measure, and بکر هنجه a metre that consists chiefly of those compounded feet which the ancients called ἦπιτρίτης, and which are composed of iambic feet and spondees alternately, as ἀματόρες πυελλάρυμ. In lyric poetry these verses are generally of twelve or sixteen syllables, as

بیوی نافه کاخ رصب زان طردد بکشاید
زجع زلف مشکینش چه تاب افتاد دردلا

* See also Dissertations on the Rhetoric, Prosody; and Rhyme of the Persians, by Francis Gladwin. Calcutta, 1798.
When the zephyr disperses the fragrance of those musky locks, what ardent desire inflames the hearts of thy admirers!

They sometimes consist of fourteen syllables in this form,

as

Tāghuncha | hī khandānat | dawlat ba | keh khāhad dād

Ay shākhi | guli raēnā | až bahri | keh mīrōyī

Ah! to whom will the smiling rose-bud of thy lips give delight? O sweet branch of a tender plant! for whose use dost thou grow?

or in this,

as

Gōshm hāme bārqu  bī wengo mē ḍoṅgest
Jeshm hāme bārīl tawōrī ḍoṅgest.
My ear is continually intent upon the melody of the pipe, and the soft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of measure is not unlike that which Sappho uses in those elegant lines quoted by Hephestion,

\[
\text{Γλυκεία ματερ \ άτοι δύναμαι χρέκειν τὸν ἰσόν}
\]
\[
\text{Πόθω δαμείσα χαίδος βραδίναν ἔι Ἀφροδίταν.}
\]

which he scans thus,

\[
\text{Γλυκεία μα \ τερ. \ άτοι δύ \ ναμα \ χρέκειν \ τὸν ἰσόν}
\]
\[
\text{Πόθω δαμεί \ σα χαίδος βρα \ διαν \ ἔι \ Α \ φροδίταν.}
\]

Other lyric verses contain thirteen syllables in this form,

\[
\text{--|--|--|--|--|||--|}
\]

as

صبا به تهنيت پیر میفروش آمد
که موسم طرب و عیش و ناز و نوش آمد

Sabā bah tālī | niaṭi pī | ri mayfarōsh | āmad

Kch-mawsimi | tarbō ēish | wa nāz wa nōsh | āmad
common letters written in the Persian language, which are not interspersed with fragments of poetry; and because all the Persian verses must be read according to the pauses of scansion: thus the following elegant couplet quoted by Meninski,

\[\text{Tb\, drr\, hrt\, bzd\, zlf\, t\, r\, c\, j}\]
\[\text{K\, s\, b\, s\, r\, f\, j\, b\, d\, j\, b\, c\, j}\]

must be pronounced,

\[\text{Tab\, dt\, c\, n\, h\, t\, }|\text{ b\, w\, d\, z\, l\, f}\]
\[\text{K\, s\, z\, b\, r\, g\, }|\text{ s\, r\, j\, z\, v\, b\, l\, p}\]

with a strong accent upon every fourth syllable; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to their prosody, nothing can be more easy and simple; their vowels \(\text{a, w, y} \) are long by nature; the points, or signs for these short vowels which they commonly suppress, are naturally short; and every short syllable that ends with a consonant is long by position; as \(\text{Shir\, s\, b\, d\, s\, m\, s\, s\, m\, d}\) but the Persians, like other poets, have many licences;
they often add a vowel which does not properly belong to the word, as in the first ode of Hafiz,

والي افتاد مشكلها

and كما دانند حال ما

They also shorten some long syllables at pleasure by omitting the vowels اء, و and يا; thus身穿, which is a spondee, becomes an iambic foot when it is written身穿: in the same manner گر is used for and ی for دیگر. The omission of اء is more common; so ره is put for راه, and فن for فنوان, as in this beautiful couplet,

می خواه و گلفنان کن ازدهرچه مسیبی
این گفت سجرا گل تول بنچه مسیبی

“Call for wine, and scatter flowers around; what favour
“canst thou expect from fortune?” so spake the rose
this morning; O nightingale! what sayst thou to her
maxim?

In which lines گلفنان is used for shedding flowers, and سمرگه for the morning.
I shall close this section with some examples of Persian verses from the مصراق or hemistich, to the غزل or ode, which differs from the قصيدة or elegy in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty. I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

MSCRAH

AN HEMISTICH.

گلن چیهند کسی که کارد خار

He who plants thorns will not gather roses.

A DISTICH.

کاروان رفت و تودر خواب و بیابان درپیش

نگا روی را زکه پرسي چکنی جون باشی

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?
A TETRASTICH.

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.
In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called قطعه a fragment; as this elegant fable of Sādi on the advantages of good company,

گلی خوشبوی در حمام روزی
رژید از وسیع سکوبایی بستم
بدو گفتم که مشکی با عیدری
که از بی دلاین تو مسیم
بگفتا من گل ناچیز بودم
ولیکن مدتی با گل نشستم
کمال همیشه درهم اثرکرد
وگرنه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay.* I took it, and said to it, "Art thou musk or ambergris? for I am charmed with thy delightful scent." It answered, I was a despicable piece of clay; but I was some time in the

* گل خوشبوی gili khūshbū-i, a kind of unctuous clay, which the Persians perfume with essence of roses, and use in the baths instead of soap.
"company of the rose; the sweet quality of my com-
panion was communicated to me; otherwise I should
have been only a piece of earth, as I appear to be."

When both lines of each couplet rhyme together through
a whole composition, it is called ٤شنو٤، as in the following
examples:

چین است آیین ُخندنه دهر
ند لطفش بود پایدار نه قهر
نه پرورد کس آب که آخر تکشت
که در چهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her
mildness nor her violence are of long duration: she
exalts no one whom she does not at last oppress; for
she is light in her affection, but most harsh in her
hatred.

فریدون فرخ ُرشت ه نبود
زمشک و زندرب رشت ه نبود
بداد و دهش یافت آن نیکویی
توداد و دهش کن فریدون تویی

The happy Feridun* was not an angel; he was not formed

* An ancient king of Persia, highly celebrated for his eminent virtues. The
learned and excellent d’Herbelot has made a mistake in his translation of these lines.
of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridun.

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into

(see the article Farrakh in his Bibliothèque Orientale): for not recollecting the sense of Happy, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.
a whirlpool. When a mariner went to the young man that he might catch his hand, and save him from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; "Leave me, and take the hand of my beloved." The whole world admired him for that speech; and when he was expiring he was heard to say, "Learn not the tale of love from that wretch who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatic poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصيدة or elegy, as it differs only in its length from the غزل or ode, except that the Kaṣṣīdah often turns upon lofty subjects, and the Ghażal comprises for the most part the praises of love and mer-
riment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are Ḥāfiz and Ḥāfiz, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Ḥāfiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشند
بی باده یار خوش نباشند
طرف چمین و طوفان بستان
بی صوت هزار خوش نباشند
قصیدن سرو و حالت گل
بی لاله عذار خوش نباشند
با یارشکرب گلاندام
بی بوس و کنار خوش نباشند
The rose is not sweet without the cheek of my beloved; the spring is not sweet without wine.

The borders of the bower, and the walks of the garden are not pleasant without the notes of the nightingale.

The motion of the dancing cypress and of the waving flowers is not agreeable without a mistress whose cheeks are like tulips.

The presence of a damsel with sweet lips and a rosy complexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can devise are not agreeable without the brighter hues of a beautiful girl.
Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatic custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money نشار nişār, and him who collects it nisār chīn.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 13.

If that lovely maid of Shiraz would accept my heart,
I would give for the mole on her cheek the cities of Samarcand and Bokhara

Boy, bring me the wine that remains, for thou wilt not find in paradise the sweet banks of our Rocnabad, or the rosy bowers of our Mosellà.

Alas! these wanton nymphs, these fair deceivers, whose beauty raises a tumult in our city, rob my heart of rest and patience, like the Turks that are seizing their plunder.
Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the singers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels; for youths 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 heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come sing them sweetly: for heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.
The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many Eastern proper names into our stanzas.

I have endeavoured, as far I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands music, will perceive that the Asiatic numbers are capable of as regular a melody as any air in Metastasio.

**A PERSIAN SONG.**

Sweet maid, if thou wouldst charm my sight,
And bid these arms thy neck infold;
That rosy cheek, that lily hand
Would give thy poet more delight
Than all Bocára's vaunted gold,
Than all the gems of Samarcand.
Boy, let yon* liquid ruby flow,
And bid thy pensive heart be glad,
Whate’er the frowning zealots say:
Tell them their Eden cannot show
A stream so clear as Rocnabad,
A bow’r so sweet as Moselláy.

Oh! when these fair, perfidious maids,
Whose eyes our secret haunts infest,
Their dear destructive charms display,
Each glance my tender breast invades,
And robs my wounded soul of rest,
As Tartars seize their destin’d prey.

In vain with love our bosoms glow;
Can all our tears, can all our sighs
New lustre to those charms impart?
Can cheeks where living roses blow,
Where nature spreads her richest dies,
Require the borrow’d gloss of art?

* a melted ruby is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.
Speak not of fate—ah! change the theme,
And talk of odours, talk of wine,
Talk of the flow'rs that round us bloom:
'Tis all a cloud, 'tis all a dream;
To love and joy thy thoughts confine,
Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,
That ev'n the chaste Egyptian dame *
Sigh'd for the blooming Hebrew boy:
For her how fatal was the hour,
When to the banks of Nilus came
+ A youth so lovely and so coy!

But ah! sweet maid, my counsel hear
(Youth should attend when those advise
Whom long experience renders sage);
While music charms the ravish'd ear,
While sparkling cups delight our eyes,
Be gay; and scorn the frowns of age.

* Zoleikha, Potiphar's wife.  
+ Joseph.
What cruel answer have I heard!
And yet, by heav'n, I love thee still:
Can aught be cruel from thy lip?
Yet say, how fell that bitter word
From lips which streams of sweetness fill,
Which nought but drops of honey sip?

Go boldly forth, my simple lay,
Whose accents flow with artless ease,
Like orient pearls at random strung;
Thy notes are sweet, the damsels say,
But oh, far sweeter, if they please
The nymph for whom these notes are sung!

END OF THE GRAMMAR.
A CATALOGUE OF THE MOST VALUABLE BOOKS IN THE PERSIAN LANGUAGE.

Par. The Royal Library at Paris.
Lond. The British Museum at London.
Priv. The Collections of private Men.

HISTORY.

The garden of purity, by Mirkhond.—A general history of Persia in several large volumes. Oxf. Priv.

The history of the life of Sultan Acber, by the learned and elegant Abu Fazl. Oxf.
A description of the Indian empire, written by the order of Sultan Acber by a society of skilful men.—A translation of this book would be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire. Oxf.*

The actions of Sultan Baber; written either by himself, or under his inspection.—This book contains a minute account of that prince's wars, and a natural history of his dominions. Oxf.

The history of Chashmir, by a native of that extraordinary country.—A very curious and entertaining work. Oxf.

* It has since been translated into English by Francis Gladwin, Esq. originally published at Calcutta, in 3 vols. 4to.
The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

The select chronicle.—This work is an excellent history of Persia, and has been translated into Arabic and Turkish. *Oxf.*

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

The heart of histories.—A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

The book of victory.—A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.
A CATALOGUE OF

تذكرة الشعراُ تصنيف دولت شاه
An account of the lives of the Persian poets, by Dawlatshah of Samarcand. Par.

تاريخ جهانکشا يا تاريخ نادري من كلام ميرزا مهدي
The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

POETRY.

شاد نامه فردوسی

کليات خاقاني
The works of Khakáni, a sublime and spirited poet. Oxf. Priv.

The words of Sadi; containing *گلستان* or the bed of roses, *بستان* or the garden, and *ملمعات* or the rays of light. The two first of these excellent books are very common; but I have not seen the last: they are all upon moral subjects, and are written with all the elegance of the Persian language. *Oxf.*

The works of Ahli; containing,

*سرحلال* lawful magic, a poem.
*شمع و پروانه* the taper and the moth, a poem.
*کتاب قصاید* a book of elegies.
*کتاب غزليات* a book of odes.

The works of Jami; containing, among others,

*سلسلة الذهب* the chain of gold, a poem in three books.
Selman and Absal, a tale.

the life of Alexander.

the loves of Joseph and Zuleikha, a very beautiful poem.

the loves of Leila and Megenun.

da collection of odes.

the mansion of the spring.

the gift of the noble.

the manners of the just. Oxf.


A poetical work called Mesnavi, upon several subjects, of religion, history, morality, and politics; composed by Geláleddin, surnamed Rúmi.—This poem is greatly admired in Persia, and it really deserves admiration. Oxf. Priv.

The poems of Anvári, which are quoted by Sadi in his Gulistán, and are much esteemed in the East.
The works of Nezāmi; containing six poems:

- The secrets of lovers.
- The seven faces.
- The loves of Cosru and Shirin.
- The life of Alexander.
- Leila and Magenum, a tale.
- The treasure of secrets. Lond. Priv.

Pendnāma, a book of moral sentences, not unlike those of Theogenis in Greek, by Ferideddin Attar. Lond. Oxf.

The works of Catebi; containing five poems:

- The junction of two seas.
- The ten chapters.
- Beauty and love.
- The conqueror and triumpher.
- The loves of Baharam and Gulendam.
There are many more histories and poems written in Persian; but those above-mentioned are the most celebrated in Asia. The poets of the second class were Roudeki, who translated Pilpai's fables into verse; Reshidi, who wrote an art of poetry called the enchanted gardens; Ahmedi, who composed an heroic poem on the actions of Tamerlane: not to mention a great number of elegiac and lyric poets, who are very little known in Europe.

PHILOSOPHY.

The light of Soleil or canopus.—A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. Oxf.

The touchstone of learning; a more simple translation of Pilpai, by Abu Fazl. Oxf.
The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

Negaristán, the gallery of pictures, by Jouini.—A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. _Marsh 397._

A system of natural philosophy, by Isfahani _Oxf._

The natural history of precious stones. _Oxf._

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanics, Logic, Rhetoric, and Physic; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favourite works are generally written upon fine silky paper, the ground of which is often powdered
with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The poem of Joseph and Zuleikha in the public library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, No. I. The Asiatics have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in three Asiatic hands, and shall add a few remarks upon each of them.
I.

N I S K H I.

This is the only form of writing that we can imitate exactly by our types: it is the hand of the Arabians, who invented the characters; and it must, therefore, be learned before we attempt to read the other hands: it is frequently used by the Persians, and the history of Nader Shah was written in it.

II.

T A L I K.

This beautiful hand may easily be read by Europeans, if they understand the Persian language; and if they do not, what will it avail them to read it? In this form of writing the strokes are extremely fine, and the initial letters are sometimes scarcely perceptible. The characters are the same with (or rather only a variety of) those used in

* Types have since been made in India to imitate the Talik with tolerable success; though it must be confessed, the Niskhi being the plainest, and easiest character to read, should be preferred for printing. See Forms of Herkern, Calcutta, 1781.
printing, except that س and ش are often expressed by a long stroke of the reed. As the Persians always write their lines of an equal length, they are obliged to place the words in a very irregular manner: if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order:

With ravished ears
Assumes the god,

The monarch hears,
Affects tonod.

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.
III.

SHEKESTEH.

In this inelegant hand all order and analogy are neglected; the points which distinguish \( \text{ف} \) from \( \text{ج} \) and \( \text{ج} \), and \( \text{ب} \) from \( \text{ت} \) and \( \text{پ} \), &c. are for the most part omitted, and these seven letters, \( \text{ز} \) and \( \text{ز} \), are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate a Persian letter: but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.
The following Index will be found, it is hoped, of considerable use to learners, and to those in particular who are unprovided with dictionaries. It is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but, as a vocabulary, it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper however to inform those who have made but little progress in this language, that, in consulting any dictionary, there is a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

\[
\text{بکامست (bikamast)}
\]

which literally signifies to desire is, must not be looked for under the letter ب (b) but under ک (k), the b prefixed
being the inseparable preposition for, to, in, كام implying desire, &c. and ست (for ست) the third person present of بودن to be.

It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of those prefixed particles are,

ال the Arabic particle the.

ب (or بي before words beginning with ب) the characteristic of the first future, and sometimes of the imperative.

ب or به the preposition to, for, &c.

ب prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با with.

بي without.

ز (for از) from, with, by, &c.

كه (for كه) which, what.

ه م or مي م characteristics of the present tense.—
These characteristics of the present are frequently omitted by the Persian authors.

م (or مي before words beginning with م) the negative prefixed to imperatives.
or (or بـ نه before words beginning with \\ the general negative prefixed to all other tenses.*

The particles which are commonly annexed to words are as follow:

**The possessive pronouns**

- **my, mine.** مام
- **thy, thine.** شما
- **his, her, its.** و shine
- **their.** ش ش

The plural of nouns having reference to living creatures.

- **the plural of inanimate nouns.** هما
- **the poetic vocative.** يا
- **the termination of the oblique cases.** ست
- **the third person present of بودن to be.** ي

* is sometimes equivalent to our a or one; and at other times after nouns ending with \ or \ it marks that the following noun is in the genitive case; and it is then equal to our of.

* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.
The Persian writers make frequent use of the contracted infinitive; when the learner therefore cannot find such words as پرسید or ترسید in the Index, let him look for ترسیدن پرسیدن &c.

** The ñ put after some words in the Index shows that they are of Arabic original.
An Extract from the Memoirs of the Emperor Jahāngīr, written by Himself.

[151*]
توجه، شما انداخته شفتست و مهرالی شعار حامی و حافظ او سازم شیخ این معنی قبول می‌رفتند و برایان میکذراشند که، مبارک باد هم، این نام خود، ساخته چون والده‌ها، همگام وضع حمل نوزدهد می‌بیدند برخی، شیخ میکارستند تا ولادت من، در انجا واقع گرد و از تولد مرا سرلان سليم، نام نبادند آمیز از زبان مبارک پدر خود، نه در مسی و نه در هنشاری هرگز نشیب‌دم که مراسم سليم یا سرلان سليم ساخته ساخته باشد همه وقت شیخ‌گو بابا گیش میکاردند و دلد پرگواره و موضع سیکریا که جعل ولادت بن بحر صمد پر جنگل بره و دام شبیه شد مشتبل بر انواع عمارات و بانات و سناز نر و جاهای خرس دلکش بعد از نمایه گنجیان این موضع مفهوم، موسوم گشته جه پاسخگو شدند با خاطر ریسم که نام خود نغیر باید داد که این اسم جملاً استیلت وست بنام قیامی پرده سریم گزید در خاطر انداخت که کار باشدان جهان گریست خودرا جهان نیز نام نباده و نصب خودرا جهان جلوی در وقت تلوی خضرت، نیر اعظم و نورای گنجیان عالم واقع و شد نورالدین سازم و در ایام شهرزادی نیز از دانایان هند شنیده‌بودم که بعد از کشته‌شان به سلطنت و زمان جلال البتل ماهد اکبر پاسخگو نوزادین نامی منثقل اسر سلطنت خواهد‌گشت این معنی نیز در خانات بوده بنابرین متقدم‌دان نورالدین جمهانگر

اسم و لقب خون ساخته
A Description of the City of Agra, from the same.
سادات مزراحی، اگر از اثر آن ابتلند و از بین جهست که حیواناتی که این مزیج و طبیعت دارند مثل فیل و گاو میش و غیر آن در این آب و هوای خوب می‌شوند پیش از حکومت افغانستان لودی ا风扇 معموره، کلنی بود د قلعه داشت. چنانکه مسعود سعد سلمان در قصیده، به تاجمود بسر سلطان ابراهیم بن مسعود بن سلطان عثمود غزنوی در قلعه مذکور اماله‌نود مذکور ساخته است

بیت

حمار اکتر حیپیداشد از میان،‌کرد

بسان کود و بر و بارهای چون کسار

چون سکندر لودی اراده، گرفتن گوالیار داشت از دهی که پای تخت سلطنیان هند است با گذر آمدن جای بودن خود انتقادهای داد از آن تاریخ ابادانی و معموری اگرد روزی در ترقبی نباید و پای تخت سلطنیان دهی گشت چون حضرت حق سبجانه و تعالی پادشاهی هند باور سلسله، و اکرامه فرمود حضرت فردوس مکانی بابر پادشاه بعد از شکست دادن ابراهیم ولد سکندر لودی وکشتند شدن او و قلم شدن رانا سانکاکه کلنترین راجها و زمین‌داران ولایت هندوستان بود بر طرف شرقی آب جمین زمین خوش کرده جهار باغی احداث فرمودند که در کم جای بان لطافت باغی بود باشد نام آن گلفانان فرمودند عمارت تختمری از سنگ تراشیده ساخته‌اند و سجادی بر یک جنبان آن باغ نیایه رسمید در خاترداشتند که عمارات

علاقه سارند چون عمر وفا تکرد ازقوه بفعل نیامد
<table>
<thead>
<tr>
<th>Index Item</th>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>upon: a cloud.</td>
<td>عبر</td>
<td>upon: a cloud.</td>
</tr>
<tr>
<td>A. pl. of the just.</td>
<td>عبرع</td>
<td>A. pl. of the just.</td>
</tr>
<tr>
<td>رنگ</td>
<td>رنگ</td>
<td>رنگ (colour, paint, comp. of water)</td>
</tr>
<tr>
<td>A. Absāl, proper name.</td>
<td>أبسال</td>
<td>A. Absāl, proper name.</td>
</tr>
<tr>
<td>A. Abūfażal (father of virtue) proper name.</td>
<td>أبوفضل</td>
<td>A. Abūfażal (father of virtue) proper name.</td>
</tr>
<tr>
<td>A. Abūlāys (father of the lion) proper name.</td>
<td>أبوليث</td>
<td>A. Abūlāys (father of the lion) proper name.</td>
</tr>
<tr>
<td>(annexed to words) thy.</td>
<td>(انسی)</td>
<td>(annexed to words) thy.</td>
</tr>
<tr>
<td>A. a mark, impression.</td>
<td>اثر</td>
<td>A. a mark, impression.</td>
</tr>
<tr>
<td>to plant.</td>
<td>اجتن</td>
<td>to plant.</td>
</tr>
<tr>
<td>A. pl. of حدقة the eyes.</td>
<td>احذاق</td>
<td>A. pl. of حدقة the eyes.</td>
</tr>
<tr>
<td>A. pl. of حر ر the noble, free</td>
<td>احرار</td>
<td>A. pl. of حر ر the noble, free</td>
</tr>
<tr>
<td>A. or. انر ر care, grief.</td>
<td>انر ر</td>
<td>A. or. انر ر care, grief.</td>
</tr>
<tr>
<td>A. a present, favour, benefit.</td>
<td>احسان</td>
<td>A. a present, favour, benefit.</td>
</tr>
<tr>
<td>A. Ahmad (most worthy of praise) a proper name.</td>
<td>أحمد</td>
<td>A. Ahmad (most worthy of praise) a proper name.</td>
</tr>
<tr>
<td>A. pl. of حال affairs, conditions; secrets.</td>
<td>حال</td>
<td>A. pl. of حال affairs, conditions; secrets.</td>
</tr>
<tr>
<td>to draw a sword, knife, &amp;c.</td>
<td>اخیر</td>
<td>to draw a sword, knife, &amp;c.</td>
</tr>
<tr>
<td>A. choice, liberty; prudence.</td>
<td>اخیر</td>
<td>A. choice, liberty; prudence.</td>
</tr>
<tr>
<td>A. end, finally; another.</td>
<td>اخر</td>
<td>A. end, finally; another.</td>
</tr>
<tr>
<td>A. moderns; posterity.</td>
<td>اخرين</td>
<td>A. moderns; posterity.</td>
</tr>
<tr>
<td>A. Adam; a man: a messenger.</td>
<td>ادم</td>
<td>A. Adam; a man: a messenger.</td>
</tr>
<tr>
<td>A. when.</td>
<td>اذا</td>
<td>A. when.</td>
</tr>
<tr>
<td>the 9th Persian month; vernal.</td>
<td>اذار</td>
<td>the 9th Persian month; vernal.</td>
</tr>
<tr>
<td>A. fire.</td>
<td>اذر</td>
<td>A. fire.</td>
</tr>
<tr>
<td>the province of Media.</td>
<td>اذربيجان</td>
<td>the province of Media.</td>
</tr>
<tr>
<td>bringing, bring thou, from</td>
<td>آوردن</td>
<td>bringing, bring thou, from</td>
</tr>
<tr>
<td>or</td>
<td>آرا</td>
<td>or</td>
</tr>
<tr>
<td>adorning, from</td>
<td>آرا</td>
<td>adorning, from</td>
</tr>
</tbody>
</table>
to adorn.

rest.

is worth, \textit{from} ارزا، آردا

may bring, \textit{from} آردا

A. safety, rectitude.

Iram, \textit{name of a fabulous garden in the East}.

from.

he set at liberty.

liberty.

afflicting, \textit{from} آردار، آردا

to rebuke, afflict, wound.

from that.

thence.

from this.

hence.

on account of.

wherefore? why?

on account of.

afflicted, \textit{from} آزردن، آردا

whence.

experienced, \textit{from} آزمودن، آزمودن

temptation, experience.

to try, tempt.
<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>اعتقاد</td>
<td>belief, faith.</td>
</tr>
<tr>
<td>أعظم</td>
<td>great; greater.</td>
</tr>
<tr>
<td>أغاز</td>
<td>a beginning.</td>
</tr>
<tr>
<td>أغصان</td>
<td>A. pl. of غصن branches.</td>
</tr>
<tr>
<td>أغوشتن</td>
<td>to embrace.</td>
</tr>
<tr>
<td>أغيار</td>
<td>A. pl. of غيار rivals, jealousy.</td>
</tr>
<tr>
<td>أغششت</td>
<td>to cut.</td>
</tr>
<tr>
<td>آفتاب</td>
<td>the sun.</td>
</tr>
<tr>
<td>أفتابة</td>
<td>or أفتابة a bottle; a coffer.</td>
</tr>
<tr>
<td>افتادن</td>
<td>to fall.</td>
</tr>
<tr>
<td>أفرتخن</td>
<td>exalting, from افزرا.</td>
</tr>
<tr>
<td>أفراسهاب</td>
<td>Afrasyab, proper name.</td>
</tr>
<tr>
<td>افروختن</td>
<td>to inflame.</td>
</tr>
<tr>
<td>افزروت</td>
<td>inflaming, from the above.</td>
</tr>
<tr>
<td>افزريدن</td>
<td>to create.</td>
</tr>
<tr>
<td>افزرين</td>
<td>creating, from the above.</td>
</tr>
<tr>
<td>افزرا</td>
<td>or افزراك افزرا increasing, from افززودن.</td>
</tr>
<tr>
<td>افززودن</td>
<td>to increase.</td>
</tr>
<tr>
<td>افزرون</td>
<td>increasing.</td>
</tr>
<tr>
<td>أفسسوس</td>
<td>alas!</td>
</tr>
<tr>
<td>افشاردن</td>
<td>to speak idly.</td>
</tr>
<tr>
<td>افشنان</td>
<td>sprinkling, shedding.</td>
</tr>
<tr>
<td>افشناندن</td>
<td>to sprinkle, shed.</td>
</tr>
<tr>
<td>افشندرن</td>
<td>to press.</td>
</tr>
<tr>
<td>أقشان</td>
<td>throwing, from أقشان.</td>
</tr>
<tr>
<td>أقشاندن</td>
<td>to throw.</td>
</tr>
<tr>
<td>أققاد</td>
<td>A. pl. of قدح cups.</td>
</tr>
<tr>
<td>أققاداتهم</td>
<td>their cups.</td>
</tr>
<tr>
<td>أقرر</td>
<td>أكفر A. Akbar (greater) proper name.</td>
</tr>
<tr>
<td>أضخ</td>
<td>اضخ intelligent, vigilant knowledge.</td>
</tr>
<tr>
<td>أكر</td>
<td>if أكر.</td>
</tr>
<tr>
<td>أكردن</td>
<td>filling. أكردن to fill.</td>
</tr>
<tr>
<td>أكندن</td>
<td>now.</td>
</tr>
<tr>
<td>أكنون</td>
<td>أكنون full.</td>
</tr>
<tr>
<td>أكل</td>
<td>أكل A. the article the.</td>
</tr>
<tr>
<td>ألا</td>
<td>A. but, except.</td>
</tr>
<tr>
<td>التفات</td>
<td>A. esteem, respect.</td>
</tr>
<tr>
<td>التهاب</td>
<td>A. gentleness, lenity</td>
</tr>
<tr>
<td>الحان</td>
<td>A. musical notes.</td>
</tr>
<tr>
<td>الخشمير</td>
<td>A. the mind.</td>
</tr>
<tr>
<td>ألف</td>
<td>A. a thousand.</td>
</tr>
</tbody>
</table>
| الوذ | sprinkled, stained, from
to stain, sprinkle.

A. **O God, heaven; divine.**

A. **the Arab. article prefixed to** aid, strength, hand, &c.

A (annexed to words) my.

A. **to prepare; to be ready.**

A. security, mercy; sincerity.

A. **he came; coming.**

A. **to come, approach: the coming, approach.**

A. coming and going.

A. **to-day.**

A. **to-night.**

A. **to learn, teach.**

A. skilled, teaching.

A. **to mix.**

A. **hope.**

A. **hopeful.**

A. **a prince, noble.**

Amurkh'andshah, proper name.

Amurkhan, proper name.

mixing, from

**that: time: now.**

A. **those.**

A. **to fill.**

A. desire, expectation.

A. **there, in that place.**

A. or **stars.**

A. **to throw, dart.**

A. **throwing, from the above.**

A. within.

A. little.

A. **to gain, gather**

A. **to besmear.**

A. gathering, gaining.

A. thought, consideration.

A. **thither.**

A. **that which; he who.**

A. or **then, at that time.**

A. **to think.**

A. **to excite, raise**

A. raising, exciting.

A. **Anwār (splendour)** proper name.

A. **those.**

A. **pl. of.**

A. **rivers.**
or or or he, she, it: his, her, its.

أو خود himself, herself.

آواز a voice, sound: fame.

آوان A. pl. of آن times.

اوبار devouring, swallowing, from

اوبارتن to devour.

آودن آور bringing, from آور him, her, it; to him, &c.

آورا A. pl. of ورق leaves.

آوراق آردن to bring.

اورنک a throne: a manufacturing village.

وضع A. pl. of وضع affairs, actions.

أول A. first: the beginning.

أوليین A. forefathers, the ancients.

اإختنن to hang.

اهل A. skilful: endowed with, possessed of: people.

اهل حکمت wise.

امو a fawn.
bakhtest to play.
bad the wind, air; let it be.
bad zabdar a zephyr; a gentle gale; the east or morning wind.
bade wine.
bare a load, baggage.
bare Persian.
bare once.
baaz playing, play thou, from bakhtest
baaz again, anew.
baazdaشت with-hold, keep back.
baznarde a player; playing.
bash being, be thou, from boden
bash a basha, governor.
bashd it may be; it may happen, from boden
bashide to sprinkle, diffuse.
bashide a garden. bashban a gardener.
bashit to weave: to tinge.
bashit A. the remainder; permanent.
bak fear, care.
bak pure, chaste, clean.

babakhtaz affectionate.
baakht more pure.
baakhtadam innocent, unblemished.
baakhoor beautiful, amiable.
baakht a翼: an arm.
baal above, upwards.
baalod to strain.
baamadad in the morning.
baanarde fifteen.
baancis five hundred.
baam to have.
baiide it is necessary, from baiest.
baimdar permanent, from ba a foot, and dar the participle of dashtest to have.
baiest to be necessary.
baiest to accept.
beseed he took or bore up.
tres he kissed, from bousesed
bousesed he kissed, from bousesed

The first บ appears to be redundant.
<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>بَكْر (pl. بَكَرَة)</td>
<td>an infant.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>for.</td>
</tr>
<tr>
<td>مِتْر</td>
<td>A. metre: the sea.</td>
</tr>
<tr>
<td>بَكْرَة</td>
<td>A. the Iambic measure.</td>
</tr>
<tr>
<td>بَكْرَة</td>
<td>A. the Trochaic measure.</td>
</tr>
<tr>
<td>بَكْرَة</td>
<td>A. a kind of verse, consisting of Iambics and Spondees.</td>
</tr>
<tr>
<td>بَكْرَة</td>
<td>A. dual of بَكْر the two seas.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>Bokhārā, name of a place.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to boil.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>I would give, from</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to give.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>bad. bad of me.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to or for these.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>I might have known, from</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to give thou, from</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>conspicuously, publicly.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to become conspicuous.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>accepting, from</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to accept.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>full. the bosom: upon.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>upon thy bosom. carry-</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>ing, ravishing, from</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to rest.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>I should rest.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to ascend.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>for, because.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>arises, comes, from</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>a harp, lute.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>a ray, splendour.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to rise, arise.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to finish, compose.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>composing, completing.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>he finishes, performs.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to raise, exalt</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to bear, carry, lead.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>they carry off.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>a veil, tapestry.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>a chamberlain, porter.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>ask thou, asking.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>it arrives.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>above, on the top or head.</td>
</tr>
<tr>
<td>بُكْرَة</td>
<td>to ask.</td>
</tr>
</tbody>
</table>
we have asked.
he went away.
a leaf; power; arms; ornament; a musical instrument.
to fill.
to return, recede.
to ascend, mount.
a butterfly, moth.
a protector, nourisher; educating; educate thou.
to educate, nourish.
education. Nourishment.
without, out of.
together.
to beware, abstain.
abstinence, chastity.
an angel, fairy.
ruinous, disordered, scattered.
under, below.
to wither, decay.
they will give up, from

a garden: a breast.
to bind, shut.
a boy, child.
much, many.
it blossomed.
let us break.
a. sight: prudence.
a. lazy; a miscreant.
a. vain, fruitless.
after. after. Afterwards.
second person imperative, from to command, &c.
is to my desire.
he shall dig, from he shall dig.
leave thou.
say thou, from it shall pass, from

but.
a. misfortune; without.
a. a country, region.
a nightingale.
but.

a tiger.

yes.

it shall perish, therefore.

mourn thou, five.

the fifth.

binding, compiling; bind thou.

counsel.

to suppose, think.

can bind.

a garden of violets.

showed, the prefixed seems to be redundant.

to be.

they were.

a little branch.

an excuse.

a kiss.

a garden.

he kissed.

to hide, cover, conceal.

an owl.

fragrance, smell.

rose-scented. Scent of the rose.

be good: in, into. To.

the spring.

the mansion of the spring.

cheerfulness.

because, for, on account of:

all, every one: fortune; pre-excellence.

Balharam (the planet Mars) proper name.

the breast, side: near:

the ancient Persian language.

together, one with another.

without.

come thou.

a desart: uncultivated.

I shall find.

bring thou.

a. white; brightness.
<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>بي</td>
<td>a cup.</td>
</tr>
<tr>
<td>بيلاه</td>
<td>fearless.</td>
</tr>
<tr>
<td>بيبرك</td>
<td>faithless, merciless.</td>
</tr>
<tr>
<td>بيمام</td>
<td>thou shalt learn, from</td>
</tr>
<tr>
<td>آمومختن</td>
<td>a house; a distich.</td>
</tr>
<tr>
<td>بيت</td>
<td>inconsiderate.</td>
</tr>
<tr>
<td>بيتامل</td>
<td>irregular.</td>
</tr>
<tr>
<td>بيتريت</td>
<td>without assistance.</td>
</tr>
<tr>
<td>بسحول</td>
<td>a root, origin.</td>
</tr>
<tr>
<td>بيده</td>
<td>without a thorn.</td>
</tr>
<tr>
<td>بيدخلر</td>
<td>ignorant.</td>
</tr>
<tr>
<td>بيكستن</td>
<td>to sift.</td>
</tr>
<tr>
<td>بيكستن</td>
<td>to take captive.</td>
</tr>
<tr>
<td>بسقوقت</td>
<td>false, faithless.</td>
</tr>
<tr>
<td>بيدا</td>
<td>openly: a discovery.</td>
</tr>
<tr>
<td>بيدل</td>
<td>heartless, disconsolate.</td>
</tr>
<tr>
<td>بيير</td>
<td>old; an old man.</td>
</tr>
<tr>
<td>بيلا</td>
<td>adorning, collecting.</td>
</tr>
<tr>
<td>بيضاءستن</td>
<td>to deck.</td>
</tr>
<tr>
<td>بيرون</td>
<td>without, out of doors.</td>
</tr>
<tr>
<td>بيش</td>
<td>shedding, sifting, from</td>
</tr>
<tr>
<td>بيستن</td>
<td>twenty.</td>
</tr>
<tr>
<td>بيست</td>
<td>before; the front.</td>
</tr>
<tr>
<td>بيشمار</td>
<td>innumerable.</td>
</tr>
<tr>
<td>بيققرر</td>
<td>inconstant; afflicted.</td>
</tr>
<tr>
<td>بيكاتي</td>
<td>new.</td>
</tr>
<tr>
<td>بيكاته</td>
<td>novelty.</td>
</tr>
<tr>
<td>بيكر</td>
<td>the face, form.</td>
</tr>
<tr>
<td>بييل</td>
<td>an elephant.</td>
</tr>
<tr>
<td>بييم</td>
<td>fear, danger.</td>
</tr>
<tr>
<td>بيمثال</td>
<td>unequalled.</td>
</tr>
<tr>
<td>بييمودن</td>
<td>to measure.</td>
</tr>
<tr>
<td>يين</td>
<td>seeing.</td>
</tr>
<tr>
<td>بينم</td>
<td>I may see, both from</td>
</tr>
<tr>
<td>ديدن</td>
<td>or endless.</td>
</tr>
<tr>
<td>بي انتها</td>
<td>helpless, unfortunate.</td>
</tr>
<tr>
<td>بينوا</td>
<td>to join, touch.</td>
</tr>
<tr>
<td>بيوستن</td>
<td>touching, joining, reaching.</td>
</tr>
<tr>
<td>بيوند</td>
<td>(annexed to words)</td>
</tr>
<tr>
<td>ت</td>
<td>thy.</td>
</tr>
<tr>
<td>تا</td>
<td>until, that, in order to.</td>
</tr>
<tr>
<td>تاب</td>
<td>heat, flame; splendour; strength; desire; a fever; contorsion.</td>
</tr>
</tbody>
</table>
Табаное to cause to shine.

I may turn, &c. from

Табот to turn, twist; to shine, make warm; to be able.

ТабаноТ bright, shining.

Табот to twist; hasten; wager.

Тар obscurity; a hair; a wire; a thread; the summit.

Тар spoil, prey, ruin.

Тар obscurity, darkness.

Табот a history, chronicle.

Табот darker.

Тараз fresh, new, young.

Тараз more fresh, &c.

Табот to inflame, burn.

Табот A. consideration, speculation.

Та тем let alone, leave, relinquish.

Та тем a present; rare, elegant.

Та тем A. prudence, advice; government; regulation.

Та тем A. a record, obligation.

Тра moist, fresh,
bitter; severely.
bitter in the mouth.
diversion; a spectacle, seeing.
A. full, perfect; completion, end: completely.
a wish; supplication.
the body, person.
alone, only; solitary.
thou: thy. thyself.
(pl. of) histories.
it is possible, from
repentance; conversion.
to collect; to pay debts.
A. congratulation.
wretched, empty, naked, poor.
an arrow: the river Tigris.
sharp; violent, passionate.
a sword.
A. moisture.
A. the constellation Pleiades.
A. precious: the eighth.
a place.
an inchanter; inchanting.
a remedy.
a fissure, a breach
to tear.
cup, glass; mirror.
a mantle, robe; bed.
a collection.
the soul; a beautiful woman.
souls, friends: lovers
delighting the soul.
having life, an animal.
the forehead.
study, endeavour.
wherefore, why?
( pl. ) a wound.
fortune; the world, globe.
Circassia.
a crime.
a crime.
except, unless.
to leap; to seek, examine.

an eye.
a fountain.
to taste, try.
I have tasted.
A. a curling lock.
a kind of musical instrument, a lyre, a lute.

the liver. liver-piercing.

what dost thou do?
comp. of (for) what, and the second person pres. of how? what?

Jalāluddin (the glory of religion) proper name.

A. a volume: a skin.

A. beauty, elegance.

Jamshēd, proper name.

A. collection, assembly, troops.

a garden, meadow.
a verdant plain, meadow.
<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>four hundred.</td>
<td>حبَسَة</td>
</tr>
<tr>
<td>the fourth.</td>
<td>حديقة</td>
</tr>
<tr>
<td>the world.</td>
<td>pl. of</td>
</tr>
<tr>
<td>conqueror of the world.</td>
<td>مغعة</td>
</tr>
<tr>
<td>possessing the world.</td>
<td>حريات</td>
</tr>
<tr>
<td>A. diligence, solicitude.</td>
<td>حديد</td>
</tr>
<tr>
<td>forty.</td>
<td>حديد</td>
</tr>
<tr>
<td>what?</td>
<td>ما</td>
</tr>
<tr>
<td>جنيست</td>
<td>جنيست</td>
</tr>
<tr>
<td>what is it?</td>
<td>جيد</td>
</tr>
<tr>
<td>he gathered, from</td>
<td>جيد</td>
</tr>
<tr>
<td>جهد</td>
<td>جيد</td>
</tr>
<tr>
<td>جيد</td>
<td>جيد</td>
</tr>
<tr>
<td>what dost thou seek?</td>
<td>جيد</td>
</tr>
<tr>
<td>جهد</td>
<td>جيد</td>
</tr>
<tr>
<td>جهد</td>
<td>جيد</td>
</tr>
<tr>
<td>I may gather, from</td>
<td>جيدن</td>
</tr>
<tr>
<td>جينم</td>
<td>جينم</td>
</tr>
<tr>
<td>جيدن</td>
<td>جيدن</td>
</tr>
<tr>
<td>necessity: poverty.</td>
<td>حاجت</td>
</tr>
<tr>
<td>A. arriving; completion; harvest, produce: profit.</td>
<td>حاجت</td>
</tr>
<tr>
<td>حافيزة</td>
<td>حافيزة</td>
</tr>
<tr>
<td>(a man of great memory) name of a poet.</td>
<td>حافيزة</td>
</tr>
<tr>
<td>a condition, state: a thing; time present.</td>
<td>حافيزة</td>
</tr>
<tr>
<td>motion, action; state.</td>
<td>حائي</td>
</tr>
<tr>
<td>A. imprisoned.</td>
<td>حبيت</td>
</tr>
<tr>
<td>(pl. of) gardens.</td>
<td>حديقة</td>
</tr>
<tr>
<td>A. news; an accident.</td>
<td>حركت</td>
</tr>
<tr>
<td>A. caution.</td>
<td>حسد</td>
</tr>
<tr>
<td>A. motion: a vowel.</td>
<td>حس</td>
</tr>
<tr>
<td>A. envy, malevolence.</td>
<td>حشمت</td>
</tr>
<tr>
<td>A. followers, troops.</td>
<td>حق</td>
</tr>
<tr>
<td>A. true: truth, reason.</td>
<td>حقيقت</td>
</tr>
<tr>
<td>A. sincerity: truly.</td>
<td>حكم</td>
</tr>
<tr>
<td>A. a decree; wisdom.</td>
<td>حكم</td>
</tr>
<tr>
<td>A. science; a miracle.</td>
<td>حكم</td>
</tr>
<tr>
<td>A. wise: a doctor, learned man, philosopher, physician.</td>
<td>حكام</td>
</tr>
<tr>
<td>A. lawful.</td>
<td>حادة</td>
</tr>
<tr>
<td>A. a bath.</td>
<td>حماس</td>
</tr>
<tr>
<td>A. praise.</td>
<td>حماس</td>
</tr>
<tr>
<td>(pl. of) accidents, news.</td>
<td>حماس</td>
</tr>
<tr>
<td>A. assistance, support: a fortress; eminence, mountain.</td>
<td>حماس</td>
</tr>
<tr>
<td>(pl. of) necessities, necessities: things.</td>
<td>حماس</td>
</tr>
</tbody>
</table>
Life; a portico, vestibule.

Frauds.

A living, life; an animal.

Anguish, resentment.

To rise.

Pure, excellent; noble.

Mind, heart, disposition.

Khākānī, name of a poet.

Earth, dust.

A mole on the face.

The Creator.

A lord, grandee; an inn.

History; news; fame.

Relate thou, from

To inform, relate.

Khotan, Tartary.

Ashamed, blushing; envy.

A blush, shame.

God.

A prince, lord, patron.

O God! O heaven!

The only Lord God.

Friend of God, proper name.

Stately, pompous.

Murmured: fell, from

Intellect: small.

Minute, subtile; minutiae.

Contented. I am contented.

Content. Charming, pleasant.

A cock or hen.

Rage, emotion: an attack.

Buying; he bought.

The autumn.

Khosru, Cyrus.

Khūz, a mustacho; a line, rule.

A crime, error.
palpitation of the heart.

A. the best part of anything, the substance, cream.

A. sincerity, purity.

smiling, pleasant.

sleep; a dream.

drowned in sleep.

the place of rest; a bed.

eating, devouring.

to be willing; to want.

a reader, singer, singing:

viands, victuals; a table.

to read, sing.

ask, call, wish for.

you will, from

pleasant, fair, gentle, good.

more beautiful, &c.

most beautiful.

fair-faced.

one's self; his.

to eat, devour.

the sun.

good.

A. a family; house; town.

Dōr, Darius.

I have, enjoy, possess.

ey they have or hold.
<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>داشر</td>
<td>he had.</td>
</tr>
<tr>
<td>داشت</td>
<td>to have, hold.</td>
</tr>
<tr>
<td>داخ</td>
<td>a wound, scar, mark.</td>
</tr>
<tr>
<td>دام</td>
<td>a net, snare, trap.</td>
</tr>
<tr>
<td>دامس</td>
<td>a fold, lappet, or hem, skirt, border of a garment.</td>
</tr>
<tr>
<td>دان</td>
<td>knowing: a vessel; sheath.</td>
</tr>
<tr>
<td>دانا</td>
<td>a wise or learned man.</td>
</tr>
<tr>
<td>دانامانه</td>
<td>prudently, wisely.</td>
</tr>
<tr>
<td>دانستم</td>
<td>I knew.</td>
</tr>
<tr>
<td>دانستن</td>
<td>to know.</td>
</tr>
<tr>
<td>دانش</td>
<td>learning.</td>
</tr>
<tr>
<td>دانشنده</td>
<td>learned; a doctor.</td>
</tr>
<tr>
<td>دانشندي</td>
<td>learning, literature.</td>
</tr>
<tr>
<td>دانند</td>
<td>they know, from</td>
</tr>
<tr>
<td>دانه</td>
<td>snare, allurement; a grain:</td>
</tr>
<tr>
<td>دن</td>
<td>cannon ball.</td>
</tr>
<tr>
<td>داني</td>
<td>thou knowest, dost thou know?</td>
</tr>
<tr>
<td>داوري</td>
<td>A. dominion, administration of justice.</td>
</tr>
<tr>
<td>در</td>
<td>in, above; around: a gate.</td>
</tr>
<tr>
<td>در (pl. of در)</td>
<td>A. pearls.</td>
</tr>
<tr>
<td>درادن</td>
<td>to enter.</td>
</tr>
<tr>
<td>دراوردن</td>
<td>to carry in.</td>
</tr>
<tr>
<td>دراوختن</td>
<td>to suspend; contend; provoke.</td>
</tr>
<tr>
<td>درخت</td>
<td>a tree, a plant.</td>
</tr>
<tr>
<td>درخواستن</td>
<td>to require, demand.</td>
</tr>
<tr>
<td>درد</td>
<td>a wound, pain, torment:</td>
</tr>
<tr>
<td>دنست</td>
<td>dregs.</td>
</tr>
<tr>
<td>دست</td>
<td>right, complete.</td>
</tr>
<tr>
<td>دشرت</td>
<td>harsh, hard.</td>
</tr>
<tr>
<td>درگرو بود</td>
<td>was betrothed.</td>
</tr>
<tr>
<td>درنگ</td>
<td>delay.</td>
</tr>
<tr>
<td>درنگد</td>
<td>lie beholds, from</td>
</tr>
<tr>
<td>درنگرستن</td>
<td>to view, behold.</td>
</tr>
<tr>
<td>دررون</td>
<td>within: the heart; intrails.</td>
</tr>
<tr>
<td>دري</td>
<td>the Persian language.</td>
</tr>
<tr>
<td>دريا</td>
<td>the sea.</td>
</tr>
<tr>
<td>دريفتس</td>
<td>to understand.</td>
</tr>
<tr>
<td>دريغا</td>
<td>alas!</td>
</tr>
<tr>
<td>دست</td>
<td>the hand.</td>
</tr>
<tr>
<td>دشمن</td>
<td>an enemy.</td>
</tr>
<tr>
<td>دفتر</td>
<td>a register, journal; index.</td>
</tr>
<tr>
<td>دقيق</td>
<td>A. minute; subtile, small; a subtilty: a minute.</td>
</tr>
<tr>
<td>दूसरा</td>
<td>दूसरा</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
</tr>
</tbody>
</table>
| depart from, leave. | दूसरा a friend; harmony, comp. 
| it passes away. | of breath, and सा from सा to do, make. 
| again: another. | दो two. 
| the heart. | दोट A. a species of large 
| ravishing, delightful, | trees; an orchard: rattles for 
| comp. of दल and ऑरिज़ा participle of | children. 
| ऑरिज़ा to exalt, suspend. | दर A. a circle, orbit, revolu- 
| agreeable, salutary, comp. | tion: rolling. दर p. far off, 
| ऑज़ा and जो (for जो जो) part. of | distant. 
| जो to desire, ask, seek. | दूर distance, absence. 
| दल दार as mistress; heart-ravish- | दूर sewing, piercing. 
| दार ing, comp. of दल and ऑरिज़ा participi- | दूरा for दूरा twelve. 
| पल ऑरिज़ा to have, hold. | दूरस्त a friend, mistress. 
| ऑरिज़ा heart-wounding, comp. | दूरस्तर dearer, more friendly. 
| ऑरिज़ा of दल and ऑरिज़ा part. of | दूरस्त two hundred. 
| ऑरिज़ा to burn. | दूरली A. felicity; riches; 
| दल दूरिया heart-deceiving, comp. of | a kingdom, state. 
| दल दूरिया and ऑरिज़ा part of ऑरिज़ा to | दूरिया the second. 
| ऑरिज़ा deceive. | दूरिया a village; a giver: ten. 
| दल दूरिया heart-conquering, comp. | दूरिया fortune, fate, time, world. 
| दल दूरिया of दल and ऑरिज़ा from केशित to | दूरिया a gift, liberality. 
| ऑरिज़ा open, conquer, &c. | दूरिया fear, astonishment. 
| time: breath: pleasure. | दूरिया a villager. 
| the brain, the palate. |
ten thousand.

winter, first winter month, December; yesterday.

(pl. of دار) friends, families, habitations: a country.

he saw, from
to see.
sight.
yesterday.
another. again.
a collection of an author's works, chiefly poetical: a royal court, tribunal of justice. A great officer of government so called.

possessed of, endowed with.
majestic.
gold.

a declivity, foot of a hill.

a. compassion, favour.
to drive, banish.
a way, path.
to rob, steal, infest the highway.
fragrant; fragrance.
a. a verse of four lines, a word of four letters.
returning.
a cheek, face; a groan; the sound of a musical instrument.
an embassy; a mandate.
to cause to arrive.
to grow; to be delivered.
manner, law, regulation.
arrives, from
to arrive.
a line, thread.
A. Rashid (a conductor) proper name.
tender, delicate, lovely.
motion.
I went, from

to go: departure.

to dance: motion.

A. colouring, painting, embroidery: writing; a letter, character; arithmetic.

Roknābād, name of a place.

(pl. of رمز) enigmas.

A. he threw; throwing.

sorrow, pain.

A. a wanton, dissolute, drunken person.

colour paint.

many-coloured, various.

coloured.

A. right, competent, worthy.

A. the soul, life, spirit.

spirit-raising, from afzodan

Rūdakī, proper name.

day.

increasing daily.
dew; frost, hoar frost, hail.

the tongue; language.

a. the most excellent of any thing, the flour, cream.

above, high, superior.

a wound, blow, stroke.

dispelling:

to strike, hurt, impel.

to polish.

gold.

pale, yellow.

a goldsmith.

ornamented with gold.

golden.

to live.

from whom?

a lock of hair.

Zulaykhā, *Poliphar's wife.*

a. the world; fortune; time, season.

emerald-coloured.

made of emeralds.

ground, earth.
<table>
<thead>
<tr>
<th>a composer, performer.</th>
<th>a cup.</th>
</tr>
</thead>
<tbody>
<tr>
<td>a traveller; going.</td>
<td>a year, age.</td>
</tr>
<tr>
<td>a shade.</td>
<td>a shade.</td>
</tr>
<tr>
<td>to resign, commit, give in charge; recommend, charge, enjoin.</td>
<td>to prick.</td>
</tr>
<tr>
<td>light of weight.</td>
<td>a soldier, soldiery, army.</td>
</tr>
<tr>
<td>bearers of light burdens.</td>
<td>white.</td>
</tr>
<tr>
<td>the morning, aurora.</td>
<td>the morning, aurora.</td>
</tr>
<tr>
<td>to take, ravish.</td>
<td>taking; a country.</td>
</tr>
<tr>
<td>praise, from</td>
<td>praise, from</td>
</tr>
<tr>
<td>to take.</td>
<td>to take.</td>
</tr>
<tr>
<td>to shave, erase, efface.</td>
<td>to shave, erase, efface.</td>
</tr>
<tr>
<td>a tyrant.</td>
<td>the wicked.</td>
</tr>
<tr>
<td>a tyrant.</td>
<td>to praise.</td>
</tr>
<tr>
<td>a kind of carpet.</td>
<td>a rhymne, melody; the cooing of doves.</td>
</tr>
<tr>
<td>adoration.</td>
<td>disposition, temper.</td>
</tr>
<tr>
<td>the morning, crepuscule; enchantment.</td>
<td>the morning.</td>
</tr>
<tr>
<td>belonging to the morning.</td>
<td>adversity, danger, poverty.</td>
</tr>
<tr>
<td>speech; a word.</td>
<td>head, end, extremity; love, desire: principal, supreme.</td>
</tr>
</tbody>
</table>
A lamp, lantern; the sun.

from beginning to end.

lofty, tall; glorious.

to banish to a place, to confine.

to mix, compose.

an occurrence, accident: a tale, song, warbling.

wanton; astonished, confused; a vagabond.

a cypress-tree; a horn.

A. joy: a prince, chief.

mixing, from convenient, proper.

it is proper.

of a good disposition: happy, august.

Sa'di, name of a poet.

A. an endeavour, diligence

thou piercest, from

to pierce, bore.

Sakandar, Alexander.

A. quiet, resignation.
three. 
Sohā, name of a star.
tall, erect.
the star Canopus; name of a Persian author.
three.
or black.
blackness.
bathed, full of water.
thirteen.
three hundred.
silver.
the face, colour.
silvered.
the bosom, breast.
the third.

or (annexed to words) 
his, her: to him, to her.
a branch, twig, horn.
mirth.
the evening.
in the evening.

( for they; their.
to comb.
sixteen.
a king, emperor.
royal, princely.
night.
youth.
one night.
haste.
make haste.
to make haste.
a camel.
a tree.
strength, force, agility.
he was: going, from 
to be, &c.
wine.
bashful.
bashfulness.
to wash.
six.
sixty.
(pl. of (poets, 
learned men, doctors.
alight, flame, splendour.
a hunter.

breaking, from
to cleave, tear, break.
a complaint.
sugar.
eating sugar.
to hunt, take, seize.
a chest of sugar.
sugar-lipped.
to break, defeat.
Shakastah (broken) the current Persian hand-writing.
to blossom; to admire.
they blossom, from the above.
a flower.
patient.
patience, toleration.
you, your.
selves.
number; numerous.
ye, you; to you.
A. odour, fragrance.
to number, enumerate.
A. the sun; gold.
a scimitar.
a candle, wax taper.
A. odour: nature, custom; an atom.
to understand.
knowing, from the above.
or to hear.
I have heard.
they heard, from
jovial, gay, wanton, bold, insolent.
honey, honey-comb.
a city; the moon; a knave.
insane; enamoured.
a lion; also a tiger.
the top band of a book.
Shiráz, name of a place.
the habitation of lions.
a lioness.
a lion.
**Shireen** (sweet, gentle)
proper name.

of gentle manners.

**صف**

صف صاحب A. a lord, master, possessor, friend; endowed with.

صف جمال beautiful.

صف دل honest-hearted.

صف صبا A. the zephyr; youth.

صف صبح or A. morning, aurora.

صف دم one morning.

صف صبر A. patience.

صف صبي A. a boy.

صف صم company, society.


صف صد a hundred.

صد صدر Sad-dar (a hundred gates) name of a Persian book.

صد هزار a hundred thousand.

صرف كردن to expend, employ.

صبUB A. difficult, severe.

**صف** a rank, file; order.

صف صفا A. purity, pleasure.

صف صم A. a calamity.

صورت A. voice, sound, noise.

صورت A. fancy, image, form; a spectre.

صورت كردن to feign.

صيام A. fasting; the season of fasting among the Mahomedans; metaphorically the spring.

صيد A. hunting; prey.

صيد كردن to take prisoner.

**ضم**

ضم صبر A. mind, conscience

ضم صحا A. light, splendour.

**ط**

طرب A. joy, mirth, festivity.

طرخانة the house of mirth.

طرف A. a border, margin, part.

طراه A. a lock of hair.

طريق A. custom, way, manner.
thou askest, from rising, as the sun.
desire, avarice.
a circuit, walk.
a parrot.
the deluge. A storm.
a fold, ply: folding.
a bird.

victory.
darkness.
custom, usage.
a cheek; a tooth; an accident; a heavy cloud.
a lover.
two lovers.
the end, issue, event, success; finally.
the world, time; learned.
enlightener or inflamer of the world.

universal: plebeian, public.
name of a dynasty of Arabian khalifs.
a place of worship.
wonder, mystery, example.
wonder, admiration.
justice.
an enemy.
a cheek, face temples.
an Arabian inhabiting a city.
a field, court, area; an empty space: a dice-table.
poetry, prosody.
magnificent, incomparable.
mirth, conversation; the pleasures of the table.
love.
fondness.
chastity, integrity; defence, safeguard.

perfume, ottar of roses. perfumed, fragrant.

God preserve. a string of pearls: a knot; a treaty.

prudence, memory, art, knowledge; a narrative.

punishment, torment. knowledge, science, art.

(pl. of علم) learned men. life. my life.

action, operation.

amber, ambergris. a nightingale.

a spider. (pl. of عيب) vices.

age, time; compact, promise.

a touchstone, proof.

a vice, crime, stain.

a festival, solemnity; joy.

mirth, delight; life.

a fountain; an eye, look; gold; essence: paradise.

absent, invisible, concealed.

dust; a thick vapour.

a stranger, foreigner; extraordinary. A poor man.

a fawn.

an ode.

(pl. of the above) odes.

vexation. Anger.

a boy, servant, slave.

care, grief, terror.

sorrowful.

afflicted.

a rose-bud. A bud.

to sleep, slumber.

overflowed.

an omen, presage.
<table>
<thead>
<tr>
<th>Farsi</th>
<th>Persian</th>
</tr>
</thead>
<tbody>
<tr>
<td>فلی</td>
<td>فلی</td>
</tr>
<tr>
<td>a. coloured.</td>
<td>a. coloured.</td>
</tr>
<tr>
<td>Lay aside</td>
<td>Lay aside to descend.</td>
</tr>
<tr>
<td>to throw, throw away</td>
<td>to sell.</td>
</tr>
<tr>
<td>the imperative of</td>
<td>فلی</td>
</tr>
<tr>
<td>consider; is</td>
<td>Consider; the</td>
</tr>
<tr>
<td>v. consideration, care.</td>
<td>Consideration, care.</td>
</tr>
<tr>
<td>sorrow, complaint: alas!</td>
<td>sorrow, complaint: alas!</td>
</tr>
<tr>
<td>v. eloquence, melody.</td>
<td>v. eloquence, melody.</td>
</tr>
<tr>
<td>to press, squeeze.</td>
<td>to press, squeeze.</td>
</tr>
<tr>
<td>scattering, from</td>
<td>scattering, from</td>
</tr>
<tr>
<td>conceal, concealed to</td>
<td>conceal, concealed to</td>
</tr>
<tr>
<td>freeze, concealed to</td>
<td>freeze, concealed to</td>
</tr>
<tr>
<td>deceive.</td>
<td>deceive.</td>
</tr>
<tr>
<td>name of a King</td>
<td>name of a King</td>
</tr>
<tr>
<td>Parosh (belonging to</td>
<td>Parosh (belonging to</td>
</tr>
<tr>
<td>to-morrow.</td>
<td>to-morrow.</td>
</tr>
<tr>
<td>happy.</td>
<td>happy.</td>
</tr>
<tr>
<td>to forget.</td>
<td>to forget.</td>
</tr>
<tr>
<td>obligation, from</td>
<td>obligation, from</td>
</tr>
<tr>
<td>absence, separation.</td>
<td>absence, separation.</td>
</tr>
<tr>
<td>a ransom, redemption.</td>
<td>a ransom, redemption.</td>
</tr>
<tr>
<td>merit.</td>
<td>merit.</td>
</tr>
<tr>
<td>v. glorious; glory, one.</td>
<td>v. glorious; glory, one.</td>
</tr>
<tr>
<td>cord, mischief, scandal.</td>
<td>cord, mischief, scandal.</td>
</tr>
<tr>
<td>to sell.</td>
<td>to sell.</td>
</tr>
<tr>
<td>he sells, sell.</td>
<td>he sells, sell.</td>
</tr>
<tr>
<td>bush, holly.</td>
<td>bush, holly.</td>
</tr>
<tr>
<td>from (for, to, from) influential,</td>
<td>from (for, to, from) influential,</td>
</tr>
<tr>
<td>coloured.</td>
<td>coloured.</td>
</tr>
<tr>
<td>مظف</td>
<td>A. in, into.</td>
</tr>
<tr>
<td>-------</td>
<td>--------------</td>
</tr>
<tr>
<td>مظف</td>
<td>A. abundance: he diffused.</td>
</tr>
<tr>
<td>فيل</td>
<td>an elephant.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>كاف</th>
<th>Kāf, the name of a fabulous mountain.</th>
</tr>
</thead>
<tbody>
<tr>
<td>قدّد</td>
<td>a form, figure, shape, stature.</td>
</tr>
<tr>
<td>قدح</td>
<td>a cup, goblet.</td>
</tr>
<tr>
<td>قدر</td>
<td>fate, predestination; quantity; value; dignity, power.</td>
</tr>
<tr>
<td>قرار</td>
<td>constancy, consistency, confirmation; quiet.</td>
</tr>
<tr>
<td>قرين</td>
<td>contiguous, related to.</td>
</tr>
<tr>
<td>قصائد</td>
<td>(pl. of قصيدة) poems, elegies.</td>
</tr>
<tr>
<td>قصر</td>
<td>a palace.</td>
</tr>
<tr>
<td>قصّة</td>
<td>a tale; an action.</td>
</tr>
<tr>
<td>قصيدة</td>
<td>an elegy, poem.</td>
</tr>
<tr>
<td>قضا</td>
<td>fate, death, judgment; jurisdiction.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>قطعه</th>
<th>A. a fragment: segment, part.</th>
</tr>
</thead>
<tbody>
<tr>
<td>قفس</td>
<td>a cage.</td>
</tr>
<tr>
<td>قلعات</td>
<td>(pl. قلعة) a castle.</td>
</tr>
<tr>
<td>قلم</td>
<td>a pen.</td>
</tr>
<tr>
<td>قلمَّار</td>
<td>a writer, an engraver.</td>
</tr>
<tr>
<td>قلوب</td>
<td>(pl. قلوب) hearts.</td>
</tr>
<tr>
<td>قمر</td>
<td>the moon.</td>
</tr>
<tr>
<td>قمروش</td>
<td>like the moon.</td>
</tr>
<tr>
<td>قول</td>
<td>a word, speech, eloquence.</td>
</tr>
<tr>
<td>قهر</td>
<td>violence, force, oppression; power; chastisement; anger.</td>
</tr>
<tr>
<td>قياس</td>
<td>measure; reasoning, thought, advice, argument; a syllogism.</td>
</tr>
<tr>
<td>قيم</td>
<td>station, standing; resurrection; confusion, tumult.</td>
</tr>
<tr>
<td>قصر</td>
<td>Cesar, an emperor.</td>
</tr>
</tbody>
</table>

| ك | A. as, like, in the same manner. |
A. Katibi (a writer, secretary) proper name.

A like my eyes, comp. of like, ии like, and the inseparable pronoun my.

to caress.

business, object; a maker.

a work-shop, place of business; the world.

a battle, contest.

expert: one who labours, adjusts, penetrates, brings a thing to bear. Effective. Workmen.

to penetrate, labour, &c.

a caravan.

to lessen.

would!

a house, hall, gallery, chamber.

to dig.

a curling lock.

the body; a form, model.

desire, wish.
action, labour, profession; life.

the circling of the glass.

I made, from

to do, make.

the neck.

a battle-axe, mace.

to take.

a wolf.

warmth.

Carmania, name of a place.

marriage, nuptials, betrothing, a pledge.

lamentation, weeping.

flee, escape.

weep.

that, which.

to perform.

pass.

choose; to bite.

select, most excellent, noble, glorious: bitten.

a person, any one.

spreading, strewing, from

to spread, strew, scatter.

to break, tear.

breaking, from the above.

conquering, opening, &c.

from

to open, discover, conquer; to rejoice.

he discovers, from the above.

become: to kill.

to break, rend.

to scatter, dissolve.

Kashmir, name of a place.

he has discovered, &c.

from

to discover, open, conquer, delight.

a region, climate, country.

I have suffered or drawn.

the hand, the palm.

he said. speech.
I said.

to speak, say; speaking.

thou hast said; he said.

(gul) a rose.

(gil) clay.

rose-water.

hair, locks.

a word, writing, oration.

Gulandâm (rose-resembling, from a rose, and form, figure, &c.) a proper name.

da diadem, cap.

a rose-bush.

rose-scented.

a closet, cottage, hut.

gulzar

Gulistân (a rose-garden, bower of roses) title of a celebrated book.

a beautiful species of red rose.

a rose-garden.

rose-cheeked.

rose-coloured.

strewing flowers.

a rose-walk; bower, delightful place.

rose-coloured.

A. (pl. of گلی) the whole; universal. The whole works.

little; defective; absent.

to insert, place, commit: to loose, liberate.

A. perfection, accomplishment, finishing.

of little value.

less.

with little sense.

do thou; doing, from درن a boundary, margin, side, part, shore; an embrace.

a vault, arch, tower, cupola.

rotting, from
to rot.

or a servant maid, female slave.

where?
y thou, from

an ear.

listen thou, from
to listen.

to move.

(pl. لبان) a lip; margin.

A. the heart, pith, marrow.

up to the brim.

an army.

a conquering army.

A. benignity, gentleness,

grace, favour, humanity, generosity.

a ruby, ruby lip.

a lack, a hundred thousand.

A. for the worship (of God) comp. of ل for, and ل for

the Arabic article لا and adoration.

A. the most precious sort of pearls; beautiful women.

A. a lion.

but.

A. Layl or ليلة night.
<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>مبسوط</td>
<td>a. extended, dilated, spread.</td>
</tr>
<tr>
<td>پرسیدن</td>
<td>do not ask, from</td>
</tr>
<tr>
<td>مثال</td>
<td>a. similitude, resemblance.</td>
</tr>
<tr>
<td>متنوئد</td>
<td>a. rhyme.</td>
</tr>
<tr>
<td>مجلس</td>
<td>a. an assembly, banquet.</td>
</tr>
<tr>
<td>مجنون</td>
<td>a. Majnūn (distracted with love) proper name.</td>
</tr>
<tr>
<td>مجمع</td>
<td>a. a place where people assemble; a collection, junction.</td>
</tr>
<tr>
<td>محبوب</td>
<td>a. love, friendship, benevolence; affection; company.</td>
</tr>
<tr>
<td>محبوب</td>
<td>a. a friend, mistress; amiable, dear, beloved.</td>
</tr>
<tr>
<td>محبوب</td>
<td>a. confined, imprisoned.</td>
</tr>
<tr>
<td>متکرم</td>
<td>a. a friend, counsellor; spouse, husband, wife; any one who from their station in a family is admitted into the haram or women's apartments.</td>
</tr>
<tr>
<td>شکر</td>
<td>a. vile, contemptible, trifling.</td>
</tr>
</tbody>
</table>

- **Layla, a woman's name.**
- **م (annexed to words)** my.
- **مارا** us; to us.
- **ماللین** to rub, grind, polish.
- **مانند** to remain.
- **مانستن** to resemble.
- **مانند** they remain, from.
- **موادَخ** with cheeks like the moon.
- **موادَروی** with a face like the moon.
- **ماهی** lunar, monthly; a fish.
- **مالیل** inclining, having a propensity.
- **مبدا** lest, by chance.
<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>مَرَّدٍ</td>
<td>to die; to be extinguished.</td>
</tr>
<tr>
<td>مَرَّدٍ</td>
<td>a. courtesy, generosity.</td>
</tr>
<tr>
<td>مَرَّدٍ</td>
<td>joyful tidings.</td>
</tr>
<tr>
<td>مَرَّدٍ</td>
<td>enamoured, intoxicated.</td>
</tr>
<tr>
<td>مَرَّدٍ</td>
<td>a. disdainful; rich; content.</td>
</tr>
<tr>
<td>مَشَامٍ</td>
<td>a. perfumed; the palate.</td>
</tr>
<tr>
<td>مَشَامٍ</td>
<td>مَشْهَادَةٍ</td>
</tr>
<tr>
<td>مَشَامٍ</td>
<td>مَشْهَادَةٍ</td>
</tr>
<tr>
<td>مُشْقِرٌ</td>
<td>مُشْقِرٌ</td>
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<tr>
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<tr>
<td>مَصْرَعٌ</td>
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<td>مَطْرَبٌ</td>
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<tr>
<td>مَشَقِّعٌ</td>
<td>مَشَقِّعٌ</td>
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<td>مَشَقِّعٌ</td>
</tr>
</tbody>
</table>

- a. place, time, opportunity.
- Muhammad (praiseworthy) proper name.
- a. affliction, disgrace.
- a. contracted; an epitome.
- A. discordant, confused.
- a magazine, treasury.
- a. governing; a governor, magistrate.
- a. a space of time.
- a. astonished, disturbed.
- a. to taste; the taste, palate.
- me; to me.
- a. (pl. مرْحَم) favours, graces.
- a. desire, will, affection.
- a. (pl. مرْحَم) remedies, plasters.
- a man, hero; brave.
- courageously, manfully.
<table>
<thead>
<tr>
<th>Arabic Word</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>معتبر</td>
<td>scented, perfumed.</td>
</tr>
<tr>
<td>معقول</td>
<td>reasonable, rational, probable, pertinent.</td>
</tr>
<tr>
<td>ممأ</td>
<td>an enigma, mystery.</td>
</tr>
<tr>
<td>معنى</td>
<td>sense, idea, signification.</td>
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<td>معروف</td>
<td>established, known.</td>
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<td>مغ</td>
<td>a priest of the Parsees, Guebres or worshippers of fire.</td>
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<td>مغنية</td>
<td>cup-bearers.</td>
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<td>مغز</td>
<td>the brain, head, marrow, substance, or best part of any thing.</td>
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<tr>
<td>مفارة</td>
<td>separation, alienation.</td>
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<td>مقام</td>
<td>condition, station; dignity; office: residence: musical tone.</td>
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<tr>
<td>مقدار</td>
<td>quantity, space, number.</td>
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<td>موضوع</td>
<td>intention, will, desire.</td>
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<tr>
<td>مقلب</td>
<td>a conductor, mover, disposer.</td>
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<tr>
<td>مكافات</td>
<td>a recompense, reward.</td>
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<td>جاف</td>
<td>perhaps, by chance; unless.</td>
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<td>مليل</td>
<td>wine.</td>
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<td>ملح</td>
<td>a sailor.</td>
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<tr>
<td>ملك</td>
<td>a kingdom, power, possession, inheritance; an angel.</td>
</tr>
<tr>
<td>ملمع</td>
<td>rays of light.</td>
</tr>
<tr>
<td>من</td>
<td>my. من خود myself.</td>
</tr>
<tr>
<td>ممنوحة</td>
<td>finished, concluded.</td>
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<tr>
<td>مست</td>
<td>full of, endowed with.</td>
</tr>
<tr>
<td>منزل</td>
<td>a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage.</td>
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<tr>
<td>منصور</td>
<td>a conqueror, triumpther.</td>
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<tr>
<td>منفع</td>
<td>advantages.</td>
</tr>
<tr>
<td>منقول</td>
<td>a bird's bill.</td>
</tr>
<tr>
<td>منيار</td>
<td>do not bring, the imperat. of with the negative prefixed.</td>
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<tr>
<td>ميني</td>
<td>listen not, the negative imperative of دين.</td>
</tr>
<tr>
<td>موج</td>
<td>a wave.</td>
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</table>
A. cause; an acceptor.
A. melodious; adjusted, arranged, weighed.
A. time, season.
A. Musul, name of a place.
A. firm.
A. separated, repudiated. abandoned.
A wine drinker; an earthen drinking vessel.
A. thou knowest.
dying, from the son of a prince or great man, a knight.
Mirzá Mahádí, proper name.
dost thou grow? from dost thou strikest.
A. is it becoming?
A. a cloud, a fog.
a seller of wine, comp. of wine, and part of a seller of wine.
thou drawest, bearest.
I complain, from fruits.
not. hopeless.
pure, sincere; like.
imperfect.
worthless, despicable.
A. memorable events; rare.
<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
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<tr>
<td>Ats</td>
<td>نادر شاه (Nadir Shāh, proper name).</td>
</tr>
<tr>
<td>blandishments; wantonness.</td>
<td>ناز</td>
</tr>
<tr>
<td>gentle, tender, delicate.</td>
<td>نازرین</td>
</tr>
<tr>
<td>elegant, delicate, amiable.</td>
<td>ناشکفته</td>
</tr>
<tr>
<td>unblown, unblemished.</td>
<td>ناشناس</td>
</tr>
<tr>
<td>ignorant.</td>
<td>ناصر</td>
</tr>
<tr>
<td>a conqueror, defender.</td>
<td>ناظر</td>
</tr>
<tr>
<td>a spectator, superintendent.</td>
<td>نافه</td>
</tr>
<tr>
<td>a bag (of musk): the navel.</td>
<td>ناک</td>
</tr>
<tr>
<td>full of.</td>
<td>ناکه</td>
</tr>
<tr>
<td>suddenly.</td>
<td>ناکهان</td>
</tr>
<tr>
<td>unexpectedly.</td>
<td>ناکهان</td>
</tr>
<tr>
<td>plaintive, complaining.</td>
<td>نالیدن</td>
</tr>
<tr>
<td>to complain.</td>
<td>نام</td>
</tr>
<tr>
<td>a name.</td>
<td>نامدار</td>
</tr>
<tr>
<td>illustrious; a hero.</td>
<td>نامدار</td>
</tr>
<tr>
<td>a book, history.</td>
<td>نام</td>
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<tr>
<td>bread.</td>
<td>نلیب</td>
</tr>
<tr>
<td>A. a viceroy, deputy.</td>
<td>نبرد</td>
</tr>
<tr>
<td>a battle, war.</td>
<td>نم</td>
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<tr>
<td>is not.</td>
<td>نیود</td>
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<tr>
<td>I would not have been.</td>
<td>صیب</td>
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<tr>
<td>I will not turn.</td>
<td>نتاری</td>
</tr>
<tr>
<td>do you not fear.</td>
<td>نتاری</td>
</tr>
<tr>
<td>it is impossible.</td>
<td>نتار</td>
</tr>
<tr>
<td>A. scattering, dispersing.</td>
<td>نثر</td>
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<tr>
<td>A. prose; to diffuse, strew.</td>
<td>نکسته</td>
</tr>
<tr>
<td>I would not have sought, or leaped.</td>
<td>نکست</td>
</tr>
<tr>
<td>A. a star, planet: fortune.</td>
<td>نجم</td>
</tr>
<tr>
<td>A. grammar, syntax.</td>
<td>نجر</td>
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<tr>
<td>hunting; the chase; prey.</td>
<td>نخچیب</td>
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<tr>
<td>first.</td>
<td>نخچیب</td>
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<tr>
<td>Nakhshabi, proper name.</td>
<td>نخچیب</td>
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<tr>
<td>male.</td>
<td>نرس</td>
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<tr>
<td>a narcissus.</td>
<td>نرم</td>
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<tr>
<td>gentle, tame; light: soft.</td>
<td>نرز</td>
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<tr>
<td>near.</td>
<td>نرز</td>
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<tr>
<td>A. descending; hospitality.</td>
<td>نژل</td>
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<tr>
<td>A. descent; happening.</td>
<td>نژل</td>
</tr>
</tbody>
</table>
A. Niskhi (a transcript) the character in which Arabic manuscripts are generally written.

A. a gale.

A. to cause to sit down.

A. alacrity, pleasure.

A. to fix.

A. to sit down.

A. you do not hear.

A. sitting, from.

A. counsel, exhortation.

Naẓāmī, name of a poet.

A. the sight, the eye.

A. rolling the eyes, ogling.

A. verse; a string of pearls.

A. to call or sing aloud.

A. a benefit; victuals.

A. beautiful, good; swift.

A. music, harmony.

A. soul, self; breath; desire.

A. gain, utility.

A. ready money.

A. painting, embroidery.

A. a narration, report, copy, translation.

A. a picture, ornament; a beautiful woman.

Nagāristān (a gallery of pictures) title of a celebrated book.

A. subtilties, mysteries.

A. to view.

or good.

or custody, care, observation.

preserve thou, imperat.

of

showing. they show.

to show.

melody, voice: wealth.

(pl. of) viceroy, &c.

to soothe.

soothing, from the above.
(pl. نواژشات) a favour.

Naważat soothing, warbling,

from Naważdena a benefit.

Nawit A. a turn, change, watch,
centinel. Nawit zdin to relieve guard.

Nawah the spring, the early spring; new year.

Naj A. the prophet Noah.

Noh A. a complaint.

Nud ninety.

Nur A. light, brightness.

Nuruz the first day of spring.

Nuruzade nineteen.

Nus drinking, a drinker; any thing drinkable, from Nushidn Nushat to write.

Nusis write thou, from the above.

Nå nine.

Nå placing, from

N nåden to place.

N nådeni am we have placed.

När a tree, shrub.

När hidden, from Narts När a. a river; flowing.

Narts to hide, lie hid.

Nee a pipe, flute.

Niez even, also: again.

Niest there is not.

Nishen to write.

Nikey good, excellent.

Nikko bright, beautiful, elegant.

Nikbi the river Nile.

And; he, she, it.

Ups after, behind, again.

Ups dashen to detain.

Ups A. evident.

Uacies A. actions, occurrences, events: battles: misfortunes.

Van, or Wän, name of a town.

Wojd A. essence, substance, existence, nature, body, person.
to commit, perform, give a being to.
or or like, possessing.
a leaf of a tree or paper.
and from.
it blows, from he, she, it is.
like, resembling.
enjoyment; arrival; meeting; conjunction.
situation: action; gesture.
good faith; a promise.
but: a prince: a slave.
he, she, it; his, her, its.
a desert; depopulated.
dreadful, terrible.
separation, absence.
an assault; impetuosity.
every: soever.
Harāt, name of a city.

whenever.
whatsoever.
although.
wherever.
wheresoever.
ever.
ever never.
whosoever.
a thousand; a nightingale.
to be, exist.
eight.
eighty.
eighteen.
seven.
seventy.
seventeen.
whether, but.
and, also; together: both.
(annexed to words)
their.
of the same nest.
only.
directly.
of the same inclination.
of the same banquet.
lying on the same pillow.
in the same way.
like, as.
sleeping together.
breathing together.
an intimate friend.
sitting together; a companion.
all, universal.
it arrives, comes.
I went, from
always.
black; an Indian.
time, season.
yet.
a. air: wind: sound.
no, never.
dost thou not know?
from

to lay down.

or finding.
I may find, both from
remember; memory, record.
a friend, mistress; defender; power, advantage.
O heaven! O Lord!
comp. of O! and a lord, master.
eleven.
jessamine.
he found, from to find.
a ruby.
(annexed to words) thy.
a. the hand; aid, power, strength.
(annexed to words) their.
that is to say, viz.
prey, spoil, booty.
one.
a hero, conqueror; incomparable; unequalled.
precious, valuable, rare.
inestimable, rare.
one moment.
one or two, a few.
one another.

one day.
(annexed to words) my.
Yemen, Arabia the happy.
Joseph.

THE END.
ERRATA.

The following errors, which, (perhaps with a few others), have chiefly arisen from the breaking of the dots in the press, are pointed out for correction.

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