

THE
PRINCIPLES
OF
MURATHIEE GRAMMAR.

BY
THE REV. J. STEVENSON, D.D.

THIRD EDITION.

205903

Bombay:

PUBLISHED BY

THACKER & CO., ST. ANDREW'S LIBRARY.

CALCUTTA: THACKER, SPINK & CO.

• 1854.

Printed at the Bombay Education Society's Press.

PREFACE TO THE FIRST EDITION.

IN laying before the public another *Murathee* Grammar, in addition to those which have already issued from the press, some apology seems necessary for my undertaking such a work. I have only then to say, that these outlines have entirely arisen from my own necessities. While studying the language, I found many points, relative to which I wished information, not at all touched on by grammarians, and others treated too concisely to convey clear ideas to the mind. To remedy these defects, I early commenced making a collection of notes of various kinds on points of grammar, and have continued doing so for eight years. I now wish to put the students of *Murathee* in possession of the fruits of my experience, and when some future student shall add to, simplify, and improve on, the principles here laid down, it will afford greater pleasure to no one than to myself.

One evident advantage I have enjoyed, in composing these Principles, above my predecessors, is the possession of the *Murathee* Dictionaries which have been lately published. They have rendered it comparatively easy,

by a careful induction of particulars, to ascertain what really are the grammatical rules by which the language is regulated. Nor has this advantage been overlooked in the following compilation ; for both of the *Murathee* Dictionaries have been more than once turned over, from beginning to end, by myself and my assistants.

Two of the compilers of the *Murathee* Kosh, Purshoo Ram Punt Godbolce, and Dajee Shastree Shookla, have aided me in collecting and examining words for examples to the various rules given, and in furnishing the lists of exceptions. And in order to ascertain the declension of feminine nouns ending in a consonant, every word was discussed by four learned Brahmuns from different and distant parts of the country, and determined accordingly ; yet in respect to many of these words the usage is very various.

Advantage has also been taken of the many points of grammar cleared up in Captain Molesworth's Dictionary. It is hoped, however, that the student will study these grammatical notices in the Dictionary itself, especially those of them contained in the Preface, as, in this confidence, several things of considerable importance have here rather been glanced at than discussed. I have also had the advantage of consulting Captain Molesworth personally, and my friend the Rev. Mr. Nesbit, on many of the difficulties which have occurred, and benefitting by their suggestions. To Captain Molesworth's Dictionary also the student is referred for the full rendering of the words given as examples or

exceptions, the meanings attached to them here being rather for the convenience of beginners, and to serve as mementos to more advanced students, than to give a full interpretation of the word. Where words of several meanings are introduced, and the rule or exception applies to them only in one sense, such words are marked with an asterisk.

Besides the Rajapoorée and Wadee dialects, spoken in Malwan, there are two principal dialects of the *Murathee* language spoken in the *Murathee* country, viz. the *Desh* dialect, spoken in those parts of the *Dukhun* which lie to the northward and eastward of Poona, and the *Kôkunee* dialect, spoken throughout both the *Kôkuns*. The language about Sattara, and in the southern parts of the *Dukhun*, is a mixture of the two dialects, inclining chiefly, however, to the *Kôkunee*. I have endeavoured, as much as possible, to avoid the extremes of both the *Kôkunee* and *Desh* dialects, inclining generally to the latter, but keeping always in view the general analogy of the language.

In studying *Murathee*, the student, as soon as he has learnt the letters, and made himself master of the marks used for the vowels, should immediately begin, without troubling himself much with the double letters, to learn to pronounce accurately the sentences at the end; and, while going on with the Grammar, he should learn to analyze those sentences, and commit them to memory, in such a way as to be able to use them in conversation whenever they are required. Afterwards he should begin

to read some easy book, such as the *Children's Friend* or *Æsop's Fables*, marking and committing to memory such easy and useful sentences as may occur from day to day. In this way he will find his studies go on profitably and pleasantly.

The student is requested to observe that the common contractions used by grammarians are frequently used ; and that, in the references to books, B. means the 1st vol. of the *Bal Mitra*, or *Children's Friend* ; E. means *Æsop's Fables* ; K. the *Murathee Koshi* ; and S. the *Sinhasun Buttceshi*.

In regard to the expression of *Murathee* words in English characters, the system of Dr. Gilchrist has been followed, as, though less philosophical than the rival system of Sir William Jones, being, on the whole, better fitted to lead to an approximation, at least, to the true sound. A few omissions and additions have been made, as will appear from the 1st Table of Letters, to adapt it better to the *Murathee* language.

As I have endeavoured to give the requisite information relative to the various topics discussed, under their respective heads, no further prefatory remarks seem necessary.

If this attempt should facilitate the progress of those who are endeavouring to sow the seeds of useful knowledge, and teach the Natives of the *Murathee* country the principles of Divine Science, the author will esteem all his labour well bestowed.

NOTICE TO THE THIRD EDITION.

THE Second Edition of this Grammar was carried through the press by the Rev. ROBERT NESBIT, to whom the author takes this opportunity of expressing his grateful acknowledgments for this labour of love, while he himself was prevented by sickness and absence from India from personally superintending the printing.

Since the present Edition went to press, a new *Murathee* Grammar has been published by the Rev. E. BURGESS, of the American Mission. The author was not aware, till he saw the advertisement in the *Dnyanodaya* announcing its appearance, that such a treatise had been prepared, or he would have awaited its publication before taking steps for reprinting this work. As matters, however, now stand, the public will have the choice between his guidance and mine. It is gratifying to me to see the advance that has been made with respect to *Murathee* Grammar since I began my labours, and the adoption of many important parts of my work in that of my successor. And I should gladly have avoided all criticism on Mr. BURGESS' treatise, but that I might either be thought to make light of his labours, or appear to approve, where we differ, of his deviations from the principles on which I have proceeded. I trust, then, Mr. BURGESS will excuse me, if I point out some of the most material things I deem faulty in his work. Nor will the remarks I shall require to make be irrelevant to the object I have in view in the whole of this Grammar—that of directing students to a correct and idiomatical style of writing and speaking *Murathee*.

Points of no practical importance in which he dissents from me, as in saying that *मै* is a substantive pronoun as well as an adjective

pronoun, instead of being used substantively like all other adjectives, and that **आहे** is derived from the root **अस**, I do not stop to discuss.

As one recommendation of the new Grammar, it is said (Preface, p. v.): "One important particular in which the present treatise differs from preceding ones is, that it departs from the Sanskrit rules in regard to the declension of nouns, and adopts a scheme which renders the subject of inflection more simple and easily comprehended." If the meaning of this sentence be that the eight cases of *Sanskrit* Grammar have been discarded, and a smaller number adopted, then, by turning to this Grammar, and examining it from page 20 to page 28, any one may see that in reference to all the nouns that will admit of it, Mr. BURGESS' plan of having but three cases is the one I have here followed, and it is the one I had adopted from the first. If reference is made to the mode of arranging the nouns into declensions, I would remark that no advantage seems to me to be gained, by the new plan of classification according to the vowel that precedes the particle that marks the case in the inflections, over that of Colonel KENNEDY and DADOBA PANDURANG, who, following the *Sanskrit* Grammars, class them according to the terminating vowel of the nominative. Take for example the nouns **बाबा**, **हत्ती**, **चाकू**, **सवे**, **बायको**, which are examples of Mr. BURGESS' five declensions: it is evident that the rule for inflecting all these different words is the same, viz. to add the proper particle to the unchanged nominative, giving us **बाबाला**, **हत्तीला**, **चाकूला**, &c.; yet these nouns are distributed among all the declensions, just as if they had been classed according to the terminating vowels of the nominative. Take next the nouns **बाबा**, **सासरा**, **पाणी**, **कोकरू**, **तारू**, all of which belong to Mr. BURGESS' first declension, because the vowel **आ** immediately precedes the affix that marks the case. Here it is evident that one rule is required to explain why, as the dative of **बाबा** is **बाबाला**, that of **सासरा** is **सासर्याला**, inserting **य**, and not **सासराला**. Then another rule is required to explain how **पाणी** becomes **पाण्याला**; a third to show why **कोकरू** becomes **कोकराला**; and a fourth to explain how **तारवाला** is deduced from **तारू**. Mr. BURGESS actually gives no less than five rules.

The principle adopted in this Grammar is intended to meet this difficulty, by arranging nouns according to the change that the terminating vowel of the nominative undergoes in the inflections, and thus to make one rule serve for each of the declensions, instead of making so many necessary for the very first of them.

In regard to nouns of the third declension ending in silent अ, which change the terminating vowel in the inflections of the singular to ए, and in those of the plural to आ, as they are not distinguished in the Dictionaries from those of the fourth declension, which change it in both cases to ई, it is necessary to furnish a list of those nouns.

In this Grammar lists of all feminine nouns ending in अ are given. Perhaps Mr. BURGESS is right in omitting the latter class of nouns, but those who use his Grammar have a right to expect a complete list of the former,—the nouns that take ए in the inflections of the singular,—especially as he says (page 28), “If all other feminine nouns in अ are declined as belonging to the second declension [*i. e.* with ई], it will not be grammatically incorrect.” In running down but a small portion of the list in this Grammar, and comparing it with the corresponding portion in his, I find he has omitted several words in that portion, and among them खाट, भूक, भूज, and लाट, important nouns of common occurrence. If the student, then, were to be guided by his list, he would say भूकोने for भूकेने, and make भूज in the plural भूजो, instead of भूजा.

In his first declension, also, Mr. BURGESS gives बाईंटे, &c. bad, पाण्ये waters, बिये seeds, which few can ever have heard or seen, and at best are but the lowest forms of the Kôkūnee dialect, and should not have been inserted in a Grammar of the language.

Another important point in which Mr. BURGESS claims precedence over his predecessors is the fulness of the paradigmas of the verb. My aim in each edition has been not to lengthen, but to shorten the paradigm, under the apprehension that in the first edition I might not have had “leisure enough to be short,” and imagining that it was as necessary to avoid terrifying the student by superfluous length as to lay before him what was essential. There are many compound tenses that require

only to have the first person exhibited to enable the learner to go through with ease all the rest. There are also inflections that may be formed analogically which are never used, and which, since they would only uselessly burden the memory, are better omitted. An example of this kind we have at pages 78 and 79 of Mr. BURGESS' Grammar, in the potential mood of असणें, where more than a page is wasted with माझ्याने or मला असवतें, &c.—a form of construction which if the student ever attempt to use in speaking to a Native, he will only meet with the Soodra's stare, or elicit the Brahmun's smile. It was enough to give the potential moods of पडणें and मोडणें; the verb असणें does not admit of any such form. असणार आहे, &c. and असणार होतों, &c. are in the same predicament, as well as some other forms he has given.

In his Preface, Mr. BURGESS claims also credit for the fulness and completeness of his Syntax. I have not had time fully to examine this subject, but in glancing over that important portion of the Syntax which relates to the verbs, I find some rules which I deem incorrect, and have not unfrequently observed that, by too close an adherence to the English idiom, Mr. BURGESS has fallen into inaccurate modes of expression in illustrating the rules he lays down. Conscious of the liability under which we all lie to transgress the *Murathlee* idiom, I have taken almost all the examples used in this Grammar to illustrate rules from standard works composed by Natives, though it cost me much more time and trouble to search for them than it would have done to make them for the occasion with the assistance of a Pundit, the plan Mr. BURGESS seems generally to have adopted. Most Native teachers easily slide into the style of their pupils, and to save themselves the trouble of thinking, readily assent to many unidiomatical phrases that are proposed to them; hence the necessity for searching out examples in books to illustrate the rules of Grammar. Some faults of both the kinds above referred to I shall here mention, in the order in which they occur, under the head of General Syntax of the Verb.

Page 142.—The future participle when joined to the verb आहे is called the remote future, and it is affirmed that it denotes a time

more distant than that expressed by the simple future. This I cannot admit ; तो दोन प्रहरीं येणार आहे and तो दोन प्रहरीं येईल agree exactly in regard to time. The difference lies in the former expressing a knowledge of the intention, necessities, or plans of the person who is about to come, while the latter only declares that the act of coming will take place. Indeed, we need go no further than page 136 of his own Grammar to find several examples of first future tenses referring to remote time, and among them असी वेळ येईल, मेळ्यानंतर सुख होईल. Yet this mistake about a remote future enters into all the verbal paradigmas. At page 142, about the middle, “ I shall have done my work before you return ” is translated तुम्ही येतां त्यापूर्वीं मी आपलें काम करून देवीन. The phrase तुम्ही येतां त्यापूर्वीं is not *Murathce* ; we should either have had तुम्ही आल्यापूर्वीं or तुमच्या येण्यापूर्वीं.

Page 143.—तो मरणार नसता, तर त्या औषधाने गुण आले असते is given as the *Murathce* of “ If he were not going to die, that medicine would have had some good effect.” तो मरणार नसता means only “ if he were not to die,” and not “ if he were not going to die,” *i. e.* at the point of death, for which the *Murathce* is जर तो मरायास टेंकला नसता. The common idiom, too, is not औषधाने गुण, but औषधाचा गुण ; and the singular is used, not the plural.

Page 144.—“ I should have written the letter, but he came,” is not a very good phrase in English, but when translated, as here, म्यां पत्र लिहिलें असतें परंतु तो आला, it becomes such a sentence as no good *Murathce* writer or speaker would ever use.

Page 146.—It is said that in म्हणजे there “ is no doubt about the time,” whereas when तर is used, “ both action and time are contingent.” म्हणजे I conceive implies less doubt of the real existence of what is supposed to exist, or expresses greater earnestness than तर, and no more. It is difficult, too, to conceive that there can be in a conditional sentence anything of which there is no doubt, except the connection between the supposition and its consequence.

Page 147.—शिक्षा देईन is given for “ I will punish.” Except a few inferior Kôkuṇee speakers and writers, all others say शिक्षा करीन,—the form the student ought always to use.

Page 153.—A rule is laid down prohibiting the use of **असेन** as a dubitative in the first person, and it is said “We never hear **मी गेलो असेन**, **आमी गेलो असूं** for ‘I probably went,’ ‘We probably went.’” If by “I probably went” is meant “I may have been,” as I suppose is the case, then there is nothing grammatically incorrect, though the occasions to use such a phrase may not be of frequent occurrence in a *Muratha* saying **मी गेलो असेन**, if **है** either cannot or will not positively affirm that he has been at such and such a place.

Page 153.—Near the bottom, we have **मी त्याचें काम करितां तो खुश झाला**, not at all in accordance with *Murathce* idiom. If by the translation given, “I doing his work, he became pleased,” is meant, as seems most likely, that the pleasure was the consequence of the doing of the work, then the proper *Murathce* is **म्हा त्याचें काम केल्याने, or केल्या सुळें, &c.**

Page 155.—For **तो गेला असतां, मी निघालों**, which is rendered “He having gone I started,” we should have had, to correspond with the sense of the English, **तो गेला तेव्हां (or तो गेल्यानंतर) मी निघालों**.

Page 157.—The sentence **तो तें झाड तोडणार असतां मी तेथें गेलों**, “As he was going to cut down the tree I went there,” should be **तो तें झाड तोडणार होता, तेव्हां, or इतिक्यांत, &c.** to make idiomatic *Murathce*.

Page 48.—Mr. BURGESS says, in reference to the passive formed from the past participle with the verb **जाणे**, “that there are reasons why it should not be regarded as a passive at all”; and yet at pages 160 and 161 he gives it as a form of the passive, and translates “was cast” by **टाकला गेला**, “the Gospel is preached” by **शुभवर्तमान सांगितलें जातें**, “will be given” by **दिणें जाईल**, and “will be taken” by **घेतलें जाईल**. The use of such inelegant forms should, I think, be abandoned altogether. The passive may always be elegantly and idiomatically rendered, when translating into *Murathce*, in one of the following ways:—

1st. By supplying the agent when known; thus, to translate “The world will be destroyed at the last day” say **प्रलयकाळीं ईश्वर जगाचा लय करील, i. e.** “God will destroy the world at the last day.”

2nd. By using the 3rd plural indicative; thus, for “it is said” use **म्हणनात, i. e.** “they say.”

3rd. By the perfect and pluperfect indicative of transitive verbs, which are in reality passives; thus, "it is narrated" is rightly rendered into *Murathce* by **संगितले आहे**, and "it was tied" by **ते बांधले होते**.

4th. By selecting an intransitive verb of the same meaning; thus, for "will be given" use **मिलेल** or **प्राप्त होईल**.

5th. By a noun of a suitable sense with an auxiliary verb; thus, for "he will be saved" say **त्याचा उद्धार होईल**.

6th. By using the pluperfect participle of the corresponding intransitive verb with **जाणे**; as, for "it will be burnt up" say **ते जळून जाईल**.

7th. By employing the past participle in **इत** with **होणे**; thus, for "he is satisfied" say **तो संतोषित** or **संतुष्ट झाला आहे**. Mr. BURGESS mentions most of these forms, and the student should confine himself to them rather than follow those Natives who, from a foolish deference to Europeans, or to save themselves trouble in translating, join foreigners in debasing their own terse and nervous language.

After these remarks on Mr. BURGESS' Grammar, it would be ungracious in me not to say that it exhibits great labour, and contains many things that may be useful to those more advanced students who are able to judge for themselves of *Murathce* idiom. Intelligibility, however, in writing and speaking, depends so much on idiom, that I must be pardoned for having dwelt so long on this subject. Whoever wishes to be understood must not content himself with using words that might convey the idea intended, but search out such as the Natives themselves employ to express it, and take care, too, that those words are arranged in the order to which the *Murathas* are accustomed.

I may be further pardoned in this place if I direct the advanced student's attention to the introductory remarks on the *Murathce* language prefixed to Candy's English and *Murathce* Dictionary, where he will find a number of observations which will aid him in more thoroughly comprehending the genius of the most important member of the Indian vernacular tongues.

THE PRINCIPLES

OF

MURATHEE GRAMMAR

GRAMMAR is that science which teaches the analysis and synthesis of language ; that is to say, the resolution of words and sentences into their elements, and the various ways of modifying and combining these elements, so as to render them the correct vehicles of thought. A knowledge, therefore, of the principles of Murathee Grammar must be acquired by every one who wishes to speak or write the language correctly.

Grammar is divided into four parts, viz. Orthography, Etymology, Syntax, and Prosody.

ORTHOGRAPHY.

There are two kinds of letters used in writing Murathee, the one called Balbodh, and the other Mod. The Balbodh letters are the same as the Dewuna-

guree, and 52 in number. Of these, 16 are vowels, and 36 are consonants. But ऋ and ॠ do not occur in Murathee; and the last two letters are compound letters, so that the number of simple letters is reduced to 48.

The *Mod* letters are 44 in number, and are used in epistolary correspondence, and in the transaction of business.*

The forms of the letters, and the classes into which they are divided, will be understood by the following tables, both of which should be studied till the learner has made himself completely master of them.

1ST TABLE OF LETTERS.

VOWELS.

BALBODH.	NAMES.	BALBODH.	NAMES.
अ, अ	u or a	लृ	li
आ, आ	a	लृ	lī
इ	i	ए	e
ई	ee or í	ऐ	ui or ai
उ	oo or u	ओ	o
ऊ	oo or ú	औ	ow or au
ऋ	ri	अं	um or û
ॠ	rī	अः	uh

* This deficiency in respect to the number of letters is made up, in writing in the *Mod* character, by using ई for इ, उ for ऊ, अ for ऋ and ॠ, and लृ for ॡ.

1ST TABLE OF LETTERS (*continued*).

CONSONANTS.

	BALBODH.	NAMES.		BALBODH.	NAMES.
The ku class.	क	ku	The pu class.	प	pu
	ख	khu		फ	phu
	ग	gu		ब	bu
	घ	ghu		भ	bhu
	ङ	ngu		म	mu
The chu class.	च	chu or tsu		य	yu
	छ	{ chhu or		र	ru
	ज	{ tsu		ल, ल	lu
	झ	ju or dzu		व	wu
	ञ	{ jhu or		श, श	shu
The tu class.	ट	nyu	Miscellaneous.	ष	s/lu
	ठ	tu		स	su
	ड	thu		ह	hu
	ढ	du		ळ	lu
	ण, ए	dhu		क्ष	ks/lu
The tu class.	त	n	Compounds.	ज्ञ	dnyu
	थ	tu			
	द	thu			
	ध	du			
	न	dhu			

2ND TABLE OF LETTERS.

	CONSONANTS.							VOWELS.		
	Sharps.		Flats.		Nasals.	Semivowels.	Sibilants and Hu.	Short Vowels.	Long Vowels.	Diphthongs.
	Unaspirated.	Aspirated.	Unaspirated.	Aspirated.						
	अल्पप्राण	महाप्राण	अल्पप्राण	महाप्राण						
N. B.—This Table is an abridgement of what is laid down in the Sunskrit Grammars relative to the classes and formation of letters; the only new term used is the word for diphthongs, for which, and for sharps and flats, I have not met with any corresponding terms.					अनुनासिक	अंतस्था	ऊर्ध्व	इक्षुर	दीर्घक्षुर	युक्तक्षुर
Gutturals, कंठ्य	क	ख	ग	घ	ङ	..	ह	अ	आ	..
Palato-Gutturals, } कंठतालव्य . . . .	..	..	..	..	..	..	..	ए	ऐ	..
Palatals, तालव्य . . .	च	छ	ज	झ	ञ	य	श	इ	ई	..
Cerebrals, मूर्द्धन्य . . .	ट	ठ	ड	ढ	ण	रळ	ष	ऋ	ॠ	..
Dentals, दंन्य	त	थ	द	ध	न	ल	स	लृ	लृ	..
Labials, ओष्ठ्य . . .	प	फ	ब	भ	म	व	..	उ	ऊ	..
Labio-Gutturals, } कंठोष्ठ्य . . . .	..	..	..	..	..	..	..	ओ	औ	..

OF THE LETTERS INDIVIDUALLY.

VOWELS.

अ is the first vowel, and has two sounds, slightly differing from each other: the shorter and more common is the same as the sound of the English *u* in the words shut, but, &c.; the other corresponds to the sound of *a* in past, grass, &c., and to *a* in the last syllable of Isaiah,

Poonah, &c., with the exception of being a little shorter. This latter sound is used only when अ is followed by ऋ, or when it is initial, and not followed by a consonant joined to it in the same syllable. Although this distinction has not been marked by Europeans who have treated on the grammar of the languages of this country, it is noticed in Sanskrit Grammars, where the former is called असंवत, and the latter अविवृत.

Examples.

मत, मलकट; अंग, अस्त;	अकांत,* अकस्मात्, पहा
mut, mulkut; ung, ust;	akant, akusmat, paha;
opinion, filthy; a limb, setting (sun);	uproar, suddenly, see.

आ is the long of the above, and corresponds to the sound of the English *a* in far, star, &c. When the accent falls on आ, it is to be pronounced as long as in those words; otherwise it is to be made a little shorter, but not so short as in unaccented syllables in English.

The learner must observe once for all, that the accent does not make such a difference in *Murathee* as it does in English, because it is not so decidedly placed on one syllable.

ऋ has the short sound of *e* in the first syllable of the words deceive, decrease, &c., as चिखल chikhul, mud, कवि kuvi, a poet, except when it is followed by a double consonant, or a nasal, in the same syllable, when its quantity is diminished, and it assumes the sound of the short *i* in bit, flint, &c., as चित्त chitt, the mind, चिन्ता chinta, care.

ई has the long sound of *e* in me, see, &c., only length-

* A corruption of आकांत.

ened or shortened a little, as the accent happens to fall upon it, or the contrary.

उ and ऊ have respectively the short and long sounds of *u* in the words full and rude, or, which is the same thing, of *oo* in good and fool.

ऋ is the mark of a sound composed of *r* and the French *u* in such words as *lune*, &c., or the German *oe* in *hoeren*, or rather something between the two. It is nearly the same as the Scotch pronunciation of the *oo* in *moon*, *spoon*, &c. ऋन् is enunciated by a Murathee Brahmun almost exactly in the way the Scotch formerly pronounced the name of imperial Rome.

ॠ is a letter composed of *l* and the forementioned French *u* or German *oe*; so that the French word *lune* would be expressed in Balbodh characters, as pronounced by Murathee Brahmuns, by ॠन्. This letter is never pronounced by the truly learned like *lri*. The vulgar pronounce this letter *loo*, and the preceding *roo*.

ॡ and ॢ are the long of the above. They are seldom used in *Sanskrit*, and never in *Murathee*.

ए is the Murathee *a*. It does not proceed, however, from so low a part of the throat as the proper English *a*. It corresponds more nearly to the pronunciation of that letter by a North Briton, or to the final *e* in the French words *naïveté*, *bonté*. By this *e* we distinguish it in Roman characters.

ऐ is a diphthong compounded of अ and ई. It is pronounced very nearly as the *ai* in *guile*, and the *i* in *fine*, are by careless speakers. The correct English speaker, however, must take care not to lengthen the former part of the diphthong as he does while uttering *i* in his vernacular tongue, otherwise he will produce a sound com-

pounded of अ and ई, and not of अ and ई. Till his ear become habituated to native sounds, he may apply for the correct pronunciation of this letter also to a Caledonian, and listen to him while pronouncing, with his vernacular accent, guile, while, find, &c., or to a German in sounding *bei*, &c.

ओ is the same as the English *o* in stone, home, &c. It is never to be sounded as the *o* in not, shot, &c.

औ is the Murathee *ow*, composed of अ and ऊ, and consequently not so full as the English *ow* or *ou*, which is a compound of the long *a* in fall, and the short *u* in full. See above, under ऐ.

अं, though classed with the vowels, is properly only a nasal sound, which may be attached to any of the vowels. It is only for convenience that the point is placed over अ; the vowel इ, or ऊ, or any of the others, might have been substituted. The point over the letter, called by grammarians *anooswar*, is the symbol of the sound under discussion. In most words purely Murathee, the placing of the *anooswar* over them only renders the vowel nasal; there is to be no addition of any such sound as we express in English by *n* or *ng*; the breath must pass forward unimpeded, otherwise than by a slight compression of the muscles of the nostrils. In the Kôkhuṇ, the *anooswar* is always pronounced in a way that is very perceptible; but in the Dukhuṇ it is often neglected, or pronounced so as scarcely to be discernible. In words purely Murathee, when the vowel over which it is placed is long, and the following consonant the first or second of the classed, that is a *sharp*, this is the whole force of the *anooswar*; hence कंटा is not to be pronounced as if written *kan'ta*, as most learners do, but

kàṭa, contracting the muscles of the nose, but not making the tongue approach the teeth, so as to form anything like the sound of *n*. But in words borrowed or slightly corrupted from the Sunskrit, and when the vowel is short, (or, if long, comes before the third or fourth of the classed consonants, that is a *flat*,) then the *anooswar* has added, or is converted into, the nasal of the class of the letter that follows it, as अंबा, a mango, which is sounded amba, as if written आम्बा; अंग, a body, which is pronounced ungg; अंत, an end, which is pronounced unt. When any one of the letters after ञ follows, the sound of the *anooswar* is very peculiar, and cannot be represented by any English letters: perhaps the nearest representation of it would be *nw* or *mw*; we shall, however, in representing Murathee words in English characters, use *n* as its sign. When the *anooswar* is simply the representation of a particular nasal, we shall substitute *m*, *n*, *ng*, &c., as may be required; and when it represents the Murathee nasal first described, we shall merely place a circumflex over the vowel affected by it.

Examples.—1st, सिंह *sinh*, a lion; सनशुय sunshuyu, doubt. 2nd, पंतोजी *puntojee*, a schoolmaster. 3rd, केलें *kelê*, done; घरंत *ghurát*, in the house.

: is called Visurg; it corresponds in sound to a soft *h*, and is but little used in Murathee. All the words in which it is used are derived from the Sunskrit. Where the guttural ञ succeeds, it is not pronounced at all by the Murathas, as in दुःख *pain*, which is pronounced *dookh*. Where it is pronounced, it should be represented by *h*, as अंतःकरण *untu/hkuruṇ*, the heart.

DIPHTHONGS.

Native teachers generally admit only of two diphthongs, **रे** and **ओ**, which have distinct characters to express them, and direct their pupils to pronounce all the vowels which come together in words, as distinct syllables; but in their own pronunciation of the language they do not strictly adhere to this rule.

The vowels **अ** and **ई**, when they meet, are frequently run together, so as to sound in their diphthongal state nearly like **ऐ**, as **बईल**, which, even where thus written, is sounded almost like **बैल**. In like manner **मऊज** is sounded nearly like **मैज**, and **हऊस** nearly like **हैस**, &c.

The semivowels also frequently nearly coalesce, and form something like diphthongs with a preceding **आ**, as **गाय**, a cow, **नाव**, a boat, &c.

CONSONANTS.

क is the Murathee *k*. The learner, however, is carefully to observe that **क** thus written has the force of *ku* (or *cu* in such words as cut); in order to mark simply that consonantal sound denoted by *k*, the Orientals require to write **क्**, which the Murathas call **क्क् केलेले अक्षर**. This observation applies to all the consonants,—they are syllables rather than letters; all are supposed to have the short **अ** inherent in them.

N. B.—This **अ** is silent at the end of a word in Murathee, except where the word ends in a double consonant of which **ख** is not the former part, as **ग्न**, &c., or in **व** or **य**, when it must be slightly pronounced; so that, except in these instances, such words in reality end in a consonant, as **हान**, a hand, pronounced hat; **जीव**, life, pronounced jeewu, and not jeev; the *u*, however, is pronounced as slightly as possible. The Shoodras again change the *wu* into *oo*, and pronounce jeeoo. It is, however, to be observed, that in the Desh dialect, though they write sometimes only **केल**, they pronounce *kelu*.

क is the first aspirated consonant. It is a compound of क and of a deep व, a व deeper than the common one, and which has no appropriate symbol in *Murathee*. Its Persian and Arabic symbol is $\dot{\text{ك}}$. It is the same as the German and Scotch *ch*, and the Irish *gh*, in the words *ich*, *loch*, and *lough*. Let the learner practise that aspirate, and learn to join *k*, *g*, &c. to it without any hiatus, and he will soon be able to pronounce all the aspirates.

Taking the first half of क and the last of व, a character like the following will be formed, कव, from which ख may be easily supposed to have arisen. If the learner make the experiment, he will find he can form some of the other aspirates in the same way. He must recollect, however, that व comes first in the combination.

ग is the hard English *g* in *got*, *great*, &c.

ख is the aspirated *g*.

ङ is the first of the nasals, and is pronounced like *ng* in the English words *rung*, *sing*, &c.

च is pronounced in words adopted from the *Sanskrit*, and not in use among the lower orders, in the same way as *ch* in the English word *church*; but in *Murathee* words it has two sounds, the one the same as that now mentioned, which it always assumes before the vowel sounds इ, ई, and ए, in the *Dukhun*, and the other like *ts*, which it assumes in all other situations. For further information on the subject, see *Molesworth's Murathee Dictionary*, under च.

ज is its aspirate.

झ has also two sounds. In words lately adopted from the *Sanskrit*, and before इ, ई, and ए, it has in the *Dukhun* always the sound of the English *j*. In the beginning of *Murathee* words it has nearly the sound of *dz*, and in the middle and end of *Murathee* words it sounds like *z*; this

slight difference of sound is not reckoned here, however : *dz* and *z* are counted one.

On account of this two-fold sound of the letters च and ज, an ambiguity arises, to prevent which, two systems of orthography have been adopted. The one is to distinguish between the two sounds by points, and the other is to join च to the letters, especially in the inflections of nouns, &c. Thus the imperative of the verb to go, and the nom. plur. fem. of the pronoun जो, are both जा ; but the former is pronounced *dza*, and the latter *ja*. According to the pointed system, the former is written 'जा, the latter जा ; according to the other system, they become respectively जा and जा. In this grammar the latter system has been adopted, both because it is more common among the Natives, and is not so liable to occasion errors of typography.

झ is its aspirate, to which all said about diversity of pronunciation and writing is applicable.

ञ is the nasal of this class, and is properly a nasal *y*, though it is generally pronounced with the tongue in the same position as it is in pronouncing simple *n*, and sounds nearly the same, except that the breath is kept longer in the nostrils, so as to make it more nasal, as in संजय, sunjuyu, or the first *n* in our word opinion.

ट is *t*, pronounced with the tongue raised above the upper teeth, and touching the gums near the entrance of the palate.

ठ is *t*, pronounced with the tongue at the tip of the upper teeth, as near as it is in pronouncing the *th* in the English word thin. The English *t* is properly pronounced with the tongue applied to the middle of the upper teeth, although in such words as tube, tune, &c. it becomes almost the soft ढ of the Murathee.

ड is a *d*, formed on the same principles as already described under ट. At the commencement of a word, or

when following a consonant, with no vowel intervening, the learner will find no difficulty in pronouncing it, for then the tongue requires to be pressed firmly on the gums ; but in other positions it acquires a sound something between *r* and *d*, occasioned by the quick withdrawal of the tongue from its position before the letter is fully formed, as in कडे, *kude*, towards.

द is the soft dental *d*, as in *dupe*, *dew*, &c. See under त.

ठ, थ, ड, ध, are the aspirates of the above respectively.

ण is the nasal of the ट class, and is an *n* pronounced with the tongue in the position above described under ट.

न is the soft *n*, and differs very little from the English *n*, though softer.

प and ब are our *p* and *b*.

फ is an aspirated *p*, and is carefully to be distinguished from the English *f* in pure *Murathee* and *Sanskrit* words, although in words derived from the Persian it is frequently pronounced as *f*.

भ is the aspirated *b*.

म is the English *m*.

य is the English *y*.

व has two sounds, the one exactly the English *w*, and the other similar to *v*, but the lip is not drawn up so as to press forcibly upon the upper teeth, as in pronouncing the English *v* ; it is rather drawn in close to the lower teeth than elevated so as to meet the upper ; but still, as the contact of the lips with the teeth is the characteristic of *v*, this sound is marked by *v*. It is exactly the German *w*. This sound is assumed by व when in combination with द, ड, and ढ, and still more decidedly when combined with ऋ and ॠ, and sometimes among Kôkujists slightly when joined to अ. The learner may remark

that the three vowels which change the sound of **च**, **ज**, and **व**, are the same.

श is the English *sh*, pronounced very softly, as all the dentals are.

ष is the same *sh*, pronounced with the tongue in the same position that it has in pronouncing **ट**.

स is pronounced as *s* in English. Before the vowels **इ** and **ई**, **च** often in the Dukhun assumes a sound intermediate between **च** and **श**. In the Kôkun they generally write as well as pronounce **श**; thus they write and pronounce **अशी** for **असी**.

ल is our *l*, pronounced softly.

ळ is a harsh *l*, pronounced with the tongue in the same or rather in a little higher position than it is in the **ट** class.

क्ष and **ज्ञ** are compound letters; the former compounded of **क** and **ष**, and pronounced *ks/u*, and the latter of **ज** and **ञ**, and pronounced *dayu*.

It was previously remarked that the vowel **अ** is inherent in every consonant when written fully, without any mark appended; when the other vowels are affixed to the consonants, the consonant remains unaltered; the vowel, however, is not affixed entire as in English, but the latter part of it only, or a conventional mark is added to point out the vowel intended.

The marks for the different vowels are as follow:—

Marks, ा ि ी उ ू ए ऐ ओ औ अं अः

Vowels, आ इ ई उ ऊ ए ऐ ओ औ अं अः

These marks, when combined with the whole of the consonants, form what is called the Barakhudya, the first line of which is as follows:—

ku	ka	ki	kee	koo	koo	ke	kui	ko	kow	kum	kuh
क	का	कि	की	कु	कू	के	कै	को	कौ	कं	कः

When two vowels come together, the first is written as above described, if a consonant precede it; if not, it is written as in the alphabet; but the second must always be written as it is in the alphabet, as पाऊस, rain, and आई, a mother.

When two consonants come together in the same syllable, generally speaking, the first part of the former is joined to the whole or the last part of the latter, and a similar plan is adopted when three consonants meet together in the same syllable; that is, the beginnings of the two first are written and joined to the whole or concluding part of the last letter.

Examples.

Combinations of 2 Consonants.

Combinations of 3 Consonants.

First Members of the Combination.

	य	र	व	न	म
क	क्य	क्र	क्व	कन	कम
ग	ग्य	ग्र	ग्व	गन	गम
च	च्य	च्र	च्व	चन	चम
त	त्य	त्र	तव	तन	तम
द	द्य	द्र	द्व	दन	दम
झ	झ्य	झ्र	झ्व	झन	झम
स	स्य	स्र	सव	सन	सम
र	र्य	र्र	रव	रन	रम

न्द्र	स्प्र	स्त्य	तम्य	ज्ज्व	ज्ज्य
ndru	spru	styu	tmyu	jjwu	shtyu

N. B.—All letters which can be sounded without the interposition of a vowel may be combined as above. It is hoped, however, that the above directions, with these examples appended, will supply the place of a longer list.

VARIATIONS IN THE ORTHOGRAPHY OF WORDS.

As there has not been, till lately, any attempt to fix a standard of orthography in *Murathee*, the variations in the spelling of words are very numerous. Some of these arise from peculiarity of dialect, and others from care-

lessness or vulgarity. A few of the more common and useful will be found in the following lists :—

1. PECULIARITIES OF THE DESH DIALECT.

The inhabitants of the Desh use,

In marking the neut. gen. अ for ए, as केलं for केलें	केलें	Done.
At the beginning of words, अ आ अहे	आहे	Is.
In the 3rd per. imp. क ओ करू	करो	Let him do.
At the beginning of words, वो ओ वोजवणें	ओजवणें	Preserve care-
Ditto ditto, व ओ वजवणें	ओजवणें	Ditto. [fully.
Before fem. terminations, ई ए अकलीने	अकलेने	With wisdom.
In the middle of words, अ & ई ए बईल	बैल	An ox.
Ditto ditto, अ & ऊ ओ हजस	होस	Desire.
At the beginning of words, ये ए येक	एक	One.
In 2nd per. plur. pr. ind. आंत आं आहांत	आहां	Ye are.
In 1st per. plur. pr. ind. ओंत ओं नहूवांत	नहूवें	We are not.
Before term. in intr. verbs, ए अ उठितो	उठतो	He arises.
In various positions, न ण पानी	पाणी	Water.
Ditto ditto, से शे सेंग	शेंग	A pod.
In terminations, स्या शा अस्या	अशा	To such.
The omission of <i>anoo</i> swar	लेकरू	A child.
Unaspirated for aspirated letters. .	जालें	Become.

2. PECULIARITIES OF THE KOKUNEE DIALECT.

The Kôkunusths use,

In transitive verbs, अ for ए, as करतो for करितो	करितो	He does.
At the beginning of words, आ अ आका	अका	An aunt.
Ditto ditto, ओ वो ओढणें	वोढणें	Draw.
In 2nd per. sing. past ind. एस ए सोडलेंस	सोडलें	Thou loosedst.
In 2nd per. pl. past ind. एत ए सोडलेंत	सोडलें	Ye loosed.
Ditto ditto, एत आं झालेंत	झालां	Ye became.
In 2nd per. sing. past ind. तूं त्वां तूं केलेंस	त्वां केलें	Thou didst.
In 1st per. sing. past ind. मीं म्यां मीं केलें	म्यां केलें	I did.
In 1st per. fem. past ind. लें लें बोललें	बोललें	I spoke.
In 1st per. fem pr. ind. तें तें सोडितें	सोडितें	I loose.
In 2nd per. fem. pr. ind. त्हेस तीस सोडित्हेस	सोडितोस	Thou loosest.
In 3rd per. fem. pr. ind. त्हे ती सोडित्हे	सोडितो	She looses.
In oblique case of adj. ये या चांगल्ये	चांगल्या	Good.

In pluper. participle,	ओ for ऊ, as	करोत for करुत	Having done.
In various positions,	शि सि शिंह सिंह		A lion.
Ditto ditto,	से से सेवा सेवा		Service.
Ditto ditto,	ण न त्याणे*	त्याने	By him.
The superfluous use of <i>anoo</i> swar. .	कदाचित्	कदाचित्	Perhaps.
Aspirated for unaspirated letters. .	शेष	शेष	A pod.

3. COMMON VULGARISMS.

In the end of words, ई for यी, as	विषई for विषयी	Concerning.
In Murathee words, इ ई बाटि बाटो		A cup.
In Sanskrit words, ई इ मती मति		Intelligence.
In Murathee words, उ ऊ सासु सासू		A mother-in-law.
In Sanskrit words, ऊ उ गुरु गुरु		A spiritual teacher.
In 3rd p. pl. pr. ind. त्यात तात करित्यात करितात		They do.

ETYMOLOGY.

In Murathee there are nine parts of speech, viz. Article (), Noun (नाम), Adjective (गुणविशेषण), Pronoun (सर्वनाम), Verb (क्रियापद), Adverb (क्रियाविशेषण), Preposition (उपसर्ग), Conjunction (उभयान्वित), and Interjection (उद्गार).

ARTICLE.

The word एक or एकटा, used as an indefinite article, has not been usually recognized by Murathee grammarians, but it is frequently used as an article, in the sense of *any one*, with superadded emphasis, as एका वैद्याला बोलाव, Call a physician, *i. e.* any one you can find, the case being one of urgency. Ordinarily, however, no word is required to translate our *a* ; thus, Give me a book, is simply मला पोथी दे.

* Should it be asked why त्यान is preferable to त्याण, when तणे is used, and not नेने, let it be considered, that in the oblique case of adjectives या is the Desh, and ए the Kôkune termination ; and again, that the Deshusth prefers न to ण, while the Kôkunusth prefers ण to न ; analogy thus leads us to affix ने to त्या and णे to ते.

NOUN.

Murathce nouns have three genders (लिंगे), viz. Masculine (पुलिङ्ग), Feminine (स्त्रिलिङ्ग), and Neuter (नपुंसकलिङ्ग); and two numbers (वचने), viz. Singular (एकवचन), and Plural (बहुवचन).

The Natives generally reckon the cases (विभक्ति) to be seven in number, without the vocative (संबोधन), as is done by Sanskrit grammarians; some of these cases, however, are made up by means of particles affixed to the root. We shall give an example of a noun so declined, but afterwards reduce the number of cases, including the vocative, to five.

DECLENSION OF NOUNS.

Example of a noun declined with particles affixed :—

घर, A house.

	Singular.		Plural.
1. Nominative.	घर	A house.	घरें houses.
2. Objective.	घर	A house.	घरें houses, &c.
3. Instrumental.	{ घरें	{ A house, or by a	{ घरांहीं.
	{ घराने		
	{ घरेंकरून-कडून	{ By means of a	{ घरांहींकरून-कडून.
	{ घरासीं*		
		house.	घरांसीं.
		With or against a	
		house.	
4. Dative.	{ घरा	{ To a house.	{ घरां.
	{ घरास, घराला		
	{ घरासाठीं-करितां	{ For a house.	{ घरांसा, घरांला, घरांना.
			घरांसाठीं-करितां.

* In the Kôkuj this is invariably written and pronounced घराशीं, but घरासीं seems the more ancient and correct form, and is generally used in the Dukhuj.

	Singular.		Plural.
5. Ablative.	घरापाखून, घरून	From a house.	घरांपाखून.
	घराहून, घरापेक्षां	Than a house.	घरांहून, घरांपेक्षां.
	घराकडून	By or alongside of a house.	घरांकडून.
6. Genitive.	घराचा-ची-चें	Of a house (joined to a sing. nom.)	घरांचा-ची-चें.
	घराचे-या-चीं	Of a house (joined to a plur. nom.)	घरांचें-या-चीं.
	घराचे-या	Of a house (joined to oblique cases.)	घरांचे-या.
7. Locative.	घरांत	At a house.	घरांत.
	घरांत, घरामध्ये	In a house.	घरांत, घरांमध्ये.
	घराविषयीं	Concerning a house.	घरांविषयीं.
8. Vocative.	घरा, अरे घरा	O house.	घरांनो, अहो घरांनो.

REMARKS ON THE CASES.

Cases of the Singular.

1. The nominative and objective, as in English, are the same, but the dative is often used where in English the objective is required.

2. The dative in आ is not used without an affix in common Murathee, but is useful as being that to which most of the affixes are appended. The rules for the formation of this case are given under the different declensions.

3. The dative cases in ला and स are the same in meaning, but the former is more frequently used in the Dukhun and the latter in the Kôkun. In the Pooná Prant, when motion to a place is intended, then स is preferred, but when the dative is the object of a verb, then ला is more common, as तो गांवस गेला, He is gone to the village; त्याने त्या बायकोला मारिले, He beat that woman.

4. The vocative is generally the same as the dative without the affixes, but proper names in ई derived from Sanskrit nouns in आ take ए, or by way of respect आ; the former is their regular Sanskrit vocative from the Sanskrit nominative; thus सगुणे, derived from सगुणा, takes सगुणे or सगुणा. See B. Some Sanskrit nouns in ज and ञ also retain the Sanskrit vocative in ओ, instead of taking the Murathee vocative in ऊ; thus गुरु, a religious teacher, takes गुरो or गुरु. Also गुरु may be used.

5. The 1st locative, signifying *at* or *on*, is formed nearly in the same manner in all the declensions, viz. by changing the final vowel of the nominative to ई; but it belongs properly only to nouns of place and time. Some masculines in आ take अ as well as ई; thus माथा and माथी are both used as locatives of माथा, a head; पाय, a foot, has also पाया, at one's feet; जागा has जागी, जागा, and जागे, at a place. Nouns of the 6th declension in ऊ join the ई to the semivowel व; thus नारवी is the locative of नाव, a ship.

6. The instrumental case in ए is generally formed by changing the final vowel of masculine and neuter nouns to ए. It is generally used with करून or कडून after it, and then it denotes simple instrumentality, and not agency, as शस्त्रेकरून, by means of a weapon.

This form of the instrumental is peculiar, in common Murathee, to masculine and neuter nouns having the nom. sing. in अ silent.

7. The instrumental in ने is generally used for direct agency, as त्याने मला सांगितले, He told me; and कडून joined to the simple form of the dative, and hence differing from कडून under the last number, for intermediate agency, as तुमचे काम मिनाकडून करवीन, I will do your business through means of my friend.

Those nouns which have not the instrumental case in **ए** take instead the instrumental in **ने**, as **त्याने शस्त्रेण तस्मात्पुत्रो नाशितः**, He killed the enemy with a sword.

8. The terminations **चा, ची, चे, &c.** of the genitive agree, as adjectives do, with the following substantive in gender, number, and case.

9. In regard to **अंत**, used for the locative case, the **आ** is to be removed, when the **त** being left alone, and the **anoo**swar being placed on the preceding vowel, the same rule will serve as for the other affixes ; thus we have **अग्निंत**, in fire, from **अग्नि**.

Let the student commit to memory these affixes, which remain always the same, and then the whole of the inflections of a noun will become apparent from an abridged scheme of the form of the one that follows.

ABRIDGED SCHEME OF INFLECTIONS.

	Singular.	Plural.
Nom. and Obj. 1st & 2nd, घर	A house.	घरें Houses.
Instrumental, 3rd, घरें	By a house.	घरांचें By houses.
Dative, 4th, घरा	To a house.	घरां To houses.
Locative, 7th, घरीं	At a house.	घरीं At houses.
Vocative, 8th, घरा	O house.	घरांनो O houses.

Rules for the formation of the Nominative Plural in all the Declensions.

1st. All masculine nouns (except nouns in **आ** or **या**, of the 6th declension, which require **ए** in the nom. plur.) have the nominative singular and nominative plural alike.

2nd. Feminines in **इ** and **आ** have the nominative plural and nominative singular the same.

3rd. Feminines in ओ require आ, and feminines in इ require या, except गायी a shepherdess, वाणी a voice, नारी a woman, दासी a handmaid, भगिनी a sister, देवी a goddess, and a few more appellatives from the Sanskrit not in common use, names of respect given to females, and the proper names of women, which remain unchanged.

4th. Feminines ending in ऊ have the ऊ changed into वा, as साऊ, which requires सासवा.

5th. Feminines of the third declension require आ, and of the fourth ई. See 3rd and 4th declensions.

6th. Neuters, except those in ए and इ, require ए. It is to be observed, however, in regard to neuters in ऊ, that if the semivowel has taken the place of the vowel of the nominative in the inflections of the singular number, it retains its place in the plural, as nominative singular तारू, dative तारबाला, nominative plural तारवें.

7th. Neuters in ए require ई. Those neuters which end in ई or ई in the singular either retain the ई or ई, or take ये, as भोती, nom. plural भोती or भोतें. More examples suited to these rules will be found under the different declensions.

In the Dukhū, some feminine nouns, as नारळ a cocoanut tree, पोफळ a betelnut tree, have ई joined to them in the nom. singular, thus नारळी, पोफळी, but these words never take या in the plural; they retain their own proper plural as words of the 4th declension, that is to say, the nom. plur. and nom. sing. then become the same.

In the Dukhū, केळ n. is a plantain. In the Kôkū the word is केळें, but केळीं is everywhere used for the plural.

Other Cases of the Plural.

The other cases of the plural differ only from the corresponding ones of the singular by taking the *anoo*swar

over the vowel which precedes the affixes, except that feminines which take **या** or **आ** in the nom. plural retain these letters throughout; the termination **ने** of the instrumental case becomes **नी**; **ना** is used in the *Dukhun* for **ला**; the 3rd case, to which **करुन** and **कडून** are attached, instead of **रं**, ends in **आंहीं**, and the terminations **नां**, **नीं**, and **ना** do not require the vowel preceding to have the

DECLENSIONS.

For the purpose of inflection, *Murathee* nouns may be classed under six heads, which may be esteemed to be so many different declensions.

The 1st declension retains the terminating vowel of the nominative unchanged before the termination in the dative singular.

The 2nd changes it to its long.

The 3rd changes it to **र**.

The 4th changes it to **ई**.

The 5th changes it to **आ**.

The 6th changes the vowel first into its semivowel, *i. e.* **अ**, **आ**, and **ई** to **य**, and **ऊ** to **व**; after which the inherent short **अ** of the semivowel is to be modelled by the rules of the declension it comes under in its changed form, *i. e.* masculines and neuters, coming under the second declension, require **आ**, and feminines, being all brought under the third declension, require **र**.

1st Declension.

The first declension embraces nouns which retain the vowel of the nom. sing. unchanged in the dative case. This declension includes the letters of the alphabet,

as क, ग, घ, &c. ; proper names of men and women, as रामा, रमा, मेविंदा ; names of respect, as बाबा, दादा, आपा, भाऊ, नानी, &c. ; nouns ending in बा and जी, as खंडोबा, रामजी ;* words ending in ओ and ए, as बायको a woman, रुवे a habit ; feminines in ई, except स्त्री a woman, and perhaps one or two more, which may belong to this or to the 6th declension ; and feminines in ऊ, except ऊ a louse, जलू a leech, जाऊ a husband's brother's wife, टाळू the palate, ताळू the fore part of the head, दाऊ spirits, पिऊ a flea, पेळू a twist of rope, बाजू a side, भालू a bear, वालू sand, साऊ a mother-in-law, सू a needle, which also may belong either to this declension or to the 6th ; and masculines in ई, derived or corrupted from the *Sanskrit*, as हत्ती an elephant, except that large class of derivative nouns which designate a person from some quality of which he is possessed, and are formed by adding ई to the primitive noun, as पापी a sinner, दोषी a faulty person, all of which belong to the 6th declension.

Examples.

बाबा, Father.†

बायको, A woman.

Singular. Plural.

Singular. Plural.

Nom. & Obj.

Dative,

Vocative,

* According to some, abstract nouns in पणा and verbals in णारा come under this declension, and it is true that पण्याला is scarcely at all used, and णार्याला rarely ; but I would rather say that these forms exist only in the nominative, and derive the inflected cases from पण and णार, which belong to the second declension, and so of बाटाया a guide, where the य prevents the sign of the 6th declension being added.

† This word is here to be understood not literally, but as used in the way of respect.

	भाऊ, Brother.*		सासू, A mother-in-law.	
	Singular.	Plural.	Singular.	Plural.
Nom. & Obj.	भाऊ	भाऊ	सासू	सासवा
Dative,	भाऊला	भाऊंला	सासूला	सासवांला
Vocative,	भाऊ	भाऊनो	सासू	सासवानो

	गाडी f. A carriage.		हत्ती m. An elephant.	
Nom. & Obj.	गाडी	गाद्या	हत्ती	हत्ती
Dative,	गाडीला	गाद्यांला	हत्तीला	हत्तींला
Vocative,	गाडी	गाद्यानो	हत्ती	हत्तीनो

	रामा m. Rama.		रमा f. Ruma.	
Nom. & Obj.	रामा	रामा	रमा	रमा
Dative,	रामाला	रामांला	रमाला	रमांला
Vocative,	रामा	रामानो	रमा	रमानो

2nd Declension.

This declension embraces nouns which change the short vowel of the nominative into its long in the dative singular.

Under this head are included all masculine and neuter nouns ending in silent अ, and all nouns ending in उ and इ.

	बाप m. A father.		पाप n. Sin.	
	Singular.	Plural.	Singular.	Plural.
Nom. & Obj.	बाप	बाप	पाप	पापें
Instrum.	बापें	बापांहीं	पापें	पापांहीं
Dative,	बापाला	बापाना	पापाला	पापाना
Vocative,	बापा	बापानो	पापा	पापानो

* This word is here to be understood not literally, but in the way of respect.

	कवि m. A poet.		मति f. Intellect.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	कवि	कवि	मति	मति
Dative,	कवीला	कवीना	मतीला	मतीना
Vocative,	कवी	कवीनों	मती	मतीनों

3rd Declension.

The 3rd declension comprises those nouns which have the vowel of the nominative changed into a vowel of a class allied to it.

It contains all feminine nouns, derived from the Sanskrit, ending in the guttural आ; and all common Murathee feminine nouns, ending in silent अ, corrupted from Sanskrit nouns in आ; and nouns ending in णीव, besides several Arabic words, and words of which the derivation is unknown; all of which change their final vowel to the palato-guttural ए in the dative singular.

Nouns ending in ठूक may be put optionally in this or in the following declension.

Examples.

	जीभ, A tongue.		माता, A mother.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	जीभ	जिभा	माता	माता
Dative,	जिभेला	जिभाना	मातेला	माताना
Vocative,	जिभे	जिभानों	माते	मातानों

Lists are afterwards given of the simple nouns ending in अ belonging to this and the next declension, not coming under the general rules; those of this declension are marked 3; those generally of this declension are marked + 3; those which may optionally belong to either, 3. 4; those generally of the 4th declension, + 4; and those always of the 4th are not marked at all.

4th Declension.

The 4th declension requires the vowel ई in the dative.

It is composed of feminines ending in a silent अ, either pure *Murathee*, (in particular imitative feminines ending in a consonant, as कुरकूर grumbling, and feminine in ईण), or derived from *Sanskrit* nouns ending in इ, as पंगत a row, from पङ्क्ति; or adopted from the Persian and Arabic, especially such nouns as end in त, द, and न, as दौत an inkstand, दौलत wealth, उमेद confidence, आनीन the rein of a bridle, with a very few exceptions which will be afterwards given.

Examples.

	आग, Fire.		गेष्ट, A word or matter.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	आग	आगी	गेष्ट	गेष्टी
Dative,	आगीला	आगीला	गेष्टीला	गेष्टीला
Vocative,	आगी	आगीनो	गेष्टी	गेष्टीनो

5th Declension.

The 5th declension requires आ in the dative singular as the substitute for ऊ or ऊं of the nominative.

Examples.

	वाटसरू m. A traveller.		करडू n. A kid.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	वाटसरू	वाटसरू	करडू	करडे
Dative,	वाटसराला	वाटसराला	करडाला	करडाला
Vocative,	वाटसरा	वाटसरानो	करडा	करडानो

6th Declension.

The 6th declension contains those nouns which require

the terminating vowel of the nominative to be changed to the semi-vowel most nearly allied to it in the inflexions ; after which the masculines and neuters are to be treated as nouns of the 2nd, and the feminines as nouns of the 3rd declension.

This declension includes all *Murathee* nouns in आ, ई, ऊ, and ऊँ, which do not fall under the 1st, 3rd, or 4th declension, and all neuters in ए and ऐ.

In looking to the second table of the letters, य will be found to be the semi-vowel most nearly allied to आ, ई, and ए, and व to ऊ.

Polysyllabic nouns ending in ऊँ change ऊँ to व by this rule, but the व is not combined with the preceding letter ; thus नावूँ, a ship, has नाववाला, not नाववाला. Monosyllables in ऊ, although they take व, do not reject the ऊ ; they only shorten it, as सूँ, a needle, which requires सुवेला in the dative singular. Nouns terminating in सा in the nominative take शा, instead of स्या, before the termination in the inflected cases ; thus अरसा takes अरशाला. Those terminating in जा retain the जा unchanged, but the pronunciation varies ; thus the *Murathees* write राजा and राजाला, and pronounce raza and rajala ; and those terminating in या, as बाढाया, a guide, insert no second य.

Examples.

सासरा, A father-in-law. जांवई or जांवयी, A son-in-law.

	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	सासरा	सासरे	जांवयी	जांवयी
Dative,	सासर्याला	सासर्याला	जांवयाला	जांवयाला
Vocative,	सासर्या	सासर्याने	जांवया	जांवयाने

सासू, A mother-in-law.

स्त्री, A woman.

	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	सासू	सासवा	स्त्री	स्त्रिया
Dative,	सासवेला	सासवाला	स्त्रियेला	स्त्रियाला
Vocative,	सासवे	सासवाने	स्त्रिये	स्त्रियाने

	भाऊ, A brother.		केळे, A plantain.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	भाऊ	भाऊ	केळे	केळीं
Dative,	भावाला	भावांला	केव्याला	केव्यांला
Vocative,	भावा	भावानें	केव्या	केव्यानें

	तारू, A ship.		मोती, A jewel.	
	Sing.	Plur.	Sing.	Plur.
Nom. & Obj.	तारू	तारूंचें	मोती	मोतीं or मोतीं
Dative,	तारूाला	तारूांला	मोत्याला	मोत्यांला
Vocative,	तारूवा	तारूवानें	मोत्या	मोत्यानें

Those who are acquainted with mathematical formulæ will not be displeased to see the following scheme of the declensions in an algebraical dress, and even those who have not studied this branch of mathematics will not find it difficult to comprehend the scheme after a little study. All may be assured that it will amply repay them for the time expended in fixing it in the memory.

Scheme of Murathee Declensions.

V = Terminating vowel of the nominative.

2V = Long of ditto.

$\frac{V}{2}$ = Semi-vowel most nearly allied to ditto, *i. e.* य for आ, ई, and ए, and व for ऊ.

D = Vowel which takes place of the terminating vowel of the nominative singular in the dative.

[= means *equal to*.]

Declensions,	1	2	3	4	5	6	
Genders,	M. F. N.	M. F. N.	F.	F.	M. N.	M. N.	F.
D =	V	2V	ए	ई	आ	$\frac{V}{2}$ आ	$\frac{V}{2}$ ए

Changes in the Penultimate Vowel.

Not only is the final vowel of the nominative changed in the inflections, but the penultimate vowel also of certain nouns undergoes some modification. The nature of this will be understood by the following rules :—

1st. Several words of common occurrence, having a penultimate ई following a vowel, change the ई to य or इ in the inflections ; thus बायलेला or बाइलेला is the dative of बाईल, a woman. The former of these forms prevails in the Kôkūṇ, the latter in the Dukhūṇ.

2nd. Several nouns, which have the penultimate of the nominative in ऊ following a vowel, change the ऊ to व or उ in the inflected cases, as पाऊल, a footstep, which takes in the genitive पावलाचा or पाउलाचा. The former of these changes is the common one, the latter is more rare, and only to be heard in the Dukhūṇ, or to be found in Prâcrit books.

3rd. Many words whose penultimate is ई or ऊ following a consonant change the ई or ऊ to अ, or drop it altogether, although most of them, in writing at least, may, especially in the Dukhūṇ, retain the ई or ऊ in the shortened form of इ and उ, as उंदीर, a rat, which has in the dative उंदिराला or उंद्राला, or more rarely उंदिराला.

List of Masculines in ऊ, and Neuters in ऊ, and of Nouns which change the Penultimate Vowel.

1st. The following nouns in ऊ are masculine, and belong either to the 1st or the 5th declension, that is to say, they take either ऊ or आ in the inflections ; thus याचेकरू takes either याचेकरूला or याचेकराला.

All nouns ending in करू, as याचेकरू, a pilgrim, and वाटसरू, a traveller.

2nd. The following nouns in ऊ are neuter, and belong generally to the 5th declension, as पांखरू, which takes पांखराला, but some of them also, especially in the Dukhūṇ, may optionally or preferably be put in the 1st declension, as जिवाणू, an insect.

Diminutives formed by adding **क'** and **डं**, as **लेंकक'**, a child, **गायक'**, a cow (by way of endearment or contempt).

बासक' A calf.	शिंगक' A foal.	किरडूं A reptile, &c.
अगक' A par. eruption.	निंबू A lime.	मेंढक' A sheep.
गुरु' Horned cattle.	परख' A yard.	रताळू A sweet potatoe.
गोखक' A par. shrub.	पांखक' A bird.	रेडकू A buffalo calf.
टिपक' A drum-stick.	पिल' A cub, &c. [plough.	शेरडूं A goat.
नटू A poney.	फाळेदू A part of a	सुकाणु A helm.

3rd. The following masculine nouns in **क** belong generally to the 6th declension, but sometimes, especially in the Dukhun, they are put in the 1st declension.

N.B.—When the word is monosyllabic, the first syllable of the word in the inflected case requires **उ**, thus **पू** takes **पुवाला**. This remark is also applicable to the neuters of this declension, which follow in the next list.

गहु' Wheat.	पू Pus.	लाडू A sweet cake.
गु' Forces.	भाऊ A brother.	सांकू A kind of bridge.
नारू Guinea-worm.	साडू A par. weapon.	साडू A brother-in-law.

4th. The following nouns are neuter, and belong to the 5th declension generally, though sometimes put in the 1st :—

गळ' A boil.	ताक' A ship.	फांसू A branch of a river.
वख' An iron ring.	जं A yoke.	पळू The bowl of a ladle.
		बाळू Sauce, &c.

5th. The following nouns, of which the first four are masculine, and the other five neuter, are used in the 1st, 5th, and 6th declensions; the use of the 6th, however, is peculiar to the Kôkun; the 5th is preferable to all the others :—

नातू A grandson.	शाळू Juwarree.	कुंकू A par. powder.
विंचू A scorpion.	अमं A tear.	कुखं A town wall.
बेळू A bamboo.	अळ' A par. vegetable.	यक' A haft, hilt, &c.

6th. All other masculines in **क** and neuters in **कं** may be safely taken as belonging to the 1st declension. With regard to feminines, see 1st declension.

7th. In the following words ई frequently becomes य in the inflections :—

अईन f. A par. tree.	पंचाईत f. A jury.
*आईस f. A mother.	बाईल A wife.
कवाईत f. Military manœuvres.	बिहवाईत f. A carpet.
काईल f. A large iron boiler.	वाईन n. A stone mortar.
कुइरो f. Cowach plant.	वाईल mn. Part of a cooking stone.
कुईट n. Thatch.	सुईन f. A midwife.
गाईर m. A par. seed.	हिमाईत f. Patronage.

8th. In the following words ऊ generally becomes व in the inflections :—

अऊत n. An implement.	बाऊस n. Upper part of the shoulder.
आऊळ f. A par. tree.	बाऊळ f. Moist soil over a rock.
*कऊल m. An agreement.	*साऊलो f. A respectful appellation of elderly females.
*दऊत f. An ink-bottle.	*साऊशो f. A maternal aunt.
देऊळ n. A temple.	राऊळ n. A palace.
पाऊड mn. A par. exclamation.	शिऊळ f. The pin confining the yoke.
पाऊल n. A footstep.	शेऊर f. A par. tree.
पाऊस m. Rain.	*साँडलो f. A shadow.
*फऊज f. An army.	साऊळ f. A palm branch.
बाऊट f. Shade.	
बाऊल m. A par. wild animal.	

9th. Nouns in ई, which change the penultimate of the nominative to अ when about to be inflected.

Generally feminines in ईण formed from masculines.

आंबोल f. A kind of gruel.	कणीक f. Flour.
उंदोर m. A rat.	कणीस n. An ear of corn.
उंडीण f. The pinnay tree.	कांतीण f. A spider.
उदीस m. Traffic.	कांबोट fn. A slip of bamboo.
उडीद m. A par. pulse.	कांटोल f. A par. creeper.
ओढोल f. An end of a petticoat.	काळोज n. The liver.
कथोल nf. Tin.	कुपोन f. A kind of lunguttee.

* All these words have a better orthography than the one here given to bring them under the rules.

कमळीण f. The lotus.	कुसळीण f. A witch.
कामोण f. Jaundice.	तिवोर m. A par. tree.
कुलीक A colic.	तेरीख f. see तारीख.
कोथिंबोर f. The coriander plant.	तेरोज f. One of several sum totals.
कोशिंबोर f. A par. dish.	फिकोर f. Care, concern.
खारोक f. A dried date.	बटोक f. A female slave.
खोगोर n. A kind of saddle.	बारीक adj. Fine.
गंधोल f. A gadfly.	बोरोप m. Feast, &c.
गाचोड f. A nit.	भरोत n. A par. sauce.
जिलोब f. Retinue.	भावीण f. A par. devotee.
जाखोम nf. Risk, peril.	भोरोप n. see बोरोप.
तखोल, see कथोल.	राजीक n. Hostile ravages.
ताजोम f. Treating with ceremony.	रेजीम n. A ream.
तारीख f. Date (of a paper).	रेझोम m. Silk.
तालीम f. Instruction.	लेजीम fn. A chain bow.
तिडोक f. Pain, griping.	शेतोक f. Field operations.
तिरोप f. A sun-blink.	सुगरोण f. An expert housewife.

N. B.—Some adjectives follow this rule, as those in the above list and some others.

10th. Words in ऊ, which change the penultimate vowel into अ before being inflected :—

अंगूळ n. A finger's breadth.	कुसकूर m. Crumbled state.
आंकूर m. A sprout.	कुसरूड m. A caterpillar.
आंबखल n. Dried mangosteen.	कुसर f. Wild jasmine.
आंखड m. A ploughman's whip.	खजूर m. A lump of dates.
इटकूर n. A brickbat.	खरूज f. Itch.
इखूप m. A kind of ringworm.	खांडूक n. A boil.
चाहूर mn. A par. measure.	गांडूळ mn. A kind of slug.
काहूर n. Darkness.	घांगूड m. A seed capsule.
काडूक n. A little bit.	घारूड n. A flock of kites.
कापूर m. Camphor.	घुंगरूट n. A musquito.
कापूस m. Cotton.	चाबूक m. A whip.
कुडूक n. A kind of ear-ring.	चिमूट f. A pinch.
कुलूप A padlock.	चिमूड f. A pinch.

चुणूक f. A sample, a taste.

चेटूक n. Sorcery.

जांबूळ f. A par. tree.

जुगत f. A scheme.

जुगल f. Agreement, accordance.

जुलूम m. Tyranny.

झुडूप n. A shrub.

झुलूप n. A ringlet.

झुलूक f. A puff of wind.

डेंगूळ n. A bump.

डाकूर m. A par. kind of people.

डेकूण m. A bug.

डेकूळ n. A clod.

नांटूक n. A fine stem.

सांदूळ n. Cleaned rice.

साबूद m. A bier.

तिरूक m. A par. term in a game.

निर्गुड f. A par. shrub.

निबूर m. Green ears of bajuree.

परूस n. A yard.

पुरूख m. A par. god.

पुरूळ m. A par. eruption.

पेटूळ n. A little box.

पेंडूक n. A small sheaf.

बंदूक f. A musket.

बागूल m. A goblin.

बाटूक n. Green stalks of juwaree.

*बापूस m. A father.

बांबूट f. A mango quickly ripened.

बाभूळ f. Gum Arabic tree.

बुडूख n. Stock of a tree.

बुरुज m. A bastion.

बुरुड m. A basket maker.

बुरुम m. Clay stones.

बेडूक m. A frog.

बेंदूर m. Bullock's-day.

बोदूक m. A kind of pod.

बोडूक n. A small knot.

भिकूण m. A bug.

भोरूप n. Feats.

माजूस f. A par. drug.

सांदूस f. A large coffer.

माणूस n. A human being.

माखूक n. A fly.

मंगूस m. A mongoos.

सुरुम m. see बुरुम.

सुलूख m. A kingdom.

मेकूड m. Dried mucus.

युगत f. A scheme.

रेडूक n. A buffalo calf.

लखूण mf. Garlick.

सांक्रुड n. Wood.

सालूच f. Avarice.

लिंबूण m. A nimb tree.

लिंबूर m. A nimb tree.

लेंडूक n. A lump.

वाघूळ n. A bat.

वारूळ n. An ant-hill.

वाळूक n. A wen.

विभून f. Devotee ashes.

शेंदूर m. Red lead.

शेपूट n. A tail.

शेंषूड m. Dried mucus.

संदूक f. A chest.

साबूण m. Soap.

सडूक n. A small bone.

सुक्रम m. An order.

GENDER OF NOUNS.

There are two things which seem in all languages to have more or less prevailed in fixing the gender of nouns : first, signification, and secondly, termination. Names and appellations of males, and of visible objects and affections of the mind supposed to have something in them rude, powerful, or commanding, were made masculine ; names and appellations of females, and of objects and passions supposed to have but little activity or peculiar tenderness, were made feminine ; while the names of things regarded as totally inert, the passive subjects of foreign agency, and mere acts, were considered as properly neuter. It is obvious, however, that in making these distinctions among objects not naturally possessed of any difference of sex, much must have depended on the imagination ; and accordingly, while in most Western languages the moon is regarded as feminine, it is considered as masculine in the *Sanskrit*, and languages derived from it. The sea in Arabic is feminine, but masculine again in *Sanskrit* and its kindred dialects. The *Murathee*, not being a simple language, but borrowing from the *Sanskrit*, *Hindoostanee*, *Persian*, and *Arabic*, and in many instances retaining the gender the words had in the original languages, cannot be expected to have many rules for fixing the gender from the signification.

Gender is often greatly influenced by termination, and the very same word, by changing the terminating vowel only, often assumes a different gender. It would seem that when the names of males in common use, in any particular language, happened to terminate in a particular letter, such a termination came to be looked on as a masculine termination, and the names of inanimate

objects ending in the same way came to be regarded as masculine, and so of the other genders. Having made these preliminary observations, we now proceed to lay down a few rules for the determination of the gender of nouns in Murathee, as far as is practicable by rules to make such determination. These consist of three classes : 1st, rules derived from the signification ; 2nd, from the signification and termination combined ; and 3rd, from the termination alone.

RULES FOR DETERMINING THE GENDER OF NOUNS
FROM THE SIGNIFICATION.

I. *The following classes of nouns are masculine.*

1st. Names and appellations of males, as हरि the god Vishnoo, हत्ती a male elephant, दाता a giver, लोहार a blacksmith, साक्षी a witness.

To this rule there are some apparent exceptions, as साणूस a man, which is either masculine or neuter, but when it is neuter there is properly no reference to sex, and साणूस may be translated person ; साणुसैं, the plural, is always used in the neuter. In like manner, पोर may be masculine, feminine, or neuter. If the sex be adverted to, it will be properly translated by boy or girl, as the case may be ; if not, the word will be in the neuter gender, and be translated child. Also राधा and येरीण, names for a male dancer in female attire, are feminine, because the male has assumed the guise of a female.

2nd. Names of mountains and seas, as पर्वत, अद्रि, and गिरि, a mountain, हिमालय the Himaluya mountains, समुद्र, अम्बि, and दर्या, the sea.

3rd. Names of days of the week, of months, of years, (of which there is a cycle of sixty,) of astrological Kuruns, and of time in general, as मंगलवार Tuesday, नंदन the 26th year of the cycle, चैत्र the first month com-

mening in the latter part of March or former part of April,* काळ, समय, and वेळ, time in general; but वेळ, when it denotes a particular time, is feminine.

4th. Names of the planets, as शनि Saturn, चंद्र the moon; but पृथ्वी the earth, not being reckoned a planet by the Hindoos, is feminine.

5th. Names of winds, vital airs, life, spirit, &c., as वारा, वायु, वात, wind, प्राण the pectoral vital air, जीव life, आत्मा spirit; but हवा (Arabic) air, is feminine.

6th. Names of rain and clouds, as पाऊस and पर्जन्य rain, मेघ a cloud; but बरसात (Hind.) rain, is feminine, and अंध, ढग, and ढक, a cloud, are generally neuter.

7th. Affections of the mind, as हेवा envy, रौद्र rage, लोभ covetousness; except Sanskrit nouns in आ, which are feminine, as दया mercy, कृपा favour, करुणा pity, माया and ममता affection, इच्छा desire, ईर्ष्या envy, क्षमा forbearance, श्रद्धा diffidence, वासना disposition, वांछा a wish, except also the feminine Arabic word अदावत hatred.

8th. Names of large and clumsy objects as opposed to small or neat objects of the same class, which are feminine or neuter, as गाडा m. a large cart, opposed to गाडी f. a small cart or carriage, both of which words are in common use; and पागोट्टा m. a whacking turban, oppos-

* The Hindoo months are twelve in number, and are strictly lunar; whenever, then, the moon at the conclusion of a month is in the same sign that she was in at its commencement, a month is intercalated. The intercalated month receives the name of the one which follows it, and the intercalation is required once in about three years. Again a month is omitted when the moon having changed just before entering a sign does not change again till after having gone out of it. Thus some years have two months of the same name, and one wholly omitted, keeping still to the number of twelve months, and there are even two आधिक महिने and one अथ महिना in the same year, i. e. two added and one omitted, making the year in this case, as in that when none are omitted and one added, consist of thirteen months.

ed to पागोटें n. a turban; but such formations are in general only allowable when used to set off some slender witticism.

9th. Sometimes a masculine will be used for a class of animals, as कोह्ला the jackal species, or a jackal generally, without considering whether it is male or female.

II. *The following classes of nouns are feminine.*

1st. Names and appellations of females, as कृष्णा Krishna, the wife of the Panduvas, बहीण a sister, सोनारीण a goldsmith's wife. To this rule the following two words seem exceptions: कलत्र n. a wife, लांडेर n. a pea-hen, as also कुटुंब n. a family, when used in the sense of a wife.

2nd. Names of rivers, as गंगा the Ganges, गोदा the Godawurree, निरा the Nira, except the following seven, called Nudus, viz. ब्रह्मपुत्र, सुवर्णभद्र, शिवभद्र, शोणभद्र, तुंगभद्र, अंधभद्र, वर्ण; some Oopimudus, as पारीभद्र, भिद्य, उध्व, &c. and सिंधु the river Indus, which are masculine.

3rd. Names of lunar days, as तिथि a lunar day, प्रतिपदा the first lunar day, द्वितीया or बीज the second lunar day, चौदस the fourteenth lunar day.

4th. Names of the points of the compass, as पूव the East, उत्तर the North, वायव्य the North-West.

5th. Names of the 27 Nukshatrus, Ushvee, &c.

6th. In opposition to the 8th head of masculines, some nouns which are masculine take the feminine gender to express a very large individual of the species, as from पेंडा m. a stone; is formed पेंड f. a large stone; from डोण m. a small drinking vessel made of leaves, comes डोण f. a water trough, and from दोरा m. a thread, comes दोरी f. a rope; and from this again, according to the 8th head of masculines, we have दोर m. a cable.

7th. Sometimes a feminine noun is used as a specific noun ; thus **चिमणी** means the sparrow tribe, as well as a hen sparrow.

III. *The following classes of nouns are neuter.*

1st. All names of metals, as **सोनें** gold, **रुपे** silver, except **पितळ** brass, which is neuter in the **Dukhuṇ**, but in the **Kôkuṇ** frequently feminine.

2nd. General names of animals, where the distinction of sex, although of easy ascertainment, is not adverted to, as **बालक** n. a child, but **बालक** m. means a boy ; **कोकरू** n. a lamb, but **कोकरा** m. means a he-lamb, and **कोकरी** f. a she-lamb. The word **देवता**, a divinity, is an exception to this rule, for it is feminine, though **दैवत** be neuter.

3rd. Names of the sky, as **आकाश** and **अभाळ** the sky.

4th. Names of water, as **पाणी**, **उदक**, **जल**, **अंबु**, water.

N. B.—In many compounds **पाणी** becomes **वणी**, as **अकळवणी** untimely rain. All of these compounds are neuter.

5th. Names of milk and its products, as **दूध** milk, **दही** and **दधि** sour curds, **तूप** and **घी** clarified butter, **लोणी** butter, except nouns ending in **आ**, which are masculine, as **चक्का** cheese, **मठा** a kind of sour curds ; but **सदा** or **साय** cream, is feminine.

6th. Names of oils, as **तेल** oil, **एरंडेल** castor oil, **खोत्रेल** cocoa oil.

7th. Singular nouns which include two or three individuals, as **युग्म** and **द्वय** a pair, **त्रय** a trio, **दंपत्य** a married couple, also **दंपती** a man and his wife, which in *Sanskrit* is dual, and reckoned masculine, but in *Murathce* singular and neuter ; compound words, however, such as **मायबाप** parents, **क्रीपुद्वय** husband and wife, in this form, are masculine ; when neuter, they assume the proper neuter

forms, नायबाधे, स्त्रीपुत्रधे. The former of these examples, however, is generally found in the former, and the latter in the latter form.

RULES FOR DETERMINING THE GENDER FROM THE SIGNIFICATION AND TERMINATION COMBINED.

1st. Names of trees ending in a consonant are in general either masculine or feminine, as कंबड f. the wood-apple tree, फणस m. the jack-fruit tree.

The feminine names of common trees will be found in the list of feminine nouns afterwards to be given, and the exceptions to this rule of names of trees which are neuter are both few in number, and are the names of shrubs or plants of which scarcely anything farther is known than the bare name.

2nd. Imitative nouns ending in आट, आड, and आण, are masculine, and denote excess of action, as चळचळाट excessive restlessness, खडाड a loud crashing, दणाण a loud ringing.

3rd. Imitative nouns consisting of two divisions of syllables, the one rhyming with the other, are feminine, and of the 4th declension, as कटकट contention, ढवढव turmoil, चळचळ restlessness.

To this rule the following words are exceptions: कावकाव f. or n. the cawing of crows, कलकल mf. a loud jangling, कुटकूट n. a rumbling noise, खतखत and खुतखूत m. the sound of the bubbling up of water, धगधग, meaning a glow of heat, is feminine; but meaning palpitation, is neuter, and synonymous with धडधड, which is also neuter.

4th. Names of fruits ending in a consonant are almost always neuter. Barks and flowers also used as articles of diet or luxury come under this rule, as कंबड n. the wood-apple, तज n. cassia bark, केतक n. the flower of the Pandanus Odoratissimus.

The names of the trees of which these are the products are all feminine, but to the above rule the following useful words are exceptions :—

अकरोड mn. An almond.	खिसमीस f. A small kind of
अंजीर m. A fig.	raisin.
अननास mn. A pine-apple.	गुलाब m. A rose.
अनार mn. A pomegranate.	चिंच f. A tamarind.
आम m. (com. आंबा) A mangoe.	जांब m. A rose-apple.
इसपगोल m. Spogel seed.	नारळ m. A cocoa-nut.
खजूर m. A date.	नीळ f. Indigo.
खसखस f. Poppy seed.	फणस m. Jack-fruit.
खारोक f. An unripe dried date.	बदास mn. An almond.

5th. Abstract nouns ending in पण, ल, and य, or formed by lengthening the first syllable, in the way called by Sanskrit grammarians Vriddhi, are neuter, as सुंदरपण beauty, क्रूरल fierceness, सत्य truth, स्तेय theft, कौमार youth, from कुमार a youth, वैभव grandeur, from विभु the all-pervading Lord, माध्यस्थ mediation, from मध्य and स्थ, but when this word is the name of an agent, and means a mediator, it is masculine. Abstract nouns ending in ना are always feminine, and those in पणा masculine.

6th. The following classes of nouns ending in क are neuter :—1st, words expressing an aggregate of several individuals, as अष्टक an aggregate of eight, पतक a body of horse ; 2nd, nouns expressive of a particular state, as अनायक the state of being without a chief ; 3rd, sciences, as वैद्यक the science of medicine, त्रैशिक the rule of three ; 4th, ceremonies and habitual acts, as सरतिक funeral ceremonies, माध्याह्निक the mid-day meal.

N. B.—The above rules derived from the signification, and the signification and termination combined, are always to be presupposed when studying the rules that follow, taken from the termination alone, and the words that come under the above heads are always to be considered excepted, though not specifically mentioned.

RULES TO DETERMINE THE GENDER FROM THE TERMINATION ALONE.

I. Of nouns ending in आ.

1st. Pure *Muraṭhee* nouns ending in आ, and nouns corrupted from *Sanskrit* nouns not ending in आ, are almost always masculine, as पैका m. money, अंगठा m. a thumb.

2nd. Hindostanee nouns in आ introduced into the language are generally masculine, as आरसा m. a looking-glass, खिसा m. a pocket.

3rd. *Sanskrit* nouns in आ introduced, or but slightly corrupted, are feminine.

As the student may not at first be able easily to determine what nouns are derived from the *Sanskrit*, in addition to the examples given above under the head of affections of the mind, the following useful words are subjoined, with their common *Muraṭhee* corruptions enclosed in brackets.

सत्यता Truth (also all abstract nouns in ता).	ठषा (तद्धान) Thirst.
अनुक्रमणिका An index.	त्वचा Skin.
अपेक्षा Expectation.	त्तरा Quickness.
अमावास्या Day of the new moon.	दशा State ; condition.
अवस्था A state or condition.	दक्षिणा A present to Brahmuns.
आज्ञा An order.	दिशा (दीश) A region.
कथा A tale.	दीक्षा Conduct.
क्रिया An act.	नासिका A nose.
घटिका Twenty-four minutes.	निद्रा (नीज) Sleep.
चर्चा Recitation.	निंदा Reproach.
छाया A shade.	निशा Night.
जटा (जट) A lock of matted hair.	निष्ठा Fixed attention.
जिह्वा (जीभ) The tongue.	परिचर्या Service.
टोका Annotations.	परीक्षा (पारख) Trial.
	पूजा (पुजा) Worship.
	पौर्णिमा Day of the full moon.

प्रजा The subject of a king.
 प्रतिष्ठा Celebrity.
 प्रतीक्षा A waiting for.
 प्रदक्षिणा Circumambulation.
 प्रशंसा Commendation.
 प्रेरणा A motive.
 भाषा (भाक्) Language.
 मज्जा Marrow.
 मर्यादा A limit ; propriety.
 मक्षिका (माशी) A fly.
 मा and माता A mother.
 मात्रा Time of a short vowel.
 माला (माळ) A row ; a garland.
 मृत्तिका (माती) Earth.
 मुद्रा A coin.
 मेळा A large assembly.
 यात्रा (जत्रा) A pilgrimage.
 रोजना An arranging.
 रेखा (रेघ) A line.
 लज्जा (लाज) Shame.
 लीला Sport.
 वाचा Speech.
 वार्ता News.
 वासना Desire.
 विद्या Science.
 विज्ञापना Entreaty.
 वेदना Agony.
 व्याथा Pain.
 व्यवस्था Orderly disposition.

व्याख्या Exposition.
 शाखा A branch.
 शाला (साळ) A hall.
 शिखा A crest.
 शिला (शीळ) A rock.
 शिक्षा Instruction.
 शोभा Embellishment.
 संख्या Number.
 सत्ता Being ; authority.
 संध्या (सांज) Evening ; repetition
 of sacred verses.
 सभा An assembly.
 संभावना A supposition.
 समीपता Presence ; second state of
 bliss.
 समुपपत्ता Likeness ; third state of
 bliss.
 सलोकना Same residence ; first ditto.
 सायुज्यता Absorption ; fourth ditto.
 संज्ञा An appellation.
 सीमा (शीम) A boundary.
 सूचना A suggestion.
 सेना An army.
 सेवा Service.
 स्थापना Consecration.
 हत्या Murder.
 हिंसा Murder.
 होरा An hour.
 क्षुधा Hunger.

To the above rules there are the following exceptions :—

1st. The following *Murathee* words, though not corrupted from *Sanskrit* nouns in आ, are feminine :—

अप्रमिखा Enigmatical language.
 अवस्था (अवस्था?) Indisposition.

उमखा Incipient desire.
 कोकिला Indian cuckoo.

खंडणा Breaking.	*पांथा A line ; a row.
झा Giving the slip.	†फणा A snake's hood.
सहा Cream.	भंडसा Public disgrace.
धजा and धजा A standard.	येजा Vexatious going and coming.
नामना Frame.	मुटका Liberation.

2nd. The following useful Hindostanee words in आ, of pretty frequent occurrence in *Murathce*, are feminine :—

अफवा Fame.	फत्या Victory.
इजा Vexation.	सजा Flavour ; taste.
कुचा A hacking in pieces.	सत्ता Property ; wealth.
खत्ता Apprehension of evil.	सनुका Raisins.
खातरजमा Assurance.	सुबा and सुभा Full permission.
खटा A peculiar style.	सैना The Indian jay.
जमा A collected sum.	रजा Leave.
ठठ्ठा and थठ्ठा Jesting.	रहा A way or manner.
तन्हा A kind or sort.	विल्ला Season ; juncture.
दुनिया The world.	सजा Punishment.
दवा Medicine.	सरबरा Rivalling.
निगा Careful treatment.	सरभरा Equipping.
निशा Assurance.	सुंता Circumcision.
परवा Care ; concern.	सुबत्ता State of peace and plenty.
पागा A body of horse ; a stable.	हवा Air ; climate.

3rd. The following Hindostanee and *Murathce* words are both masculine and feminine :—

अजमोदा A sort of parsley.	बोलवा Rumour.
‡जाना A place.	§बाशा Ailment.
जिम्मा Charge ; trust.	मका Indian corn.
दरा A cavity.	सज्जा Peace.
बकवा Chatter.	

* This word, when it means “ a way or manner,” is masculine.

† When this word means “ a branch of the root of a tree,” it is masculine.

‡ This word in the nominative is generally feminine, and in the other cases masculine.

§ This word, meaning “ a sudden impression of terror,” is only masculine.

4th. Besides names of gods, men, &c. there are several common *Sanskrit* nouns in नञ्, &c. whose nominative terminates in आ, which are masculine, of more or less frequent use in *Mura/hee*. The following are the principal :—

अणिमा Infinite compressibility.	प्रेमा Affection ; love.
अरुणिमा Redness.	श्लीहा The spleen.
आत्मा Spirit.	मधुरिमा Sweetness.
ऊष्मा Heat.	महिमा Magnitude.
कालिमा Blackness.	मूर्ध्ना The brain.
चन्द्रमा The moon.	यक्ष्मा Pulmonary consumption.
गरिमा Gravity.	रुक्मिमा Redness.
नीलिमा Blueness.	लघिमा Lightness.
पिता A father.	श्लेष्मा Phlegm.

N. B.—तारा a star, is masculine and feminine.

II. Nouns in इ and ई, except names of men, mountains, seas, &c. are feminine, as गति progression, नदी a river, आई a mother.

Exceptions.

1st. The following nouns in इ and ई are both masculine and feminine. Those of them which are borrowed from the *Sanskrit*, as most of them are, are originally masculine, but made feminine by the unlearned, to bring them under the general rule. In the following list some of the common *Mura/hee* corruptions are inserted ; these are all feminine :—

अवधि A limit.	मुष्टि (मूठ) The fist.
अंजलि A gowpen (Scotticè).	राशि (रास) A heap.
आधि Anxiety.	त्रीधि Rice.
उपाधि An influencing.	व्याधि Disease.
कुक्षि (कूच) The side.	संधि (सांध) Junction.
ध्वनि (वाणी) A voice.	समाधि Fixed devotion.
नाभि The navel ; a nave.	सवागी Borax.

2nd. The following *Sanskrit* nouns, occasionally used in *Murahee*, are masculine :—

अलि A large black bee.
अग्नि (आग) Fire.
अर्चि A serpent.
आदि Origin.
*आधि A pledge.
कपि A monkey.
कलि The iron age.
कृमि Worms.
ग्रंथि (गण्ड) A knot.
निधि (निध) A treasure.
परिधि A circumference.

पक्षी A bird.
पाणि The palm of a hand.
बलि An offering.
सणि A jewel.
सरोचि A ray of light.
रश्मि A ray of light.
विधि A rule ; an institute.
वैधृति A kind of colic.
शकुनि An omen ; a bird.
शालि Rice.

3rd. The following *Sanskrit* nouns in *इ*, occasionally used in *Murahee*, are neuter :—

अस्थि A bone. हवि An offering. अक्षि An eye.

The word पाणी water, is neuter, but it is provided for above, and besides it seems more properly written पाणीं, and so will come under the next rule. की the cry of a par. bird, is also neuter.

III. Nouns terminating in *इ*, *ऊ*, and *ई*, are neuter, as अंडं an egg, बकलू a kid, मोती a pearl, पोवळी coral.

As far as the terminations *इ* and *ई* are concerned, there are no exceptions to this rule, but गहू m. wheat, is always, and ऊ f. a louse, is frequently written with the *anooswar*.

IV. Nouns in *ए* and *ऐ* are feminine, as सवे a habit, but this word is preferably written सबय or सबई; सै a signature, preferably written सई or सही.

V. A majority of nouns in *उ* and *ऊ* are masculine, as अगळू aloe-wood, चाकू a penknife.

Exceptions.

1st. The following, besides names of females and the nouns given at page 23, are feminine :—

अकू Opium.	धातु Semen virile.
अङ्ग Character.	पट्टू A kind of woollen cloth.
काकू The figure irony.	पाज The heart stalk of fruits.
कानू A rule.	पाचू An emerald.
कुरकू A kind of basket.	पांतु Money given to Brahmauns.
कोलू Disease of the spleen.	भू Earth.
गुडाखू A preparation of tobacco.	भ्रू An eyebrow.
गेरू Red ochre.	मशरू A kind of gaudy cloth.
चुचू A beak.	माज A scar.
चमू An army.	रजु A cord ; a rope.
हियू Hooting.	वमू A thing.
जंबू The rose-apple tree.	शेलू A par. tree.
जादू Magic.	शहलू Fine dzondula.
तकू Preserved mangoes.	शाडू Pipeclay.
ननु The body.	शेपू A kind of anise.
तमाखू fn. Tobacco.	शेलू mf. Whistling.
तवाजू Attention.	*ग्मयू Shaving.
युयू Disgrace.	माळू A porcupine.
दुध Durbh grass.	हनू The chin.

2nd. The following nouns in उ and ऊ are neuter :—

आयु A life-time.	मधु Honey of flowers.
अश्रु mn. A tear.	*रू The face of a playing-card.
उडू A star.	वपु The body.
चक्षु An eye.	वसु Wealth.
जानु A knee.	वमू A thing.
तालु The palate.	वास्तु mf. A habitation.
धनु Suns. m. A bow.	विषु First point in Aries.
नानु fn. and नचनु Demurring.	*ग्मयू Hair of the face.

N. B.—Some words, as निंबू a lime, जिवाणु a reptile, are sometimes

written without the *anooswar*, but all *Murathee* neuter words which end in the long ऊ are better written with it.

VI. Nouns in ओ are usually feminine, as बायको a woman.

The following, however, besides appellations of males, are masculine:—

डाहो Sensation of burning.	मोहो mn. Bees' nest.
डाहो A whining or moaning.	लाहो Covetousness.

VII. The terminations ईण, णूक, णीव, are feminine, as कांतोण a spider, गांधीण a gadfly, अटवणूक remembrance, जाचणूक teasing, जाणीव the perceptive faculty; and reduplicated dissyllabic words, as गडबड confusion, and कटकट contention. To this rule कुसरीण m. a caterpillar, is an exception, and a few other rare words; but कुसरीण is better written कुसरीड.

VIII. Persian and Arabic words ending in त or द introduced into the *Murathee* are nearly all feminine, as अदालत a court of justice, ताकीद an injunction.

To this rule the following words are exceptions:—

खत n. A note of hand.	बागईत n. Garden land.
खस n. Rubbish.	फेरिस n. A catalogue.
*गस n. Division of a house (and in comp.) a year.	रफ्त m. Practice.
तक्त and तख्त n. A throne.	वख्त mn. Time.
तख n. An ewer.	शरबत n. Sherbut.
दस mn. A hand. [agreement.	सालमुदस n. The past year.
बंदोबस m. A settlement; an	*ईद mf. A par. Hindoo festival.
बरात m. A par. suit at cards.	कागद m. Paper.
जिराईत n. Corn land.	बयाद mf. Detail.
	चौद m. A water cistern.

IX. Nouns ending in त, with *anooswar* preceding, are masculine, as अंत an end, दांत a tooth, वृत्तान्त an account of any transaction, वेदांत a theological system professedly founded on the Vedas, which teaches that matter is an illusion, and nothing exists but spirit.

Besides some feminine nouns, to be afterwards given, the following words are exceptions to this rule :—

ब्रह्मन् n. The mark for an omitted	मासांत nm. The end of the month.
जात n. A breaking-inpost. [word.	राजकांत nf. Royal oppression.
पौन mn. An issue.	पुंत n. The foot stalk of a flower.

X. Nouns ending in र, व, and च, which have a consonant joined to the final letter, without the intervention of a vowel, are neuter, as शस्त्र a weapon, ईद्व combination, द्रव्य wealth.

Besides names of males, months, &c. formerly fixed, the following words are exceptions to this rule :—

गृध्र m. A vulture.	मन्त्र m. An incantation.
धूँ m. Smoke.	मूचकृच्छ्र m. Strangury.
नङ्ग m. A kind of crocodile.	रात्र mfn. (in comp.) Night.
नेत्र mn. The eye.	लोभ m. A bark used in dyeing.
पुंङ्ग m. A sectarial mark.	बाघ m. A tiger.

Other words, such as राष्ट्र a kingdom, which may occasionally be found used in the masculine gender, are preferably neuter, and are therefore here omitted.

XI. Simple nouns changed from Sanskrit feminine nouns in आ, as दक्षिण f. the south wind, from दक्षिणा; आज्ञा f. a wife, from आर्ज्ञा; and nouns in इ and ई, whether masculine or feminine, or abbreviated from other Mura-thee words in ई by dropping the final letter, so as to make the word end in a consonant, are feminine, as आज्ञा f. fire, from अग्नि m.; रुचि junction, from रुचि mf.; जाति a species, from जाति f.; रीति a custom or manner, from रीति f.; शीत coldness, for शीतो.

XII. Compound nouns generally have the same gender as that of the last member of the compound, as अर्धवस्त्र n. a par. upper garment, of the same gender as वस्त्र n. a garment.

To this rule there are several exceptions. **अदोराच** is masculine and neuter, though **राच** be feminine, and several other compounds, of which **राच** is the last member, are feminine or neuter : **कान**, derived from **कानि** progression, should always be feminine ; but **राजकान** is feminine or neuter. Some of the compounds of **नन**, contracted from **ननि**, are also irregular. Many exceptions also to this rule will be found in names of men, mountains, &c. ; as **दिनाग्र**, which is masculine, though **आग्र** be neuter : but the student is to recollect, that the rules taken from the signification are here always presupposed.

In some instances, it will be difficult to see the composition of the word, as in the compounds of which **चाण**, an unsavoury smell, is the last member ; thus **करपट** singed rice, &c. and **चाण** become **करपटाण**, the smell of singed food : compounds also having **आवलि** a row, as the last member, obscure often the **आवलि** ; as **वंशावळ** f. a genealogical table, **घोडवळ** f. a row of picketed horses, **चक्रावळ** f. compound interest. In all such cases, the signification will be the best guide to the learner.

Such are all the rules of any importance which the author has been able to discover for fixing definitely the gender of nouns. In addition, all he can do, is to say, that nouns in **क, ख, न, च, ज, झ, ङ, ट, ठ, ड, ध, प, फ, ब, म, न, व, र, ब, म, च, ज, ङ, ह, झ**, are generally masculine, and nouns in **उ, इ, ए, अ, इ, ए, अ, इ, ए, अ**, generally neuter. This general statement, however, is to be limited by all the preceding rules which apply to words ending in consonants, and has besides many exceptions.

The following are all the Feminine nouns ending in a consonant, with their declensions marked. For Masculine and Neuter nouns the student must consult the Dictionary.

The following Nouns in क are Feminine.

क कक् 3. The Rig Veda.	वेचक mf. + 3. A bifurcation.
च कचक 3. 4. A smart contest.	छचक 3. 4. A sprain.
दचक + 4. Starting ; a shock.	ज नजक 3. Exuberance.
वचक + 3. A kneafful (Scott.)	रचक + 3. Priming powder.

- ट ठक A fixed look.
 अठक + 3. Obstruction.
 चठक + 3. A taste for.
 झठक 3. A whisk.
 ठ बैठक 3. 4. A seat.
 ड अडक + 3. A surname.
 घडक 3. A knocking ; a blow.
 षडक + 3. Concussion.
 षडक 3. A turnpike road.
 ण *ठणक 3. Throbbing.
 शिणक 3. A shooting pain.
 घ घक Flame ; blaze.
 न चानक fn. 3. A plate.
 व अवक + 3. A term in golf.
 चवक + 3. See वचक
 दुवक A way of tying a buffa-
 lo's fore-legs.
 तिचक + 3. A term in golf.
 लवक + 3. An ill habit.
 म कुमक + 3. Aid ; assistance.
 चकमक A tinder box.
 चमक 3. 4. Glitter.
 टकमक + 4. A peak.
 टमक 3. 4. A jingling.
 धमक + 3. Spirit ; pluck.
 र करक + Rheumatic pains.
 बैरक 3. 4. A flag ; an ensign.
 ळ डोलक A small sort of drum.
 तबलक The envelope of a
 letter.
 शिखक 3. 4. The balance of an
 account.
 खलक + 3. A sharp pain.
 ख वसक + 3. A bottom ; a pedestal.
 मसक 3. A skin in which a man
 carries water.
 ल *कलक A cluster of bamboos.
 कुलक 3. 4. Colic.
 झलक + 3. Lustre.
 शिळक 3. A small split of bam-
 बा बाक 3. The armpit. [boo.
 झा झाक Stupor.
 डा टाक Foolish vain display.
 डा *डाक 3. Post runners, horses,
 चपडाक 3. 4. A slap. [&c.
 ता पताक 3. A small flag.
 या याक Unweariedness.
 फा फाक 3. 4. A slice.
 वा *बाक A kind of dagger.
 वेबाक Completeness.
 वा वाक A par. ornament.
 झा झाक 3. A potherb.
 सा साक Mercantile credit.
 हा हाक 3. Hailing.
 कि किंक 3. A shriek.
 पि पिंक 3. Water squirted from the
 mouth.
 शि शिंक 3. A sneeze.
 जी हरजीक + 3. Aiding.
 डो डोक 3. A par. ornament.
 डी आडोक 3. 4. A par. tree.
 डो उवडोक + 3. Publicity.
 कोरडोक + 3. A rope for carry-
 ing grass.
 तिडोक + 3. A shooting pain.
 जी क्षणीक + 3. Wheaten flour.
 नी श्रेणीक + 3. Agricultural opera-
 tions.

री खारीक 3. An unripe dried date.	भू भूक 3. Hunger.
रोयरीक + 3. Relationship.	भू भाखूक A bear.
हो आपखीक + 3. Ownership.	भू भूक 3. 4. Lumbago, &c.
ताखीक 3. A copy.	ळू झुळूक 3. A puff of wind.
ळी अगळीक + 3. Trespassing.	पेजळूक See पावधूक.
फु फुंक mf. 3. A puff. [take.	डे डेंक Steadiness.
चू चूक + 3. A tack 3. 4. A mis-	ने नेक Probity.
टू टूक + 4. Knack, tact, &c.	ओ ओक + 3. Vomiting.
तू खलूक A toy.	खो खोक 3. 4. A wound.
दू बंदूक + 3. A musket.	खोक 3. 4. A cough.
संदूक 3. 4. A large box.	डो *डोक 3. A bird's beak.
धू पावधूक The hire of a milch	नो नेक 3. 4. The moral of a tale.
animal.	

The following Nouns in ख are Feminine.

ळ ओळख Acquaintance.	री तारीख + 3. Date of a letter.
का काख 3. The armpit.	रू नांदरूख A par. tree.
खा खाख 3. Unitedness.	मे मेख 3. A peg.

The following Nouns in ग are Feminine.

च पचंग 3. 4. A par. way of binding a shawl.	ख खग 3. 4. Connexion.
न चितंग A gold or silver collar.	अखंग 3. 4. A long shed.
ड डग A stride.	व वग + 4. Patronage.
बोडग A par. tree.	खवंग 3. The clove tree.
बावडंग A par. shrub.	घा घांग + 3. Remembrance.
ण कणंग + 4. A large grain holder.	टा टांग 3. A leg.
रणंग A par. eruption. [er.	डा *डांग + 3. An ascent.
भ भंग 3. Hemp.	डांग + 3. A plantain leaf.
र रग 3. 4. Spirit; pluck.	डा डांग 3. A stride.
फिरंग + 3. A sword.	घा *घांग 3. Harbour fees.
भारंग A par. plant.	वा ‡वांग 3. A garden.
खुरंग A par. tree.	भा भांग 3. An intoxicating drug.
	रा रांग 3. A row.

‡ May also be Masculine in the nominative, but not in the oblique cases.

वा वाज 3. 4. Acting with one.	फू फूज Swollenness.
चा चांज + 3. An iron spear.	डे डेज A large metal pot.
रि वारिज The orange tree.	भे भेज 3. 4. A crack.
शी शीज + 3. The heap of grain above the mouth of the mea-	से भेज 3. 4. A snake's slough.
बु बुंज A company. [sure.	वे वेज + 3. Embrace.
लु मवाळुंज The citron tree.	मे भेज 3. A pod.
	हो होज A pendulous head of grain.

The following Nouns in च are Feminine.

जा जांज 3. The leg.	री रीज 3. Entrance.
---------------------	---------------------

N.B.—Other Feminine nouns in च either fall under the rules, or are better written with ज, and will therefore be found in the ज list.

The following Nouns in च are Feminine.

क कच A strait.	ला लांज mf. 3. 4. A bribe.
ख *खच Crowdedness.	चि चिंज 3. The tamarind tree.
ल किलच 3. A piece of lathe.	टि टिंज + 3. A short span.
डेलच 3. A vestibule.	वि विंज + 3. A crack.
लालच, लालूच Avarice.	ठे ठेज + 3. A stumbling block.
आ आंज 3. 4. The glow of fire.	को कौज 3. 4. A puncture.
का काच 3. Glass; teasing.	खो खौज 3. 4. A dint; a stab.
कांज 3. Glass.	चो चौज 3. 4. A beak.
वा वांज + 3. A pit.	डो डौज + 4. A beak; a bill.
डा डांज 3. The heel.	पो पौज + 3. A receipt.
पा पाच fm. 3. An emerald.	भो भौज A par. escul. vegetable.

The following Nouns in ज are Feminine.

ओ ओज 3. Clearness.	म समज fm. Understanding.
क वरेकज Match-making.	र रजज + 3. Need.
म मंज 3. 4. A bundle.	ख पाखज A musk-melon planta-
ज वजंज 3. Travelling for merchan-	वा वाज 3. 4. The itch. [tion.
च चज Mien, air, &c. [dize.	जा निजज 3. 4. Fastidiousness.

झा झांज + 3. A cymbal.	वेरीज 3. Total of several sums.
ता ताज 3. A pole used by boatmen in shallow water.	वी वीज 3. Lightning.
फा फांज 3. 4. A par. esculent vegetable.	तजवीज An investigating.
बा *बाज 3. A sleeping cot.	गु गुंज 3. A par. seed.
मा ममाज 3. 4. Worship.	सु *सुंज Investiture with the Brahminical cord.
रा नराज The bar of a grate, &c.	ज ताकज 3. A par. ornament.
पबाज + 3. Conceit.	बू बूज + 3. Reverencing merit.
वि अविज 3. Transplanting rice.	*खरबूज The musk-melon plant.
वळविज 3. A par. ant.	भू भूज 3. The whole arm.
खी खीज 3. Huff; offence.	सू दुरभूज 3. Red ochre.
ची चीज A thing.	रू खरूज 3. 4. The itch.
झी झीज + 4. Waste.	सू सूज 3. 4. Swelling.
भी भीज + 3. Fried grains of bajuree.	पे पेज + 3. Rice gruel.
री रीज + 3. Fondness for.	शे *शेज 3. A bed.
*तेरीज 3. One of several totals whose grand total is required.	पै पैज 3. A bet.
	फौ फौज 3. An army.
	मौ मौज 3. Play; a feat.
	दर्दर्ज 3. An interstice.

The following Nouns in ट are Feminine.

अ अट An obstruction.	उपट Exuberance.
क चौकट A door-frame.	कुपट A border.
ताकट Ill-washed butter.	खणपट Persistence.
बसकट Squatting down.	धापट A slap.
बेसकट A town-gate.	धापट A dead throw.
सुकट A par. fish.	धुळपट Defeat.
बलकट Confederacy.	पळपट A general flight.
ग चिरंजट Crowded state.	फरपट Forcible dragging.
लमट mf. Assiduity.	लोसपट A rolling.
च चट A taste for.	चांपट A chink.
प *पट (in comp.) Quantity; fold.	फ फट A cranny.
नटपट Presumption; nearness of relation.	ब बट 3. A clotted lock of hair.
	करबट A spiced dish.

- વાંચટ Rainy weather.
 ન ચિમટ A pinch.
 ર કોરટ Unbleached silk ; yarn.
 ચોરટ fm. Obstinacy.
 જ ઝાંઝટ Gait ; mien.
 ડહટ mf. Returning.
 ઝોહટ Moist ground.
 મામહટ A retreating.
 વ ઉચનવટ A loan.
 કનવટ The upper band of a
 dhotur.
 કાટવટ A wooden bowl.
 ઘરવટ Common stock.
 ઘસવટ Well exercisedness.
 ઘાળવટ fn. Site of an oil mill.
 ન નાંજરવટ Newly-ploughed land.
 નાંદવટ Residence.
 નાંજવટ Burning the soil for
 manure.
 વહિવટ Conduct.
 સાવટ nf. Shadiness.
 ષ સાંવસટ A par. kind of demon.
 ળ ઝિલટ Raw cold weather.
 જા જાટ 3. A bedstead.
 ઘા ઘાંટ 3. A bell.
 મા માટ 3. A shallow.
 છા છાટ + 3. A wave.
 વા વાટ 3. A road.
 જા પવાટ 3. The dawn.
 ઝિ ઝિંટ A drop, or sprinkling.
 ર્ ર્ટ 3. A brick.
 જી જીટ + 3. Birds' dung.
 ઝી ઝીંટ + 3. Bending from
 weakness.
 ભી ભીટ fm. + 3. A black mark on
 the forehead.
 વી અઢાપોટ Vehement effort.
 તિરપોટ Exhaustion.
 ફી પોટ 3. 4. A paying.
 વો *કાંબીટ A split of bamboo.
 મી મીટ Closed state of the eyes.
 વો વીટ 3. A brick. See ર્ટ.
 શી શીટ 3. Birds' dung.
 જ વાજટ A par. tree.
 કૂ મારકૂટ Flogging ; putting to
 the torture.
 કુલકૂટ Family history.
 તિસકૂટ A misunderstanding.
 કૂ કૂટ Deficiency.
 કૂ કૂટ 3. 4. Brilliance.
 જૂ જૂટ Combination.
 ટૂ ટૂટ Deficiency.
 ફૂ ફૂટ A breaking.
 વ વાંવૂટ A prematurely ripened
 mango.
 જૂ જૂટ Plundering.
 રંગજૂટ A term at cards.
 છ છટ Emancipation.
 જે જેટ Crowdedness.
 દે નાંદેટ A par. shrub.
 પે પપેટ A blow.
 ઘપેટ The stoop of a bird of
 prey.
 *છપેટ Equivocation.
 મે મેટ A meeting.
 જે જમેટ A par. part of a saddle.
 જો જોટ 3. 4. The heel.
 જોટ 3. 4. An ingot.

મેા અમેાટ The rainy season.
 ષો ષોટ 3. 4. A wound.
 મેો વમેોટ A structure.

મેો મેોટ 3. A leather bucket for
 drawing water.
 મેોષ્ મેોટ A story ; an affair,

The following Nouns in ટ are Feminine.

મા માંટ A knot.
 પા પાટ The back.
 માં માંટ + 4. A mango-stone.
 મા માટ + 3. A par. potherb.
 વા વાંટ A female buffalo calf.
 મૂ મૂટ The fist.

સુ સુંટ Dried ginger.
 પે પેંટ 3. A place of public traffic.
 વે વેટ Forced service.
 મેો અમેોટ The rainy season.
 કૌ કૌંટ The wood-apple tree.

The following Nouns in ટ are Feminine.

અ અટ Obstruction,
 ક કટ + 3. The flank.
 કંટ 3. 4. Itching.
 અકટ + 4. Affectation.
 ઉકટ Pottage.
 ઘકટ A slap.
 નિકટ Urgency ; haste.
 પકટ (among wrestlers) Seizing.
 રોકટ + 4. Ready money.
 લકટ A tall palm tree.
 લોઢકંટ Rolling.
 છુકટ A full-ripe cocoanut.
 ષ ષટ Short under grass.
 ગ ગાંગટ Goods taken so that they
 may be retained or returned.
 ઘાંગટ A loud drumming.
 વગટ Ill-cleaned rice.
 વેગટ Japanned tin plate.
 માંગમટ A state of confusion.

રગટ 3. 4. Abundance.
 લગટ A metallic bar.
 *સાંગટ + 4. A float of pumpkins.
 દિલગટ Unsettledness.
 ષ ષટ Notoriety.
 મોષટ A par. part of a drill-
 જ જટ Stock ; capital. [plough.
 ઘ *ઘટ Heavy rain.
 ત તટ The bank of a river.
 મમતટ Cavity in a boat for
 bilgewater.
 તાંતટ Urgency.
 ષ ષટ A bank ; a shore.
 દ ષવદટ A cavern.
 સંવદટ The sami tree.
 ષ દેમધટ A wretched wandering
 ન નટ Hindrance. [state.
 પ પટ A falling.
 ષોરપટ A kind of lizard.
 ઘાપટ Stupor.

- बाध + 3. A slap.
 ब मडबड Confusion
 झुंझ Eager pressing after.
 तांभड Red soil.
 रेवड Nastiness.
 खोवड + 4. Unhusked cocoa-
 भ छेभड Emaciation. [nuts.
 म अडमड Restlessness.
 घमड Abundance.
 हुमड The mark of a folded-
 down leaf.
 घुमड Boisterous conduct.
 र रड An importunate calling
 after.
 अरड A loud bawling.
 हरड Eating of human filth.
 उतरड A par. creeping plant.
 करड Ill-cleaned rice.
 कोरड Dryness of throat.
 खरड A scrawl; reviling.
 मोदरड Litter; rubbish.
 चिरड Offence.
 खेदरड Confinedness.
 जरड Fibrousness.
 दरड A high bank.
 बसरड Ditto.
 नसरड A little self-willed imp.
 नांनरड Newly-ploughed ground.
 निसरड A slippery place.
 बरड A par. kind of fallow
 ground.
 बेरड Fallow ground.
 भरड A moving line of flocks.
 *भिरड + 4. A fit of anger.
 *भिरं The mangosteen plant.
 नुरड A double edge.
 बरं A load of grass or hay.
 बिरड A roaming about.
 भिरड Loppings of trees.
 बगरड Looseness of bowels.
 बुंवरड + 4. The lowing of cattle.
 छ छड + 4. A string of pearls.
 तुलुड Tumult; disturbance.
 व *वड (in comp. for बाडा)
 Place, state, time, &c.
 अवड Fondness; affection.
 अथवड A hide, raw or dressed.
 उटुवड Fragments.
 कवड Half of a divided cocoanut
 कावड A bamboo for carrying
 water.
 केळवंड The plantain flower.
 खरखटवड Refuse.
 खरवड Singed food.
 मोथवड A stall.
 घरवड Hereditary quality, or
 disease.
 चवड A pile of cakes.
 खेठवड Spring.
 दवड A race.
 देवड A close succession.
 घावड A run.
 शुळवड A par. day of the Shim-
 निवड Choosing. [ga.
 परवड Confused state of affairs.
 पाटवड A trough.
 भाडवड Autumn.
 भोवड 3. 4. Vertigo.

- रवाडवड A water wheel and its appurtenances.
 रेवड A plaited fringe.
 लगवड Agricultural labour.
 वरवड A knotted fringe.
 शितवड A litter of boiled rice.
 मिल्वड Stale rice.
 *शेतवड Arable ground.
 *नावड A par. plant.
 सवड Vacant space or time.
 चासुरवड One's father-in-law's.
 सोळवड A company of sixteen.
 स *सड Additional evidence, &c.
 तिसड A third cleaning.
 तुंसड A wasps' nest.
 ह डड A par. kind of grass.
 का *काड A straw of grain.
 नरकाड A place for offal.
 खा खांड 4. 3. A crack or fissure.
 गुखाड A common sewer.
 ना गांड The anus.
 दगाड See नरकाड.
 घा घाड + 4. A bundle of rice straw.
 चा चाड Fondness.
 ता जिताड An oasis.
 पताड + 4. A bullock's girth.
 भरताड + 4. A loaded company.
 रिताड + 4. An empty company.
 *शेतताड See शेतवड.
 दा चेंदाड Confinedness.
 शेदाड A par. creeper.
 धा धाड A hostile incursion.
 ना नाड An artery.
 वा शिवाड A large kind of ship.
 भा भाड 3. 4. Profits of a bawd.
 ना *मांड + 3. The art of sitting on horse-back.
 उमाड Tempestuousness.
 रा रांड 3. A widow; a whore.
 ला पोक्काड Harvest time.
 पैकाड The opposite side.
 सा सांड 3. 4. A female camel.
 नासाड Utter destruction.
 डेलसांड Slighting.
 हा रहाड 3. Muckiness.
 कुन्हाड 4. A hatchet.
 बि बिंड A gap between two hills.
 दि दिंड A wicket.
 धि धिंड + 4. Public disgrace.
 ई ईंड A lemon tree.
 की कीड + 4. A worm.
 ची चीड 3. 4. Offence.
 *गोचीड A tick.
 ती तीड 3. A crack.
 भी भीड 3. Respect.
 वी वीड 3. The eaves of a house.
 कु सुरकुंड Crouching together.
 सु झुंड A company.
 क कड The slanting side of the aperture of a door, &c.
 कू *कूड The body.
 चू चूड A torch.
 दू *दूड A par. female ornament.
 धू धूड A par. weed.
 पू पूड Any powder.
 सांपूड A wattle.
 हू हूड 3. 4. A loss.
 भू बिभूड A par. creeping plant.

र रह Spurring on.	को कोड A place for stowing.
खे खेड Mixture.	खो *खोड A bad habit.
खेड A gap between two hills.	जो *जोड Profit; stock.
पे पेड The leaf of a mill-stone.	झो झोड Threshing.
*पेंड Oil cake.	तो तोड Compromise.
खे पेड 3. 4. A paying off.	खो खोड A large stone.
मे *मेंड The pith of straw, reeds, &c.	फो *फोड A disclosing.
रे रेड Superabundance.	भो *भोड 3. 4. Vertigo.
मे मेड A strip.	नो *नोड A breaking.
वे वेड + 3. A drove of cattle for market.	रो क्रोड mf. A crore.
ओ ओड The filaments of the wild brab tree.	हो होड A hem.
	खो खोड A letting go.
	खोड + 3. An elephant's trunk.
	वे होड + 4. A bet.

The following Nouns in ड are Feminine.

ल लड 3. A Fighting.	मे मेड A bifurcated stake.
वा *वाड Augmentation.	वे *वेड nf. A silver toe-ring, &c.
दा दाड + 3. A grinder tooth.	ओ ओड Pulling.
पे पेड A par. plant.	

The following Nouns in ण are Feminine.

क चडकण A slap.	साकण + 4. A frame for water pitchers.
खणकण A kneafful (Scott).	लाकण Junction by a chain, &c.
चाकण A par. species of snake.	लिङ्कण A hiding-place.
डाकण + 4. A par. breed of horses.	लोळकण Rolling one's self on the ground.
डरकण The roaring of a tiger.	खण A quarry; a mine.
खणकण A sudden squatting down.	ओळकण A mark on cattle, &c.
फणकण Sitting squat.	राखण 3. 4. Preserving.
वखकण Lying or squatting down.	न तारणन Sitting widely and roomily.

- बाळगण Taking care of.
 सरगण Falling down exhausted.
 च नवचण A pole for carrying heavy loads.
 मोचण A par. part of a drill-plough.
 च अडचण Obstruction; confined-
 रेचण Lumber. [ness.
 *सोचण The tucks of a petticoat.
 साचण 3. 4. Shifting of sails.
 वळचण Eave of a house.
 ज *राजण A par. tree.
 ढ चिकटण Clamminess.
 दाढण Crowdedness.
 ठ गढण A par. musical air.
 गाढण Interweaving.
 मोढण A shady resting-place for cattle.
 दिवढण A lamp-stand.
 ढ कढण The verge of a precipice.
 चढण Form ; fashion.
 जढण Joining.
 झाढण A broom.
 दढण A hiding-place.
 ढ चढण An ascent.
 वोढण fn. A pulling or drawing.
 त रतण A quagmire.
 च गांथण An interweaving.
 साथण A par. earthen vessel.
 थ धण A swell of good fortune.
 प चोपण A mallet for beating flowers.
 स्थांपण Stupor.
 रपण A quagmire.
 छपण A hiding-place.
 छिंपण fn. The smearing of a wall, &c. with cow-dung.
 फ गोफण A sling.
 व आंवण A par. tree.
 खोवण A grove.
 तोवण A slander.
 लांवण A distance.
 लोवण A bunch of fruit.
 न घासण A species of snake.
 न्ण A proverb.
 र उतरण A declivity.
 रेण An anvil ; a kind of senna.
 घसरण A slippery place.
 चरण Pasture.
 चिरण A fissure.
 तोरण A par. tree.
 *धारण Price current.
 निसरण A slippery place.
 पखरण Litter ; mess.
 पोखरण A small pond.
 भरण Anything which completes.
 बैरण Grass or hay ; provender.
 शिकरण A par. dish.
 छ घासण A bog ; a dangerous road.
 चिखण A cranny.
 फोकलण Diarrhoea.
 व वण A grazing fee.
 अभरवण Gorging.
 आंगवण Force.
 आठवण Remembrance.
 उजवण A good concluding.
 उडवण A state of exhaustion.

- काळवण A slur.
 केवण A par. tree.
 *कोळवण A par. tree.
 कौलावण Giving a lease.
 घरवण The house tax.
 चडावण A smith's hire.
 चाळवण Teazing.
 ठेवण Cast; make; form.
 नावण A stretch; a long run.
 तिवण A tripartite leaf.
 तिलवण Oil-seed plant.
 दावण The rope to which cattle are bound.
 घावण A run.
 भागवण Vexing and tiring out.
 पिढवण A par. plant.
 फटवण Deceiving; a trick.
 बिरवण Figured work.
 बोळवण Convoing with ceremony.
 भरावण Spreading materials on a field for burning.
 भलावण A letter of credit.
 मंडावण A premium on money borrowed.
 मिरवण + 4. A solemn march.
 मुडवण The state of being cozened.
 रेवण A bog.
 वहावण A stream.
 वळवण Tracing letters.
 शिवण + 4. A seam.
 सोडवण Deliverance.
 खनवण Looseness of the bowels.
- उ उवण 3. A lancinating pain.
 ववण Intimacy; loss.
 डोवण A gale.
 वेवण 3. 4. The guiding-string of a bullock or camel.
 व वावण A calling after.
 ल लवळण Roughness of a floor.
 उपळण A marsh.
 ओळण A rope for drying clothes.
 शिळण Nailing down.
 गवळण A par. little bird.
 गालण Harassment.
 घळण fn. A ravine.
 चाळण A sieve.
 चोळण Waste by the treading of cattle.
 टिपळण Extreme scantiness of water in a well.
 पळण A general flight.
 पिळण Twisting.
 *पुळण Sand.
 फळण The covering season.
 मिळण Combination.
 खोळण Rolling on the ground.
 आ अणाआण A hurried collecting.
 आण 3. An oath.
 खा खाण A mine.
 वा वाण An offensive smell.
 डा दिगडाण Muddiness.
 दा दाण (in comp.) A holder.
 ना नाण 3. 4. A disease of the neck.
 रा उतराण The north wind.
 गुजराण + 4. A livelihood.

वा वाण Deficiency.

वा गन्धाण A rack for fodder.

वन्धाण Gunwale of a ship.

वन्धाण + 3. A sandal.

सन्धाण 3. A grindstone.

क्षि दक्षिण 3. The south-wind.

खू खूण A badge ; a sign.

चू चूण Husks of grain.

दू दूण A double of cloth, &c.

लू निर्लूण The lime tree.

खलू लखलूण mf. Garlic plant.

वे वेण 3. A throe, a pang.

शे शेण A piece of dried cow-dung.

पै पैण Red gum, a par. disease.

गे गेण A pack-saddle.

घो घोण A sort of centipede.

ढो ढोण fn. A trough.

लो लोण A par. plant.

The following is a List of the Feminine Nouns in त ; except Names of Women, Persian and Arabic Nouns of the 4th Declension, Compound Words, and Abbreviations of words ending in र or ई

क खणकत Dunning.

देसकत The office of Deshmookh.

फरकत Sliding along on the buttock.

बरकत fn. Success.

मिळकत Earnings.

ख खंत Nausea.

इराखत Urine.

ग कलागत A sharp contention.

खगत Connexion.

वर्गत A division ; a share.

संगत Connexion.

सोदरगत Affinity.

ङ अङत Mercantile correspondence.

खोङत A kind of lottery.

घ पङत Way ; course of life.

प पत Credit.

रेपत Means ; funds.

उच्चापत Taking on credit.

कैपत Strength ; a brass lamp.

जथपत Scraping together of money.

दुखापत A contusion.

ब किसवत A leather worn by a waterman.

नौबत + 4. A kind of kettle-drum.

सोबत Companionship.

म करमत An acting.

करामत An engine.

गमत Amusement.

घमत Bilge-water.

य खंवायत + 3. Cambay.

निथत Integrity.

रयत + 3. The subject of a king, &c.

र आरत Waving a lamp round an idol, &c.

प्रत A copy.	सा सात 3. 4. An achievement.
मरत A reputable married woman.	रां गुजरात 3, 4. Goozerat.
मुजरात The medium of persons.	परात 3. 4. A kind of vessel.
वसुकारत A par. kind of vessel.	वरात 3. 4. The marriage company.
व ओलवत Green spots in the hot season.	छा छात 3. A kick.
उजवत 3. The east.	छा छांत An epidemic.
वाळवत A dried plantain leaf.	ई पंचाईत A jury.
सुक्कवत Ditto.	फो फीत 3. 4. Ribband ; lace.
ख उरंत A spare moment.	बो बीत 3. The head-line of accounts.
ळ पाळत A prying into.	बी परमीत fn. Magnitude.
सावळत +3. The west.	बी बीत A span.
क्ष अक्षत Sacred rice.	ळो अगळीत 3. 4. Tresspassing.
आ आत 3. A father's sister.	क्षी क्षीत Anxious regard.
का *कांत Lustre.	झ घाचकूत Urging.
कान्त The slough of a snake.	गू गूत The ravelling of thread.
घा *घात The proper season.	लू लूत A kind of herpes.
णा रकूणात The balance of an account	भे भेत A slip ; a slice.
ता तांत A wire.	पो *पोत A bead ; a seton.
दा ददात Indigence.	लो लोत A par. plant.
घा घात Semen virile.	हो रोहोत Chewing the cud.
घांत 3. 4. A shred of cloth.	वस् वस्त 3. A triquet.
घा *घात A kind of leaf ; a spathe.	खास् खास्त Harassing conduct.
वा वात 3. An idle story.	गन् गस्त A patrol.
मा भांत +4. Manner ; mode.	पुस् *पुस्त The back of a card.

The following Nouns in घ are Feminine.

न नघ 3. 4. A nose-jewel.	सा साघ Company ; association.
घ नपघ +3. fm. An oath.	बो बोघ A cloth serving for a cloak.
ख उलघ +4. The farther side.	लो लोघ A huge body.

The following Nouns in द are Feminine.

N. B.—Persian and Arabic Nouns of the 4th Declension are not inserted.

ण गणद 3. A husband's sister.	रा गराद 3. A bar (of a grate, &c.)
पाणद A lane.	शा विशाद Value.
न सनद 3. A commission.	सा साद 3: Hallooing.
व नावद A piece of peeled sugar-cane.	हि हिंद Any thing chopped.
सुरबद A par. medicinal shrub.	मि मिंद + 4. A kind of wild date tree.
र दरद fm. + 3. A disorder.	ई *ईद + 3. A Mahometan festival.
गरद 3. A chessman.	हो होद nf. Horses' dung.
मारद A par. thorny plant.	बो बोद A street.
शरद 3. The autumn.	धु धुद Stupefaction from intoxication.
सरद + 3. A direction.	सू सूद + 3. A ladle full of boiled rice.
व कवद A dry scurf.	खू मुखद Betel-nut, &c. as a dessert.
पारद The rice which collects about the thresher's feet.	चे चेद Confinedness.
अ ओशद An unlucky shadow.	रे *रेद Rubbish.
स सापसद A par. medicinal plant.	मे भेद A cocoanut-shell cup.
ह हद 3. 4. A limit.	वे वेद fm. A par. tree.
ळ हळद Turmeric.	कै कैद + 3. Imprisonment.
खा खाद Food.	को कोद + A par. sweetmeat.
धा धाद 3. 4. A shred of cloth.	गो गोद A dock.
ना नाद 3. 4. A kind of vessel.	बो बोद Four kambulas in a piece.
फा फाद An inclosing wall.	
मा माद The heap on the threshing floor.	

The following Nouns in च are Feminine.

म मच 3. 4. fm. Honey.	मि ससिच 3. Fuel.
र पारच Hunting.	ओ ओच + 4. Gloominess of the clouds.
गा गाच A gad-fly.	

The following Nouns in न are Feminine.

न नुनन Rapid chanting.	तुनन 3. 4. Loose trousers.
न तन + 3. The body.	शा शान Fineness.
नतन + 3. Care.	सा लुकमान fn. Loss.
न नरन + 3. The neck.	हा तथान 3. Thirst.
न चवन Recreating one's self.	पो कुपोन A gosavee's lungotee.
न चलन Currency.	पो दुरपोन A spy-glass.
न सुवन Depth or shrillness of	नो अनोन Land.
हा हान + 4. Sifting. [tone.	धू धून + 3. A small fire.
ना *नान 3. The neck.	ख खन 3. Son's wife.
कनान 3. 4. An arch.	नो आनोन Rein of a bridle.

The following Nouns in प are Feminine.

न नप 3. Common report.	टी टीप + 3. A noting down.
न अउपदउप Checking ; curbing.	री रोप Lathing.
झउप 3. A stoop of a bird of prey.	निरोप 3. 4. A sun blink.
र करप + 3. Singed food.	धू *धूप 3. Sunshine.
करप 3. 4. A pain in the bowels.	रु रुप fn. + 3 A flush of spirits.
नहिरप 3. 4. An arched recess.	खे खेप 3. A trip of a porter.
ना नाप A notch.	झे जेप + 3. A stoop of a bird.
हा हाप A stroke of the hand.	ढे ढेप + 3. A boundary.
झा झाप 3. 4. A stoop of a bird.	ढे *ढेप 3. A lump ; a mass.
झाँप 3. Stupor.	रे रेप The chill of an ague.
डा *टाप 3. A stroke from a horse.	रे रेप or शेप 3. Anise seed.
ना *नाप Sunshine in rainy weather.	ओ ओप 3. 4. Polishing.
ता टाप 3. 4. A tap ; a rap.	खो खोप 3. 4. A cottage.
पा पाप + 3. Panting.	चो *चोप 3. 4. A long piece of palm wood.
त्रि त्रिप 3. 4. A shell.	झो झोप 3. Sleep.
पी पीप 3. A slate or slab.	चो चोप + 3. A kind of sword.

The following Nouns in क are Feminine.

र तरफ 3. A side.	री तसरीफ 3. Investiture with a robe.
ल तलफ + 3. A term at cards.	तारीफ 3. 4. Commendation.
वा *वाफ + 3. Vapour; steam.	गु गुंफ + 4. Combings of hair.
जि गंजिफ 3. One of a suit of cards.	तो तोफ 3. A cannon.

The following Nouns in ब are Feminine.

क लकब 3. A trick; an ill habit.	दा दाब + 3. A kind of metal bell.
ख खब + 3. Form.	बा बाब + 4. An article; an item.
ड डब + 3. An imposing air.	रा राब + 3. Thin treacle.
ब सबब + 3. Cause, reason.	गुराब 3. An Arab ship.
र जरब + 3. Dreadfulness.	ला दुलाब 3. A cupboard.
ल लब + 3. Contingent business.	लि डालिंब The pomegranate tree.
तलब + 3. Wages.	ली जिलीब + 3. Retinue; suite.
आ आंब + 4. A kind of vinegar.	चु चुंब A crowd; a swarm.
का कांब A bar of metal.	क जब 3. Heat.
घा घाब + 4. A hole on a ledge of rock.	रे रेब Slime.
ता तांब 3. 4. Rust.	शे शेंब A knob of brass.
मदताब 3. 4. A kind of fire-work.	बो बोंब 3. An outcry; a clamour.
	लो लोंब A pendulous head of grain.

The Feminines in ज are the two following.

दा द म + 3. A string of small bells.	जो जीम 3. A tongue.
--------------------------------------	---------------------

The following Nouns in स are Feminine.

क रकम 3. A sum.	ल अलम 3. The world.
ख जखम + 3. A wound.	*कलम fn. + 3. A graft.
ओखम + 3. Risk; hazard.	चिलम fn. + 3. A par. part of a hooka.
ग गम Pitying.	गा लगाम 3. A bridle.
बेगम 3. A lady of rank.	दा बदाम An almond tree.
त सतम fn. Vehemence.	धा धाम + 4. Epidemic disease.
र शरम 3. Shame.	

फा फाम + 3. Self-collectedness.	क्षी तक्षीम + 3. A portion.
वा वाम + 4. An eel.	जू मजूम The office of registrar.
पि पश्चिम 3. The west.	माजूम 3. 4. An intoxicating preparation.
जी ताजीम + 3. Treating with respect.	दू, दूम Spruceness.
लेजीम A chain bow.	दू, दूम + 3. A beast's or bird's tail.
ढी डीम 3. The least space.	धू धूम 3. A running.
फो अफीम Opium.	क दुरुम + 3. Determination.
लो तालोम 3. 4. Instruction.	सू रुसूम A season.
शो रशीम 3. 4. Sense of honour.	खे *खेम 3. An embrace.
हो मोहोम 3. A campaign.	गो गोम 3. 4. A sort of centipede.

The following Nouns in य are Feminine, in addition to several which generally take ई for य, though, as these are all of the 4th Declension, the latter would seem to be the original and correct form.

ख रुखय A kind of snake.	घा घाय 3. 4. A wild outcry.
त चितय A kind of snake.	भा भाय A branch.
व श्वेय 3. Paste in the form of worms.	सा *साय Cream.
व विव्हय Race; family.	तो *तोय Gold or silver lace.
ळ घळय A ravine.	घो घोय A term in golf.
का पडकाय Mutual aiding in agricultural labours.	धन् धन्य 3. Blessedness.

The following Nouns in र are Feminine.

क *कर A par. unlucky day.	ढोकर + 3. A stumbling.
रुटकर 3. 4. fn. A brickbat.	ढेंकर 3. A belch.
काकर The skimming of the surface of the water by a stone, &c.	बचकर mfn. A carpet.
करकर A grating sound.	भाकर A cake of bread.
टकर + 3. A butt with the horns.	भोकर A par. tree.
	जोकर 3. 4. Wool.

- विणकर 3. 4. Texture.
 ख खर Light fleecy clouds.
 पखर A kind of gourd.
 पाखर Sheltering, as a bird her young.
 बखर + 4. A chronicle.
 साखर 3. Sugar.
 ग गर 3. 4. Horse itch.
 कणगर The Indian potato.
 घागर A water vessel.
 डगर A steep slope.
 डांगर A par. plant.
 तगर A par. shrub.
 घ बाघर 3. 4. A snare; a net.
 च चाचर 3. 4. A wedge.
 ज जर fm. Brocade.
 नजर 3. Sight.
 पिंजर + 3. Red saffron.
 ट टर A ridiculing.
 ठ पांढर The body of a village.
 त तर A ferry-boat.
 कमतर Failure in duty.
 कातर + 4. Scissors.
 खानर 3. 4. Regard.
 दांतर A par. plant.
 थ पाथर 3. 4. A large flat stone.
 द दर The brink.
 कदर + 3. Constitution of mind.
 चादर A sheet.
 बेदर A par. plant.
 सदर 3. The highest law court.
 रेंदर Rubbish.
 न अनर A pomegranate tree.
 हुनर mf. 3. 4. An art.
 प पर Way; style.
 कपर + 3. A stone splinter.
 ब अकबर + 3. Intelligence.
 कबर + 3. A Mahomedan tomb.
 कंबर 3. The loins.
 खबर Intelligence.
 गबर 3. fm. A par. gold coin.
 सरबर + 3. Rivalling.
 हुंवर A par. play.
 म भर Complement.
 आभर Satisfaction.
 पाभर 3. 4. A drill-plough.
 म उमर 3. 4. Age.
 करनर A par. plant.
 झिनर Abundance of good things.
 ल झलर A fringe.
 व कावर A wedge.
 सांवर The silk-cotton tree.
 स सर 3. 4. A shower of rain.
 कसर 3. 4. Deficiency; a moth.
 तसर A moth.
 सरोसर m. A par. ornament.
 सुसर An alligator.
 ह बहर fm. 3. 4. The heyday.
 लहर 3. 4. A wave.
 मोहर 3. A par. gold coin.
 आ आर A goad.
 का दकार Need.
 पुकार 3. 4. A crying out.
 शिकार Hunting.
 सकार nf. Government.
 खा *खार A squirrel.
 बखार 3. 4. A warehouse.

ना मार + 3. A flint.

बिमार or बेमार + 4. Forced service.

बा चार A kite.

साबार Receding.

चा चार Young green grass.

जा इजार 3. 4. Trousers.

पैजार + 3. A shoe.

झा एरझार 3. An unprofitable trip.

टा कटार 3. 4. A sort of dagger.

ठा पटार 3. 4. A bullock's saddle girth.

डा कांडार + 4. A par. kind of snake.

ता तार 3. A wire.

सतार 3. 4. fn. A three-stringed guitar.

दा मदार 3. 4. The bunch of a camel.

धा धार + 3. The edge of a weapon.

पा दुपार Noon.

शिपार A coating of pitch.

भा उभार The height of a vessel.

सा बकमार 3. 4. A kind of blunderbuss.

चा *प्यार Love ; affection.

सण्यार or मणेर A kind of snake.

रा तकरार Contesting.

बा वार 3. 4. The afterbirth.

चिंवार A clump of bamboos.

जवार Neighbouring villages (to a town).

तारवार or तखवार 3. 4. A sword.

जवार 3. 4. Coarse broad tape.

मोवार A circular course,

तुरवार 3. 4. Trousers.

चा *पचार + 3. A crow-bar.

ई ईर + 3. Strength.

माईर 3. Indurated head of a boil.

साईर A travelling company of

की जिकोर Distress. [ants.

तपकोर Snuff.

फिकोर Care.

लुकोर Lustre.

खी खोर or क्षोर Rice and milk.

मो अबदागीर nf. A large umbrella.

जागीर A grant of land.

ची *चोर + 3. A crack ; a chink.

जी जजोर A little chain.

टो टोर A buttock.

फो फोर Returning.

बो कोथिंबोर The coriander tree.

कोथिंबोर Dressed cucumbers.

तसबोर A picture.

मि जांभोर The lime tree.

शी शोर 3. A vein ; a tendon.

तकशोर A fault.

वो विहीर A well.

क *उर Remainder.

मेजर 3. 4. A par. troc.

झू झूर A leak.

टूर A par. pulse.

घू घूर End of a cart's shaft.

पू नपूर Deficiency.

बू सबूर Patience.

भू भूर 3. 4. White mould.

मू मूर + 4. Permeableness.

खी जोपाखीर nf. Tending,

ख कूखर Wild jasmine.

गणछर A par. plant.	मे मेर Edge ; verge.
मछर 3. A kind of pulse.	भे भेर Birds' dung.
खे खेर A confused spoiled state.	समभेर A scimitar.
गे गेर Popular commotion.	हे कणहेर A par. flower shrub.
डे डेर Satiety.	को कोर 3. 4. The edge.
छे डेर A pot belly.	बो बोर The jujube tree.
दे देर Delay.	सो सोर A par. earthen vessel.
पे पेर A guava tree.	हो होर Earth deposited by torrents.

The following Nouns in ल are Feminine.

क अकल + 3. Wisdom.	न कतल Slaughter.
ढकल Carelessness.	य थल A share of produce.
नवकल fn. The will of God.	द अदलाबदल Interchanging.
निकल A term at cards.	आदल Admonition.
तुकल or दुकल A kind of paper kite.	दलदल A bog.
नकल 3. A copy.	धांदल Disorder.
बसकल Leisure to sit down.	घ तिरघल A third of the produce.
भकल 3. 4. A device.	ब करबल A par. plant.
शिकल + 3. Furbishing.	गलबल 4. Confused noise.
ख पाखल 3. 4. Emptiness.	धन्बल 3. 4. A smart sounding slap.
वर्खल A kind of touch-stone.	बलकुबल A season of danger.
ग गल The hole at marbles.	स कलमल + 3. Exhaustion.
जगल A plough-share.	मलमल Muslin.
जुगल Harmony of measures.	घ वर्षल One's turn for a year's enjoyment of an office.
दगल A trick.	च सल Shooting pain.
भगल 3. The armpit.	पासल 3. 4. Lying on one side.
भगल fn. Imposture.	फसल 3. 4. Harvest time.
च उचल 4. An assault.	फेसल + 4. Decision.
बिचल Drawback.	मिसल + 4. One's proper place.
ज मजल 3. 4. A stage of a journey.	द सहल + 4. Exercise.
ड उडल or उडोण A par. tree.	आ आल + 3 A par. tree.

- बा पखाल 3.4. A bullock water-skin.
 चा चाल Custom.
 अचाल Stoppage.
 जा गजाल 3. 4. Clamour.
 जेजाल 3. 4. A swivel.
 मजाल Power.
 झा झाल 3. 4. A basket used at marriages.
 डा डाल 3. 4. A shield.
 ना ताल A small embankment.
 पा *पाल The house lizard.
 भा भाल Head of a spear.
 मा मखमाल Velvet.
 या अयाल 3. A horse's mane.
 वा जोवाल + 3. Union for preparing the soil for burning.
 दिवाल + 4. A wall.
 शा *शाल 3. 4. A shawl.
 मशाल 3. 4. A torch.
 सा साल Bark.
 र्ई कार्ईल A large iron boiler.
 कोर्ईल The hole at trapstick.
 वार्ईल 3. A wife.
 की नकील + 4. The pin in a camel's nose.
 मुसकोल Difficulty.
 गो बाळगोल Vexatious tending.
 ची चील A cleft.
 झी झील + 3 Lustre; gloss.
 टो कांटील 3. 4. A par. creeping plant.
 डी डील + 3. Looseness.
 गी कणील + 3. Taking up rice for transplanting.
 बी आंबील + 4. Sour gruel.
 गोतांबील A medley.
 बी उगबील Gathering in money.
 श्री जोपाशील + 3. Looking after.
 तहशील Collection of the revenue.
 खू राखूल Hire of tending cattle.
 गू गूल Clamour.
 चू चूल A fire-place.
 झू झूल A horse cloth.
 भू भुल 3. 4. Stupefaction.
 चकभूल 3. 4. Astonishment.
 लू गलूल A pellet bow.
 दू दूल Deceitful speech.
 चारूल 3. 4. A sign.
 ठे ठेल Abundance.
 डे चारमडेल A kind of toad.
 टे डेल A part of a coin with the stamp effaced.
 दे कदेल A term at dice.
 धे अर्धेल A half share.
 भे भेल Mixture.
 मे घालमेल Confusion.
 रे रेल Abundance.
 ले खलेल Rudeness.
 जलेल Oppression.
 वे वेल fn. A creeping plant.
 वे वेल mf. Portage.
 ओ ओल A hostage; nf. moisture.
 को अंकोल mf. A par. plant.
 ढो ढोल A cavity in a tree.
 दो आबोल Yellow amaranth.
 फो फोल A sheet of paper.
 ख अखल A she-bear.

The following Nouns in व, besides words in जीव, &c. are Feminine.

क कव or गव + 3. The arms in the position they are in when embracing.	अवाडाव Hostile ravages.
च चव + 4. Taste.	ढा आढाव A rough-dug well.
ड आडव Reclining.	ता *ताव Mild sunshine.
खडव 3. A wooden shoe.	धा धाव 3. Running.
ढ ओढव Inclined plane at a draw-well.	ना नाव 3. A boat.
त तव Giddiness.	तनाव A tent-rope.
न पुनव The day of full moon.	सा साव 3. 4. Guile.
र रव + A line of men, &c.	सा लाव 3. 4. A hag.
कारव A par. tree.	वा वाव + 3. A fathom.
दुरव 3. A kind of sacred grass.	सा चाव + 3. Cat-gut.
बारव 3. A well with steps.	हा हाव + 3. Spirit, earnest desire.
पेरव fm. A frequenting.	की कीव or केव 3. 4. Pitiful moanings.
वरव 3. 4. Great abundance.	ळी भोळीव 3. Simplicity.
ल लव + 3. Wool.	धू धूव A daughter.
बलव 3. A certain nukshutru.	खे खेव 3. 4. An embrace.
ळ पेळव 3. A thread of cocoa yarn.	डे डेव A trick.
का काव Red ochre.	डे डेव 3. 4. A hoard, a deposit.
जा बडेजाव Pomp.	ने नेव + 3. A par. kind of fish.
डा *डाव + 3. A cocoanut shell	रे रेव 3. Gravel.
ladle.	शे शेव 3. 4. A small roll of flour, &c.
	पूर् पूर्व 3. The east.

The following Nouns in श are Feminine.

क तरकश A quiver.	कु कुश Sacrificial grass.
लि नालिश A complaint.	

The following Nouns in व are Feminine.

भा भाव 3. A promise.	
रा आराव The state of being splendidly fitted up.	

The following Nouns in स are Feminine.

क अकस fm. Spite.	पा पास 3. 4. The iron part of a koolwa.
चुणकस + 4. A par. implement.	भा भांस 3. 4. Husks, &c. of rice.
ख खसखस 3. 4. Poppy seed.	मा खुमास 3. 4. Handsomeness.
घ घस Loss in trade.	फर्मास 3. 4. An order.
ङ भडस Brushwood for burning.	था थास + 3. Thirst.
ण तणस Bits of chopped straw.	रा रास A heap.
न कानस 3. 4. A file.	चपरास 3. 4. A breastplate.
*जिन्नस 3. A thing.	मिरास 3. 4. A hereditary office.
तसनस Demolition.	ला लांस 3. 4. A par. rakshusee.
म मस Lamp-black.	नी कुरनीस 3. 4. Obeisance.
र गरस + 3. A blind tumour.	भी भींस Shag.
चुरस 3. 4. Spite.	मी खिसमीस A small kind of raisin.
झरस 3. A par. esculent vegetable. [pole.	रो रोस Huff ; offence.
वदस 3. The hole for the tent	बी गुंजाबीस Defect.
मिपारस Recommendation.	समजाबीस Persuading.
ल लस 3. 4. The serum of a wound.	शी तोशोस Harassing ; worrying.
अतलस 3. 4. Satin.	पुरशोस 3. 4. A questioning.
मजालस 3. 4. A royal court.	कू कूस A side of the body.
व अंवस 3. Day of the new moon.	घू घूस The bandicote rat.
मिमवस Ground for raising	दू मांदूस A large collar.
grain in the hot season.	पू पडपूस Open investigation.
द्विवस 3. Cold spray.	फू फूस 3. 4. Instigation to evil.
ळ किलस fm. and चिलस 3. A	मू मूस 3. 4. A crucible.
nauseating.	खे खेंस 3. 4. A dry cough.
आ आंस The axletree of a cart.	ठे ठेंस + 4. A thronging.
का कास 3. The udder.	वे वेस + 4. A town gate.
खा दरखास A petition.	रवेस Manner.
डा खटास Sourness.	दे देस 3. Spray.
ठा मिठास Sweetness.	गे आगेस R. The beginning of the
ढा ढांस + 4. An obstinate dry	fair season.
cough. .	नौ नौस A par. plant.
बा गुलुबास The marvel of Peru.	हौ हौस 3. 4. Earnest desire.

The following Nouns in ଢ are Feminine.

N.B.—Nouns in ଢ, being all of the 4th Declension, are omitted.

କ ଅଢ଼କଢ଼ + 3. Conjecture.	ମାଢ଼କଢ଼ The iron ring of a mallet.
କଢ଼ + 4. Shooting pain.	ଢ଼ କଢ଼କଢ଼ 3. 4. A double bullock-sack.
ଅସଢ଼କଢ଼ Degenerate times.	ନ ହରକଢ଼ and ହରକାଢ଼ Yellow orpiment.
ସେକଢ଼ Exuberance.	ଇ କୁଢ଼କଢ଼ + 4. A sort of hoe.
ମୋକଢ଼ A loose heap.	ବଢ଼କଢ଼ and ବରଢ଼କଢ଼ Constant
ବାକଢ଼ A variegated quilt.	ସ ଓଷକଢ଼ Prodigality. [wear.
ସରକଢ଼ The highest joint of	ପ ଓପକଢ଼ Saturation with rain.
ସ ଢ଼କଢ଼ Starch. [dzhondula.	ସପକଢ଼ A sandal.
*ଓଷକଢ଼ A first ploughing.	ଫ ନେଢ଼କଢ଼ A par. tree.
ସଢ଼କଢ଼ A state of confusion.	ଫୋକଢ଼ The betel-nut tree.
ବଢ଼କଢ଼ Unbuilt ground in a vil-	ସିତାଢ଼କଢ଼ The custard-apple
ଜ *ଗଢ଼ An oozing. [lage.	ଚାଢ଼କଢ଼ A par. tree. [tree.
ଅଗଢ଼ + 3. The hole at mar-	ସ ଚୁଞ୍ଚକଢ଼ The circlet put on the
*ଅଢ଼ଗଢ଼ Litter, lumber. [bles.	head to sustain a pitcher.
ଅଗଢ଼ + 3. A bar to fasten a	ନାରକଢ଼ Botheration.
ଞ୍ଚକଢ଼ Abundance. [door.	ସାବକଢ଼ A pigeon house.
ଡରକଢ଼ A par. disease.	ବାବକଢ଼ Misty and rainy weather.
ଢ଼କଢ଼ A flux.	ଧ ଓଷକଢ଼ A fit of coughing.
ଭଗକଢ଼ Imposture.	ପାଢ଼କଢ଼ A copious falling of
ନରକଢ଼ A falling down from	flowers, &c.
exhaustion.	ବାଢ଼କଢ଼ Empty-eared rice.
ମୁଗକଢ଼ A par. corn-weed.	ଜ ଓଷକଢ଼ Qualmishness.
ବଗକଢ଼ Refuse, dregs.	ର ମରକଢ଼ + 3. Poison.
ସାଗକଢ଼ 3. 4. Goatskin.	ନରକଢ଼ Cholera morbus.
ସ ଢ଼କଢ଼ A ravine.	ନାରକଢ଼ The cocoanut tree.
ବାସକଢ଼ A bat.	ବରକଢ଼ Incoherent speech.
ଜ ଞକଢ଼ Waste in fusing metals:	ସ ଢ଼କଢ଼ (better ଓକାଢ଼) A line.
ଜ୍ଞ ଝକଢ଼ + 3. A hot blast of air.	ଅଢ଼ାସକଢ଼ Mischievous tricks.
ଢ଼ ଘୁଟକଢ଼ Rice broken in husking.	କନବକଢ଼ A moaning.
ଢ଼ ଓକାଢ଼ A ravine.	ମିଛାସକଢ଼ A meagre child.
ଢେଢ଼କଢ଼ A par. disease.	
ପାଢ଼କଢ଼ Padrie-root tree.	

- મુંતવલ The combings of hair.
 મિષલ A clarified liquor.
 ષકલ Snake-gourd.
 મોવલ Vertigo.
 મિચલ and મેલ + 4. Whistling.
 હિરવલ Herbage.
 ષ ઉચલ A par. dish.
 ષકચલ A second crop of small-pox.
 પાજચલ A mason's level.
 મિચલ and મિચલ Mixture.
 હ હલ A blast of hot air.
 આ આલ A false accusation.
 ર રલા pl. 3. Seeds of cardamum.
 કા ચકાલ The morning.
 ચા ચાલ A long narrow building.
 જા *જાલ A thicket.
 જાલ 3. A flame.
 ઠા કંઠાલ 4. A pack saddle.
 હા હાલ Split or broken pulse.
 ના યુનાલ A kind of rice.
 યા યાલ A pile of cow-dung for burning.
 જા જાલ The prow of a vessel.
 મરનાલ + 3. A mortar.
 પા *પાલ A stone fence round a
 ફા ફાલ A slip or shred. [well.
 ઘા અઘાલ Neglect.
 ઘા અઘાલ + 3. A horse's mane.
 કોવાલ + 3. A par. kind of toy.
 ષવાલ A kind of cupboard in a boat.
 મોત્વાલ A kind of rice.
 જાચાલ A porcupine.
 રા રાલ + 3. Resin.
 તકરાલ Discrepance.
 જા જાલ + 3. Saliva.
 ઘા ઘાલ Depreciation of currency.
 ચવાલ A par. kind of web.
 હુવાલ A par. kind of web.
 નવાલ The new corn.
 નેવાલ A par. flower shrub.
 મેવાલ A kind of moss.
 સા ચાલ 3. A school.
 કાચાલ A cymbal.
 જા જાલ A par. plant.
 તિજાલ A par. kind of web.
 જા મિજાલ The begging of a Brahman to enable him to perform his *moonj*.
 જી જીલ 3. 4. A bolt.
 ઢી ઓઢીલ The tucked-in end of a
 ની *નોલ Indigo. [garment.
 મી મીલ Earnings.
 ઘી ઘીલ The rise of the tide.
 જે જેલ Profusion.
 પે પેલ A small fence round a yard, &c.
 મે પંચમેલ A par. dish.
 રે રેલ Abundance.
 વે *વેલ 3. A season; a par. time.
 જ કાજલ Moist soil over a rock.
 શિકલ The peg at the yoke-end.
 જૂ વજૂલ A par. flower tree.
 ગૂ વાદાંગૂલ A par. parasitical plant.
 હૂ અંહૂલ and અંધોલ Bathing.
 પૂ પૂલ The palms hollowed to contain a liquid.

६ बहाडूल and बाधभूल A whirl-wind.

७ धूल Dust.

८ जांबूल A par. tree.

९ बाभूल Gum Arabic tree.

१० बाळ + 4. A pillow-case.

राबोळ Hire for tending cattle.

बो बोळ Wear and tear.

डो डोळ Suspicion.

पो जाळपोळ nf. Burning the fields.

बो बौळ A par. flower tree.

डू डूळ A clamorous stir.

TABLE OF SUBSTANTIVES.

Nouns are

1. Common,	or	Proper ;
as माणूस mn. A man.		as राम m. The god Ram.
कोंकळ n. A lamb.		रामा m. A man's name.
2. Simple,	or	Compound ;
as बाप m. A father.		as आईबाप m. Parents.
आई f. A mother.		N.B.—This word may have in the plural आईबापें n.
3. Primitive,	or	Derivative ;
as सोनें n. Gold.		as सोनार m. A goldsmith.
कांसें n. Brass.		कांसार m. A brazier.

TABLE OF COMPOUND SUBSTANTIVES.

Compound Substantives are divided by Native Grammarians into the six following Classes :—

I. तत्पुद्गलसमास.	
This comprehends the five following varieties of Compounds.	
1st—of the 1st and 3rd Cases ; as, गजाने भोजणी, गजभोजणी, Measuring by rule.	2nd—of the 1st and 4th Cases ; as, रणाकरितां खांब, रणखांब, A war post.

3rd—of the 1st and 5th Cases ; as चोरांपासून भय, चोरभय, A dread of thieves.	4th—of the 1st and 6th Cases ; as घराचा घनी, घरघनी, A householder.
5th—of the 1st and 7th Cases ; as चुळीत अक्षरे, चुळाक्षरे, Letters in sand.	
II. द्विगुसमास ; as पांचा पाळ्यांचा समाचार, पंचपाळें, A kind of cruet.	III. मध्यपदलोपीसं ; as दद्याने युक्त भात, दहीभात, Curds and rice.
V. बहुव्रीहिसं ; as तीन धारा आर्चेत व्यास, तेा तिधारी, Three-edged.	IV. कर्मधारयसं ; as काळेंनांजर, काळनांजर, A pole-cat.
VI. द्वंद्व समास ; Which is of two kinds.	
परस्परयोग द्वंद्वसं ; as माय आणि लेकरं, तीं मायलेकरें, The mother and child.	समाचारद्वंद्वसं ; as शेला आणि पागोटें, तें शेलापागोटें, Shawl and turban.

TABLE OF DERIVATIVE NOUNS.

Nouns are derived

From other Nouns.					
Terminations.		Primitives.	Derivatives.		
1. Agents.					
M.S.	m. ई	f. ईण	पाप	{ पापी m.	A sinner.
M.S.	कार	कारीण	रत्न	{ प पीण f.	A sinner.
M.H.	मार	मारीण	शिकल	रत्नकार	A jeweller.
M.H.	गर	गरीण	जिन	शिकलमार	A cutler.
M.	आरो	आरीण	जीव	जिनगर	A saddler.
M.	करी	करीण	पूजा	पूजारी	An image-dresser.
M.	कर	करीण	शेत	शेतकरी	A husbandman.
M.	ख	खीण	गांव	गांवकर	A villager.
H.	दार	दारीण	कोंकण	कोंकणख	A Kokunee.
H.	बंद	बंदीण	सुभा	सुभेदार	A soobhedar.
H.	वाला	वाली	मास	मासबंद	A farrier.
M.	आषा	आषी	दूध	दूधवाला	A milkman.
M.	बाज	बाजी	वाड	वाडाचा	A guide.
M.	बाज	—	माडी	माडीबाज	A coachman.

Terminations.	Primitives.	Derivatives.	
2. Objects or Subjects.			
f. ई की गिरी झाई	सराफ पाटील गुलाम सादा	सराफी पाटिलकी गुलामगिरी सादेझाई	Money-changing. A patelship. Slavery. Blackguardism.

From Adjectives, and are called Abstract Nouns.

पण n. M.	चांगलें	चांगलेपण	Goodness.
पणा m. M.	वाईट	वाईटपण	Badness.
ता f. S.	सत्य	सत्यता	Truth.
ल n. S.	पीत	पीतल	Yellowness.
य n. S.	अधिक	आधिक्य	Excess.
आई f. H.	घट	घटाई	Obstinacy.
ई f. H.	थंड	थंडी	Coldness.
	कुमार	कौमार	Youth.

From Verbs, and are called Verbal Nouns.

णार c. M.	कर (or क S.)	करणा	A doer.
णारा c. M.	_____	करणारा-री-रें	A doer.
णो f. M.	_____	करणी	An acting.
क m. S.	_____	कारक	A causer.
तृ c. S.	_____	कर्ता-ती-तें	An agent.
अण n. S.	_____	कारण	A cause.
अण n. S.	_____	करण	An instrument.
इया f. S.	_____	क्रिया	An acting.
स n. S.	_____	कर्म	An object.
य n. S.	_____	कृत्य	An act.
अन n. S.	गम (or गा S.)	गमन	The act of going.

ADJECTIVES.

Adjectives in *Murathee* are not attended with any peculiar difficulties.

1st. Many adjectives have separate terminations for

the three genders; these are always, for the singular, अ m. ई f. and ए n., and for the plural, ए m. वा f. and ई n., as चांगला, चांगली, चांगले sing., and चांगले, चांगली, चांगली pl., good.

These adjectives have only two cases—the nominative, as above, and another case, which may be called the oblique case, and which is put before all the oblique cases of nouns. It is, for all genders, numbers, and oblique cases, the same, viz. वा or ए; as चांगला or चांगले, both in common use, but the former is the more common in the Dukhun; thus they say दे त्या भला or त्या भले माणसाला दे, Give this to that good man. All other adjectives are indeclinable. नामा, having for name, has नामी for its nominative feminine, and एक, one, in the oblique case, often assumes the same terminations as adjectives in आ. When the noun is not expressed, the adjective is declined like a noun, as त्या भालाला दे.

2nd. Adjectives in *Murathee* have not properly any degrees of comparison. The only change that takes place is on the noun which is the object of comparison, which is put in the fifth case, that is, it has हून or पेक्षा affixed, and in the superlative the आन or मध्ये of the 7th case; thus, चांगला means good; त्याहून or त्यापेक्षा चांगला means better than that; and सर्वोहून, सर्वोपेक्षा, सर्वान, or सर्वामध्ये, चांगला, means best of all. To express equality, एतका, एवढा, &c. are used with the oblique case, as तो तुझ्या एवढा, He is equal to you. Simple superiority is expressed by अधिक with the ablative, as दे त्याहून अधिक आहे, This thing is superior to that. Inferiority is expressed by कमी, as तू त्याहून कमी आहेस, Thou art inferior to him. A small degree of inferiority is expressed by adding the termination सर or वा-सी-से to an adjective, as काळसर, blackish, कांहीसा-सी-से, somewhat.

3rd. The terminations generally made use of for the formation of adjectives will appear from the following table :—

TABLE OF ADJECTIVES.

Adjectives are

Derived from Murathee Nouns or Adverbs.			
Terminations.	Primitives.	Derivatives.	
ई	कौकण	कौकणी	Kôkune.
ईल	आंत	आंतील	Interior.
कट	मळ	मळकट	Filthy.
का-की-कें	रोड	रोडका-की-कें	Lean.
खाज	भाड	भाडखाज	A bawd.
खोर	कज्जा	कज्जेखोर	Quarrelsome.
गट	खोल	खोलगट	Deep.
चट	पाणी	पाणचट	Waterish.
चा-ची-चें	घर	घरचा-ची-चें	Household.
ट	उंच	उंचट	Highish.
पट	पांच	पांचपट	Five-fold.
भरू	पोट	पोटभरू	Only filling the stomach.
या	बायको	बायका	Womanish.
छा-छी-छें	तेथें	तेथछा-छी-छें	Belonging to that place.
वट	रान	रानवट	Belonging to a desert.
बार	सरिफा	सरिफेबार	Cheapish.
स	डोळा	डोळस	Having sight.
सर	काळें	काळसर	Blackish.
सा-सी-सें	लहान	लहानसा	Littleish.
Derived from Verbs.			
आज	जळणे	जळाज	Fit for burning.
आडू	खेळणे	खेळाडू	Frolicksome.
ईव	बांधणे	बांधीव	Built.
का-की-कें	मारणे	मारका	Given to beating.
पट or वट	धुणे	धूपट or धूवट	Washed.
रा-री-रें	खाजणे	खाजरा	Itch-producing.

Corrupted from Sanskrit forms.			
Terminations.	Primitives.	Derivatives.	
आळू	श्लोष	श्लोषाळू	Sleepy.
रैक	वर्ष	वर्षाक	Expensive.
रूढ	राम	रानीढ	Of an angry disposition.
कर	खोडी	खोडकर	
संत	बुद्धी	बुद्धिसंत	Mischievous.
वंत	धन	धनवंत	Wise.
बाणा-णी-णे	मरीच	मरीचबाणा-णी-णे	Rich.
			Very poor.

Sanskrit forms of Adjectives used in Murathee.

शील	करुणा	करुणाशील	Merciful.
इत	आनंद	आनंदित	Joyful.
रुद्ध	क्रोध	क्रोधि	Wrathful.
ई	लोभ	लोभी	Covetous.
क	गुण	गुणक	Possessed of good qualities.
गुण, गुणित	भूत	भूतगुण	
मान्	बुद्धि	बुद्धिमान्	Possessed of many good qualities.
वान्	धन	धनवान्	Intelligent.
विशिष्ट	जल	जलविशिष्ट	Rich.
ईष	दर्शन	दर्शनीय	United with water.
य	पोषण	पोष्य	That should be seen.
युक्त	प्रकाश	प्रकाशयुक्त	That shd. be nourished.
सहित	पुत्र	पुत्रसहित	Giving light.
रूप	दुःख	दुःखरूप	Having a son.
अग्नित	क्रोध	क्रोधाग्नित	Painful.
			Enraged.

NUMERAL ADJECTIVES.

The Cardinal Numbers, in the Murathee, being attended with considerable difficulties, require to be more fully drawn out than would otherwise be necessary. Everything, however, requisite to be known respecting numbers may be gathered from the following tables :—

1st.—Cardinal Numbers.

1 १ एक, येक.	35 ३५ पन्नीस.
2 २ दोन.	36 ३६ बत्तीस.
3 ३ तीन.	37 ३७ सद्तीस, सत्तीस.
4 ४ चार.	38 ३८ अठतीस, अठतीस.
5 ५ पांच.	39 ३९ एकुणचाळीस.
6 ६ सहा, सा.	40 ४० चाळीस, चाळ, ताळ.
7 ७ सात.	41 ४१ एकेचाळीस.
8 ८ आठ.	42 ४२ बेचाळीस.
9 ९ नऊ, नव.	43 ४३ नेचाळीस.
10 १० दहा.	44 ४४ चव्वेचाळीस.
11 ११ अकरा.	45 ४५ पंचेचाळीस.
12 १२ बारा.	46 ४६ षेचाळीस.
13 १३ तेरा.	47 ४७ सत्तेचाळीस.
14 १४ चवदा, चौदा.	48 ४८ अठ्ठेचाळीस.
15 १५ पंधरा, पंधा.	49 ४९ एकुणपन्नास-वन्नास.
16 १६ सोळा.	50 ५० पन्नास.
17 १७ सत्रा.	51 ५१ एकावन्न.
18 १८ अठरा.	52 ५२ बावन्न.
19 १९ एकुणीस.	53 ५३ त्रैपन्न.
20 २० बीस.	54 ५४ चौपन्न, चौपन्न.
21 २१ एकवीस.	55 ५५ पंचावन्न.
22 २२ बावीस, बेवीस.	56 ५६ षपन्न.
23 २३ तेवीस.	57 ५७ सत्तावन्न.
24 २४ चौवीस, चौवीस, चव्वीस.	58 ५८ अठ्ठावन्न.
25 २५ पंचवीस.	59 ५९ एकुणसाठ.
26 २६ सव्वीस.	60 ६० साठ.
27 २७ सत्तावीस.	61 ६१ एकसठ.
28 २८ अठ्ठावीस.	62 ६२ बासठ.
29 २९ एकुणतीस.	63 ६३ त्रैसठ.
30 ३० तीस.	64 ६४ चवसठ, चौसठ.
31 ३१ एकतीस.	65 ६५ पांसठ.
32 ३२ बत्तीस.	66 ६६ सासठ.
33 ३३ तैतीस, तैत्तीस.	67 ६७ सद्सठ, सत्सठ.
34 ३४ चवतीस, चौतीस.	68 ६८ अठसठ, अठसठ.

69 ६९ एकुणहतर.	90 ९० नव्वद.
70 ७० सतर.	91 ९१ एक्काणव.
71 ७१ एकाहतर, एकैहतर.	92 ९२ व्याणव.
72 ७२ बाहतर.	93 ९३ त्र्याणव.
73 ७३ चेहतर, चाहतर.	94 ९४ चौत्थाणव.
74 ७४ चौत्थाहतर, चौरैहतर.	95 ९५ पंचाणव.
75 ७५ पंचेहतर.	96 ९६ षाणव.
76 ७६ षाहतर, षेहतर.	97 ९७ सत्थाणव.
77 ७७ सत्थाहतर, सनेहतर.	98 ९८ अट्ठाणव.
78 ७८ अथाहतर, अट्टेहतर.	99 ९९ नव्वाणव.
79 ७९ एकुणरेंशी.	100 १०० शंभर.
80 ८० रेंशी.	101 १०१ एकोनरंशें, एकशें एक.
81 ८१ एक्कांशरीं, एक्कांरेंशीं.	102 १०२ दुवोनरंशें, एकशें दोन.
82 ८२ व्यांशरीं, व्यांरेंशीं.	200 २०० दोनशें.
83 ८३ त्रांशरीं, त्रांरेंशीं.	300 ३०० तीनशें.
84 ८४ चौत्थांशरीं, चवत्थांरेंशीं.	500 ५०० पांचशें.
85 ८५ पंचांशरीं.	1000 १००० हजार, सहस्र.
86 ८६ श्रांशरीं.	10000 १०००० दहाहजार, दशसहस्र.
87 ८७ सत्थांशरीं.	100000 १००००० लाख, लक्ष.
88 ८८ अट्ठांशरीं.	1000000 १०००००० दहालाख, दशलक्ष.
89 ८९ एकुणनव्वद, नव्वांशरीं.	10000000 १००००००० कोट, कौट.

2nd.—Ordinal Numbers.

1st १ पहिला-ली-लें &c.	5th ५ पांचवा-वी-वें &c.
2nd २ दुसरा-तो-रें &c.	6th ६ सहावा-वी-वें &c.
3rd ३ तिसरा-ती-रें &c.	7th ७ सातवा-वी-वें &c.
4th ४ चवथा-यो-यें &c.	8th ८ आठवा-वी-वें &c.

3rd.—Fractional Numbers.

$\frac{1}{2}$ १. पाव.	$2\frac{1}{2}$ २½ सव्वादोन.
$\frac{1}{3}$ १. अर्धा, -धी-धें &c.	$2\frac{1}{2}$ २½ अडीच.
$\frac{1}{4}$ १. पाऊण.	$2\frac{1}{4}$ २¼ पावणेतीन.
$1\frac{1}{2}$ १½ सव्वा-व्ही-वें &c.	$3\frac{1}{2}$ ३½ सव्वातीन.
$1\frac{1}{3}$ १⅓ दीड.	$3\frac{1}{3}$ ३⅓ साडेतीन.
$1\frac{1}{4}$ १¼ पावणेदोन.	$3\frac{1}{4}$ ३¼ पावणेचार.

शेंकडा By hundreds.

हजारों By thousands.

लाखा By myriads.

In reference to other fractional parts of numbers, as $\frac{1}{2}$, $\frac{1}{3}$, &c., the common way of expressing them is, एक वृत्तो-
भाग, एक पंचमभाग, &c.

PRONOUNS.

Pronouns in Murathee may be divided into the same classes as in English, and the purposes they serve in this language correspond to those they serve in our own.

The Murathas, however, have no personal pronoun of the third person. In its stead they generally use the adjective pronoun ते, ती, तें; corresponding to *ille, illa, illud*, in Latin, which then must be translated he, she, it, instead of that. जो, जी, जें means rather what or whatever, than who, which; and would therefore seem to be rather a compound than a simple relative pronoun, according to our ideas of Grammar; thus जो वेईल त्याला चाकू दे, Give the penknife to the man that comes for it; literally, Whatever man shall come, to that man give the penknife. But in this sentence ज्ञाचें त्याला दे, Give it to him whose it is, (to whom it belongs,) जो may be translated so as to correspond to the simple relative who, which. Pronouns generally have the objective case the same as the dative; rarely, though sometimes, the same as the nominative. The adjective and relative pronouns make no change on account of gender in the oblique cases in the plural, and none in those of the masculine and neuter genders in the singular.

PERSONAL PRONOUNS.

Singular.	मी I.	Plural.
1 मी	I.	आम्ही We.
3 मीं or म्यां	By me.	आम्हीं By us.
महीं or मजहीं	Against me.	आम्हाहीं.
मज	Me (joined to another word).	आम्हा.

Singular.		Plural.
महा or मज्झा	To me.	आम्हाला or आम्हास.
मज्झपासून	From me.	आम्हापासून.
मज्झपेक्षा	Than me.	आम्हापेक्षा.
माझा, माझी, माझे,* &c.	Of me (or) my (or) mine.	आमचा, आमची, आमचे.*
मज्झमध्ये, माझेडारी	In me.	आम्हांत, आम्हामध्ये.

तू Thou.

तू	Thou.	तुम्ही Ye.
तू or त्वां	By thee.	तुम्हीं By you.
तुचीं or तुजचीं	Against thee.	तुम्हाचीं.
तुज	Thee (joined to another word).	तुम्हा.
तुला or तुजला	To thee.	तुम्हाला or तुम्हास.
तुजपासून	From thee.	तुम्हापासून.
तुजपेक्षा	Than thee.	तुम्हापेक्षा.
तुझा, तुझी, तुझे,* &c.	Thine, thy, (or) of thee.	तुमचा, तुमची, तुमचे&c.*
तुजमध्ये, तुझेडारी	In thee.	तुम्हांत, तुम्हामध्ये.

ADJECTIVE PRONOUNS.

The adjective pronouns can be used both adjectively and substantively : हा, ही, हे, This :

Adjectively :—

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	हा	ही	हे,	हे	ह्या	हीं.
Obl. Case,	या	या	या,	या	या	या.

Substantively :—

3rd Case.

Sing. m. and n.	fem.	Plur. common.
वाने-गे, ह्यागे;	इने, इजे, जिणे;	वांनी-णी, ह्याणी, वांचीं, इंचीं.
इजे, वेजे, वाचीं-त्रीं;	इसीं-त्रीं, इजचीं;	वांचीं-त्रीं, ह्यांचीं, इंचीं-त्रीं.

4th Case.

वाला, वास, ह्यास;	इला, इस, इजला;	वांला, वांस, ह्यांस, याना.
वाजला, ह्याजला;	जिला, जिस, जिजला;	वांजला, ह्यांजला.

5th Case.

वापासून, ह्यापासून;	इजपासून, इंपासून;	वांपासून, ह्यांपासून.
वाजपासून;		वांजपासून.

* These genitives are adjective pronouns as well as genitives.

6th Case.

Sing. m. and n.	fem.	Plur. common.
याचा-ची, &c. झाचा, &c.	इचा-ची, ऱिचा, &c.	यांचा-ची, झांचा.

7th Case.

यांत, झांत, यानध्ये;	ईत, ऱींत, इजमध्ये;	यांत, झांत, यांमध्ये.
----------------------	--------------------	-----------------------

तो, ती, ते, That ; *used adjectively* :—

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	तो	ती	ते,	ते	त्या	तीं.
Obl. Case,	त्या	त्या	त्या,	त्या	त्या	त्या.

जो, जी, जें, Who or What ; *adjectively* :—

	Sing. m.	f.	n.	Plur. m.	f.	n.
Nom.	जो	जी	जें,	जे	ज्या	जीं.
Obl. Case,	ज्या	ज्या	ज्या,	ज्या	ज्या	ज्या.

These two pronouns may be used substantively, and inflected in the same manner as हा, ही, हे, by substituting त्या, ज्या for the masculine and neuter, and ती and जो for the feminine, respectively, in the place of झा or या and ऱी or इ. The interrogative pronoun कोण, Who, is thus declined:—

	Sing.	Plur.
1st	कोण	कोण.
3rd	कोणीं, कोणें	कोणीं.
4th	कोणा, कोणाचा	कोणां, कोणांचा.
5th	कोणापासून	कोणांपासून.
6th	कोणाचा, &c.	कोणांचा, &c.
7th	कोणांत, कोणांमध्ये.	कोणांत, कोणांमध्ये.

Of the other adjective pronouns the following are the most common :—

कोणता-ती-तें	Which.	तितका-की	So many.
कोणताही-तीही	Any one.	इतका-की &c.	So many.
काय	What.	कांहीं	Some thing.
जो कोणी	Whoever.	कोणी	Some one.
जें कांहीं	Whatever.	किती रक	Several.
जितका-की	As many as.	सर्व	All.
अमुक	A certain one.	आपला-ही &c.	Own.

आपन, self, is regular in its declension, and has the nominative singular and plural the same. It is frequently used in a honorific or plural sense. आपनच means simply self.

MURATHEE VERBS.

Murathee verbs may be divided into six classes. First, Substantive verbs, some of which denote bare existence, as आहे, which denotes continued unbroken existence ; अचणे, which denotes that the state is not unbroken, but merely habitual to the subject of it ; and होणे, which denotes the first entrance on that state. Secondly, Neuter verbs, which denote a particular kind of existence, as बसणे, to sit, राहणे, to remain, &c. Thirdly, Active intransitive verbs, which denote that there is action, but that the effect of that action remains with the agent, as झुजणे, to bend one's self, चालणे, to walk, मरणे, to die, नरणे, to escape, &c. This class of verbs is nearly allied to the Greek middle verb. These three classes of verbs agree in all important points in their construction, and we shall hereafter speak of them frequently as one, under the name of intransitive verbs.

The fourth class of verbs is the Active transitive, in which the effect of the action does not remain with the agent, but passes over to some extraneous, or, for the time being supposed extraneous, object, as करणे, to do, मारणे, to strike or kill, नारणे, to save. Many verbs in Murathee, as in English, are both transitive and intransitive, as मोडणे, to break ; for the Murathas say झाड आपोआप मोडले, The tree broke of itself, and तो झाडी मोडितो, He is breaking the stick. Several active verbs are formed from neuters, merely by lengthening the first syllable in that way called by the Sunskrit Grammarians *goon*, as in नारणे, मारणे, from नरणे, मरणे, given above, and from सुटणे, to escape, सोडणे, to release, &c.

The fifth class comprehends what are called Causal verbs. The causal verb is of frequent use in *Sanskrit* and *Murathēe*, and corresponds to the Hiphil of the Hebrew and other oriental languages. To form a verb of this class in *Murathēe* from a transitive or intransitive verb, it is only, in general, necessary to add क् to the root of the verb ; as from बसणे, to sit down, comes बसवणे, to make sit down, and from सोडणे, to release, सोडवणे, to cause to release. The bare insertion of क्, however, is peculiar to the *Kôkun*. In the *Dukhun* the last syllable of the root takes a short ँ, or the क् is changed to वि; as from करणे is formed करिवणे, or करविणे, to cause to do. The former of these is completely *Dukhunee*; the latter is of a middle class, and is not looked on as characterizing either the *Kôkunee* or the *Desh* dialect. Some verbs are rendered causal by adding आवणे to the root. As far as the construction is concerned, causal verbs are to be classed with transitive verbs.

The sixth class comprehends Passive verbs. There is undoubtedly such a thing as a passive verb occasionally used in *Murathēe*; but its use is very limited, compared with that of the English passive verb, and its place is generally supplied by intransitive verbs, or by circumlocution. It is in a great measure confined to those who are in the habit of translating from foreign languages.

The passive verb, when it is used, is nothing more than the past participle, joined to the different parts of the verb जाणे, to go : thus, मी मारिला जातो, I am being struck, means properly I go struck, and मी सोडला गेलो आहे, I have been released, means I have gone released: For the former of these, however, a *Muratha* would say मी मार जातो, I am eating blows, and for the latter मी सुटलो, I have escaped. When a neuter verb can be found which will

convey the sense, it should always be used instead of the passive.

MOODS AND TENSES OF VERBS.

The moods of the *Murāṭhēe* verbs are the Indicative, Conditional, Potential, Subjunctive, Imperative, and Infinitive.

INDICATIVE MOOD.

The tenses of the Indicative Mood are four present, seven past, and two future.

1st Present Tense.

This tense is formed by adding to the root अने for intransitive verbs, and हने for transitive, except those which end in a vowel, as नी उठने, I rise, नी करिने, I do. In the *Kôkun*, however, the *इ* is scarcely ever heard, whereas in the *Desh* the vulgar use it even in those verbs which belong to the intransitive class. Verbs having *इ* for the last syllable of the root, though transitive, take अने, as पाइने, I see; also those which have the long आ in the root, as सांगने, मांगने, &c., while those which have a long vowel for the final letter of the root, as देने, take simply ने.

The present tense is used with considerable latitude, and has the following shades of meaning. *1st.*—It is used of an act which *has lately commenced, and is in a state of progression*, as नी जेवने, I am dining, तू चहा करिनेस, You are jesting. B. 71, 2. *2nd.*—It is applied to an act which *was present* at the particular past time referred to in the discourse, though now long past, as भोज राजा विचारिने, Bhoja Raja asks, i. e. asked at the time referred to in the discourse. N.B.—This is a common Latin and Greek use of the present tense. *3rd.*—It denotes that the act is habitual to the person, as नी दासकांस लाखो रुपये सज्ज देने, I am in the habit of freely giving to the poor hundreds of thousands of Rupees. S. 2, 17. *4th.*—It denotes that the action is *just about to commence*, as चख, नी तुला कांहीं भोज दाखविने, Come, I will show you something strange; or, Come, I am going to show you, &c. B. 1, 6. *5th.*—An action which is to take place in some future time, but of the *certainty* of which the writer or speaker gives a greater assurance by using the present tense, as उद्यां सकाळपासून तुम्हास

मोकळिच देतो, I will give you free leave to-morrow, the whole day from morning to evening. B. 71, 15. 6th.—An act which the person speaking *infers from appearances* is exceedingly likely to take place, as a notorious robber or old offender, on being apprehended, might say आतां सरकार मला खचीत मारितें, Now the government will certainly execute me, मी खचीत मरतो, I am a dead man. 7th.—It is used, as in English, to form a sentence *containing a general maxim* equally true in past, present, and future time, as जो आपल्या मुखाने आपलो खुति करितो तो लघुन पावतो, He who with his own mouth spreads abroad his own fame is sure to meet with contempt. S. 3, 1.

2nd Present Tense.

This tense is compounded of the present participle and the present tense of the verb to be, as in English. 1st.—It expresses that the action is in a state of progression, as तो लिहीत आहे, He is writing, आम्ही तुम्ही वाट पाहत आहो, We wait your coming. B. 27, 14. 2nd.—It is also used to express an act that was in progression at a particular past time referred to, as पांखरे येत आहेत जात आहेत असे त्याने पाहिलें, He saw the birds going and coming. B. 84, 4. 3rd.—It is used of an action which was past at the time referred to, to denote that the act to which it is applied *continued to that time*, and did not even then *necessarily terminate*, as तू येथें किती दिवस अनुष्ठान करीत आहेस? How long have you been performing acts of devotion here? S. 20, 2. 4th.—It denotes the agent's forwardness to perform a particular act, as त्याविषयीं ती जीव डाकीत आहे, She is ready to lay down her life for him.

3rd Present Tense.

This is the first present tense (occasionally shortened a little for the sake of euphony) with the verb आहे. It does not seem to differ in meaning materially from the preceding. Perhaps the distinction, if any, is that it is not requisite that the act should be so uninterrupted as in the former instance; thus I may say आज मी लिहितो आहे, I am engaged in writing to-day, without being employed in writing at that precise time. It would not be so correct to say आज मी लिहीत आहे, but if it is wanted to convey the idea that I am writing at the moment, then मी लिहीत आहे

should seem to be the preferable form, though it cannot be denied that here **बीहिहितो आहे** would be very proper. See B. 3, 12, where **तो रडतो आहे** means He is crying, viz. at this instant. In conversation the latter form is more frequently met with in the Kôkūṇ, while in writing and in the Dukhūṇ the former is more generally used.

4th Present Tense.

This is the present participle with the present tense of the verb **असणे**. It is used to express a habit, or the usual state of the agent, as **साचे सगुझांत राखत असतात**, Fishes reside in the sea.

Imperfect Tense.

This is the present participle with the past tense of **आहे**. It refers to a thing in progress at a particular specified past period, at which the action remained incomplete, as **इतकांत येक वाघ येत होता**, At that instant a tiger was approaching. S. 13, 10.

Past Indefinite Tense.

This tense is generally formed by adding **असा**, &c. to the root. Transitive verbs take **इ** before the termination in the Dukhūṇ, but the **इ** is frequently omitted in the Kôkūṇ. On the other hand, in the Dukhūṇ almost all neuter verbs may take **इ** in this tense, without the imputation of vulgarity, and several give it the preference. A list of these, with that of several other irregular classes of verbs, will be found after the paradigmas. The reason why this tense is called indefinite, is not because it may not have relation to some definite period of past time, but that it is capable of being applied to any time that is fully past before the present instant, as **तो मला काळ क्षणाका**, He said to me yesterday; **त्याने मला वाच क्षणांत मारिले**, He struck me just a moment ago; **तिने मला संपूर्ण मोड सांगितली**, She told me the whole story.

The only difficulty which can here occur to the learner is the different form of the verb, and the difference of the construction in the two last instances from what it is in the first. The native grammarians call the *first* form of construction the **कर्त्तरि प्रयोग**. It is that form in which the verb has the agent for its nominative, as in English and Sanskrit active verbs, as **तो बोलिला** (स बोल), He spoke, **ती बोलिली**, She spoke. The *second*

they call the **भाषी प्रयोग**: there there is not a nominative in the sentence, but the nominative to the verb is *it* understood. This has some relation to the English and Latin impersonal verb, and can be literally translated with the substantive verb understood, by a passive verb used impersonally, as **त्याने म्हणजे**, literally, It was said by him. In Sanskrit it may be rendered by **तेन उक्तं**. The *third* form is called by native grammarians the **कर्मेणि प्रयोग**; this is the same as the last, only that the proper nominative to the verb is expressed, so that the verb no more appears to be impersonal, but is seen to agree with its object, as **त्याने म्हा सगि नली**, which may be literally rendered in English, The story was told by him; and in Sanskrit **तेन वार्त्ता कथिता**, although it is customary to translate such a sentence, He told the story. N. B.—The learner is carefully to observe that the verbs which take the direct form of construction, as in the first example, are those of the intransitive class, and that the indirect form is required by verbs of the transitive class.

2. There are two secondary conditional uses of this tense, to which the student must pay attention. (1.) It is used as the first member of a conditional sentence with **अर** (if), expressed or understood, in supposing the occurrence of a probable or possible, but still doubtful event, as **कर्ची तू आमच्या दारावरून आलास तर मजकडे ये**, Shouldst thou ever pass our door, come to me. B. 46, 10. (2.) It is used in a conditional sentence with **म्हणजे** (when) following it, to point to a future event of the occurrence of which the speaker entertains no doubt, upon which the performance of some other act is made to depend, as **तो आला म्हणजे मला सांग**, Tell me as soon as ever he comes; **तो बोलला नाहीं म्हणजे त्याची दुयो करित**, When he said nothing, then they were in the habit of shouting after him. B. 86, 6.

Perfect Tense.

This tense is a compound of the last mentioned and the present tense of the verb **आहे**. Its construction is in everything the same as that of the past indefinite. 1st.—It differs in meaning, however, thus far that while the former tense takes in all past time, it *excludes* the present; this tense, however, along with all past time, *includes* the present, and consequently implies that no change has taken place as relates to that act regarding which the assertion is made, as **त्या संगतीने जेवाचास बघिणीने मला**

બોલાવિલેં આરે, My sister has invited me to dine with them. B. 23, 6. This sentence implies that the invitation has not been revoked, nor the time for complying with it past, so that it remains in full force at the present moment ; ત્થાને યંચ લેલા આરે, He has written a book, which book remains to the present day. See Lind. Mur. Gram.*p. 82. The only difference between the English and Murathee use of this tense seems to be that when *just this instant*, and other such marks of the present time, are inserted in English, we use the perfect tense, but the Murathee more philosophically retain the past indefinite, and translate I have just heard the news, by મ્યા આતાંચ વાર્તા રેલિહી, for it is evident, notwithstanding the word *just*, that the time of the hearing of the news must have taken place some short time previous to the time of the present discourse. 2nd.—This tense is occasionally used without any mention of the agent by whom the act was performed, in which case in English we use the present passive, as આરે પુરહી આરે તેયે જાતો, He goes to the place where his mother is buried. B. 159, 11. 3rd.—It is also used dramatically for the pluperfect tense. See B. 86, 10, where ચાલહા આરે is used for ચાલહા હોતા, for the proper sense of which see under No. 4 of the pluperfect.

Pluperfect Tense.

This tense is formed from the past indefinite, by the addition of the past tense of the verb આરે. 1st.—It denotes, as in English, that a particular past act had been completed at or previous to a particular past time specified, as ત્થાનીં તિહા તાડીવર જિજવિહી હોતી તેન્દાં મ્યા પાવિહી,* Just after they had placed her on the bier, I saw her ; તી ચંદ છાહી હોતી, She had become cold. B. 151, 7 & 8. 2nd.—It is used of an act performed at some time between which and the present time it is capable of being inferred, merely from the sentence, that some considerable interval must have elapsed. To translate such a sentence into English, we generally, though not universally, use simply the past indefinite tense, as માવશીને મામે વાઢ દિવશીં હી અંગડી દિહી હોતી, My maternal aunt gave me this ring on my birthday. B. 45, 12. મહા વાઢજેં હોતેંકીં તૂં પવિહાનેં મુહીંચા સત્કાર

* In this sentence જિજવિહી and પાવિહી, following તિહા, is contrary to all analogy : પાવિહેં, &c. should be substituted, or if not, તો be put for તિહા.

करदी, I had thought that you would first pay your respects to the young ladies. B. 26, 14. 3rd.—It is used, though in the same reference to time, yet in cases where there is no sensitive agent, but merely an inanimate instrument, in which case the imperfect passive must be used in rendering the sentence into English, as नौका दोरीने बढकट बाँधली होती, The boat was tied fast by a rope. B. 77, 20. Indeed this indefinite pluperfect may often be rendered by the imperfect passive in English, even when there is a sensitive agent, as in the first example under the last number, which might have been rendered, This ring was given me by my aunt, &c. 4th.—This tense is used for the imperfect active in some verbs, as दादाचे तुम्हे काय चालले होतें? What were you and my brother carrying on together, viz. some little while ago? B. 24, 6.

Incepto-Continuative Preterite.

This tense is compounded of the present participle ending in न्, and the past tense of the verb होणे. It specifies that at a particular past time the agent began to perform the act in question, which act we are warranted to infer came to be fully completed. The only difference in meaning between this and the indefinite past tense, with which in its general acceptation it agrees, is that this tense mentions the commencement of the act, mentions that the person became an agent, leaving us to infer the rest; whereas in the common past tense we are told only of the completion of the act, while we infer of course that it had a commencement. This tense is pretty much confined in its use to translation from the Sanskrit, as धृतराष्ट्र बोलना झाला, Dhriturasthu began and spoke as follows. The student is to remark, however, that if he wants to describe the commencement of an act that was interrupted, he must not use this tense, but the infinitive of the verb with लागला, as जेव्हा तो बसू लागला तेव्हा, When he began to sit, then, &c. S. 2, 12. But बोलू लागला may occasionally be used for बोलना झाला. See S. 2, 13.

Simple Past Habitual.

The first person singular of this tense is formed by adding ई to the root for transitive, and ए for intransitive verbs, except that those verbs whose root is a monosyllable, ending in a vowel, take ई, and those whose root ends in व, in the Kôkūṇ, take ए or ई; वे, दे, &c. are also used in the

Kōkun for चेई, हेई, &c. See B. 8, 7, where देस means you were in the habit of giving. The third person plural of those verbs which take ई ends in ईत, and of those which take ए in अत. The variations of the other persons will appear from the paradigm. 1st.—The common use of this tense is to point out that the act was habitual at some past period, definite or indefinite, as तो बाहेर निघे व कमरेस चार पांच चिरगुटे बांधी, He was in the habit of sallying forth, and binding four or five pieces of cloth around his loins. B. 85. 2nd.—It denotes that at a particular past time the agent was inclined to perform the act, but it is not used positively in this sense ; it is only employed with ना affixed, to signify the opposite state of mind to that we have described, as तो जाईना, He would not go away. S. 15, 16. नाव सोडिता येईना, The boat would not come loose. B. 78, 1. 3rd.—It is used in a sentence with another verb, either of a past or present time, to denote that this act was fully completed during the continuance of the other act. When the other verb is of the past time, we translate this verb in English by the pluperfect tense (1), and when it is of the present time we require to translate this by our second future tense (2) or present subjunctive, as (1) तीं मुलें ओ येई तोंवर जेवलीं, These children ate till they had arrived at the very point of vomiting. B. 77, 5. (2) दुसरा आपणास देव पर्यंत तरी वाट पाहावी, You ought at least to wait till some other person shall have given you them, or till some other person give you them. 4th.—This tense is also used for the proper present subjunctive, as शरीरास आयास न पडे असे अंग राखतो, He takes care that it may never become necessary to expose himself to any great bodily exertion. See K. अंगराखा. 5th.—In old Prakrit books this tense is used for the present or past or future indicative, thus तो करी means तो करितो, or तो करिता झाळा, or तो करीछ, making a true aorist. See Appendix.

Compound Past Habitual.

This is the present participle of the verb with the past habitual tense of असणे. It is used as synonymous with the simple tense in its first application, as साक्षा करून तो ब्राम्हण त्यावर नित्य बसत असे, Having erected a temporary watch-tower, that Brahmun was in the daily habit of sitting on it.

1st Future Tense.

The *first* future tense is formed by adding **न** to the past habitual for the first person singular, and **ल** for the third. The other inflexions will appear from the paradigma. *1st.*—This tense is used as the English first future, to designate an act that in the view of the speaker is really to be performed in future time, as **मी मरुन देवाजवल जाईन**, After I die I shall go to God. B. 17, 11. *2nd.*—It expresses willingness to perform a particular act, as **मी त्याला माझा वांटा देईन**, I will give him my share. B. 36, 1. *3rd.*—It may denote an act, as in English, which in the speaker's view is necessarily dependent on some merely supposed future act, as **तू काहीच खावें नाहीस तर लौकर मरशील**, Should you not eat any, you will quickly die. B. 17, 9. *4th.*—It may be used for the first member of a conditional sentence with **जर** expressed or understood, provided that in the supposition *great respect* is intended to be shown, or that the supposition is such as in the view or profession of the speaker *is not likely to be realized*, or regarding the realization of which *he is indifferent*, as **त्याला औषध द्याल तर तुमचा उपकार जन्मवर विसरणार नाहीं**, If you would have the goodness to give him medicine, I shall never forget your kindness as long as I live (literally till my next birth), B. 15, 8 ; and as in the former part of the following sentence, **मला राज्यपदीं बसवाल तर मी जें राज्य चालवीन**, If you please to seat me upon the throne, I will govern the kingdom for you. S. 5, 13. *5th.*—The future is of frequent use in *Murathee*, where we use *should* and *would* to characterize an act which at a particular past time was considered as about to happen, as **आम्ही प्रतिक्षणों भिजं कीं तू आतां मरशील**, We were every moment afraid that you would instantly die. B. 5, 15. *6th.*—It is used after a supposition, to point out a *supposed consequence* or concomitant of such an occurrence, as **असा कोण दुष्ट आहे कीं दुसरा विपत्तींत पडला असतां त्यास हंसेल?** Who is there so wicked (that would mock) as to mock another who has fallen into adverse circumstances? B. 87, 10. *7th.*—It is used with an imperative following, or with **जेव्हा**, expressed or understood, preceding, where in English we use the *present indicative*, as **बाकीचांचें तुझा मनास येईल तें कर**, Do with the rest whatever you please. B. 167, 8. **तुला भूक लागेल तेव्हा चायास मागतां येतें**, When you are hungry, you can ask for food. B. 67, 7. *8th.*—It is used to express

that a particular act is incumbent, and is Englished then by *should*, as काँ चलेन? Why should I flee? B. 132, 11. 9th.—It is used in a present potential acceptance, and is Englished by *can*; but then the sentence is, I believe, always of an interrogative form, as त्वाच दाँत आले नाहीं तो खाईस कसा? He has got no teeth yet, how then can he eat? B. 3, 16. 10th.—It is used as a past potential, and Englished by *could*, as सर्व मुलुखांत पांडव कोढून असतील? How could the sons of Pandoo spread abroad over the whole country? 11th.—It is used to express dubiety, i. e. that the act may or may not happen, as कोणी तराँ याच बरें करणारा भेटेल, We may meet with some one or other who can cure him.

2nd Future Tense.

This is the future participle of the verb with आचे. 1st.—Taken positively, it means that some act has been resolved on, and is therefore expected to take place in future time, as काय खेळणार आहां? What are you going to play at? B. 33, 9. 2nd.—The chief use, however, of this tense is, by its negative, to deny what is affirmed in the first future; thus the Murat has say तें मी कधीं होई देणार नाहीं, (very seldom न देईन,) I will never permit that. B. 62, 16. N.B.—The negative form of construction may be used, it is believed, in relation to this first future in any of its senses, as असें कसें होईल? How can that be? असें होणार नाहीं, That cannot be. B. 43, 15, 17.

3rd Future Tense.

This tense is compounded of the future participle, and the past tense of the verb आचे. It implies that the act was in progress towards existence at some past time, but that it ever did or will exist is denied or left uncertain, as तुमची किती वेगळी होणार होती? What great wealth were you going to possess? B. 100, 4.

CONDITIONAL MOOD.

We have seen that several tenses of the indicative may be used to express conditionality, a thing common in English and other languages, as well as Muratkee. There are, however, certain formal conditional tenses which come now to be considered.

Simple Present.

The first person singular of this tense is the same as that of the present indicative, but the second person masculine terminates in **राह**, the third in **ता**, &c. See the paradigm. *1st.*—Its primary use is to make the supposition of the near approach or futurity of a given act, or to express a consequence that would thence in the speaker's view result, as **हाईवा-ळा न येता आणि पावसाळाच राहता तर बरें होतें**, Were that winter never to come, and the rainy season always to remain, it would be delightful. B. 11, 7. *2nd.*—It is more frequently used in conditional sentences, where the supposition has reference to past time, as **मी तसें करितों तर तुम्हीं महीं गांठ कशी पडती?** Had I acted so, then how should ever you and I have fallen in with one another? B. 107, 4.

Compound Present.

The compound present is the participle of the verb, with the present conditional of **असणे**. It is used in much the same sense as the preceding, but is more particularly applicable to acts in progress at the time to which the supposition refers, as **तो जर काम करीत असता तर असा अनर्थ कशाने घडता?** Had he been employed at his work, how could such an accident have happened? **असा पाऊस सर्व काळ पडत असता तर चांगलें नसतें**, Were rain like this to fall continually, it would not be good for us.

Imperfect Tense.

This is the past indefinite of the indicative mood, with the present conditional of the verb **असणे**. In the second person, however, the final consonant is dropped. It is used in nearly the same sense as the present in its second acceptation, as **तें थोडक्यांत चुकलें, नाही तर ती पडली असती**, It missed by a little, otherwise she would have fallen, i. e. she narrowly escaped a fall. B. 61, 9. **जर तुम्ही मजकरीतां इतका त्रास केला नसता तर मला मरून पार दिवस झाले असते**, Had you not been at all that trouble about me, I should have been dead long ago, B. 8, 9, and 11.

Perfect Tense.

This tense is compounded of the present participle and **असलेला**. It serves to form the supposition of an act having been performed, the effect of which remains in existence at the present time, especially in regard to

a future act, as in such common sentences as the following : **તો જાત અવજાત તર તે જાન ત્યાજા સંગ,** Should he be going, then intrust the business to him.

Pluperfect.

This is the past tense with **અવજાત**. It supposes an act fully performed some time before the present time, but the effect of which still remains, as **તો અંચી જવાડી કેહી અવજાત તર મગ મી હાથ જરા,** Should I really have been guilty of such roguery, then truly I am a blackguard ; **તો નવજાત મેજા તરીં મી ત્યાજાડે આજાર,** Though he had not gone, I was going to him. B. 195, 9. **તો મુંબઈહૂન આજા અવજાત તર જોાકર મજા સંગ,** Should he have arrived from Bombay, then let me know instantly.

Future Tense.

This is the future participle with **અવજાત**. It has in it the supposition of an event taking place in future time, to be followed with certain conditions, as **જર તો આજાર અવજાત તર મજા સંગ,** Should he be going, then tell me.

Present Dubitative.

This is the present participle with **અવેન**. It implies that the agent most likely is performing the act, yet for all the speaker says he either may or may not, as **તુમ્હા વાપ તુમ્હી વાટ પાવત અવેન,** Your father most probably will be expecting your return.

Past Dubitative.

This is the past tense of the verb and **અવેન**. This tense implies that the act most probably has taken place in past time, but the degrees of probability are various. *1st.*—Sometimes the probability is great, and we translate by *must*, as **તુમ્હો મજા મિત્તવિલેં અવેન,** You must have taught me. B. 7, 18. *N.B.*—When this idea, however, is meant to be expressed, it is better to subjoin **અસાથે** than **અવેન**, as **તુમ્હો કાંઈ તરીં કુચેહા કેહી અસાથે,** He must have been teasing you in some way or other. B. 24, 9. **ત્યાનેજ જેહેં અસાથે,** He must have taken it. B. 41, 6. *2nd.*—When there is but a common probability of the act having taken place, we use *may* in English ; as **તો આજા અવેન,** He may have arrived ; **તો કશાને વેહા ઘાજા અવેન વરે?** Pray how may he have become deranged ? B. 87, 16. *3rd.*—When the

scene of the action is laid in a past time, previous to another past time, then we English this tense by *might*, as *જો આજ્ઞાપૂર્વે તે મેલા અચેલ*, He might have gone before I arrived. N.B.—Such phrases as *જર તે જાત અચલા*, instead of *જર તે જાત અચલા*, and *જર તે મેલા અચેલ*, instead of *જર તે મેલા અચલા*, are not unfrequently to be met with among careless writers and speakers, especially in Bombay, but they ought to be avoided, as introducing unnecessary confusion among the tenses of the verb.

Future Dubitative.

This tense is the future participle in *જાર* with *અચેન*, as *જો લિહિનાર અચેન*, I may be going to write.

POTENTIAL MOOD.

In *Murathee* the potential mood has four forms.

1st.—The first form is a modification of the verb made by the insertion of a single or double *વ* after the root, and then using the verb impersonally, along with the dative case of the agent colloquially, or, classically, with a new instrumental formed from the genitive, as *આત્મા મલા* (or *માઝ્ઝાને*) *લિહ-વને*, Now I can write, *i. e.* the wound or disease in my hand no longer prevents me from writing, or that inconvenience of place or other obstacle which prevented me writing has been removed. This is the common potential used in pure *Murathee*, and it is generally employed, though not exclusively, to point out physical possibility. The student has seen, however, that the present and future indicative are often used where we use the potential mood. We shall give a few examples of the use of this potential in some of the simple tenses, for to these its use is chiefly confined.

Present Tense.

The future indicative or future potential is generally used for the present potential, when taken positively, but the negative form is of frequent occurrence, as *તો જારીલ કસે ?* How can he eat ? *ત્યાપાને જાવત નાજી*, He cannot eat, or interrogatively, Can he not eat then ? B. 3, 17. *માઝ્ઝાને નાજી જાવત નાજી*, I cannot say nay to it. B. 59, 12.

Indefinite Past Tense.

It is used of a single past act, as *તિલા રક મલ્લ જાલવલા નાજી*, She could not say a single word. B. 67, 12.

Past Habitual Tense.

This tense is used of repeated past acts, as तुम्हा कांहीं खावत नसे, You could not eat anything. B. 5, 14. तिच्याने मुझीच्याने पाहिलेना, The girl could not look in that direction. B. 69, 8.

Future Tense.

This tense is in common use in a positive sense, as तुम्हाला कसावळून सांगवेल, How can you tell?

Present Conditional.

An example of this we have below, असें जर तुम्हा म्हणता तर त्या वेळीं तुम्हाला त्याची चहा करवतो? If he had spoken to you in that manner, could you then have mocked him? B. 87, 7 and 8.

Present Imperative.

This is used B. 87, 9, असें मजपासून न करवू, Let me never be capable of such an act as that.

Such are a few examples of the first form of the subjunctive mood. The student may make as many more as he pleases from the various tenses of the indicative, but as they are not often used by the Murathee people themselves, he should in a great measure confine himself to those we have specified, till experience teach him how far more complex uses of this mode are intelligible.

2nd.—The second form of the potential mood is made up of the infinitive mood, and the various tenses of the verb सकणे, to be able, as मी करू सकतो, I can do it; तो करू सकेल, He will be able to do it. This mode of expressing potentiality, though common in English and Hindoostanee, is by no means so in Murathee, except in Bombay, and among those natives who have much intercourse with the English.

3rd.—The third form of the potential mood is that where it is intended to express, (1) a capability which is not natural, but derived from instruction, or (2) a potentiality which is the fruit of reflection. It is composed of the present participle ending in तां or the dative of the supine, with the different parts of the verb येणे, to come, used impersonally with the dative of the agent, as मला लिहितां येते, I can write, i. e. I am acquainted with the art of writing; त्याला बोलतां येईल (or बोलावाच) येईल, He will

soon learn to speak. त्याचे वय पाहून त्याकडे दोष न्हणून लावता येत नाहीं, Considering his age, I can hardly impute any blame to him. B. 309, 14.

4th.—The fourth form of the potential is the dative gerund with the verb फावणे, to have leisure, used impersonally, and having the name of the agent in the dative, as मला फावेल कसे? How can I have leisure? B. 21, 13. आज मला लिहायस फावत नाहीं, I have got no leisure for writing to-day.

SUBJUNCTIVE MOOD.

In Murathee this mood is formed by adding *आये* to the root. It requires the indirect method of construction formerly explained, as required by the past tense of transitive verbs, and may be termed the *Ass's Bridge* in Murathee Grammar. It has been usually looked on as a different form of the imperative, and capable it is indeed of being used for the imperative, and also to denote permission, propriety, &c. as is the subjunctive in English and many other languages, but its primary acceptation is that of a proper subjunctive, as the learner will see from the following examples, all of which may be derived from a subjunctive, but many cannot form an imperative original.

Present Tense.

1st.—It is a proper subjunctive, that is, it is subjoined to another verb, which verb expresses the reason, grounds, &c. of the act in question. In this acceptation, when न्हणून, or a word of like signification follows, it is Englished by *may* or *might*; in other cases *should* is its proper rendering, but in many cases the infinitive will answer well for both, as पुनः त्याने तो अपराध न करावा न्हणून कानास खडा लाव, Press a sharp-pointed pebble to his ear, in order that he may not again commit the same fault. K. राजा नेमावा न्हणून सर्व पक्षी एकत्र झाले होते, All the fowls had assembled, in order that they might elect a king (or to elect a king). E. 256. जिवाभावाने काम कोलें न्हणतोस पण काम न्हावें तसें झालें नाहीं, You laboured with all your might and main, you say, not however in such a way as that the work should really be accomplished (or so as to effect the accomplishing of the work). K. 2nd.—It denotes *authority* or *permission*, as त्याने चिंहासनावर बसवें इतरांस अधिकार नाहीं, That person may sit on the throne, others have no right to sit on it. S. 2,

15. 3rd.—It denotes a *degree of considerable incumbency*, and is rendered by *must*, as त्याने काय उघाडीं सरावें? What then, must he die of hunger? B. 3, 18. 4th.—It denotes *fitness or propriety*, and is Englished by *ought or should*. This is one of its most common uses, as त्याचा अपराध केला असेल त्याचाशी क्षमा मागावी, You ought to beg pardon of the person you have offended. B. 88, 12. तुला नित्य वळि उगांच कशाचाईं द्यावा? Why should I then daily provide an offering for you to no purpose? S. 7, 1. 5th.—It denotes that *slight degree of incumbency or propriety* which we generally mark in English by the phrase *is to*, as आतां यावरून काय समजावें? What now are we to understand by this? B. 12, 8. असा अर्थ जाणावा, Such is the meaning in which you are to understand it. K. passim. 6th.—It is used to express *past futurity*, as मोहिं यावें तें शरीरांत विकृति झाली, I too should have come, but at the very time I became unwell. (Original letter.) Here, however, there seems an ellipsis, which should be filled up thus, मोहिं यावें असें होतें, &c. 7th.—It is frequently used for the *past habitual*, and then may be Englished by *would*, as त्यापासून कोणास उपद्रव नसे, त्याला फारच कंटाळा आणिला तर माच त्याने पिसाळावें, In general he hurt no one, only when he was excessively teased, he would become outrageous. B. 86, 3. See also S. 1, 6. त्याने जे समयीं बसतें वसतें, And whenever he sat above (would sit above), &c. 8th.—It is used as a *future*, but then it is *interrogative*, as आतां आपण काय करावें? What shall we do now? B. 32, 16. 9th.—It is used for the *present potential*, but then generally in an *interrogative* form, as त्याची आतां काय दशा सांगावी? What can we now say of his state? K. मुला तुला काय नव्हावें? Boy, what can I say to you? These are much allied to the examples under the last head, but in studying the passages referred to, the student will perceive that *there* there was no want of objects, but a difficulty of choosing among them, and the question was, which of these shall we choose? but in the examples now given the speaker is puzzled, all his means for the moment fail him, and therefore the potential mood is required in English. See also K. तोंड, about the middle of the article. N. B. —When such sentences are joined to a verb in a past tense, they then require to be translated by *could*, as इतकें समित्त्यावर मज त्या त्याचा काय

જાગ્યે? After having said that much to him, what could I say more? 10th.—This tense is used in a *precativ*e sense, as રૂંચરાને તુન્હાસ મનમુગિત જલ જાયે, May God repay you a hundred-fold. B. 290, 11. મહારાજ ક્ષમા કરાવી, I beg pardon, sir. 11th.—This mood is used for the *imperative*. (1) For the *first* person, as આન્હો જાસ મારુન ઢાકાયે, Let us put him to death. E. 255. (2) For the *second* person, and then it is used in address-
ing even a single person, to mark greater respect than is conveyed even by the second person plural imperative, as in the following common exam-
ple, where also we use the same form in English, આતાં તુન્હો જાયે, You may go now ; *નાહીં નાહીં તુન્હો રયેં અસાયે, No no, remain you here. B. 199, 18. (3) It is used for the *third* person also, as ત્યાને જાયે, Let him go ; માદ્યા વાંઢા ભાવાવહિનીનો જાવા, Let my brothers and sisters eat my portion. B. 17, 1. 12th.—It is used where in English we use the infinitive, as હે વિશ કસેં જાલજાયેં હેં રૂંચરાસ જાંગલેં ઢાકક આહે, God knows full well how to govern this world. B. 12, 13. વાગાંત રૂકડૂન તિકડે ધાંવાયેં જામતે, I must run hither and thither in the garden. 13th.—It is used for the *gerund*, as ત્યાસારજ્યા મનુષ્યાયા સ્વાધોન અધિકાર કરાવા હેં મલા ઢીક દિસત નાહીં, The placing of authority in the hands of such a man does not seem to be proper. B. 114, 5. This sentence, however, might be translated as those under the last head, To place authority, &c., but the infinitive would be used in a *gerundial* sense in the English. 14th.—It is used as expres-
sive of great surprise or emotion, as in the following example, ક્ષમા તુન્હોજિ અસેં જાગ્યેં? Pardon! you too speak in that way? B. 110, 6. N.B.—This seems the proper place to direct the student in the use of પાહિજે. It takes the indirect form of construction, and has પાહિજેત in the plural ; instead, however, of the instrumental case of the agent જ્યાં, ત્યાં, &c. it frequently takes the dative મલા, તુલા, &c. It is used in the third sense of the subjunctive, to denote incumbency or obligation, and is joined to a verb in the infinitive or in the past indicative, as મલા ત્યાજો વાઢ પાહત વસલેં પાહિજે, I must sit and wait for him ; મો જર તુલા રૂકનારૂક જલિલા, તર મલા તુજપાષીં ક્ષમા મામિતજો પાહિજે, Had I teased you in that way, without any regard to right and wrong, it would have been requisite even for me to beg your pardon. B. 110, 15.

* It is far more polite, however, to say તુન્હોયા, or જાયે, *quasi*, I shall be happy to see you some other time.

Negative form of the Present Subjunctive.

The negative form is properly न करायें, see Ex. 1st; but there is another form of very frequent use, especially in the fourth sense of propriety. It is the infinitive of the verb with नये, which itself is न, not, and ये, it comes, literally, it does not come, as in the following sentence: केवल आठवू तर नये परंतु आतां आठवेलाअसें असणें, To be in such a state that a thing wont come into the memory by trying to recollect it, but will by-and-bye occur to the mind. K. होऊ near the end. When joined to a verb in the infinitive mood, however, नये is used to express a negation of the act of the verb in the subjunctive mood, and it may negate most of the senses we have given above, although chiefly used to denote impropriety. N.B.—(1) Regarding the meaning of नये, when joined to the present participle in तां, as expressing rather unprofitableness than impropriety, see Molesworth's Dict. under नये, and observe that it may then take सला, &c. as well as स्या, &c. Thus सला करितां नये means It will not be for my advantage to do it. (2) —It expresses an inferior degree of impropriety, especially that where the impropriety does not consist in the act itself, but in that act taken in connection with the situation of the speaker at the time. Thus the sea returns answer to Vikram's invitation that *he* could not come on account of a divine command he had, not to transgress his boundaries, and adds therefore सला येतां कामास नये, I cannot with propriety come. S. 22, 18. स्यां येकं नये would not have been so polite a refusal, and might have conveyed the idea that Vikram had asked him to do a thing which was in itself improper. The following are a few examples of the use of this particle, joined to a verb in the infinitive mood. The agent, if expressed (which seldom is done), must be in the instrumental case. 1st.—It means that the act is contrary to the disposition of the agent, as त्याने काढी डमारल्यावांचून चाकराचीं बोझं नये, He was such a man that he could not speak to his servants without brandishing a stick over them. 2nd.—It is a proper subjunctive, and Englished by *should* or *may*, &c., as राज्याचें फल हेंच कीं आज्ञा खरें होऊं नये, That no wish of the king's should remain unfulfilled, is the end for which regal power is valuable. S. 28, 9. Compare 28, 11, where we have the same sentiment in a positive form, राजाची आज्ञा सर्वांनी मानावी हेंच राज्याचें फल. Again, बसविसेले

दमर निचळूं नयेत बाजकरितां सोबंडाचे पट्टीने बसवितात, In order that the stones of a pavement may not be pushed out of their proper places, they fix them with bars of iron. K. अडू. 3rd.—It expresses want of necessity, and is Englished by *must not*, as आम्हा सोडूं नये, We must not lose hope. B. 311, 6. 4th.—It implies impropriety, as गरीबीची लाज कोणी धरूं नये, No one ought to be ashamed of poverty. 5th.—It is used as a past habitual, and rendered *would not* or *could not*, as त्यापासून पोडमर हाणेहि मिळूं नयेत, We could not even get a belly-full of food from him. B. 321, 4. 6th.—It is used potentially, as किती लाम झाला असताहि तृप्ति होऊं नये असा लमाव व्याचा तो अतृप्त, He is insatiable whose nature is such that, whatever he may have gained, he can never be satisfied. K. अतृप्त. 7th.—It is used to deprecate some evil or other, as खाऊन माजवें पण टाकून माजूं नये, Eat and grow great, but don't show your greatness by casting away. K. टाकणें, last line. 8th.—There are some instances when नये is well enough rendered by an imperative, but then it is necessary that there be some impropriety in the thing forbidden, as दुसरा कोणी मानोत असेल त्यावर रागास होऊं नये, But should some other person think so, don't you get angry with him. B. 106, 11.

Past Tense.

This is the same as the present subjunctive, with होतें subjoined. It is not of very frequent occurrence, but it would seem that it may be used whenever the past subjunctive is required in any of the foregoing senses. Such phrases, however, as त्वां सांगवें होतें, You should have told, I believe, are not of frequent occurrence; the better form is त्वां सांगितलें पाहिजे होतें, but even this is not common; see, however, B. 88, 9. त्याची क्षमा तुला पाहिजे होती, You ought to have obtained his pardon; here झाली is understood before पाहिजे. The negative of this tense may be formed with नये, as आम्हास त्वां बोलावूं नये होतें, You should not have invited us. B. 189, 2. On the whole, natives do not usually supply the mark of the past tense. They use merely the simple form of the subjunctive without होतें, as speaking of a past event, मी तुला माडीवर कां व्यावें? तुझे हातांत दोन्ही कां घ्याव्या? Why should I have taken you on the carriage? Why should I have put the reins into your hands? B. 334, 2. See also No. 6 of the present subjunctive.

IMPERATIVE MOOD.

The imperative mood has only the present tense in *Murāṭhēe* as in English. It has three persons also as in English, although, as in other languages, only the second be properly an imperative. The second person singular is the root of the verb, as कर, do thou, लिखि, write thou. In the second person plural, आ is substituted for the last vowel, as करा, do ye, लिखा, write ye, except when the last vowel is ए, or ई, when या is substituted, as दे, give thou, द्या, give ye; but should the last syllable of the root be ये, no second य is added, as चे, come thou, चा, come ye. Those Kōkūṇee verbs also of the form of कोमणे drop the last ए of the root, so that the imperative becomes कोम, the same as the imperative of कोमणे. Words such as पाहणे are written पाहा, or पहा, in the second person singular and plural of the imperative. The first person, both in the singular and plural, ends in ज or ओ, but उं is more commonly used in the Dukhū, and ought to be adopted by the student. The third person singular ends in ओ or ऊ, but, for the reason just given, ओ should be adopted. The third person plural ends in ओत or ऊत. When a vowel precedes the ओ, then वो is used for ओ, as वेवो for वेओ, Let him take. The imperative admits of the same applications as in English; and there does not seem anything deserving of particular remark, except that, in familiar conversation, the second person singular is more frequently used than in English, but, in all addresses to *strangers* and *superiors*, the student must take care to use the plural, though addressing only one individual. The learner may take the following examples of the use of the imperative: पाहू बरे कोठें आहे, Let me see then where it is. B. 23, 17. चला माडीवर जाऊ, Come, let us go upstairs. B. 25, 12. तूं आपलें काम कर, Do your own business. B. 27, 6. या सखायां, Come away, my friends. जा means go, but when you wish to be polite, you must say ये, or rather द्या, meaning I shall be glad to see you again, as राम राम ये आतां, Good bye to you now. B. 47, 6. ईश्वर तुमचें कल्याण करो, May God bless you.

N. B.—Here also we may notice the word पाहिजे, an old passive form of the verb पाहणे, to see, and meaning “is to be seen,” though expressing in English “it is wanted,” as मला पाहिजे, I

The Negative Imperative.

The negative form of the imperative is made up by adding नको to the infinitive for the singular, as मारु नको, Don't kill, and नका for the plural, as बिचारु नका, Don't ask. See B. 17, 13, and B. 15, 18, where the student may further remark an anomaly of the same sort as one that prevails in English. In the former example, the singular is used in a respectful address to God, and in the latter the plural in a respectful address to a man, the superior of the speaker. The word नको is properly the opposite of पाहिजे, and means It is not wanted, as बाबा मला नको, Father, I don't want it, B. 14, 17, and in this use its plural is नकोत, as बारी रतके पेढे मला नकोत, Not so many sugar-plums for me, madam. Observe also the answer to this, पाहिजेत तिनकेच घे, Take just what you please. B. 29, 10 & 11. N. B.—नको, as an imperative joined to a verb, expresses that the act does not fall in with the wishes of the speaker, and therefore that he does not want it done; नये, as an imperative joined to a verb, implies that the act is contrary to the speaker's sense of propriety, and therefore that he thinks it should not be done, as चुप, बोलू नको, तू मला कंटाळा आणलास, Silence, don't say a word, you have quite disgusted me. B. 310, 18. दरवरीं वाचारिखे दर गृहीं न्हणू नये, You ought not to say habitation by habitation, as you say house by house, i. e. the former expression agrees with the author's views of correct phraseology, while the latter does not. K. दर last line. The 3rd person plural of नये is नयेत, all the other persons are नये.

INFINITIVE MOOD.

The infinitive mood changes the last vowel of the root into ऊ, as करू, to do. It is not used so extensively as in English, the supine in आयास being frequently used in its stead; but that subject belongs more properly to syntax. It is used only in the present tense, as in the following example: आम्हास उपासीं मरू देऊ नको, Do not permit us to die of hunger. B. 14, 13. There is no past infinitive in Murathee, and such phrases as He is said to have died in India, must be resolved into some such form as the following: They say that he died in India, तो बिंदुस्यार्जुन मृत्यु पावला असे न्हणतात.

PARTICIPLE.

Present.

The present participle denotes currency of action, and has no less than five forms, viz. **रत, रता, रताना, रत असता, रत असताना**; the four last do not differ materially in meaning, but the first differs considerably from the rest. *1st.*—The use of the participle in **रत** implies that the speaker's mind is chiefly intent on the act expressed by the participle, while the other verb with which it is connected contains merely some subsidiary circumstance of the same act, and supplies a formal verb to complete the sentence, as **तू स्वतां उद्योग करीत रेस**, Do you yourself continue to work diligently. B. 167, 17. **तो मौज पाहत उभा राहिला**, He stood looking at the show. B. 77, 16. **देवास भजत जा**, Go on worshipping God. B. 116, 18. **मी तुला असें नित्य देत जाईन**, I will continue giving you as much every day. B. 113, 8. In like manner **करीत आलो** means I have continued to do; **करीत नेलो**, I continued to do till some past time specified. *2nd.*—With currency of action, the participle sometimes expresses willingness, especially when joined to a negative participle, as **बोलत नाहीस ?** Won't you speak ? B. 3, 9. **तो दौलतसिंग घेत नाही**, Then Doulut Sing won't (would not) take it. **तुं माझी अंगठी घेत नाहीस ? तर तुजवर मी रागे भरेन**. Won't you take my ring now ? then I will get angry with you. B. 45, 14, 18. The participle in **रता** is used to express some act viewed by the speaker as of inferior importance to the principal act contained in the sentence, but during the currency of which he asserts the principal act to have taken place, as **त्याला न कळतां मागून आजून उभा राहिला**, Without their knowledge he went after them, and stood concealed. B. 77, 7. **बांकडीं तोडे न करितां त्यानी औषध घेऊं आदरिलें**, They set themselves to take the medicine without making at the same time any wry faces. B. 80, 4. The use of these two forms of the present participle in the present tense of the indicative mood, and in the potential mood, have been previously considered. The participle in **रताना** is very much the same in signification as that in **रता**, which we have just considered; thus the *Murathas* say **बारा वाजतां ये** and **बारा वाजताना ये**, Come at 12 o'clock. There seems, however, a more intimate union with its verb implied in this participle than was implied in the last, as **तू हरजीरीं मांडताना चांगला विचार केला नाहीस**, You did not

judge properly in quarrelling with Hurjee. B. 113, 3; 108, 7. आज द्वादश दिवस तिका फिरतांना पाहतो, I have seen her these ten days going about. B. The participle in *इत असता* agrees in general with the two last mentioned, but the time of the participial act which comes into view is longer than that of the verbal act with which it stands connected, and hence it is often used as a kind of date of the time of the occurrence of the verbal act, as भोज राजा राज्य करोत असता एका ब्राह्मणाने नवी भूमि चाधून भेत पेरिलें होतें, During the reign of Bhoja Raja, a certain Brahmun, having acquired a piece of waste land, sowed it with grain. S. 1. This participle is used with *हि* to express the unfruitfulness of the act, though properly performed, as शिक्षित असताहि ती विद्या मनांत येई नये, Although I teach him, he cannot comprehend that science. K. देगाडा. As to the principle in *इत असतांना*, it is very much the same as the last, perhaps possessing something of the greater definiteness of the one that preceded. It does not seem, however, to be of frequent occurrence.

Simple Past.

The simple past participle has two terminations; the one *ला*, and the other *लेला*. The former of these is used with auxiliary verbs to make up the different parts of the verb; and the latter is used simply as a participle or as a verbal adjective, as या भाषेत इतर भाषांतोला जे शब्द आले आहेत, The words which have come into this language from other languages. K. P. 3, 12. असेलिहिले आहे, It is thus written. K. P. 4, 10. इतर भाषांतरापासून आलेले शब्दांतोला किती एक शब्द, Several words among the words introduced from foreign sources. K. P. 3, 9. Sometimes, however, even when we use the passive verb, the participle in *लेला* is used, provided there be no *agent* or *instrument* expressed in the sentence, as नौका कांठाशी बांधलेली होती, The boat was tied to the shore, B. 77, 17; but, next time, when the instrument is expressed, the form is changed, and we have दोरीने बांधली होती, It was tied by a rope. The participle in *ला* takes various prepositions after it in the same way as substantives do, especially such as are to be found in the following examples: तुमची चाकरी सोडल्यावर, On leaving your service. B. 320, 17. वाचणें झाल्यानंतर, After the reading was over. B. 138, 11. काढो उगारल्याबांधून, Without lifting up a stick in a threatening posture. B. 320, 18. तुम्ही आई वारल्यापासून, Since your mother's death. B. 25, 2. मद्या चंकाड झाल्यामुळे, On account of some great misfortune happening or having

happened. असे म्हणजे, By saying that, B. 80, 10, and so of others. In all these examples, the verbal act has either been completed, or the speaker has no doubt but that it will be completed; but when **व्हा** is added to the root, the phrase can only be used in a suppositive sense, as **जेव्हा**, should he go, **आव्हा**, should he come. The probability, too, in the use of this phrase is generally small, or the speaker is indifferent about the suppositive act, as **सोच काढव्हा त्यांची परीक्षा होईल**, Whenever he shall produce his shloks, they shall be examined. B. Durpun, p. 90.

Compound Past.

This is the last participle with **असतां**; it has three shades of meaning. *1st.*—It is used in relation to an event that has really happened before the time referred to, and expresses that the participial act, though it may not be the principal cause, is at least an occasion of the verbal act, as **तो खालीं आला असतां त्याची बुद्धि पुनः पूर्ववत् व्हावी**, Whenever he came down, his disposition would become the same as before. S. 1, 11. *2nd.*—It is used as the first member of a conditional sentence, where the participial act has not been performed, and never may, as **उपाय केला असतां दुर्गुण टाकवितां येईल**, If means be used, it will still be possible to rid him of his bad qualities. B. 55, 11. Here the meaning is much the same as if **केव्हा** or **केला तर** had been used. *3rd.*—It is also used for **ला असतां**, in a sense analogous to No. 3 of the present participle, and opposite to the first of this, as **जिज्ञा तोटा माझी सगळी संपत्ति खर्च झाली असतां भरून देई सकणार नाहीं**, Though I should spend all my estate, I could not make up her loss. B. 255, 18. There **झाली असतां** means **झाली असतां**. **इतके म्हणें असतां तो गेला**, Though I had said so much, nevertheless he went. Hence it appears that **असतां** supplies the place of **तेव्हा**, **तर**, and **तरीं**.

Conjunctive Past in जन.

This seems to be the root of the verb with the preposition **जन**, or as written in the Kôkū **ओन**, affixed to it. Though its meaning is not very different from the last, there is a shade of difference, and it ought to be attentively marked. In this the participial act precedes the verbal in point of time, but the two have no influence on each other as cause and effect in the common acceptation of the participle, as **चार पानें उलटून पुरतो**, He turned over four leaves, and asked. B. 11, 18. *1st.*—This participle is used to express an act performed previous to the performance of another act,

which has the *same agent*, as मासापुडें जाऊन त्याचे पार्या पडेन, I will go into the presence of my uncle, and on my knees beg his pardon. B. 316, 10. तीं कोंकरें पाय बांधून एकावर एक रचिलीं होतीं, These lambs were piled one above another, with their feet bound. B. 206, 1. *2nd.*—In some cases the agent of the verb is not the nominative to the participle, only the one act succeeds the other, as गाणें होऊन कांहीं दिवस राहिल, After the singing is over, still a part of the day will remain. Here the meaning is गाणें झाल्यानंतर. Again, पत्र वाचतांना तिचे डोळे भरून पाणी वाहूं लागले, While reading this letter, her eyes filled, and the tears began to flow. *3rd.*—With a past tense it is used for the past participle in ला, with पासून, as भेट होऊन वर्षे लोटलेसे वाटते, I think a year has passed since I saw you last; here होऊन means झाला. B. 26, 2. *4th.*—Sometimes this participle is used to express the cause of the verbal act that follows. This, although frequent in conversation, is not esteemed elegant; and, although it is accordant with the derivation, it should not be generally imitated. The following is an example: तो येत असता वाटेत मोठा पर्जन्य पडोन एका नदीस उतार होत नाहीं असे पाहिलें, As he was returning, he came to a river on the road, over which, from a great fall of rain that had taken place, he saw there was no passage. S. 27, 18. N.B.—The learner may notice the correspondence in the above sentence between the English and the Murathee. Instead of पडोन, however, पडल्यामुळे would be more agreeable to common Murathee construction. The participle in ऊन is also used for the present participle, but then the sentence is intended to be very forcible, as हें तर मी जाणून आहे, That I know full well. B. 17, 10. पाह्या मी जाणता असून इतका वसरलो, See what a blunder I have committed, wise man as I am. *5th.*—Frequently it is used with टाक, दे, and a few such other verbs as an imperative; for it is not the throwing down or giving which is chiefly before the speaker's mind, but the act of the verb which has the participle. The imperative verb gives only a sort of completeness to the action, as घुऊन टाक, wash thoroughly; फेंकून दे, fling it away.

Future.

The future participle is formed by adding गार to the root; various examples have been given of it in the auxiliary tenses of the verb, and it does not seem to differ in its participial state from the future participle in

English ; thus **जेणार** means going to come or about to come ; implying that the speaker has some knowledge of an intention to come. It is, however, often used as a verbal noun, instead of the verbal noun terminating in **णार**. Indeed in the inflected cases it seems generally to be so taken, for although **जेणार**, and such like, are to be found in the nominative (see B. 307, 2), yet in the inflexions we generally meet with **जेणाराला**, from **जेणार**, &c., except occasionally in the Dukhun, **जेणाराला**, &c. which is the regular dative of **जेणार**.

SUPINE.

This supine seems to be a noun of which the genitive and dative cases only remain. Besides, each of these cases has two terminations differing considerably from each other, viz. **आयास**, **आयाला**, &c. and **आवयास**, &c. affixes of the same meaning for the dative, and **आयाचें**, &c. and **आवयाचें** for the genitive. If a conjecture concerning the origin of these words may be hazarded, it would appear that the latter form is the true one, (the former being only contracted from it,) and that it is the subjunctive mood inflected ; this much, however, must be confessed that, on that supposition, the **व** and **य** should have been joined together, though this is not quite decisive against the supposition. *1st.*—The dative gerund is much the same in meaning as the infinitive, and most verbs take it instead of the infinitive, as **मैं तो करावयास सिद्ध आहे**, I am ready to do that. B. 25, 11. *2nd.*—It is sometimes, though seldom, used for the gerund, as **माझी कृपा न्हावयास भाव्य कारण आहे**, Faith is the sole procuring cause of my favour. S. 2, 3. The genitive supine has three applications. (1) The first is where it is governed by a verb or a noun, and there it does not differ from the genitive of the gerund, as **आन्हास देशांतरी जायाचें पडेल**, We shall be under the necessity of going abroad. B. 313, 9. **करावयाचो प्रेरणा**, incitement to action. K. चो. (2) When no verb or noun is joined to it, or merely the substantive verb, then it signifies that kind of incumbency or propriety which we generally English by *is to*, *has to*, &c., as **आपणाहीं कांहीं बोळावयाचें आहे**, I have something to say to you ; **वें काय सांगयाचें आहे** ? Why need I tell you that ? B. 139, 2. (3) It frequently refers to the disposition of the agent, designating him as fit for or ready to perform the act, as **तो एखादे दिवशीं अनर्थ करा वाचा**, He is such a man as will one day or other do mischief. B. 114. 5. See

also K. असलोणी. पोंडा काबास काजला तो मुडावाचाच पण बोडव्यांत चुकलें, The stone struck his ear, and it (the ear) was ready to break off, but the act was deficient by a little, i. e. the ear was within an ace of being struck off. B. 89, 11. This supine is also used with असतां, &c., as जावयाचें असतां, having to go; जावयाचें असतां, it being required to give. K. passim.

GERUND.

The gerund ends in जें, and denotes the bare act of the verb without any circumstance of time, mode, &c. whatever. It has all the cases of a noun, and may be used in any of the cases as nouns are, when propriety will admit. 1st.—It is used as a proper gerund to signify the mere verbal act, as वाचणें घ्याख्यानंतर तो म्हणाला, After the reading (of the letter) was over, he said. B. 138, 11. 2nd.—It is used as a noun to give name to the verb, as करणें घातु, The verb to do. 3rd.—It denotes simply that act which flows from the verb, without the consideration of the agency by which it was accomplished, as त्याचीं करणीं चांगलीं आहेत, His actions are good. 4th.—It expresses that kind of fitness mentioned above under the genitive supine No. 3, as तूं मला पन्नास रुपया देणे आहेस, or better तुजकडून ——— देणें आहेत, You have to give me (or you owe me) fifty betel-nuts. B. 74, 7. मग जें करणें असेल तें कर, Then do as you think proper. 5th.—It is used for the imperative, as पत्र लिहिती जाणें, Continue to write to us.

PARADIGMAS OF VERBS.

SUBSTANTIVE VERBS.

आहे, To be, i. e. to exist, or to be in a particular state.

INDICATIVE MOOD.

1st Present Tense.

(Used in relation to both persons and qualities.)

	Sing.		Plur.
1	मी आहे, I am.	आम्ही	आहो, We are.
2	तू आहेस, Thou art.	तुम्ही	आहा, Ye are.
3	तो आहे, He is.	ते	आहेत,
	ती आहे, She is.	त्या	आहेत,
	ते आहे, It is.	तीं	आहेत,

} They are.

2nd Present Tense.

(Used in relation to qualities only, in common Murathee.)

Sing.	Plur.
1 मी होच , I am.	आम्ही हो , We are.
2 तू होच , Thou art.	तुम्ही हो , Ye are.
3 तो, ती, ते होच , He, she, or it, is.	ते, त्या, तीं, होत , They are.

Past Tense.

Sing.	Plur.
1 मी { mn. होतो , f. होतें , } I was.	आम्ही होतो , We were.
2 तू { m. होताच , f. होतोच , n. होतेंच , } Thou wast.	तुम्ही होतां , Ye were.
3 { तो होता , He was. ती होती , She was. तें होतें , It was.	{ ते होते , त्या होत्या , तीं होतीं , } They were.

N. B.—This verb is defective, the other tenses which are usually joined to it belonging to one or other of the succeeding verbs.

असणे, To be usually, or to continue in a particular state.

INDICATIVE MOOD.

Present Tense.

I usually am, or I continue to be.

Singular	m.	f.	n.	Plural common.
1 मी	असतो -	तें -	तो ,	आम्ही असतो ,
2 तू	असतोच - *	तोच -	तेंच ,	तुम्ही असतां ,
3 तो, ती, तें	असतो - *	ती -	तें .	ते, त्या, तीं , असतात .

* In the southern parts of the Dukhun, instead of these terminations, **तेच** is generally used for the second person singular feminine, and **तें** for the third, not only in this, but in all the following verbs.

Past Tense.

I usually was, *or* was in the habit of being.

	Sing.		Plur.
1	મી અહું,	આત્મી	અહું,
2	તું અહવ,	તુત્તી	અહી,
3	તે, તી, તે, અહે.	તે, ત્યા, તીં,	અહત.

Future Tense.

I shall, for the most part of the time, be.

	Sing.		Plur.
1	મી અહેત,	આત્મી	અહું,
2	તું અહતીહ,*	તુત્તી	અહાહ,
3	તે, તી, તે, અહેહ.	તે, ત્યા, તીં,	અહતીહ.

CONDITIONAL MOOD.

Present Tense.

(*In the first clause of a sentence*) Were I ; had I been.

(*In the second clause*) I would be, *or* would have been.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	મી	અહતો	- તે	- તેં,	આત્મી	અહતો	- તેં	- તેં,
2	તું	અહતાહ	- તોહ	- તેંહ,	તુત્તી	અહતાં	- તાં	- તાં,
3	તે, તી, તે,	અહતા	- તી	- તેં.	તે, ત્યા, તીં,	અહતે	- ત્યા	- તીં.

Past Tense.

(*In the first clause of a sentence*) Should I be.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	મી	અહલો	- હેં	- હોં,	આત્મી	અહલો,		
2	તું	અહલાહ	- હીહ	- હેંહ,	તુત્તી	અહલાં,		
3	તે, તી, તે,	અહલા	- હી	- હેં.	તે, ત્યા, તીં,	અહલે	- હ્યા	- હીં.

* *હીહ* is the Kôkūṇee termination for the second person singular future indicative, but *હીહ* is the Dukhūṇee form ; and, though the learner may not hear it so often, it is the more ancient and correct form.

Future Tense.

I may (*perhaps or probably*) be, *or* have been.

હી અસેન.

N.B.—The inflexions are the same as those of the future indicative.

SUBJUNCTIVE MOOD.

(1st.—The Kurturee Pruyog, in which the verb agrees with its agent.)

I may, can, might, could, would, *or* should be, *or* have been.

Singular	m.	f.	n.	Plural	m.	f.	n.
1 હી	અસાવા	- વી	- જે,	આન્હો	અસાવે	- યા	- થીં,
2 તું	અસાવાસ	- થીસ	- જેસ,	તુન્હી	અસાવેત	- યાત	- થીંત,
3 તેં, તી, તેં,	અસાવા	- વી	- જે.	તે, ત્યા, તીં,	અસાવે	- યા	- થીં.

(2nd.—The Bhavée Pruyog, where the verb is used impersonally, the agent being put in the instrumental case.)

Sing.	Plur.
1 આં અસાવે,	આન્હીં અસાવે,
2 તાં અસાવે,	તુન્હીં અસાવે,
3 ત્યાને, તિને, ત્યાને, અસાવે.	ત્યાની અસાવે.

IMPERATIVE MOOD.

Let me be, *i. e.* continue.

Sing.	Plur.
1 હી અસું,	આન્હો અસું,
2 તું અસ or રેસ,	તુન્હી અસા,
3 તેં, તી, તેં, અસો.	તે, ત્યા, તીં અસોત.

INFINITIVE MOOD.

To be usually, *or* continue to be.

અસું.

Participles.

Present, असत, असतां, असतांना, Being.

Supines.

Dat. असावाच-वाचा, To be, i. e. continue.

Gen. असावाचें, Is to be.

Gerund.

असणें-व्याला-व्याचें, To be, or being, &c.

* होणें, To become, i. e. enter on a particular state of being.

INDICATIVE MOOD.

Present Tense.

I become, or am becoming.

	Singular	m.	f.	n.		Plural
1	मी	होता	- ले	- तां,	आम्ही	होतां,
2	तू	होतास	- तिस	- तेंस,	तुम्ही	होतां,
3	तो, ती, तें,	होता	- ति	- तें.	त, त्या, तीं,	होतात.

Past Tense.

I became.

	Singular	m.	f.	n.		Plural	m.	f.	n.
1	मी	झालों	- ले	- लां,	आम्ही	झालों,			
2	तू	झालास	- लीस	- लेंस,	तुम्ही	झालां,			
3	तो, ती, तें,	झाला	- ली	- लें.	त, त्या, तीं,	झाले-व्या-लीं.			

Past Habitual Tense.

I was wont to become.

	Sing.		Plur.	
1	मी	होई,	आम्ही	होई,
2	तू	होईस or होस,	तुम्ही	होई,
3	तो, ती, तें,	होई.	ते, त्या, तीं,	होईत or होत.

* It is only the simple tenses of this verb which are here given. For the compound the learner is referred to the example of the formation of compound tenses under the verb सोडणें.

† For these forms होतोच and होती are used in the northern parts of the Dakhun.

Future Tense.

I shall become, *or* I may perhaps become.

Sing.		Plur.	
1	હોઈશ,	આપી	જોઈશ,
2	હોઈશે,	તુમી	જોઈશ,
3	તો, તી, તે, જોઈશે.	તે, ત્યા, તીં, જોઈશે.	

CONDITIONAL MOOD.

1st.—Were I to become. 2nd.—I would become, *or* have become. જો જોતો, &c.

The inflexions are the same as those of જોતો, I was.

SUBJUNCTIVE MOOD.

I may, might, could, would, *or* should become, *or* have become.

Singular	m.	f.	n.	Plural	m.	f.	n.
1	હોવા	- વી	- જે,	આપી	જાવે	- યા	- વીં,
2	તું	જાવાય	- વીય - જેસ,	તુમી	જાવેત	- યાત	- વીંત,
3	તો, તી, તે,	જાવા	- વી - જે.	તે, ત્યા, તીં,	જાવે	- જાયા	- જાવીં.

N. B.—The Bhavée Pruyog જાં જાવેં, &c. may also be used.

IMPERATIVE MOOD.

Let me become.

Sing.		Plur.	
1	હોજ,	આપી	જોજ,
2	તું	જો,	જો,
3	તો, તી, ત,	જોવો - જ.	તે, ત્યા, તીં, જોવોત - જત.

INFINITIVE MOOD.

To become.

જોજ

Participles.

Present, જોત, જોતાં, જોતાંના, Becoming.

Past, જાણા-હો-જે-જે-જા-હીં, જાણેલા-જેલી, &c., Become.

Pluperfect, જોજન, Having become.

Future, જોનાર, About to become.

Supines.

Dat. ब्यावयाच-का ब्यावयाच-का, To become.

Gen. ब्यावयाचें, Is to become.

Gerund.

बोणें-याला, &c. Becoming.

AN INTRANSITIVE VERB.

*सुटणें, To get loose.

INDICATIVE MOOD.

Present Tense.

I get loose, or I am getting loose.

Singular	m.	f.	n.	Plural.
1 मी	सुटतो	- तें	- तों,	आम्ही सुटतो,
2 तू	सुटतोच,	- तीच	- तेंच,	तुम्ही सुटतां,
3 तो, ती, तें,	सुटतो,	- ती	- तें.	ते, त्या, तीं, सुटतात.

Past Indefinite Tense.

I got loose.

(In intransitive verbs the agent agrees in the past tense with the verb, as in English ; and this is what is called the Kurturee Pruyog.)

Singular	m.	f.	n.	Plural	m.	f.	n.
1 मी	सुटलो	- ले	- लों,	आम्ही	सुटलो.		
2 तू	सुटलाच	- लीच	- लेंच,	तुम्ही	सुटलां.		
3 तो, ती, तें,	सुटला,	- ली	- लें.	ते, त्या, तीं,	सुटले	- ला	- लीं.

Past Habitual Tense.

I was in the habit of getting loose.

Sing.		Plur.
1 मी	सुटें,	आम्ही सुटें,
2 तू	सुटेच or सुटच,	तुम्ही सुटां,
3 ते, ती, तें,	सुटे.	ते, त्या, तीं, सुटत.

* For the compound tenses, see the example given of their formation under सोडणे.

Future Tense.

I shall get loose.

Sing.		Plur.	
1	मी सुटेन,	आम्ही सुटूं,	
2	तू सुटशील,	तुम्ही सुटाल,	
3	तो, ती, ते, सुटेण.	ते, त्या, तीं, सुटतील.	

CONDITIONAL MOOD.

Present Tense.

1. (In the former part of the sentence) Were I to get loose; had I got loose.
2. (In the latter part of the sentence) I should get loose; I should have got loose.

Singular				Plural			
	m.	f.	n.		m.	f.	n.
1	मी	सुटतो	- तें - तो,	आम्ही	सुटतो,		
2	तू	सुटतास	- तीस - तेंस,	तुम्ही	सुटतां,		
3	तो, ती, ते,	सुटता	- तो - तें.	ते, त्या, तीं,	सुटत	- त्या - तीं.	

SUBJUNCTIVE MOOD.

I may, can, might, could, *or* should get loose, *or* have got loose.

(1st.—Kurturee Pruyog, where the verb agrees in gender and number with its agent.)

Singular				Plural			
	m.	f.	n.		m.	f.	n.
1	मी	सुटावा	- बी - ये,	आम्ही	सुटावे	- या - बीं,	
2	तू	सुटावास	- बीस - वेंस,	तुम्ही	सुटावेत	- यात - बींत,	
3	तो, ती, ते,	सुटावा	- बी - ये.	ते, त्या, तीं,	सुटावे	- या - बीं.	

(2nd.—Bhavee Pruyog, where the verb is used impersonally.)

Sing.		Plur.	
1	म्हां सुटावें,	आम्हीं सुटावें,	
2	म्हां सुटावें,	तुम्हीं सुटावें,	
3	त्याने, तिने, त्याने, सुटावें.	त्याणी सुटावें.	

POTENTIAL MOOD.

Present Tense.

I can get loose.

Sing.

Plur.

- | | | | | |
|---|--|---------|------------------------|---------|
| 1 | माझ्याने or मला | सुटवते, | आमच्याने or आम्हाला | सुटवते, |
| 2 | तुझ्याने or तुला | सुटवते, | तुमच्याने or तुम्हाला | सुटवते, |
| 3 | { त्याच्याने or त्याला }
{ तिच्याने or तिहा } | सुटवते. | त्यांच्याने or त्यांहा | सुटवते. |

Past Indefinite Tense.

I could get loose, i. e. I was able to get loose.

Sing.

Plur.

- | | | | | |
|---|--|---------|------------------------|---------|
| 1 | माझ्याने or मला | सुटवले, | आमच्याने or आम्हाला | सुटवले, |
| 2 | तुझ्याने or तुला | सुटवले, | तुमच्याने or तुम्हाला | सुटवले, |
| 3 | { त्याच्याने or त्याला }
{ तिच्याने or तिहा } | सुटवले. | त्यांच्याने or त्यांहा | सुटवले. |

Past Habitual Tense.

I was wont to be able to get loose.

Sing.

Plur.

- | | | | | |
|---|--|--------|------------------------|--------|
| 1 | माझ्याने or मला | सुटवे, | आमच्याने or आम्हाला | सुटवे, |
| 2 | तुझ्याने or तुला | सुटवे, | तुमच्याने or तुम्हाला | सुटवे, |
| 3 | { त्याच्याने or त्याला }
{ तिच्याने or तिहा } | सुटवे. | त्यांच्याने or त्यांहा | सुटवे. |

Future Tense.

I shall be able to get loose.

Sing.

Plur.

- | | | | | |
|---|--|---------|------------------------|---------|
| 1 | माझ्याने or मला | सुटवेल, | आमच्याने or आम्हाला | सुटवेल, |
| 2 | तुझ्याने or तुला | सुटवेल, | तुमच्याने or तुम्हाला | सुटवेल, |
| 3 | { त्याच्याने or त्याला }
{ तिच्याने or तिहा } | सुटवेल. | त्यांच्याने or त्यांहा | सुटवेल. |

IMPERATIVE MOOD.

Let me get loose ; get thou loose, &c.

	Sing.		Plur.
1	मी छूटूं,	आम्ही	छूटूं,
2	तू छूट,	तुम्ही	छूटां,
3	तो, ती, तें, छुटो.	ते, त्या, तीं,	छुटोत.

INFINITIVE MOOD.

छूटूं, To get loose.

Participles.

Present, छूटत, छूटता, छूटतांना, Getting loose.

Past In. छूटला-ली-लें, ले-ल्या-लीं and छूटलेला-ली-लें, &c. Got loose.

Pluper. छूटून, Having got loose.

Future, छूटणार, About to get loose.

Potential, छूटवत, Able to get loose.

Supines.

Dat. छुटावयास-ला and छुटावयास-ला, To get loose.

Gen. छुटावयाचें, &c. Is to get loose.

Gerund.

छुटणें-व्याला-व्याचें, &c. Getting loose, to getting loose, &c.

A TRANSITIVE VERB.

छोडणे, To loose or release.

INDICATIVE MOOD.

Present Tense.

I loose, or I am loosing.

	Singular	m.	f.	n.		Plur.
1	मी	छोडितो	- तें	- तों,	आम्ही	छोडितों,
2	तू	छोडितोस	- तीस	- तेंस,	तुम्ही	छोडितां,
3	तो, ती, तें,	छोडितो	- ती	- तें.	ते, त्या, तीं,	छोडितात.

Past Indefinite Tense.

(1. Bhavée Pruyog, in which the verb is used impersonally, the object being in the dative case, and the agent in the instrumental.)

Sing.	Plur.
1 म्यां (त्याला) सोडिलें* I loosed (him).	आम्ही सोडिलें We loosed.
2 त्रां सोडिलें Thou loosedst.	तुम्ही सोडिलें Ye loosed.
3 त्याने, तिने, सोडिलें He, she, or it loosed.	त्यानी सोडिलें They loosed.

(2. Kurmune Pruyog, where the verb agrees with its object after the manner of participles, the agent being, as before, in the instrumental case. In this way the verb has, properly speaking, not an active, but a passive form.)

	Agent.	Object.	m.	f.	n.	
Singular in respect of the agent.	1 म्यां†	ते, तो, तें, सोडिला	-	ही	-	I loosed him, her, <i>or</i> it ; literally, he, she, <i>or</i> it was loosed by me.
		ते, त्या, तीं, सोडिले	-	ह्या	-	हीं I loosed them.
	2 त्रां	ते, तो, तें, सोडिला	-	ही	-	Thou loosedst him, her, <i>or</i> it.
		ते, त्या, तीं, सोडिले	-	ह्या	-	हीं Thou loosedst them.
	3 त्याने तिने	ते, तो, तें, सोडिला	-	ही	-	He, she, <i>or</i> it loosed him, her, <i>or</i> it.
		ते, त्या, तीं, सोडिले	-	ह्या	-	हीं He, she, <i>or</i> it loosed them.
Plural agent.	1 आम्हीं	ते, तो, तें, सोडिला	-	ही	-	We loosed him, her, <i>or</i> it.
		ते, त्या, तीं, सोडिले	-	ह्या	-	हीं { We loosed them ; literally, they were loosed by us.
	2 तुम्हीं	ते, तो, तें, सोडिला	-	ही	-	Ye loosed him, her, <i>or</i> it.
		ते, त्या, तीं, सोडिले	-	ह्या	-	हीं Ye loosed them.
	3 त्यानी	ते, तो, तें, सोडिला	-	ही	-	They loosed him, her, <i>or</i> it.
		ते, त्या, तीं, सोडिले	-	ह्या	-	हीं They loosed them.

* Literally, " The loosing was done by me (to him)."

† Instead of म्यां मूं सोडिलाच, the Murathas say म्यां मुला सोडिलें, and for म्यां तो पुरुष सोडिला, I loosed that man, they say म्यां त्या पुरुषाला सोडिलें, the rule being that for rational beings the Bhavée Pruyog is generally used, and in other cases the Kurmune Pruyog.

Past Habitual Tense.

I was wont to loose.

Sing.		Plur.	
1	જી સોઢીં,	આન્હી	સોઢૂં,
2	તૂં સોઢોષ,	તુન્હી	સોઢાં,
3	તો, તી, તેં, સોઢી.	તે, ત્યા, તીં,	સોઢોત.

Future Tense.

I shall, or will loose.

Sing.		Plur.	
1	જી સોઢોન,	આન્હી	સોઢૂં,
2	તૂં સોઢશીલ,	તુન્હી	સોઢાલ,
3	તો, તી, તેં, સોઢીલ.	તે, ત્યા, તીં,	સોઢનોલ.

CONDITIONAL MOOD.

1. Were I to loose ; had I loosed.
2. I would loose, or would have loosed.

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	જી	સોઢિતો	-તેં	-તો,	આન્હો	સોઢિતોં,		
2	તૂં	સોઢિતાષ	-તીષ	-તેંષ,	તુન્હો	સોઢિતાં,		
3	તો, તી, તેં,	સોઢિતા	-તો	-તેં.	તે, ત્યા, તીં,	સોઢિતે	-ત્યા	-તીં.

SUBJUNCTIVE MOOD.

I may, can, might, could, would, or should loose, or have loosed.

(1. Kurmuneer Pruyog, where the verb agrees with its object.)

	Singular	m.	f.	n.	Plural	m.	f.	n.
1	જી	સોઢાવા	-વી	-વેં,	આન્હી	સોઢાવે	-આ	-વં
2	તૂં	સોઢાવા	-વી	-વેં,	તુન્હી	સોઢાવે	-આ	-વં
3	તો, તી, તેં,	સોઢાવા	-વી	-વેં.	તે, ત્યા, તીં,	સોઢાવે	-આ	-વં

I may, can, might, could, would, *or* should loose, *or* have loosed.

(2. Bhavée Pruyog, where the verb is used impersonally.)

Sing.		Plur.
1 म्यां	सोडावें,	आम्हीं सोडावें,
2 मां	सोडावें,	तुम्हीं सोडावें,
3 त्याने, मिने, त्याने, सोडावें.		त्यानी सोडावें.

POTENTIAL MOOD.

Present Tense.

I can loose; literally, there is a capability of its being loosed by me *or* to me.

N. B.—The future is frequently used instead of this tense.

Sing.		Plur.
1 माझ्याने <i>or</i> मला	सोडवतें,	आमच्याने <i>or</i> आम्हाला सोडवतें,
2 तुझ्याने <i>or</i> तुला	सोडवतें,	तुमच्याने <i>or</i> तुम्हाला सोडवतें,
3 { त्याच्याने <i>or</i> त्याला } { तिच्याने <i>or</i> तिला }	सोडवतें.	त्यांच्याने <i>or</i> त्यांला सोडवतें.

Past Tense.

I could have loosed, *i. e.* I was able to loose.

Sing.		Plur.
1 माझ्याने <i>or</i> मला	सोडवतें,	आमच्याने <i>or</i> आम्हाला सोडवतें,
&c. but seldom used.		

Past Habitual.

I was wont to be able to loose.

Sing.		Plur.
1 माझ्याने <i>or</i> मला	सोडवे,	आमच्याने <i>or</i> आम्हाला सोडवे,
&c. scarcely in use.		

Future Tense.

I shall be able to loose.

Sing.	Plur.
1 माझ्याने or मला सोडवेल,	आमच्याने or आम्हाला सोडवेल,
2 तुझ्याने or तुला सोडवेल,	तुमच्याने or तुम्हाला सोडवेल,
3 { त्याच्याने or त्याला } { तिच्याने or तिला } सोडवेल.	त्यांच्याने or त्यांला सोडवेल.

IMPERATIVE MOOD.

Let me loose ; loose thou, &c.

Sing.	Plur.
1 मी सोडू,	आम्ही सोडू,
2 तू सोड,	तुम्ही सोडा,
3 तों, ती, तें, सोडा.	ते, त्या, तीं, सोडात.

INFINITIVE MOOD.

सोडू, To loose.

Participles.

Present,	सोडोन - सोडितां - सोडतांना Loosing.
Past,	सोडिला-ली-लें-ले-ल्या-लीं, सोडिलेला - ली-लें, &c. Loosed.
Pluperfect,	सोडून Having loosed.
Future,	सोडणार About to loose.
Pres. Poten.	सोडवत Able to loose.
Fut. Poten.	सोडवणार About to be able to loose.

Supines.

Dat. सोडावाच-ला and सोडावयाच-ला, To loose.

Gen. सोडावाचें, Is to be loosed.

Gerund.

सोडणें, Loosing, &c.

COMPOUND TENSES.

INDICATIVE MOOD.

2nd Present,	મી લોડીત આંહે I am loosing.
3rd Present,	મી લોડિતો આંહે I am engaged in loosing.
Present Habitual,	મી લોડીત અસતો I am in the habit of loosing.
Past Imperfect,	મી લોડીત હોતો I was loosing.
Past Perfect,	મ્યાં લોડિલે આંહે I have loosed.
Past Pluperfect,	મ્યાં લોડિલે હોતે I had loosed.
Past Incepto-continuative,	મી લોડિતા શ્વાલો I commenced loosing.
Past Habitual,	મી લોડીત અસે I was wont to loose
Compound Future Tense,	મી લોડનાર આંહે I shall loose, or I am going to loose.
Past Future Tense,	મી લોડનાર હોતો I was going to loose.
Fut. Incepto-continuative,	મી લોડિતા હોઈન I shall commence loosing.

CONDITIONAL MOOD.

2nd Present,	મી લોડીત અસતો (1) Were I loosing. (2) I would loose.
1st Past,	મ્યાં લોડિલે અસતે (1) Had I loosed. (2) I would
2nd Past,	મી લોડીત અસલો Should I loose. [have loosed.
3rd Past,	મ્યાં લોડિલે અસલે Should I have loosed.
Future,	મી લોડનાર અસલો Should I be going to loose.
2nd Present Dubitative,	મી લોડિત અસેન I may or might be going to loose.
1st Past Dubitative,	મ્યાં લોડિલે અસેલ I may or might have loosed.
2nd Past Dubitative,	મ્યાં લોડિલે અસાવે I must have loosed.
Future Dubitative,	મી લોડનાર અસેન I may be going to loose.

POTENTIAL MOOD.

Present Tense,	મહા લોડિતાં હોતે I can loose, i. e. I have learnt to loose.
Present Tense,	મહા લોડાયાહ પાવતે I can loose, i. e. I have leisure to loose.

Imperfect Tense,	માણ્યાને સોડવત હોતે I could have loosed.
Pluperfect Tense,	માણ્યાને સોડવલે હોતે I could have loosed.
Future Tense,	મહા સોડતાં થેઈલ or પાવેલ I shall be able to loose.
Present Conditional,	માણ્યાને સોડવત અસતે (1) Were I able to loose.
Past Conditional,	માણ્યાને સોડવલે અસતે (1) Had I been able to loose.
1st Past Conditional,	માણ્યાને સોડવત અસલે Should I be able to loose.
2nd Past Conditional,	માણ્યાને સોડવલે અસલે Should I have been able to loose.
Present Dubitative,	માણ્યાને સોડવત અસેલ I may be able to loose.
Past Dubitative,	માણ્યાને સોડવલે અસેલ I might have been able to loose.

SUBJUNCTIVE MOOD.

Present Tense,	મહા સોડલે પાડિજે or સોડાવે લાગતે I must loose.
1st Imperfect Tense,	મ્યાં સોડાવે હોતે I might, should, or would have loosed.
2nd Imperfect Tense,	મહા સોડિલે પાડિજે હોતે I ought to have loosed.
Past Tense,	મહા સોડાવે લાગલે I was obliged to loose.
Future Tense,	મહા સોડાવે લાગેલ I shall have to loose.

Participles.

Present,	સોડીત અસતાં-અસતાના Loosing.
Past,	સોડિલે અસતાં Being loosed.
Future,	સોડનાર અસતાં Being about to loose.

PASSIVE VOICE.

સોડલે જાળે, To be loosed.

Present,	મી સોડિલા જાતો-હી જાતે-લે જાતો I am being loosed.
Past Indefinite,	મી સોડિલા મેલો-હી મેલે-લે મેલો I was loosed.

N. B.—The other tenses may be formed after the same manner with the proper tenses of the verb જાળે, to go, and the past participle in લા. To use this passive, however, is not considered elegant, and it should be employed as sparingly as possible.

A CAUSAL VERB.

ચોડવિળે, To cause to loose.

Present,	મી ચોડવિળે	I am causing to loose.
Past,	મ્યાં ચોડવિળે	I caused to loose.
Past Habitual,	મી ચોડવીં	I was wont to cause to loose.
Future,	મી ચોડવીન	I shall cause to loose.
&c. &c. &c.		

N. B.—The construction of the causal verb is exactly the same as that of the transitive verb.

A NEGATIVE VERB.

As the student may experience some difficulty in joining the negative particle to the different parts of the verb, a few examples of the verb in the negative form are subjoined.

Negative form of આચે.

(Used to negate both existence and qualities.)

Sing.		Plur.
1 મી	નાહીં I am not.	આમ્હો નાહીં We are not.
2 તું	નાહીંસ Thou art not.	તુમ્હો નાહીં Ye are not.
3 તે, તો, તેં, નાહીં	He, she, or it is not.	તે, ત્યા, તીં, નાહીંત They are not.

Negative form of હોય.

(Used principally to negate qualities.)

I am not, &c.

Sing.		Plur.
1 મી	નહ્યેં,	આમ્હો નહ્યોં,
2 તું	નહ્યેંસ, નહ્યેંસ,	તુમ્હો નહ્યોં,
3 તે, તો, તેં, નહ્યેં.		તે, ત્યા, તીં, નહ્યેંત or નહ્યેંત.

Negative form of હોતો.

I was not, &c.

Singular	m.	f.	n.	Plural	m.	f.	n.
1 હો	નહતો	-તે	-તો,	આહો	નહતો,		
2 તું	નહતાસ	-તોસ	-તેસ,	તુઓ	નહતાં,		
3 તે, તી, તે,	નહતા	-તી	-તે.	તે, ત્યા, તીં,	નહતે	-ત્યા	-તીં.

Negative form of અણે.

Present Ind. હો નહતો -તે -તો I am not in the habit of being.

Past Ind. હો નહે I was not in the habit of being.

Future Ind. હો નહેન I shall not usually be.

Pres. Cond. હો નહતો Were I not ; had I not been.

Past Cond. હો નહતો Should I not be.

Subjunctive, યાં નહાવે or અહૂં નહે I should not be. [tinue to be.

Imp. 2 p. s. અહૂં નહો Don't continue to be. Pl. અહૂં નહો Don't you con-

Imp. 3 p. s. નહો Let him not be. Pl. નહોત Let them not be.

Supine, નહાયાસ Not to continue to be.

Participle, નહતાં Not being.

Gerund, નહણે Not to continue to be.

Negative form of હોળે.

Present, હો હોત નાહીં I am not becoming.

તું હોત નાહીંસ Thou art not becoming, &c. [come.

Past Ind. હો ન હાહોં, or more commonly હાહોં નાહીં I did not be-

Past Habit. હો ન હોઈ, or more commonly હોઈના I was not wont to

Pluperfect, હો હાહોં નહતો I had not become. [become.

Future, હો ન હોઈન, or more commonly હોનાર નાહીં I shall not

Pres. Cond. હો ન હોતો Were I not to become. [become.

Pres. Subj. યાં ન હાવે, or more frequently હોજ નહે I should not be-

Imp. 2 p. s. હોજ નહો (Pl. હોજ નહો) Don't become. [come.

Imp. 3 p. s. ન હોવો (Pl. ન હોવોત) Let not him become.

Supine, ન હાયાસ Not to become.

Part. Pr. ન હોતાં Not becoming.

Gerund, ન હોળે Not to become.

The student may easily give **સુઠે** and **સોઠે** negative forms by attending to the two last of the above models.

Irregularities in the formation of the Past Tense of Verbs.

The past tense is generally formed by adding **હો**, **હું**, &c. to the root; the following verbs, however, take **આહો**, &c. before the termination. Some of them have also the regular preterite; these are marked 2. Those which prefer the common form are marked —2. Those which prefer the form here given are marked +2.

—2 અંબળે અંબાલા	Become sour.	+2 નિવળે નિવાલા	Cool, abate.
+2 ઉડળે ઉડાલા	Fly.	પઢળે પઢાલા	Flee.
2 ડમળે ડમાલા	Cease for a time.	2 શુઝળે શુઝાલા	Start.
2 શિઝળે શિઝાલા	Grate.	2 શુઘળે શુઘાલા	Understand.
2 ગઢળે ગઢાલા	Leak.	+2 શુઢળે શુઢાલા	Sink.
2 જઢળે જઢાલા	Burn.	—2 મિઝળે મિઝાલા	Be wetted.
—2 ઝિરળે ઝિરાલા	Soak into.	—2 મિઢળે મિઢાલા	Meet with.
2 ઘિઝળે ઘિઝાલા	Wear away.	—2 મુરળે મુરાલા	Be absorbed.
—2 ઢઢળે ઢઢાલા	Slip aside.	નળળે નળાલા	Say.
—2 તિઢળે તિઢાલા	Crack.	+2 રિઘળે રિઘાલા	Penetrate by force.
+2 દહળે દહાલા	Lie hid.		
2 દહળે દહાલા	Yield or give way.	2 રિઘળે રિઘાલા	Be delighted with.
2 દિપળે દિપાલા	Be dazzled.	2 લપળે લપાલા	Lie hid.
નિઘળે નિઘાલા	Go out.	2 વિઘળે વિઘાલા	Be extinguished.
2 નિમળે નિમાલા	Get out of.		
2 નિમળે નિમાલા	Cease.	હિંવળે હિંવાલા	Be cold.

Several other verbs may also take the same form, but they do so less frequently, as **કઢળે**, **વિરળે**, &c.

The following verbs are still more irregular in the preterite tense. In regard to **નળળે**, which again occurs, it is to be observed that the former was its intransitive, and this its transitive form in the past tense.

It is the only verb in the language which has both a transitive and intransitive form.

करणे	केला	Do.	बघणे	बघितला	See.
मरणे	मेला	Die.	मागणे	मागितला	Ask.
जाणे	गेला	Go.	सांगणे	सांगितला	Tell.
खाणे	खाला	Eat.	खणणे	खंडला	Dig.
येणे	आला	Come.	म्हणणे	म्हटला	Tell.
व्हाणे	झाला	Become.	व्हाणणे	व्हाटला	Slay.
गाणे	गायला	Sing.	पिणे	प्याला	Drink.
ध्याणे	ध्यायला	Meditate.	भिणे	भ्याला	Fear,
माणे	मायला	Be contained.	विणे	व्याला	Calve, &c.
व्हाणे	व्हायला	Put on.	लेणे	ल्याला	Put on.
घेणे	घेतला	Take.	देणे	दिला or दिव्हा	Give.
घातणे	घातला	Put on.	पाहणे	पाहिला	See.
धुणे	धुतला	Wash.			

Other Irregularities.

In the past tense of राहणे, राहिलो is preferable to राहलो. In the future, घुणे has घुईन, घुरन, and घुवोन ; and in the 2nd per. pl. imp. घुवा. Also बोलणे and म्हणणे and सांगणे have generally बोलोन, म्हणेन, सांगेन in the future.

On the distinguishing of Transitive from Intransitive Verbs.

When a verb can take the objective case after it without the intervention of any preposition, it is generally to be esteemed transitive.

To this rule there are the two following exceptions :—

1st. Nouns of space and time can follow an intransitive verb without the intervention of any preposition, as तो संपूर्ण देश फिरलो, I have walked up and down the whole country ; तो चार दिवसांचो वाट चालला, He has come a four days' journey.

2nd. Almost any intransitive verb may have any noun joined to it immediately, which expresses merely its essence or a particular form of its agency, as तो तप तपला, He performed austerities ; ती नाच नाचली, She

danced a dance. If any one insist that such verbs are in these instances used transitively, all that we at present say is, that in *Murathee* the construction must always be that of intransitive verbs.

There are some verbs, transitive in one signification, and intransitive in another, which preserve the construction of intransitive verbs, even when used transitively; and there are also some verbs which, though in signification always transitive, have either always or generally the intransitive form of construction; that is, the verb agrees with the agent, and not with the object, as for example, the *Murathee* always say *मी काल धडा शिकला*, I learnt my lesson yesterday, and never *म्यां काल धडा शिकला*. Again they say *मी वस्त्रे पांघरलां*, in preference to *म्यां वस्त्रे पांघरलीं*, I put on my clothes.

A list of such of these verbs as have been noticed is here subjoined.

N. B.—In regard to those of the following verbs which have several meanings materially differing from each other, the above rule is to be applied to them only in the signification here specified :—

आचरणे	To practise.	सुकणे	To lose.
आठवणे	To remember.	सुतणे	To make water.
ठोकणे	To vomit.	व्दणणे	To say, repeat, &c.*
चावणे	To bite.	तरणे	To pass over.
जेवणे	To dine.	स्नागणे	To affect.
झोबणे	To seize hold of.	लेणे	To put on.
थुकणे	To spit.	विणे	To bring forth.
नेसणे	To gird on.	विसवणे	To rest.
पढणे	To study.	विसरणे	To forget.
पांघरणे	To clothe.	शिकणे	To learn.
पावणे	To obtain.	शिकरणे	To squeeze.
पिणे	To drink.	शिवणे	To touch.
पोहणे	To swim across.	समजणे	To understand.
पसवणे	To foal.	स्मरणे	To remember.
प्रसवणे	To bring forth.	व्दगणे	To evacuate one's self.
बोलाणे	To repeat, tell, &c.	वरणे	To carry away.

* But this verb must then have *व्दणाला*, and not *व्दडला*, which, as noticed above, is used for the transitive construction.

TABLE OF THE DERIVATION OF VERBS.

<i>Verbs are derived from</i>				
	Terminations.	Primitives.	Derivatives.	
Nouns	By adding ने to the noun.	दुःख	दुःखणे	To be pained.
	By adding ने, & eliding the final vowel.	सुपारग	सुपारगणे	To despatch (a business).
	By adding ने, and changing आ to इ.	रक्षा	रक्षणे	To wish.
	By adding आवणे.	फटफट	फटफटावणे	To scold lustily.
	By adding रवणे.	फडफड	फडफडिवणे	Ditto.
Adjectives.	By adding ने.	मलकट	मलकटणे	To be defiled.
	By adding आवणे.	आंबट	आंबटावणे	To be set on edge (as the teeth).
	By adding ने, & eliding the final vowel.	नामा	नामवणे	To strip naked.
	By adding रणे.	रोड	रोडणे	To become thin.
	By goon.	मळण	मळणे	To strain.
Other Verbs.	By goon, and changing ट to ड.	गुडणे	गोडणे	To cut down.
	By adding व or वि to the root.	रडणे	रडविणे	To make cry.
	By adding आव to the root.	बोसणे	बोसावणे	To call.
	Ditto ditto.	अटकणे	अटकावणे	To obstruct.

ADVERBS.

Adverbs are a kind of adjective, used to express the qualities of a verbal act. Adverbs are also used to qualify adjectives. Many adverbs in *Murathēe* do not at all differ from adjectives, and, in many situations, are declined exactly in the same way.

The following table contains several useful adverbs of common use in the language* :—

TABLE OF ADVERBS.

एकदां	Once.	कोठून	Whence.
दोनदां	Twice.	जेथून	Whenever.
तोनदां	Thrice.	एथून	Hence.
पहिल्यान	First.	तेथून	Thence.
दुसऱ्यान	Secondly.	वरून	From above.
तिसऱ्यान	Thirdly.	खालून	From below.
जेवढीं	Lastly.	इकडून	This way.
एथे	Here.	तिकडून	That way.
तेथे	There.	आतां & एव्हां	Now.
जेथे	Wheresoever.	आज	To-day.
कोठे	Where.	पूर्वी	Before.
अन्यत्र	Elsewhere.	मुळें	Lately. <i>recently</i>
कोठेंही	Anywhere.	काळ	Yesterday.
कोठेंतरीं	Somewhere.	अगोदर	Formerly.
कोठें नाहीं	Nowhere.	उद्यां	To-morrow. <i>after</i>
सर्वत्र	Everywhere.	परवां	Two days hence.
कोणीकडे	Whither.	परवां	Two days ago.
जिकडे	Whithersoever.	यापुढे & नग	Hereafter.
इकडे	Hither.	अंतःसमयान	By-and-bye.
तिकडे	Thither.	झटकन्	Instantly.
उजवोकडे	To the right hand.	अकस्मात	Suddenly.
डावोकडे	To the left hand.	लवकर	Quickly.

* This and the following tables of indeclinables are intended to furnish the student with a few useful words, and not to exhaust the subject.

हळू	Slowly.	कदाचित	Perhaps
बहुधा	Often.	खरे	Truly.
कधीकधी	Sometimes.	होय	Yes.
मिळ	Daily.	नाहीं	No. <i>1</i>
नेहमी	Always.	अगदी	Wholly. <i>१००%</i>
केव्हा	When?	अगदी नाही	In no wise.
जेव्हा	When.	असे	How. <i>१००%</i>
तेव्हा	Then.	का	Why. <i>१००%</i>
कधी	Ever.	अधिक	More. <i>१००%</i>
कधी नाही	Never.	कमी	Less. <i>१००%</i>
फिरून	Again.	फार	Very. <i>१००%</i>
कितीदां	How often?		
दिवसादिवस	Daily ; when the act is daily increasing or decreasing.	प्रतिदिवसीं	Daily ; when the act is not subjected to in- crease or diminution.
दिवसदिवस		रोजचारोज	
दिवसोदिवस		रोजरोज	

PREPOSITIONS.

Several prepositions have already been given in the scheme of the noun ; these we need not repeat. Prepositions in *Murathēe* are placed after nouns, and therefore by some called post-positions.

करितां & कारणे	On account of.	ठायीं	In.
आत & मध्ये	Within.	कडे	Towards.
बाहेर	Without.	पुढे	Before ; in future.
वर	On, above.	मागे	Behind ; formerly.
खाली	Under.	आलीकडे	On this side.
मधून	Through.	पलीकडे	On that side.
जवळ & पार्शी	Near.	बद्दल	Instead of.

CONJUNCTIONS.

Conjunctions present few difficulties. The following are some of the most useful:—

अणि and व	And.	तर	Then ; on the contrary.
जर	If.	कीं	That.

जेव्हा	When.	अथवा and किंवा	Or.
तेव्हा	Then.	जसे	As.
जे पाहून कीं	Since.	तसे	So.
कशास्तव	Wherefore?	अरीं	Though.
यास्तव कीं	Because.	तरीं	Nevertheless.

INTERJECTIONS.

हायहाय	Alas.	अरे and अहो	Ho, soho.
अरेरे	Alas.	अ : and ऊं	Away.
दि :	Pshaw.	पाहा	Behold.
हूयो	Foh.	ऐका	Hark.
अह	Heigh.	चप	Hush.

SYNTAX.

Syntax is that division of Grammar which teaches the different methods of uniting words, so as to form them into sentences.

It is not our intention under this head to bring forward all the rules of *Murathee* Syntax. Many of them, such as that an adjective agrees with its substantive in gender, number, and case, and a verb agrees with its nominative in gender, number, and person, as general rules, are common to all languages. These, and others of a similar kind, do not require to be noticed for any other purpose than to point out the apparent exceptions to them which are to be found in the language. There are besides many idioms peculiar to this language, which cannot be brought under any definite rule, and which must be learnt by practice. For the use of beginners, however, we shall subjoin a few of the more common and useful in the Appendix.

RULE I.

An adjective noun, adjective pronoun, or participle, when there is only one substantive to which it is related, agrees with that substantive in gender, number, and case ; but when there are two or more substantives, the following forms of construction are used:—

1. The adjective, &c. may agree with the nearest substantive, as हा आंगरखा, पामोडे, सब्लाद, This frock, turban, and plaid. B. 328, 10. यांची भाषा रीति इत्यादि, Their language, customs, &c. K. हेगाडा. Observe here रीति is plural, for in the corresponding clause above, we find व्याख्या रीति. Again, कोणास पुत्र कन्या झालो असतां, On any one's getting a son or a daughter. K. बेल.

This form of construction is common in Sanskrit, and occasionally used in the Greek and Latin languages. It is very elegantly used in Marathee when the things joined together are much of the same kind, or when the adjective precedes the substantives, though coupled by a copulative conjunction.

2. When substantives of the same gender come together, united by a copulative conjunction, expressed or understood, the adjective frequently takes the plural of the common gender, as तू मी नित्य अरण्यांत राहणारे, You and I are constant tenants of the forest. S. 14, 2. फडणिसी पोचनिसी चिटणिसी मजुमदारी इत्यादि व्या सकारो दारकी चाक्या त्या प्रत्येकीं असामी नटव्या आहेत. The chief secretaryship, treasurership, deputy-secretaryship, office of auditor, and other offices connected with the collection of the revenue, are called, each individually, the office of a cabinet minister. R. असामी.

This rule, except in the cases mentioned under the former head, ought to be observed by the student.

3. When substantives joined by copulatives are of different genders, then the adjective is usually put in the neuter plural, as त्याने आंगरखा, पाजोटें, आणि सवसाद, अशीं देवबिलीं, He ordered a frock, turban, and plaid to be given me. B. 328, 18.

This is a very common mode of construction in *Murathee*, especially when the *adjective follows* the substantives; but हीं or अशीं must be introduced before the adjective.

RULE II.

In a sentence the relative pronoun should be of the same gender and number as its correlative and the noun to which they refer.

1. It often happens, however, when the relative refers to several nouns of different genders, that it agrees simply with the noun nearest it, as समजण्यास प्रयोजक जें शास्त्र, कागदपत्र, दूत, महार इत्यादि पदार्थ तो डोळा, That which is useful in imparting knowledge, as for example the Scriptures, a letter, a messenger, a guide, &c., is called an eye. K. डोळा.

2. The relative may agree with the last word in the sentence, particularly if it be the principal one, neglecting the word nearest it, as पावयाचें जें पंचपात्री पेला इत्यादि लाहान पात्र ते उपपात्र, A guglet, cup, or other small drinking vessel, is called an *Oopupatru*. K. उपपात्र.

The former of these kinds of construction seems the more natural and common, the latter the more philosophical.

In these examples the student is only to look at the relative जो, जी, जें, &c. In the *Murathee Kosh* the correlative is not given, but it is always to be supplied according to the rules given for adjectives.

RULE III.

In *Murathee*, as in English, the adjective should precede its substantive; but it sometimes happens that the

adjective of the predicate (विधेय) comes immediately after the noun of the subject (उद्देश्य), so as to occasion an apparent breach of this rule; thus **તે ઘોડા ચાંગલા આદે** is translated in English by **That is a good horse**. The English and Murathee sentences are both elliptical, but the ellipsis takes place in different members of the sentence. The subject is **તે ઘોડા**, that (horse), and the predicate is **ચાંગલા (ઘોડા) a good horse**. Thus the sentence becomes **તે ઘોડા ચાંગલા (ઘોડા) આદે**, **That (horse) is a good horse**.

In the subject the English is elliptical, and in the predicate the Murathee, so that there is here no real breach of the rule. The student, however, is to observe that the Murathee sentence given above is the only correct arrangement of the words in the sense attributed to them. **તે ચાંગલા ઘોડા આદે** in Murathee strictly means **That good horse exists**.

The adjective **ચાંગલા** in the first sentence is called by the Native **વિધિવિશેષણ**, and is said to come after the substantive; and the common adjective is called **ગુણવિશેષણ**, and is said to come before it; but the explanation we have given, it is hoped, will unfold to the student the true theory of this distinction.

RULE IV.

A verb agrees with its nominative in gender, number, and person.

1. When two nouns or pronouns, one of which is of the 1st person, come together, the verb requires the 1st person plural, as **માણી બહીળ આણિ મો કિતો છુલો આદે**, **How happy are my sister and I**. B. 103, 1.

When the second and third persons are joined together, analogy requires that the verb be in the 2nd person plural, though I have not seen any examples of that construction in Murathee.

2. When two singular nouns of the third person come together, the rules for their construction are exactly analogous to those for the construction of adjectives.

1st. The verb may agree with the noun nearest it, especially when the nouns are closely connected, as **मेला पागोटें विकलें नससोल**, Most probably you have not sold your robe and turban. B. 314, 9. Here too **नससोल** should have been **नसेल**.

2nd. Generally the nouns are collected into one head, as it were, by some such words as **दोनो, हे, हीं, असीं, &c.** (according as is required by the rules given for the construction of adjectives,) **इत्यादि, &c.**, and then the verb agrees with the plural adjective, as **गुलाब, मोमरा, कुंद, शेंवतो, चांपा, अशीं फुलें आधींच आणून ठेविलीं होतीं**, European roses, two kinds of jasmine, China roses, champaca, and such like flowers, were brought, and placed before them.

3. Nouns of dignity, as **राव, साहेब, &c.** though used of one person, require the plural number, as **गोपाळराव वरून खालीं आले**, Gopal Row came down stairs. B. 349, 13.

4. **आपण** may take almost all of the persons, as **तूं आपण एथें खेळायस बसलास**, You have seated yourself here to play. B. 26, 16. (This, however, is not common; in general in such a case **आपणच** would be used.) **आपण सृगथेस जाऊं**, Let us go a hunting. E. 252. **आपण तरवार घेऊन जागत बसला**, He himself taking a sword, sat watching. S. 6, 1. **आपण लोकांचें हित करीत असार्थें**, Do you employ yourself in benefiting others. E. 53. **महाराज अपण असें म्हणतां**, My lord, do you say so? B. 331, 4. I have heard also such expressions, in an address, as **आपण राजे आहेत**, Your majesty is possessed of sovereign power. In the first person plural **आम्ही** supposes two parties, one of which only is included, as **आम्हीहि कांहींच नव्हे**, We too are nothing. B. 28, 10. But **आपण** includes all present, as **आपण त्याची पट्टी करूं**, Let us all unite in making a collection for him. B. 34, 18.

आपण is not a term of dignity, but is used where we in English say myself, thyself, himself, &c. **आपला-ही-लें**, &c. means own, and refers to the *own* of the nominative or agent of the verb, as **आपलें तें त्यानी मापलें**, K. **आपला** ; but it may also be used as a honorific adjective for **तुमचा** in a similar manner, as **आपण** for **तुम्ही**.

RULE V.

Regarding the case of the agent of a verb, the following laws are to be observed :—

1. The inverse methods of construction, in which the agent requires to be put into the instrumental or third case, called the Kurmune and Bhavée Pruyogs, are requisite in the past tenses of transitive verbs, made up by the aid of the participle in **ला**, also in their subjunctive mood ending in **वा**, and also in their negative subjunctive in **नवे**.

2. They are optionally used in the subjunctive of intransitive verbs which either take this form, or the direct form where the agent agrees with the verb ; and also with **पाहिजे**, which takes the instrumental case or the dative in **ला**.

3. The agent in the potential mood (made up by inserting **व** before the root) requires the same dative in **ला**, or a new instrumental in **जाने**, formed from the genitive.

4. All other parts of the verb have the agent in the nominative, except substantive verbs, when they mean *to have*, which then take the dative in **ला**, or put **जवळ** after the genitive of the agent.

Examples of all these rules regarding the agent are to be found where the tenses of verbs are treated of. But these remarks are here made in order that the learner may obtain a more comprehensive view of the whole subject.

RULE VI.

Verbs of giving, receiving, making to do, commanding, showing, teaching, &c. may have two objects, the one of a person, and the other of a thing; the former is put in the dative, and the latter, if a gerund or supine, also requires the dative, but if a noun, the objective or nominative case, as *मला बोलायास तुम्ही शिकविलें असेल*, You also must have taught me to speak. B. 7, 18. *त्याला पैसा कोण देईल?* Who will give him money? B. 34, 12. The same form of construction is used in reference to concrete nouns, as *सरकारने त्याला सरदार केले*, The Government has made him a nobleman.

RULE VII.

Many of the above-mentioned, as well as other verbs, if compounded of a noun and verb, take the genitive of the person instead of the dative, as *म्या तुमचा सत्कार केला नाही*, I did not pay you due respect. B. 27, 3.

It is to be remarked, however, that this form of construction depends rather on the noun than on the verb. Most nouns significant of respect or disrespect, benefitting or hurting (except *उपद्रव*, which keeps the dative), fall into this mode of construction.

RULE VIII.

Transitive verbs, having only one object, in general require it to be in the dative when it is a person, and the nominative or objective when an animal or a thing, as *त्याला पाहून*, Observing him. *ते पाहून*, Observing that. *त्याने एक पुढ सांबर मारिला*, They killed a fat buck. E. 163.

1st. To this rule there are occasional exceptions, as *म्या तूं पाहिलास*, I saw thee, which phrase has been heard. On the other hand such phrases as *या विशाला कसे चालवावे* have been used, instead of *ते विश्व*, &c., but such forms of expression are not to be imitated, except when some peculiar emphasis is required. B. 12, 13.

2nd. It may be further observed, that when two persons form the

object of the verb, then they are joined by **यांस**, &c., thus **बापाने परशुराम आणि लष्णो यांस कबूल केलें हें**, Their father had promised to Purushooram and Krishnee. B. 349, 2.

RULE IX.

When one verb restricts the extent of the application of another, the restricting verb is either put in the subjunctive mood with **व्णून**, &c., or it is put in the infinitive, or in the dative supine, or less frequently the dative gerund.

1. The subjunctive mood is to be preferred when the restricting power is considerable,—when the meaning in English is that the one thing was done for the express purpose of obtaining the accomplishment of the other, as **पूजा करावो व्णून जे तृण काडादिकांचा राशि करितात तो होळो**, The heap of grass, wood, &c. which they make for the purpose of worshipping, is called holee. K. होळो.

2. The infinitive is used generally with the following verbs: **देणें** to give, **पाहणें** to see, **जाणें** to go, **येणें** to come, **लागणें** to affect, **शिकणें** to learn, **शकणें** to be able, **इच्छिणें** to wish; thus the Murathas say **येऊं दे**, let him come; **करू इच्छिता**, he desires to do; and occasionally with some other, such as **पावणें**, **फावणें**, **पुरवणें**, **सांगणें**, **विसरणें**, **साजणें**, **साधणें**, **सांपडणें**, **मांडणें**, &c., as **आणूं सांग**, bid bring. B. 27, 16.

3. In all other cases the supine or gerund should be used, as **मी त्या शेतांत दाणे टिपायास गेलें हें**, I (fem.) went to glean ears of grain in that field. B. 78, 11.

RULE X.

The doubling of a verb simply, or with **तर** interposed, expresses indifference, or doubt, or both; and with **व्णजे**, **ना**, **तो**, &c., and sometimes also with **तर**, it denotes the stability of the act.

1. *Indifference*.—The three principal tenses of the verb are all used in this way, as *तुं त्याहा खावाहा दिलें नाहींच, ते नाहीं तर नाहीं*; पण उलढा त्याचा खेळ केलाच, You gave him nothing to eat (I pass over that however), but on the contrary you made sport of him. B. 223, 5. And the following modes of expression also are used: *करितो तर करितो*, If he is doing it, never mind; let him alone. *केला तर केला* has two meanings: (1) If he have done it, it is of no consequence, let it alone; (2) He either may or may not do it, for anything I know or care. In this last sense also *केला तर करील* is used, and sometimes *करील तर करील*. Again, *जेला जेला, नाहीं नाहीं*, If he go, good and well, and if he don't go, good and well.

2. *Certainty*.—This too may be used in the three principal tenses as the last, as *मातंक्वान कर्जाची चिंता आहे तो आहेच*, The burden of anxiety occasioned by the debt is not a whit lessened for all that. B. 165, 9. *झालें न्हणजे झालें*, If it *has* happened, it cannot be altered. *झाली तर होईल*, It may happen: there is no impossibility in the thing. K. अगा.

The student must observe, that the distinction between this and the preceding class of examples often depends more on the tone of the voice than on the words.

RULE XI.

Conditionality is expressed in *Murathee* by prefixing *तर, तरी, or न्हणजे* to the second clause of a sentence, or adding the termination *खाल* to the root, or by adding *असतां* to the past tenses of the conditional mood.

1. When the supposition has regard to things very shortly to happen, it is made by the present tense, as *जर तो जाता तर मीहि जातो*, If he be going, then I will go also.

2. When **तर** is prefixed to the second clause of a conditional sentence referring to future time, **जर** is either expressed or understood in the first, and implies that the speaker thinks the thing supposed in the first clause more or less likely to happen, but does not feel certain that it will really take place. The same is the case with **असतां** and the termination **खास**, as **वै मामास कळलें तर काय न्हेल**, Should my (maternal) uncle learn this, what would he say? 329, 4. **मी त्यांकडे गेलों असतां ते मला पुनः चाकरीस देवतील**, Should I go to him, he (Mur. they, viz. the great man) will restore me to my place in his service. B. 329, 10. Here observe that in the former sentence the speaker wants to impress what is expressed in the suppositive part of the sentence on the hearer's mind, and therefore he says **कळलें तर**; in the latter instance his mind is more intent on the consequence, and therefore he says **गेलों असतां**; if he had been quite indifferent whether he went or not, he would have said **गेखास ते मला**, &c. When great respect is intended to be shown, the future tense is used instead of the past, as **आज्ञा घाल तर मी क्षणभर जाऊन येतों**, If you will have the goodness to give me leave, I will go and return in a moment. B. 27, 13.

3. In a conditional sentence **व्हाजे** is used when the act has already several times taken place, or where there is little doubt in the speaker's mind but that it will take place, as **हा मुलगा मुलांचे संडळीत गेला व्हाजे तीं यास चांकलून देतात आणि फिरून आलास तर मारू' व्हाऊन व्हातात**, Whenever this boy goes into the company of other boys, they drive him away, and say We will beat you if you come back again. B. 159, 9. **मामा बाहेर गेला व्हाजे मी तुला भेटेलें**, When uncle goes out, I will meet you. B. 305, 6.

4. In conditional sentences **असला** is used where the

supposition is that the act has already taken place, but whether it has really happened or not is unknown to the speaker, as **तो हीपरतरीं मेला असला तरीं तेथून आजीन**, Though he should have gone to another continent, I will fetch him thence. B. 332, 1. **त्यांना गुरूने जावयास रजा दिली असली तर ?** Should the teacher have given them leave, what then ? B. 324, 4.

5. When the supposition is in regard to things past, i. e. supposing things to have happened differently from what they are known to have done, the supposition is made by the present or imperfect conditional. Examples of this will be found in their proper places, but it may be observed that the first **असतो** is sometimes omitted, as **अणकी पैशाची गरज लागली तर मी सगळें विकलें असतें**, Had I needed more money, I would have sold the whole. B. 314, 12. Here **लागली** is used for **लागली असली**. Again, in the last clause, we sometimes have **होतों** for **असतों**, as **त्याला क्षमा केली असली तर रामाला इतका खेद होताना**, If you had pardoned him, then Ram would not have been so grieved. B. 319, 5.

RULE XII.

Substantives and adjectives are often elegantly used in *Murathee* in the place of adverbs.

1. Generally, when adjectives are used for adverbs, they are put in the neuter singular, as **असे कसे होईल ?** How can that be ? B. 17, 7.

2. When the agent is of the third person, and is expressed in the sentence, the adverb frequently agrees with the agent, as **असा तो पराकाष्ठेचा कोशंत पडला**, Thus he fell into very great distress. B. 13, 13.

3. When the object of the verb is in the nominative or objective case, then also the adverb should be

inflected exactly as an adjective, or in other words, the adjective is used for the adverb, as **देवाने की आज्ञा केवळी** **चांगली** **केली** **आहे** **पाया** **चरें**. See how well God has ordered what relates to this subject. Here **चांगली** qualifies **केली**, and thence must be an adverb; and **केवळी** qualifies **चांगली**, and must be an adverb also.

4. Substantives, when substituted for adverbs, are generally put in the third or instrumental case, as **पण मी संतोषाने मरणार**, But I shall cheerfully die. B. 17, 10.

PROSODY.

The literature of the *Murathas* is not extensive, yet they possess a few written works. These consist of two classes, those written in the *Prakrit* or ancient style, and those written in the modern *Murathee*.

The *Prakrit* books are, first, translations from the *Sanskrit*, containing the legendary history of the Hindoo gods and heroes, the principal of which are the *Panduwu Prutap*, the *Ram Vijuyu*, and the *Huri Vijuyu*; and secondly, original compositions, containing both the history of modern *Sadhoos*, and their moral compositions called *Abhangs*.

The *Murathee* works are, first, a few *Bukhurs* or *Chronicles* of the transactions of the *Murathee* kings and governors; and, secondly, translations from the *English*, &c. lately published at *Bombay*; of these none comes nearer the spoken dialect, and is more idiomatical, than the translation of the first volume of the *Children's Friend*, only that it abounds with the peculiarities of the *Kôkunee* dialect.

A few of the chief points of Prakrit Grammar, where it differs from the Murathee, are subjoined.

DECLENSION OF NOUNS.

ईश्वर, God.

१ ईश्वर		ईश्वरापासुनि - पासुनियां
२ ईश्वराते - प्रत	५	ईश्वराहुनि - हुनियां
३ ईश्वरे, ईश्वरेमी		ईश्वरापासाव
४ { ईश्वरा	६	ईश्वराचा, &c. - चेनि & चिया
{ ईश्वरासामी - सामुनि	७	ईश्वरीं

OBLIQUE CASE OF ADJECTIVES.

चांमल्याचिया-चिये-चेनी.

PRONOUNS.

In Prakrit **जे**, **ते**, **जे** are used for **ही**, **ती**, **जी**; and **जया** and **तया** for **या** and **त्या**.

माते is the 2nd case of **मी**; and **तूते** of **तू**.

VERBS.

The following form serves for the present and past, and sometimes for the future indicative.

INTRANSITIVE VERB. उठणे, To rise.			TRANSITIVE VERB. करणे, To do.		
Sing.	Plur.		Sing.	Plur.	
1 मी उठे, आम्हीं उठूं,	मी	करिं	आम्हीं	करूं,	
2 तूं उठस, तुम्हीं उठां,	तूं	करोस	तुम्हीं	करा,	
3 तो,ती,तें,उठे. ते,त्या,तीं, उठती.	तो,ती,तें, करी.	ते, त्या,तीं, करिती.			

Imperative Mood.

तूं उठि.

तूं करि.

Pluperfect Participle.

उठेनि उठुनि.

करेनि करनि.

The following tenses, with **जे** inserted after the root, are used both actively and passively, but properly in the latter mode, thus **मी मारिजेतो**, I am struck.

	Singular	m.	f.	n.	Plural.
Present	मी	करिजेतो - ते	- तें	- तों	आम्हीं करिजेतो,
Kurturee	तूं	करिजेतोस - तीस	- तेंस		तुम्हीं करिजेतां,
Pruyog.	{ तो, ती, तें, करिजेतो	- ती	- तें		ते, त्या, तीं, करिजेतात.

	Sing.	Plur.
Present Bhavée Pruyog.	{ म्यां लां त्याने, तिने	{ आन्हीं तुन्हीं } करिजेते. त्यानी
Past Kurmune Pruyog and Bhavée Pruyog.	{ म्यां लां त्याने, तिने	{ आन्हीं तुन्हीं } करिजेहा-ही-लें- त्यानी } ले-खा-हीं.
Future Bhavée Pruyog.	{ म्यां लां त्याने, तिने	{ आन्हीं तुन्हीं } करिजेस. त्यानी
Imperative.	लां करिजे	तुन्हीं करिजे.
Past Participle.	करिजेहा - ही - लें, &c.	

POETRY.

There are three grand classes of verse used in Mura-
thee poetical compositions. The first class consists of
verses which have regular feet, and a regular number of
syllables, but in which the quantity of the whole verse is
equal to the quantity of the corresponding verse. And
the third consists of verses of nearly the same number of
syllables, and which rhyme, but have no regular quantity.

The two former of these classes of verse are common
to the Sanskrit and Prakrit, only that the Prakrit verses
rhyme, which the Sanskrit do not. The latter is pecu-
liar to the Prakrit. Of the two first, one specimen of
each will be given, and, for further information relative
to them, Yates' Sanskrit Grammar can be consulted.
Of the third more examples will be required.

Class 1, Order 1, Genus XI. Species 8, named Ruthoddhuta.

मौतमें करुनि कोप तोत्रता । शपिही निज सती पतिव्रता ।
पाठबूनि अधमा धमा गती । मानिही निरपराध मागती ।

"Goutumu, in a great passion, cursed his own faithful virtuous wife,
sending her to the lowest hell; but afterwards he was convinced she
was innocent."

Class 2.—An Arya, having 12 Maṭras for the first half line, and 18 for the second. Thus the first half line has 6 short syllables, each counting 1, and 3 long, each counting 2, in all 12.

गवडासन अवतार ॥ क्षितिवर वरणार साधु ताराया ॥
माराया दुष्टति ॥ पृथिवीचा सवे भार वाराया ॥

“(Vishnoo), who sits on the eagle, is about to become incarnate on earth, to save the saints, and destroy the wicked, and remove the load wherewith the earth is burdened.”

Class 3.—The following kinds of verse are those which are most frequently used in Prakrit poetry. They are chiefly of the Trochaic kind, and are regulated by the accent, as English verse is, and not by the quantity:—

1. The following is a loose Trochaic of 8 feet, each half line rhyming with its corresponding half line. It is frequently used in the Abhungs:—

सुख बांधुनि मेंढा मारा ॥	वृणति सोम याग करा ॥१॥
कोण जाणे खरें खोटें ॥	भजन चालेल उफराटें ॥२॥
वृणतो सजोव तुळसी तोडा ॥	पूजा निजिर्व दगडा ॥३॥
करिती बेला तोडातोडी ॥	शिवा लाखोली रोकडी ॥४॥
वाराणसि जाति बडें ॥	त्यांचीं पाठमोरीं तेंडें ॥५॥
नाग पूजायाला जाती ॥	नाग देखुनि डांगा घेती ॥६॥
एका जनार्दनीं संग ॥	तेथें कैचा पांडुरंग ॥७॥
तुका वृणे भक्ति भाव ॥	तोच देवांचाहि देव ॥८॥

“They tell you to bind the mouth of a ram, and kill him, and to perform the moon-plant sacrifice. Who can tell whether that worship be true or false? Can worship proceed by contraries? They tell you to cut down a living Toolshee, and dress with it a lifeless stone. They cut and hack at the Bel tree, to present a hundred thousand of its leaves to Shiva. Their numskulls go the way of Benares, but they leave their hearts behind. They worship the cobra capella; and if they see a cobra, they lift up a stick to beat him. Ekanath, Junardun's disciple, said it was all a form. How could God be present amid such worship? Tooka said, Piety and faith are the God of gods.”

The following is an example of the same kind of verse, only that several half lines seem to rhyme with one another ; but this probably happens only accidentally :—

सुख तोचि पापी जाणा ॥	व्यासी देवाचें मानेना ॥१॥
बरो नाही जे वासना ॥	न्याय नीति आवडेना ॥२॥
ज्ञान संध्या आवडे ना ॥	दान धर्म हि घडेना ॥३॥
वेद शास्त्र धर्म चर्चा ॥	कदा उचारीना वाचा ॥४॥
देव कंणी पितृ कंणी ॥	रेछी जयाची करणी ॥५॥
मनुष्य कंणी सर्व कंणी ॥	सत्य बोलेना बदनी ॥६॥
दहलोकीं परलोकीं ॥	त्यास कांहींच नाही कीं ॥७॥
रामदासातें हि नाही ॥	सुख संसार हि नाही ॥८॥

“ *Know that he is the chief of sinners who does not respect the gods, for this is no good disposition ; and he also who does not love justice and morality, who does not love religious bathing and repetition of the sacred verses, who does not perform acts of charity, whose mouth never utters any of the Ved or other religious discourse, whose conduct is such that he is debtor to the gods, and debtor to the *manes* of his ancestors, is debtor to men and debtor to all, and won't utter truth with his mouth. That man can expect no good, either in this world or the world to come. Ramdas will have nothing to do with such practices, nor look for any happiness which flows from a worldly source.”

2. The following verse has 6 feet, and every two lines rhyme with one another :—

संसाराची खटपट ॥	करिची मारा बीळ ॥
राम राम म्हणतां ॥	तुझी वैसे दांत खोळ ॥
तुका म्हणे रेखा मरा ॥	कितो शिकर्ज आतां ॥
राम राम न म्हणे ॥	त्याचा खर माता पिता ॥

“ You will occupy your whole time in the turmoil of your worldly business, and when you begin to say Ram Ram, your teeth keep fast together, as if you were lock-jawed. Tooka said What instruction now will suffice for such a man ? He who won't say Ram Ram, has an ass both for his father and mother.”

* The intelligent student, in comparing the sentiments conveyed in this extract with those contained in the last, must be forcibly reminded of the language of the Apostle, where he says “ If the trumpet give an uncertain sound, who shall prepare himself to the battle ? ”

3. This verse consists of three parts ; the first has 6 feet, the second 3, the last 2, and the two first rhyming with each other.

भाव घरो तरी तारील पाषाण ॥ दुर्जना सज्जन ॥ काय करी ॥
काय करी निंबा साखरेचें आळें ॥ बीज तैसीं फळें ॥ येतीं तथा ॥

“ Only exercise faith, then a stone will save ; otherwise what can a good man do to a bad man ? what can a trench filled with sugar do to a lime tree ? As the seed is, so is the fruit which it produces.”

4. The following verse has four parts, each of 4 feet ; the three first rhyme with each other. In such Wovya the most of the Prakrit heroic poems are composed :—

जेथें मज न बोळखती ॥ नाना आचार करिती ॥
नाना देवातें भजती ॥ नेणती माझें ज्ञान ॥
कवनि मृत्तिकेचा आकार ॥ तेथे करिती अनाचार ॥
जणतो ज्ञाचि सर्वेश्वर ॥ सर्वां घटीं प्रगटला ॥

“ Where men are unacquainted with me, and perform various religious rites, and worship various gods, and have not the true knowledge of me, there having made an earthen image, they perform works contrary to religion and piety, and say that this we have made is the great God who is manifested in every creature.”

5. The following verse has also four parts, each of the three first having 3 feet, and rhyming with each other, while the last has only 2 feet :—

ढाळी बाजवाची ॥ गुढी उभाराची ॥
बाढतें चालाची ॥ पंढरीची ॥

“ Make music with the cymbal ; erect the religious flag ; set out on the way to Pundhurpoor.”

Let these specimens suffice to give the learner some idea of Prakrit verse. As a further exercise in Prakrit, and to relieve the tedium of his grammatical studies, we shall present him with one of the feats of Krishnu, from the Hurivijuyu, which is said to have taken place on the Gunesh Chutoorthi.

इंदिरा बंधुचा उदय होय तंववरि यमोदा उपवासी राखे
पूजा सामग्री लवलाखे करि माया सिद्ध तेन्दां

थोर थोर लाडू बेकवीस
 सिद्ध लाडुकेले विमोच
 रेखा नैवेद्याचा भवनि चारा
 तो उदर पावला निशाकरा
 मातेचीं न्हणे वृषीकेशि
 माता न्हणे जगजोवनाशि
 आणीक भूप दीप सामुपी
 देव्हारिया जवळि श्रीहरि
 येकांत देखोन ते वेळा
 नैवेद्य सर्वेष्टि भक्षिला
 मौनेच करो येक ग्रास
 श्री वैकुंठ पुर विलास
 भूप दीप घेउन त्वरित
 तो रिताच चारा तेथें
 विस्मय मातेचीं वाटला
 अवघाच नैवेद्य काय जाला
 श्रीकृष्ण न्हणे माते
 येक सद्य उदिर येथें
 त्यांत एक थोरला भूचक
 सोडेने लाडु सकळिक
 सर्वांगीं चर्चिला सेंदुर
 उदर तयाचें भ्यासुर
 बाबडि बळलि वदनिं
 क्षुधा लागलि मज लागुनि
 जननी बोले क्रोधायमान
 जगन्निवास करि वदन
 लाडु होते बहु
 विचार करुनि निश्चित
 मगेश मेला लाडु घेउन
 माता न्हणे वदन उचडुन
 हरि न्हणे मारुं नको माते
 मातेपुढें वैकुंठनाथें
 तो प्रसन्न देखिलें संपूर्ण
 असंख्य दिसती मजवदन

शर्करा मिळत केले सुरस
 आणिक बहु मोदकाते
 माता नेउन ठेवि देव्हारा
 पडिला अंबरी प्रकाश
 लाडु मज केव्हां देसि
 नैवेद्य दाउन देईन
 माता आणु गेलि बाहेरी
 येकलाचि उभा होता
 छप्पें चाराची उचलिला
 क्षण माच न लागतां
 आग्राच बैसला जगदीश
 लीला भक्तास दावितसे
 माता आली सदनान्त
 देव्हारिया वरि पडिला असे
 मज न्हणे रे घननिळा
 चारा पडिला रिता कां
 सत्य मानी वचनानें
 आले होते आतांचि
 त्यावरि बैसला विनायक
 येकाचि येकीं आकर्षिले
 मोड चालवी भयंकर
 देखोन थोर भालो भी
 न बोलेवे माते माझेनि
 लाडु देइ सत्वर
 उचडुनि दावी तुझे वदन
 दीन वक्थें करुनि
 कैसे मातील माझिये मुळांत
 मज मज शिक्षा करि
 मजवरि आलें हें विहरण
 दावी मज सुकुंदा
 उचडुनि दावितो वदनानें
 मुख पसरोनि दाविलें
 वैकुंठ कैलास आदि कवन
 जननी पाहोनि तटस्थ

कृष्णा मुखादूनि नमवदन	मानेसि नगने रेक वचन
हा देवाधिदेव समातन	तुझे उदरीं अवतरला
आम्ही समस्तहि देव	या नीकृष्णाचे अवयव
पूर्ण ब्रह्मानंद कोशव	भज याहीं जननीचे
यशोदा आज्ञा समाधिस्त	अर्चकृति विराजि समस्त
आप आपणातें विसरत	लीला अद्भुत देखोनि

“Yushoda the mother (of Krishna) continued fasting till the rising of the moon, and then quickly got ready all the materials for the worship ; especially she made ready nineteen very large nice sugared sweet cakes, besides various kinds of puddings. And thus having filled the presentation trencher, his mother placed them before the shrine. The moon had now arisen, and its light was diffused throughout the sky. Krishnu said to his mother, When will you give me some sweet cake ? His mother said, O thou in whom the world resides, I will give thee some after presenting the offerings. Saying this, she went out to bring in the articles of incense, and a light. Krishnu was standing alone near the shrine, and seeing himself quite private he took up the trencher, and ate up in an instant all the provisions offered to the god ; and the lord of the world, he who is the joy of Wuikoonth, and shows his frolics to his worshippers, having in silence made but one mouthful of them, sat perfectly quiet. In a twinkling his mother came into the house, bringing the incense and light, but lo ! the trencher on the shrine is empty. His mother was amazed, and said, Krishnu ! what has happened to the offering ? Why is the trencher on the shrine empty ? Shri Krishnu said, Believe me, mother, just now a thousand rats were here, and Ganputi seated on one large rat among them ; with his trunk he drew in the whole of the sweet cakes at one sweep. On beholding his whole body smeared over with red lead, his trunk moving in a fearful manner, and his belly dreadful to look on, I got mightily afraid. I became dumb from fear, and could not speak a word. I am very hungry, mother, give me instantly some sweet cakes to eat. His mother, in a passion, said, Sirrah, open thy mouth, and show it me. Krishnu looking quite sad began to cry, and said, There was a vast number of sweet cakes, how could they all be contained in my mouth ? First of all

consider the subject deliberately, and then chastise me : Gunputi took away the sweet cakes, and the blame of his theft is cast on me. His mother said, Krishnu ! open thy mouth, and show it me. Huri said, Don't beat me, mother, and I will open my mouth and show it you. Then the lord of Wuikoont^h opened his mouth before his mother, and showed it her. Now the whole universe, Wuikoont^h, Kuilas, and the rest, all appear before her, and at the same time innumerable Gunputis. While the mother was steadfastly looking in, Gunputi said to her out of the mouth of Krishnu, Hear my words : this is the God of gods, who has become incarnate in thy womb. All we gods are the members of that Shri Krishnu. He is the supreme God, the joy of the world ; worship him, O mother. Now Yushoda fell into an ecstasy of devotion ; all her self-importance vanished, and she forgot herself completely on beholding this most astonishing frolic."

APPENDIX.

Containing Exercises in Reading for Beginners.

आत ये ât ye—in come.

जा dza—go.

एथे रहा ethê raha—here stay.

जा तू dza toô—go thou (*i. e.* get away).

त्याला पाठोव tyala patheewu—him send.

तिला बोलाव tila bolawu—her call.

पुढे वाच poodhê wats—onward read.

अंमळ थांब ummul thamb—a little stop.

पुढे जा poodhê dza—on go.

तेथे एथे आण tê ethê an—it here bring.

मी एथे आहे mee ethê ahê—I here am.

तू तेथे आहेस toô tethê ahes—thou there art.

तो जवळ आहे to dzuwul ahe—he near is.

ती वर आहे tee wur ahe—she above is.

ते खाली आहे tê khalê ahe—it below is.

आम्ही बरे आहो amhee bure ahô—we well are.

तुम्ही दुखणार्हेत आहां toomhee doo-khunaet ahâ—you pained are (*i. e.* you are sick).

ते गरीब आहेत te gureeb ahet—they poor are.

ते जात आहे tê dzat ahe—it going is.

ती बसत आहे tee busut ahe—she sitting is.

हळू बोला hu/oo bola—softly speak.

लवकर माघारें या luwukur magharê ya—quickly back come.

पोथी आण pothee an—book bring.

ते दार लाव तê dâr lāwu—that door shut.

अंमळ लोकर चाल ummul loukur /sal—a little quick walk (*i. e.* walk a little quicker).

अंमळ सावकाश संग ummul sawu-kash sangg—a little slow repeat (*i. e.* repeat a little slower).

त्याला कागद दे tyala kagud de—to him paper give.

झरंदी खबरदारी डेव shaechee
 khuburdaree *thewa*—ink's care
 put (*i. e.* take care of the ink).
 इकत डे duoot ghe—inkstand take.
 माझे जवळ लेखणी माहीं majhe *dz-*
uwul lekhunee nahêe—me near
 pen not (*i. e.* I have not a pen).
 तुमचे जवळ चाकू आहे कीं काय?
 toomche *dzuwul tsakoo ahe keê*
kây?—you near a penknife is
 or what? (*i. e.* have you a pen-
 knife?)
 त्यापाशीं फार द्रव आहे tyapaseê
 phar druvyu ahe—him by much
 wealth is.
 माझे भावाजवळ एक घोडा चांगला
 आहे majhe bhawadzuwul ek
 ghoda *tsangula ahe*—my brother
 near one horse good is (*i. e.* my
 brother has one good horse).
 मी तेथे होतो me tethê hotô—I
 there was.
 तू बसत होमास tû busut hotas—
 thou sitting wast.
 आम्ही जेवत होतो amhee jeveet
 hotô—we dining were.
 तुम्ही बरे होतां toomhee bure hotâ—
 ye well were.
 मी रथे फार वेळ आहे mee ethê
 phar vel ahê—I here long time
 am (*i. e.* I have been, &c.)
 मां बरे केले आहे twâ burê kelê
 ahe—by thee well done is (*i. e.*
 thou hast done well).

तो गेला आहे to gela ahe—he gone
 is.

आम्ही त्याची बहीण पाहिली amhee
 tyachee buheen pahilee—by us
 his sister was seen.

तुम्ही चांगले शिकविलेले आहां too-
 mhee *tsangule shikuvilele ahâ*—
 ye well taught are.

त्यानीं तें केले आहे tyanêe tê kelê
 ahe—by them that done is (*i. e.*
 they have done it).

मी पूर्वींच बोललो होतो mee poor-
 veêts bolulô hotô—I before even
 spoken was (*i. e.* had spoken).

त्यानीं तें म्हणलें होतें tyanêe tê mhu-
 ulê hotê—by them it said was
 (*i. e.* they had said it).

आम्ही त्याला नुकतें चारलें होतें amhee
 tyala nooktê *tsarulê hotê*—by
 us to him the act of feeding
 was lately done (*i. e.* we had
 lately fed him).

मी उद्यां जाईन mee oodyâ dzaeen--
 I to-morrow will go.

आज घरांच जेवत az ghurêets
 jeveen—to-day at home even
 I shall dine.

तो जाईल (खेळणे) to dzacel—he
 will go. [shall go.

तो जाईलच (परेव्हेने) to dzacel—he
 त्या मला मारतील tya mula mā-
 ruteel—they (fem.) to me will
 beat (*i. e.* they will beat me).

तुम्ही जमे राहिलां माहीं toomhee

oobhe rahilâ naheê—ye upright remained not (*i. e.* ye did not stand).

त्यानी उलटून पाहिलें नाहीं tyanêe ooltoon pahilê nahêe—by them the act of looking back was not performed (*i. e.* they looked not back).

म्या त्याला पाहिलें नव्हतें mya tyala pahilê nuwhutê—by me the act of seeing him was not performed (*i. e.* I had not seen him).

म्या तें ऐकिलें नव्हतें mya tê uikilê nuwhutê—by me it heard was not (*i. e.* I had not heard it).

तो घरीं नाहीं? to ghureê naheê?—he at home not? (*i. e.* Is he not, &c.)

नाहीं, तो बाहेर गेला आहे naheê, to bahergelaahe—no, he out gone is.

तो एक शब्द बोलला नाहीं to ek shubd bolula naheê—he one word spoke not.

मी सांगणार नाहीं mee sanggunar naheê—I about to tell not (*i. e.* I will not tell).

तो अदालतींत गेला नाहीं to adalutêt gela naheê—he in court gone not.

मला असे वाटतें mula usê watute—to me so it seems.

तें खरें आहे कीं नाहीं? tê khurê ahe kee naheê?—that true is, what not? (*i. e.* is not that true?)

तो संपत्तिवान आहे काय? to sumput-tiwan ahe kay?—he wealthy is, what? (*i. e.* is he wealthy?)

तुम्ही रोगी आहां? toomhee rogee ahâ?—you sick are?

ते चपळ आहेत काय? te chupul ahet kay?—they quick are, what?

तुम्ही खात्री झाली काय? toojhee khatree zhalee kay?—thy conviction taken place, what? (*i. e.* art thou convinced?)

तुम्ही तयार आहां काय? toomhee tuyar ahâ kay?—you ready are, what?

त्याविषयीं त्याच्या चुलतभावाला सांगितलें होतें कीं काय? tyavishuyêe tyacha tsoolutbhawala sanggitulê hotê kêê kay?—that concerning to his cousin told was, or what?

माझ्या आता तुम्हाबराबर होत्या कीं काय? majha ata toomha burabur hotya kêe kay?—my aunts you with were, or what?

तो काल कोठें होता? to kal kothê hota?—he yesterday where was?

त्याने तुम्हाला रोडगा पाठविला कीं काय? tyanê toomhala rodga patthuvila kee kay?—by him to you a loaf was sent, or what?

मी उगीच आलों मी oogeets alô—I without object have come.

त्याने तुम्हाला पैसा उचला दिला कीं काय? रोख दिला tyanê toomhala

puika oosuna dila kêe kay? hoy
dila—by him to you money in
loan given, or what? yes, given.

माझा कुचा तुम्ही पाहिला काय? mazha
kootra toomhee pahila kay?—
my dog by you seen, what?

तुमचें जेवण झालें काय? toomutsê
jewun zhalê kay?—your dinner
taken place, what? (*i. e.* have
you finished your dinner?)

तिने त्याला पूर्वी पाहिलें होतें काय?
tinê tyala poorvê pahilê hotê
kay?—by her him before seen
was, what?

ते पूर्वी गेले होते काय? te poorvê
gele hote, kay?—they before
gone were, what?

मी तुम्हाला कांहीं मध आणू कीं
काय? mee toomhala kâheê
mudh anoô kêê kay?—I to
you some honey shall bring, or
what?

तुम्हाला कांहीं साखर देऊं? toomhala
kaheê sakhur deoô?—to you
some sugar shall I give?

त्याने कांहीं दूध आणावें काय? tyanê
kâheê doodh anavê kay?—by
him some milk should be
brought, what? (*i. e.* is he to
bring any milk?)

तुम्ही मला कांहीं कोणी द्याल? toomhee
mula kâheê lonee dya?—you
to me some butter will give?

ते कांहीं चहा आणतील कीं काय? te

kâheê tsukka anteel kêe kay?—
they some cheese will bring, or
what?

त्यानी मारुंला दोघावें कीं काय? tyanê
gaela dohavê kêe kay?—by
them the act of milking the
cows may be done, or what? (*i. e.*
may they milk the cows?)

तें आम्हा सर्वांस पुरेल कीं काय? tê
amha surwâs poorel kêe kay?—
that to us all will suffice, or
what?

चौघा जणांस तो भात पुरला काय? ४
tsowgha dzunâs to bhat poorla
kay?—to four persons that rice
sufficed, what?

तुम्ही जावें? toomhee dzavê—by you
the act of going may be per-
formed (*i. e.* you may go).

त्यानी आंत यावें tyanêe ât yavê—
by them in it may be come.

तुम्ही त्याला सांगा toomhee tyala
sangga—you to him tell.

त्याला जाऊ दे tyala dzao de—to
him to go give (*i. e.* let him go).

तिला पाहू द्या tila pahoô dya—to
her to see give (*i. e.* let her see).

तें त्याला देऊं नको tê tyala deoô
nuko—it to him give not.

तिला कांहीं फळ देऊं नका tila kâheê
phu/ deoô nuka—to her any
fruit give not.

असें बोलू नका usê boloô nuka—so
say not.

माशीला मारु' नका masheela maroô
nuka—the fly kill not.

कुवाला मारु' नका kootryala maroô
nuka—the dog beat not.

रामें भरु' नका ragê bhurôo nuka—
with anger fill not (*i. e. don't*
get angry).

इतके लौकर धावूं नको itukê lowkur
dhâwoô nuko—so quick run not.

खोलींत धूर येजं देजं नको kholeêt
dhoor yeoô deoô nuko—in the
room smoke to come let not.

त्याला चावडो सांगूं देजं नका tyala
tsahadee sangoô deoô nuka—
him slander to tell let not.

२) मी घरास जायाचा आहे काय? mee
ghuras dzayatssa ahe kay?—I
house to of going am, what?
(*i. e. am I to go home?*)

नाहीं, तो जायाचा आहे naheê, to
dzayatssa ahe—no, he of going is
(*i. e. no, he is to go*).

तुम्ही तेथें राहणार आहां toomhee
tethê rahunar âha—you there
about to remain are.

तुम्ही सारा दिवस तेथें बसायाचे आहां
काय? toomhee sara diwus tethê
busayatse ahâ kay?—you all
day there of sitting are, what?
(*i. e. are you to sit there all*
day?)

माझ्याने सांगवत नाहीं majhane sang-
guwut naheê—by mine it can
be told not (*i. e. I cannot tell*).

जर तुम्ही जाणार असाल तर मीचि
जाईन dzur toomhee dzanar usal
tur mechi dzaeen—if you are
going, then I too will go.

मला झटकन गेलें पाहिजे mula zhuf-
kur gelê pahije—to me quickly
gone is necessary (*i. e. I must*
go quickly).

ती जर उगी राहिली असती तर बरें
होतें tee dzur oogee rahilee usu-
tee tur burê hotê—she if quiet
remained were, then well it were
(*i. e. if she had remained quiet,*
it had been well).

जर तें म्या जाणलें असतें तर मी गेलों
नसतों dzur tê mya dzanulê usutê
tur mee gelô nusutô—if it by
me known were, then I gone
not were.

तें तसें असो किंवा तसें नसो té tusê
uso, kinwa tusê nuso—it so be,
or so not be (*i. e. be it so or not*).

तिचे इच्छेस येईल तसें तिने करारें
tiche ichhes yeeel tusê tinê ku-
ravê—to her pleasure will come,
so by her it may be done (*i. e.*
she may do as she pleases).

तो तुला घरीं जाण्याची आज्ञा करितो
to tola ghuree dzanyachee
adnya kurito—he thee home of
going order makes.

तुम्हास जाण्याचें काय कारण आहे too-
mhas dzanyatse kay karun ahe?
—you going of what cause is?

मी आज बहरास जात नाहीं mee az
nuguras dzat naheē—I to-day
to city going not.

तुम्ही कां जात नाहीं toomhee kâ
dzat naheē—you why go not?

किती तास आहे हा? kituwa tas
ahe ha?—what hour is this?

दाहा घ्याले काय? daha zhale kay?
—ten taken place, what? (*i. e.*
is it ten?)

तसे तुम्ही मला सांगितले कीं नाहीं?
tusê toomhee mula sanggitulê
kêe nahêe?—so by you to me
told or not?

तुमचा बाप घरीं मेल्या कीं नाहीं?
toomutsa bap ghurêe mela kêe
nahêe?—your father at home
died or not?

तुमचा मामा घोडावरून पडला कीं
नाहीं? toomutsa mama ghodya-
wuroon puzula kêe nahêe?—
your uncle horse from fell or
not?

त्याचा हात मोडला आहे कीं नाहीं?
tyatsa hat modla ahe kêe
nahêe?—his hand broken is or
not?

अर्धी अधिक वाट चाललो आहो कीं
नाहीं? ardhee adhik wat tsa-
lulô ahô kêe nahêe?—half more
road we walked are or not?

तुम्ही पूर्वी कधीं राजाला पाहिले नव्हते
कीं काय? toomhee poorvêe ku-
dhêe rajala pahilê nuwhutê kêe

kay?—by you before ever the
king was not seen, or what?

जत वर्षीं त्याला तुम्ही पाहिले होते कीं
नाहीं? gut wursheê tyala too-
mhee pahilê hotê kêe nahêe—
last year him by you seen was
or not.

मी आज बहरांत गेलों होतो mee az
shuhurât gelô hotô—I to-day in
city gone was (*i. e.* I was in
town to-day).

तुमचे त्याचे काय चालले होते toomu-
tsê tyatsê kay tsalulê hotê—
yours his what gone on was?
(*i. e.* what were you and he
carrying on?)

त्याची वाट पाहा tyacheewat paha—
his way look (*i. e.* wait for him).

त्याने तुमची कुचेष्टा केली असावी
त्याने toomucheê koocheshta ke-
lee usavee—by him your teasing
done must be (*i. e.* he must
have been teasing you).

त्याचे अन्न मी खातो tyatsê unn mee
khatô—his food I eat (*i. e.* he
supports me).

त्याची भेट घाली tyachee bhet zha-
lee—his meeting has taken place
(*i. e.* I have met him).

जे उचित आहे ते मला केलें पाहिजे
dzê oochet ahe tê mula kelê
pahije—what proper is that to
me done is necessary (*i. e.* I
must do what is proper).

मी जाऊन आणितो mee dzaoon
anitô—I having gone bring (*i.*
e. I will go and bring it).

मी झटकन जाऊन येतो mee zhutkun
dzaoon yetô—I quickly having
gone come.

मी आपला बसलो mee apula busu-
lô—I myself am seated (*i. e.* I
am seated here at ease; or, I
am just sitting).

तो आपला मातबर आहे to apula
matbur ahe—he our own rich
is (*i. e.* he is rich in our way).

५ आतां मी समजलो atâ mee sumuzulô
—now I have comprehended (*i.*
e. now I understand you).

है मी जाणून आहे hê mee dzanoon
ahê—that I having known
am.

पहिल्याने ईश्वराने सर्व पदार्थांचीं तत्वे
उत्पन्न केलीं puhilyanê eeshwu-
ranê surwu pudarthachêe tutvê
ootpunn kelêe—at first by God

all things' elements produced
were made (*i. e.* at first God
created the elements of all
things).

आपल्या सर्व जीवभावाने ईश्वराची
भक्ति केली पाहिजे apulya surwu
jeewubhawanê eeshwurachee
bhukti kelee pahije—own all
soul-affection with God's wor-
ship done is necessary (*i. e.* God
is to be worshipped with all
your heart).

सद्गुरूचे पुण्याचे आचाराने देवाला
भजविं sudgoorooche poonyache
adharane dewala bhuzavê—true
teacher's merit's support by to
God let worship be done (*i. e.*
worship God in dependence on
the true teacher's merits).

भगवान् तुमचें कल्याण करो bhugu-
wan toomutsê kulyan kuro—
God your prosperity make (*i. e.*
God bless you).

MOD ALPHABET.

Vowels.

u a i oo e ui o ou

Consonants.

k kh g gh ts tsh dz dzh

t th d dh n t th d dh n

p ph b bh m y r l w

sh sh s h ksh dny

NATIVE CORRESPONDENCE.

To a Father

बापाला लिहिण्याचा प्रकार.

तीर्थरूप राजश्री शिवरामशास्त्री

काका वडिलांचे शेवेशी

आपत्यें नारायणानें चरणावर मस्तक ठेवून शिर-
साष्टांग नमस्कार विज्ञापना तागाईत माघ शुद्ध १५
पावेतो वडिलांच्या आशीर्वादे कसून सुखरूप असें
विशेष (पुढें काय मजकूर लिहिणे असेल तो लिहू-
न शेवटीं हें ल्याहावें) कळावें शेवेशी श्रुत होय बा-
ळकावर लोभवृद्धी असावी हे विज्ञापना.

*To a Teacher Brother, Uncle, and other elderly
Relatives, except a Father.*

पित्या व्यतिरिक्त जितके आपले गुरू व बंधू
व चुलते इत्यादिक वडील माणसांस हा
प्रकार आहे.

तीर्थस्वरूप राजश्री धोंड शास्त्री

बाबा वडिलांचे शेवेशी

(पुढें मजकूर तीर्थरूपास लिहिण्या सारिला ल्याहावा.)

NATIVE CORRESPONDENCE.

To a Father

હાપામડુછીખ્યાન્ના પ્રહ્નર.

તીર્થસિવનાથશ્રીશીપનામશાસ્ત્રી

અન્ન પઠીમંત્રે શોપેશી

અપત્યેન્નરાણાને અરણાપરમસ્તમઠેઠીન શ્રી
આદ્યંગનમસ્ત્રપીસ્ત્રપન્ને તાગાર્થતમ્મધુષ્યક
પાર્વતોપઠીમંત્ર્યા અશીર્વાદે મસનચીદિસપણે
પીશેષ(પુઠે) મ્મળમજ્જીમરુછીખેષેષતોડુઠીન
શેષગૈંધ્યાઘપેં) મઠાપેં શોપેશી શ્રુત દોષ છ-
પ્પર મેમવૃદ્ધી અપીઠે પીસ્ત્રપન્ન.

*To a Teacher, Brother, Uncle, and other elderly
Relatives, except a Father.*

બીત્યાપ્યતીગીત્તવીતમે અપરેગુસપદંછી
પન્જીરતે ઇત્યાવીમ્ન પઠીર મ્મળાજાંછ
પ્રહ્નર અધે.

તીર્થસ્વસિવનાથશ્રીધોડશાસ્ત્રી

છજ પઠીમંત્રે શોપેશી

(પુઠે) મજ્જીમર તીર્થસિપાડુછીખ્યાજાગીદ્વિત્યાદિ.)

To a Learned Man.

पंडितांस लिहिण्याचा प्रकार.

वेदशास्त्र संपन्न राजश्री राघ

वाचार्य वावा यांशी

विद्यार्थी रघुनाथराव हणमंत साष्टांग नमस्कार
विज्ञापना तागाईत भाद्रपद शुद्ध ७ पावेतों आपले
आशीर्वादें करून सुखरूप असों विशेष (आप-
णाकडून बहुत दिवस आशीर्वाद पत्र येऊन वर्तमा-
न कळत नाहीं तरीं ऐसें नसावें सदैव पत्रद्वारा वर्तमा-
न कळवीत असावें आणीक मजकूर लिहून शेवटीं)
कळावें सुज्ञाप्रति बहुत काय लिहिणे हे विज्ञासि.

To a Son.

पुत्रास लिहिणे असल्यास असें लिहावें.

सहस्रायु चिरंजीव राजश्री रामशास्त्री गडबोले यां-
जप्रत व्यंकटशास्त्री गडबोले अनेक आशी-
र्वाद उपरि तागाईत पौष वद्य १ पावेतों सुख-
रूप असों विशेष (मजकूर लिहून पुढें शेवटीं)
कळावें हे आशीर्वाद.

To a Learned Man.

બંડીતાંઉડુછીઉયાન્ગ પ્રશ્નર.

પેઠશાસ્ત્રંપન્નનાજશ્રીનાથ
જન્મચંદ્રજયાંહી

પીઠ્યાઈજિદુમ્મઘનાવઘળમંતક્ષાદ્વંગનમસ્મર
પીઠમ્મપન્નેતાગાઈતિપ્રાદ્યુપદશુદ્ધઉપારેતોંથજરે
થહીજ્ઞદેંમસનચ્છીદિસપથેજેંપીશેષથપજામ્મડુ-
નઘઠિતવીપઠથહીજ્ઞદિવન્નથેજીનપત્તિમ્મમ્મકર
મ્મહીંતરીંથેંનજાવેંઉર્ધ્વપન્નદ્વારાપત્તિમ્મમ્મકરપીત
થજાવેંથજીમ્મમ્મજીમ્મરુઠેનશેવગીં)મ્મકારેંચ્છીમ્મ
પ્રતીઘઠેતમ્મજીઉછીજેંથેવીદનહી.

To a Son.

પુત્રાઉડુછીજેંથેઉદ્યાઉથેંઉદ્યવેં.

ઉદક્ષાચ્છીન્નિજંનીવનાજશ્રીનામશાસ્ત્રીગંડછરે
યાંજપ્રતદ્યંમગશાસ્ત્રીગંડછરેથેમેમથહીજ્ઞદ
ઠીપીતાગાઈતિપૌષિપદ્યવપારેતોંચ્છીદિસપ
થજેંપીશેષ(મ્મજીમ્મરુઠેનપુઠેંશેવગીં)મ્મકારેં
થેથહીજ્ઞદ.

To a Friend (1st form).

मित्रास असें ल्याहाचें त्या मध्यें ग्रहस्ता-
स ग्रहस्तानें लिहिण्याच्या प्रकार आणि
भिक्षुकाने भिक्षुकास लिहिण्याच्या प्र-
कार भिन्न आहे ते दोनीही लिहितों,

मित्रवर्य वेदशास्त्र संपन्न राजश्री

विनायकशास्त्री दिवेकर यांशी . .

स्नेहांतर्गत गणेशशास्त्री जांवेकर साष्टांग नमस्कार
विनंती तागाईत मार्गशीर्ष शुद्ध ५ पावेतों आपल्या कृपे-
करून सुखरूप असों विशेष (मजकूर झाल्यावर शेवटीं)
कळावें स्नेहाची उत्तरोत्तर वृद्धी असावी हे विनंती.

To a Friend (2nd form).

मित्रास ग्रहस्त रीतीने लिहिण्याच्या प्रकार,

स्नेहांतर्गत राजश्री याविराजीत राजमान्य रा

जश्री नारोपंत अबा कानिटकर यांशी . . .

गोविंद रामचंद्र साष्टांग नमस्कार विनंती तागाई-
त कार्तिक वद्य २ पावेतों सुखरूप असों विशेष (मज-
कूर लिहून शेवटीं) कळावें बहुत काय लिहिणे
लोभवृद्धी असावी हे विनंती.

To a Friend (1st form).

મીત્રાઠ ઇહેં દ્યાઘ પેંત્યામ ઇયેં ગ્રહસ્તા-
 ઠ ગ્રહસ્તાને ડુછી ઇયાન્ક પ્રમ્મર ધ ઇતી-
 મીહુ મ્મને મીહુ મ્મ ઠ ડુછી ઇયાન્ક પ્ર-
 મ્મર મીન્ન ધ ઇે તે હોની ઇી ડુછી તોં.
 મીન્ન ઇઈ પેઢ શાસ્ત્ર ઠં પન્ન નાષશ્રી
 પીન્ન ઇમ શાસ્ત્રી ઢી પેમ્મર યાં શી-
 સ્નેહં તર્ગતિ ગણેશ શાસ્ત્રી મંઘેમ્મર બ્જા હંગમ મસ્મર
 પીન્નંતી તાગાઈત મ્મર શીર્ષિ ડુગાન્ક પાપેતોં ધ પદ્યામ પે-
 મ્મસન ય્ગી ઢિસ પ ઇહેં પીશેષ મ્મર સાધ્યા પરશેષ-
 ગીં મ્મલ્કા પેં સ્નેહની ઊતનોત્ત વૃદ્ધી ઇજા પી ઇે પીન્નંતી.

To a Friend (2nd form).

મીત્રાઠ ગ્રહસ્ત ગીતી જે ડુછી ઇયાન્ક પ્રમ્મર.
 સ્નેહં તર્ગતિ નાષશ્રી ચા પીના પીત નાષ મ્મન્ય ના
 વશ્રી મ્મનો પંત ઇજા મ્મની ગમ્મર યાં શી-
 ગો પીંચના મ્મન્ડુ જા હંગમ મસ્મર પીન્નંતી તાગાઈ
 ત મ્મર્તી મ્મિ પદ્યન્ક પાપેતોં ય્ગી ઢિસ પ ઇહેં પીશેષ મ્મર
 ઉમ્મરુ ઇજા હોપગીં મ્મલ્કા પેં ઇ ઊત મ્મર ડુછી ઇોં
 મેમ્મ વૃદ્ધી ઇજા પી ઇે પીન્નંતી.

To a Master (1st form).

स्वामीस सेवकाने लिहिण्याचा प्रकार.

राजश्री याविराजीतराजमान्य राजश्री

भगवंतराव स्वामीचे शेवेशीं

सेवक रामचंद्र रघुनाथ कृतानेक साष्टांग नमस्कार
विज्ञापना तागार्दित आश्वीन शुद्ध ६ पावेतों सुखरूप
प असों विशेष (मजकूर लिहून शेवटीं) कळावें
शेवेशीं श्रुत होय हे विज्ञापना.

To a Master (2nd form).

स्वामीस लिहिण्याचा हा दुसरा प्रकार.

शेवेशीं श्रीमंत राजश्री याविराजीतराज-

मान्य राजश्री अवासाहेब यांशी . . .

रामराव साष्टांग नमस्कार विनंती तागार्दित आश्वी-
न शुद्ध ६ पावेतों सुखरूप असों विशेष (मजकूर
लिहून शेवटीं) कळावें शेवेशीं श्रुत होय हे
विज्ञापना.

To a Master (1st form).

સ્વામી૭ ઉપદ્વનેડુઠીઉચાન્ગપ્રદ્વર.

નાજશ્રીયાપીનાજીતનાજમ્મન્યનાજશ્રી

મગપંતનાપ સ્વામીને હોપેશી

ઉપદ્વનામન્ડંદુડ્વુન્નદ્વમ્મતાનેમ્મનાદગંગમ
સ્મરપીદ્વપન્નતાગાઈતથશ્વીનકુદ્વદ્વપાપ્તો
ચ્છિદ્વસપ્પજેંપીશેષ(મજ્જિમ્મરુદ્વેન હોપગી)
મ્મકાપેંહોપેશીશ્રુત દ્વેષ્ઠે પીદ્વપન્ન.

To a Master (2nd form).

સ્વામી૭ડુઠીઉચાન્ગદ્વડીપ્પા પ્રદ્વર.

હોપેશીશ્રીમંતનાજશ્રીયાપીનાજીતના

જમ્મન્યનાજશ્રીવિજ્જજાઘેઘયાંડી

નામનાપ્પનાદગંગમસ્મરપીનંતીતાગાઈત
થશ્વીનકુદ્વદ્વપાપ્તોચ્છિદ્વસપ્પજેંપીશે
ષ(મજ્જિમ્મરુદ્વેન હોપગી) મ્મકાપેંહોપેશીશ્રુત
દ્વેષ્ઠે પીદ્વપન્ન.

To a Superior.

थोरास लिहिण्याच्या प्रकार.

श्रीमंत राजश्री याविराजीत राजमान्यरा
जश्री मोरोपंत अबा स्यामीचे शेवेशीं .
पोष्य विठोबाच्या साष्टांग नमस्कार विनंती तागा
ईत भाद्रपद बद्य ८ पावेतो आपल्या कृपेकरून
न सुखरूप असों विशेष (मजकूर लिहून शेवटीं
हें ल्याहावें कीं) कळावें बहुत काय लिहिणें लोभ
करावा हे विज्ञापना.

To an Equal.

बरोबरीच्यास लिहिण्याच्या प्रकार.

राजश्री याविराजीत राजमान्य राजश्री
मोरोपंत यांशीं

पोष्य चिंतामणराव साष्टांग नमस्कार विनंती ता-
गाईत भाद्रपद बद्य ८ पावेतो आपल्या कृपेकरून
न सुखरूप असों विशेष (मजकूर लिहून शेवटीं
हें ल्याहावें कीं) कळावें बहुत काय लिहिणें लोभ
करावा हे विनंती.

To a Superior.

દોનાહુડીઉયાન્હા પ્રહ્નર.

શ્રીમંતનાજશ્રી ચાપીનાજીતનાજમન્યના
જશ્રી મનોબંત ઇહ સ્વામીને હોપેશીં
પોબ્ય પીલેહન્હા જાહંગનમસ્મર પીવંતીતાગા
ઈતિજાદુપદપદ્યટ પાવંતોંથિપહ્યાહમપેમસ
નચ્છીદિસપથજેં પીહોષરમજઈમરુડોન હોપગીં
છેંહ્યાઘપેંમીંમલાપેં ઘઠેત મ્હુડુ ઇ જોં મેમ
મનાજ છે પીહમપમ.

To an Equal

ઘનોઘરીન્હ્યાહુડીઉયાન્હા પ્રહ્નર.

નાજશ્રી ચાપીનાજીતનાજમન્યનાજશ્રી
મનોબંત યાંશીં
પોબ્ય નીંતામજાનાપજાહવંગનમસ્મર પીવંતી
તાગાઈતિજાદુપદપદ્યટ પાવંતોંથિપહ્યાહમપેમસ
નચ્છીદિસપથજેં પીહોષરમજઈમરુડોન હોપગીં
છેંહ્યાઘપેંમીંમલાપેં ઘઠેત મ્હુડુ ઇ જોં મેમ
મનાજ છે પીવંતી.

To an Inferior.

हल क्या स लिहिण्याचा प्रकार.

राजश्री विठ्ठल चिंता मण नारिंगेकर यांप्रति ना-
रो विश्वनाथ नमस्कार उपर आषाढ शुद्ध ३
पावेतो सुखरूप असों विनंती विशेष (पूर्व
वत् पुढें ल्याहावें.)

To Government

सरकारा स लिहिण्याचा प्रकार.

श्रीमंत सकलगुणालंकरण अखंडित
लक्ष्मी अलंकृत राजमान्य राजश्री बा-
जीराव रघुनाथ स्वामीचे शेवेशीं . . .

पोष्य बल्लाळ रामचंद्र कृतानेक साष्टांग नमस्का-
र विनंती श्रावण शुद्ध ११ पावेतो सरकारच्या कृ-
पेकरून सुखरूप असों विशेष (लिहून पुढें) हे
विनंती (असें पूर्ववत् ल्याहावें.)

To an Inferior.

છરમ્યાહુ ધી યાન્વા પ્રમ્નર.

નાજશ્રી પીગર નીતામળા મરીગ્રેમર ચાંપ્રતીમ-
નો પીચ્ચમ્મચ નમસ્મર ઊપૂ ધવાઢ શુદ્ધ ૩
પાપતોં ચ્ચિદિસપ ઇછેં પીવંતી પીશેષ (પુર્વ
પત પુઢેં ધ્યાધપેં.)

To Government.

ખૂમ્નનાહુ ધી યાન્વા પ્રમ્નર.

શ્રીમંત જ્ઞમ રહીણાં મરણ ઇદં જીત
રહુ મી ઇરં દમત નાજમ્ન્ય નાજશ્રીમ્ન
નીનાપ રહુ મ્મચ સ્વામીને શોપેશીં

પોષ્ય ધમ્મલ નામડં હુ દમતાને મ્મજ્ઞાદગંગ નમસ્મ
ઝપીવંતી આપણા શુદ્ધ વપાવતોં ખૂમ્નરજ્યા દમ-
પેમ્મ સન ચ્ચિદિસપ ઇછેં પીશેષ (ઝુઠે ન પુઢેં) ઇ
પીવંતી (ઇછેં પુર્વ પત ધ્યાધપેં.)

ERRATA.

Page 16, line 19, *for* एकटा *substitute* एखादा.

„ 21, „ 1, *for* इ *substitute* ई.

„ 30, „ 19, *for* 5 *substitute* 6.

„ 124, „ 25, *for* मी and आम्ही *substitute* म्यां and आम्हीं.

„ „ „ 26, *for* तुं and तुम्हो *substitute* तां and तुम्हो.

„ „ „ 27, *for* तो, ती, तें, ते, त्या, तीं *substitute* त्याने, तिने, त्यानी.

„ 176, „ 14, *for* लिहून *substitute* मजकूर लिहून.