A grammar of the Persian language

by

Duncan Forbes

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A GRAMMAR
OF THE
PERSIAN LANGUAGE.

TO WHICH IS ADDED,
A SELECTION OF EASY EXTRACTS FOR READING;

TOGETHER WITH
A VOCABULARY, AND TRANSLATIONS.

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IN KING'S COLLEGE, LONDON.

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PREFACE.

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

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

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

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

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

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

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

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

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

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

D. FORBES.

58, Burton Crescent, 1861.
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PERSIAN GRAMMAR.

SECTION I.
ON THE LETTERS AND SYMBOLS USED IN WRITING.

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

* The Alphabet here described is used, generally speaking, by all those nations who have adopted the religion of Muhammad; viz. along the North and East of Africa, in Turkey, Arabia, and Persia, and by the Musalman portion of the people of India and Malacca.
<table>
<thead>
<tr>
<th>I. NAME</th>
<th>II. DETACHED FORM</th>
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<th>V. EXAMPLES</th>
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2. Perhaps the best mode of learning the Alphabet, is, First, to write out several times the detached or full forms of the letters in Column III. Secondly, to observe what changes (if any) these
undergo, when combined in the formation of words, as exhibited in Column V. Thirdly, to endeavour to transfer, into their corresponding English letters, the words given as exemplifications in Column VI. This last process to be performed twice; viz. let the learner, in the first place, transfer the words, letter for letter, without minding the short vowel marks and other symbols. This done, let him carefully read the Grammar up to § 21, and then, for the second time, transfer all the words in Column VI., with all the appropriate vowels, &c.

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

PRONUNCIATION OF THE LETTERS.

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

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

\( s \), is sounded by the Arabs like our \( th \) hard, in the words \( thick, thin \); but by the Persians and Indians it is pronounced like our \( s \) in the words \( sick, sin \).
Pronunciation of the Letters.

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

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

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

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

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

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

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

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

ض, is pronounced by the Arabs like a hard d or dt, but in Persia and India it is sounded like z.

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

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

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

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

غ g, is sounded like our hard g (only), as in go, give; but never like our j, as in the words gem, gentle. As it is a modification of ك, it of course may assume all the forms of that letter, with the additional line at the top.
PRONUNCIATION OF THE LETTERS.

ل l. This letter is sounded like our own l in law. When the letter alif is combined with it, the two assume the form ل or ل lā.

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

ه h, is an aspirate, like our h in hand, heart; but at the end of a word, if preceded by the short vowel a (Fatha, § 4), the h has no sensible sound, as in دَانَة dāna, “a grain”; in which case it is called هَا e-mukhtafī, i.e. the obscure or imperceptible h. In a few words, where the fatha is a substitute for the long vowel alif, the final h is fully sounded, as in شَا shah (for شا shāh), “a king,” or مَا mah (for مَا māh), “a month.” It is also sounded in the word دَا dah, “ten,” and all its compounds (v. § 54). It is imperceptible in the words كَ and خَ, with their compounds, whether they be pronouns or conjunctions. Should we have occasion to write in English characters a Persian word ending in the imperceptible h, the h will be omitted in writing, as in نَامَة nāma (not nāmah), “a letter.”

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

In such words, when introduced into their language, the Persians generally convert the ā into ā'; but sometimes they leave the ā unaltered; and frequently they omit the two dots, in which case the letter becomes imperceptible in sound.

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

OF THE PRIMITIVE VOWELS.

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

5. The second is called ـَ kasra, and is thus ـ written
OF THE PRIMITIVE VOWELS.

under the consonant to which it belongs. Its sound is generally that of our short i in the words sip and fin, which in Persian would be written سپ and فن. In the course of this work, the letter i unaccented is understood to have the sound of i in sip and fin, in all Oriental words written in the Roman character.

6. The third is called ضمیمة zamma, which is thus _ written over its consonant. Its sound is like that of our short u in the words pull and push, which in Persian would be written پش and پش: we have its sound also in the words foot and hood, which would be written فت and هد. In all Oriental words in the Roman character, it is understood to have the sound of u in pull and push; but never that of our u in such words as use and perfume, or such as sun and fun. In Persian, the three short vowels are also called زاب ar, زین zer, and پش pesh, respectively.

OF THE CONSONANTS و, ع, ا, ي.

7. At the beginning of a word or syllable, the letter ٍ, like any other consonant, depends for its sound on the accompanying vowel: of itself, it is a very weak aspirate, like our h in the words herb, honour, and hour. It is still more closely identified with the spiritus lenis of the Greek, in such words as ἅρπα, ἰκι, ἐγόμος. In fact, when we utter the syllables ab, ib, and ub, there is a slight movement of the muscles of the throat at the commencement of utterance; and the spot where that movement takes place, the Oriental grammarians con-
sider to be the махраj, i.e. "the place of utterance" of the consonant ١, as in ١ا, ١ي, and ١و, just the same as the lips form the махраj of ١٥, in the syllables ١ب, ١ب, and ١ب. Finally, the ١ may be considered as the spiritus lenis, or weak aspirate of the letter ١.

8. The consonant ١ has the same relation to the strong aspirate ١, that ١ has to ١; that is, the ١, like the ١, is a spiritus lenis, or weak aspirate; but the махраj, or place of utterance of ١, is in the lower muscles of the throat. With this distinction, its sound, as in the case of the letter ١, depends on the accompanying vowel, as ١ع١, ١ع١, ١ع١, which, in the mouth of an Arab, are very different sounds from ١اف, ١اب, ١اب, ١اب, ١اب. At the same time, it is impossible to explain in writing the true sound of this letter, as it is not to be found in any European language, so far as we know. The student who has not the advantage of a competent teacher may treat the Initial ١ as he does the ١ until he has the opportunity of learning its true sound by the ear.

9. Of the consonants ٢ and ٢ very little description is necessary. The letter ٢ has generally the sound of our ٢ in ٢e, ٢ent. The modern Persians, particularly those bordering on Turkey, pronounce the ٢ like our ٢, as in the words ٢ش٢م, or, more nearly, ٢ش٢م٢, and ٢ش٢م٢, which in Eastern Persia and India are pronounced ٢ش٢م٢ and ٢ش٢م٢. The sound of the consonant ٢ is exactly like our own ٢ in ٢ou, ٢et, or the German ٢ in ٢ener.
OF THE SYMBOL JAZM.

a. In our own language we have a similar rule, viz. the letters َ (w) and ی (y) are what we call consonants at the beginning of a word or syllable; in all other situations they are vowels, or letters of prolongation.

OF THE SYMBOL JAZM ـ.

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

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

**OF THE SYMBOL TASHDID \( \_ \).**

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

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

12. The letters \( \text{a} \), \( \text{i} \), and \( \text{u} \), when inert, serve to prolong the preceding vowel, as follows. When \( \text{i} \) inert is preceded by a letter moveable by fathā, the fathā and alif together form a long sound like our \( a \) in war, or \( au \) in haul, which in Persian might be written \( \text{u} \) and \( \text{a} \). Now it so happens, that the \( \text{i} \) inert is always preceded by fathā; hence, as a general and practical rule, alif not beginning a word or syllable forms a long sound like our \( a \) in war, or \( au \) in haul.

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

13. When the letter \( \text{u} \) inert is preceded by a consonant moveable by the vowel zamma, the zamma and \( \text{u} \) together form a sound like our \( oo \) in food; which in Persian might be
LETTERS OF PROLONGATION.

written ُؤُود, or, which is the same thing, like our ु in rule, which the Persians would write ُؤُول. The same combination forms also another sound, like our ० in mole, which they would write ०३०, or, perhaps still nearer, like our ०० in boat, which they would write ००००००. —In the Arabic language, the latter sound of ०, viz. that of ० in mole, is unknown; hence grammarians call it Majhūl, or ُAjami, i.e. the Unknown or Persian ०; whereas the former sound, that of the ु in rule, is called Ma'rūf, the Known or Familiar ०. If the letter ० be preceded by a consonant moveable by ُfatha, the ُfatha and ० united will form a diphthong, nearly like our ०० in sound, or ०० in town, but more exactly like the ०० in the German word kaum, which in Persian or Arabic might be written ००००००. If the ० be preceded by the vowel kasra, no union takes place, and the ० preserves its natural sound as a consonant, as in the word siwā.

a. In English, the ० is a letter of prolongation in many words, as draw, crow, &c.; it also contributes to the formation of a diphthong, as in town, goun, &c.

b. When the letter ० is preceded by ० moveable by ُfatha and followed by ०, the sound of ० is scarcely perceptible; as in the word ००००००, pronounced khāham, not khawāham. This rule, however, applies only to words purely Persian; never to those borrowed from the Arabic language, which are very numerous. In writing such words in the Roman character, the ० will be represented by ०, which the student will bear in mind is not to be sounded.

c. In like manner, when ० preceded by ० moveable by ُfatha, and sometimes by ० or kasra, is followed by any of the letters प, द, य, or ०, or, the occasionally loses its usual sound, as in the word ००००००, pron. khād, not khoud or khwād; so in ००००००, pron. khād, not khoud; also in ००००००, pron. khēsh, not khīvesh. This rule
also applies only to words purely Persian; and, as it is by no means general, the student must ascertain the pronunciation in such cases from a Dictionary of standard authority; such as Professor Johnson’s last edition of Richardson’s Persian Dictionary. In the few words of this description which we may have occasion to write in the Roman character, the ֚ will be altogether omitted, and the vowel marked with a dot underneath, as in ֚ ahud.

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

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

b. Sometimes the letter ی at the end of a word, when preceded by the long vowels ą, ę, or ű, has scarcely any perceptible sound; thus, پاٍ, "foot," ویٍ, "face:" hence the words are frequently written without the ی, as یا and یو.

15. It appears, then, from what we have stated, that the Persian language has ten vocal sounds; viz. 1st, Three short or primitive vowels, as in the syllables یک bād, ید būd, ید būd (pronounced boōd). 2ndly, Three corresponding long vowels, formed by introducing the homogeneous letters of prolongation immediately after the preceding short vowels, as in باد bād, بید bīd, بود būd. 3rdly, Two diphthongs, as in بای bāiy, the ai pronounced like our i in abide; and یاٍ bāu, the au pronounced like our ou in loud. 4thly, The two long vowels, peculiarly Persian, or Majhāl, as یبل bēl, pronounced like the English word bail, and یوز rūz, pronounced very nearly like the English word rose.

a. It may be proper to notice here, that the people of Persia, of the present day, are said to have discarded the majhāl sounds a and o altogether from their language; so that, instead of bēl and rūz, they now sound the words bīl and rūz. Vide § 562.

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

16. In the first place,—the last letter of every word (as already mentioned, § 10) is inert: hence the mark $\text{ṣ} jazm$ is in that case dispensed with: when there is an exception to this rule, as in the formation of the genitive case (§ 28), the last letter will be marked with the requisite vowel. Secondly, the short vowel $\text{thā maqāma} -$ is of more frequent occurrence than the other two: hence it is omitted in the printing; and the learner is to supply it for every consonant in a word, except the last, provided he see no other vowel, nor the mark $\text{jazm}$ accompanying any of the consonants aforesaid. Thirdly, the letters $\text{أ أ و غ} \text{ج}$, not initial, are generally inert; hence, they are not in such cases marked with the $\text{jazm}$: whenever و and $\text{ج}$, not initial, are moveable consonants, they are marked with the requisite vowels. Fourthly, To distinguish between the $\text{mahjūl}$ and $\text{ma'rif}$ sounds of و and $\text{ج}$, the following rule is observed. When $\text{و} \text{و ج}$ follow a consonant, unmarked by a short vowel or $\text{jazm}$, they are understood to have the $\text{mahjūl}$ sound, or that of $\text{o}$ and $\text{e}$ respectively, as in $\text{mor}$, “an ant,” and $\text{sher}$, “a lion.” If, on the other hand, the consonant preceding $\text{و}$ have the vowel $\text{ء}$, and that preceding $\text{ج}$ the vowel $\text{ـ}$, they have the $\text{ma'rif}$ sound, or that of $\text{u}$ in $\text{rule}$ and $\text{i}$ in $\text{machine}$
respectively, as in the words شَهْر sūd, “gain,” and شَهْر shār, “milk.” If the preceding consonant be marked with jazm, ﯾ و and ﯾ و are consonants, and sounded as at the beginning of a word or syllable (§ 9). Finally, The vowel ٍatha is written before the letters ﯾ و and ﯾ و when they form diphthongs, as in قَوْم kaum, “a tribe,” and سَيْر sair (pronounced like the English word sire), “a walk.”

VOWELS, MEDIAL AND FINAL.

17. According to this method, the ten vocal sounds will be uniformly represented as follows, both in the Persian text, and in such Persian words as we may have occasion to write in Roman characters. 1st, Three short vowels, بار bār, ٌين ﯾ bin, ٍسر sur. 2dly, Three corresponding long, ٍبير ﯾ sur, ٍبين ﯾ sur, ٍسر sur. 3dly, Two diphthongs, سَيْر sair, قَوْم kaum. 4thly, The two sounds called مَجْحُل Majhūl, not used in Arabic, بيل bel, ﯾوز roz.

INITIAL VOWELS.

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

اود ايد اود ايد اود ايد (الاد) ad i̯d u̯d; ٍاد i̯d u̯d; ٍاد ad i̯d u̯d; ٍاد a̯d u̯d; ٍاد ad u̯d

OF THE SYMBOL MADDA.

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

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

ٍعَرْدُ عَيْدٍ عَادٍ; ُعَرْدُ عَيْدٍ عَادٍ; ُعَرْدُ عَيْدٍ عَادٍ

‘ad ‘iḏ ‘ud; ‘ād ‘iḏ ‘ūd; ‘ād ‘aud

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

b. It further appears, that when, in Persian, a word or syllable begins with what we consider to be a vowel, such words or syllables must have the letter َا or ُعَيْن to start with. Throughout this work, when we have occasion to write such words in the Roman character, the corresponding place of the ُعَيْن will be indicated by an apostrophe or spiritus lenis; thus, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلَّم عَلَّم, عَلَّم عَلا

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

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

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

b. In general, the Arabic nouns of the above description, when
introduced into the Persian language, are in a state of construction
with another substantive which precedes them; like our Latin terms
"jus gentium," "vis inertiae," &c. In such cases, the last letter of
the first or governing word is generally moveable by the vowel
اء ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ ﻯ 
wasla (conjunction), to denote such union, as in the following words:

امير اموين ﺲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ 
Amīru-l-mūminīn, "Commander of the Faithful;"

إقبال الدولة ﺲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ ﻲ 
Iḥbālu-d-daula, "The dignity of the state."

c Arabic nouns occasionally occur in Persian having their final
letters marked with the symbol called tanwīn, which signifies the using
of the letter ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ 
or nīnātion. The tanwīn, which in Arabic grammar
serves to mark the inflexions of a noun, is formed by doubling the
vowel-point of the last letter, which indicates at once its presence
and its sound; thus, ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ 
Bābun, ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ 
Bābīn, ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ 
Bābān. The last
form requires the letter ﻤ, which does not, however, prolong the sound
of the final syllable. The ﻤ is not required when the noun ends with
a hamza or the letter ﻨ, as ﻨ ﻨ ﻨ ﻨ shai-an, ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ 
hikmatan; or when the word ends in ﻤ ﻤ ya, surmounted by ﻤ (in which case the ﻤ only is pr-
nounced), as ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ 
hudan. In words ending in ﻤ, surmounted by ﻤ, without the tanwīn or nīnātion, the alif
is sounded like the alif of prolongation, as ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ ﻤ 
ta'ālā, ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ ﻩ 
tuḥ primero, &c. The ﻤ of the
nīnātion will be represented in the Roman character by n, and the
final ﻤ by q or ǧ.
EXERCISES IN READING.

*d.* The eight letters, ﻛ, ﻛ, ﻛ, ﻛ, ﻛ, ﻛ, ﻛ, ﻛ, are peculiar to the Arabic language: hence, as a general rule, a word containing any one of these letters may be considered as borrowed from the Arabic: and should it include the long vowels ﻣ or ﻣ, they cannot have the ﻣajhul sound, except it be the ﻣayy of unity (of which more hereafter) added at the end. The four letters ﺔ, ﺔ, ﺔ, ﺔ, are not used in the Arabic language: hence, a word in which any one of them occurs may be considered as purely Persian or Turki. The remaining twenty letters are common to both languages.

EXERCISES IN READING.

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

*a.* Before commencing, however, the learner had better reconsider all that has gone before, and be sure that he thoroughly recollects the meaning of the following symbols: ﻦ, ﻦ, ﻦ, ﻦ, ﻦ, ﻦ, ﻦ, and ﻦ, as well as the different sounds which ﻦ, ﻦ, and ﻦ contribute to form.

STORY I.

حکایت دهقان و خر

دهقانی خوی داشت. از سببی برخاری خررا برایی جریده به باغی سر می داد. مردمان باغ خرا می زندند. و از زراعت به در پریکردند. روزی دهقان پوستی شیرا بر خرسنت و گفت وقت شب برایی جریدن نه درآی و آواز مکن. همکجان هر شب با پوستی شیر
EXERCISES IN READING.

آن خر به باغ می رفت. هر که به شب می دید، بقیه می دانست که این شیر است. شبه باغبان اورا دید، و از ترس بر بالا درختی رفت. در آن اثنای آن خزی دیگر که در آن درختی بود از آن کرد، و خر دهقان نیز به اورا در آمد. و بانگ زدن مثلا خر کشیت. باغبان اورا نشان داد که این کیست. از درخت فرود آمد و آن خر را شناخت. به زد. از اینجا خردمندان بنا نهادند. اند که خندها خالوشی بیه.

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

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

STORY II.

مردی درای دیدن شخصی به خانه او به وقت
EXERCISES IN READING.

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

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

where ١ denotes one, ٢ two, ٣ three, ٤ four, &c.

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

جان بالاكھات برفت

"The spirit of Bālāghāt is gone."

b. Sometimes the title of a book is so cunningly contrived as to express the date of its completion. Thus, several letters, written on various occasions by Abul Fazl, surnamed 'Allāmi, when secretary to the Emperor Akbar, were afterwards collected into one volume by Abdu-'ṣ-samaṭ, the secretary's nephew, and the work was entitled
ORIENTAL CALIGRAPHY.

Mukātabāt 'Allāmī, "The Letters of 'Allāmī," which at the same time gives the date of their publication, A.H. 1015, (A.D. 1606.)

c. A letter marked with tashdīd, though double, is to be reckoned only once, as in the word 'allāmī, where the lām, though double, counts only 30. The Latin writers of the middle ages sometimes amused themselves with learned trifles of this description, although they had only seven numerical letters to work with, viz. 1, v, x, l, c, d, and m. This kind of verse they called carmen steostichon or chronostichon, out of which the following effusion on the restoration of Charles II., 1660, will serve as a specimen—"Cedant arma oleae, pax regna serenat et agros;"—where c, d, m, l, and x, amount to the date required, viz. M.DCLX.

24. In Arabia and Persia, the art of printing is as yet very little used: hence their books, as was once the case in Europe, are written in a variety of different hands. Of these, the most common are, 1st, the Nasḵī نسخی, of which the type employed in the two Stories, § 23, is a very good imitation. Most Arabic Manuscripts, and particularly those of the Kurān, are in this hand; and from its compact form, it is generally used in Europe for printing books in the Arabic, Persian, Turkish, and Hindūstānī languages. 2dly, The Taʿlīḵ تعليق, a beautiful hand, used chiefly by the Persians in disseminating copies of their more esteemed authors. In India, the Taʿlīḵ has been extensively employed for printing, both in Persian and Hindūstānī; and within the last thirty years, a few Persian works, in the same type, have issued from the Pāshā of Egypt's press at Būlāk. 3dly, The Shikasta شکسته, or broken hand, which is used in correspondence. It is quite irregular, and un-
ON SUBSTANTIVES, ADJECTIVES, AND PRONOUNS.

adapted for printing; but not inelegant in appearance, when properly written.


SECTION II.

ON SUBSTANTIVES, ADJECTIVES, AND PRONOUNS.

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

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

OF GENDER.

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

a. Animals have either different names to express male and female; as, پیس, "a son;" دختر, "a daughter:" or the terms پر نار (male), and ماده مادا (female), added or prefixed, serve the same purpose; as, شیر شیر نار "a lion," sher-i-nar, "a lioness;" so, شیر نار "a bull," māda-gām, "a cow."

b. Many Arabic Nouns form the feminine gender by adding the imperceptible ة to the masculine; as, ملك, "a king;" ملكة Malikha, "a queen."

FORMATION OF THE PLURAL NUMBER.

27. All names applicable to human beings, and, in general, all names of animals, particularly those of the larger description, form the plural by adding the termination آن an to the singular; thus, مرد mard, "a man," pl. مردان mardān, "men;" زن zap, "a woman," زنان zanān, "women;" اسب asp, "a horse," اسبان aspān, "horses." All names of lifeless things, and of the more minute description of animated beings, form the plural by adding ها āhā to the singular; thus, در دره dar, "a door," pl. دره darhā, "doors;" روز roz, "a day," روزها rozhā, "days;" مور mor, "an ant," مورها morhā, "ants." This general rule, however, is subject to some exceptions.

a. All names applicable to persons, and epithets descriptive of human beings, make the plural in -ان; thus, بادشاه bādshāh, "a king," بادشاهان bādshāhān, "kings;" كانیکان kanīkān, "a damsel," كنیزات kanīzāt, "damsels;" دل فربن dil firebān, "an allurer of hearts," pl. دل فربن دل فربنān. Names of animals not rational, form the plural, generally, by adding -ان, but often by اس ASP, "a horse," pl. اسب aspān, "horses;" شتر shutur, "a camel," pl. شتر shuturān, or شتر shuturhā,
ON SUBSTANTIVES, ADJECTIVES, AND PRONOUNS.


b. When nouns ending in the obscure  k  (§ 3) have occasion to add  ن, the  is converted into  ل; as,  ورشت kāshā, "an angel," pl.  ورشتان kāshātān, "angels;" and sometimes the  is retained, and the  added as a separate termination; as,  مزه  mazā, "dead," pl.  مزه‌گان māzēgān. When such nouns have occasion to add  ها, the final  of the singular disappears; as,  نام  nāma, "a book or letter," pl.  نامها  nāmāhā. When nouns ending in  (a) or  (u or o) have occasion to add  ان, the letter  (y) is inserted, to avoid a hiatus; as,  دانیان dānīyān, "a sage," pl.  دانیانان dānīyān,  پرم‌زور car-i rūz, "fairy-faced," pl.  پرم‌زوران car-i rūzan, "the fairy-faced ones:" and sometimes, though rarely, the letter  (y) is omitted after  و; as,  بارو car-i  باران car-i bā̄zan, "the arm," pl.  بارانان car-i bā̄zan.

c. In some modern Persian works, written in India, names applicable to females, or to things without life, frequently form their plural by adding  کت, and sometimes  نویشات, to the singular; thus,  "a favour," pl.  نویشات  نویشاتان naẕīshat,  نویشات "favours;"  نقلا "an anecdote,"  نقلا "anecdotes." When the singular ends in the imperceptible  ن, the plural is sometimes formed by adding  جات jāt, the  being suppressed; as,  نام "a letter,"  نام جات naẕīhāt; so,  نام "a fort;"  نام جات naẕīhāt.

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

The genitive, or "Noun of excess," as the Arabs call it. In India, the word is uniformly pronounced Nauwâb (not nûrâb) denoting "governor," or "viceroy."

e. According to Mirzâ Ibrâhîm, it would appear that, in the spoken language of the present day, there is a tendency to form all plurals by adding û to the singular. In the Mirzâ’s Grammar, page 29, he states, that “If a foreigner, speaking good Persian, adheres uniformly to the use of û in forming the plural, he will be much nearer the mark.” It must be remembered, however, that this novel rule of the Mirzâ’s does not apply to the written language, even of the present day. The Mirzâ, indeed, tries to prove too much, when he states, in page 26, “In one instance (but, I believe, the only one in all his writings) he (Sa’dî) has indeed been compelled,* as it were, to form the plural of an inanimate thing, viz. درختان, “trees,” (pl. of دَرَخت), by adding آن to the singular; a transgression of which none but himself (though only for once) could venture to be guilty, and for which nothing but the splendid composition in which it occurs could have secured him against the censure of the learned.”

Now all this sounds to us very strange, when in no fewer than five different passages of Sa’dî’s Gulistân alone, we find درختان “trees,” used as the plural of درخت in all editions, manuscript or print. Of these five passages, four occur in the Preface, and the fifth in Book II. Tale 32; and, moreover, three of the passages alluded to are in plain prose, where the author is under no compulsion on the score of metre!

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

* It is a pity the Mirzâ did not explain to us the nature of the compulsion here alluded to. This grossly inaccurate assertion of his with respect to Sa’dî, throws a shade of suspicion over the rest of his performance.
29. The Genitive or Possessive Case is formed by the juxta-position of two Substantives; where the regimen, or thing possessed comes always first, having its final letter sounded with the vowel kasra (i)—called Kasra-ī Izāfat, "The kasra of relationship;"—thus, pisar-i-malik, "The son of the king (filius regis);" so kitāb-i pisar-i malik, "The book of the son of the king (liber filii regis)." If the governing word ends in the long vowels ā (ā) or ū (ū or ẓ), instead of these letters being followed by the kasra (or short i), as above, the letter ی (majhul) with the mark hamza, or the hamza alone, with the kasra (expressed or understood) is used; as, pā, e mard, "The foot of the man;" or rū, e pisar, "The face of the boy." If the governing word ends with the obscure ṣ (ṣ), or the long vowel ی (i or e), the mark hamza, with the vowel kasra (expressed or understood) is used; as, khāna, e mard, "The house of the man;" māhi, e daryā, "The fish of the sea." In practice, however, when the ی is employed, the hamza is generally suppressed; as, ḥāri pisar, "The king's son," or "The son of the king;" the latter mode agrees exactly with that of the Persian; and the vowel kasra &c. (i &c.), added to the governing word in Persian, corresponds to the particle of in English. Hence, in turning English into Persian, should a complex string of words related to each other in the genitive case occur, the student has, in the first place, to resolve the same in his mind into that form of the genitive case which is made by the particle of in English; then convert the same into Persian in the very same
order, inserting the proper marks of the *izāf*fat. Thus, to assume an extreme case, we shall suppose the student has to express in Persian, “The colour of the king of Irān’s horse’s head.” Let him, in the first place, endeavour to express the plain meaning of the phrase in English, by the aid of the particle of alone; thus, “The colour of the head of the horse of the king of Irān;” then the Persian will easily follow; as, رنگِ سر اسب پادشاه ایران *rang-i sar-i asp-i padshāh-i Irān*; the order being the same.

b. The words صاحب悲哀, denoting “possessed of,” and سر悲哀, denoting “source,” when united with another word, generally omit the kasra; as, صاحب نائل悲哀, “a sage” (homme d’esprit); so, سر مایع悲哀, “the source of wealth,” or “capital in trade.” The rule does not hold, however, when these words are used in a specific or restricted sense; as, صاحب خانه悲哀, “the master of the house;” صاحب سر悲哀, “thy head.”

30. Dative Case.—The syllable ِد is added to a Noun when it stands in that relation to a Verb which corresponds with the Dative Case of the Latin; as, مدرّا کتاب داد悲哀, *madrā kitāb dādam* (viro librum dedi), “I gave the book to the man.” Sometimes the Dative is formed, as in our own language, by prefixing to the Noun the particle ِب悲哀, “to” or “for;” this holds in particular when, at the same time, the Verb governs an Accusative requiring the termination ِرا悲哀, ِرَā (§ 73, a.); as, لعلّرا به زن داد悲哀, *lal’-rā ba zan dād*, “He gave the ruby to the woman.”

31. Accusative Case.—The Accusative Case in Persian is generally the same as the Nominative, and can only be known as such from its situation in the sentence; thus, مردی دیدم悲哀, *marde didam*, “I saw a man.” In some instances it is necessary to add the termination ِرا悲哀, ِرā, to distinguish the Accusative, as will be more fully shewn in the
Syntax; as, اشْرِرَا دِيدَم asp-rā didam, “I saw the horse.” Vide § 72, a.

32. Vocative Case.—The Vocative is formed, as in English, by placing some Interjection before the Nominative; as, آي مَرْد، Ai mard! “O man!” In poetry, and also in prose compositions denoting prayer and supplication, the Vocative is frequently formed by adding ۰ آ to the Nominative; as, دوستَا dostā! “O friend!” "بَلَهَبا bulbulā! “O nightingale!”

33. The Ablative Case.—The Ablative is formed, as in English, by prefixing the Prepositions از az, “from” or "by," در dar, “in,” &c., to the Nominative; as, آز مَرْد، az mard, “from the man;” در خانه dar khanā, “in the house.” The Cases of the Plural Number are formed exactly in the same way, the plural terminations being superadded.

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

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. مَرْد mard; viri.</td>
<td>مَرْدان mardān; viri.</td>
</tr>
<tr>
<td>Gen. مَرْدُ رِئَ i-mard; viri.</td>
<td>مَرْدانُ i-mardān; virorum.</td>
</tr>
<tr>
<td>Dat. مَرْدِ رُ اْ mard-rā; viro.</td>
<td>مَرْدانِ رُ اْ mardān-rā; viris.</td>
</tr>
<tr>
<td>Acc. مَرْدْ</td>
<td>مَرْدانْ</td>
</tr>
<tr>
<td>{ mard; }</td>
<td>{ mardān; } viro.</td>
</tr>
<tr>
<td>Voc. مَرْدُ اْ ai mard; vir.</td>
<td>مَرْدانُ اْ ai mardān; viri.</td>
</tr>
<tr>
<td>Abl. مَرْدُ اْ az mard; viro.</td>
<td>مَرْدانُ اْ az mardān; viris.</td>
</tr>
</tbody>
</table>

* The symbol ← before the Genitive Case, merely indicates the place of the governing word, the last letter of which must have the vowel ← ( or ي ) affixed, as explained in § 20.
DECLENSION OF NOUNS.

Kitâb, "A Book."

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gen.</td>
<td>i-kitâb, of a book.</td>
</tr>
<tr>
<td>Acc.</td>
<td>{ Kitâb, Kitâb-râ, } the book.</td>
</tr>
<tr>
<td>Voc.</td>
<td>âi Kitâb, O book!</td>
</tr>
<tr>
<td>Abl.</td>
<td>dar Kitâb, from a book.</td>
</tr>
<tr>
<td></td>
<td>Kitâb-hâ, books.</td>
</tr>
<tr>
<td></td>
<td>i-kitâb-hâ, of books.</td>
</tr>
<tr>
<td></td>
<td>Kitâb-hâ-râ, to books.</td>
</tr>
<tr>
<td></td>
<td>{ Kitâb-hâ, Kitâb-hâ-râ, } books.</td>
</tr>
<tr>
<td></td>
<td>âi Kitâb-hâ, O books!</td>
</tr>
<tr>
<td></td>
<td>dar Kitâb-hâ, from books.</td>
</tr>
</tbody>
</table>

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

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

a. The same letter, ـه, added to Nouns (plural as well as singular), followed by the particle ـک, indicating a relative clause of a sentence, seems to have the effect of our definite article; thus, کسانی که بَرِوتَ از مِن بیش یَند "The (or Those) persons who in power are my superiors."—Anwârî Suhailî, Book III. Likewise, in the following passage from the Gulistân of Sa’dî, Book I.: