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کتاب
شکرستان
در نحوي زبان پارسي
تصنيف
يونس اوکسفردي

A
G R A M M A R
OF THE
PERSIAN LANGUAGE.

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چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشکن

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T H E
P R E F A C E.

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 shou'd remain in manuscript upon the shelves of our publick 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 Asiatick 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 Mahomed, 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 shown 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 untiried 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 disrepute, 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 tedious 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 incompatible 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 poems, and has composed a fine passage from them, whom he compares to Petrarch: if that extraordinary man had added a knowledge of several other languages to his other acquisitions, we should by this time have seen the poems and
histories

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 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

* Ascham.

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
3 *their*

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 dic-
tionary

tionary of the Asiatick 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 expence 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 and the causes of that neglect were so various, we could not have expected that any slight power would rouse 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

mind of man: interest was the magick 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 Arabick 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 publick 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 publick 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

*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 enquiries 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 ‡.*

* See *Hermes*.

† *A short Introduction to English Grammar*.

‡ *The grammar prefixed to the Dictionary of the English Language*.

*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 publick 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, philosophy, 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

* 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.

*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 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 needs not burden his mind with those that deviate from the common form, as they will be

* Dr. HUNT.

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insensibly

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 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 Gulistan 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 Anvar Soheili by Houssein Vatez, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text;

and

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 Gulistân, 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

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 Arabick 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 Asiatick 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 for-
 “ bidding *;” but as we may suppose the Latin and English to be connected in the following sentence, “ The true *lex* is
 “ *recta ratio*, conformable *naturæ*, which by commanding
 “ *vocet ad officium*, by forbidding *à fraude deterreat*.”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the He-

* See Middleton's *Life of Cicero*, vol. III. p. 351.

brew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick 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 Arabick 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 Arabick, 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 *.*

* 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 revision 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.

کتاب
شکرستان
در نحوي زبان پارسي

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A

G R A M M A R
O F T H E
P E R S I A N L A N G U A G E.

O F L E T T E R S.

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

Alif.

A GRAMMAR OF THE

	IV. FINALS.		II. INITIALS and MEDIALS.		I.
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ا	ا	ا	ا	A.
Ba.	ب	ب	ب	ب	B.
Pa.	پ	پ	پ	پ	P.
Ta.	ت	ت	ت	ت	T.
Sa.	ث	ث	ث	ث	S.
Jim.	ج	ج	ج	ج	J.
Chim.	چ	چ	چ	چ	Ch.
Hha.	ح	ح	ح	ح	Hh.
Kha.	خ	خ	خ	خ	Kh.
Dal.	د	د	د	د	D.
Zal.	ذ	ذ	ذ	ذ	Z.
Ra.	ر	ر	ر	ر	R.
Za.	ز	ز	ز	ز	Z.
Zha.	ژ	ژ	ژ	ژ	Zh.
Sin.	س	س	س	س	S.
Shin.	ش	ش	ش	ش	Sh.
Sfad.	ص	ص	ص	ص	Sf.
Zzad.	ض	ض	ض	ض	Zz.
Ta.	ط	ط	ط	ط	T.
					Zza.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Zza.	ظ	ظ	ظ	ظ	Zz.
Ain.	ع	ع	ع	ع	A.
Gain.	غ	غ	غ	غ	G.
Fa.	ف	ف	ف	ف	F.
Kaf.	ق	ق	ق	ق	K.
Kaf.	کک	کک	کک or ک	ک	K.
Gaf.	گگ	گگ	گگ	گگ	G.
Lam.	ل	ل	ل	ل	L.
Mim.	م	م	م	م	M.
Nun.	ن	ن	ن	ن	N.
Vau.	و	و	و	و	V.
Ha.	ه	ه	ه	ه	H.
Ya.	ی	ی	ی	ی	Y.
Lam-alif.	لا	لا	لا	لا	

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 Mohammed. Every letter should be connected with that which follows it, except these seven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which.

which are never joined to the following letter, as will appear from the words *برک* *berk* a leaf, *داوری* *daveri* 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 پ ت* 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 *تو* and *پیر بار*.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a *س* or *s*, as *ابو لیث* Abu Leis, 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 Arabick. The same may be observed of the following letters, *ق غ ع ط ظ ص ح* which rarely occur in words originally Persian.

ج

چ and چ

The first of these letters answers to our soft *g* in *gem*, which a Persian would write چم or to our *j* in *jar* جار: the second of them چ founds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *e*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. 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 khán, or cán, with an aspirate on the first letter.

A GRAMMAR OF THE

ذ

ذ answers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *dh*, has in Persian the sound of ز *z*, and is often confounded with it; thus they write گذشتن and گزشتن *guzeshten to pass*: It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, آذربایجان *Azarbiján the province of Media*, so called from آذر *azar*, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first built their temples in that province.

ر

ر and the three liquids ل م ن are pronounced exactly like our *r*, *l*, *m*, *n*; as آرام *arám rest*, لاله *láléh a tulip*, مار *már a serpent*, نان *nán bread*. But ن before a ب has the sound of *m*, as کنبد *kumbed a tower*, عنبر *amber ambergris*.

ز

ز has the sound of our *z*, as لاله‌زار *lalehzár* a bed of tulips.

ژ

This letter has the sound of our *j* in the word *pleasure*; *treasure*; and corresponds precisely with the soft *g* of the French in *gens*, or their *j* in *jour*. It may be expressed in our characters by *zh*, as ژاله *zháleh* dew; for it has the same relation to *z* which *jb* has to *s*.

ش and س

ش and س are our *s* and *sh*, as سلیم شاه *Selim sháh* king *Selim*.

ظ ط ض ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. ص differs little from س as صدر *Saddar* the name of a Persian book; and ط has nearly the same sound with ت as عطر *otr* essence; a word often used in English, since our connection with India, to denote

3 A GRAMMAR OF THE

denote the precious perfume called *otter of roses*. The word is Arabick, as the letters ع and ط sufficiently prove. ط and ظ differ very little from ز; but they are pronounced more forcibly, and may be expressed by zz, as نظامي Nezzámi *the name of a poet*; خضر Khezzár *the name of a prophet in the eastern romances*.

غ and ع

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis*; but in Persian it is a sort of vowel, and answers generally to our broad *a*, as عرب Arab *the Arabians*; عین áin *a fountain*. Sometimes it has a sound like our *o*, as in the word before-mentioned, عطر *perfume*. As to غ it is commonly pronounced in Persia like our hard *gh* in the word *ghost*, as غلام gholám *a boy, a servant*.

ف

ف has the sound of *f* in *fall*, as فال fal *an omen*.

ك and ق

ق is another harsh Arabick letter, but in Persian it is

often confounded with ك, which has the sound of our *k*, as كرمán *Kermán the province of Carmania*; قاف *Kaf a fabulous mountain in the Oriental tales.*

گ

When ك has three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان *gulistán a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ك *k* and گ *g* can be learned only by use: thus they often write گلاب *rose-water*, and pronounce it *gulab*.

ن م ل

See the remark on ر These letters are the liquids *l, m, n, r.*

ه

ه is a slight aspiration, and is often redundant, as بهار *behár the spring*, which is pronounced almost like *beár*; هرات *Herat a city in the province of Corasan*, which the Greeks called *Aria*: ه therefore is the *h* of the French in *bonnête*, whence came our *honest* without an aspiration. At

C

the

10. A GRAMMAR OF THE

the end of a word it frequently sounds like a vowel, as ك *ke*, which has the same sense and pronunciation as the Italian *che* which.

OF VOWELS.

The long vowels are ي و ا, and may be pronounced as *a*, *o*, *ee* in the words *call*, *stole*, *feed*; as خان *khán* a lord, اورا *ora* to him, نیز *neez* also; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as بَ ba or be, بِ be or bi, بُ bo or bu; thus,

اَكْرَ اَنْ تُرْكُ شِيرَازِي بَدَسْتِ اَرَدِ دِلِ مَارَا
بَخَالِ هِنْدُوِيْشِ بَكْشَمِ سَمَرْقَنْدِ وَ بُخَارَا

Egheh ân turki Shirâzi bedest âred dili mára

Bekhâli hinduîsh bakshem Samarcandu Bokhârâra.

The mark ° placed above a consonant shows that the syllable ends with it, سَمَرْقَنْدِي Sa-mar-can-di a native of Samarcand; the first of which syllables is short, the second and third long by position, and the last long by nature: but this belongs to the prosody. These short
vowels

vowels are very seldom written in the Persian books ; and the other orthographical marks are likewise usually suppressed, except Medda ~, Hamza °, and Teshdid ¨; the two first of which are most common.

Medda above an ا gives it a very broad sound, as آ aun : Hamza supplies the place of ي in words that end in ى ; it therefore sometimes represents the article, as نامۀ námci *a book*, or denotes the former of two substantives, as نافۀ مشک náfeī mushk *a bag of musk* ; or, lastly, it marks the second person singular in the compound preterite of a verb, as دادۀ dadēī, which would regularly be دادۀ ای dādeh i *thou hast given*. Teshdid shows a consonant to be doubled, as طرّۀ turreh *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 consonants, 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, *su, brd, mtbr* ; thus the Persian word ب bud may be pronounced like our *bud*.

Vau و and Ya ي are often used as consonants, like our v and y; thus, وان Van *a town in Armenia*; جوان juvan *juvenis, giovane, young*; يمين Yemen, that province of Arabia which we call *the happy*; خدايار Khodayár, a proper name signifying *the friend of God*. و before ا often loses its sound, as خوان khán *a table*.

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, 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.

بده ساقی می باقی که در جنت نخواهی یافت
کنار آب زکنا باد و گلگشت مصلا را

Bedéh sákée meï bákée ke der jennet nekháhi yaft,
Kunári ábi rucnabád va gulghéshti musellára.

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فغان کین لولیان شوخ شیرینکار شهر آشوب
چنان بردند صبر از دل که ترکان خوان یغمارا

Fugán keîn lulián shokhi shiringári shebrâshob
Chunán berdendi fabr az dil ke turkan khani yagmára.

ز عشق ناتهام ما جبال یار مستغنیست
بآب و رنگ و خال و خط چه حاجت روی زیبارا
Ze eshki nátemámi má jemáli yári mustagnift
Beáb u reng u khál u khatt che hájet ruyi zibára.

هدیث از مطرب و می گو و راز دهر کتر جو
که کس نکشود و نکشاید بحکمت این معبارا
Hadís az mutreb u mei gú va rázi dehri kemter jú
Ke kes nekshud u nekshaied behikmet ein moammára.

من از آن حسن روزافزون که یوسف داشت دانستم
که عشق از پرده عصمت برون ارد زلیخارا
Men az ân husni ruzafzún ke yusuf dashti daneistem
Ke eshk az perdeí ismet berún ared zuleikhára.

نصیحت گوش کن جانا که از جان دوستتر دارند
جوانان سعادتهند پند پیر دانارا

44. A GRAMMAR OF THE

Nāshet góshi hun. jána ke az ján doštiter dasend
Juvánáni faádetmendí pendí. péeri. danára.

بدم گشتی و کورسندم افاك الله نكو گشتی
جواب تلخ میزیبد لب: لعل شکرخوارا.

Bedem gufti va khursendem. afák alla neku gufti
Juvabi telkhi mizeibed lebi láli shekerkhára.

غزل گشتی و دُر سفتی بیا و خوش بخوان حافظ
که هر نظم تو افشاند فلک عقد ثریارا

Gazel gufti va durr sufti beá va khoosh bukhán Hafiz
Ke ber nâzmi to, afshâned felek ikdi, furiára.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as ل lamelif, compounded of ل l. and ا a, in the word مصلا mosella: but the most usual combinations are formed with ح ج خ which have the singular property of causing all the preceding letters to rise above the line, as بخارا bôkhára, نخبیر nakchээр, تصحیح tas-héeh. The letters that precede م m. are also sometimes raised.

PERSIAN LANGUAGE. ❖

The Arabick characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخي Niskhi, the تعلیق Tâlik, or *hanging*, and the شکسته Shekesteh, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâlik, which answers to the most elegant of our Italic hands. As to the Shekesteh, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; 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 *pufer* *a boy*, کنیز *keneez* *a girl*, or are distinguished by the words نر *ner* *male*, and ماده *madé* *female*; as شیر نر *sheeri ner* *a lion*, ماده شیر *sheeri madé* *a lioness*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ة added to it, as معشوق *mafshuk* *a friend, amicus*, معشوقه *mafshúka* *a mistress, amica*, as in this verse:

گل در بر و می پر کف و معشوقه بکامست

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

but

but in general, when the Persians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ة into ت; thus نعمة nimet *a benefit* is written نعت: 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 را to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, پسر puser *a child*.

Dative and Acc. پسر را puserra *to a child or the child*.

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن gul chiden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that syllable is added to it, as گل را چید gulra chid *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 کذا or

short *e* () is added in reading to the former of them, and the latter remains unaltered, as مشکِ ختن *the musk of Tartary*, which must be read mushke Khoten. The same rule must be observed before a pronoun possessive; as پسرِ من *pufer men my child*: and before an adjective; as شمشیرِ تابناک *shemshire tabnak a bright scimitar*. If the first word ends in *l* or *و* the letter *ي* is affixed to it; as پاشا *pascha a basha*, پاشايِ موصل *paschái Mousel the basha of Mousel*, میوهايِ شیرین *mivahai shireen sweet fruits*: if nouns ending in *s* come before other nouns or adjectives, the mark Hamza ^ء is added to them, as چشمهٔ حیوان *cheshméi heyván 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, ايِ پسر *ai pufer O child*.

Ablative, ازِ پسر *az pufer from a child*.

The poets, indeed, often form a vocative case by adding *f* to the nominative, as ساقيا *sakia O cup-bearer*, شاها *shaha O king*; thus Sadi uses بلبلا *bulbula* as the vocative of بلبل *bulbul a nightingale*,

بلبلا

بلبل! مژدۀ بہار بیا
خبر بد بیوم باز بگذار

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

In some old compositions the particle *mer* مر is prefixed to the accusative case; as *مر اورا دیدم* *mer ora deedem* *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:

گل *gul a rose, rosa.*

Singular.

Plural.

Nom. گل *a rose, rosa.*

گلہا *roses, rosæ.*

Gen. گل *of a rose, rosæ.*

گلہا *of roses, rosarum.*

Dat. گلا *to a rose, rosæ.*

گلہارا *to roses, rosis.*

Acc. گلا *the rose, rosam.*

گلہارا *the roses, rosas.*

Voc. ای گل

Poet. } *O rose, ô rosa.*

ای گلہا *O roses, ô rosæ.*

Abl. از گل *from a rose, rosa.*

از گلہا *from roses, rosis.*

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بلبل *bulbul a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*
 Dat. and Acc. بلبلرا *to a nightingale.*
 Voc. اي بلبل (Poet. بلبلا) *O nightingale.*
 Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*
 Dat. and Acc. بلبلانرا *to nightingales.*
 Voc. اي بلبلان *O nightingales.*
 Abl. از بلبلان *from nightingales.*

ساقی بیار باده که آمد زمان گل
 تا بشکنیم توبه دگر در میان گل
 حافظ وصال گل طلبی همچو بلبلان
 جان کن فدای خاک ره باغبان گل

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

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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 ي to a noun, which restrains it to the singular number; as گلی *guli a single rose*;

رغم بیاغ صبحدمی تا چینم گلی
آمد بکوش ناکم آواز بلبل

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

می خواه و گل فشان کن

Call for wine, and scatter flowers around.

When a noun ends in ه the idea of unity is expressed by the mark Hamza, as چشمه چشمه *cheshmei a single fountain.*

O F N U M B E R S.

From the two examples in a preceding section it appears that the Persian plural is formed by adding ان or ها 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

Sing.	Plur.
شُرک gurk <i>a wolf.</i>	شُرکان gurkan <i>wolves.</i>
پِلَنک pelenk <i>a tyger.</i>	پِلَنکان pelenkan <i>tygers.</i>

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

بَال bal <i>a wing.</i>	بَالِها balha <i>wings.</i>
سَاحِل fahil <i>a shore.</i>	سَاحِلِها fahilha <i>shores.</i>

Both these plurals occur in the following elegant distich,

شب تاریک و بیم موج و گردابی چنین هایل
کجا دانند حال ما سبکباران ساحلِها

The night is dark; the fear of the waves oppresses 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 *shütür a camel*, شترها *shütürha* and شتران *shütüran camels*; and on the other side the names of things sometimes have plurals in ان, as لب *leb a lip*, لبان *leban lips*.

Names of persons ending in ا or و form their plurals in ان, as دانا *dana a learned man*, دانایان *danayan learned men*; and those that end in ة are made plural by changing the last letter into گان, as بچه *peché an infant*, بچگان *pechégan infants*; and sometimes by adding گان as a separate syllable; thus, فرشته *ferishte an angel*, فرشته گان *ferishte gan angels*.

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

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

Sing.

Plur.

نوازش *nüwazish a favour*. نوازشات *nüwazishat favours*.

قلعة *kalat a castle*.

قلعجات *kalajat 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 Arabick 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 عيت *aib* *a vice*, عيبها *aibha* and عوايب *avaib* *vices*; قلعه *kalah* *a castle*, قلعا *kalaha* and قلاع *kalaa* *castles*; نايب *nayib* *a viceroy*, plur. نواب *navab*, 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 Arabick; and if the learner will follow my advice, he will peruse with attention the Arabick grammar of Erpenius * before he attempts to translate a Persian manuscript.

* 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 Arabick odes and elegies, which they have explained in excellent notes: but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it *تر*, and superlative by adding *ترین*, as

خوب khub *fair*, *خوبتر* khubter *fairer*, *خوبترین* khubterin *fairest*.

Our *than* after a comparative is expressed by the preposition *از* az, as

بیاض روی تو روشنتر از رخ روز
سواد زلف تو تاریکتر از ظلمت داج

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.

ماه نیکوست ولی روی تو زیباتر از وست
سرو دلجوست ولی قد تو دلجوتر از وست

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, as *حکیمان* lhakiman *the wife*; if it be a compounded adjective, the syllables *ان* and *را* denoting the plural number and the oblique case, are placed at the end of it, as *صاحبدل* fahibdil *an honest man*; oblique *صاحبدلرا* fahibdila; plural *صاحبدلان* fahibdilan, oblique *صاحبدلانرا* fahibdilanra;

فرو مانند پری رویان زآن عارض
خجل گشتند سبب رویان زآن کاکل

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 men *I.*

Sing. *من* men *I.* Oblique, *مرا* merá *me.*

Plur. *ما* ma *we.* *مارا* mára *us.*

تو to *Thou*.

Sing. تو to *thou*.

Obl. ترا tura *thee*.

Plur. شما shumā *you or ye*.

شمارا shumára *you*.

او o *He*.

Sing. او o *he, she, or it*.

Obl. او را óra *him, her, or it*.

Plur. ایشان ishán *they*.

ایشانرا ishánra *them*.

The poets often use ایشان for شان, as

همیرفتم و کوفتم مغز شان
تهی کردم از پیکر نغز شان

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

After a preposition او is often changed into وي or و or اوي öc, as

چون شاه جهاندار بنمود روی
زمینرا ببوسید و شد پیش اوي

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 بدو bedo for باو beö *in it*;

it; the same may be observed of **بدان** bedân for **بآن** bëân *in that*, **بدين** bedeen for **بآين** *in this* *.

The possessives are the same with the personals, and are distinguished by being added to their substantives, as

Sing. **دل من** dili men *my heart*.

دل تو dili to *thy heart*.

دل او or **وي** dili o *his or her heart*.

Plur. **دلهاي ما** dilhaï ma *our hearts*.

دلهاي شما shuma *your hearts*.

Poet. **تان**

دلهاي ايشان dilhaï ishân *their hearts*.

Poet. **شان**

They are often expressed in the singular number by these final letters **م** em, **ت** et, and **ش** esh, and after an **ا** or **و** by **ام** am, **ات** at, and **اش** ash: but after nouns ending in **ا** elif or **و** vau the letter **ي** ya is inserted before the finals **ش** or **ت**, as

* In the same manner and from the same motive 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*,

Omnem crede diem *tibid* illuxisse supremum.

دل dilem *my heart.*

دلت dilet *thy heart.*

دلش dilesh *his or her heart.*

ام جامۀ am jámeï *my robe.*

ات جامۀ at jámeï *thy robe.*

اش جامۀ ash jámeï *his or her robe.*

مویم mûim *my hair.*

مویت mûit *thy hair.*

مویش mûish *his or her hair.*

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

خوشا شیراز و وضع بی مثالش
خداوندا نگهدار از زوالش

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 ش *it* is added to زوال ; so in the following distich, ت the dative of تو *thou*, is placed after the conjunction *gher* *if*.

بہی سجاده رنگین، کن گرت. پیر مغان گوید
کہ سالک بیخبر نبود زراہ و رسم منزلہا

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 ;

Nom. خود or خودش	Oblique, خود را
خویش or خویشتن	خویشتن را
خوي or خويش	

thus we may use

خود من <i>myself</i> .	ما خود <i>ourselves</i> .
تو خود <i>thyself</i> .	شما خود <i>yourselves</i> .
او خود <i>his or herself</i> .	ایشان خود <i>themselves</i> *.

* 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 ori-
ginally 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 mi-
“ sery :” if this observation be just, the Arabs have exactly the same idiom,
for their *نفس soul* answers precisely to our *self*, as صبي رمي
“ a boy threw *his self* into a river.”

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

Sing.	Plur.
خود آمدم <i>ipse veni.</i>	خود آمدیم <i>ipfi venimus.</i>
خود آمدی <i>ipse venisti.</i>	خود آمدید <i>ipfi venistis.</i>
خود آمد <i>ipse venit.</i>	خود آمدند <i>ipfi venerunt.</i>

The word خود seems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا آن بلبل سحري
تو خود چه آمي كز عشق بيخبري

Dost thou know what the early nightingale said to me ?

“What sort of man art thou, said he, that canst be

“ignorant of love?”

When خود is used as a pronoun possessive, it answers to the Greek *σφίτερος*, 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,

محرم راز دل شيداي خود
كس مي بينم زخاص و عام را

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 *this*.

Sing.	این <i>this</i> .	Oblique cases,	اینرا
Plur.	اینان <i>these</i> .		اینانرا
	or اینها		or اینهارا

آن *that*.

Sing.	آن <i>that</i> .	Oblique cases,	آنرا
Plur.	آنان <i>those</i> .		آنانرا
	or آنها		or آنها را

When این *een* is prefixed to a noun, so as to form one word, it is frequently changed into ام *im*, as امشب *im-sheb to-night* ;

تعالی الله چه دولت دارم امشب
که آمد ناکهان دلدارم امشب

Heaven ! how great is my happiness this night ! for this
night my beloved is come unexpectedly !

and امروز *imrûz to-day* ;

روز عیش و طرب و عید صیامست امروز
کام دل حاصل و ایام بکامست امروز

“ 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 and از آن prefixed to pronouns *personal*, change them into *possessives*, and are read with a short vowel, *ani to* or *ex ani to*, i. e. *thine*, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph) the throne of Egypt
 is *thine*.

The relatives and interrogatives are supplied by the invariable pronouns که *ke* and چه *che*, of which the former usually relates to persons, and the latter to things: in the oblique cases of these pronouns the final *e* is absorbed before the syllable را, as

Nom. که *who*.

Oblique, کرا *whom*.

چه *which*.

چرا *which*.

کي and چي are interrogatives, and are very often joined to the verb است, as کیست *who is it?* چیست *what is it?*

یا رب آن شاهوش ماه رخ زهره جبین
 در یکتای که و کوهر یکدانه 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 kudám is also an interrogative pronoun, as

میخواره و سرکشته و رندیم و نظرباز
وانکس که چنین نیست در این شهر 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 هر or هران prefixed to the relatives, as

هر آنکه and هر که *whosoever*.
هر آنچه and هر چه *whatsoever*.

O F V E R B S.

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 *می* and *هی*, or of the auxiliary verbs *هستن* or *بودن* *to be*, and *خواستن* *to be willing*. The passive voice is formed by adding the tenses of the verb substantive *شدن* to the participle preterite of the active; *خوانده شد* *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.

بودن to be.

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.	<i>ام</i> <i>I am.</i>	Plur.	<i>ایم</i> <i>we are.</i>
	<i>ای</i> <i>thou art.</i>		<i>اید</i> <i>ye are.</i>
	<i>است</i> <i>he is.</i>		<i>اند</i> <i>they are.</i>

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial *elif*: as with pronouns,

Sing.

Sing. منم <i>ego sum.</i>	Plur. مايم <i>nos sumus.</i>
تويي <i>tu es.</i>	شمايد <i>vos estis.</i>
اوست <i>ille est.</i>	ايشانند <i>illi sunt.</i>

With adjectives,

شادم <i>I am glad.</i>	شاديم <i>we are glad.</i>
شادي <i>thou art glad.</i>	شمايد <i>you are glad.</i>
شادست <i>he is glad.</i>	شانند <i>they are glad.</i>

The negatives are formed by prefixing نه or ن, as
 نه ام *I am not*, &c. but نه است is commonly written
 نيست *there is not*, as

راهيست راه عشق كه هيچش كناره نيست
 آنجا جز آنكه جان بسپارند چاره نيست

“ 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 هستن *to be.*

Sing. هستم <i>I am.</i>	Plur. هستيم <i>we are.</i>
هستي <i>thou art.</i>	هستيد <i>you are.</i>
هست <i>he is.</i>	هستند <i>they are.</i>

Preterite.

Preterite.

Sing.

بودم *I was.*
بودی *thou wast.*
بود *he was.*

Plur.

بودیم *we were.*
بودید *you were.*
بودند *they were.*

Preterite Imperfect.

&c. می بود می بودی می بودم

Compound Preterite.

بوده ام <i>I have been.</i>	بوده ایم <i>we have been.</i>
بوده ای <i>or</i> بوده باشی <i>thou hast been.</i>	بوده اید <i>you have been.</i>
بوده است <i>he has been.</i>	بوده اند <i>they have been.</i>

Preterpluperfect.

بوده شدم <i>I had been.</i>	بوده شدیم <i>we had been.</i>
بوده شدی <i>thou hadst been.</i>	بوده شدید <i>you had been.</i>
بوده شد <i>he had been.</i>	بوده شدند <i>they had been.</i>

Future.

خواهم بود <i>I will be.</i>	خواهیم بود <i>we will be.</i>
خواهی بود <i>thou wilt be.</i>	خواهید بود <i>you will be.</i>
خواهد بود <i>he will be.</i>	خواهند بود <i>they will be.</i>

K

Imperative.

Imperative.

Sing.

Plur.

باش or بو *be thou.*
باشد or باد *let him be.*

باشیم *let us be.*
باشید *be ye.*
باشند *let them be.*

Subjunctive, or Aorist.

باشم or بوم *I be.*
باشی or بوی *thou beest.*
باشد or بود *he be.*

باشیم or بویم *we be.*
باشید or بوید *you be.*
باشند or بوند *they be.*

Potential.

بودمی *I would be.*
بودی *thou wouldst be.*
بودی *he would be.*

بودیمی *we would be.*
بودیدی *you would be.*
بودندی *they would be.*

Future Subjunctive.

بوده باشم *I shall have been.* بوده باشیم *we shall have been.*
بوده باشی *thou shalt have been.* بوده باشید *you shall have been.*
بوده باشد *he shall have been.* بوده باشند *they shall have been.*

Infinitive.

Present, بودن by contraction بود *to be.*
Preterite, بوده شدن *to have been.*
Participle, باشا *being.* بوده *been.*

شدن *to be,*

used in forming the Passive voice.

Indicative Present.

Sing.

Plur.

مي شوم *I am.*

مي شويم *we are.*

مي شوي *thou art.*

مي شويد *you are.*

مي شود *he is.*

مي شوند *they are.*

Preterite.

مي شدم *I was.*

مي شديم *we were.*

مي شدي *thou wast.*

مي شديد *you were.*

مي شد *he was.*

مي شدند *they were.*

Preterite Imperfect.

مي شد مي شدي مي شدم &c.

Compound Preterite.

مي شده ام *I have been.*

مي شده ايم *we have been.*

مي شده اي or شده اي *thou hast been.* مي شده ايد *you have been.*

مي شده است *he has been.*

مي شده اند *they have been.*

Preterpluperfect.

مي شده بودم *I had been.*

مي شده بوديم *we had been.*

مي شده بودي *thou hadst been.*

مي شده بوديد *you had been.*

مي شده بود *he had been.*

مي شده بودند *they had been.*

Future.

Future.

Sing.

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

Plur.

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

Imperative.

شو *be thou.*شود *let him be.*شویم *let us be.*شوید *be ye.*شوند *let them be.*

Subjunctive, or Aorist.

شوم *I be.*شوی *thou beest.*شود *he be.*شویم *we be.*شوید *you be.*شوند *they be.*

Infinitive.

شدن *to be.*شده بودن *to have been.*

Participles.

شوا *being.*شده *having been.*

خواستن or خواهیدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing.	خواهم <i>I will.</i>	Plur.	خواهیم <i>we will.</i>
	خواهی <i>thou wilt.</i>		خواهید <i>you will.</i>
	خواهد <i>he will.</i>		خواهند <i>they will.</i>

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 Arabick مصدر *másdar* or *the source*.

All regular infinitives end in *یدن*, as رسیدن *to arrive*, نالیدن *to grieve*, ترسیدن *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*.

گفتم مگر صبا زچهن رسید
یا کاروان مشک ز راه ختن رسید

I.

I said,

I said, is the zephyr breathing from the garden : or is a caravan of mulk coming from Khoten ?

The letter ب prefixed to this tense is often redundant, as جامه را ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tense by prefixing the particles هي or مي, as هي ميرسيد or مي رسيد *he was arriving.*

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

بطرب و نشاط مشغول بودندى و نغمه ترانه از زبان
چنگ و چغانه اشتباع نبودندى

“ 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 ناليدمى *I might, could, should, or would grieve*, ناليدىمى *we might, &c. grieve*; so Ferdusi in a love-song,

شبي در بخت گر بر آسودمى
سر فخر بر آسمان سودمى

“ If

“ If I could sleep one night on thy bosom, I should seem
“ to touch the sky with my exalted head.”

and Hafiz,

آن طرّه که هر جعدش صد نافه چین ارزد
خوش بودی اگر بودی بویش از خوشی

“ 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 ه, as رسیده *arrived*, پاشیده *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as پاشیده ام *I have sprinkled*, پاشیده بودم *I had sprinkled*, پاشیده باشم *I shall have sprinkled*, پاشیده شدم *I was sprinkled*.

هم جان بدان دو نرکس جادو سپرده ایم
هم دل بدان دو سنبل هندو نهاده ایم

We have given up all our souls to those two enchanting
narcissus's (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 ;

فروغ جام و قدح نور ماه پوشیده
 عذار مغیچگان راه آفتاب زده

“ 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 زد *he struck*.

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

نفس باد صبا مشک فشان خواهد شد
 عالم پیر دیگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around ; the old world will again be young.

This

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

بسعی خود نتوان برد کوهر مقصود
خیال تست که این کار بیحواله برآید

“ 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,

روزگار نامه گردار شباست
بر آنجا گردار نیکو باید گشت

“ 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;

ایا شاه محمود کشورکشای
 ز من گر نترسی بترس از خدای
 خیزیدي چرا خطر تیز من
 نترسیدی از تیغ خون ریز من

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 نه and ن are changed in the imperative into مه and م, as میس *do not ask*;

درد عشقی کشیده‌ام که میس
 زهر هجری چشیده‌ام که میس

“ 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, elif, the letters م ن and ب are changed into می, نی, and بی, as before آر are used بیا *bring thou*, میا *do not bring*;

ساقیا ساغر شرابا بیا
 یکدو ساغر شراب ناب بیا

“ Boy,

“ Boy, *bring* a cup of wine ; *bring* a few more cups of
 “ pure wine.”

گو شعب میارید در این جمع که امشب
 در مجلس ما ماه رخ دوست تباست
 در مجلس ما عطر میامیز که جانرا
 هر دم ز سر زلف تو خوش بوی مشامست

“ 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 انگیز *excite thou*, عشرت انگیز *mirth-exciting* ; افروز *inflame thou*, افروز *world-inflaming*, *Getiafrose*, the name of a fairy in the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding ان, ا or نده to the imperative, as رسان رسان and رسنده *arriving* ; which last participle is often used for a noun of action, as بازینده *a player*.

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

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقی هزار لاله برآيد

“ 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;

بر دانايان رموز گاهي و دقيقه بيان حکمتهاي الهي
واضح است که در هر عهد و اولين که اوضاع جهان
مختلف و پريشان و چرخ ستمگر بکام ستمکيشاد
مکرده

کردن خداوند یگانه که مدبّر این کارخانه و مقلب
اوضاع زمانه است از فیض بی منتهاي خود
سعادتندبرا موثّد و در عرصه کيتي مبسوط الید
کند که بهراهم مراحم و رافت بالتیام جراحات قلوب
ستبدیدگان پردازد و مذاق تنهاي تلخکامان زهر
حوادثرا بشهد عدالت شیرین سازد

“ 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 misfor-
“ tunes with the honey of justice.”

in which period the words کردن *kerded*, کند *kuned*,
پردازد *perdázed*, and سازد *fázed*, are the aorists of
کردیدن *kerdíden*, کردن *kerden*, پرداختن *perdákhten*,
and ساختن *fakhten*, governed by the conjunction که *that*.

The present tense is formed by prefixing *مي* or *هي* to the aorist, as *ميدانم* *I know*, *ميداني* *thou knowest*, *ميداند* *he knoweth* :

اي باد صبا بگذر آنجا که تو ميداني
و احوال دلم به گوی پيدا که تو ميداني

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

زين خوش روم که بر گل رخسار ميكشي
خط بر صفيقه گل گلزار ميكشي

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 *مي* and *هي* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعيش كوش که تا چشم ميزني برهم
خزان هميرسد و نوبهار مي گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing* away.

The

The letter ب prefixed to the aorist restrains it to the future tense, as برسم *I will arrive*; thus Nakshabi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشي جَدّ و جهد بايد كرد
چونكه مردم بيار خود برسد
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسد

O Nakshabi, 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 porsiden *to ask*.

Indicative Mood, Present Tense.

Sing. مي پرسم *I ask*.

مي پرسى *thou askest*.

مي پرسد *he asks*.

Plur. مي پرسيم *we ask*.

مي پرسيد *you ask*.

مي پرسند *they ask*.

Simple

Simple Preterite.

Sing.

پرسیدم *I asked.*پرسیدی *thou askedst.*پرسید *he asked.*

Plur.

پرسیدیم *we asked.*پرسیدید *you asked.*پرسیدند *they asked.*

Compound Preterite.

پرسیده ام *I have asked.*پرسیده ای } *thou hast asked.*
or پرسیده ۱ }پرسیده است } *he has asked.*
or پرسید است }پرسیده ایم *we have asked.*پرسیده اید *you have asked.*پرسیده اند *they have asked.*

Preterite Imperfect.

پرسیدم می *I was asking.*پرسیدی می *thou wast asking.*پرسید می *he was asking.*پرسیدیم می *we were asking.*پرسیدید می *you were asking.*پرسیدند می *they were asking.*

Preterpluperfect.

پرسیده بودم *I had asked.*پرسیده بودی *thou hadst asked.*پرسیده بود *he had asked.*پرسیده بودیم *we had asked.*پرسیده بودید *you had asked.*پرسیده بودند *they had asked.*

First Future.

Sing.

Plur.

پرسم *I shall ask.*

پرسیم *we shall ask.*

پرسی *thou shalt ask.*

پرسید *you shall ask.*

پرسد *he shall ask.*

پرسند *they shall ask.*

Second Future.

خواهم پرسید *I will ask.*

خواهیم پرسید *we will ask.*

خواهی پرسید *thou wilt ask.*

خواهید پرسید *you will ask.*

خواهد پرسید *he will ask.*

خواهند پرسید *they will ask.*

Imperative.

پرسیم *let us ask.*

پرس or پرس *ask thou.*

پرسید *ask you.*

پرسد *let him ask.*

پرسند *let them ask.*

Conjunctive, or Aorist.

پرسم *I may ask.*

پرسیم *we may ask.*

پرسی *thou mayst ask.*

پرسید *you may ask.*

پرسد *he may ask.*

پرسند *they may ask.*

Potential.

پرسیدمی *I might, &c. ask.*

پرسیدیدی *we might, &c. ask.*

پرسیدی *thou mightst ask.*

پرسیدیدی *you might ask.*

پرسیدی *he might ask.*

پرسیدندی *they might ask.*

O

Compound.

Compound Future.

- Sing. پرسیده باشم *I shall have asked.*
 پرسیده باشی *thou shalt have asked.*
 پرسیده باشد *he shall have asked.*
- Plur. پرسیده باشیم *we shall have asked.*
 پرسیده باشید *you shall have asked.*
 پرسیده باشند *they shall have asked.*

Infinitive.

- Present, پرسیدن *to ask*, contracted پرسید *to have asked.*
 Preterite, پرسیده بودن *to have asked.*

Participles.

- Present, پرسنده and پرسان *asking.*
 Preterite, پرسیده *asked or having asked.*

Passive Voice.

Indicative Present.

- Sing. پرسیده می شوم *I am asked.*
 پرسیده می شوی *thou art asked.*
 پرسیده می شود *he is asked.*
- Plur. پرسیده می شویم *we are asked.*
 پرسیده می شوید *you are asked.*
 پرسیده می شوند *they are asked.*

Preterite.

- Sing. پرسیده شدم *I was asked.*
 پرسیده شدی *thou wast asked.*
 پرسیده شد *he was asked.*

- Plur. پرسیده شدیم *we were asked.*
 پرسیده شدید *you were asked.*
 پرسیده شدند *they were asked.*

Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*
 پرسیده شده بودی *thou hadst been asked.*
 پرسیده شده بود *he had been asked.*
- Plur. پرسیده شده بودیم *we had been asked.*
 پرسیده شده بودید *you had been asked.*
 پرسیده شده بودند *they had been asked.*

Aorist.

- Sing. پرسیده شوم *I may be asked.*
 پرسیده شوی *thou mayst be asked.*
 پرسیده شود *he may be asked.*
- Plur. پرسیده شویم *we may be asked.*
 پرسیده شوید *you may be asked.*
 پرسیده شوند *they may be asked.*

Second Future.

- Sing. پرسیده خواهم شد *I shall be asked.*
 پرسیده خواهی شد *thou shalt be asked.*
 پرسیده خواهد شد *he shall be asked.*
- Plur. پرسیده خواهیم شد *we shall be asked.*
 پرسیده خواهید شد *you shall be asked.*
 پرسیده خواهند شد *they shall be asked.*

Infinitive.

- Present, پرسیده شدن *to be asked.*
 Preterite, پرسیده شده بودن *to have been asked.*

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

- Sing. نمی دانم *I do not know, nescio.*
 نمی دانی *thou dost not know, nescis.*
 نمی داند *he does not know, nescit.*
- Plur. نمی دانیم *we do not know, nescimus.*
 نمی دانید *you do not know, nescitis.*
 نمی دانند *they do not know, nesciunt.*
- ندانم از چه سبب رنگ آشنای نیست
 سہی قدان سیہ چشم ماہ سیہارا

I know

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 یدن eeden; for originally all infinitives ended in دن den, 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 تن ten, 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 Persick, as the Icelandick has to the Danish, and 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 Arabick 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 يدن eeden to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting

تن or دن

Infin.	Imper.	Aorist.
آختن <i>to draw a sabre</i>	آخ	آخم
اژدن <i>to sow together</i>	اژ	اژم
آزاردن <i>to rebuke</i>	آزار	آزارم
اغوشتن <i>to embrace</i>	اغوش	اغوشم
اغیشتن <i>to cut</i>	اغیش	اغیشم
افشاردن <i>to speak idly</i>	افشار	افشارم
افشاندن <i>to sprinkle</i>	افشان	افشانم
افشردن <i>to press</i>	افشر	افشرم
افکندن } <i>to throw down</i>	افکن	افکنم
or اوکندن }		
آکندن <i>to fill</i>	آکن	آکنم
آوردن <i>to bring</i>	آر and آور	آرم and آورم
باقتن <i>to tinge, to weave</i>	باف	بافم
بردن <i>to bear</i>	بر	برم
پروردن <i>to educate</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم
خواندن <i>to read</i>	خوان	خوانم
		حوردن

A GRAMMAR OF THE

Infin.	Imper.	Aorist.
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ریستن <i>to buzz</i>	ریس	ریسم
سپردن <i>to resign</i>	سپیر and سپار	سپرم and سپارم
ستردن <i>to shave</i>	ستر	سترم
شانندن <i>to comb</i>	شان	شانم
شکافتن <i>to cleave</i>	شکاف	شکافم
شکردن <i>to hunt</i>	شکر	شکرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشردن } <i>to press</i>	فشر	فشرم
for افشردن }	and فشار	فشارم
فکندن } <i>to throw</i>	فکن	فکنم
for افکندن }	گزار	گزارم
گزاردن <i>to perform</i>	کستر	کسترم
کستردن <i>to strow</i>	کش	کشم
کشتن <i>to kill</i>	کشوف	کشوفم
کشتودن <i>to scatter</i>		لانندن

Infin.	Imper.	Aorist.
لاندن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشاندن <i>to fix</i>	نشان	نشانم
هیشتن and هشتن } <i>to lay down</i>	هیش تیل	هیشم

II.

Irregulars that change و into ای

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن } <i>to increase</i> or فزودن }	افزای or فزای	افزایم or فزایم
آلودن <i>to defile</i>	آلای	آلایم

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

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستای	ستایم

Q

سودن

Infin.	Imper.	Aorist.
سودن <i>to stroke</i>	ساي	ساييم
فرمودن <i>to command</i>	فرماي	فرماييم
نمودن <i>to show</i>	نباي	نباييم
کشودن } <i>to open</i> and کشادن }	کشاي	کشاييم

III.

Irregulars that change ف into ب or و

آشوقتن } <i>to disturb</i> or آشفتن }	آشوب	آشويم
تافتن <i>to inflame</i>	تاب	تابم
دريافتن <i>to understand</i>	درياب	درياييم
سفتن <i>to bore</i>	سنب	سنبم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتاب	شتابم
شکفتن <i>to blossom</i>	شکيب	شکيبم
فريفتن <i>to deceive</i>	فريب	فريبم
کوفتن <i>to smite</i>	کوب	کويم
نهفتن <i>to lie hid</i>	نهبن	

I have never met with this strange imperative.

يافتن <i>to find</i>	ياب	يابم
رقتن <i>to go</i>	رو	روم
		کافتن

Infin.	Imper.	Aorist.
کافتن <i>to dig</i>	کاو	کاوم
گفتن <i>to say</i>	گو	گویم
شنفتن <i>to hear</i>	and گوی شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آمیز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پرهیختن <i>to beware</i>	پرهیز	پرهیزم
پختن <i>to boil</i>	پز	پزم
بیختن <i>to sift</i>	بیز	بیزم
پیختن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم
		شوختن

Infin.	Imper.	Aorist.
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare</i>	ساز	سازم
سپوختن <i>to prick</i>	سپوز	سپوزم
سوختن <i>to burn</i>	سوز	سوزم
گذاختن <i>to melt</i>	گداز	گدازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذاشتن <i>to leave, pass</i>	گذر	گذرم
	and گذار	and گذارم
گشاشتن <i>to loose, dismiss</i>	گشار	گشارم

VI.

VIII.

Irregulars in **ر** that reject **ف**

Infinitive	Imperative	Aorist
پذیرفتن <i>to accept</i>	پذیر	پذیرم
گرفتن <i>to take</i>	گیر	گیرم

IX.

Irregulars that change **س** into **ه**

جهستن <i>to leap</i>	جه	جهم
رستن <i>to be delivered</i>	ره	رهم
خواستن <i>to be willing</i>	خواه	خواهم
کاستن <i>to lessen</i>	کاه	کاهم

X.

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

برنشتن <i>to ascend</i>	برنشین	برنشینم
بستن <i>to bind</i>	بند	بندم
پیوستن <i>to join</i>	پیوند	پیوندم
شکستن <i>to break</i>	شکن	شکنم
نشاستن <i>to cause to sit down</i>	نشان	نشانم
نشستن <i>to sit down</i>	نشین	نشینم

XI.

Irregulars that add **ي**

Infin.	Imper.	Aorist.
زادن <i>to be born</i>	زاي	زايم
كادن <i>to carefs</i>	كاي	كايم
كشادن <i>to open</i>	كشاي	كشايم

XII.

Irregulars that reject **ادن**

افتادن <i>to fall</i>	افت	اقتم
ايستادن <i>to stand</i>	ايست	ايستم
فرستادن <i>to send</i>	فرست	فرستم
نهادن <i>to place</i>	نه	نهم

XIII.

Irregulars not reducible to any class.

آمادن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آمي	آبم
بودن <i>to be</i>	باش	باشم
خاستن <i>to rise</i>	خير	خيرم
دادن <i>to give</i>	ده	دهم
زدن <i>to strike</i>	زن	زنم
گرفتن <i>to take</i>	گرفتن	گرفتم

Future, or Aorist.

Sing.

Plur.

یابم *I shall or may find.*

یابیم *we shall or may find.*

یابی *thou shalt or mayst find.*

یابید *you shall or may find.*

یابد *he shall or may find.*

یابند *they shall or may find.*

Imperative.

یاب or یاب *find thou.*

یابید *find you.*

Participles.

Present, یابا or یاب *finding.*

Preterite, یافته *having found.*

آن به که ز صبر رخ نتابم
باشد که مراد دل بیابم

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 انگیز *mirth-exciting*, from عشرت which in Arabick signifies *mirth*, and the participle of انگیزتن *to excite*: but of these elegant compounds I shall speak at large in the next section.

A GRAMMAR OF THE

OF THE COMPOSITION

AND

DERIVATION OF WORDS.

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 *دل فریب* or *دلغریب* *heart-alluring*; or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*; or lastly by placing one substantive before another, as *گل‌عذار* *rose-checked*.

Since one of the nouns in a compound word is often borrowed from the Arabick, 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

grace to our poetry, yet in general the genius of our language seems averse to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Persian epithet, which answers to the Greek ἐλκῶπις, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Mountagu's translation * *flag-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.

افشان گل gul effhân *shedding flowers*.

افشان در durr effhân *sprinkling pearls*.

افشان گوهر goher effhân *scattering gems*.

افشان خون khôn effhân *brandishing a scimitar*.

آزار دل dil azâr *afflicting the heart*.

آزار جان jân azâr *wounding the soul*.

افکن تاب tâb efkên *darting flames*.

افکن بیخ beekh efkên *tearing up roots*.

افکن سنگ sengk efkên *casting stones*.

افکن کوه côh efkên *throwing down mountains*.

* See her Letters from Constantinople.

مرد افکن merd efkôn *overthrowing heroes.*

عذبر آشکین amber âghcên *full of ambergris.*

سرور آشکین furûr âghcên *full of pleasures.*

مراد آور murâd avér *fulfilling our desires.*

دل اور dil avér *stealing hearts.*

آرا جهان jehân arâ } *adorning the world.*
and آرا عالم alem arâ }

مجلس آرا mejlis arâ *gracing the banquet.*

دل آرا dil arâ *rejoicing the heart.*

دل آرام arâm *giving rest to the heart.*

نبرد آزما neberd azmâ *experienced in battle.*

روح آسا rûh asâ *appeasing the spirit.*

جان آسا jân asâ *giving rest to the soul.*

خون آلود khon alûd *sprinkled with blood.*

غبار آلود gubar alûd *covered with dust.*

خطا آلود khatâ alûd *stained with crimes.*

روح افزا ruh efzâ *refreshing the spirit.*

بہجت افزا bihjet efzâ *increasing cheerfulness.*

شهر آشوب shehr ashôb *disturbing the city;*

elegantly applied to *beauty*, to which likewise the

poets give the following epithet,

روز افزا rûz efzûn *increasing daily:*

سر افزا

سز افراز *fer efrâz raising his head.*

گردن افراز *gerden efrâz exalting his neck.*

افروز } *enlightening the world.*
 or جهان افروز *jahân efrûz*

گیتی افروز *giti efrâz inflaming the universe.*

معرکه افروز *mârikeh efrûz kindling the fight.*

بوستان افروز *boştân efrûz inflaming the garden,*
 a beautiful epithet for the anemone.

دانش آموز *dânish amûz skilled in science.*

کار آموز *kar amûz expert in affairs.*

مژده آمیز *muzhdeh améez mixed with joyful tidings.*

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

راحت آمیز *râhet améez giving rest.*

ستم آمیز *sitem améez full of threats.*

شهد آمیز *shelid améez mixed with honey.*

رنگ آمیز *reng améez mixed with colours, that is,*
 deceitful.

پرتو انداز *pertu endâz darting rays.*

دهشت انداز *dehshet endâz striking with fear.*

اتش انداز *atesh endâz casting out fire.*

تر انداز *teer endâz shooting arrows.*

زولمت اندوز *zulmet endûz gathering darkness,*
an epithet of the night.

عبرت اندوز *ibret endûz attracting wonder.*

التفات انگیز *iltifât engeéz exciting respect.*

خلوص انگیز *khulûs engeéz promoting sincerity.*

فتنه انگیز *fitne engeéz raising a tumult.*

خجالت انگیز *khejlet engeéz causing blushes to rise.*

خفقان انگیز *khefekân engeéz making the heart beat.*

ارشاد انگیز *irshâd engeéz producing safety.*

مردم اوبار *merdum ôbâr devouring men.*

جان افرین *jân afereén that created the soul.*

دل بر *dil ber a ravisher of hearts.*

سایه پرور *fâyeh pervér bred in the shade,*

an epithet for an ignorant young man who has
not seen the world.

علماء پرور *ulema pervér cherishing learned men.*

تن پرور *ten pervér nourishing the body.*

عشق باز *ishk báz sporting with love.*

پوزش پذیر *puzish pezeér accepting an excuse.*

نرانه پرداز *turâneh perdâz composing tunes,*

a musician.

سخن پرداز *sikhun perdâz composing sentences,*

an orator.

بند نقل nekil bend *compiling narratives,*
an historian.

بند عدو adu bend *that enslaves his enemies.*

بیز فتنه fitne beéz *spreading sedition.*

بیز عطر atar beéz *shedding perfume.*

پیرا نادره nádereh peerâ *collecting memorable events.*

پیوند آسمان âsomân peyvend *reaching the sky.*

عالم‌تاب alem tâb *inflaming the world,*

an epithet of the sun.

دولتجویی deuletjúi *wishing prosperity.*

گل چین gul cheen *gathering roses.*

چین شکوفه shukûfeh cheen *cropping flowers.*

چین سخن fekhun cheen *collecting words,*

an informer.

سحر خیز feher kheez *rising in the morning.*

خوشخوان khoosh khân *sweetly singing.*

جهاندار jéhandâr *possessing the world.*

دان نکته nukteh dân *skilful in subtleties.*

بین خرده khurdeh been *seeing minute objects.*

سخن ران fekhun rân *lengthening his discourse.*

کامران kamrân *gaining his desires.*

خون ریز khân reez *shedding blood.*

ریز شکر sheker reez *dropping sugar.*
 ریز گوهر goher reez *scattering jewels.*
 ریز اشک afhk reez *shedding tears.*
 غمزدā ghemzedā *dispersing care.*
 زلـمت زedā zulmet zedā *dispelling darkness.*
 رهن rahzén *infesting the way, a robber.*
 ساز سحر fihz sâz *preparing enchantments.*
 دلستان dilitân *ravishing hearts.*
 دلسوز dilsûz *inflaming the heart.*
 شکار jan fhikâr *a hunter of souls.*
 عمر شکاف umr fhikâf *destroying life.*
 صف شکن sef fhikén *breaking the ranks.*
 انجم شمار enjûm fhumâr *equal to the stars in number.*
 کار شناس kar shînâs *skilful in business.*
 فروش شکر sheker furûsh *selling sugar.*
 خود فروش khôd furûsh *boasting of himself.*
 ناظر فریب nâzer fereéb *deceiving the beholder.*
 جگر گداز jiger gudâz *melting the heart.*
 صمّا گداز fumma gudâz *dispelling a calamity.*
 ضیا کستر zeyâ kuster *spreading light.*
 عالمگیر alem geer *subduing the world.*
 دلکشا dilkushâ *rejoicing the heart.*

کشور کشا kishver kushâ *conquering provinces.*
 اورنگ نشین aurung nisheen *sitting on a throne.*
 ویرانه نشین viranéh nisheen *inhabiting a desert.*
 رهنا rehnûmâ *showing the way.*
 غریب نواز ghereeb nuvâz *kind to strangers.*
 بربط نواز berbut nuvâz *tuning a harp.*
 کامیاب kâm yâb *that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روی khob rûyi *with a beautiful face.*
 پاکیزه خوی pakcezeh khúi *having pure intentions.*
 خوشخوی khoish khúi *of a sweet disposition.*
 پاکدامن pakdâmen *with unblemished virtue.*
 خوب آواز khob avâz *with a pleasing voice.*
 خوب رایحه khob rayhe *with a pleasant scent.*
 خوش الحان khoish elhân *with sweet notes,*
 an epithet of the nightingale, as in this elegant
 distich,

رونق عهد شبابست دگر بستانرا
 میرسد مژده گل بلبل خوش الحانرا

The brightness of youth again returns to the bowers; the rose sends joyful tidings to the nightingale with sweet notes.

خوش رفتار *khosh reftâr walking gracefully.*

شیرینکار *shireenkar with gentle manners.*

دهن شیرین *shireen dihen with a sweet mouth.*

سیاه چشم *siah cheshan black-eyed.*

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.

پری روی *peri ruyi* } *with the face of an angel.*
پری پیکر *peri peyker* }

رخسار پری *peri rukhsâr with the cheeks of an angel.*

جہشید کلاه *Gemshid kulâh with the diadem of Gemshid.*

دارا حشمت *Dara hishmet with the troops of Darius.*

سیمین ساق *simkeen sâk with legs like silver.*

شکر لب *shaker leb with lips of sugar.*

طوطی گفتار *tuti. guftâr talking like a parrot.*

غنیجہ لب

گنچه لب guncheh leb *with lips like rose-buds.*

سمن بوي semen bûyi *with the scent of jessamine.*

سمن بر semen ber *with a bosom like jessamine.*

گلرخ gulrokh *with cheeks like roses.*

گلروي gulrui *with a rosy face.*

مشکبوي muslik buyi *with the scent of musk.*

لب یاقوت yakût leb *with lips like rubies.*

دل شیر skeer dil *with the heart of a lion.*

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

ماه روي مشکبوي دلکشي
جان فزاي دلغريبي مهوشي

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 هم *hem together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

هم‌اشیان *hemâshiyân of the same nest.*

هم‌اهنگ *hemâheng of the same inclination.*

هم‌بزم *hembezim of the same banquet.*

هم‌پستر *hempister lying on the same pillow.*

هم‌خوابه *hemkhâbeh sleeping together.*

هم‌دم *hemdem breathing together*, that is, very intimately connected.

The particles نا *not*, کم *little*, and بی *without*, are placed before nouns to denote privation, as نا امید *nâ umeéd hopeless*, نا شناس *nâ shînâs ignorant*, نا شکفته *nâ shukûfteh a rose not yet blown*; کم‌بها *kembeha of little value*, کم‌عقل *kem akil with little sense*; بی‌باک *bee bâk fearless*, بی‌امان *bee amân mercilefs*: this particle is often joined to Arabick verbals, as بی‌تأمل *bee tâmmul inconsiderate*, بی‌ترتیب *bee terteeb irregular.*

Example..

بعد ازین نامترا در هر کجا خواهم نوشت
بی حقیقت بی مروت بی وفا خواهم نوشت

Henceforth, wherever I write thy name, I will write *false*, *unkind*, and *faithless*.

Names of agents are generally participles active in *ند*, as سازنده *fazéndeh a composer*; or they are formed by adding *گر* *ger*, *گار* *gár*, or *بان* *bân* to a substantive, as زرگر *a-goldsmith*, *قلمکار* *a writer*, *باغبان* *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 شد* *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations *سار* *fâr*, *کین* *keen*, *مند* *mend*, *ناک* *nák*, *وار* *var* or *ور* *ver*, as *شرمسار* *bashful*, *زهرناک* *venomous*, *دانشمند* *learned*, *غمگین* *sorrowful*, *امیدوار* *hopeful*, *جانور* *having life*.

The Arabick words *ذو* *zu*, *صاحب* *fahyb* and *اهل* *chl* prefixed to nouns form likewise adjectives of possession, as *ذو جلال* *majestick*, *dignitate præditus*, *صاحب جمال* *beautiful*, *venustate præditus*, *اهل حکمت* *wife*, *sapientia præditus*. We may here observe, that the Indians use a great variety of phrases purely Arabick, some as proper names and titles of chiefs and princes, and others as epi-

thets or constant adjuncts to substantives; such are the names **شجع الدولة** Shujaheddoula, **نجم الدولة** Nej-meddoula, **شمس الدولة** Shemsfeddoula, **سراج الدولة** Sc-râjeddoula, which signify in Arabick *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, **زبدة الملك** Zubdatulmulk *the flower of the kingdom*; in the same manner they seldom mention the province of **بنگاله** Bengâla without adding, by way of epithet, **جنت البلاد** jennetulbelâd *the paradise of regions*, an Arabick title given to that province by **آورنگ زيب** Aurengzeeb.

Some adjectives are formed from nouns by adding **ين** as **آتشين** *fiery*, **زرين** *golden*, **زمردين** *made of emeralds*.

The termination **انه** added to substantives forms adverbs that imply a kind of similitude, as **دانا يانه** *prudently, like a prudent man*, **مردانه** *couragiously, like a man of courage*.

Adjectives of similitude are formed by adding **آسا** *asa*, **سا** *sa*, or **وش** *vesh* to substantives, as **عبر آسا** *amber asa*, *like ambergris*, **مشك آسا** *like musk*, **جنت آسا** *like paradise*; **سحر سا** *like magick*; **گل بوته وش** *like a rose-bud*, **قمر وش** or **مهوش** *like the moon*.

Some adjectives and adverbs are formed by nouns doubled with the letter *l* elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنثارنگ or کوناگون *many-coloured*.

Example.

روضه ماءِ نهرها سلسال
دوچه سجع طيرها موزون
آن پر از لاله‌اي رنثارنگ
و اين پر از ميوه‌اي کوناگون

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 Arabick.

The termination فام *fām*, as well as گون *goon*, denotes colour, as گلغام or گلگون *rose-coloured*, زمردفام *emerald-coloured*.

From the compounds above-mentioned or any other adjectives, compounded or simple, may be formed abstract substantives by adding ي *yi*, as

شرمسار

شرمسار <i>bashful</i> ,	شرمساري <i>bashfulness</i> .
دانشمند <i>learned</i> ,	دانشمندی <i>learning</i> .
سیاه <i>black</i> ,	سیاهی <i>blackness</i> .

If the adjective end in *s* the abstract is made by changing *s* into *کی*, as *بیکانه new*, *بیکانگی novelty*.

Other abstracts are made either by adding *ار* to the third person of the past tense, as *دیدار fight*, *گفتار speech*, *رفتار motion*; or by adding *ش* to the contracted participle, as *ازمایش temptation*, *سنتایش praise*, *رستایش rest*.

The letter *l* elif added to some adjectives makes them abstract nouns, as *گرم warm*, *گرمای warmth*.

Nouns denoting the place of any thing are formed by the terminations *استان* *istân*, *دان* *dân*, *زار* *zâr*, *گاه* *gah*, or *جا* *jâ*, as

نگارستان * *negaristân a gallery of pictures*.

* The five first of these names are the titles of as many excellent books : the *Beharistân* and *Gulistân* are poetical compositions by Jâmi and Sadi; the *Negaristân* is a very entertaining miscellany in prose and verse; and the *Shekerdân* is a miscellaneous work in Arabick upon the history of Egypt : as to the *Sumbulistân*, 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 *Λαμνὸν چمنزار a meadow*; and Apostolius compiled an *Ἰωνία پهنشبه زار a garden of violets*, or a collection of proverbs and sentences.

بهارستان beharistân *the mansion of the spring.*

گلستان gulistân *a bower of roses.*

شکردان shekerdân }
or شکرستان shekeristân } *a chest of sugar.*

سنبلستان fumbulistân *a garden of hyacinths.*

شیرستان sheeristân *the country of lions.*

جنستان ginnistân *fairy-land.*

گلزار gulzâr *a bed of roses.*

لاله‌زار lalehzâr *a border of tulips.*

عبادتگاه ibâdetgâh *a place of worship.*

خواب‌جا khab já *the place of sleep, a bed.*

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

Sing.	Nom.	شیرین دهن	} <i>a girl with sweet lips.</i>
	Obl.	دهنرا	
Plur.	Nom.	شیرین دهنان	} <i>girls with sweet lips.</i>
	Obl.	شیرین دهنانرا	

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*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نبودن *to show*, گردیدن or گشتن *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 Arabick gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن *ikrâr kerden to confess.*
 انتظار کردن *intizâr kerden to expect.*
 رجوع کردن *rujû kerden to return.*
 تمام کردن *temâm kerden to complete.*
 پر کردن *por kerden to fill.*
 ترک کردن *terk kerden to leave.*
 طلوع کردن *tulû kerden to rise (oriri).*

Thus Hafiz,

صبحست ساقیا قدحی پر شراب کن
 دور فلک درنگ ندارد شتاب کن
 خورشید می ز مشرق ساغر طلوع کرد
 گر برک 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.

هجوم آوردن hujúm âverden *to assault*.

یاد آوردن yád âverden *to remember*.

عجب داشتن ajeb dashten *to wonder*.

معذور داشتن mâzúr dashten *to excuse*.

حسد بردن hefed berden *to envy*.

اعتقاد بردن itikád berden *to believe*.

غم خوردن ghemm khorden *to grieve*.

سوگند خوردن seugend khorden *to swear*.

روشن ساختن rúshen sakhten *to enlighten*.

تر ساختن ter sakhten *to moisten*.

التفات نمودن iltifát numûden *to esteem*.

مدهوش گشتن medhûsh gashтен *to be astonished*.

غمناك گردیدن gennák gerdíden *to be afflicted*.

پدید آمدن pedeed âmeden *to appear*.

احسان دیدن ihván deeden *to be benefited*.

پرورش یافتن perverish yaften *to be educated*.

گراور گرفتن kerár grísten *to be confirmed*.

The verbs **زَدَن** and **فَرَمُودَن** are very frequently used in composition, as **زَدَن نَعْرَه** *nâreh zeden to call aloud*, **فَرَمُودَن فِكْر** *fikr fermúden to confider*; thus Geláleddîn Rúzbehár,

تا بچند تو نعره زد بلبل
همه گوشم چون درخت گل

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

and Hafiz,

فکر معقول بفرما گل بیخار کجاست

Confider 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 آمدن *der âmeden to enter.*

در آوردن *der âverden to carry in.*

در خواستن *der khâsten to require.*

در یافتن *der yâften to understand.*

بر آمدن *ber âmeden to ascend.*

بر گشتن *ber geshten to return.*

بر آسودن *ber âsúden to rest.*

باز داشتن

داشتن باز baz dashten *to withhold.*

فرو آمدن furúd âmeden *to descend.*

واپس داشتن vápes dashten *to detain.*

سر دادن ser dáden, *to banish, to confine to a place.*

In the present tense of a compound verb the particle *مي* is inserted between the two words of which it is composed, as from *پر کردن* *to fill*,

Sing.

پر مي كنم *I fill.*

پر مي كني *thou fillest.*

پر مي كند *he fills.*

Plur.

پر مي كنيم *we fill.*

پر مي كنيد *you fill.*

پر مي كنند *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 رعنا را
که سر بکوه و بیابان تو داد ما را

“ O western breeze, say thus to yon tender fawn, thou

“ hast confined us to the hills and deserts.”

where *سر دادن* the preterite of *سر دادن* *to confine*, reléguer, is separated by three words. The noun *سر* has a number of different senses, and is therefore the most diffi-

cult 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 Arabick, which may be called *causals*; they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

تاییدن to shine. *تابانیدن* }
and *تابایانیدن* } to cause to shine.

رسیدن to arrive. *رسانیدن* to cause to arrive, to bring.

یارب آن آهوی مشکین بختن باز رسان
وآن سهی سرو خرامان بچمن باز رسان

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 :

۱	ا	يك yek	one.
۲	ب	دو du	two.
۳	ج	سه feh	three..
۴	د	چهار chehar	four.
۵	ه	پنج penge	five.
۶	و	شش shehsh	six.
۷	ز	هفت heft	seven..
۸	ح	هشت hefht	eight..
۹	ط	نه nuh	nine.
۱۰	ي	ده deh	ten.
۱۱	يا	يازده yázdeh	eleven.
۱۲	يب	دوازده duázdeh	twelve.
۱۳	ييج	سيزده fizdeh	thirteen.
۱۴	يد	چهارده chehardelh	fourteen.
۱۵.	يه	پانزده panzede	fifteen..

۱۶	یو	شانزده shanzedeh	<i>sixteen.</i>
۱۷	یז	هفده hefdeh	<i>seventeen.</i>
۱۸	یج	هشده heshdeh	<i>eighteen.</i>
۱۹	یط	نوزده nuzdeh	<i>nineteen.</i>
۲۰	ک	بیست beest	<i>twenty.</i>
۲۱	کا	بیست یک beest yek	<i>twenty-one.</i>
۳۰	ل	سی fee	<i>thirty.</i>
۴۰	م	چهل chehel	<i>forty.</i>
۵۰	ن	پنجاه penjâh	<i>fifty.</i>
۶۰	س	ششت shesht	<i>sixty.</i>
۷۰	ع	هفتاد heftâd	<i>seventy.</i>
۸۰	ف	هشتاد heshtâd	<i>eighty.</i>
۹۰	ص	نود naved	<i>ninety.</i>
۱۰۰	ق	صد fad	<i>a hundred.</i>
۲۰۰	ر	دو صد dûfad	<i>two hundred.</i>
۳۰۰	ش	سی صد seefad	<i>three hundred.</i>
۴۰۰	ت	چهار صد cheharfad	<i>four hundred.</i>
۵۰۰	ث	پانصد panfad	<i>five hundred.</i>
۶۰۰	خ	شش صد sheshfad	<i>six hundred.</i>
۷۰۰	ذ	هفت صد heftfad	<i>seven hundred.</i>
۸۰۰	ض	هشت صد heshtfad	<i>eight hundred.</i>
۹۰۰	ظ	نُه صد nuhfad	<i>nine hundred.</i>

۱۰۰۰	هزار	hezar	a thousand.
۱۰۰۰۰	ده هزار	deh hezar	ten thousand.
۱۰۰۰۰۰	صد هزار	sad hezar	a hundred thousand.
	or لک	lac	

ORDINALS.

نخست	nukhuft	first.
دوم	duum	second.
سیوم	fium	third.
چهارم	chehárum	fourth.
پنجم	penjum	fifth.

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

A D V E R B S.

بسیار	besiár	much.	اندک	endek	little.
اینجا	eenjá	here.	آنجا	ánjá	there.

جان نیز اگر فرستم آنجا
آن تحفه مختصر چه باشد

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

اکنون eknún <i>now</i> .	آنگاه angâh <i>then</i> .
چون chûn <i>when</i> .	هماندم hemándem <i>directly</i> .
هرگز herkez <i>ever</i> .	هرگز نه herkeznêh <i>never</i> .
هنوز henúz <i>yet</i> .	بعد از آن bâd ez an <i>afterward</i> .
تا tá <i>until</i> .	همیشه hemeisheh <i>always</i> .
باری báree <i>once</i> .	دیگر بار deigerbar <i>again</i> .
هم hem <i>also</i> .	نیز neez <i>even</i> .

The following six adverbs are nearly synonymous, and signify *as, like, in the same manner as* ;

همچو hemchú,	همچون hemchún,
چنین cheneén,	همچنین hemcheneén,
چنانچه chenáncheh,	چنانکه 'chenánkeh.

کو cú <i>where?</i>	چرا cherá <i>wherefore?</i>
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چند chend *how many?*

چه ez behri che *on what account?*

چون chún <i>how?</i>	چگونه chegúnêh <i>how or what</i> .
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اینک eenek <i>behold!</i>	کاش cásh <i>would!</i>
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مگر megher <i>perhaps</i> .	مبادا mebáda <i>lest by chance</i> .
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هم hem	{ together.	تنها تنها <i>alone</i> .
and بهم behem		

CONJUNCTIONS.

و u or va <i>and</i> .	هم hem, or نیز <i>also</i> .
یا ya <i>or</i> .	اگر egher, or اگر gher <i>if</i> .
اگرچه egherchich, گرچه ghercheli <i>though</i> .	
اما emma, لیکن leiken, بل bel, بلکه belkeh <i>but</i> .	
هرچند harchend, هرچندکه herchendkeh <i>although</i> .	
بنابرین benabereén <i>therefore</i> .	پس pes <i>then, moreover</i> .
که keh <i>sincè</i> .	زیرا zéra <i>because</i> .
مگر megher <i>unless</i> .	جز júz <i>except</i> .

PREPOSITIONS.

از ez <i>from, by, of</i> .	ابر aber, or بر ber <i>upon</i> .
پس pes <i>after</i> .	پیش peish <i>before</i> .
به beh, or ب be, joined to the noun, <i>in, to</i> .	
با ba <i>with</i> .	بی bé <i>without</i> .
پهلوی pehlevis <i>near</i> .	در der <i>in</i> .
برای berái, جهت bejehet <i>for</i> .	
به جهت ez jehet, بهر ez behr <i>on account of</i> .	
میان meían <i>between</i> .	سوی fúí <i>toward</i> .
زیر forúd <i>beneath</i> .	زیر zeér <i>under</i> .
زیر zeber <i>above</i> .	نزد nazd <i>near</i> .

INTERJECTIONS.

ایا ciá, ایها ayoha *oh!* آه ah *oh!*

دریغ or دریغا dereega *alas!*

Thus in the tale of the merchant and the parrot by Gela-
eddin Rúmi,

ای دریغا و ای دریغا و ای دریغ
کانچنان ماهی نهان شد زیر میغ

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

فغان fugān and افسوس efsús are likewise interjections
that express grief: thus in a tetraſtich by the ſultan Togrul
Ben Erſlan,

دیروز چنان وصال جان فروزی
و امروز چنین فراق عالم سوزی
افسوس که بر دفتر عہد ایام
آترا روزی 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 Ferdusi's poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the *Shahnáma* :

چو برخاست از لشکرکش کرد
رخ نامداران ما گشت زرد
من این کرز یکزخم برداشتم
سپهرا هم انجاي بکذاشتم
خروشي برآورد اسبم چو پيل
زمين شد پریشان چو دريای نيل *

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 Ferdusi, 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,

از هر چه آمده اگر آمده که علم اولین و آخرین
بیاموزی این راه روا نیست این همه خالق داند
و اگر آمده که او را جویی آنجا که اول قیام بر گرفتگی
او خود آنجا 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: doth not the *Creator* of all things *know* all things? 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.

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yet it is remarkable that many Arabick plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دی
اوراق حیات ما میکردن طی

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

where اوراق the plural of ورق *a leaf* governs میکردن 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 هزار یک روز *a thousand and one days*.

نسیم زلفت اگر بگذرد بترت حافظ
ز خاک شمالبدش صد هزار لاله برآید

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 corpse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say,
 ١١١١ *a thousand and one nights*. In Arabick

PERSIAN LANGUAGE.

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 Arabick verbs have distinct genders like nouns, as

خَرَّتْ الْاَنْهَارُ وَالْاَغْصَانُ مَالَتْ لِلْسَّجُودِ

- The rivers murmured, and the branches were bent to adore their maker.

فَاضَتْ اَقْداحُهُمْ كَاَحْدَاقِي

Their cups overflowed with wine, and my eyes with tears.

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

اگر آن ترک شیرازی بدست ارد دل ما را
بِخَالِ هِنْدُوْبِش بِخِشَمِ سَبْرَقَنْدِ وِ بَخَارا را

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 17) that the را is omitted if the noun be indefinite or general, as جام پر کن *fill a cup*; but that it is inserted, if the thing be particular and limited, as جام را پر کردن *he filled the cup*; examples of this occur in almost every page.

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All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بلي هر جا كه شود بهر آشكارا
سهارا چز نهان بودن چه يارا :

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

مضرت تعجيل بسيارست و منفعت صبر و سكون بيشمار

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 خوب روي *a beautiful face*, بوي گل *the scent of a rose*; but if this order be inverted a compound adjective is formed, as روي خوب *fair-faced*, گلروي *rose-scented*.

* Soha is the Arabick name for a very small and obscure star in the constellation of the Great Bear.

Con*

PERSIAN LANGUAGE

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

گر بدانستی که فرقی تو
 ایچنین صعب باشد و دلسوز
 از تو دوری نجستی یکدم
 وز تو غایت نبودمی یکروز

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

شنوده‌ام که دو کبوتر با یکدیگر در آشیانه دمساز
 و درکاشانه هراز نه از غبار اغیار بر خطر ایشان
 کردی و نه از محنت روزگار در دل ایشان دردی

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.

پرده داري ميکند در قصر قيصر عنکبوت
 بومي نوبت * ميزند بر کنبد افراسياب

The spider holds the veil *in* the palace of Cæsar ; 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 re-
 searches : 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 Arabick word signifying *a turn, a change, a watch*, excu-
 biae : hence نوبت زدن in Persian, and نوبت چالقي in Turkish,
 signify *to relieve the guards by the sound of drums and trumpets*. This office is
 given by the poet to the owl, as that of پرده دار or chamberlain is ele-
 gantly assigned to the spider. Some copies have نوحه instead of نوبت
 which reading would make very good sense, but destroys the beauty of the
 allusion.

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

آورده اند که دهقاني باغي داشت خوش و خرم
و بوستاني تازه تر از گلستان ارم هواي آن نسيم
بهار را اعتدال بخشيدى و شامه ريحان روح افزايش
دماغ جانرا معطر ساختى

نظم

گلستاني چو گلزار جواني
گلش سیراب آب زندگاني
نوای عندلیبش عشرت انگیز
نسیم عطرسایش راحت آمیز

و بر يك كوشه چمنش كلبني بود تازه تر از نهال
كامراني و سرافرازتر از شاخ شجره شادماني هر صبح
بر روي كلبن گل رنگين چون عذار دلفريبان
نازك خوي و رخسار سمنبران ياسمين بوي بشكفتي
و باغبان با آن گل رعا عشق بازي آغاز نهوده

بيت

گل بزیر لب نمیدانم چه میشود که باز
 بلبلان بی نوارا در فغان می آورد
 باغبان روزی بر عادت معهود بتهاشای گل آمد
 بلبلی دید فالان که روی در صحیفه گل می
 مالد و شیرازه جلد زرنگار او را بینقار تیز از
 می گسیخت

بت

بلبل که بگل درنگرد مست شود
 سر رشته اختیارش از دست شود
 باغبان پریشانی اوراق گل مشاهده نموده گریبان
 شکیبایی بدست اضطراب چاک زده و دامن دلش
 بخار جگر دوز بیقراری دراویخت امروز دیگر همان
 حال وجود گرفت و شعله فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد
 روز سیوم بحرکت منقار بلبل

ع

گل بتاراج رفت و خار بیاند
 خارخاری از آن بلبل در سینه دهقان پدید آمده

دام فریبي در راه لوي نهاده و بدانه حیل اورا صید
 کرده در زندان قفس محبوس ساخت بلبل بیدل
 طوطی وار زبان بکشد و گفت ای عزیز مرا بچه
 موجب حبس کرده از چه سبب یعقوبت من مایل
 شده اگر صورت بجهت استماع نغمات من کرده خود
 اشیانه من در بوستان تست دم سحر طربخانه من
 اطراف گلستان تست و اگر معنی دیگر بخیال
 گذرانیده مرا از ما حی الضمیر خود خبر ده دهقان
 گفت هیچ میدانی که پرورگار من چه کرده و مرا
 بهفارقت یار نازنین چند بار از رده سزای آن عمل
 بطریق مکافات همین تواند بود که تو از دار و دیار
 مانده و از تفرج و تماشای مهجور شده در گوشه زندان
 می زاری و من هم درد هجران کشیده و درد فراق
 جانان چشیده در کلمه احزان می نالم

بیت

بنال بلبل اگر با منت سر یاریست
 که ما دو عاشق زاریم و کار ما زاریست

بلبل گفت ازین مقام در گذر و بر اندیش که من
 بدین مقدار جیهه که گلی را پریشان کرده ام محبوس
 کشته ام تو که دلی را پریشان می سازی حال تو
 چون خواهد بود

نظم

کنبد کردند ز روی قیاس
هست به نیکی و بدی حق شناس
هر که نکوی کند آتش رسید
و هر که بدی کرد زیانش رسید

این سخن بر دل دهقان کارگر آمده ببلبل را آزاد
کرد ببلبل زبانی بازادی کشاد و یگفت چون با من
نکوی کردی تحکم هل جز الاحسان الا الاحسان
مکافات آن باید کرد بدان که در زیر درخت
که ایستاده افتاب است پر از زر بردار و در حواجی
خود صرف کن دهقان آن محلا بگاوید و سخن
بلبل درست یافت گفت ای ببلبل عجب که افتاب
زیرا در زیر زمین می بینی و دام در زیر خاک
ندیدی ببلبل گفت تو آنرا ندانسته که

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای الهی نزول یابد دیده بصیرت را نه روشنی
ماند و نه تدبیر 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.

V E R S E S.

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.

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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 mourn-
ful 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,

AN HEMISTICH.

added another scar to the scar which he had before.

The third day, by the motion of the nightingale's bill,

AN HEMISTICH.

the roses were plundered, and the thorns only remained.

Then the resentment caused by the nightingale broke out in the breast of the gardener; he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a parrot, and said, Oh, Sir, for what cause hast thou imprisoned me? for what reason hast thou resolved to distress me? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my musick; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabick phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favorite rose? it is right that thy action should be requited, and that thou being separated

from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison ; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

A DISTICH OF HAFIZ.

Mourn, O nightingale ! if with me thou regrettest the loss of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder ?

V E R S E S.

He that formed the sky by exact measure, knows the right rewards for good and evil ; whoever does well, good will come to him ; and if he does ill, evil will attend him.

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done

me

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 Arabick 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.

عروض

OF VERSIFICATION.

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 وحیدی Vahîdi, 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 بحر رجز or the iambick measure, بحر رمل or the trochaick measure, and بحر هزج a metre that consists chiefly of those compounded feet which the ancients called 'Επιπρίτους, and which are composed of iambick feet and spondees alternately, as *amatores puellarum*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

بیوی نافه کاخر صبا زان طره بکشاید
ز جعد زلف مشکینش چه تاب افتاد در دلها

Bēbūi

Běbūi nā | fēi kākher | sēbā zān tūr | rē būcshāyēd
Zī jādi 'zūl | fī mūshkīnēsh | chī tāb ūftād | ū dēr dīlhā.

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

تا غنچه خندانت دولت بکه خواهد داد
ای شاخ گل رعنا از بهر که میروبی

Tā ghūnchē | ěkhēndānēt | dēvlēt bē | kē khāhēd dād
Āī shākhī | gūlī rānā | ēz bēhrī | kē mīrūyī

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

گوشم همه بر قول نی و نغبت چنثست
چشم همه بر لعل تو و گردش جامست

Gōshēm hē | mē bēr kūlī | nēy ū nāgmā | tī chēnguēst
Chēshmēm hē | mē bēr lālī | tō ū ghērdē | shī jāmešt

My

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 Hephæstion,

Γλυκεῖα μάτερ, ἔτοι δύναιαι κρέκειν τ' ἰζόν
Πόθω δαμῖσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he scans thus,

Γλυκεῖα μά | τερ, ἔτοι δι' | ναιαι κρέκειν | τ' ἰζόν
Πόθω δαμῖ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

˘ ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ ˘ | ˘ ˘ ˘

as

صبا به تهنیت پیر میغروش آمد
که موسم طرب و هیش و ناز و نوش آمد

Sēbā bē tēh | neītī peēr | ı meıfūrōsh | āmēd
Kē mūsīmī | tārbū eīsh | ū nāzū nōsh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-house, that the season of mirth, joy, wantonness, and wine is coming.

or,

--- | --- | --- | ---

as

صبا بلطف بگو آن غزال رعنارا
که سر بکوه و بیابان تو دادۀ مارا

Sēbā bělutf | bōgoū ān | gāzālī rā | nārā

• Kē sēr bēcōūh | vā byābān | tō dādēī | mārā

This couplet has been translated in another part of the grammar. See p. 89.

The Persians sometimes use a measure consisting of trochees and spondees alternately, like these verses of Catullus and Aristophanes,

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βοῶν.

thus Hafiz,

ابر آذاري بر آمد باد نوروزي وزيد

Aber āzari ber āmed badi neurúzi vazeed

The vernal clouds appear, the gales of the pleasant season breathe.

But the most common Persian verse contains eleven syllables, as

G g

چونکه

چونکه گل رفت و گلستان درگذشت
نشووی زان پس زبلبل سرگذشت

Chúnkeh gul reft va gulistán derguzeshft

Neshenvi zan pes zebulbul ferguzeshft

When the roses wither, and the bower loses its sweetness,
you have no longer the tale of the nightingale.

In this last measure are written all the great Persian poems, whether upon heroick or moral subjects, as the works of Ferdúsi, and of Jámi, the Bostán of Sadi, and the Mesnavi of the excellent Geláleddîn. This sort of verse answers to our common heroick rhyme which was brought to so high a degree of perfection by Pope, and which the English poets will do well to retain, instead of adopting the less harmonious measures of other nations.

I have dwelt the longer upon the different sorts of verses used in Persia, because there are few books or even 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,

تبا در چین هر تاري بود زلف ترا صد چین
که سازي بر شگل سوري زسنبل پوده چین بر چین
must be pronounced,

Tebader ché | ne her tareé | buved zulfeé | tera sad cheén
Ke fazee bér | gulee fureé | zefumbul pú | de cheen ber
cheén

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 *elif*, و *va*, and ي *ya* are long by nature; the points, which they commonly suppress, are naturally short; and every short syllable that ends with a consonant is long by position; as شیراز *Shīrāz*, سنبل *sūmbūl*, دهان *dēhān*, سمن *sēmēn*: but the Persians, like other poets, have many licences; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

ولي افتاد مشکلیها *vēlī āftādū mūshkīlhā*,
and کجا دانند حال ما *cūjā dānēndī hālī mā*.

They

They also shorten some long syllables at pleasure by omitting the vowels | elif, و vau, and ي ya; thus بیرون beērūn, which is a spondee, becomes an iambick foot when it is written برون bērūn: in the same manner دشر is used for دیشر and بدن for بودن. The omission of | eli is more common; so ر is put for راه, and فشان for افشان, as in this beautiful couplet,

می خواه و شلغشان کن از دهر چه میجویی
این گفت سحرکه گل بلبل تو چه میثویی

“ 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 شلغشان is used for شلافشان *shedding flowers*, and سحرکه for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the مصراع or *hemistich*, to the غزل or *ode*, which differs from the قصیده 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

I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

- گل نچیند کسی که کارد خار
He that plants thorns will not gather roses.

بیت A DISTICH.

کاروان رفت و تو در خواب و بیابان در پیش
کجا روی ره ز که پرسی چکنی چون 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?

رباعي A TETRASTICH.

هنکام سپیده دم خروس سحری
دانی ز چه رو هبی کند نوحه کری
یعنی که نهودند در اینده صبح
کز عمر شبی گذشت و تو بیخبری

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.

خواهي كه نباشي بغم و رنج قرين
 بشنو سخن پاكتر از درّ ثمين
 از دشمن آزرده تغافل منبائي
 و ز صاحب كبر و كينه ايمن منشين

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 Sadi on the advantages of good company,

گِلی خوشبوی در حمام روزی
 رسید از دست محبوبی بدستم
 بدو گفتم که مشکي يا عنبري
 که از بوي دلاویز تو مستم
 بگفتا من گل ناچیز بودم
 ولیکن مدتي باش گل نشستم
 کمال همنشین در من اثر کرد
 و کر نه من هبآن 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 company of the rose; the sweet quality of my companion was communicated to me; otherwise I should have been only a piece of earth, as I appear to be."

* گل خوشبوي ghili khozhbúi, a kind of *unctuous clay*, which the Persians perfume with essence of roses, and use in the baths instead of

• soap.

When

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

چنین است آیین کردنده دهر
 نه لطفش بود پایدار و نه قهر
 نه پرورد کس را که آخر نکشت
 که در مهر 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 فرّخ فرشته نبود
 زومشک و زعنبر سرشته نبود
 بداد و دهش یافت آن نیکویی
 تو داد و دهش کن فریدون تویی

The happy * Feridún 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 (see the article Farrakh in his *Bibliothèque Orientale*) for not recollecting the sense of فرّخ 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.

of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاکرو بود
 که با پاکیزه رویی در گرو بود
 چنین خواندم که در دریای اعظم
 بگردایی در افتادند با هم
 چو ملاح آمدش تا دست گیرد
 مبادا کاندرا آن سختی ببرد
 همی گفت از میان موج تشویر
 مرا بگذار و دست یار من گیر
 درین گفتن جهان بر وی دراشتفت
 شنیدندش که جان می داد و می گفت
 حدیث عشق از آن بطل منیوش
 که در سختی کند یار فراموش

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 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 Asiatick 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 *Qasida* or *elegy*, as it differs only in its length from the *Qasida* or *ode*, except that the *Qasida* often turns upon lofty subjects, and the *Gazal* comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are *Jami* and

and **حافظ** Hafiz, 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 Hafiz 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.

شکل می رخ یار خوش نباشد
 بی باده بهار خوش نباشد
 طرف چمن و طواف بستان
 می صوت هزار خوش نباشد
 رقصیدن سرو و حالت گل
 بی لاله هزار خوش نباشد
 یا یار شکر لب شالام
 بی بوس و کنار خوش نباشد

باغ شل و ملّ خوشست اما
 بی صحبت یار خوش نباشد
 هر نقش که دست عقل بزند
 بی نقش و نگار خوش نباشد
 جان نقد محقرست حافظ
 از بهر نثار خوش نباشد

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 cypresses 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 dal-
 liance.

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 Asiatick custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money نشار nisâr, and him who collects it نشار چین nisâr cheen.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see page 12.

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 Moïellâ.

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 fingers, 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

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 as 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 musick, will perceive that the Asiatick 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 Rocrabad,
 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 dyes,
 Require the borrow'd gloss of art ?

* لعل مذاب *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 musick charms the ravish'd ear,
 While sparkling cups delight our eyes,
 Be gay; and scorn the frowns of age.

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
C A T A L O G U E
OF THE
MOST VALUABLE BOOKS IN THE
PERSIAN LANGUAGE.

Oxf.

Par.

Lond. The British Museum at London.

Priv. The Collections of private men.

H I S T O R Y.

کتاب روضة الصفا تصنیف امیر خواندشاه

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

اکبر نامه ابو فضل

The history of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

کتاب آیین اکبری

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.*

واقعات بابری

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.*

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

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The history of the lives of the Persian kings from the head of the Saffi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاریخ گزیده

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

خلاصة الاخبار

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

لب التواريخ

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.

ظفر نامه

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

تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Persian poets, by Devlet-shah of Samarcand. *Par.*

تاریخ جهانکشا یا تاریخ نادری من کلام
میرزا مهدی

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.

P O E T R Y.

شاه نامه فردوسی

Shah námeh. A collection of heroick poems on the ancient histories of Persia, by Ferdusi. See the treatise on Oriental poetry added to the life of Nader Shah, sect. II. p. 248. *Oxf. Priv.*

کلیات خاقانی

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

دیوان

دیوان حافظ

The odes of Hafiz : see the treatise above-mentioned.
Lond. Oxf. Par. Priv.

کلیات سعدی

- The works of Sadi ; containing گلستان or *the bed of roses*, بوستان or *the garden*, and ملبعات 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.*

کلیات احلی

The works of Ahli ; containing,

سحر حلال *lawful magick*, a poem.

شبع و پروانه *the taper and the moth*, a poem.

کتاب قصاید *a book of elegies*.

کتاب غزلیات *a book of odes*.

Oxf.

کلیات جامی

The works of Jami ; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three books.

قصه سلمان و ايسال *Selman and Absal*, a tale.

سكندر نامه *the life of Alexander*.

يوسف و زليخا *the loves of Joseph and Zuleica*, a very beautiful poem.

ليلى و مجنون *the loves of Leila and Megenun*.

ديوان جامي *a collection of odes*.

بهارستان *the mansion of the spring*.

تحفة الاحرار *the gift of the noble*.

سجیة الابرار *the manners of the just*. Oxf.

ديوان خسرو

A book of elegant odes, by Mir Khofru. Oxf.

مثنوي

تصنيف جلال الدين رومي

A poetical work called *Mefnavi*, upon several subjects, of religion, history, morality, and politicks; composed by Geláledîn, furnamed Rúmi.—This poem is greatly admired in Persia, and it really deserves admiration. Oxf. Priv.

ديوان انواري

The poems of Anvári, which are quoted by Sadi in his Gulistán, and are much esteemed in the East.

كليات

کلیات نظامی

The works of Nezámí ; containing six poems :

اسرار العاشقين *the secrets of lovers.*

هفت پیکر *the seven faces.*

خسرو و شیرین *the loves of Cosru and Shirin.*

سکندر نامه *the life of Alexander.*

لیلی و مجنون *Leila and Megenun, a tale.*

مخزن الاسرار *the treasure of secrets. Lond. Priv.*

پند نامه

Pendnáma, a book of moral sentences not unlike those of Theogenis in Greek, by فریدالدین عطار Ferideddin Attar. *Lond. Oxf.*

کلیات کاتبی

The works of Catebí ; containing five poems :

مجمع البحرين *the junction of two seas.*

ده باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلاندام *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 رودكي Roudeki, who translated Pilpai's fables into verse; رشیدی Reshídi, who wrote an art of poetry called حدائق السحر *the enchanted gardens*; احمدی Ahmedi, who composed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

P H I L O S O P H Y

انوار سهيلي كاشفي

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

عيار دانش

The touchstone of learning; a more simple translation of Pilpai, by Abu Fazl. Oxf.

هزار

هزار يك روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

نگارستان جوینی

Negaristan, *the gallery of pictures*, by Jouîni.—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.

دانش نامه

A system of natural philosophy, Isfahani. *Oxf.*

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanics, Logick, Rhetorick, and Physick; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favorite works are generally written upon fine filky 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 Zulcica in the publick 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, N^o 1. The Asiaticks 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 Asiatick 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 ن ت ب are sometimes scarcely perceptible. The characters are the same with those used in printing, except that س and ش are often expressed by a long stroke of the reed, as in the third word of the second line, which answers to ساقی: there are also two examples of this in the third line. 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

The monarch hears,

Assumes the god,

Affects to nod.

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.

S H E K E S T E H.

In this inelegant hand all order and analogy are neglected; the points which distinguish ف from ق, خ from گ, and ب from ت, ث and ن, &c. are for the most part omitted, and these seven letters, و ژ ز ر ذ د ا 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 an

but I am persuaded, that those who chiefly
difficulty still greater, which
of the language.

چو آفتاب می از مشرق پیاله برآید
 زباغ عارض ساقی هزار لاله برآید
 نسیم در بر کل بشکند کلاله سنبل
 چو از میان چمن بوی آن کلاله برآید
 شکایت شب هجران نه آن شکایتهاست
 که شبه زیبانش بصد رساله برآید
 گرت جو نوح نبی صبر هست در غم طوفان
 بلا بکرد و کام هزار ساله برآید
 بسعی خود نتوان برد کوهر مقصود
 خیال تست که این کار بیحواله برآید
 زکرد خوان فلک گو طبع چه میداری
 که بیبالالت صد غصه یکنواله برآید
 نسیم زلفت اگر بگذرد بتربت حافظ
 زخاک کالدش صد هزار لاله برآید

چو آفتاب بی تابش در آید
 ز تابان خورشید ز لاله آید
 نسیم در کمانش طالع مستند
 جو از سان مرغی که طالع بر آید
 که زینت حلقش کمر آید
 در شمع زینش یک سبک آید
 که حلقش در صندل طالع
 و در کعبه کام بر آید
 سحر خورشید که کبر خورشید
 حال است زین کار جمعه که
 ز کوفه حلق طبع که طبع
 در پیر بلبل صد خنده یک طالع
 نسیم زلف که یکده به طالع
 زلفش در صندل لاله که

که تابش در آید
 ز تابان خورشید ز لاله آید
 نسیم در کمانش طالع مستند
 جو از سان مرغی که طالع بر آید
 که زینت حلقش کمر آید
 در شمع زینش یک سبک آید
 که حلقش در صندل طالع
 و در کعبه کام بر آید
 سحر خورشید که کبر خورشید
 حال است زین کار جمعه که
 ز کوفه حلق طبع که طبع
 در پیر بلبل صد خنده یک طالع
 نسیم زلف که یکده به طالع
 زلفش در صندل لاله که

ADVERTISEMENT.

THE following Index will be found, it is hoped, of considerable use to learners, to those in particular who are unprovided with dictionaries, since 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, may be employed to advantage in facilitating 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 are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

بکامست which literally signifies to desire is, must not be looked for under the letter ب but under ک, the ب prefixed being the inseparable preposition for, to, in, کام implying desire, &c. and است (for است) the 3d person pref. of بودن to be.

A D V E R T I S E M E N T.

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

اَل the Arabick particle the.

ذ (or ذِي before words beginning with ا) the characteristick of the first future, and sometimes of the imperative.

بِ or ذ the preposition in, to, for, &c.

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

بِ with.

بِ without.

ز (for از) from, with, by, &c.

ك (for كه) which, what.

مِي or مِي characteristicks of the present tense.—These characteristicks of the present are frequently omitted by the Persian authors.

م (or مِي before words beginning with ا) the negative prefixed to imperatives.

نِ or نِ (or نِي before words beginning with ا) the general negative prefixed to all other tenses †.

† 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

I N D E X.

- ح'
- آب Water.
- آب بر upon.
- آبرار ^A plur. of بر the just.
- آبرنگ colour, paint, *comp. of* آب رنگ colour.
- آبسال ^A Abfal, *proper name.*
- ابوفضل ^A Abufazel (father of virtue) *proper name.*
- ابوليث ^A Abuleis (father of the lion) *proper name.*
- ات (*annexed to words*) thy.
- آتش fire.
- آتشين fiery.
- اثر ^A a mark, impression.
- اجستن to plant.
- احداق ^A *pl. of* حقه the eyes.
- احرار ^A *pl. of* حر the noble, free.
- احزين or احزان care, grief.
- احسان ^A a present, favour, benefit.
- احوال ^A *pl. of* حل affairs, conditions; secrets.
- احدي ^A Ahmed (most worthy of praise) *one of the names of* Mahomed; *the ي is added after the Persian manner.*
- اختن to draw a sword, knife, &c.
- اختيار ^A choice, liberty; prudence.
- آخر ^A end, finally; another.
- اخري ^A moderns; posterity.
- ادم ^A Adam, a man: a messenger.
- اذا ^A when.
- اذار the 9th Persian month; vernal.
- آذر fire.
- آذربيجان the province of Media.
- آوردن bringing, *from*
- آراي or آرا adorning, *from*
- آراستن to adorn.
- ارام rest.

آس

ارز is worth, *from* ارزانیدن
 ار may bring, *from* آوردن
 ارش safety, rectitude.
 ا Irem, *name of a fabulous garden, supposed to have been made by a king named Sheddad.*
 from.
 آزاد کم he sets at liberty.
 آزادی liberty.
 آزار afflicting, *from*
 آزاردن to rebuke, afflict, wound.
 از آنه thence.
 از اینه hence.
 از به on account of.
 از بهر چه wherefore? why?
 از جهة on account of.
 آزاردن afflicted, *from*
 از کج whence.
 آزمودن experienced, *from*
 آزمایش temptation, experience.
 آزمودن to try, tempt.
 از میان from amidst.
 از یکدیگر from one another.
 از با to sew together.

اغ

آسا appeasing.
 آسودن rest, *both from* آسایش
 اسب a horse.
 استماع^ا hearing, sound.
 استماع نمودند they listened.
 اسرار^ا *pl. of* سر secrets.
 آسمان heaven.
 آسودن to rest.
 اش (*annexed to words*) their.
 اشک a tear.
 آشکار clear, evident.
 آشنای love, friendship, familiarity, knowledge.
 آشوب disturbing, *from*
 آشوبتن to disturb.
 آشیانه a nest.
 اضطراب^ا confusion, pain.
 اطراف^ا *pl. of* طرف parts, tracts.
 اعتدال^ا equality, temperance.
 اعتقاد^ا belief, faith.
 اعظم^ا great.
 آغاز^ا a beginning.
 اغصان^ا *pl. of* غصن branches.
 اغوشته to embrace.

اغیشتن to cut.
 آفتاب the sun.
 ابتابه or افتابه a bottle, ewer.
 افتادن to fall.
 افراختن exalting, *from*
 افراسیاب Afrasiab, *proper name*.
 افروختن to inflame.
 افروز inflaming, *from the above*.
 افزیدن to create.
 افرین creating, *from the above*.
 افزا or افزای increasing, *from*
 انزودن to increase.
 انزودن increasing.
 افسوس alas!
 افشاردن to speak idly.
 افشان sprinkling, shedding.
 افشاندن to sprinkle, shed.
 افشردن to press.
 افکن throwing, *from*
 افکندن to throw.
 اقداح *pl. of* قده cups.
 اقداحهم their cups.
 اقرار affirmation, confirmation.
 آگاه or آگاه intelligent, vigilant;

اکبر Akber (greater) *proper name*.
 اثر if.
 اثرچه though.
 آکن filling.
 آشکندن to fill.
 اکنون now.
 آگین full.
 ال the article the.
 الا but, except.
 التغات esteem, respect.
 التیام gentleness, lenity.
 الحان musical notes.
 الف a thousand.
 الود sprinkled, stained, *from*
 الودن to stain, sprinkle.
 الهی O God; divine.
 الید the Arab. article prefixed to
 ید aid, strength, &c.
 ام (annexed to words) my.
 امدان to prepare; to be ready.
 آماز preparing.
 امان security, mercy; sincerity.
 آمد came, *from*
 آمدن to approach, come.

to-day.

ا to-night.

آموز to learn, teach.

skilled, teaching.

آمیز to mix.

آ hope.

امید hopeful.

ا prince, noble.

امیرخواند Mirkhond shah,
oper name.

آ mixing, from آمیختن
time, now: he; that.

آ those.

آبانه to fill.

انتظار desire, expectation.

آ there.

انجم pl. of نجم stars.

انداخت to throw, dart.

اند throwing, from the above.

اندرو within.

اند little.

اندوخت to gain, gather.

اندود to befear.

آنسو thither.

آنند or آنگاه then.

انکاستن to think.

انگیختن to excite, raise.

انگیز raising, stimulating.

انور Anvar (splendor) proper name.

آنها those.

آ نهار pl. of نهر rivers.

او or او ای or او he, she, it: his,
her, it.

آواز a voice, sound: fame.

آ آوان pl. of آن times.

اوبار devouring, swallowing, from

اوباشتن to devour.

آور bringing, from آوردن

اوار him, her, it.

آ اوراق pl. of ورق leaves.

آوردن to bring.

آورنگ a throne: a manufactor-
ing village.

آ اوضاع pl. of وضع affairs, actions.

آ اولین pl. of اول the ancients.

آویختن to hang.

با

با

آی coming; come thou, *from* بار a load, baggage.

آمدن

پارسی Perfian.

ایا or ای O! *sign of the voc. case.*

باری once.

^A ایام times, *pl. of* یوم

باختن playing, play thou, *from*

ایستادن to stand.

باز again, anew.

ایشان they.

بازداشتن to with-hold.

ایشانرا them.

بازنده a player.

ای عزیز O Sir!

بودن being, be thou, *from*

^A ایمن the right hand.

پاشا a bashaw, governor.

اینان these.

باشد may be; it may happen,

اینجا here.

from بودن

اینسو hither.

پاشیدن to sprinkle, diffuse,

اینک behold.

باغ a garden.

اینه a mirror,

باغبان a gardener.

اینها these.

بافتن to weave, tinge.

ایین nature.

باقی the remainder; permanent.

باک fear, care.

ب

پاکباز affectionate.

با with, since.

پاک pure, chaste, clean.

باب a gate; a chapter.

پاکتر more pure.

بابر Baber, *a proper name.*

پاکدامن continent, innocent, unblemished.

باختن to play.

باد the wind, air; let it be.

پاکرو beautiful, amiable.

باد صبا the west wind, the zephyr.

پاکیزه gentle, pure, lovely.

پالودن to strain.

بامداد in the morning.

پانزده fifteen.

پانصد five hundred.

باهم together.

باید it is necessary, *from* بایستن

پایدار permanent, *from* پای a foot, and دار *the participle of*

داشتن to have.

بایستن to be necessary.

پایستن to accept.

ترسیدن fear thou, *from* ترس

بوسیدن he kissed, *from* بوسید

The first appears to be redundant.

بچه an infant.

بجهت for.

بهر metre, poetick measure; the sea.

بهرجز the Iambick measure.

بهرمصل the Trochaick measure.

بهرهزج a measure of Iambicks and Spondees.

بهرین *dual of* بحر the two seas.

بخارا Bokhara, *name of a place.*

بد bad.

بخشم may give, *from*

بخشیدن to give.

بدان to these.

دانستن know thou, *from* بدان

داده give thou, *from* دادن

پدید publicly, conspicuously.

پدید آمدن to become publick.

پذیر accepting, *from*

پذیرفتن to accept.

پر full.

بر the bosom: upon.

بر carrying, ravishing, *from* بردن

براسودن to rest.

براسودی I should rest.

برآمدن to ascend.

برای for, because.

برآمدن arises, *from* برآید

بربط a harp, lute.

پرتو a ray, splendor.

پرداختن to finish, compose.

پرداز composing, completing.

پردازد he finishes, performs.

برداشتن to raise, exalt.

بردن to bear, lead.

بس

پرده a veil, tapestry.

پرده داری a chamberlain, porter.

پرس ask thou, asking.

پرسر above, on the top.

پرسیدن to ask.

پرسیده ایم we have asked.

پرك a leaf; power; arms; ornament; a musical instrument.

پرکردن to fill.

پرکشتن to return, recede.

برنشستن to ascend, mount.

پروانه a butterfly, moth.

پرور a protector, nourisher; educating; educate thou.

پروردن to educate, nourish.

پرورش education.

برهم together.

برهیختن to beware, abstain.

برهیز abstinence, chastity.

پری an angel, fairy.

پژمردن to wither, decay.

پرشان ruinous, agitated, scattered.

پس after, then, moreover.

بسپارند they will give up, *from*

بن

بستن to bind, shut.

بسیار much, many.

^A بصیرت fight, prudence.

^A بطل lazy; a miscreant.

^A بطل vain, fruitless.

بعد از آن afterwards.

بگذرد it shall pass, *from* گذردن

بکاوید he digs or shall dig up, *from* کاften

بل but.

بلا above.

بلاد a country, region.

بلبل a nightingale.

بلکه but.

بلی yes.

ببیرد it shall perish, *from* بردن

بنابرین therefore.

بنال mourn thou, *from* نالیدن

پنج five.

پنجاه fifty.

پنجم the fifth.

بند binding, compiling; bind thou.

پند advice, counsel.

پنداشتن to suppose, think.

بندد can bind, *from* بستن

بنم showed, *from* نمودن : *The*
prefixed seems here to be redun-
dant.

بود to be.

بودند they were, *from* بودن

پو a little branch.

پوز an excuse.

بو a kiss.

بوسید he kissed, *from* بوسیدن

بوست a garden.

پوشید to hide, obscure, conceal.

بو an owl.

بو fragrance, smell.

بوی rose-scented.

good.

in, into.

بهر the spring.

بهارستان the mansion of the spring.

بهاجة cheerfulness.

بهر fortune ; pre-excellence ; for ;

a river.

بهر Baharam (the planet Mars)

proper name.

پهلوی the breast, side : near :

بهم together, one with another.

بی without.

آمدن come thou, *from* بیا

بیابان a desert, uncultivated.

آوردن bring thou, *from* بیار

بیاض^a white ; brightness.

پیاله a cup.

آموزی thou shalt learn, *from* بیاموزی

آموختن

بیامان faithless, merciless.

بیباک fearless.

بیت^a a house ; a distich.

بیتامل inconsiderate.

بیترتیب irregular.

بیحواله without assistance.

بینخ a root, origin.

بیخار without a thorn, i. e. pain.

بیختن to sift.

پیختن to take captive.

بیخبر ignorant.

پیدا openly.

بیدل heartless, disconsolate.

پیر old, an old man.

پیرا adorning, collecting.

بیرون forth, without.

بیختن shedding, lifting, from بیست twenty.

پیش before; the front.

بیشمار innumerable.

بیقرار inconstant; afflicted.

• بیکانه new.

• بیکانگی novelty.

پیکر the face, form.

پیل an elephant.

بیم fear, danger.

بیمثال unequalled.

بینتها endless.

پیمودن to measure.

بین seeing.

دیدن I may see, both from بینم

بینوا helpless, unfortunate.

پیوستن to join, touch.

پیوند touching, joining, reaching.

ت or ات (annexed to words) thy.

• تا until, that, in order to.

تاب heat, flame; splendor; strength; desire; a fever; contorsion.

تلبانیدن to cause to shine.

تابم I may turn, &c. from.

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

تاختن to twist; hasten; wager.

تار obscurity; a hair, a thread; the summit.

تاراج spoil, prey, ruin.

تاری the hair; darkness, &c.

تاریک dark.

• تاریخ a history, chronicle.

تاریکتر darker.

تازه fresh, new, young.

تازهتر more fresh, &c.

تافتن to inflame, burn.

• تأمل consideration, speculation.

تبا let alone, leave, relinquish.

• تحفه a present; rare, elegant.

• تدبیر prudence, advice; government.

• تذکره a record, obligation.

تر moist, fresh.

ترا thee.

ترانه harmony, modulation.

• تربت a tomb.

تو

ترتیب order, regularity.

ترس thou fearest, *from*

ترسید to fear.

ترسید thou mayst fear.

ترک a beautiful woman ; a

Turk ; leaving, relinquishing.

تشو pointing ; shame, anguish.

تصنیف composition, invention.

تعالیٰ omnipotent God.

تعجیل haste.

تعلیق hanging, dependent ;

the most elegant kind of Persian hand-writing.

تغافل contempt, negligence.

تفرج relaxation, walking ; contemplation.

تل bitter ; severely.

تلخا bitter in the mouth.

تما diversion ; a spectacle, seeing.

تہ full, perfect ; completion, end.

تہ a wish ; supplication.

تو the body, person.

تنم alone, only ; solitary.

تو thou.

تواریخ *h. of* histories.

جا

توانستن it is possible, *from*

توبت^a repentance ; conversion.

توختن to collect ; to pay debts.

تهنیت^a congratulation.

تہی wretched, empty, naked, poor.

تیر an arrow : the river Tigris.

تیز sharp ; violent, passionate.

تیغ a sword.

ث

ثری moisture.

ثریا the Pleiades (a watery constellation).

ثمین precious.

ج

جادو an inchanter.

چاره a remedy.

چاک a fissure, breach.

چاک زدن to tear.

جام a cup, glass ; mirror.

جامه a mantle, robe ; bed.

جامی a collection.

جان the soul ; a beautiful woman.

جانان souls ; friends, lovers.

جانوار having life, an animal.

جم

جبين the forehead.

جدا study, endeavour.

چرا wherefore.

جراحت a wound.

چرخ fortune, world, the globe.

چركس Circassia.

جريمه a crime.

جزا or جز except, unless.

جستن to leap : to seek, examine.

چشم an eye.

چشبه a fountain.

چشیدن to taste, try.

چشیده ام I have tasted.

جعد a curling lock.

چغانه a kind of musical instrument, a lyre, lute.

جگر the heart.

چکني what dost thou do? comp.

of چه (for چه) what, and the

2d person pres. of کردن

چگونه how? what?

جلال الدين Gelaleddin (the

glory of religion) proper name.

جلد a volume : the skin.

جهميد Gemshid, proper name.

چه

جمع a collection, assembly, troops.

چمن a garden, meadow.

چمنزار verdant plains.

چنان in like manner.

چنانچه in the same way.

چنانکه in this manner, thus.

جنت paradise.

چند how many?

چند بار how often?

چنستان fairy land.

چنك a harp, lute.

چو or چنين like, as.

جستن thou, from جو

جواب an answer.

جوان a young man.

خواني youth.

جواهر pl. of جوهر jewels.

چون how? when.

چونکه when that.

جويني Jouini, name of an author.

جويي thou mayst seek, from

جستن

چه what, which.

جستن leaping, from جه

چهار four.

چهار fourteen.
 چهار four hundred.
 چهار the fourth.
 چهار the world.
 جهان conqueror of the world.
 جهان possessing the world.
 چاه diligence, solicitude.
 چهل forty.
 چه میجو what dost thou seek?
 چه میگو what dost thou say?
 چید to gather.
 چیه China: a ringlet.
 چه I may gather, *from* چیدن

ح

حاجت necessity.
 حاصل arriving; completion;
 harvest.
 حافظ Hafiz (a man of great
 memory) *name of a poet.*
 حال a condition, thing: time
 present.
 حالت motion, action; state.
 حبس imprisonment.
 حدائق *pl. of* حديقة gardens.

اخبار news; an accident.
 احتذر caution.
 احوال motion: a vowel.
 افسوس envy, malevolence.
 احسن beauty, elegance.
 احشيت followers, troops.
 احق true: truth, reason.
 احقق sincerity: truly.
 احکم a decree; wisdom.
 احکمت science; a mystery, mi-
 racle.
 احکیم wise: a doctor, learned
 man.
 احوال lawful.
 احمام a bath.
 احمد praise.
 احوادث *pl. of* حادث accidents,
 news.
 احواله assistance, support: a for-
 tress; eminence, mountain.
 احوال *pl. of* حاجت necessities,
 things.
 احيات life; a portico, vestibule.
 احوال *pl. of* حيلة frauds.
 احيوان living; an animal.

خ

خار a thorn.
 خارخار anguish, resentment.
 خاستن to rise.
^ا خاص pure, excellent; noble..
^ا خاطر mind, heart, disposition.
 خاقانی Khakani, *name of a poet*.
^ا خال a mole *on the face*.
 خاک earth, dust.
^ا خالق the Creator.
 خان a lord, grandee: an inn..
 خانها *pl. of خانه* houses.
 خبر history, intelligence; fame.
 خبرده relate thou, *from*
 خبردان to inform, relate.
 ختن Khoten, *Tartary*.
^ا خجل ashamed, blushing; envy.
^ا خجلت a blush, shame.
 خدا God.
 خداوند a prince, lord, patron.
 خداوندا O God! O heaven!
 خداوند یگانه the only Lord God.
 خدایار the friend of God, *proper*
 . *name*.
 خرامان stately, pompous.
^ا خرت murmured, fell, *from* خر

خو

خرد intellect: small.
 خرده minute, subtle; minutiae.
 خرسند contented..
 خرسندی content..
 خرم charming, pleasant.
 خروس a cock or hen.
 خروش rage, emotion: an attack.
 خروشیدن he raged, *from* خروشی
 خرید buying; he bought.
 خزان the autumn.
 خسرو Khosrou, *Cyrus*.
 خضر Khyzer, *proper name*.
^ا خط a mustacho; a line, rule.
^ا خطا a crime, error.
 خفقان palpitation of the heart.
^ا خلاصت the best part of any
 thing, the substance, cream.
 خلوص sincerity.
 خندان smiling, pleasant.
 خواب sleep; a dream.
 خواب الود drowned in sleep.
 خوابجا the place of rest, a bed.
 خواستن to be willing.
 خوان viands, victuals; a table:
 a reader, finger.

خواند to read, <i>Eng.</i>	داد equity; a gift; lamentation.
خواستن ask, call, wish for,	دادن to give.
خواهی you will, <i>both from</i>	داشتن having, <i>from</i>
خواستن	دار a family; house; town.
خو pleasant, fair, gentle.	دارا Dara, <i>Darius</i> .
خوب more beautiful, <i>&c.</i>	دارند they have or hold.
خوبتر most beautiful.	داشت had, <i>both from</i>
خوب رو fair-faced.	داشتن to have, hold.
خو one's self; his.	داغ a wound, scar.
خورد to eat, devour.	دام a net, snare, trap.
خورشید the sun.	دامی a fold, lappet, or hem of a garment.
خوش sweet.	دانستن knowing, <i>from</i>
خوش joy be to—	دانا a wise, or learned man.
خوشبوی sweet-scented.	دانایانه prudently.
خون blood.	دانستم I know, <i>from</i>
خونریز blood-dropping.	دانستن to know.
خوی disposition, temper.	دانش learning.
خویدن to chew the cud.	دانشمند learned; a doctor.
خیال vain, fruitless; phantasy, imagination: a spectre.	دانشبندی learning, literature.
خیز rising, <i>from</i> خاستن or	دانستن they know, <i>from</i>
خیزیدن to rise, spring up.	دانه a grain: cannon ball; snare, allurement.
خیزیدی thou hast raised.	داری dominion, administra- tion of justice.

در in, above, about, around; a

gate.

د دره *pl. of دره* pearls.

در آمدن to enter.

در آوردن to carry in.

در اویختن to suspend; contend;
provoke.

درخت a plant, tree.

درخواستن to require, demand.

درد wound, torment: dregs.

درست right, compleat.

درشت harsh, hard.

در گرو بود was betrothed.

درنگ delay.

درنگرد he beholds, from

درنگرستن to view; behold.

درون within: the heart; it fails.

دري the Persian language.

دریا the sea, a wave.

در یافتن to understand.

دریغ or دریغ alas!

دست the hand.

دشمن an enemy.

دفتر a register; journal; index.

دقیقت a minute; subtle, small.

دل the heart.

دلایو ravishing, delightful, comp.

of دل and اویز participle of

دلایو to exalt, suspend.

دلجو agreeable, salutary, comp.

of دل and جو (جوي) part.

of دلجستن to desire, ask.

دلدار a mistress; heart-ravishing,

comp. of دل and دار participle.

of دلداشتن to have, hold.

دلسوز heart-wounding, comp. of

دل and سوز part. of سوختن

to burn.

دلغریب heart-deceiving, comp. of

دل and فریب part. of فریفتن

to deceive.

دلکشی heart-ravishing, comp. of

دل and کشي from کشیدن

to open, conquer, &c.

دم time, breath, pleasure.

دماغ the brain, the palate.

دوستار a friend; harmony, comp.

of دم and ساز from

ساختن to know.

دو two

دي

رخ

دو a species, of large trees ;

ديتر another.

orchard ; rattles for children ;

ديتر بار again.

دوative.

ديوان a collection of an author's

a circle, orbit, revolution ;

works ; chiefly poetical ; a royal

ling.

court, tribunal of justice.

د distance, absence.

دو a friend, mistress.

د dearer, more friendly.

دو جلال majestic.

دو two hundred.

دو هب gold.

دو felicity ; riches ; a kingdom.

the second.

دو راحت tranquillity.

a village ; a giver : ten.

دو راز a secret, mystery.

fortune, fate, time, world.

دو راغ a declivity, foot of a hill.

دو a gift, liberality.

دو رافت compassion, favour.

دو fear, astonishment.

دو راندن to draw, drive, banish.

دو a villager.

دو راه a way, path.

دو ten thousand.

دو راه زدن to rob, steal, infest the highway.

winter, first winter month :
esterday.

دو رايحه fragrant ; fragrance.

دو pl. of دو friends, families, habitations : a country, region.

دو رباعي a verse of four lines, a word of four letters.

دو fight.

دو رجوع returning.

دو yesterday.

دو رخ a cheek, face ; groan, sound of a musical instrument.

رو

رخسار a cheek.

رساله [^] an embassy; a mandate.

رسانیدن to cause to arrive.

رستن to grow; to be delivered.

رسم [^] manner, law, regulation.

رسید arrives, from

رسیدن to arrive.

رشته a line, thread.

رشید Rashid (a conductor) *proper name.*

رعا [^] tender, delicate, lovely.

رفتار motion.

رفتم I went, from

رفتن to go: the return.

رقصیدن to dance: motion.

رقم [^] colouring, painting, embroidery; writing, a letter, character; arithmetick.

رکناباد Roknabad, *name of a place.*

رموز [^] *pl. of* رمز enigmas.

رمی [^] to throw.

رنج forrow, pain.

رند a wanton, dissolute, drunken person.

رنگ colour.

ری

رنگین coloured.

روا [^] right, competent, worthy.

روح [^] the soul, life, spirit.

افزودن روح [^] spirit-raising, from *افزودن* to increase.

رودکی *Rudeki, proper name.*

روز a day.

روزگار fortune, world, time, age; wind, air, vanity.

روزگار نامه a journal.

روزی one day, fortune, &c.

روشن splendid, evident.

روشنتر more splendid.

روشنی light, splendor.

روضه [^] a garden.

رونق [^] beauty, elegance.

رو [^] or روی face, top.

رو [^] thou dost go, from رفتن

رو [^] thou dost grow, from رستن

ره a road, way.

ریحان herbs in general, properly sweet basil.

ریختن to pour.

ریز pouring, dropping.

ریستن to buzz.

ز

زا to be born; to bring forth.

ا complaint.

زارب to complain.

dew; frost, hoar frost, hail.

ز the tongue; language.

زیه the most excellent of any
hing, the flour, cream.

ا above.

ز a wound, blow.

dispelling, ٢٢.

ز to strike, hurt, impel.

زدوا to polish.

gold.

ز pale, yellow.

ز a goldsmith.

زرنه ornamented with gold.

زر golden.

زسا to live.

ا from whom?

زل a lock of hair.

زلیه Zuleikha, the wife of Poti-
phar.

زمان world; fortune; time,
season.

سا

زمردین made of emeralds.

زمین ground, earth.

زن striking, disturbing, from زدن

زندان a prison.

زندگانی life.

زوال decay, misery.

زهر poison, venom.

زهرناک poisonous.

زهره Venus; courage; gall.

زیان loss, damage.

زیب an ornament; beauty.

زیبا beautiful.

زیباتر more beautiful.

زبید agrees, from

زیبیدن to quadrate, agree with.

زیر under, below.

زیرا because, for.

س

سا like, resembling.

ساهل a shore, coast, bank.

ساختن to prepare, make.

ساز preparing,

سازد he makes, both from ساختن

سب

ساغر a cup.

ساق^ا the leg.

ساقی^ا a cup-bearer, water-carrier.

سالک^ا a traveller; going.

ساله a year, age.

سایه a shade.

سبب^ا a cause, motive.

سپردن to resign, commit, recommend.

سبک light of weight.

سبکباران bearers of light burdens.

سپوختن to prick.

سپه a soldier, soldiery, army.

سپیده white.

سپیده دام the morning, aurora.

سناشتن to take, ravish.

ستان taking, *from the above*.

ستایش praise, *from* ستودن

ستدن to take.

ستردن to shave, erase, efface.

ستم injury, oppression, tyranny, threatening.

ستیدگان the injured, afflicted.

ستبرک a tyrant.

ستبرک the wicked.

سر

ستیکیش a tyrant.

ستودن to praise.

سجاده a kind of carpet.

سجع^ا rhyme, melody; the cooing of doves.

سجود adoration.

سجیت^ا disposition, temper.

سحر the morning, crepuscle; incantment.

سحرگاه in the morning.

سحری belonging to the morning.

سختن adversity, danger, poverty.

سخن speech; a word.

سر head, end, extremity; love, desire: principal, supreme.

سراج^ا a lamp, lantern; the sun.

سراسر from beginning to end.

سردادن to banish to a place, to confine.

سرشتن to mix, compose.

سرگذشت an occurrence, accident, tale.

سرگشته wanton; astonished, confused: a vagabond.

سرو a cypress tree; a horn.

سج

سج joy: a prince, chief.
 سرج mixing, *from* سرشتن
 convenient, proper.
 سزا it is proper.
 سعادت of a good disposition;
 happy, august.
 سعد Saqi, *name of a poet*.
 سع an endeavour, diligence.
 سغت thou hast strung, *from*
 سغه to bore.
 سکن Sekander, *Alexander*.
 سکون quiet, resignation.
 سلسل pure water: a chain.
 سلسل a chain, series, lineage.
 سلمان Selman, *proper name*.
 سليم Selim (perfect, unblemished) *proper name*.
 سمرقند Samarcand (a bolt, bar)
name of a city.
 سب jeffamine.
 سبه jeffamine-bosomed.
 سنبه a hyacinth.
 سنبلستا a garden of hyacinths.
 سينا a stone.

سبی

سواد blackness, melancholy.
 سوختن to burn, inflame.
 سودمي I would touch, rub, *from*
 سوندن to stroke, rub, touch.
 سوري a beautiful kind of red rose!
 سوز inflaming, *from* سوختن
 سوگند an oath.
 سوي towards; a place, part, side.
 سه three.
 سها Soha, *name of a star*.
 سهي tall, erect.
 سهيل the star Canopus; *name of*
a Persian author.
 سي thirty.
 سياه black.
 سياهي blackness.
 سيراب bathed, full of water.
 سيزده thirteen.
 سيصد three hundred.
 سيم silver.
 سياه the face, colour.
 سيبين silvered.
 سينه the bosom, breast.
 سيوم the third.

شک

ش

- اش *or* ش (annexed to words) their. شستن to wash.
 شاخ a branch, twig, horn. شش fix.
 شادمانی mirth. ششست fixty.
 شان (ایشان) they. ^A شعرا *pl. of* شاعر poets, learned men, doctors.
 شانیدن to comb. ^A شعله light, flame, splendor.
 شانزده sixteen. شکار a hunter.
 شام the evening. شکاف breaking, *from*.
 شامشاه in the evening. شکافتن to cleave, tear, break.
 شاه a king, emperor. شکایت a complaint.
 شاهوش royal. شکر fugar.
 شب night. شکردن to hunt, take, seize.
^A شباب youth. شکردان } a cheft of fugar.
 شبی one night. شکرستان }
 شتاب hafte. شکرلب fugar-lipped.
 شتاب کن *or* شتایی make hafte. شکستن to break, defeat, over-power.
 شتافتن to make hafte. شکسته Shekeftch (broken) the current Perfian hand-writing, used in Hindoftan.
 شتر a camel. شکفتن to bloffom; to admire.
^A شجرة a tree. شکند they bloffom, *from the above*.
 شجع strength, force, agility. شکوفه a flower.
 شد he was, *from* شکيبا patient.
 شدن to be. شکيباء patience, toleration.
 شراب wine.
 شرمسار bathful.
 شرمساری bathfulness.

ش

you, your.

, number; numerous.

ش ye, you.

شاه odour, fragrance.

شمار to number, enumerate.

شمار the fun; gold.

شمع a candle, wax taper.

شبه odour: nature, custom; an atom.

شناخت to understand.

شناه knowing, *from the above*.

شنفت } to hear.
شنود }

شنیدن they heard, *from* شنیدن

شو jovial, gay, wanton, bold, insolent.

شهد honey, honey-comb.

شهر a city; the moon; a knave.

شید infane; enamoured.

شبه a lion.

شیراز the top band of a book.

شیرازی Shiraz, *name of a place*.

شیرستار the habitation of lions.

شیرمان a lionsess.

ص

شیرین Shireen (sweet, gentle)
proper name.

ص

صاحب a lord, master, possessor, friend.

صاحب جمال beautiful.

صاحب دل an honest man.

صبا the zephyr; youth.

صبح or صباح the morning, aurora.

صبحدم in the morning.

صبحدمی one morning.

صبر patience.

صبی a boy.

صحت company, society.

صحیفه a leaf, book, page.

صد a hundred.

صددر Saddar (a hundred gates)
name of a Persian book.

صد هزار a hundred thousand.

صرف کردن to expend, employ.

صعب difficult, severe.

صف a rank, file; order.

ط

- ▲ صبا a calamity.
 ▲ صوت voice, sound, noise.
 ▲ صورت fancy, image, form; a spectre.
 صورت کردن to feign.
 ▲ صيام fasting; the season of fasting among the Mahomedans;
whence metaphorically it signifies
 the spring.
 ▲ صيد hunting; prey.
 صيد کردن to take prisoner.

ض

- ▲ ضيا light, splendor.
 ضمير mind, conscience.

ط

- ▲ طرب joy.
 طربخانه the house of mirth.
 ▲ طرف a border, margin, part.
 ▲ طرة a lock of hair.
 ▲ طريق custom, way, manner.
 طلبیدن thou askest, from طلبی
 ▲ طلوع rising, as the sun.
 ▲ طم desire. avarice.

ع

- ▲ طواف a circuit, walk.
 طوطي a parrot.
 طوفان the deluge.
 ▲ طي a fold: to fold.
 ▲ طير a bird.
 ظ
 ▲ ظفر victory: Timur or Tamerlane.
 ▲ ظلمت darkness.

ع

- عادت custom, usage.
 ▲ عارض a cheek; a tooth; an accident; a heavy cloud.
 ▲ عاشق a lover, mistress; enamoured.
 ▲ عاشقين two lovers.
 ▲ عاقبه the end, issue, event, success; finally.
 ▲ عالم the world, time; learned.
 عالم سوزي enlightener or inflamer of the world.
 ▲ عام universal: plebeian.
 ▲ عباسي Abbasi, name of a dynasty of Arabian khalifs.

عق

عباد a place of worship.
 عبر wonder, mystery, example.
 عجب wonder, admiration.
 عدالة justice.
 عد an enemy.
 عذ a check, face, temples.
 عراد a wild Arab.
 عرعر an Arabian inhabiting a city.
 عرص a field, court, area; empty
 place: dice-table.
 عروض poetry, profody.
 عزم magnificent, incomparable.
 عشر mirth, conversation; plea-
 sures of the table.
 عشق love.
 عشق باز fondness.
 عصبة chastity, integrity; de-
 fence, safeguard.
 عطا perfume, ottar of roses.
 عطر perfumed, fragrant.
 عفاك ال God preserve.
 عقد a string of pearls: a treaty.
 عقل prudence, memory, art,
 knowledge; a narrative.
 " " " " " " " " " " " "

غز

علم knowledge, science, art.
 علماء *pl. of* عليم learned men.
 عمر life.
 عمل action, operation.
 عنبر amber, ambergris.
 عندليب a nightingale.
 عنكبوت a spider.
 عوايب *pl. of* عيب vices.
 عهد age, time; compact, pro-
 mise.
 عيار a touchstone, proof.
 عيب a vice, crime, stain.
 عيد a festival, solemnity.
 عيش mirth, delight; life.
 عين a fountain; an eye, look;
 gold; essence: paradise.

غ

غائب absent, invisible, concealed.
 غبار dust; a thick vapour.
 غريب a stranger, foreigner; ex-
 traordinary.
 غزال a fawn.
 غزل an ode.
 " " " " " " " " " " " "

فک

- فرمودن to command.
 فرو below.
 فروختن to sell.
 فرو آمدن to descend.
 فروزي (for افروزي) inflamed,
 from فروختن
 فروش felling,
 فروشد he sells, *both from* فروختن
 فروغ [^] splendor.
 فروماندن to be dejected.
 فریب deceiving, deceitful,
 فریفتن deceit, *both from* فریبی
 فریدون Feridoun, *name of a king*.
 فریفتن to deceive.
 فرسدن to freeze, congeal.
 نشاندن scattering, *from* نشان
 فشردن to press, squeeze.
 فصاحت [^] eloquence, melody.
 فغان sorrow, complaint; alas!
 فکر [^] consideration; care.
 فکر بغرما consider; بغرما *is the*
 imperative of فرمودن
 فکن throwing, throw thou, *from*
 فکندن to throw, throw away,
 lay aside.

فر

- [^] غصه vexation.
[^] غلام a boy, servant.
 غم care, grief, terror.
 غمکین sorrowful.
 غمناک affliction.
 غنچه [^] a rose-bud.
 غنودن to sleep, flumber.

ف

- فيض overflowed, *from* فاضت [^]
 فال an omen, presage.
 فتنه a tumult, faction, discord,
 mischief, scandal.
 فخر [^] glorious; glory, ornament.
 فدا ransom, redemption.
 فراق absence, separation.
 فراموش oblivion, *from*
 فراموشیدن to forget.
 فرخ [^] happy.
 فردا to-morrow.
 فردوسی Ferdufi (belonging to
 paradise) *name of a poet*.
 فرستادن to fend.
 فرشته an angel, messenger; fairy.
 فرقت absence; a troop, band..

شَد

کارزار a battle, contest.

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

کارگر آمدن to penetrate, labour, &c.

کاروان a caravan.

کاستن to lessen.

کاش would!

کاشانه a house, hall, gallery,
chamber.

کاف Kaf, *name of a fabulous moun-
tain.*

کاقتن to dig.

کاکل a curling lock.

کالبد the body; a form, model.

کام desire, wish.

کامرانی desire; the obtaining one's
wish.

کاستن *lessening, from* ناستن

کبر magnificence.

کبوتر a dove.

کتاب a book, letter, writing.

کجا where? whither?

کنداختن to melt, dissol.

کنداز melting, *from the above.*

کَر

کدام who?

گذاشتن to leave, neglect.

گذرانیدن to pass through.

گذشتن to pass.

اگر if.

کرا whom? hire, rent.

کرازنده sporting, skipping, strut-
ting.

کرجه though.

کرد business, labour.

گردابی a whirlpool, gulf, preci-
pice.

گردار action, labour, profession;
life.

گردش جام the circling glass.

کردم I made, *from*

کردن to do, make.

گردن the neck.

کُز a battle-axe, mace.

گرفتن to take:

گرم warm.

گرما warmth.

کرمان Carmania, *name of a place.*

گرو marriage, nuptials, betroth-
ing, a pledge.

کش

اَشْرِي lamentation, weeping.
 بَرِيشت to flee, escape.
 گریستن to weep.
 که that, which.
 گزارد to perform.
 گزشت to pass.
 گزید to chuse; to bite.
 گزیه select; most excellent, noble, glorious, *from the above*.
 که a person, any one.
 کس spreading, strewing, *from*
 گسترد to spread, strew, scatter.
 گسیخت to break, tear.
 گسیب breaking, *from the above*.
 که conquering, opening, &c. *from*
 گشاید to open, discover, conquer; rejoice.
 گشاید he discovers, *from the above*
 گشتر to kill.
 گشستر to break; rend.
 گشغتر to scatter, dissolve.
 کشمیر Cachemire, *name of a place*.
 گشود he has discovered, &c. *from*
 گشودن to discover, open, con-

گل

کشور a region, climate, country.
 کشیده ام I have suffered.
 کف the hand, the palm.
 گفتار speech,
 گفتم I said, *both from*
 گفتن to speak, say; speaking.
 گل (gul) a rose.
 گل (guil) clay.
 گلاب rose-water.
 کلاه hair, locks.
 کلام a word, writing, oration.
 گلندام Gulendam (rose-resembling, *from* گل a rose, and اندام form, figure, &c.) *proper name*.
 کلاه a diadem, cap.
 گلبن a rose-bush.
 گلجویی rose-scented.
 کلبه a closet, cottage, hut.
 گلزار a bed of roses.
 گلستان Gulistan (a rose-garden, bower of roses) *title of a celebrated book*.
 گلسوری a beautiful species of red

ما

لاند to move.

ا a lip; margin.

له the heart, pith, marrow.

لبا up to the brim.

له an army.

لشكر a conquering army.

لط benignity, gentleness, grace, favour, humanity, generosity.

له a ruby, ruby lip.

ل a lack, a hundred thousand.

للسجود for the worship of God, comp. of ل for, (ل for اله God)

and سجدون adoration.

لوليان the most precious sort of pearls; beautiful women.

لش a lion.

ليك but.

ليل Leil (the night) prop. name.

ليه fem. of the above, night.

م

(annexed to words) my.

ماء water, liquor, juice.

ـم that, which.

مح

ماده a woman, a female.

مار a serpent.

مارا us.

مالت bent, ميل from

ماندن to remain.

مانستن to resemble.

ماندن they remain, from

ماه the moon, a month.

ماه رخ with cheeks like the moon.

ماهی lunar, monthly; a fish.

مايل inclining, having a propensity.

مبادا left, by chance.

پرسيدن do not ask, from

مبسط extended, dilated, spread.

مثنوي rhyme.

مجلس an assembly, banquet.

مجنون Megenun (distracted with love) proper name.

مجمع a place where people assemble; a collection, junction.

محبت love, friendship, benevolence; affection; company.

محبوب a friend, mistress; amiable, dear, beloved.

محبوس confined, imprisoned.

محرم a friend, counsellor; spouse, husband, wife; any one who from their station in a family is admitted into the *haram* or womens apartments.

محقر^ا vile, contemptible, trifling.

محال^ا place, time, opportunity.

محنت^ا affliction, disgrace, misery.

مختصر^ا contracted; an epitome.

مختلف^ا various, discordant.

مخزن a magazine, treasury.

مدبر^ا governing; a governor, magistrate.

مدت^ا a space of time.

مدهوش^ا astonished, disturbed.

مذاق^ا to taste; the taste, palate.

• مرا me.

مرام^ا plur. of مرحمت favours, graces.

• مراد^ا desire, will, affection.

• مرهم^ا plur. of مرهم remedies, plaisters.

مرد^ا or مردم a man, hero; brave.

مردانه courageously.

مردن to die; to be extinguished.

مروت^ا courtesy, generosity.

مژده joyful tidings.

مست enamoured, intoxicated.

مستغني^ا disdainful; rich; content.

مشام^ا perfumed; the palate.

مشاهده^ا the sight.

مشاهده نمودن to view.

مشرق^ا the east.

مشغول^ا attentive; attention.

مشك musk.

مشكين musky.

مصراع^ا or ع an hemistich; one half of a folding door.

مصلا Mofella, name of a place.

مصرّت^ا damage, disadvantage.

مطرب^ا a singer, musician.

معدور^ا an excuse.

معركة^ا a battle, field of battle.

معشوق^ا a friend.

معشوقه a mistress.

معطر^ا scented, perfumed.

معقول with reason, rational,
probable, pertinent.

معمي an enigma, mystery.

معني sense, idea, signification.

معهود established, known.

مغ a priest of the Guebres *or*
worshippers of fire.

مغیچا cup-bearers.

مغ the brain, head, marrow, sub-
stance, *or* best part of any thing.

مفارق separation, alienation.

مقام resolution, dignity; an of-
fice; residence; musical tone.

مقدار quantity, space, number.

مقصود intention, will, desire.

مقلب a conductor, mover, dis-
poser.

مکافات a recompence, reward.

مَ perhaps.

م wine.

ملاح a sailor.

ملك a kingdom, power, pos-
session, inheritance; an angel.

ملحة rays of light.

منتها finished, concluded.

منزل a house of entertainment,
an inn; day's journey, a stage,
any place where travellers rest
at night.

منصور a conqueror, triumpher.

منفعت advantages.

منقار a bird's bill.

منیار do not bring, *the imperat.*
of اوردن *with the negative pre-*
fixed.

منیوش listen not, *the negative*
imperative of نیوشیدن

موج a wave.

موجب a cause; an acceptor.

موزون melodious; adjusted,
weighed.

موسم time, season.

موصل Muful, *name of a place.*

موي hair.

موید firm.

مہجور separated, repudiated,
abandoned.

مہر the sun; moon; love: a seal-
ring.

می wine.

می *characteristick of the pres. tense.*

میار do not bring, *the negative imperative of* آوردن

میان between, among.

میامیز do not sprinkle, *negative imperat. of* آسپختن

می بینی thou sawest, *2d pers. pres. of* دیدن

میخواره a wine drinker; an earthen drinking vessel.

میر dying, *from* مردن

میرزا the son of a prince or great man, a knight.

میرزا مهدی Mirza Mahadi, *proper name.*

میرویی dost thou grow, *from* رستن

میغ a cloud, a fog.

میغروش a seller of wine, *comp.*

می wine, *and the contracted participle of* فروختن

میوها fruits.

مینالم I complain, *1st person pres. of* نالیدن

میلالت sadness.

نا not.

ناب pure, sincere; like.

ناتهام imperfect.

ناچیز worthless, despicable.

نادره memorable events; rare.

نادر شاه Nadir Shah, *prop. name.*

ناز blandishments; wantonness.

نازک gentle, tender, delicate.

نازنین elegant, delicate, amiable.

ناشکفته unblown, unblemished.

ناشناس ignorant.

ناصر a conqueror, defender.

ناظر a spectator, superintendant.

نافه bag of musk; the navel.

ناگه suddenly.

ناگهان unexpectedly.

نالان plaintive, *from*

نالیدن to complain.

نامادار illustrious; a hero.

نامه a book, history.

نامید hopeless.

نان bread.

نایب a viceroy, deputy.

نبرد a battle, war.

نبی a prophet.
 نتو it is impossible.
 نثا scattering, dispersing.
 نث prose; to diffuse, strew.
 نجسته I would not have fought,
the potential of جستن with the
negative prefixed.
 نج a star.
 نغ grammar, syntax.
 نخسته first.
 نخشبی Nakhshabi, *prop. name.*
 ن male.
 نرکسر a narcissus.
 نر gentle, tame; light.
 نزد near.
 نزل to descend; hospitality.
 نزول to descend; happen.
 نسخی Niskhi (a transcript) *the*
character in which Arabick ma-
nuscripts are generally written.
 نسیم a gale.
 نشاستن to cause to sit down.
 نشاط alacrity, pleasure.
 نشانده to fix.
 نشاندن to sit down.

نشستن sitting, *from* نشین
 نصیحت counsel, exhortation.
 نظامی Nezami, *name of a poet.*
 نظر the sight, the eye.
 نظرباز rolling the eyes, ogling.
 نظم verse; a string of pearls.
 نعره زدن to call aloud.
 نعت a benefit; victuals.
 نغز beautiful, good; swift.
 نغمت music, harmony.
 نفس the soul, breath; desire.
 نفع gain, utility.
 نقد money.
 نقش painting, embroidery.
 نقل a narration, report, copy,
 translation.
 نگار a picture, ornament; beau-
 tiful woman.
 نگارستان Negaristan (a gallery of
 pictures) *title of a celebrated book.*
 نکته subtleties, mysteries.
 نگرستن to view.
 نگو or نکوی good.
 نگاه or نگه custody, care, obser-
 vation.

نو

نگهدار *preserve thou, imperat. of* نه nine.

نگهداشتن

نما *showing, from*

نمودن *to show.*

نواب *pl. of* نایب *viceroy, &c.*

نواختن *to soothe.*

نوازه *soothing, from the above.*

نوازش *a favour.*

نوازنده *soothing, warbling, from*

نواختن

نواله *a benefit.*

نوای *melody.*

نوبت *a turn, change, watch, centinel.*

نوبت زدن *to relieve guard. ^*

نوبهار *the spring, the early spring.*

نوح *the prophet Noah.*

نوحه *a complaint.*

نود *ninety.*

نور *light, brightness.*

نوزوی *the first day of spring.*

نوزده *nineteen.*

نوش *drinking, a drinker; any thing drinkable, from نوشیدن*

نوشتن *to write.*

نویس *write thou, from the above.*

و

نه *placing, from*

نهادن *to place.*

نهاده ایم *we have placed.*

نهال *a tree, shrub.*

نهان *hidden, from* نهفتن

نهر *a river; to flow.*

نهفتن *to lie hid.*

نی *a pipe, flute.*

نیز *even, also.*

نیزشتن *to write.*

نیک *good, excellent.*

نیکو *bright, beautiful, elegant.*

نیکویی *reputation, goodness.*

نیل *the river Nile.*

و

و *and; he, she, it.*

واپس *after, behind, again.*

واپس داشتن *to detain.*

واضح *evident.*

واقعات *actions, occurrences, battles.*

وان *Van, name of a town.*

وجود *essence, substance, existence, nature, body, person.*

و خود گرفت to commit, perform, give a being to.	هرگز نه never.
ورق a leaf of a tree or paper.	هزار a thousand; a nightingale.
وز blows, from	هستن to be.
وصال enjoyment; arrival; con- unction.	هشت eight.
وضه situation; action, gesture.	هشتاد eighty.
و good faith; a promise.	هشده eighteen.
و but.	هفت seven.
و he, she, it; his, her, its.	هفتاد seventy.
ویر a desert; depopulated.	هفده seventeen.

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های dreadful, terrible.	هل whether, but.
هجر separation.	هم and, also, together.
هج an assault; impetuosity.	^A هم (annexed to words) their.
every.	هباشیان of the same nest.
ه Herat, name of a city.	ههان only.
هر whenever.	ههاند directly.
ه or هر آنچه whatsoever.	ههانتك of the same inclination.
ه or هر آنكه whosoever.	ههبزم of the same banquet.
هرچند or هر چند although.	ههپستر lying on the same pillow.
هر wherever.	ههچنین in the same way.
هر کجا wheresoever.	ههچو or همچو like, as.
ه ever.	ههخوابه sleeping together.
	ههدم breathing together.
	ههنشین fitting together; a com- panion.
	ههه all, universal.

رفتني 1 went, *from* هېرقتم

هېيشه always.

هندو black; an Indian.

هنكام time, season.

هنوز yet.

هوا^ا air.

هېچ^ه no, never.

هېچ ميداني dost thou not know?

هېچ دانستن *from*

هېشت to lay down.

ي

يا O! or.

ياب finding,

يابم I may find, *both from* يافتن

ياد remember; memory, record.

يار a friend, mistress; defender;

power, advantage.

يارب O heaven! O Lord! *comp.*

of يا O! and رب a lord, master.

يازده eleven.

ياسمين jessamine.

ياقتن to find.

ياقوت a ruby.

يت (*annexed to words*) thy.

يد^ا the hand; aid, power,

strength.

يش (*annexed to words*) their.

يعني that is, viz.

يغيا prey, spoil, booty.

يك one.

يکانه only.

يکتاي precious, valuable, rare.

يکداني inestimable, rare.

يکدم one moment.

يکدو a few.

يکروز one day.

يم (*annexed to words*) my.

يمن Yemen, Arabia the happy.

يوسف Joseph.

T H E E N D.

B b b

